

# **The Spohr fingering principles as manifested in his *Violinschule***

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## Abstract

In 1832 the violinist, composer and pedagogue, Louis Spohr, published a treatise on violin technique entitled *Violinschule von Louis Spohr*. Of Spohr's many publications, his treatise on violin technique has remained his most notable published work. This thesis determines the fingering principles implicit in Louis Spohr's treatise that would manifest themselves in a violinist if his *Violinschule* were applied as a tutor. The opening chapter briefly summarises the development of violin fingering and the external factors that impact on such techniques. A background sketch of Louis Spohr's career references the influences on him as a violinist, as well as his invention of the chin rest in approximately 1820. The *Violinschule* is then analysed to derive fingering principles ranging from the rudimentary to advanced expressive fingering. The principles (or rules) are manifested in the order of the skills and techniques a student would acquire through practising the exercises provided in the *Violinschule*. The retrieved principles are then sorted into a table of categorised rules. By applying the table of rules to the Theme and Variation exercise (No. 66) in the *Violinschule*, the underlying hierarchy of certain rules is revealed. The stylistic use of expressive fingering is highlighted in a chapter on performance and style. The influence of Spohr's chin rest on his own fingering development is investigated in a brief chapter by comparing the fingering rules to works by Spohr composed before 1820. The table of rules is then applied to a comparison of five editions of Louis Spohr's Violin Concerto No. 9, as presented in the *Violinschule*, edited by himself, his student (Ferdinand David) and his student's students (Henry Schradieck and Friedrich Hermann), tracking the relevance of his fingering rules through the lineage of teacher to student. The study concludes that Spohr's role in the development of violin fingering was not as significant as originally thought, nor did it have the expected or long-lasting results. Furthermore, his invention of the chin rest had no direct impact on his own fingering methods or those of his students.

## **Plagiarism Declaration**

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# Chapter 1

## Introduction

The study of violin fingering in music history is an important analytical process that establishes a link between composition and performance. It supplies information regarding the pedagogical techniques of specific musical periods as well as providing insights into the way that a composer intended his compositions to be performed.

Major influences on violin fingering include the way the violin is held, the influence of a particular school of playing, and the interpretation of the composition in question according to the musical tastes of the time. In the light of these influences, it is possible that the violinist, composer and pedagogue, Louis Spohr (1784-1859), would have had a considerable impact with regard to these factors, specifically through his invention of the chin rest, amalgamating the French and German schools of playing, and his interpretations of his own and other composers' works. These elements are all noticeable in his treatise entitled *Violinschule* of 1832.<sup>1</sup> This makes Spohr's fingering methods a worthwhile study.

Spohr did not explicitly articulate the principles that are needed to execute his fingering in his *Violinschule*, but rather applied his teachings with the aid of systematic exercises. Therefore, information regarding his fingering methods is implicit within these exercises and as such many be derived analytically.

This thesis spells out the fingering principles conceived by Louis Spohr that would manifest themselves in a violinist if his *Violinschule* were to be applied as a tutor. This analysis of the *Violinschule* has generated a compilation of principles, or rules, regarding fingering techniques that would be systematically forged in a student through exercises that were specifically written for the treatise.

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<sup>1</sup> There is no publication date in the Vienna edition. The Preface is dated 1832.

The purpose of this study is to document Spohr's applied fingering technique as laid out in his *Violinschule*. The fingering technique was investigated and listed as a set of derived rules, categorised by their application in performed music, as a guide to understanding and applying Spohr's fingering principles.<sup>2</sup>

The resulting rules created an opportunity to test their application in a case study. The inferred rules are then applied to the analysis of selected Spohr compositions to determine the hierarchy of the rules, the effects of the chin rest on Spohr's own fingering methods, and to determine whether these rules were adhered to by his students and successors in subsequent printed editions. The core of the study, however, remains the analysis of the *Violinschule*, and is not intended as a comparison of violin treatises and fingering.

## **Louis Spohr: Background**

In 1832 the German violinist, composer and pedagogue, Louis Spohr (1784-1859), published a treatise on violin technique entitled *Violinschule von Louis Spohr*.

Of Spohr's many publications,<sup>3</sup> his treatise on violin technique has remained his most notable published work to this day.<sup>4</sup> Amongst these publications is an autobiography in the form of a travel diary and recollections of musical encounters. Although Spohr's popularity as a composer and a performer was significant during his lifetime, his published violin compositions have not remained central in the violin repertoire. Denis Stevens proffered a theory in the *Musical Times* that this was because his compositions were

... [in] neither the one camp nor the other: a professed lover of Mozart, he could never recapture the purity of Mozart's harmonies nor the lyricism of his melody; a devoted admirer of Wagner, he lacked the young master's ability to subjugate or sublimate the bogey of chromaticism.<sup>5</sup>

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<sup>2</sup> For the remainder of the thesis, these principles will be referred to as rules, for the sake of easier reading.

<sup>3</sup> His works include 11 operas, 9 symphonies, 15 violin concertos, 34 string quartets, 4 double string quartets and a nonet, amongst others.

<sup>4</sup> The relevance of the method is evident through the reproduction and translations (French n.d., Italian 1904 and multiple English editions even as late as 1907) made available to the public throughout the nineteenth and twentieth centuries.

<sup>5</sup> Denis Stevens, *Louis Spohr: An Assessment*, 656.

Thus Spohr, the violinist and composer active in the interim between the Classical and the Romantic periods, trapped between the refined composition methods of the Classical composers, with the great influences being Wolfgang Amadeus Mozart and Pierre Rode, and the heavy lyricism of the Romantic composers such as Richard Wagner, became a *Forgotten Master*.<sup>6</sup> Although a newfound interest in his compositions has emerged amongst musicians and musicologists in the twenty-first century, his *Violinschule* remained a valuable teaching method during the nineteenth century.<sup>7</sup>

Spohr's exceptional violin technique was the result of dedicated study with his teachers, J. A. Riemenschneider, a local schoolmaster, Lieutenant Dufour, a French refugee,<sup>8</sup> Charles Maucourt, Concert master of the Brunswick Court Orchestra,<sup>9</sup> and Franz Eck, as well as the strong influence of the leading soloists and performers of the time such as Giovanni Battista Viotti, and Rode.<sup>10</sup> Therefore his method was a marriage of the German Mannheim school and French influences, and the *Violinschule* consequently indicates his contribution to the development of fingering through a combination of two schools of playing.

In his treatise he lays down the principles of violin playing in detail, derived from his own renowned technique as a performer and interpreter of music. In this way, he contributed to the development of fingering by describing his own interpretative style.

The pedagogical work also contains the design for the violin chin rest, which he invented around 1820. The addition of the chin rest to the instrument is understood to have allowed new technical possibilities and the freedom of left-arm movement during position shifts, thus influencing the performer's choice of fingering.<sup>11</sup> As the addition of the chin rest impacted on the way the violin was held, this too would reveal how Spohr influenced the development of violin fingering.

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<sup>6</sup> Dorothy Mayer, *The Forgotten Master: The Life & Times of Louis Spohr*.

<sup>7</sup> See mention of multiple editions, footnote 6, page 2.

<sup>8</sup> Clive Brown, *Louis Spohr: A Critical Biography*, 4.

<sup>9</sup> Clive Brown, *Louis Spohr: A Critical Biography*, 7.

<sup>10</sup> Louis Spohr, *Louis Spohr's Autobiography*, 13.

<sup>11</sup> Spohr mentions the advantages of the fiddle-holder in his *Violinschule* as stabilizing the instrument during position changes and removing pressure from the body of the instrument, improving the tone quality (Spohr, *Louis Spohr's Celebrated Violin School*, 2).

Spohr's treatise was an important guide for teachers. It was hailed a masterpiece of education in its day, including by Spohr himself,<sup>12</sup> and proof of its sustained relevance is apparent in the numerous translations and reprinted editions well into the twentieth century.

## **What is violin fingering?**

By fingering we mean both the ways of placing and moving the fingers on a musical instrument, and the means of describing this process in the music itself.<sup>13</sup>

To elaborate, violin fingering is the numerical notation of selected fingers to play specific notes in a passage on the violin, as well as the execution of these decisions. Violin fingering can be suggested by (i) the composer, (ii) the editor of the score, (iii) the performer or (iv) a teacher. In each case the fingering serves a slightly different role. The (i) composer suggests a fingering to create a specific effect he wants achieved and is considered in some way to be part of the composition. The (ii) editor of a score will suggest a fingering that will allow the performer to mimic the editor's interpretation of the score. The (iii) performer will choose a fingering that reflects his or her own technical abilities and allows a personal interpretation to emerge. And lastly, the (iv) teacher will suggest a fingering to guide a student through a score to produce the best performance according to the student's ability or to practise a technical skill. Hence fingering can be compositional, interpretive or pedagogical in nature. Interpretive fingering can also be a numerical guide through a technical passage or indicate the intended expressiveness of a phrase.

In the case of the (i) composer or (ii) editor, compositional and interpretive fingerings will be published in the printed scores, whereas the (iii) performer or (iv) teacher would add the fingering markings on personally owned scores as they are being studied. It is important to note that not all printed music or passages indicate violin fingering. Furthermore, performers generally regard editorial interpretive violin fingering merely as suggestions or guidelines. However, in technical studies and treatises on the violin the

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<sup>12</sup> Spohr, *Louis Spohr's Autobiography*, 177.

<sup>13</sup> I.M. Yampolsky, *The Principles of Violin Fingering*, v.

educational fingerings are published and strictly adhered to for the benefit of the skills acquired. This makes treatises a valuable research source to analyse performance techniques at the time of their publication.

## **Influences and development of violin fingering**

As stated above, three contributing influences on violin fingering include the way the violin is held, the influence of a particular school of playing, and the interpretation of the composition in question according to the musical tastes of the time.<sup>14</sup>

The fingering applied to the interpretation of compositions evolved as compositional techniques developed. At the beginning of the seventeenth century the violin matured into a solo instrument and by the eighteenth century the refinement of the sonata and concerto forms brought about new compositional demands, necessitating increasingly complex techniques, such as higher positions, more frequent shifting and double stops. The solo violin repertoire slowly developed its own idiomatic identity as violin-specific compositions increased, which led in turn to the production of didactic materials.<sup>15</sup>

The three landmark treatises of the eighteenth century emerged from the Italian, German and French schools: Francesco Geminiani's *The Art of Playing the Violin* of 1751, Leopold Mozart's *Versuch einer gründlichen Violinschule* of 1756 and L'Abbé le fils' *Principes du violon* of 1761. David Boyden points out, "Although the music of this period often reflects more advanced practices than the methods, the printed notes of the scores merely furnish the skeleton of that music."<sup>16</sup>

This statement, however, does not seem to apply to the German contribution to violin methods of the time. While L'Abbé and Geminiani produced solo violin repertoire more representative of their methods, with Geminiani's works being the most progressive, Leopold Mozart placed the role of the violin more prominently within orchestral music.

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<sup>14</sup> Violin fingering is also influenced by the development of the instrument and strings.

<sup>15</sup> Robin Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*, 2.

<sup>16</sup> David Boyden, *The Violin and its Technique in the 18th Century*, 9.

Trio No. 3 in A Major (LMV XI:3)<sup>17</sup> from *Drei Trios für Cembalo, Violine und Violoncello* of 1750<sup>18</sup> demonstrates the role of the violin in Leopold Mozart's chamber music. Even though composed only six years before the publication of *Versuch einer gründlichen Violinschule*, none of the higher position techniques are required in Trio No. 3.

At the beginning of the eighteenth century the Italians were the most important figures in violin playing and dominated the performance style of the era. The Germans developed their own style of playing, inspired by the Italians. The French were late bloomers in technical development of violin playing as the French violin repertoire was largely connected to dance music.<sup>19</sup>

As a reaction to Italian compositional influences, the French style of playing developed dramatically in the eighteenth century. The influence of the Italian violinist Viotti (1755-1824) on French music was significant in the late eighteenth century. According to Robin Stowell, "his mode of performance became the model for numerous French violinists"<sup>20</sup> including Rode, Pierre Baillot and Rudolphe Kreutzer, who formed the foundations of the French school of the nineteenth century and ultimately the methods of the Paris Conservatoire.

As the social status of the instrument changed, the growing popularity of violin playing among the middle classes during the nineteenth century encouraged the publication of more advanced violin manuals or treatises. The Italians were more concerned with keeping teaching practices focused on the teacher-student relationship and fell behind in the publication of such materials.<sup>21</sup> The availability of these pedagogical materials and

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<sup>17</sup> This work forms part of the first performance recital, see the Addendum.

<sup>18</sup> The *Drei Trios für Cembalo, Violine und Violoncello* forms part of a set of trios composed in approximately 1750, listed as under the category LMV XI in the thematic catalogue by Cliff Eisen, *Leopold-Mozart-Werkverzeichnis (LMV)* of 2010. Helmut Haug and Dr Marianne Danckwardt republished an edition of these trios in 2009. The republication followed the discovery of old copies of the trios in a church in Memmingen around 1980. The recovered individual parts were used to form new scores, which were published in the Mettenheim: Trio Musik-Edition of 2009 (Stephanie Knauer, *Ein fortschrittlicher Komponist*). The autograph, however, remains lost. Examples of the score are not reproduced here as it is still under copyright. Of the three cembalo trios, the A major mostly resembles his piano sonatas (LMV XIII). The trios are written in the galante style and the relationship between the cembalo and the violin indicates a crossover from the Baroque-style trios to the Classical trio. The cembalo no longer forms part of the basso continuo and rather takes a leading position interlinked with the violin. The two instruments interchange between solo and accompanying roles, as in a piano sonata with accompanying strings. The role of the cello is supportive and mainly doubles the left hand of the cembalo.

<sup>19</sup> Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*, 2.

<sup>20</sup> Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*, 2.

<sup>21</sup> Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*, 3.

the influence of established traveling soloists helped forge an international style of playing, merging the Italian, French and German schools through the combination of methods.

Regarding the development of the violin hold, early illustrations containing images of violinists indicate the use of a variety positions until the nineteenth century. These images show the violin held against the breast, or at the collar bone and neck.<sup>22</sup> Gradually the violin-hold with the support of the chin gained popularity, likely influenced by the higher technical demands of compositions and the increasing amount of position shifting. Leopold Mozart's *Versuch einer gründlichen Violinschule* of 1756 indicates two methods of holding the violin, slanting from the chest down, or against the neck on the E-string side of the tailpiece.<sup>23</sup> L'Abbé le fils' *Principes du violon* placed the violin under the chin with the help of a "chin-based grip" to prevent the instrument slipping.<sup>24</sup>

The violin-hold also influenced fingering with regards to position shifting. Very little information about the mechanics of position shifting appears in tutors of the eighteenth and early nineteenth centuries. What is known is that the eighteenth-century violin-hold required more support from the left hand, influencing fingering choices. Downwards shifting, which was much more complicated than upward shifting, required a crawling motion of the hand down into the lower positions. This resulted in the planning of the shifts according to the articulation and phrasing of passages.<sup>25</sup>

Geminiani explains in his *Art of Playing the Violin*, the independence of the thumb and hand when shifting, no doubt due to the left hand supporting the violin before the technique of added chin pressure became the norm. For ascending shifts, the thumb is required to stay further back until "it remains almost hid under the neck".<sup>26</sup> For

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<sup>22</sup> Stowell, *The Early Violin and Viola*, 54.

<sup>23</sup> Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 54.

<sup>24</sup> Stowell, *The Early Violin and Viola*, 54.

<sup>25</sup> Leopold Mozart advised for position changes to take place during an open string note, an articulation or dotted note, a repeated note or a repeated pattern (Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 138-139).

<sup>26</sup> Geminiani, *The Art of Playing on the Violin*, p. 2

descending shifts he instructs the thumb to move after the rest of the hand has completed the shift, and only to be placed in position by the second note.<sup>27</sup>

In Stowell's description of position changing he states:

Upward shifts generally caused few problems, for if anything they increased the stability of the instrument against the player's neck thanks to the movement of the hand up the fingerboard towards the body. However, downward shifts, particularly when without the help of a chin rest or even a chin-based grip, required a special technique of the left hand; because of its semi-supporting role, the left hand was generally more in contact with the violin than in modern playing and thus had to crawl back from the high positions 'caterpillar fashion', and invariably between bow strokes, through skilful manipulation of the thumb, index finger and wrist.<sup>28</sup>

During the nineteenth century the violin hold and posture of playing had become standardized with the influence of Viotti and the French school.<sup>29</sup> Spohr's version of the chin rest, a common apparatus today, was not immediately accepted as the norm, although the horizontal angle of the violin and placing of the chin on the left side of the tailpiece, or side of the G-string, was.

It is clear that Spohr advocated the chin-based support in his *Violinschule*. The evidence occurs in his section on the construction and separate parts of the violin, where he mentions the chin rest (fiddle-holder) and the benefits of the invention for the first time.<sup>30</sup> Even in the absence of a chin rest, he still encourages a chin-based grip.

The modern style of playing, in which the left hand so frequently changes its position, makes it absolutely necessary to hold the Violin firmly with the chin. To do this unconstrainedly and without bending down the head, is very difficult; whether the chin be placed on the right or left side of the tail-piece, or even on the tailpiece itself.<sup>31</sup>

On page 13 he notes "The Violin is placed with the lower edge of the back on the left collar-bone, and held firm by the pressure of the chin on the fiddle-holder." In a footnote he

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<sup>27</sup> Geminiani, *The Art of Playing on the Violin*, p. 3

<sup>28</sup> Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*, p.96.

<sup>29</sup> Clive Brown, *Physical Parameters of 19th and Early 20th-Century Violin Playing*.

<sup>30</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 2.

<sup>31</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 2.

adds, “If the pupil does not use the fiddle-holder, he must place his chin partly on the belly on the left side of the tail-piece, and partly on the tailpiece itself.”<sup>32</sup>

This makes it clear that even without the chin rest, a chin-based support is expected, although a later instruction indicates that left-hand support is not completely omitted. On page 77 an instruction on hand position is given:

In the 2<sup>nd</sup> Position, the wrist must not press against the ribs of the instrument; not, indeed, until the hand has advanced to the 3<sup>rd</sup> Position, where the ball of the hand adheres to the projection of the neck.<sup>33</sup>

Without the modern setup of the chin rest and shoulder rest combination, the horizontal angle of the violin would have been hard to maintain for long periods of time. The support of the left hand would have had to compensate on occasion.

As for interpretive printed fingering in the violin repertoire, during the eighteenth century the composer was more often than not also the performer, and therefore instructional fingering was not needed.<sup>34</sup> Most printed fingering of the time was concerned with indicating stopped fourth fingers or open strings and extensions to avoid position shifting.<sup>35</sup> Joseph Haydn indicated specific sound effects with the use of fingering in his string quartets. Mostly, these cases were concerned with passages on one string, indicated by a long slur or *sopra una corda*.<sup>36</sup> From the time of Viotti it became customary to include more detailed fingering to indicate the composers’ intentions for the performance.<sup>37</sup> Although this was a custom initiated by Viotti, he himself was not too concerned with printing such fingerings in his scores.

In the Violin Concerto No. 23 in G Major,<sup>38</sup> for example, he excludes all expressive fingering and technical fingering for higher passages, but marks open strings as an indication to avoid a string crossing.

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<sup>32</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 13.

<sup>33</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 77.

<sup>34</sup> Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*, 4.

<sup>35</sup> Mark Lindley et al., *Fingering*, 38.

<sup>36</sup> William Drabkin, *Fingering in Haydn's String Quartets*, 51.

<sup>37</sup> Druce and Brown, *Bowing and Fingering Instructions in String Music during the 18th and Early 19th Centuries*.

<sup>38</sup> Viotti, *Violin Concerto No. 23*. This work forms part of the second performance recital, see the Addendum.



Figure 1 Viotti, Violin Concerto No. 23, Allegro, bars 130-131



Figure 2 Viotti, Violin Concerto No. 23, Allegro, bars 146-247



Figure 3 Viotti, Violin Concerto No. 23, Allegro, bars 153-156

At the start of the nineteenth century expressive and technical fingering became common in violin music publication.<sup>39</sup> So too Louis Spohr indicated fingering regarding performance details in his compositions, and thus gave evidence of the stylistic tendencies of the time.

Spohr and many other violinist composers of this period undoubtedly regarded their fingering, particularly where it indicated position changes and therefore *portamento*, as integral to their conception of the music. While a considerable degree of interpretative license for the individual performer was surely expected, the marked fingering and bowing was clearly deemed to be as important as the notes in delineating the broad stylistic parameters of the style and thus understanding the composer's expectations.<sup>40</sup>

Evidence provided by early recordings,<sup>41</sup> concert reviews<sup>42</sup> of the time and research on the subject,<sup>43</sup> proves that the use of *portamenti* in the early nineteenth century was much more frequent than is customary in modern-day violin performance; this is because of the combination of position-changing techniques and stylistic tendencies of the time.

<sup>39</sup> Lindley et al., *Fingering*, 43.

<sup>40</sup> Druce and Brown, *Bowing and Fingering Instructions in String Music during the 18th and Early 19th Centuries*.

<sup>41</sup> As an example, an early recording of Spohr's Violin Concerto no. 9, Adagio, by Marie Soldat-Roeger in 1920, demonstrates the frequent use of *portamenti*, Marie Soldat was a student of August Pott, who had been a student of Spohr. "Marie Soldat-Roeger - Spohr: Concerto #9, Adagio," YouTube video, 7:05, "[2ndviolinist](https://youtu.be/rOHmiCFDYfQ)," March 22, 2015, <https://youtu.be/rOHmiCFDYfQ>.

<sup>42</sup> Brown's Critical Biography gives an example of such a review on p. 47.

<sup>43</sup> See Brown *Classical and Romantic Performing Practice 1750-1900*; Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*; Brown, *Singing and String Playing in Comparison*.

As celebrated concert violinists influenced each other's performance style, so too Spohr's fingering methods would have been influenced not only by his own teachers but also by his idols, Viotti and Rode. The French school, and particularly Spohr's fascination with Rode's style of playing, "marked his final phase as a student of the violin."<sup>44</sup> But disagreements about style would also have been influential. Niccolò Paganini was a contemporary of Spohr's whose technical choices he occasionally frowned upon,<sup>45</sup> with particular reference to Paganini's use of harmonics.

Such influential elements will all be taken into account; however, the principles of fingering will be formulated as they are systematically forged in a student through exercises and text presented in the *Violinschule*.

To summarise the development of these influences on fingering mentioned above, at the start of the nineteenth century, when Spohr's fingering methods come into play: the schools of playing were integrated into a more international style, the interpretation of performers evinced through their fingering was available in print, and the violin-hold was approximately standardized. And this is the starting point for this study.

## **Methodology**

The purpose of the study is to ascertain Spohr's fingering principles as laid out in the exercises of his *Violinschule*; hence, the first methodological approach is of an analytical nature. As a starting point for the study, a clear concept of Spohr's fingering principles is determined and used to create a categorized list of rules. This is done by analysing the exercises and text of the *Violinschule*. It is in this significant work that the core of the research lies. By analysing the *Violinschule*, and interpreting the evidence available, a series of fingering principles manifest themselves and a set of rules with an underlying hierarchy can be established.

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<sup>44</sup> Brown, *Louis Spohr: A Critical Biography*, 23.

<sup>45</sup> See the discussion on harmonics below, p. 40.

Thereafter, the inferred rules are applied to the analysis of selected Spohr compositions. Firstly, an analysis of pre-chin rest compositions by Spohr, examined in the light of the inferred rules, reveals the influence of the chin rest on Spohr's fingering.

Furthermore, the rules established through the analysis are applied to an analytical comparison of five editions of Spohr's Concerto No. 9, Op. 55 to determine their relevance in a student-to-teacher lineage traced through representatives of the German school of violin playing. Since many of Spohr's compositions for violin were published in his lifetime, often in multiple editions prepared by himself and his students, a clear set of sources is available to make a study of the Spohr fingering technique and its influence on his students. Of his published violin compositions, first editions, reprints, facsimiles and new editions are available and were obtained through online sources and communication with the *Louis Spohr-Gedenk- und Forschungsstätte* in Kassel. The *Thematisch-bibliographisches Verzeichnis der Werke von Louis Spohr* (1981) was consulted for information regarding editions and plate numbers of Spohr's compositions. The relationships of teacher to student and grand student and the effects of Spohr's teaching methods are revealed through a comparison of these editions.

## **Literature review**

There are many publications by and about Spohr, but none deal specifically with his (implicit) fingering rules that come to light in his *Violinschule* of 1832.

As a source on background information, Spohr's *Selbstbiographie* (1860) gives first-hand insight into the musical influences on Spohr as a composer and violinist. Through this personal diary, one can deduce which composers and performers of the day had a positive or negative influence on his musical development and the development of his technique. Additionally, the *Critical Biography of Louis Spohr* by Clive Brown (1984) provides an informed perspective on the life and travels of the young composer and performer. This neatly organized biography offers a parallel view of the composer's life experiences and the creation of his compositions. Therefore, one can determine external

influences that guided Spohr in the formation of his compositional style, which in turn was applied to his violin technique.

Violin methods such as Geminiani's *The Art of Playing the Violin* (1751), Leopold Mozart's *Versuch einer gründlichen Violinschule* (1756) and L'Abbé le fils' *Principes du violon* (1761), as well as *Méthode de violon du Conservatoire par Baillot, Rode et Kreutzer* (1803), provide background knowledge regarding which elements of these methods are duplicated in Spohr's *Violinschule* and which are his own creation.

Similarly, a perusal of methods of Spohr's peers and students provide additional information. Treatises such as Bériot's *Méthode de violon* (1858), David's *Violinschule* (1863), Guhr's *Über Paganinis Kunst die Violine zu Spielen* (1830) and Yampolsky's *The Principles of Violin Fingering* (1967) are consulted for background knowledge. Further articles on violin fingering from online research databases such as the Répertoire International de Littérature Musicale (RILM) and JSTOR include Boyden's *The Violin and its Technique in the 18th Century* (1950) and the Oxford Music Online entry on *Fingering*.

Much of the literature on violin performance practice such as *The Art of Violin Playing* (1924) and *Violin Fingering* (1960) both by Carl Flesch, *Theory and Practice in Late-Nineteenth-Century Violin Performance* (2003) by David Milson, and Stowell's *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (1985) makes use of Spohr's compositions and performance techniques as part of their comparisons.

Articles from the University of Leeds research project, the Collection of Historical Annotated String Editions (CHASE),<sup>46</sup> have not only been most useful, but also incited the main inspiration behind the comparison of the five editions of the Concerto No. 9. I am most grateful to the contributors to this project.

Throughout the thesis many music examples have been referenced from first and critical editions. Where copyright does not allow the reproduction of the scores, only mention of

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<sup>46</sup> Available at: <http://chase.leeds.ac.uk/> (last accessed 13 February 2018).

the editions has been made. There are many translations of the *Violinschule*. The English edition by John Bishop (1843) is used for the source text, but the exercises are taken from the first edition. This is done to avoid misunderstanding as a result of editorial mistakes having been made in the musical examples during republication.

## **Structure of thesis**

As a background to Louis Spohr's techniques, a section of the introductory chapter briefly summarizes the development of violin fingering and the external factors that impacted on such techniques.

The second chapter contains an extensive analysis of the *Violinschule* establishing Spohr's implicit fingering methods. In Chapter Three the derived rules are sorted into a table of categories. By applying the table of rules to the Theme and Variation exercise (No. 66) presented in the *Violinschule*, Chapter Four reveals a certain hierarchy of Spohr's rules within the table. Chapter Five examines the stylistic use of expressive fingering. The influence of Spohr's chin rest on his own fingering development is established in Chapter 6 by comparing the fingering rules implicit in the *Violinschule* to the fingering in works by Spohr composed before 1820.

The table of rules is then applied to an extensive comparison of five editions of Louis Spohr's Violin Concerto No. 9, edited by himself, his student (Ferdinand David) and his student's students (Henry Schradieck and Friedrich Hermann) in Chapter Seven, tracking the relevance of his fingering rules through a line of teacher-to-student practices. This determines how relevant Spohr's fingerings were beyond his own use and his teachings, and reveals whether his technique was influential on later practice.

Chapter Eight presents the conclusion that Spohr's role in the development of violin fingering was neither as significant as originally thought, nor did it have the expected long-term impact. Furthermore, his invention of the chin rest had no direct impact on his own fingering methods or those of his students.

## Practical Component

This thesis is accompanied by a practical component, consisting of four performance recitals. Initially, the recitals formed part of an integrated practical research component. However, as the analysis progressed, the direction of the study changed. In the end, the contents of the recitals did provide valuable personal insights into the expanding performance techniques required for developing violin repertoire. Even though the recitals no longer formed an integral part of the creative research, they did serve as illustrations of these developments.

The first performance recital, on 10 April 2015, consisted of the chamber music repertoire. Trio No. 3 in A Major from *Drei Trios für Cembalo, Violine und Violoncello* (1750) by Leopold Mozart, the String Quartet in C Major Op. 20 No. 2 (1772) by Joseph Haydn and the *Potpourri* Op. 22 No. 2 in B flat Major (1807) by Louis Spohr were performed as part of the programme.

The second performance recital was presented on 8 October 2015 and included Viotti's Violin Concerto No. 23 in G Major (1804) and Spohr's Violin Concerto No. 6 in G minor, Op. 28 (1808-9). Viotti's concerto was studied as an example of the early use of expressive fingering in the printed violin repertoire and Spohr's concerto formed part of the comparison with the pre-chin rest compositions.

The third performance recital was presented on 8 September 2016. This recital contained examples of compositions by Spohr's contemporaries and late Romantic composers. The programme included *The Mosè-Fantasia*. (1818) by Niccolò Paganini, *Trois Impromptus en forme de valse*, Op. 40 (1861) by Ferdinand David, *Scène de ballet*, Op. 100 (1856) by Charles-Auguste de Bériot and Eugène Ysaÿe's Sonata for Solo Violin, Op. 27, No. 2 (1923).

Finally, the fourth recital took place on 14 June 2017. As an example of the development and application of fingering in a work by a twentieth-century composer, the Violin Concerto No. 2 Op. 63 by Sergei Prokofiev, was performed. The printed programmes for the recitals can be found in the Addendum at the end of the study.

## Chapter 2

### Formulating the rules

Spohr's *Violinschule* (1832) contains 66 exercises of varying technical difficulty. As Spohr does not list isolated technical exercises such as scales or position shifting, these 66 exercises, and the accompanying concerti of Part III, are the only source from which to infer the fingering principles (from here on referred to as the rules). To formulate the fingering rules, the text of the *Violinschule* is studied as well as the examples. References to the text of the *Violinschule* in this chapter refer to the translated edition of John Bishop (1843). All excerpts and examples of the exercises, however, are taken from the first edition of 1832.

As the exercises were written specifically for the *Violinschule*, it is clear that they were pedagogical in nature<sup>47</sup> and increase in difficulty as the student progresses and acquires new skills. For this reason, the analysis is approached from the point of view of a beginner with no previous violin-playing knowledge.

The exercises are studied in the order that they are laid out in the *Violinschule*, as the analysis is based on the assumption that these rules build up from the simplest of studies to the most complicated, and that the knowledge gained from the initial studies form the basis for the more complex later fingerings. In other words, the fingerings used in the exercises focusing on other basic elements of violin playing are also considered as rules, as they are subconsciously practised into the muscle memory of the student.

A list of rules<sup>48</sup> has been compiled from the findings in categories relevant to certain technical aspects. Where Spohr instructed the student to study both parts ( or lines) of the exercise, the accompanying parts are also examined, but only after completing the student's parts, to ensure that the assumed order of skills acquired throughout the tutor is not disrupted.

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<sup>47</sup> Brown, *Louis Spohr: A Critical Biography*, 212.

<sup>48</sup> The rules appear in a categorized table, see Chapter 3, p. 107.

Occasionally, in the exercises of the *Violinschule*, the fingerings given by Spohr repeat or contradict previously listed sequences of fingering. When a contradiction occurs, the new fingering is considered as either a new rule, an additional fingering skill, or a rule for a more advanced skill replacing an elementary one once the student progressed beyond a particular level. Spohr comments on the contradiction of some fingering indications:

He may rest satisfied with the preliminary assurance, that at all times, either the most convenient Positions have been chosen, or if not so, then those with which the passages where they are indicated can be brought out in the clearest and most harmonious manner. When the pupil has once made himself familiar with the fingering systematically carried through this school, he will find no difficulty in applying it also to other compositions.<sup>49</sup>

Three very important aims can be derived from this statement:

1. The exercises follow a structure and the student is meant to learn from them systematically; hence the assumption that the knowledge is built up per exercise is correct;
2. The student is meant to apply these fingering methods in future preparation of other compositions;
3. The printed fingerings are chosen for convenience or performance effectiveness; therefore, the exercises are not just simply a way to develop violin technique or pedagogical fingering, but also to teach interpretive fingering.

This corresponds with the advice given by Spohr in the preface to the *Violinschule*. Here he urges the parents to find a teacher who would “strictly adhere to the directions given”<sup>50</sup> in the treatise, “adhere to the order of the instructions”<sup>51</sup> and, in the case of additional study material, the teacher must mark bowing and positions according to the methods adopted<sup>52</sup> in the *Violinschule*.

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<sup>49</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 109.

<sup>50</sup> Spohr, *Louis Spohr's Celebrated Violin School*, i.

<sup>51</sup> Spohr, *Louis Spohr's Celebrated Violin School*, ii.

<sup>52</sup> Spohr, *Louis Spohr's Celebrated Violin School*, iii.

The analysis is laid out according to the sections of the *Violinschule* as they occur in the printed first edition of 1832. Editorial changes are indicated with brackets [ ].<sup>53</sup> The German and French terms and abbreviations used in the exercises of the first edition have been translated into English; however, all standard Italian musical terms have been kept.

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<sup>53</sup> The editorial mark [ ] is used throughout to indicate note corrections applied to first edition, the continuation of symbols in the first edition not visible in musical figures, and where text has been added to musical figures by the editor for clarification.

The following table explains the abbreviations and translations of the text in the exercises.

<b>Symbol/Term</b>	<b>Meaning</b>	<b>Original in 1<sup>st</sup> Edition</b>	<b>Explanation</b>
▣	Downbow	<i>tiré</i> (Fr.)	
▤	Upbow	<i>poussé</i> (Fr.)	
WB	Whole bow	G.B.	ganze Bogenstriche
SB	Short bow	KSt.	kurze Bogenstriche
TB	Third of bow		Dritteil-Striche
SBu	Short bow (upper part)	KSto.	kurze Bogenstriche im oberen Teil des Bogens
SBm	Short bow (middle part)	KStm.	kurze Bogenstriche im mittleren Teil des Bogens
HBu	Half bow (upper half)	HBo.	halbe Bogenstriche im oberen Teil des Bogens
HBm	Half bow (middle part)	HBm.	halbe Bogenstriche im mittleren Teil des Bogens
HBl	Half bow (lower half)	HBu.	halbe Bogenstriche im unteren Teil des Bogens
Lower-case Roman numerals (i – xi)	Left-hand finger position	<i>Applicatur</i>	1te - 11te Applicatur
sul I/II/III/IV	String indicator	<i>Sopra la</i>	Sopra la 1/2/3/4za
<i>dim.</i>		<i>dimin.</i>	<i>diminuendo</i>
<i>dolce</i>		<i>dol.</i>	<i>dolce</i>

Table 1 Table of explanations and abbreviations

Pitches are indicated with the Helmholtz system with c' indicating middle C and c'' an octave above etc. Fingerings are numbered from 1 to 4, with 1 indicating the index finger, and 4 the pinkie.

## Part I

Part I of the *Violinschule* deals with the physical aspects of holding the violin and general knowledge about the violin. This section includes a sketch of the chin rest in the “Part the First.” With the application of the chin rest, or fiddle-holder,<sup>54</sup> as he called it, Spohr claimed to have resolved various issues involved in “modern-style” violin playing,<sup>55</sup> but ultimately leaves the student with a choice.

If the pupil does not use the fiddle-holder, he must place his chin partly on the belly of the left side of the tail-piece, and partly on the tail-piece itself.<sup>56</sup>

Whether the pupil holds the violin with the fiddle-holder (from here on referred to as the chin rest) or without, Spohr clearly indicates that the violin should be held with a chin-based grip, facilitating the frequent changes in position of the left hand.<sup>57</sup> This is significant, as not all violin methods before Spohr advocated for the chin to touch the violin.

As discussed,<sup>58</sup> various methods of holding the violin are illustrated in portraits, paintings and treatises; they range from holding the violin at the ribs, breast, collarbone and neck, with the chin on or off the violin, and to the left or right of the tailpiece.<sup>59</sup>

## Part II

In Part II the student learns to interact with the violin and Spohr gives theoretical background on reading music. The way to hold the violin and the bow, the action of bowing and bowing different lengths of notes are matters discussed in Sections I to III. Section V discusses note values in a theoretical sense.

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<sup>54</sup> The German term *Geigenhalter* is used in the first edition. Spohr, *Violinschule*, 8.

<sup>55</sup> Louis Spohr, *Louis Spohr's Celebrated Violin School*, 2.

<sup>56</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 13.

<sup>57</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 2.

<sup>58</sup> See Influences and development of violin fingering, page 8.

<sup>59</sup> For a chronological summary of various methods of holding the violin, see Tarling, *Baroque String Playing for Ingenious Learners*, 64-67.

## Section IV

In Section IV the exercises explain left-hand fingering positions in the form of whole tones and semitones as well as the motion of the left-hand fingers on the fingerboard.

Spohr refers back to the notes learnt in Part I and informs the student that not all the distances between the notes are equal.<sup>60</sup> He lists the known notes in order of C, D, E, F, G, A and B, indicating the key signature of C major. Spohr then explains that the distances between E and F, and B and C, are half of the distance between the other notes, indicating where the semitones in a major scale lie, without discussing the theory behind it at this point.<sup>61</sup>

The system used to organize the spacing between the left-hand fingers in a stable hand position is known in violin playing as finger patterns or frames. These are groups of finger spacings measured in semitone and whole-tone steps. The patterns describe distances between the fingers required by various key signatures, depending on the positions of the semitones in relation to where the fingers fall. There are four basic finger patterns. Although the patterns form naturally, and they do not need to be known to be able to play the violin, they are a useful reference tool for finger placement.<sup>62</sup>

The first example of fingered notes given here is the placement of the first three fingers on the E-string.

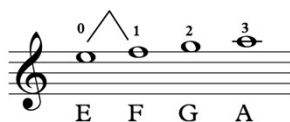


Figure 4 Example 1, p. 30

<sup>60</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 17.

<sup>61</sup> The mention of the semi-tone distances being half of that of a whole-tone, is also a reference to equal temperament. Spohr, in a footnote in the Preface (Spohr, *Louis Spohr's Celebrated Violin School*, iii), refers the equal temperament when giving advice on intonation. "By perfect intonation, is naturally understood that of equal temperament, no other being suitable for modern music. It is also the only one with which the pupil has need to become acquainted. Hence, throughout this School, as little allusion is made to an unequal temperament, as to the distinction between major and minor semitones; by either of which, the doctrine of the uniform magnitude of all 12 semitones, would only be rendered confused."

<sup>62</sup> Spohr never makes mention of the patterns and does not consciously teach them in the *Violinschule*; however, he is teaching the student the different placement positions of the fingers in C major. For the purpose of this study, the four basic finger patterns will be numbered in the order that they appear in the *Violinschule* to be utilized as reference to the intervals between the left-hand fingers within a position if needed later during the analysis.

According to Spohr's explanation, the distance between the e'' and f'' is a semitone, and therefore the first finger has to be placed very near the nut, but the rest of the fingers are spaced twice as far apart.

This requires the fingers to fall into a finger frame of:

01-2-3<sup>63</sup>

The fourth finger is introduced only later, on page 34.<sup>64</sup> If the fourth finger had to be utilized at this point already, the distance between fingers three and four would be a whole tone according to the C major key signature. Therefore, the completed first finger frame would be:

01-2-3-4

In other words, there would be a space or gap between each of the fingers.

The next example of fingered notes places the first three fingers on the A-string in the C major key signature. Now the semitone will fall between the first and second fingers. Spohr instructs the student to place the first finger "at a distance from the nut",<sup>65</sup> as the finger needs to be a whole tone away from the open string, to place the second finger close to the first (no gap), and then to leave a distance again between the second and third.

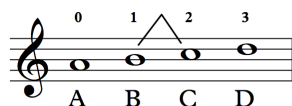


Figure 5 Example 2, p. 31

<sup>63</sup> For the purpose of this study, the hyphen indicates a semitone space left open between the fingers to form a whole tone, where the absence of the hyphen indicates a semitone interval between the fingers.

<sup>64</sup> Spohr, *Violinschule*, 34.

<sup>65</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 19.

The frame formed on this occasion, if the fourth finger was added, would be:

0-12-3-4

The third example is of the first three fingers on the D-string.

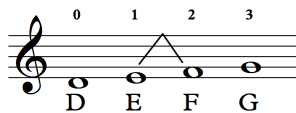


Figure 6 Example 3, p. 32

Since the semitone falls between the e' and f', or first and second finger, the second finger frame is used.

In Example 4 the semitone falls between the b and c', or third and fourth finger, creating the third finger frame:

0-1-23-4

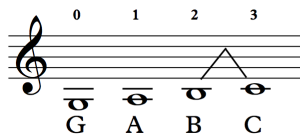


Figure 7 Example 4, p. 32

It is clear that Spohr is approaching the finger patterns according to the key signatures as he made the student learn the positions of the fingers on all four strings in the key of C major first. As only three of the patterns have been revealed thus far, it is evident that the fourth frame will only be used when dealing with another key signature.

It is interesting to note that Spohr neglects to mention that, while a higher finger is in play, the lower fingers must be kept down on the string as far as possible where it is not required to lift them. This technique was, and still is, common practice<sup>66</sup> and fundamental

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<sup>66</sup> The technique is also mentioned in Leopold Mozart's *Versuch einer gründlichen Violinschule* (tr. Knocker, p. 60), and therefore not only common practice, but also a practice in German violin playing, of which Spohr is a descendant.

in beginner violin playing, as it assists in the development of intonation, finger frames and hand position. Even though the accompanying sketches of Part II demonstrate this practice, Spohr's omission this technique could be because of his lack of experience of teaching beginner students.

...for although he has finished so many pupils, yet never having been engaged in the *elementary* instruction, he is consequently wanting in individual experience in this particular.<sup>67</sup>

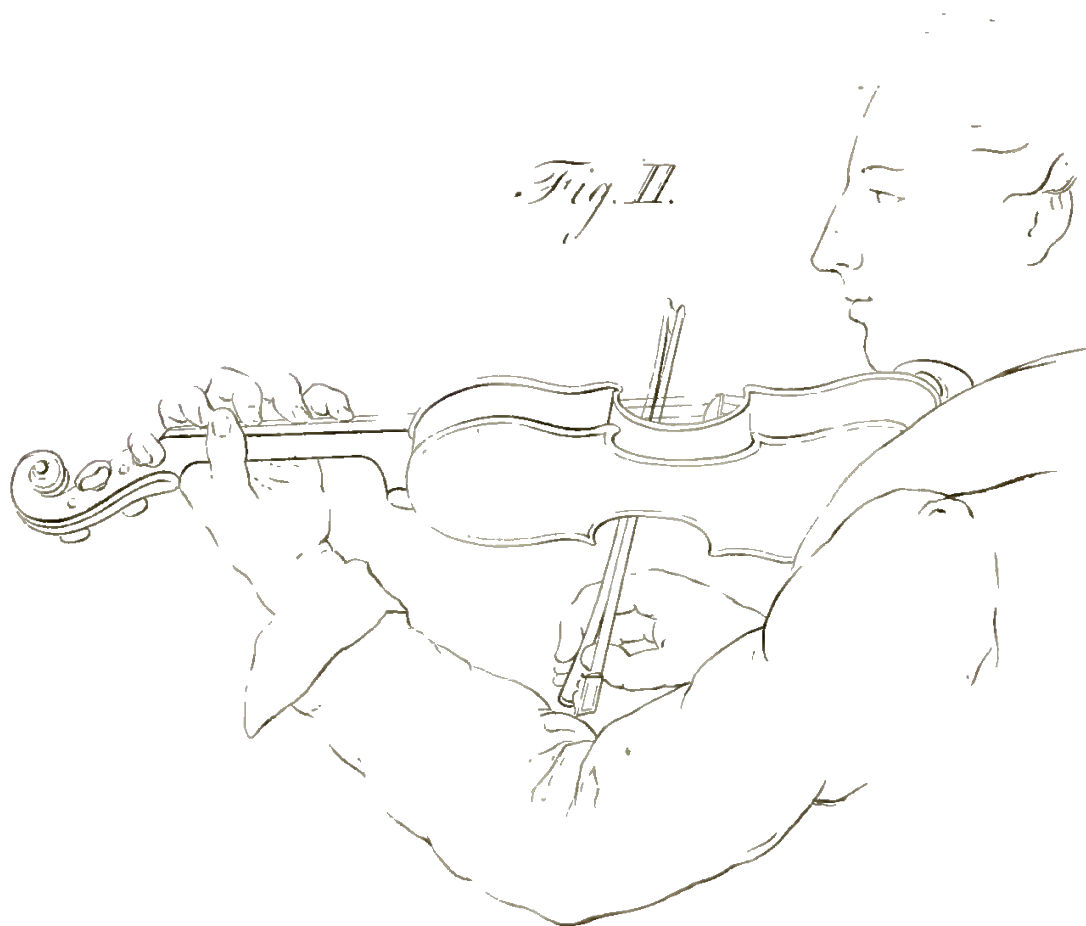


Figure 8. This figure demonstrates all four fingers held down simultaneously. *Violinschule*, Fig. 2, p. 24

The fact that Spohr starts the Preface to the *Violinschule* by stating that the treatise is “less adapted for self-instruction, than a guide for teachers”<sup>68</sup> is indicative that an experienced

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<sup>67</sup> Spohr, *Louis Spohr's Celebrated Violin School*, iii.

<sup>68</sup> Spohr, *Louis Spohr's Celebrated Violin School*, i.

authority is expected to supervise the student's progress and possibly instruct the student in the fundamentals where the *Violinschule* omits to do so.

## Section VI

On page 22 the fourth finger is introduced once fingers 1-3 have been practised in various first-position patterns. After the initial fourth-finger intonation exercises, Exercises 13 to 19 indicate the regular use of the fourth finger, even though this section focuses on duration of notes and bow movement.

In Exercise 13 it would seem that the choice between fourth finger and open string is dependent on the need to avoid string crossings under slurs.



Figure 9 Exercise 13, p. 42, bars 1-2



Figure 10 Exercise 13, p. 42, bars 7-8



Figure 11 Exercise 13, p. 42, bars 14-15

In Exercises 14, 16 and 17 the fourth finger is used ascending in a stepwise passage and the open string is used in a descending manner. In Exercise 14 the open E-string is used during the written ornamental note to avoid an additional string crossing.



Figure 12 Exercise 14, p. 42, bars 2-3

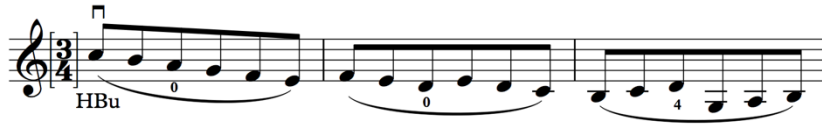


Figure 13 Exercise 17, p. 44, bars 9-11

In No. 16 the choice of fourth finger in bars 24 and 26 is interesting, because the use of the ascending fourth finger leads to some uncomfortable and quick string crossings. This may, however, be intended as an exercise in this regard, while adhering to the idea of using the fourth finger in ascending passages.



Figure 14 Exercise 16, p. 44, bars 24-26

The first rule can now be formulated.

Rule OPF1: 0/4 – Use fourth finger ascending and open string descending.

The choice of a stopped note over an open string was common practice from 1750.<sup>69</sup> The exception to this use was during rapid passages, arpeggios or scordatura tuning.<sup>70</sup>

In No. 19 one finds an example of where the fourth finger is used in an ascending arpeggio passage, but held down<sup>71</sup> for the descending part as well, instead of using the open string as before.<sup>72</sup>



Figure 15 Exercise 19, p. 47, bars 30-31

<sup>69</sup> Leopold Mozart preferred stopped notes over open strings, because of the difference in volume an open string caused within a phrase (Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 101).

<sup>70</sup> Boyden, *The Violin and its Technique in the 18th Century*, 23.

<sup>71</sup> Here is an example of the possibility of fingers being held down to minimize movement and, although this technique is not mentioned in the *Violinschule*, it is a common practice amongst violinists.

<sup>72</sup> This could be the first example of Rule ARP4, which will be stated later in the analysis.

## Section VII

In Exercise No. 21 a fourth finger is used in an ascending passage under a slur. A reason for this could be to prevent the use of a long open E-string. Even though Spohr made use of catgut strings, only the G-string being plated or wound,<sup>73</sup> he found the sound of the upper two strings (A and E) shrill.<sup>74</sup> The use of the fourth finger here might not have been the first choice, if the student could already shift into higher positions.

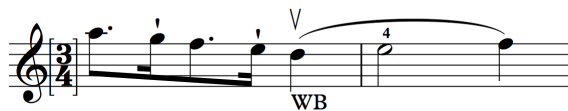


Figure 16 Exercise 21, p. 51, bars 7-8

Similarly, in No. 22 the use of the fourth finger instead of open E-string becomes more evident, even in descending lines. This exercise is set in Andante, crochet = 92. So again, the use of fourth finger might be to avoid long open E-string notes. The possibility that the fingering could be an exercise to strengthen the fourth finger muscles at this point of the student's development, is not disregarded.



Figure 17 Exercise 22, p. 52, bars 24-28

Rule OPF2: 0/4 – Use the fourth finger to avoid long open E-string notes. OPF2 overrides Rule OPF1.

## Section VIII

Section VIII teaches the student the meaning of key signatures and accidentals in music. Most of the exercises contain scale-like passages that do not include fingering instructions.

<sup>73</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 6.

<sup>74</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 72.

In Exercise 24 the F# in the key signature indicates a key of G major. In bar 5 a series of accidental signs are used to create an ascending C major scale, followed by an ascending E major scale. The E major scale starts on the first finger on the D-string. According to the placements of the semitones in a major scale, there will be a whole tone from first to second finger, and second to third. Although not indicated, if the fourth finger were to be used in this scale, it would be placed directly next to the third finger to form a semitone between the g# and a'. Similarly, the second half of the scale on the A-string takes the same pattern.



Figure 18 Exercise 24, p. 58, bar 5

The spacing between the fingers formed here is the fourth basic finger frame:

0-1-2-34

Now we can list the four basic finger patterns in the order in which they appear in the *Violinschule* according to their semi- and whole-tone positions in the following grid:

First Finger Pattern	•		•		•		•
Second Finger Pattern		•	•		•		•
Third Finger Pattern		•		•	•		•
Fourth Finger Pattern		•		•		•	•

Table 2 Table of finger patterns in the order in which they appear in the *Violinschule*

In No. 25 one finds the first indication of the backward extension<sup>75</sup> of the first finger to reach the g#, which would otherwise not have been playable. It is quickly followed by an

<sup>75</sup> A finger extension occurs when a finger is stretched outside of the current finger pattern to produce a note without changing the position of the hand.

indication to use the first finger again on the a, which evinces an extension rather than a position shift into half position, as the student is not yet aware of such position shifts.



Figure 19 Exercise 25, p. 60, bars 15-16

This is indicated again in No. 26. Here, however, the a $\sharp$ ' could have been played with the fourth finger on the D-string as indicated in the second beat. This alternative fingering would have created a fast and uncomfortable string crossing, which the backwards extension eliminates.



Figure 20 Exercise 26, p. 62, bar 13

Rule OPF3: 0/4 – Make use of a backward extended first finger instead of a fourth finger in fast semitone passages to avoid additional string crossings.

On page 49 Spohr discusses accidental<sup>76</sup> signs and their application throughout the bar.

All notes of the same name within the limits of a bar, even if they occur in different octaves, are affected by *one* accidental.<sup>77</sup>

The music examples gathered from the *Violinschule* for this study will use the same method and not the modern notation, where an accidental applies for the specified pitch only.

In this same exercise, the choice between fourth finger or open string under a slur is determined by the rhythmical effect of the string crossing rather than the

<sup>76</sup> This differs from modern notation, where the accidental is only applicable to the pitches in the same octave. Spohr is also not consistent in his application of this rule.

<sup>77</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 49.

ascending/descending method illustrated up until now, as shown in the following example.

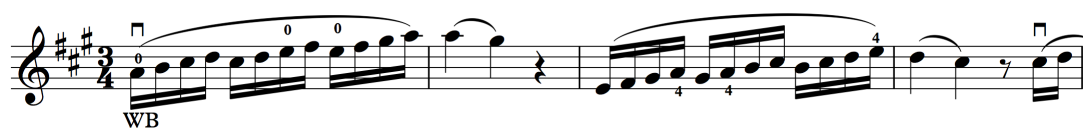


Figure 21 Exercise 26, p. 62, bars 1-4

According to the given fingering, the string crossings take place on the seventh semiquavers of bars 1 and 3, creating an offbeat rhythmic accent in both bars.

Rule OPF4: 0/4 – The choice of fourth finger according to rhythmical passages overrides Rule OPF1.

In No. 27 very few fingering indications are given, but the key forces the student to play chromatically. This might be very challenging for the student at this point of the tutor, as the chromatic scale is discussed only much later on page 72.<sup>78</sup>



Figure 22 Exercise 27, p. 64, bars 10-11

## Section IX

In No. 30, an exercise in minor scales, the ascending/descending rule of the fourth finger is reversed. Although the open strings used in the ascending line could be rhythmically intended, the open E-string in bar 3 makes this doubtful. However, when the open A-string is used in bar 7, the fingering becomes part of a rhythmical element in a larger phrase. The use of the fourth finger in the descending bars clearly coordinates the string crossings in groups of four semiquavers and is rhythmically intended.

<sup>78</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 72.



Figure 23 Exercise 30, p. 75, bars 1-7

In No. 32 the choice of fourth finger is again related to the rhythm, so that the string crossings fall on the second semiquaver of the beat, creating a false accent that implies a new start. The exception is the fourth finger used at the start of bar 3. This effect mimics the opening bar, which starts after a semiquaver rest.



Figure 24 Exercise 32, p. 78, bars 1-4

In No. 33 the key signature of G minor dictates the use of the fourth finger where the flats are concerned. However, there are also examples of fourth finger use under slurs for rhythmical elements and convenience.

In bars 15 to 16 the fourth finger is used on the ascending a', but the repeated a' is taken with an open string. If the first a' was also taken by the open string, it would have divided the affected pulse into a 2-4 grouping. As it is written, the grouping stands at 3-3, which reflects more evidently the compound rhythmic effect created in the first pulse.

The same cannot be said of the last part of the bar, as the e'' is taken by an open string. Here, if the suggested fingering was a fourth finger on the ascending e'', it would have left only one note, the first finger, to be played on the E-string. The choice of fingering avoids a string crossing for a single note. Further similar examples will confirm this as a rule.

Choosing either fourth finger or open string would break the rhythmic pattern. Ideally the third position should have been used, if the student had already acquired the skill of position shifting.



Figure 25 Exercise 33, p. 81, bar 15

In bar 25 of the same exercise the first a' is taken by a fourth finger in the ascending passage. The second pulse is completed on one string, without using a string crossing, by using the fourth finger on both the e $\flat$ ' and e $\sharp$ ', creating a flowing passage and rearticulating Rule OPF1.



Figure 26 Exercise 33, p. 81, bar 25

Rule OPF5: 0/4 – Select the fingering between the fourth finger or open string that will create the smallest number of string crossings under a slur. Rule OPF5 overrides Rule OPF4.

In the description of the chromatic scale on p. 72, Spohr explains that “more than one note must never be stopped with the little finger”.<sup>79</sup> His reasoning for this is that the fourth finger is shorter and therefore less agile than the others. For all the other fingers, two notes are allocated. To avoid two fourth fingers in succession, the open string is utilized.



Figure 27 Example 5, p. 84

<sup>79</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 72.

Further instructions on chromatic scales include avoiding open A- and E-strings as far as possible and never using the same finger three times in succession. Exercise 35 on page 84<sup>80</sup> tests these rules in a chromatic study.<sup>81</sup>



Figure 28 Exercise 35, p. 84, bars 1-2



Figure 29 Exercise 35, p. 85, bars 25-27

Rule CHR1: Chromatic – Use 1-1, 2-2, 3-3 finger slides for chromatic scales.

Rule CHR2: Chromatic – Avoid fourth fingers in succession during chromatic scales.

Rule CHR3: Chromatic – Avoid open A- and E-strings as far as possible during chromatic scales.

Rule CHR4: Chromatic – Never use the same finger three times in succession during chromatic scales.

## Section X

In Section X the studies become much more complex, as the student is taught the different positions on the violin. Now the student will not only have to keep in mind the finger patterns of the key signature he is playing in, but also the possibility that there might be more suitable fingering to help prepare for the passage in a higher position.

As an introduction to the positions, Spohr explains the two classes into which the position shifts were formerly divided, namely Whole and Half position. This was a method

<sup>80</sup> Spohr, *Violinschule*, 84.

<sup>81</sup> Spohr's method of chromatic fingering mimics that of Leopold Mozart as instructed in the latter's treatise (Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 70). The other known method was the consecutive fingering of Geminiani, numbering each note with a new finger (Geminiani, *The Art of Playing on the Violin*, 2).

described by Leopold Mozart in his treatise *Versuch einer gründlichen Violinschule* (1756). Spohr also indicates that he disagrees with the complexity of Leopold Mozart's system and instead adopted the French method<sup>82</sup> of First, Second, Third etc. position changes.

Spohr further explains the use of *restez*<sup>83</sup> and increasing the difficulty of a piece by continuous position changes instead of choosing a fingering in a higher position for all the strings.

But continuously adopting this method would cause the hand to change its position too often, and thereby greatly increase the difficulty of playing. Indeed, many passages which in a quiet position of the hand are perfectly easy, would, in such a case, be rendered wholly impracticable.<sup>84</sup>

Exercises 37, 38 and 39 are then written with fingering to stay at all times in the second position without shifting.



Figure 30 Exercise 37, p. 90, bars 1-3

Similarly, No. 40 is written for the third position.

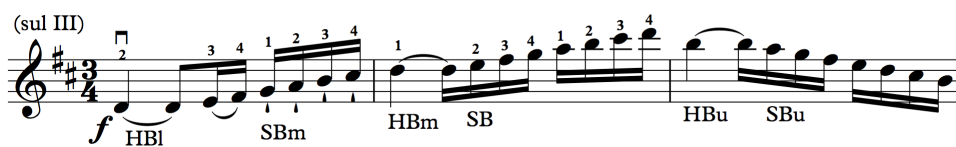


Figure 31 Exercise 40, p. 96, bars 1-3

<sup>82</sup> The first mention of the division of the fingerboard into positions is noted in the *L'Ecole d'Orphée* (1738) by Michele Corrette (Yampolsky, I.M. *The Principles of Violin Fingering*, 3).

<sup>83</sup> Remain in the same position for the duration of a passage.

<sup>84</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 77.

Rule RTZ1: *Restez* – Choose a position that will accommodate the fewest number of shifts.<sup>85</sup>

On page 85 Spohr explains the use of fourth-finger extensions. The student has already been introduced to the backward extension of the first finger in Section VIII No. 25 and in other exercises. However, as the student is not yet aware of extensions at this point of the tutor, they are not described as such. Here Spohr clearly indicates the use of the first and fourth fingers in extended form to take a note belonging to the position above or below the current one in use without shifting the position of the hand.



Figure 32 Example 6, p. 97

Spohr expands the rule by adding the influence of slurs.

If the extended note is to be slurred in one bowing with the note immediately adjoining, it must not be distant more than a *semitone* from the latter: as, by drawing back the finger a *whole-tone*, a disagreeable whining is produced.<sup>86</sup>

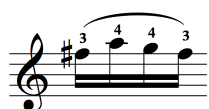


Figure 33 Example 7, p. 97

But if the extended note be not immediately followed by that nearest to it, then even the *whole-tone* may be played in one connected bowing.<sup>87</sup>



Figure 34 Example 8, p. 97

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<sup>85</sup> The rule of *restez*, to remain in one position, is one that was favoured by Viotti, but not by Rode, who was said to prefer remaining on one string (Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*, 92).

<sup>86</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 85.

<sup>87</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 85.

The extension rule is intended to “avoid changing position for the sake of a single note”, but it also takes preference over the *restez* rule to avoid unnecessary string crossing for the sake of phrasing and legato bowing.<sup>88</sup>

Rule EXT1: Extension – Use the first or fourth finger to take a note from the position below or above without shifting.

Rule EXT2: Extension – An extension to an immediate adjoining note under a slur may not exceed a semitone.

Rule EXT3: Extension – An extension to a non-immediate adjoining note under a slur may exceed a semitone.

Rule EXT4: Extension – The extension rules override Rule RTZ1 (*restez*) to avoid string crossings.

Exercise 41 follows with a combination of *restez* and extension rules. The chromatic rules are also affirmed in bars 17 to 18, 21 to 22, and 31.



Figure 35 Exercise 41, p. 98, bars 1-4

The exercise commences in third position and reaches the  $a\flat''$  in the second bar through extension of the fourth finger without shifting. In bar 3 the fourth finger is pulled back into the second-finger pattern.

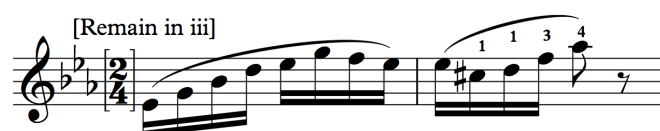


Figure 36 Exercise 41, p. 98, bars 9-10

<sup>88</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 85.

Bar 9 again starts in third position. In bar 10 the first finger is used in a backward extension to reach the c♯" before being pulled back into the second-finger pattern.

The student should by this stage in the *Violinschule* be quite accustomed to playing in the second and third positions. Thus far, all the exercises in the higher positions were to be played without shifting between positions. This makes bars 11 to 12 and 36 to 37 in Exercise 42 interesting.

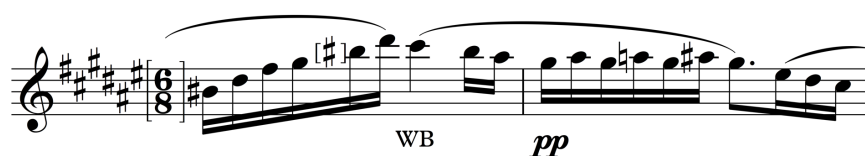


Figure 37 Exercise 42, p. 100, bars 11-12

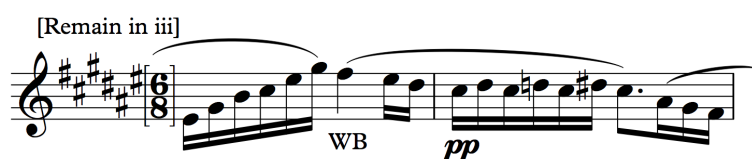


Figure 38 Exercise 42, p. 101, bars 36-37

With no added printed fingering, the student is given no advice on how to execute these passages other than the third-position instruction indicated at the beginning of the exercise. If one follows the rules as taught up until this point, one can ascertain the intended fingering.

As the student has not yet learnt to shift between positions within a passage, and is instructed to play the exercise in third position, one must assume that the *restez* rule applies. In the example of bars 36 to 37, the student cannot take the c♯" in a backward first-finger extension as it falls under a slur and the two consecutive notes are a whole tone apart. This forces the c♯" on the A-string at the start of the bar to be taken by the fourth finger.

The first two semiquavers in bar 37 are a whole tone apart. Therefore, an extension is not allowed and a string crossing is needed. The third and fourth semiquavers are a semitone apart and therefore an extension is possible. If one follows this pattern, the following fingering is created:



Figure 39 An edited version of Exercise 42, p. 101, bars 36-37

This, however, causes three consecutive fourth fingers, which is not allowed according to the chromatic rule. Therefore, Spohr leaves us with only one conclusion.

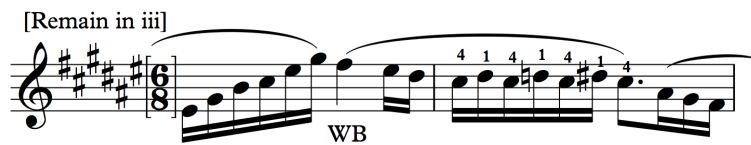


Figure 40 An edited version of Exercise 42, p. 101, bars 36-37

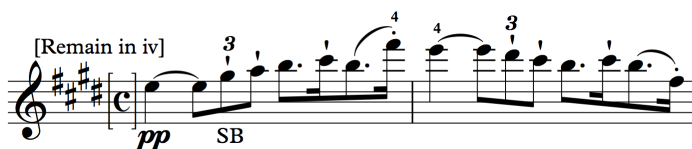
This fingering is the only possibility according to all the rules learnt thus far. It causes six string crossings under one slur, creating a *bariolage* effect, although this technique is not mentioned in the *Violinschule*. If the student were capable of changing positions at this point, the second position would have created more fluent passages in both examples.

The fourth position is practised in Exercise 43 on page 102. Here again the extension rule is applied in the higher positions.



Figure 41 Exercise 43, p. 102, bars 6-7

Note the extension of the fourth finger beyond a semitone in bar 20, which is allowed, as the following note, also taken by the fourth finger, does not fall under the same slur.



By Exercise No. 45 the student is expected to play in sixth position. Now Spohr expands the extension rule even further, as the distance between the notes on the violin in the higher positions becomes smaller. He writes:

In the high positions of the hand, where the stops are very close, not only can the notes of the next Position be reached by extension, but also such as are situated in the second or third Position above.<sup>89</sup>

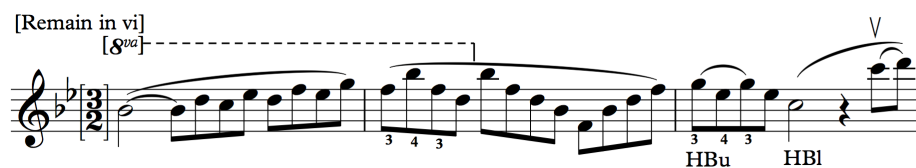


Figure 43 Exercise 45, p. 106, bars 2-4

Rule EXT5: Extension – Above sixth position extensions can reach up to three positions above the previous note.

On page 96 Spohr explains the use of a '0' above notes that cannot be played as an open string, as harmonics. He describes these notes as having a "clearer sound".<sup>90</sup> The difference in sound obliges Spohr to explain his opinion of where using it is appropriate:

They are chiefly employed on account of their clearer sound, to render one note stronger and more predominant than the others; for example, the last note of an ascending scale, or of a passage in arpeggio.<sup>91</sup>

Spohr is of the opinion that a "good School" of violin playing only makes use of natural harmonics.<sup>92</sup> He acknowledges the existence of these stopped notes,<sup>93</sup> but is adamant

<sup>89</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 93.

<sup>90</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 96.

<sup>91</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 96.

<sup>92</sup> Leopold Mozart considered harmonics as "laughable" and avoided their use (*Treatise on the Fundamental Principles of Violin Playing*, 101).

<sup>93</sup> Artificial harmonics are created by playing one stopped note with the first finger, and adding a harmonic note, the fourth finger lightly touching the string, a fourth or a fifth interval distance above.

they should not be used, in contradiction to Paganini's application of the effect at the time.<sup>94</sup>

It is, indeed, degradation to this noble instrument, to play whole melodies in such childish, heterogenous sounds. The great sensation created by the celebrated Paganini in recent times, by the revival of the ancient and wholly forgotten harmonic playing and by his eminent perfection therein, however alluring such an example may be, I must nevertheless seriously advise all young violinist not to lose their time in such a pursuit to the neglect of that which is of more importance. In support of this view of the matter, I may quote the greatest performers of every age, as Pugnani, Tartini, Corelli, Viotti, Eck, Rode, Kreutzer, Baillot, Lafont and others, not one of whom has played in the harmonics after this manner of Paganini.<sup>95</sup>

Spohr's opinion was clearly not shared by all. Bériot, in the second volume of his *Méthode de violon*, indicates double stopped harmonics<sup>96</sup> and scales on artificial harmonics,<sup>97</sup> evidence of which is also found in *Scène de ballet*, Op. 100.<sup>98</sup> Spohr's own student, David, also gives descriptions and exercises on natural, double stopped and artificial harmonics in his own *Violinschule*.<sup>99</sup>



Figure 44 Bériot, *Fantaise Ou Scène De Ballet Pour Le Violon*, Op. 100, bars 309-310

Spohr indicates which harmonics are to be used.

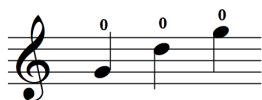


Figure 45 Example 9, p. 108

<sup>94</sup> The disregard of artificial harmonics is one indication of how the *Violinschule* was already out of date at the time of its publication.

<sup>95</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 96.

<sup>96</sup> Bériot, *Méthode de violon*, 172.

<sup>97</sup> Charles-Auguste de Bériot, *Méthode de violon*, 170.

<sup>98</sup> Bériot, Charles-Auguste de. *Fantaise Ou Scène De Ballet Pour Le Violon*, Op.100. This work forms part of the third performance recital, see the Addendum.

<sup>99</sup> David, *Violinschule*, 61.

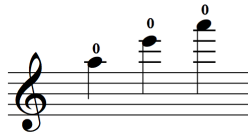


Figure 46 Example 10, p. 108

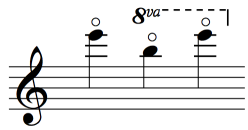


Figure 47 Example 11, p. 108

Rule HAR1: Harmonics – Use harmonics to emphasize a note, e.g. the end of a passage or scale.

Rule HAR2: Harmonics – Only use natural harmonics.<sup>100</sup>

Now the student learns to move between positions. On page 96<sup>101</sup> Spohr indicates that the following five exercises are for the students to learn how to shift quickly between the established positions. Here, another shortcoming in the *Violinschule* becomes evident, which would need to be addressed by an overseeing teacher. The question of how Spohr expected the position changes to be accomplished is not discussed, and cannot be learnt through the exercises and the use of the tutor alone.<sup>102</sup>

A few clues of the violin hold's influence on shifting appear in the text of the *Violinschule*.

The modern style of playing, in which the left hand so frequently changes its position, makes it absolutely necessary to hold the Violin firmly with the chin. . . Also, in suddenly receding from the upper positions, we are constantly in danger of drawing the Violin from under the chin . . . These inconveniences the fiddle-holder remedies; and, besides a means for supporting the Violin in a firm and easy manner, presents the additional advantage,- that we are no longer compelled by the pressure of the chin on the belly or the tail-piece, to obstruct the vibration of these parts, and thereby injure both the quality and volume of tone.<sup>103</sup>

<sup>100</sup> These rules are formed here, as the instructions regarding harmonics have been made clear. However, Spohr also employed harmonics where softer tones were required, as evident in his discussion on performing Rode's 9th Violin Concerto during Part III of the *Violinschule*. Further, harmonic indications appear in his Sextet Op. 140 of 1848, which indicate natural harmonics other than those given in the *Violinschule* examples.

<sup>101</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 96.

<sup>102</sup> Spohr is not alone in omitting information regarding the mechanics of position shifting in a treatise, see page 8.

<sup>103</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 2.

From this passage one can deduce that the chin-based hold on the chin rest is meant to assist in the downward shifting, which would eliminate the caterpillar-like downwards crawl of the left hand.<sup>104</sup>

On page 77, as previously mentioned, Spohr speaks of contact between the ball of the hand and the ribs above third position,<sup>105</sup> while on page 90, he explains the hand position is elevated with each succeeding position, and the thumb gradually “drawn round the projection of the neck”.<sup>106</sup>

Spohr also mentions that if the student has a smaller hand, it will be necessary to draw the thumb completely from under the neck and rest it against the ribs. He then adds “But it is then necessary to hold the instrument firmly with the chin; especially in sliding down the hand to the lower Positions.”<sup>107</sup>

The need to make this comment raises the question of whether the chin-based hold was consistent while playing, and if a certain dependence on left-hand support still existed in ascending position shifts.

Exercise 46, a scale-like study, contains a wide variety of ascending and descending shifting patterns. As it is the first exercise in shifting, all of these patterns would be new to the student. Therefore, each added pattern is investigated as it occurs during the study to examine whether they together implicitly denote a set of rules, or simply appear for the convenience of this exercise. As there are many examples in this particular study, the whole of Exercise 46 is duplicated for reference.

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<sup>104</sup> See page 8.

<sup>105</sup> See page 9.

<sup>106</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 90.

<sup>107</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 90.

109

N<sup>o</sup> 46. Allegro.  $\text{♩} = 120$

HB. KSto. HB. KStm. HB. KSto. HB. HB.

3<sup>re</sup> Applicatur. 3<sup>re</sup> Ap. 4<sup>re</sup> Ap. 4<sup>re</sup> Ap. 5<sup>re</sup> Ap. 2<sup>de</sup> Ap. 1<sup>re</sup> Ap. 5<sup>re</sup> Ap. 1<sup>re</sup> Ap. 5<sup>re</sup> Ap. 5<sup>re</sup> Ap. 1<sup>re</sup> Ap.

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Figure 48 Exercise 46, p. 109, bars 1-20

With all the ascending patterns demonstrated in Exercise 46, it is clear the end note (top note) of the passage was kept in mind when selecting the fingering of the phrase.

Rule SCL1: Scales – Consider the top note when choosing a finger sequence for ascending scales.

In bars 1 and 2 one sees the G major scale ascending (with open strings), and a shift into third position only on the E-string. This is followed by a fast shift into fifth position and

ending on a semitone extension onto the top g<sup>'''</sup>. The fingers used on the E-string create a 2 12 12344 (crawling) sequence.

The next ascending scale in bars 3 and 4 starts in third position on the G-string on the second finger. This three-octave D major scale allows for the exact same fingering pattern to be repeated on the E-string in the highest octave as in the previous example.

The passage in bars 7 and 8 starts in fourth position with an E-major three-octave scale ascending. Again, one sees the scale starting on the second finger. The exact fingering pattern as in bars 3 and 4 is applied; however, the top note allows for a natural harmonic to be taken.

In these examples the fingering used once the E-string has been reached alternates between first and second finger, until the hand reaches a position that allows for the top note to be reached by an extension.<sup>108</sup>

Rule SCL2: Scales – In ascending passages select a lower position (a position below the top note) if the top note can be reached with a semitone extension or extended harmonic.

Rule SCL3: Scales – Ascending three-octave scales starting on the open G-string or second finger on the G-string alternate between first and second finger once the E-string has been reached, until the hand arrives in a position that allows for the top note to be reached by a fourth-finger extension.

In bars 5 and 6 the A minor scale starts with the first finger in first position. Here, however, the shift into third position is already made on the A-string. After reaching the b<sup>''</sup> on the E-string, the hand shifts into fifth position for two notes before shifting again into seventh position. The fingers then move stepwise in the fourth finger pattern to end on the fourth finger.

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<sup>108</sup> This fingering resembles the upward crawling technique instructed in Leopold Mozart's treatise, of alternating first and second finger until consecutive fingers can be used to reach the top note (*Treatise on the Fundamental Principles of Violin Playing*, 135).

In this example no extension or harmonic is used for the top note. The finger sequence is chosen in such a way that the top note falls under the fourth finger. The decision to shift into third position already on the A-string may be to avoid continual shifts on the E-string.

Rule SCL4: Scales – Ascending three-octave scales starting on the first finger shift to an higher position earlier and alternate between first and second finger once the E-string has been reached, until the hand arrives in a position that allows for the top note to be reached by a fourth finger without an extension.

In bars 9 to 12 one sees a sequential pattern starting in fourth position and shifting down one position each bar. The same finger sequence is used in each bar, starting on the first finger. This allows for every bar to be played with the same finger pattern, shifting only between bars, until the player reaches the open string in first position.<sup>109</sup>

Rule SEQ1: Sequential – Position changes are used during sequential passages to allow the same finger sequences.

Bars 13 to 15 shows an ascending passage reaching a natural e''' harmonic by fourth finger extension (as in Rule SCL2). The open E-string is used to move back into first position and restart the E-major scale reaching the high e''' again with a harmonic. The same repositioned fourth finger is then used to start the descending scale, as the extension allows the hand to remain in third position.<sup>110</sup>

Rule POS1: Position shifts – Open strings and natural harmonics are used as an opportunity for position changes.

Again, as in bars 5 and 6, bars 18 and 19 show the use of an ascending finger sequence starting on the first finger, moving into third position with the first finger on the A-string and then continuing the 12 1234 sequence on the E-string, ending in an extended fourth finger to reach the top note. Here the apparent first-finger scale does not take the higher

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<sup>109</sup> Sequential fingering is also advocated by Geminiani (Geminiani, *The Art of Playing on the Violin*, 17) and Leopold Mozart *Treatise on the Fundamental Principles of Violin Playing*, 135).

<sup>110</sup> Similar open-string position changing techniques are advocated in Leopold Mozart *Treatise on the Fundamental Principles of Violin Playing*, 138.

position to accommodate the fourth finger as in Rule SCL4. Rather, it shows the open-string or second-finger scale sequence, ending on an extension.

If this scale is seen as the second octave of a three-octave scale, this would make sense. If the scale had started on  $b\flat$  on the G-string, it would have been classified as a second-finger scale. This passage then demonstrates a combination of Rules SCL2 and SCL3. The ascending finger sequence of 12 1234 was kept on the E-string and a lower position was selected because the top note could be reached by an extension.

It also supports the theory of a shift into third position on an earlier string to avoid many position shifts on the E-string, as in the examples of bar 5 and 6.

Rule POS2: Position shifts – During an ascending passage make use of an earlier position change on a lower string to avoid continual position shifts on the E-string.

Rule SCL5: Scales – Ascending scale Rules SCL3 and SCL4 also apply to scales starting in their higher octaves.

The same fingering in reverse is used for the descending passage until the scale reaches the  $b\flat$  in fifth position on the A-string, where it stays in preparation for the next phrase. As the extended fourth finger is repositioned at the start of the descending scale, the finger sequence that follows is 44321 21.

Rule SCL7: Scales – A scale that made use of a fourth-finger extension uses the finger sequence of 44321 21 while descending on the E-string.

Staying in fifth position, bar 20 has to start with a second finger on  $f\sharp$  on the G-string. This is followed by a two-octave major scale with no position changes as an example of the second-finger scale pattern without the higher octave.

Rule SCL6: Scales – Where possible, two-octave diatonic scales start on the second finger on the G-string and require no shifts.

110

T. H. 60 50.

Figure 49 Exercise 46, p. 110, bars 21-41

The next scale in bars 22 to 23, C melodic minor, starts in fifth position on the second finger on the D-string. This causes the next tonic to fall on a first finger on the E-string. As this two-octave scale does not commence on the G-string, Rule SCL5 should be applied. As the prescribed position does not allow for the Rule SCL3 fingering, Rule SCL1 is adhered to. The fingering sequence of 12 1234 is used to shift into ninth position, reaching the top tonic on a fourth finger. This confirms Rule SCL4.

Now for the first time one sees the descending scale remaining on the E-string and using a 4321 321 downward sequence, causing the lower octave to start on a fourth finger in sixth position.<sup>111</sup> This shift conveniently places the student in a beneficial position to start the next scale.

Rule SCL10: Scales – A scale that did not make use of a fourth-finger extension uses the finger sequence of 4321 321 while descending on the E-string.

Even though the shift between ninth and sixth position in bar 23 seems far, the distance between the two notes either side of the shift is only a whole tone.

Alternatively, if the ascending scale used the fourth-finger extension to reach the top note, the repositioned fourth finger in the descending passage would have been more uncomfortable because of the lowered seventh in the descending melodic minor. Although the lowered repositioning of the fourth finger is not against the rules thus far ascertained (because of the absence of a slur), it may have had an influence on the choice of fingering.

In bars 24 to 25 one sees the second-finger two-octave scale again, ascending to the top note with no position changes in sixth position (as in Rule SCL6). The descending scale immediately changes the sequence by shifting down a semitone with the fourth finger into fifth position. It is important to note here that it is not the repositioning of an extended finger, but an actual position shift with the whole hand. The scale descends to the second finger on the A-string, after which the third finger is used to shift into third position.

Rule SCL8: Scales – In descending lines a semitone position shift can use a 4-4 repeated finger.

Rule SCL9: Scales – In descending lines a position change between semitones shifts between second and third finger in a 432 321 sequence.

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<sup>111</sup> These larger shifts resemble more the fingering advocated by Geminiani (*The Art of Playing on the Violin*, 14) and would have been assisted by the chin-based grip.

Although the passages could have been played in fifth position, this would have caused the lowest note to end on the G-string and the next passage to start on the E-string. This fingering choice would have created a string crossing over two strings to connect to the next phrase. In order to eliminate this large string crossing, the fingering choice was made to incorporate a shift and to end the previous phrase on the D-string. Therefore, the indicated shift between second and third finger from fifth to third position was a calculated choice, as the distance between the notes forms only a semitone, and is a small distance to shift.

Rule SCL11: Scales – Incorporate a position shift to avoid large string crossings in upcoming phrases.

As two shifts had occurred in the descending phrase of bar 25, bringing the student's hand down from sixth to third position, another jump is now necessary to prepare for the following phrase. The fingering instructs the student to place the first finger on  $e_b''$  in fourth position on the A-string for a one-bar ascending and descending scale. During the following sequential passage in bars 26 to 29, each bar starts on the first finger as before in bars 9 to 12.

Although bar 26 could have started in the third position of the previous bar, the *restez* fingering would have prevented a repetitive sequential fingering. Therefore, in a sense, the sequential fingering overrides the *restez* rule.

Rule SEQ2: Sequential – Sequential fingering (Rule SEQ1) overrides the *restez* rule (Rule RTZ1).

Between bar 31 and 32 one finds a very sudden shift between third and fourth position. This shift might at first glance seem awkward as it entails a move from a fourth finger on a high  $d'''$  on the E-string in third position to a second finger in fourth position on  $c_b'''$ , but it is in fact a very well thought out, comfortable finger pattern.

As the last four semiquavers in bar 31 are a<sup>'''</sup>, b<sup>'''</sup>, c<sup>#'''</sup>, d<sup>'''</sup> in third position, the second finger now simply shifts up one semitone from a b<sup>'''</sup> to a c<sup>#'''</sup> at the start of bar 32. This shift allows the hand to stay in the same finger pattern. Again, in the descending passage the first finger shifts down one semitone (1-1) into third position. This corresponds with Rule SCL8, which is now adapted to include all fingers.

Rule SCL12: Scales – During ascending lines a semitone position shift can use a 2-2 repeated finger.

Rule SCL8: Scales –In descending lines a semitone position shift can use repeated fingers, such as 4-4 or 1-1.

In bar 34 one finds an example of shifting while playing an open string as in Rule POS1. In this example the fourth finger is played in ninth position and then, during the crotchet on the open D-string, the hand shifts down to the second finger in fifth position.

From the fifth position one sees an extension to the g<sup>'''</sup> and repositioning of the descending fourth finger in bar 35 (Rule EXT1). The passage continues with another descending semitone shift between second and third fingers (Rule SCL9), as well as a first to second finger shift into first position. Here the fingering strays from Rule SCL9. However, the three-octave descending G-major scale of bars of 35 and 36 creates a new fingering sequence. The position shift takes place after every tonic.

Rule SCL13: Scales – Descending three-octave scales shift per octave.

In bar 37 one sees the start of a second-finger scale commencing on the G-string. According to Rule SCL6, a two-octave scale starting on the second finger on the G-string requires no shifts. This is demonstrated here up until the last semiquaver of the bar. On the last semiquaver, Rule SCL3 is applied, ending on an extended fourth finger as stipulated by Rule SCL2.

The end of the ascending scale has placed the student's hand in ninth position with an extended fourth finger. The next bar indicates an a<sup>'''</sup> in seventh position to be taken with

a fourth finger. This means that the student would have to shift down two positions to arrive at the indicated starting point. This intentionally challenging shift is necessary for the descending A minor scale to start on the fourth finger. The method of changing positions every octave during a three-octave descending scale is again demonstrated as in Rule SCL13.

Bar 40 ends with a slide into third position on the first finger. This indication could be intended for musical effect, but it could also be in preparation for the fourth position of the following bar.

The image shows a page of musical notation for Exercise 46, pages 111, bars 42-63. The score is written for piano and consists of seven systems of two staves each. The music is a complex descending scale with multiple octaves. The notation includes various fingering indications (1-4) and dynamic markings such as *4º Ap.*, *3º Ap.*, *2º Ap.*, *1º Ap.*, *5º Ap.*, *6º Ap.*, *3º Ap.*, *6º Ap.*, *5º Ap.*, *3º Ap.*, *1º Ap.*, *5º Ap.*, *3º Ap.*, *1º Ap.*, and *5º Ap.*. There are also performance directions like *cresc.* and *tiré.*. The piece is identified as T.H. 6050.

Figure 50 Exercise 46, p. 111, bars 42-63

Bars 41 and 42 show the same combination of Rules SCL6 and SCL3 for the E major three-octave scale ending in tenth position on an extended harmonic.

Now a massive jump into fourth position follows, undoubtedly allowed by the resonance of the minim harmonic note of bar 42 (Rule POS1).<sup>112</sup> This prepares the hand for an octave interval between first and fourth fingers over two strings. This interval starts the next series of sequential patterns, from bars 43 to 47, leading down from fourth position until it reaches the first position (Rule SEQ1).

In bars 49 to 52 the octave interval is formed by first and fourth fingers which are again used in a sequential pattern landing the first finger on a d''' in sixth position on the E-string.

Now, in bar 50, the d''' that was played with the first finger is again played, but with the fourth finger in the third position at the start of a descending arpeggio. The reasoning for this shift could be that the note's position on the fingerboard is still fresh in the student's memory and thus it would be a strategic moment in the music to make the shift. Another motive could be that, because the sequences moved from third to sixth position when ascending, the return to third position is easier because of muscle memory. However, the second reason could have caused a shift at any point from the first beat and not necessarily on the repeated note. Thus, the conclusion is drawn that the repeated note is considered the more suitable opportunity for a position shift.<sup>113</sup>

Rule ARP1: Arpeggio – Use repeated notes as a position shifting opportunity.

Bar 50 shows an open D-string allowing for a shift back into sixth position (Rule POS1). Bar 51 starts on the fourth finger in sixth position, but uses Rule SCL8's descending 4-4 finger semitone shift to reach fifth position.

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<sup>112</sup> For a discussion on early position changing techniques see pages 7 and 8.

<sup>113</sup> Again, a method advocated by Leopold Mozart (*Treatise on the Fundamental Principles of Violin Playing*, 139).



From the first two bars of the exercise one can derive that Rule POS1 and the use of extensions are relevant to arpeggios. In bars 9 and 10 one sees an example of the use of open strings as an opportunity for shifting.

In bar 2 the first finger is used to shift from third to fifth position. In bars 5 and 6 this is re-emphasized with a first-finger (1 to 1) shift from second to fifth position. An overview of the exercise as a whole reveals that where open strings or harmonics are not available to use as shifting opportunities, the position shifts occur between first fingers (1 to 1) during intervals of thirds and fourths, keeping in mind that the thumb would have most likely remained behind and only moved up independently of the hand.

Rule ARP2: Arpeggios – Use first finger to shift between positions during intervals of thirds and fourths in arpeggios.

Bar 3 starts in first position, uses the open E-string to shift into fourth position and then applies an extended fourth finger to reach the b<sup>♯</sup> on the A-string. The note that follows is a repositioned fourth finger in fourth position on the E-string. This suggestion makes for an uncomfortable position, especially since the study is marked Allegro. This fingering could be a printing error, although the later translated edition uses the same fingering for this bar.<sup>114</sup> The only plausible reason one can assume for the printed fingering is to avoid another immediate string crossing during the last beat of bar 3. If instead of the extended fourth finger, the first finger was used on the E-string, the g<sup>♯</sup> alone would have been placed on the A-string (making the string sequence used in the last beat E-E-A-E). Here one finds a reminder of Rule EXT4 (Extension rules override Rule RTZ1(*restez*) to avoid string crossings). The rest of the passage demonstrates shifting with the first finger between intervals (Rule ARP2) and ending on an extended fourth-finger harmonic (Rule EXT5 and 19).

In bar 7 one sees the start of a C<sup>♯</sup> major arpeggio in first position. During the second inversion, the fingering shifts into second position for the duration of almost three whole beats. This again seems like an odd choice of fingering.

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<sup>114</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 100.

The alternatives would have been to shift into third position or remain in first position. If the fingering stayed in first position, the student would still be required to shift into second position at the end of bar 7 to prepare for the fifth position. If the fingering shifted into third position at the second inversion, it would have resulted in repetitive use of the fourth finger, as well as an uncomfortable shift from third to fifth position. Therefore, upon more careful consideration, the shift into second position is the most logical approach. By shifting into second position at this point in the arpeggio, the hand only has to shift one position or whole tone. This also prepares the student to take the first finger shift from second to fifth position on the E-string (Rule ARP2). This fingering is confirmed in bars 23 and 24, when exactly the same approach is used for the similar passage in C major. Even with the possibility of shifting during open strings, the finger sequence remains.

Rule ARP3: Arpeggios – During ascending arpeggios choose an earlier smaller position shift to prepare for a later first-finger position shift.

During the ascending arpeggio passages in this exercise, the fourth finger takes the top note of the sequence, whether the fourth finger falls in that position or whether the top note is reached by extension. Rule SCL1 (Consider the top note when choosing a finger pattern for ascending scales) is reworded here to include the arpeggio fingering.

Rule SCL1: Scales – Consider the top note when choosing a finger sequence for ascending scales and arpeggios.

In bars 13 to 14 the first finger is used to shift into third position (Rule ARP2), which allows for the top note to be reached by the fourth finger (Rule SCL1) and in the next bar the open E-string is used to shift into second position (Rule POS1). Now one sees two quick sequential groups of four semiquavers, each group starting with the fourth finger. This confirms that Rule SEQ1 (Position changes are used during sequential patterns to allow the same fingerings) is also applicable to arpeggio passages.<sup>115</sup>

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<sup>115</sup> The rules are now treated as interchangeable throughout the categories.

The image shows a musical score for Exercise 47, bars 18-34. The score is written for piano in treble and bass clefs, with a key signature of two sharps (D major) and a 4/4 time signature. The right hand features intricate arpeggiated patterns with various fingerings (e.g., 1, 2, 3, 4, 5, 0) and articulation marks such as '3<sup>rd</sup> Ap.', '6<sup>th</sup> Ap.', and '4<sup>th</sup> Ap.'. The left hand provides a steady accompaniment with a consistent rhythmic pattern. The score is divided into six systems, each with two staves. The final bar number '113' is visible at the top right of the first system.

T. H. 6050.

Figure 52 Exercise 47, p. 113, bars 18-34

This application of Rule SEQ1 in arpeggios is reiterated in bars 27 and 47. Bar 26 starts in first position and uses the first finger to shift into fourth position, reaching the top note through a fourth-finger extension (Rule SCL2).<sup>116</sup> The fourth position allows for the next bar (bar 27) to start on a fourth finger and to remain in one position for the duration of the beat using the 4231 finger sequence. The following three beats use the same 4231

<sup>116</sup> The passage in bar 26 forms an incomplete dominant seventh. As the arpeggio is incomplete, no rule can be formed around it as yet.

finger sequence by shifting down a position for each group until the hand reaches first position. Now an open string is used to jump back into third position, and soon after, the same open string is used to move back into first position.

In bars 29 to 34 one sees an extensive use of Rule SCL2. In bar 29 and 31 the  $c\sharp''$  is reached by means of extending the fourth finger the interval of a semitone. In the second half of bar 31, the hand moves into third position and the top  $e''$  is played by using a harmonic in extension. The resonating harmonic is used to move back into first position where this sequence restarts. The second crochet in bar 34 is taken by the third finger in third position, which reminds us of Rule RTZ1 (*Restez* -Choose a position that will accommodate the fewest number of shifts.)

114

3<sup>de</sup> Ap. --- 5<sup>de</sup> Ap. --- 5<sup>de</sup> Ap. --- 1<sup>re</sup> Ap. --- 4<sup>re</sup> Ap.

8<sup>va</sup> --- 7<sup>de</sup> Ap. --- 2<sup>de</sup> Ap. --- 5<sup>de</sup> Ap. --- 2<sup>de</sup> Ap.

2<sup>de</sup> Ap. --- 5<sup>de</sup> Ap. --- 7<sup>de</sup> Ap. --- 3<sup>de</sup> Ap.

1<sup>re</sup> Ap.

3<sup>de</sup> Ap. --- 2<sup>de</sup> Ap. --- 1<sup>re</sup> Ap.

3<sup>de</sup> Ap. --- 1<sup>re</sup> Ap.

T. H. 6050.

Figure 53 Exercise 47, p. 114, bars 35-52

In bars 35 to 36 one sees the rising arpeggio shifting from first to third position using an open string, and into fifth position using the first finger shift, and finally reaching the top note through extension. The descending arpeggio uses the same fingering sequence in reverse, with the exception of the choice of open string in the second beat of bar 36, almost creating an mirror effect.

Rule ARP4: Arpeggios – Choose a fingering sequence creating a mirror effect by using the same fingers and shifts for ascending and descending passages in arpeggios.

In the following two bars of the exercise the passage moves from first to ninth position with few shifts. At the end of bar 37 the open E-String is used as an opportunity to shift quickly from first to fourth position (Rule POS1). In bar 38 the first finger shift is used to move into seventh position (Rule ARP2). Although not indicated, it is implied that the first b<sup>''</sup> in bar 38 be taken with a fourth-finger extension. One can assume this, as the indication instructing the hand to be in seventh position has not changed. The next printed fingering is the first finger on the g<sup>#"</sup>, which will have moved the hand into ninth position to be able to reach the top e<sup>'''</sup> via a fourth-finger harmonic extension.

In bars 49 to 52 a string-crossing passage appears with a tonic pedal point on the higher string. In the second beat of bar 49 an open E-string is indicated. The reasons behind this choice of fingering could be to accentuate the moving line by utilizing an open string instead of the weaker fourth finger, or to remain on the same string for the duration of the beat, as the first semiquaver of the group (the f<sup>#"</sup>) is also played on the E-string. A third possible explanation for the fingering choice is revealed in bar 50. The hand remains in first position and in the third beat of the bar the d<sup>#"</sup> is taken by the fourth finger, allowing the third finger to remain on the pedal point until the end of the bar.

This fits in with a fourth-finger extension rule as the fourth finger is extended a semitone lower than its normal position to reach the d<sup>#"</sup>. However, because of the repetitive string crossings, the logic behind the fourth finger indication would be to avoid an uncomfortably fast “re”-placing of the third finger. Therefore, the fourth-finger extension rule (to avoid an extra position change) is not relevant here. Instead a new rule can be formulated.

Rule STX1: String crossings – Use neighbouring fingers out of normal finger-pattern positions to avoid excessive movement of fingers during string-crossing passages.

115

Figure 54 Exercise 47, p. 115, bars 53-61

In bars 53 to 57 one sees a descending passage with complicated fingering suggestions gradually shifting down from fifth to first position.

The passage starts with an ascending A major arpeggio, using the first finger to shift from third to fifth position (Rule ARP2) and an extended fourth finger to reach the top note (Rule EXT1). Now, instead of following the mirror sequence down, the hand remains in fifth position, allowing the fingers to play the last beat of the bar comfortably with a 2312 sequence.

The next bar, still in fifth position, takes the first beat in a 1231 sequence. The f<sup>#</sup> becomes an f<sup>n</sup>, which forces the first finger to move down a semitone, although the hand still remains in fifth position. The g<sup>#</sup> is taken with the third finger (Rule STX1), allowing for the first two beats of the bar to be played with the same finger sequence, although in a different finger pattern.

For the third beat the hand moves into fourth position using a 1241 sequence before it shifts again into third position using the same sequence (1241), with the a<sup>n</sup> being taken by an extended fourth finger. This, once again, allows for the two consecutive beats to be taken by the same fingering sequence, albeit in a different finger pattern.

At the beginning of bar 55 the hand is still in third position, although once again the first finger had to shift down a semitone from the previous bar's  $d\sharp''$  to a  $d\flat'$ . The same strategy is then applied in bar 55 as in bar 54. The first two beats are played in third and then second position. Both groups of semiquavers use the same sequence of 1231. During the third beat the first finger remains in second position, but moves down a semitone to a  $c\sharp''$  and uses the 1241 sequence. This is followed by a quick shift into first position. There is no indication whether the  $e''$  in the fourth beat of bar 55 should be taken by a fourth finger or open string, but if the larger sequence is adhered to, one could assume the fourth finger is implied.

The descending motif continues in bar 56, but now the sequence changes. For the first two beats the hand remains in first position. The two groups of semiquavers use the sequences of 1241 and 0131 respectively. Beats three and four jump back into third position and use the finger sequence of 1241 and 1231 respectively.

Bar 57 starts in second position using 1231 for two beats and then moves into first position.

If one looks at the passage as a whole, it is clear the original shift into fifth position and the choice to remain there was calculated. Instead of shifting back into third position, as dictated by the mirror effect, the hand is set up for the first finger to take the start of the sequential passage in bar 54. From bar 54 every first semiquaver of the beat is played with a first finger and moves down chromatically from an  $f\sharp''$  in fifth position on the A-string to an  $e'$  in first position on the D-string in bar 57, where the chromatic sequence is broken. In bars 54 and 56 the finger sequences are grouped by two beats per bar, with the minimum amount of distance between shifts.

If for the third beat of bar 53 the player had shifted back into third position (Rule ARP4), the whole of bar 54 could have been played in third position. Similarly, with one single shift the whole passage from bar 55 onwards could have been played in first position. However, this would have created many fast finger-pattern changes across strings and removed the sequential element of the position shifts.

The given finger sequence creates a very regular string-crossing pattern. From bar 54 until the end of the second beat of bar 56 the semiquaver groups form a string-crossing pattern of A-E-A-A. From this point until the end of bar 57 the pattern becomes D-A-D-D. As this is the most consistent element throughout the passage, it cannot be ignored as a reason for this choice of fingering.

The passage as a whole uses a combination of existing rules. Rule RTZ1 (the *restez* rule) is applied in a sense, and the hand remains in each descending position regardless of the finger patterns needed. Rule SEQ1 (position changes during sequential sequences) is present, as the first note of every group started with a first finger in the descending chromatic sequence. One also finds evidence of Rule STX1, where neighbouring fingers out of normal frame position are used to avoid excessive movement of fingers during string-crossing passages. But none of these rules mention the organization of the string-crossing pattern that occurred from bars 54 to 57. Therefore, a new rule is formed.

Rule STX2: String crossings – Choose a fingering that will create a consistent string-crossing pattern over longer passages.

In the last bar of the exercise one finds a repeated sequence of 4231 starting on the second semiquaver of the groups in beats one and two. This indicates that Rule SEQ2 (where the sequential sequence overrules the *restez* rule) is also applicable to arpeggio passages.

On page 103 of the *Violinschule* Spohr discusses how to play octave intervals.

This is here doubly difficult as, with each new stop, the position of the hand varies; and in proportion as it approaches the bridge, the fourth finger must be gradually drawn nearer to the first.<sup>117</sup>

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<sup>117</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 103.

From this sentence and the following exercise one can conclude that all octave intervals are to be played with the first and fourth finger if an open string is not used, regardless of what position the hand is in.<sup>118</sup>



Figure 55 Exercise 48, p. 116, bars 1-2

Bars 15 to 16 indicate a shift from fourth to third position by moving the first finger down a semitone. Consider the rules already revealed. Rule RTZ1, stating that the player should choose a position that will accommodate the fewest number of shifts, is applicable, but not entirely, as the hand did change from fourth to third position. Rule SCL8, which allows descending lines to use repeated fingers, such as 4-4 or 1-1 for a semitone position shift, can also be considered applicable as the position of the first finger did move down one semitone. However, the first finger in fourth position did not sound before the shift. The alternative of shifting into first position in bar 16 would have been possible, but would have been a position change of a greater distance.

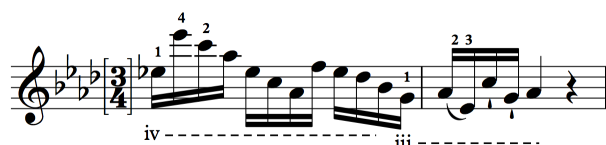


Figure 56 Exercise 48, p. 116, bars 15-16

Bar 33 indicates a sequential use of fingering in first and fourth position before reiterating the fingering of bar 16 in bar 34. After moving into third position, the fingering indicates use of the first finger to shift down to first position as in Rule ARP2.



Figure 57 Exercise 48, p. 117, bars 33-34

<sup>118</sup> This fingering is unlike that of Paganini who used a combination of 1+3 and 2+4 fingers to executed octave scales (Flesch, 234).

As in Rule ARP3, this descending arpeggio passage uses an earlier shift of a smaller distance to prepare for the first-finger shift of Rule ARP2, but as the corresponding passage in bar 16 required no preparation for further shifts, it indicates a new fingering rule.

Rule POS3: Position shifts – Use a fingering that will allow for the position shift of the shortest distance.

Bars 35 and 36 contain a dominant seventh which appears to shift after the dominant in each octave, but as the top note is omitted, no concrete rule can yet be formed.

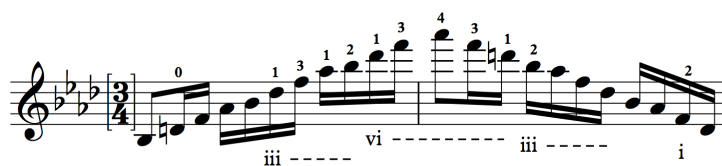


Figure 58 Exercise 48, p. 117, bars 35-36

Exercise 49 is a study in tenth intervals according to the description, but a few of the existing rules are tested. The first evidence of a tenth interval appears in bar 3. The a' to c'' interval is reached by using an open string to shift into third position (Rule POS1).



Figure 59 Exercise 49, p. 118, bar 3

Further examples of tenth intervals occur in bars 22 and 23.



Figure 60 Exercise 49, p. 118, bars 21-23

Bar 21 prepares the hand by shifting directly from first to fourth position on the last semiquaver. The tenth interval of e'' to g''' is taken between the first finger in fourth position and an extended fourth finger. For the ascending scale of tenths, the fingers remain extended, while the first finger shifts up one position on every second semiquaver. As the positions change, the fingers have to adapt to the applicable finger pattern created by the accidentals. Bar 23 makes use of an open D-string to shift back into third position for a d' to f#' tenth.

Rule INT1: Intervals – Scales of tenth intervals are played by repeating the first and extended fourth-finger combination where open strings are not used.

In Exercise 49 some printed fingering contradicts Rule POS3. For example, in bar 6 the shortest distance of position change in the descending passage would have been from third to second position. In this example and others in this exercise the fingering favours a larger shift that would eventually lead to less frequent shifts within a passage, as in the *restez* rule. Therefore, in position shifting fewer shifts (or Rule RTZ1) are preferred over smaller shifts (Rule POS3).

Rule RTZ2: *Restez* – Rule RTZ1 (the fewest number of shifts) overrides the rule of shifts with shortest distances (Rule POS3).



Figure 61 Exercise 49, p. 118, bars 5-6

In bar 39 one sees an ascending passage starting in first position. The last semiquaver of the bar is the highest note in the passage. It is indicated to be taken with the fourth finger and is the top note of a tenth interval formed together with the preceding note (taken with the first finger) in fifth position. Even though the hand is in fifth position at the end of the bar, the extended fourth finger reaches far above the finger pattern of the current position. For the following bar the indicated fingering uses the extended fourth finger to

reposition the hand into seventh position. In this sense, the fourth finger becomes the stabilizing note in the position shift as the hand ‘narrows’ into the third-finger pattern in seventh position. This allows for bar 40 to be played *restez* until the shift to fourth position. The principle is repeated in the following corresponding passage.



Figure 62 Exercise 49, p. 119, bars 39-40

Rule EXT6: Extension – Use the repositioning of the hand after an extension or contraction as a position shift.

In bar 57 the passage starts in first position and uses an open string to jump into fourth position (Rule POS1). In the following bar the fourth finger extends to reach a tenth interval in fourth position and then uses the same finger sequence on the D- and A-strings sequentially until the eighth position (Rule SEQ1). Bar 59 again uses the open string as an opportunity to move back into first position.

The same passage could have been played in a lower position. If bar 57 remained in first position and the third semiquaver in bar 58 was taken with an open A-string, the student could have easily extended the fourth finger to the c''' to form the first tenth of the passage. The following sequential passage could then have been played using a combination of first and fourth fingers on the A- and E-strings moving up from first to fourth position.

However, the distance between the first and fourth fingers to form a tenth in the lower positions is further apart than in the higher positions.<sup>119</sup> Therefore the fingering for the higher positions could have been chosen for the comfort of the student.

<sup>119</sup> As discussed in the corresponding section on octaves. Spohr, *Louis Spohr's Celebrated Violin School*, 103.



Figure 63 Exercise 49, p. 119, bars 57-59

Rule INT2: Intervals – Scales of tenth intervals should be taken in higher positions to decrease the distance of the extension between the first and fourth fingers where possible.

On page 108 of the *Violinschule*<sup>120</sup> Spohr explains how to approach sizable position changes under the same bow and highlights extracts from Exercise 50 as examples.

When two notes lying at a distance from each other have to be played in one stroke of the bow, . . . it is impossible to avoid the sliding of the hand from being heard in the skipping from one note to the other of them. In order, therefore, that this may not degenerate into a disagreeable whining, it must be accomplished in the following manner: - The finger with which the first note is stopped is so far moved forward, until that which has to stop the second note falls naturally on its place.<sup>121</sup>

In Example 12 he demonstrates how the first finger is moved from the e' to the b' (first position to fifth position) so the e'' can easily be taken by the fourth finger.

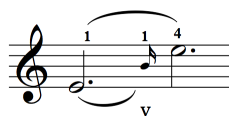


Figure 64 Example 12, p. 120

In this way an imaginary note becomes the reference note of the targeted position, essentially narrowing the distance of the shift between the bottom and top note. Similarly, he demonstrates in Example 13 how the second finger is moved from third to seventh position so the top b''' can be taken by an extended fourth finger.

<sup>120</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 108.

<sup>121</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 108.

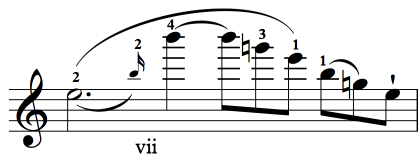


Figure 65 Example 13, p. 120

He continues to warn that the shifting must be done swiftly and in a way that will make the gap between the small note (reference note) and the highest note go unnoticed, so that the listener is only aware of the shift from the lowest to the highest note.<sup>122</sup>

This shifting, however, must be done so quickly that the chasm or interstice between the small note and the highest note (in the first Example a fourth, in the second an octave) shall be unobserved, and the ear cheated into the belief that the sliding finger has actually passed over the whole space from the lowest to the highest note.<sup>123</sup>

These slides are a result of position shifting and, although not mentioned or marked as techniques of expression, the effect will contribute to the character of the performance. This is an indication of the degree of *portamento*<sup>124</sup> that is allowed during large position shifting according to Spohr's taste.

Rule POS4: Position shifts – During large position shifts the finger with which the first note is stopped must be moved swiftly forward to the position of a reference note so that the second note falls naturally into place and in such a way that the listener is only aware of the shift between the lowest and highest note.

Spohr himself refers to this as a rule.

It is true that, in opposition to the forgoing rule, many Violinists are accustomed in such skips to slide, with the finger employed for stopping the upper note, and consequently to perform the above passages in the following manner.<sup>125</sup>

<sup>122</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 108.

<sup>123</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 108.

<sup>124</sup> Even though it might be tempting to use the term *glissando* here, a strong sliding effect is not the intention. For the sake of clarity during the course of this study, the two terms will be differentiated according to Flesch, where *glissando* refers to a technical device and *portamento* a means of expression (Flesch, p. 101).

<sup>125</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 108.

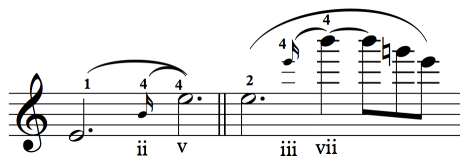


Figure 66 Example 14, p. 120

He describes the result of this method as “unpleasant whining” and regards it as “faulty”.<sup>126</sup> The exception to this rule is where the top note of the passage is played with a harmonic note.

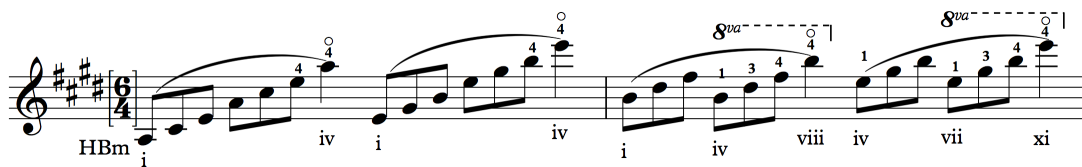


Figure 67 Exercise 50, p. 122, bars 5-6

In these cases the finger of the stopped note before the shift is allowed to become the shifting finger (without the reference note) if the slide is executed swiftly.

By the clear resonance and the correct intonation of the harmonic, the whining can be avoided if the finger be slidden quickly.<sup>127</sup>

This is allowed because of the release of pressure as the shifting finger prepares for the natural harmonic and the speed at which the shift takes place. As the finger will only be touching the string very lightly, and not be dragged across the string, it will eliminate the predicted “whining” sound.

Rule POS5: Position shifts – The preceding stopped finger before a large position shift may be used for the slide if the top note of the passage is a harmonic note and the shift executed swiftly.

Spohr concludes this section with a final example.

<sup>126</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 109.

<sup>127</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 109.

When, however, the final note of such arpeggiated chords is not a harmonic, a totally different Position must be chosen. If, for instance, the two bars before referred to stood a semitone lower, they would have been played with the following fingering:<sup>128</sup>



Figure 68 Example 15, p. 121

The fingerings of Example 15 contradict Rule ARP2. In the first bar both arpeggios shift on the new octave with the second finger instead of using the first-finger shift. The top note is reached with an extended fourth finger. The arpeggios in the second bar do use the first finger for their initial shifts, but then shift from the second to first fingers during the second position change, reaching the top note with an extension. It seems that Rule ARP2 is ignored in favour of nearer position shifts when the top note can be reached by an extension.

Rule ARP5: Arpeggios – Select a closer position shift if the top note can be reached with an extended fourth finger. Rule ARP5 overrides Rule ARP2.

In a footnote to this example Spohr acknowledges that the given fingering of this example may vary from previous rules, but he is reluctant to provide a long explanation. Spohr comforts the student with the following statement:

He may rest satisfied with the preliminary assurance, that at all times, either the most convenient Positions have been chosen, or if not so, then those with which the passages where they are indicated can be brought out in the clearest and most harmonious manner. When the pupil has once made himself familiar with the fingering systematically carried through this school, he will find no difficulty in applying it also to other compositions.<sup>129</sup>

<sup>128</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 109.

<sup>129</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 109.



Rule CHR5: Chromatic – Once the E-string has been reached, alternate the first and second fingers chromatically until a pitch is reached close enough to the top note to refer back to standard chromatic fingering.

Spohr himself describes this passage as follows:

In addition to what has been said (...) respecting the Chromatic Scale, it must be here observed, that, when it extends beyond the Position of the hand (as at the end of the preceding Exercise,) it is continued with the first and second finger which alternately change to higher positions, until the four fingers can reach to finish the scale.<sup>130</sup>

## Section XI

Section XI discusses the management and methods of bowing technique. On page 114 of the *Violinschule* Spohr indicates the use of the French and Italian method of numbering the strings.

*Sopra la 4<sup>ta</sup>* (quarta) bar 9, signifies, that this and the following bars, as far as the dotted line extends, are to be played on the fourth string. So, call the Italians and French the G-string, as they commence reckoning from the E.<sup>131</sup>

He adds in a footnote:

In Germany, however, it has always been the practice to reckon the strings from grave to acute, commencing with C the lowest string of the Violoncello and Tenor. The G-string of the violin is therefore the 2<sup>nd</sup>, the D the 3<sup>rd</sup>, the A the 4<sup>th</sup> and the E the 5<sup>th</sup>. Hence the custom of terming A strings FOURTHS and E strings FIFTHS.<sup>132</sup>

Spohr acknowledges the German method, but still applies the French numbering to his exercises.

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<sup>130</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 112 .

<sup>131</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 114 .

<sup>132</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 114.

In this section Spohr also mentions the ability to mimic the human voice as an advantage of the violin over the keyboard and wind instruments. He specifically comments on the “peculiar gliding from one note to another, not only in soft passages but also in those of deep pathos.”<sup>133</sup>

He then gives two excerpts as examples from Exercise 51.



Figure 71 Example 16, p. 126



Figure 72 Example 17, p. 126

Spohr reminds the student of the method required to perform such a shift as discussed in Section X,<sup>134</sup> even though the examples now demonstrate expressive effects rather than shifting techniques. Again, he instructs that the sliding must be executed swiftly so that no break is noticeable between the highest and lowest notes. In the next example, he indicates how a downward movement from an a'' harmonic note on the A-string moves to a stopped fourth finger.

In the 22<sup>nd</sup> bar, in slurring the harmonic note A with the C below, the fourth finger, at the moment of gliding, must be firmly pressed on the string and drawn down to E, whereupon the second finger falls on C.<sup>135</sup>



Figure 73 Example 18, p. 127

<sup>133</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 114.

<sup>134</sup> See page 67.

<sup>135</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 115 .

In this example a slide could have been avoided by utilizing the resonance of the harmonic and playing the hand directly into first position and is therefore an intentional expressive effect, and not a cause of a position change, hence a *portamento* and not a *glissando*.

In these three examples Spohr intended the expressive *portamento* effect. This notion is supported by the descriptive words, “soft passages” and “deep pathos”.<sup>136</sup> The examples indicate that *portamento* (or sighing) effects were acceptable under a slur, if the character of the composition allowed for the effect.

Rule POR1: *Portamento* – Fingering that creates a *portamento* (or sighing/sliding) effect is allowed during a shift under a slur, if the character of the passage supports the effect.

On page 115 Spohr indicates a similar passage first to be played in *forte* on the “acute E-string” and repeated in *pianissimo* on the “softer A-string”.<sup>137</sup> This indicates allowing the required dynamic, tone colour and character of a passage to influence the choice of string in use and therefore influence the required fingering.

Rule STC1: String choice - Allow for the required dynamics, tone colour and character of a passage to dictate the choice of string and select fingering accordingly.

In the following example on page 116<sup>138</sup> Spohr explains a shift of great distance over more than one string. According to the example given, the same principle as Rule POS4 is applied. The first finger is moved into an ideal position during the shift for the top note to fall under the fourth finger. It is important to note, however, that the slide occurs on the initial string and not the targeted string.



Figure 74 Example 19, p. 127

<sup>136</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 114 .

<sup>137</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 115.

<sup>138</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 116.

In this example the shift may have a second motive as the top note requires a *sforzando*. This is example of the application of Rule STC1, as the *sforzando* requires a harsher tone colour that the *forte* passage and the intensified sound of the E-string will enhance the effect.

Rule POS6: Position shifts – During large position shifts over more than one string, the finger with which the first note is stopped must be moved forward swiftly on the initial string to the position of a reference note, so the second note falls naturally on its place on the subsequent string.

In bar 30 of Exercise 51 a note is marked with a staccato under a slur, indicating it be played in the same bow direction as the previous note, but slightly separated and presents an opportunity for a position shift to take place without being audible. This is the first indication of a position shift that takes place without an audible slide.



Figure 75 Exercise 51, p. 128, bar 30

Rule POS7: Position shifts – Make use of non-legato articulation as opportunities for inaudible position shifts.

In bar 45 of Exercise 51 we find a demonstration of Rules POR1 (*Portamento*) and POS7 combined.



Figure 76 Exercise 51, p. 129, bar 45

Spohr instructs the student how to approach this passage:

In the second half of the 45<sup>th</sup> bar, two notes are successively united by a particular slur, and the fingering shows that the passage is to be played on the D string. The two slurred notes F-D are, therefore, connected by a gentle gliding of the finger, and the second F is taken up, during a momentary halt of the bow, that the drawing back of the hand is not heard.<sup>139</sup>

Here again an example is given of how to execute a position shift without an audible slide. These highlighted exceptions to the presence of *portamento* in position shifting is an indication that Spohr expected a degree of the effect under all slurred position shifts. This is supported by accounts of Spohr's own playing.

A review of Spohr's performance in Prague 1808, published in the *Allgemeine musikalische Zeitung*, describes his use of *portamento*.

...one could call him unsurpassed in this genre if he did not often disturb us in this enjoyment, and sometimes very unpleasantly, by mannerism much too frequently employed, that is by sliding up and down with one and the same finger at all possible intervals, by an artistic miaow as one might call it if that did not sound teasing.<sup>140</sup>

It is interesting to note that the critic mentions *portamenti* both ascending and descending at a time long before the invention of Spohr's chin rest. Although the speed of the shifts are instructed, Spohr neglects to specify the amount of bow pressure needed for these effects.<sup>141</sup>

Exercises 52 to 54 deal with all manner of bowing patterns. No new fingering rules are formulated during these studies.

## Section XII

In Section XII exercises are given in the execution of double stops<sup>142</sup> and chords on the violin. As with the scales and arpeggio sections, very little description of fingering rules is given towards developing this technique. Instead Spohr writes exercises with fingering

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<sup>139</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 117.

<sup>140</sup> *Allgemeine musikalische Zeitung*, x (1807/8) p. 313-14, quoted from Brown, *Louis Spohr*, p. 47.

<sup>141</sup> Unlike Spohr, Bériot uses symbols to indicate the degree of *portamento* required in his *Méthode De Violon, Op.102*, Vol. Partie 3, 215.

<sup>142</sup> Double stops mean that two or more notes are played simultaneously on the violin to form an interval or chord.

examples from which the students are meant to acquire their technical abilities. Therefore, each added pattern is investigated as it occurs during the exercise to examine whether they together imply a set of rules, or simply appear for the convenience of the exercises.

Some of the rules formulated during the exercises focusing on double stops are similar to the rules formulated during the earlier exercises. As the double stop rules have to consider finger patterns over multiple strings, they will be kept separate and not incorporated into earlier rules. This will make referencing the specific aspects of fingerings summarized in the rules more precise.

Once again, the first exercise in this new technique is already very challenging for the student. By the third bar the student is expected not only to play two notes simultaneously, but also to shift into different positions while doing so. This is more complicated than the position shifting that has been practised in the preceding exercises. Now the student does not only have to consider the finger patterns in the particular key signature for the shift, but also the relative distance between the fingers created by the intervals within the double stop. In other words, the student will have to take into account the changing finger patterns formed between the double stops across two or more strings.

The exercise as a whole is duplicated for reference as Spohr instructs the student to study both lines of the exercise.<sup>143</sup>



Figure 77 Exercise 55, p. 138, bars 1-4

<sup>143</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 127.

As bar 1 of exercise 55 has no fingering indications, one can assume the student is expected to start in first position, which would be the simplest way to reach both the b and g' together. The hand remains in first position during the second bar, while the open D- and A-strings are played.

Bar 3 starts with a g' to b' double stop in first position, which then shifts into a b' to d'' double stop in third position. Since the first double stop of the bar forms a major third interval and the second double stop forms a minor third interval, the finger pattern formed within the hand has to change during the shift. As both the double stops at the beginning of bar 3 are played with the first and third fingers, and are written to be played under a slur, the effect is that of a legato position change, but this will create a *portamento* or sliding sound.

The minor third is followed by a b' to g'' sixth interval across the D- and A-strings, reusing the already placed third finger and placing the fourth finger right next to the third finger across the string, giving it the feel of a semitone distance. This is followed by a major third c'' to e'', where the fourth finger is moved over from the A- to the D-string, but remains in the same location and places the second finger on e'' on the A-string. Since the fourth finger is moved across strings under a slur, this will create a small slide in the sound. Both examples could be indications of *portamenti* formed by position changing techniques.

Bar 4 starts with an a' to d'' fourth interval in third position followed by a minor third from a' to c''. What makes this bar interesting is that the choice of fingering does not follow the contour of the melody. The descending notes of d'', c'' and b' are played by the fingering sequence of 143 and across two strings. An alternative choice would have been to shift down to first position for the minor third to be taken by the fourth and second fingers. However, the tenth created by the next interval would not have been possible in first position, as the D-string would have sounded when trying to reach the individual notes on the G- and D-strings.

The bar would have been possible in second position, but an extra shift into this position is unnecessary. The fingering choices for bars 3 and 4 have allowed the student to perform the intervals with only one shift from first to third position at the start on the

bar 3. From this the conclusion is drawn that the fewest number of position changes is preferred, regardless of the audible shifts this creates within the sound production or the contour of the melody.

Rule DST2: Double stop –During double stop passages choose fingering that creates the fewest number of position changes, regardless of finger patterns, contrapuntal motion or audible shifts in sound production.

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Figure 78 Exercise 55, p. 139, bars 5-29

In the next phrase, bars 5 to 8, the first three chords are played in first position. The fourth beat in the 6th bar takes a new up-bow. Here there is a chance for the hand to shift into third position. The two quaver intervals are slurred under one bow and use the same cross-string fingering (3+1 to 0+4), regardless of the melodic contour, to avoid a shift under the slur.

Rule DST3: Double stop – Use bow changes as an opportunity to change position during double stops.

The second-time bar, bar 8b, sees the lines move in contrary motion. The lower line of beats two to four, ascending d', e' and f#, is taken by the open string, first finger and third finger. The descending chromatic top line of d'', c#'' and c<sup>b</sup>'' is taken by the second and third fingers, and a lowered second finger. In this bar it would seem that the contrapuntal motion is taken into consideration with regards to the choice of fingering, even though this creates a constricted feeling between the fingers. The alternative option of fingering would have been to use the first finger on the c<sup>b</sup>'' during the fourth beat, while taking the f# with the second finger. This alternative option would have compelled the second finger to be moved a semitone higher and from the A- to the D-string. This sequence would have created an additional shift into second position and therefore goes against Rule DST2.



Figure 79 Exercise 55, p. 139, bar 8b

Bars 9 to 12 indicate position changes per bow stroke every half bar. This suggests that rhythm has been taken into account in making the choice of fingering, although it does not contradict or change Rule DST3, and does not warrant the formulation of a new rule.

A sequential pattern occurs in bars 13 and 14, where a small sigh motif is repeated in contrary motion. The first time the motif appears it is played by using the third and first fingers (3+1) on the b' to d'' minor third to the fourth finger on the c<sup>b</sup>''. The second occurrence is taken by the fourth finger on c#'', shifted a semitone higher from the previous interval, and the second finger on e'' in third position. The fourth finger is then shifted up a semitone to take the d'' with a harmonic. After a quaver rest the hand is shifted down into first position to play the minor third with the third finger on d# and the first finger on f#, ending with a unison double stop with fourth finger on e'' and open E-string.

In these bars, there are quaver rests between each of the motifs. Each time the interval forms the same minor third and resolves to a fourth finger, a semitone higher. A sequential finger sequence could have been applied to this passage. After the first motif the hand could have been kept in the same finger pattern and during the quaver rest, shifted up one whole tone into fourth position, then again repeating the process into first position.

Again, this action would have created an extra position change and therefore have contradicted Rule DST2. Therefore, Rule DST2 is now reworded to include sequential passages.

Rule DST2: Double stop - During double stop passages choose fingering that creates the fewest number of position changes, regardless of finger patterns, contrapuntal motion, audible shifts or sequential passages.

Bar 15 demonstrates the start of a descending scale in thirds. The first half of the bar uses a rhythmical pattern of shifting, shifting on each crotchet beat, i.e. After every second quaver. If this rhythmical pattern was the only factor taken into account in this bar, the second half of the bar could have been played in third position during the third beat, and in first position during the fourth beat. However, this would have created an extra string crossing and an extra position shift. If Rules DST2 and DST3 were adhered to, the position shift would have taken place after the first quaver beat of bar 15, directly after the bow change (Rule DST3). This would have allowed the following three quaver beats to be played all in first position, with as little shifting as possible (Rule DST2). The reason for the suggested fingering is not clear. It is possible that a rhythmic effect was the intention, by allowing every alternating interval in the bar to be played with an open string, or to avoid the wider finger patterns caused by minor thirds by utilizing an open string and fourth-finger (0+4) combination, instead of a fourth-finger and second-finger combination (4+2) over two strings. The other possibility is that the choice of fingering forms part of a larger sequence of a scale that has not yet been revealed to the student. Until otherwise determined, the fingering will be accepted as a rule for scales of descending thirds.

Rule DST4: Double stop – In descending scales of third intervals use a 3+1, 0+4, 3+1, 2+0 fingering sequence.

From bar 23 to the end of the exercise first and second positions are used to play the passage with the fewest amount of shifts. Although the shift into second position in bars 23 and 25 occurs under a slur, the distance is close. On both occasions where the shift into second position takes place, the interval is accented. The bow is rearticulated at the exact moment of the shift, removing the possibility of a disturbance in the quality of sound.

Therefore, Rule DST3 is now updated to include articulated strokes.

Rule DST3: Double stop – Use bow changes and articulated strokes as an opportunity to change position during double stops without hindering the quality of sound regardless of the melodic contour.

Spohr instructs the student to swap parts with the teacher after successfully completing the top line of exercises 55 and 56, as the accompanying line has more complex examples of double stop exercises.<sup>144</sup> The bottom line (or accompanying line) of the exercise is now analysed for further double stop rules.

In bar 6 of the accompanying line the first new technique is indicated. Here a tenth is played by using the open G-string and the fourth finger on b' on the D-string. This fingering could either indicate a quick shift into second position, as the note is not under a slur and is articulated by a wedge, or it could indicate an extension of the fourth finger by a whole tone as it does not contradict either Rule EXT3 or Rule DST3.

If the fingering is seen as a shift, it does contradict Rule DST2 and therefore in this example will be regarded as an extension. In that case, an extension is used in the exercise to avoid a position shift regardless of the double stop finger proximity.

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<sup>144</sup> Spohr, *Violinschule*, 139.

Rule DST5: Double stop – During double stop passages make use of extensions to avoid additional position shifting.

In bar 11 another example of an extension is used under a slur. The distance of the extension forms only a semitone and will not cause an audible shift.

In bars 13 and 14 a similar sigh motif appears as in the same bars of the top line. Rather than moving in contrary motion, the lines move in parallel motion. Again, instead of choosing a sequential pattern, the fingering choice entails only playing the first motif in third position, and the following two in first position, creating the fewest amount of shifts possible.

On the last beat of bar 14 a backwards extension of the first finger is used instead of half position to avoid a position shift.

In the second-time bar (or bar 19b), the player is forced to make use of half position as there is no alternative way to simultaneously produce the a to e<sup>b'</sup> interval as a double stop.

Exercise 56 continues with double stop passages. The first bar starts with three descending thirds.

N<sup>o</sup> 56. *Larghetto.* 76,,

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Figure 80 Exercise 56, p. 140, bars 1-15

Again, in bar 1 we see the use of the 0+4 fingering to play a third over two strings in a descending passage. The use of this pattern can now be firmly established as a rule, Rule DST4, for passages of descending thirds.

In bar 3 of this exercise an unusual but effective fingering is suggested. The bar starts in first position before shifting into third position on the second beat. The familiar descending thirds pattern appears (4+2, 3+1, 0+4), but then the bow moves over from the current A- and E-string combination to the D- and A-strings. The fourth finger is pushed up to take the bottom note of the third with a harmonic in extension on the D-string. Bar 4 starts with a fourth interval in third position on the D- and A-strings, for which the hand is already prepared by having remained in third position.

This ingenious fingering not only avoids a position shift for only one interval, but also anticipates the position of the bow for the next bar. There are other options for fingering that also would have avoided an additional shift. However, the planning of the string crossing is of such a nature that it could not have been merely a result of adhering to Rule DST2; therefore, a new rule is formed.

Rule DST6: Double stop – During double stop passages choose a fingering that would assist in the preparation of optimal string crossings.

In bar 5 a minor third on g $\sharp$ ' and b' is taken by the third and first fingers in first position. The following third is played a semitone down by the same fingers and then the fingers are repositioned for a repeat of the original third of the bar. As the middle third occurs only for the duration of a semiquaver, this would appear as a quick backward extension of both fingers rather than a position shift.<sup>145</sup> Thus, Rule DST5 is reformulated to include extensions of double stops in fast semitone passages.

Rule DST5: Double stop – During double stop passages make use of extensions and backward extended double stops during fast semitone passages to avoid additional position shifting.

Bar 12 indicates a change in the usual descending thirds sequence of Rule DST4. With the modulation, the addition of the a $\sharp$ ' does not make the use of the open A-string possible. In this occurrence, Rule DST4 cannot apply and a shift is necessary. Instead of shifting from third position to first position on the third quaver beat, which would have placed the hand in position for the next interval, Spohr chooses a fingering that contradicts Rule DST2 and shifts the hand a semitone down into second position for the duration of a quaver, before jumping into first position. This fingering is re-established in the same bar, when the student is urged to shift again from first position into second on the second-last semiquaver of the bar, leaving the hand in position for the last two intervals of the bar as well as the start of bar 13. Bar 13 then utilizes the same semitone downward shift from second position into first and repeats the pattern at the end of the bar. It would seem that,

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<sup>145</sup> As with Rule EXT1, but with two simultaneous notes.

as with Rule POS3, a position shift of the smallest distance is given preference over the concept of fewer position shifts.

Rule DST1: Double stop – In descending scales of third intervals use the nearest position possible (for smallest distance in position shifts) when Rule DST4 is not possible, overruling Rule DST2.

141

The musical score shows four systems of piano and bass staves. The piano part is highly technical, featuring complex chordal textures with frequent double stops and triplets. The bass part provides harmonic support with a steady eighth-note accompaniment. Dynamic markings include *p*, *fz*, and *dimin.* Fingerings are indicated throughout the score.

T.H.6050.

Figure 81 Exercise 56, p. 141, bars 16-30

Bar 16 demonstrates the use of a repeated fingering during the semitone ascent of a third interval. The second- and fourth-finger combination is shifted up as a fixed frame. As

there is no return to the previous interval, this action cannot be seen as an extension, as in Rule DST5, so it is classified as a position change.

Bars 18 to 19 indicate a fingering that contradicts both Rule DST2 and Rule DST5. If Spohr indicated the ascending thirds to be played by extensions (3+1 to 3+1 followed by 4+2 to 4+2), fewer position shifts would have taken place. Instead a sort of sequential motion of 3+1 to 4+2 in first position, repeated again in second position, is given preference. Bar 19 repeats this same fingering, followed by a double extension of fourth and second fingers as in bar 16, leading chromatically back to the opening theme. This is the first indication of successive ascending thirds intervals and is an indication of two separate rules for scales.

Rule DST7: Double stop – In ascending scales of third intervals use a 3+1, 4+2, 3+1, 4+2 fingering sequence. Rule DST7 overrides Rule DST2 and Rule DST5.

Rule DST8: Double stop – In ascending chromatic passages of thirds, the finger combination already in use is shifted up chromatically (4+2, 4+2, 4+2).

Upon examining the accompanying line of Exercise 56, an interesting fingering appears in the fourth bar. The first double stop in the bar is played in half position with the first and second fingers on  $g\sharp$  and  $e'$  over the G- and D- strings. This is followed by a fifth double stop, on  $a$  and  $e'$ , played over the two strings with the first finger. As there is a slur over the top  $e'$  of both double stops, it would seem that the  $e'$  is not to be rearticulated. This *legato* articulation would have been disturbed if the fifth were to be played with the second finger over two strings, as that fingering would have required the lifting and replacing of the second finger. Instead, the suggested fingering forces the first finger to slide from the first interval into the second, releasing the second finger as the first finger reaches the  $e'$  on the D-string.

Rule DST9: Double stop – Slide into a fifth double stop with the preceding lower voice finger if the top note of the interval is already sounding and should not be rearticulated.

Exercise 57 is a long complex study of double stops in the form of a Rondo.

Bars 12 – 14 confirm Rules DST4 and DST7.

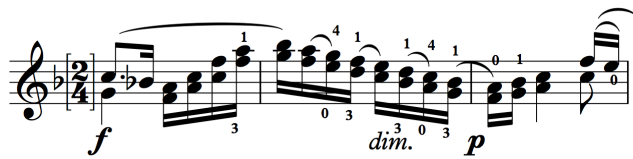


Figure 82 Exercise 57, p. 142, bars 12-14

Bars 43 to 46 indicate a very comfortable use of sequential fingering. The triplet motif in the upbeat to bar 43 is played by alternating the third- and first-finger combination with the fourth and second fingers in third position across the A- and E-string. This is followed by a tenth interval played with the already positioned third finger on the A-string and the open D-string. This sequence is repeated, ending with the f' to d''' interval (in a sixth this time) across the A- and E-string. Now the whole hand moves up into fourth position and repeats the fingering, using the open D-string to form a compound fourth interval on the first beat of bar 44. The hand is then shifted into second position and the pattern is repeated with a slight variation. The downbeat of bar 45 forms a fifth with the open D- and A-strings, followed by a repeat of the triplet sequence in second position. The hand shifts into third position to take the minor third interval of g'' and b♭'' on the second beat.

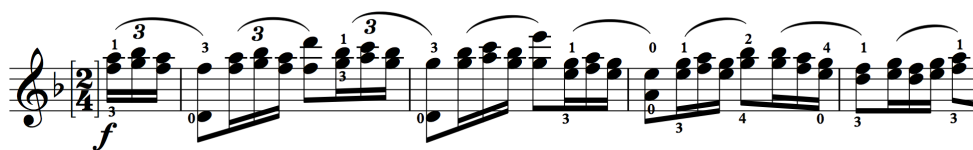


Figure 83 Exercise 57, p. 144, bars 43-46

Even though this is a sequential passage, it adheres to all the existing rules. As with Rule DST3, the majority of the shifts take place on the bow changes and, as for Rule DST2, the fingering creates the fewest number of position shifts. The only shift that occurs under a slur is the shift into third position in bar 45, which is unavoidable and also prepares for the descending thirds passage. Therefore, no new rule is formed from this fingering.

Bars 61 and 62 are good examples of the existing rules for double stop fingering. Bar 61 commences with the descending thirds pattern (Rule DST4). This is followed by a tenth formed in the unchanged position with the open D-string, flowing into a descending

thirds passage in a key which does not allow for the use of open strings. Therefore, Rule DST1 is applied and a shift to the nearest position possible is made. A bow change is used as an opportunity to move into first position (Rule DST3) before proceeding with the ascending thirds finger sequence (Rule DST7). During the following bow change the hand moves back into first position and the phrase is ended with the use of a fourth finger extension to avoid an additional position shift (Rule DST5).



Figure 84 Exercise 57, p. 144, bars 61-62

Again, this is a confirmation of the existing rules and entails more advanced practice of skills already acquired, and hence no new rules need to be formed.

Bars 116 to 119 indicate a new fingering.



Figure 85 Exercise 57, p. 146, bars 116-119

Bars 116 is played in first position. Instead of playing the first interval of the following bar with an extended fourth finger, Spohr indicates a position shift into third position, contradicting Rules DST2, DST5 and DST3. It is possible that the fingering was chosen to create a *portamento* effect as no articulation sign other than the slur is present.

The descending figure in the upbeat to bar 119 is marked with the same legato articulation. Here the upbeat forms an octave between the first and fourth fingers and the first beat of bar 119 forms an augmented ninth interval. For this double stop to be accomplished, the first finger is moved down from the d'' to the d♭'', while the fourth

finger simultaneously moves up by a whole tone from the  $d'''$  to an  $e^{\sharp}'''$ . This action can either be understood as a double extension of the fingers in opposite directions, or a shift into fourth position with a backward extension of the first finger.

Exercise 58 introduces three- and four-part double stops or chords. Spohr, however, does not provide any guidance in the form of fingering for these taxing chords. Where no indication is given, it is assumed that chords of the exercise are to be taken in first position, although this is not always the only fingering possibility.



Figure 86 Exercise 58, p. 148, bars 9-16

Bars 5 and 6 deal with two-part double stops as in the earlier exercises. Here Spohr indicates fingering that supports Rule DST9 of sliding into a fifth double stop with the preceding finger of the lower voice.

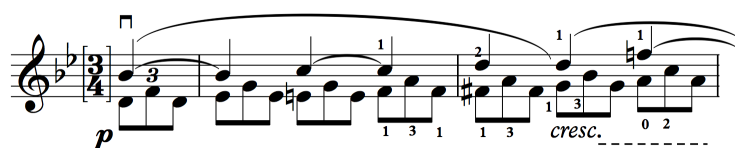


Figure 87 Exercise 58, p. 148, bars 5-6

The alternative fingering would have been to remain in first position until the bow change in bar 6. If this alternative fingering was applied, the tied-over crotchets would have been rearticulated. Thus, the theory behind Rule DST9 is also confirmed.

The trio of Exercise 58 shows the use of fingering during an octave scale. The ascending octave scale starts with the combination of an open string and third finger across two strings (0+3). From here on the first and fourth fingers (1+4) are used to move up per pitch beyond the next opportunity to use the adjoining open string and third-finger combination (0+3).

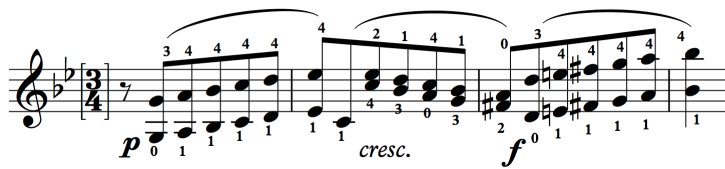


Figure 88 Exercise 58, p. 149, bars 1-3

The reasoning behind the choice of fingering could be to avoid an extra string crossing under the slur, or indeed a big crossing from first position on the D- and A-strings back to third position on the G-string for the second quaver of bar 2. In bars 9 to 11 of the trio the same fingering is used again, avoiding the open string (0+3) opportunity. This time the choice of fingering creates both a string crossing and position change on the second quaver of bar 11. Therefore, the fingering could only be supportive of the phrasing to avoid a string crossing under the slur.

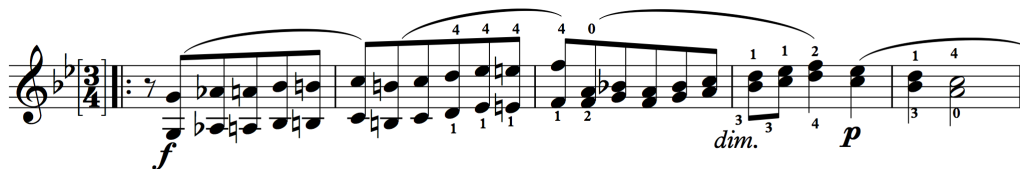


Figure 89 Exercise 58, p. 149, bars 9-13

Rule DST10: Double stop – During octave scales use the first-finger and fourth-finger combination (1+4) over two strings and avoid the open string and third-finger combinations (0+3) under a slur.

Bar 12 of the trio shows a variation of Rule DST7. Instead of continuing the 3+1, 4+2, 3+1, 4+2 sequence, the 3+1 fingers shift up a semitone on the second quaver of bar 12. This is undoubtedly to allow the phrase to finish without an additional shift to first position and another string crossing under the slur.

Therefore, a new rule is created.

Rule DST11: Double stop – During double stop passages choose fingering that avoids additional string crossings and shifts under a slur. Rule DST11 overrides Rule DST7.

The following Exercise 59 consists of arpeggios spread over three strings, otherwise known as broken chords. Spohr chooses a fingering that allows the student to hold each beat down as a stopped chord. Spohr himself refers to the fingering as “the stops”<sup>146</sup> and this should thus still be seen as an exercise in double stops. Even with the variety of bowings prescribed with this exercise, including slurred double stops, the fingering is not altered. Therefore, a rule is formulated to include both *arpeggiando* and chord passages.



Figure 90 Exercise 59, p. 150, bars 1-3

Rule DST14: Double stop – In *arpeggiando* or chord passages choose a series of fingerings that allow each group of multiple stops to be held as chords.

Similarly, Exercise 60 deals with broken chords over four strings. Each note of the broken four-note arpeggio is to be played on a different string in ascending order of G, D, A and E. The same chord is then played in reverse, creating a mirror image in the score and resulting in a flapping motion of the right arm. Here again the fingers are placed in a chord grip for the duration of the beat, even when the fingers have to be placed in extension far out of the hand positions to be able to hold the chord.



Figure 91 Exercise 60, p. 152, bar 7

### Section XIII

<sup>146</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 137. In the first edition Spohr uses the term *Griffen* (Spohr, *Violinschule*, 147).

Section XIII deals with the description and execution of ornaments in written music. Spohr explains that in the past ornamentation was left to the performer to be added to the melodic line of the composer. He then adds:

But as succeeding performers constantly endeavored to surpass their predecessors in embellishing, by the addition of new inventions; there at length arose such freedom and consequent tastelessness in this particular, that the composers found it advisable to prescribe the required embellishments themselves.<sup>147</sup>

This is to the great advantage of the student of historically informed performance practice, as there is no speculating about the intended embellishments.

These graces or embellishments, as they were called in the English translation<sup>148</sup> of the *Violinschule*, would have an effect on the choice of fingering. Now the student has to consider fingering that takes into account the main themes and melodies, which might add to the technical difficulty of the part.

The first type of ornamentation discussed in this section is known to us in modern music terms as the ‘trill’. Bishop translates Spohr’s *der Triller*<sup>149</sup> as the “shake”<sup>150</sup> and it is indicated by a *tr* symbol above the note. The definition given reads: “The shake consists in an equal and frequently repeated alternation of two adjacent notes...”<sup>151</sup>

As the sound quality of the alternating notes is expected to be equal and the oscillation steady, both fingers required for the execution need to be of equal strength and agility. Spohr requires all the fingers to be exercised in this manner, “but more particularly the little finger, as it is shorter and weaker than the others, and consequently less qualified for the performance of this grace.”<sup>152</sup>

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<sup>147</sup> Spohr, *Louis Spohr’s Celebrated Violin School*, 142.

<sup>148</sup> *Verzierungen* and *Ausschmückungen* in the first edition (Spohr, *Violinschule*, 154).

<sup>149</sup> Spohr, *Violinschule*, 154.

<sup>150</sup> Spohr, *Louis Spohr’s Celebrated Violin School*, 142. From here on, the term “trill” will be used instead of “shake” unless the latter term appears in a quotation from the English edition.

<sup>151</sup> Spohr, *Louis Spohr’s Celebrated Violin School*, 142.

<sup>152</sup> Spohr, *Louis Spohr’s Celebrated Violin School*, 144.

He continues by suggesting the use of second and third fingers as the preferred choice of fingering for the upper notes of the trills, and position changes should be made to ensure the use of these fingers during long trill passages.<sup>153</sup> The fourth finger, however, cannot be avoided in “double trills” and passages with consecutive trills.<sup>154</sup> This also applies to the less favourable first finger.

Even the first finger, which in single shakes is never used (as none are made on open strings), cannot be spared in some double shakes.<sup>155</sup>

From these initial pages describing embellishments, a few new fingering rules can already be formulated.

Rule GRS1: Graces – During trills preferably use the first and second fingers as fundamental fingers, the second and third fingers as oscillating fingers, and only use the fourth finger during double stop trills or in a series of consecutive trills.

Rule GRS2: Graces – Use the first finger only in a double stop trill and never in a single trill with an open string.

Exercise 61 demonstrates the use of trills. Bars 1 to 7 demonstrate Rule GRS1 clearly. The exercise starts in first position and moves up to third position in bar 3 to avoid the use of the fourth finger in a trill. The end of bar 4 moves back into first position. In the middle of bar 6 the fourth finger is used in a trill as part of a series of consecutive trills. Bar 7 moves into second position to avoid the lengthy use of the fourth finger in alternation.



Figure 92 Exercise 61, p. 156, bars 1-7

<sup>153</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 144.

<sup>154</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 144.

<sup>155</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 144.

Bar 22 of Exercise 61 shows the repeated use of the second and third fingers in an ascending series of uninterrupted trills. This occurs again in bar 28. As the second and third fingers are Spohr's preferred fingers for use in trills, this ascending finger sequence is now established as a rule.

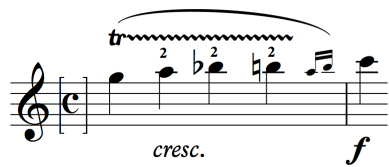


Figure 93 Exercise 61, p. 158, bar 22



Figure 94 Exercise 61, p. 159, bars 28-29

Rule GRS3: Graces – During continuous ascending trill passages, use the second and third fingers sequentially to perform the ornament.

Exercise 62 continues with the instruction on how to execute trills of various lengths and difficulty. In bar 2 of the exercise an ascending sequential dotted semiquaver motif is played, with the second and third fingers used to execute the trills. Similarly, a descending sequential motif reuses the second and third fingers on the trills, resolving on the first finger.



Figure 95 Exercise 62, p. 160, bar 2



Figure 96 Exercise 62, p. 160, bar 11

Bar 17 of the exercise illustrates a descending dominant seventh arpeggio.<sup>156</sup> The top octave is played in fifth position with the fourth finger in extension, after which the hand shifts into first position to take the lower octave. The e'' is marked to be played with an open string and the following a', not marked with a fingering, is also presumed to be played with an open string to assist the shift into third position that follows.

Spohr could have utilized the first-finger shift of the arpeggio (Rule ARP2) to move into third position and made use of the extension rule (Rule EXT1) to remain in position, but chose not to. Thus far it would seem that the fingering of the descending dominant seventh is grouped per octave.

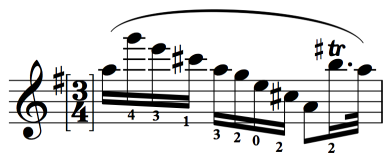


Figure 97 Exercise 62, p. 161, bar 17

Exercise 63 deals with more complex trills such as the “double shake in thirds, sixths and octaves; the single shake in double stops; the accompanied shake, or shake with an accompanying part.”<sup>157</sup>

The first bar of the exercise demonstrates the use of the first and fourth fingers in double trills that Spohr mentioned in the explanatory paragraph on page 144.<sup>158</sup> As all double trills are played with the same finger combination, it becomes a rule.

Rule GRS4: Graces – Double stop trills are performed by alternating the combinations of third and first fingers (3+1) with the fourth and second fingers (4+2).

In bar 2 we see the hand shift from third position into second position on the second crotchet beat. Although first position could have been maintained until the end of the second beat, by shifting earlier, the hand is already in position for the fingers to fall

<sup>156</sup> Previous examples of the dominant seventh arpeggio, such as in Exercise 48, were not complete. Therefore, no rules have yet been formulated around such arpeggios.

<sup>157</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 151.

<sup>158</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 144.

naturally on the descending line of thirds containing the double stop trill. It seems then that the earlier shift was consciously made in preparation for the double trill. This is followed by a shift into first position to take the turn.

Similarly, in bar 3 the line of ascending semiquaver thirds uses the fingering sequence as in Rule DST7 (3+1, 4+2, 3+1), but then ascends to the last semiquaver with another third- and first-finger combination (3+1). A fourth-finger and open string combination (4+0) could have been used, which would not have contradicted Rule DST11, but by making this ascending shift, the hand is once again already in position for the fingers to fall naturally on the descending line of thirds containing the double stop trill. This sequence is again followed by a downward shift into third position to take the turn.

Therefore, a new rule is formulated.

Rule GRS5: Graces – Choose a fingering that creates an earlier preparatory position shift for the fingers to fall naturally on the descending line of thirds containing a double stop trill.



Figure 98 Exercise 63, p. 164, bars 1-4

Bar 9 contains an example of a trill with an accompanying part. Spohr instructs the student as follows:

The second finger, to be able to stop the C in the accompaniment without being raised from the shake note G, must be placed on the latter, as almost to touch the A string, that with a slight movement it may cover this also.<sup>159</sup>

This is useful instruction on how to perform the passage technically, but seeing as there is no other finger combination that could be used to play the phrase without shifting, it does not create a fingering rule.

<sup>159</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 153.



Figure 99 Exercise 63, p. 165, bar 9

In bar 12 Rule DST1 is applied with a development. The nearest position possible for smallest distance in position shift was used, but not because of the legato articulation. The following interval of a second could only also be played with a fourth- and first finger-combination (4+1) in second position. Therefore, this shift was made in preparation for this close interval to avoid an additional shift. Bar 12 is in fact an example of Rule DST2 rather than Rule DST1.



Figure 100 Exercise 63, p. 165, bar 12

Bar 16 of the same exercise contains a double stop trill on a sixth formed between the open D-string and  $b^{\natural}$  on the A-string. The  $b^{\natural}$  is played with the second finger, as the first finger is used for the trill in the lower voice. As allowed by Rule GRS2, the first finger is used during a double stop trill. Alternatively, the hand could have been shifted into third position, and the double stop taken by the first and third finger, and the trill with the second and fourth fingers. This would have caused a compressed feeling in the hand as well as an extra position shift. Rule DST2 is adhered to in this case, even if it causes a slight narrowing of the hand in half-position.

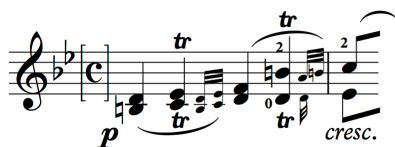


Figure 101 Exercise 63, p. 166, bar 16

Bars 19 and 20 make use of a drone note with the open D-string, forcing the top line into a higher position to obtain the double stop. As there is no other fingering alternative, this does not create a new rule. In bar 21 an octave double stop trill is played, alternating in

first position between an open string and third-finger combination and a fourth- and first-finger combination (0+3 and 1+4). Rule GRS2 allows for the first finger to be used in double trills, but never with an open string. Here is the exception to the rule.

Rule GRS6: Graces – During octave double stop trills in first position alternate between an open string and third-finger combination, and a fourth- and first-finger combination (0+3 and 1+4).



Figure 102 Exercise 63, p. 166, bars 19-21

The next embellishments to be studied appear on pages 156 to 159, namely the turn<sup>160</sup> and appoggiatura. As these graces add small notes to the melody line, they will naturally have an effect on the choice of fingering for the passage in which they appear.

The opening bars of Exercise 64 already show a multitude of examples of embellishments and their effect on the choice of fingering.

In the second bar the  $d\flat''$  is taken in third position to prepare for the turn into the third bar. Similarly, the  $f''$  at the end of bar 3 is taken by the second finger to prepare for the turn at the beginning of bar 4. Similar to Rule GRS5 concerning double stop trills, a rule for preparatory actions to turns is created. As Rule GRS5 contains specific fingering for the double stop trill, the new rule cannot be incorporated and will be kept separate for referencing purposes.

Rule GRS7: Graces – Choose an earlier preparatory position shift to move the hand into position to prepare for the turn.

<sup>160</sup> "Turn" is the term used in the translated edition. The first edition reads *Doppelschlag* and *Mordent* on p. 168. Bishop (p. 136) here gives a footnote correcting the synonymous use of the two terms, indicating that "mordent" refers to a different ornamentation.





Figure 104 Exercise 64, p. 172, bars 13-14

The sequential fingering use for turns during scales passages is now formulated.

Rule GRS9: Graces – Use sequential fingering for turns in descending and ascending scale passages.

Bars 29 and 30 show an ascending double stop turn and a descending chromatic passage in thirds. The ascending double turn utilizes the same fingering as in a combination of the ascending and descending thirds scales (Rules DST4 + DST7) sequentially.

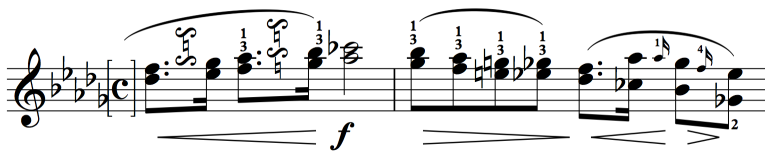


Figure 105 Exercise 64, p. 173, bars 29-30

Rule GRS10: Graces – Ascending double stop turns use the fingering combination of the ascending and descending thirds scales (Rules DST4 + DST7).

Rule DST8 will now be adjusted to include the descending double stop chromatic scale.

Rule DST8: Double stop – In ascending and descending chromatic passages of third intervals, the finger combination already in use is shifted up or down chromatically.

On page 163 of the *Violinschule* Spohr describes the use of vibrato, which he refers to as *tremolo*,<sup>161</sup> and the various ways of executing this grace.<sup>162</sup> Studying Exercise 65 to

<sup>161</sup> Until the mid-nineteenth century the terms *tremelo* and *bebung* were used for vibrato, although Leopold Mozart used it in his treatise to describe a form of portato (Brown, *Classical and Romantic Performing Practice 1750-1900*, 242, 517).

<sup>162</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 163.

establish a fingering rule for which fingers are preferred for wide or narrow vibrato proved inconclusive. Thus, no fingering rules are created for vibrato.

Another ornamentation discussed on page 163 is the finger substitution.

By changing the finger upon a note, another property of singing is likewise imitated, viz. the separation of two notes on the same degree of the staff, caused by pronouncing a new syllable on the second of them, both being sung in one breath.<sup>163</sup>



Figure 106 Example 20, p. 175

In Exercise 65 finger substitution is demonstrated with various fingering options. Firstly, in bar 3 a descending line is written, where every third note is repeated with a substitution finger. The finger sequence created is 432-432-432-432. The substitution takes place between the second and fourth fingers sequentially. In bar 7 a similar line again uses substitution on every third note, but in this example the pattern forms 321-321-321 sequentially, with the substitution taking place between the first and third fingers.

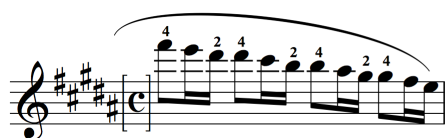


Figure 107 Exercise 65, p. 176, bar 3

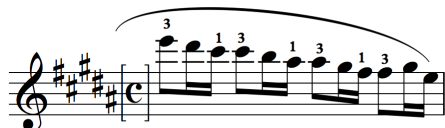


Figure 108 Exercise 65, p. 176, bar 7

<sup>163</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 163.

Bar 50 shows a descending passage where every fourth note is substituted under the slur. Here the fingering pattern forms 4321-4321-4321, substituting between the first and fourth fingers.



Figure 109 Exercise 65, p. 179, bar 50

Bar 62 shows a descending passage where every second note is substituted under the slur. Here the fingering pattern forms 21-21-21-21.

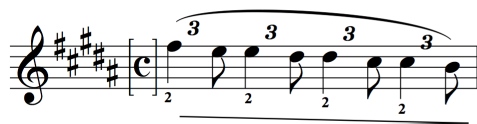


Figure 110 Exercise 65, p. 180, bar 62

Rule FSB1: Finger substitution – For finger substitution in descending lines, substitute rhythmically per pulse between the lowest finger and the initial finger that was used at the start group sequentially.

Towards the end of bar 14 Spohr indicates an exception to Rule FSB1. Here the descending three-note group line uses the second- and fourth-finger substitution as in Rule FSB1 until the last beat. During the last beat, instead of the fourth finger being used for the start of the next group, the third finger is used to substitute the first finger. This is done to move the hand into second position to allow the rest of the bar to be played without another shift or string crossing, utilizing an extension instead. Therefore, the pattern is broken to prepare for a position that will allow the prevention of an additional shift or string crossing.

Rule FSB2: Finger substitution – Break a finger substitution pattern at the end of the passage to prepare for a position that will prevent of an additional shift or string crossing.

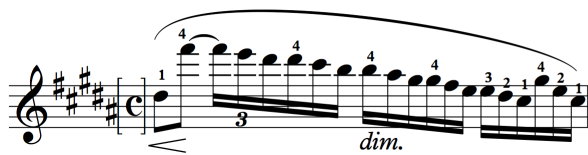


Figure 111 Exercise 65, p. 177, bar 14

Bar 47 of the same exercise shows another example of the descending dominant seventh arpeggio. Again, this arpeggio is played mainly in first position with only the top notes utilizing fourth position and extensions. Spohr could have suggested an earlier shift into first position, but again as in the previous examples, he chose to avoid a shift on the third (the second note in the arpeggio) of the dominant seventh.



Figure 112 Exercise 65, p. 179, bar 47

The examples have all shown the fingering shifting per octave and using extensions to avoid additional shifts in the higher octaves. The examples have also indicated the shift taking place on the tonic of the arpeggio, or dominant of the key, except for the example in bars 35 and 36 of Exercise 48.<sup>164</sup> In the example of Exercise 48 the descending arpeggio mirrors the fingering of the ascending bar.

Rule DMS1: Dominant seventh – Group the fingering per octave during ascending and descending dominant sevenths, shifting on the tonic of the arpeggio, while using extensions to avoid additional shifting.

Rule DMS2: Dominant seventh – If the ascending dominant seventh is followed directly by the descending dominant seventh, use the fingering in mirror image.

An elaborate Theme and Variation composition follows in the form of Exercise 66. This study is a culmination of all that has been learnt during the study of the *Violinschule*.

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<sup>164</sup> See Figure 58.

Spohr cautions that “The greatest attention must still be paid to the prescribed bowings, fingering, tremolos and all other marks of expression.”<sup>165</sup> This exercise creates the perfect opportunity to review the list of rules formulated in the analysis of the *Violinschule* by comparing it to the Theme and 10 variations found in Exercise 66. This comparison is made in Chapter 4.

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<sup>165</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 169.

## Chapter 3

### Categorizing the rules

For the purpose of this study the formulated rules have been organized into a table and grouped according to different categories: technical, proximity, patterns, operational and expressive. This categorizing of the rules will make further analysis for comparisons more effective.

**Proximity rules:** These are rules that have to do with the distance and position between notes on the violin and where they lie with regard to position and string.

**Operational rules:** These rules are applicable when written music influences the fingering on the violin, such as double stops, where more than one finger is required, and for intervals and graces.

**Technical rules:** These are fingering rules that can be practised in technical exercises without a musical context, such as diatonic scales, chromatic scales, arpeggios and dominant sevenths.

**Pattern rules:** These are the rules that apply when repeated musical passages create patterns and the fingering matches sequentially in order for the violinist's muscle memory to take the lead.

**Expressive rules:** These are the rules that apply when fingering is chosen to create a musical expression or effect regardless of proximity or technical rules.

Category	Group	NO.	Description
Proximity	0/4	OPF1	Use fourth finger ascending and open string descending.
	0/4	OPF2	Use the fourth finger to avoid long open E-string notes. Rule OPF2 overrides Rule OPF1.
	0/4	OPF3	Make use of a backward extended first finger instead of a fourth finger in fast semitone passages to avoid additional string crossings.
	0/4	OPF4	The choice of fourth finger according to rhythmical passages overrides Rule OPF1.
	0/4	OPF5	Select the fingering between the fourth finger or open string that will create the smallest number of string crossings under a slur. Rule OPF5 overrides Rule OPF4.
	Extensions	EXT1	Use the first or fourth finger to take a note from the position above or below without shifting.
	Extensions	EXT2	An extension to an immediate adjoining note under a slur may not exceed a semitone.
	Extensions	EXT3	An extension to a non-immediate adjoining note under a slur may exceed a semitone.
	Extensions	EXT4	The extension rules override Rule RTZ1 ( <i>restez</i> ) to avoid string crossings.
	Extensions	EXT5	Above sixth position, extensions can reach up to three positions above the previous note.
	Extensions	EXT6	Use the repositioning of the hand after an extension or contraction as a position shift.
	Harmonics	HAR1	Use harmonics to emphasize a note, e.g. the end of a passage or scale.
	Harmonics	HAR2	Only use natural harmonics.
	Position shifts	POS1	Open strings and natural harmonics are used as an opportunity for position changes.
	Position shifts	POS2	During an ascending passage make use of an earlier position change on a lower string to avoid continual position shifts on the E-string.
	Position shifts	POS3	Use a fingering that will allow for the position shift of the shortest distance.
	Position shifts	POS4	During large position shifts, the finger with which the first note is stopped must be moved swiftly forward to the position of a reference note so that the second note falls naturally on its place and in such a way that the listener is only aware of the shift between the lowest and highest note.

	Position shifts	POS5	The preceding stopped finger before a large position shift may be used for the slide if the top note of the passage is a harmonic note and the shift executed swiftly.
	Position shifts	POS6	During large position shifts over more than one string, the finger with which the first note is stopped must be moved forward swiftly on the initial string to the position of a reference note so that the second note falls naturally on its place on the subsequent string.
	Position shifts	POS7	Make use of non-legato articulation as opportunities for inaudible position shifts.
	<i>Restez</i>	RTZ1	Choose a position that will accommodate the fewest number of shifts.
	<i>Restez</i>	RTZ2	Rule RTZ1 (the fewest number of shifts) overrides the rule of shifts with shortest distances (Rule POS3).
Operational	Double Stops	DST1	In descending scales of third intervals, use nearest position possible (for smallest distance in position shifts) when Rule DST4 is not possible, overruling Rule DST2.
	Double Stops	DST2	During double stop passages choose fingering that creates the fewest number of position changes, regardless of finger patterns, contrapuntal motion, audible shifts or sequential passages.
	Double Stops	DST3	Use bow changes and articulated strokes as an opportunity to change position during double stops.
	Double Stops	DST4	In descending scales of third intervals use a 3+1, 0+4, 3+1, 2+0 fingering sequence.
	Double Stops	DST5	During double stop passages make use of extensions and backward extended double stops during fast semitone passages to avoid additional position shifting.
	Double Stops	DST6	During double stop passages choose a fingering that would assist in the preparation of optimal string crossings.
	Double Stops	DST7	In ascending scales of third intervals use a 3+1, 4+2, 3+1, 4+2 fingering sequence. Rule DST7 overrides Rule DST2 and Rule DST5.
	Double Stops	DST8	In ascending chromatic passages of thirds, the finger combination already in use is shifted up chromatically in the higher positions (4+2, 4+2, 4+2).

	Double Stops	DST9	Slide into a fifth double stop with the preceding lower-voice finger if the top note of the interval is already sounding and should not be rearticulated.
	Double Stops	DST10	During octave scales use the first-finger and fourth-finger combination (1+4) over two strings and avoid the open string and third-finger combinations (0+3) under a slur.
	Double Stops	DST11	During double stop passages choose fingering that avoids additional string crossings and shifts under a slur. Rule DST11 overrides Rule DST7.
	Double Stops	DST14	In <i>arpeggiando</i> or chord passages, choose a series of fingerings that allow each group of multiple stops to be held as chords.
	Intervals	INT1	Scales of tenth intervals are played by repeating the first- and extended fourth-finger combination where open strings are not used.
	Intervals	INT2	Scales of tenth intervals should be taken in higher positions to decrease the distance of the extension between the first and fourth fingers where possible.
	Graces	GRS1	During trills preferably use the first and second fingers as fundamental fingers, the second and third fingers as oscillating fingers, and only use the fourth finger during double stop trills or in a series of consecutive trills.
	Graces	GRS2	Use the first finger only in a double stop trill and never in a single trill with an open string.
	Graces	GRS3	During continuous ascending trill passages, use the second and third fingers sequentially to perform the ornament.
	Graces	GRS4	Double stop trills are performed by alternating the combinations of third and first fingers (3+1) with the fourth and second fingers (4+2).
	Graces	GRS5	Choose a fingering that creates an earlier preparatory position shift for the fingers to fall naturally on the descending line of thirds containing a double stop trill.
	Graces	GRS6	During octave double stop trills in first position alternate between an open string and third finger combination and a fourth and first finger combination (0+3 and 1+4).
	Graces	GRS7	Choose an earlier preparatory position shift to move the hand into position to prepare for the turn.

	Graces	GRS8	Use sequential fingering for descending passages with repeated notes interlinked with appoggiaturas.
	Graces	GRS9	Use sequential fingering for turns in descending and ascending scale passages.
	Graces	GRS10	Ascending double stop turns use the fingering combination of the ascending and descending thirds scales (Rules DST4 + DST7).
Technical	Chromatic	CHR1	Use 1-1, 2-2, 3-3 finger slides for chromatic scales.
	Chromatic	CHR2	Avoid fourth fingers in succession during chromatic scales.
	Chromatic	CHR3	Avoid open A- and E-strings as far as possible during chromatic scales.
	Chromatic	CHR4	Never use the same finger three times in succession during chromatic scales.
	Chromatic	CHR5	Once reaching the E-string, alternate the first and second fingers chromatically until a pitch is reached close enough to the top note to refer back to standard chromatic fingering.
	Scales	SCL1	Consider the top note when choosing a finger sequence for ascending scales and arpeggios.
	Scales	SCL2	In ascending passages select a lower position (a position below the top note) if the top note can be reached with a semitone extension or extended harmonic.
	Scales	SCL3	Ascending three-octave scales starting on the open G-string or second finger on the G-string, alternate between first and second finger once the E-string has been reached, until the hand arrives in a position that allows for the top note to be reached by a fourth-finger extension.
	Scales	SCL4	Ascending three-octave scales starting on the first finger shift to a higher position earlier and alternate between first and second finger once the E-string has been reached, until the hand arrives in a position that allows for the top note to be reached by a fourth finger without an extension.
	Scales	SCL5	Ascending scale Rules SCL3 and SCL4 also apply to scales starting in their higher octaves.
	Scales	SCL6	Where possible, two-octave diatonic scales start on the second finger on the G-string and require no shifts.
	Scales	SCL7	A scale that made use of a fourth-finger extension uses the finger sequence of 44321 21 while descending on the E-string.
	Scales	SCL8	In descending lines a semitone position shift can use repeated fingers, such as 4-4 or 1-1.

	Scales	SCL9	In descending lines a position change between semitones shifts between second and third finger in a 432 321 sequence.
	Scales	SCL10	A scale that did not make use of a fourth-finger extension uses the finger sequence of 4321 321 while descending on the E-string.
	Scales	SCL11	Incorporate a position shift to avoid large string crossings in upcoming phrases.
	Scales	SCL12	During ascending lines a semitone position shift can use a 2-2 repeated finger.
	Scales	SCL13	Descending three octave scales, shifts per octave.
	Arpeggio	ARP1	Use repeated notes as a position-shifting opportunity.
	Arpeggio	ARP2	Use first finger to shift between positions during intervals of thirds and fourths in arpeggios.
	Arpeggio	ARP3	During ascending arpeggios choose an earlier smaller position shift to prepare for a later first finger position shift.
	Arpeggio	ARP4	Choose a fingering sequence creating a mirror effect by using the same fingers and shifts for ascending and descending passages in arpeggios.
	Arpeggio	ARP5	Select a closer position shift if the top note can be reached with an extended fourth finger. Rule ARP5 overrides Rule ARP2.
	Arpeggio	ARP6	Ascending three-octave arpeggios starting on the first finger shift on every third note (or tonic), forming the finger sequence 131 131 131 4, or in the case of the top note being a harmonic 131 131 134 4.
	Arpeggio	ARP7	Ascending three-octave arpeggios starting on the second finger shift after the tonic forming the finger sequence 242 113 213 4 ending on an extension or harmonic extension.
	Dominant Seventh	DMS1	Group fingering per octave during ascending and descending dominant sevenths, shifting on the root of the chord, while using extensions to avoid additional shifting in the higher octave.
	Dominant Seventh	DMS2	If the ascending dominant seventh is followed directly by the descending dominant seventh, use the fingering in mirror image.
Patterns	Sequential	SEQ1	Position changes are used during sequential passages to allow the same finger sequences.
	Sequential	SEQ2	Sequential fingering (Rule SEQ1) overrides the <i>restez</i> rule (Rule RTZ1).

	String-crossings	STX1	Use neighbouring fingers out of normal finger-pattern positions to avoid excessive movement of fingers during string-crossing passages.
	String-crossings	STX2	Choose a fingering that will create a consistent string-crossing pattern over longer passages.
	Finger substitution	FSB1	For finger substitution in descending lines, substitute rhythmically per pulse, between the lowest finger and the initial finger that was used at the start of the group sequentially.
	Finger substitution	FSB2	Break a finger substitution pattern at the end of the passage to prepare for a position that will prevent an additional shift or string crossing.
	Rhythm	RTM1	Choose fingering that would create logical rhythmical patterns when shifting or crossing strings.
Expressive	<i>Portamento</i>	POR1	Fingering that creates a <i>portamento</i> (or sighing/sliding) effect is allowed during a shift under a slur, if the character of the passage supports the effect.
	String choice	STC1	Allow for the required dynamics, tone colour and character of a passage to dictate the choice of string and select fingering accordingly.

Table 3 Table of compiled rules.

## Chapter 4

### Application of fingering rules in an advanced study: Exercise 66

In Exercise 66 Spohr tests the student's knowledge and techniques learnt up to this point in the *Violinschule*. The exercise, in the form of a theme and variations, was written by Spohr with the purpose to combine all the skills the student had practised separately so far.

This final exercise is used to apply the fingering rules that have thus far been established during the analysis. The comparison of these rules to the fingerings printed in Exercise 66 is a test of their accuracy and status in a practical application of a performance piece. A step-by-step analysis of Exercise 66 determines the hierarchy of these rules in a practical application.

#### Theme

In the opening line of the theme we see multiple rules in action.



Figure 113 Exercise 66, p. 181, bars 1-4

Firstly, the choice to shift under the slur from first position to third position contradicts Rule RTZ1. If Rule POS7 was obeyed, and the shift was made on the following articulated note, there would not have been an audible shift. Therefore, this effect is an intentional choice and Rule POR1 is dominant at this point. This affects the second bar's action of the shift down to first position under a similar slur to match the first one in character. Therefore, Rule STC1 is in use.

Thus far, in the opening theme the expressive fingering is dominant. Two *portamenti* within two bars is indicative of Spohr's frequent use of the effect. At this point in the

*Violinschule* Spohr has not discussed the stylistic tendencies of the time. Even though the effects have been demonstrated and applied in the exercises, the frequency of expressive fingering use has not been delegated. Through the fingering supplied, Spohr is demonstrating his musical and stylistic tastes to the student.

The second half of bar 3 starts in first position, after which the fourth finger is shifted into second positions to play the f $\sharp$ " (POR1), indicated to be played with vibrato. It is common practice in violin playing to release the fingers that are not required to be stopped during vibrato and remove the base of the first finger from the neck, to relieve tension in the hand and facilitate the oscillation. As with the keeping down with the fingers before mentioned,<sup>166</sup> Spohr omits to comment on this fundamental technique.

The hand then remains in second position for the third bar to take the trill with the second and third fingers (Rule GRS1).

### Variation I

Figure 114 Exercise 66, Variation I, p. 182

Variation I commences in third position. During the second beat of the second bar the hand shifts into first position under a slur. This reiterates the *portamento* effect of the theme. Therefore, Rule STC1 is again overriding Rule RTZ1.

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<sup>166</sup> See page 24.

In the following bar the hand shifts back into third position on the a'' as part of an ascending line, which adheres to Rule SCL3. The second half of the bar shifts from the third finger in third position to the fourth finger in fifth position on the second last triplet quaver of the bar. Throughout the analysis the question of the rhythmic influence on fingering has arisen, as with Rule OPF4. With the rhythmical similarities of the shifts, the influence of rhythm is confirmed. A new rule is now added.

Rule RTM1: Rhythm – Choose fingering that would create logical rhythmical patterns when shifting or crossing strings.

The choice of fourth finger for the shift in the third bar now allows for the fourth bar to start on the second finger. This is followed by sequential descending fingering, as if it is a restructured scale passage (Rule SEQ1), ending in either an extension or harmonic, as it is not indicated in the part which is intended (Rule SCL2).

Bar 5 now follows in sixth position, with a backward extension of the first finger on the last triplet quaver of the second beat. This exact pattern is repeated in the second half of the bar, combining Rules EXT6 and RTM1. In bar 6 a 3-3 shift is used to position the hand for the subsequent passage, but with the same rhythmical impact as the previous bar.

Bar 7 utilizes Rule CHR5 for the ascending chromatic line. This is followed by another 3-3 semitone shift in the first beat of the last bar as in Rule SCL8.

## **Variation II**

This variation is more focused on bowing technique; however, some fingering rules emerge. At the beginning of bar 3 the hand is in half position, after which it shifts into first position. This allows a position per half bar and is compliant with Rule RTZ1. The semiquavers of the second beat can be held down as double stops in groups of two. Therefore, Rule DST2 is also applicable.

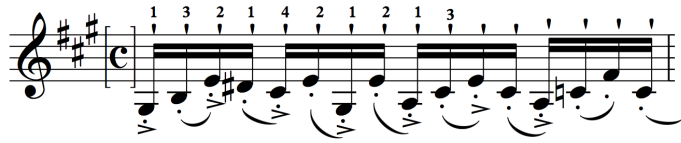


Figure 115 Exercise 66, Variation II, p. 182, bar 3

Bars 6 and 7 illustrate the most primary rules. These bars show the choice of open string in descending passages and the fourth finger in ascending lines (Rule OPF1). They also illustrate the choice of fourth finger or open string to minimize string crossings (Rule OPF5).



Figure 116 Exercise 66, Variation II, p. 183, bars 6-7

### Variation III

Figure 117 Exercise 66, Variation III, p. 183

Variation III contains many arpeggio and scale-like passages. The first bar opens with an ascending A major arpeggio in first position. The top note of the arpeggio is taken with a fourth-finger harmonic, which is an example of the use of the Rules HAR1, HAR2 and SCL1.

Bar 2 contradicts Rule SCL10 by shifting into third position with the second finger, in line with Rules SCL1 and SCL2. The end of bar 3 indicates sequential fingering, if the first note of bar 4 is included in the pattern, making use of Rule SEQ1. Then, in bar 4, a dominant seventh remains in third position up until the last two semiquavers of the bar, making use of a backward extension of the first finger (Rule EXT1).

Bar 5 contradicts Rule ARP2 by shifting into third position with the second finger, assisted by the staccato articulation (Rule POS7), as the fingering is preparing for the top note (Rule SCL1) that will be reached by an extension (Rule EXT1). The first note of bar 6 is reached by backward extension (Rule EXT1). The second beat of the same bar makes use of Rule POS1 for a clean shift into second position, which allows for the top note to be reached by extension (Rule EXT1). The third beat remains in second position for the broken arpeggio (Rule RTZ1), and the fourth beat again utilizes Rule POS1 to shift back into first position. The second beat of bar 7 makes use of Rules ARP2, SCL1 and EXT1.

### Variation IV

Variation IV is a passage of octave scales. All the rules relating to octaves are utilized in this short variation. Bar 6 serves as an example.



Figure 118 Exercise 66, Variation IV, p. 184, bar 6

The octave intervals are formed between the first and fourth fingers over two strings, where open strings (0+3) are not used (Rule DST10). As there are no slurs in this passage, Rule DST11 is not contradicted. Rule POS1 is used to shift into third position on the third beat of the bar. The choice is made to play the octaves in the higher possible position, as specified by Rule INT2, and the indication for this, *sopra la 2<sup>da</sup>*, adheres to the French numbering system of strings.

### Variation V

Variation V demonstrates examples of many rules.

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Figure 119 Exercise 66, Variation V, p. 185

Bar 1 commences *Sopra la 3<sup>za</sup>* in half-position, making use of Rules RTZ1, EXT1 and STC1. The last beat of the bar utilizes POS4 to reach the e'' on the D-string. The middle of the second bar utilizes the backward first-finger extension (Rule EXT1). The third bar makes use of Rule POS1 for position changes.

Bar 3 contains wide-ranging arpeggios. The first quaver beat makes use of Rules SCL1, EXT1 and SCL2, before the second beat moves into first position for Rule RTZ1. The third and fourth beats of the same bar are a perfect example of Rule ARP6. The fifth beat makes

use of the harmonic to move into first position. The seventh beat moves into half-position for the written-out turn on the eighth beat (Rule GRS7), before sliding into fifth position on a *fz* (Rule POR1). The fourth finger is now moved down a semitone (Rule SCL8).

Bar 4 again makes use of Rules SCL8 and EXT1. Bar 5 commences in first position. Again, Rule POR1 is used to shift into fifth position, where the hand is moved from first to fifth position for the fourth finger to take the  $g^{\sharp'''}$ , leaving the hand in position to play the descending dominant seventh. The rest of the bar uses sequential fingering and rhythmical fingering (where the 2-2 shift and the open string create the extra pulse in the passage) to complete the passage (Rules SEQ1 and RTM1).

Bar 6 uses Rule SCL8 for a 3-3 shift and Rule EXT6 to reposition the hand after a contraction. The sixth quaver beat moves into first position for Rule RTZ1, after which Rule POS1 is applied to move into third position.

The second beat of bar 7 makes use of Rule HAR1. This is followed by a shift into second position, where the hand remains for two beats (Rule RTZ1), before it shifts into fourth position, applying Rule SEQ1 and Rule EXT1.

The following bar starts with a backward extension (Rule EXT1) and uses sequential fingering (Rule SEQ1) for the ascending line. The last bar again uses Rule SCL8 and ends with a backward extension (Rule EXT1) before resolving on the tonic.

## Variation VI

Figure 120 Exercise 66, Variation VI, p. 186

The first bar of Variation VI contains a sequential arpeggio passage. This bar makes use of Rules SCL1, ARP6 and SCL2. In the 2nd bar the hand is slid into fourth position (POS4) with an extended fourth finger to taking the  $f\sharp'''$ . The fourth finger is repositioned to take the  $e'''$ , after which Rule RTZ1 is applied for the hand to remain in position for the duration of the descending passage.

Bar 3 commences in fourth position (Rule SCL1) and then moves into fifth position for the second arpeggio grouping (Rule SCL1 and EXT1). The end of the third crotchet beat uses Rule ARP2 to prepare the hand for the top harmonic in extension (Rule SCL2). The rest of the bar does not show any fingering indication, but if we follow the rules as practised before, the  $a'$  after the sounding harmonic should be taken with an open string. This would allow for the hand to shift into third position (Rule POS1) so as to easily play the following bar *restez* (Rule RTZ1).

Bars 5 and 6 make use of sequential fingering for a descending arpeggio passage (Rule SEQ1), which also adheres to rule STX2. The second half of bar 6 again makes use of Rule ARP6.

Bar 7 makes use of Rule SCL8 sequentially throughout the passage (Rule SEQ1), before ending on an accented natural harmonic (Rule HAR2). This same harmonic is also used to prepare the hand position for the subsequent bar (Rule POS1), before playing the descending passage in restez (Rule RTZ1).

### Variation VII

Figure 121 Exercise 66, Variation VII, p. 187

Variation 7 is a study in double stops. The end of bar 1 makes use of the fingering for the descending thirds scale (Rule DST4). The start of bar 2 is without indicated fingering; however, the double stop trill demands that the hand be in first position (Rule GRS4). The end of bar 2 moves into third position to prepare for the double vibrato at the start of bar 3. This is followed by another two scales of descending thirds (Rule DST4) played sequentially (Rule SEQ1). Bar 4 shifts into second position (Rule DST2) before shifting

down with 3+1 to 3+1 (Rule DST1). The bar ends with a combination of Rules FSB2 and DST2.

Bar 5 starts in first position and only shifts halfway through the bar (Rule DST2). Bar 6 uses the descending thirds fingering (Rule DST4) before reaching first position. The second half of bar 57 utilizes Rule DST5 to remain in position. This is followed by an example of an embellished descending thirds chromatic scale, utilizing the fingering of Rule DST8.

### Variation VIII

Variation VIII is a complex study of octave and tenth intervals. Spohr indicates that the study is meant as an exercise in string crossing. "The 8<sup>th</sup> variation consists chiefly of passages of tenths, in which the bow has to leap over one string."<sup>167</sup> Therefore, the fingering of Rule INT1 will be overlooked; however, this rule would have been applicable if the string crossing was not desired as an exercise.

At the end of the second bar Rules POS1 and EXT1 are used to shift through the arpeggio link.



Figure 122 Exercise 66, Variation VIII, p. 188, bars 2-4

At the start of bar 3 the third finger is shifted up a whole tone to place the hand in fourth position. The end of this bar utilizes a harmonic (Rules SCL2 and POS1). Bar 4 is played entirely in first position (Rule RTZ1).

The end of bar 7 uses a contracted hand outside of any practised finger pattern to avoid additional string crossings (Rule STX1).

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<sup>167</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 176.



Figure 123 Exercise 66, Variation VIII, p. 188, bar 7

### Variation IX

Figure 124 Exercise 66, Variation IX, p. 188- 189

Variation IX is an expressive eight-bar exercise full of written-out graces and embellishments. With the *con espresione* indication, one can expect expressive fingerings to override technical fingerings as choices. The opening bar starts in third position to allow for the turn to be played without a shift (Rule GRS7). Then Rule POS1 is used three times in the second beat to reach the third position on the third beat. Rule SCL1 is used in the fourth beat to reach the high g''' with the fourth finger.

The middle of bar 2 moves into second position for the start of the turn (Rule GRS7). The fourth beat could use the fingering of Rule INT1 to form the tenth intervals; however as the f'' is marked to be played with vibrato, this would release the first finger from its extended tenth position. It is more likely that POS6 is in play, creating *portamenti* before reaching the f'' on each occasion.

Bar 3 commences with a long descending chromatic scale, adhering to Rules CHR1, CHR2, CHR3 and CHR4. The second half of the bar uses the fingering of Rule ARP7 in an ascending arpeggio before moving into sixth position to reach the top note on the fourth finger (Rule SCL1). The connection between bars 3 and 4 utilizes Rule SCL8 twice in a row. After that the hand is in position to use the fingering of Rule SCL10 for the descending scale.

Bar 5 utilizes Rule POS6 for the position shifts. After that Rule SCL8 again repositions the hand for the second half of the bar. Here Rule INT1 is used to form the tenth. The last part of the bar is a sequential repetition of the fingering used earlier in the same bar (Rule SEQ1).

Bar 6 purposefully places the hand into first position to create a *portamento* between the fourth finger e'' and the harmonic e''' (POS5, POS6 and POR1). Now follows a sequential use of Rules Pos5, POS6 and POR1 as the hand keeps being returned to first position after each harmonic. The *portamenti* effect is enlarged with each growing interval, until the sequence is broken with two more *portamenti*, when the third finger is slid from d#''' to the fourth finger on c''' and back down to the first finger on d#''.

The first ascending scale in bar 7 combines Rules SCL1 and SCL4 to reach the top a''' with the fourth finger. This is repeated in the next scale passage (Rule SEQ1). The last beat of the bar sees sequential fingering in the written-out turns to shift back down into first position (Rule SEQ1).

The last bar, bar 8, makes use of extensions to remain in first position (Rules EXT1 and RTZ1) before a *portamento* on the D-string (POR1) takes the hand into fourth position. A backward first-finger extension allows for the hand to finish in third position.

### Variation X

Figure 125 Exercise 66, Variation X, p. 190

Variation X starts with an ascending A major arpeggio in first position. This is followed by the use of open strings for position shifting (Rule POS1) into third position. The descending scale in bar 2 is shifted down to first position early, to remain in first position for the duration of the scale (Rule RTZ1).

Bar 3 indicates the use of fourth fingers and open strings according to Rules OPF4 and OPF5. The ascending E major arpeggio in bar 4 combines Rules SCL1, RTZ1 and EXT1 by taking into account the top note of the arpeggio, choosing the fingering that requires the fewest number of shifts and ending in a fourth-finger extension.

The start of bar 5 demonstrates Rule SCL6, while the second half of the bar shows the start of a sequentially descending passage, making use of the fingering of Rule SEQ1.

The arpeggio on the third beat of bar 7 makes use of Rule SCL6 in a descending order. Bar 8 shifts from fifth position to third position according to Rule RTZ1, before ascending in an A major arpeggio using Rule ARP2 and SCL1.

### Variation XI

Figure 126 Exercise 66, Variation XI, p. 190-191

Variation XI starts with a backward extension utilizing Rule OPF3, followed by an example of Rule OPF1. The second half of the bar uses sequential fingering (Rule SEQ1) in groups of two, while making use of the accents as an opportunity for position changes (Rules SEQ2 and POS7). The 2nd bar shows an ascending scale demonstrating Rules SCL1, SCL4 and SCL5. This is followed by sequential fingering (Rule SEQ1) in a descending passage, before Rule SCL8 is used to position the hand for the last four semiquavers of the bar, from which point Rule SCL10 is applied.

The first half of bar 3 uses Rule RTM1 to create a rhythmical shift and prepare for a descending scale to be played in one position (Rule RTZ1). The second half of the bar shifts into third position and remains there for the duration of the bar (Rule RTZ1).

In bar 4 we see an example of an ascending dominant seventh arpeggio. Rule DMS1 is contradicted. Here the shift is placed directly on the third step of the dominant seventh. This is followed by an E major arpeggio, demonstrating Rules HAR1, HAR2 and POS5.

Bar 5 starts in fifth position and shifts into third position only on the last three semiquavers (Rule RTZ1) of the descending passage, before shifting up with the first finger (Rule ARP2) for the short diminished seventh arpeggio. This is followed by shifting the fourth finger down back into fifth position (Rule SCL8). The rest of the bar follows a somewhat sequential repeat of the preceding passage, shifting on the second finger (Rule SEQ1). The end of the bar uses a backward extension for the position shift (Rule EXT6) in the penultimate group of semiquavers. Bar 6 shifts into second position (Rule RTZ1), before applying Rules ARP2 and SCL1 for an ascending C# Major arpeggio.

Bar 7 demonstrates a sequence of ascending dominant sevenths. Here the previous occurrence of shifting up on the third step of the dominant seventh is enforced. All except the third example make use of this shift, as in this instance the top note can be reached by a later shift.

Rule SCL8 prepares the hand for fifth position to take the 8th bar (Rule RTZ1), before the hand shifts up into seventh position for the ascending scale (Rule SCL3).

## Coda

Figure 127 Exercise 66, Coda, p. 192

The Coda starts with a descending dominant seventh, making use of Rule DMS1. The following ascending arpeggio demonstrates Rules ARP2 and SCL1. The arpeggio at the end of bar 2 uses Rules SCL1 and HAR1. Bar 3 contradicts Rule DMS1 during the dominant seventh and adheres to Rule ARP2 during the arpeggio.

The first arpeggio in bar 5 uses Rules HAR1 and SCL1, as does the arpeggio in bar 6. The second arpeggio in bar 5 demonstrates Rule ARP2. The second half of bar 6 shows an ascending and descending dominant seventh using Rule DMS2.

## The hierarchy of rules

The application of the rules in Exercise 66 highlights the preference for certain rules. Naturally, the operational rules can only be applied when the written music demands it, but on occasion the expressive fingering overrules the proximity fingering. Simple technical rules such as OPF2 (Use the fourth finger to avoid a long open E-string note) are not featured in Exercise 66, as the student has acquired the skill of position changes that allow him to avoid the excessive use of the fourth finger.

Of the extension rules, only EXT1 and EXT6 featured; however, there is no indication that the other rules were contradicted.

The position changing rules revolved around POS1, with Rules POS2 and POS3 not mentioned during the analysis of Exercise 66. Rules POS2 and POS3 were not contradicted and could simply have been incorporated into the ascending or descending passages, which fall under the rules for scales. As the *restez* Rule RTZ2 enforces Rule RTZ1, it was not contradicted during this exercise. RSTZ1 was contradicted where *portamenti* were implied with shifts under slurs. POS6 and POS5 dominated over the *restez* rules where expressive playing was encouraged.

As mentioned, the operational rules can only be applied when the written music demands it. Variation VII used many of the double stop rules, but not all of them; however, none were contradicted. Most of the advanced double stop graces rules were not used in this exercise; however, where the music indicated trills, Rules GRS1 and GRS4 were used.

All the chromatic rules were used and adhered to during the exercise. The scales rule that was dominant throughout the variations was Rule SCL1 (Consider the top note when choosing a finger sequence for ascending scales and arpeggios), with Rule SCL10 being the only scales rule contradicted in favour of the scale Rules SCL1 and SCL2. Similarly, the arpeggio Rule ARP2 was contradicted in favour of Rule SCL1. Again, the fewest amount of shifts is preferred over the technical rules as they were practised. Rule DMS1 concerning dominant sevenths was contradicted twice in favour of extensions.

Sequential fingering featured strongly during Exercise 66. The rules for string crossing and rhythm were adhered to and, even though the finger substitution Rule FSB1 was not used, it was not contradicted.

Both the *portamento* and string choice rules were applied in exercise 66. As the exercise was predominantly based on practising the technical abilities of the student, these rules did not feature as strongly as some of the proximity or technical rules. Where the *portamenti* rules were applied, they dominated the extension and *restez* rules.

Of all the rules, the most dominating were Rules EXT1, POS1, RTZ1 and SCL1. At this juncture of the *Violinschule* the expressive fingering has been introduced and applied, but not yet been fully employed, and thus the proximity and technical fingerings have remained dominant. Variation XI provided a sample of how expressive fingering could dominate technical and proximity fingering where incited. Now follows Part III of the *Violinschule* discussing style and performance, which will give more insight into the way that Spohr employed the use of expressive fingering.

## Chapter 5

### On Delivery of Style and Performance

In Part III of the *Violinschule* Spohr explains the difference between a “correct” and a “fine” style of playing.<sup>168</sup>

Under a “correct” style of playing he lists technical aspects such as intonation, exact rhythm, strict tempo, dynamics as well as marked articulation and embellishments according to the score.

For a “fine” style of playing he stresses the addition of refined management of bowing and tone quality, more advanced fingering choices and position shifts that add to the expression and character of the piece, various speeds of vibrato, and rubato.

These techniques, although touched upon through the exercises thus far, have not been discussed thoroughly with regards to their degree of intensity or frequency of use. In other words, the characteristics of the style and musical tastes of the period have not been noted down as instructions to the student.<sup>169</sup> After the student has become technically confident with the instrument, Spohr considers the addition of these elements to be the next step towards the student’s development. He expects these elements to be cultivated through example, rather than theory.

This will be best effected by affording him frequent opportunities of hearing good music, as well as celebrated singers and instrumentalists; the teacher at the same time directing his attention to the beauties of the composition, and also to the means of expression employed by the singer or the player in order to work upon the feelings of the auditor.<sup>170</sup>

Thus, the student would be influenced by the expressive techniques and trends that were popular and vogue at the time.

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<sup>168</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 181.

<sup>169</sup> As mentioned, these musical tastes have an influence on fingering; see page 5.

<sup>170</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 182.

As an example of these tendencies, Spohr gives detailed markings to Rode's Concerto No. 7, Op. 9 and his own Concerto No. 9, Op. 55.<sup>171</sup> On page 231 he explains to the student how to prepare a concerto that has not been edited with such instructional detail.

First, the student has to "seek the most favourable Positions for vanquishing the difficulties of the left hand". This would refer to proximity, technical and operational fingering. Spohr then further instructs the student:

He must next consider how the performance can be enriched and the expression heightened by the artificial positions and that which belongs to them (viz. the changing of the finger on a note, and the gliding from one note to another) by the judicious use of *tremolos*, and by the finer shades of *piano* and *forte* than the composer has introduced.<sup>172</sup>

Here is concrete proof that Spohr considers audible shifts, *portamenti*, as a purposeful added expressive effect, and not a consequence of position-changing techniques.<sup>173</sup> Also, as the added effects will alter the proximity, technical and operational fingering, expressive fingering is dominant in solo playing.

## **Rode's Concerto No. 7, Op. 9**

A perusal of Spohr's annotated edition of Rode's Concerto No. 7 reveals Spohr's use of expressive fingering. Examples of where expressive fingering is chosen over proximity, technical and operational are demonstrated.

### **Allegro Moderato**

In the first movement,<sup>174</sup> bar 1 of the first solo commences with a harmonic in *forte*. Bar 2 makes use of ARP2 under a slur, creating a *portamento* (POR1). Another audible shift

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<sup>171</sup> Spohr's Concerto No. 9, Op. 55 is used in a comparison in Chapter 6.

<sup>172</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 231.

<sup>173</sup> As the speed of the shift, speed of the bow stroke and amount of bow pressure would affect the intensity of the *portamento*, these elements will be pointed out where mentioned in the chapter, but they do not form part of the core of the topic of the thesis.

<sup>174</sup> In Clive Brown's *Classical and Romantic Performance Practice 1750-1900*, pages 436 to 454, he draws a comparison between Rode's original text, the version found in the *Violinschule* and an edited edition by Spohr's student, Ferdinand David. Brown comments that David's version is different in notes and bowing, but contains similar fingerings to Spohr's edition, alluding to the influence of teacher on the student.

takes place in bar 3. This *portamento* is not coincidental, as a clean shift could have occurred between the bow changes. The shift into third position allows for bar 4 to remain in position (RTZ1). Bar 5 starts in first position, where it could have remained in third, and uses Rule POS4 and POR1 to reach the d<sup>''</sup>. Bars 6 to 8 make use of Rules POS1, EXT1 and HAR2 to complete the phrase.

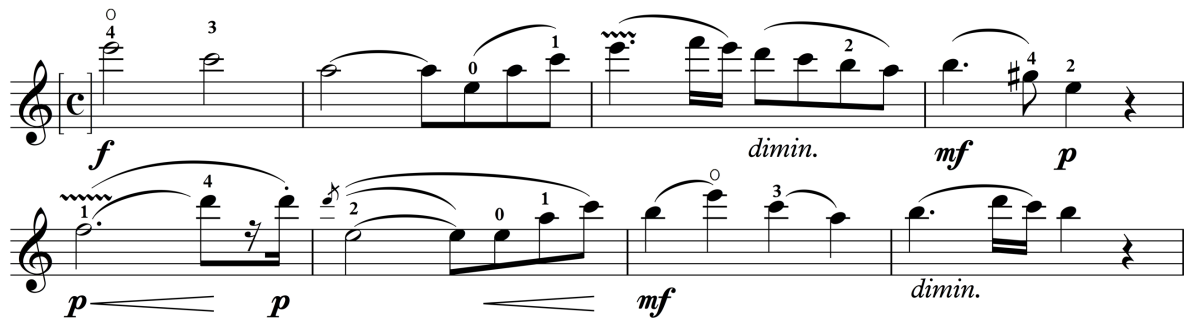


Figure 128 Rode's Concerto No. 7, Op. 9, Allegro Moderato, First Solo, bars 1-8, p. 198

In Spohr' commentary, even though he gives direction on the length of stroke and contact point of the bow, he omits to mention the bow pressure needed for the shifts.

In bar 36 the second finger is slid up from a c<sup>'''</sup> to a d<sup>''</sup> under a slur, which would create a *portamento* especially under the *ritardando* indication.



Figure 129 Rode's Concerto No. 7, Op. 9, Allegro Moderato, First Solo, bars 36-37, p. 200

Bar 38 commences in third position followed by first position in bar 39. The hand could have easily remained in third position and thus been prepared to take the d<sup>''</sup> in bar 40. Instead, the first-position shift prepares the hand to play an *appoggiatura*, creating a *portamento*. Bar 42 commences with a harmonic a<sup>''</sup> (STC1) and slides the fourth finger onto the g<sup>'''</sup> (POR1).

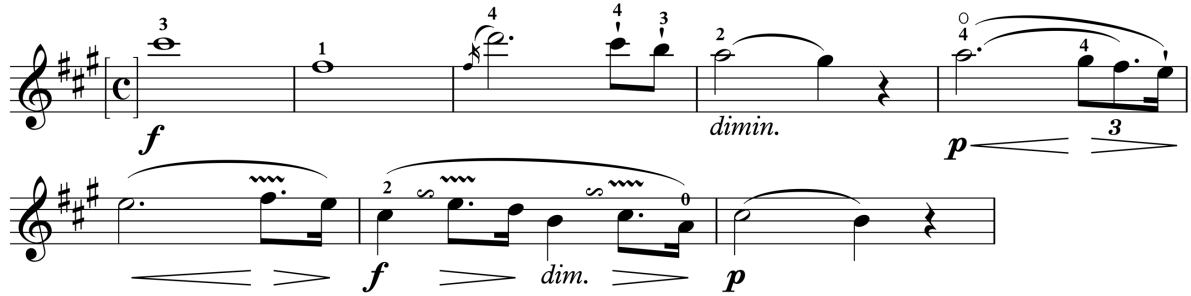


Figure 130 Rode's Concerto No. 7, Op. 9, Allegro Moderato, First Solo, bars 38-45, p. 200

Bar 68 again demonstrates the use of a *portamento* fingering under a slur (POR1), when the fourth finger slides under a *diminuendo* from first position to take the e'' harmonic in piano. This is followed by a repositioning in first position to take the turn with the second finger and slide back into third position under a slur (POR1). In bars 70 and 71 the trills are ignored as opportunities to shift on articulated notes, and a fingering is chosen that would create a pattern of audible slides (SEQ1 and POR1).

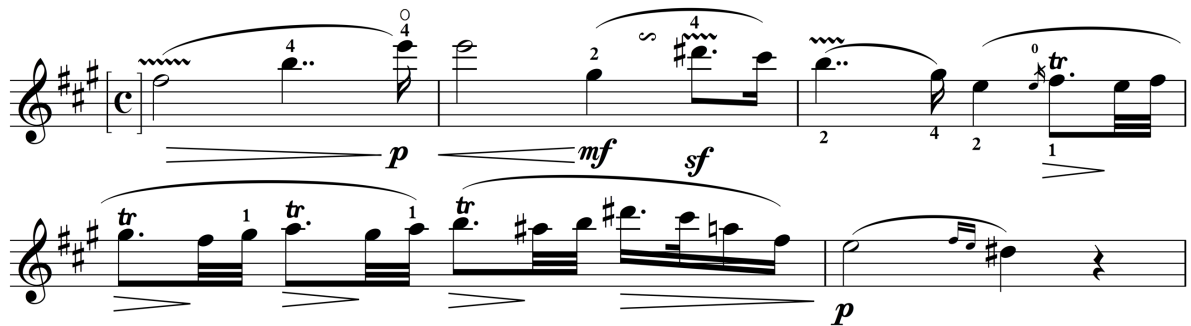


Figure 131 Rode's Concerto No. 7, Op. 9, Allegro Moderato, First Solo, bars 68-72, p. 202

Bars 10 and 11 of the second solo use a sequential fingering (SEQ1) of finger substitution (FSB1) to rearticulate the notes under a slur and finishes the bar with a slide into third position (POR1).



Figure 132 Rode's Concerto No. 7, Op. 9, Allegro Moderato, Second Solo, bars 10-11, p. 204

Bar 18 uses a *portamento* fingering indicated as piano and *dolce* (POR1).



Figure 133 Rode's Concerto No. 7, Op. 9, Allegro Moderato, Second Solo, bar 18, p. 204

Bars 40 to 43 repeat the opening phrase in a different key, but with new articulation markings. The repeated use of the first finger under accents in bar 41 will not create the smooth *portamenti* as in the opening statement. Bar 44 uses POS4 and POR1 as in the original second phrase. Bars 48 and 49 make use of extensions and bow changes and do not indicate any obvious *portamenti*, leading one to believe that the fingering in bar 51 to be a backward extension rather than a shift, to match the character of the preceding phrase.



Figure 134 Rode's Concerto No. 7, Op. 9, Allegro Moderato, Second Solo, bars 40-51 p. 206

## Adagio

The text concerning the Adagio movement on page 195 verbally describes the *portamenti* of the first two bars.

The smooth gliding from one note to another must not only take place upwards, as in the first bar from G to E; but also downwards, as in the same bar from C to open E, and in the following, from G to B.<sup>175</sup>

<sup>175</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 195.

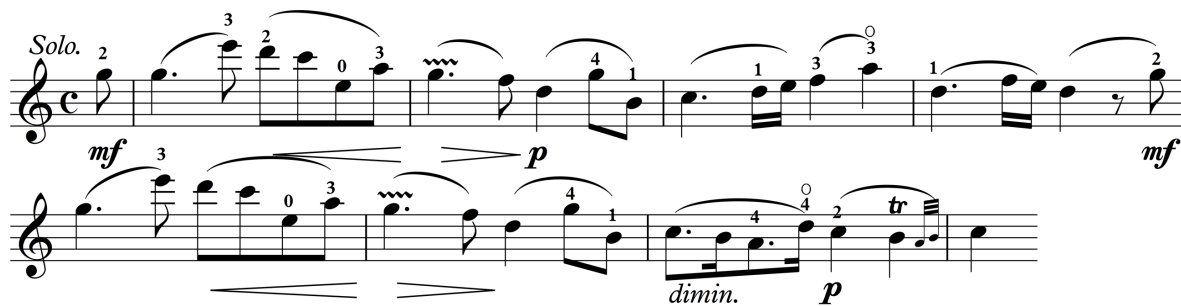


Figure 135 Rode's Concerto No. 7, Op. 9, Adagio, bars 1-8 p. 209

With this 'smooth' character in mind, the intension of the fingerings become clear. Bar 1 and 2, already explained, contain three *portamenti*. The third finger slide from f' to the a'' harmonic on the A-string can thus be expected to be quite pronounced. Bars 5 and 6 repeat the fingering of bars 1 and 2. Bar 7 again slides to a harmonic, but this time with the fourth finger on the D-string.

Spohr instructs this part of the movement to be played with a "simple, unassuming, yet feeling style."<sup>176</sup> The indicated amount of *portamenti* in the first two phrases would hardly be considered a simple style in modern interpretations.

Bar 13 uses a similar POR1 fingering as bar 1. Bar 14 utilizes POR1 in the first half of the bar and FSB1 in the second half. Bar 15 uses POR1 to prepare the hand for the grace note (GRS1 and GRS5). Again, in bar 15, the bow change could have been used for a clean position shift, if Spohr did not intend an expressive effect.

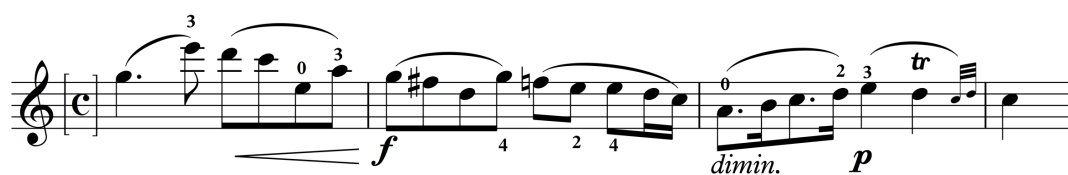


Figure 136 Rode's Concerto No. 7, Op. 9, Adagio, bars 13-15 p. 209

Bars 17 to 28 are indicated to be played on the G-string (STC1).<sup>177</sup> Bar 19 slides the third finger down from g' to e<sup>b</sup>', placing the hand in third position, after which three fourth fingers are used in succession. Bar 23 uses sequential *portamenti* fingering (SEQ1 and

<sup>176</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 195.

<sup>177</sup> Also indicated in Rode's manuscript (Rode, 1803).

POR1). The G in bar 25 does not indicate a fingering, but whether it is stopped or a harmonic, a *portamento* will occur. Bar 28 also contains a *portamento*.

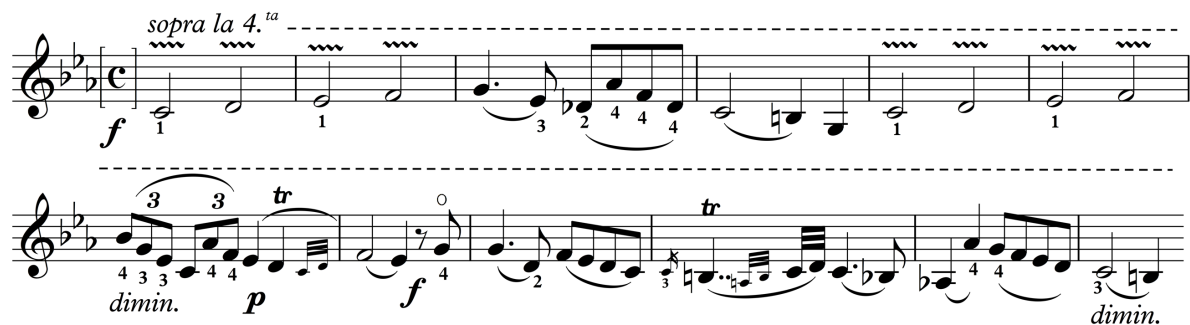


Figure 137 Rode's Concerto No. 7, Op. 9, Adagio, bars 17-28 p. 209

The amount of *portamenti* instructed in the Adagio is an indication of Spohr's application of expressive fingering in slow movements. The practice of the time allowed for a great deal more audible slides than would be the norm of today, regardless of position changing techniques.

## Rondo

The Rondo is marked *Con Spirito* in character and, even with this indication, Spohr instructs the "gliding from E to A in the 4th bar must not be done too suddenly".<sup>178</sup> This means that the speed of the *portamenti* is not determined by the tempo indication of the movement.



Figure 138 Rode's Concerto No. 7, Op. 9, Rondo, bars 1-4 p. 210

To keep in character with the *Con Spirito* marking, bars 14 to 15 indicate an almost comical series of *portamenti* ending on the open A-string. For a corresponding passage,

<sup>178</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 196.

bars 28 to 30, Spohr leaves an instruction that the gliding upwards and downwards “must be heard distinctly”.<sup>179</sup>



Figure 139 Rode's Concerto No. 7, Op. 9, Rondo, bars 13-16 p. 210

In bar 19 a small *portamento* is followed by an even bigger interval of *portamento* by repositioning the hand especially, to slide the fourth finger from first to fourth position. Bar 21 indicates a similar small *portamento*, but bar 22 leaves the interval of a fourth between first and fourth finger with no such effect, unless the finger is slid with a *glissando*, while the hand remains in position.

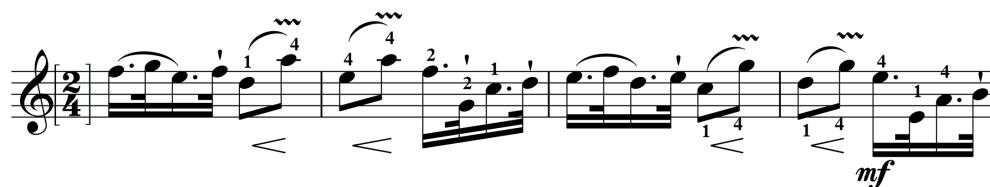


Figure 140 Rode's Concerto No. 7, Op. 9, Rondo, bars 19-22 p. 210

Bar 35 indicates the use of POS6 and POR1.



Figure 141 Rode's Concerto No. 7, Op. 9, Rondo, bar 35 p.211

Bars 50 to 53 remain mostly in second position, although a glide is made into third position into bar 52.

<sup>179</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 197.



Figure 142 Rode's Concerto No. 7, Op. 9, Rondo, bars 50-53 p. 212

In the Major section<sup>180</sup> a clear *portamento* is indicated in bar three, when the fourth finger slides from fourth to third position. Bar 4 indicates a finger substitution (FSB1). Bars 5, 6 and 7 contain audible slides under slurs, according to the fingering.



Figure 143 Rode's Concerto No. 7, Op. 9, Rondo, Major, bars 3-7 p.214

The fingering of bars 16 to 20 indicates that the passage is to be played on the D-string, although not indicated with *una corda*. Bars 18 and 20 contain position shifts to the fourth position to enable *portamenti* with fourth-finger slides. Bar 19 makes use of a finger substitution.



Figure 144 Rode's Concerto No. 7, Op. 9, Rondo, Major, bars 16-20 p.214

Bar 26 contains three *portamenti* in succession.



Figure 145 Rode's Concerto No. 7, Op. 9, Rondo, Major, bar 26 p.214

<sup>180</sup> Spohr numbers the bars again from the beginning in each new section.

Bar 32 uses a *portamento* to reach the harmonic with the fourth finger (POR1 and POS5), while bar 34 uses finger substitution on the A-string rhythmically and sequentially (FSB1, RTM1 and SEQ1).



Figure 146 Rode's Concerto No. 7, Op. 9, Rondo, Major, bars 31-34 p.215

The number of audible shifts indicated through fingering and text throughout the discussion of the Rode concerto is astonishing. The tempi of the movements did not determine the speed of the *portamenti*, although the character of the effects was affected. The frequency of *portamento* use was more prominent in the Adagio, even though the movement is instructed to be performed in a “simple, unassuming, yet feeling style.”<sup>181</sup> Spohr does make it clear, however, that where *portamenti* occur in the Rondo, they should be distinct and pronounced.

The rules are different for ensemble and orchestral playing. Spohr emphasizes that the liberties taken by a soloist with regards to expressive alteration to a part do not apply to quartet or tutti parts.

The Quartet player must likewise be very cautious in the application of the other means of expression resorted to in Solo playing, since the *ensemble* may be easily destroyed and the meaning of the composer perverted.<sup>182</sup>

Further rules for the Orchestral player are:- to abstain from all additions of appoggiaturas, turns, shakes &e, as well as all artificial positions, the gliding from one note to another, the changing of the finger upon a note,- in short, from everything appertaining to the embellishment of Solo playing, and which, if transferred to the Orchestra, would destroy all unity of performance.<sup>183</sup>

As the expressive rules in these circumstances will feature much less, the proximity, technical and operational fingering will be dominant.

<sup>181</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 195.

<sup>182</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 233.

<sup>183</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 234.

## Chapter 6

### The impact of the chin rest on Spohr's own fingering

As mentioned, Clive Brown's comparisons of Rode's original text, the version in the *Violinschule* and an edited edition by Spohr's student, Ferdinand David, revealed that although David's version is different in notation and bowing, it indicted similarities in fingerings to Spohr's edition.

The similarities of Spohr's and David's fingering are interesting, as David did not advocate the use of a chin rest; in his edition of the *Violinschule* he gives no indication of a chin rest in his sketch of the violin.<sup>184</sup> Furthermore, he describes the hold of the violin to be rested on the collarbone with the chin on the left side of the tailpiece.<sup>185</sup> He also suggests the use of a small cloth or pillow<sup>186</sup> to be placed between the violin and the collarbone for a firmer hold.<sup>187</sup>

Spohr's description of the chin rest in his *Violinschule* claims that it improved the firmness of the violin hold, improved sound quality and created support for the head.

The modern style of playing, in which the left hand so frequently changes position, makes it absolutely necessary to hold the violin firmly with the chin. To do this unconstrainedly and without bending down the head, is very difficult; whether the chin be placed on the right or left side of the tail-piece, or even on the tailpiece itself. Also, in suddenly receding from the upper positions, we are constantly in danger of drawing the Violin from under the chin, or at least, by moving, of disturbing the tranquillity of the bowing. These inconveniences the fiddler-holder perfectly remedies; and besides a means of supporting the Violin in a firm and easy manner, presents the additional advantage, - that we are no longer compelled by the pressure of the chin on the belly or the tail-piece, to obstruct the vibration of these parts, and thereby injure both the quality and volume of the tone.<sup>188</sup>

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<sup>184</sup> David, *Violinschule*, 6.

<sup>185</sup> David, *Violinschule*, 7.

<sup>186</sup> Much like the shoulder rests of today.

<sup>187</sup> Brown, *Physical Parameters of 19th and Early 20th-Century Violin Playing*.

<sup>188</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 2.

This description makes sense, as the original design for the chin rest emerged as an extension of Spohr's idea of a shortened tailpiece<sup>189</sup> and first appeared above the tailpiece to stop the chin from touching the top plate of the violin.<sup>190</sup> The quote from the *Violinschule* states that the fiddle-holder facilitates a firm hold of the violin with the chin, necessitated by the new style of playing with many shifts. Therefore, we are aware of at least two versions of a chin rest in a presumably continuous development, from the idea of a shortened tailpiece in 1820, to the *Geigenhalter* in the *Violinschule*, which allows for a better hold of the violin with the chin to facilitate shifts.

As already stated in Chapter 2,<sup>191</sup> Spohr leaves the student with a choice of using the chin rest, placing the chin to the left of the tailpiece or on the tailpiece itself. Therefore, it is clear that the studies in the *Violinschule* would use the same fingering whether the chin rest was applied or not.

The widespread use of the chin rest did not occur overnight,<sup>192</sup> nor was the apparatus readily available to all violinists.<sup>193</sup> Consequently one must assume that Spohr's printed fingering in his published works was meant for playing either with or without the chin rest. Spohr himself apparently played on instruments with and without a chin rest, as his particular design was not interchangeable on instruments.<sup>194</sup>

The question now arises: if the chin rest was the solution to position-changing problems, as Spohr claimed in his *Violinschule*, but had little or no effect on his contemporaries or students, how much effect did this invention have on Spohr's own fingering methods?

To investigate this matter, two of Spohr's compositions written before the invention of the chin rest are analysed and compared according to rules established from the *Violinschule*.

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<sup>189</sup> Not only was the tailpiece shortened, it also involved the tuning of the section behind the bridge.

<sup>190</sup> Karl Goldbach, *Louis Spohr und der Kinnhalter*, 128.

<sup>191</sup> See Chapter 2, Part I.

<sup>192</sup> Neither of Spohr's students, David or Hubert Ries, made use of the chin rest. Bériot acknowledged its existence, but advocated the use of padding under the violin to offer support as needed (Goldbach, Karl. *Louis Spohr und der Kinnhalter*, 127, 134).

<sup>193</sup> Goldbach, Karl. *Louis Spohr und der Kinnhalter*, 125.

<sup>194</sup> Goldbach, Karl. *Louis Spohr und der Kinnhalter*, 125.

## The selected works

The *Potpourri* Op. 22,<sup>195</sup> and the Violin Concerto No. 6 in G minor, Op. 28<sup>196</sup> are used in the analysis of pre-chin rest compositions. The works composed in 1807 and 1808 respectively combine elements of technical passages and lyrical expressionism. The twelve- to thirteen-year gap before the invention of the chin rest allows for enough time to have elapsed to make the comparison relevant. Furthermore, both of the selected works bear the signs of similar external stylistic compositional influences.

The *Potpourri* Op. 22 No. 2 in B flat Major was composed during Spohr's period as concertmaster at the court of Gotha in 1807. The composition dates from a year after his marriage to the harpist, Dorette Scheidler. The couple often toured and performed together throughout Europe. 1807 was a productive year for Spohr. During this year, he wrote his Fifth Violin Concerto and numerous chamber works for harp and strings, including the *Potpourri* Op. 22 on themes by Mozart.<sup>197</sup> These works were composed in preparation for an upcoming tour through Germany and were meant to be performed by Spohr himself.<sup>198</sup>

A potpourri is an instrumental piece consisting of a collage of known musical themes. Often a potpourri included a set of variations on operatic themes to be performed on stage. The sections would usually flow into each other, without long interruptions, so as not to create the feeling of separate movements.<sup>199</sup> Spohr wrote numerous potpourris for various combinations of instruments. His potpourris were used for concerts where no orchestra or piano was available. They allowed Spohr as a performer to display his technical skills as a violinist in smaller concert setups.

The work reveals the influence of W.A. Mozart and Rode on Spohr. The opening introduction, *Adagio con espressione*, immediately references Rode's style of composition and performance with its romantic and heavy ornamented melodic lines. The first theme

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<sup>195</sup> Louis Spohr, *Potpourri* Op. 22 No. 2. This work forms part of the first performance recital, see the Addendum.

<sup>196</sup> Louis Spohr, Violin Concerto No. 6 in G minor, Op. 28. This work forms part of the second performance recital, see the Addendum.

<sup>197</sup> Brown, *Louis Spohr: A Critical Biography*, 43.

<sup>198</sup> Spohr, *Louis Spohr's Autobiography*, 99.

<sup>199</sup> Andrew Lamb, *Potpourri*.

in the *Allegretto* is based on a Russian folk song,<sup>200</sup> presumably familiar to Spohr from his travels to St. Petersburg as a student with his former teacher Franz Eck.<sup>201</sup> The theme introduced in the *Andante con espressione* is easily recognizable as *Là ci darem la mano*,<sup>202</sup> a duet from Mozart's *Don Giovanni*. As *Potpourri* was written 13 years before the invention of the chin rest, and is indicative of influences by Rode and Mozart as well as informed by Spohr's travels, it is highly suitable for an analytical comparison.

The Violin Concerto No. 6 in G minor, Op. 28, was written between 1808 and 1809 and was first published in 1813. It was composed during a stay in a country house in Gotha, while his wife was recuperating after the birth of their second child. As with all his violin compositions, Spohr himself premiered the work as part of a concert tour in Sondershausen on 9 January 1809.<sup>203</sup> Op. 28 is an example of Spohr's lyricism in early Romantic style; 1809 was also the year Spohr completed *Alruna, die Eulenkönigin*, his second attempt at an operatic composition.<sup>204</sup> *Alruna* reveals the heavy influence of Mozart's *Don Giovanni*<sup>205</sup> and these elements have undoubtedly flowed into Op. 28. The three movements vary considerably in character.

The opening of the first movement, *Allegro*, sounds like a direct reference to *The Commendatore Scene of Don Giovanni*. The second movement, *Recitative: Andante*, is again very operatic in nature. Dramatic use of recitative writing for instrumental solos found here is a device also utilized in Spohr's later concertos. Spohr's inspiration for the contrasting third movement, *Alla spagnola. Tempo di Polacca*, was a Spanish soldier who was a lodger in his home in Gotha at the time. He had noted down melodies sung by him and combined these folk elements in a Rondo *alla Spagnola*, demonstrating the Spanish guitar effects in orchestration, creating a movement that is folk-like and Spanish in nature.<sup>206</sup> Here too the foreign folk influences, operatic characters of Mozart and a combination of technical and lyrical aspects make the Violin Concerto No. 6 useful for the comparison.

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<sup>200</sup> Clive Brown, *Louis Spohr: String Sextet etc.*, 5.

<sup>201</sup> Spohr, *Louis Spohr's Autobiography*, 38.

<sup>202</sup> There we will give each other our hands

<sup>203</sup> Brown, *Louis Spohr: A Critical Biography*, 50-51.

<sup>204</sup> Brown, *Louis Spohr: A Critical Biography*, 53.

<sup>205</sup> Brown, *Louis Spohr: A Critical Biography*, 53.

<sup>206</sup> Brown, *Louis Spohr: A Critical Biography*, 52.

## Comparison to pre-chin rest fingering

The two compositions are now analysed side by side according to the categories set out in the Table of Rules.

### Proximity

0/4

In *Potpourri* there are very few examples of printed open string use. Bar 37 indicates the use of an open string, but for no apparent reason other to create an effect of simplicity in the character of the Russian folk theme.



Figure 147 Spohr, *Potpourri* No. 2, Op. 22, bar 37

Bars 44-45 show an open string used as an opportunity to shift to a higher position.



Figure 148 Spohr, *Potpourri* No. 2, Op. 22, bars 44-45

In the first movement of *Concerto* No 6, bar 104 indicates an open string (Rule OPF5) to form a smooth string-crossing pattern.



Figure 149 Spohr, *Violin Concerto* No. 6, Op. 28, *Allegro*, bars 104-105

Bar 122 of the same movement makes use of an open string to remain in position, Rule RTZ1.

No significant open string or fourth-finger indications are found in the second and third movements.

The open string and fourth finger indications in both compositions are rare, but the key signature could be an influence. Where the open strings are indicated, they refer to other rules, such as position changes and *restez*.

### Extensions

As *Potpourri* was written in 1807, long before the chin rest, one would expect it to have a number of “crawling”<sup>207</sup> fingering indications, or even extensions. However, the use of extensions in this work is reserved for reaching intervals above an octave distance.

The first movement of Concerto No. 6 indicates an extension in the main theme of the solo violin. The fourth finger is indicated to play the  $b\flat'$  presumably on the A-string. Most probably the first finger would have been shifted up a tone to  $a'$  in fourth position (POS3), and the  $b\flat'$  reached by extension, without moving the position of the thumb (as was pre-chin rest position-changing practice), after which the hand is then repositioned to fourth position and again stretched down to third in a descending diminished seventh passage, without actually shifting, indicating Rules EXT1, EXT3 and EXT6.



Figure 150 Spohr, Violin Concerto No. 6, Op. 28, Allegro, bars 52-55

### Harmonics

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<sup>207</sup> See page 8.

The first indication of harmonics is found in bars 103 to 110, where the Mozart theme, *Là ci darem la mano*, is presented. As the section is marked *Andante con espressione*, the D harmonics could be considered an expressive effect of tone colour, rather than to highlight a note within the phrase. This evokes Rules STC1 and HAR2.



Figure 151 Spohr, Potpourri No. 2, Op. 22, bars 103-110

The next example is found in bars 222 to 225, where the harmonic forms part of a repeated downward shift effect on one string.



Figure 152 Spohr, Potpourri No. 2, Op. 22, bars 222- 225

Concerto No. 6 makes little use of harmonics in the first movement. Where they do occur, it is either for a *portamento* effect, or to avoid an additional string crossing.

The second movement provides more examples of harmonics use. Here they are used in a similar capacity to the *Andante con espressione* section in *Potpourri* by creating expressive tone colours and *portamento* effects. The *portamenti* harmonics and avoidance of string crossings also appear in the third movement, but harmonics are here also utilized to emphasize the top notes of scales in the fast passages, indicating Rule HAR1.

## Position Shifts

The second half of bar 7 of *Potpourri* shifts down in rhythmical groups and uses finger substitution on the repeated notes as an opportunity to change position (FSB1, RTM1).<sup>208</sup>

<sup>208</sup> The technique of exchanging a finger on a note within a legato was also considered an expressive effect, although not discussed in detail in the *Violinschule*. This technique is similar to finger substitution, which although is listed under



Figure 153 Spohr, Potpourri No. 2, Op. 22, bar 7

Bar 349 starts with a shift from third to sixth position with an extended fourth finger (POS3 and POS6), where the hand remains until bar 350 indicates a 2-2 shift into seventh position (STC1). Bar 351 is repositioned to start on the first finger in sixth position (POS7). Now follows a sequential passage where the hand is shifted down at the beginning of each new bar with a 3-3 descending shift, so the hand can remain in position for the duration of each bar, indicating Rule SEQ1.

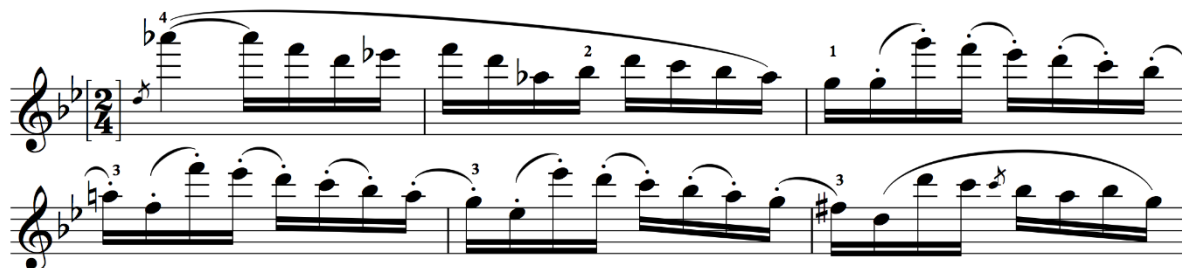


Figure 154 Spohr, Potpourri No. 2, Op. 22, bars 349-354

In Concerto No. 6 passages making use of extension, repeated notes and sequential fingering during position shifts are common, but so is expressive fingering that affect these rules.

In bar 218 of the first movement we see an example of Rule POS5, where the fourth finger is pushed up in a position shift to a harmonic note. This is also indicative of a *portamento*, Rule POR1.



Figure 155 Spohr, Violin Concerto No. 6, Op. 28, Allegro, bar 218

the category of Pattern fingering, is also an embellishment according to Spohr (p. 163) and can also be used expressively, as with *portamenti* in position changes.

## *Restez*

Without the chin rest, one would expect the fingering to reflect a more stationary method of playing, with fingering that indicates the *restez* fingering rule. However, nowhere in *Potpourri* is this the case and clear fingering indications of position changes are given where passages could have remained in single positions, albeit with the help of extensions.<sup>209</sup>

Whether or not the chin rest was implemented, the use of expressive fingering formed a large part of the execution of the performance. The position-shifting techniques, although more complicated without the full support of the chin, did not limit the number of *portamenti*, finger substitution or string choices.

Concerto No. 6 is slightly more reserved than *Potpourri* in shifting indications and some examples of *restez* fingering occur.

Bar 122 of the first movement gives an indication for the hand to shift into fourth position, where it remains at until the indicated open string.



Figure 156 Spohr, Violin Concerto No. 6, Op. 28, Allegro, bar 122

Bars 41 to 43 in the third movement are indicated to be played in second position for the whole bar, and so leaving the hand in position to start the octave ascending passage in the following bar.

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<sup>209</sup> See discussion on early position-changing techniques on pages 7 and 8.

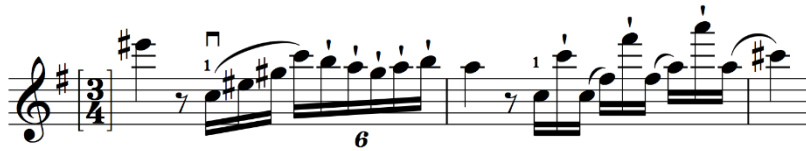


Figure 157 Spohr, Violin Concerto No. 6, Op. 28, Alla spagnola. Tempo di Polacca, bars 41-43

Thus far, the proximity rules used are not what was expected in a time before the chin rest. The fingering that would allow for a stable hand position, such as extensions and *restez*, are not the preferred fingerings for these works. Furthermore, the use of open strings and harmonics, which could assist with shifting, is rather employed for expressive effects, confirming the view that the chin rest did not have an influence on the use of expressive fingering.

## Operational

### Double Stops

*Potpourri* contains double stopped passages, although few fingerings are indicated in these passages. Bar 168 indicates an ascending scale in thirds. Here, the fingering adheres to Rule DST7.



Figure 158 Spohr, Potpourri No. 2, Op. 22, bar 168

Similarly, in the concerto, very few of the double stopped passages show fingering.

Bars 187 to 188 show a passage in thirds. The indicated fingering evinces *portamenti* in double stop passages.

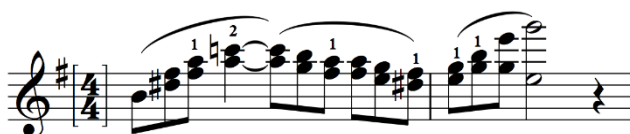


Figure 159 Spohr, Violin Concerto No. 6, Op. 28, Allegro, bars 187-188

## Graces

In bar 6 of *Potpourri* a descending line with interlinked *appoggiaturas* is given a sequential fingering as in Rule GRS8.



Figure 160 Spohr, *Potpourri* No. 2, Op. 22, bar 6

Bar 129 is given a finger substitution according to Rule GRS3, which also allows for the trills to be taken with the second and third fingers sequentially, as in the rule for ascending trills, Rule GRS3.

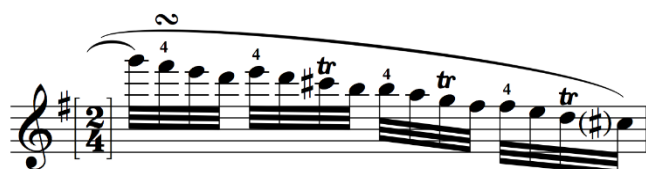


Figure 161 Spohr, *Potpourri* No. 2, Op. 22, bar 129

The most significant fingering of graces in the concerto occurs in the second movement. Bars 2 to 4 start with a turn on the second finger, which is subsequently moved into third position. Bar 3 is shifted into fourth position for the second turn also to be taken with the second finger, reminiscent of Rule GRS9. The end of the bar indicates fingering for position changes during a finger substitution. The fingering does not completely adhere to Rule FSB1, as it is in favour of Rule FSB2.



Figure 162 Spohr, *Violin Concerto* No. 6, Op. 28, *Recitative: Andante*, bars 2-4

Bars 45 to 46 demonstrate Rule GRS3 in an ascending line containing trills.



Figure 163 Spohr, Violin Concerto No. 6, Op. 28, Recitative: Andante, bars 45-46

## Intervals

In both *Potpourri* and Concerto No. 6 intervals are not given specific fingering, as they are possibly self-evident.

In bars 67 and 68 of *Potpourri* a series of intervals are given fingering to indicate the extension and contraction of the hand, with the aim of indicating the fewest number of shifts, which is more indicative of the extension Rule EXT1.



Figure 164 Spohr, Potpourri No. 2, Op. 22, bars 67-68

Not many examples of operational fingering are indicated in the *Potpourri* and the concerto, but where they occur they do not contradict the rules.

## Technical

### Chromatic

No chromatic passages appear in *Potpourri*. The chromatic scales that appear in the concerto are not fingered.

Bars 169 to 171 of the first movement of the concerto show a fingering that contradicts the chromatic Rules CHR2 and CHR4. This suggests that these fingerings were intended to create *portamenti*.



Figure 165 Spohr, Violin Concerto No. 6, Op. 28, Allegro, bars 169-171

## Diatonic scales

In bar 7 of *Potpourri* (Figure 153) a partial F major scale ascends from a'. The shift into third position is indicated to take place on a'', and then again into fourth position with the second finger on c''. This indicates Rule SCL1 by taking into account the top note, Rule SCL5 for ascending scales starting in higher positions, and Rule POS3, which allows for the position shift with the shortest distance.

In bar 61 of the first movement of the concerto, an ascending scale suddenly shifts from the fourth finger in third position to the second finger in fifth position over the interval of a semitone, contradicting Rules SCL12 and SCL1. This, however, is done in preparation for the following bar and, even if not indicated, allows for a chromatic fingering to prepare the top note to fall under the fourth finger without an additional shift, indicating Rule RTZ1.



Figure 166 Spohr, Violin Concerto No. 6, Op. 28, Allegro, bar 61

## Arpeggios

Again, as with the chromatic and diatonic scales, the majority of the arpeggio passages do not contain fingering in either of the works under discussion. However, in bar 187 of *Potpourri*, a three-octave G major arpeggio is fingered according to Rule ARP2.

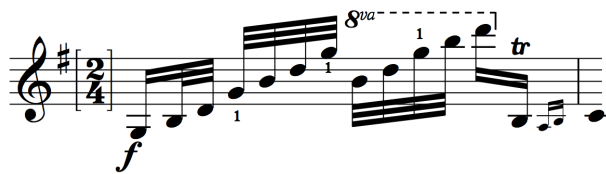


Figure 167 Spohr, Potpourri No. 2, Op. 22, bar 187

As with the operational rules, the majority of the technical passages are not fingered. Where examples from *Potpourri* and Concerto No. 6 contradict the rules as formulated from the *Violinschule*, this was done in favour of another rule.

## Patterns

### Sequential

In bar 22 of *Potpourri* the use of the second finger sequentially in downwards shifts creates rhythmical *portamenti* effects.



Figure 168 Spohr, Potpourri No. 2, Op. 22, bar 22

Bar 349 (Figure 154) prepares the hand to be in 6th position in bar 350, allowing the bar to be played in one position. The third finger is then sequentially moved down at the beginning of each subsequent bar, allowing for each bar to be played in one position.

In the third movement of the concerto bars 47 to 55 indicate sequential use of fingering and string choice over two 4-bar phrases. The first edition reads:



Figure 169 Spohr, Violin Concerto No. 6, Op. 28, Alla spagnola. Tempo di Polacca, bars 47-55

Bars 83 to 87 of the same movement use the same finger slides rhythmically in a sequential passage, creating rhythmical *portamenti* effects.



Figure 170 Spohr, Violin Concerto no.6, Op. 28, Alla spagnola. Tempo di Polacca, bars 83-87

### String crossings

Most of bar 203 of *Potpourri* could have easily been played in first position, but the indicated fingering creates a string crossing over three strings, indicating Rule STX2.



Figure 171 Spohr, Potpourri No. 2, Op. 22, bar 203

Bars 104 to 105 of the first movement of the concerto suggest a fingering that, with the use of extensions and position changes, allows for every group of four semiquavers to be played without a string crossing. This is maintained until the second beat of bar 105. This indicates the use of Rule STX2, but also Rule EXT4.



Figure 172 Spohr, Violin Concerto No. 6, Op. 28, Allegro, bars 104-105

## Finger substitution

An example of finger substitution has already been discussed in Figure 147.

Bars 1 and 6 of *Potpourri* show descending lines interlinked with *appoggiaturas*. Even though the fingering in these bars utilizes Rule GRS8, the fingering is also applicable to the finger substitution Rules, FSB1 and FSB2.



Figure 173 Spohr, Potpourri No. 2, Op. 22, bar 1



Figure 174 Spohr, Potpourri No. 2, Op. 22, bar 6

Bar 21 in the second movement of Concerto No. 6 shows the use of Rule FSB1 in *sopra una corda* passage.



Figure 175 Spohr, Violin Concerto No. 6, Op. 28, Recitative: Andante, bars 21-23

Because of the expressive nature of this movement, there are many examples of finger substitution, as with the graces, but unlike the graces, the substitutions are accompanied with printed fingering.

## Rhythm

Rule RTM1, regarding rhythm, is applicable to some of the sequential and position shift fingering that has already been discussed. (See Figures 148, 170 and 154.)

Fingering for the patterns does not contradict any of the formulated rules. Unlike the technical fingering, the fingering for the patterns is mostly printed, indicating Spohr's insistence on these effects as part of the composition.

## Expressive

### String choice

In both *Potpourri* and Concerto No. 6 there is evidence of the string choice rule, STC1. In *Potpourri*, the printed fingering indicates the string choice as in Figures 137 and 138. In the concerto the printed fingering indicates the use of specific strings along with the use of *sopra una corda* or *sul G* instructions.

Figure 176 Spohr, Violin Concerto No. 6, Op. 28, Allegro, bars 242-245

Figure 177 Spohr, Violin Concerto No. 6, Op. 28, Recitative: Andante, bars 33-34

Figure 178 Spohr, Violin Concerto No. 6, Op. 28, Alla spagnola. Tempo di Polacca, bars 64-71

## Portamento

Both works are rich in the use of *portamenti*.

Bar 14 of *Potpourri* indicates a 4-4 downward shift, clearly creating such a *portamento* effect.



Figure 179 Spohr, Potpourri No. 2, Op. 22, bar 14

Similarly bar 37 indicates a 4-4 upward shift.



Figure 180 Spohr, Potpourri No. 2, Op. 22, bar 37

In bars 97 to 100 the theme of *Là ci darem la mano* is given a fingering that creates two *portamenti* within the 4-bar phrase. This could be intended to create a singing character mimicking the voices of the opera.



Figure 181 Spohr, Potpourri No. 2, Op. 22, bars 97-100

The second movement of Concerto No. 6 shows an increased distance in *portamenti*, creating a developing tension within a phrase.



Figure 182 Spohr, Violin Concerto No. 6, Op. 28, Recitative: Andante, bars 41-42

Bars 2 to 6 in the third movement present the opening solo line of the movement. The second bar of the theme is decorated with *portamenti*, setting the character for the movement.



Figure 183 Spohr, Violin Concerto No. 6, Op. 28, Alla spagnola. Tempo di Polacca, bars 2-6

This *portamento* motif in the theme becomes a recurring effect throughout the movement, as indicated in bars 16 to 18.



Figure 184 Spohr, Violin Concerto No. 6, Op. 28, Alla spagnola. Tempo di Polacca, bars 16-18

Bars 83 to 87 indicate a playful sequential use of *portamenti* in a rising passage as seen in Figure 156.

Even without the chin rest, Spohr indicates the rich use of high positions on one string and *portamenti*. The lack of the stabilizing apparatus had no effect on Spohr's choice of expressive fingering.

To summarise, the expected stationary fingering preference without the chin rest is unfounded. As an added contradiction to the anticipated results, extensions, *restez* and the use of open strings and harmonics for assisted position changes are not the preferred fingerings rules.

Most of the operational and technical fingerings were not printed and therefore considered to be standard practice for performers. Where they did feature, they did not contradict the rules as formulated from the *Violinschule*.

Fingering for patterns were printed; they show a certain hierarchy due to their fixedness as part of the compositions and do not contradict any of the formulated rules. The lack of chin rest did not inhibit Spohr's expressive fingering. In fact, the works indicate a high level of expressive playing rich in *una corda* and *portamenti*.

Therefore, the conclusion can be drawn that the chin rest had no influence on Spohr's technical fingering. The methods of position-shifting pre-chin rest (see page 8), although more challenging than modern methods, were still capable of allowing for expressive fingering to be implemented where the soloist and composition intended them to feature. The chin rest, although a very useful aid to the modern player, had little impact on the style of performance in the early days after its invention.

## Chapter 7

### Comparison of various editions of Spohr's Violin Concerto No. 9

Spohr's Violin Concerto No. 9, Op. 55 in D minor was composed and premiered in 1820 in Quedlinburg,<sup>210</sup> but only published in 1822 by André, after Spohr had originally promised the publishing rights to Peters.<sup>211</sup>

His Concerto No. 9 is of significant interest to this study as it is written in the year that Spohr was thought to have invented the chin rest. It is also significant because of the various editions that are available for comparison.

The first edition of 1822 is an example of the fingering before the *Violinschule* was written. Additionally, the revised version for solo violin and accompaniment as it is written in the *Violinschule* (1832) is available for comparison. From the University of Leeds Collection of Historical Annotated String Editions (CHASE), a version containing annotations by Ferdinand David<sup>212</sup> during his studies with Spohr (1823-5) provides an opportunity to compare a practical application of fingering in a teacher-to-student setting. Furthermore, a later edition by David and Hermann (1889) can be referred to and compared to the annotations made by David to see if he had changed his methods after tuition by Spohr. David was not only a student of Spohr's, but also a renowned music editor in the nineteenth century. Friederich Hermann, a colleague at the Leipzig Conservatorium and former pupil of David, followed in his master's footsteps as editor.

Two versions edited by Schradieck, a student of David's and his successor at the Leipzig Conservatorium, can be compared to determine if and how the fingering methods had changed within a generation (1879 and 1895).<sup>213</sup>

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<sup>210</sup> Brown, *Louis Spohr: A Critical Biography*, 144.

<sup>211</sup> Brown, *Louis Spohr, Violin Concerto No. 9 in D Minor*.

<sup>212</sup> The first page of this version of the first edition is missing. According to the University of Leeds Collection of Historical Annotated String Editions (CHASE), it seems possible that the annotations were made during David's period of study with Spohr (1823-5). Ferdinand David's annotations are mostly in brown ink with some markings in red crayon. The handwriting not matching Ferdinand David's is suspected to be that of his son, Paul David. Brown, *Louis Spohr, Violin Concerto No. 9 in D Minor*, David, Ferdinand, André.

<sup>213</sup> For this analysis these scores will be referred to by the following designated letters:  
Edition A: *Violinschule* (1832), excerpt from the *Violinschule*, Haslinger/Cocks & Co.

Thus, five editions of the same composition are available, edited by representatives of the German school in the nineteenth century, and forming a lineage of teacher to student and grand-student. This allows the investigation to trace the relevance of Spohr's fingering rules as it was passed down from teacher to student within a specific school of playing, namely the German school.

The *Violinschule* edition of Op. 55 is used as the starting point for the comparison, as the rules were formulated through the exercises. The *Violinschule* edition contains only the solo violin material with accompanying teacher part, hence the bar numbers will differ from those of the other editions. During the comparison the bar numbers will be indicated in the form of A/B, where the bar number of the *Violinschule* edition (A) will be followed by the bar numbers of the other editions (B). The tutti orchestral sections in the other editions will be omitted in the comparisons.

As the formulated rules are laid out according to different categories – technical, proximity, patterns, operational and expressive – the comparison between the editions takes place similarly referencing the individual rules within these groupings. As the first rules that appear in the comparison are technical, this category will be discussed first.

## **Technical fingering rules**

### **Diatonic Scales**

Allegro (1st movement)

In bars 18/72 and 19/73 in the first movement of Edition A, a partial E $\flat$  major ascending scale is fingered and ends on a chromatic step to a B $\natural$  harmonic. None of the other Editions (B to F) contradicts the fingerings, although they are less detailed.

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Edition B: Spohr (1820), first edition, André.  
Edition C: Ferdinand David (1820), annotated first edition, André.  
Edition D: David and Hermann (1889), C. F. Peters.  
Edition E: Schradieck 1879, André.  
Edition F: Schradieck 1895, Schirmer.



Figure 185 Edition A, Allegro, bars 18-19, p. 219



Figure 186 Edition B, Allegro, bars 72-73 p. 1

The suggested fingering adheres to Rule SCL1, as the top note of the scale is reached with the 4th finger. The B $\flat$  harmonic, which does not form part of E $\flat$  major, but still forms part of the ascending passage, is taken with an extended fourth finger, adhering to Rule SCL2. If the scale had started an octave lower, Rule SCL3 would have been applicable, thus adhering to Rule SCL5.

Bar 35/89 of Edition A supplies the second example of an ascending scale. This excerpt shows an ascending C major scale and contradicts the idea that two-octave diatonic scales always start on the second finger on the G-string (Rule SCL6).<sup>214</sup>



Figure 187 Edition A, Allegro, bar 35, p. 219

The fingering takes into account the top note of the next bar, d''' and rather suggests a fingering that allows for this note to be taken by the fourth finger.

Edition C does not contradict this, but contains lightly pencilled fourth fingers on the d' and a', demonstrating Rule OPF1.

<sup>214</sup> Stowell, *Violin Technique and Performance Practice*, 258.



Figure 188 Edition C, Allegro, bar 89, p. 3

The Schradieck editions, Editions E and F, indicate an earlier position shift into third position on the d', allowing for the rest of the ascending scale to be played without shifting.



Figure 189 Edition F, Allegro, bar 89, p. 2

The earlier position shift is more effective considering the rhythm. The soloist has a quaver c' to resonate in sound while shifting, instead of the shift into third position in the semiquaver passages.

Bar 65/119 demonstrates an ascending scale incorporating a backward extension to take a sudden chromatic c#''.



Figure 190 Edition A, Allegro, bar 65, p. 221

Once again, the top note was considered in the choice of fingering (SCL1). The chromatic note is taken by a backward extended first finger (Rule EXT1), and the fingering thus allows for the fewest number of shifts possible (RTZ1). Editions D, E and F indicate the same fingering.

Edition B indicates much less fingering and only shows a shift into third position on the d''. As the previous bar was played in first position, in the case of Edition B, this would

cause the first half of the bar and the c<sup>♯</sup> to remain in first position. The same c<sup>♯</sup> would have to be retaken with the second finger, as in the chromatic fingering of Rule CHR1, before the shift into third position. The same fingering is applied in Edition C.



Figure 191 Edition B, Allegro, bar 119, p. 3

In a sequential ascending and descending scales passage between bars 105/182 and 111/188 of Edition A, a number of technical scales rules are applied.

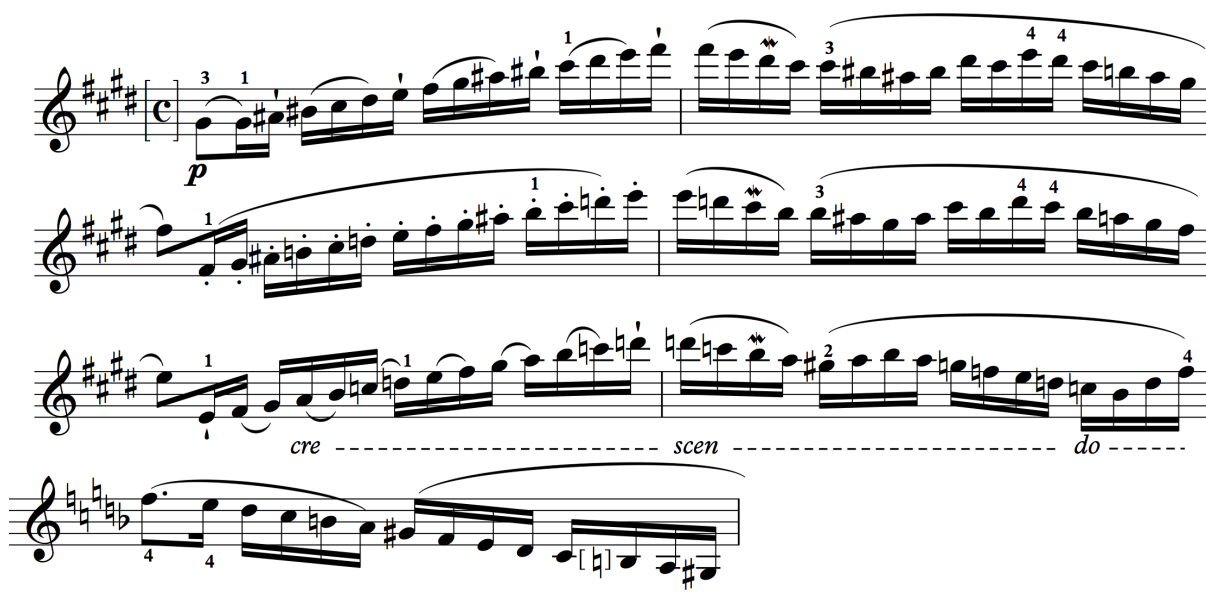


Figure 192 Edition A, Allegro, bars 105-111, p. 223

Bar 105/182 starts the ascending scale by exchanging, or shifting rather, the third finger to the first finger on g<sup>♯</sup>. The hand remains in third position until the first finger takes the c<sup>♯</sup>, creating a 12 1234 sequence into fifth position, which is indicative of Rule SCL4. However, SCL1 is the dominant rule in these examples. The exact fingering is repeated sequentially in bar 107/184 (Rule SEQ1). The third ascending scale, in bar 109/186, is confirmation of the dominance of Rule POS2. The hand is shifted into third position earlier as the top note can be reached by the fourth finger on d<sup>'''</sup>.

The descending bars of this example make use of a combination of a descending scales rule and a finger substitution. The 4321 321 sequence of Rule SCL10 is used, but as the note to which the hand shifts is a repeated note, it becomes a finger substitution (Rule STC1). In the second half of the descending bars, bars 106/183 and 108/185, the 4-4 semitone descending fingering is used as in Rule SCL8. Bar 110/187 is an exception. The indicated fingering breaks the sequential pattern and utilizes a later shift into first position to allow for the fewest number of shifts (RTZ1). Bar 111/188 starts on an extended fourth finger, which is reused in first position, where the hand remains for the duration of the bar.

Editions B, C and D do not contradict the fingering, but they omit the fingering in the bars corresponding to bar 109/186 of the example. Editions E and F differ from Edition A, as once again the editor prefers an earlier shift into third position, this time with no apparent benefit.



Figure 193 Edition F, Allegro, bar 186, p. 5

Bar 148/241 indicates another ascending scale, contradicting Rule SCL6. Instead of starting the scale on the second finger on the G-string and remaining until the next bar is taken by an extended fourth finger, the hand starts in first position and shifts into third position on the d<sup>♯</sup>. Once again Rule SCL1 overrides Rule SCL6. Edition D corresponds with Edition A, and Editions B and C show no fingering indications.



Figure 194 Edition A, Allegro, bar 148, p. 225

Editions E and F once again make use of the rhythmic opportunity to shift into third position. The scale ascends from the second finger and adheres to Rule SCL6.



Figure 195 Edition F, Allegro, bar 241, p. 6

Bars 153/246 to 155/248 of Edition A choose to move into third position on the d'', ignoring the chance to remain in first position. This is contradictory to Rule RTZ1. It appears that the fingering is chosen in preparation for a smaller shift in bar 154/247. Again, no shift is needed in this bar, but the fingering moves the hand into fifth position. Bar 155/248 reveals the reason behind the preparatory shifts. The fingering allows for the bar to be played on the A-string. Therefore, in this example Rules SCL1 and SCL6 have been contradicted in favour of the expressive fingering of Rule STC1.



Figure 196 Edition A, Allegro, bars 153-155, p. 226

Edition B does not contradict Edition A, but once again gives very little indication of how the higher position on the A-string is reached other than the fourth-finger indication.



Figure 197 Edition B, Allegro, bars 246-248, p. 6

Edition C contains additional pencil markings, matching Edition A. Edition F does not indicate the initial shift into third position, but marks the shift into fifth position as in Edition A.



Figure 198 Edition F, Allegro, bars 246-248, p. 6

Edition E takes a different fingering by moving the hand into fourth position instead of fifth (Rule POS3) in bar 154/247. This forces the hand to shift numerous times in the following bar, with the constant reuse of the fourth finger. This will create a more prominent use of *portamenti* within the bar.



Figure 199 Edition E, Allegro, bars 246-248, p. 6

### Adagio (2nd movement)

The first example of the application of scales rules in the second movement is noticed in bar 28/32.



Figure 200 Edition A, Adagio, bar 28, p. 229

Here the fingering sequence of Rule SCL3, 12 1234 on the E-string, is used. However, Rule SCL1 is the dominant rule as the scale did not start on the second finger on the G-string and the top note was taken into account for the fingering during the modulation. The start of the descent uses the 4-4 finger shift of Rule SCL8. All the editions compared have the same fingering suggestions, although Editions B and C are once again less detailed.

Bars 35/42 to 37/44 of the same movement contain a series of ascending scales. The fingering of Edition A contains the fewest amount of shifts possible. Bar 37/44 has no fingering indication at the start of the scale, but as the previous scale was played in third position, it is assumed the hand has not shifted into another position. All three scales adhere to Rule SCL1. The scale in bar 36/43, D minor two octaves, places the second finger on the tonic of the scale, hence Rule SCL6 is applied.



Figure 201 Edition A, Adagio, bars 35-37, p. 229

Similarly, the scale in bar 37/44, starting on the supertonic of D minor, adheres to Rule SCL6. Rule SCL3 is then applied when the scale reaches the E-string. None of the editions compared contradicts the fingering. Editions D, E and F indicated the implied third finger at the start of the scale in bar 37/44.



Figure 202 Edition D, Adagio, bars 42-44, p. 9

Bar 83/92 of the second movement contains an ascending dominant seventh arpeggio preceding a descending scale. Rule DMS1 states that the dominant sevenths should be grouped per octave and shift on the root of the chord. However, as this arpeggio starts in inversion, the shift is still grouped per octave, but not on the root. Furthermore, if one incorporates Rule ARP5 for the arpeggios, the shift takes place nearer to the top note, so that the highest note can be reached with an extended fourth finger.

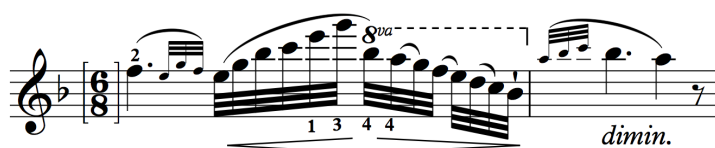


Figure 203 Edition A, Adagio, bars 83-84, p. 231

The descending scale in the same bar commences with a 4-4 repositioning of the fourth finger out of extension. No other finger indication is given. If Rule SCL9 were applied, the

fingerings would shift to the third finger on e''' under the slur. Rule POS7 allows for the b♭''' to be played in third position. Alternatively, the whole descending line could have remained in seventh position and crossed over to the A-string.

Edition C contains a pencilled *restez*, confirming the idea of remaining in seventh position. Furthermore, the Editions D, E and F contain fingering that indicates the fourth finger be used on the d''', indicating a shift into third position on the E-string.

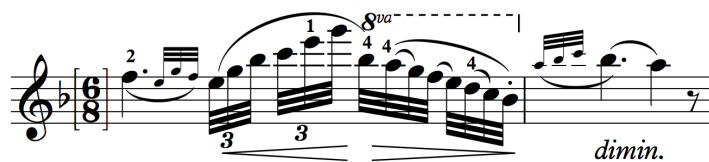


Figure 204 Edition D, Adagio, bars 92-93, p. 10

Bar 90/99 completely contradicts the idea that Spohr commences diatonic scales with the second finger on the G-string.

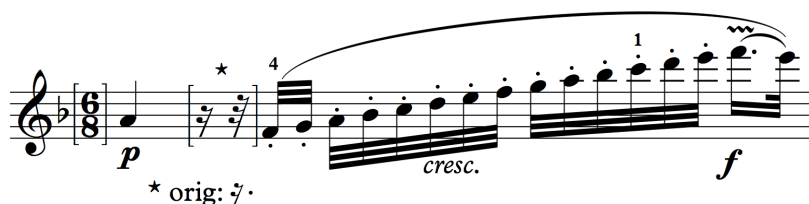


Figure 205 Edition A, Adagio, bar 90, p. 232

Instead, the scale starts on the fourth finger and shifts into third position on c'''. Edition E starts the scale on a backward extended first finger and repositions the same finger into third position, after which the same fifth position shift is made on c'''.



Figure 206 Edition E, Adagio, bar 99, p. 10

### Rondo (3rd movement)

Fewer examples of scales appear in the third movement as it consists mainly of double stop passages. Bars 143/169 and 144/170 demonstrate Rule SCL4 in an ascending three-octave A major scale. All the editions match this fingering.

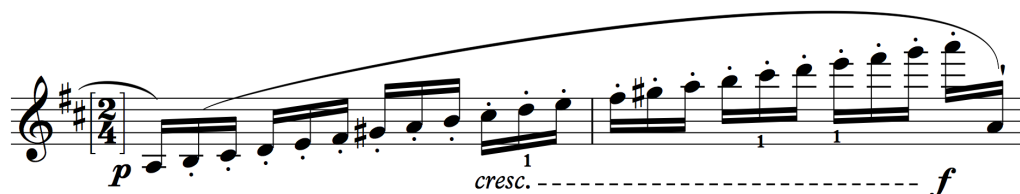


Figure 207 Edition A, Rondo, bars 143-144, p. 239

Bar 154/180 of Edition A ignores Rules SCL8 and SCL9 in favour of Rule RTZ1, *restez*, in a descending scale.

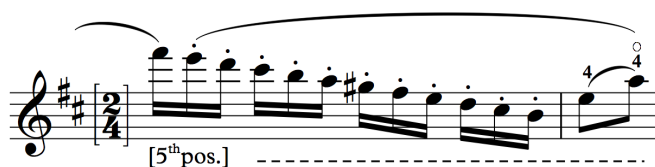


Figure 208 Edition A, Rondo, bars 154-155, p. 239

Editions B and C show no fingering indications, while Edition D includes the *restez* instruction. Editions E and F indicate a descending fingering sequence as in Rule SCL9, and shifts for a second time into first position.

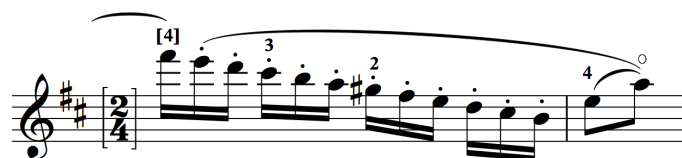


Figure 209 Edition E, Rondo, bars 180-181, p. 14

From the comparisons of in-text examples of diatonic scales between the editions, one can conclude that while the David editions correspond with the *Violinschule*, the Schradieck editions prefer rhythmical shifts rather than taking into account the top note of the passages when selecting fingering. Also, the idea that Spohr insists on starting two-octave diatonic scales on the second finger on the G-string is not always applicable in passages outside of scales practice.

## Chromatic Scales

### Allegro (1st movement)

The solo violin entry consists of a chromatic passage extending over almost two bars. Edition A contains a fingering on every note. During the first two bars all the chromatic rules are demonstrated. Once the fingering reaches  $c\sharp'$  on the second crotchet beat, the chromatic scale follows the fingering sequence of Rule CHR1 in third position. After the scale arrives on the E-string, the fingering follows Rule CHR5. Rules CHR2, CHR3 and CHR4 were also adhered to in this example.

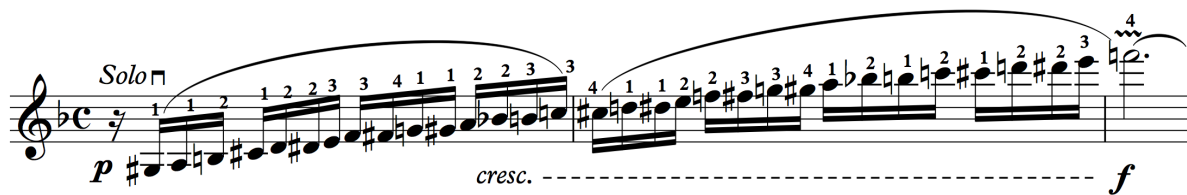


Figure 210 Edition A, Allegro, bars 1-3, p. 218

From this first chromatic example it is evident there are already differences in the editing of the fingering. Edition B indicates only one shift into third position. The fingering does not contradict Edition A; it simply does not advise which fingers to use. The first page of David's annotated edition, Edition C, is missing and therefore cannot be compared in this example.

The Schradieck editions, Editions E and F, indicate two sets of fingerings. The fingering written above the notation follows the *Violinschule* version, although the first three fingerings indications are omitted. The fingering below the notation contradicts Spohr's rules.



Figure 211 Edition E, Allegro, bars 55-57, p. 2

This alternative fingering hints at a fingering method of 012-1234<sup>215</sup> instead of the method of Rule CHR1. This allows for open strings to be used, contradicting Rule CHR3.

Bars 117/210 and 118/211 of Edition A once again demonstrate the chromatic entry in the recapitulation. In this example the chromatic passage starts on a d' with the fourth finger. Now the hand remains in first position until d'' on the A-string, when it shifts to third position. From here the fingering of Rule CHR1 continues until the third beat of bar 118. Rule CHR5 is then applied for the duration of one beat, until the normal CHR1 fingering can be used again to reach the top note.



Figure 212 Edition A, Allegro, bars 117-118, p. 224

The corresponding bars of Editions E and F use the same 012 1234 method as before in an alternative fingering suggestion.

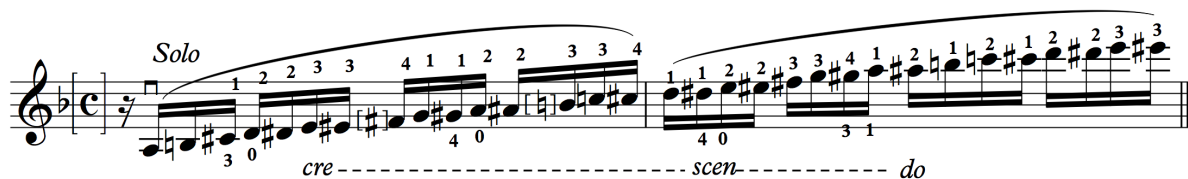


Figure 213 Edition E, Allegro, bars 210-211, p. 6

### Adagio (2nd movement)

Bar 20/24 of the second movement demonstrates the use of Rule CHR1 in a descending chromatic scale in fourth position.

<sup>215</sup> See footnote on page 33.

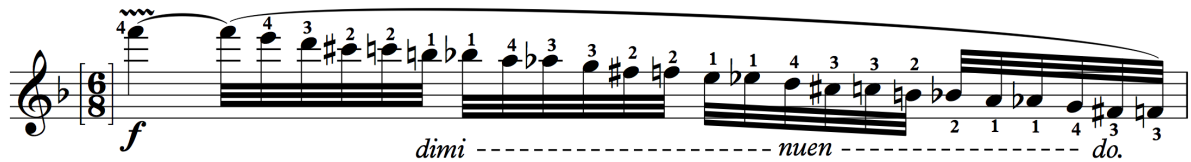


Figure 214 Edition A, Adagio, bar 20, p. 228

The pencilled fingering markings of Edition C match those of Edition A. Editions D, E and F also match the fingering of Edition A.

The next example of chromatic fingering occurs in bars 91/100 and 92/101 of the second movement. Here Rule CHR1 is applied in third position. To move into third position at the start of the scale, the hand seems to be compressed from a first finger on c<sup>♯</sup>''' to the fourth finger on d'''. This is reminiscent of Rule EXT6, and probably a result of the stabilizing thumb during position shifts. Near the end of bar 91/100, the first finger is quickly pulled into a backward extension, Rule EXT1, to take the B<sup>♭</sup>.

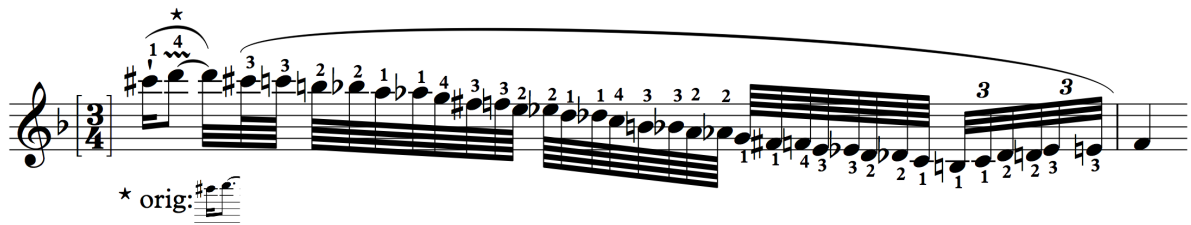


Figure 215 Edition A, Adagio, bars 91-92, p. 232

Edition B does not indicate the contracted hand fingering and merely indicates a shift into third position on the c<sup>♯</sup>'''.

Edition C contains fingering markings with confusing instructions.



Figure 216 Edition C, Adagio, bars 100-101, p. 9



Bar 114/191 contains two arpeggios starting in third position. The D minor arpeggio remains in third position and reaches the top  $f''$  with an extended fourth finger as in Rule EXT1. The  $E\flat$  major arpeggio commences in third position, Rule RTZ1, but shifts into fifth position on the  $g''$ . Now the hand remains and the top note is taken with an extension, again as with Rule ARP5. Again, none of the later editions contradicts this fingering.



Figure 219 Edition A, Allegro, bar 114, p. 223

### Rondo (3rd movement)

Bar 62/88 in the third movement contains a B minor ascending arpeggio, indicating the use of the fourth finger on  $d'$ . This is consistent with Rule OPF1.



Figure 220 Edition A, Rondo, bar 62, p. 236

In bar 66/92 an  $F\sharp$  major ascending arpeggio starts with the second finger on the G-string. This allows for the hand to remain in one position (Rule RTZ1). However, as with the two-octave diatonic scales, it would appear that the two-octave arpeggios are also suggested to be played from the second finger on the G-string without shifting, although this was not made clear from the analysis of the *Violinschule*.



Figure 221 Edition A, Rondo, bar 66, p. 236

Editions B to F also suggest this fingering, although with fewer indications.

In bars 70/96 through 73/99 a sequential passage of ascending and descending arpeggios appears without fingering instructions.



Figure 222 Edition A, Rondo, bars 70-73, p. 236

Bars 70/96 and 71/97 could remain in first position and allow for the  $c^{\sharp''''}$  to be taken with a fourth-finger extension; however, bars 72/98 and 73/99 do not allow for the same pattern to be repeated. A shift will have to take place to reach the  $d^{\sharp''''}$ .

Editions B and C indicate the surmised shifts and confirm the idea that Rule SCL6 applies to arpeggios as well. The fourth finger is indicated on the  $b''$  and again on the  $c^{\sharp''''}$ ; although this could have been indicative of an extension rather than a shift, there is no indication of repositioning the fourth finger into first position. Therefore, the shift is assumed.



Figure 223 Edition B, Rondo, bars 96-99, p. 11

Editions C, D and E include a first-finger indication on  $g''$  in bar 71/97, which confirms a shift into second position.



Figure 224 Edition C, Rondo, bars 96-99, p. 13

This confirms that in all the examples this descending arpeggio ends with a second finger on the G-string. The second finger is then shifted into third position, commencing with a

B major arpeggio and repeating the descending passage fingering. Even though the *Violinschule* does not include fingering instructions for this passage, by following the general rules as derived from the treatise, the same fingering conclusions would have been arrived at.

Bars 86/112 to 99/125 indicate the mixture of arpeggio, sequential, *restez* and interval rules.



Figure 225 Edition A, Rondo, bars 86-99, p. 236-237

Bars 86/112 to 90/116 contain alternating ascending and descending arpeggios, shifting up a semitone in tonal centre per bar. All of this can be achieved without shifting from first position. There is no fingering indication to indicate otherwise. Bar 91/117 uses Rule DST10 in a semitone octave double stopped shift from B $\sharp$  to C $\sharp$  that places the hand in second position. Now the second finger takes the c $\sharp$ ' on the G-string (Rule RTZ1). The same finger is shifted up a semitone into third position. By shifting at this particular moment, the hand is prepared for the next octave interval to be taken in bar 92/118. This fingering choice allows for the position shift of the shortest distance (a semitone) and hence adheres to Rule POS3. It is also in line with Rule SCL12. The d $\sharp$ ' at the end of bar 92/118 is taken with the third finger in second position. This action places the hand in position to start the ascending arpeggio again with the second finger (Rule SCL6) by using the bow change as an agreeable opportunity for a shift, as in Rule POS7. This sequential

fingering sequence is repeated throughout the passage until the final ascending arpeggio in bar 98/124. Here the first finger is used to shift from  $c\sharp''$  to  $e\sharp''$  as per Rule ARP2. The top note is reached by an extension, in accordance with Rule ARP5.

All the editions have the same fingering, although Editions B and C only indicate the shift back to second position after the octave intervals each time.

Bars 187/250 to 200/263 follow a similar pattern to the passage illustrated in Figure 225; however, the tonal centre of the alternating descending and ascending arpeggios becomes lower by a semitone per bar. The exception in this passage is bar 191/254.



Figure 226 Edition A, Rondo, bar 191, p. 241

Here the hand is placed in second position after the open G-string, and shifted into fourth position only on the  $b''$ . The top note is reached with a fourth finger extension. It is clear here that the top note was the main consideration for the fingering, as it is reached with the fewest amount of shifts possible. Rules ARP2, ARP5 and SCL1 were applied. With the presence of the  $f\sharp'$  at the start of the bar and the  $f\sharp'''$  at the beginning of bar 192/255, the arpeggio is almost suggestive of a dominant seventh. However, the accompanying lines suggest a mere G major arpeggio during the second beat of the bar.

All the editions correspond with the fingering and thus the consideration of the top note overrides the other arpeggio rules.

Bars 280/357 to 282/359 commence with arpeggios in first position. In bar 281/358 an open string is used to shift into third position (Rule POS1). A shift takes the hand to fifth position with the third finger on  $e'''$ . This is followed by another shift, this time with the second finger into seventh position, making the fourth finger available to take the top  $a'''$  without an extension (Rule SCL1). However, upon the descent of the arpeggio, the third finger is used to play the  $f\sharp'''$ , as if the fourth finger were an extended finger. This allows

for the fingering to be grouped per octave during the descent, shifting with the first finger between d''' and a'' (Rule ARP2).

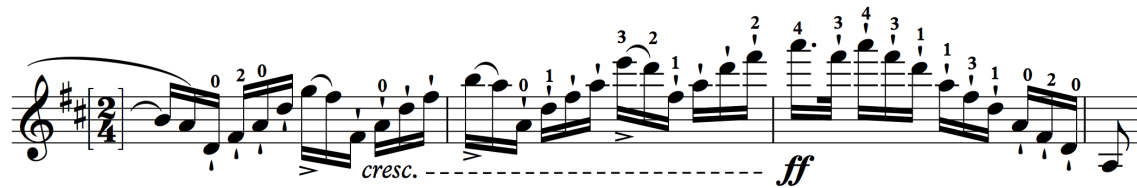


Figure 227 Edition A, Rondo, bars 280-282, p. 244

Editions B and C contain no fingering indications for these passages. Edition D has the same printed fingering as Edition A. Editions E and F omit the open-string indications, but indicate the same fingering in the ascending bars. In these editions, once the top a''' is reached, there is no indication to extend the third finger backwards as was indicated in Edition A. Therefore, it is assumed that the f#''' is played with the second finger, as the current position dictates.

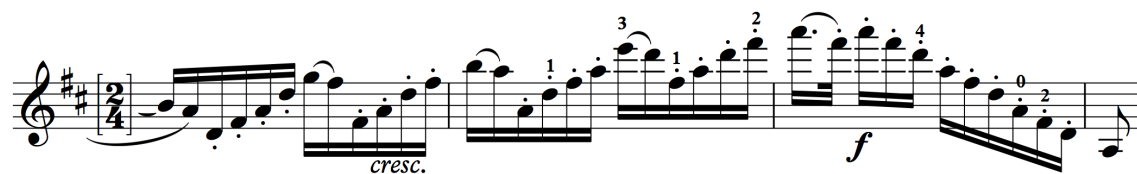


Figure 228 Edition E, Rondo, bars 357-359, p. 17

Instead of shifting into fifth position between first fingers, or by octave, the hand is immediately shifted into third position by taking the d''' with the fourth finger. The shift into first position is made by utilizing the open A-string.

Through the comparison of arpeggios in the various editions of Concerto No. 9, questions arise about the initial rules that were formulated from the analysis of the *Violinschule*.

Firstly, there is the question of rhythmical influence on fingering. The arpeggio rules formed from analysing the *Violinschule* were based on the triplet rhythms of the studies in which they appeared. How would the fingering have differed if the rhythmic grouping was different? Furthermore, the fingering for broken arpeggios was not discussed in the *Violinschule*. It would also appear that Rule SCL6 also applies to arpeggios.

The compared examples demonstrate that some rules are applied identically throughout the editions. Rule ARP1, the use of repeated notes as a shifting opportunity, is applied in all the editions. In all of the editions the consideration of the top note (Rule SCL1) overrides any other arpeggio rules. However, in the Schradieck editions, the descending arpeggios prefer an earlier and greater shift to reach the lower positions earlier.

## Dominant and Diminished Seventh

Allegro (1st movement)

Bar 21/75 of the first movement contains an ascending dominant seventh in second inversion. Two shifts occur during the first bar. First, the first finger is shifted into third position on the  $c\sharp'$ . Directly after that, the second finger is shifted from  $d'$  to  $f'$  into fifth position. The hand remains in fifth position to take the  $b\flat'$  on the G-string with an extended fourth finger and the same finger is used again to take the  $a'$  down a semitone. This fingering has been selected for the expressive quality it will create in the passage by remaining on the G-string (Rule STC1), and not as the application of a technical rule. The shift will cause a natural *portamento*, which is also indicative of an expressive rule (POR1).



Figure 229 Edition A, Allegro, bars 21-22, p. 219

All the editions indicate this expressive fingering over a technically cleaner sequence. Edition F includes the Roman numeral IV indication of the G-string.



Figure 230 Edition F, Allegro, bars 75-77, p. 2

Bar 32/86 contains a diminished seventh on the second beat and a descending dominant seventh on the third and fourth beat of the bar. The diminished seventh is taken in fourth position with the top note reached with an extended fourth finger, facilitated by a preparatory shift (POS4). The dominant seventh then starts with the fourth finger on the  $a\flat''$ . The fingering is not grouped per octave as with Rule DMS1. Instead the hand is already shifted into first position on the  $d''$  and remains there for the duration of the bar. The identical fingering is repeated in bar 34/88 and bar 66/120.



Figure 231 Edition A, Allegro, bar 32, p. 219

Editions B, C and D match Edition A. Editions E and F indicate an extended third finger taking the  $a\flat''$  on the third beat on the A-string, before shifting the same third finger into third position on the  $f'$ . The hand remains in third position only for the duration of two semiquavers, before shifting into first position. This fingering would mimic the *portamento* created in the second beat of the bar.



Figure 232 Edition F, Allegro, bar 86, p. 2

This differentiation in fingering between editions remain constant in similar passages throughout the movement.

The descending diminished seventh in bar 160/253 of Edition A starts on an extended fourth finger and shifts down to third position with a repeated first finger, as with the arpeggio Rule ARP2. The last  $a\sharp'$  is taken by a backward extended first finger, avoiding a string crossing as with Rule EXT4, but it also prepares the hand for the ornament, or grace, that has to be played at the start of bar 161/254. Again, two *portamenti* are formed, one at the start of each bar (POS6 and POR1).



Figure 233 Edition A, Allegro, bars 160-161, p. 226

Although some of the editions contain fewer fingering indications for this example, none of them contradict that of the *Violinschule*.

### Adagio (2nd movement)

In bar 38/45 of the second movement a descending diminished seventh crawls down from fifth position to third by means of backward extended fingers. Even though a shift occurred, no audible shifts would have occurred during the descending arpeggio because of the combination of articulation and finger extensions.

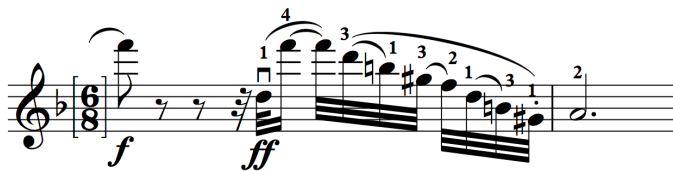


Figure 234 Edition A, Adagio, bars 38-39, p. 229

No fingering indications are printed in Edition B; however, the annotated Edition C contains a pencilled third finger on the d<sup>'''</sup>, matching the indication of the *Violinschule*. Edition D is once again identical to that of Edition A.



Figure 235 Edition C, Adagio, bars 45-46, p. 8

Editions E and F have a different printed fingering. Instead of the backward extended first finger taking the f', the third finger is shifted down into third position.



Figure 236 Edition E, Adagio, bars 45-46, p. 9

It would now seem that the Schradieck editions prefer a fingering that allows for shifting to occur between third fingers in descending diminished sevenths, regardless of the number of audible shifts. In these editions the *portamento* effect is preferred over the cleaner fingering.

### Proximity fingering rules

#### 0/4

Allegro (1st movement)

As the choice between open string and fourth finger is an elementary rule, the fingering is not always indicated in the editions other than in the *Violinschule*. The lack of indication does not necessarily contradict the fingering of Edition A. Where open string or stopped fingering is indicated, it is mostly the same in all the editions, with a few exceptions.

The last semiquaver of bar 61/115 is indicated to be taken with an open string. This creates an ideal opportunity for the hand to be shifted from third to first positions as per Rule POS1. The second half of bar 62 in Edition A contains two e'' notes. The first e'' has no fingering indication. The second e'' is to be taken with an open string. It is unlikely that the first e'' should be taken with the fourth finger, as this will force a string crossing to take place. With both e'' notes played with an open string, no string crossing takes place under the printed slur (Rule OPF5). The first note of bar 64/118 is again taken with an open string, while the hand is shifted from third to first position (Rule POS1).

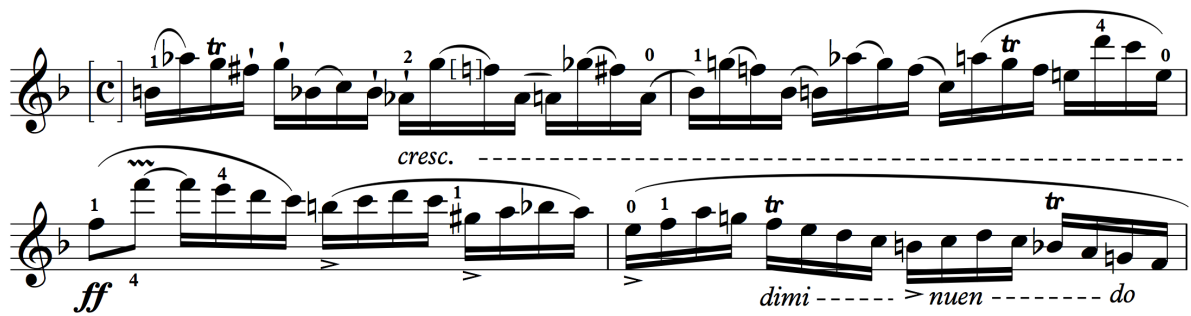


Figure 237 Edition A, Allegro, bars 61-64, p. 221

Editions B and C are the same, except that the open-string indications at the end of bar 62 are omitted. Edition D again shows this indication and therefore is identical to Edition A.

In bars 62/116 and 63/117 Editions E and F differ from Edition A. Here the fingering indicates a shift into third position on the e''. Now the hand is shifted up a semitone to the fourth position and the top f''' is played with a fourth finger extension. The hand is shifted into second position on the last beat of the bar.

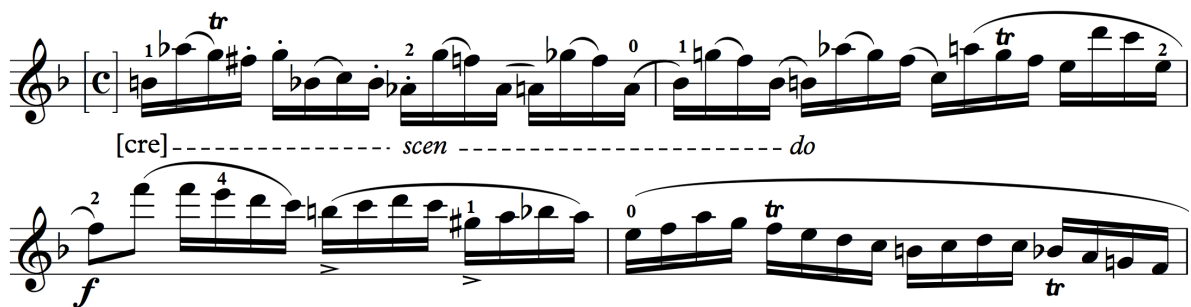


Figure 238 Edition E, Allegro, bars 115-118, p. 3

Bars 172/265 to 177/270 contain a sequential passage ending on an arpeggio. This passage indicates various differences in the use of the open string among the editions.

Edition A starts the sequential passage in third position, shifts down a semitone every half bar until it reaches the open A-string. The second half of bar 173/266 is thus played in first position instead of continuing the sequential fingering, favouring the closer position shift as in Rule POS3. The last semiquaver in the bar is played with the open A-string, allowing for the hand to shift into third position for the next bar (Rule POS1) to continue the sequential fingering.

Figure 239 Edition A, Allegro, bars 172-177, p. 227

Bar 175/268 indicates an open A-string be taken without shifting from third position (Rule OPF5). The hand is in third position at the start of bar 176/269. A quick shift is made to second position on the a". If this note was still played in third position, the following a' open string could have been used as an opportunity to shift, but instead the fingering indicates playing beats two to four in second position (Rule RTZ1). These octave intervals that are combined with open strings contradict Rule DST10. Instead of avoiding the open strings, they are utilized to maintain the position of the hand or to create opportunities for shifting, as in bar 177/270.

Edition B chooses to adhere to sequential fingering instead of the closer shift in bar 173/266, contradicting Edition A. Instead of playing an open A-string on the third beat (Rule POS3), the hand is shifted into fourth position, continuing the sequential fingering of first finger on every half bar (Rule SEQ1), regardless of the distance of the shift.



Figure 240 Edition B, Allegro, bars 265-270, p. 7

There is no indication that the a' in bar 175/268 should be taken with an open string, but also nothing to contradict this. Bar 176/269 takes the same shift into second position as in Edition A, but no further open-string indications occur after the a' in the second beat of the bar.

Edition C combines the fingering of Editions A and B in bar 173/266. Here the open string is played when the third beat reaches first position, breaking the sequential pattern. The open string is then used to shift into fourth position (Rule POS1), which places the hand in position to pick up the sequential fingering again.

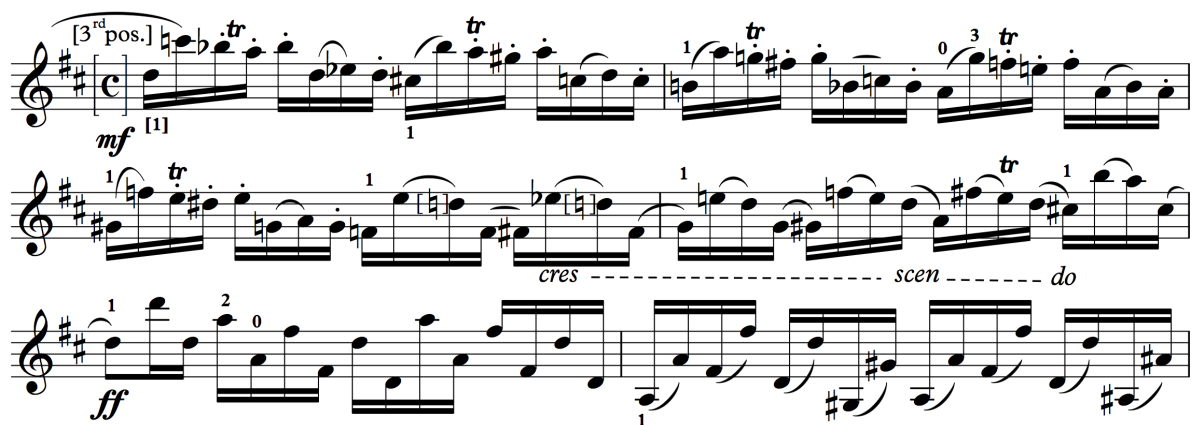


Figure 241 Edition C, Allegro, bars 265-270, p. 7

Where Edition D usually corresponds with the fingering of Edition C, in this example the fingering matches that of Edition A. The only exception is the missing indications of the open strings in bar 177/270.

Figure 242 Edition D, Allegro, bars 265-270, p. 7

Editions E and F indicate the same fingering as Edition C in bar 173/266 and suggests the open string as in Edition A in bar 175/268. Bar 176/269 also indicates a *restez* second-position fingering, but without confirming the use of open strings for the octaves. Bar 177/270 reveals a difference from the other editions. Here the d' to d'' octave is played in fourth position, avoiding the open strings and adhering to Rule DST10.

Figure 243 Edition E, Allegro, bars 265-270, p. 7

### Adagio (2nd movement)

The first solo entry of the second movement starts in first position and takes the long e'' with a fourth finger, as instructed by Rule OPF2.



Figure 244 Edition A, Adagio, bars 1-2, p. 228

The same fingering is indicated in Editions C and D, while Edition B omits a fingering indication.



Figure 245 Edition B, Adagio, bars 5-6, p. 8

Editions E and F shift from first to third position to take the e'' with the second finger. This is suggestive of a more expressive fingering, adhering to Rules POR1 and STC1.



Figure 246 Edition E, Adagio, bars 5-6, p. 8

Bar 39/46 indicates a seemingly unnecessary jump back from third position to first position. This prepares the hand to start the opening theme again in first position as with bars 1/5 and 2/6. This time, however, a more expressive fingering is chosen and a shift is made into third position to take the e''. There is a possibility that the fingering is different on the two occasions to create an expressive development within the movement. All the editions correspond with this fingering of this example.

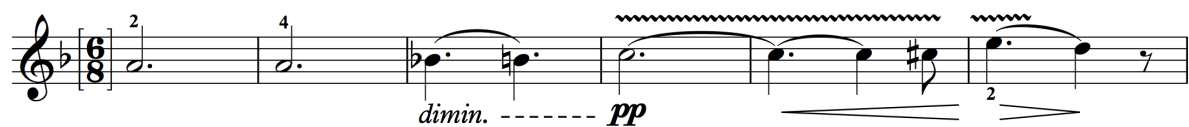


Figure 247 Edition A, Adagio, bars 39-44, p. 229

Rondo (3rd movement)

Bars 139/165 to 142/168 of Edition A indicate numerous open strings during an ascending arpeggio passage. There are far fewer of these indications in the compared editions, but mostly they are not contradicted. The exception is the third position second finger indication in bar 140/169 of Edition A. In Editions E and F this same e'' is taken by an open string.



Figure 248 Edition A, Rondo, bars 139-142, p. 239



Figure 249 Edition E, Rondo, bars 165-168, p. 14

Through the comparisons it would seem that the Schradieck editions prefer the use of an open E-string over a string crossing, but at the same time prefer the use of higher positions over open strings as a more expressive alternative.

## Extensions

Very few contradictions in fingering occur between the editions when comparing passages containing fingering involving extensions.

In bar 150/243 of the first movement the hand is shifted from third to fifth position to take the f#'' with the fourth finger. In the following passage, in bar 154/247, the hand shifts into fifth position again, and remains there over a string crossing until the turn is taken in third position with an extended fourth finger on the a'' in bar 155/248.

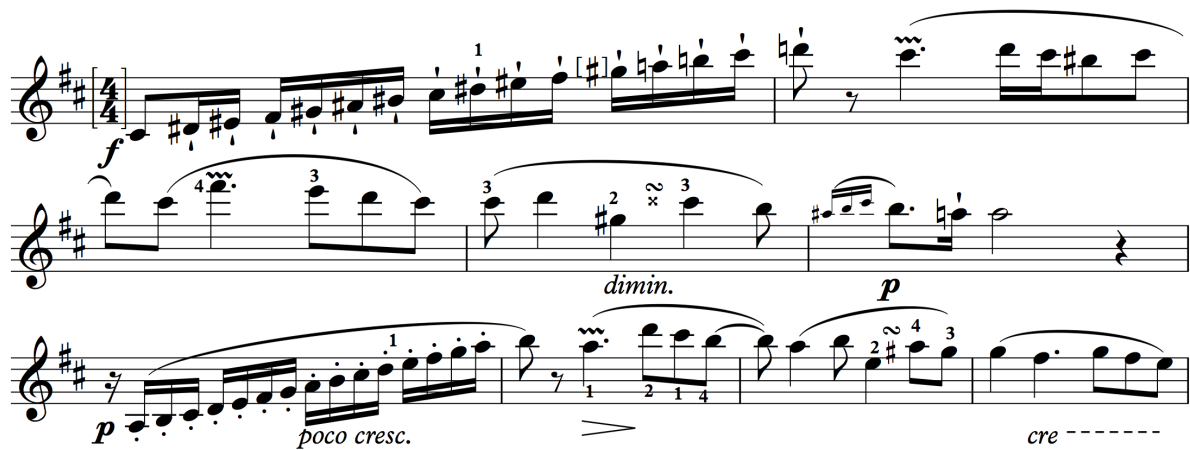


Figure 250 Edition A, Allegro, bars 148-156 p. 225-226

Once again, Editions B, C and D do not contradict this fingering. Edition E does not shift into fifth position in bar 154/247. Instead, it is shifted to fourth position and takes the f#'' with an extended fourth finger. Again, in the following passage, bar 154/247 is shifted to fourth position instead of fifth. Now the b'' is taken with a fourth finger extension before shifting into third position, where the turn is taken in third position with an extended fourth finger on the a''.



Figure 251 Edition E, Allegro, bars 241-249 p. 6

Edition F reverts back to the fingering of Edition A.

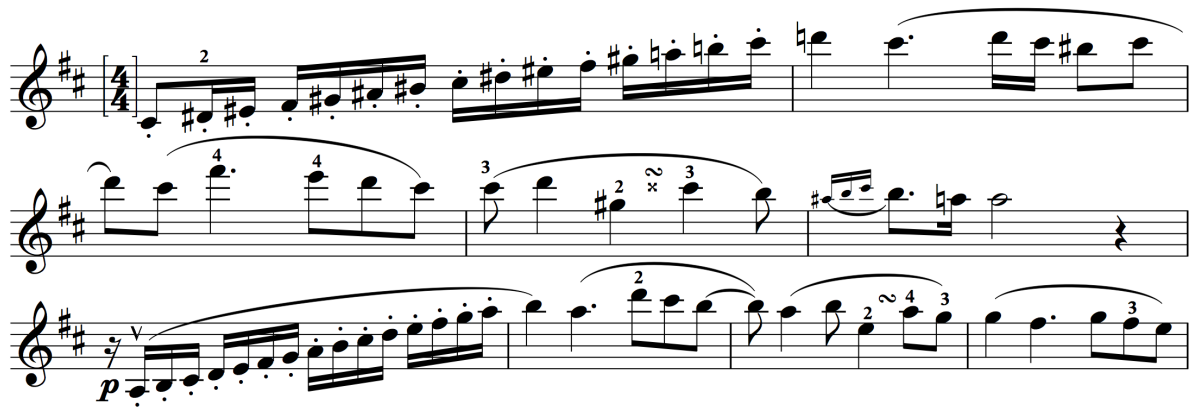


Figure 252 Edition F, Allegro, bars 241-249 p. 6

### Adagio (2nd movement)

As discussed in the section on the diminished sevenths, Editions A and F differ in fingering indications during the descending diminished seventh in bar 38/45 (see Figure 234) of the second movement. The Schradieck editions prefer the downward shift over the backward extended first finger.

In bar 60/69 of the second movement, the hand is shifted from first to fifth position to take the  $g'''$  with an extended fourth finger (POS4 and POR1). This is followed by an open-string shift (Rule POS1) into first position. The  $e\flat'''$  at the start of bar 62/71 is taken with an extended fourth finger. The rest of bar 62/71 alternates between first and third position, always shifting on the second finger. Bar 63/72 is played primarily in first position, until the  $a''$  is shifted into third position in the sixth quaver beat.

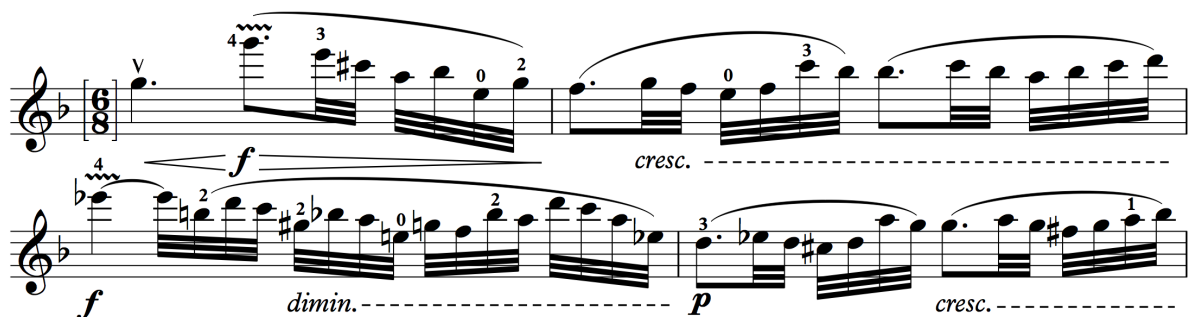


Figure 253 Edition A, Adagio, bars 60-63, p. 230

Edition B contains fewer fingering indications. There is no instruction to shift between first and third positions between bars 60/69 and 62/71. Therefore, at the start of bar 63/72 the hand could be either in first or third position. If the bar starts in first position, a shift into fourth position is indicated on the a'', followed shortly after by another shift into third position on the g''. The reason behind this fingering would be to remain on the A-string for an expressive effect as per Rule STC1.



Figure 254 Edition B, Adagio, bars 69-72, p. 9

If the bar started in third position, the fourth finger indication would have been an extension (Rule EXT1) and not a shift, and the consequent fourth position the result of a repositioning of the hand after the extension (Rule EXT6). However, this would suggest that the preceding c#'' was played with a backward extended first finger.

Edition C indicates a pencilled second finger in third position on the last b'' of bar 62/71. This indication confirms that bar 63/72 starts in the third position, as no other shift is indicated before the end of the bar. The third d'' of bar 63/72 is instructed to be taken with the second finger. This implies that the c#'' was played with the first finger, not as a backward extension, but as a position shift into second position (Rule POS3).

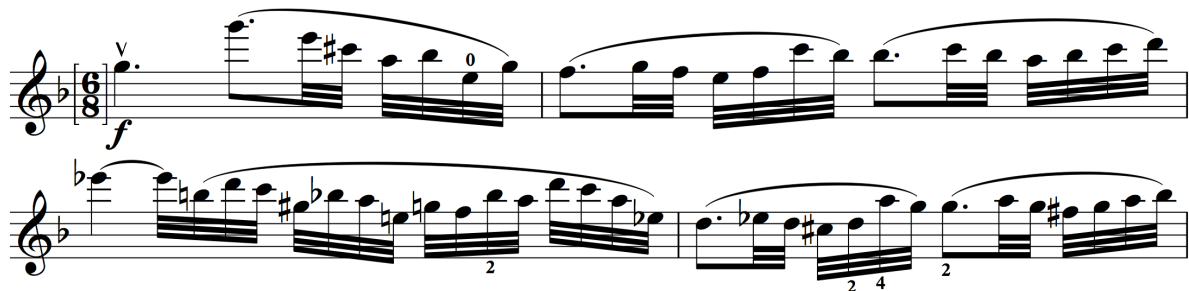


Figure 255 Edition C, Adagio, bars 69-72, p. 9

Edition D matches Edition A. Editions E and F avoid the fourth-finger extension at the start of bar 62/71 by shifting into fourth position on the preceding bar. The hand remains in fourth position longer and shifts to first position only at the half-bar. Bar 63/72 starts in the third position. The surmised second option of fingering indicated in Edition B is realized in Editions E and F. The  $c\sharp''$  is taken with a backward extended first finger (Rule EXT1) and the hand is moved into fourth position by repositioning after an extended fourth finger (Rule EXT6).



Figure 256 Edition E, Adagio, bars 69-72, p. 10

Bars 66/75 and 67/76 indicate an extension on the  $f\sharp''$  with the fourth finger, and the following  $e''$  to be taken with the repositioned fourth finger (Rules EXT1 and EXT3). In the final beat of the bar the  $a''$  is also reached with an extended fourth finger, which causes a position shift with a repositioning of the hand (Rule EXT6). The fingering of bar 67/76 temporarily moves into third position before reaching back into fourth position (Rule EXT6). The second half of the bar is indicated to be played in first position.



Figure 257 Edition A, Adagio, bars 66-67, p. 231

Once again, Edition B contains fewer fingering indications. As opposed to Edition A, bar 67/76 indicates a shift into fourth position on the  $a'$ , with no further indication for a shift into first position for the rest of the bar.



Figure 258 Edition B, Adagio, bars 75-76, p. 9

Edition C avoids the use of extensions entirely. Instead, bar 66/75 contains various shifts to first, third and fourth positions.



Figure 259 Edition C, Adagio, bars 75-76, p. 9

Edition E is similar to Edition C in this example. However, in bar 67/76 an open string is indicated instead of the shift into fourth position. This fingering is an indication that a position shift has taken place, and one can assume that the bar is completed in the first position.



Figure 260 Edition E, Adagio, bars 75-76, p. 10

### Rondo (3rd movement)

In the third movement bar 124/150 indicates that the f#'' is to be taken in second position with the fourth finger, after an open A-string. The hand remains in second position, but the following b' is taken with a backward extended first finger. This fingering is also indicated in Edition D.



Figure 261 Edition A, Rondo, bar 124, p. 238

Editions B, C, E and F contradict this. Instead, three shifts occur in the same bar. First, the hand is moved into third position to take the f $\sharp$ '. The hand is then moved back into first position for the b' before the following f $\sharp$ ' is played in second position with the fourth finger.



Figure 262 Edition B, Rondo, bar 150, p. 12

It is clear from the comparisons that in the fast movements the Spohr editions make more use of extension and repositioning than the Schradieck editions, which prefer shifts. In the slow movement Spohr makes use of more expressive fingering, allowing for more position changes and fewer extensions.

### ***Restez***

#### Allegro (1st movement)

The choice between shifting or remaining in position is examined through the various editions. In bar 70/124 of the first movement all the editions correspond with the fingering in a descending sequential passage.



Figure 263 Edition A, Allegro, bars 70-72, p. 221

Here the fingering is selected to remain in position for as long as possible (Rule RTZ1) rather than selecting fingering that would adhere to the phrasing.

An example that has already been mentioned is bar 154/247. Edition A shifts to a higher position and remains in position until the turn is taken in third position in bar 155/248 (see Figure 250). As pointed out in the previous discussion on this passage, all the

editions except for Edition E adopt a similar fingering. Edition E moves the hand into fourth position instead of fifth (Rule POS3). This forces the hand to shift numerous times in the following bar, with the constant reuse of the fourth finger (see Figure 251).

### Adagio (2nd movement)

Bar 13/17 in the second movement indicates a shift from fourth to second position on the c''. This shift allows for the whole of bar 14/18 to be played in second position. All the editions compared contain the same fingering.



Figure 264 Edition A, Adagio, bars 13-14, p. 228

As an example of the *restez* fingering, we look again at the previously discussed bar 83/92 of the same movement (see Figure 203). The shift happens nearer to the top note so that the highest note can be reached with an extended fourth finger. Furthermore, it was concluded that the whole descending line could have remained in fourth position and crossed over to the A-string. Edition C contains a pencilled *restez*, confirming the idea of remaining in fourth position. Furthermore, Editions D, E and F contain fingering indicating that the fourth finger be used on the d'', also hinting at the A-string rather than a shift into first position.

### Rondo (3rd movement)

Bar 153/179 of the third movement indicates a shift into fifth position on the f#'''. Bar 154/180 is indicated to remain in the fifth position for the duration of the descending scale. Bar 155/181 remains in fifth position to take the e'' with the fourth finger and shifting the same finger to the harmonic (POR1 and POS5).

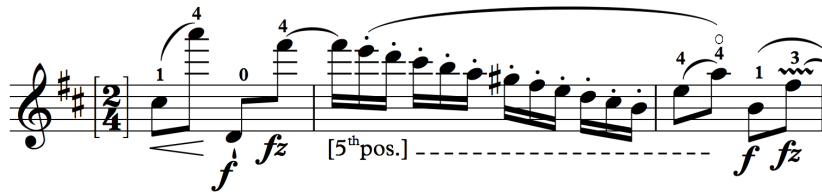


Figure 265 Edition A, Rondo, bars 153-155, p. 239

Editions B and C contain no fingering indications for the descending scale. It also is not clear how the e'' and a'' are to be played with the fourth finger and second finger in bar 155/181.



Figure 266 Edition C, Rondo, bars 179-181, p. 12

Edition D indicates the same fingering as Edition A, but includes the *restez* indication, rather than the position indication.



Figure 267 Edition D, Rondo, bars 179-181, p. 13

Editions E and F are not instructed remain in position. The descending scale shifts twice, into third and first positions, in order for bar 155/181 to start in first position.



Figure 268 Edition E, Rondo, bars 179-181, p. 14

Where *restez* fingering is indicated, the editions are in agreement, with the exception of the descending diatonic scales. In these cases the Schradieck editions prefer multiple shifts to reach first position sooner.

## Harmonics

Allegro (1<sup>st</sup> movement)

The first example of the use of a harmonic takes place in bar 10/64 of the first movement as an expressive effect (STR1 and HAR2). All the editions make use of this same natural harmonic in the corresponding bar.

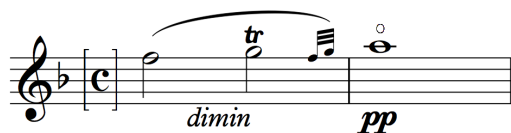


Figure 269 Edition A, Allegro, bars 9-10, p. 218

Bar 52/106 of the same movement also contains a natural harmonic. This time it forms part of a *portamento*. The hand is shifted from first into third position and the harmonic is taken with an extended fourth finger (POS5). The repositioned fourth finger is slid onto the g'' in third position.<sup>217</sup>



Figure 270 Edition A, Allegro, bars 51-52 p. 220

Editions B, C and D contain the same fingering indications. Editions E and F also use the same fingering, but indicate a stopped a'' with the fourth finger, instead of a harmonic.



Figure 271 Edition F, Allegro, bars 105-106, p. 3

<sup>217</sup> This is an example of the application of the shift described by Spohr on p. 115 of the *Violinschule*, where the finger reapplies pressure on the string after a harmonic.

Bar 55/109 indicates the use of a natural harmonic on the G-string. This creates a shift from first position to an extended fourth finger in third position in order to avoid a string crossing. If the fourth-finger indication on the  $a\flat'$  is to be taken on the G-string, the *portamento* would be created in both passages in a sequential manner.



Figure 272 Edition A, Allegro, bars 54-56, p. 220

The assumed G-string fingering is confirmed in Edition F. The fingering is not contradicted in any of the other editions.



Figure 273 Edition F, Allegro, bars 108-110, p. 3

Bars 97/174 and 101/178 contain ascending arpeggios ending in extended fourth finger harmonics on the top notes, as shown in Figure 218. As all the editions correspond with the use of harmonics in these examples, Rule HAR1 has not been contradicted.

Bar 158/251 indicates the shift from a fourth finger in first position on  $e''$  to a harmonic on  $a''$  on the A-string. This indication could only be intended to create an expressive *portamento* effect. None of the editions compared contradict this fingering.



Figure 274 Edition A, Allegro, bars 158, p. 226

Adagio (2nd movement)

In bar 3/7 of the second movement a d'' harmonic follows a turn. The assumed stopped d'' that follows contains no fingering or string indication. As the c'' is indicated to be played with the third finger, implying that the stopped d'' should be taken with a fourth finger in fourth position. Edition D matches this fingering.

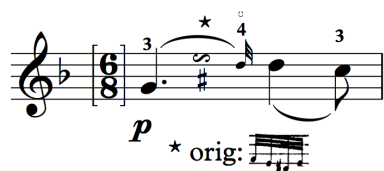


Figure 275 Edition A, Adagio, bar 3, p. 228

Editions B and C contain no fingering or string indications for this bar other than the harmonic indication for the d''.



Figure 276 Edition B, Adagio, bar 7, p. 8

Editions E and F contradict the use of a harmonic in this bar. Both editions indicate the d'' to be stopped with a third finger. Although Edition E does not indicate in which position the third finger should take the d'', the following c'' in fourth position suggests that it is meant to be played on the A-string.



Figure 277 Edition E, Adagio, bar 7, p. 8

Edition F confirms this with a III indication.



Figure 278 Edition F, Adagio, bar 7, p. 8

At the end of bar 86/95 a d'' demisemi-quaver is taken by a harmonic. The following bar is started with the same d'' harmonic used as an acciaccatura.



Figure 279 Edition A, Adagio, bars 86-87, p. 232

All the editions correspond that the demisemi-quaver be played as a harmonic, but only Edition D also indicates the harmonic on the acciaccatura.

As the comparison between the editions take place from the perspective of the *Violinschule*, a moment is quickly taken to point out a difference between Editions A and C in the harmonic fingering that might be missed. A comparison with David's annotated edition shows there are harmonics added to bars 72/81 and 78/87 in Ferdinand David's handwriting. These harmonic indications do not occur in the *Violinschule* (Edition A), nor the first edition (Edition B). Interestingly enough, they also do not occur in David's later revised edition (Edition D).



Figure 280 Edition C, Adagio, bar 81, p. 9



Figure 281 Edition C, Adagio, bars 86-87, p. 9

Rondo (3rd movement)

Bars 104/130 to 114/140 of the third movement contain elaborate and capricious use of harmonics. The use of the harmonics creates *portamento* and accented effects throughout the passage, which is clearly the intention.

Figure 282 Edition A, Rondo, bars 104-114, p. 237

Editions B and C omit the harmonic indications between bars 110/136 and 111/137, differing from Edition A.

Figure 283 Edition B, Rondo, bars 130-140, p. 11

Edition C contains a further fingering alteration by David. In bar 113/139 he indicates a shift to seventh position, placing the first finger on the e<sup>'''</sup>. The first b<sup>'''</sup> is then taken with a stopped fourth finger and only the second b<sup>'''</sup> is to be played as a harmonic.

Figure 284 Edition C, Rondo, bars 130-140, p. 11

Edition D indicates the same fingering as Edition A. Editions E and F omit the harmonics in bars 110/136 and 111/137, as with Editions B and C. In bar 113/139 the *portamenti* to the harmonics are broadened by playing all the pitches in the bar with the second finger.

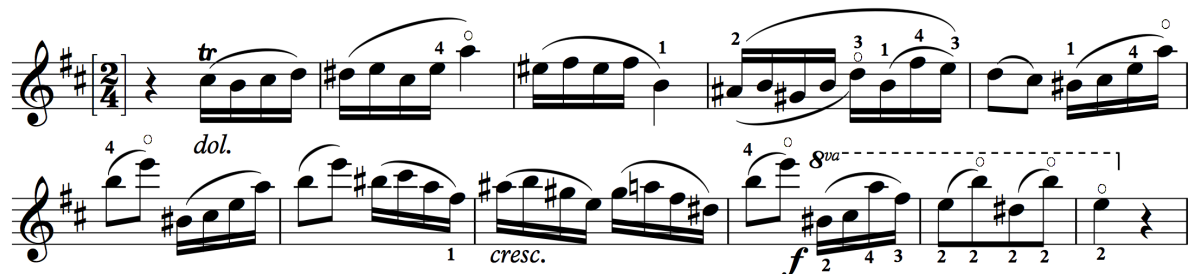


Figure 285 Edition E, Rondo, bars 130-140, p. 13

Similarly, in bars 148/174 and 149/175 of the third movement, Edition A indicates a passage alternating between stopped notes and harmonics. This edition takes all the stopped notes, which are descending by semitones with the first finger, creating a series of *portamenti* that increase in size (POR1).



Figure 286 Edition A, Rondo, bars 147-151, p. 239

Editions B and C indicate the harmonics, but not which fingering is to be used.



Figure 287 Edition B, Rondo, bars 173-177, p. 12

Editions E and F take the same finger per bow stroke. This again broadens the *portamento* effect, as the fingers will have a further distance to travel on the string as the intervals between the notes increase. In this example, we see the contradiction of fingering in bar

149/175. Editions A to D choose to play the semiquaver notes half position, whereas Editions E and F make use of a backward extended first finger.



Figure 288 Edition E, Rondo, bars 173-177, p. 14

Throughout the editions it seems the use of harmonics is mainly employed as a *portamento* effect rather than for emphasis. The use of these *portamento* harmonics occurs less in the slow movements of the Schradieck editions. For the repeated *portamento* effect in the fast movements, the Schradieck editions broaden the distance of the *portamento* by using the same finger for the shift, whereas the *Violinschule* always commences the shift from the first finger.

## Position shifts

### Allegro (1st movement)

In bar 3/57 of the first movement the fourth finger is shifted down a semitone, as in Rules SCL8 and POS3, moving the hand down from fifth position to fourth position. In bar 4/58 the third finger is shifted down similarly from fourth to third position. This allows for the hand to be in position for the duration of bar 5/59 and 6/60.

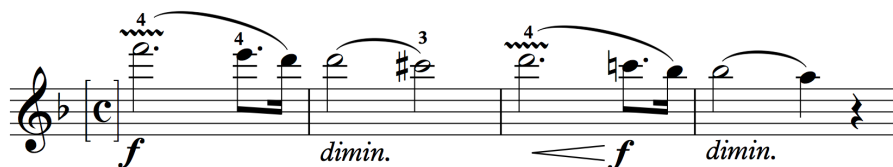


Figure 289 Edition A, Allegro, bars 3-6, p. 218

Editions B and D correspond with this fingering. Edition C cannot be compared as the first page is missing. Editions E and F also indicate a shift from fifth to fourth position with the fourth finger in bar 3/57, but do not indicate a shift into third position on bar 4/58. Instead the shift occurs in bar 5/59, with the third finger now shifting down a whole

tone instead of a semitone, as in the other editions. Even though the shift is a slightly further distance, it creates a symmetry within the phrase by shifting at the same rhythmical moment.



Figure 290 Edition E, Allegro, bars 57-59, p. 2

In bar 13/67 a shift occurs between third and fifth position on a repeated note.

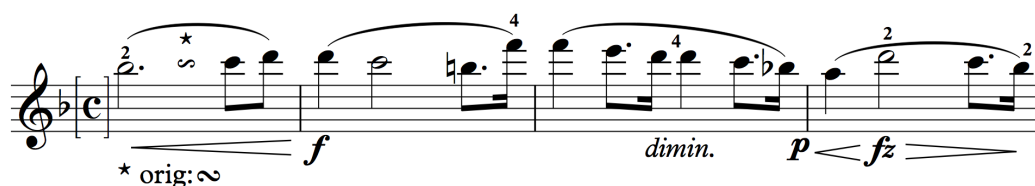


Figure 291 Edition A, Allegro, bars 11-14, p. 219

The fingering of Editions E and F contradict Edition A, since bar 13/67 starts on an extended fourth finger. The hand is already shifted into fourth position in bar 11/65, therefore the  $f'''$  is reached without changing positions. The fourth finger indication on the  $e'''$  is a mere repositioning of the fourth finger. On the third beat of the bar the hand is moved from fourth to third position.



Figure 292 Edition E, Allegro, bars 65-68, p. 2

This fingering is very similar to the indications in bar 36/90 of Edition A.



Figure 293 Edition A, Allegro, bars 36-37, p. 219

Here, in bar 36/90, the hand is moved into fourth position and the  $f'''$  in bar 37/91 is taken by an extended fourth finger, before the  $e'''$  is taken with a repositioned fourth finger.

Edition B contains no fingering for this example. Edition C contains pencilled instructions for the second finger to be held in place, correlating with Edition A. Edition D matches the fingering of Edition A.



Figure 294 Edition C, Allegro, bars 90-91, p. 3

Editions E and F also indicate the 4-4 fingering in bar 38/91, but include no indication of prior position shifts that would lead the hand to fourth position at the start of the bar.



Figure 295 Edition F, Allegro, bars 90-91, p. 2

In bars 45/99 to 50/104 of Edition A a variety of position shifts occur, the first taking place after an open A-string at the end of bar 45/99 (Rule POS1). Bar 46/100 shifts the hand from third position to fifth with the fourth finger placed on  $e''$  (POR1). An even further *portamento* appears in bar 47/101 when the hand shifts from first to seventh position, with the extended fourth finger taking the  $b\flat'''$  (EXT1, POS3, POS4). The descending scale shifts the fourth finger on the  $b\flat'''$  to an  $a'''$ , and shifts again into fifth position with the second finger on the  $d'''$ . No fingering indication is given for bar 48/102, but as the  $e''$  in bar 49/103 is indicated with a first finger, it is possible that the hand is to remain in fifth position for the duration and that the  $c'''$  in bar 49/103 is meant to be taken with an extended fourth finger on the A-string.

Figure 296 Edition A, Allegro, bars 45-50, p. 220

All the editions contain slight variations in the indicated fingering. Edition B omits the fingering in bar 48/102 that would indicate the shift to the  $b\flat'''$  and  $a'''$ .

Figure 297 Edition B, Allegro, bars 99-104, p. 3

Edition C also omits the fingering in bar 48/102, but contains a pencilled indication in bar 47/101 to shift to the  $a'''$  with a fourth finger.

Figure 298 Edition C, Allegro, bars 99-104, p. 3

Edition D contains an additional fourth-finger indication in bars 48/102 and 49/103. The fourth-finger indication on the  $b''$  in bar 48/102 could indicate a shift into first position. In addition, the fourth-finger indication on the  $c'''$  in bar 49/103 could indicate an extension. However, a shift from first to fourth position after a fourth-finger extension

seems unlikely. Therefore, the indicated fingering in bar 48/102 is intended for fifth position.

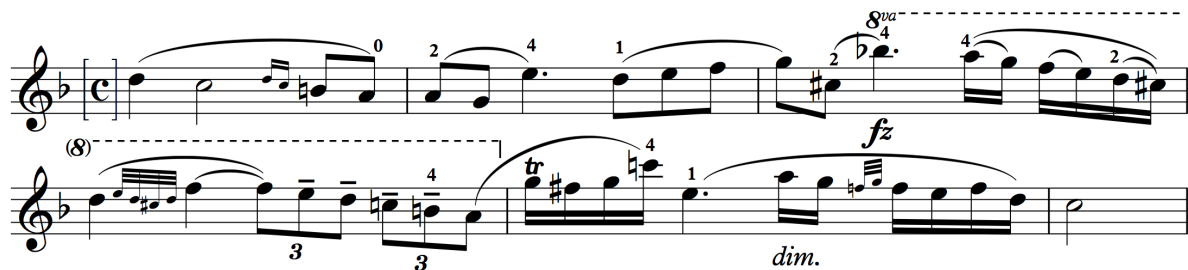


Figure 299 Edition D, Allegro, bars 99-104, p. 2-3

Edition E does not make use of the open string to shift into third position on bar 45/99. Instead, it shifts down from fourth position into third with the second finger. After that it matches the fingering of Edition C, with the exception of the additional fourth-finger indication in bar 48/102, as in Edition D.

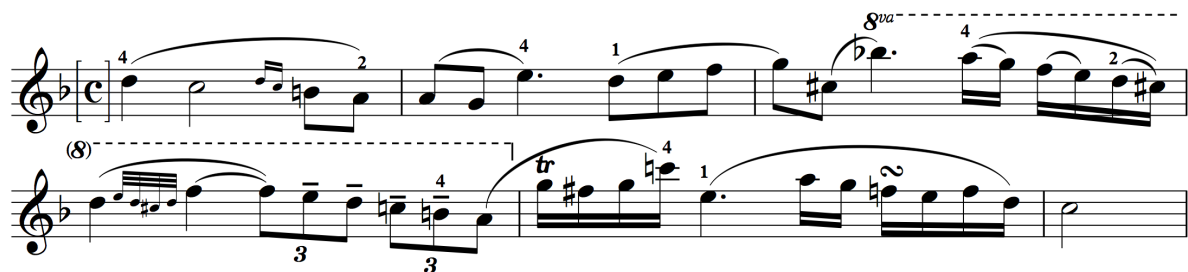


Figure 300 Edition E, Allegro, bars 99-104, p. 2-3

Edition F contains the most specific fingering with its additional string indications. The II in bar 47/101 confirms the fourth position until the end of the phrase.

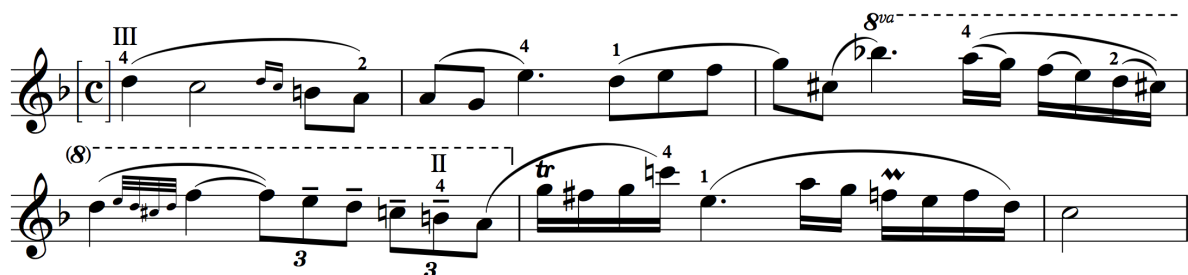


Figure 301 Edition F, Allegro, bars 99-104, p. 2-3

Bar 78/155 of Editions A, B, C, D and E indicate a shift from first finger in first position to fourth finger in third position (POS4 and POR1). Not all the editions include the *acciacatura*, but all have the same fingering.



Figure 302 Edition A, Allegro, bars 78-79, p. 222

The exception in this comparison is Edition F. Here the hand shifts from first to fifth position and again to third in the same bar. This will create a much bigger *portamento* effect than the comparable fingering in the other editions.



Figure 303 Edition F, Allegro, bars 155-156, p. 4

Bars 92/168 and 93/169 of the same movement indicates the same fingering in all the editions. Thus, Rule POS1 (the use of open strings for shifting) and RTM1 (rhythmic choice of shifting) applies throughout the comparison of this excerpt.

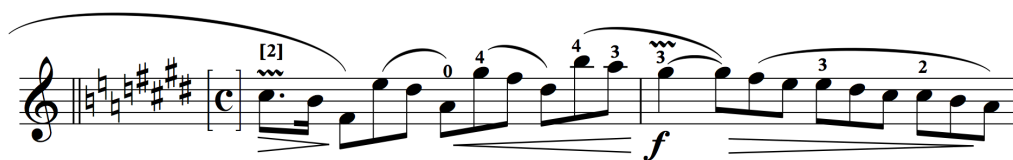


Figure 304 Edition A, Allegro, bars 92-93, p. 222

Edition A indicates a shift in the descending line from third to second position with the first finger at an interval of a semitone in bar 165/258. Editions B, C and D do not contradict this.



Figure 305 Edition A, Allegro, bars 165-166, p. 226

Editions E and F prefer the earlier whole-tone shift from f#'' to e'' with the third finger.



Figure 306 Edition E, Allegro, bars 258-259, p. 7

### Adagio (2nd movement)

The fifth bar of the second movement is indicated as starting in the fifth position. The b♭'' is played with the fourth finger, already in position, before the hand shifts to third position to take the turn on the e''. At the end of bar 6/10 the hand is moved into second position and remains there for the first half of bar 7/11 (Rule POS3). Even though a position shift is not indicated for the second half of bar 7/11, it has to take place for the hand to be in position to take the turn.

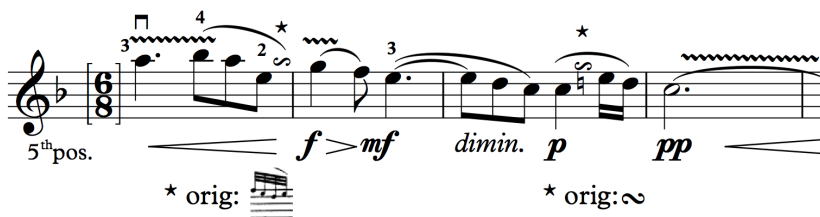


Figure 307 Edition A, Adagio, bars 5-8, p. 228

Editions B and C indicate starting the passage in fourth position and shifting the hand up for the b♭'' to be taken with the fourth finger. The surmised shift to first position for the turn in bar 7/11 is confirmed. Edition D follows the same fingering as Edition A, with the added instruction for the first-position shift in bar 7/11.



Figure 308 Edition C, Adagio, bars 9-12, p. 8

Editions E and F differ from Edition A only in bars 6/10 and 7/11. Instead of the second-position shift on the bow change in bar 6/10, the shift only occurs between second fingers under a slur in bar 7/11. A *portamento* is preferred to the clean shift in this example.



Figure 309 Edition E, Adagio, bars 9-12, p. 8

Editions A, B and C indicate matching fingerings in bar 30/34, shifting from the third finger on a<sup>b</sup>" to the fourth finger on g". It is possible that the fourth finger indication on the a<sup>b</sup>" is missing, as in a similar passage, bar 76/85 of Edition A, three consecutive third fingers are indicated.



Figure 310 Edition A, Adagio, bar 30, p. 229

Editions D, E and F use the fourth finger on all the chromatic steps, creating a fingering sequence of 4-4-4. This is contradictory to Rules CHR2 and CHR4, but supports POR1.



Figure 311 Edition D, Adagio, bar 34, p. 9

Bar 49/56 of the second movement indicates a shift from third to fifth position and the hand is instructed to remain there for the descending passage.

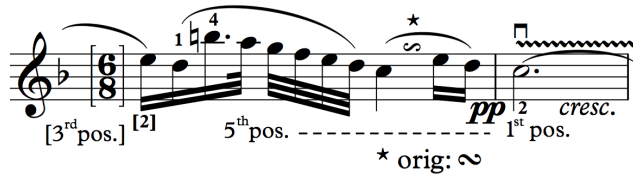


Figure 312 Edition A, Adagio, bars 49-50, p. 230

Editions B and C offer fewer fingering indications, but do not contradict Edition A.

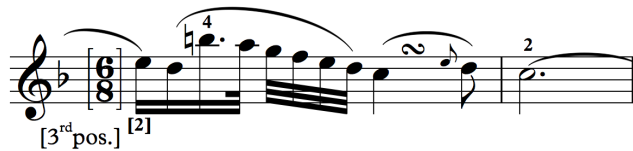


Figure 313 Edition B, Adagio, bars 56-57, p. 8

Edition D indicates the same intended fingering by specifying which strings to play on.

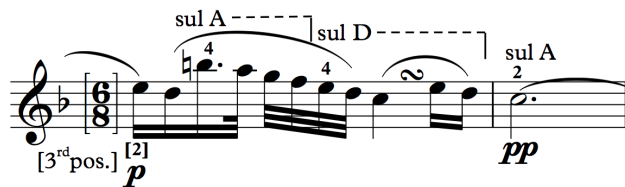


Figure 314 Edition D, Adagio, bars 56-57, p. 9

Editions E and F contradict the *restez* fingering by adding a harmonic note on a'' and making use of the opportunity to shift into third position on the fourth finger. The hand shifts again, either to first position on the A-string, or fifth position on the A-string. The fingering does make it clear which position is intended.

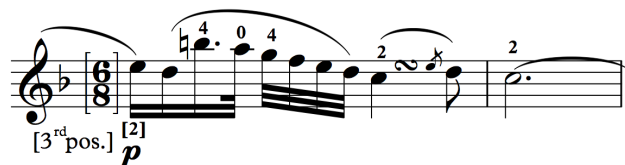


Figure 315 Edition E, Adagio, bars 56-57, p. 9

Bar 56/63 of Edition A starts on the third finger in fifth position. The third finger is shifted down a semitone to the d'' in fourth position. Now the hand shifts down to third

and first positions, supported by the articulation in the phrase. Editions B, C and D match this fingering.

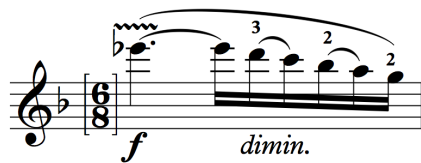


Figure 316 Edition A, Adagio, bar 56, p. 230

Editions E and F create an extra shift in the bar, by using the third finger three times consecutively.



Figure 317 Edition E, Adagio, bar 63, p. 9

Bar 72/81 of Edition A is played in second position. After the turn, the hand is shifted from second position to fourth position to complete the bar creating a *portamento* (POR1).



Figure 318 Edition A, Adagio, bar 72, p. 231

Editions B and D do not contradict this fingering. Edition C also uses the same fingering, but takes the a'' with a harmonic.



Figure 319 Edition C, Adagio, bar 81, p. 9

Editions E and F shift twice with the fourth finger at the end of the bar, creating an even more expressive interpretation.

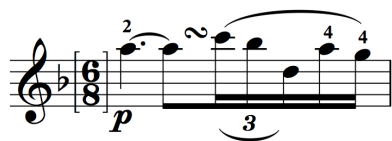


Figure 320 Edition E, Adagio, bar 81, p. 10

Editions A, D, E and F correspond with an expressive fingering in bar 76/85. Almost the whole bar is played with a downward shifting third finger. This contradicts chromatic Rule CHR4, but is undoubtedly used to create a *portamento* effect (POR1).



Figure 321 Edition A, Adagio, bar 76, p. 231

Edition B omits the third finger on the  $d\flat$ ''' and therefore only makes one shift within the bar.



Figure 322 Edition B, Adagio, bar 85, p. 9

Edition C starts on the first finger in sixth position,<sup>218</sup> shifts down with the same finger to fifth position, and uses an added bow change to move into third position.

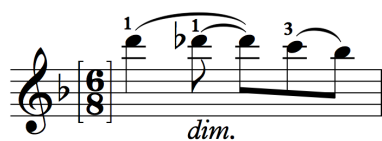


Figure 323 Edition C, Adagio, bar 85, p. 9

<sup>218</sup> The handwriting of this indication is most probably that of Paul David.

## Rondo (3rd movement)

In bar 100/126 of the third movement of Edition A, and the corresponding bars of Editions D, E and F, the indication is for the c# to be taken with the first finger, whereas Editions B and C offer no fingering indication. What makes this fingering choice interesting is that the hand has to shift from an extended seventh position on the E-string to third position on the G-string. A safer shift would have been to the third finger in first position, but a backwards slide of the hand into third would have maximised the legato of the phrase.

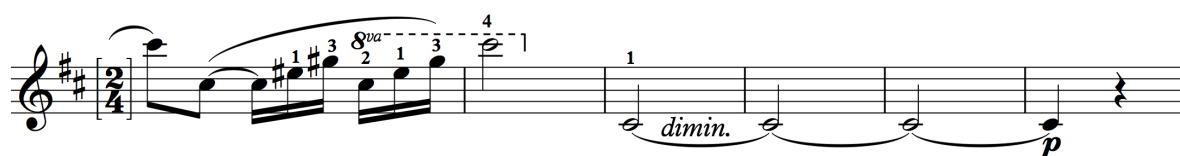


Figure 324 Edition A, Rondo, bars 98-103, p. 237

In the same movement bar 227/290 of Edition A indicates two position shifts: the first from first to fourth position, and after that from third to fourth position. This allows for a sequential *portamento* effect created by the fingering. Editions B, C and D correspond with this fingering.



Figure 325 Edition A, Rondo, bar 227, p. 242

Editions E and F, which usually adopt the more expressive fingering, indicate only one shift in this bar. The a is indicated to be taken with the fourth finger on the A-string, and therefore the hand remains in position.



Figure 326 Edition E, Rondo, bar 290, p. 16

During the comparisons of the examples of position shifting, once again the biggest differences occur in the Schradieck editions. In general, the distances in position shifts are wider in these editions. Schradieck prefers a further shift, as it makes the fingering choice more rhythmical. Furthermore, if it enhances a *portamento* effect, the further shift is also taken.

The Schradieck editions also prefer *portamenti* rather than a clean shift and the chromatic rule of CHR4 is contradicted occasionally for the sake of expression. Even though all the editions make use of open strings as shifting opportunities, this is not a governing rule throughout.

## **Patterns**

### **Sequential**

Allegro (1st movement)

In bars 23/77 and 24/78 one sees a repeated fingering for an upward shift from first to fourth finger followed by a descending line (Rule SEQ1). This allows for the trill on the penultimate note of the descending line to be taken with the second and third fingers each time (Rule GRS1). The last beat of bar 24/78 breaks the pattern and moves the hand to third position for the second and third fingers to take the trill on d'.

The same fingering sequence is used in a sequential passage, two octaves higher, in bars 25/79 and 26/80. The sequence is broken on the last beat of bar 26/80. Even with the different notation at the end of bar 26/80, the same fingering could have been used to take the trill with the second and third fingers on the d''. However, by making the larger shift on the third beat, and placing the fourth finger in fifth position on the f'', the hand is prepared to start the next sequential passage.

Figure 327 Edition A, Rondo, bars 23-29, p. 219

Now the hand alternates between fifth and sixth position to allow for the trill to fall between the second and third fingers. The fingering sequence repeats in lowered positions as the passage descends until bar 28/82. Edition D matches the fingering of Edition A. The corresponding page of Edition C is missing and Edition B is less informative. The shift to third position in the corresponding bar 24/78 is not indicated, nor is the sequential fingering in the higher octave of the corresponding bars 25/79 and 26/80. Editions E and F match Edition B.

A similar passage occurs between bars 138/231 and 143/236 of the same movement. The same sequential fingering is used as in bars 24/78 to 27/81. The sequence breaks in bar 141/234. The hand remains in position to start the new sequential passage, using the position of the second fingers to determine the shifts. This allows for the trills within the descending lines to fall between the second and third fingers each time, with the fewest amount of shifts between positions and for the shortest distance of shifting. All the editions contain the same fingering in the corresponding passages.

Figure 328 Edition A, Allegro, bars 138-143, p. 225

As already discussed, Figures 270 and 272 indicate fingering that would create the same *portamento* effect in both passages, in a sequential manner. This theme uses the same fingering every time it returns, creating a thematically sequential fingering within the movement. All the editions correspond with this sequential fingering.

Figure 329 Edition A, Allegro, bars 86-87, p. 222

Figure 330 Edition A, Allegro, bars 90-91, p. 222

Figure 331 Edition A, Allegro, bars 164-165, p. 226

Figure 332 Edition A, Allegro, bars 168-169, p. 226

In bar 70/124 of Figure 263 – another example that has already been discussed – the fingering is selected to remain in position as long as possible (Rule RTZ1). It was already

mentioned that the *restez* rule takes preference over phrasing in this example, but it also eliminates the opportunity for a sequential pattern of fingering.

### Adagio (2nd movement)

Bar 55/62 of the second movement starts in first position. The bowing indicates that the first demisemiquaver of the second pulse in the bar be included with the first pulse. This creates a new rhythmical start on the second demisemiquaver of the second pulse. This “new start” is taken with the first finger. Now the shifts from first to third and to fifth position take place on the first finger each time, forming a sequential pattern in fingering and rhythm. All the editions correspond with this fingering.



Figure 333 Edition A, Adagio, bar 55, p. 230

### Rondo (3rd movement)

In bars 131/157 to 133/159 of the third movement a series of broken chords is played in seventh position, using shifted harmonics that creates a sequential *portamento* effect using the fingering 1344.

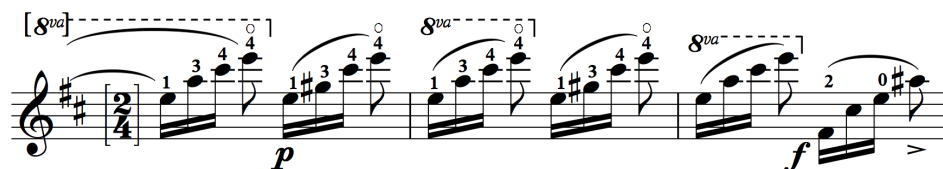


Figure 334 Edition A, Rondo, bars 131-133, p. 238

Similarly, a corresponding passage in bars 232/295 to 234/237 creates a sequential finger pattern. Here, the sequence forms 1134 in extension, and 0244 in a lower octave with the fourth finger sliding into a harmonic.

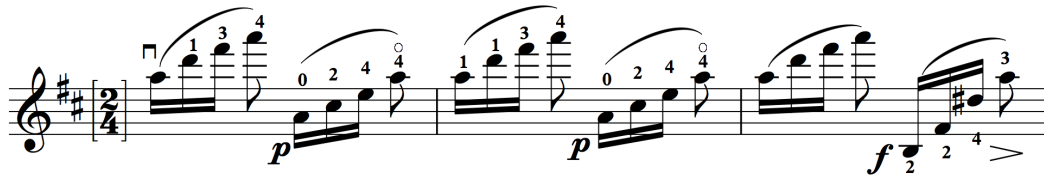


Figure 335 Edition A, Rondo, bars 232-234, p. 242

Editions B through F correspond with these fingering instructions, albeit with fewer indications.

There are only small discrepancies in the sequential fingering comparisons. The editions correspond with sequential fingering in rhythmic and thematic examples.

### String crossings

#### Allegro (1st movement)

Bar 67/121 in the first movement selects a fingering in an ascending broken thirds passage that creates a pattern in string crossing. The bow alternates between the D- and A-strings at first, and then the A- and E-strings. The whole bar could have been played in first position, but as the passage continues into broken sixths and tenths, it is clear that the fingering was chosen to facilitate the string-crossing pattern (Rule STX2).

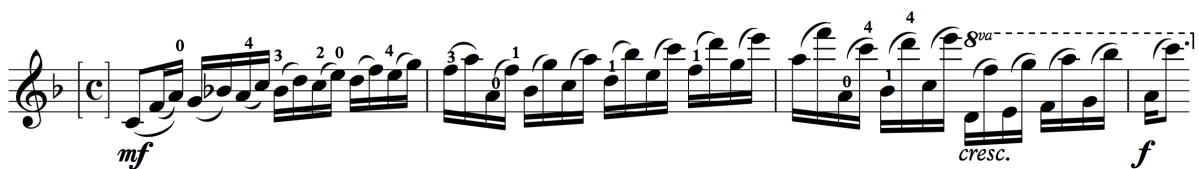


Figure 336 Edition A, Allegro, bars 67-69, p. 221

Edition B contains some printing errors in bar 67/121. The open string indication on the  $b\flat$  is not possible. Even though the second- and third-finger indications on the  $c''$  and  $e''$  are possible, the suggestions are impractical. Furthermore, this makes the fourth-finger indication on the final  $e''$  of the bar questionable. The rest of the excerpt indicates less fingering than Edition A, but does not contradict the indications.



Figure 337 Edition B, Allegro, bars 121-123, p. 3

The annotated edition by Ferdinand David shows corrections of bar 67/121 in his handwriting.



Figure 338 Edition C, Allegro, bar 121, p. 3 <sup>219</sup>

Edition D matches the fingering of Edition A. Editions E and F indicate the position shifts only in bar 67/121. Therefore, the string-crossing pattern cannot be confirmed, but is possible.



Figure 339 Edition E, Allegro, bars 121-123, p. 3

No string-crossing pattern contradictions occur in the comparisons.

## Finger substitution

Allegro (1st movement)

Bar 93/170 of the first movement indicates the use of Rules FSB1 and FSB2 in a finger substitution. The third finger substitutes the first finger on the e'' on the pulse. On the fourth pulse the second finger substitutes the first finger and the pattern is broken in

<sup>219</sup> Available at <http://chase.leeds.ac.uk/view/edition/1133/> (last accessed 13 February 2018).

preparation for the first position of the following bar (Rule FSB2). An identical fingering takes place in bar 95/172. All the editions correspond with this fingering.



Figure 340 Edition A, Allegro, bar 93, p. 222

Bar 129/222 demonstrates a similar finger substitution between the fourth and second fingers. Editions B and C contain no fingering indications in the corresponding bar. Editions E and F match the indicated fingering of Edition A.

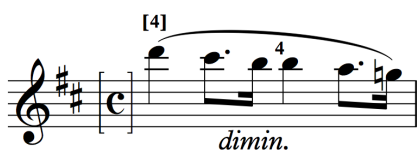


Figure 341 Edition A, Allegro, bar 129, p. 224

As the mentioned examples all correspond, it would appear that the finger substitution rules apply throughout. More finger substitution examples emerge during the comparison of graces in the various editions.

## Rhythm

Allegro (1st movement)

Bar 53/107 of the first movement indicates two position changes with the second finger, each on the first note of the triplets in beats three and four. This creates a rhythmical pulse in the sound.



Figure 342 Edition A, Allegro, bars 53-54, p. 220

Likewise, bar 88/165 creates the same rhythmical effect with the first-finger position changes on the beats.



Figure 343 Edition A, Allegro, bar 88, p. 222

Bar 166/259 again uses the second finger for the rhythmical pattern in position changes. All the editions indicate the same fingering in these corresponding bars.



Figure 344 Edition A, Allegro, bar 166, p. 226

In a similar effect, bar 57/111 indicates a shift on the first note of every beat in the bar. In this example the shifted note creates a pulse on the lowest note of a grouping of three, which does not coincide with the beat. This creates a false accent on the lowest note per grouping.



Figure 345 Edition A, Allegro, bar 57, p. 220

In bar 92/169 the same effect is enhanced by the supporting bowing.



Figure 346 Edition A, Allegro, bar 92, p. 222

Bar 94/171 manages to create the same effect under one bow.



Figure 347 Edition A, Allegro, bar 94, p. 222

Once again, none of the other editions contradicts this fingering, although some have less detailed fingering indications.

#### Adagio (2nd movement)

As already discussed in the section on sequential patterns, bar 55/109 of the second movement indicates a new rhythmical start on the second demisemiquaver of the second beat, and the ascending shifts match the rhythm sequentially (see Figure 333).

#### Rondo (3rd movement)

Bars 129/155 and 130/156 of Edition A contain triplet passages with the bowing tied over to the first note of the subsequent group. The second and third triplets of bar 129/155 are emphasized with a position shift at the start of each group. From there the hand remains in first position until a third position shift to the d''' in bar 130/156. This allows for the fewest amount of shifts within the passage.



Figure 348 Edition A, Rondo, bars 129-130, p. 238

Edition E adds an additional shift in bar 129/155, emphasizing the fourth triplet in the bar as well. The hand then seems to remain in position, causing some rather uncomfortable fingering across the A- and E-strings, until a shift into seventh position with the second finger on the  $f\sharp'''$ .



Figure 349 Edition E, Rondo, bars 155-156, p. 14

In comparing Edition E to Edition F, it would seem that a fingering indication has been omitted in the Figure 349.



Figure 350 Edition F, Rondo, bars 155-156, p. 13

Edition F includes a first-finger backward extension indication on the  $g\sharp'''$  in bar 130/156. Now every pulse is emphasized by either a position shift or a string crossing.

A similar rhythmical emphasis is displayed in bar 230/293 of Edition A. Although the other editions do not contradict this, again fewer fingering indications are given, leaving the decision in the hands of the performer.



Figure 351 Edition A, Rondo, bars 230-231, p. 242



Figure 352 Edition E, Rondo, bars 293-294, p. 16

Although the comparisons show that the rhythmic fingering is mostly not contradicted, in the Schradieck editions the rhythmical importance of the fingering outweighs the *restez* practice. Therefore, patterns seem to be an important factor throughout all the editions and appear to become even more important in the Schradieck editions.

## Operational

### Double stops

Allegro (1st movement)

The first example of double stop use appears in bars 180/273 and 181/274 of the first movement. Already there are discrepancies in the editions.

Edition B offers no fingering for comparison during these two bars. Editions A, D, E and F indicate bar 180/273, or corresponding bars, to be played in first position until the final semiquaver double stop of the bar is shifted to third position. The second semiquaver double stop of bar 181/274 in Edition A is indicated to be taken with a first and third finger. This must be an editorial error. The second and third beats are played mainly in third position.

The third and fourth fingers, playing the f<sup>#</sup>" to d"" sixth double stop, are shifted on the third beat from third to fifth position, changing the hand from the fourth to the second finger pattern. The first finger is in position to take the f<sup>#</sup>" on the final semiquaver of the bar, while the fourth finger is extended to reach a tenth interval.

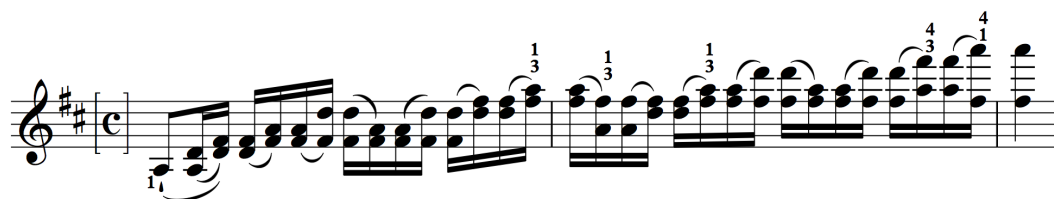


Figure 353 Edition A, Allegro, bars 180-183, p. 227

Edition C corrects the editorial mistake at the start of bar 181/274 and indicates an open string on the second semiquaver double stop. The next fingering indication in this edition

is only on the last semiquaver double stop of the third beat. This indicates a position change to fourth position earlier than that indicated in Edition A. The hand now remains in position until the tenth is taken in extension.

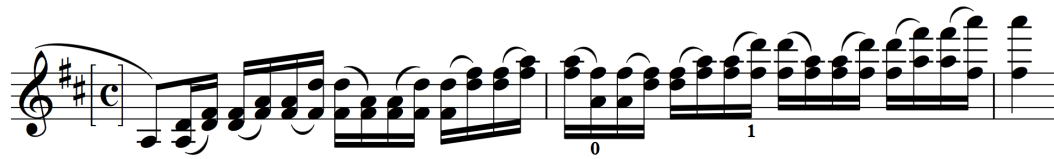


Figure 354 Edition C, Allegro, bars 273-275, p. 7

Edition D corresponds with the fingering of Edition A, although it has corrected the error of 181/bar 274.

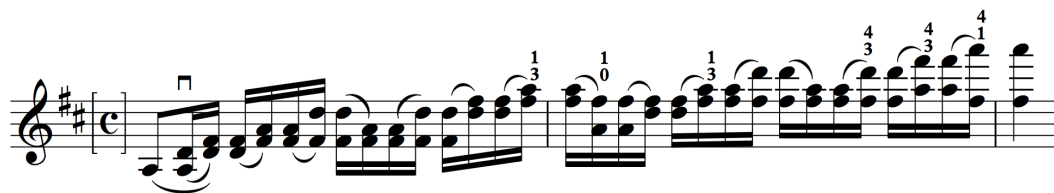


Figure 355 Edition D, Allegro, bars 273-275, p. 7

Editions E and F correspond with the fingering of Edition C.

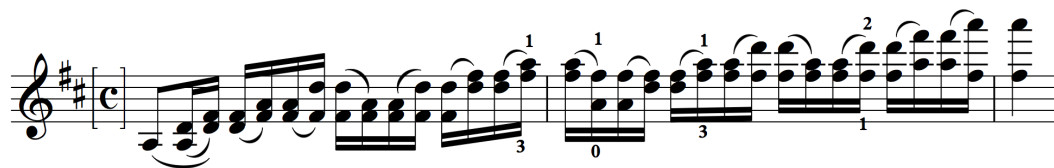


Figure 356 Edition E, Allegro, bars 273-275, p. 7

### Rondo (3rd movement)

The third movement contains the most examples of double stop fingering. The first solo entry of the movement contains an elaborate double stop passage, demonstrating many of the double stop rules.

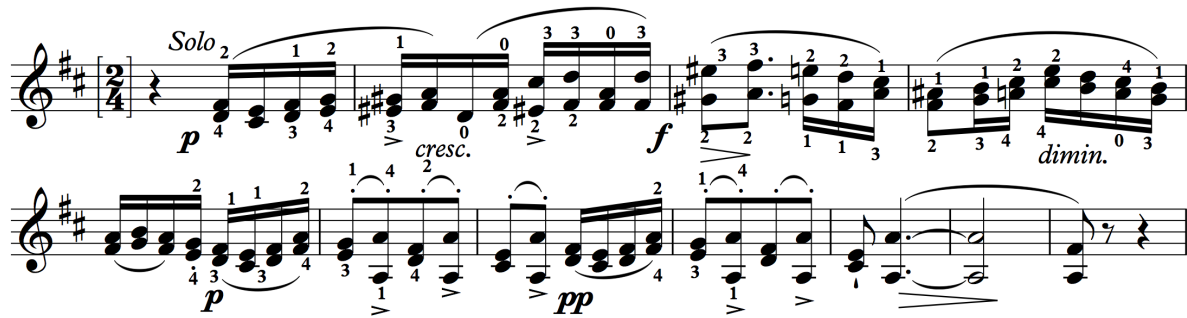


Figure 357 Edition A, Rondo, bars 6-16, p. 233

Bar 7 demonstrates the repositioning of fingers to create the fewest number of position changes (Rule DST2 and DST5). Bar 8 demonstrates the descending thirds rule of DST4. Bar 9 demonstrates Rule DST1 and DST3.

Although the editions compared contain far fewer fingering indications, only one contradiction occurs. This contradiction is in the annotated Edition C. Two fingering options are written over one another, neither of them in Ferdinand David's handwriting.



Figure 358 Edition C, Rondo, bar 10, p. 10 <sup>220</sup>

The red pencil marking is in line with the editions compared. The grey pencil marking indicates remaining in position and crossing from the G- and D-strings to the D- and A-strings.

The next difference in double stop fingering occurs in bar 57. Edition A ends the bar in first position and uses the bow articulation (Rule DST3) to jump to third position on the second quaver of bar 58 to form a tenth. The next quaver double stop is played in first position again.

<sup>220</sup> Available at <http://chase.leeds.ac.uk/view/edition/1133/> (last accessed 13 February 2018).

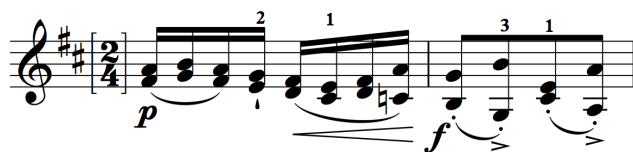


Figure 359 Edition A, Rondo, bars 57-58, p. 235

Edition C reaches first position in bar 57 a semiquaver earlier, having opted for a larger shift. The hand is then shifted into second position before the end of the bar, after which the rest of the passage can be played in the resting position.

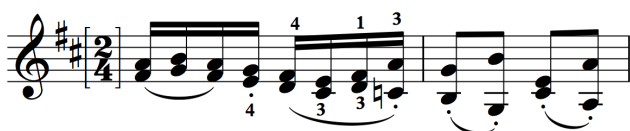


Figure 360 Edition C, Rondo, bars 57-58, p. 10

Editions E and F reach first position in bar 57 by using a shift allowing for the first and third fingers to be shifted down a semitone without altering the finger pattern. A quick shift into second position is made on the last semiquaver double stop of the bar.

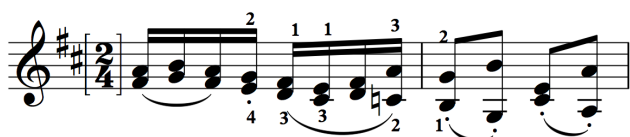


Figure 361 Edition E, Rondo, bars 57-58, p. 12

Some notation differences between the editions are indicated for the final solo entry of the movement, leading to discrepancies in the fingering.

Editions A and D form a tenth in bar 288/365 between a' and c#'''. Instead of this tenth, Editions B, C, E and F indicate a third, formed between a'' and c#'''. Edition A shifts from third to first position in bar 288/365, creating the fewest amount of shifts possible. This edition demonstrates the fingering sequence of Rule DST4 in the descending scale of thirds. Edition D corresponds with this fingering.

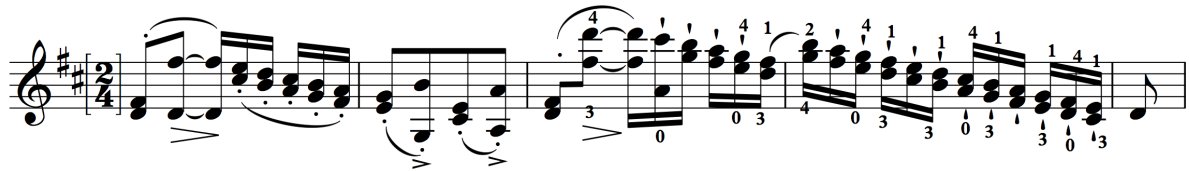


Figure 362 Edition A, Rondo, bars 286-290, p. 244

Edition C shifts the hand into fourth position on the second quaver of bar 288/365 to form a sixth between the second and third fingers over the A- and E-string. The second finger is then placed over to the E-string in the same position to form the third between a'' and c#''' with the fourth and second finger. The first and third fingers are moved down to third position, changing the finger pattern from three to four. Bar 289/366 completes the descending thirds scale by alternating between first and second position, contradicting Rule DST4.



Figure 363 Edition C, Rondo, bars 363-367, p. 15

Similarly to Edition C, Editions E and F shift to fourth position in bar 288/365. The hand reaches third position by shifting down with the fourth and second fingers in thirds. From this point on the fingering matches that of Edition A. If not for the discrepancy in notation, the fingering of Editions E and F would have been identical to that of Edition A.



Figure 364 Edition E, Rondo, bars 363-367, p. 17

The double stop fingering mostly corresponds in the comparisons. On very few occasions the Schradieck editions choose earlier preparatory shifts.

## Intervals

### Allegro (1st movement)

The intervals formed in bars 68/122 and 69/123 have already been discussed in the string-crossing section, where all the editions correspond with the fingering (see Figure 336).

Bar 177/270 shows the octave intervals being formed with a combination of first and fourth fingers and open strings combined with second fingers in second position. The ascending tenth scale remains on the D- and A-strings rather than shifting to the lower positions on the A- and E-strings (Rules INT1 and INT2). Edition D matches this fingering. Edition B contains no fingering indications.



Figure 365 Edition A, Allegro, bars 177-178, p. 227

Edition C contains altered notes.<sup>221</sup>



Figure 366 Edition C, Allegro, bars 270-271, p. 7

Editions E and F differ from Edition A in bar 177/270 by using additional shifts to take the octaves between the first and fourth fingers, avoiding the open strings.

<sup>221</sup> The pencilled notes (probably by Paul David) avoid the performance of tenths, which are difficult or impossible for small hands according to <http://chase.leeds.ac.uk/view/edition/1133/> (last accessed at 13 February 2018).



Figure 367 Edition E, Allegro, bars 270-271, p. 7

### Rondo (3rd movement)

As already discussed, Figures 225 and 226 show passages that use Rule DST10 in semitone octave interval shifts. None on the editions compared indicate fingering on the octave intervals.

Bars 152/178 to 153/179 indicate a sequence of intervals broadening in distance by extending both first and fourth fingers in opposite directions. Only Edition D indicates the same fingering in this passage. No other editions contain fingering instructions for these bars.

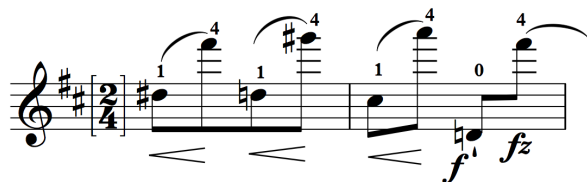


Figure 368 Edition A, Rondo, bars 152-153, p. 239

No contradictions emerged during comparison of the fingering regarding intervals.

### Graces

#### Allegro (1st movement)

Many examples of graces have already been demonstrated in excerpts relating to the position changes and sequences. The example given in Figure 327, and corresponding examples from the other editions, correspond with a fingering that allows for the trills to be taken by the second and third fingers (Rule GRS1).

In bar 42/95 of the first movement all the editions also correspond with a fingering where the second finger is moved to the e'' in third position to take the turn. However, a preparatory fingering is overlooked in favour of a more expressive higher position on the A-string in all the editions, contradicting Rule GRS7.

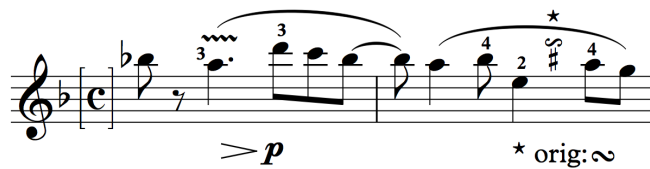


Figure 369 Edition A, Allegro, bars 41-42, p. 220

Two examples of continuous ascending trills passages occur in the first movement. The first appears in bars 73/127 to 76/130. In Edition A the second and third fingers are used for all trills from g'' onwards as with Rule GRS3.

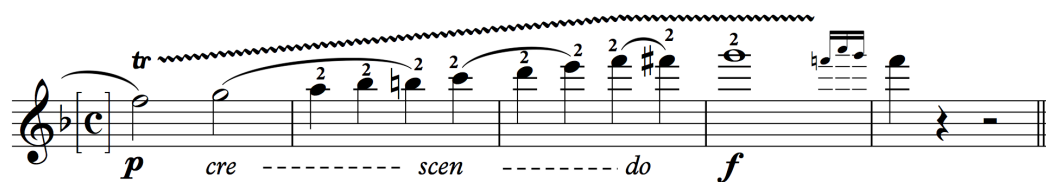


Figure 370 Edition A, Allegro, bars 73-77, p. 221

Editions B and C offer no fingering indications, while Edition D corresponds with Edition A. In Editions E and F, the combinations between the first and second fingers, and second and third fingers are alternated on the trills. The sequence is broken by using the first and second fingers on the f#'' trill, preparing the hand for the final trill and turn of the passage to be taken by the second and third fingers.

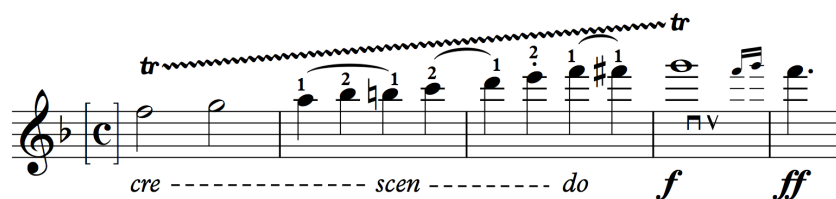


Figure 371 Edition E, Allegro, bars 127-131, p. 3

The second example occurs in bars 185/278 to 187/280. Here, again, Edition A adheres to Rule GRS3, using only the first finger to make the string crossing on the  $f\sharp''$ . Editions B and C offer no fingering indications, while Edition D again corresponds with Edition A.

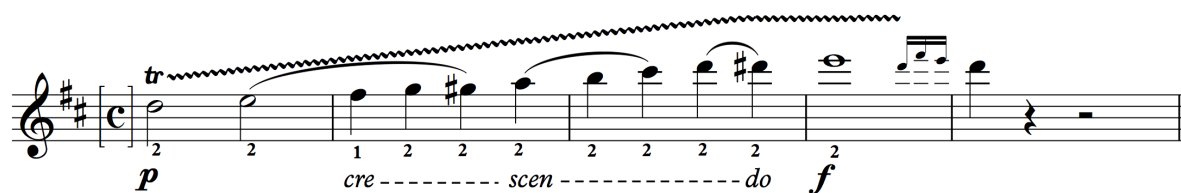


Figure 372 Edition A, Allegro, bars 185-189, p. 227

Editions E and F contradict Rule GRS3 again by indicating a first finger on the  $a''$  in bar 186/279. In both these editions the trill indication is omitted in bar 187/280.

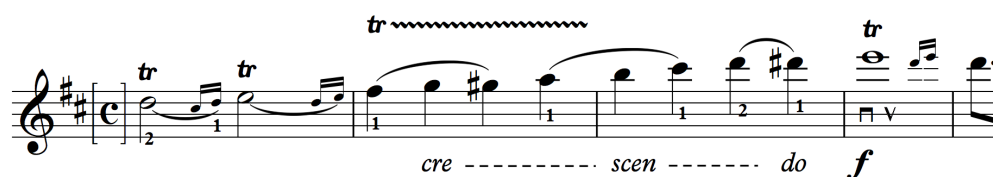


Figure 373 Edition E, Allegro, bars 278-281, p. 7

### Adagio (2nd movement)

In bar 71/80 of the second movement a type of finger substitution takes place between the first and third fingers per half bar, allowing for the trills to be taken with the second and third fingers. Edition D matches the fingering of Edition A.

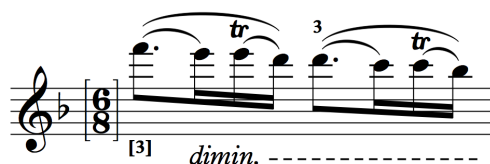


Figure 374 Edition A, Adagio, bar 71, p. 231

Editions B, C and F contain additional fingering that does not contradict Edition A, but confirms it.

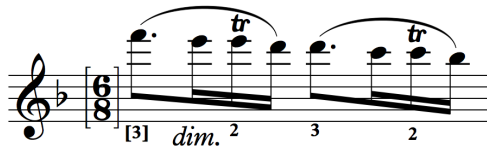


Figure 375 Edition E, Adagio, bar 80 p. 10

Edition F stands alone in contradicting the fingering, allowing for more frequent finger substitutions between second and first fingers, but still taking the trills with the second and third fingers.

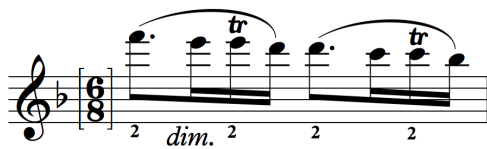


Figure 376 Edition F, Adagio, bar 80, p. 10

### Rondo (3rd movement)

In the third movement a number of bars containing descending one-octave scales appear with trills falling between the second and third fingers. All the editions correspond with this fingering.

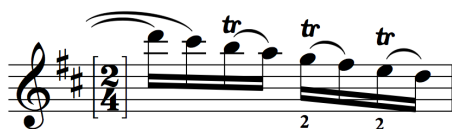


Figure 377 Edition A, Rondo, bar 64, p. 236

In the comparison of fingering on graces, all the editions correspond with the second and third finger taking trills where possible. All the editions also correspond with more expressive fingering rather than earlier preparatory shifts for turns. In the Schradieck editions Rule GRS3 is contradicted in ascending continues trills, as these editions prefer to alternate fingers.

### Expressive

## Portamento rules

### Allegro (1st movement)

The use of *portamento* effects has come up several times in discussing some of the other fingering categories. One such example appears in the second bar of Figure 296, where the passage moves from the first finger on g' on the A-string to fourth finger on e''. All the editions correspond with this *portamento* as it creates the desired expressive effect (Rule POR1).

Another example already discussed is the fingering choice of Edition F in bar 78/155, which creates a larger *portamento* effect than the fingering of the other editions does (see Figure 303).

### Adagio (2nd movement)

In the second movement there is a large section, bars 21/25 to 28/32, indicated to be played on the G-string. Even though all the editions correspond with this indication, there are small differences in fingering choices within this section. Edition A makes more use of a combination of shortest distance (Rule POS3) and non-legato opportunities (Rule POS7) for position changes, but not exclusively.

At the end of bar 21/25 in Edition A the trill is presumably taken in first position. Bar 22/26 places the first finger in third position on the c', before shifting the fourth finger into seventh position to take the c''. This creates the shortest distance between fingers and positions to take the octave interval on one string (Rule POS3). Now, in the descending line, the fourth finger is shifted down a semitone to the b' and similarly the first finger is shifted down from the f' to the e' (Rule SCL8). A repeated note under a bow change is used as an opportunity to shift into third position (Rules POS7 and DST1). The hand is shifted back into seventh position to take the c'' with the fourth finger. The lowest note in the descending line of bar 23/27 is taken into account as the repeated a' is used to shift the fourth finger into fourth position. Bar 24/28 demonstrates Rule POS5, where the same finger is used to slide into a harmonic note. The extended fourth finger is then

used as an opportunity to reposition the hand into fourth position (Rule EXT6). Bar 25/29 uses a crawling kind of finger substitution between second and third finger to reach fourth position by bar 26/30. The last two semiquavers of bar 26/30 are played in first position. Bar 27/31 moves the hand back into fourth position to take the accented a'. Edition D matches the fingering of Edition A.

Figure 378 Edition A, Adagio, bars 21-28, p. 228-229

Editions B and C differ from Edition A in bar 26/30. As there is no first-finger indication on the c', it could be assumed that the hand shifts to the c'' from the third finger in first position. In bar 24/28 the harmonic note is played with a fourth-finger extension, which is repositioned into seventh position directly afterwards. Bar 25/29 shifts only on the repeated notes with the fourth finger, creating fewer position shifts within the bar. Bars 26/30 and 27/31 omit the printed fingering, hence not contradicting them.

Figure 379 Edition B, Adagio, bars 25-32, p. 8

Editions E and F already shift the hand into second position on the turn at the end of bar 21/25. The octave shift from c' to c'' thus takes place from the second finger to the fourth finger. In bar 23/27 the third finger is taken on the repeated a' and the first finger is again

shifted onto the e' at the end of the bar. In bar 24/28 the c'' is taken with the second finger, creating a large *portamento*. Instead of a harmonic, the d'' is played with a stopped third finger, which is shifted down to fourth position to take the c''. Bar 25/29, as in Edition A, uses a crawling type of finger substitution between second and third fingers; however, in Edition E an extra shift is added creating four shifts within the one bar. Bar 26/30 moves back into third position for the d'. Bar 27/31 slides into second position with the second finger and then again from fifth to fourth position with the fourth finger.

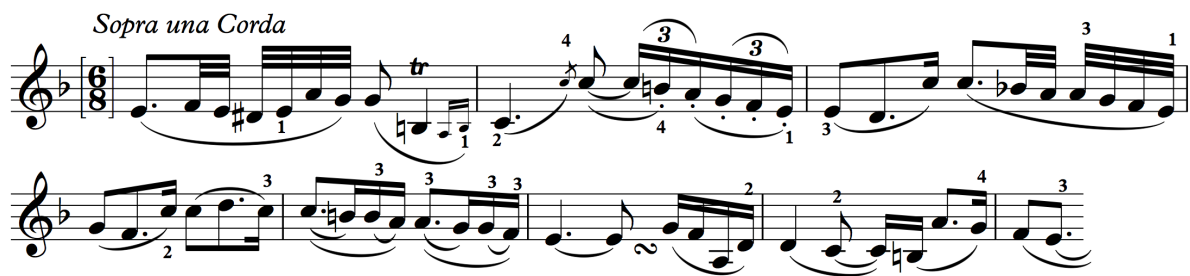


Figure 380 Edition E, Adagio, bars 25-32, p. 8-9

In bar 70/79 of the Adagio movement an f''' is reached by shifting the fourth finger into fifth position (POS4). Shortly after that the same fourth finger is used in a position shift to the sixth position.



Figure 381 Edition A, Adagio, bar 70, p. 231

Editions B, C and D use the same fingering. Editions E and F shift the hand into seventh position, creating a wider *portamento*, and the f''' is taken with the second finger. The last semiquaver of the bar is again shifted with the third finger into sixth position.



Figure 382 Edition E Adagio, bar 79, p. 10

Bars 93/102 to 100/109 at the end of the second movement form an expressive passage with many position shifts and *portamento* effects. All the editions correspond with the fingering, except for bar 93/102 in Editions E and F. Where the other editions make use of a backward extension to take the e♭" with the third finger, Editions E and F include an extra *portamento* shift with the fourth finger.

Figure 383 Edition A, Adagio, bars 93-100, p. 232

Figure 384 Edition E, Adagio, bars 102-109 p. 11

### Rondo (3rd movement)

Another example of the Schradieck editions' preference for the larger *portamento* effect has already been discussed in Figure 286. Compared to Editions A, B, C and D, Editions E and F prefer a fingering that slides with the same finger over larger distances, as in Figure 288.

Bar 214/277 of Edition F again provides evidence that the Schradieck editions prefer larger *portamento* shifts and shift with the same finger to take harmonics. All the other editions take the stopped notes in this example in first position. Editions E and D indicate the harmonics to be taken with the fourth finger. Editions B, C and E only indicate the harmonics, but not which finger to play them.



Figure 385 Edition A, Rondo, bars 213-215, p. 241

Edition F also takes the stopped notes in first position, but indicates the same stopped finger to be used for the following harmonic note.

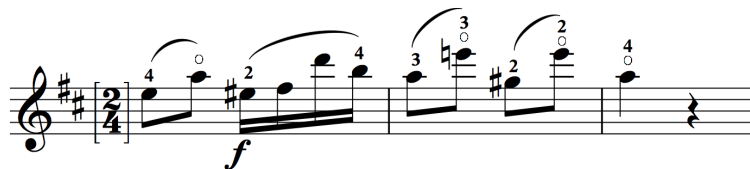


Figure 386 Edition F, Rondo, bars 276-278, p. 15

Again, in bar 272/349 Edition A takes the stopped notes in a stable position, this time third position. The alternating harmonic is reached with an extended fourth finger harmonic.



Figure 387 Edition A, Rondo, bars 271-273, p. 244

Editions B and C offer no fingering indication in this bar other than the harmonic indication. Edition D corresponds with Edition A. Editions E and F indicate the  $g\sharp'$  to be taken with the first finger. This same finger is then shifted up to take the harmonic. The hand is then moved down into first position to take the  $g'$  and, after another harmonic, the  $f\sharp'$ . In his example, even though the larger *portamento* distances are created, it is not for the sake of using the same stopped finger as the harmonic as in this example; the second and third harmonic are taken with the fourth finger.



Figure 388 Edition E, Rondo, bars 348-350, p. 17

Even though all the editions contain expressive fingering that include *portamenti*, the Schradieck editions contain more frequent and longer slides, emphasising these effects.

### String choice

#### Allegro (1st movement)

Bars 82/159 to 84/161 of Edition A are indicated to be played *Sopra la 4<sup>ta</sup>*. Edition D contains a *Sul G* indication in the corresponding passage. Editions B, C, E and F also indicate remaining on the G-string for the passage, but only through fingering indications.

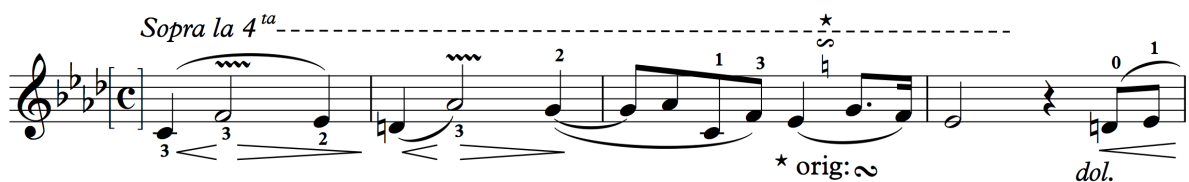


Figure 389 Edition A, Allegro, bars 82-85, p. 222



Figure 390 Edition D, Allegro, bars 159-162, p. 4

#### Adagio (2nd movement)

The passage in Figure 378 and in corresponding examples indicates that all the editions correspond with the use of the G-string for the duration of that section.

Without any string indication, all the editions make use of higher positions on the A- and D-string in bars 31/35 to 33/37 of the second movement. The hand is moved from third position to sixth position on the A-string to take the c''' with the fourth finger. Bar 32/36 is played almost in its entirety on the A-string, until the last beat, where a string crossing to the D-string is used to shift the hand from third position to fifth position, creating the opportunity for the phrase to be completed on the D-string. All the editions select the same strings for this passage.



Figure 391 Edition A, Adagio, bars 31-34, p. 229



Figure 392 Edition E, Adagio, bars 35-38, p. 9

Where the use of one string is indicated in a continuous passage, the editions all correspond.

## Summary of comparisons

The technical fingering rules concerning diatonic scales changed through the lineage of teacher to student, from emphasising the importance of reaching the top note to the rhythmical aspects of the fingering.

Furthermore, Spohr's sliding chromatic fingering did not remain the favoured technique, as the use of consecutive fingering for chromatic passages developed. The use of repeated notes as a shifting opportunity during arpeggio passages remained applicable through all the editions, as well as consideration of the top note. The descent of the arpeggio changed to reach lower positions sooner. The Schradieck editions also allowed for *portamento*

effects during technical passages, whereas the earlier editions occasionally selected fingering for a cleaner effect.

The proximity rules indicated that the Spohr and David editions occasionally utilizes the “crawling” method of extension and repositioning, whereas the Schradieck editions more frequently employed shifts. Where *restez* fingering is indicated, the editions correspond, with the exception of the descending diatonic scales. In these cases, the Schradieck editions prefer multiple shifts to reach first position sooner. Open strings became more popular in the Schradieck editions for the sake of fewer string crossings, but higher positions became more important for the sake of timbre.

The role of the harmonic was demonstrated to be an expressive effect linked to *portamento*, rather than to highlight notes at the end of passages. The use of expressive harmonics in the slow movement of *Violinschule* edition, was more frequent. The distances in position shifts increased in the later editions, enhancing *portamento* effects created by the shifts. It is clear that the discussion on harmonics in the *Violinschule* did not fully demonstrate Spohr’s various applications of the technique in practice.

Pattern rules remained fundamental throughout all the editions, although the rhythmical importance of the fingering became more central in the later editions, outweighing the role of the *restez* practice.

The operational rules leave little room for development, although in the Schradieck editions ascending continuous trills provided a new fingering option. Even though the editions correspond with the use of continuous passages on one string, the fingering of the later editions travel more regularly and further between positions to create more and larger *portamento* effects.

## Chapter 8

### Conclusions

This research aimed to infer the fingering principles in Louis Spohr's *Violinschule* that would manifest themselves in a violinist if his treatise were to be applied as a tutor. The analysis of the *Violinschule* revealed an implicit compilation of principles (or rules) for fingering techniques that could be systematically inculcated in a student through the exercises that were specifically written for the treatise. The fingering techniques were not only applicable to the exercises of the *Violinschule*, but were meant to be applied in future performances as well, thus giving an insight into Spohr's own method of fingering in his performances. Identifying these inferred rules through the interpretation of sources formed the basis of this research. Spohr's fingering was then investigated in the light of the three main influences on fingering: the violin hold; the influence of a particular school of playing; and the interpretation of the composition in question according to the musical tastes of the time.

As the rules were manifested through the analysis, it became clear that they indicated certain aspects of violin playing and could be grouped accordingly. The inferred rules were categorized into Proximity, Operational, Technical, Pattern and Expressive rules for the ease of reference and to determine whether a category would carry more weight in various types of compositions.

Proximity rules incorporate rules that have to do with the distance and position between notes on the violin and where they lie with regard to position and string. The Operational rules are applicable when written music influences the fingering on the violin, such as double stops, where more than one finger is required, and for intervals and graces. The Technical rules are fingering rules that can be practised in technical exercises without a musical context, such as diatonic scales, chromatic scales, arpeggios and dominant sevenths. The rules that apply when repeated musical passages create patterns, and the fingering matches sequentially in order for the violinist's muscle memory to take the lead,

are Pattern rules. Expressive rules apply when fingering is chosen to create a musical expression or effect regardless of proximity or technical rules.

A subsequent chapter, Chapter 4, established the relevance and hierarchy of the rules by analysing their application in a more advanced study by Spohr, Exercise 66. Within a pedagogical context, the Proximity and Technical rules regarding clean shifting and stability of the hand, such as extensions and sequential fingering, dominated in the advanced exercises. These were considered fundamental techniques by Spohr and were coached first, but they were overridden when the music called for expressive playing. Furthermore, the analysis of the exercises established that there was not enough conclusive evidence to substantiate the dominant seventh rules that were inferred in Chapter 2.

The stylistic use of expressive fingering was shown in Chapter 5 regarding the delivery of style through the description of the Rode Concerto No. 9. Here the expressive rules dominated, but the hierarchy of rules for ensemble and orchestral playing differs. Spohr emphasizes that the liberties that can be taken by a soloist with regards to expressive alteration to a part do not apply to quartet or tutti orchestral parts. Again, the importance of the Technical and Proximity rules are reiterated, as they remain the fundamentals of fingering, while the expressive fingering is considered an addition to solo work to create a “fine” style of playing.

In Clive Brown's *Classical and Romantic Performance Practice 1750-1900*<sup>222</sup> a comparison between Rode's original text, the version found in the *Violinschule* and an edited edition by Spohr's student, Ferdinand David, revealed that David's version is different in notation and bowing, but indicated similarities in fingering to Spohr's edition. As David did not advocate the use of a chin rest, the comparison served as an indication that this apparatus had no immediate significant effect on the development of violin fingering. This led to an investigation of the influence of the chin rest on Spohr's own fingering. For this comparison, the pre-chin rest compositions, *Potpourri* Op. 22 and the Violin Concerto No. 6 in G minor Op. 28, were examined with reference to the inferred rules. The results were

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<sup>222</sup> Pages 436 to 454.

again unexpected. One would presume that, without the chin rest, the fingering would reflect a greater number of unchanging positions for the sake of securing the stability of the instrument and intonation. However, the use of open strings for position changes was rare, as was the use of extensions. Harmonic notes were used for expressive purposes rather than for emphasis or position-changing opportunities. Pattern rules and expressive rules dominated through the indicated fingering. Therefore, the lack of the chin rest had no inhibiting effect on Spohr's expressive fingering.

The relevance of Spohr's rules was tracked through generations of teacher-to-student transmission in the German school of violin playing, which also produced some unexpected findings. The results of applying the rules to five editions of Spohr's Violin Concerto No. 9 demonstrated how even within the same school of playing, namely the Leipzig Conservatoire, and by passing down techniques from teacher to student, fingering methods developed as a result of the interpretation of the composition in question according to the musical tastes of the time. David's editions only occasionally contradicted Spohr's fingerings. The Schradieck editions evinced more contradictions to Spohr's fingerings and hinted at a development away from his technique and traditions.

Regarding the Technical rules, the rhythmic importance of fingering in diatonic scales became more important and Spohr's chromatic fingering was replaced with the consecutive fingering method.<sup>223</sup> Schradieck also allowed for more frequent *portamenti* in Technical fingering. The Proximity rules indicate that Schradieck's use of open strings was to avoid string crossings, rather than as position-changing opportunities.<sup>224</sup> Where Spohr and David were more likely to utilize "crawling" finger and extensions to facilitate position changes, Schradieck preferred shifts, which were further in distance, enhancing his *portamenti*.

Pattern rules remained relevant, but a greater emphasis on rhythmical fingering was noticed in the Schradieck editions. Operational rules also remained applicable, except for Schradieck's use of consecutive fingers in ascending trills passages. With regard to the Expressive rules, it was not so much the *portamenti* rules that changed, but rather the

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<sup>223</sup> Resembling the chromatic fingering method of Geminiani.

<sup>224</sup> This could have to do with the type of string in use, or greater comfort with position-changing techniques.

stylistic changes in the way in which they were executed, in keeping with changing styles and developing musical tastes. Schradieck used far more of these effects and with greater distances in slides.

Finally, the study concludes that Spohr's role with regard to three of the contributing factors to the development of violin fingering – namely, the violin hold, the influence of a particular school of playing, and the interpretation of the composition in question according to the musical tastes of the time – was not as significant as originally thought, nor did it have the expected or long-lasting results.

The table of rules compiled in this thesis is a tool that can be used as a baseline reference for future research into fingering techniques. Furthermore, a clear method of fingering has been determined that can be applied to Spohr's compositions, pre- and post-chin rest, if ever an unreliable edition of Spohr's works is the only copy at hand. As a guide to the fingering of the prevailing and accepted German style of the time, the list of rules is also a helpful guide that can be used to determine fingerings for a large number of compositions that emanate from this period and geographical region.

## **Recommendations for further study**

The main focus of the study was the analysis of the *Violinschule*. Because of the scope of the study, there was limited room for a detailed comparison to fingering methods and treatises before and after Spohr's *Violinschule*. Through the analysis of the *Violinschule*, the compilation of the list of rules has established a starting point for detailed comparisons in future projects.

The study established that the influence of the chin rest on violin fingering was not immediately significant. If the influence of the chin rest was not immediate, when did it start having an impact on fingering and how, if it occurred at all? Were the particular designs of the chin rest a contributing factor? This warrants further investigation. As a starting point to this enquiry, one might refer back to the divergences in use of the Proximity, Operational, Technical, Pattern and Expressive rules by Schradieck in

comparison to Spohr. There is photographic evidence of Schradieck having a chin rest attached on his violin, although his former teacher, David, did not advocate the use of the chin rest.

Lastly, the study started out as an integrated PhD with a practical component. As the analysis progressed, the direction of the study developed away from the content of the recitals. Although the recitals no longer formed part of the creative research, they nevertheless provided valuable personal insight into the expanding performance techniques required for the developing violin repertoire from the sixteenth to the twentieth century.

As a further future research project, a completely historically informed performance (HIPPP)<sup>225</sup> of Spohr's Concerto No. 9, on an historically set up instrument, would be insightful. A new thesis, based on sound samples of the effects of Spohr's fingering on the performance of the piece, would make for an interesting PhD topic. So would executing the exercises of the *Violinschule* under similar arrangements.

This thesis concludes by quoting the final farewell from Louis Spohr in his *Violinschule*.

As the Author must now leave the pupil's further improvement to his own exertions, he feels bound to offer him a few words of well-intended counsel. My dear young fellow-artists! You have now surmounted the greatest difficulties in your walk up the steep path of the Art. In prosecuting your journey, great and increasing enjoyments await you at every step! Courageously press forward then; do not tarry! Standing still would be but the precursor to your going backwards.<sup>226</sup>

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<sup>225</sup> Historically Informed Performance Practice.

<sup>226</sup> Spohr, *Louis Spohr's Celebrated Violin School*, 235.

# Addendum



## FIRST RECITAL AS PART OF PHD PRACTICAL COMPONENT

**ANNIEN SHAW**  
**VIOLIN / BAROQUE VIOLIN**

*with*

**Erik Dippenaar - Harpsichord**  
**Hans Huyssen - Baroque Cello**  
**Patrick Goodwin - Violin**  
**Petra Hofmeyr - Violin**  
**Emile de Roubaix - Viola**  
**Babette Roosenschoon - Cello**

**FRIDAY 10<sup>TH</sup> APRIL, 2015**  
**STRUBENHOLM ROOM 4: 14H30**

### PROGRAMME

Drei Trios für Cembalo, Violine und Violoncello  
No. 3 in A Major LMV XI:III (1750)

Leopold Mozart  
(1719 – 1787)

For harpsichord, violin and cello.

1. Allegro molto
2. Andante
3. Menuetto

String Quartet in C Major Op. 20 no. 2 (1772)

Joseph Haydn  
(1732 – 1809)

1. Moderato
2. Capriccio: Adagio
3. Menuet: Allegretto
4. Fuga a quattro soggetti

INTERVAL (5 mins)

Potpourri Op. 22 no. 2 in B flat Major (1807)

Louis Spohr  
(1784-1859)

For solo violin and string quartet

1. Adagio con espressione - Allegretto - Andante con espressione -
2. Allegretto -
3. Allegretto



**PhD IN MUSIC  
RECITAL 2**

**ANNIEN SHAW  
BAROQUE VIOLIN / VIOLIN**

**THURSDAY 8<sup>TH</sup> OCTOBER, 2015  
CHISHOLM RECITAL ROOM: 19H30**

**PROGRAMME**

Violin Concerto no. 23  
Giovanni Battista Viotti  
(1755-1824)

Violin Concerto no. 6.  
Louis Spohr  
(1784-1859)



**PhD IN MUSIC  
RECITAL 3**

**ANNIEN SHAW  
BAROQUE VIOLIN / VIOLIN  
with  
REESE BARKHUIZEN - Piano**

**THURSDAY 8<sup>TH</sup> SEPTEMBER, 2016  
CHISHOLM RECITAL ROOM: 19H30**

**PROGRAMME**

Sonata for Solo Violin, Op. 27, No. 2 (1923)  
Eugène Ysaÿe  
(1858-1931)

1. Obsession; Prelude
2. Malinconia
3. Danse des Ombres; Sarabande
4. Les furies

Moses-Fantasia (1818)  
Niccolò Paganini  
(1782-1840)

INTERVAL [5 min.]

Trois Impromptus en forme de valse, Op.40 (1861)  
Ferdinand David  
(1810-1873)

- I. Allegretto grazioso
- II. Andante espressivo
- III. Allegro brillante

Scène de ballet, Op.100 (n.d.)  
Charles-Auguste de Bériot  
(1802-1870)



**PhD IN MUSIC  
RECITAL 4**

**ANNIEN SHAW  
VIOLIN**  
*with*

**ELIZABETH RETIEF - Piano**

**WEDNESDAY 14<sup>TH</sup> JUNE, 2017  
CHISHOLM RECITAL ROOM: 20H00**

**PROGRAMME**

Violin Concerto No. 2, Op. 63  
Sergei Prokofiev  
(1891–1953)

1. Allegro moderato
2. Andante assai
3. Allegro ben marcato

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