

**A Study in Violin Pedagogy: Teaching Techniques from Selected Works by
Rachmaninoff, Prokofiev, Bartók, and Delerue**

Layne Vanderbeek

This article is an outline and analysis of a few specific methods of composition used by the composers Sergei Rachmaninoff, Sergei Prokofiev, Béla Bartók, and Georges Delerue for the purpose of reproducing the styles and techniques for an intermediate level violinist. This will be accomplished by gathering information concerning each composer and their style and then reproducing that style in an original composition at the intermediate level. Each composer will be dealt with in a section divided into several parts: relevant biographical and historical information, stylistic analysis, and methods employed to incorporate these stylistic characteristics into the intermediate level composition.

The biographical and historical information will consist of pertinent historic, social, and political events that influenced compositional style and growth of each composer. Stylistic analysis will be based upon general historical information and analysis of the specific composition in consideration. Scalar resources, chord and harmony use, texture and rhythm will be discussed and illustrated.

The incorporation of these stylistic elements into an intermediate level composition will be a direct conclusion to the previous section. The information gained in the stylistic analysis will be utilized in original intermediate compositions, and it will be illustrated how this is accomplished and how these twentieth-century techniques are being employed and incorporated. Within the section titled “Methods of Stylistic Incorporation,” portions of the intermediate compositions will be used to demonstrate aspects of the composers' styles that were included. Each complete intermediate composition will be placed at the end of each section to demonstrate the results of the analysis. The purpose of this inclusion of style and technique is to create repertoire for the intermediate violin performer to learn, understand, and enjoy this type of music.

Currently music in the twentieth-century style is virtually inaccessible to intermediate students.

Sergei Rachmaninoff: Biographical and Historical Information

Sergei Rachmaninoff was born in 1873 in Semyonov, Russia and died in 1943. He began to compose around the age of fifteen, when he began his advanced studies in the senior department of the Moscow Conservatory. His compositional style and technique would be shaped by exposure to prominent composers and musicians of his time (Norris 2009). In his studies, Rachmaninoff regularly interacted with Tchaikovsky who taught at the conservatory. Other professors at the conservatory who helped shape his compositional style and musical outlook were Sergei Taneyev and Nikolay Rubenstein. These composers, involved in the midst of the national debate raging within Russia over sources of Russian music and composition, would steer Rachmaninoff toward an inclusive view of Western musical influences rather than an isolationist, nationalist view.

Around the time that Rachmaninoff was entering upon his studies and beginning to form his musical outlook there were some interesting things going on in the Russian world of music. Glinka, the great Russian nationalistic composer, had started the push for a Russian national style rooted in the folk music of the peasants. Differences in style and purpose developed between the Moscow and St. Petersburg conservatories. These two conservatories would fall on different sides in the debate over nationalism and the development of Russian music. St. Petersburg would advocate for study and composition of strictly Russian nationalist music, while Moscow would encourage the study of other Western music and development of musicians instead of a nationalist ideology.

Rachmaninoff: Stylistic Analysis

This was the musical world that embraced Rachmaninoff when he entered it at the age of nine and later when he began piano studies with Nicolay Zverev (Seroff 1950, 17–18). Rachmaninoff's studies in Moscow became one of the great shaping forces on his life

and style. His composition style would not be shaped solely by Russian nationalism, but instead would be greatly influenced by Western European music along with Russian musical style.

This move into a broader realm of musical appreciation was a very important factor in his development into a participant in the Romantic tradition and style. His music falls into this tradition due to his contact with Tchaikovsky, Taneyev, and Rubenstein at the Moscow Conservatory. Rachmaninoff combined the sweeping melodies of the Romantic tradition with well-developed and richly orchestrated accompaniment.

Rachmaninoff employs these Romantic ideas in the *Vocalise* to great effect. This piece was originally written for vocal intonation in 1913, but for this study a transcribed violin version is being used. The piece employs lengthy phrases that begin on offbeats. Throughout the entire piece Rachmaninoff continues this pattern of phrases that begin on offbeats. This unusual phrase structure is contained within an AB form, with the first section in this composition being slightly shorter than the second. The motive of two sixteenth notes connected to a note of a longer value is shared throughout the first section by both the piano accompaniment and the melodic line. Originally the motive comes in as two sixteenths slurred to a dotted quarter note (example 1, m. 1), but the motive is quickly modified. A portion of this motive, the two sixteenth notes at the beginning of the grouping, remains constant, but often they are connected to eighth or quarter notes.

The melody in E minor is a smoothly ascending and descending line, which immediately provides the scalar foundation for the piece in the form of a descending E minor scale in the left hand of the piano accompaniment (example 1, mm. 1–5). An interesting aspect of the piece is the scattered use of the raised leading tone of the scale.

Example 1

VOCALISE
Opus 34, No. 14
for Violin and Piano*

Sixteenth note tied to longer note value, motivic fragment developed to different rhythms later
E-minor scale in left hand
Scattered use of raised and lowered seventh scale degree.
Dense harmonic texture

Transcribed by M. PRESS
Newly edited by JOSEF GINGOLD

SERGEI RACHMANINOFF
(1873-1943)

Lentamente. Molto cantabile

The seventh scale degree is used selectively through the length of the piece. Occurrences of the seventh scale degree at cadence points are always raised and in non-cadential areas the use of the raised seventh varies. This lack of a traditional leading tone use within phrases helps add color to the harmonic texture. The harmony is instantly established and then destabilized by the presence of the tonic followed by a tonic seventh chord.

As the piece progresses, the use of sevenths chords on the tonic, minor v^7 chords, as well as iv^7 and VI^7 chords help to obscure the tonality, but maintains functional harmony in most cases (example 1, mm. 1–3, 5). Another aspect of the repeated use of seventh chords is the dense texture that it creates in the harmony. The blocked eighth note chords in the piano accompaniment usually supply all the notes of the seventh chord, which leads to a very congested harmonic sound. The motivic integration throughout the piece helps keep the listeners' interest even when at times the harmony is difficult to follow. Rachmaninoff also supplies the music with ample dynamic contrasts that move quickly from one extreme to another.

Example 2

Motivic consistency over developing harmonic context

Dynamic contrasts

Consistent eighth note pulse

The image displays two systems of musical notation. The first system consists of a vocal line (top staff) and piano accompaniment (bottom two staves). The vocal line begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*p*) dynamic. The piano accompaniment features dense, blocked eighth-note chords. The second system shows a piano solo with first and second endings. It includes dynamic markings such as *pp*, *mf*, and *p espressivo*. The notation includes various rhythmic values and articulation marks.

Rhythmically, the *Vocalise* is not complex. The accompaniment begins with straight eighth note support, establishing the beat and motor rhythm (example 1, m. 1). Tied quarter, eighth, and sixteenth note rhythms are the most difficult aspects, shifting accentuation off of the usual beats of 1 or 3. However, an interesting aspect of the rhythm

is the constant eighth note pulse that persists in the accompaniment part from the beginning of the piece to its conclusion. At every point in the piece, there is some sort of movement on the eighth note division of the beat.

Rachmaninoff: Methods of Stylistic Incorporation

The important aspects of Rachmaninoff's style I have isolated and incorporated into the intermediate level composition are as follows: a dense harmonic accompaniment texture, seventh chords on tonic, and motivic integration and development. Also similar to the original Rachmaninoff composition is the form of the piece. The harmonic texture of the intermediate piece is not quite as complex as the *Vocalise*, but incorporates seventh chords on tonic and a fairly consistent eighth note pulse to imitate the texture found in Rachmaninoff's composition.

Example 3

Entonnent

Stepwise melodic construction
consistent eighth note pulse
seventh chords on tonic

Layne Vanderbeek

Adagio

Violin

Piano

Vln.

Pno.

In the intermediate level piece the tendency of the melodic line toward stepwise motion and its motivic content are immediately illustrated by the piano and followed three measures later by the violin part (example 3, m. 2 and m. 5).

The piece develops the stepwise motion of the melodic line and other thematic material, returning these ideas in various forms in both the violin and accompaniment parts. The development of the thematic material helps create a thick harmonic texture contained in a steady rhythmic structure. The melodic line in the violin part switches from smoothly slurred melodic contours to articulated melodic material from the same motives (example 3, mm. 5–6).

As in Rachmaninoff's *Vocalise*, the tonic chord is obscured by sevenths in the accompaniment. The presence of seventh chords consistently in the harmony challenges intermediate level students to listen closely to the relationship between the harmony and melody in performance of the melodic line. As the melodic motives develop, the harmony incorporates aspects of the melody within it (example 4, m. 13). Persistent use of eighth notes helps destabilize the expected harmony: the quality of the chords can change on the half beats while moving through a traditional, or mostly traditional, progression. In this way the intermediate piece will be utilizing the same technique that Rachmaninoff used in *Vocalise* to intensify his harmonic texture, vary the motivic integration, and challenge the aural perception of the traditional harmonic structure.

Example 4

Musical score for Example 4, measures 13-14. The score is in 2/4 time and features a key signature of one flat (B-flat). The Violin (Vln.) part is in the upper staff, and the Piano (Pno.) part is in the lower staff. The piano part consists of a steady eighth-note accompaniment. The violin part begins with a melodic line in measure 13, which is then followed by a more articulated melodic line in measure 14.

Example 5

Musical score for Example 5, measures 21-22. The score is in 2/4 time and features a key signature of one flat (B-flat). The Violin (Vln.) part is in the upper staff, and the Piano (Pno.) part is in the lower staff. The piano part consists of a steady eighth-note accompaniment. The violin part begins with a melodic line in measure 21, which is then followed by a more articulated melodic line in measure 22.

In the above examples, it can be seen how the original motive from the melody has been incorporated as both counterpoint to new melody and part of the harmonic structure of the accompaniment. In examples 4 and 5, the violin has fragments of the motive combined in new ways over inversion and fragmentation of the melodic material in the accompaniment. In measure 21, the accompaniment uses fragments of the motive to construct extended chords leading to a tonic resolution (example 5). The incorporation of melodic development by Rachmaninoff to achieve his melodic and harmonic goals in *Vocalise* demonstrates his utilization of traditional forms and procedures in new ways. Using these same ideas to reach similar goals in the intermediate piece *Entonnet* will help students understand this process on a simpler level.

Sergei Prokofiev: Biographical and Historical Information

Sergei Prokofiev was born in the Ukraine in 1891 and died in Moscow in 1953. In 1904 he entered the St. Petersburg Conservatory. There he studied theory, composition, and piano (Prokofiev 1979, 99–114). In 1908 Prokofiev began composing and premiering works at a series of evening concerts called the Evenings of Contemporary Music that were organized by Conservatory professors, famous musicians, and music publishers to promote new music and new composers (Redepenning 2010). At these events, Prokofiev was able to have his works performed and critiqued by an audience of music critics and professionals. The interaction with critics at these events helped Prokofiev shape his compositional skill by forcing him to write for an educated audience. He had to clearly achieve his melodic and harmonic goals and personal preferences, while pleasing his audience.

The violin piece under consideration for this article was originally composed as a Flute Sonata in D, Op. 94 in 1942, but under the prompting of the Russian violinist David Oistrakh, Prokofiev transcribed it for violin in 1943 (Redepenning 2010). I will demonstrate how this piece illustrates Prokofiev's use of inventive techniques within traditional structures to please both his compositional desires and his audience.

Prokofiev: Stylistic Analysis

Throughout his career Prokofiev wrote a significant amount of music in many different genres. There are some basic elements of his compositional style that can be observed more specifically in the Violin Sonata in D, Op. 94b.

The first of these elements is the lyric nature of his compositions, a lyricism that prevails over chromatic harmony and transformation (Rifkin 2004, 265–267). The Violin Sonata in D Op. 94b makes some far ranging excursions harmonically, but he is always able to maintain a very good sense of motive and melodic relationship to the original material (Rifkin 2004, 268 and 270).

Altering the rhythmic quality or pitch location of the motivic material accomplishes the transformation of motivic material in recognizable ways. Prokofiev regularly moves his motivic elements to new chromatic locations in relation to the original key (example 6, m. 1 and m.5).

Example 6

Moderato $\text{♩} = 80$
Theme I *mf*

Violin

PIANO *mf*

SERGEI PROKOFIEV
(1891-1953)

I
Red: Rhythmic qualities of the melody
Brown: Key relationships in the first theme.

The image displays a musical score for the first theme of the Violin Sonata in D, Op. 94b by Sergei Prokofiev. The score is in 4/4 time, marked Moderato (♩ = 80). It features a Violin part and a Piano accompaniment. The score includes handwritten annotations: Roman numerals (I, II, III, IV, VII) indicating key relationships, and red and brown markings indicating rhythmic and key relationships. The first theme is marked 'Theme I' and 'mf'. The score is divided into two systems. The first system shows the beginning of the piece, with the Violin part starting on a whole note D4 and the Piano part starting with a rhythmic pattern of eighth notes. The second system shows the continuation of the theme, with the Violin part moving to a higher register and the Piano part providing harmonic support. The annotations highlight specific rhythmic and key relationships throughout the piece.

This helps loosen the aural relationship to the original key by creating instability harmonically, but retains the familiar motivic element. Rhythmically, motivic material is often expanded or contracted to provide the same intervallic relationship, more or less quickly. The opening motive is condensed into smaller note values and a new pitch location, an interval of a fifth away, and the articulation and dynamics have changed drastically (compare example 6, mm. 1–4 with example 7, mm. 42–43). Prokofiev often combines these two techniques in his compositions.

Example 7 Rhythmic modification of original motivic material.
Tonal center has moved by step compared to original key.

One of the most unique things about Prokofiev’s compositions is the emphasis he placed on motivic integration and consistent use of traditional formal structures in inventive harmonic ways. In the exposition section of the sonata, the basic harmonic progression is what would be traditionally expected in a sonata allegro form, I–V (Compare the key in example 6 to the resolution in example 8).

Example 8

Prokofiev avoids clear progress through the traditional harmonic structure by moving the thematic and motivic material by step, thus chromatically altering these materials and moving through or intimating distantly related keys before returning to the traditional harmonic cadence point (Nestyev 1960, 242). This movement of the melodic material by step can be observed in the opening statements of the first theme of the sonata (example 9, m. 1 and m. 5).

Example 9

Moderato $\text{♩} = 80$
Theme I *mf*

PIANO *mf*

SERGEI PROKOFIEV
 (1891-1953)

Red: Rhythmic qualities of the melody
 Brown: Key relationships in the first theme.

An interesting harmonic consequence of Prokofiev's composing in the Sonata in D Op. 94b is the third relationship that develops as he avoids traditional harmonic progressions and functions. In the opening statement of the first theme, the progression is from I to \flat VI; in the step progression of that theme, the next statement is from VII to \flat V (example 9, compare mm. 1–4 and mm. 5–8). This is very unusual and breaks with harmonic progressions that are to be expected in this form. When this theme is introduced in the development section, the third dichotomy is altered to a conflict of the interval of a fifth in relation to the original statement of the motivic material (example 7, mm. 42–44).

Prokofiev's music also has a percussive quality to it that makes his lyric lines very distinct. This timbral effect is achieved by his utilization of specific dynamic and articulation techniques in combination with each other. In the development section of the Sonata in D Op. 94b, the melodic material is transformed from its original smooth, lyric nature into a very percussive melodic line by the use of staccato and heightened dynamic contrasts, along with a diminution of the rhythmic pattern (example 7, mm. 42–44).

Prokofiev: Methods of Stylistic Incorporation

For the purposes of this study, I have isolated a few aspects of Prokofiev's style that are found in the first movement of the Sonata in D, Op. 94b and incorporated them into an intermediate level piece called the Sonatina No. 1 in A. The stylistic elements that I am imitating are: a lyric melody in a traditional form, the movement of the motivic material chromatically in order to obscure key relationships, rhythmic alteration of the motivic material to provide variation and development, and use of dynamics and articulations to produce a percussive quality.

The first element, lyric melody in traditional form, is achieved by writing a melodic line that does not involve large intervallic leaps on a regular basis. The melody moves more by step intervals than leaps. Maintaining a melodic construction that moves mostly by step allows the melody to be played in a smooth or continuous fashion. The accompaniment involves chromatic use of motivic elements to bring cohesion to the piece. The intermediate piece is shorter than the sonata by Prokofiev, and is the first movement of a sonatina with the same structural elements that are traditionally expected in the opening movement of a sonatina.

As the melody proceeds through the traditional harmonic outlines of the piece, the movement of the motivic material and melodic line is chromatic to help obscure the key relationships and the process of harmonic development. This is done through stepwise movement of the melodic lines and motives (Example 10, mm. 1 and 5). The alteration of pitches by step without proceeding with a full modulation moves the harmonic

progression aurally in different ways than would traditionally be expected. The melody implies modulations, but does not establish a key until the harmonic cadence points. Aurally, the continuity is maintained by the similarity in the melodic and motivic material.

Example 10 **Sonatina No.1 in A** Layne Vanderbeek

Rhythm in melodic material
Chromatic harmonic movement

The image shows a musical score for 'Sonatina No. 1 in A' by Layne Vanderbeek. It is divided into two systems. The first system is for Violin and Piano, marked 'Moderato' and 'mf'. The second system is for Violin and Piano, marked 'p'. The score includes various musical notations such as triplets, slurs, and dynamic markings. Red and blue annotations are present, with red highlighting 'Rhythm in melodic material' and blue highlighting 'Chromatic harmonic movement'.

In a related aspect of the style, the rhythmic alteration of motivic and melodic elements is important to the intermediate piece. Beginning in measure 26, alteration of rhythmic duration by diminution or augmentation is another way the aural perception of the harmony and melody are changed (Example 11, mm. 26–28). Rhythmic alteration challenges the listener to hear the motives and melody in new ways. The rhythmic changes are combined with the chromatic alteration of the melodic and motivic material to provide a significant amount of contrast and development in the piece.

Example 11

Sonatina No.1 in A

Red: alteration of motivic material

The musical score for Example 11, Sonatina No. 1 in A, consists of two systems of staves. The first system includes a Violin (Vln.) staff and a Piano (Pno.) grand staff. The second system also includes a Violin (Vln.) staff and a Piano (Pno.) grand staff. The score is in A major and 2/4 time. Measures 25-26 show a first ending with a repeat sign. Measures 27-32 show a second ending with a repeat sign. The Violin part includes staccato markings and dynamic markings of *f* and *mf*. The Piano part includes staccato markings and dynamic markings of *f* and *mf*. Trills and triplets are indicated with '3' and a wavy line. A red vertical line is placed at the start of measure 27, and a red horizontal line is placed above the Violin staff in measure 27, indicating an alteration of motivic material.

The dynamics and articulations in the intermediate piece are used to add variety to the expression of the melodic material. Throughout the piece, articulation and dynamics are used to imitate the timbre quality and effect found in Prokofiev's Sonata in D Op. 94b for violin. Within the intermediate piece, from measure 26–32, there are extremes in dynamic contrast paired with articulations of staccato (Example 11, mm. 26–32). This pairing is intended to create the percussive timbre mentioned in the analysis of Prokofiev's writing. The utilization of a traditional sonata form and motivic integration combined with harmonic functions similar to those found in Prokofiev's sonata will expose intermediate students to these techniques in an easy manner. The intermediate piece will combine articulation and harmonic techniques to prepare students for the more advanced version they will encounter later in their studies.

Béla Bartók: Biographical and Historical Information

Béla Bartók was born in Hungary in 1881 and died in New York in 1945. As his teaching career began in the early 1900s, the social climate in Hungary was rapidly changing and Hungarian nationalism was growing in popularity. This affected Bartók, as a significant amount of the impetus toward Bartók's folk music interest was related to this nationalism (Bartók 1976, 25). He and several other composers and professors issued a statement publicly calling for collection of Hungarian folk songs to protect the culture of the ethnic Hungarian people from outside influences and preserve the traditional melodies for future generations (Gillies 2009). In 1905 Bartók began to work extensively with Zoltan Kodaly, an ethnomusicologist, composer, and music educator at the Budapest Academy (Gillies 2010).

Along with his extensive time spent researching and promoting ethnomusicology, Bartók would develop ideas based in his research of Hungarian folk music in original composition to a very complex level. The transformation and variation of melodic material and the integration of these transformations into large scale compositions for piano, orchestra, chamber ensemble, or solo instrument would be the high points of Bartók's composing skill (Gillies 2010).

Bartók: Stylistic Analysis

Bartók undertook a complex analysis of folk melodies when researching. He collected and classified them according to rhythmic tendencies and scalar characteristics. What surfaced in these studies and analysis were common rhythmic features, common melodic scalar resources, and common performance techniques (Bartók 1976, 60–61). Short-long rhythms (eighth–dotted quarter or eighth–quarter) or two beats divided into eighths and a final quarter characterize common Hungarian rhythmic structures. This common rhythmic motive was based in the Magyar heritage of Hungarian folk tunes.

In order to illustrate these ideas, I will be drawing upon an analysis of a collection of pieces composed by Bartók called *Hungarian Folksongs*. In this collection, the

Magyar rhythmic tendencies are demonstrated in the composition and can easily be heard once identified, in both the violin and piano parts: for example, the fourth variation in which the piano and violin trade the melody back and fourth (example 12), or variation eight which does the same, with more regular occurrences of alternation between instruments (example 13).

Example 12

Alternating melody in violin and piano

This musical score for Example 12 consists of two staves. The top staff is for the violin and the bottom staff is for the piano. The music is in 4/4 time. The violin part features a melodic line with some rests, while the piano part provides a harmonic accompaniment with chords and moving lines. A red bracket above the first few measures of the violin staff is labeled 'Alternating melody in violin and piano'. The dynamic marking 'f' is present in the violin part.

Example 13

This musical score for Example 13 consists of two staves. The top staff is for the violin and the bottom staff is for the piano. The music is in 4/4 time. The violin part has a melodic line with some rests, and the piano part provides a harmonic accompaniment. The dynamic marking 'ff' is present in both parts.

Scalar tendencies in traditional Hungarian folksong melodic construction tend to be pentatonic (Bartók 1976, 61). This is not a limitation of the melody to strictly those notes however. Instead the main portions of the melody are found to consist of notes from this pentatonic scale, with ornaments and passing tones fleshing out the composition.

Example 14

I

Béla Bartók
Transkription^{*)} für Violine und Klavier
von Tivadar Országh und dem Komponisten

Andante, ♩ = 100

Pentatonic scale resource

Violino

(Original Nr. 34)

Pianoforte

p

sempre simile

10

This musical score for Example 14 is a transcription of Béla Bartók's 'Andante' for violin and piano. It is in 4/4 time and marked 'Andante, ♩ = 100'. The top staff is for the violin and the bottom staff is for the piano. The violin part features a melodic line with some rests, and the piano part provides a harmonic accompaniment with chords and moving lines. A red bracket above the first few measures of the violin staff is labeled 'Pentatonic scale resource'. The dynamic marking 'p' is present in both parts. The instruction 'sempre simile' is written in the piano part. The page number '10' is at the bottom.

This form of pentatonicism allows the melody to avoid stagnation and remain varied and entertaining. This traditional tendency is evident in *Hungarian Folksongs*.

In this collection, it will also be found that the progression of the melody from variation to variation is easily recognizable. The transformation of the melodic material is significant, but the ear always identifies it due to the limited scalar resources of the pentatonic construction. The different ways that variation is achieved when dealing with a pentatonic melody are changes in tempi, range (tessitura), transposition, and rhythm (compare examples 13 and 14). The variations in this collection demonstrate each of these techniques and include rubato in the rhythm and tempo as well. This is a directed non-direction, an indication to the performer not to strictly follow the tempo or rhythmic notation.

Another consideration in this style is the use of the following performance techniques: natural and artificial harmonics, double stops, and different forms of pizzicato. Both natural and artificial (fingered) harmonics are used in this collection. Usually the natural harmonics are involved anywhere throughout a variation and the artificial harmonics are used at the end of a variation. When artificial harmonics are used, the indication of rubato or ad lib playing is given. The double stops used are, in descending order of frequency, the interval of a sixth, fifth, fourth, and octave, followed by the interval of a third and seventh. The interval of a second does occur, but is limited to the accompaniment part without making an appearance in the melodic material.

Pizzicato is utilized on single notes, double stops, and chords. The pizzicato is right hand only in this collection and does not incorporate the famous “Bartók snap” (this technique involves grasping the string with two fingers, pulling it upward away from the fingerboard, and releasing it, creating a snapping pizzicato). The incorporation of pizzicato occurs when the melodic material is traded from the violin to the piano and the violin provides accompaniment to the piano melody.

Bartók: Methods of Stylistic Incorporation

Composing an intermediate piece in the style of Bartók provides the opportunity to introduce a student to a range of new techniques and compositional features. The composition in this style incorporates six different features drawn from the analysis of the *Hungarian Folksongs* and other Bartók compositions: pentatonicism, pizzicato (including the Bartók snap), alternating melody and accompaniment for the violin part, bi-tonality, harmonics (natural and artificial), and development based on similar scalar structure from variation to variation.

The intermediate level piece consists of two variations, a fast and a slow movement. Both movements utilize the same scalar source, a pentatonic scale built on G that contains the notes G, B flat, C, D, and F (example 15).

Example 15 **Danse Menage**

Allegro Moderato Pentatonic scale resource Layne Vanderbeek

The image shows a musical score for 'Danse Menage' by Layne Vanderbeek. It consists of two staves: Violin and Piano. The Violin staff is in treble clef and the Piano staff is in bass clef. The time signature is 3/4. The tempo is marked 'Allegro Moderato'. The score begins with a key signature of one flat (B-flat). A red bracket labeled 'Pentatonic scale resource' is placed above the first two measures of the Violin part. The Violin part starts with a melody in the right hand and pizzicato in the left hand. The Piano part features a similar melody in the right hand and a bass line in the left hand. The score includes dynamic markings like 'mf' and 'p'.

The scale resource is used in both movements in various transformations (compare examples 15 and 16, bracketed areas). Based upon the intervallic structure, the scale is modulated in either one or both hands of the piano accompaniment so that the piece proceeds bi-tonally as the transformation of the scale material is developed. This is a good introduction to this twentieth-century technique, and provides an opportunity to

expose students to this technique and an understanding of the workings of both pentatonic and bi-tonal composition (example 16).

Example 16 Danse Menage

Adagio

Pizzicato violin accompaniment Bitonality
Original pentatonic scale resource modulated and changed

The musical score for Example 16 consists of two staves: Violin (Vln.) and Piano (Pno.). The violin part begins at measure 13 with a pizzicato accompaniment marked 'pizz.' and 'p'. The piano part begins at measure 13 with melodic material marked 'mf' and sustained double stops. The score is in 3/4 time and features bitonality and a modulated pentatonic scale.

In the slow movement of the intermediate composition, I am including pizzicato accompaniment figures in the violin part (example 16, mm. 13–16). The piano takes over the melodic material at the beginning of the movement and is sustained with pizzicato double stops from the violin. Pizzicato is something that an intermediate student will have encountered before in the repertoire, but here it is combined with the violin part as accompaniment. This will require counting, attention to the melodic material in the piano part, and good pizzicato technique. In the fifth measure of this pizzicato section, I have included the use of the pizzicato that is called the “Bartók snap” (example 17). This is a

Example 17

The musical score for Example 17 shows a violin part with a 'Bartók Snap technique' and a piano part with sustained double stops. The score is in 3/4 time and features bitonality and a modulated pentatonic scale.

technique where the string is grasped between two fingers and pulled up and released so that it strikes the fingerboard, producing a plucked tone as well as a snap from the string contacting the fingerboard of the instrument.

The intermediate level composition also includes an alternation between melody and accompaniment in the violin part, as previously mentioned. This is an approach to violin playing that will be a change for the intermediate violinist. Advanced repertoire, as well as orchestral music, will regularly require the violinist to perform accompaniment figures at various points in performances. Pieces written and performed by beginning level violin students usually maintain melodic material in the violin part as other performance and bowing techniques are introduced.

The use of harmonics, both natural and artificial, is a technique that will be either new or recently learned by an intermediate student. In the *Hungarian Folksongs* Bartók included both. In the intermediate composition I am including only the artificial harmonics.

Example 18

Artificial harmonics

The image shows a musical score for a violin piece. It consists of two systems of staves. The top system has a single staff with a treble clef and a key signature of one flat (B-flat). The music features a sequence of eighth notes, followed by a measure with a dotted quarter note and an eighth rest, and then a measure with a dotted quarter note and an eighth rest. A red bracket above the staff spans the first two measures, with the text "Artificial harmonics" written in red above it. Below the staff, there is a line of music with the instruction "sub P" written below it. The bottom system has three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music in the bottom system is more complex, with various note values and rests. The instruction "sub P" is written below the top staff of the bottom system.

The goal here is to provide a piece that emphasizes this technique and requires simple demands in its execution. The notation of these artificial harmonics is such that an intermediate student would not find the shifting difficult and can focus primarily on the execution of the technique.

Georges Delerue: Biographical and Historical Information

Georges Delerue was born in Roubaix, France in 1925 and died in 1992 in Los Angeles. He studied piano as a child before further piano and composition studies at the Paris Conservatory. While at the Conservatory, Delerue studied composition with Darius Milhaud. Delerue was an outstanding student and composer, winning the *première prix* in composition from the Paris Conservatory when he graduated in 1948 (Brill 2010). He also won the *Prix de Rome* in 1949 for composition (Brill 2010). After graduation, Delerue began working in the radio and drama industries, writing music for theatre, comedy, and dance troupes (Larson 1987, 11–12).

In the 1950's his career as a film composer began, with silent films and short films being his primary area of composition. He soon moved into more widely known films, working with directors such as François Truffaut, Philippe de Broca, Rene Clair, Jean-Luc Godard, Ken Russell, and Oliver Stone. His composition career in film coincided with the movement in French film making called the New Wave (Larson 1987, 11–12). This movement subscribed to the idea that traditional forms and methods of film making were dictatorial and should be left behind. The changes in the filming process, how cuts and scene changes were made, had an effect on the way the music for the film had to be composed.

Delerue: Stylistic Analysis

Georges Delerue was a composer who worked quickly and with a well developed sensitivity to his subject (Brill 2010). His music for film is very lyric and sweet. He regularly used a solo instrument such as piano, clarinet, or oboe for his melody lines and supported these melodies with woodwind ensembles. His music is usually very mellow in timbre due to this affinity for wind instrumentation in melody and accompaniment.

In *Antienne I* Delerue demonstrates his ability as a composer to utilize twentieth-century techniques. This piece was written in 1981 and came in the midst of Delerue's career in film composing. The melody and accompaniment in this piece diverge from the

usual writing style that is found in his film music. The melody is spread across the range of the instrument, incorporating wide leaps between sections of stepwise motion (example 19). The accompaniment utilizes cluster chords separated over a wide range and chromatic dissonances to color the melody.

Example 19

Wide melodic range

Dissonant intervals separated by range and space to obscure dissonance

The image displays a musical score for Example 19, consisting of two systems of staves. The first system features a single melodic line on a treble clef staff, starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The melody is characterized by wide leaps and chromatic alterations. The piano accompaniment is shown in two staves (treble and bass clefs), featuring cluster chords and chromatic dissonances. The second system continues the melodic line with a mezzo-forte (*f*) dynamic, showing further chromatic movement and wide leaps. The piano accompaniment in the second system includes complex cluster chords and chromatic dissonances, with a mezzo-forte (*mf*) dynamic. The score is annotated with red and blue text highlighting specific features: 'Wide melodic range' and 'Dissonant intervals separated by range and space to obscure dissonance'.

Delerue also incorporates specific intervals throughout the piece that become important features: the tritone interval, the fourth interval, and the minor second interval. All of these intervals are dissonant, but when spatially separated this dissonance lessens and can be shaped to a more lyric sound. The melodic line in example 19 demonstrates well how, when separated over space, augmented seconds and chromatically altered notes of the same pitch lose some of their dissonant effect due to separation across the range of the instrument.

Example 20

Tritone, minor second, and fourth
used at melodically important moments

In *Antienne I* the melodic and motivic elements are moved to various pitch locations to generate a sense of tonal centers in the music rather than key movement or key relationships. Delerue develops the intervallic relationships in the melodic material quite noticeably in important melodic or cadence points (example 20, bracketed areas).

In contrast to the melodic construction, *Antienne I* is very smooth dynamically. The disjointedness of the melodic line is countered by this smooth transition in the dynamic changes (example 19). The piece begins and ends with a very soft dynamic, and builds to a high point dynamically in the middle.

Rhythmically, Delerue combines different subdivisions of the beat with a range of bowings that create complex rhythmic articulations of the disjointed melodic line (example 19). Delerue uses rests and triplets to offset downbeats and slurs notes in unusual groupings to hide traditional metric rhythmic accentuations.

Delerue: Methods of Stylistic Incorporation

There are three important elements of Georges Delerue's twentieth-century instrumental writing style in *Antienne I* that I am incorporating into the intermediate level composition. These elements are as follows: the melodic line covering the range of the instrument over a smooth dynamic development, chromatic motivic development that lends itself to tonal centers rather than keys, and chords in the accompaniment part that do not follow a strict harmonic progression but rather emphasize tonal qualities.

Regnant

Example 21 Layne Vanderbeek

Violin

Piano

p Melody moving quickly across the range of the instrument

Non-traditional chord movement, cluster chord construction

Vln.

Pno.

mf

p

The melodic line in the intermediate piece moves across the range of the instrument to create a broken feeling in the melodic and motivic elements (example 21). The spatially scattered nature of the melody is something that intermediate level students do not regularly encounter. This challenges an intermediate student to maintain the

melodic line in spite of the range changes and bowings that change metric emphasis. The control of the dynamic changes, along with the effort necessary for good performance of the melody, will be a good pedagogical tool.

The motives and melodic fragments in the piece move chromatically as the piece progresses. This is done in such a fashion that the melody begins to emphasize the motivic elements and their placement in different tonal centers. The overall considerations of sound and how the motive is stated in performance are the pedagogical goals of this piece. Performing a melody that does not flow easily is new and challenging for an intermediate level student.

The accompaniment for this intermediate piece consists of chords that do not progress traditionally. Instead the accompaniment incorporates elements of the melodic material as well as aspects of cluster chords (example 21). The chords address tonal centers and the relation of the melodic motives to these centers. This is accomplished by creating dissonant chords in an open position. The accompaniment is similar to the melodic line in that the dynamics are smooth while the melodic elements are disjointed across a wide range.

Example 22 Non-traditional accompaniment with smooth dynamics

Vln. *p*

Pno. *p*

Teaching a student a piece in this style requires teaching an understanding of important melodic elements and good playing technique to achieve a smooth sound

across the voicing of the melodic range. The intermediate repertoire does not usually contain pieces that are tone centric or involve cluster chords. The student must concentrate on the interpretation of the melodic units rather than traditional phrases or harmonic arrivals.

Conclusion

In violin pedagogy, teaching twentieth-century composition and performance techniques is often delayed until the advanced stages of a student's ability. Because many of these techniques can be easily identified and learned, there seems to be no reason for this delay. The repertoire that contains these techniques is usually of advanced difficulty. The lack of intermediate repertoire containing these techniques is the only thing standing in the way of the introduction of these twentieth-century materials to intermediate students.

Teaching these techniques requires an understanding of the methods and the ability to analyze extant repertoire. The techniques in themselves are not too complex for an intermediate musician to learn. Because of the lack of intermediate level pieces containing these techniques, there is difficulty in providing application for the student. The previous analysis and application of these techniques in original compositions is a direct approach to this problem of application. Isolating and applying several specific techniques at a more appropriate level for intermediate instruction is the goal of the compositions in this paper.

Each composition incorporated aspects of the compositional style that is its influence. The techniques that were isolated were applied at an intermediate level and framed in a way that could be easily explained and taught. These compositions will provide intermediate students, and their teachers, with the opportunity to learn and apply these twentieth-century techniques.

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