

A structured content analysis of five contemporary etude books for the violin.

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A structured content analysis of five contemporary etude books for the violin

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Abstract

The use of etudes has long been a time-honored device for developing and expanding the technical skills of the violinist. Certain etudes, notably those by Kreutzer, Rode, and Dont, have become standard in classic etude books prove to be insufficient for the preparation of contemporary literature. Individual accounts by violin scholars indicate that there is a major void in contemporary etude literature when the totality of what violin scholars and pedagogues have

considered, it appears by numbers alone that no void exists. If more contemporary material can be written, the study literature seems significant in number to meet the technical needs of music. One by one, many of these same scholars and pedagogue of contemporary literature contributed to filling the perceived void, suggesting little known contemporary etude books, or writing contemporary etudes. The present study has uncovered the extent of the lack of available, contemporary etudes for the violin. This study is the present state of violin literature research. Specifically, it identifies that there appears to be a significant number of contemporary etude books that equip a violinist to successfully perform contemporary music. This study includes discussions of such existing etude books. This monograph addresses these two issues. After the body of available, contemporary etudes was identified, a tool was created to assist in discussing the technical content of selected violin etude books. This tool, called the Content Analysis of Contemporary Violin Etude Books, capsulated those skills and techniques that are common and unique for the successful performance of contemporary music. The tool accurately reflects the technical content of a wide variety of contemporary etude books, regardless of a composer's style or placement in time. The contemporary etude books chosen for this study represent a cross-section from the mid 1920's to the mid 1990's. The extent of coverage, including highlighting noteworthy strengths and weaknesses, is discussed. The composers chosen have international reputations. Titles include Meadowmount etudes, by Samuel Adler, Freeman Studies, for Violinists, by Paul Hindemith, Rhythmic Studies, by Boris Shostakovich, Preludes, by Eugène Ysaÿe.

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Committee Chair

Kevork Mardirossian

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