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 in developing, shaping, and expanding the technical skills of the violinist. Certain classic etude books, notably those by Kreutzer, Rode, and Dont, have become standard. Yet, these classic etude books prove to be insufficient for the preparation of atonal, contemporary literature. Individual accounts by violin scholars and pedagogues indicate that there is a major void in contemporary etude literature. When the totality of what violin scholars and pedagogues have written over time is considered, there is an almost complete neglect of contemporary etude literature.
considered, it appears by numbers alone that no void exists today. While certainly more contemporary material can be written, the study literature seems significant in number to meet the technical needs found in contemporary music. One by one, many of these same scholars and pedagogues contributed to filling the perceived lack of available contemporary etude books, or writers of contemporary etudes. The present study has uncovered that the void is not the lack of available, contemporary etude books for the violin. The present state of violin literature research. Specifically, that there appears to be a significant number of contemporary etude books that equip a violinist to successfully perform contemporary music. Discussions of such existing etude books. This monograph addresses these two issues. After the body of available, contemporary etude books was identified, a tool was created to assist in discussing the technical aspects of the selected violin etude books. This tool, called the Content Analysis Form for Contemporary Violin Etude Books, encapsulates those skills and unique for the successful performance of contemporary etude books. It accurately reflects the technical content of a wide variety of books, regardless of a composer's style or placement in history. The contemporary etude books chosen for this study represent a broad time period, from the mid 1920's to the mid 1990's. The extent of coverage highlighting noteworthy strengths and weaknesses, is discussed for each etude. The composers chosen have international reputations. The five books are Meadowmount etudes, by Samuel Adler, Freeman Studies, by John Cage, Studies for Violinists, by Paul Hindemith, Rhythmic Studies, by Bohuslav Martinu, and Ten Preludes, by Eugène Ysaÿe.

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**Committee Chair**
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