Journal of Education and Future, year: 2014, issue: 5, 129-

Analysis of Kreutzer Etudes in Viola Training in respect to Motional Targets and Motional Target Behaviors

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ABSTRACT

The aim of the study is to analyze an etude used in viola training based on the items of Contemporary Training Program, to make a contribution to the training and improving studies for educational programs for viola in the relevant institutions. Three etudes selected from Kreutzer's method have been examined in respect to "Target" and "Target Behavior" which are included in the items of "Contemporary Training Program". "Motional Targets" and "Motional Target Behaviors" of the etudes were determined. In these three etudes, a total of 6 "Motional Targets" and 25 "Motional Target Behaviors" have been detected. "Détaché", "Legato" and "Martélé" techniques for right hand bowing technique and "Trill", "Shifting" and "Agility" techniques for left hand fingers were addressed to the main behaviors.

In the etudes examined with the items of Contemporary Training Program; targets are consistent with mostly the 4th phase i.e. Construction and 5th phase i.e. Transforming to the Skill from the steps of Motional Field categorized as 1. Perception, 2. Preparation, 3. Implementation, 4. Construction, 5. Transforming to the Skills, 6. Adaptation/Creation. It is suggested that more effective viola training program can be established and improved by using Contemporary Training Program methods. In this study, some etudes selected from Rodolphe Kreutzer's method used for viola training have been examined in respect to "Target" and "Target Behavior" which were selected from the "Contemporary Training Program". The purpose of the study was to reveal that the etudes were aimed primarily to which motional targets were tended to be and what motional target behaviors were included in these targets.

Keywords: Kreutzer, viola training, Contemporary Training Program.

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Kreutzer Etütlerin Devinişsel Hedefler ve Devinişsel Hedef Davranışlar Yönünden Analizi

ÖZ

Bu çalışmada, Çağdaş Öğretim Programı ögelerini baz alarak viyola öğretiminde kullanılan bir etüdü analiz etmek, ilgili öğretim kurumlarında gerçekleştirilen viyola öğretimine ve öğretim programlarını geliştirme çalışmalarına katkıda bulunmak amaçlanmıştır. Analiz etmek üzere Kreutzer metodundan üç etüd seçilmiştir. Bunlar: Kreutzer'in yedi bölüm örneği no:3, Kreutzer'in dört bölüm örneği no:14, Kreutzer'in yedi bölüm örneği no:16. Çağdaş Öğretim Programı'nda Hedef ve Hedef Davranışlar önemli bir yer tutmaktadır. Kreutzer metodundan seçilmiş olan üç etüt, "Çağdaş Öğretim Programı" ögelerinden "Hedef" ve "Hedef Davranışlar" açısından incelenmiştir. Etütlerin "Devinişsel Hedefleri" ve "Devinişsel Hedef Davranışları" belirlenmiştir. İncelenen üç etütte toplam altı "Devinişsel Hedef" ve yirmi beş "Devinişsel Hedef Davranış" belirlenmiştir. Sağ el yay teknik kullanımına ilişkin olarak "Détaché", "Legato" ve "Martélé" teknikleri, sol el parmak teknik kullanımına ilişkin olarak ise "Trill", "Pozisyon Değiştirme" ve "Ajilite" teknikleri temel davranış olarak ele alınmıştır.

Çağdaş Öğretim Programı ögeleri ile incelenen etütlerde hedeflerin; Devinişsel Alanın basamakları arasında yer alan ve 1. Algılama, 2. Hazırlanma, 3. Uygulama, 4. Kurgulama, 5. Beceriye Dönüştürme ve 6. Uyarlama/Yaratma olarak kategorize edilen basamakların daha çok 4. aşamadaki Kurgulama ve 5. aşamadaki Beceriye Dönüştürme basamakları ile tutarlılık gösterdiği saptanmıştır. Öğretim Kurumlarında gerçekleştirilen viyola öğretiminde, Çağdaş Öğretim Programı yöntemleri kullanılarak daha etkili viyola öğretim programlarının oluşturulması ve geliştirilmesi önerilmektedir.

Anahtar Sözcükler: Kreutzer, viyola öğretimi, Çağdaş Öğretim Programı.

INTRODUCTION

In this study, some etudes selected from Rodolphe Kreutzer's method used for viola training have been examined in respect to "Target" and "Target Behavior" which were selected from the "Contemporary Training Program". The purpose of the study was to reveal that the etudes were aimed primarily to which motional targets were tended to be and what motional target behaviors were included in these targets.

ANALYSIS

The main techniques for right and left hands included in the etudes of Kreutzer are as follows:

A. The Main Technical Behaviors regarding the Usage of Right Hand:

1. Détaché
2. Legato
3. Martélé

1. Détaché (Table 1):

"Détaché", accepted in international musical language and a French term, carries the meaning of "separated". Détaché is one of the most important bow techniques. In contrast to Legato, by using the bow up and down, it is the way of playing by separating the notes.

Détaché is applied with the smooth movements of the right forearm. There are only the shortest interruptions as much as distinguishing the difference between each note.

It is important that Détaché is played under well trained and control, correctly and in a qualified way. It provides a principle basis for the transition and practice to the other techniques. Détaché has three kinds of bow usage; small, medium and grande.

Table 1. The basic behaviors with respect to Détaché technique

Target	**Usage of bow with Détaché technique containing four strings**
Target Behaviors	**1.** Playing each note in equal volume without accent and diminuendo. **2**. Usage of bow in equal speed and extent at each note. **3.** Keeping the wrist flexibly and forearm effective. **4.** Keeping the contact of bow with the string when crossing the string and shifting. **5.** Holding the arm and bow in the same pattern while crossing the string.

2. Legato (Table 2):

An Italian term "Legato" means connected or connected together. It indicates that the notes should be connected without any interruption. It changes according to

the instrument's technical features how Legato is performed. Legato is playing more than one note by a single bow movement with a string instrument.

According to the famous pedagogue and violinist Carl Flesh, the basis of Legato playing is not playing only two or more notes with the same bow stroke, it also includes notes on different strings or in different positions requiring adjustment of the bow. One etude cannot be played completely with the same bow. Therefore bow change is necessary. At this point, what is important is to play two notes not connected each other without interruptions.

The most important feature in Legato playing is that notes should be played smoothly and without interruption that is, the player's transitions should be from one note to the other without interruption, as a base must for Legato.

Table 2. The basic behaviors with respect to Legato

Target	**Usage of bow with Legato containing four strings**
Target Behaviors	**1.** Connecting two or more notes without interrupting the bow and with no accent **2.** Adjusting the bow velocity according to the number of notes and tempo played **3.** Maintaining the speed of bow when crossing the string and shifting **4.** Equalization of volume that changes at the frog and tip of the bow **5.** Adjusting the pressure of bow to the string according to the thickness of the string (A, D, G, C) while crossing the string **6.** Playing an etude comprising left hand techniques such as trill, shifting and double stops

3. Martélé (Table 3):

"Martélé" in French and "Martellato" in Italian means hammer. Piano is an instrument technically formed with hammers to strike steel strings in which each hammer strokes for each note that gives sounds. Martélé is in fact just the playing act making this sound. The effect is usually produced by holding the bow against the string with pressure, then stroked forcefully to produce an intense note. Martélé is often used to produce a sequence of distinct notes with intense effect, with very slight pause in between notes due to the need for the pressure before the strokes.

Table 3. The basic behaviors with respect to Martélé

Target	**Using the bow with Martélé technique considering the following descriptions**
Target Behaviors	**1.** At the beginning of the sound, a very short pressure with bow on the string without pressing the sound and striking the bow quickly without disconnecting the string **2.** Stopping the bow between each bow strike without disturbing the rhythmic structure **3.** Using the bow in equal dynamics in each note while down and up

B) The Main Technical Behaviors regarding the Usage of Left Hand:

1. Trill
2. Shifting
3. Agility

1. Trill:

The movement of Trill can be defined as a sound moving quickly back and forth repeatedly between two notes which are close to each other.

Trills are the different types of ornaments. Trill has a main and ornamenting note(s). Initial note of Trill may start from lower note, main note, upper note and upper or lower notes. Trill varieties depend on the composers and performers of the period and they change depending on the wishes of composers and their periods. Kreutzer proposed to start from upper notes in his etudes.

The most important act of Trill is to perform quickly pulling back the finger, not pushing. Training for Trill should be performed for each finger. The training should not focuse on a single finger, otherwise it could be hurt.

Whatever the speed of Trill is, it must be performed in an equal and balanced way.

2. Shifting:

One of the major behaviors on shifting is to put the finger on the correct position on the touché after perception by measuring the distance between two notes as a sound interval in mind.

It is not correct to hover a note which is not put on the right place on the instrument. In this way, it is not possible to measure the distance between two notes and to detect the correct note.

3. Agility:

Agility in fact involves the skill of both hands. Speed of the left hand fingers in one bow stroke is very important. Moving of the right hand simultaneously with the left hand is also very important when performing Détaché.

The fingers of left hand should not be at a higher position from the string. Keeping fingers at a higher position from the string results loss of time and power, disrupting the relation and balance of the fingers and has a negative effect on intonation.

Examination of Kreutzer's Etudes No: 3, 14, and 16 in terms of "Target" and "Target Behavior" which are the First Two Items of the "Contemporary Training Program"

Etude No: *3 (Détaché + Shifting)*
Tempo: Allegro moderato
Scale: Whole tone
Unit value: Quarter
Division of unit value: Continuous quartered

Tone: F Major
Touché: Going up and down, starting from A string to the 8th position
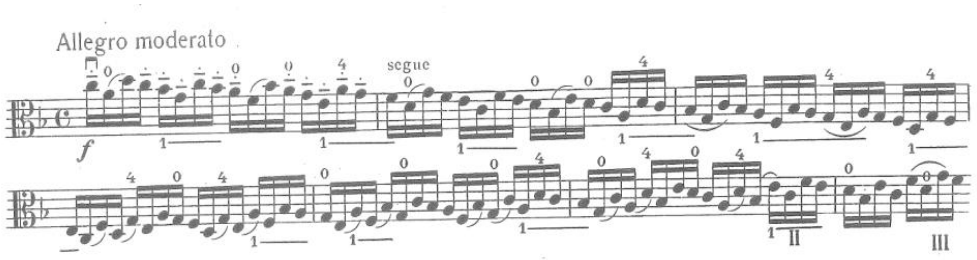


Figure 1. Seven bars example from Kreutzer no: 3

Table 4. The basic behaviors with respect to etude no: 3

Target	**Using the bow with the basic behavior of Détaché technique**
Target Behaviors	**1.** Playing the etude with its tempo using bow in a third scale for each sixteenth note **2.** Using bow in a third scale, at the frog, mid and tip of the bow

Etude No: *14 (Legato + Agility)*
Tempo: Moderato
Scale: Whole tone
Unit value: Quarter
Division of unit value: Continuous quartered
Tone: D Major
Touché: Sudden jumps between 1st and 7th positions, going up and down and crossing between four strings
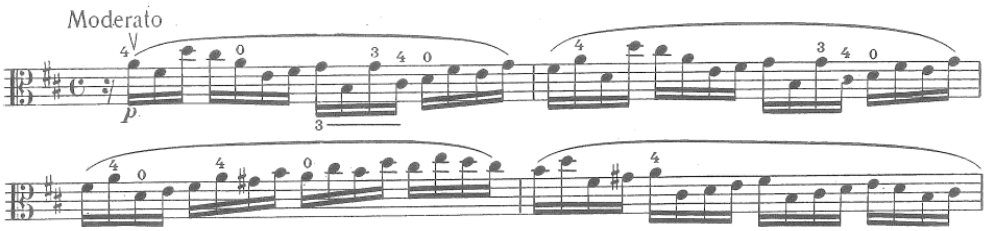


Figure 2. Four bars example from Kreutzer no: 14

Table 5. The basic behaviors with respect to etude no: 14

Target	Usage of bow with Legato containing four strings
Target Behaviors	**1.** Adjusting the bow velocity for equal division to all notes **2.** Using the right wrist very flexibly **3.** Putting the fingers on the string with equal weight **4.** Playing all notes with the same tone color and volume **5.** Playing the etude, keeping Legato with a smooth tempo and sonority

Etude No: *16 (Martélé + Trill)*
Tempo: Moderato
Scale: Twelve-eight
Unit value: Eight
Division of unit value: No division for 1st, 2nd and 3rd beats, combined for 4th and 5th beats and continuous division in two for 6th beats
Tone: G Major
Touché: Going up and down with close string, shifting between 1st and 3rd positions

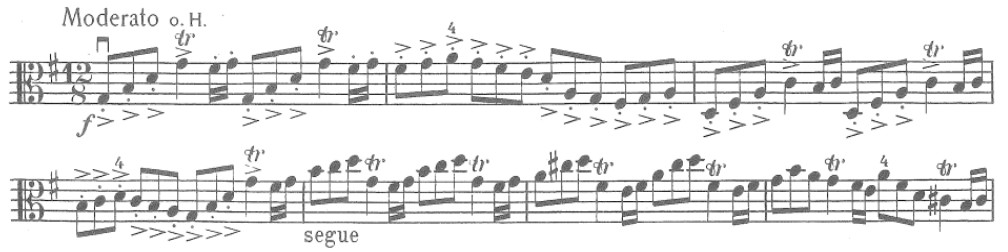


Figure 3. Seven bars example from Kreutzer no: 16

Table 6. The basic behaviors with respect to etude no: 16

Target	Using the bow with Martélé technique
Target Behaviors	**1.** Using the bow at the upper half of bow in accordance with the speed of etude and unit section in proper size **2.** Increasing the weight of right arm by decreasing bow speed twice on the note with Trill **3.** Playing the two sixteenth notes next to the Trill by using only wrist **4.** Making wrist movements clear on the sixteenth notes to differentiate from eighth notes with Martélé technique playing

CONCLUSION

The etudes examined in this study have been discussed in terms of "Target" and "Target Behavior" limited with the section of "Motional Field" in "Contemporary Training Program". These targets are consistent with mostly the 4th phase i.e. "Construction" and 5th phase i.e. "Transforming to the Skill" from the steps of Motional Field: 1. Perception, 2. Preparation, 3. Implementation, 4. Construction, 5. Transforming to the Skill, 6. Adaptation/Creation. This conclusion is generally in accordance with the expectations on education regarding Kreutzer's etudes.

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