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UNVEILING MELODIES IN SHADOWS: AN ANALYSIS OF SWEDISH FEMALE COMPOSER AMANDA MAIER'S SONATA FOR VIOLIN AND PIANO IN B MINOR

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UNVEILING MELODIES IN SHADOWS: AN ANALYSIS OF SWEDISH FEMALE COMPOSER AMANDA MAIER'S SONATA FOR VIOLIN AND PIANO IN B MINOR

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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ABSTRACT

Amanda Maier (1853−1894), a pioneering Swedish violinist and composer of the late nineteenth century, holds a unique place in music history as the first-ever female music director in Sweden. Despite her significant achievements, her compositions have remained relatively unknown. Therefore, the document aims to illuminate Amanda Maier's violin works, focusing on investigating her violin sonata in terms of violin performance and pedagogy. Specifically, the study offers insights into the performance techniques employed and provides other pertinent pedagogical suggestions for each movement.

The document features an introductory chapter and a review of the historical context of Maier's life and the violin sonata. Subsequent chapters shift the focus to performance practice and pedagogical suggestions with theoretical analysis. One distinctive feature of the study is the inclusion of practice exercises composed originally by the author, tailored specifically to the techniques found in the sonata. These exercises aid practitioners in incorporating Maier's violin sonata into their program.

The study assists violinists in diversifying their performance and teaching literature. It seeks to inspire renewed appreciation for Amanda Maier's artistic legacy because it is important to recognize the remarkable contributions of women in the classical music industry, and Amanda Maier, an underrepresented composer, exemplifies this. The document not only contributes to music research but also enhances pedagogical practices, fostering a more inclusive and equitable environment for female composers in the classical music world.

CHAPTER 1. INTRODUCTION

> The violin was tuned and now it happened. It was so fun and I would have loved to have much more to play still. When it was over I had to curtsy and curtsy forever, I disappeared but again I had to curtsy... Flintsch, Schradieck and others congratulated me...Cheers Amanda, hip hip hurray! The evening was merry![1]

These words were penned by Amanda Maier (born Carolina Amanda Erika Maier-Röntgen, 1853-1894; Maier was her surname before marriage) in her diary after what was perhaps the most famous performance of her career.[2] On February 8, 1876, she performed her own concerto with the Gewandhaus Orchestra as part of the annual concert of the Universitäts-Sängervereins der Pauliner (University Singers Association of the Pauliner).[3] The applause lingered, the cheers resonated, and the favorable reviews soon followed, published not only in Leipzig but also reaching her homeland in Sweden.[4] Such a singular moment captures more than just a successful concert; it demonstrates the spirit, artistry, and brilliance of Amanda Maier. Although she was an active violinist with a brief yet exceptional career, after her death, her name remained largely unknown until the late 20th century. Not only her violin concerto but also her other compositions—particularly her violin sonata—have lingered in the shadows, awaiting exploration and a newfound appreciation.

[1] Amanda Maier, diary, 8 February 1876, Amanda Maiers arkiv, Musikoch teaterbiblioteket, Stockholm, quoted in Jennifer Frances Martyn, "Amanda Maier: Her Life and Career as a Nineteenth-Century Woman Violinist" (DMA diss., University of Toronto, 2018), 17.

[2] Martyn, "Amanda Maier," 16.

[3] Ibid., 17.

[4] Ibid.

Need for the Study

The study of Amanda Maier and her violin sonata is a response to a gap within English-written literature, where no detailed analysis of this work has been conducted from both performance and pedagogical perspectives. As a composition from an underrepresented female violinist and composer, Maier's relatively unknown sonata presents a unique opportunity to expand the repertoire for violinists. Therefore, the study represents both an academic necessity and a pedagogical imperative. Through providing practical suggestions for performance and teaching, the study contributes to the English-written literature on Amanda Maier and her music, filling the existing gap of limited available sources in English.

Purpose of the Study

The purpose of the study is to conduct an in-depth exploration of Amanda Maier's violin sonata, serving multiple interconnected goals. First, the study seeks to fill an academic void by offering a comprehensive analysis of the sonata from both performance and pedagogical viewpoints. Second, offering original practice exercises reinforce students' existing learning and practice, and set the stage for later, more advanced violin studies. Finally, focusing on the work of an underrepresented female violinist and composer contributes to promoting a more inclusive and diverse understanding of classical music history.

Scope and Limitations of the Study

The study focuses primarily on a detailed examination of Maier's violin sonata. It does not include a broader examination of Maier's other compositions or a comprehensive overview of the late Romantic violin repertoire. Due to the limited availability of English-written studies regarding Amanda Maier and the specific sonata, the investigation primarily draws from the score and available recordings for original analysis. Meanwhile, secondary sources such as

dissertations and theses are used to provide contextual information about Amanda Maier herself. Therefore, it is important to understand the findings within the specified boundaries of focus and available resources.

Organization of the Study

The study is organized into five primary chapters, beginning with an introduction that lays out the need, purpose, and scope for the research, alongside a literature review. Chapter II delves into the historical context, providing a biographical sketch of Amanda Maier and the background of the Violin Sonata in B Minor. Chapter III serves as a theoretically based performance guide, analyzing each movement of the sonata, while Chapter IV translates these insights into a pedagogically based practice guide for teaching and learning. The final chapter concludes the study and synthesizes the findings. Two appendixes offers practical fingering and bowing recommendations and a collection of originally designed exercises.

Review of Related Literature

Sarah Abbott's DMA dissertation, "Violin Sonatas by Women" (2022), serves as a resource on fifteen European female composers of the Romantic era, including Amanda Maier. Abbott provides a general overview of Maier's life, contributions, and compositions, along with resources for accessing the scores and recordings of Maier's violin sonata.[5] Notably, Abbott also presents pedagogical recommendations specific to each sonata, including Maier's violin sonata. She identifies particular techniques found within the sonata, such as double stops, spiccato,

[5] Sarah Abbott, "Violin Sonatas by Women" (DMA diss., Arizona State University, 2022).

pizzicato, legato string crossings, and chord positions, providing corresponding études intended to overcome the technical challenges of the piece.[6]

However, while these pedagogical notes provide a starting point for teachers and students, they remain relatively general and lack a detailed, movement-by-movement analysis of the sonata. Abbott's work, focusing on multiple women composers, does not delve into the interpretive aspects or the context within Maier's compositional style that might influence the performance or teaching of the piece. Therefore, the study's broader scope and relatively general pedagogical recommendations underline the need for a more specialized, detailed exploration of Maier's violin sonata. Overall, Abbott's dissertation serves as a valuable introduction to Amanda Maier and her violin sonata, contributing to the accessibility and promotion of female composers from the Romantic era.

The webpage regarding Amanda Maier, which belongs to the Dutch Music Institute and was created in collaboration with the Vereniging van Familieleden van Julius Röntgen (the Association of Family Members of Julius Röntgen) primarily focuses on Julius Röntgen, Amanda Maier's husband, a significant figure in classical music.[7] The content about Amanda Maier is presented within the context of Julius Röntgen's marriages, providing information about her early musical education, concert tours across Northern Europe, collaborations with noteworthy musicians, and her relationship with Julius Röntgen.[8] The page offers a broad overview of her life, marriage, illness, and the cultural context of her era, but does not delve into

[6] Ibid., 51.

[7] "Amanda Maier," Julius Röntgen, Dutch Music Institute and Vereniging van Familieleden van Julius Röntgen, accessed June 1, 2023, http://www.juliusrontgen.nl/en/family/first-marriage/amanda-maier/.

[8] Ibid.

her *Violin Sonata in B Minor*. Her compositions, both published and unpublished, and a detailed discography are also provided on the site. The inclusion of Amanda Maier's profile on this webpage underscores her importance in Julius Röntgen's life, though the primary focus of the site remains on Julius Röntgen and his musical contributions. Amanda's role as a composer and performer is celebrated but without specific emphasis on her compositions.

The Swedish Musical Heritage website offers a searchable database for Swedish-born composers, including Amanda Maier.[9] With a more detailed account compared to the previous one, the webpage sheds light on Maier's personal and professional life. It unfolds her story chronologically, providing information into her early studies, collaborations with other artists, and the cultural environment of her time. It also details Maier's professional milestones and contributions to the musical world, such as being the first woman to gain music-director qualifications in Sweden.[10] The connections and friendships with renowned composers such as Anton Rubinstein, Joseph Joachim, Clara Schumann, Edvard and Nina Grieg and Johannes Brahms add a rich layer to her story.[11] A notable section of the webpage is the attention given to Maier's "best-known works" —*Sonata for Violin and Pia*no (1878), *Sechs Stücke for Violin and Piano* (1879), and *Piano Quartet* (1891). Although these descriptions offer an aesthetic appreciation of the pieces, they stop short of detailed analyses.[12] Nonetheless, the website provides a valuable contextual and comprehensive understanding of Maier's life and legacy,

[9] Eva Öhrström, "Amanda Maier-Röntgen," translated by Roger Tanner, Swedish Musical Heritage, Royal Swedish Academy of Music, accessed June 1, 2023, https://www.swedishmusicalheritage.com/composers/maier-rontgen-amanda/?action=composers&composer=maier-rontgen-amanda.

[10] Ibid.

[11] Ibid.

[12] Ibid.

distinguishing itself from earlier, less comprehensive accounts. It also serves as an enriching resource for anyone interested in Swedish composers and their music.

Jerry Dubins' review of Maier's ensemble works, based on a recording produced by DB Production (2019), provides a distinct and subjective point of view. The review mentions that Maier' works show a strong influence of Schumann, Mendelssohn, Beethoven, and Schubert. These influences are evident in her *25 Piano Preludes*, which are described as brief yet telling exercises from her student days.[13] Specific works such as *String Quartet in A Major*, *Piano Piece in C♯ Minor*, and *Piano Trio in E♭ Major* are reviewed in detail. The music language employed in the *String Quartet* is likened to Mendelssohn's compositional style, and the *Piano Trio* is complimented for its melodic inspiration and emotional passion.[14] The review also raises provocative questions about Maier's overshadowed legacy, asking whether societal expectations, lack of ambition, or her untimely death might have contributed to the limited output of her compositions, many of which are lost. Dubins asks,

> Has history disregarded Maier because much of what she accomplished was either lost or left unfinished after she took on the roles of wife and mother? Did she lack the drive to compose large orchestral works, as Louise Farrenc and Emilie Mayer did? The fact that Maier completed at least one movement of a violin concerto and several multi-movement chamber pieces suggests that a lack of ambition was not the reason. Was her life simply cut short? Or could it be that her instructors failed to nurture her talent, imposing upon her instead the societal expectations of a woman's role?[15]

[13] Jerry Dubins, "Review of *MAIER-RÖNTGEN: Piano Piece in c♯. Piano Trio in Eb. 25 Preludes: No. 22 in c; No. 4 in G; No. 7 in e; No. 5 in E; No. 16 in a; No. 19 in F♯; No. 20 in d♯; No. 12 in Ab; No. 6 in f; No. 17 in A; No. 18 in f♯. String Quartet in A: Andante; Allegro Non Troppo. St. Nicholas-Schwank; SCHUMANN: Abendlied (Arr. A. Maier)*, recorded by Bengt Forsberg, David Huang; Cecilia Zillacus, Julia Maria Kretz; Johanna Persson; Kati Raitinen," *Fanfare*, May (2019): 334–335.

[14] Ibid.

[15] Ibid.

These questions underscore the social and cultural challenges that women musicians faced during that era. While these questions fall outside the primary scope of this study, they present valuable insights for further investigation in related research. Dubins also states that the limited quantity and range of Maier's compositions may create a "glass ceiling" hindering her from attaining equal recognition with her contemporaries.[16] Nonetheless, Dubins praises her works on the disc, saying, "Evidence of her talent is manifest throughout her music on this disc. I would urge you to hear it for yourself and make your own judgment."[17]

The review's limitations lie in its focus on specific works within this release, excluding the *Violin Sonata in B Minor*. Even without this specific piece, the review still serves as a valuable resource for understanding Maier's musical style, and it is notably thought-provoking in nature. Overall, the review paints a vivid picture of Maier's talent and potential, implying the need for more in-depth research and appreciation of her place in musical history.

Jennifer Martyn's dissertation, titled "Amanda Maier: Her Life and Career as a Nineteenth-Century Woman Violinist" (2018), stands as the first detailed English-written study focusing on Maier's career as a violinist.[18] Martyn's research extensively draws from primary sources, including Amanda Maier's and her husband's diaries, letters, and newspaper accounts. The use of these primary sources not only adds reliability and authenticity to the dissertation but also significantly contributes to the academic discourse on 19th-century women musicians. The biography section chronicles Maier's life, beginning with her parents and lineage, continuing through her education, marriage, family, music career, illness, and death. The study provides a

[16] Ibid.

[17] Ibid.

[18] Martyn, "Amanda Maier."

detailed analysis of Maier's career as a violinist, emphasizing her formal performances, social music-making, repertoire, and reviews in the press. These aspects offer various angles of view for understanding her high level of playing when she was an active performer during her time. In the end, Martyn zooms out to the broader context of women's roles in 19th-century music, with a focus on composers and violinists. The author explores discrimination against women composers and the impact of Maier's gender on her career. The concluding chapter summarizes the study and suggests future investigations into Maier's works and the even broader context of women musicians in the 19th century. The appendices include valuable details about Maier's performances, repertoire, extant and lost compositions, as well as a photograph of an excerpt from Maier's handwritten diary.

CHAPTER 2. HISTORICAL CONTEXT

Biographical Sketch of Amanda Maier

 [19]

[19] This picture is found in Erik Nilsson, liner notes for Amanda Maier, *Amanda Maier: Complete Work*, Gregory Maytan, Ann-Sofi Klingberg, Bernt Lysell, Sara Wijk, Cecilia Zilliacus, Bengt Forsberg, Sabina Bisholt, Kati Raitinen, Julia-Maria Kretz, Johanna Persson, David Huang, recorded June 13-15, 2017 (Sonata for Violin & Piano in B Minor), dB Productions, dBCD193, 2019, streaming audio, accessed September 22, 2023. Presto Music, 40.

Carolina Amanda Erika Maier was born on February 20th, 1853, in Landskrona, a coastal town in the southwest of Sweden. Her mother, Elisabeth Sjöbeck, came from Tirup, a small village in southwestern Sweden. The Sjöbeck family had a history of working as blacksmiths and serving in the military in Skåne, Sweden.[20] On the other hand, her father, Carl Eduard Maier, originally from Riedlingen, Germany, had relocated to Sweden. In Landskrona, he not only established himself as a baker and café owner but also did a diverse range of jobs, working as a language and music teacher, translator, piano and organ salesperson, and local music event organizer, all to support his passion for music and provide for the family.[21] Carl Eduard played a pivotal role in igniting Maier's lifelong passion for music, as he had graduated with a Music Director's diploma from the Royal Academy of Music in Stockholm in 1852, just before Maier's birth.[22]

Growing up as an only child (her brother had tragically passed away in 1851), Maier's formative years on Gamla Kyrkogatan in Landskrona were filled with "music and cookies," as her father taught her violin and piano lessons from an early age.[23] However, Carl Eduard soon recognized Maier's exceptional potential and the need for more experienced mentors. Therefore, at the age of sixteen, she started her professional music journey at the Kungliga Musikaliska Akademien in Stockholm (the Royal Swedish Academy of Music). While Maier's primary instrument during her studies at the Academy was the organ, she also studied the violin with

[20] Ibid., 5.

[21] Ibid., 2.

[22] Ibid.

[23] Ibid.

Eduard d'Aubert, using an eighteenth-century violin crafted by Guiseppe Carlo Fratelli Fiscer.[24] During this period, she composed several pieces for both violin and organ; while most of them are now lost, her 25 Preludes for Piano, composed as an exercise in 1869, have survived as her earliest compositions.[25] The following year, she enrolled in the direktörsklass (director's class), a competitive program designed to prepare students for the Music Director's exams, comprising less than ten percent of the student population.[26] During her studies at the Royal Swedish Academy of Music, she excelled in various disciplines, ranking tops in instrumental proficiency (violin, cello, piano, organ), composition, counterpoint, music history, and aesthetics of music. These outstanding achievements made her the first woman in Sweden ever to obtain a music director diploma—a distinction that remained unique throughout her lifetime and an accomplishment that was nothing short of sensational for its time.[27]

Maier's musical journey extended beyond Sweden's borders when she traveled to Leipzig with her father. There, she continued her musical education under the guidance of conservatory teachers. She studied composition with both Carl Reinecke, the director of the Gewandhaus orchestra, and Ernst Friedrich Richter, a professor of harmony and counterpoint at the conservatory and cantor of the Thomasschule. Engelbert Röntgen, the concertmaster of the Gewandhaus orchestra, taught her violin.[28] During her time in Leipzig, Maier developed a close relationship with the Röntgen family, actively participating in their musical gatherings. These

[24] Martyn, "Amanda Maier," 10.

[25] Ibid, 9.

[26] Ibid, 8.

[27] Nilsson, liner notes, 3.

[28] Martyn, "Amanda Maier," 11.

gatherings served as a platform for musical collaborations, where they performed compositions by each other and other notable musicians such as Ethel Smyth, Heinrich and Elisabeth von Herzogenberg, Henry Schradieck, Clara Schumann, Edvard Grieg, among others.[29] Engaging in these musical gatherings greatly influenced Maier's growth as a performer and composer. A significant milestone in Maier's career occurred when she made her debut in Leipzig by performing Bach's double violin concerto alongside her teacher, Engelbert Röntgen, to an audience of over two hundred people in a matinée organized by Röntgen himself.

Maier's career path wasn't limited to Germany alone; she also returned to Sweden to give public concerts, earning high acclaim in local reviews. Besides traveling back and forth between Sweden and Germany during this period, she composed some of her most notable works, including the *Sonata for Violin and Piano in B Minor* (1873), the *Piano Trio in E flat major* (1873-74), and the *Violin Concerto in D Minor* (1875). Maier herself premiered the concerto on December 10th, 1875, in Halle an der Saale.[30] It was at one of the social gatherings hosted by the Röntgen family on August 12, 1873, that Maier was first introduced to Julius Röntgen, a pianist, viola player, and composer.[31] Their shared passion for music laid the foundation for their deep friendship, which later blossomed into love. In the same year as their engagement in 1876, Maier's career reached new heights because of her performance with the Gewandhaus Orchestra on February 8, where she played her own concerto as a part of the annual concert of the Universitäts-Sängervereins der Pauliner (the University Singing Society of the Pauliner). This

[29] Ibid, 12.

[30] Nilsson, liner notes, 4.

[31] Martyn, "Amanda Maier," 13.

performance received high praise not only in Leipzig but also in her native Sweden.[32] Between 1876 and 1880, she did three significant concert tours with her friends, soprano Louise Pyk and pianist Augusta Kjellander: in 1876, they held a series of concerts in Sweden; in 1878, they performed in 31 concerts across 26 Swedish and Norwegian cities; and in 1879, their tour extended to include Finland and Russia.[33]

After getting married in 1880, settling in Amsterdam, and giving birth to her first son, Julius Jr., in the following year, Maier stepped back from public performances but primarily played with Julius in the music salons held in their own drawing room.[34] The guests of these salons included several well-known musicians of the time, such as Anton Rubinstein, Joseph Joachim, Clara Schumann, Edvard and Nina Grieg, and Johannes Brahms.[35] While Maier rarely participated in her husband Julius Röntgen's public chamber music concerts, she still received high praise as "the best performer on the concert platform" in reviews for a performance with another violinist during a Bach and Handel concert organized by Julius.[36] Nonetheless, marriage marked a significant turning point in her professional career; "her own [public] performance ceased almost entirely, and her music was not played in public."[37]

Although her public showcases had nearly ceased, Maier and her husband continued to compose and perform together, creating works such as the *Swedische Weisen und Tänze*

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[32] Ibid, 17.

[33] "Amanda Maierm" Julius Röntgen, Dutch Music Institute and Vereniging van Familieleden van Julius Röntgen, accessed June 1, 2023, http://www.juliusrontgen.nl/en/family/first-marriage/amanda-maier/.

[34] Öhrström, "Amanda Maier-Röntgen."

[35] Ibid.

[36] Ibid.

[37] Ibid.

("Swedish Tunes and Dances"), a set of six arrangements of Swedish songs and dances, and the *Zwiegespräche* ("Dialogues"), which consists of ten short piano pieces.[38] Guests at their music salons described their collaboration as "some of the most perfect one could imagine," and they characterized Maier's playing as "a shimmer of amiable innocence, childlike naivety, and true poetry that defined her entire being, endearing her to friends wherever she appeared."[39]

Health issues ultimately shaped Maier's destiny. Following the birth of her first son, she experienced three miscarriages, the first in June 1882, the second in September of the same year, and the third in 1884.[40] After giving birth to her second son, Engelbert, in the fall of 1886, Amanda Maier fell ill, and in 1887, she was diagnosed with pleurisy.[41] From then on, she battled recurring lung disease, experiencing periods of both improved and declining health. During her better days, she continued to play, compose music, and teach her sons music lessons. For instance, in the autumn of 1888, she traveled to Nice and reconnected with her friends Heinrich and Elisabeth Herzogenberg, where Maier and Elisabeth performed violin sonatas by Brahms, and in 1889, she played Brahms' violin sonatas with Clara Schumann.[42] Returning to Amsterdam in 1890, Maier continued teaching her sons music lessons. Her creative spirit remained vibrant—She composed the *Piano Quartet in E minor* during a journey to Norway in 1891.[43] In 1892, she and her husband gave a public performance of the *Suite aus Jotunheim*, a suite by Julius

[38] Martyn, "Amanda Maier," 24.

[39] Nilsson, liner notes, 5.

[40] Martyn, "Amanda Maier," 25.

[41] Ibid.

[42] Öhrström, "Amanda Maier-Röntgen."

[43] Ibid.

Röntgen.[44] Even during her last three summers, she traveled to Denmark, Sweden, and Norway with her family, friends, and fellow musicians.[45] There were no signs that her final moments were approaching; after teaching her children music lessons, she felt dizzy and laid down on her bed to rest, but she never woke up.[46] On June 15th, 1894, she passed away peacefully at the age of forty-one.

Historical Background of the *Sonata for Violin and Piano in B Minor*

Beginning the composition in 1873 at the age of twenty-one, Maier dedicated the *Sonata for Violin and Piano in B Minor* to her father. It is her only known published violin sonata and received a composition prize from the Stockholm Academy.[47] Throughout the composition process, Maier played the sonata for her teachers and peers, especially Julius Röntgen, seeking their feedback.[48] Overall, the compositional language of the sonata reflects "the influence of both Robert Schumann and Felix Mendelssohn."[49] In September 1877, she submitted it to the publishing society Musikaliska Konstföreningen in Stockholm (The Swedish Art Music Society). Although the society had decided to accept the sonata on December 5, 1877, one of the reviewers, Franz Hiller, proposed some changes to the slow movement.[50] However, Maier's letter addressed to the other reviewer, Albert Rubenson, conveys her firm artistic decisions as a

[44] Ibid.

[45] Ibid.

[46] Martyn, "Amanda Maier," 29

[47] Öhrström, "Amanda Maier-Röntgen."

[48] Martyn, "Amanda Maier," 15.

[49] Abbott, "Violin Sonatas by Women," 24.

[50] Öhrström, "Amanda Maier-Röntgen."

composer. She expressed: "[I have become so much] a part of it as it stands that I would quite certainly have difficulty in making any changes...So I would prefer if the sonata could be left unaltered."[51] Eventually, the sonata was printed without any alterations and published in 1878.[52]

[51] Ibid.

[52] Ibid.

CHAPTER 3. THEORETICALLY-BASSED INTERPRETIVE SUGGESTIONS

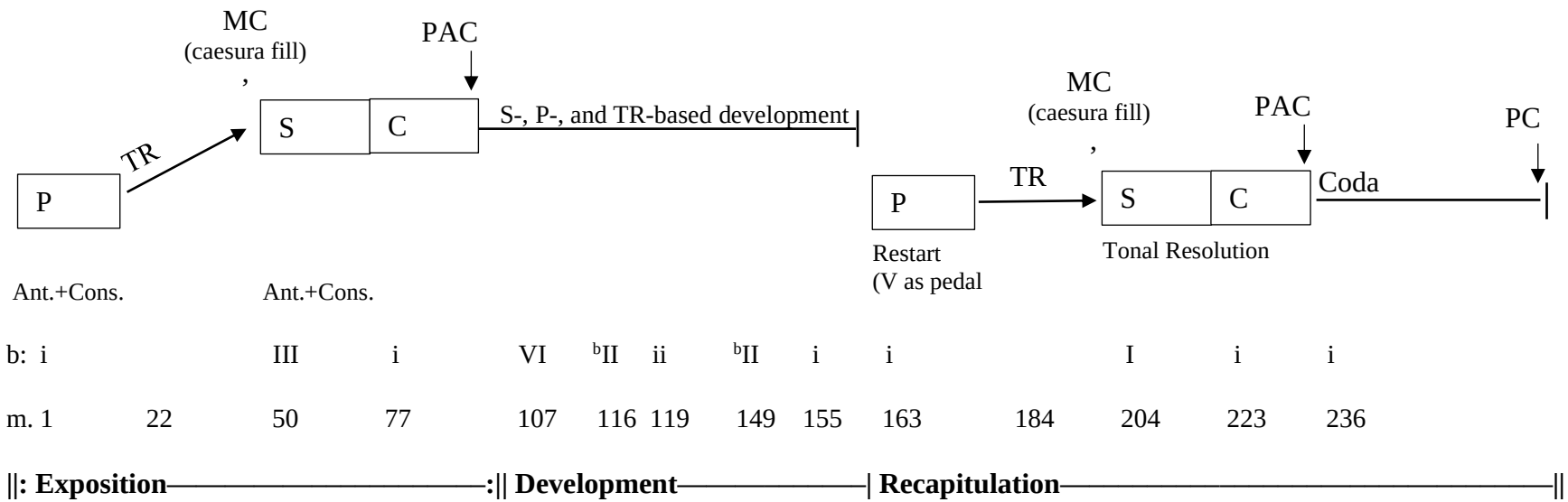
Overview

Amanda Maier's *Sonata for Violin and Piano in B Minor* consists of three well-structured movements. The first movement is written in a sonata-allegro form, characterized by the agitation of its primary theme and the introspectiveness of its secondary theme. The second movement unfolds in a tripartite structure (ternary form), featuring a simple and melodious theme, followed by an energetic canon section, and then returning to the initial part. The final movement employs a rondo form, highlighting a series of themes carrying various characters, allowing the performer to demonstrate technical excellence and musical artistry.

The chapter is designed to provide suggestions and offer inspiration for performers interested in interpreting Amanda Maier's music. However, it is important to recognize that it does not aim to address every individual note or measure within the composition; instead, this chapter focuses on providing a broader perspective to aid performers in finding their own unique interpretations of Maier's work.

Diagram 3.1: Formal Outline of Movement I. *Allegro*

Sonata-Allegro Form[53]



Legend			
P	— primary theme	Ant.	— antecedent
TR	— transition	Cons.	— consequent
S	— secondary theme	PAC	— perfect authentic cadence
C	— closing area	PC	— plagal cadence
MC	— medial caesura		

[53] This diagram is adapted from Hepokoski and Darcy's generic layout of sonata form. James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York: Oxford University Press, 2021).

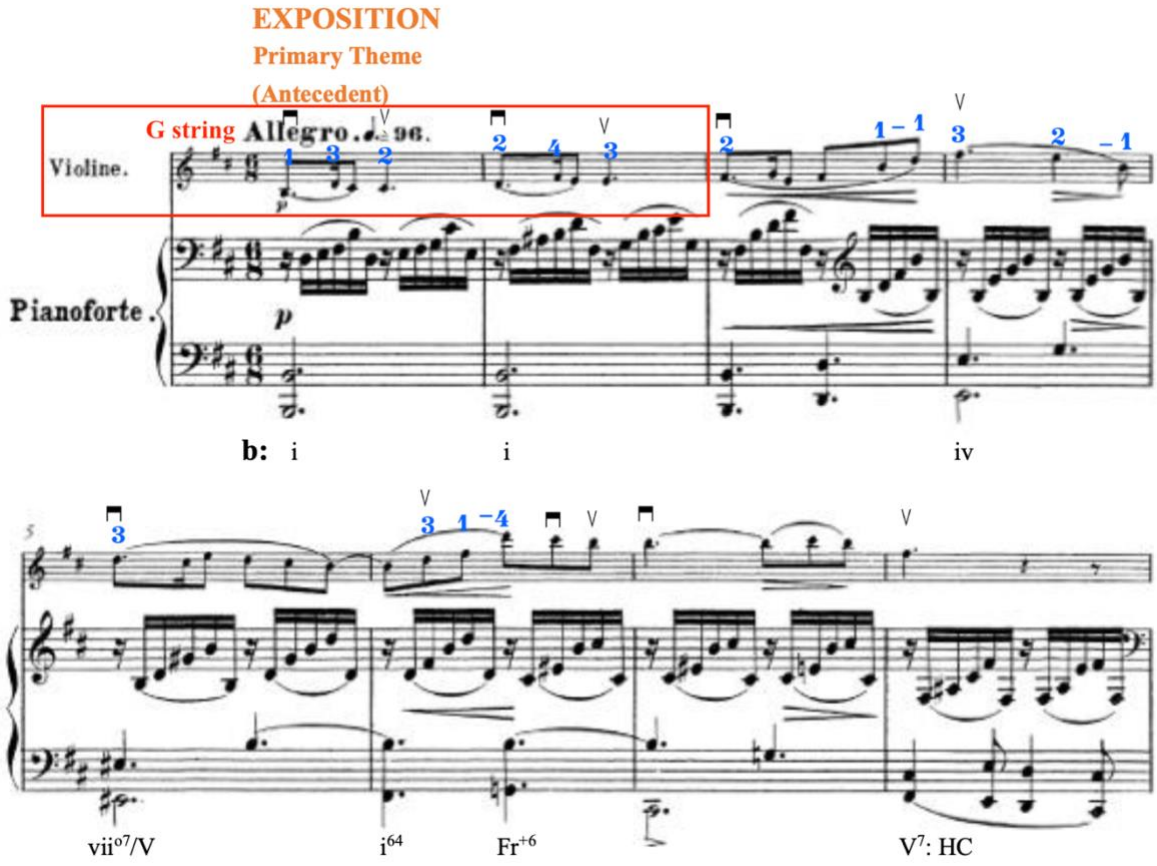
Movement I. *Allegro*

The first movement, marked Allegro, adheres to the sonata-allegro form, encompassing distinct sections: Exposition (mm. 1-106), Development (mm. 107-162), Recapitulation (mm. 163-235), and the Coda (mm. 236-259). Amanda Maier employs chromaticism as a significant element throughout the entire sonata, featuring augmented sixth chords, Neapolitan sixth chords, secondary dominant chords, and secondary diminished chords, as well as mode mixture. In terms of melody, Amanda Maier's placement of cadences leads to various phrase lengths within the movement, ranging from short two and four-measure phrases to longer eight-measure phrases, and occasionally irregular phrases. The overall texture of this movement is notably dense. Moreover, it is important to note that the dotted rhythmic figure serves as the primary motivic material not only in this movement but also in the entire sonata, contributing to its rhythmic unity and coherence.

The primary theme (mm.1-8, example 3.1), which starts in the key of B minor, creates a dark and intensive atmosphere. To preserve this somber tone and sustain the cohesiveness and consistency of the motives introduced at the beginning (mm. 1-2), one may opt for employing the G string to play the second measure instead of the D string.[54] Additionally, it is advisable to practice subdividing the dotted rhythmic pattern  into consecutive sixteenth notes  to establish a more precise rhythm.

[54] Carl Flesch, *Violin Fingering In Theory and Practice*, translated by Boris Schwarz (London: Barrie and Rockliff, 1966), 287.

Example 3.1: *I. Allegro*, Exposition, Primary Theme, mm. 1-8



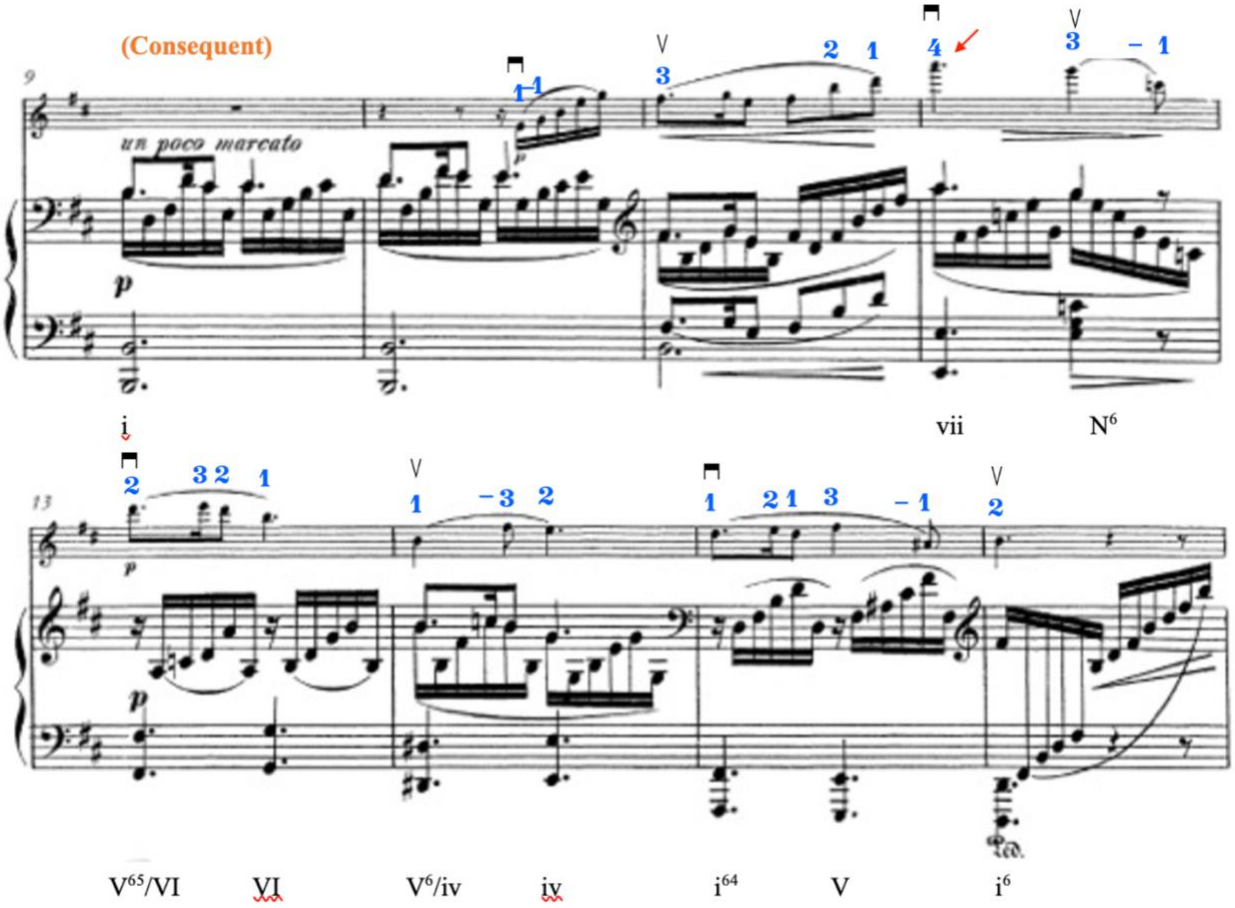
The piano joins, while the violin part both parallels and extends the musical material of the piano (mm. 9-16, example 3.2). It is advisable to initiate vibrato right from the beginning of the A (m. 12) rather than delaying it until after the sound of the A is heard, especially since this note represents the highest point of the phrase. While performers may sometimes delay vibrato due to intonation considerations, it is essential that these concerns do not compromise artistic expression. Given that the piece was composed during the Romantic period, portamento, as an expressive device intrinsic to the Romantic style of violin playing, can be utilized for musical

expression based on the performer's individual preferences and tastes.[55] However, care should be taken in determining where to incorporate portamentos. Leopold Auer emphasized that portamento should be used judiciously; otherwise, it becomes objectionable and inartistic when employed excessively. He likened inappropriate and excessive portamento to the sound of a "cat mewing."[56] Taking the first theme as an example, employing audible slides (as marked on the score with a "-" before a note, indicating a slide) can facilitate smoother connections between specific notes and infuse additional color into the shifting. Without such expressive slides, the sound may become cold and dry, potentially diluting the characteristic expressiveness of the Romantic style.

[55] "'Portamento, when used tastefully, can bring a piece to life,' says violinist Aaron Rosand," *The Strad* online. January 9, 2017, https://www.thestrad.com/portamento-when-used-tastefully-can-bring-a-piece-to-life-says-violinist-aaron-rosand/4383.article.

[56] Leopold Auer, *Violin Playing as I Teach It* (New York: Frederick A. Stokes Company, 1921, reprint, New York: Dover Publications, 1980), 24–25.

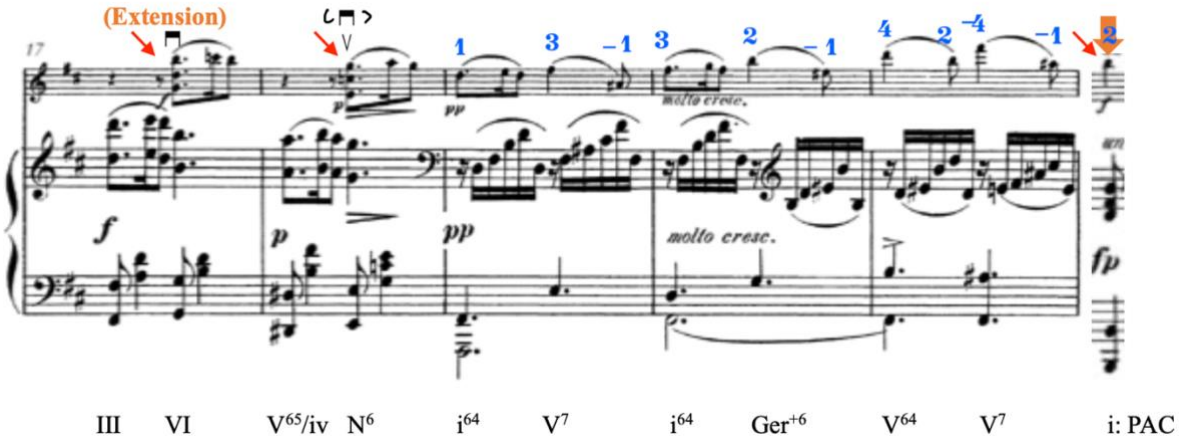
Example 3.2: *I. Allegro*, Exposition, Primary Theme, mm. 9-16



Voicing can be varied based on changes in texture and harmony. For example, playing the bottom two notes ahead of the beat will naturally emphasize the B (m. 17, example 3.3), which is the top voice of the chord and is part of the dotted-rhythm motive. In contrast, to highlight the Neapolitan sixth chord (m. 18), one can not only play the bottom two notes ahead of the beat to bring out the top voice but also emphasize the C♮ slightly longer; This is because the C♮ functions as the ♭II of B minor, and this approach emphasizes both the middle voice and the top voice (C♮ and G). Additionally, to achieve the desired *piano* dynamic for this chord (m. 18), one can choose either an upbow starting with the upper half of the bow or a downbow

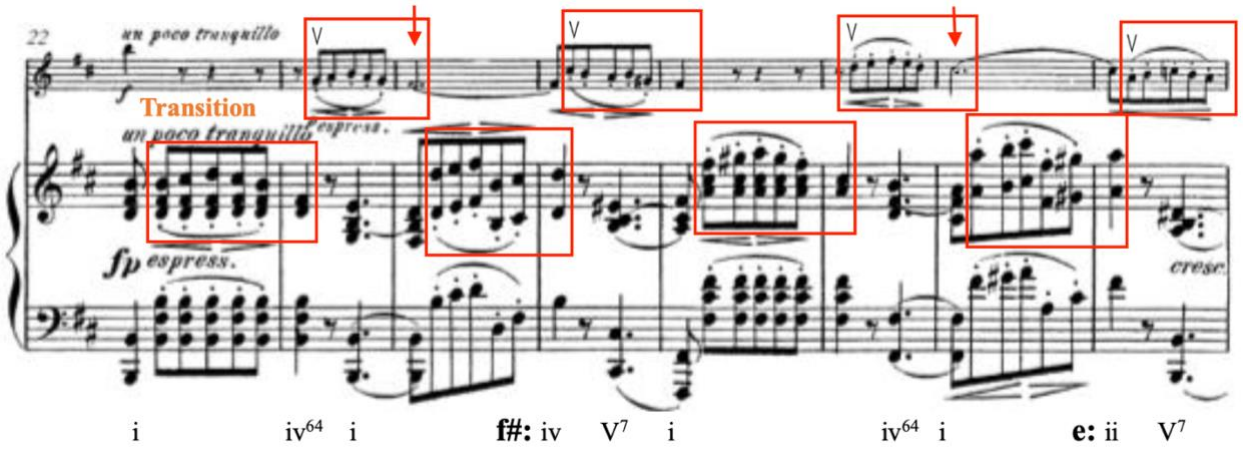
around the middle area. It is crucial to maintain the crescendo and the intensity of the sound until after finishing the downbeat B (m. 22), as it marks the perfect authentic cadence of the primary theme.

Example 3.3: *I. Allegro*, Exposition, Primary Theme, mm. 17-22



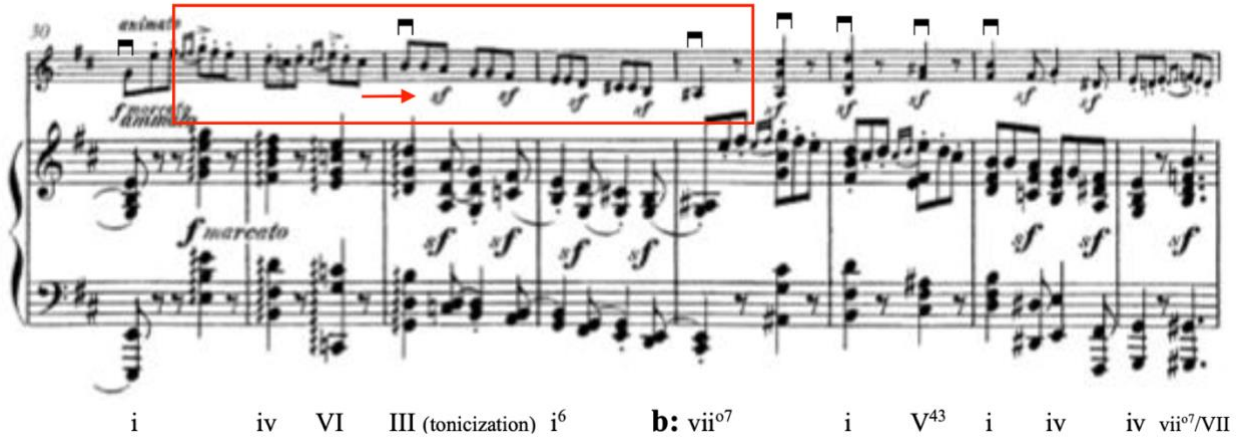
The first part of the transition section (mm. 22-29, example 3.4) establishes a dialogue between the piano's chordal pattern and the violin's melody, creating a four-measure phrasing and a call-and-response dynamic between the two instruments. Initially, the piano poses a question, to which the violin responds and introduces a new inquiry to the piano. During this exchange, the violin sustains long notes (F♯ and C♯) that also belongs to the harmony of the upcoming key (m. 23 & m. 28). As the keys shift rapidly, transitioning from B minor to F♯ minor and then to E minor, the performer can approach these calls and responses differently in terms of articulation, tone color, and other expressive elements. Therefore, a well-designed bow distribution is important to highlight the hairpin dynamics (m. 23, m. 25, & m. 27) and the crescendo (m. 29). For example, avoiding using too much bow on the first two notes in the up bow so that one can have enough bow to play the crescendo (m. 29).

Example 3.4: *I. Allegro*, Transition, mm. 22-29



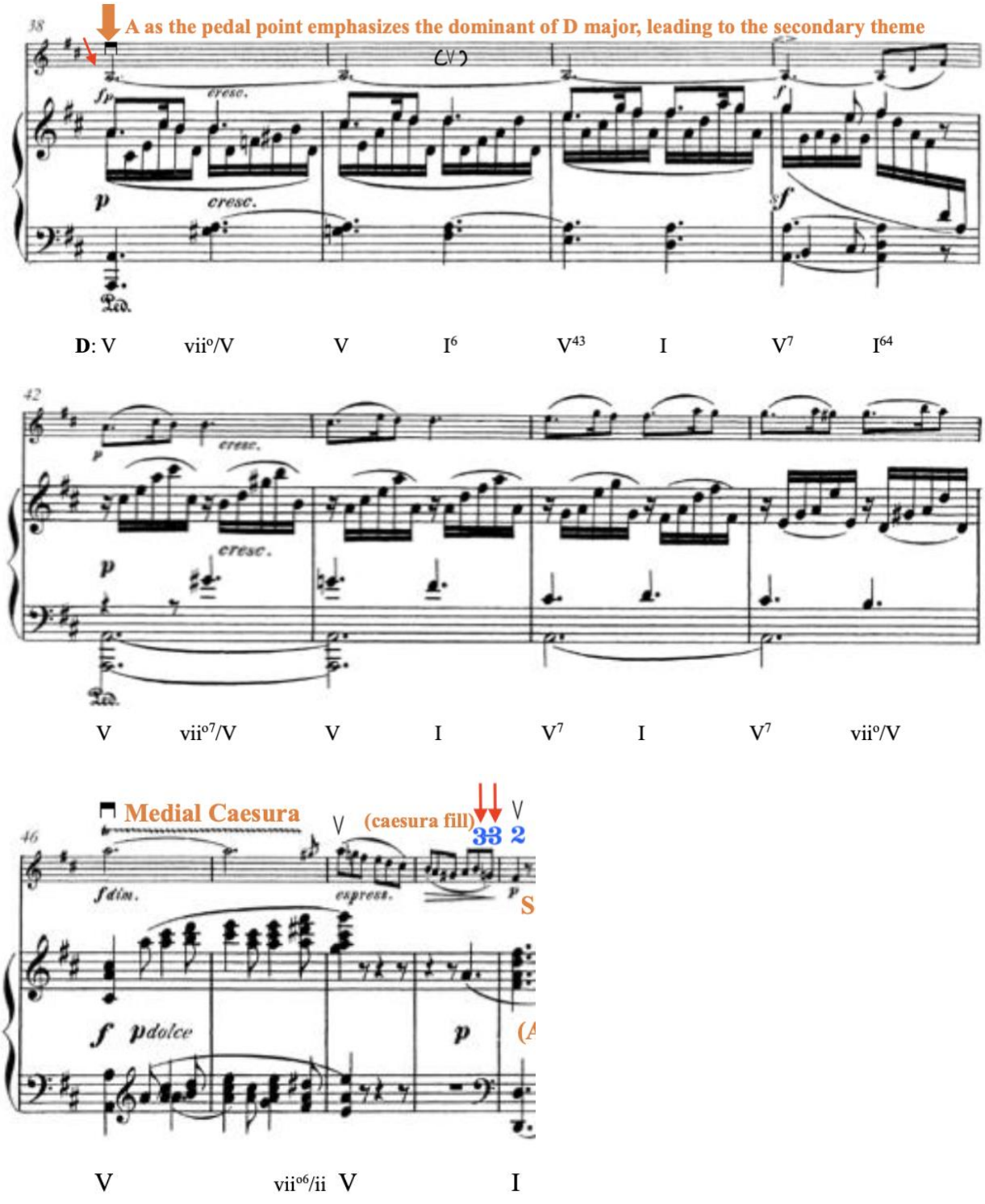
As the character changes to be more lively and vigorous, the consecutive sforzandos (mm. 30-37, example 3.5) can be planned as crescendos to provide them with a more pronounced and directional quality.

Example 3.5: *I. Allegro*, Transition, mm. 30-37



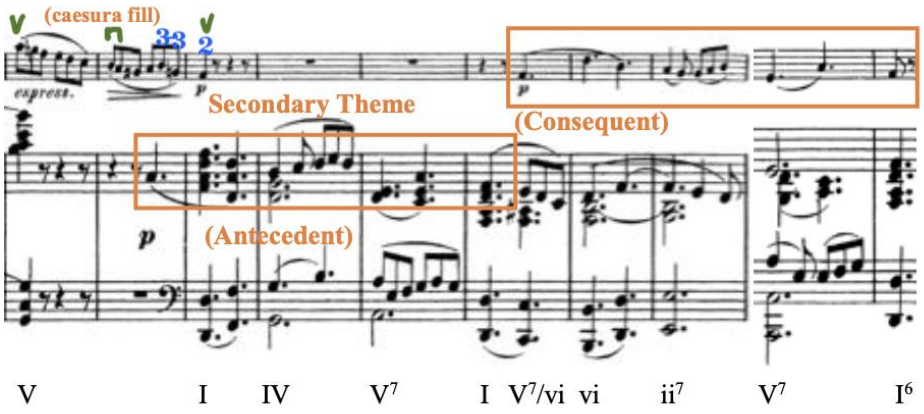
It is suggested to add an up bow during the long legato A (mm. 38-41, example 3.6) to help preserve the sound since the A serves as the pivot note foreshadowing the key of the secondary theme (D major). The reason for adding an up bow is to ensure that there is enough bow for executing the crescendo. To take it a step further from adding an up bow, if one wants to hide the bow change to achieve a smoother, more connected sound, a possible solution is to change it on an upbeat instead of a downbeat. Besides adding an up bow, it is crucial to listen to the piano part in order to align with the dynamic pacing of the piano's right-hand melody and blend the crescendo with the piano's melody seamlessly. Additionally, one may consider adding a slide between the B and the G (m. 49) to smoothly transition the listeners' attention to the secondary theme played by the piano. Paying attention to the piano's anacrusis of the secondary theme is essential, as it slightly overlaps with the violin's caesura fill.

Example 3.6: *I. Allegro*, Transition, mm. 38-50



The instrumentation of the secondary theme (mm. 50-57, example 3.7) provides another example that underscores the importance of understanding the interplay between instruments to achieve a more coherent performance. Contrasting with the primary theme in B minor, which exudes a dark, intense, and unsettling nature, the secondary theme in D major conveys a sense of calmness and optimism. Unlike the primary theme, where the violin takes the lead in introducing the theme, in the secondary theme, it is the piano that presents the antecedent, followed by the violin playing the consequent. To maintain continuity, attentively listen to the piano's right-hand melody and its inflections as the violin prepares to take over the role.

Example 3.7: *I. Allegro*, Exposition, Secondary Theme, mm. 50-57

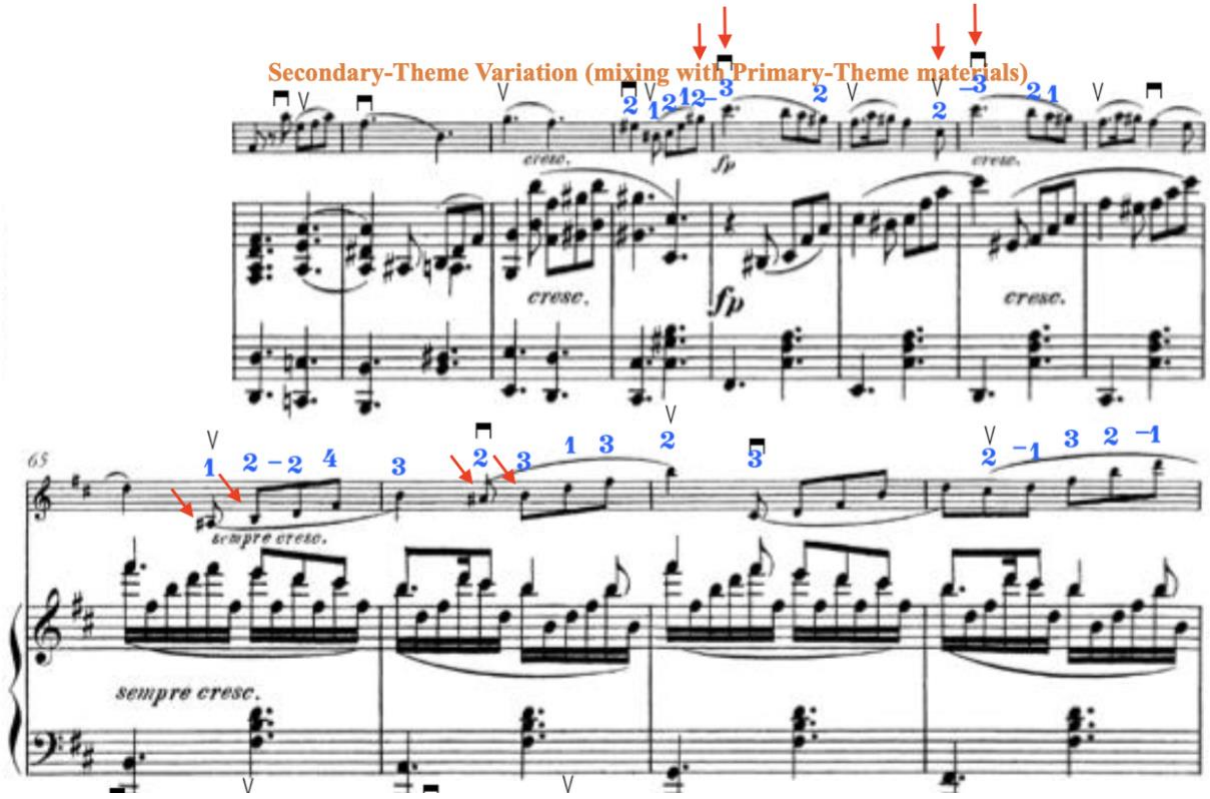


When dealing with repeated passages or musical ideas, one needs to approach them differently because doing so allows for a more nuanced interpretation and highlights the unique characteristics of each instance, thereby adding more depth to the performance. For example, to play the recurring melodic ideas differently (mm. 60-64, example 3.8), two types of shifting can be employed: classical shifting (starting the shift with the second finger) and romantic shifting

(starting and ending the shift with the third finger);[57] the former can be applied between the G♯ and the C♯, and the latter can be added between C♯5 and C♯6 (mm. 62-63). This approach not only helps treat the repeated passages differently but also highlights the intervallic relationships––The G♯ to the C♯ forms a perfect-fourth interval, while C♯5 to C♯6 spans an octave. The order of shifting, whether starting with a classical or romantic shift, can be chosen according to personal preference; What is more important here is the consideration of using various shifting or other interpretive tools to play the repeated musical materials. If the repeated musical materials happen in different registers, rather than focusing on the intonation of each individual note, it is beneficial to consider the intervals between the notes. Utilizing these intervallic relationships can help maintain accurate and consistent intonation for the same group of notes in the higher register. For example, taking the A♯ and the B (m. 65) as an example, instead of treating them individually, one can consider them as a minor second interval; and then think of the same intervallic relationship to help pinpoint the correct intonation for the A♯ and the B (m. 66) in the higher register.

[57] Simon Fischer, *Basics: 300 Exercises and Practice Routines for the Violin* (London: Peters, 2012), 157–158.

Example 3.8: *I. Allegro*, mm. 57-68



Throughout the development, the dotted-rhythm figure from the primary theme pervades the section, alternating between the violin and the piano. Therefore, the coordination between the two instruments should be tightly-knit and well-balanced. The development section begins in G major (mm. 107-162) with a variation of the secondary-theme material. Notably, this section features rapid key changes, involving modulations that range from closely-related keys to more distantly-related keys of B minor. In addition to the two main themes, transition material is also employed in the development (mm. 119-134). As previously discussed, the key changes necessitate thoughtful consideration in terms of character changes, articulation, shifting, vibrato, and other technical elements to interpret them effectively.

If considering the D major second theme as a glimmer of hope emerging from the dark and tragic B minor primary theme, the coda section (mm. 236-259) of the movement conveys a sense of ongoing struggle. While the darkness or the metaphorical cage remains perceptible, the character projected by the violin part reflects a continued battle against this darkness. The atmosphere within this section suggests that the once-oppressive darkness is gradually waning, as the violin melody endeavors to break free and usher in a sense of hope and light. The highest note of the entire movement, the B^6 (m. 256, example 3.9), can be played with either the third finger or the fourth finger. Using the third finger is better for vibrato but results in a larger stretch for the second and third fingers. Conversely, using the fourth finger involves less stretching but can make the vibrato more challenging. The choice of fingering should be based on the performer's hand size and personal preference.

Example 3.9: *I. Allegro*, Coda, mm. 246-259

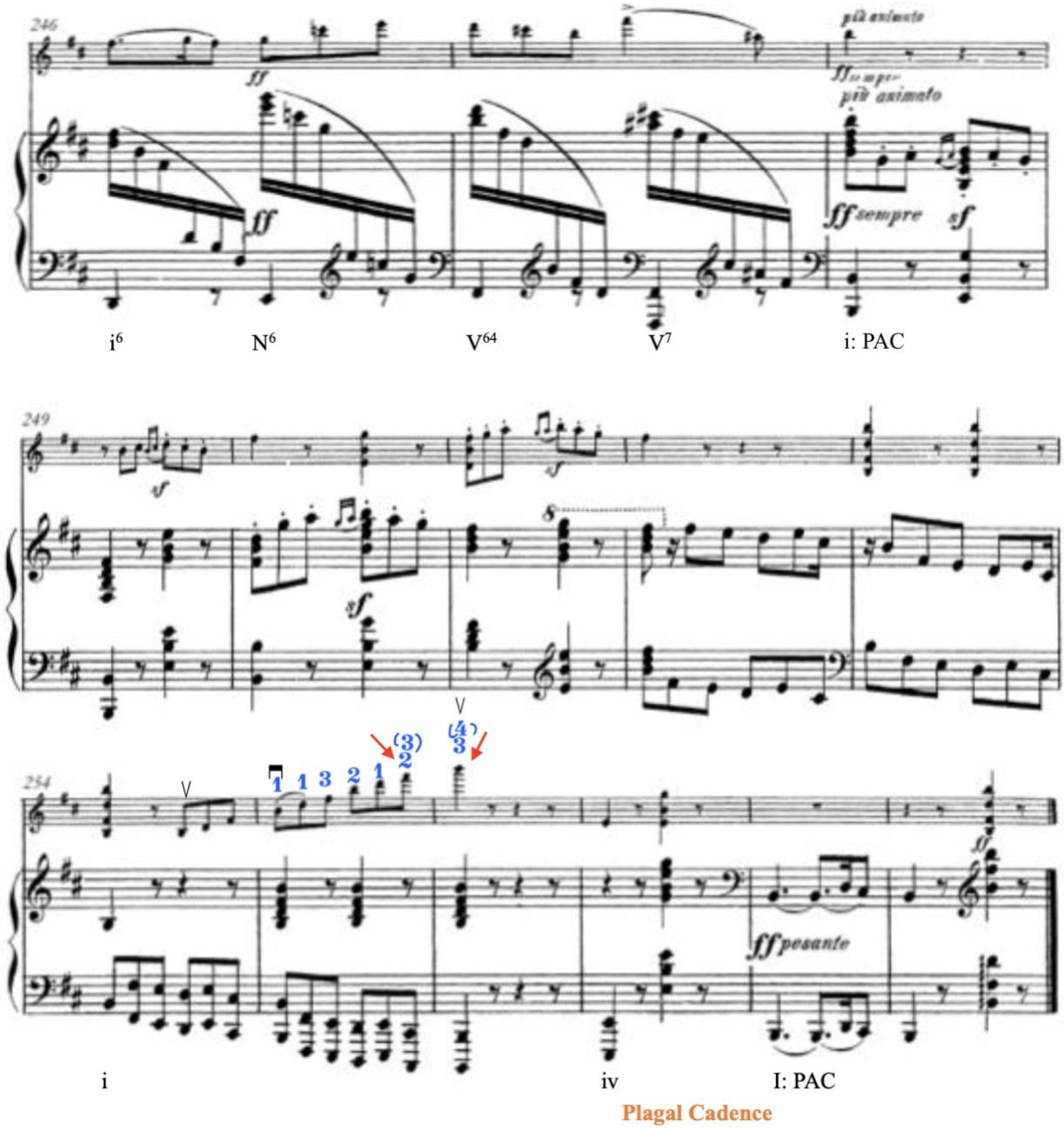
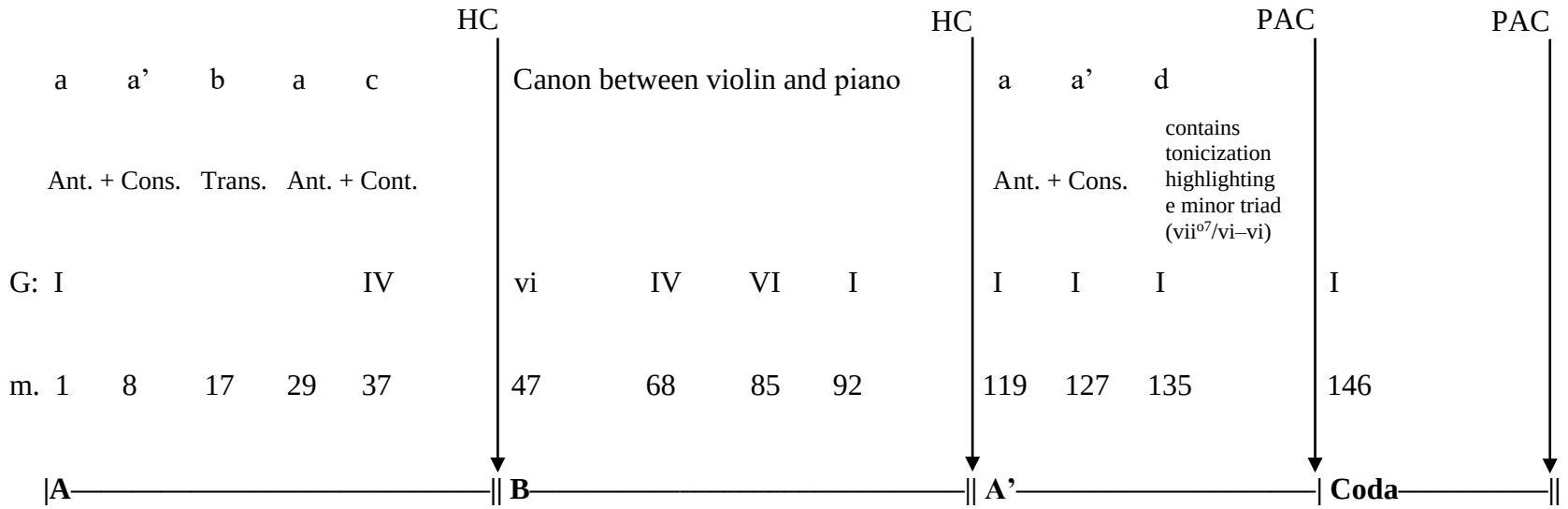


Diagram 3.2: Formal Outline of Movement II. *Andantino–Allegretto, un poco vivace–Tempo primo*

Ternary Form



Legend			
Ant.	— antecedent	Trans.	— transition
Cons.	— consequent	PAC	— perfect authentic cadence
Cont.	— continuation	HC	— half cadence

Movement II. *Andantino-Allegretto, unpoco vivace-tempo primo*

The second movement adheres to a ternary form, commencing with an elegant G Major melody. Initially, the violin introduces the melody, accompanied by the piano (mm. 1-8), later, the piano reiterates the melody while the violin contributes a countermelody (mm. 9-16, example 3.10). Following a twelve-bar transition where both instruments converge, the primary melody reemerges—it is first presented by the piano in its first half and then answered by the violin in its second half (mm. 29-36). The key to playing the A section is to maintain a singing tone and achieve a legato sound. To develop a legato sound for the main melody (mm. 1-8), practice the two hands separately:[58] 1) Focus on the right hand, playing the open D string with dynamics; 2) Have the right hand play on the D string while fingering with the left hand on the A string, ensuring that the finger movements of the left hand do not interfere with the seamless connection of notes played by the right hand; 3) Try hands together and incorporate them into the musical context by playing what is written in the score. These practice steps can help one develop a desirable legato technique essential for producing a beautiful singing tone on the violin, allowing the melody to sound smooth and flow continuously. Additionally, focusing on longer phrasing can also accentuate the melodic contour and prepare for changes in dynamics, timbre, and other musical elements.

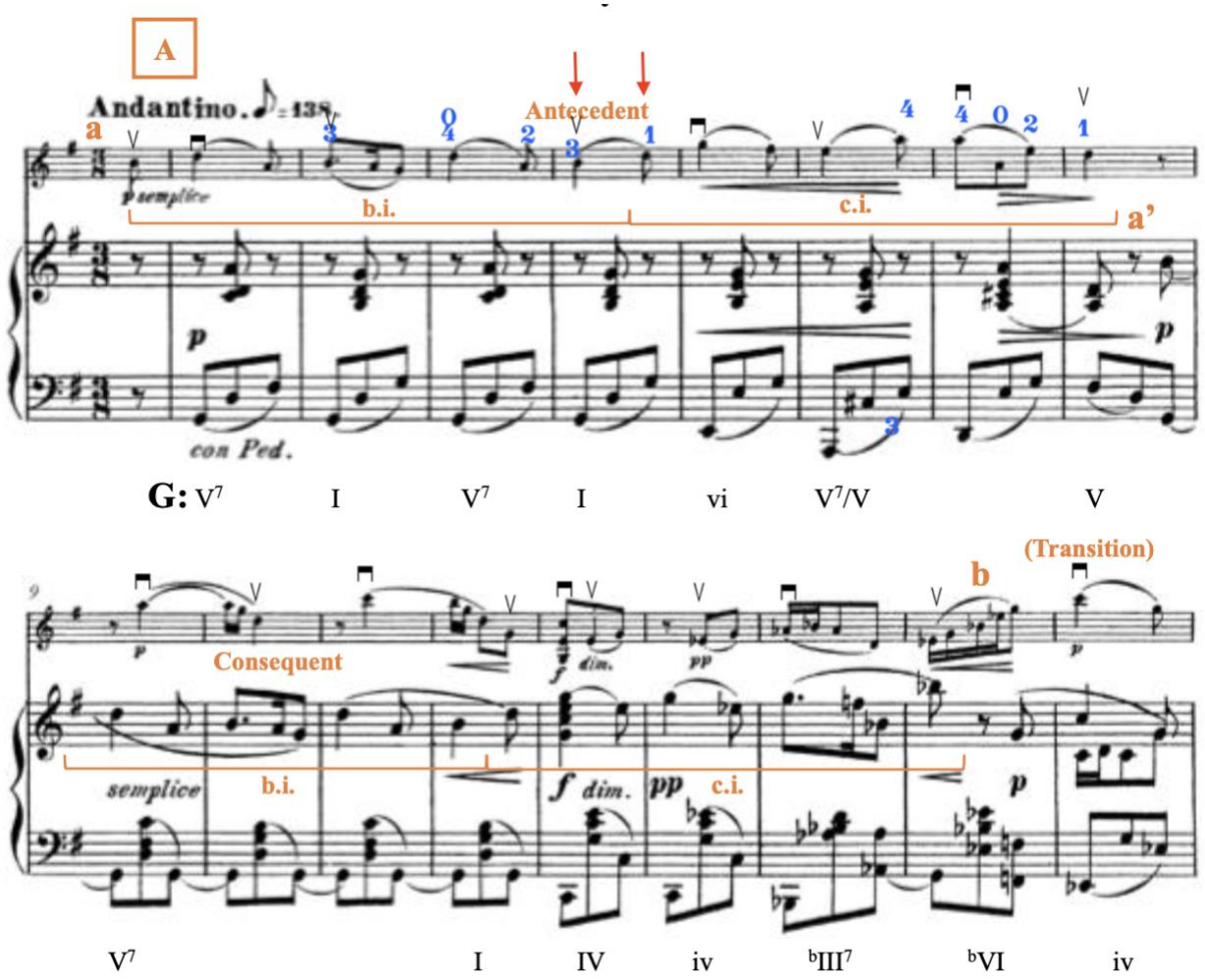
Smooth string crossing is another key factor for achieving the legato sound. For instance, when playing the B and the D (m. 4, example 3.10), it is advisable to gently place the left-hand first finger on the A string before playing the D. This aligns with Galamian's concept of "technical time before musical time," where technical timing involves executing the necessary

[58] Fischer, *Basics*, 39.

movements of both hands precisely at the moment and speed required to maintain correct musical timing. Musical timing, on the other hand, pertains to the actual sounding of notes in the correct rhythmic pattern and at the appropriate speed dictated by the music.[59] Applying Galamian's theory in this context means that the first finger should be placed on the A string (technical timing) before producing the sound of the D (musical timing). Furthermore, it is recommended to lift the previous finger (third-finger B) slightly after placing the new finger (first-finger D) on the A string to ensure a seamless transition between the two notes, allowing them to be connected smoothly. In the same measure, the string-crossing technique for the right hand involves pivoting the bow to align with the new string (A string) before playing the new note (the D on the A string), which again exemplifies Galamian's concept of technical timing preceding musical timing, as pivoting the bow to the A string (technical timing) precedes playing the D (musical timing). It is advisable for the performer to experiment with the timing of pivoting the bow and placing the finger to facilitate a smooth string crossing.

[59] Ivan Galamian, *Principles of Violin Playing and Teaching*, introduction by Sally Thomas (New York: Dover Publications, 2013), 23.

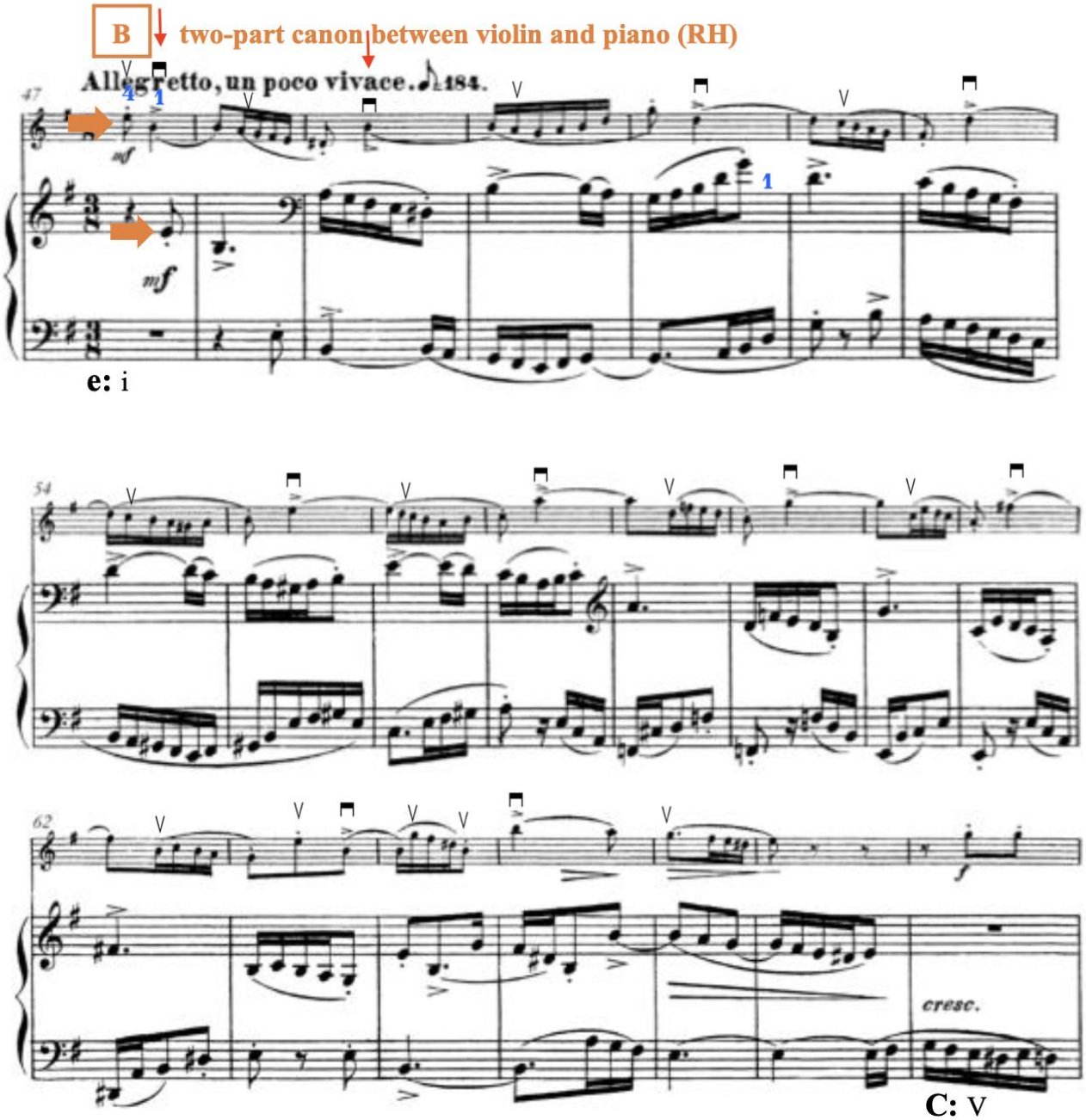
Example 3.10: *II. Andantino-Allegretto, unpoco vivace-tempo primo*, Section A, mm. 1-16



The canon section portrays a lively chase between the violin and the piano (mm. 47-118), demanding that both players maintain a sense of momentum and a balanced ensemble. Syncopation serves as the rhythmic language the composer employs to infuse the canon with pulsating energy and create a sense of forward motion in both parts. Therefore, the energy and articulation needed for the accented notes of the syncopations primarily come from the fast bow speed rather than pressure. After playing the dotted eighth note, where the bow was momentarily

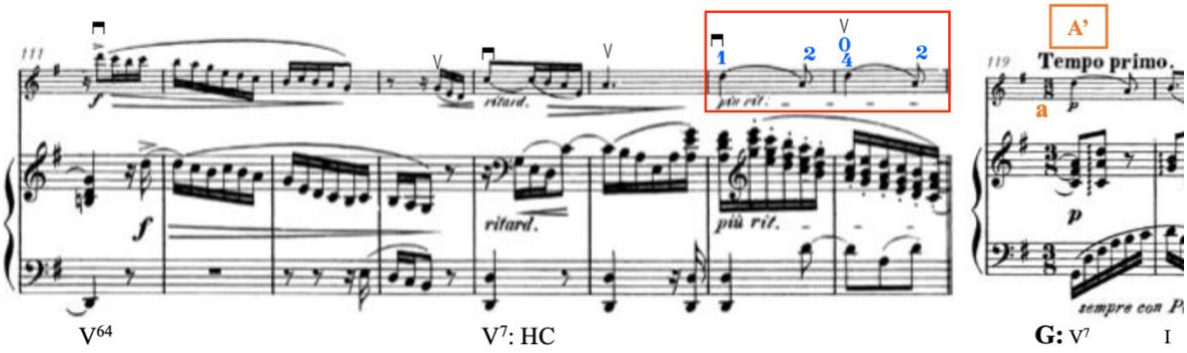
lifted, one needs to drop the bow from the air to play the accented notes of the syncopations (mm. 47-67, example 3.11).

Example 3.11: *II. Andantino-Allegretto, unpoco vivace-tempo primo*, Canon, mm. 47-67



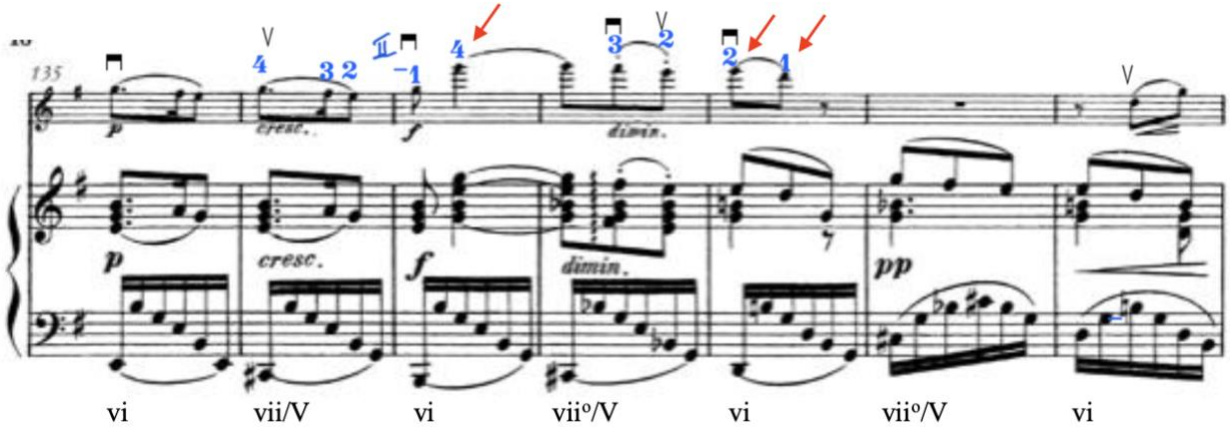
At the end of the canon, as preparing for the return of the A section (mm. 117-118, example 3.12), one can treat the second appearance of the slurred D and A as an echo of the first. The poco ritardando combined with the echo effect can provide a sense of anticipation as the primary melody from the opening section returns, which approach not only enriches the performance but also captivates the listener.

Example 3.12: *II. Andantino-Allegretto, unpoco vivace-tempo primo*, Canon, mm. 111-118



As the A section returns, the elegant main melody is restated by the violin, where continuous vibrato should be used throughout the section and guided by the phrasing itself. It is important to incorporate vibrato that aligns with the direction of a phrase and conveys one's musical ideas. In other words, it is not recommended to use a mechanical, monotonous vibrato that lacks musical intention. Instead, vary the speed and width of the vibrato to suit each specific phrase, regardless of the type of vibrato being used. For instance, in the case of the G (m. 137, example 3.13), a faster and wider vibrato is suitable as it marks the peak of the phrase. As the phrase progresses towards the E and the D (m. 139), the vibrato needs to gradually become slower and narrower to reflect the approaching end of the phrase.

Example 3.13: *II. Andantino-Allegretto, unpoco vivace-tempo primo*, Section A', mm. 135-141

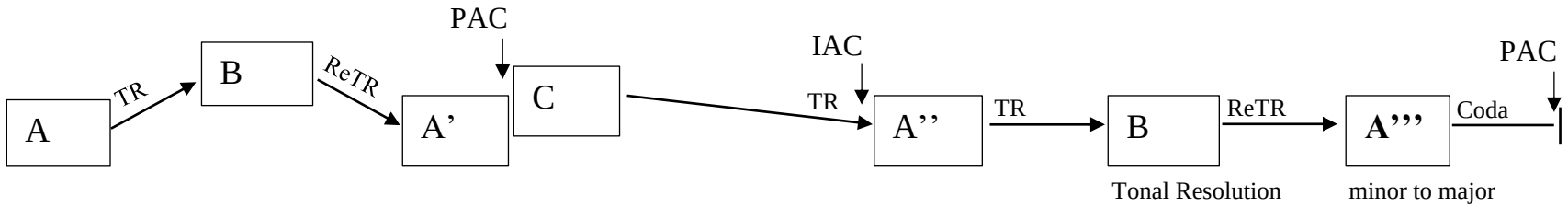


Overall, the second movement contains fewer demanding technical requirements compared to the other two movements, granting the performer greater artistic freedom for individual interpretation. As Leopold Auer stated, it is essential to play "technically simpler pieces" with full expression, as "the musical effect of these so-called technically simpler compositions often lies in [the performer's own] nuanced interpretation."[60]

[60] Auer, *Violin Playing as I Teach It*, 69.

Diagram 3.3: Formal Outline of Movement III. *Allegro molto vivace*

Rondo Form



b:	i		v	III	ii	v	i	i	III	v	III	(i)	i	i	i	VI	vi	I	I
m.	1	49	74	101				143	175	201	219	230	243	263	287	315		349	408

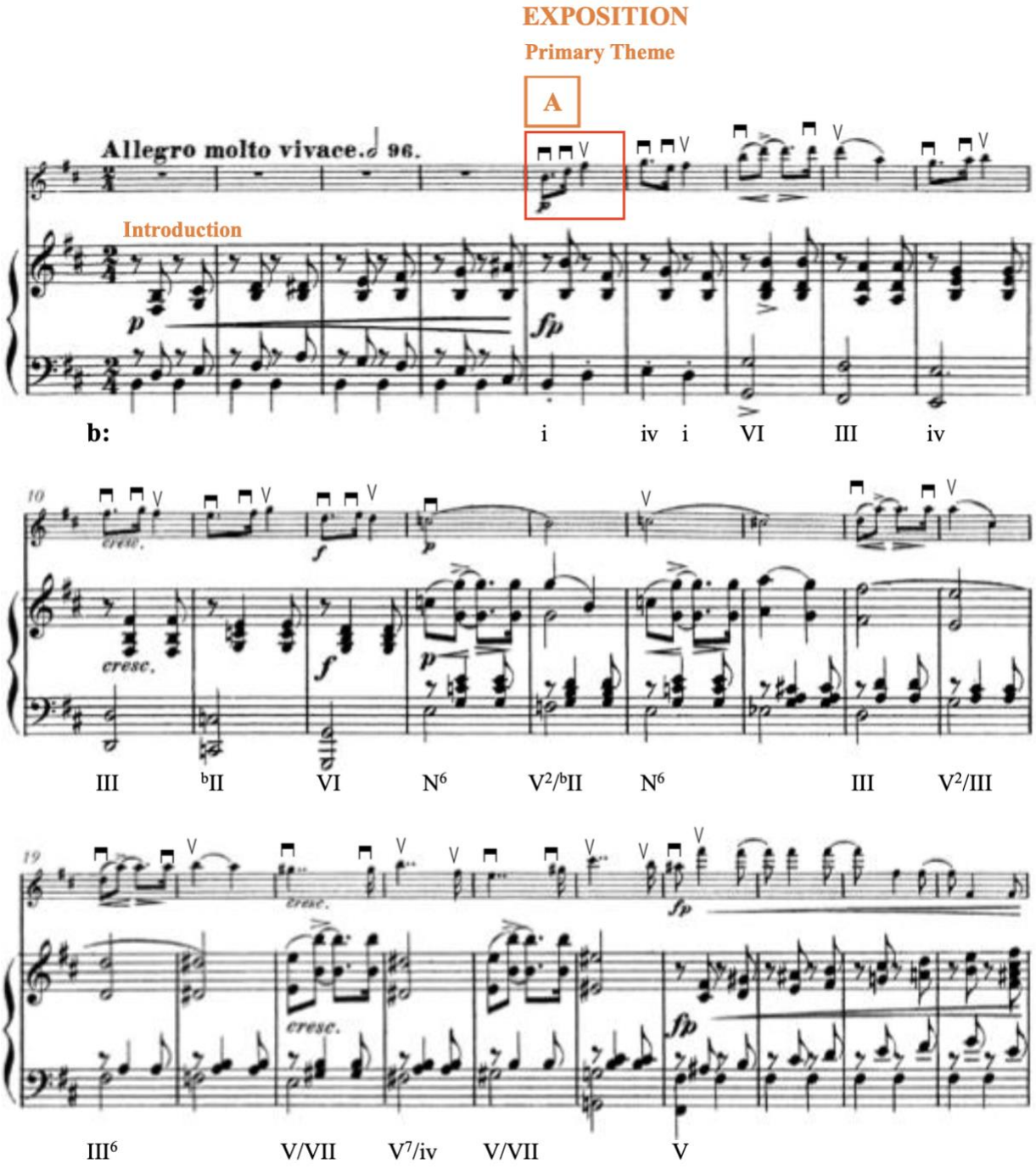
Legend			
TR	— transition	PAC	— perfect authentic cadence
ReTR	— retransition	IAC	— imperfect authentic cadence

Movement III. *Allegro molto vivace*

Amanda Maier describes the sonata as "a little wild,"[61] and the third movement exemplifies why she made such a statement. Written in a rondo form, this movement is a blend of vigorousness, nostalgia, constancy, warmth, and triumph. The main theme in B minor is initially presented by the violin and then echoed by the piano (mm. 5-24, example 3.14). Throughout the movement, dotted-rhythm figures and syncopations play a significant role and are shared between the violin and the piano. To achieve rhythmic accuracy with these dotted-rhythm figures and syncopations, it is effective to consider that the sixteenth note belongs to the following dotted eighth note rather than the previous dotted eighth note to avoid the possibility of a triplet-like sound. Employing a down-down-up bowing technique is preferable to down-up-down for the dotted rhythmic patterns (m. 5), as it facilitates cleaner articulation at a fast tempo and simplifies execution.

[61] Amanda Maier, *Sonata for Piano and Violin in B Minor*, edited by Hans-Erik Goksöyr, Levande Musikarv/Swedish Musical Heritage, 2013, https://www.swedishmusicalheritage.com/composers/maier-rontgen-amanda/SMH-W180-Sonata_B_minor_for_Piano_and_Violin.

Example 3.14: *III. Allegro molto vivace*, Section A, mm. 1-24



Perlman, during one of his MasterClass videos on bow technique, introduced the concept of the "sound always having a core." He emphasized that the sound should contain a core, much like a cable with an inner core, which remains consistent whether playing piano or forte, enabling the sound to carry effectively in the concert hall. To illustrate this point, he made an analogy to food, emphasizing that good tone quality should resemble "ice cream" rather than "yogurt." Perlman also pointed out that some players tend to play closer to the fingerboard to pursue a softer sound, resulting in a "sound with too much air." Instead, Perlman recommended considering playing closer to the bridge to achieve a soft tone while preserving a core sound.[62] At the beginning of this movement, the violin enters with a *piano* dynamic marking. It is important to note that *piano* does not always require an extremely soft start; rather, performers should consider the balance with the piano and the sound projection in the performance hall. What can happen is that a passage may sound well-balanced in a relatively small room but might not project effectively in a larger concert hall. Therefore, making immediate and effective adjustments should be taken into account when practicing for performance. For example, when the violin enters at the beginning, one may consider starting with a slightly soft dynamic while still maintaining a core sound, as Perlman suggested, allowing for embedding energy and excitement into the *piano* sound. To further explore the ideal sound for this passage, aiming for a resonant and clean tone quality, performers can experiment with different soundings points,[63] adjust bow speed, apply varying pressure, and consider the amount of bow hair used. This experimentation allows them to make choices that best suit their desired sound.

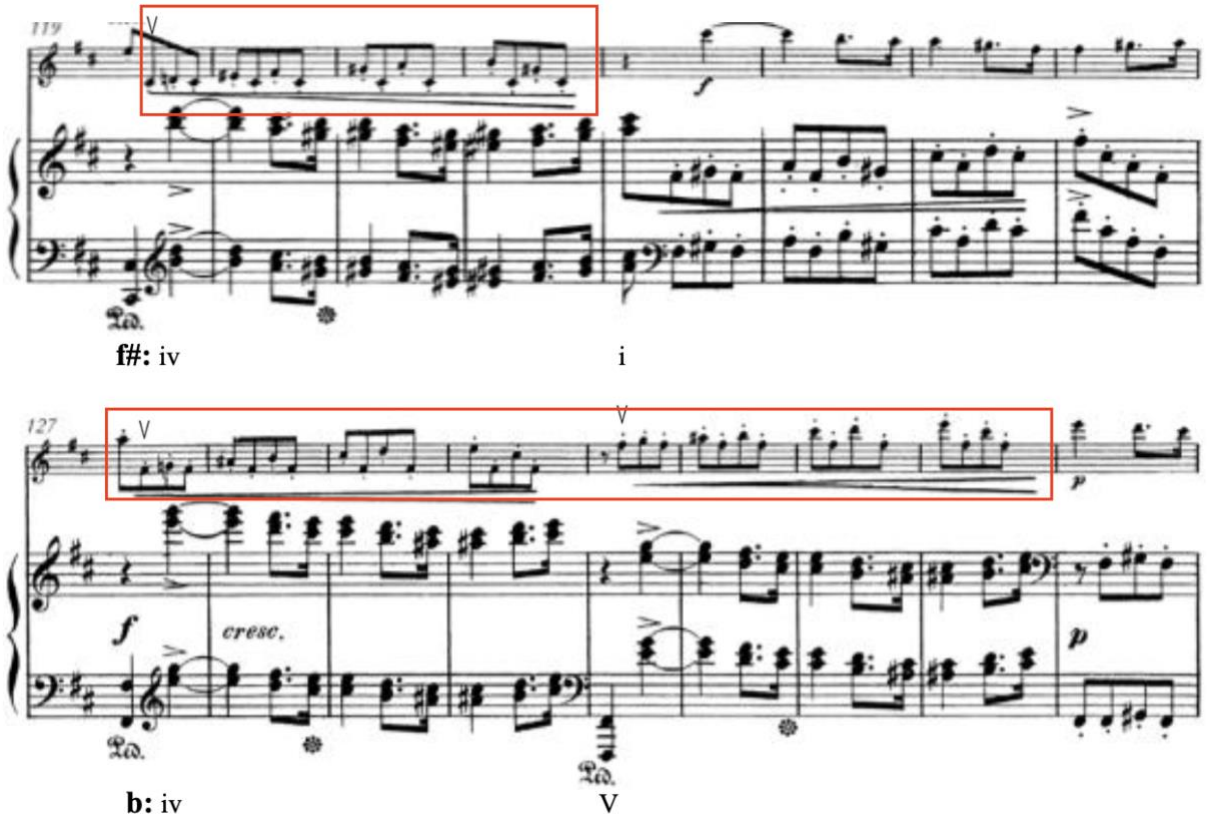
[62] Itzhak Perlman, “The Bow,” MasterClass video, 20:46, posted June 2019, https://www.masterclass.com/classes/itzhak-perlman-teaches-violin/chapters/the-bow.

[63] Simon Fischer, *The Violin Lesson: A Manual for Teaching and Self-Teaching the Violin* (London: Peters, 2013), 1.

Compared to the vigorous main theme of the A section, the B-section theme initially introduced by the piano and then taken up by the violin, evokes a nostalgic feeling (mm. 74-100). However, the mood quickly shifts in the transition (mm. 101-142) to an intense, energetic, and captivating interplay between the violin and the piano, the dotted-rhythmic figure returns and is reinforced again and again (mm. 111-138), which continues until the triumphant reappearance of the primary theme (mm. 119-171). Achieving a clean and resonant tone quality for each spiccato note in this section (mm. 119-122 & mm. 127-134, example 3.15) requires great coordination between the left and right hands, meaning that the left-hand fingers are prepared on the string before the bow begins to move. It is also crucial to self-assess for any tension or stiffness and release these in the right shoulder, upper arm, forearm, wrist, hand, and fingers while executing the spiccato bow stroke, as Galamian said, "any stiffness in any joint between fingertip and shoulder is a spring out of commission that will hinder the transmission of energy."[64]

[64] Galamian, *Principles*, 57.

Example 3.15: *III. Allegro molto vivace*, Transition, mm. 119-135

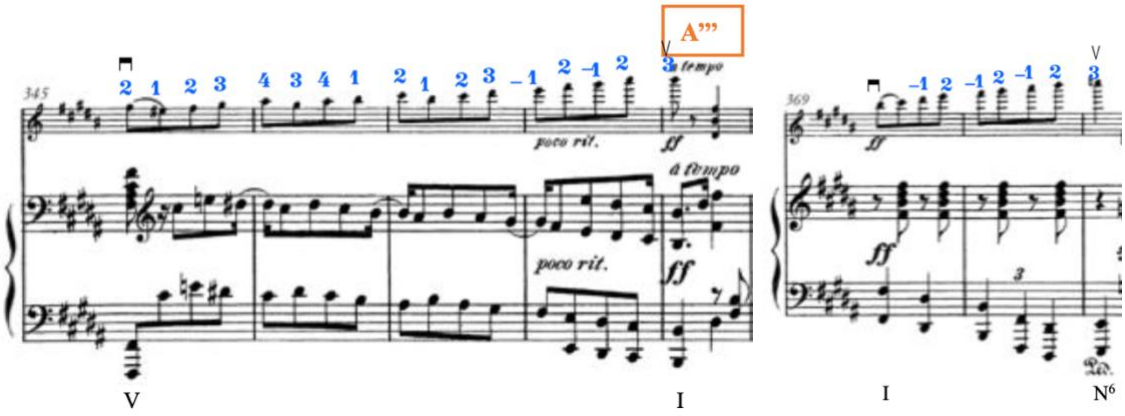


In the returning A section (mm. 243-407), there are B major scales in the high register for the violin part (mm. 345-349 & mm. 369-371, example 3.16), which are played on the E string. These passages offer the performer an excellent opportunity to showcase the bright tonal qualities of the E string and demonstrate brilliant virtuosic violin techniques. Usually, playing closer to the bridge requires more bow pressure to maintain a good tone quality. However, in this instance, these scales are performed in higher positions on the E string, where the string length becomes shorter. With a shorter string length, the string can bear less weight from the bow.[65]

[65] Fischer, *Basics*, 57.

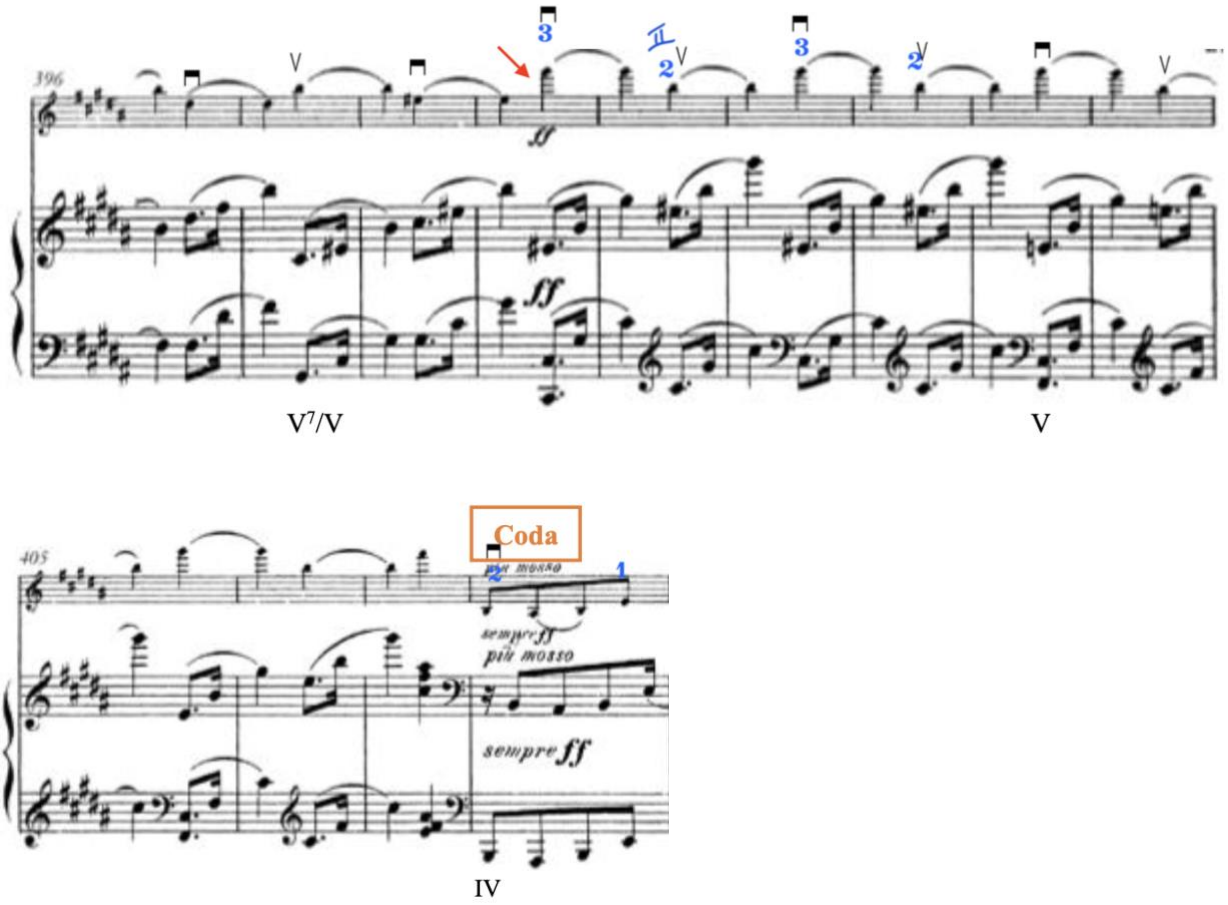
Therefore, playing these passages closer to the bridge demands a light and gentle bow pressure on the E string.

Example 3.16: *III. Allegro molto vivace*, Section A’’’, mm. 345-349 & mm. 369-372



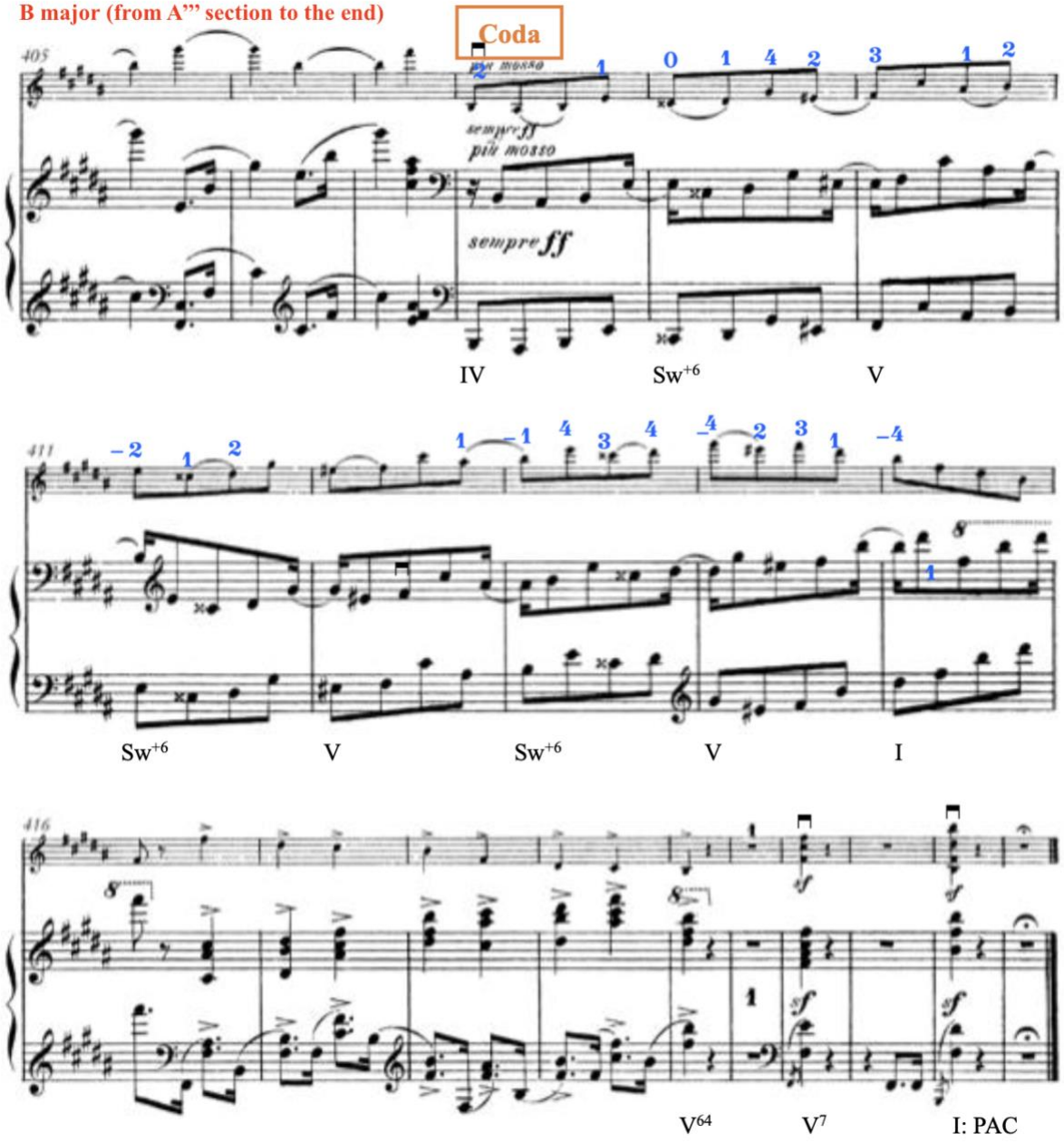
In the syncopated passages (mm. 383-407), just before the coda, it is advisable to use the third finger instead of the fourth finger to play the highest note, G♯ (mm. 399-405, example 3.17). Typically, the third-finger vibrato can help produce a richer and more resonant tone, while the pinky is naturally weaker and less conducive to maintaining controlled and expressive vibrato.

Example 3.17: *III. Allegro molto vivace*, Section A’’’, mm. 396-408



As the A section (A’’’ section) makes its final return, a significant modulation occurs, shifting the key from B minor to B major. The change in tonality marks the end of the entire sonata and suggests a sense of triumph. The composer dedicates a substantial portion of the music to emphasize the new key of B major, providing a hopeful conclusion to the sonata. Building upon the themes introduced in the first movement, where an ongoing struggle is depicted, with the darkness or metaphorical cage remaining perceptible, the character projected by the violin reflects a continued fight against this darkness. However, as the sonata draws to a close, the music signifies the idea of breaking free from this darkness, symbolized by the change in tonality, conveying that liberation is achieved (example 3.18).

Example 3.18: *III. Allegro molto vivace*, Coda, mm. 408-425



CHAPTER 4. PEDAGOGICALLY-BASED PRACTICE SUGGESTIONS

Overview

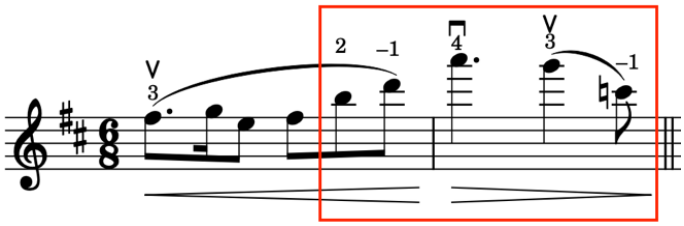
The exercises presented in this chapter draw inspiration from the instructional works and materials of renowned figures in string pedagogy, including Ivan Galamian, Simon Fisher, Otakar Ševčík, Hans Jørgen Jensen, and Oleksander Mycyk. According to Galamian, when faced with technical difficulties, it is crucial to thoroughly analyze them to determine their specific nature, analyzing aspects such as intonation, shifting, rhythm, speed, bowing techniques, hand coordination, or a combination thereof. He emphasizes the importance of isolating each difficulty and simplifying it to its most basic form, making it easier to devise and implement an effective practice routine.[66] Therefore, the following exercises, composed by the author, have been designed to assist practitioners in overcoming the typical technical challenges they may encounter in the sonata.

It should be clarified that these exercises are developed with the fingerings provided by the author. If one opts for an alternative fingering, it may lead to different technical challenges, and as a result, necessitating adjustments in the exercises accordingly. It is essential to note that the primary aim of this chapter is not to provide an exhaustive guide on practicing every individual note within a sonata. Instead, it seeks to furnish readers with a framework and a mindset conducive to their own practice endeavors. For educators, these exercises can also be employed directly in their teaching or adapted to address similar technical challenges that students may encounter while practicing other pieces.

[66] Galamian, *Principles*, 99.

Movement I. *Allegro*

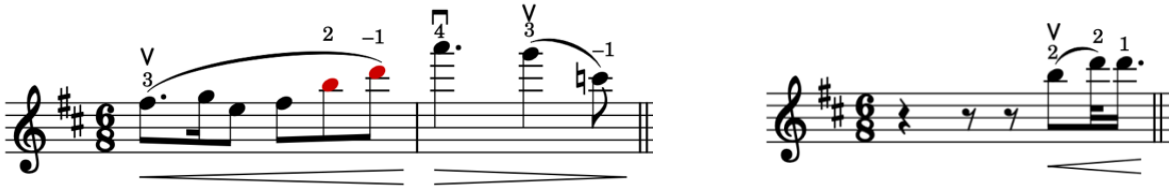
Example 4.1: *I. Allegro*, mm. 11-12, Shifting and Finger Extension



The music example provided above serves as an illustration of potential intonation issues arising from shifting and finger extension. Specifically, the example includes an exchange shift––where the fingers cross over each other during the shift[67]—from the B to the D, followed by a fourth-finger extension from the D to the A, and a descending shift from the G to the C♮, to create an audible slide (as discussed in Chapter III). Another concern is the possibility of the left hand becoming tense due to the fourth finger's extension, which affects the expressive vibrato. This tension may manifest as the fourth finger straightening or the left thumb exerting excessive pressure on the violin's neck. The subsequent examples (4.1a, 4.1b, 4.1c) delve into a more detailed examination of shifting and finger extension, with each example followed by exercises tailored to address these two technical challenges.

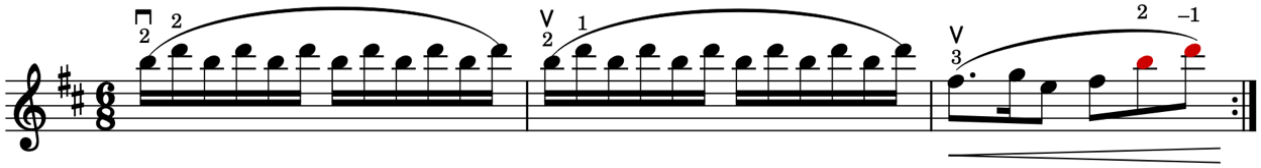
[67] Simon Fischer, *Practice: 250 Step-By-Step Practice Methods for Violin* (London: Peters, 2006), 166.

Example 4.1a: *I. Allegro*, mm. 11-12, Shifting from B to D



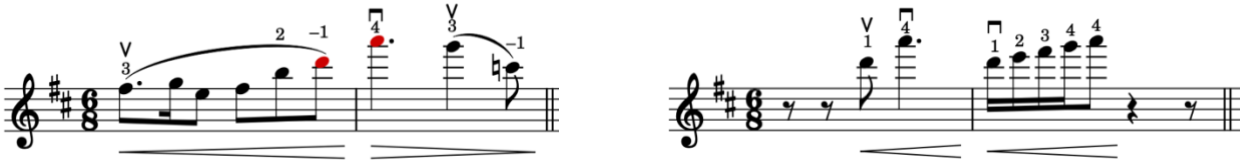
The shift from B to D (highlighted in red) constitutes an exchange shift. This entails the second finger, which initially plays the B, shifting upward to the D, while in the meantime, the first finger takes over to play the same D. It is beneficial to mentally distinguish and clearly separate each step of the exchange shift in order to guide one's left-hand finger movement effectively. One may choose to change the fingering from the second to the first finger during the shift.

Exercise 4.1a: *I. Allegro*, mm. 11-12, Shifting from B to D



The exercise above facilitates the transition of the exchange shift and assists in keeping one's fingers light and dexterous.

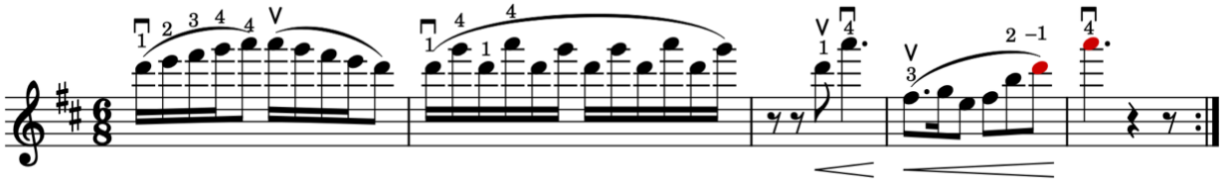
Example 4.1b: *I. Allegro*, mm. 11-12, Finger Extension from D to A



The example above demonstrates that one can use fingers to measure distance on the fingerboard. To achieve more accurate intonation, it is advisable to place all four fingers on the

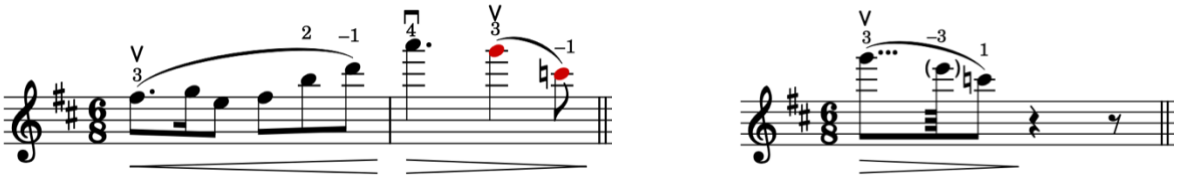
fingerboard to fill the space between the D and the A, aiding in the measurement of the distance between these two notes. One may also practice balancing the hand position on the fourth finger and reaching back with the first finger.

Exercise 4.1b: *I. Allegro*, mm. 11-12, Finger Extension from D to A



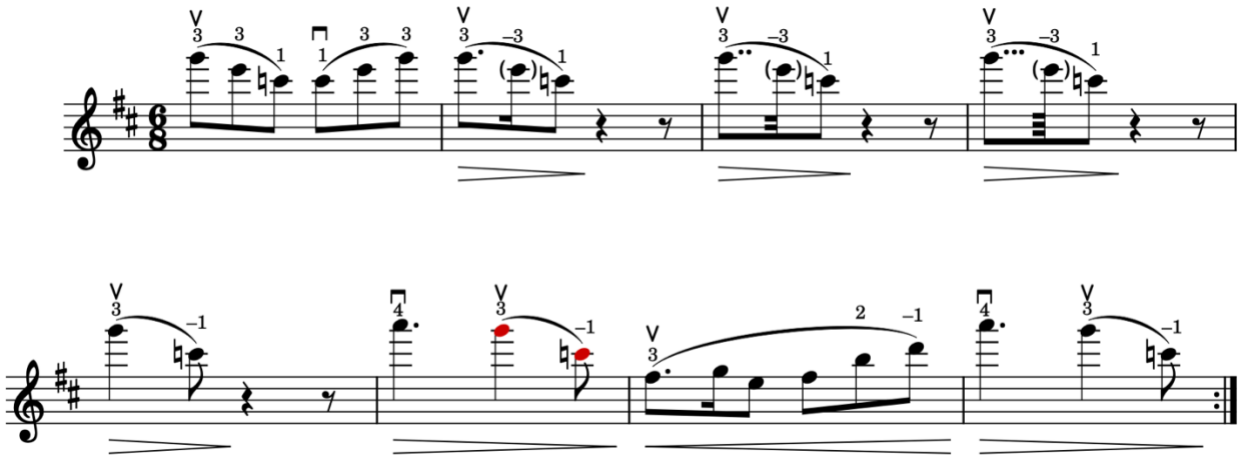
When practicing the above example, one should keep in mind to release the base joint of the first finger and widen the base joint between the third and fourth fingers.

Example 4.1c: *I. Allegro*, mm. 11-12, Shifting from G to C♮



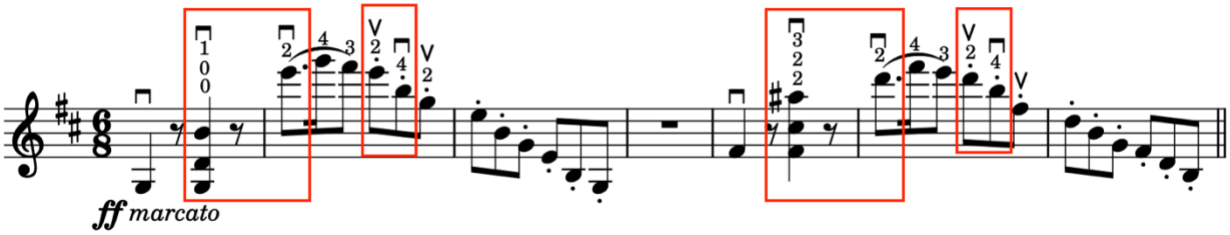
The example above illustrates the application of an intermediate note to enhance the intonation of the shift. Despite its role as an intermediate note, the E, enclosed in parentheses, remains audible, as necessitated by the musical context, where a portamento is employed.

Exercise 4.1c: *I. Allegro*, mm. 11-12, Shifting from G to C♮



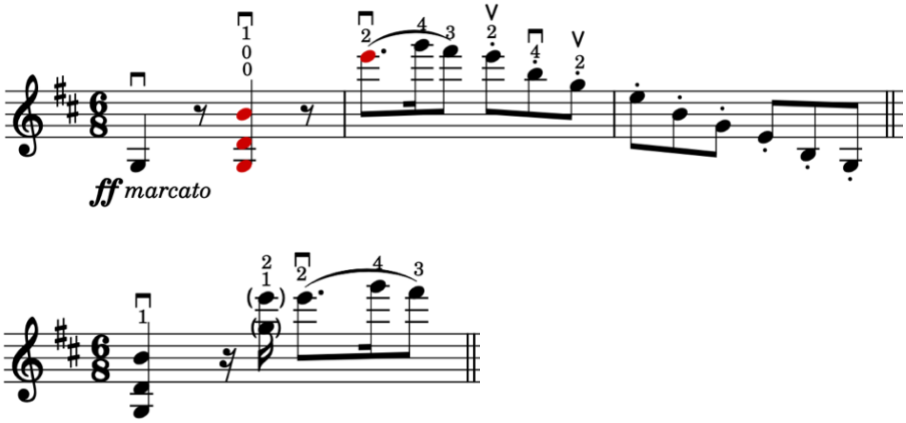
In the provided exercise, it is recommended to play the intermediate note (E) slowly and attentively, using it as a guide to achieve more precise intonation for the C♮.

Example 4.2: *I. Allegro*, mm. 81-87, Shifting



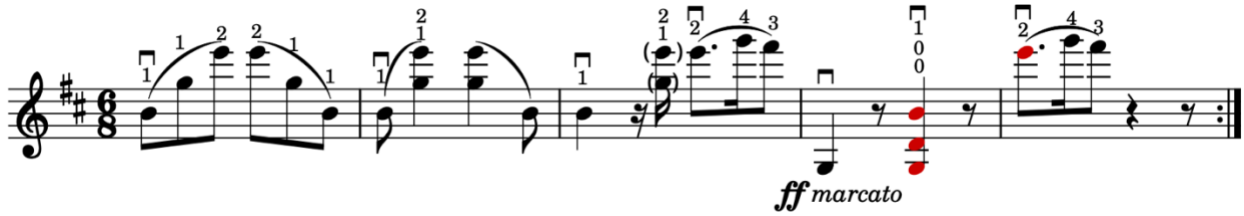
The provided music example highlights potential intonation issues stemming from shifting, as indicated in the example. It is advisable to practice these shifts using the intermediate note as a guide to help one establish a more secure intonation and ensure a more reliable hand frame. The following examples illustrate how to use the intermediate note to improve intonation.

Example 4.2a: *I. Allegro*, mm. 81-83, Shifting from G-Major Chord to E



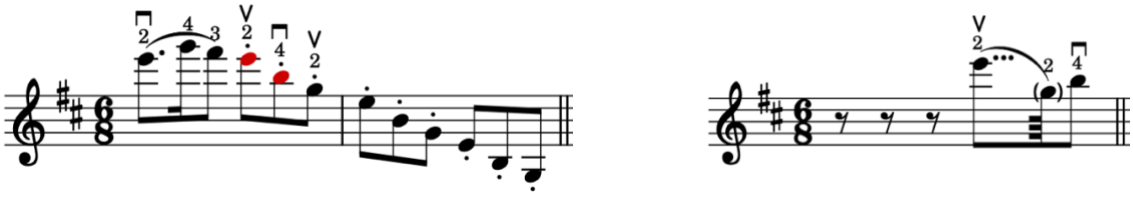
As demonstrated in this example, the G enclosed in parentheses is an intermediate note. One can place their fingers for the G and the E within the parentheses simultaneously, as a silent double stop, prior to initiating the bow attack.

Exercise 4.2a: *I. Allegro*, mm. 81-83, Shifting from G-Major Chord to E



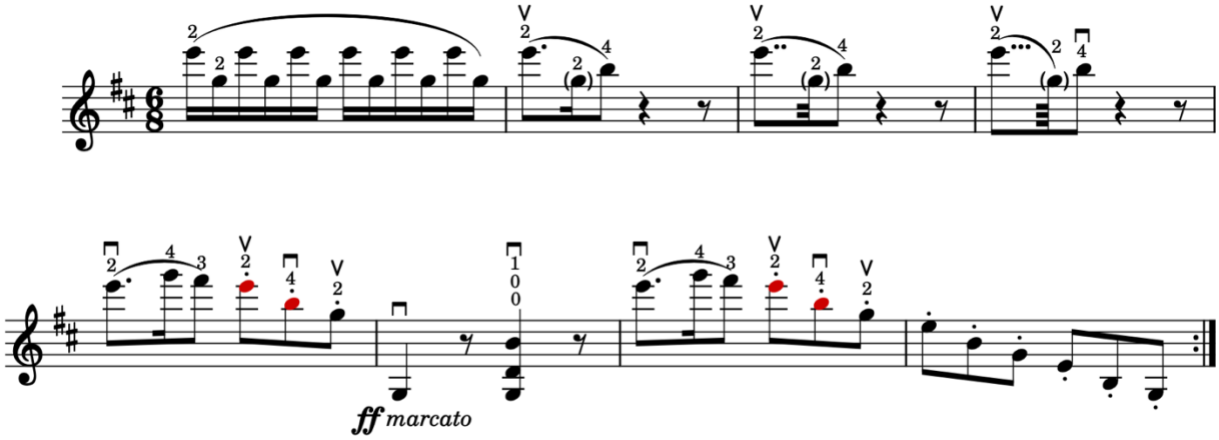
This exercise delves into a more detailed breakdown of the previous example. Its purpose is to assist individuals in developing a more secure sense of finding the new position.

Example 4.2b: *I. Allegro*, mm. 82-83, Shifting from E to B



Ideally, in this context, the intermediate note—G—should be inaudible to achieve a clean articulation of the spiccato. As noted by Simon Fischer, whether intermediate notes should be audible and how clearly they sound depends on the musical style and context. He remarked, "[The intermediate notes] can range from inaudible, through to 'ghosting,' through to being an expressive element of the shift…The idea is that in the end there is no 'shift' at all."[68] In this example, instead of sounding like note-shift-note, the preferred result is to sound like note-note.

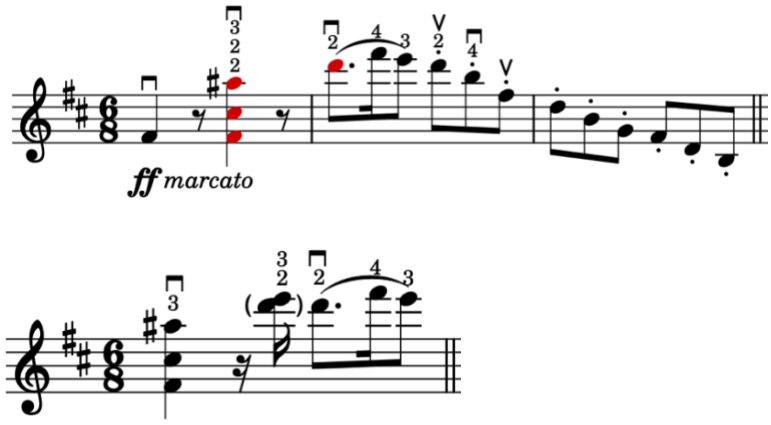
Exercise 4.2b: *I. Allegro*, mm. 82-83, Shifting from E to B



In addition to focusing on the shifting itself, when using the above exercise, one should also pay attention to releasing both the thumb and the finger used for the shift before playing the shift.

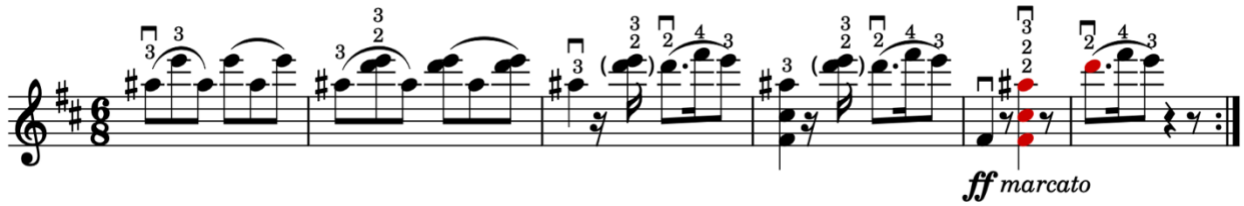
[68] Fischer, *Practice*, 160.

Example 4.2c: *I. Allegro*, mm. 85-86, Shifting from F♯-Major Chord to D



This is another example of utilizing an intermediate note as a silent double stop to assist one in locating the new position. Due to the recommended fingering, the key difference compared to the previous example (example 4.2a) is that, rather than placing the two notes on separate strings, the two notes—D and G—are placed together as a double stop on a single string. One can also use the first finger to find the new position in the example. There are various ways to locate a particular note; performers can make their own choice depending on their preference.

Exercise 4.2c: *I. Allegro*, mm. 85-86, Shifting from F♯-Major Chord to D

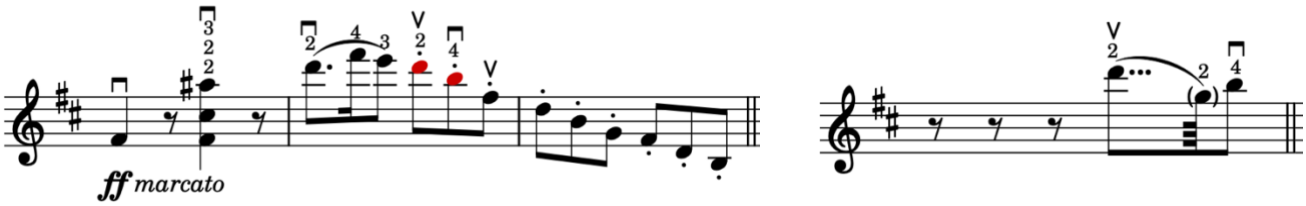


For the above exercise, one needs to keep paying attention to the distance between the second and the third fingers during the shift.

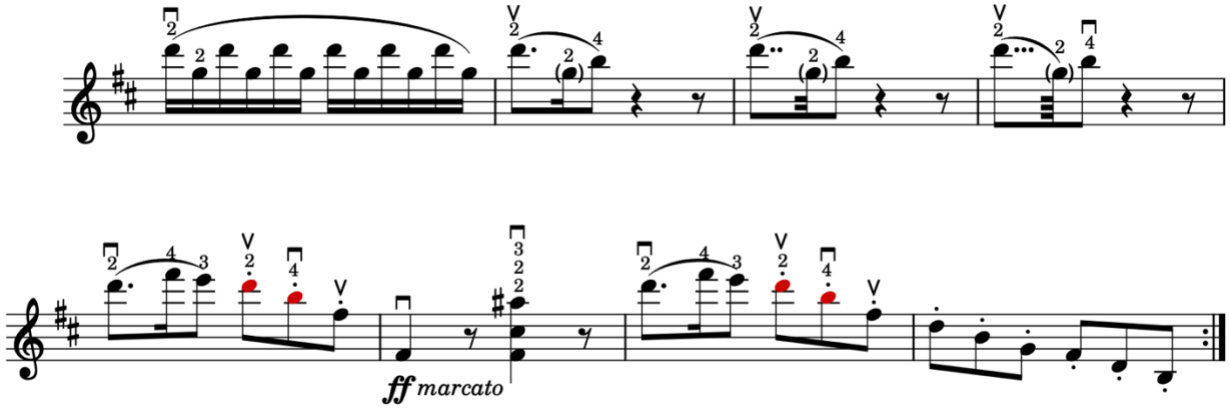
The following examples (example 4.2d) and the corresponding exercise (exercise 4.2d) are crafted based on the same concept as the previous example (example 4.2b). One practice

suggestion for the following exercise is to keep the fourth finger close to the string before and after the shift.

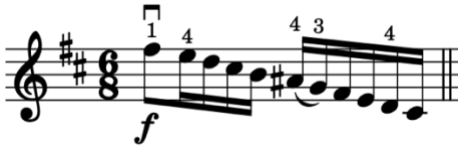
Example 4.2d: *I. Allegro*, mm. 86-87, Shifting from D to B



Exercise 4.2d: *I. Allegro*, mm. 86-87, Shifting from D to B

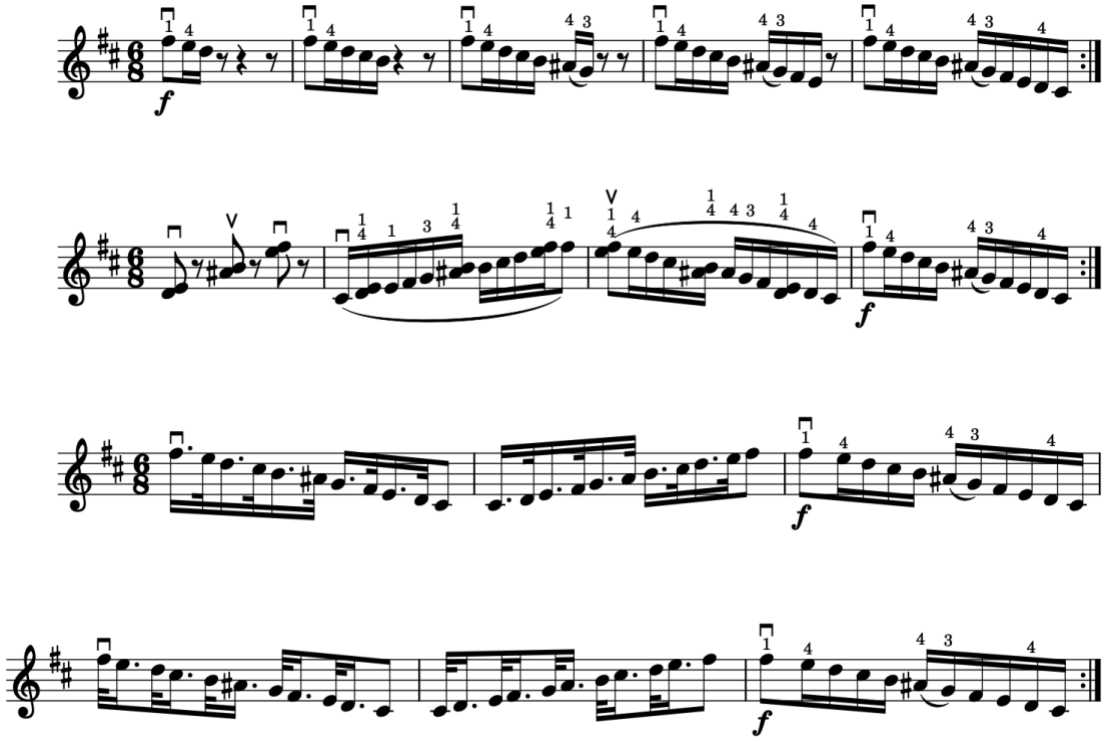


Example 4.3: *I. Allegro*, m. 106, Scaler Pattern

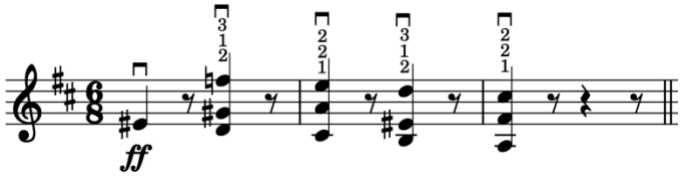


The primary technical challenge in this example is to achieve a clean sound for each note, which requires good coordination of both hands in a fast tempo. The following exercises illustrate various approaches to practice hand coordination: 1) Gradually adding two notes at a time, providing more time for thoughtful consideration of intonation. 2) Utilizing double stops created by string crossings to maintain a stable hand frame for improved intonation and hands coordination. 3) Implementing and alternating dotted rhythm patterns to enhance coordination.

Exercise 4.3: *I. Allegro*, m. 106, Scaler Pattern

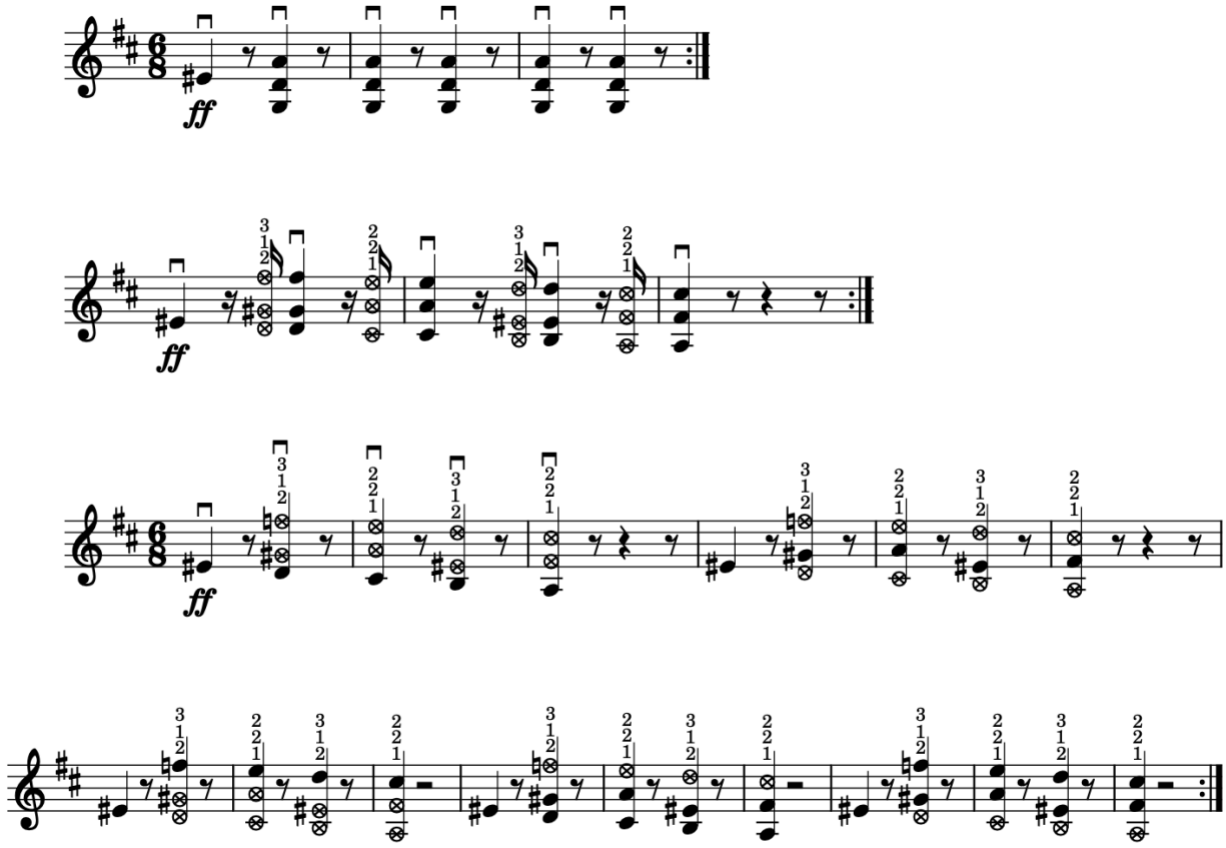


Example 4.4: *I. Allegro*, mm. 92-94, Chordal Pattern

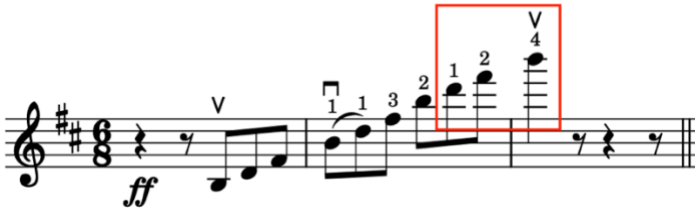


The primary technical challenge in the example above is to achieve synchronized and well-tuned chord tones while maintaining a full and resonant sound, especially at the fortissimo dynamic level. The following exercise offers strategies to enhance the tone quality, anticipation, and intonation of these chords: 1) Playing the chords on open strings without engaging the left-hand fingers, allowing for exclusive concentration on listening to the right hand; 2) Silently placing the left-hand fingers on the strings before initiating the bow stroke to improve chord anticipation; 3) Placing all the fingers down but playing out only one or two notes at a time to check the intonation. Notes marked with an x-circle notehead ( ) signify placing the fingers on these notes without actually playing them. A helpful practice tip for this exercise is to maintain light pressure on the left-hand fingers while playing a full sound with the right hand.

Exercise 4.4: *I. Allegro*, mm. 92-94, Chordal Pattern

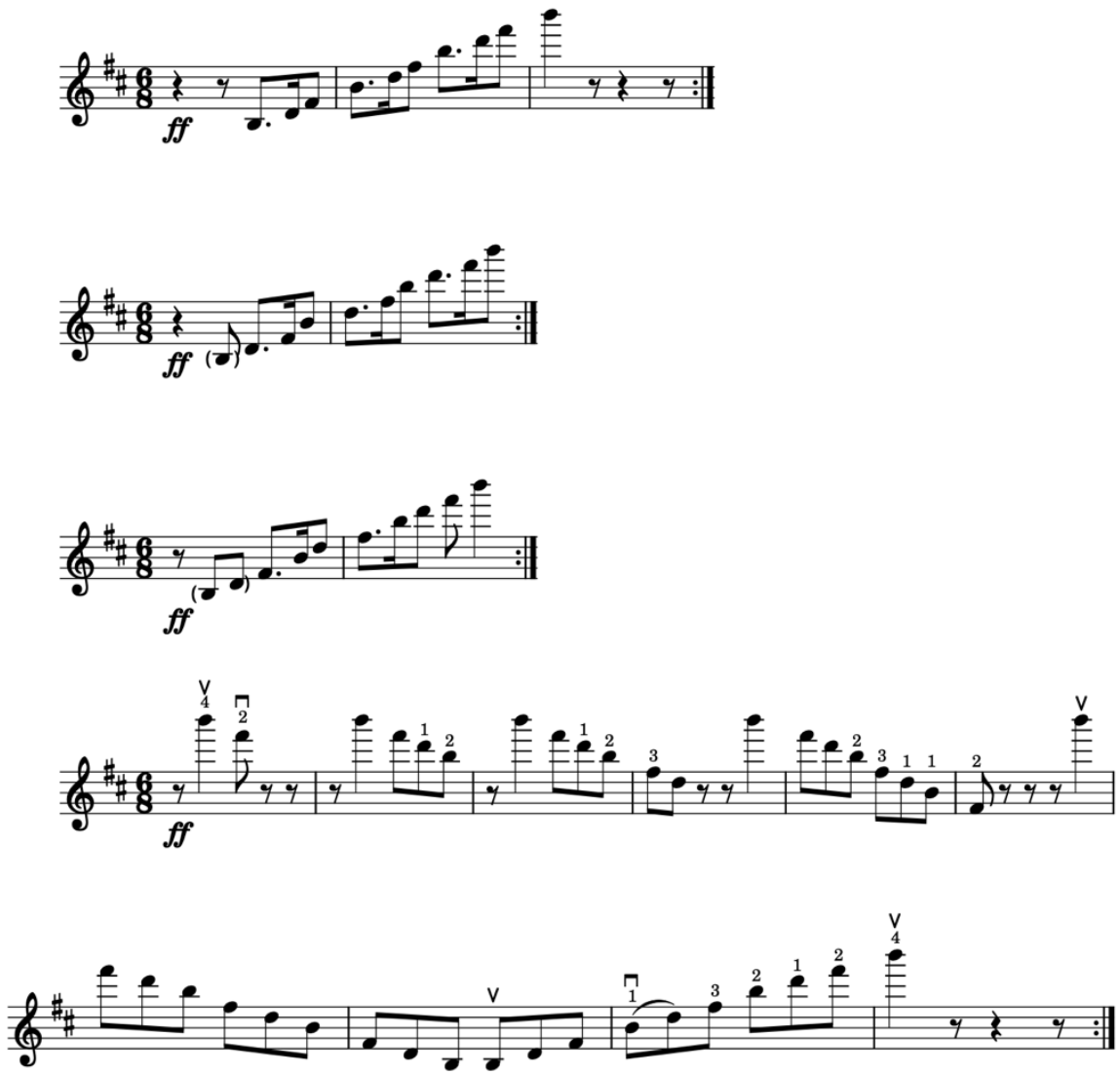


Example 4.5: *I. Allegro*, mm. 254-256, Arpeggiated Pattern



This example illustrates those two consecutive extensions, first from D to F♯ and then from F♯ to B, can potentially result in intonation issues. If one plays the highest B too close to the bridge with too much pressure, it may result in a harsh or distorted sound. The following rhythmic exercises, emphasizing on different starting points of the three-note pattern, B-D-F♯, can improve hand coordination.

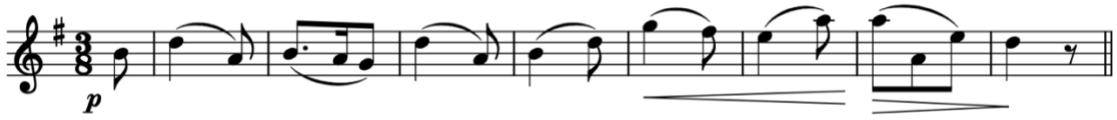
Exercise 4.5: *I. Allegro*, mm. 254-256, Arpeggiated Pattern



For the exercise that reverses the direction of the original passage, one needs to practice starting with the fourth finger and then reaching back with the second finger; The goal is to help release tension caused by finger extension and attain a more comfortable hand position.

Movement II. ***Andantino - Allegretto, un poco vivace - Tempo primo***

Example 4.6: *II. Andantino*, mm. 1-8, Tone Production



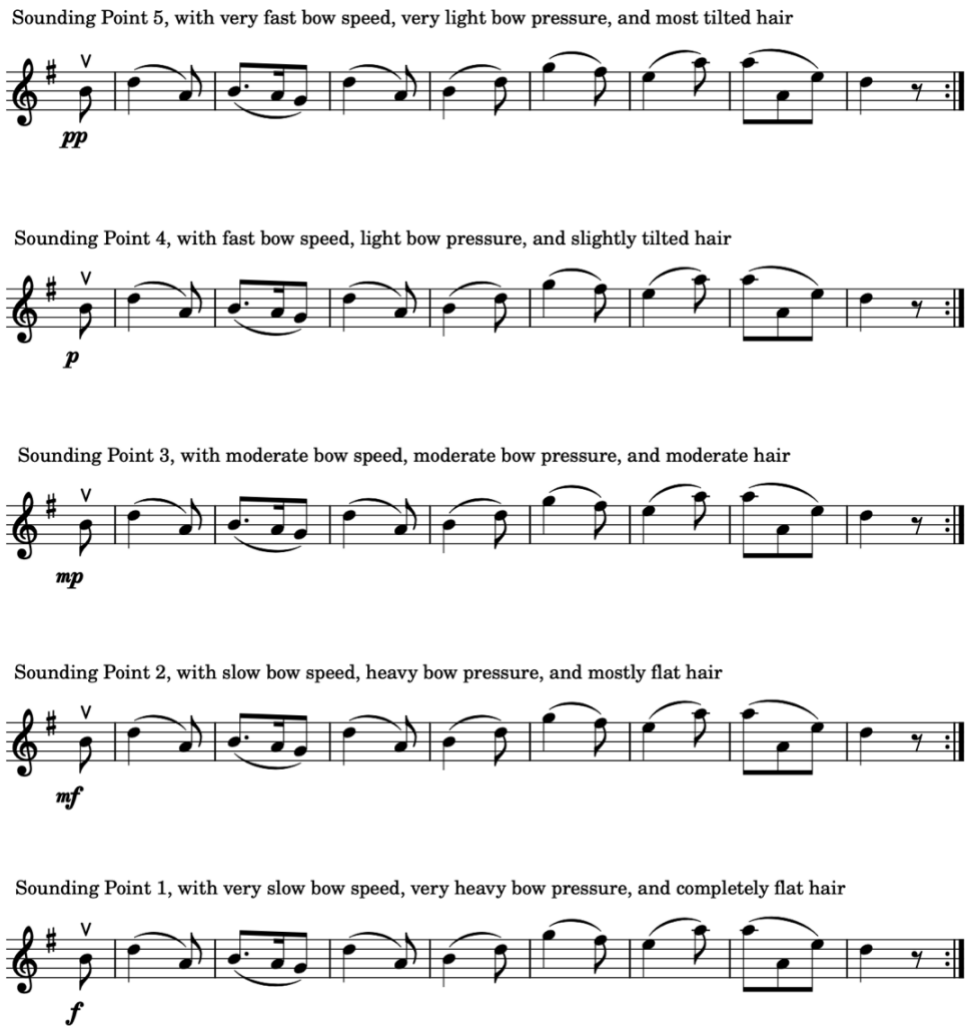
As the musical mood evolves from somber and tragic to bright and sweet, the opening of the second movement introduces a melody that requires a smooth and continuous flow. To achieve a legato sound for the main melody, it is essential to sing the desired sound in one's mind before actually playing it. The subsequent exercise focuses on exploring different sounding points, as shown below (Figure 4.1) to assist in discovering the desired sound. It is recommended to perform the entire phrase on each sounding point with expressive interpretation. The suggested guidelines for bow speed, bow pressure, and the amount of hair are provided as relative references. One has the flexibility to adjust the sounding points according to their phrasing, and ultimately, one's ears should serve as the guide for achieving the desired tone.[69]

[69] Carl Flesch, *The Art of Violin Playing*, translated and edited by Eric Rosenblith, foreword by Anne-Sophie Mutter, book 1 (New York: Carl Fischer, 2000), 76.

Figure 4.1: Five Sounding Points[70]

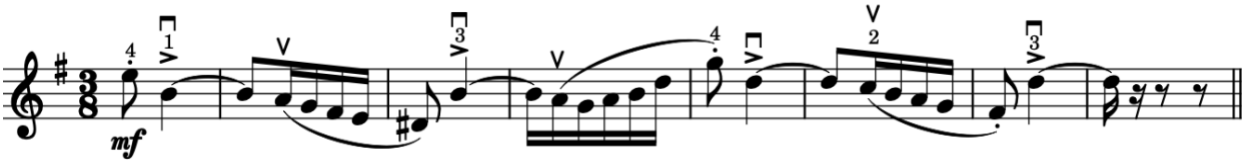


Exercise 4.6: *II. Andantino*, mm. 1-8, Varying Sounding Points for Tone Production



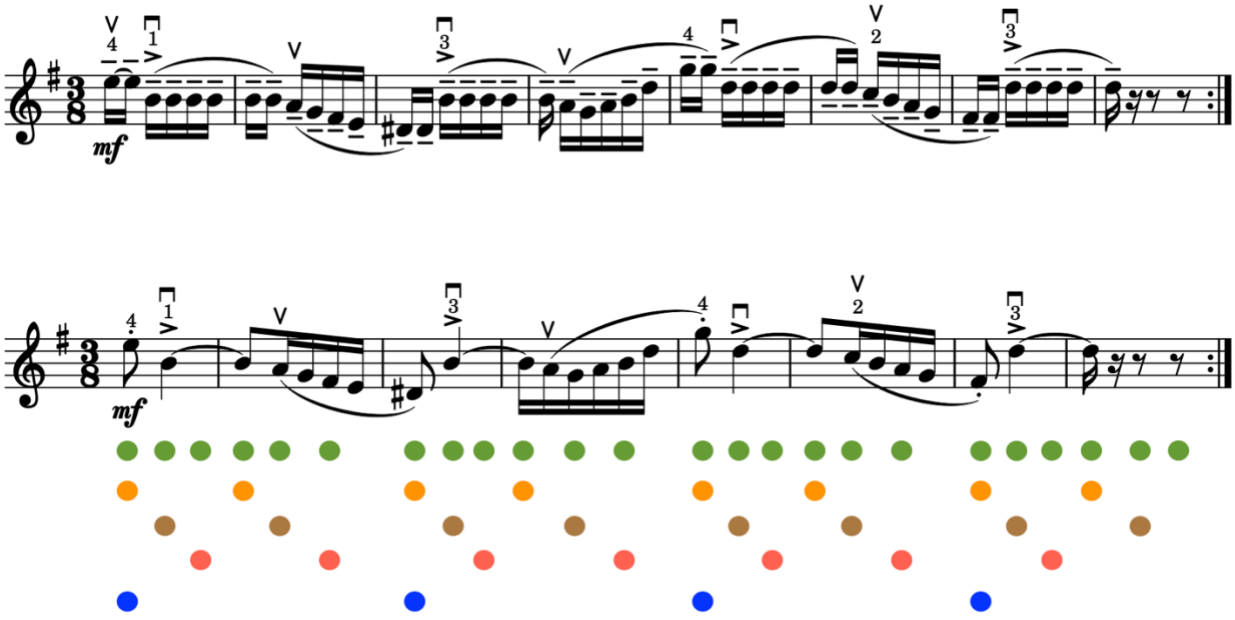
[70] Fischer, *The Violin Lesson*, 1.

Example 4.7: *II. Andantino*, mm. 47-54, Syncopation

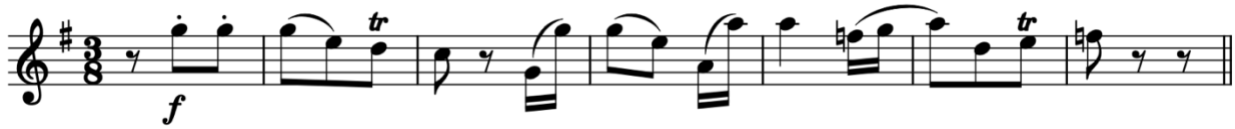


The provided music passage illustrates potential rhythmic challenges arising from syncopation and ties. Therefore, one effective strategy for practicing such passages is to use the bow to articulate the subdivisions of the ties, enhancing the precision of beat execution. Another helpful approach is to practice with a metronome while varying the metric emphases. Considering each colored dot as the "downbeat" or counting "one" for each colored dot allows performers to sense the metric weight of each beat, thereby preventing a tendency to rush.

Exercise 4.7: *II. Allegretto, un poco vivace*, mm. 47-54, Subdivision & Metronome Practice for Syncopation

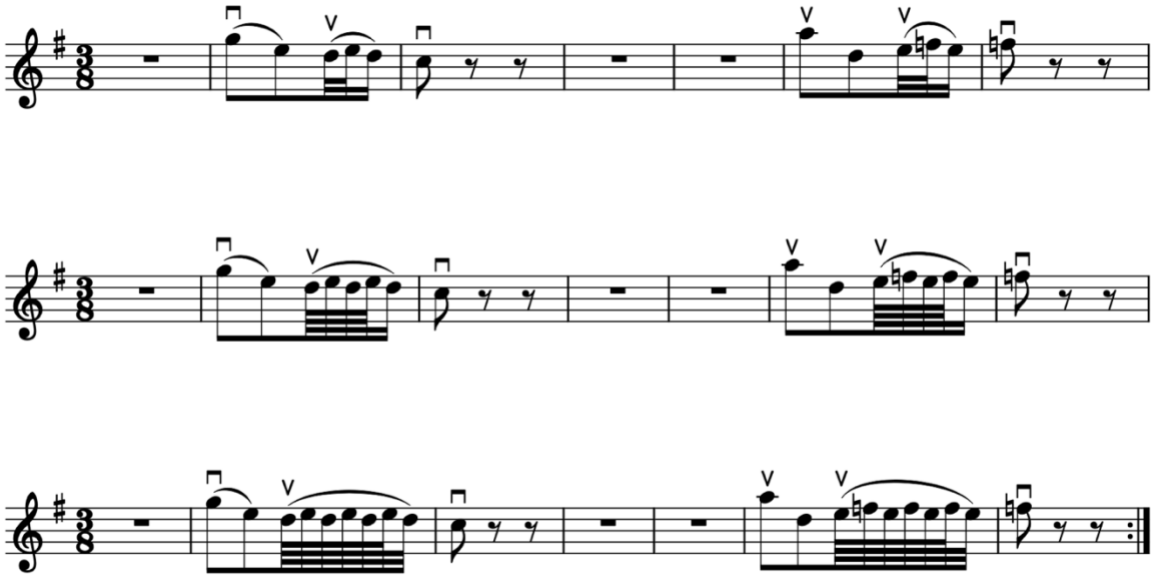


Example 4.8: *II. Allegretto, un poco vivace*, mm. 68-74, Trill



The above passage exemplifies the potential technique issues that may be caused by unplanned trill: 1) The downbeat following the trill may not be executed right on time because the trill is played either too long or too short; 2) The trill itself is not clean and clear, resulting in unwanted finger tension. The following exercise shows the varied numbers of a trill in a rhythmic framework, and it is suggested to practice them with a metronome. One can design the numbers of a trill based on the musical context.[71] It is suggested to release the lower-held-down finger and keep the trilling finger close to the fingerboard.

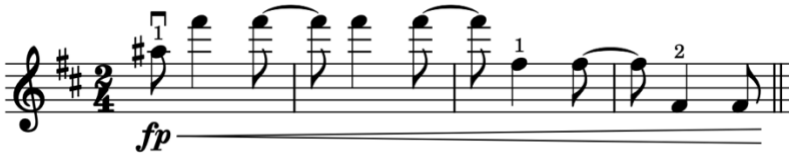
Exercise 4.8: *II. Allegretto, un poco vivace*, mm. 68-74, Trill



[71] Leopold Mozart, *Versuch einer Gründlichen Violinschule [A Treatise on the Fundamental Principals of Violin Playing]*, translated by Editha Knocker, preface by Alfred Einstein, 2nd ed (London: Oxford University Press, 1985), 186.

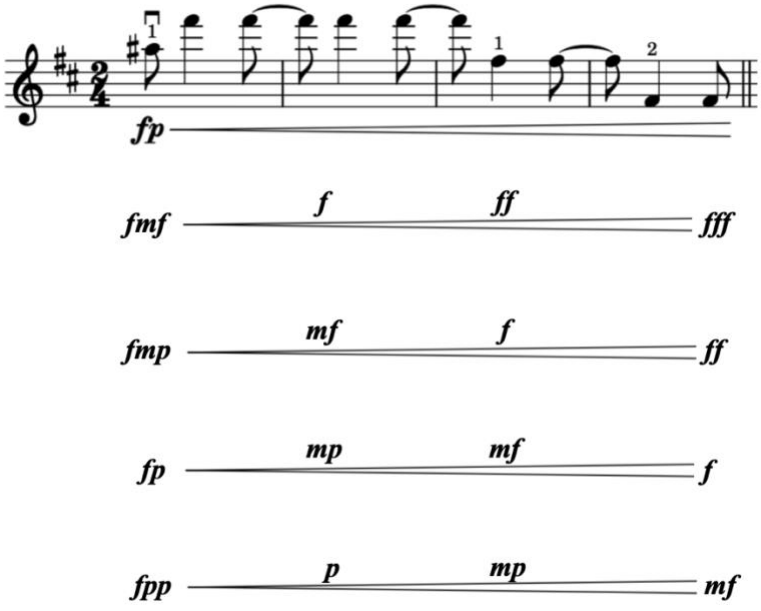
Movement III. *Allegro molto vivace*

Example 4.9: *III. Allegro molto vivace*, mm. 25-28, Sudden Dynamic Change

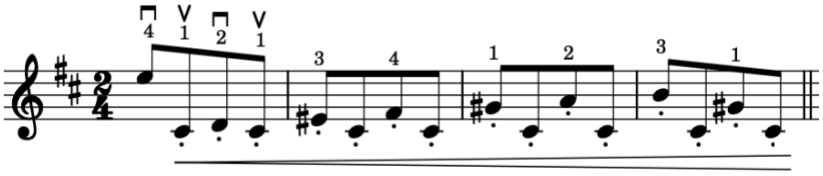


To achieve sudden dynamic contrast and a crescendo, as demonstrated in the example above, it is advisable to notate the dynamic changes explicitly to have a clear understanding of the extent of the dynamic shifts. The following exercise, which incorporates written-out dynamic changes, aims to offer a visual reference for clear comparison. When practicing sudden dynamic contrast from *forte* to *piano*, it is recommended to release the forearm immediately after the first bow attack.

Exercise 4.9: *III. Allegro molto vivace*, mm. 25-28, Sudden Dynamic Change



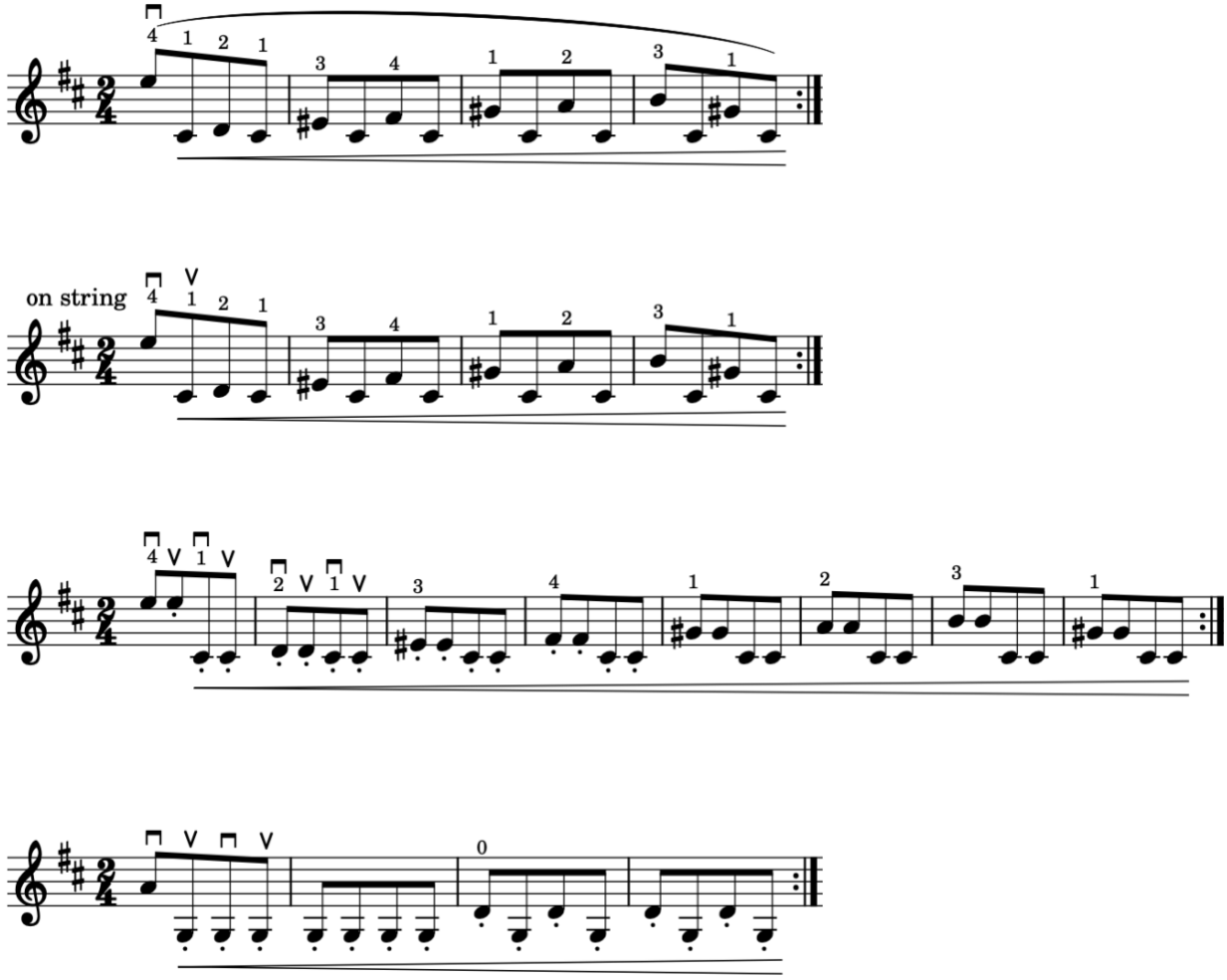
Example 4.10: *III. Allegro molto vivace*, mm. 119-122, Spiccato Bow Stroke



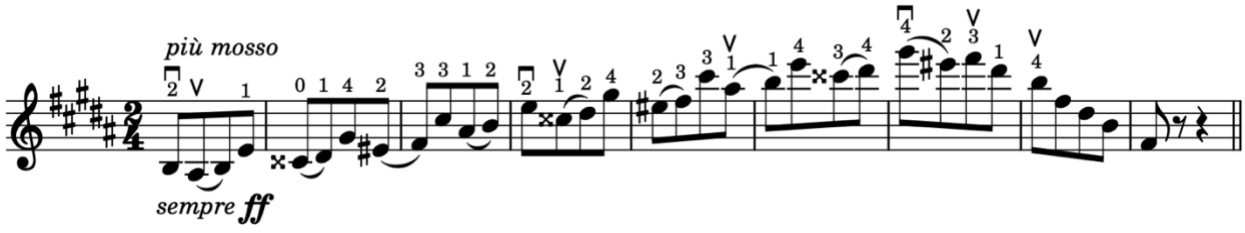
This passage demands a clean and musically expressive spiccato bow stroke, which necessitates precise coordination between both hands. The exercises below suggest different ways to practice spiccato bow stroke: 1) Incorporating a legato slur to showcase a clean phrasing and highlight any unevenness of the left-hand fingers; 2) Practicing on-string *détaché* is beneficial for achieving great tone quality and intonation, serving as a preparatory step for the actual spiccato stroke; 3) Repetition of each note twice to allow for additional time to focus on intonation; 4) Using open strings without engaging the left-hand fingers to focus on sound and arm movement. Additionally, practicing with a dotted-rhythm pattern and a metronome, gradually increasing the tempo, can help improve the coordination of both hands. Returning to the musical context, when performing the passage (example 4.10), it is essential to keep the elbow level at the double-stop level of the G and D strings. The part of the bow used for playing this passage should range from the middle to the "point of balance"[72] to attain a more resonant tone quality.

[72] Fischer, *Violin Lesson*, 120.

Exercise 4.10: *III. Allegro molto vivace*, mm. 119-122, Spiccato Bow Stroke



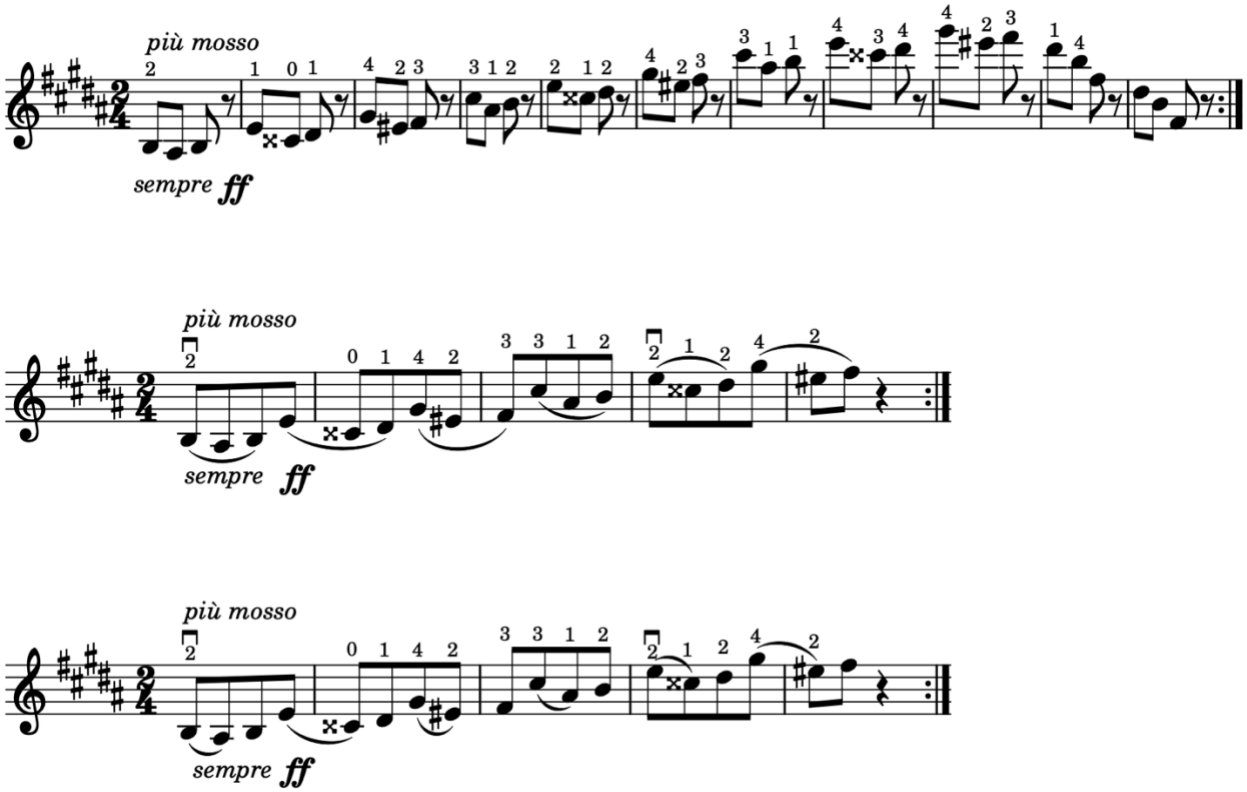
Example 4.11: *III. Allegro molto vivace*, mm. 408-416, Fast-Running Passage



This musical passage highlights the potential challenges of intonation and coordination, especially at the fortissimo dynamic and a fast tempo. The subsequent exercise alters the original note grouping into a three-note pattern with various bowing patterns. Recommendations for

enhancing intonation include: 1) Practicing slowly and concentrating on the intonation of each note, without considering rhythm and bowing; 2) Tuning the notes with a piano; 3) Playing intervals instead of individual notes.

Exercise 4.11: *III. Allegro molto vivace*, mm. 408-416, Fast-Running Passage



According to the criteria outlined in the leveling systems found in the American String Teachers Association (ASTA) handbook[73] and the violin syllabus of the Royal Conservatory,[74]

[73] American String Teachers Association, "The ASTA Certificate Advancement Program (ASTACAP®) Handbook," accessed September 25, 2023, https://www.astastrings.org/site/astacap.

[74] The Royal Conservatory, "Violin Syllabus," 2021 ed, accessed September 25, 2023, https://rcmusic-kentico-cdn.s3.amazonaws.com/rcm/media/main/documents/examinations/s50_violin-syllabus-2021_online_f.pdf.

Amanda Maier's *Sonata for Violin and Piano in B Minor* can be classified at levels 7 to 8. This assessment is based on its inclusion of various challenging elements such as shifts, chords in different positions, spiccatos, continuous vibrato, legato in string crossing, and fast-running passages, among others.

To provide a contextual framework within the violin sonata literature and to offer a broader perspective on the pedagogical significance of this sonata, it is noteworthy to consider other sonatas that align with her work in terms of difficulty levels:

Sonatas at a similar level:

1. Mozart's Violin Sonata in G, K. 301
2. Beethoven's Violin Sonata in F Major ("Spring"), Op. 24
3. Schubert's Violin Sonata in A Minor, Op. 137

Sonatas at a lower level:

1. Handel's Violin Sonata No. 1 in A Major, HWV. 361
2. Dvořák's Violin Sonatina in G, Op. 100
3. Paganini's Violin Sonata No. 4, Op. 3

Sonatas at a higher level:

1. Brahms' Violin Sonata No. 3 in D Minor, Op. 108
2. Franck's Violin Sonata in A Major
3. Strauss' Violin Sonata in E-flat Major, Op. 18

The choice of representative pieces from each difficulty level is influenced by the grading system outlined in the ASTA handbook and the Violin Syllabus. This selection not only facilitates a comprehensive understanding of Amanda Maier's Sonata's complexity and educational worth for both violin students and teachers but also expands the repertoire options

available to violinists for their performances. They can explore the possibility of a repertoire swap, replacing regularly-performed sonatas with Amanda Maier's lesser-known Sonata; Such a step not only champions the promotion and acknowledgment of underrepresented female composers, including Amanda Maier but also enriches the classical repertoire by incorporating a spectrum of diverse voices and perspectives.

General Suggestions for Practice

> To know how to practice was an art. Most violinists believe that the solution of the problem of "How to Practice" lies in repeating, every day, various finger exercises, scales, arpeggios, bow exercises, etc. But this supposition is a fallacy. No one will ever learn how to practice by repeating day in, day out, finger exercises, scales, or in fact the whole compendium of daily exercises for the violin. The result of such monotonous and arid study is usually worthless. This procedure explains why after years of intensive study, there are few violinists, every few indeed, who acquire an infallible technique. [75]

These words, articulated by Demetrios Dounis, a renowned violin pedagogue, underscore the significance of approaching a new composition, such as Amanda Maier's *Sonata for Violin and Piano in B minor*, with a deliberate and thoughtful mindset. In light of Dounis's perspective, some preparatory and practice-related steps in this chapter are suggested for violinists to consider.

Before physically playing the piece, it is essential to acquaint oneself with its historical context and explore the theoretical framework that underlies it. Understanding the cultural and social milieu in which the composer was composing the piece, gaining insight into the composer's personal experience, and knowing how these factors may have shaped the composer's style can significantly assist a performer in deciphering the subtle intentions embedded within the musical notation (Chapter II of the document serves to provide such historical background of both the composer herself and the sonata itself). To uncover the composer's intentions, a performer should gather information from both overt and less overt clues. The former includes paying attention to readily available details such as the piece's title and composition dates, while the latter involves conducting comprehensive theoretical analyses for the violin score or the full

[75] Demetrios Dounis, "Artistic Technique," quoted in, Chris Costantakos, *Demetrios Constantine Dounis: His Method in Teaching the Violin* (New York: Peter Lang Publishing, 1988), 51.

score (in this case, it is the full score with the piano part on it). This analysis allows performers to understand the composer's harmonic choices, rhythmic language, and use of formal structure.

Studying the full score enables the performer to have a holistic understanding of the composition, revealing how the violin part stands out and is woven into the overall musical fabric. All of these aspects offer valuable insights into the performer's musical interpretation. During physically practice the piece, the following steps can be taken: 1) Play through the entire piece several times to establish a general aural reference and gain a broad understanding of the piece in terms of fingering, bowing, vibrato, and phrasing; 2) Listen to recordings to gain insight into how other musicians interpret the music—observing the results of their deciphering; 3) Draw inspiration from their musical ideas while also formulating one's own unique thoughts for interpretation; 4) Engage in deliberate practice to refine the necessary violin-playing techniques required by the piece, including intonation, sound quality, rhythmic accuracy, and physical ease;[76] 5) If the piece involves collaboration with other musicians, schedule collaborative rehearsals to ensure a cohesive performance; 6) Foster an emotional connection with the piece and determine what message or emotions the performer wishes to convey to the audience; 7) Seek feedback from peers and teachers during lessons and rehearsals to further refine and enhance the interpretation.

After completing the physical practice of the piece, it is crucial to transition into performance mode, meaning practicing for performing. Mental preparation techniques, such as visualizing the score and imagining real-time performance details, can be highly beneficial. Additionally, recording oneself and doing trial performances, whether in front of real audiences or in actual performance halls, can also aid in refining and perfecting one's overall performance.

[76] Fischer, *The Violin Lesson*, 93.

CHAPTER 5. CONCLUSION

Amanda Maier (born Carolina Amanda Erika Maier, later Maier-Röntgen through marriage, 1853-1894), was a violinist, composer, and the first female music director in Sweden, remaining a significant yet underrepresented figure in the classical music world. As a performer, Maier extensively toured and was celebrated for her compelling performances. As a composer, her *Sonata for Violin and Piano in B Minor* stands as both pedagogically valuable and artistically enriching, articulated through three movements that challenge and showcase the performer's technical and interpretive skills.

The first movement, marked Allegro, is structured in the traditional sonata-allegro form, with an exposition, development, recapitulation, and coda. Maier's use of chromaticism and varied harmonic elements such as augmented sixth chords, Neapolitan sixth chords, and secondary dominants, adds a rich and intense color to the movement. The agitated primary theme, introduced in a dark and intense B minor, contrasts with the introspective secondary theme. The dotted rhythmic figure serves as a unifying motif, contributing to the sonata's rhythmic coherence. Performers are encouraged to explore the expressive potential of the violin with careful considerations of the textural and harmonic context.

The second movement, in ternary form, presents a simple, melodious theme that radiates elegance and calm, contrasted with a lively, energetic canon section where the violin and piano engage in a rhythmic interplay, before revisiting the initial theme. This movement allows performers to express the violin's lyrical and singing qualities, emphasizing legato playing and nuanced interpretation.

The final movement, a sonata-rondo, showcases virtuosity through vigorous and contrasting themes. The robust primary theme in B minor and the nostalgic secondary theme in

F-sharp minor lead to a triumphant modulation to B major, symbolizing a narrative of struggle and eventual triumph.

The *Sonata for Violin and Piano in B Minor*, positioned at levels 7 to 8 in difficulty. Throughout the sonata, Maier challenges performers to balance technical precision with expressive freedom, encouraging a personalized interpretation that remains faithful to the Romantic style's emotive and dynamic range. Performers are advised to approach each note and phrase with intention, using the violin's full expressive capabilities to bring Maier's music to life.

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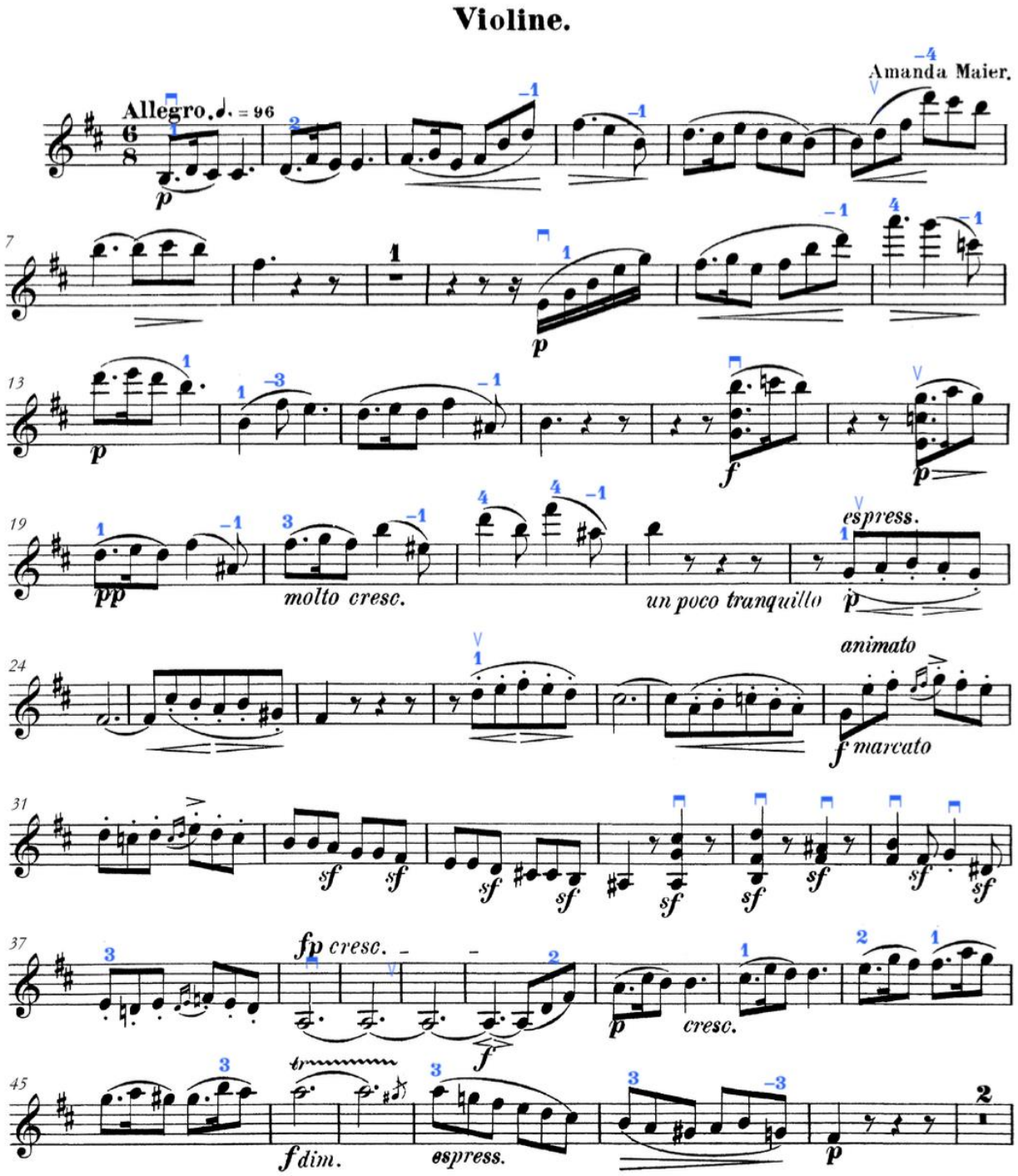
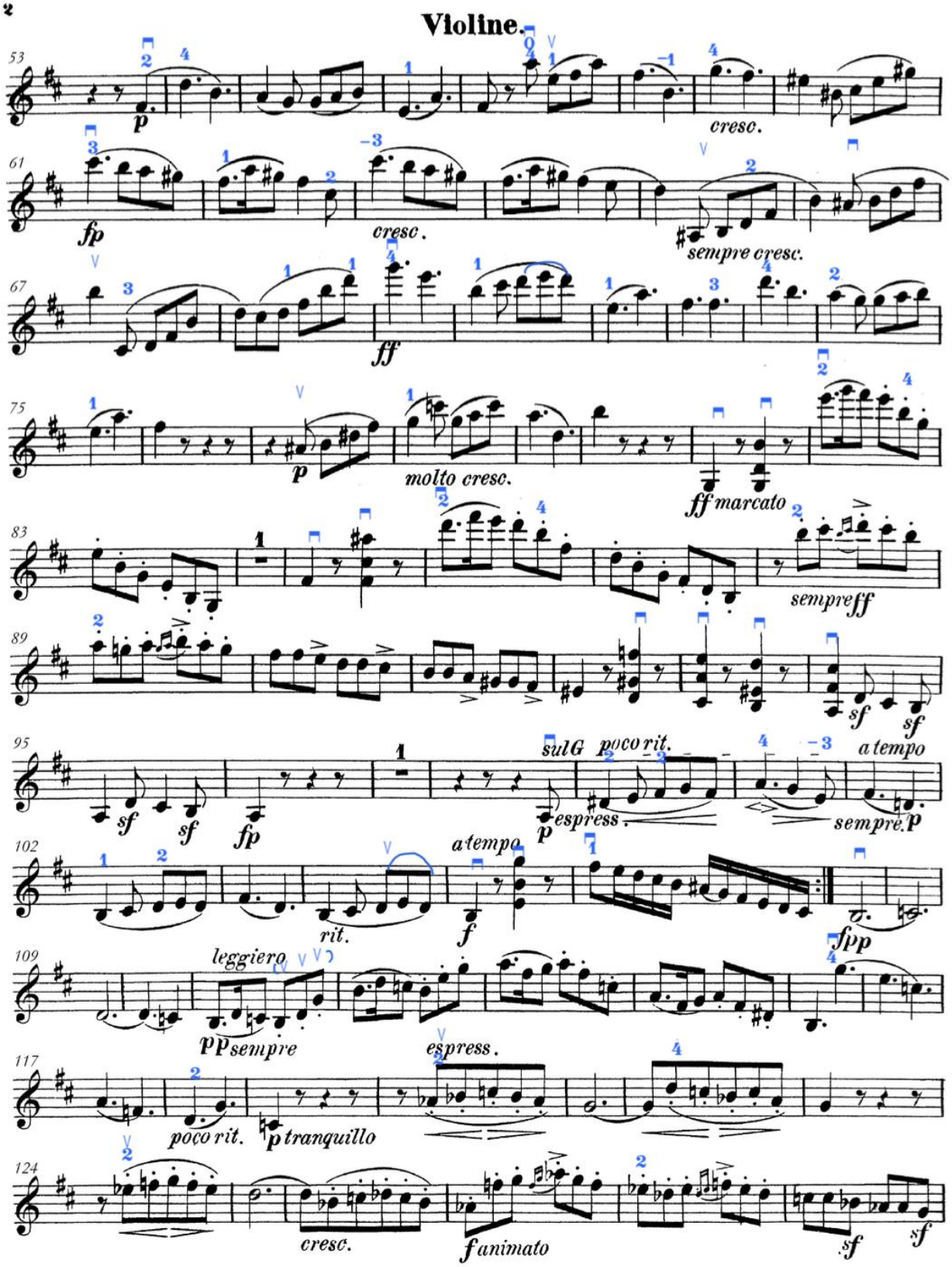
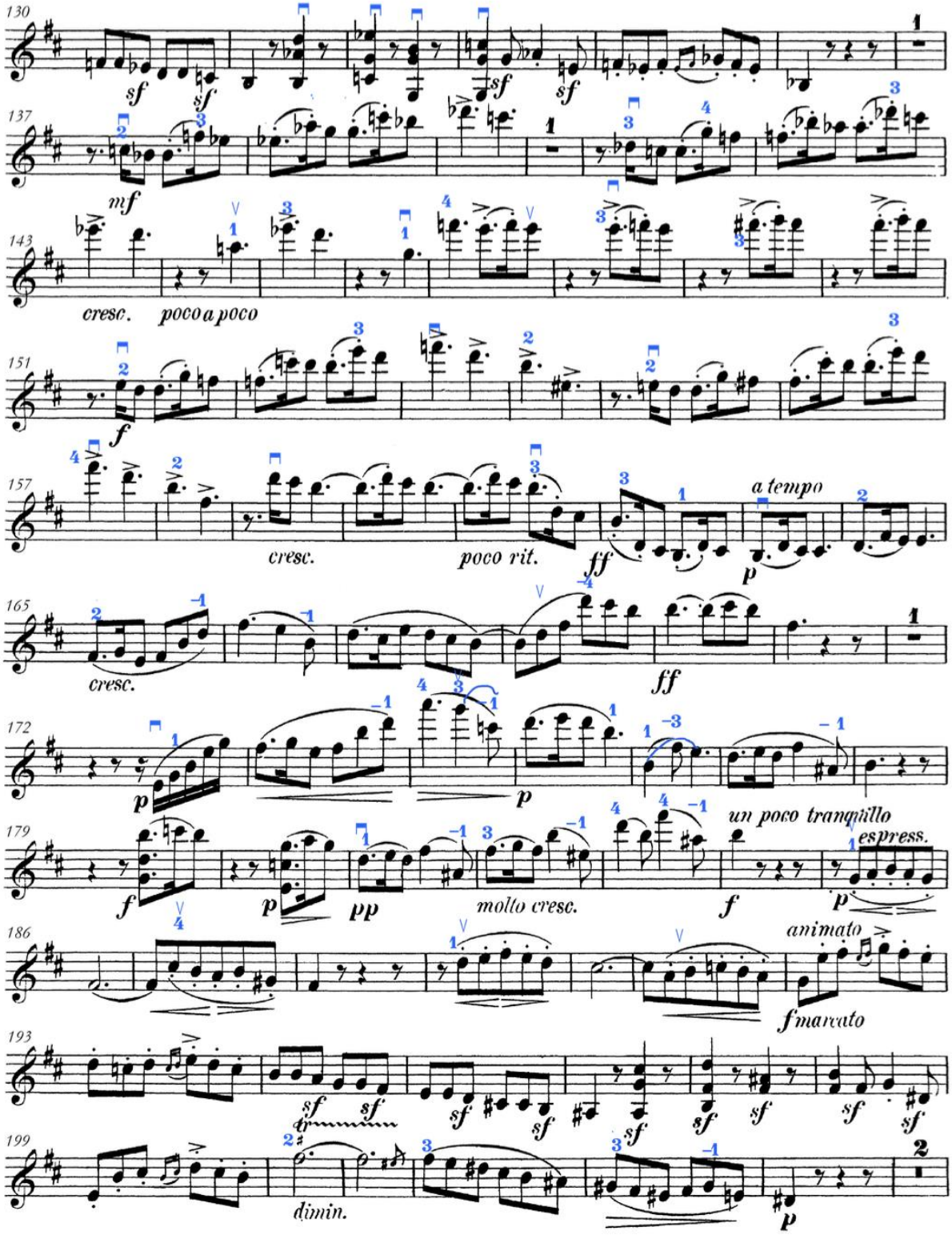
APPENDIX A. FINGERING AND BOWING[77]



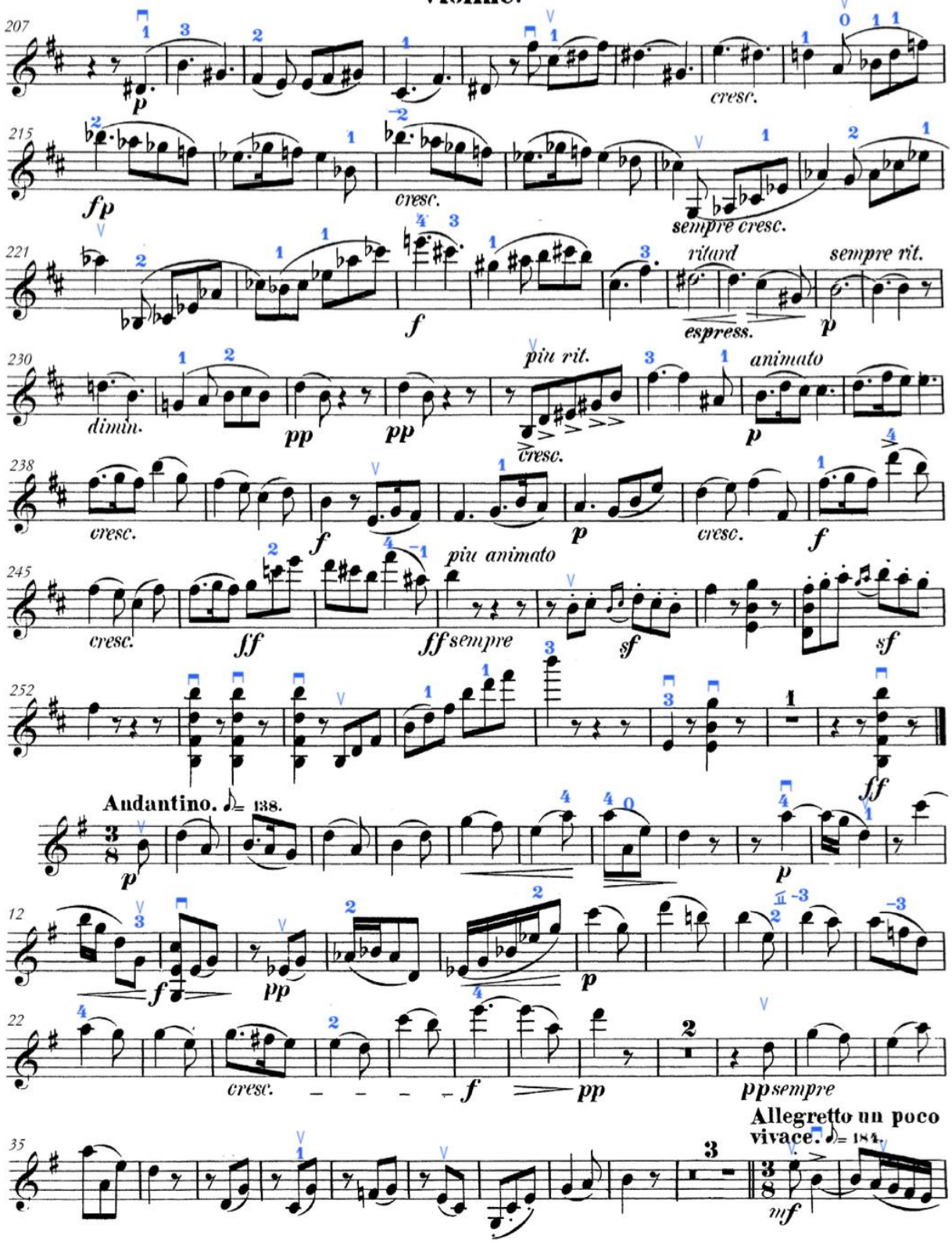
[77] The fingering and bowing instructions are provided by the author and are based on the score found at Levande Musikarv/Swedish Musical Heritage: https://www.swedishmusicalheritage.com/composers/maier-rontgen-amanda/SMH-W180-Sonata_B_minor_for_Piano_and_Violin.


Violine.
53
p
cresc.
61
fp
cresc.
sempre cresc.
67
ff
75
p
molto cresc.
ff marcato
83
sempre ff
89
sf
sf
95
sf
sf
fp
sul G
poco rit.
p
espress.
a tempo
sempre p
102
a tempo
rit.
f
fpp
109
leggiero
pp sempre
espress.
117
poco rit.
p tranquillo
124
cresc.
f animato
sf
sf

Violine.


130
sf sf sf sf
137
mf
143
cresc. poco a poco
151
f
157
cresc. poco rit. ff a tempo p
165
cresc. ff
172
p p
179
f p pp molto cresc. f un poco tranquillo espress. p
186
animato fmarcato
193
sf sf sf sf sf sf sf sf
199
dimin. p

Violine.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cresc.
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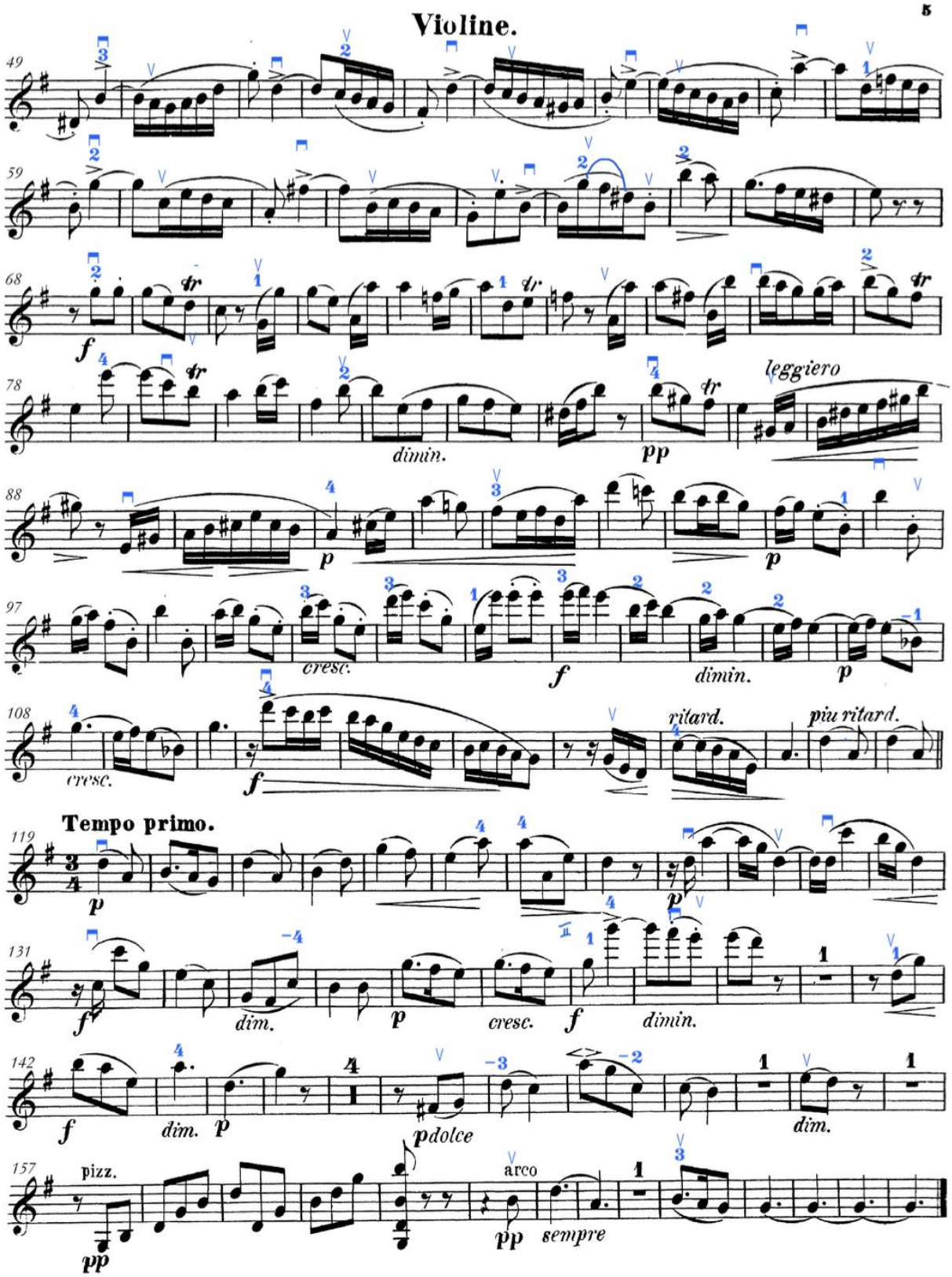
fp
cresc.
sempre cresc.
221
f
ritard
espress.
sempre rit.
p
230
dimin.
pp
pp
più rit.
cresc.
animato
p
238
cresc.
f
p
cresc.
f
245
cresc.
ff
più animato
ff sempre
sf
sf
252
ff
Andantino. ♪= 138.
p
12
f
pp
p
22
cresc.
f
pp
pp sempre
Allegretto un poco vivace. ♪= 184.
35
mf


Violine.
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59
68
f
78
dimin.
pp
leggiero
88
p
p
97
cresc.
f
dimin.
p
108
cresc.
f
ritard.
piu ritard.
Tempo primo.
119
p
p
131
f
dim.
p
cresc.
f
dimin.
142
f
dim.
p
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dim.
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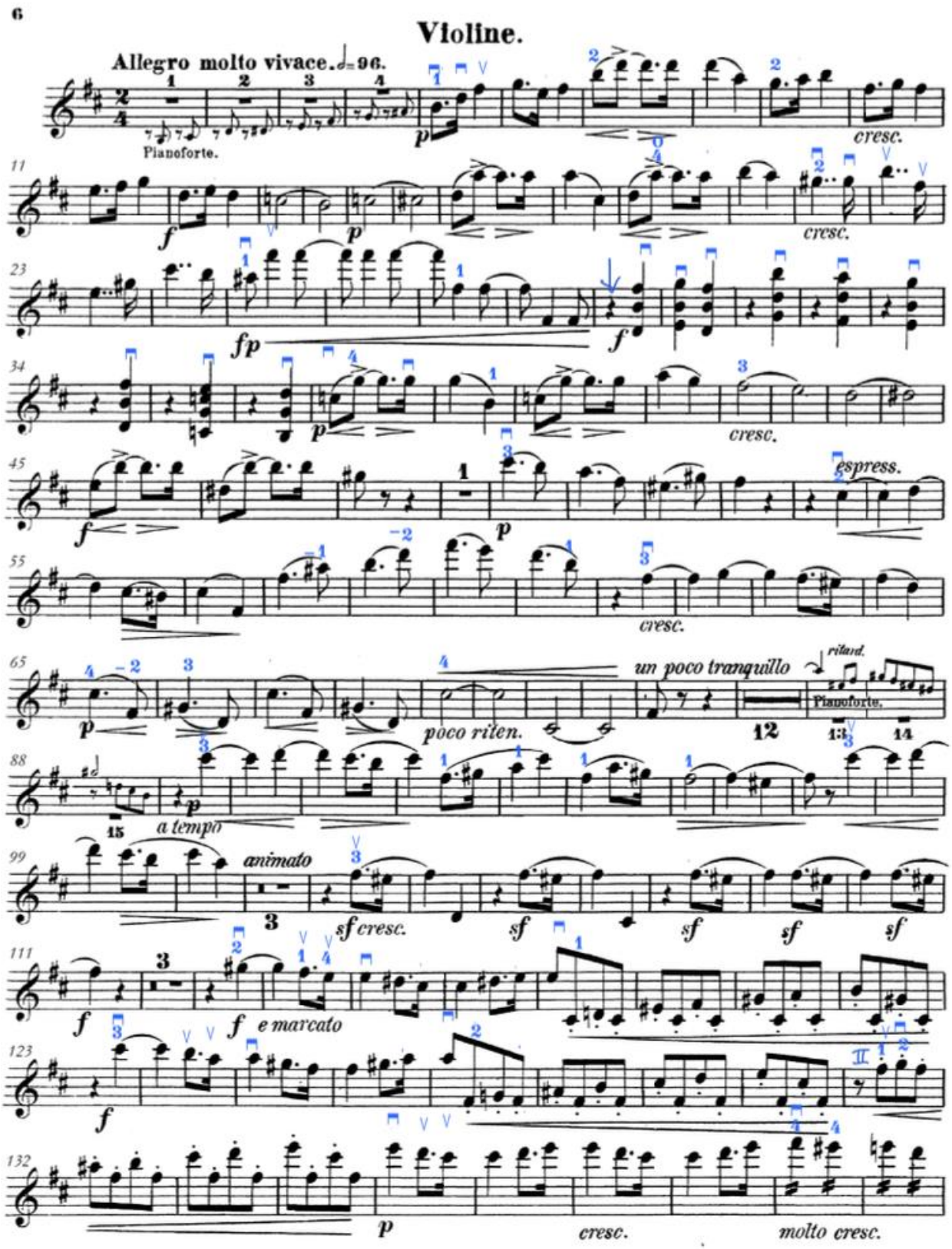
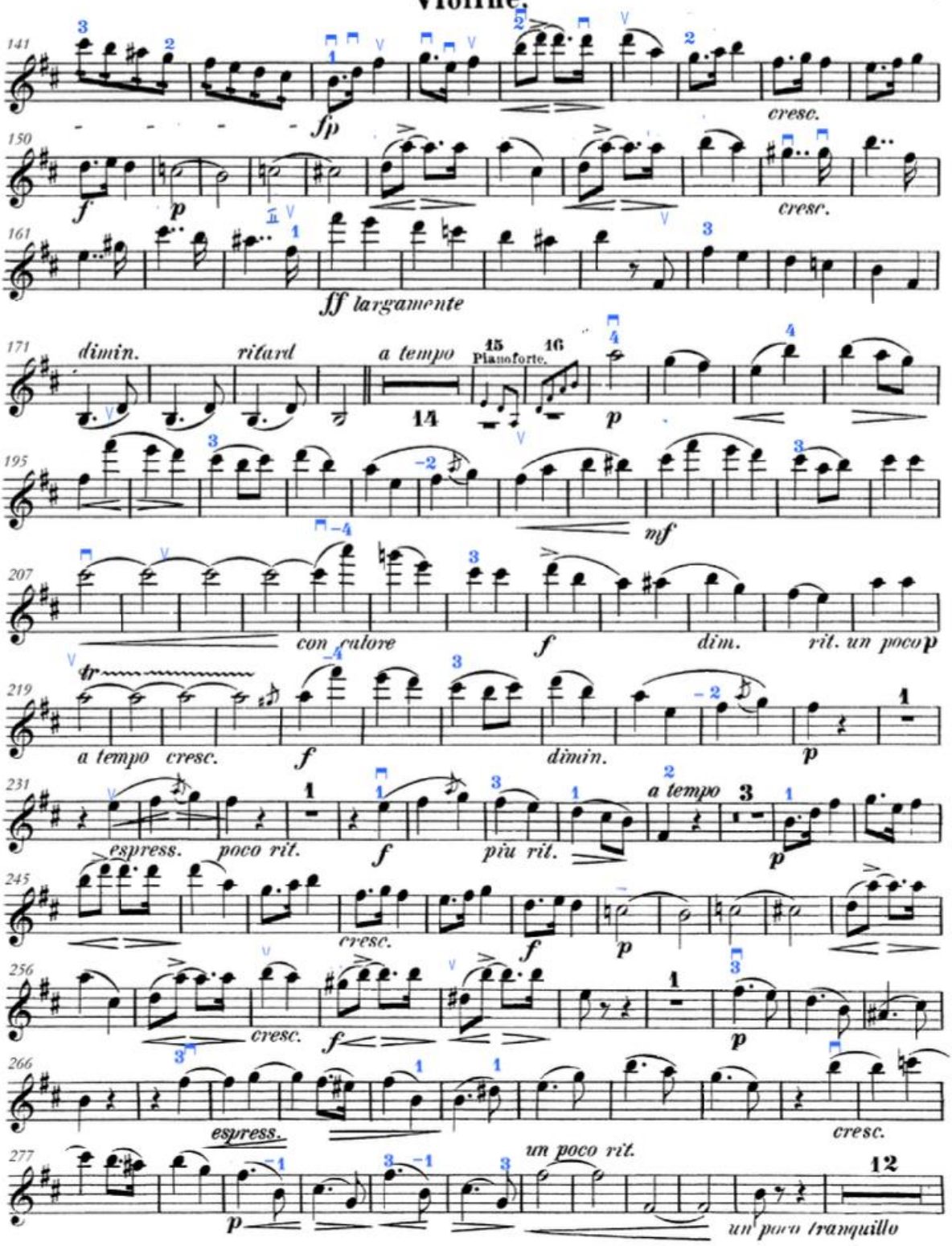
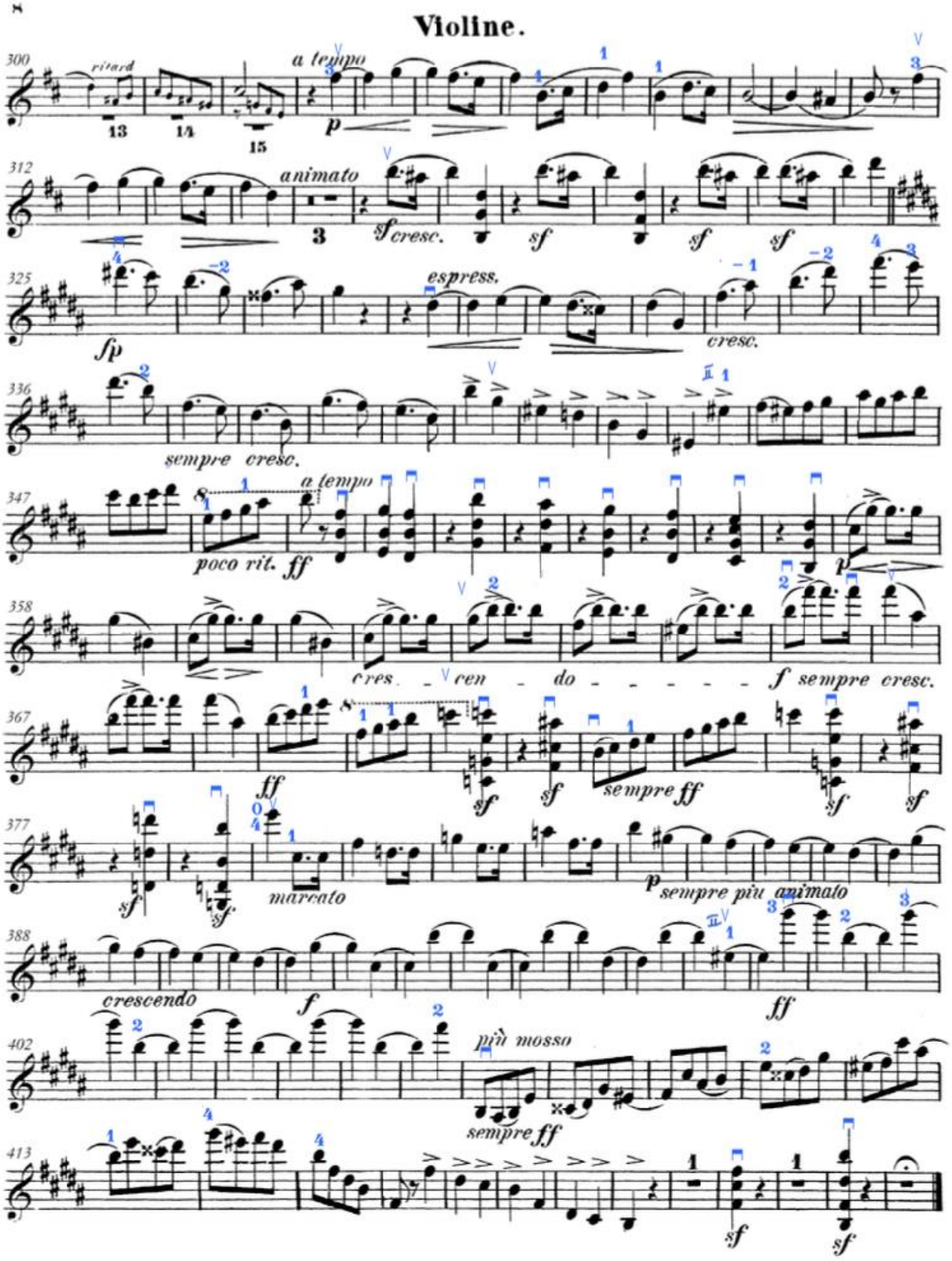
pizz.
pp
arco
pp
sempre

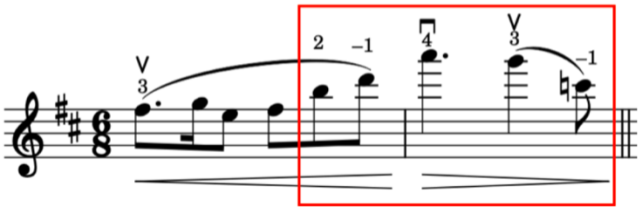

Violine.
Allegro molto vivace. ♩= 96.
Pianoforte.
cresc.
fp
espress.
poco riten.
un poco tranquillo
riland.
Pianoforte.
a tempo
animato
sf cresc.
e marcato
molto cresc.


141
fp
cresc.
150
f
p
cresc.
161
ff largamente
171
dimin.
ritard
a tempo
Pianoforte.
14
p
195
mf
207
con calore
f
dim.
rit. un poco p
219
a tempo cresc.
f
dimin.
p
231
espress.
poco rit.
f
più rit.
a tempo
p
245
cresc.
f
p
256
cresc.
f
p
266
espress.
cresc.
277
un poco rit.
p
un poco tranquillo

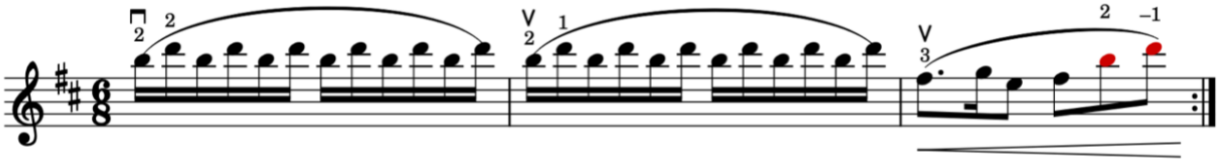

Violine.
300
ritard
13
14
15
a tempo
p
312
animato
3
sf cresc.
sf
sf
sf
325
espress.
sfp
cresc.
336
sempre cresc.
347
poco rit.
a tempo
ff
p
358
cres. cen do
f sempre cresc.
367
ff
sempre ff
377
marcato
p sempre più animato
388
crescendo
f
ff
402
più mosso
sempre ff
413
sf
sf

APPENDIX B. EXERCISE COLLECTION

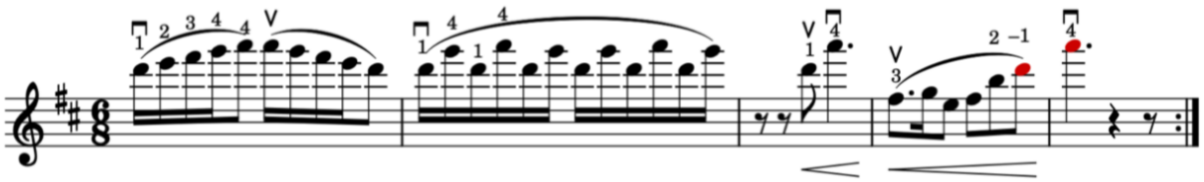
Example 4.1: *I. Allegro*, mm. 11-12, Shifting and Finger Extension



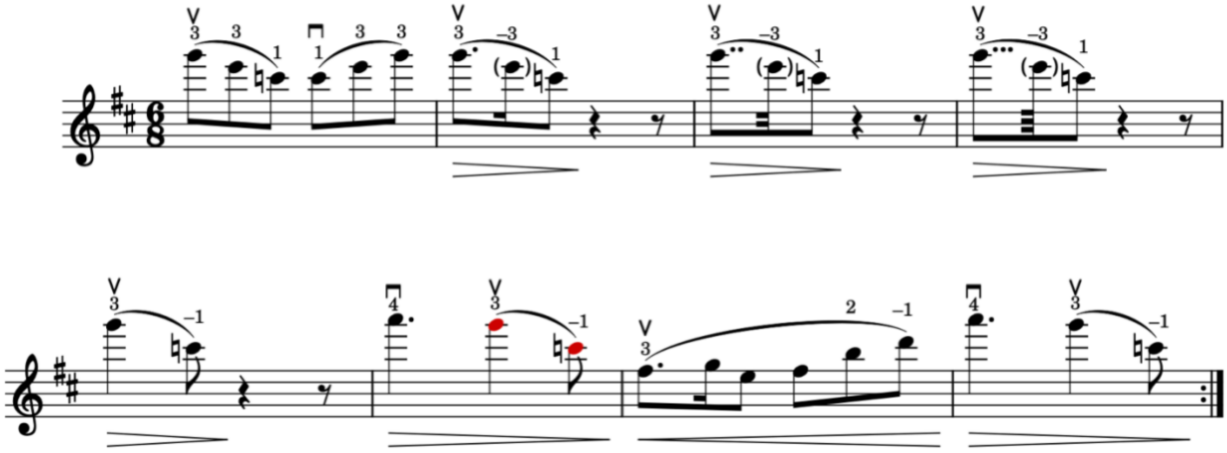
Exercise 4.1a: *I. Allegro*, mm. 11-12, Shifting from B to D



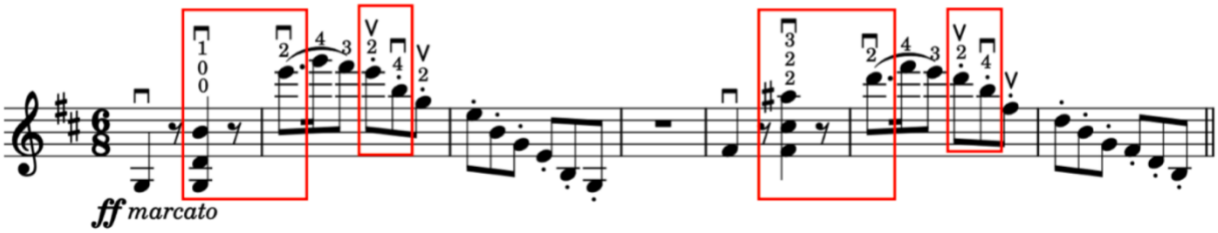
Exercise 4.1b: *I. Allegro*, mm. 11-12, Finger Extension from D to A



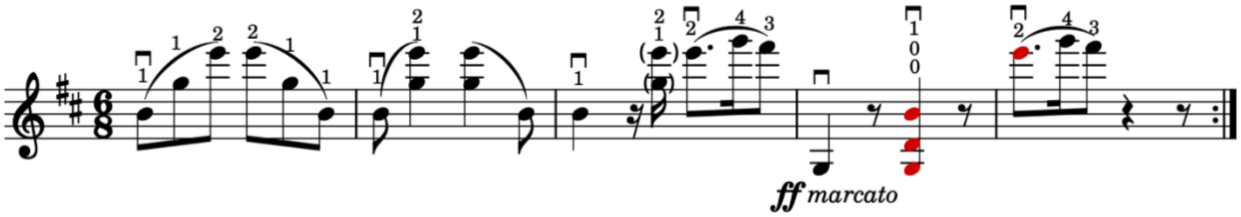
Exercise 4.1c: *I. Allegro*, mm. 11-12, Shifting from G to C♮



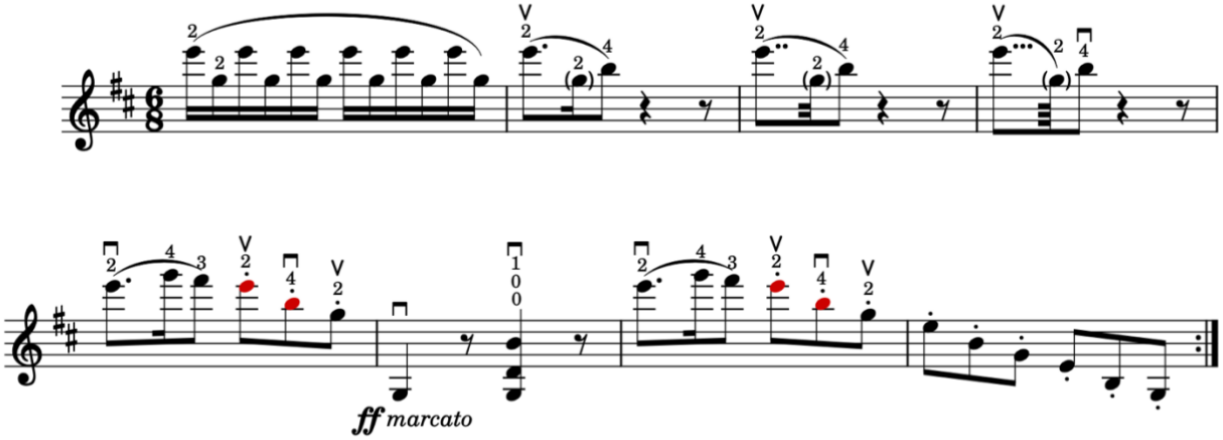
Example 4.2: *I. Allegro*, mm. 81-87, Shifting



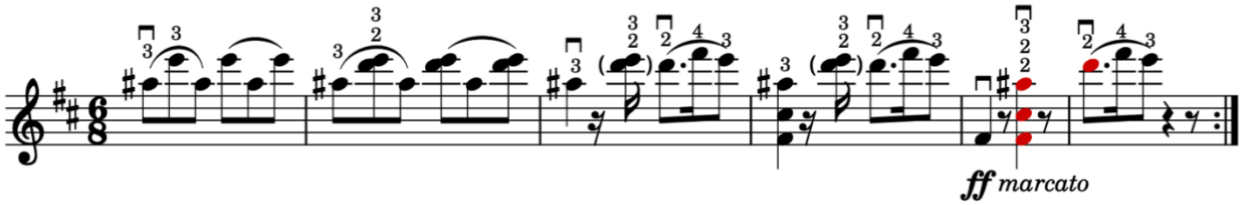
Exercise 4.2a: *I. Allegro*, mm. 81-83, Shifting from G-Major Chord to E



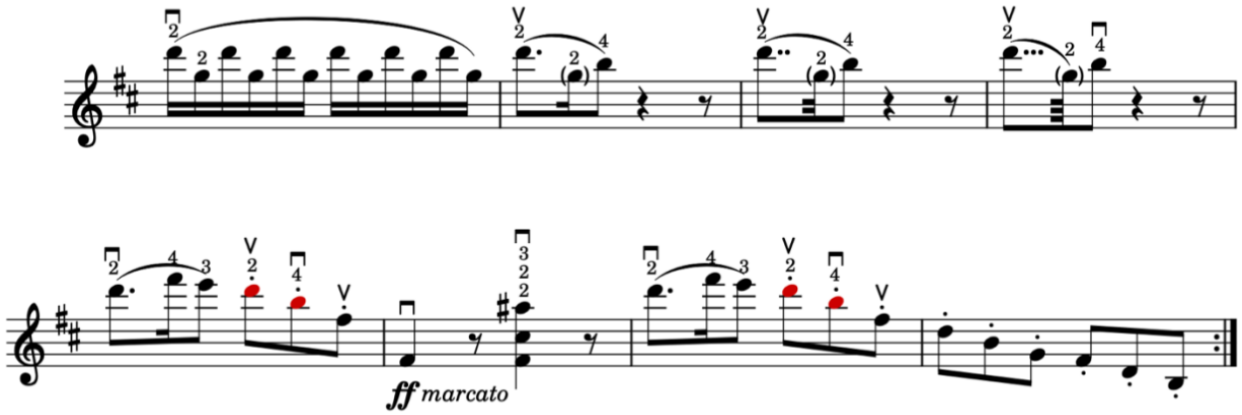
Exercise 4.2b: *I. Allegro*, mm. 82-83, Shifting from E to B



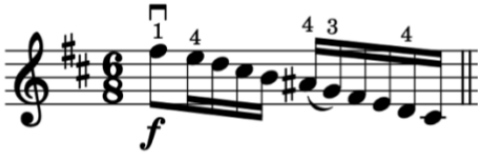
Exercise 4.2c: *I. Allegro*, mm. 85-86, Shifting from F♯-Major Chord to D



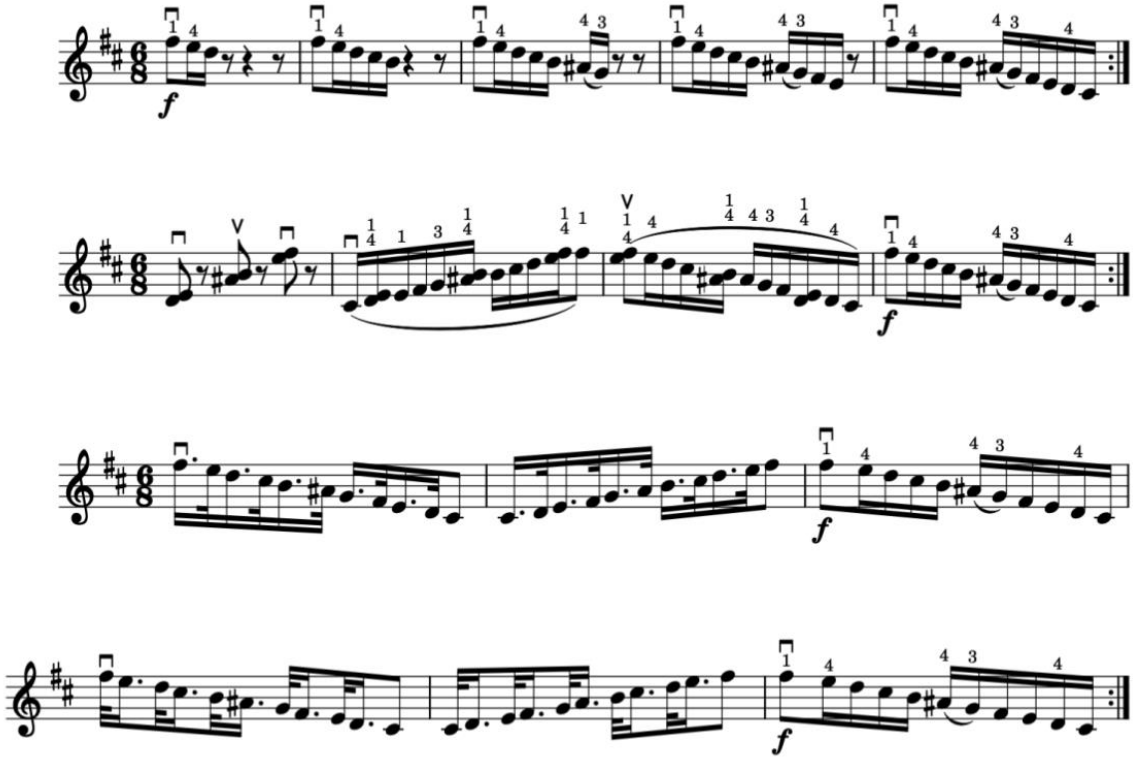
Exercise 4.2d: *I. Allegro*, mm. 86-87, Shifting from D to B



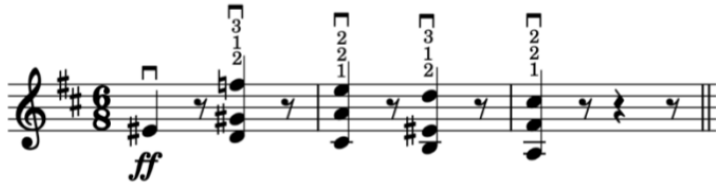
Example 4.3: *I. Allegro*, m. 106, Scaler Pattern



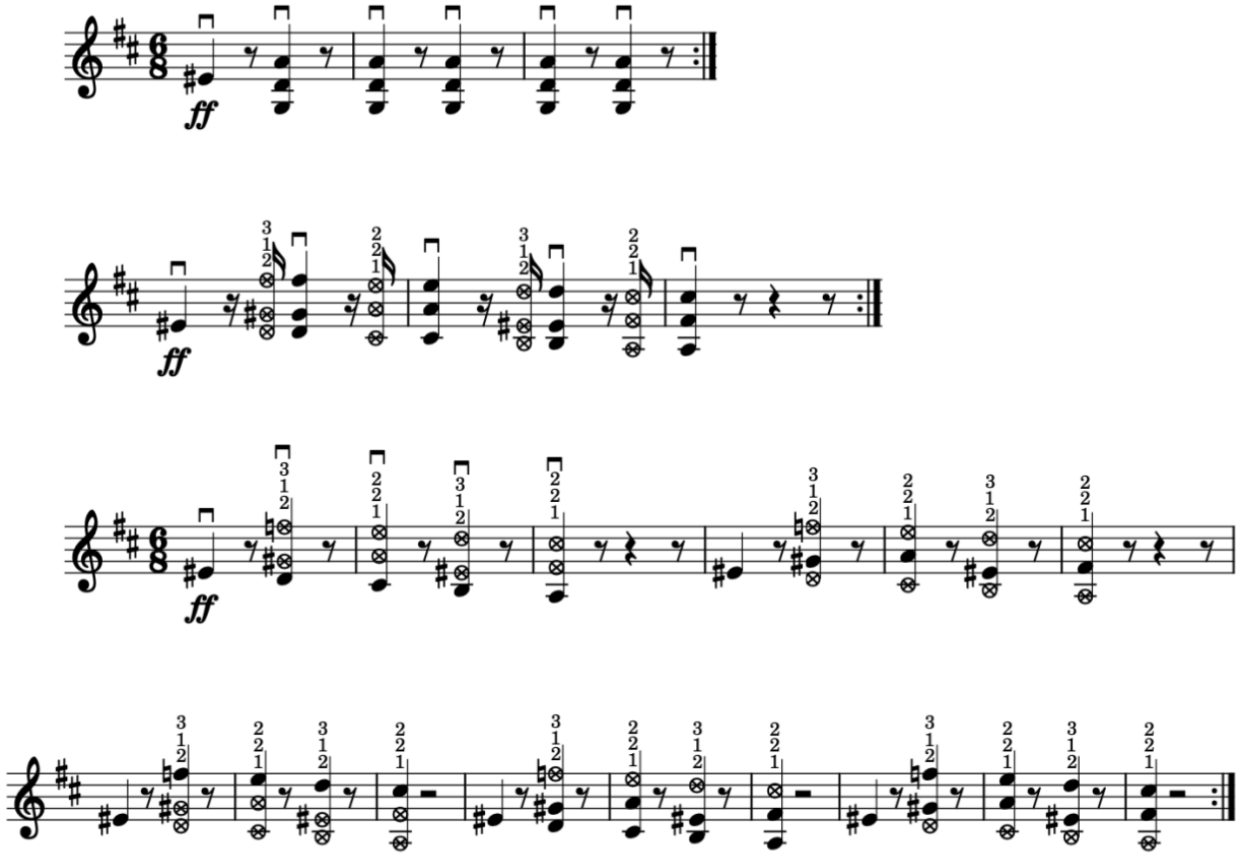
Exercise 4.3: *I. Allegro*, m. 106, Scaler Pattern



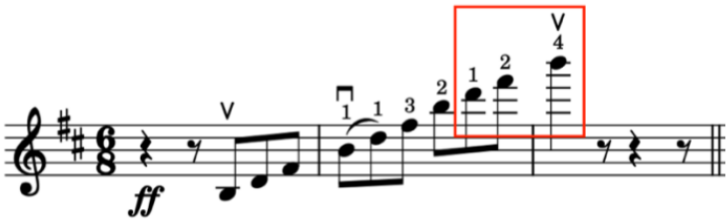
Example 4.4: *I. Allegro*, mm. 92-94, Chordal Pattern



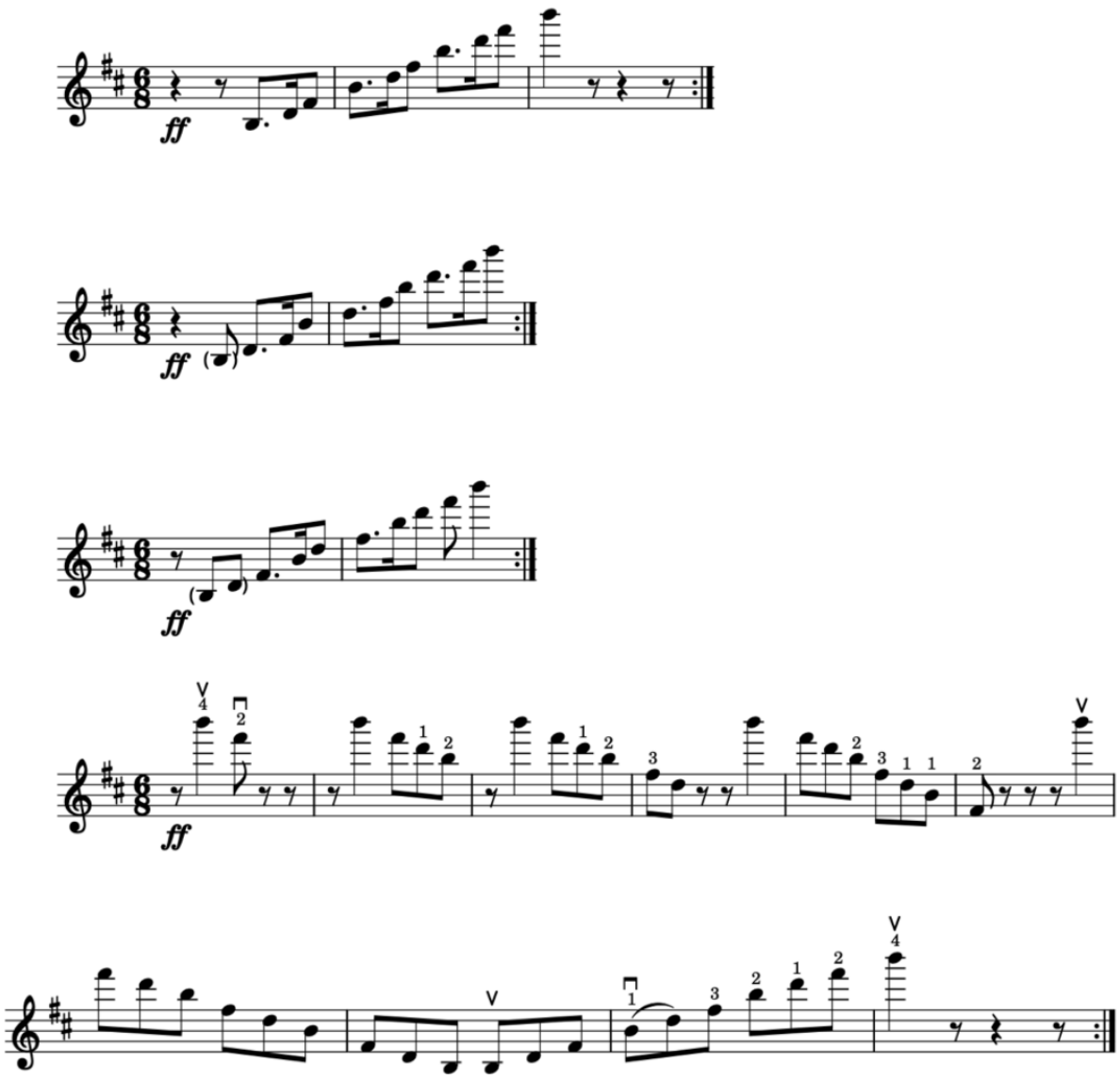
Exercise 4.4: *I. Allegro*, mm. 92-94, Chordal Pattern



Example 4.5: *I. Allegro*, mm. 254-256, Arpeggiated Pattern



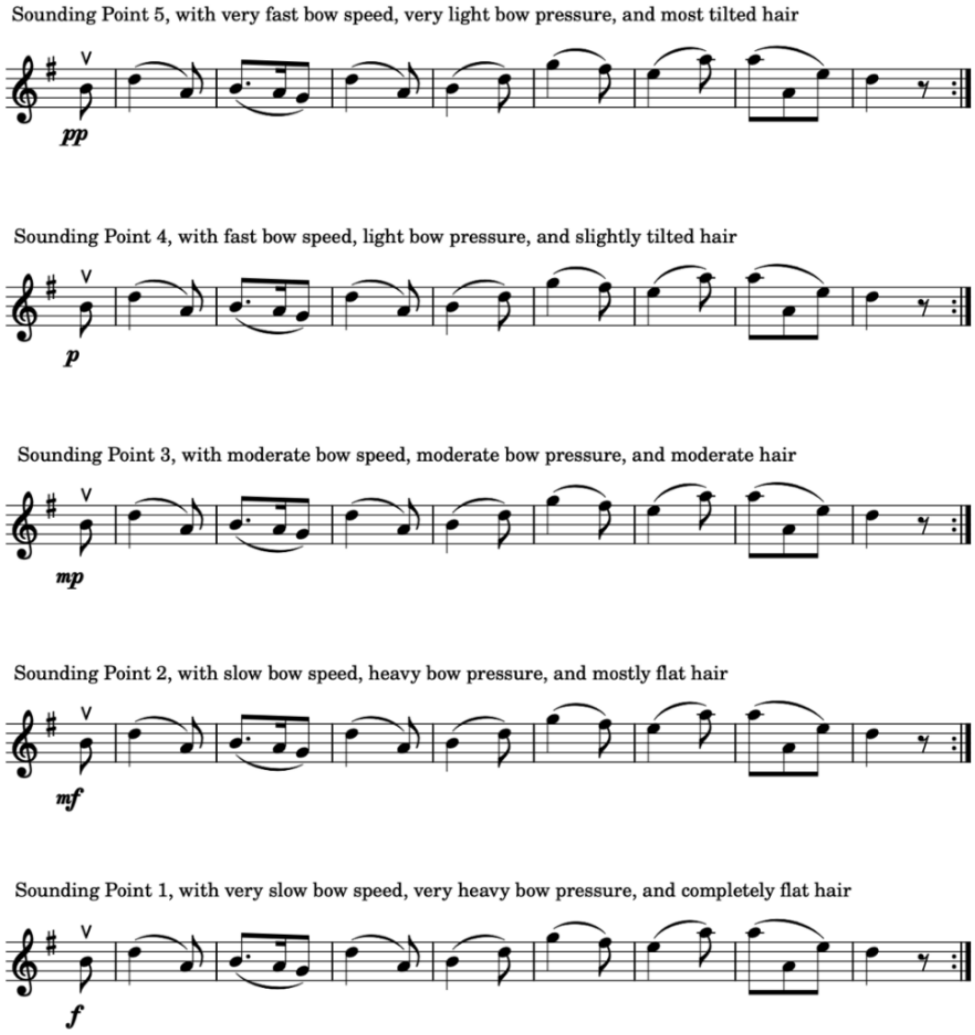
Exercise 4.5: *I. Allegro*, mm. 254-256, Arpeggiated Pattern



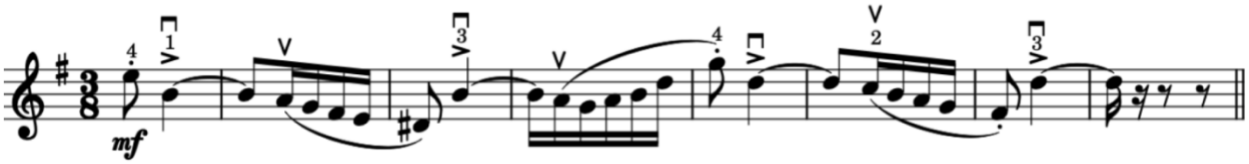
Example 4.6: *II. Andantino*, mm. 1-8, Tone Production



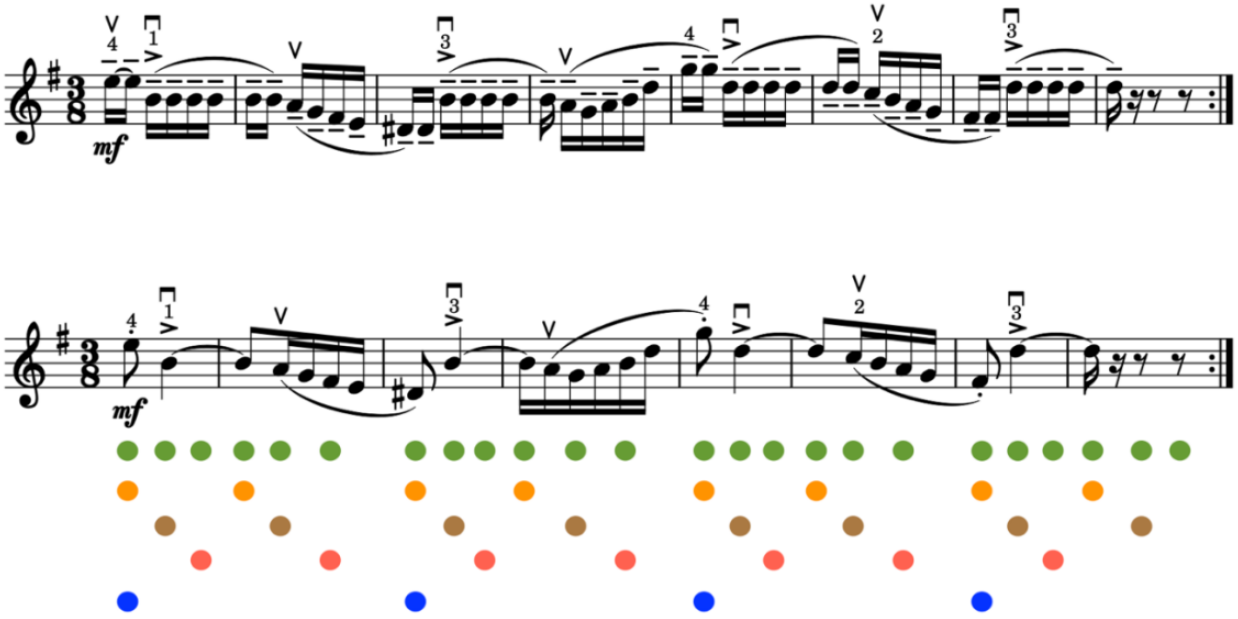
Exercise 4.6: *II. Andantino*, mm. 1-8, Varying Sounding Points for Tone Production



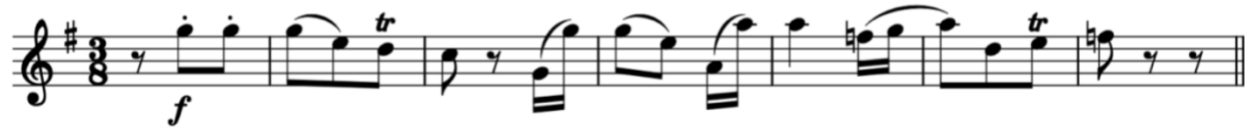
Example 4.7: *II. Andantino*, mm. 47-54, Syncopation



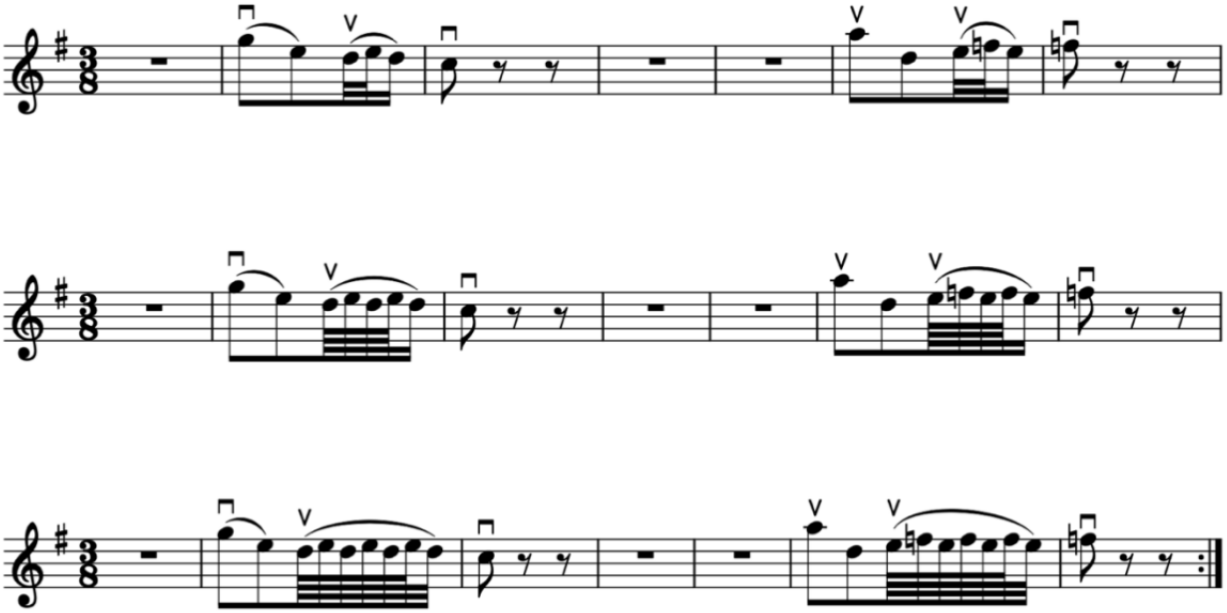
Exercise 4.7: *II. Allegretto, un poco vivace*, mm. 47-54, Subdivision & Metronome Practice for Syncopation



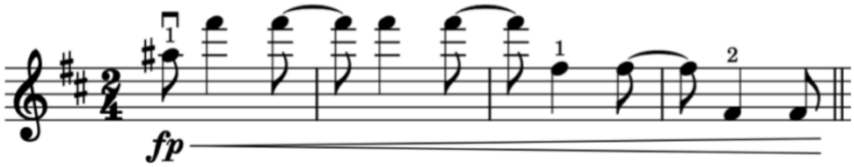
Example 4.8: *II. Allegretto, un poco vivace*, mm. 68-74, Trill



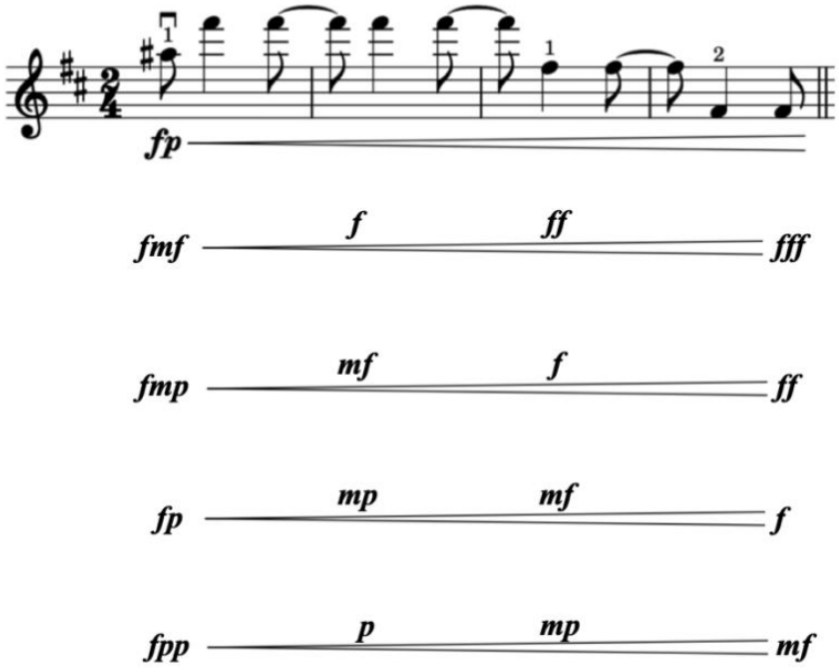
Exercise 4.8: *II. Allegretto, un poco vivace*, mm. 68-74, Trill



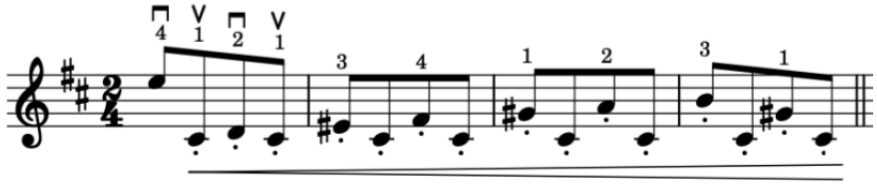
Example 4.9: *III. Allegro molto vivace*, mm. 25-28, Sudden Dynamic Change



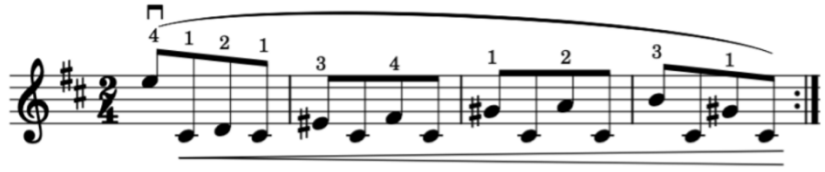
Exercise 4.9: *III. Allegro molto vivace*, mm. 25-28, Sudden Dynamic Change

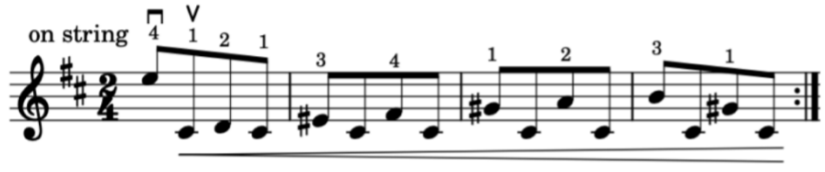


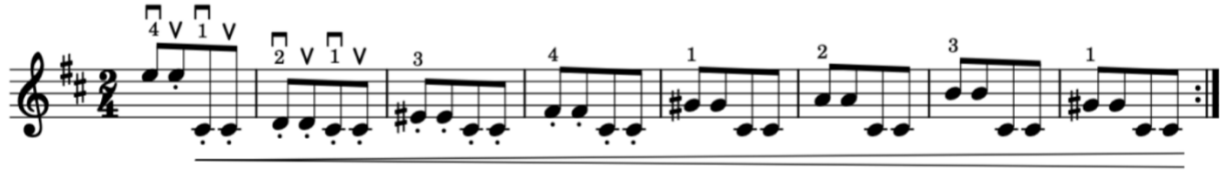
Example 4.10: *III. Allegro molto vivace*, mm. 119-122, Spiccato Bow Stroke

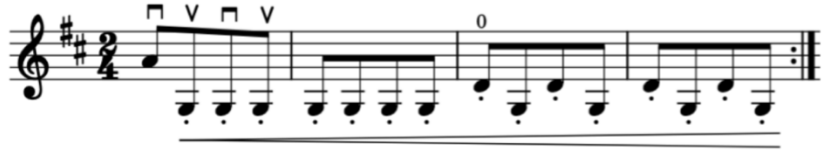


Exercise 4.2: *III. Allegro molto vivace*, mm. 119-122, Spiccato Bow Stroke

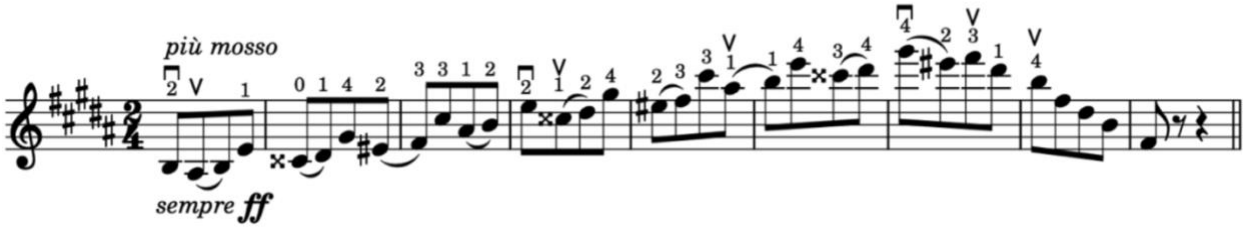








Example 4.11: *III. Allegro molto vivace*, mm. 408-416, Fast-Running Passage



Exercise 4.11: *III. Allegro molto vivace*, mm. 408-416, Fast-Running Passage

