



VIOLIN

Mozart's *Eine Kleine Nachtmusik* for the Creative Teacher

by Ann Anderson

Students' lives are filled to the brim with many activities. No longer do they have the leisure time to study the myriad number of scale books, etude books, position studies, short recital pieces, sonatas, concertos, orchestra repertoire and chamber music. Every teacher must select a chosen limited number of technical books from which to develop the necessary skills to give his/her students the ultimate goal of playing successfully in orchestras or chamber music groups or solo performances. Selecting the most useful repertoire is a formidable task for every private teacher.

Mozart's *Eine Kleine Nachtmusik* is a standard string composition that I recommend as a must in the private teaching of the violin. It contains a number of skills that the violinist must acquire in order to successfully perform this work. In preparing the student to learn and perform this work in private lessons rather than in group rehearsals as an orchestra project, I recommend that the violinist learn both the first and second violin parts and study a score of the entire work.

Having a date of completion with a performance, place and time with friends, will be a strong incentive to practice. This project requires much planning on the part of the teacher for each student. *Eine Kleine...* can be performed as a quartet, quintet or string chamber group and can be a fun project for the students.

Developing lesson plans for the technical skills:

Violin 1 First Movement—Allegro

- Measures 1, 133-137: Three-note chords; practice down and up bow
- Measures 1-4, 132-135: Broken chords (match open strings for accurate intonation)
- Measures 9, 10, 16, 17: Scale with rhythms, bowing variations, shifting
- Measures 20, 21: Scale—hand and wrist (eliminate arm motion)
- Measures 22, 23: Rhythms
- Measures 26, 27, 32, 33: Spiccato bowing
- Measures 36-39: Trills

Violin 2 First Movement—Allegro

- Measures 1, 136, 137: Three-note chords; practice down and up bow
- Measures 5-8: Sixteenth notes—hand and wrist (eliminate arm motion)
- Measures 24-27: Double stops (with one player on a part)
- Measures 18, 19, 30, 32: Rhythms
- Measures 42-46: Scale studies
- Measures 60-69: Pitch and bowing (off the string)
- Measures 71-73: Chromaticism

Once the private teacher becomes familiar with identifying and developing specific technical problems and listing them in lesson plans for each movement, the teaching becomes much easier. The students also start noticing and isolating various problems, which will help them to develop more efficient practice habits to get the job done and play beautiful music. After all, that's our goal as musicians—to enjoy making music.

Level off your sections of music by using a metronome. Once the students have accurate technical control, work on bow speeds and weight to phrase the music and bring it to life. I was always impressed with the phrasing methods of cellist Pablo Casals who insisted that his students plan their phrasing at very slow speeds—an extremely difficult execution, and probably only successful for more advanced students who have excellent bow control. All students can be successful with some phrasing at medium speeds.

I'm looking to the Haydn string quartets now for advanced violin studies. Do you have any suggestions for an article? Contact me at aanderso@d.umn.edu.

Professor Ann Anderson teaches at the University of Minnesota Duluth and plays in the Duluth Superior Symphony Orchestra as the Associate Concertmaster Emeritus. She received the Distinguished Service Award, Clinic Presenter, Master Teacher Award, and Orchestra Educator of the Year from the Minnesota Music Educators Association. She holds a Masters Degree in violin performance from Indiana University. ‡