EVOKING THE MYSTERY: A PEDAGOGICAL METHOD TO ENABLE AN ADVANCED VIOLINIST TO
MASTER GEORGE CRUMB’S FOUR NOCTURNES (NIGHT MUSIC II)

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For more than three centuries, violin pedagogical practices have been extensively developed towards music covering the common practice period. However, a problem arises when a violin student performing avant-garde music needs to find realistic solutions to problems that are not addressed in the standard repertoire. This critical essay offers a pedagogical approach to a work that fits well within this paradigm: *Four Nocturnes* (Night Music II), George Crumb’s only published work for violin and piano duo. The multi-dimensional aspect of this avant-garde work requires an equally multi-faceted approach to overcoming the inherent technical hurdles. Through practical illustrations and concise explanations, musical examples indicate how the score may be re-notated and simplified to create a preliminary step towards advancing to the original notation. Borrowing from the methodology of Otakar Ševčík and other leading twentieth-century violin pedagogues, the author shows how students can modify their approach to fit contextually in the realm of avant-garde music. Students who approach the work with this methodology will find it helpful in eliminating many of the potential pitfalls that they are likely to encounter.
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CHAPTER 1
INTRODUCTION

As one of the most prominent twentieth-century composers of avant-garde music, George Crumb (b. 1929) has achieved a lasting legacy as an American icon and representative of contemporary art. This is despite his modest output of forty-six published works done over a career spanning more than six decades.\(^1\) His earliest fledgling efforts at composition date from his teenage years, starting with his 1944 composition, *Two Duos for Clarinet and Flute*. Crumb would compose thirteen other opus numbers before he would arrive at what he and other scholars would consider his mature output.\(^2\) Except for *Three Early Songs* (1947), which have been recently revived, recorded, and published,\(^3\) these earliest works remain inaccessible in accordance with the composer’s wishes. “Rummaging through one’s *juvenilia* can be an unsettling experience. Most of the music I wrote before the early sixties (when I finally found my own voice) now causes me intense discomfort.”\(^4\)

Beginning in 1962, George Crumb continued a tradition begun by Henry Cowell (1897-1965) of writing music for altered piano in both solo and ensemble combinations. The nomenclature ascribed to this genre of composing music for the piano is labeled either “music for prepared piano” or “extended piano technique.”\(^5\) In either case, the piano’s timbral

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4 Ibid.

resources are expanded from its traditional keyboard usage by requiring the pianist to
manipulate sound effects through non-traditional means. These means often include pizzicato
variants and other percussive effects inside the piano in isolated musical segments or combined
with keys being depressed simultaneously or by introducing foreign objects to further the
timbral possibilities. There are composers such as John Cage (1912-92) who thoroughly
explored the possibilities—even going so far as to include vocalizations from the performer and
the placement of unusual objects inside the piano. Crumb, on the other hand, has judiciously
restricted his usage of “extended techniques” to avoid creating novel effects. Instead, Crumb
chose to subjugate the specialized expanded piano techniques to fit within the narrow
contextual parameters of the music. In comparing the conservative approach of Crumb’s usage
of prepared piano to that of the more flamboyant John Cage, David Burge, a longtime friend,
colleague and collaborator, states, “what the pianist needs to do in order to be able to play
inside the instrument in the music of George Crumb is not ‘preparation’ in the Cageian sense.
Crumb writes for the piano, not for the prepared piano.”

The first two compositions Crumb composed for prepared piano were *Five Pieces for
Piano* (1962) and *Night Music I* for soprano, piano/celeste, and two percussionists (1963). *Four
Nocturnes* for Violin and Piano (1964) is the third work that Crumb composed for prepared
piano. Before arriving at the title of *Four Nocturnes*, which was originally in five movements, Crumb titled the work *Night Music II*; however, in his original sketches he vacillated between

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6 Jean-François Proulx, “A Pedagogical Guide to Extended Piano Technique” (Diss., Temple University, 2009), 3-4.
8 See Chapter III (Pedagogical Guide), *Notturno IV*. 
calling the composition a *Lyric Suite* or simply a *Suite for Piano and Violin*. Now subtitled “Night Music II,” *Four Nocturnes* heralded Crumb’s propensity to create composition cycles and followed the compositions of *Night Music I* (1963) and *Five Pieces for Piano* (1962), works that scholars consider “to represent Crumb's discovery of his personal compositional voice and the beginning of his mature style.” This trinity of compositions proved to be a turning point for the composer’s circumstances, launching his career from a position of relative obscurity to that of one of the most celebrated living American composers. In 1974, Nicholas Slonimsky made a truly prophetic pronouncement while discussing *Four Nocturnes*: “the rise of George Crumb has been meteoric, but unlike ordinary meteors, his star is a brilliant nova, which bids fair to remain a permanent fixture in the musical firmament.”

**Four Nocturnes’ Aesthetic Characteristics**

From a stylistic and analytical viewpoint, the pieces' characteristics are clear luminescent textures, wide-ranging melodic contours, and conciseness of length with extended elements of technique. On several levels, the composer illustrates in both visual notation and descriptive terminology, the overall effect he is seeking. Evocative in emotional appeal, *Four Nocturnes* was dedicated to a then 14-year-old aspiring concert violinist, his daughter, Elizabeth Ann Crumb (b.1950).

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9 George Crumb, *George Crumb Papers, 156-2011/ Four Nocturnes*, (Photocopied holograph manuscript score with annotations and corrections), Library of Congress, Box folder 2/6, http://hdl.loc.gov/loc.music/wadmus.mu012003


Richard Steinitz describes the characteristics of Crumb’s writing during the period in which the *Four Nocturnes* was composed as that “in which delicate timbral effects combine with a Webernesque pointillism and echoes of a Virginian folk heritage to create the atmospheric chiaroscuro that became a trademark of his style.”

David Burge succinctly explains the sources from which the composer’s eclectic composition style was derived: “Crumb found particular reference to life’s mysteries in the sounds of Debussy’s music, learned music form the classical masters and Bartok [and] he became fascinated with the precision of Webern’s music.”

On an interpretive level, Crumb has provided both listener and performer a work of a highly improvised character. He has not accomplished this character through the practice of numerous aleatoric devices but rather through a precise and meticulous treatment of the violin and piano. The dichotomy cannot be lost to the performers wishing to emulate the ideals the composer has set out to accomplish. The composer’s own comment concerning the composition is most apropos when he states, “although the *Four Nocturnes* is written out in a fairly precise notation, many passages sound improvisatory in character.”

The musicologist Chris Lynn Eisenberg, who has worked closely with the composer, states that:

Crumb not only believes that myth is present in all music but that composers themselves are expressions of myth. Therefore, a successful performer needs also to be able to portray the essence of the composer’s creative experience, conveying to the

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listener the emotion of participating in a profoundly creative process – a process characterized by the struggle to create something beautiful.\textsuperscript{15}

Levi-Strauss in addition argued that repetitiveness and symmetry are “elementary molds of structuring, universally pertinent to the human mindset, which reveal themselves in myth-making.”\textsuperscript{16} This is indicative of itself for Crumb’s predilection for symmetry. A prime example of this occurs in \textit{Notturno I}, where Crumb has maintained a binary form (ABAB) with greatly contrasting tempo and textural contrasts. The symmetry is unmistakable as the elements correlate closely with each other.

However, it needs to be mentioned that the seemingly intangible interpretative elements of the music defy simplistic answers. \textit{Evoking the Mystery} carries with it the connotation of primordial and preternatural origins, and critics and colleagues have commonly characterized Crumb’s world as “primeval and atavistic.”\textsuperscript{17} Although Crumb has taken great pains to create an atmospheric ambiguity in his music, the student as musical interpreter must not only understand his compositional techniques but also be able to effectively carry out such interpretive ideas in a convincing manner.

\textbf{Application of Violin Pedagogy to Crumb’s Four Nocturnes}

Every since the dawn of violin pedagogic traditions began in mid-sixteenth-century Italy, various individual and national schools can lay claim for the dramatic rise and evolution of the

\textsuperscript{15} Chris Eisenberg, “Myth Enhanced Performance: Revealing the Essence of the Composer’s Creative Experience,” (Lecture, Boise State University, Student Union Building, Boise, ID, February 16, 2007).


\textsuperscript{17} Ibid., 349.
art of violin playing. However, the two major surviving historical schools that have maintained their pre-eminence and relevancy by continuing a codified, comprehensive, and systematic approach to violin pedagogy is the Franco-Belgian\textsuperscript{18} and Russian schools.\textsuperscript{19} However, a different scenario presents itself when a student violinist is confronted with George Crumb’s \textit{Four Nocturnes}. Faced with the complexity of the score where, according to Slonimsky, “the visual aspects of his scores are forbidding to timid souls,” and coupled with a style of composition hitherto unknown, the traditional approaches will fail to equip the student to conquer the varied challenges inherent in an avant-garde work of this magnitude. The student needs a multilayered approach of both technical and artistic innovations to perform this piece.

The purpose of this essay is to create a pedagogic method that permits students to improve their ability to interpret Crumb’s music in a compelling fashion by evoking “the myth behind the music.” Because of extensive information already written on “extended piano techniques,” this essay focuses on the violin part to \textit{Four Nocturnes} and its distinctive partnership with the prepared piano.

In examining the work through the lens of violin pedagogy, it is pertinent and illuminating to examine the composer’s general relationship to the string family and in particular the violin. Dr. Crumb’s initial instrumental training was as a clarinetist (his father’s instrument), and as a pianist. There should be little doubt that because of his mother’s position


as Principal Cellist for the Charleston Symphony, George Crumb developed a close affinity to the cello, inspiring him to dedicate a solo cello sonata to her in 1954.

Biographical information on Crumb always mentions that, as part of his musical training, his family presented informal chamber music gatherings. In these encounters, one would logically assume that George Crumb was exposed to violin playing from differing circles of West Virginian society. Of particular importance, no doubt, was the influence of his aunt, Betty Crumb, who purchased a large portion of the then existing orchestra scores from the Bärenreiter-Verlag and Eulenberg Library while studying the violin in Berlin. Due to the crumbling economy of the Weimar Republic between the First and Second World War, it was possible to purchase these scores for a pittance when converted to the then strong currency of the United States dollar. Crumb assiduously studied the large number of scores she generously donated to his father; these scores played an integral role in his musical education and were instrumental in his comprehension of orchestration.20

It is significant for the violinist interested in performing Crumb’s music that the Nocturnes remains his only published composition highlighting the violin and piano in an equal duo partnership. Although he previously composed two other works for piano and violin, Four Pieces for Violin and Piano (1945) and his Violin Sonata (1949), Crumb has not allowed these works to be published as he considers them to number among his juvenilia.21

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21 Becky Starobin, “Re: Request to access early works of George Crumb,” Message to Scott Homer, 27 Jan 2013,
Technical Aspects of the Nocturnes

While George Crumb did study the viola while a master’s student at The University of Illinois at Urbana-Champaign, the lack of public access to his two unpublished works for violin precludes drawing any firm conclusions on his ability to write for the violin in an idiomatic fashion. However, it does need to be stated that *Four Nocturnes*, and for that matter all other subsequent writings for the violin from the composer, are highly unidiomatic for the instrument. Rather than viewing this point in a critical light, it behooves the student instrumentalist to view the unidiomatic passagework in a positive light, primarily because this is often the method by which instrumental technique evolves.

*Four Nocturnes* challenge the violinist with unusual interval relationships that necessitate an adverse navigation of the fingerboard topography. It is because of such unidiomatic passagework that demands of the violinist a technical prowess not easily mastered by conventional nineteenth-century methodologies. While not generally considered virtuosic in scope, it nevertheless requires from the violinist a formidable technique in the form of an expanded arsenal of unusual bow arm technical refinements to effectively execute the subtle and varied tonal palettes called forth in the work. David Burge, in describing the demands on the violinist, states that “the violinist must have maximum control at the very softest dynamic levels; this music requires delicacy, poise, and atmosphere!”

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Benefits of Study

For the reasons stated above, the study of the *Nocturnes* for the advanced violinist has the potential of providing ample material for both technical and interpretative maturation, challenging the violinist with technical and interpretive anomalies involving both left and right hand technique. Any student endeavoring to undertake *Four Nocturnes* will find this method helpful for their technical development because this method is geared toward the violinist who is trained within the limiting confines of a conventional diatonic framework. Besides enabling the violinist to master the nocturnes, another benefit of this study is a further contribution to the existing state of research on the composer that affords the violinist equal access to the same type of scholarly material that pianists currently possess. Lastly, the concepts presented in this study strive for a pedagogical method that has the potential to be applicable across a broad range of pan-tonal twentieth-century violin compositions.
In the search for the optimal method by which a student of a collegiate level may master the passages contained in *Four Nocturnes*, one raises the question of which combination of considerations produces the most effective and efficient results. On both the technical level and strategic level, one may demonstrate varied possibilities on how to build technique and avoid potential pitfalls that a student will likely encounter with *Four Nocturnes*. The practice suggestions are formulated, organized and based upon the following directives:

a) Seek out and address the elements of the music that are most feasible to be conventionally executed.

b) Seek out and address practical solutions to effectively interpret and execute the unconventional scoring indications.

c) Seek out and address collaborative concepts that the violinist and pianist may implement to great effect. These concepts include practical considerations of rehearsing efficiency and interpretative ideas. The ultimate aim is for a fruitful co-existence of the duo.

d) Lastly, seek out and address possible strategies to enable the student violinist to “evoke the mystery” of the music persuasively enough that the interpretation can arouse a deep emotional response from an audience.\(^{23}\)

Additionally, for application and clarification of the pedagogical aids discussed below, a partial score with editorial fingerings and bowings of *Notturno I* and *Notturno II* is included under Appendix A of this document.

While this dissertation’s focus is upon pedagogical matters, nevertheless, a certain degree of analysis is presented alongside to add additional insights in the preparation of the

work under investigation. The use of a singular motive is the recurrent element in all but

*Notturno II*. Crumb himself describes the cohesive elements that serve to unify the entire suite as “recurrent elements.” Analyzing the first motive reveals a three-part construction of the theme each with its own unmistakable, distinctive, and contrasting rhythmic strain. I have listed these as a), b), and c).

Example 1. Rhythmic analysis of the predominant features of the motive.

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a)       b)     c)
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Listed below in their chronological order of appearance and carefully examined according to the particular nocturne in which they occur, the motives reveal Crumb’s compositional skill with variation types.24

Example 2. *Notturno I*: First recurrent motive.

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Example 3. *Notturno I*: Second recurrent motive with (b) shortened in length.

Suffice it to say that Crumb in the second recurrent motive *Notturno I*, the (b) element has been shortened by an (♩) note. Contrast has been created by the motive's melodic contour in contrary motion from the original counterpart.


Examples 4 and 5 reveal a slower version of (♩) notes for the (c) element for *Notturno III*. Crumb also changes the timbre by introducing all the pitches in both artificial and natural harmonics. In addition, *Notturno III* has both motives contrasted by contrary motion and *portamenti*.

Example 6 in *Notturno IV* has the (b) element substituted by a fast moving repetitive single pitch that occurs earlier in *Notturno II* by the piano.


Example 8. *Notturno IV*: Sixth recurrent motive.

In Example 8, the recurrent motive final appearance in *Notturno IV* has both (b) and (c) aspects of the theme truncated and in double stops.
CHAPTER 3

PEDAGOGICAL GUIDE

Notturno I: serenamente- agitato (più animato)

Organized in two contrasting lyrical *(serenamente)* sections versus *agitato (più animato)*-mirrored sections, the first nocturne is distinct in its abrupt textural and articulation fluctuations. Fortunately, for the performers, the composer succinctly indicates these through the judicious use of double bars to cordon off the sections. This serves as a guide for the lack of measures and time signatures. As for intervallic tendencies, Crumb shows a proclivity for employing arpeggiated major sevenths, perfect fourths, tritones, and their inverted counterparts as harmonic and melodic building blocks in lieu of triadic relationships.

Dynamics veer towards the extremely soft range of *pianississimo (ppp)* to aid in the composer’s attempt of a “hauntingly” ethereal effect. This extremely soft dynamic level requires the violinist to play with unusual finesse in bowing a *sul tasto* point of contact (*flautando* strokes). The deliberate blurring of sound in motion “gives the impression of being ‘posed in time’. “ One of the devices Crumb uses to achieve this is through dramatic extended grand pauses that vary from three seconds to five seconds in length. Richly worded notations in the score indicate the effect that the composer is seeking: *cristallino, delicatissimo, lirico, dolcissimo, distintto*, nervously, and hauntingly.
As shown in Example 9, the quixotic opening figuration in the pianist’s introduction is reminiscent of both Java and Balinese Gamelan music, according to the Gamelan authority Franklin Fosdahl, a Westerner who is an Indonesian *dalang* (puppet master) of the *Wayang Kulit* art form. In describing the first nocturne’s opening, Crumb states, “it establishes the fragile, evocative atmosphere that characterized the work as a whole. As shown in the example below, the opening phrase—a delicate *oscillando* figure in the piano—contains the harmonic germ referred to in each subsequent piece. The germ consists of the four-note chord using intervals of the perfect fourth and the tritone.”

In execution of the solo violin part, it is vital that a tacit understanding of both conceptual and physical applications be extended beyond the expected norms to achieve, at a minimum, the accurate execution of the music. The following musical examples attest to the multitudinous complexity that confronts the violinist and provides pedagogical challenges that must be addressed and resolved. The progressive exercises presented should dispel any

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reservations regarding their effectiveness in overcoming obstacles invariably encountered when approaching avant-garde music.

Example 10. *Notturno I*: First recurrent motive (violin part).

The original metronome marking in Example 10 is (♩= m.m. 30; thus a (♩) = m.m. 60. However, by creating a ¾ time signature and converting the (♩) note subdivision to equal (♩) notes without altering the tempo relationships a greater visual clarity and subsequent ease and fluency of execution is achieved for the student.


Mischa Elman also utilizes this approach with pre-twentieth century repertoire:

The following suggestions to students who find difficulty with a passage in which a disturbing mental picture is presented by the notes themselves. Rewrite the passage, doubling the length of the notes, that is, writing 32nds, as 16ths, 16ths as 8ths, etc. Immediately, a new mental picture of the whole phrase is presented, without disturbing the musical thought, thus affording the student a sense of repose and relaxation in his approach to the problem of overcoming the difficulty. Many passages should be rewritten in this manner for study purposes. The process of learning to play them with facility would be greatly simplified. In my own practicing,” Elman divulged, “I have
followed this procedure a great deal and I feel that in so doing it has been possible to probe more deeply into technical pitfalls that face the performer.27

As for the chosen fingering for Example 11, if the student uses a 4th finger extension for the D♮ and remains in 8th position up to the harmonic E♮, he/she will be able to avoid any dramatic shifts plus eliminate one extra string to cross to and from the G♮. Interpretively the C♯ played on the A-string is most appropriate for keeping the mellow lirico, dolcissimo ppp characteristics.

Example 12. Notturno I: Compound to simple intervallic contraction of first recurrent motive.

Example 12 demonstrates how by contracting the originally notated compound intervals to their corresponding closest simple intervallic relationships, the student is able to memorize the melodic contour readily and concentrate on intonation challenges. It is through such methods that a student may decipher visually and aurally the original compound intervals shown.

Upon analyzing the opening phrase reduced to this condensed intervallic order, tonal associations also begin to emerge. While these permutations at first may appear arbitrary, they serve a useful function of orienting the student to assimilate the seemingly incongruent interval relationships by providing an additional conceptual resource for acquiring intonational security.

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Example 13. First recurrent motive’s chromatic pitch collection.

The first motive is constructed of a tone series of eight chromatic pitch collections encompassing a perfect 5th.

Example 14. Tonal associations devised for first recurrent motive.

On a harmonic level, it is possible to correlate the opening phrase as a two-chord progression with non-harmonic functions added as embellishments. Example 14 indicates the codification of the varying tones into this progression. The D♮ functions as an upper neighbor tone while the G♮ as a secondary leading tone. Both the E♯ and D♯ are non-harmonic tones, while the E♯ serves as the 3rd of the V chord. Its repetition changes its role to that of a leading tone for the F♯ implied tonic resolution.

One could conjecture that the opening theme in Example 10 is one of Crumb’s “whimsical” musical gestures, but a closer examination reveals a plethora of ideas encapsulated into a single motive.28 First is the rhythmic aspect of a built-in accelerando within the first dotted quarter note in element “a”. In this first instance, each successive pitch is double the

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speed of its predecessor. (Element b) Rhythmically, the long held G♯ adds up to total the previous three notes that connect to the ending of the motive (Element c) consisting of rapid 32nd notes in a six-note grouping. Crumb places a dotted rhythm at the tail end, a quadruple deviation that shares a similarity to the first three notes of the motive, thus creating a rhythmically symmetrical unity to the phrase.

Example 15. Intervallic associations of the beginning and ending of the first motive.

In addition, Crumb has not randomly assembled a series of pitches, but has carefully laid out a process in which future variations are created. Just as in the rhythmic elements, there are symmetrical elements to the choice of intervals. In this instance, the first four pitches, and the last four pitches of the opening phrase, when condensed to their closest proximate relationships, reveal a close kinship to each other. If conceived along the lines of couplet formations, the interval groupings match each other exactly (all minor 2nds). The rhythm allocations in Example 15 have been eliminated to better highlight the purely pitch aspects of the passages in question and bring into relief this observation.

Example 16. Corresponding original fragments of first recurrent motive.
Example 16 is a reprint of the original passage for comparison and verification purposes to the modifications indicated in Example 15.

Example 17. *Notturno I*: Interval indications of opening statement (pg. 4, 1st system).

Example 17, the violinist’s opening first phrase, demonstrates unidiomatic writing for the violin. While a pianist would encounter little to no difficulty in creating a lyrical connection across the disparate compound intervals by using both hands and employing the *sostenuto* pedal, a violinist is limited by the physics of the instrument. If one tries to avoid string crossings, there is only a two-octave range possible for each of the four strings. Intervals larger than an extended hand can reach, excepting those of the *Bariolage* category, require a shift, string crossing, or both. In this instance, the composer asking for a G♯₄ harmonic leaves no alternative but the G-string for its realization. The previous C♯₆ requires the note to be played either on the E-string or in a high position on the A-string. Either way, the violinist must be very adept in smoothly crossing across non-adjacent strings. This passage is problematic because of the short time duration of the G♯₄ and the two octaves and a half step leap up to a high G♯₆. A violinist might best use the frog for the string crossing both to and from the G♯₄ because string crossings in the upper half require a farther distance to cover the same string crossing.
Example 18. First recurrent motive with omitted pitches. pg. 4, 1st system.

The bowing in Example 18 will assure the smoothest legato crossing due to the least amount of arm motion. Connecting the entire first three notes with an up-bow assists in achieving the aim of approaching the frog without any musical gaps created by a bow change. The up-bow also has the added advantage of enabling the student to begin almost imperceptibly the opening high B♮ at the extreme upper half of the bow (point). Anatomically, the little finger on the bow arm can play a supporting role in minimizing arm motions to accomplish a smoother legato with an ultimate aim of creating a seamless connection between the pitches. This is carried out by a press and release technique that will allow the bow to transverse the strings with minimal wrist and hand motion. Crumb no doubt composed at the piano; thus, we encounter these unusual demands upon the violinist. Example 18 shows how important preliminary steps are in isolating problems and solving them through simplification. By practicing the open strings first, the violinist can then concentrate on the aforementioned techniques.

Example 19. *Notturno I*: Più animato section. pg. 4, 2nd system.
In the subsequent *più animato* section \( \frac{\mathbf{\ddot{b}}}{\mathbf{\dot{b}}} = 70 \), the composer requests *ma distinto*，“nervously.” Embedded in the writing are musical gestures which give rise to nervousness to the passage as follows:

a) An abrupt tempo change from a slow tempo metronome marking of \( \frac{\mathbf{\ddot{b}}}{\mathbf{\dot{b}}} = 30 \) to \( \frac{\mathbf{\ddot{b}}}{\mathbf{\dot{b}}} = 70 \)

b) A dramatic grand pause in the midst of the musical thought.

c) Staccatos combined with a distinct accelerando.

d) A rapid two note quasi trill-like alteration.

All of these attributes effectively contribute to the agitated state of the music. The violinist can heighten the dramatic affect by a rather percussive *spiccato* played with an accentuated high bounce of the bow closer towards the bow tip than usual for this tempo. In addition, a sounding point near to the bridge without veering into a *ponticello* effect is advised.

Both *serenamente* sections have identical rhythms in the violin motives. Their intervallic relations are closely patterned to each other except for the contrary motion of the 2\textsuperscript{nd} recurrent motive. (See Examples 6 and 7 for reference.) The fourth nocturne also is closely related symmetrically when compared with its first nocturne counterpart. This aspect is further discussed under the *Notturno IV* section.

**Notturno II: scorrevole, vivace possibile**

In *Five Pieces for Piano*, Crumb first work for prepared piano, the pianist plucks the strings inside the piano (pizzicato extended technique) for the entire third movement; incidentally, it is also titled *Notturno*. With the added instrumentation of a violin in *Four Nocturnes*, Crumb, by having the violinist exclusively play pizzicato throughout *Notturno II*, has
transferred this original idea in 1962 to his 1964 duo. Crumb explains his rationale of timbres as such:

In composing the Four Nocturnes I had attempted a modification of the traditional treatment of the violin-piano combination by exploiting various timbral resources of the instruments. Thus, certain integration in sound is achieved by requiring both instruments to produce harmonics, pizzicato effects, rapping sounds (on the wood of the violin; on the metal beams of the piano). The gentle rustling sounds which conclude the work are produced by the application of a percussionist’s wire brush to the strings of the piano.\(^{29}\)

The same ingenious usage of textural timbres that Crumb applied in *Five Pieces for Piano* is also present in this movement as well even though both the violin and piano obviously do not share the same distribution of frequencies within a single fundamental pitch. However, this does place the onus upon the violinist to attempt to emulate the same degree and variety of timbral qualities that a pianist is able to produce. It is highly recommended that the student experiment with differing pizzicato techniques to enable a method that best suits his/her own unique hand structure, coordination skills, and disposition. By applying the same guidelines required when playing *arco*, a great variety of tonal contrasts is attainable. In order to produce an effect that emulates similar tonal characteristics contained in *Five Pieces for Piano*, the violinist will discover that a greater adherence toward the central sounding point of contact, abbreviated as (Cp.), is necessary towards this endeavor.\(^{30}\)

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>At the bridge (Br.).</td>
</tr>
<tr>
<td>II.</td>
<td>In the neighborhood of the bridge. (Between bridge and central point) (Brn.)</td>
</tr>
<tr>
<td>III.</td>
<td>At the central point (Cp.)</td>
</tr>
<tr>
<td>IV.</td>
<td>In the neighborhood of the fingerboard. (Between the fingerboard and central point) (Fbn.)</td>
</tr>
</tbody>
</table>

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V. At the fingerboard (Fb.)

Figure 1. Five sounding points for the violin\textsuperscript{31}.

Example 20. \textit{Notturno II}: Original and edited version. pg. 6, 1\textsuperscript{st} system.

Because of the rapid tempo involved\textsuperscript{[\textit{\textit{\textit{\textit{\textsuperscript{112}}}}}]}, preparation is critical for technical security as Example 20 illustrates.

Example 21. \textit{Notturno II}: Edited version with blocked fingering. pg. 6, 2\textsuperscript{nd} system.

The note-heads depicted as (xs) refer to prepared fingerings for technical timing as opposed to musical timing. The extended lines after fingering numbers instruct the student to

leave the finger on the fingerboard. These two techniques help avoid superfluous movements and enable a greater velocity in execution.

The sophistication and high degree of execution called forth in the pizzicato passage demands a technical foundation resembling those demanded from a standard classical guitarist: techniques which designate that each finger of the right hand be assigned for each particular pitch. The abbreviations used in the abbreviated-edited edition included at the end of this document are derived from their Spanish equivalents (see Table 1).

**Table 1. Right hand guitar fingering indications.**

<table>
<thead>
<tr>
<th>p = thumb</th>
<th>i = index finger</th>
<th>m = middle finger</th>
<th>a = ring finger</th>
<th>c = little finger/5th digit</th>
</tr>
</thead>
<tbody>
<tr>
<td>(pulgar)</td>
<td>(index)</td>
<td>(mayor)</td>
<td>(annular)</td>
<td>(chiquito)</td>
</tr>
</tbody>
</table>

**Strategies for Multiple Stops in Notturno II**

In an otherwise excellent manual on contemporary violin technique, the authors P. Strange and A. Strange have unfortunately provided inconsistent information, stating first that *Four Nocturnes* was composed in 1971 rather than the correct year of 1964. This was possibly due to the fact that the Peters edition was copyrighted in 1971. In addition, the Strange’s state that Crumb indicates that an upstroke is required for each arpeggio for Example 22. However, the passage in the Peters edition below clearly indicates a combination of both up and down strokes by the arrows.³²

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Example 22. *Notturno II*: Multiple double stop passage. pg. 6, 2\textsuperscript{nd} system.

This movement stands alone in containing multiple quadruple stops and presents several differing technical hurdles that the student has to surmount. The strong dynamics and sheer effort called forth to produce the *molto energico* effect implores the use of the stronger thumb rather than the index finger. While the passage is routinely performed by keeping the violin in standard shoulder playing position, the visual notation, being similar to a fretted instrument configuration, lends credence to experimenting with holding the violin in a quasi ukulele position. This position allows the violinist a greater freedom of arm motions and lends itself to an added gravitational strumming power of the thumb. The upward and downward arrows indicate either arpeggiating from the bass voice (G-string) or vice-versa (E-string).

Execution in arco does not require any unusual physical alterations. However, in pizzicato mode, the upward strokes present a unique challenge in that the forearm has to rotate to allow the palm to face up in its normal conventional position; otherwise the violinist can not avoid performing the pizzicato on the nail side of the finger. In this instance, a compromise is best attained by alternating the down arrows with the thumb and the up strokes with the index finger. Lastly, the *glissandi in pizzicato* can only be discerned if one starts it instantaneously upon initiating the pizzicato stroke. From trial and error, it has been discovered from the authors’ experience that the most effective method is to assign a right hand fingering upon
each string. This is due to the extremely short duration that the strings are able to vibrate in pizzicato. In this instance the assignments would be as follows:

Table 2. Right hand guitar fingering indications.

<table>
<thead>
<tr>
<th>Strings:</th>
<th>G</th>
<th>D</th>
<th>A</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>R.H. fingers:</td>
<td>Thumb (p)</td>
<td>Index (i)</td>
<td>Middle (m)</td>
<td>Ring Finger (a)</td>
</tr>
</tbody>
</table>

**Violin Extended Techniques**

Monica Huggett, a leading contemporary specialist in Baroque violin performance practice, is known to have said, “by the seventeenth century, all of the basic techniques of the violin has been achieved except for parallel octaves.”33 An example of her opinion can be drawn from the contribution of Heinrich Biber (1644-1704), who indicated a snap pizzicato in his *Battalia à 10*.34 This “snap” pizzicato involves pulling the string forcibly enough so that it “snaps” against the fingerboard. Renamed in the twentieth century after the Hungarian composer Béla Bartók, Crumb also places “snap” pizzicati in *Notturno II* and *III*. However, not withstanding the aforementioned facts, it is highly unlikely that a number of other directives Crumb asks the violinist to perform are to be found anywhere in seventeenth century writings.

**Example 23. Notturno II: pg. 7, 1st system.**

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33 Lyle Nordstrom, “Music History 1600-1700” (lecture, University of North Texas College of Music, Denton, TX, August 1, 2008).
One of these unique extended technical directives that Crumb employs is on page seven of the score, where the violinist must produce a percussive effect with the right hand. This effect is accomplished by rolling the fingers starting with the little finger and ending with the thumb. Students would do well to emulate the same motion that a percussionist uses to create a roll on the tambourine in this passage. As Crumb has indicated in the Peters edition of the work, the sonority of the belly of the instrument is the most logical choice for execution, especially considering the seamless alternation needed between pizzicato and this percussive effect. In the Peters edition, Crumb has chosen to omit the additional guidelines included in the Belwin-Mills edition that called for the violinist to “rap on most sonorous part of violin with fingertips.”

A word of caution must be addressed to the student in that this technique poses a slight risk of cosmetically marring the varnish by accidentally striking the violin belly with a fingernail. A solution for violinists performing the work, especially with higher-end instruments, is to employ the fingertip almost fully extended out rather than in a curved position of the digits. The fact that violins have variations in optimal sounding resonances requires the violinist to search for the exact location for optimal sound on his/her own instrument. Assistance from a sensitive accompanist to balance the dynamics carefully on the piano so as not to overpower the violinist, especially when there is no amplification involved, is also essential.

While it is true that the Nocturnes are labeled as atonal for good reason, there are nevertheless still dormant tonal permutations embedded in the work itself that can aid the

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violinist in memorizing and tabulating the passagework into a congruent whole. A prime
example is the ending to the Notturno II.


At first glance, it is difficult to discern any tonality; upon closer examination, it becomes
readily apparent that the three ending pitches are a simple arpeggiated c♯-minor triad.
However, the composer has obfuscated this fact with the wide displaced registers and the
contrasting events occurring simultaneously in the piano. Although it is doubtful that the
average listener will recognize these tonal gradations to any degree, the student can use the
knowledge to aid in a more secure technical assurance during execution. Analyzing and seeking
possible tonalities, even if considered by some to be a spurious pursuit, will nevertheless assist
the student. The student should practice any combination of pitches that can be ascertained
within a triadic framework. Practicing in this manner should not be limited only to the original
configuration but also used in closed root positions with high-register passages generated to
their equivalent corresponding low or intermediate register. Creating an easier practice version
facilitates the learning process because many passages in the nocturnes are written within the
upper extremity of the violin register in order to imitate onomatopoetic effects of birds singing.
Another device the composer uses to great effect is a stretto creating a flurry of momentum in
the texture. Each entrance and rest becomes progressively shorter in length as shown in Example 25.


In Examples 26, the violinist is instructed to pluck with his fingernail on an E₄. There is the challenge of having this note sound audibly enough even though the composer has written an extremely quiet dynamic of *pppp*. Regardless of the dynamic, the extreme high range and tautness of the E-string creates a condition where a violinist may decide to execute the note insubstantially in order to avoid a mishap. To avoid injuring one’s fingernail and to execute the pizzicato substantially enough to be heard properly, a solution is to acquire a guitar finger pick and place it on the third finger or fourth finger, since these fingers are not needed in the movement. A guitar pick has the further advantage of allowing a student a wide variance of possible dynamic gradations. In his sketches, Crumb instructs the violinist to execute the pizzicato close to the bridge (*sul ponticello*) or even behind it as an alternative solution. Paul
Zukofsky lent his expertise in the editing of the work and this may explain this unusual but very effective alternate way for the pizzicato to be discerned without undue effort on the part of the violinist.

This movement requires the most labor from both the violinist and pianist in terms of collaborative cooperation. The interplay between the pianist and violinist plays a critical role in this movement. Because of the rapidity and constant flux of differing note grouping, rehearsing greatly under tempo and an equal familiarity of both parts is necessary even though both musicians play from an open score. Burge remarks, “the second piece is furiously fast-scorrevole with critical ensemble problems resulting.”

Notturno III: contemplativo

As evident in the table below, the entire movement places numerous technical demands on the violinist within a short two-minute period of music:

Table 3. Notturno III: Table of techniques indicated in score.

<table>
<thead>
<tr>
<th>Percussive effects</th>
<th>Fingertip taps upon violin body</th>
<th>Col Legno</th>
<th>Harmonics types</th>
<th>Natural</th>
<th>Artificial</th>
<th>Portamenti between two harmonics</th>
<th>Dynamics</th>
<th>pppp-ppp-pp-</th>
<th>p-mp</th>
<th>f-sfz</th>
<th>Crescendo</th>
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While these techniques have appeared throughout all historical eras of violin playing, the rapid alternations and sheer number of differing technical effects within a single movement is uniquely a twentieth-century phenomenon. Paul Zukofsky has remarked, "the assumption is usually made that the demands per se are new; unique; different. This assumption is at least partially false. It is the rate at which the demands change that is new, not the demands themselves."37

To expound upon this point, the mercurial style of Crumb’s composition is illustrated in Example 27.

Example 27. *Notturno III*: Passage with multiple timbres. pg. 9, 1st system.

Within this one short phrase, Crumb employs a variety of special textural effects: six degrees of dynamic shadings, four types of *pizzicati*, two types of sounding points and *tremolandi, portamenti*, and artificial harmonics. Because of the constant influx of change that characterizes the execution of the passage, it requires choreographing infinitesimally each movement by both left and right hand. Only practicing separately the hands at a greatly reduced tempo in the beginning stages of preparation can one hope to attain any semblance of mastering the passage. One of the more unusual types of pizzicato Crumb required from the violinist is a rapid pizzicato tremolo in Example 27. Experimentation with using two fingers, as

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violinists are comfortable within the Jazz and Gypsy Mediums, will be salutary in achieving a security of performing this movements’ quick tempo of $112 \frac{\text{♩}}{\text{♩}}$. Of pertinent interest to the subject of pizzicato is the study of the violinist Roby Lakatos, a Gypsy Hungarian whose lineage can be traced back to the legendary violinist Sándor Lakatos. This violinist has developed an extraordinary ability to execute extreme rapid pizzicato tremolos by nimble alterations between the index and second finger. This is achieved by adapting an acute angle of the right hand that isolates the first joints, resulting in a peculiar flexibility of the finger joints. During a tour stop in Hong Kong, the author personally witnessed this phenomenon when given a short lesson in this unique virtuosic technique from the second violinist of Lakatos’ band, Laslo Boni.


![](image)

Crumb has indicated a glissando over the natural harmonic series in Example 28. One may rationalize that Crumb is merely devising an effect. However, Crumb has specified the specific natural harmonic orders for the first eight notes in the passage. One could argue that he could have written the whole passage with just the lowest and highest pitch indicated accompanied by a long glissando line connecting them as he has done for the second half of the passage. If a violinist honestly attempts to accurately render the passage as close as possible to

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the notated form, then several challenges present themselves. Because of mathematics involved with the overtone series and its corresponding affect of string lengths, the student violinist needs to practice the uneven speeds of the left hand as necessitated by the aforementioned fact. The *glissandi* requires slowing the speed of shifting on the ascending run in a proportional manner to align the natural-harmonic pitches to be heard in their approximate time sequence. This is also because the intervals incrementally get smaller by step ranging from Perfect 5th, Perfect 4th, Major 3rd, and the Minor 3rd (e-b-e-g# -b). Conversely, the opposite holds true for the descending passage where the hand needs to accelerate proportionally for the same reason stated above. It is advisable for the student to employ the third finger. The greater padding of the tip of the finger creates greater security over the fourth finger and requires less physical bending than either the first or second finger. For those students with below average size hands, it will be helpful to have the thumb briefly detach itself from the neck to accommodate the extreme reach involved.

The table below illustrates a proportional slowing down for each of the groupings. Crumb has indicated \( \frac{3}{4} \). At this rate, four groups each consisting of a four-note division would correlate to a speed of 160 on the metronome if equally divided. However, because of the molto *ritardando* indicated, the total length of time for the passage to be completed is open to varied interpretations but the implied notation implies that the last E\( \flat \) occupies almost an \( \frac{3}{4} \). However, whatever artistic decision is reached concerning the degree of *ritardando* employed, it nevertheless would benefit the violinist if he/she would proportionally practice this by isolating each division of four. A possible grouping is indicated below:
Table 4. Metronomic divisions for *ritardando* practice.

<table>
<thead>
<tr>
<th>Division</th>
<th>Metronome</th>
</tr>
</thead>
<tbody>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt; div.</td>
<td>$\frac{5}{4}$ = 200</td>
</tr>
<tr>
<td>2&lt;sup&gt;nd&lt;/sup&gt; div.</td>
<td>$\frac{5}{4}$ = 190</td>
</tr>
<tr>
<td>3&lt;sup&gt;rd&lt;/sup&gt; div.</td>
<td>$\frac{5}{4}$ = 160</td>
</tr>
<tr>
<td>4&lt;sup&gt;th&lt;/sup&gt; div.</td>
<td>$\frac{5}{4}$ = 120</td>
</tr>
<tr>
<td>5&lt;sup&gt;th&lt;/sup&gt; div.</td>
<td>$\frac{5}{4}$ = 40</td>
</tr>
</tbody>
</table>

*Isolating a Problematic Passage through Dissection and Reintegration*

Isolating problematic areas is encouraged as long as there is a focus on a specific element. The unique “Rain-Death Music” segment from the same movement highlight the methodology of isolating and then combining the varying elements required for an accurate rendition of the passage.

Example 29. *Rain-Death Music* section of *Notturno III*: pg.9, 2<sup>nd</sup> system.

If one analyzes the pitch collection in Example 29, two rhythmic patterns emerge. The original score is unmeasured; however, for pedagogical purposes the author suggests placing bar lines, enharmonically altering specific pitches, elongating note values by four times their original length, and creating a meter corresponding to the logic of the pitch collection. It has been the endeavor of this author to present these editorial changes in order to create a greater clarity to the organization of the passage for the student without diluting, compromising, or sacrificing the composer’s intent.

As illustrated earlier in Examples 1 and 2 for the recurrent motive, if the basic pulse is re-notated to notes with all other note values correctly re-adjusted, the passage shown above is then transformed into a more standardized version for the student to assimilate. The metrical divisions are in accordance with the melodic contour perceived by the author. The phrase is symmetrically balanced by the use of an arching “hairpin” dynamic scheme. Playing in 5th position, rather than the customary 1st position, eliminates the necessity of an awkward shift. The other advantage is that the succeeding figure can be prepared during the special percussive moment of striking the top of the belly of the instrument with the fingertips of the right hand. For optimal tonal contrasts, the ensuing pizzicato passage contains a fingering devised to place each note on a different string for variety’s sake.

*Progressive Practice Exercises for Rain-Death Music*

Step one: in preparing the passage in Example 30, it is judicious first to isolate the elements in such a passage as the “Rain-Death Music” segment. As an essential ingredient in music, isolating the rhythmic patterns will greatly aid the student in surmounting the numerous difficulties of this passage. The *modus operandi* of practice suggested in Examples 31-33 is built on the rationale that mastering the simplest possible components in the beginning stages nullifies future frustrations and hindrances in the learning process.

The violin instructor should emphasize that the student concentrate solely on the rhythm while in the embryonic stage of learning a new work for one’s repertoire. This can be best accomplished either by clapping or bowing on any open string or pitch of the student’s choice.

Example 32. *Rain-Death Music* section of *Notturno III*: Open strings only (pitches omitted).

Step two: after mastering the rhythmic elements, the next progression is to apply the bowing and proper string allocation to the passage in question alongside the *sul ponticello* and *col legno* directions. In Example 32, applying these bowing technics, an issue exclusively reserved amongst the domain of string instrumentalists, is effective in resolving string crossing and tonal projection challenges.

Example 33. *Rain-Death Music* section of *Notturno III*: Intervals condensed.
Step three: the next hierarchical level in preparing this particular passage involves mastering the intonation obstacles poised by the disparate register displacements the composer is fond of writing. Altering register leaps is for the sole purpose of ear training and cajoling conceptual clarity in the mind of the student. By contracting intervals to their closest proximity, tonal associations are easier to ascertain and a left hand intonation exercise can be created and implemented.

Example 34. Rain-Death Music section of Notturno III: Pizzicato segment analysis.

To clarify the analysis indicated in Example 34, it is possible to construe the pizzicato passage as an (ii\(^6\) – V) implied progression with added non-harmonic tones. The (x) note-heads refer to melodic secondary leading tones (lower-neighbor tones). The notes under the up arrows refer to triadic members of the super tonic ‘B’ minor chord and implied ‘E’ dominant chord, respectively. The lower-neighbor tones have been enharmonically altered according to this theoretical function; however, it is likely the listener may not be capable of hearing these associations because of cluster chords struck by the pianist. These mental tonal associations are intended solely to provide an extra layer of intonational security for the violinist.

Notturno IV: con un sentimento di nostalgia

Originally designated as Notturno V in the printed program at its premier, it became Notturno IV when the original counterpart fourth nocturne was deleted at the composer’s
request before its first premiere. Incidentally, the original Notturno IV was labeled “Variazioni senza tema.” In this now final nocturne, Crumb continues a tradition that began in his Five Pieces for Piano, namely creating an arch structure that mirrors closely with Notturno I. It provides a symmetrical unity to the composition and is reminiscent of Béla Bartók.”

Example 35. Notturno IV: Last violin statement.

As Example 35 demonstrates, there lies an inherent difficulty when a diatonically-trained violinist encounters a passage of this type. Its wide-ranging leaps necessitate a fingering that allows the minimal degree of shifting for consistency. The (B♮, A♮, G♯) pitches in the above sequence can be achieved by remaining in 5th position with slight extensions of the 2nd and 3rd fingers.

Example 36. Notturno IV: Last statement modified for reinforcing the inner ear.

For the student who does not possess absolute pitch, a reliable technique is to mentally hear the sequence in their closest proximity as shown below in Example 36. This inner hearing


and mental imaging is even theoretically applicable when the violinist is playing the actual version.
CHAPTER 4

LOGISTICAL CONSIDERATIONS

There are several logistical considerations in a performance involving the usage of piano in executing extended techniques. Fortunately, the violinist in George Crumb’s *Four Nocturnes* does not require any special apparatus apart from the standard equipment common to all violin performances. The only exception to this is the optional employment of a guitar finger pick. However, a greater burden is placed on the pianist in these respects. The following challenges, though not exhaustive, nevertheless provide a glimpse of the many logistical obstacles to be taken into consideration. These include:

1. Permission from the piano technician to use a piano for performing with extended techniques.
2. Working with the stage manager.
3. Working with a lighting director.
4. Securing the most appropriate piano according to the players’ physical attributes and preferences.
5. Amplification or not as determined by chosen performance venue.
6. Working with a sound engineer if necessary.
7. Mapping out the logistical preparation before a performance.
8. Finding adequate rehearsal time before the actual event.

In the case of *Four Nocturnes*, the most likely scenario is of the violinist obtaining a collaborating pianist. In this regard, the violinist must be forthright in explaining to the pianist the extra requirements that he/she will need to undertake to perform this work. Ethically, if the program is featuring the violinist, he/she should feel compelled to obtain the necessary permissions from the piano technicians and others involved with the piano in question. In the
case of major music institutions, this should be less of an issue as they most likely have dealt with previous performers performing works requiring extended piano techniques. Working with a stage manager is necessary especially if the work coincides with other works not involving preparing the piano. Some of the questions that will be addressed are whether or not to remove the piano lid for greater access and choosing lighting that does not cause glare for the pianist to see inside the instrument. The pianist and violinist will need to work in close collaboration in seeking a correct acoustical balance if amplification is to be used. They should both have adequate opportunity to rehearse more than once in the actual venue to gauge the delicate balance of soft dynamics demanded by the work. Despite prepared piano works dating back close to a century, they still invoke a mixture of reactions from audience members unaccustomed to seeing a piano played in this novel way. For this reason, a short talk before a performance with the inclusion of brief demonstrations should be beneficial for the audience. Crumb is known not only for his unique artistically notated scores, but also for his usage of theatrical devices. In these respects, it would behoove the performers to consider theatrical elements in the performance such as performing in a planetarium where a replica night sky might be emitted from the ceiling. Another factor that may come into play is a dress code that accentuates the concept of night rather than to detract from the mood desired.
CHAPTER 5

CONCLUSION

An underlying philosophy behind the research for this dissertation is the proviso that sustainable results are only possible by initially dissecting and practicing each technical function in a passage separately. This concept of dissection and then reintegrating a passage is not unprecedented; it was a hallmark of several of the better known pedagogues of the late nineteenth and twentieth-century. These concepts were derived, extrapolated, and assimilated from established contributors as Otakar Ševčík (1852–1934), Lucien Capet (1873-1928), Carl Flesch (1873-1944), Dr. D.C. Dounis (1886-1954), Raphael Bronstein (1895-1988), Ivan Galamian (1903-1981), and most apt for this study, Paul Zukofsky (b.1943). The exponent who most extensively applied this concept to their teaching philosophy was Ševčík. Not only did he create several volumes of technical building exercises in multiple permutations but also went even further by applying this intense practice philosophy directly towards selected standard violin literature. The *Rain Death Music* segment in *Notturno III* is modeled after Ševčík’s uncanny ability to dissect passages into their simplest components.

In conclusion, there are numerable factors that may dissuade a student from attempting to master a work of this genre. To overcome this tendency with students, a particular focus of this study is based upon Raphael Bronstein’s (1895-1988) clear adage that “the violinist as an interpretative artist works on the premise that one’s spiritual vision of a work cannot be realized unless carried forth through materialistic means. This is accomplished through the

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organization of every movement of bow and fingers.” Expounding analytically and technically specific passages in *Four Nocturnes* emphasizes that the materialistic means of mastering the music is necessary in order to free the artist to “Evoke the Mystery” of the Music.

The first initial immediate concern for students is the intimidating factor of the notation that Crumb and his contemporaries use. While it is not unusual for composers to try to be as explicit as possible in their compositions, the results nevertheless can often dissuade a nonprofessional violinist from considering even a feeble attempt to study a score as visually and aurally complex as *Four Nocturnes*. To counter this condition, the illustrative rhythmic augmentations shown in the Pedagogic Guide indicate how the notated score may be simplified without altering the values of the pitch durations or the composer’s intent. Leopold Auer’s first internationally known student, Mischa Elman, employed this augmentation technique extensively by applying it to repertoire of varying periods.

Another challenge for a student is the absence of a diatonic framework for pitch determination, which obviously has the potential of affecting the student’s sense of intonation security. Again, the preliminary steps indicated in the *Serenamente* section of *Notturno I*, and passages in both *Notturno III* and *IV*, illustrate how one may develop the skill and confidence towards performing atonal music. This confidence is gained by condensing the disparate compound intervals into a closer proximity to each other followed by creating a practice exercise based upon such analysis. In this fashion, students are better able to aurally and visualize note determinations.

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Addressed to both teachers and students, the intention and aim of this dissertation is to provide a practical resource for violinists to overcome hindrances and potential pitfalls in contemporary violin repertoire and at the same time encourage them to pursue performing a work of singular importance in twentieth century violin and piano duo literature.
APPENDIX A

EDITED STUDY SCORE OF THE VIOLIN PART TO NOTTURNO I & II
George Crumb

Four Nocturnes
(Violin Part Augmented Rhythmically, Metered, Measured, Bowed and Fingered)
NOTTURNO I: serenamente [♩ = 69]

Piano

Con sordino

graioso

Grazioso

Rit.

Senza sordino

Violin.

ppp

ppp

Pizzicato

Piace. pp ma distinto, "bountiful"

Quasi sul pizzicato, senza sordino, più animato

molto allarg.

Piano

Cresc.

Seramente [♩ = 66]

Rit.

Senza sordino

Violin.

(5 seconds) ppp come sopra

(7 seconds) pppp
grazioso

47
21

$p$ animato

$sim. 1=140$

$sul pont.$

$col legno.$

$sul pont.$

$ma distinto, "nervously"

Violin.

$pp$

$pp$

$fz$

$fz$

$p$

$gradually to$

$modo ordinario$

Violin.

$6$

$3$

$3$

$6$

$ff$
NOTTURNO II: scorrevole, vivace possibile [m = e.g. 112] [s = sempre]
pizzicato sempre! [right hand designations: p=thumb, i=index finger, m= 2nd finger]
rap on wood (belly) p
of violin with fingertips

all fingertips
a "roll" of all fingers, ending with thumb

with 2 fingers [trem.]

repeat 3 or 4
times ad lib.

with fingernail
*** (near bridge)!
APPENDIX B

ORIGINAL PREMIERE PROGRAM OF GEORGE CRUMB’S NIGHT MUSIC II
Coming Events

Recital . . .  LEO SMIT, Piano
             WISCRAH SCHNEIDER, Cello
Friday, February 12, 1965  8:30 P.M.  Baird Hall
General Admission: $2.50
Faculty & Staff: $1.50

Recital . . .  SHERMAN FRIEDLAND, Clarinet
               KARL KRABER, Flute
Monday, February 15, 1965  8:30 P.M.  Baird Hall
admission free

Recital . . .  MIDDLETOWN DUO, Piano
Tuesday, February 16, 1965  8:30 P.M.  Baird Hall
admission free

The Music Department
of the State University of New York at Buffalo
presents

A Recital

with

Paul Zukofsky, Violin
George Crumb, Piano
John Bergamo, Percussion

Wednesday evening, February 15, 1965  8:30 P.M.
Baird Hall
Program

I

EVOCATION for Violin, with Percussion . . . . RALPH SHAPEY
and Piano  
(1969)

I Recitative - With Intense Majesty
II With Humor
III With Tenderness - With Intense Majesty - Cadenza

II

FANTASY VARIATIONS for Violin . . . . DONALD MARTINO
(1962)

III

NIGHT MUSIC II for Violin and Piano . . . . GEORGE CRUMB
(1964)

Nocturne I Sereana
Nocturne II Serrevoile, Allegro possibile
Nocturne III Contemplativo
Nocturne IV Variations senza tema
Nocturne V Con un sentimento di nostalgia

Intermission

IV

LIASONS for Vibraphone and . . . ROMAN HAUBANSTOCK-RAMATI
(pre-recorded tape)  
(1961)

V

DUO No. 2 for Viola and Piano . . . . . . . . ARTHUR BERGER
(1960)

Poco Adagio - poco più mosso
Moderato Grazioso

VI

TRIO for Violin, Piano and . . . . . . . GUNTHOR SCHULLER
Perussion
Tranquillo
Adagio molto
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**Program Notes**


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