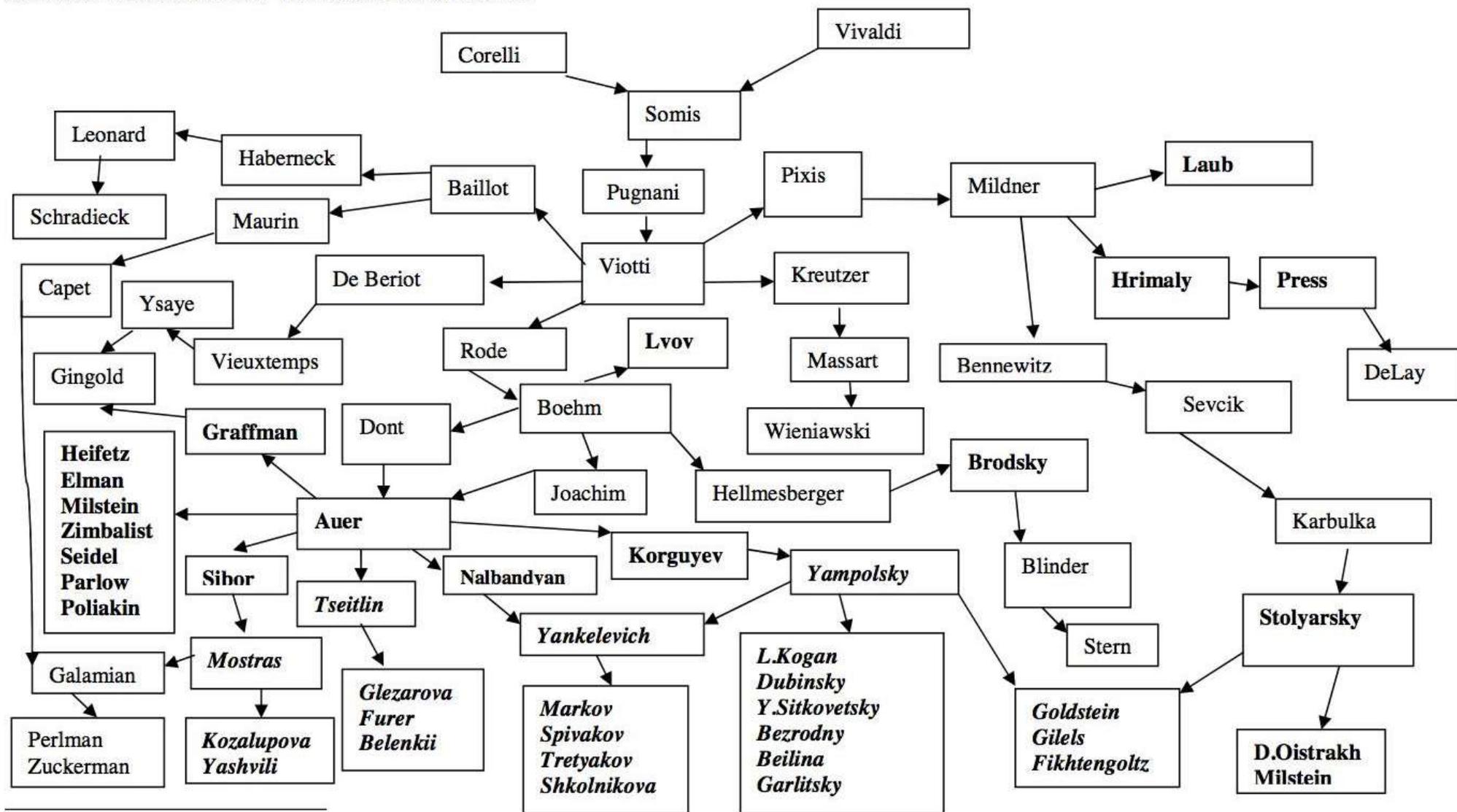


Yuri Yankelevich

1909 - 1973

“When it comes to serious pedagogical work, ask the question: Who are you teaching? Find out who the student is, for they all have an array of different qualities—their own psychology, own hands, etc. There are those who are strong-willed, concentrated, well-behaved, smart, lazy. Only after this is it possible to determine which student needs which method. The diversity of students excludes a single approach.”

Appendix A: Chart illustrating teacher-student relationships. Names associated with the Russian Violin School are in bold. Names associated with the Moscow Violin School are in italics.



Sources: Campbell, *The Great Violinists*; Merkulov ed., *Professora ispolnitelshkikh klassov Moskovskoi konservatorii*; Schwarz, *Great Masters of the Violin*; Stowell, ed., *The Cambridge Companion to the Violin*.



"In practice, we [teachers] are obliged to spend a lot of time working on formal perfectionism, working on intonation, technical aspects, etc. . . . In the process of preparing a student we often overlook the isolated, exceptional moments in the student's performance. We don't notice these sparks, since our attention is turned to correcting all kinds of deficiencies. At the same time, we become accustomed to hearing the same piece played dozens of times in the traditional way and subconsciously cultivate a certain aural inertia. Any divergences from the general norm give us the impression of something strange and illogical. If this occurs in the student's performance we immediately try to correct him or her, instead of carefully listening and trying to discern that which is valuable and creative, and may be embedded in the artistic intentions of the student."

Abraham Yampolsky (1890 – 1956)

"The leading role of consciousness in practicing has to do not only with correctly understanding the purpose and character of this or that motion. Consciousness is also evident through the correct understanding of the neuro-psychological functions that direct and coordinate the playing motions. Knowledge of these functions helps to establish the logic of exercises (directed at mastering performance skills), focus attention in the process of practicing, and reinforce the results in our memory. ..

The cultivation of memory, will, and concentration . . . is inextricably linked to an increased interest in practice. Consequently the pedagogue is required to generate interest on the part of the student and give the musical material a lively and concrete character."

Konstantin Mostras (1886 – 1965)



Books by Konstantin Mostras :

Methodological Commentary for Paganini's 24 Caprices (1959)

Dynamics in Violin Playing (1956)

Intonation on the Violin (1968)

Rhythmic Discipline of the Violinist (1951)

System of Practicing at Home for the Violinist (1956)

Articles by Abraham Yampolsky :

"Concerning the Development of the Violinist's Sound" (1968)

"Pedagogue as Creative Mentor, rather than Tutor" (1953)

"On Methods of Working with Students" (1968)

"Preparing the fingers and leaving them on the string" (1960)

Works by Yuri Yankelevich:

"Setting up the Violin and Bow Hold"

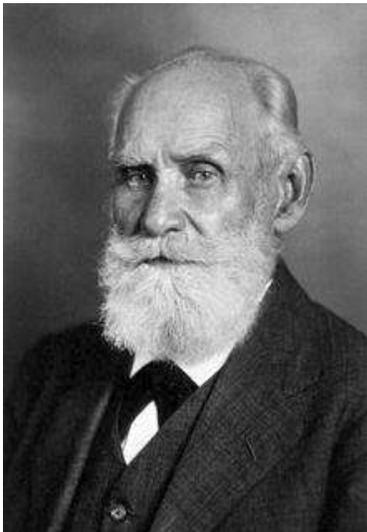
"Shifting Positions in Conjunction with the Musical Goals of the Violinist"

Both found in the book "The Legacy of Yuri Yankelevich"

Psycho-Physiological Approach

To develop not just the player's movements, but to cultivate the nerve perceptions that lead to quick reflexive reactions

- Pre-hearing
- Pre-feeling

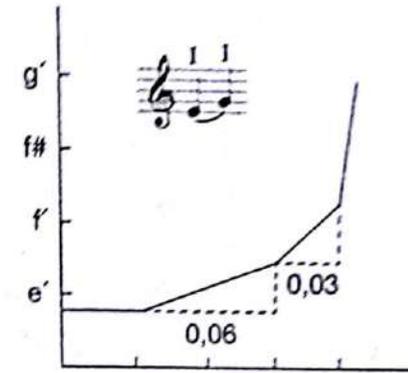


Ivan Pavlov 1849 - 1936

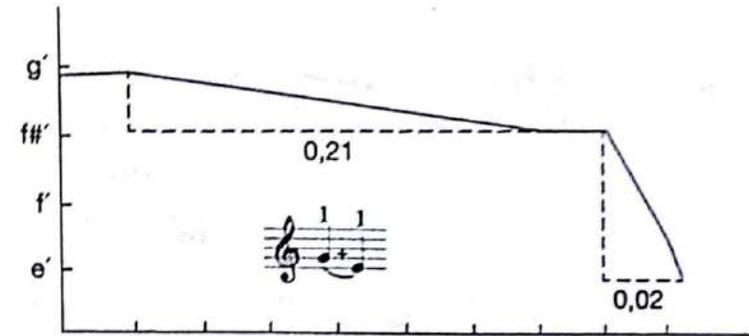
Some Principles of Shifting

Most shifts are characterized by a relatively slow beginning with a subsequent acceleration.

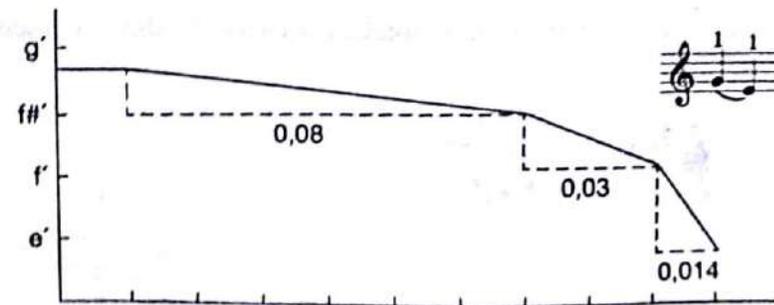
It is not necessary to use so-called "intermediary notes" while shifting (except in the very early stages for the minimum amount of time)



Graph 2.1 1 division = 0.03 seconds. Total duration of the shift = 0.09 seconds.



Graph 2.2 1 division = 0.01 seconds. Total duration of the shift = 0.23 seconds.



Graph 2.3 1 division = 0.014 seconds. Total duration of the shift = 0.124 seconds.

Getting to know the student

- Emotional disposition
 - Ability to focus
- Reaction to critique
- Retention of critique
 - Endurance
 - Initiative

Yankelevich did not necessarily claim that certain traits are more beneficial than others; however, the combination of these traits should how the initial lessons are planned and how the repertoire is selected.

Choice of Repertoire

"I believe there are two commonly used approaches in guiding the student's repertoire. The first reflects the student's outward nature i.e., choosing pieces that underscore the natural qualities of the student, those that easily suit him. The second approach only takes into consideration the student's weaknesses. Here, teachers, in attempting to fix the weaknesses, dismiss all the positive qualities of the student and risk suppressing the student's individuality. I believe there must be a third, more true approach: carefully combining the individual qualities of the student with the necessary goals for further development and the correction of any deficiencies." - Yuri Yankelevich

- Individual Repertoire Plans
- Importance of bright theatrical pieces to spark imagination
- Importance of etudes

Repertoire plan for a student starting to study with Yankelevich in the second year at the Central Music School.

Year 2

O. Rieding *Concerto*
A. Komarovsky *La Course*
N. Baklanova *Sonatine, Concertino and Allegro*
A. Yanshinov *Concertino*
F. Seitz *Concerto No. 1*
A. Vivaldi *Concerto in A minor*
No. Rubenstein *Spinning Wheel*
E. Jenkinson *Dance*
L. Alard *Nocturne and Serenade*
C. Dancla *Variations*

Year 3

G. Hollender *Concerto*
J.B. Accolay *Concerto*
G. Viotti *Concerto No. 23*
C. Bohm *Perpetual Motion*
A. Yanshinov *Spinning Wheel*
G. Pergolesi *Aria*
A. Spendiarov *Lullaby*
J. Aubert *Presto*
C. de Bériot *Variations no. 1*
F. Schubert *The Bumblebee*
S. Prokofiev *Gavotte*
J. Haydn *Minuet of the Bull*
A. Khachaturian *Andantino*

Year 4

J. Mazas *Etudes*
C. De Bériot *Concerto No. 9*
G.F. Handel *Sonata No. 6*
R. Glière *Romance "By the Brook"*
J.S. Bach *Concerto in A minor*
J. Fiocco *Allegro*
J.S. Bach *Sicilienne*

Year 5

G. Viotti *Concerto No. 22 (complete)*
D. Kabalevsky *Concerto (movement 1)*
J. Matteson *Aria*
F. Kreisler *Sicilienne and Rigaudon*
G.F. Handel *Sonata No. 2*
H. Vieuxtemps *Fantasie et Appassionata*
H. Wieniawski *Concerto No. 2 (movement 1)*
H. Vieuxtemps *Concerto No. 2 (movement 1)*
P. Sarasate *Fantasy on themes from Gounod's "Faust"*
F. Kreisler *Grave (in the style of Bach)*
F. Ries *Perpetual Motion*
A. Aleksandrov *Aria*
L. Daquin *The Cuckoo*
F. Kreisler *Preludium and Allegro*
F. Chopin (Auer) *Nocturne*
H. Wieniawski *Concerto No. 2 (movements 2 and 3)*
M. Bruch *Concerto No. 1*
H. Vieuxtemps *Concerto No. 5*
L. Boccherini *Allegretto*
H. Vieuxtemps *Rondino*

Developing Creativity

"Naturally, the main core that generates interest is the eventual musical- artistic goal to which the student strives. It is precisely this goal that provides the authentic meaning and justification to his efforts, mobilizes his will and creative activity, and helps to successfully overcome the most difficult and sometimes unpleasant stages of rough work that are unavoidable when practicing the violin." - **Konstantin Mostras**

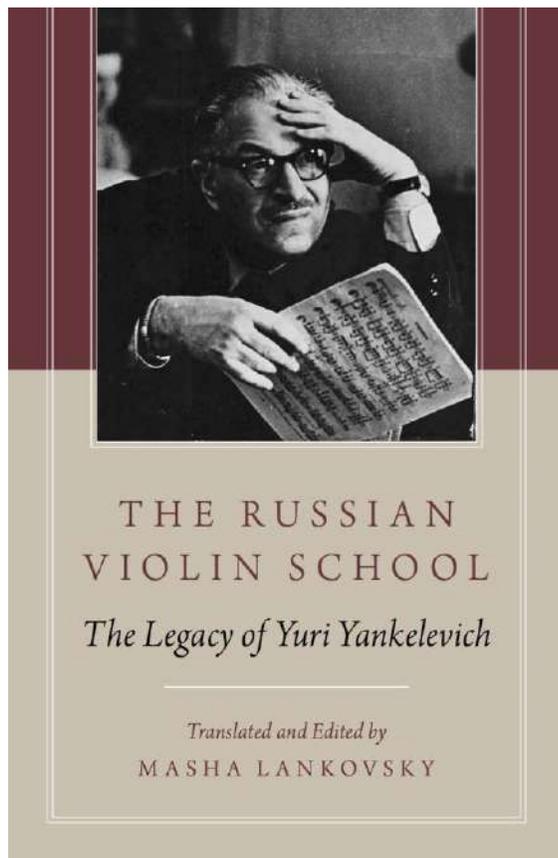
- Analyzing the piece before picking up the instrument
- Analyzing technical problems always in consideration of musical content
- Generating interest in problem solving on the part of the student
- Making up variations to work out difficult passages instead of drilling

Example

- 1) With score and violin and bow.
- 2) With violin and bow, without the score
- 3) With the score but without the violin, and subsequently without the bow.
- 4) Imagining playing the violin without the score, violin, or bow.

"Method is a scientific ordering of the process of playing and the development of the performer. But method, like pedagogy, turns out to be not a scheme, but a creative process. Here, matters of psychology and intuition come to the forefront. The pedagogue should know more than the best performer; he or she is required to know the instrument, know the psychology of the student, know the ins and outs of concert life and much more. . . . Yampolsky was a great pedagogue, not only because he knew the technical aspects of performing, but because he also had a kind of pedagogical "sixth sense." He didn't speak a lot in the lessons, but every student understood what he wanted to say. He understood the psychology of the student very well. For example, he would describe the need to give way to a rebellious student, but within a few months that student would imperceptibly come around, without even noticing it him- or herself. This is true pedagogical matery"

Yuri Yankelevich



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