

the founder and primario of the Guarneri Quartet.

Jutta Stüber: *Anleitung zum Quartettspiel in reiner Stimmung*

(Bonn: Orpheus Verlag 1994) 325 p.

English translation: *String Quartet Playing with Pure Intonation - Guidelines* (Bonn: Orpheus Verlag 1997) 333 p.

Treatise on intonation in String Quartet playing, with numerous examples in full score, including detailed analysis of intonation problems. Companion volumes are:

Mozart's Haydn-Quartette. Intonationsanalyse

(Bonn: Orpheus Verlag 1990)

Beethoven's Rasumowski-Quartette. Intonationsanalyse

(Bonn: Orpheus Verlag 1991)

Schubert's Quartett "Der Tod und das Mädchen."

Anleitung zur Intonationsanalyse

(Bonn: Orpheus Verlag 1993)

Lionel Tertis: *My Viola and I*

(Boston: Crescendo Publ. Co. 1974)

Includes essays: Beauty of Tone in String Playing (pp. 145-155), and The Art of String Quartet Playing (pp. 156-160) With selected examples from the quartet literature.

David Waterman: *Playing Quartets – a view from the inside*

(pp. 97-126)

R. Stowell (ed.): *The Cambridge Companion to the String Quartet*

(Cambridge: CUP 2003) Ch. 5

Useful and instructive discussion of practical problems of execution and interpretation, with examples from the quartet literature.

Rob. Winter & Rob. Martin (eds.): *The Beethoven Quartet Companion*

(Berkeley and London: Univ. of California Press 1994)

VIDEOS: Ludwig van Beethoven: *Complete String Quartets* : Alban

Berg Quartet, Vienna

(6 DVD disks, recorded in 1989, EMI Classics 1995.)



String Quartet Self-Coaching

A paper originally produced in German by a working group of the ACMP International Advisory Council at its 2009 conference

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(1st ed. 1936; 21st ed. Basel; Bärenreiter 1987),
English translation: *The Well-Tempered String Quartet*
(1938, Allen & Unwin 1964).

General introduction to string quartet playing (pp. 9-58) and comments on the string quartet literature, including rating of difficulties in execution and interpretation (pp. 59-193). A somewhat easy-going attitude to the demands on serious study.

Horst Heyden: *Das Streichquartett in der Praxis*
(Wilhelmshaven: Heinrichshofen Verlag 1980) 88 p.

Valuable and insightful discussion of practical problems of execution and interpretation, with examples from the quartet literature. It is a pity that this book is not published in English.

Mogens Heimann: *Exercises for String Quartet*
(available under Online Resources/Publications & Downloads at the ACMP Web site, www.acmp.net)

(1st ed.1958. New revised ed. by H.E. Deckert
Discussion of practical problems of execution and interpretation, with examples from the quartet literature, and referenced throughout this booklet.

Joseph Kerman: *The Beethoven Quartets* (London: Oxford University Press 1967) 386 p.

Detailed analysis of all quartets helping to understand the full extent of the musical content.

Jenö Léner: *The Technique of String Quartet Playing* (London: J&W Chester 1935)

Text and score (42 p.), plus instrumental parts.
Exercises for studying specific aspects and problems in String Quartet playing.

Gerhard Mantel: *Intonation – Spielräume für Streicher*
(Mainz: Schott Musik 2005)

Philip Radcliffe: *Beethoven's String Quartets*
(London: Hutchinson & Co. Ltd, 1965)

Philip Olleson: *The rise of the String Quartet*
(Milton Keynes: The Open University Press 1974).

19 p. text + 24 p. music examples in full score,
Discussion of classical quartet style with simple basic exercises in analyzing the musical structure in Haydn and Mozart quartets.

Otakar Ševčík: *School of Technique*
[Op. 1: 1-4], (London: Bosworth)

School of Bowing Technique
[Op. 2: 1-6], (London: Bosworth)

There are versions for Viola (arranged by Lionel Tertis) and Cello (arranged by Louis Feuillard). These progressive exercises are indispensable for the maintenance of proficiency, to be applied in chamber music execution. Memento in introduction: "The first consideration in string playing is the attainment of perfect intonation. This can only be achieved by the most intense and concentrated listening (not superficial listening). Never pass a note that is the slightest degree out of tune"

Arnold Steinhardt: *Indivisible by Four – A String Quartet in Pursuit of Harmony* (New York: Farrar, Straus and Giroux 1998) 308 p. Memoirs by

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relevant for the interested string player

Compiled by Stephan Schwarz, Copenhagen

- David Blum: *The Art of Quartet Playing – The Guarneri Quartet in Conversation* (London: V. Gollancz 1986, and New York: Cornell U.P. 1987) 245 p.
Conversations on how to achieve a coherent musical expression using the latitude of execution of the composer's performance indications and perceived purposes. With numerous examples from the quartet literature.
- Carl Flesch: *Die Kunst des Volinspiels (Vol. 1): Allgemeine und Angewandte Technik* (New York: Carl Fischer 1924) 192 p.
English edition: *The Art of Violin Playing, Book 1* (in print, available from sheetmusicplus.com)
Classic textbook on violin technique of central importance for a consciousness of tone production and phrasing in quartet playing.
- Die Kunst des Violinspiels (Vol. 2): Künstlerische Gestaltung und Unterricht* (Berlin: Ries&Erler 1928) 222 p.
English edition: *The Art of Violin Playing, Book 2* (in print)
E.g. Ch. 1: Metrics and Rhythms, Ornament; Articulation; Dynamics; Tempo und Tempo change; Phrasing; Sense of Style.
- Das Klangproblem im Geigenspiel* (Berlin: Ries& Erler 1931)
English edition: *Problems of Tone Production in Violin Playing* (in print)
With 54 studies of sonority: The full bow, Change of position, Change of string, Bowing modes; Double stops etc.
- André Gertler: *Advice to Young Quartet Players*
(*The Score*, August 1951, pp.19-32)
An essay by the famous Belgian violinist.
- Harold Haynes: Chamber Music: Repertoire for Amateur Players:
A guide to choosing works matching player's abilities
(Harold Haynes (private print): Cambridge, UK 1994/2002)
Catalogue of chamber works grouped according to ensemble, with rating of musical quality and technical difficulties in the strings. These ratings are very subjective, including comments like "uneven," "long," "repetitive." The list is useful as a catalogue, although there are no bibliographic data.
- M.D. Herter Norton: *The Art of String Quartet Playing – Practice, Technique and Interpretation, with 132 examples in full score* (New York: M. Fischer 1925, Reprinted with preface by Isaac Stern, New York: Norton Library 1966)
Very readable text with 132 score fragments supporting the discussion of examples of musical expression.
- E. Heimeran & Bruno Aulich: *Das stillvergnügte Streichquartett*

INTRODUCTION

This manual is written for members of a string quartet who want to improve their playing so that their quartet sounds like a "real quartet."

This manual offers tips on how your quartet playing can be improved, how you, through your own effort, can attain a higher level and greater satisfaction.

This manual is neither a study text nor a recipe book. It does not recommend methods for individual practice. It is not meant to replace individual teachers or chamber music coaches, but is intended rather as an additional resource in their absence.

We are limiting ourselves to the string quartet, as it is the most common string chamber music ensemble with the most extensive and important literature. String trios, quintets and sextets are somewhat different but our advice is also applicable here.

You may already have incorporated some of the tips you find here into your playing. Even so, you may want to pass them on to your fellow players. Perhaps you will not agree with a tip. Discuss this with your fellow players as objectively as possible before deciding how you and your group want to proceed.

You will find cross references to the *Exercises for String Quartet* by Mogens Heimann (available under Online Resources/Publications & Downloads at the ACMP Web site, www.acmp.net) scattered throughout the text.

You will also find references in brackets to selected movements from readily available quartets with which to test the topic in question.

A bibliography of related books and articles appears at the end.

GENERAL ASPECTS OF ENSEMBLE PLAYING

Chamber music players are not only players, they are also listeners

The goal of chamber music players is to hear their music, i.e. hear themselves as a member of the ensemble. This is independent of the presence or absence of an audience. Playing is not the goal but the necessary precondition. Two things happen simultaneously and interdependently, playing and listening. You are carrying out a physical activity with your fingers, hands and arms and your brain is directing this activity, bringing to it innate and learned skills as well as musicality. At the same time, you have your antennae out to listen to yourself and your group and to enjoy the music as much as possible. The concert goer has an easier task; he has all the time in the world to listen, to follow what his antennae pick up.

Players

Players will have been chosen in advance. Hopefully, they are all at pretty much the same level. If not, this is likely to lead to mutual frustration. However, finding four such players is easier said than done. One is often glad just to find four players who can get together at the same time. It is important that the first violin be up to the task you have selected. If the players' levels are different, the choice of work to be played is that much more important.

It is, of course, important that the players get along together on a personal level. Here it can help if the quartet players have the opportunity to talk to each other about music and other interests, or to do other things together.

How do notes become music?

It is clear that the written notes represent the musical ideas of the composer as far as they can be shown in musical notation at all. It is not enough just to read what is printed. Turning notes into music requires thought and feeling. In your playing you must ferret out the musical content, feel the "soul" of the work, if necessary read it between the lines. Each element must be seen in its context and incorporated into the interpretation of the whole, making use of all techniques (e.g. bowings, bow speed and pressure, and distance from the bridge, finger articulation, vibrato etc). Indeed, it is important to play any work with as much musicality as possible from the start, whatever the degree of technical limitation. This is a first step toward creating music.

You may find it helpful to listen to recordings and to follow the score while listening. In this way you can learn how the piece is put together and who plays when and with whom. In addition, for any passage, you can appreciate the range of variations in tempo and dynamics and begin to find out what degree of freedom your quartet might take. In the final analysis, you and your group are responsible for the interpretation.

different meanings. Two notes at the same pitch may be joined to indicate their combined length and are played as one. Two notes of different pitch may be joined and are to be played in one bow, i.e. a question of articulation. A "phrasing bowing" is an overarching structure which in many cases the composer probably had in mind without writing it down. Therefore it is important—and interesting—for your group to agree on good phrasing and even to mark the resulting bowings into your parts.

Place an imperceptible pause between phrases, or shorten the last note or let it become softer. A slight lift of the bow can help mark the change. (Enter without "beginning" and cease without "stopping.". delete?) Resume the tempo following individual phrasing.

Mogens Heimann: *Exercises for String Quartet #7*.
[Mendelssohn, Op. 44, No. 2, III, *Andante*]

Quartet sound

Quartet sound production and timbre depend on a myriad of factors as discussed above. Reduced to bare bones this means bow position on the string and bow management, finger articulation and vibrato, and intonation.

The goal is to arrive at a joint sound color in each passage. The obvious approach to attain this goal is for the players, at any instant, to be as similar as possible in their multiple technical choices. In addition, take a common approach to the style of the music.

CONCLUDING REMARKS

We hope that the advice above can help your quartet to heighten its technical and musical abilities. Much depends on your individual skills and how you can improve them. As a quartet, even during the process of overcoming technical obstacles, don't forget the expression of the musical content. Your goal, and hopefully your pleasure, is to convey the intentions of the composer, to yourselves and to the listener.

Such a short text can only provide a glimpse into quartet playing. We recommend the Heimann exercises and the additional books in the literature list as further resources.

with each other. Such passages can be practiced first with two or three players before replaying altogether.

Body language helps to communicate the inner life of interpretation and, though inaudible, contributes greatly to the audible result. Eye contact is also important.

[Mozart, K. 387, IV, *Molto allegro*]

Dynamics

Even when playing a new work, pay attention to the dynamics and try to respect them from the beginning. This can make the difference between a “bash-through” and making music. This begins in individual practice and then should become a common task as rehearsals progress. Each player has an individual volume of sound, but there is also an ensemble volume of sound to which each player contributes. If you want to play louder or softer than the note indicates, then the quartet should decide together and mark in the new dynamic.

Change in dynamics comes from variation of bow speed and/or pressure, guiding the bow closer to the bridge or to the fingerboard, or altering bow inclination. Pay attention not only to the change in volume of sound but also to the possible resulting effect on sound color.

Fortes and *pianos* are not always the same, but must be appropriate within the musical context.

Contrasting dynamics: *fortissimo* and *pianissimo* should be far apart, although not necessarily extreme values. When a *subito piano* follows a *forte*, leave a little time to allow the sound to change.

All four players must pay special attention to common crescendos and diminuendos, particularly the initial volume. He who wants to get louder must start softly. He who wants to get softer must begin loudly enough. Schumann’s dictum should be understood in this way. He said: Always begin a crescendo with a diminuendo, and vice versa. In a long crescendo or diminuendo, don’t start the dynamic change too early.

In case the same dynamic indication is repeated several times, make it lively with small variations.

Mogens Heimann: *Exercises for String Quartet* #3, 1 – 44

[Brahms, Op. 67, I, *Vivace*]

Phrasing

Phrasing is understood as the art of giving the musical statement its correct sense and context.

Expressed in another way: Phrasing gives structure to a melodic line so that, as in a spoken text, it has comma, hyphen, semi-colon and period in the appropriate place. This has a great deal to do with breathing. One can often support instrumental phrasing by breathing together.

Don’t let yourself be confused by bow markings which may look alike but have

Goals and Expectations

Before you begin to play and study a work, it is useful to clarify the goals of each player and of the group. Often it can be stimulating to aim for a performance, even if this will take place in a private circle.

Tolerance and Diplomacy

Different, even conflicting opinions are bound to be expressed during rehearsal. One tries to find a consensus through suggestions, discussions and trying out different ways of playing. To propose an alternative idea or to try to help a fellow player without offending calls for positive intentions and diplomatic skill. Tolerance is key.

ORGANIZATIONAL ASPECTS

Chamber music playing requires prior preparation at home

Preparation of the parts is often neglected. When all players have their parts, the appropriate steps are:

When page turns come in awkward places, it is often necessary to make photocopies and insert them, or use other tricks such as horizontal cutting of a page to avoid having to stop because one of the players cannot see what is coming next.

Each movement should be playable without stopping for a page turn. Avoid playing with more than one edition of the work.

Measure numbers are a necessity. The principles of numbering are:

1. Each movement is numbered separately from the first complete measure.
2. The measure number is noted at the beginning of each line.
3. Upbeats and first endings are not counted. Unfortunately, in some editions, these rules are not followed!
4. Watch out for divided measures at the end of a line: don’t count an extra measure.
5. Rehearsal letters can be added to measure numbers but never replace them.
6. It is a good idea to compare measure numbers among players before the rehearsal begins.

[A handy site to check your numbering is available on the web:

<http://don-eve.dyndns.org/musicparties/barnum.html>]

Choice of the work(s)

In the first place, there should be a common interest in playing a work by the chosen composer. If the quartet is playing the work for the first time, the decision should be made sufficiently in advance so that each player can prepare his part. It is also necessary to be sure that one or more players are not out of

their depth with the piece. In the course of playing and practicing the piece, it may nevertheless become apparent that the quartet is aiming too high with the chosen work.

If you have regular rehearsals over several weeks or months, it is rewarding to try to find little known music from the Classical or Romantic periods, to take into account different stylistic periods, including the exploration of Twentieth-century music. The choice of works for a rehearsal obviously depends on their length and on the time available for rehearsal. Nothing forbids playing just a single movement. At the end of the rehearsal, if possible play something in which everyone feels comfortable.

Small handy tips

Cellists: Be sure to have a device for your end point that functions on all types of floors and with all types of chairs.

A pencil and eraser are a must for each player, as important as bow, rosin, mute and extra strings. Make sure not to place them on the stand so that, without fail, they will fall on the floor at the next page turn.

THE REHEARSAL

Most of our comments and suggestions are directed at quartets that are seriously studying a work. But there are two other possibilities that deserve mention.

Sight Reading

It is nice, and in the long run very useful, to be a good sight reader. It is a way of learning new literature. Obviously the first prerequisite is a mastery of instrumental technique, what you have already learned and what you can still acquire. Secondly, one can practice individually, reading one or two measures ahead. If you feel you can't do it, start with easy unknown passages. Be your own patient teacher. Give yourself time. Thirdly, sight read regularly. There is enough music within your technical possibilities or stretching them just a little. You don't need to choose something long. A tip: In order to avoid surprises, look through the score before playing.

Playing through: Rediscovering old friends

This differs from sight reading in that everybody has previously played a piece and wants to play it again, if possible without interruption. Here is the pleasure of revisiting a friend. But it is not an occasion for delving deeply into the work.

SOUND, DIRECTION and FLOW

The Bow Arm

Often a player thinks first about correcting mistakes in playing the notes or changing the fingerings and only later about bowing. However, the bow is the crucially important tool in sound production and in improving tone quality. You can adjust to the musical requirements of the piece using the placement of the bow, its inclination, varying speed and pressure, the length of slurred notes... to give the desired color. Flow is created through bow speed and its variation. One needs a feeling of movement even with the slowest bow.

Vibrato

Each player has learned vibrato a bit differently and changed it over time. In a quartet it is very difficult to produce a unified vibrato. Listen to the others and correct or change amplitude and frequency as necessary. From the basis of a unified quartet vibrato, one can then add individual or group variations as the music requires. By the way: there are passages where it is preferable to play without vibrato.

Mogens Heimann: *Exercises for String Quartet 3, 45 - 48*
[Beethoven, Op.18, No. 6, IV, *La Malinconia*]

Pizzicato

Playing pizzicato mainly with the index finger is only recommended for fast passages. The sound easily becomes explosively hard. When more time is available, one reduces the finger activity and adopts a whole shoulder-arm-finger movement. A softer pluck is produced, particularly important when more than one player is involved. The sound is much fuller and, as a side effect, precision is improved. Realize the difference in tone quality when you produce the pizzicato with the middle finger (for cellists even the thumb) or when you modify the angle of the plucking finger. The left hand finger should be firmly pressed. Observe how jazz players produce their pizz! A must: If the tempo is not too fast, each pizzicato note should be vibrated.

[Tchaikovsky, Op.11, II, *Andante cantabile*]

Voice Leading

Voice leading is actually a term used in composing. When applied to chamber music it means: how one directs the voice one is playing. The phrase you are currently playing is your voice, your product. Play through to the end, to its last well rounded note. To create direction, think about the note you want to arrive at before you get there. Then turn your attention to the next phrase.

There are places where one or more voices among the four are more important dynamically and/or expressively and should be leading, the others retreating appropriately. There are places where all parts are equally important and need to be equally heard. And there are places where players correspond or dialogue

good shape. This will likely make the rest of the movement easier.

If you have interrupted playing in order to restart at a certain place, find the rehearsal number or letter (i.e. "C") **before** counting off the bars before or after it.

At a tempo change, e.g. ritardando, it can be helpful to count by subdividing, e.g. one and two and three and... In this way you will be sure that the change does not begin too early and that it continues smoothly.

If you want to give resonance to a tone, leave your finger, with vibrato, on the fingerboard while you lift the bow.

When you have to take over a fast sequence of notes, keep the bow ready close to the string so that you do not lose tempo when it is your turn. Try to begin and end the sequence imperceptibly (unless there is an accent).

Bad Habits

(The list is certainly not complete.)

1. Counting with your foot.
2. Counting out loud to begin the piece.
3. Playing while or after the others tune.
4. Calling out that you have forgotten your mute.
5. At the end of a movement, turning the page immediately without letting the mood persist.
6. Adjusting the stand so high that you don't see the other players and their instruments, and they cannot see you.

Conclusion

The rehearsal is over. Hopefully, the music is still resonating inside you. There were strong moments that you liked particularly. The weaker parts need to be improved, before or at the next rehearsal. Be critical and precise in your judgments but careful in how you express them. Wrongly chosen words can block the positive effect of any comment.

And ask yourself: Did I listen carefully enough? Despite my determined effort, was my head clear enough to really hear, to hear critically, to hear with enjoyment? Did each of us play our part well enough so that the ensemble made real music? Did we come closer to "a real quartet sound"? How well did we do sustaining the sound? Did we play with a feeling that corresponded to the character of the music? No matter what the answers are, how can we get better next time?

Study - Preparation for the rehearsal, individual practice, bowings and fingerings

In preparing a piece, each player should use his knowledge of bowing technique to decide on and mark in bowings. The same is true for fingering. These can, if necessary, be modified in rehearsal, taking into account ensemble articulation and accents. However, as far as possible, these questions should not intrude on the limited rehearsal time. Coming to rehearsal unprepared is unfortunately a frequent occurrence and each member should try to avoid being in that situation. After all, you have decided to become a better quartet.

Tuning

One decides on an "A" (normally 440 or 442 Hz). Then one player tunes his instrument while the others remain silent. When all 4 strings are in tune, he stops and the next player begins. When all the instruments are tuned, remain silent. Then start together to play the first exercise or piece, as in a concert.

Tempo

Obviously the tempo marking given by the composer, with or without a metronome indication, should be taken into consideration, but its importance is relative. There are other, more important considerations. For instance: what tempo is technically possible for each player? Or, how much should we reduce the tempo so as to make progress with other aspects of the movement? In any case, it may not be possible for the group to begin at an ideal tempo. In other words: distinguish between study tempo and end or performing tempo according to the group situation and the moment.

Amateur players sometimes have to compromise in order to play a difficult or demanding piece.

The most common compromise is to play certain movements slower because of technical difficulties. Be aware that if the tempo is too slow, the musical sense can be changed, distorted or lost. In playing a movement too slowly, there are side effects: Some bowings are no longer possible; Phrasing and articulation are lost; The sound is no longer there. If a faster tempo becomes possible later, changes must be remade. In this situation it probably doesn't make sense to play the piece.

In order to find the "right" final tempo:

1. Identify the fastest note value in the movement. Choose the fastest tempo in which you can play groups of these notes reasonably well. Using this method you will be right most of the time.
2. It is often helpful to sing a melody in order to find a "good" tempo. If this does not work with the first theme of the movement, try the second.
3. Many movements are labeled as a dance. Play them that way!
4. Don't play too fast. You will forget the mellowness of the music. Keep the

first note of the bars in a steady tempo so that you maintain the pulse. In the Classical literature, *e.g.* Beethoven quartets, the basic tempo remains unchanged even when notated in different values (slow introduction followed by fast movement).

[Dvořák, Op.51, II, *Dumka*]

Beginning together

After the tempo is chosen, playing can begin. Usually, but not always, the first violinist gives the sign, and in doing so, conveys the tempo: never by counting out loud or tapping the foot, rather by breathing (not snorting) and body language—in other words, silently. His last gesture and last breath before the first note define the tempo, i.e. the time value of the lower number in the time signature.

It is important that all players breathe together. In experienced quartets this happens automatically. If not, it should be practiced. Count and breathe in the tempo and character of the piece before starting. Body movement should also be in the character of the piece.

Then continue playing in the mood of the piece. Sometimes it is best to have the person with the best sense of tempo give the sign, whoever that may be. In some pieces the choice of person to lead will vary depending on the instrumentation.

Even after a good beginning, continue to pay attention to the tempo so that it remains steady and never changes unintentionally.

[Beethoven, Op.74, I, *Poco adagio/Allegro*]

Ending together

Most movements and most works end together. Make sure that you consciously end together, and agree among yourselves to allow at least five seconds of silence thereafter. This applies not only to performance but to rehearsal as well. One often makes a small, but not exaggerated *ritardando* at the end.

[Brahms, Op. 51, No. 2, *the endings of all movements*]

Rhythm

Pay close attention to the usual definition for rhythm, the exact beginning of notes and rests. But don't forget to hold the tone to its end, *e.g.* a whole note ends with the fifth beat, a half note staccato lasts a quarter note and quarter rest, a quarter note does not end before the next beat, also and especially at the end of a phrase. Only when this aspect is closely observed does one attain the "other" rhythm, that is to say, the end of the notes.

Mogens Heimann: *Exercises for String Quartet #4*.

[Mozart, K. 387, III, *Andante cantabile*]

Time Signature

Just a quick word to the wise: look closely at the time signature of the following

movement, not only the upper number (the number of beats in a measure), but also the lower (the value of each beat). Before beginning to play, discuss with each other possible modifications, *e.g.* counting a six beat measure in 2, or four beats in an *alla breve* 2/2 measure.

Mogens Heimann: *Exercises for String Quartet #1*

[Haydn, Op.76, No. 6, III, *Menuetto*]

Intonation

"Can't you finally play this passage in tune?!" Saying this, either angrily or laughingly, helps no one. One needs to identify why one is out of tune in order to remedy the problem.

Possible reasons:

1. The piece is too difficult technically.
2. The piece is too difficult to understand musically.
3. The person is out of his depth for the moment because he has not practiced enough.
4. The person has general intonation problems.
5. The person does not know the scale in the key of the piece well enough.
6. The person does not hear the harmonic context.
7. The instrument is no longer in tune.

It is impossible to attack all these problems at once. It is important to remember that a string quartet does not play "equally tempered" as is the case for the piano. In trying to solve intonation problems, the function of the notes, which can be either melodic or harmonic, must be taken into account.

The Heimann text, (Mogens Heimann: *Exercises for String Quartet #1*) is very helpful in explaining this.

A few other suggestions:

Before starting a movement, play the underlying major or harmonic minor scale in unison, up and down, in slow half notes over two or three octaves. Pay special attention to the half steps which should be adjusted according to their melodic function, *e.g.* the leading tone is high going up. When a passage sounds out of tune, each chord can be constructed at very slow tempo, note by note, usually from the lowest note upwards, so that each player can find his correct pitch. Here the major third must be "small," the minor third "large." If each player adjusts his note so that it sounds in the harmonic series of the lowest note, there will be an audible increase in the resonance of the quartet sound. Try it!

Mogens Heimann: *Exercises for String Quartet #1*.

[Haydn, Op.76, No. 5, II, *Largo*]

Quick tips

A good way of practicing a piece is to start at the end and work toward the beginning. Or work on a short sequence of measures until they are in really