String Quartet Exercises

Rhythmic and Harmonic Studies for 4 instruments

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IMSLP:Search for 'Goodstadt'

1

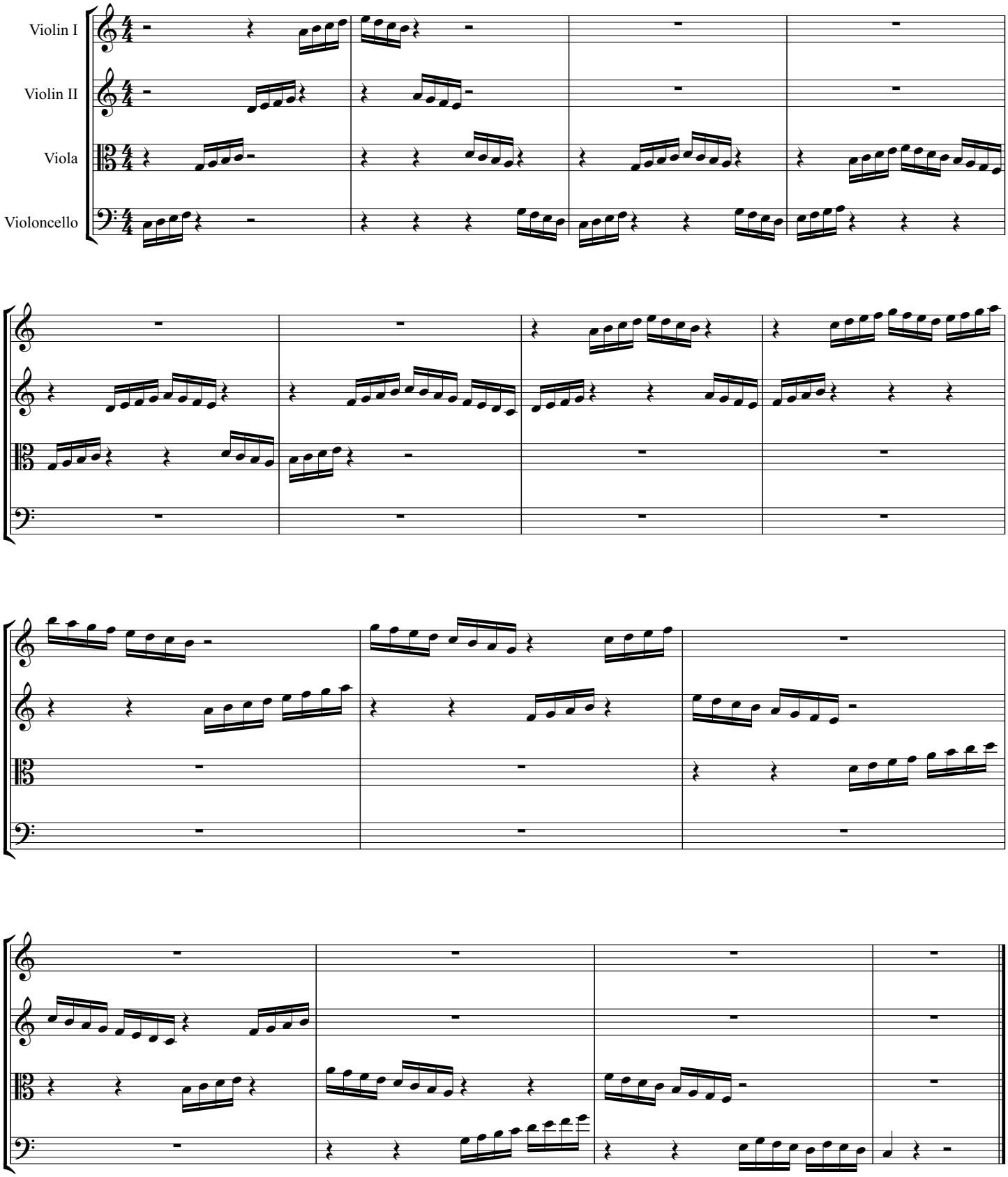
Rhythmic

Exercises on 13 Strings - C Major

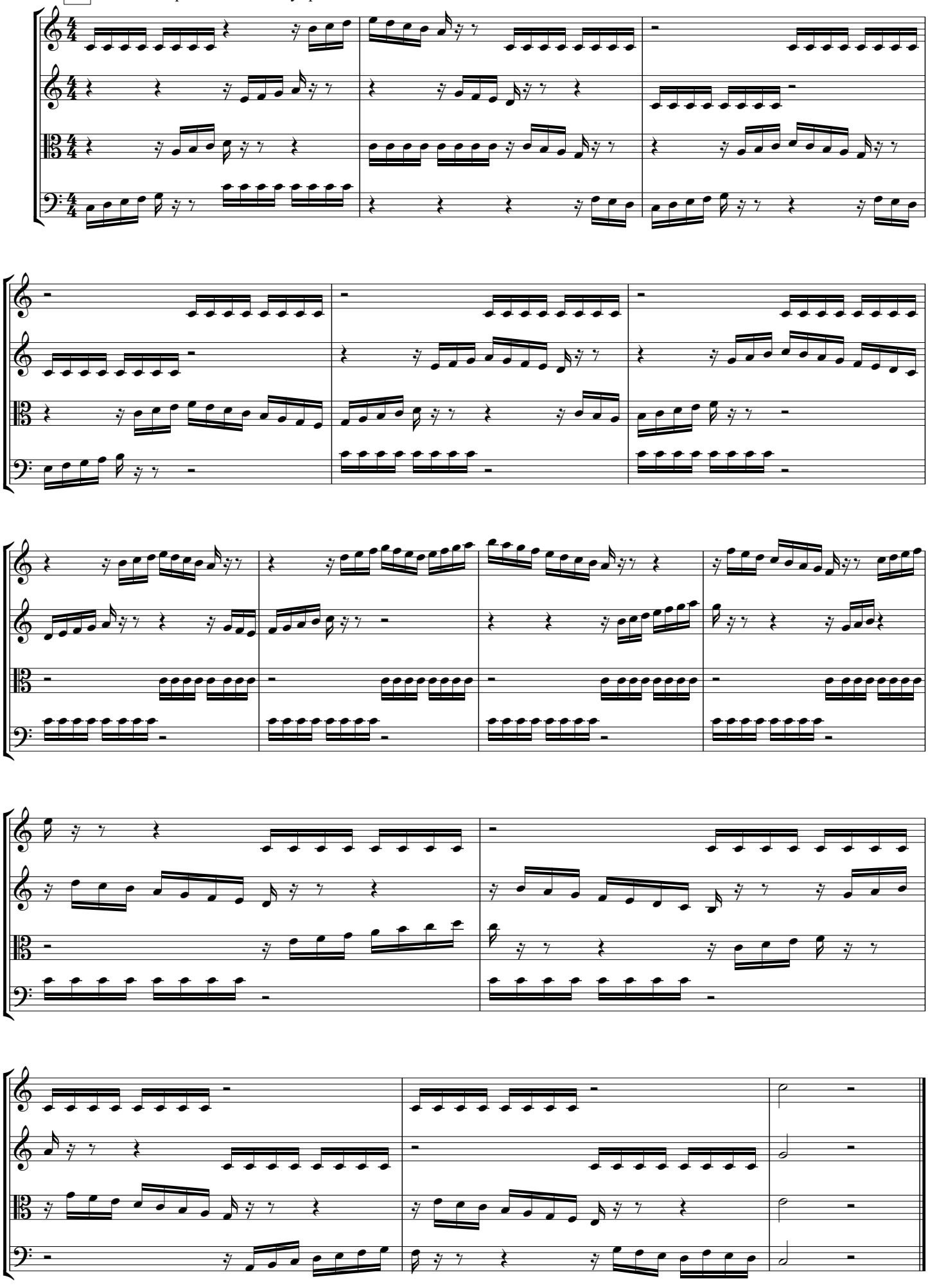
Seamlessly passing notes between instruments is an important technique. Know the following exercise thoughouly before moving on to numbers D, E and F. These increase the difficulty of delaying entries and adding extra parts.

Varied

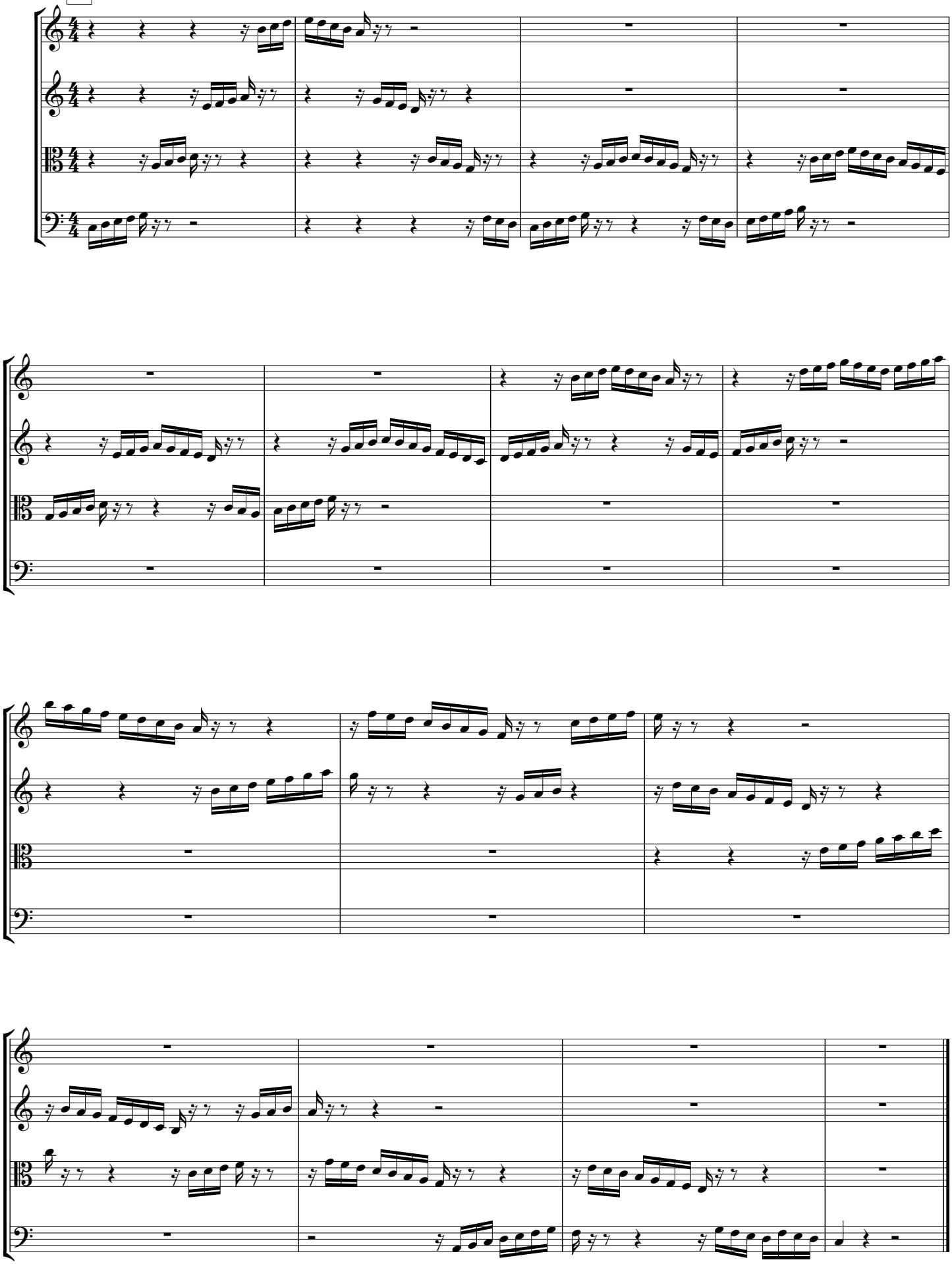
Schradieck theme



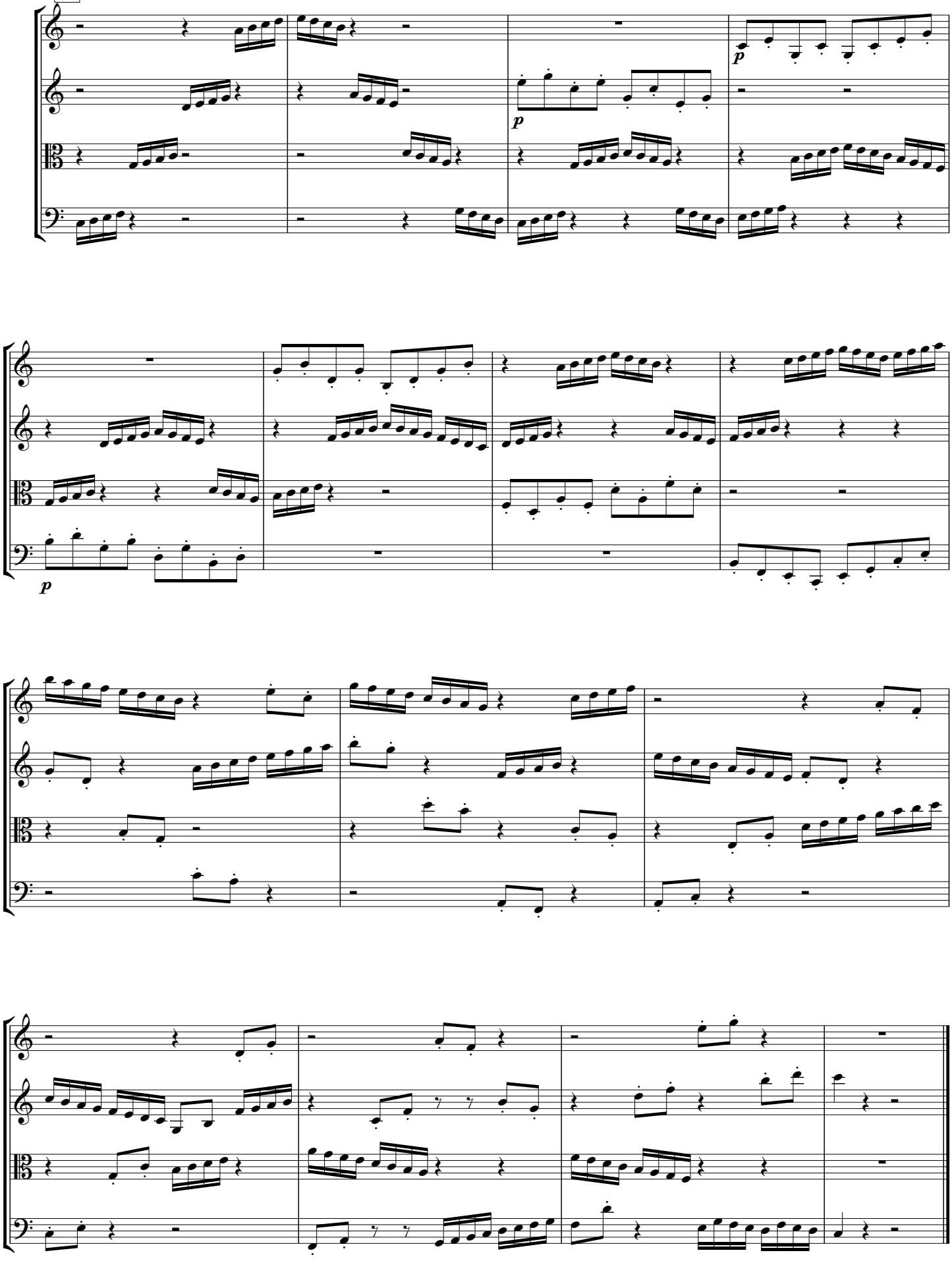
A **Varied** Repeated Tonic always piano



♩=120 **B** **Varied** The previous exercises will have prepared you to be in time when the phrase is delayed 1 semiquaver.



C In addition to the semiquaver runs keep the quavers and senmiquavers in time. Try, as Pizzicato, the quavers.

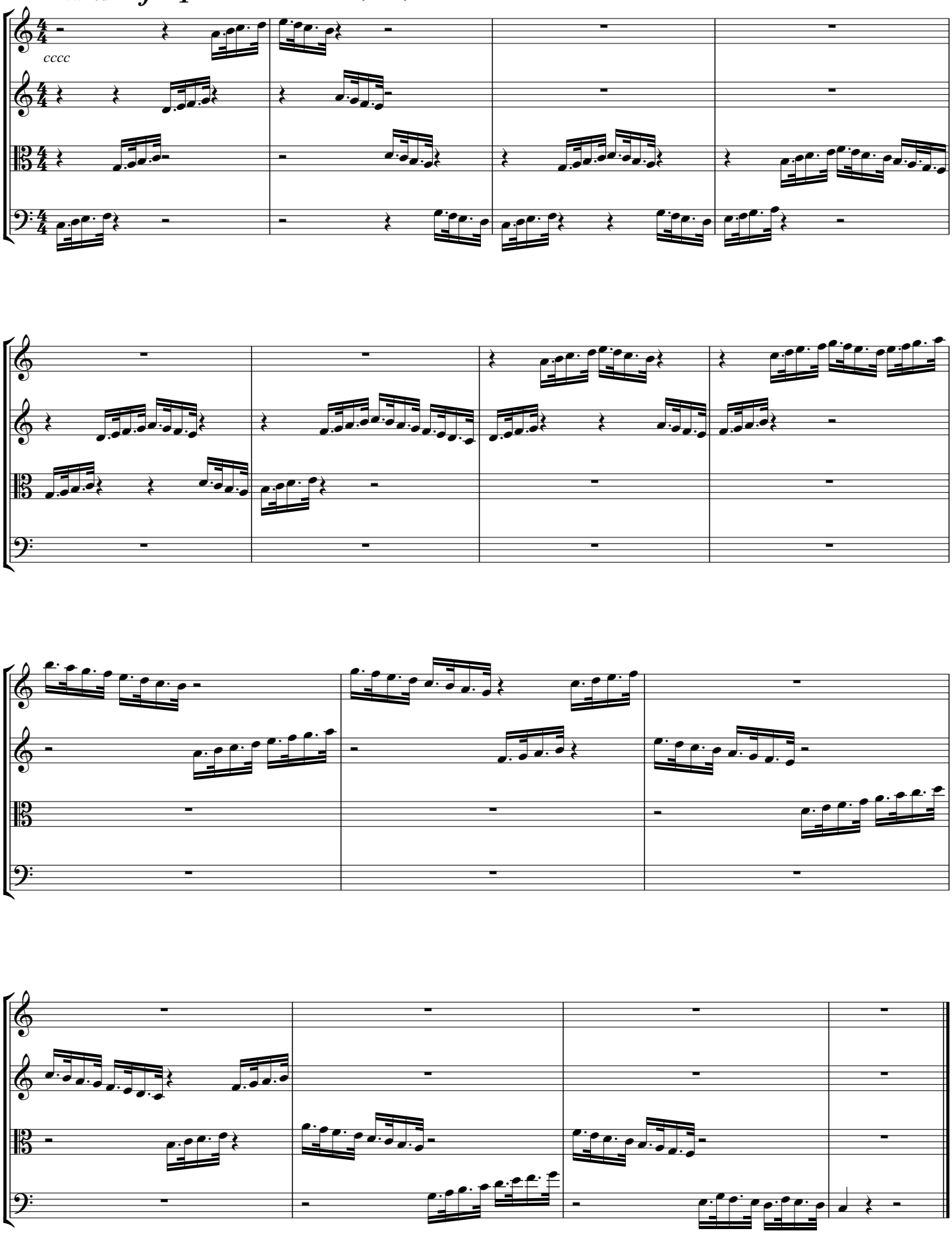


Rythmic - Dotted

No triplets here. Which bowing best suits speed and dynamic.

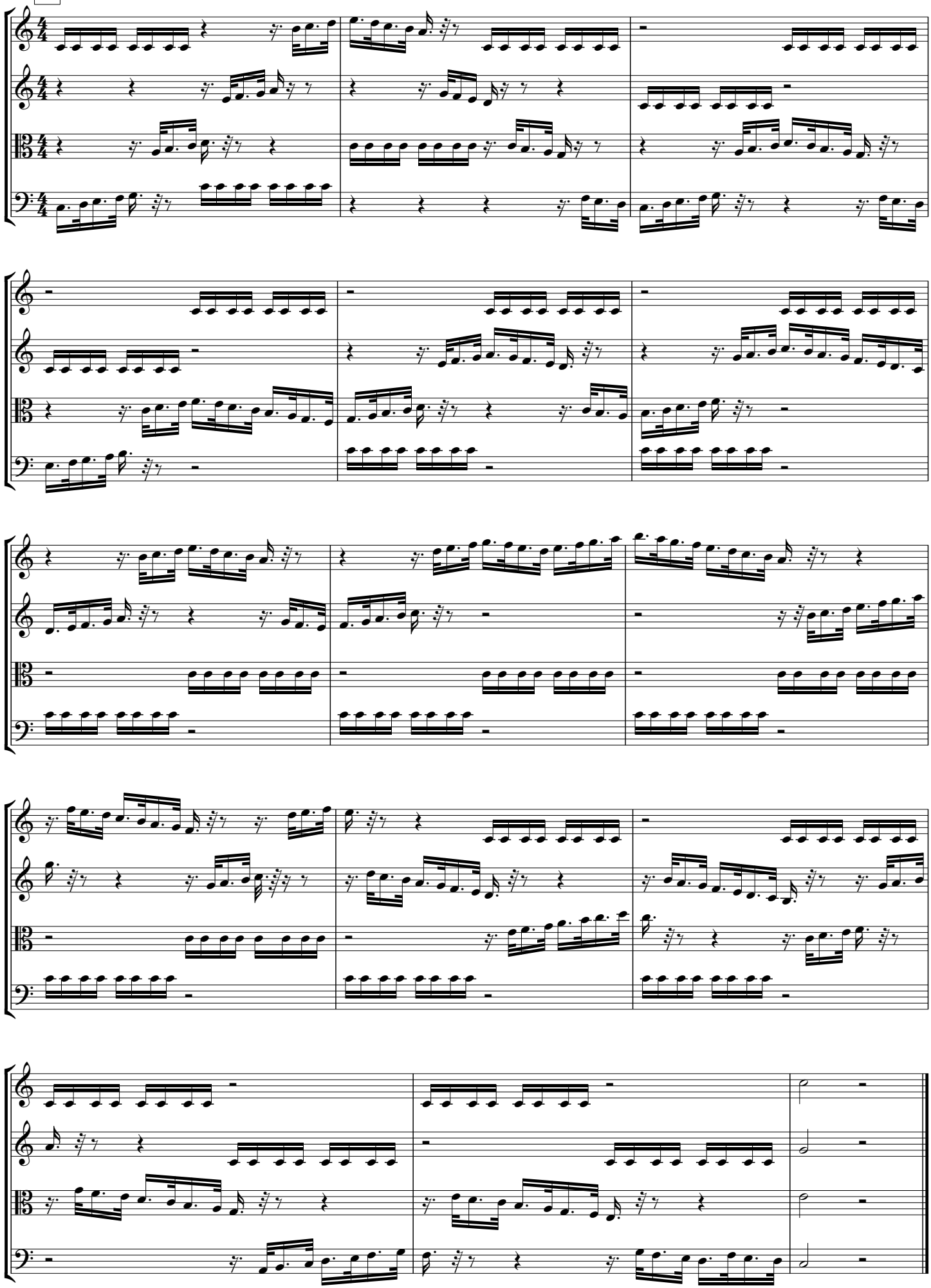
Varied Both *f* and *p* Which bowing suits: ⊓∨⊓∨, ⊓⊓ ∨∨, ∨⊓∨⊓?

Schradieck theme



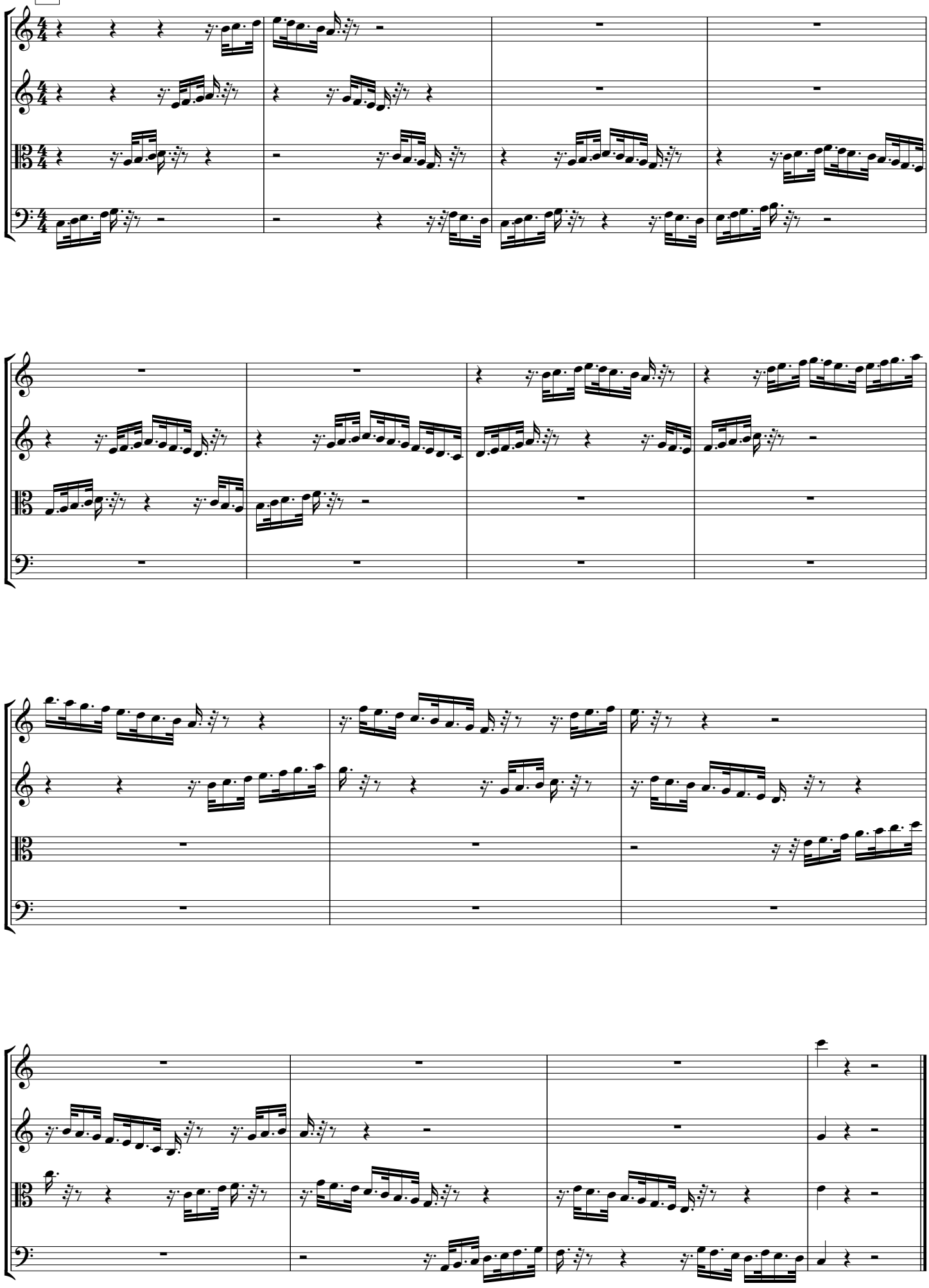
Repeated Tonic always piano

D **Varied**

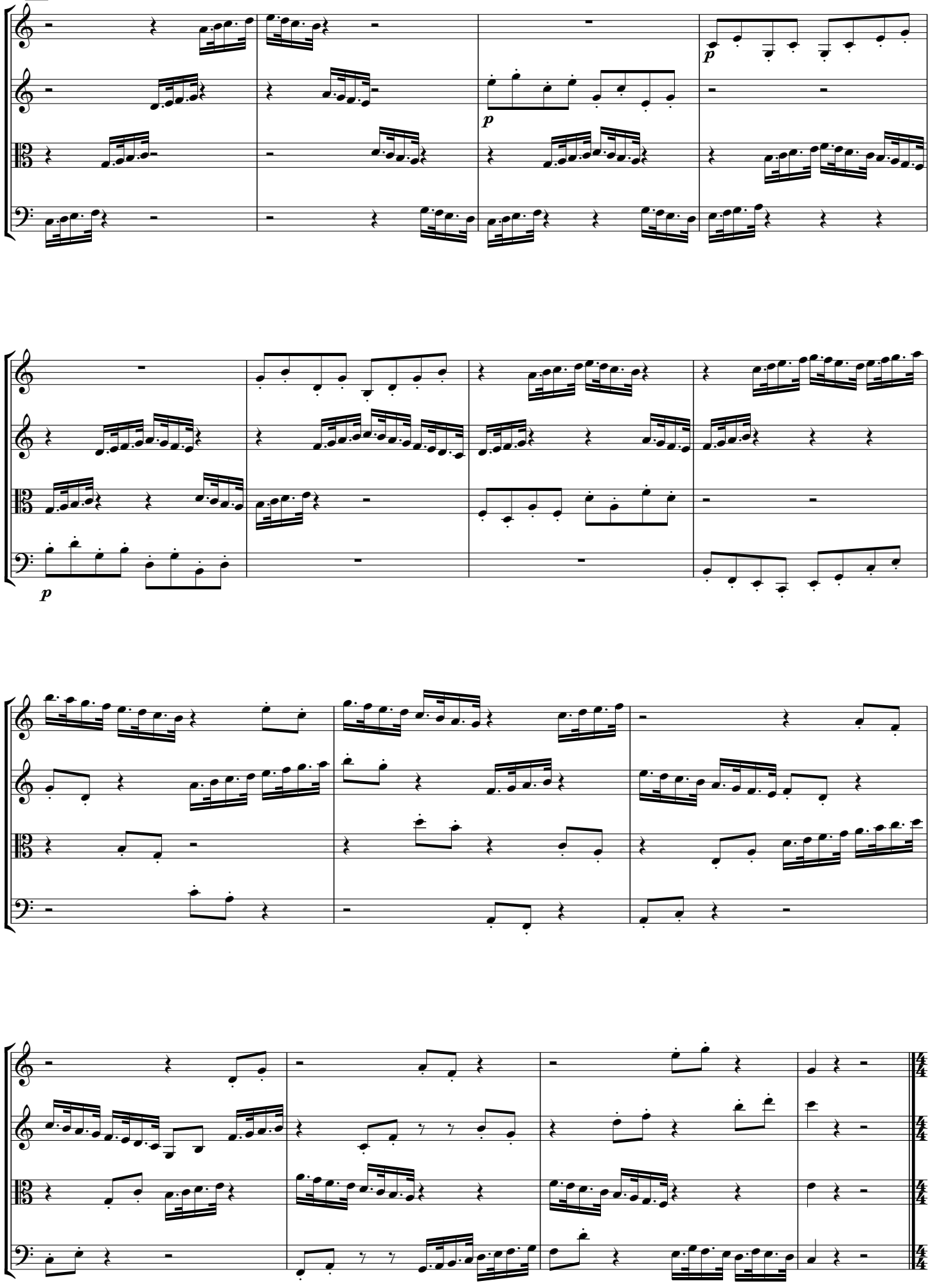


The previous exercises will have prepared you to be in time when the phrase is delayed 1 semiquaver.

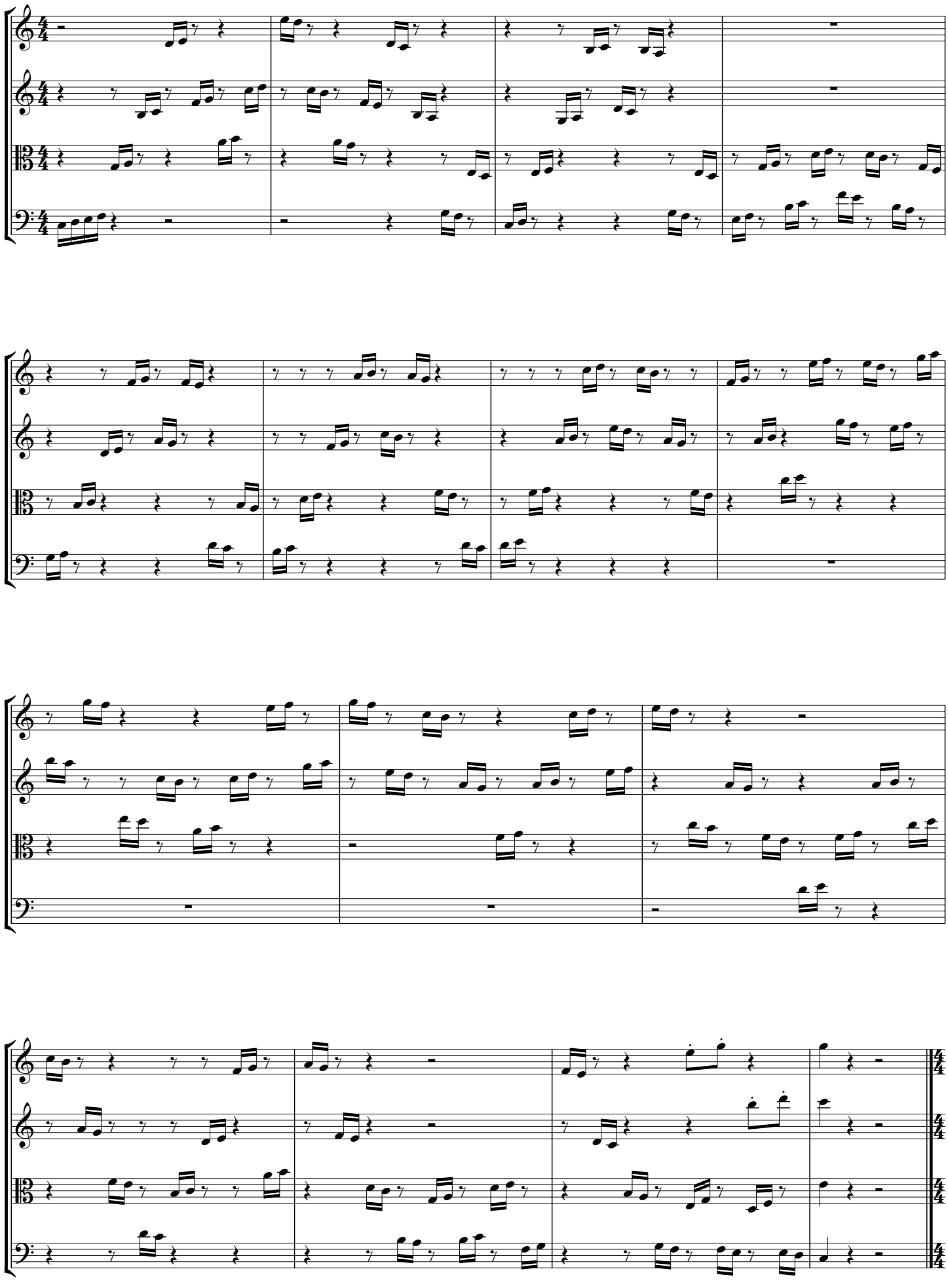
E ♩=120 **Varied**



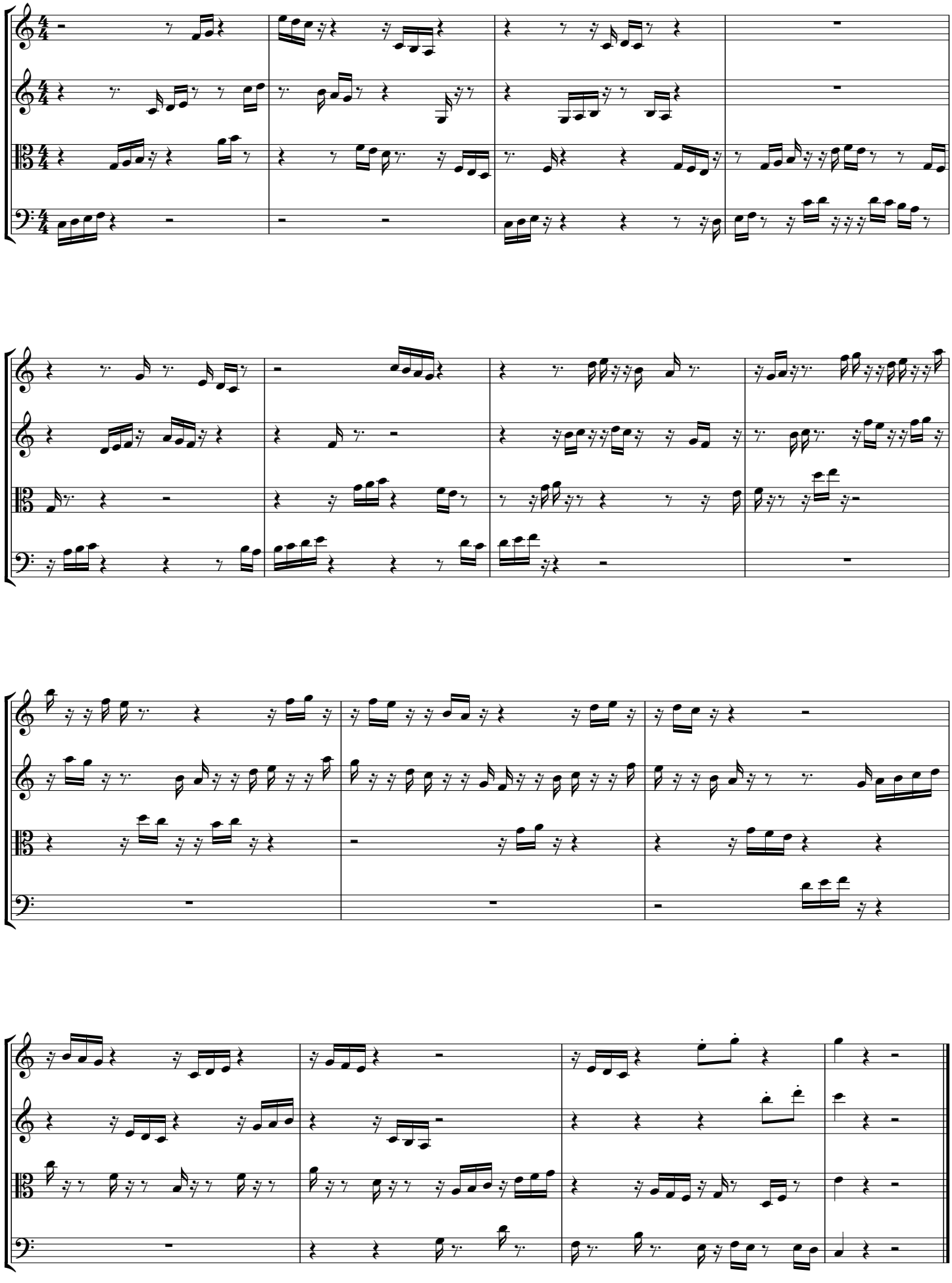
F In addition to the semiquaver runs keep the quavers and senmiquavers in time. Try, as Pizzicato, the quavers.



Exercises on 16 Strings - Pairs



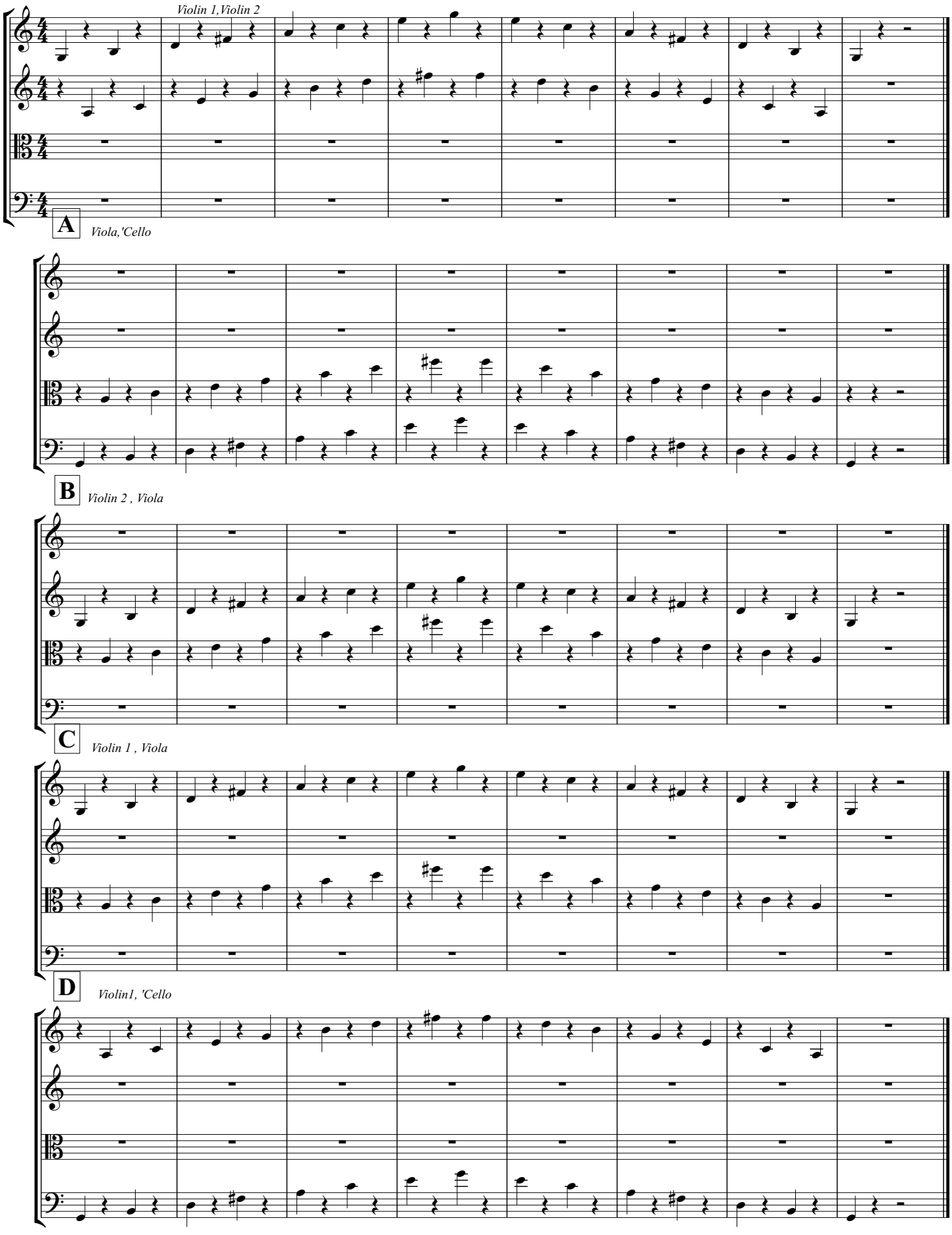
Exercises on 16 Strings - Random



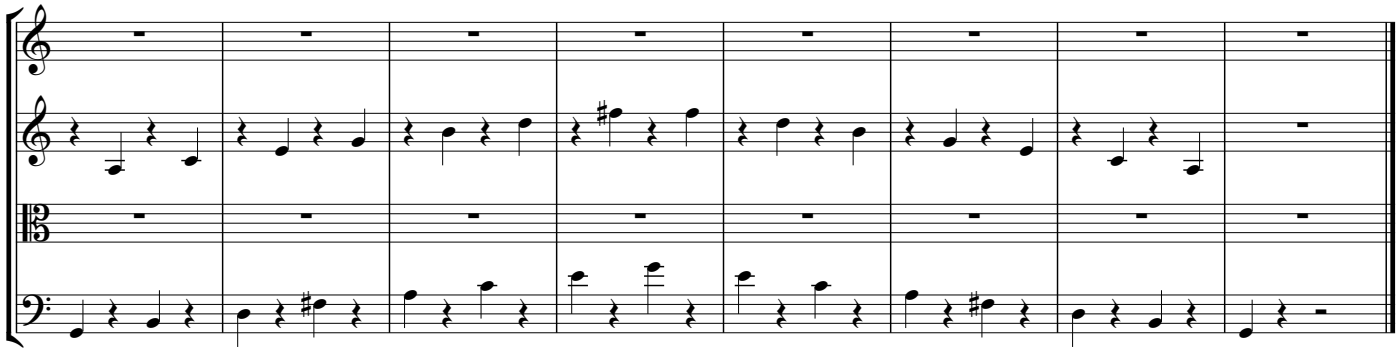
2
Harmonic

The tone between each instrument should match each other. Remember quality of performance is preferable to speed.
After the exercise is well known it should be played from memory. Then the key can be transposed up by several semitones.
Try them in A Major.

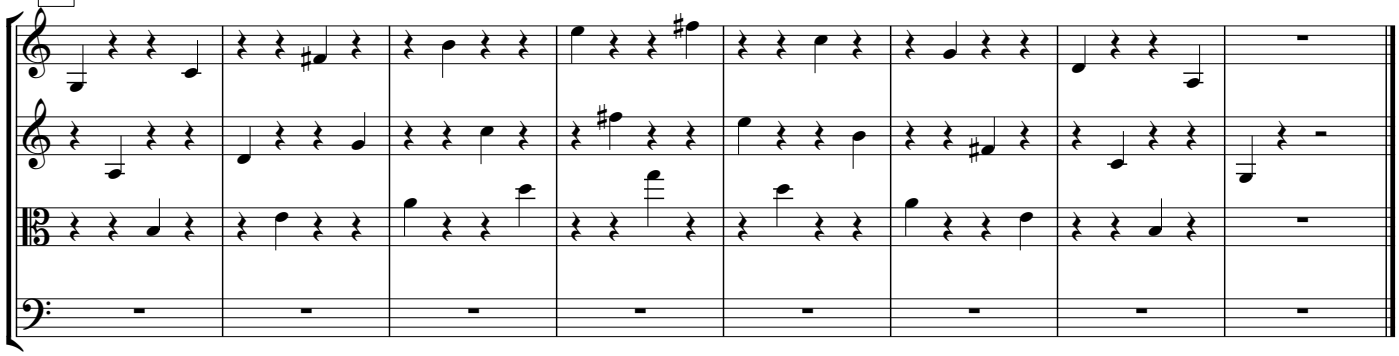
Varied



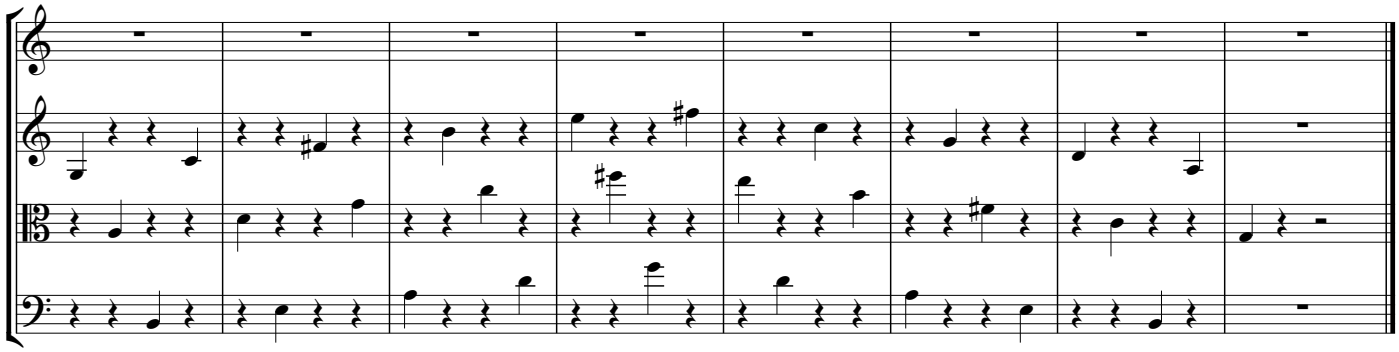
E *Violin 2, 'Cello*



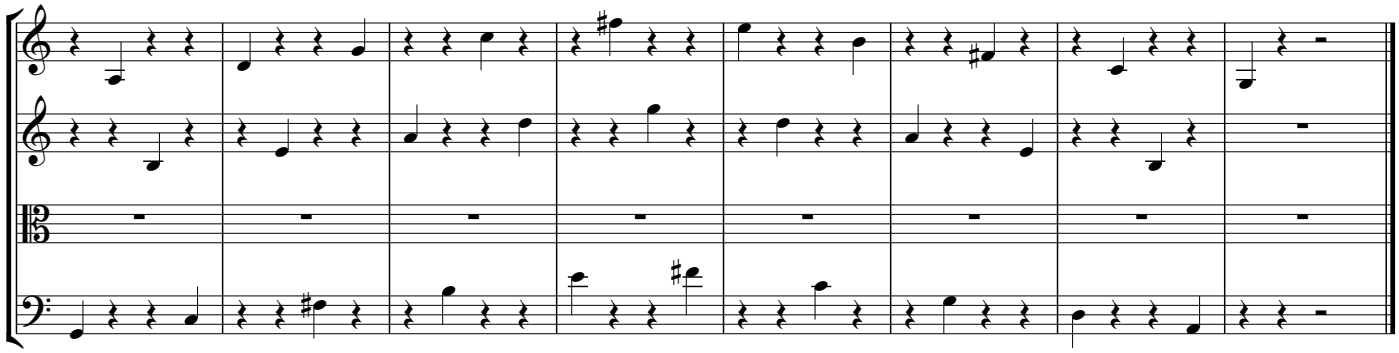
F



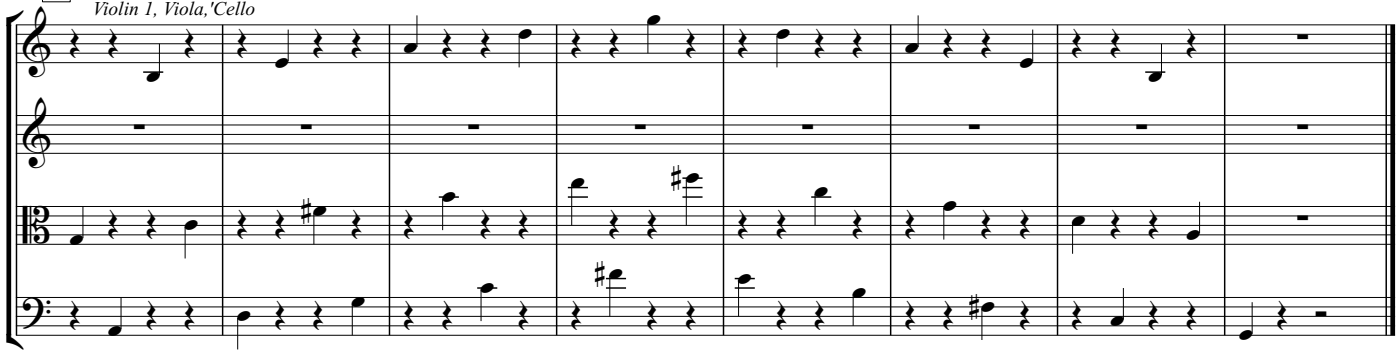
G *Violin2, Viola,'Cello*



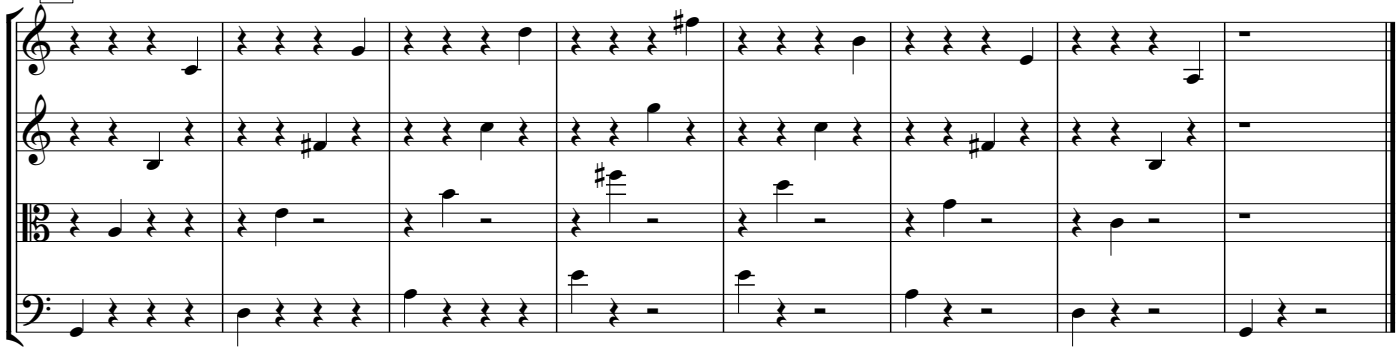
H *Violin 1, Violin 2,'Cello*



I *Violin 1, Viola,'Cello*



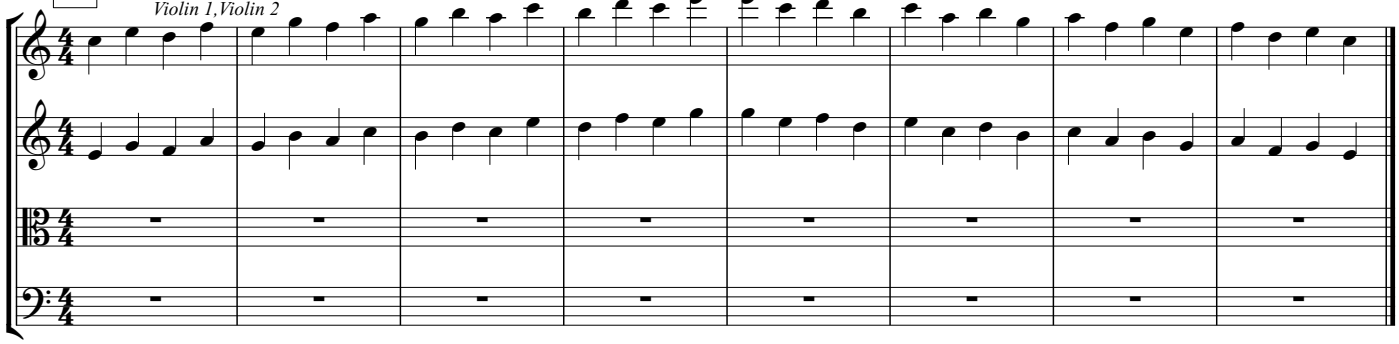
J *Violin 1, Violin 2, Viola,'Cello*



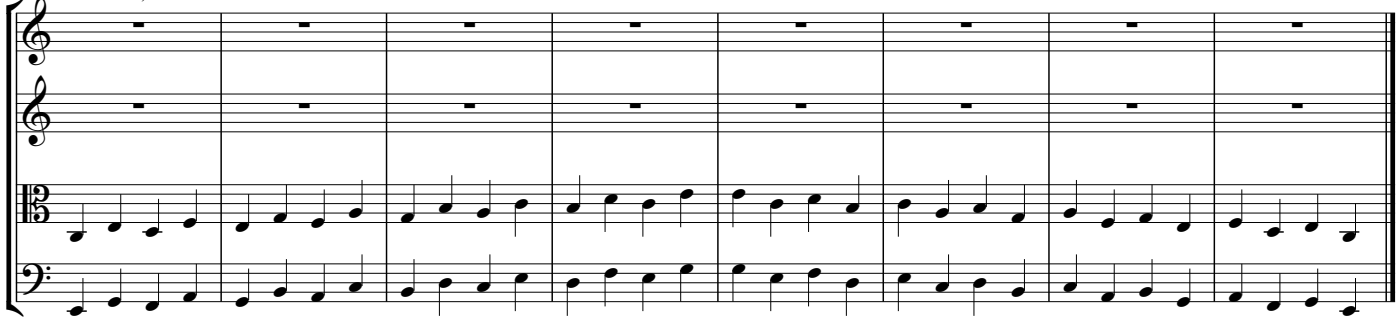
Exercises - Broken 6ths

K **Steady**

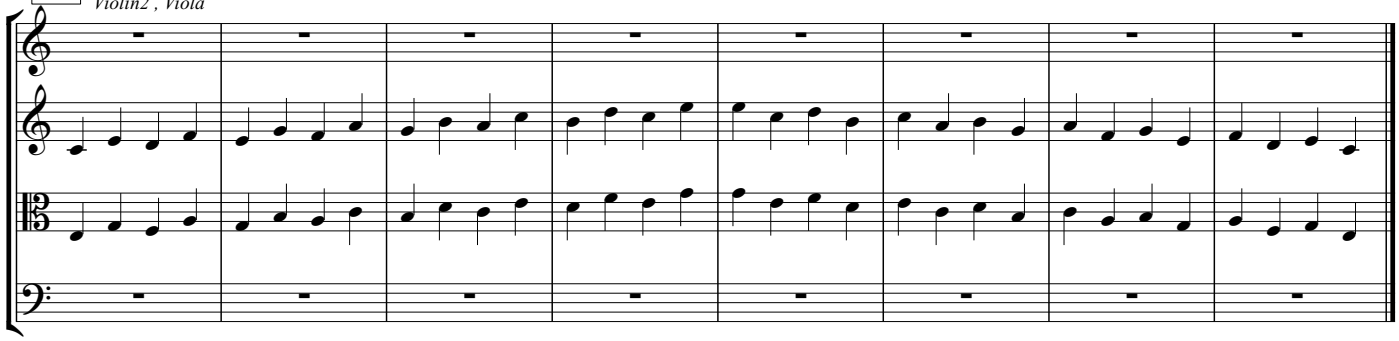
Violin 1,Violin 2



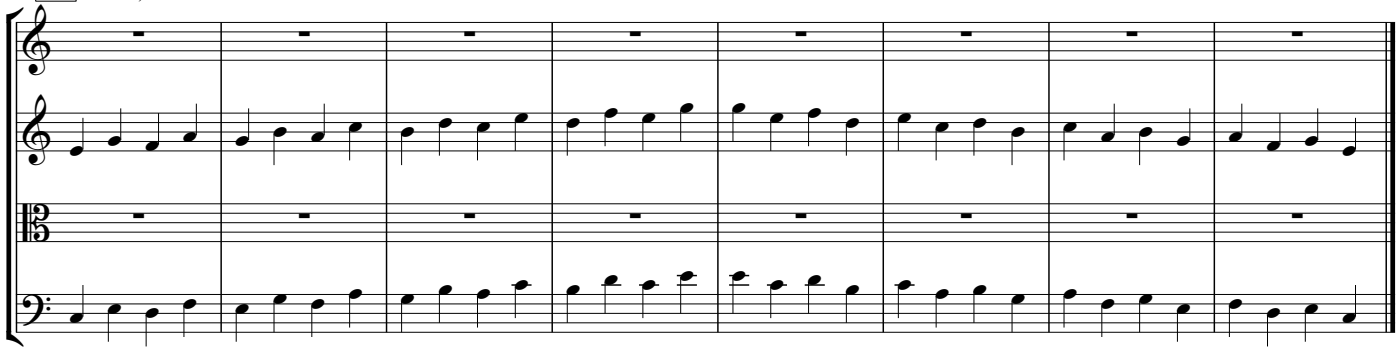
L *Viola,'Cello*



M *Violin2 , Viola*

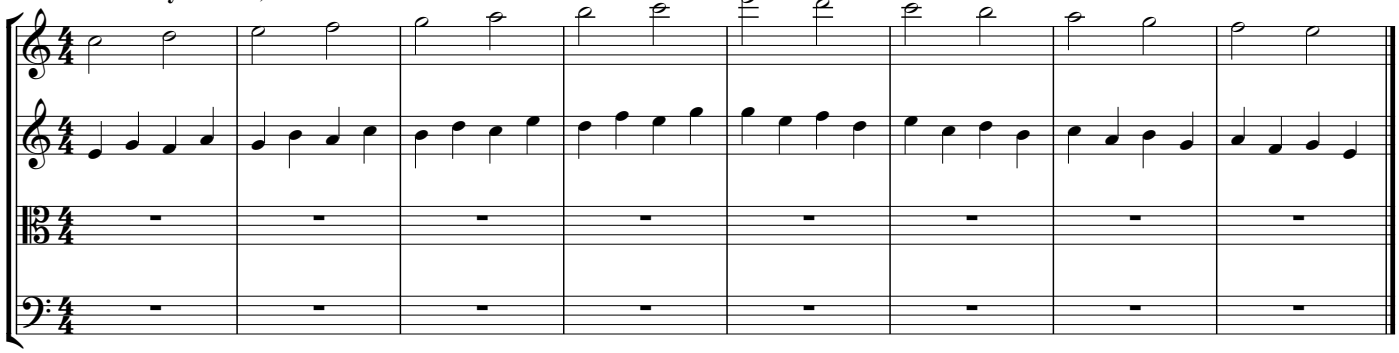


N *Violin1, 'Cello*

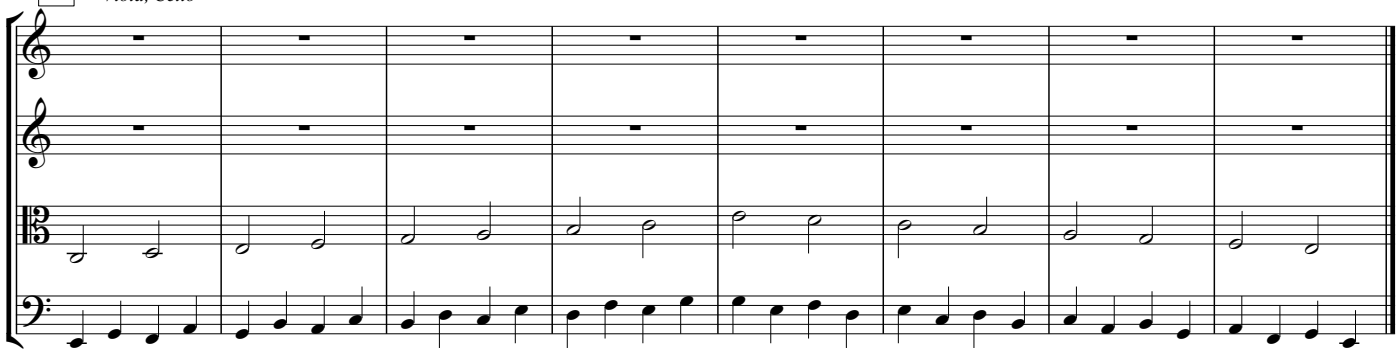


Exercises - 6ths, 4ths and 8va

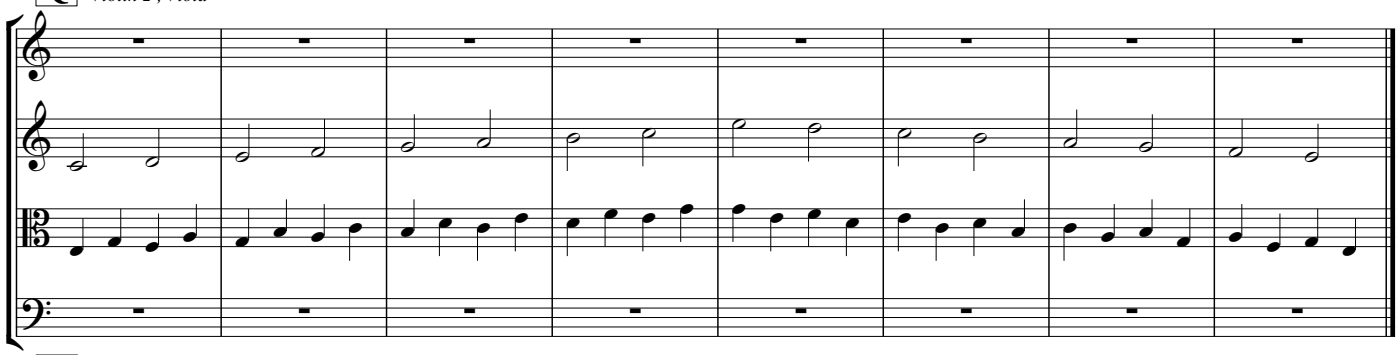
O **Steady** *Violin 1,Violin 2*



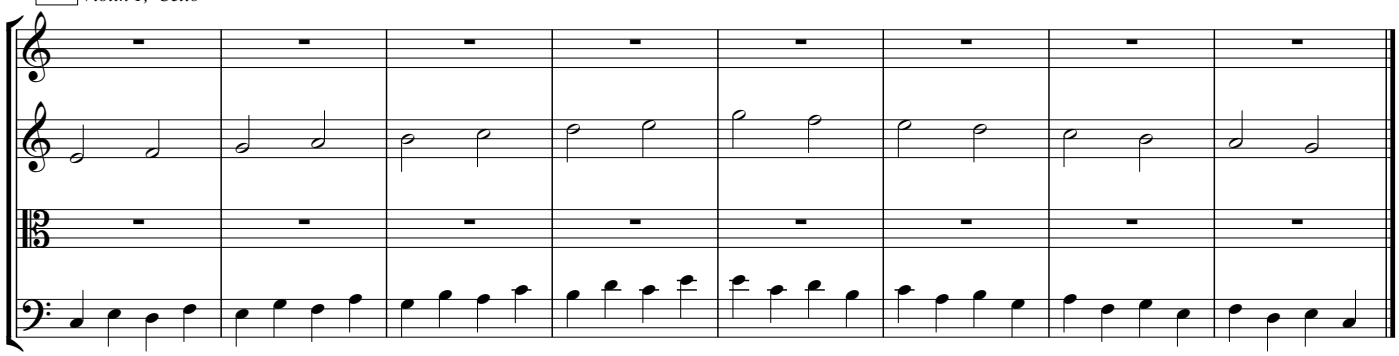
P *Viola,'Cello*



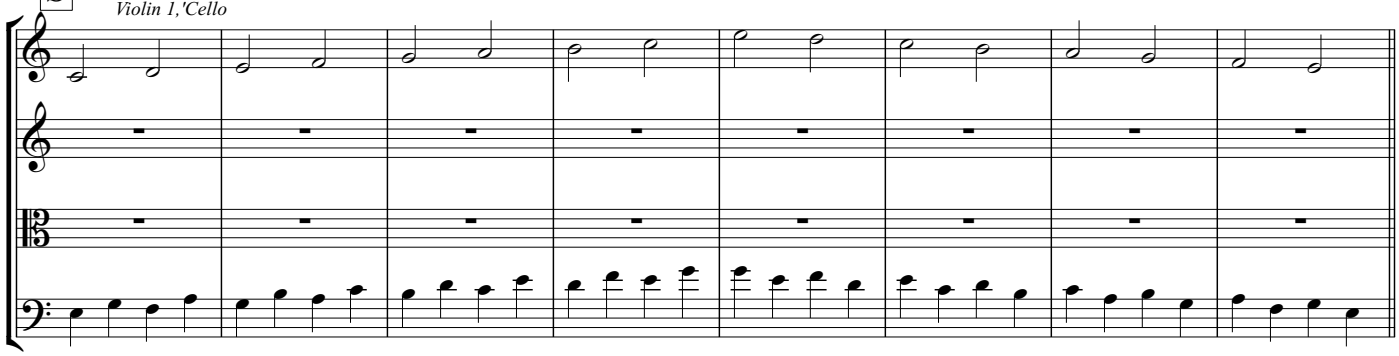
Q *Violin 2 , Viola*



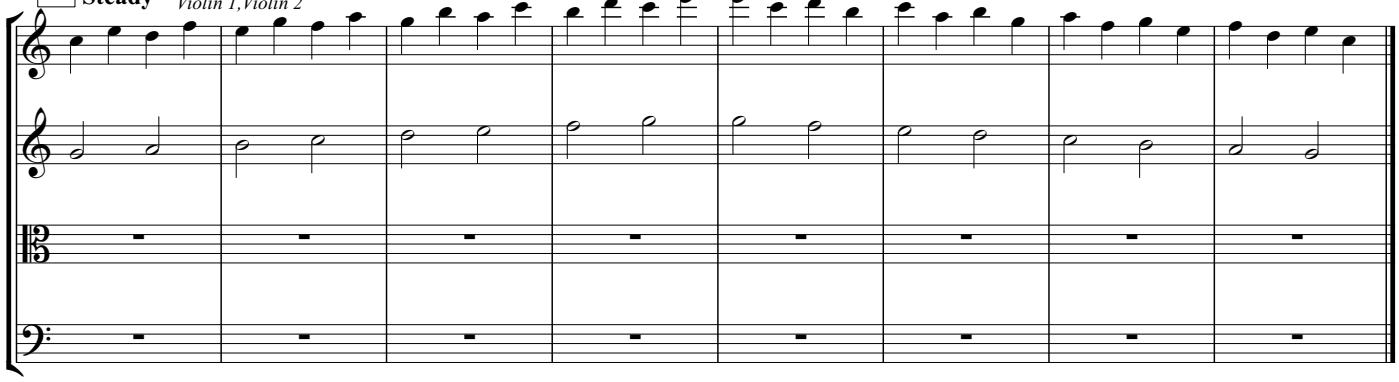
R *Violin 1, 'Cello*



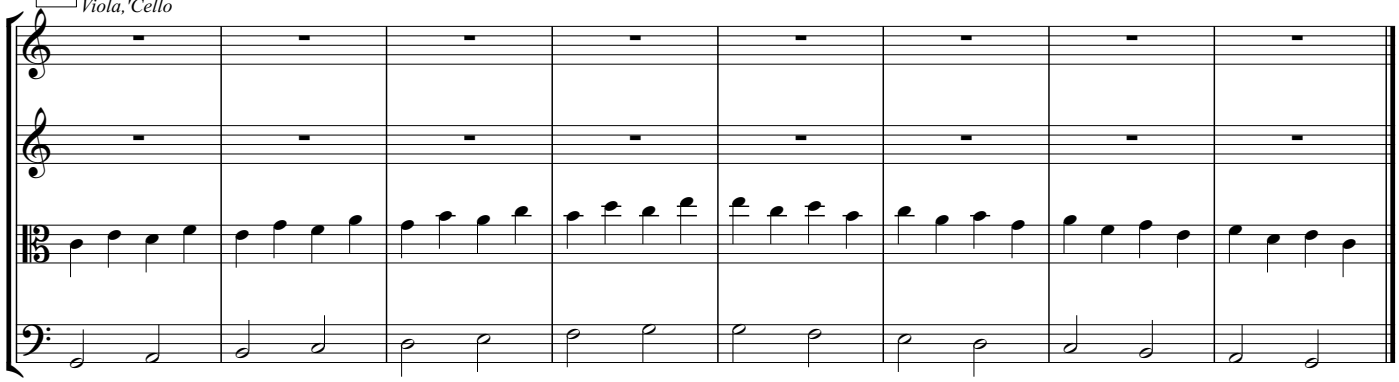
S *Violin 1,'Cello*



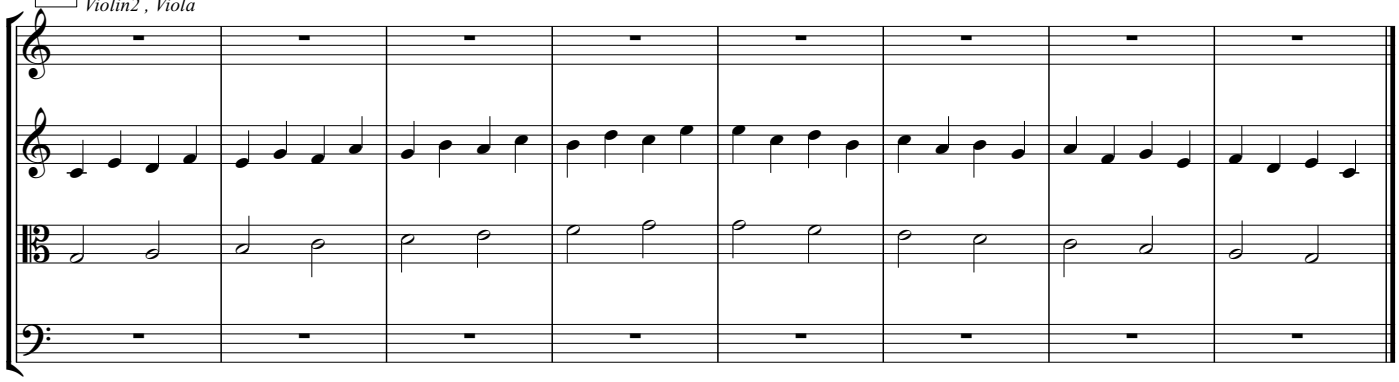
T **Steady** *Violin 1,Violin 2*



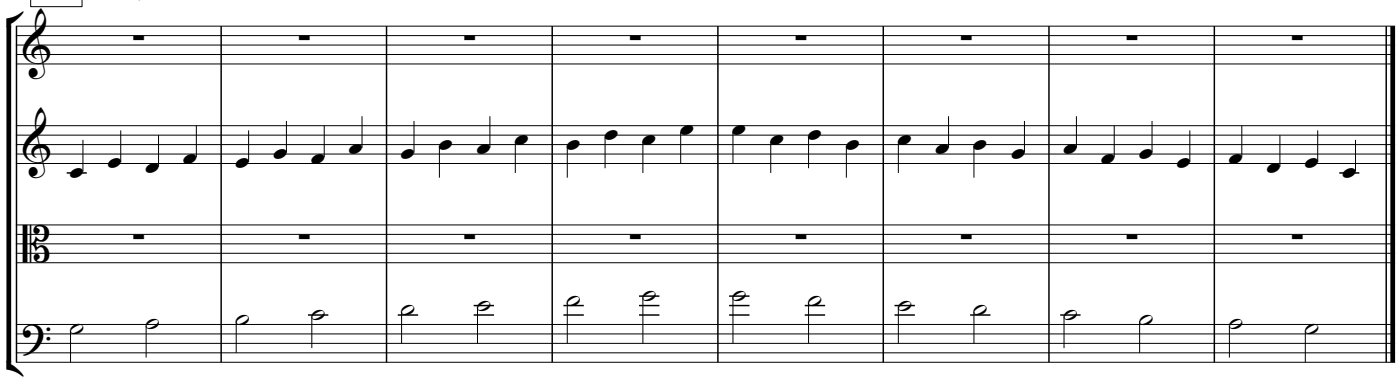
U *Viola,'Cello*

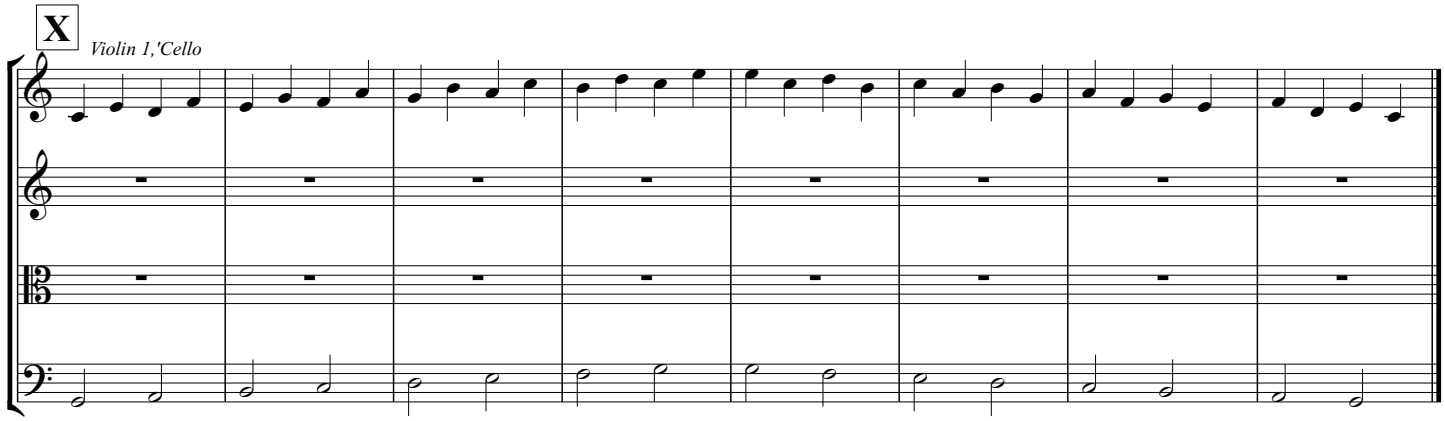


V *Violin2 , Viola*

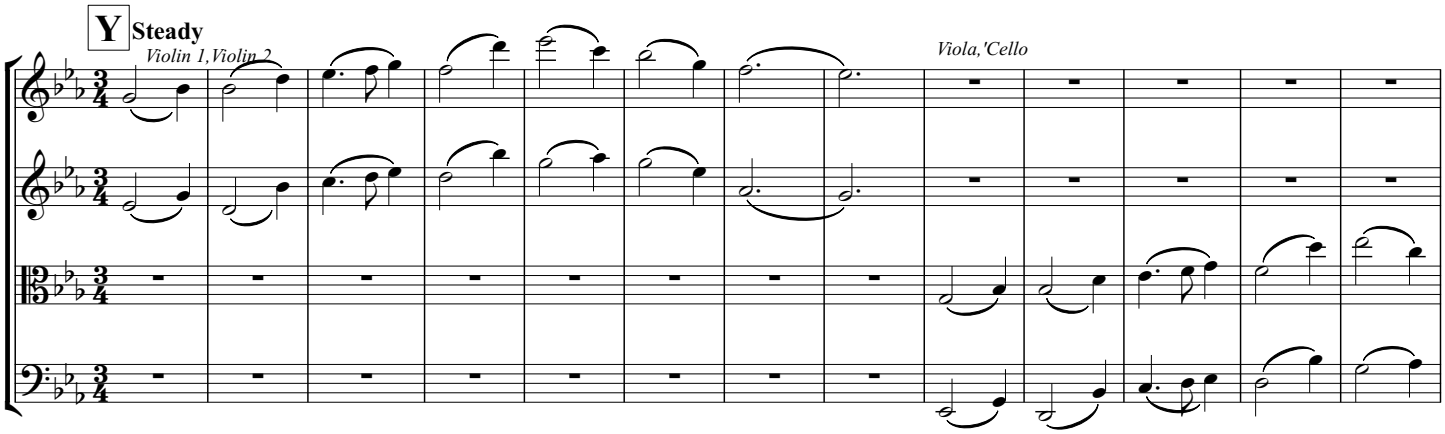


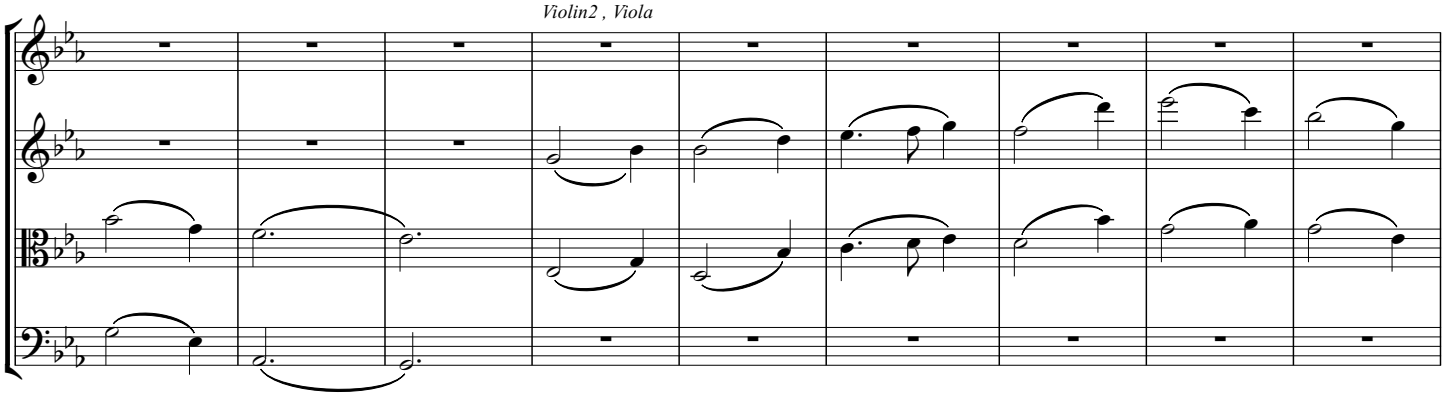
W *Violin1, 'Cello*

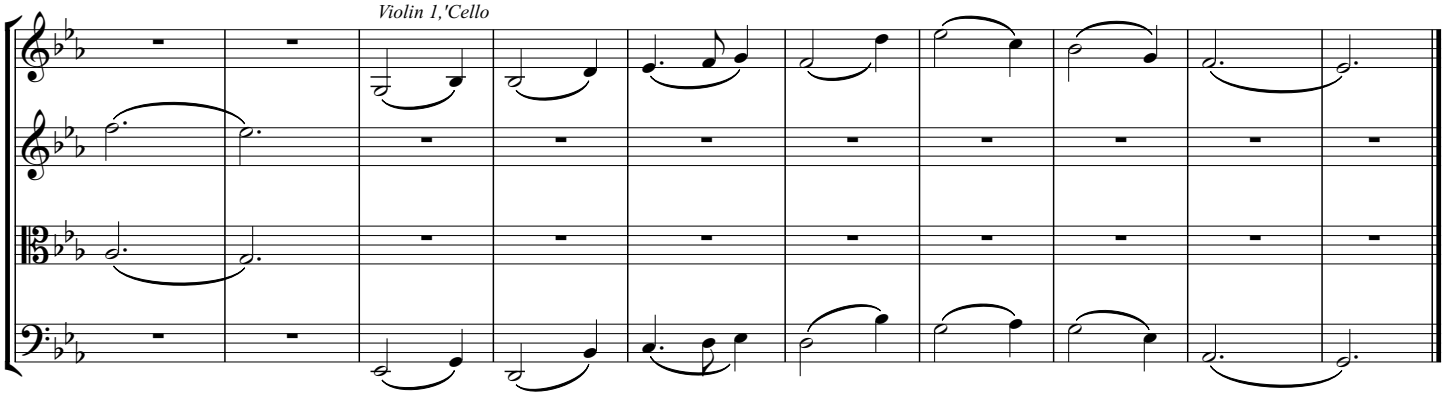




Exercises - Mixed Intervals





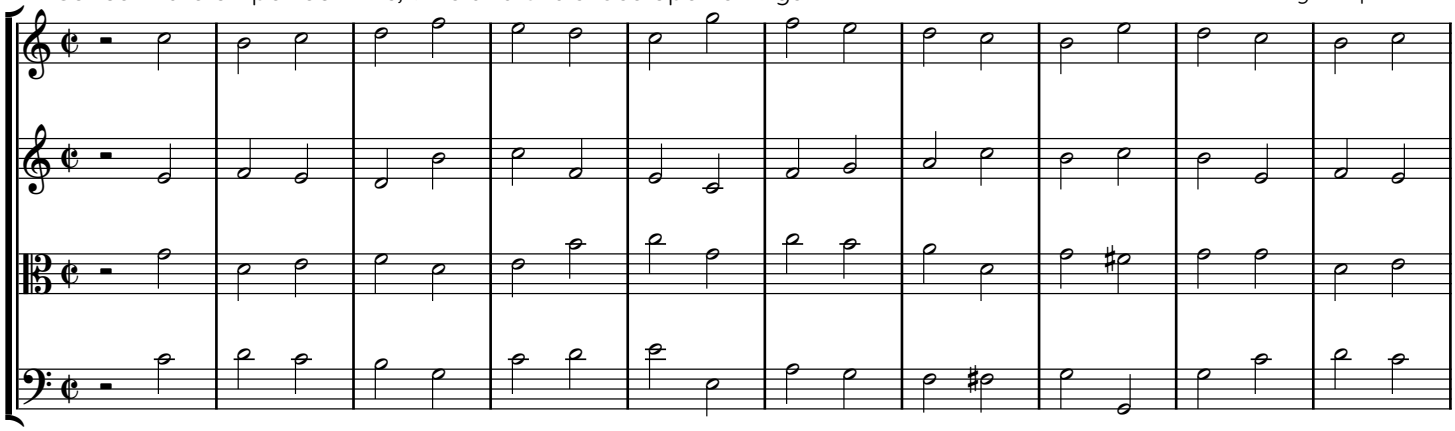


3

Intonation 1

Concentrate on perfect 4ths, 5ths and 8va's. Use open strings.

Haydn op 74 no.1



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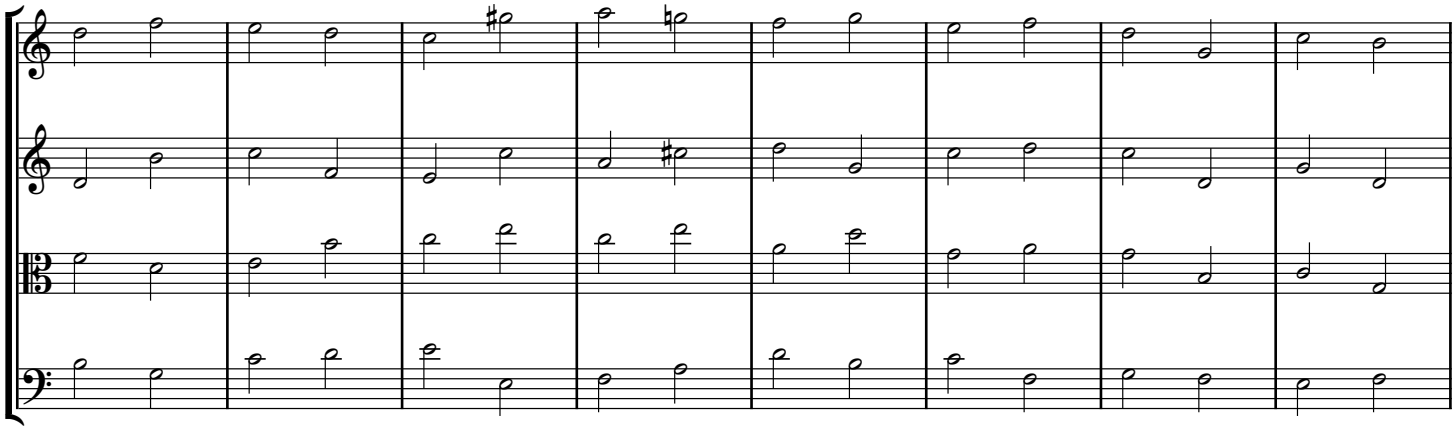

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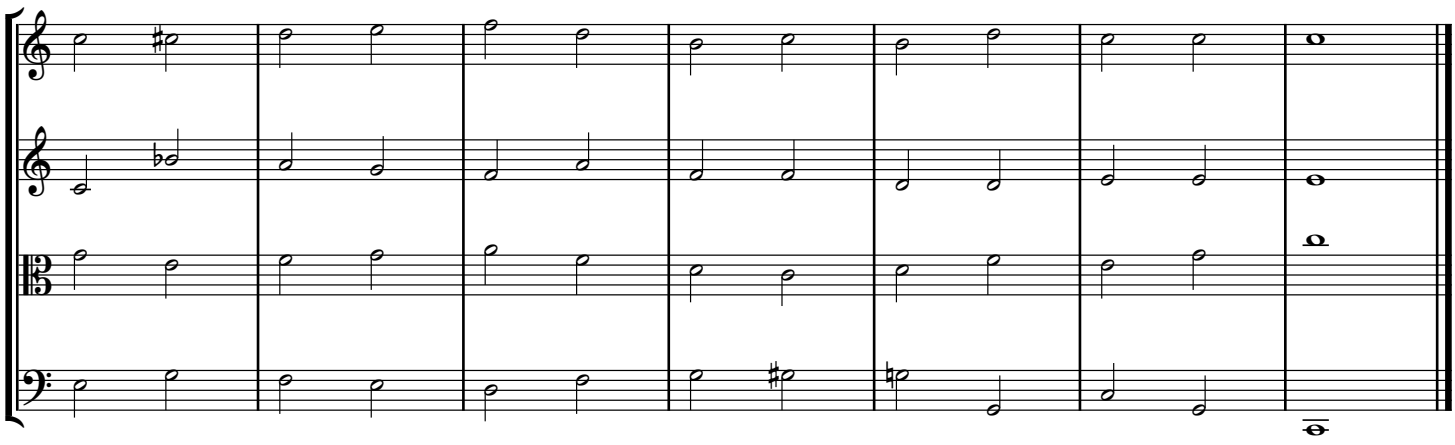
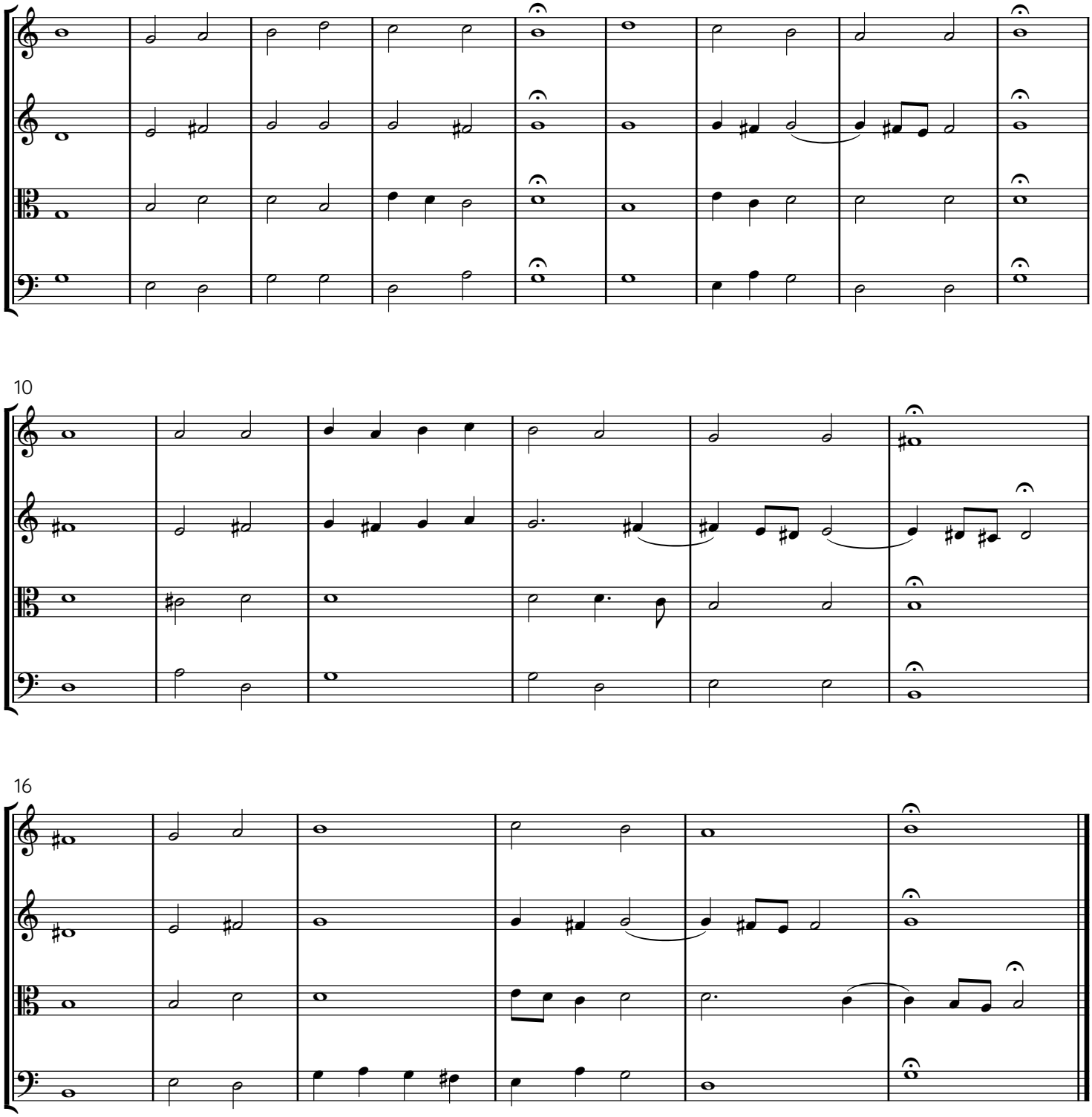


Intonation 2

Open strings where possible

J.S.Bach

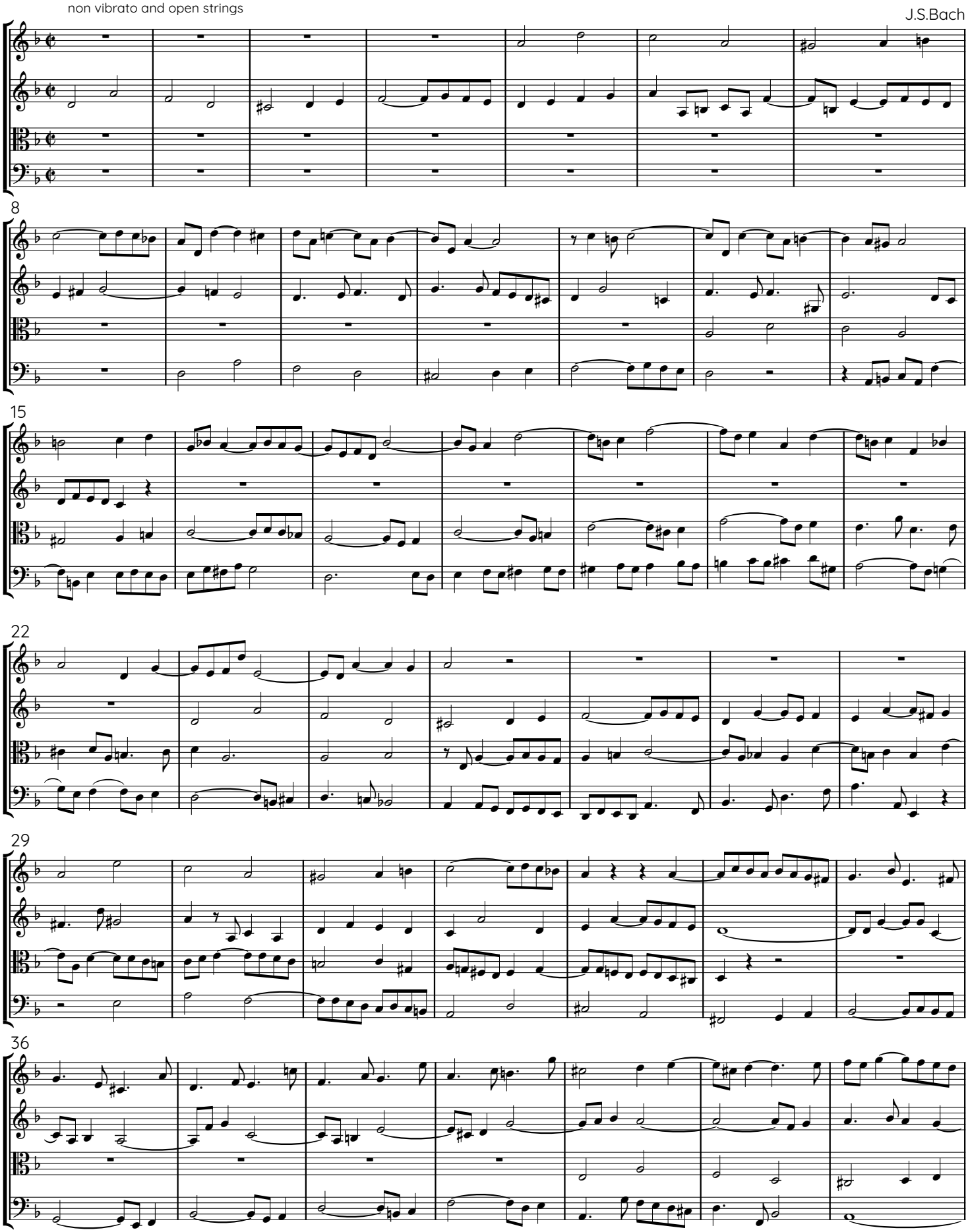


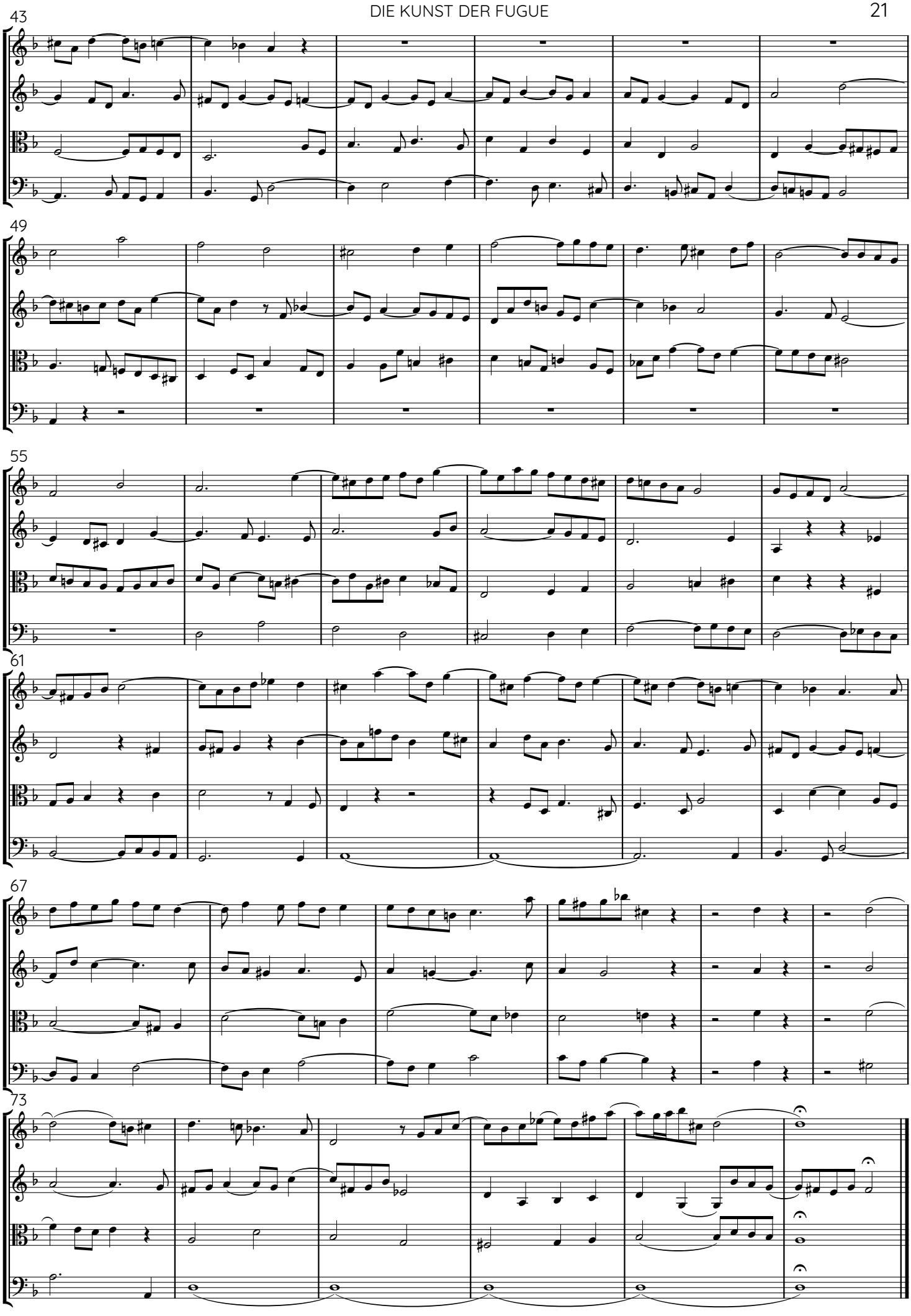
INTONATION 3

DIE KUNST DER FUGUE -- CONTRAPUNCTUS 1

non vibrato and open strings

J.S.Bach



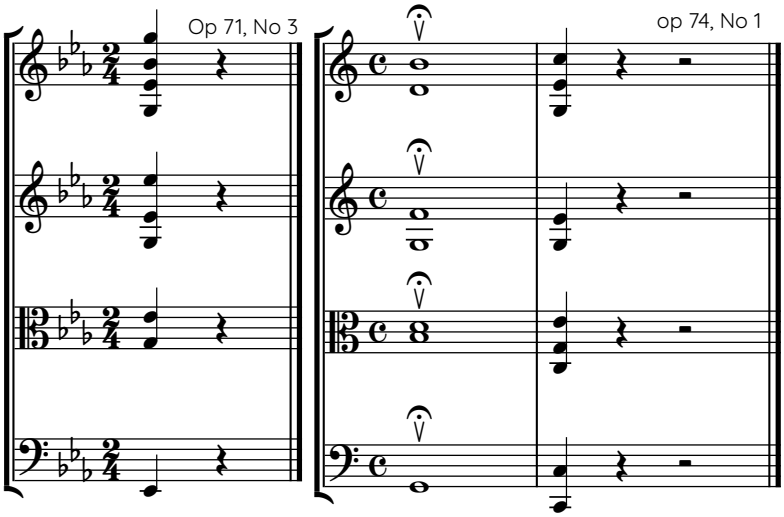

43
49
55
61
67
73

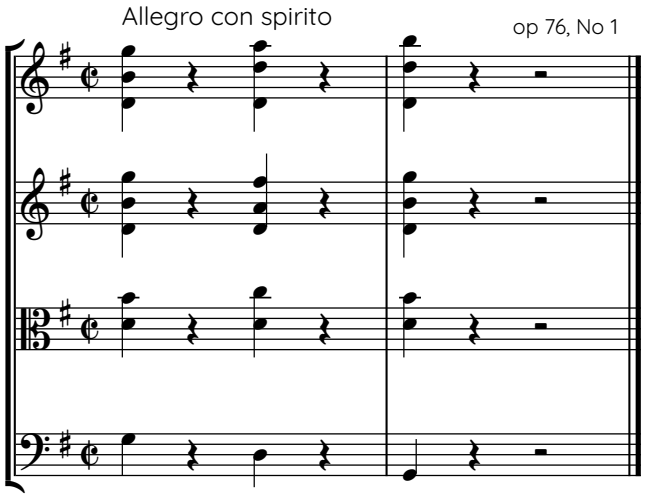
Chords

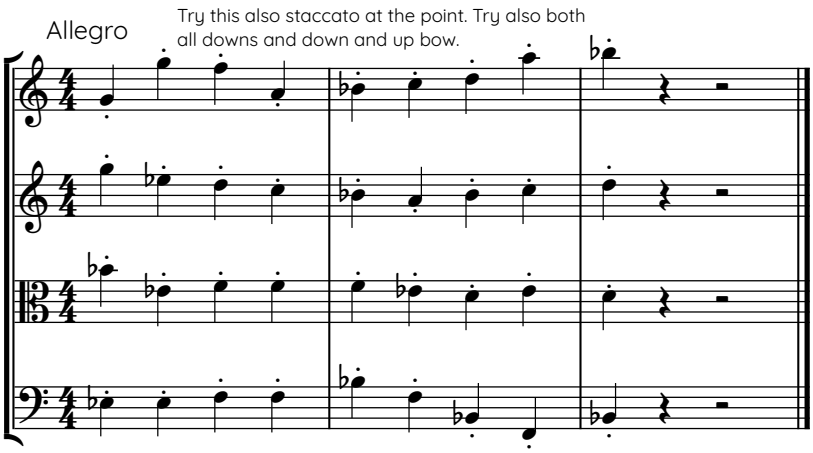
All chords to be played simultanously, i.e. not broken. Where possible start with bow on the string and pull off as in piano (Thanks to Roger Cool). Experiment with on the string at the point as well as at the heel. Most important tip: All players use the same bow stroke.

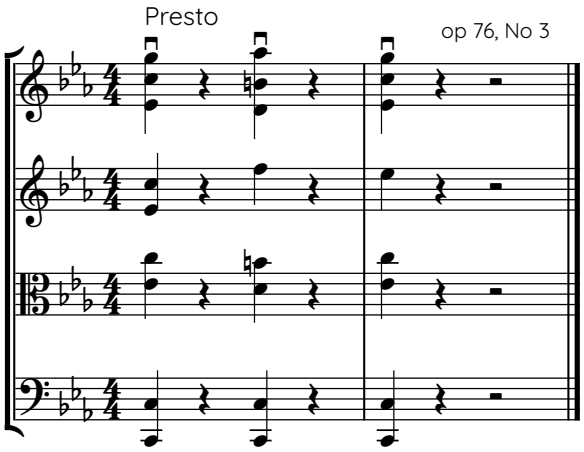
Suggestion:Everyone watches one player for all notes.

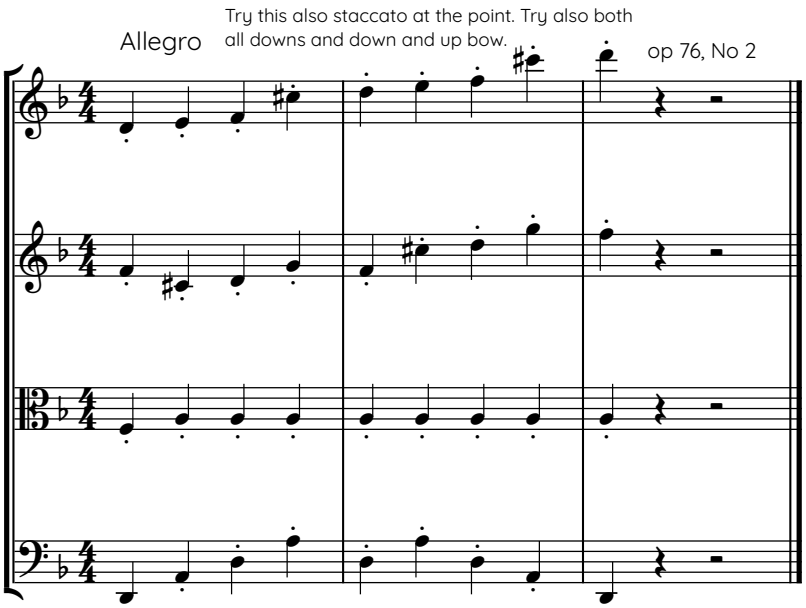
All excerpts from Haydn

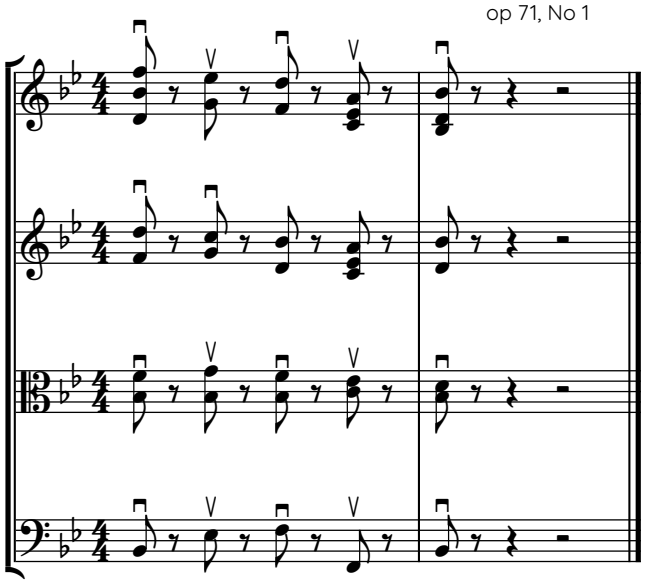






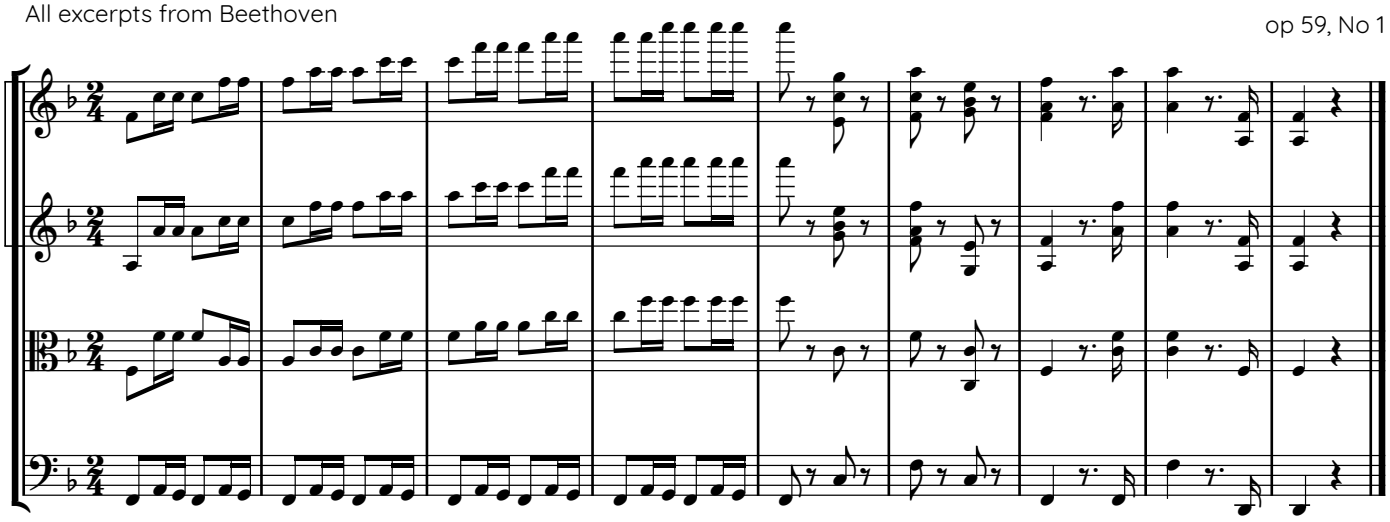




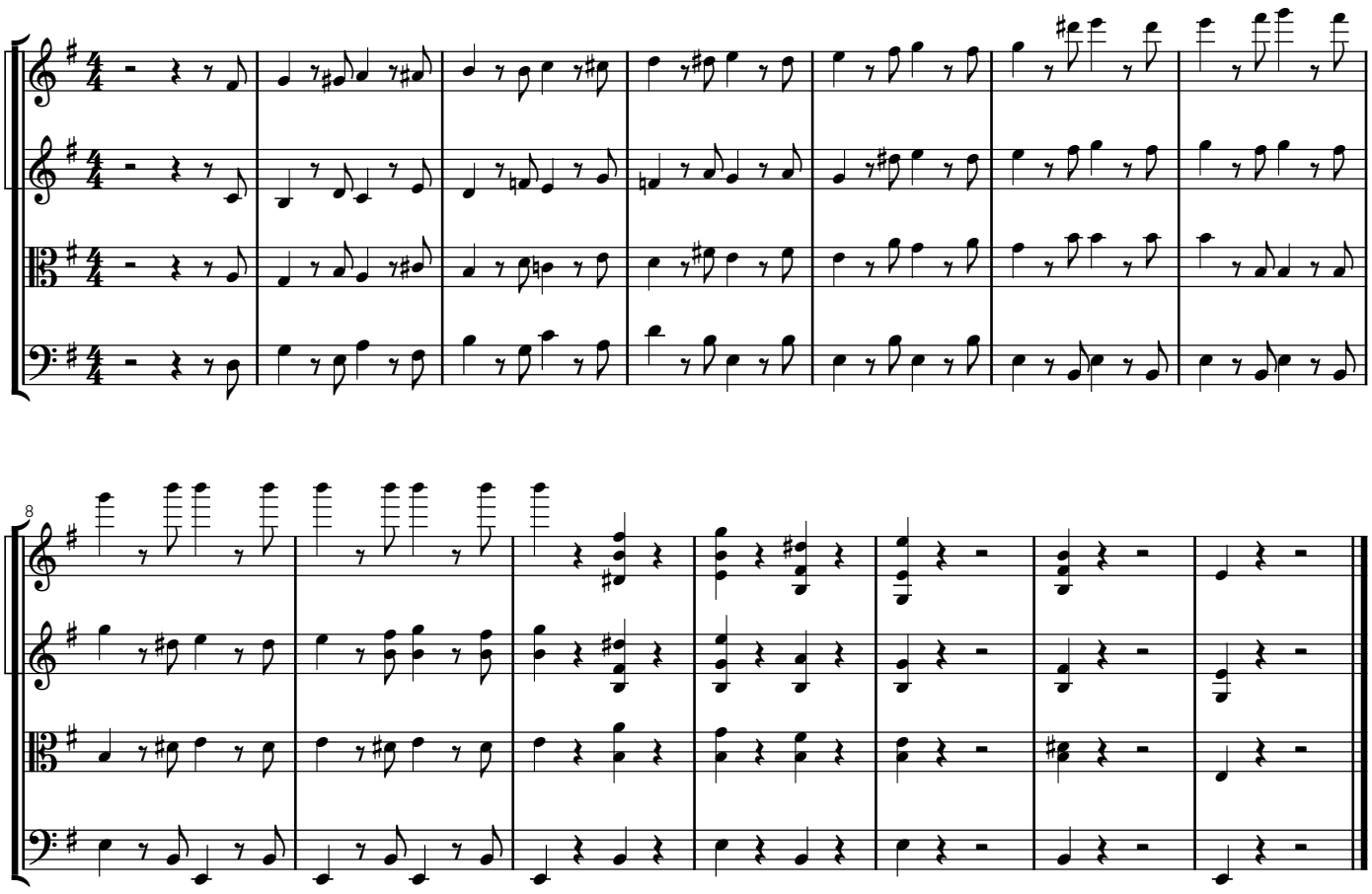


All excerpts from Beethoven

op 59, No 1



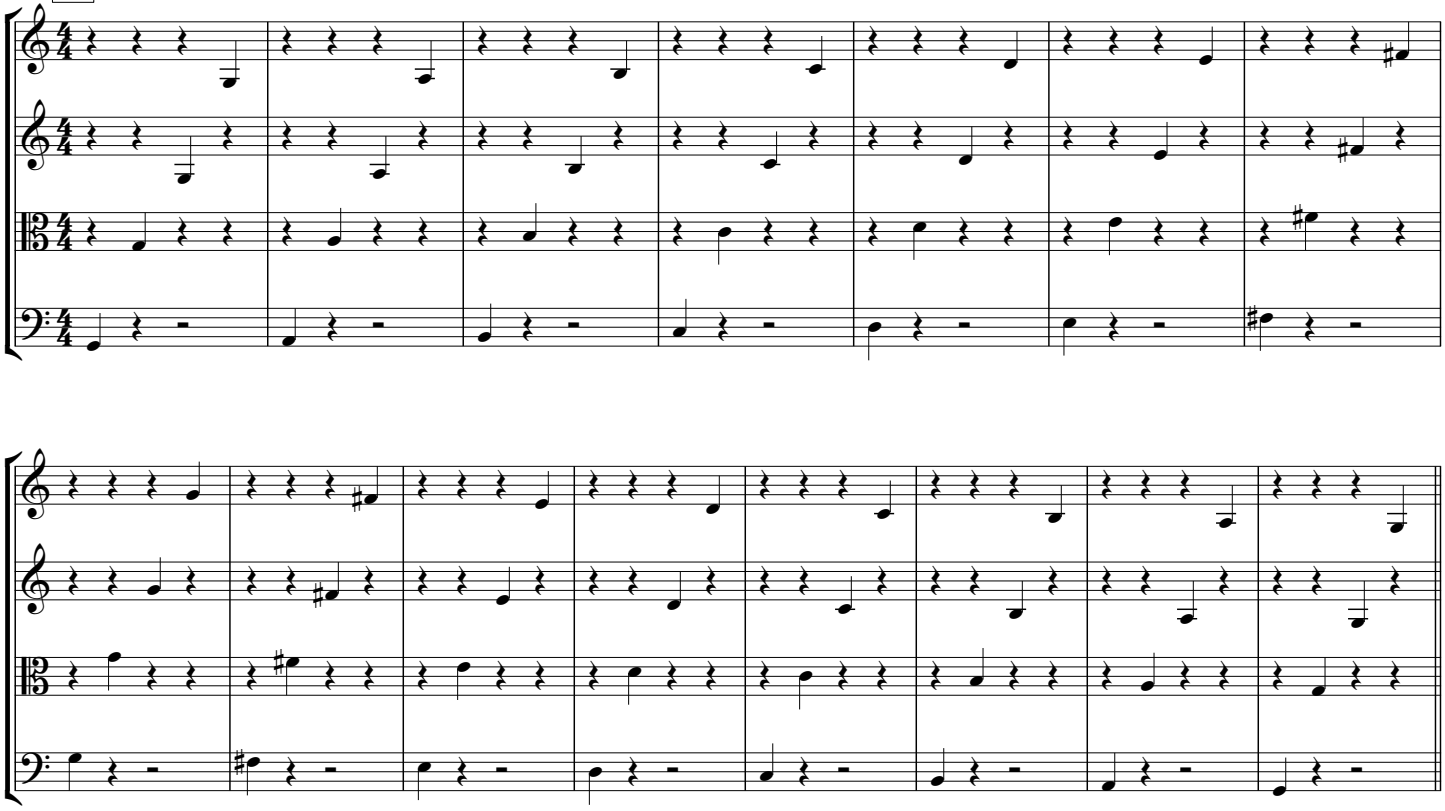
op 59, No 2



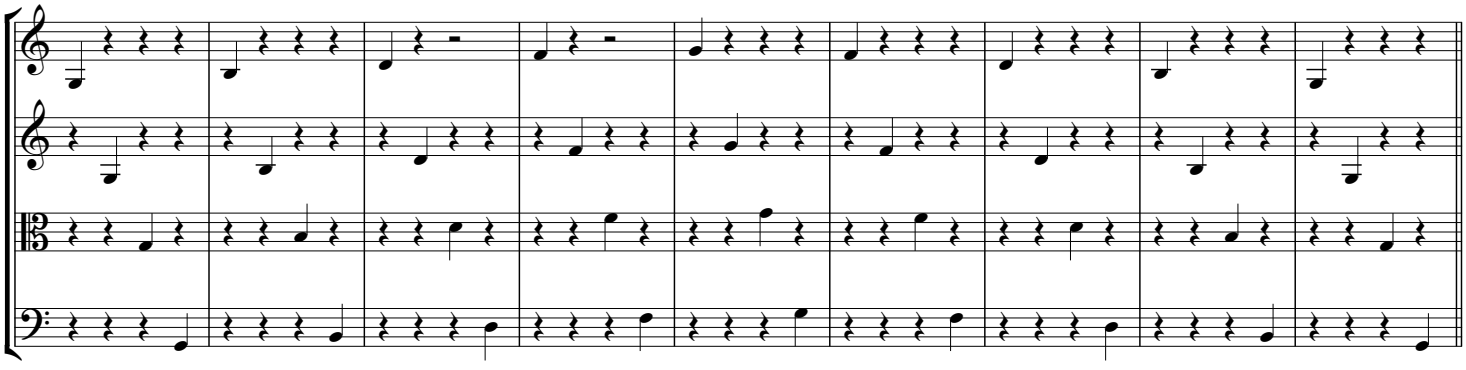
Sounds the Same

Whoever starts determines the style and tempo. Memorise the phrase at B and then vary the key. Exercise C shows that any instrument can start the round. Use Exercise D to go up the circle. To begin with the starting instrument can demonstrate the bow attack. Later on this can be decided on the spot.It is up to the others players to pick up the signs quickly and mimic the sound. This is what should happen in a real performance.

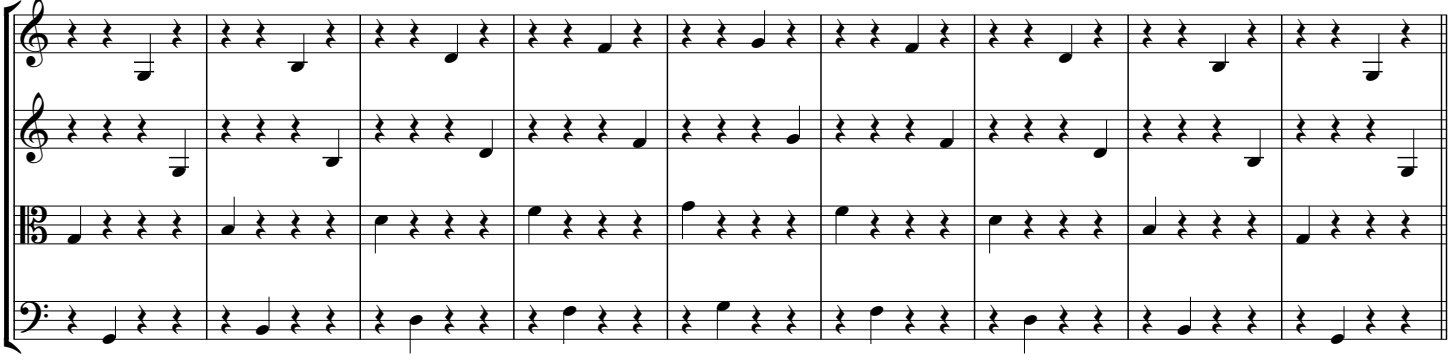
A **Could a blindfolded person tell who is playing ?**



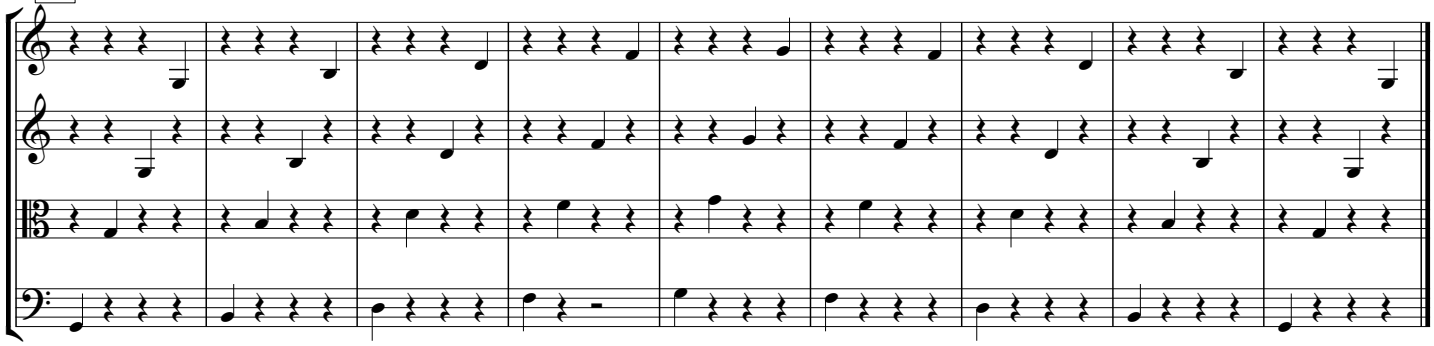
B **Round the circle - downwards**



C **Any instrument can start - e.g. Viola**

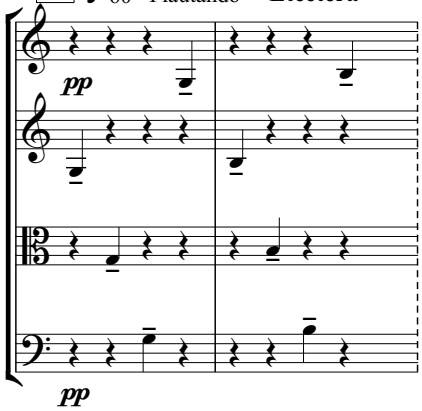


D **Round the circle - upwards**



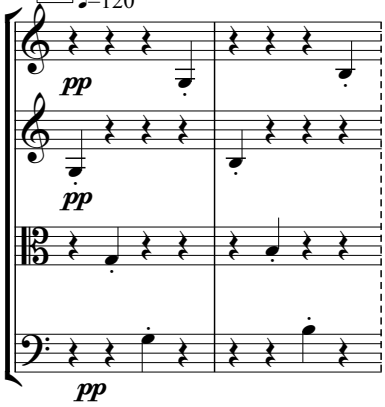
E **Alternative styles for the above**

♩=60 Flautando **Etcetera**



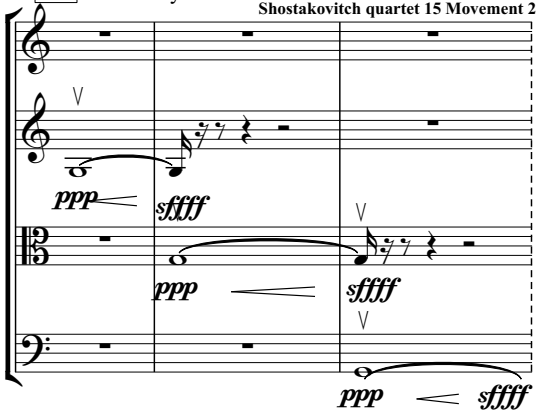
F Staccato

♩=120 **Etcetera**

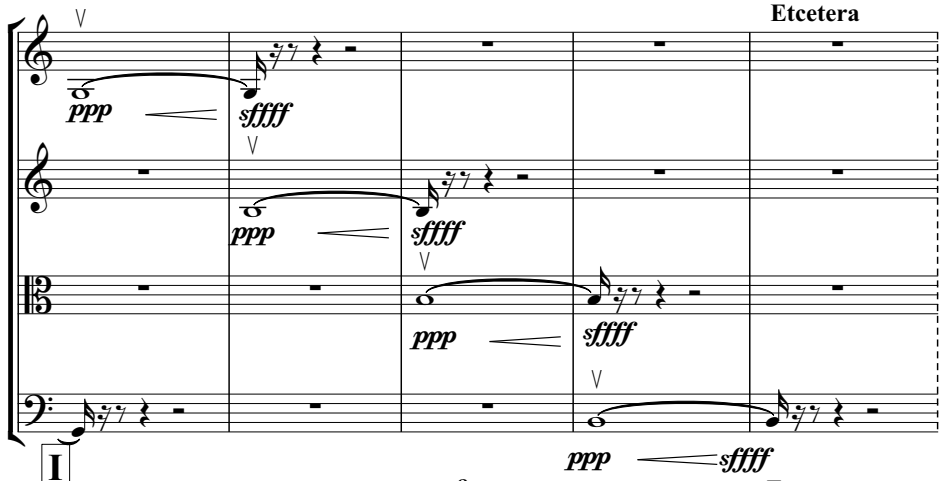


G ♩=120 Dynamics

Shostakovitch quartet 15 Movement 2

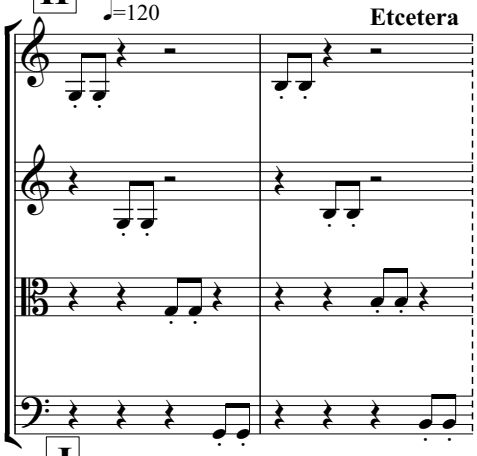


Etcetera



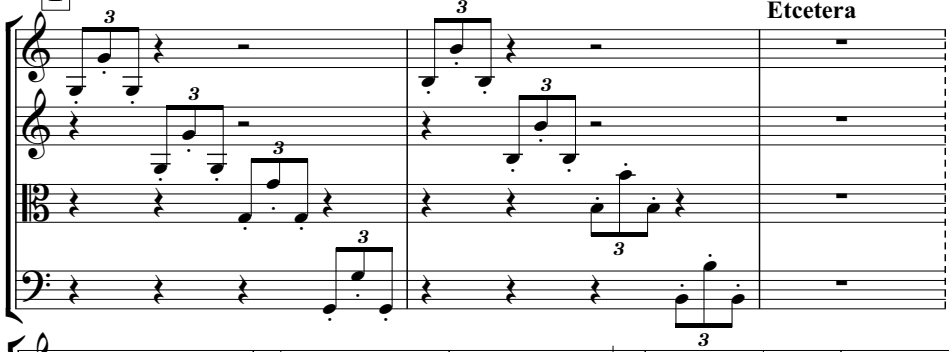
H **Mozart accompaniment quavers**

♩=120 **Etcetera**

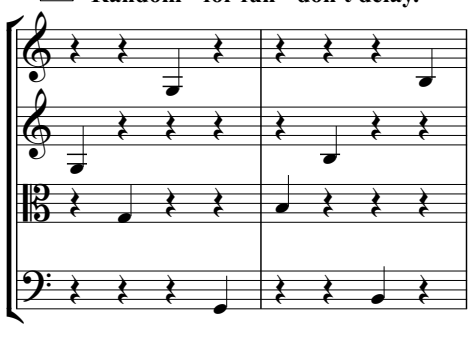


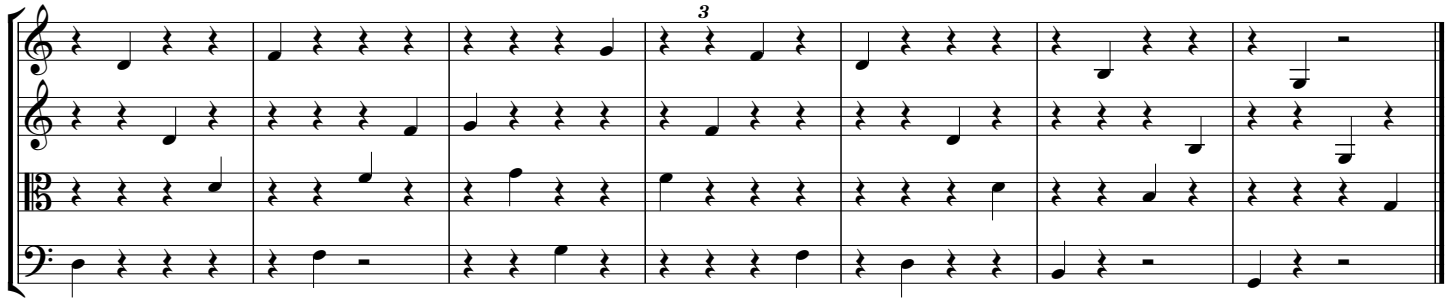
I

Etcetera



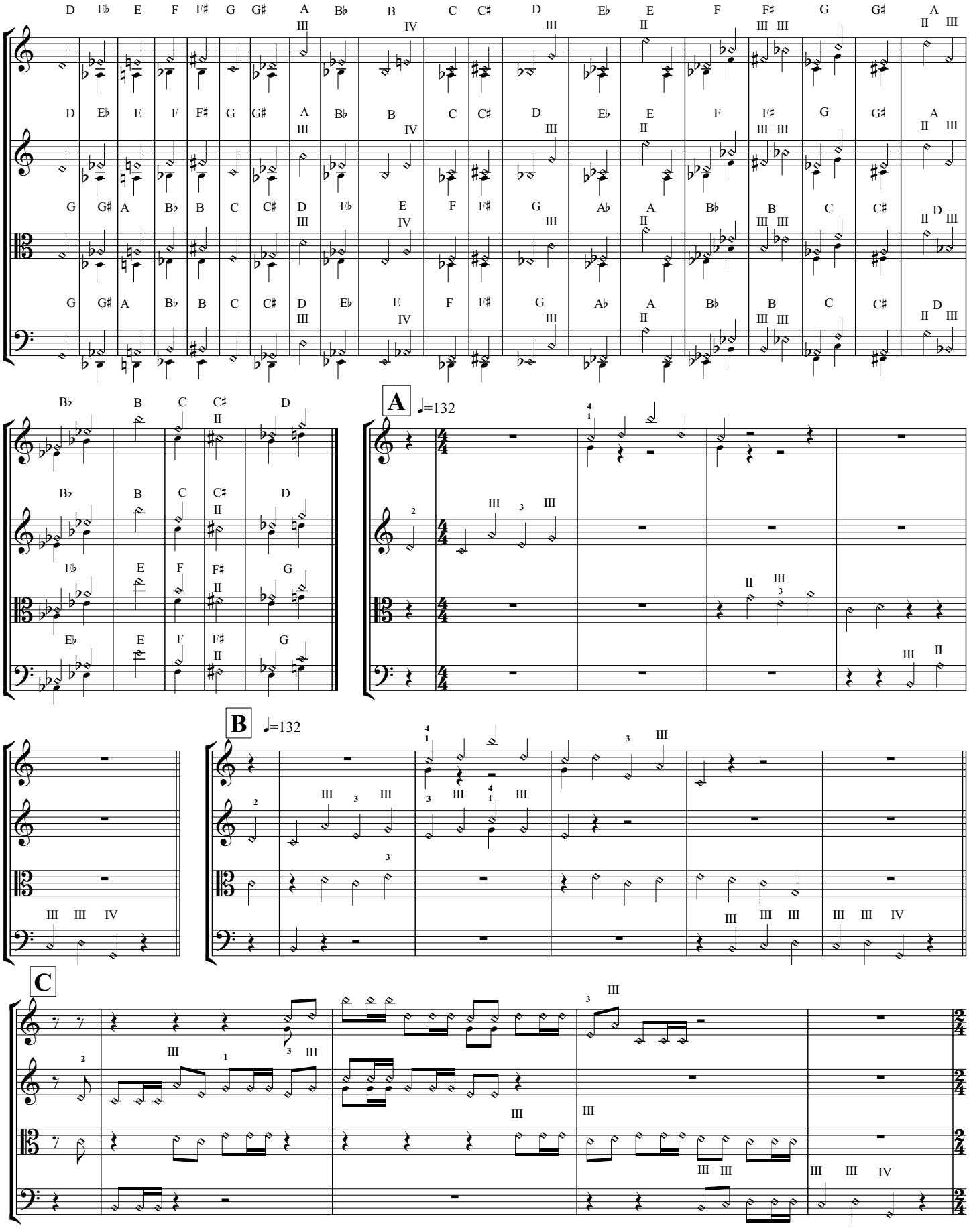
J **Random - for fun - don't delay.**





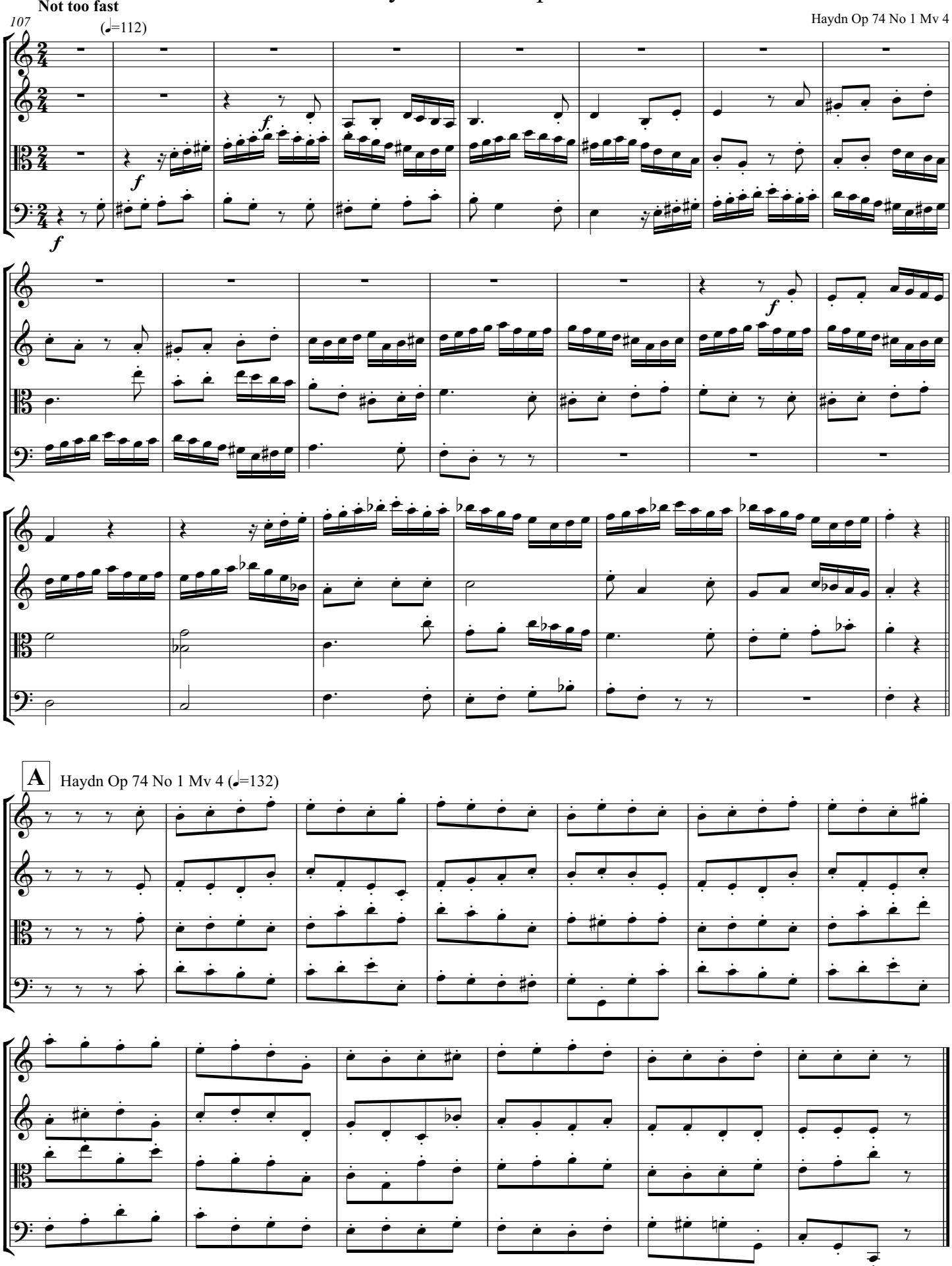
3
Harmonics

Harmonics should be played with a flat bow, near the bridge, with a good amount of pressure from the right index finger. Move the bow quickly and smoothly along the string. The left hand fingers rest lightly on the string. When fingering a 2 note harmonic (artificial harmonic) press the lower finger in the normal way and the upper note lightly.

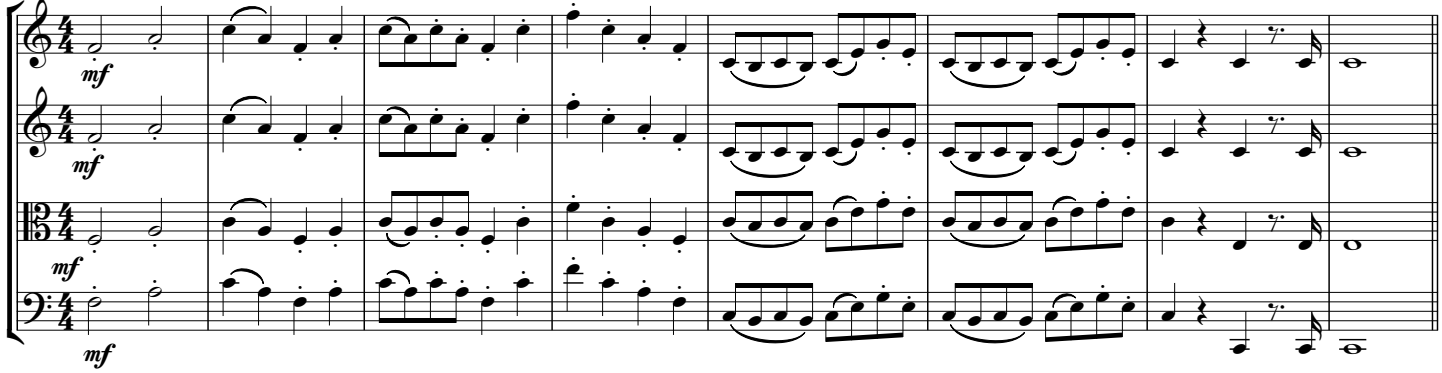


Appendix A

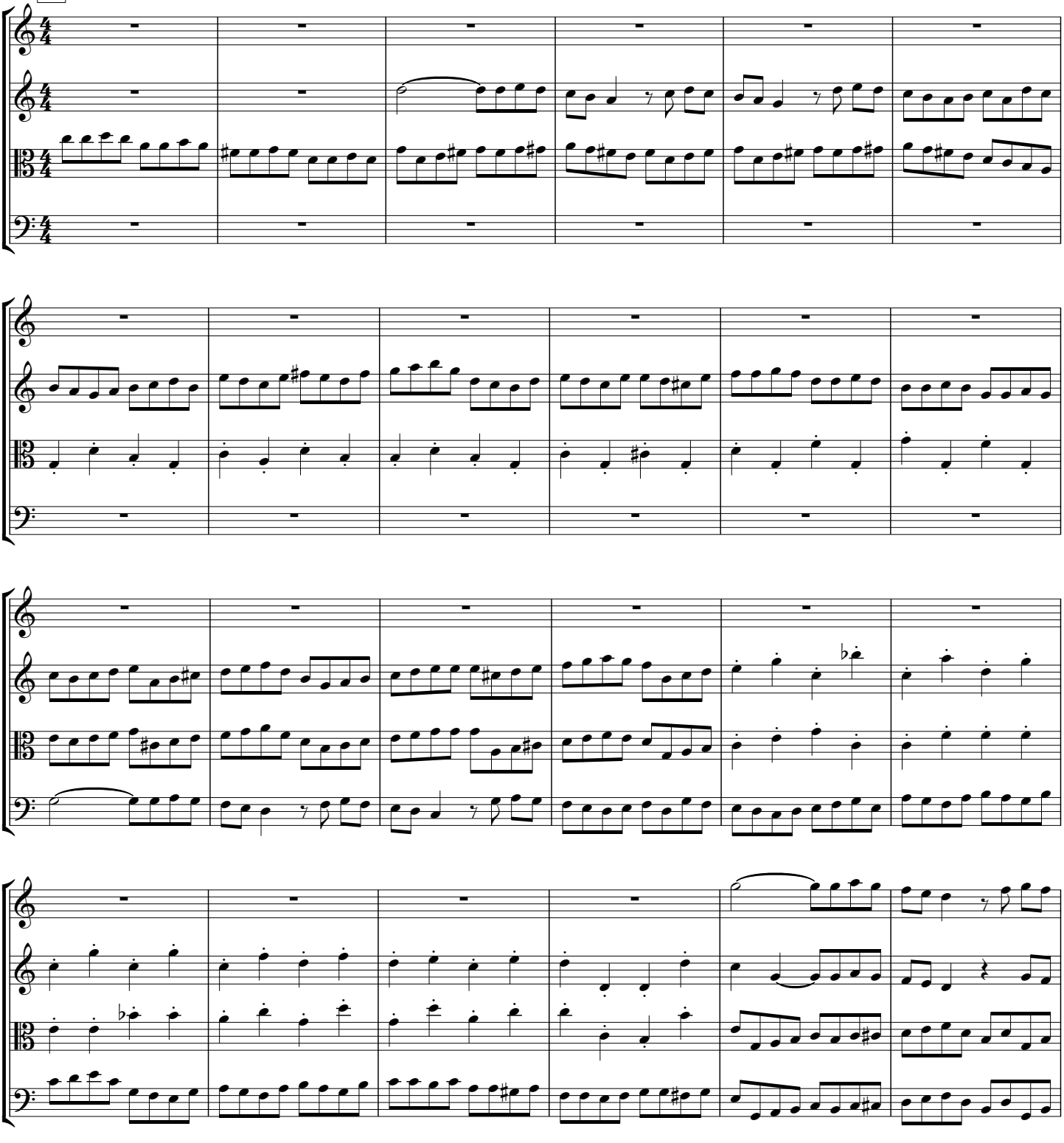
Rythmic Examples

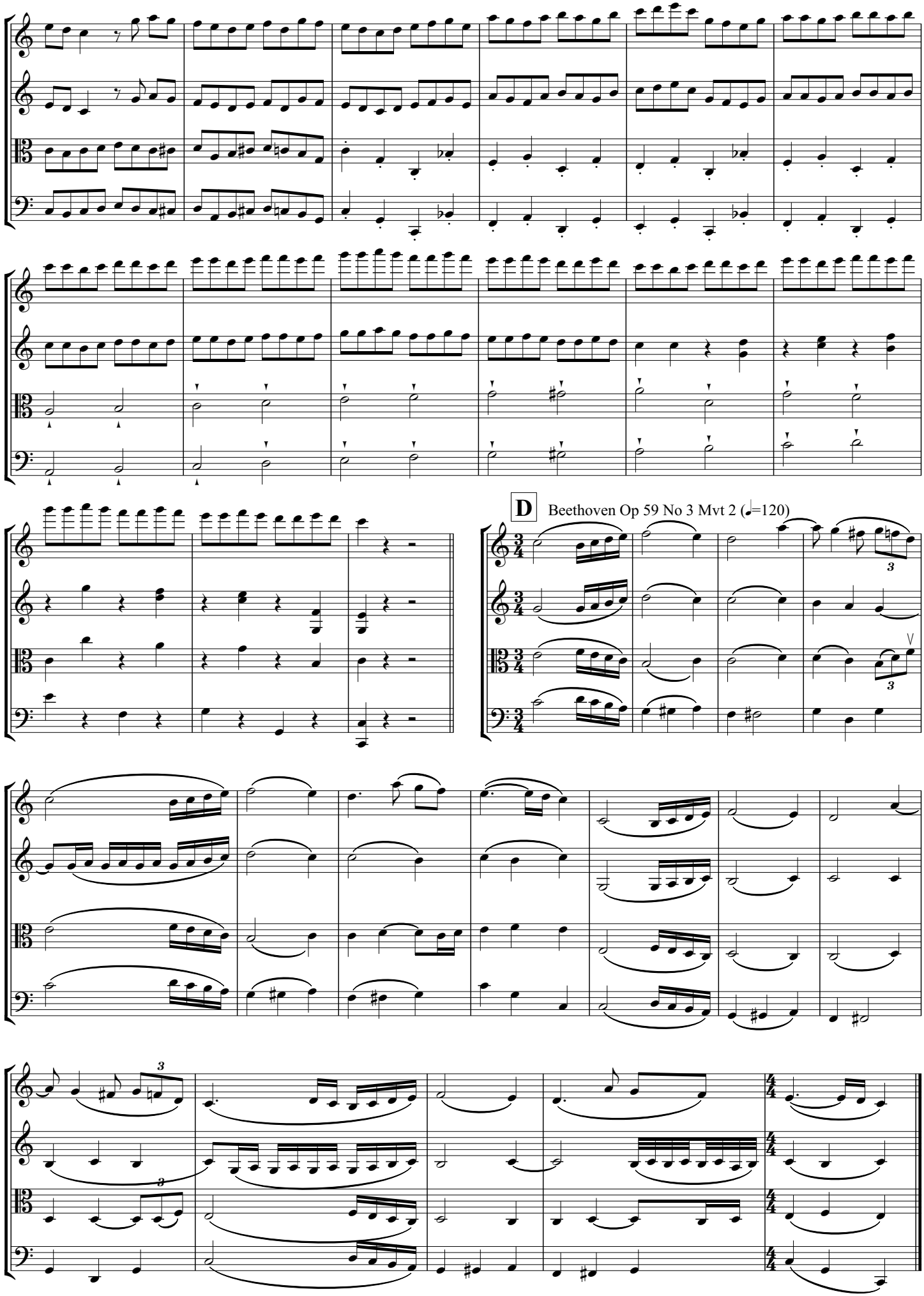


B Haydn Op 74 No2 Mv 1 (𝅗𝅥=116)

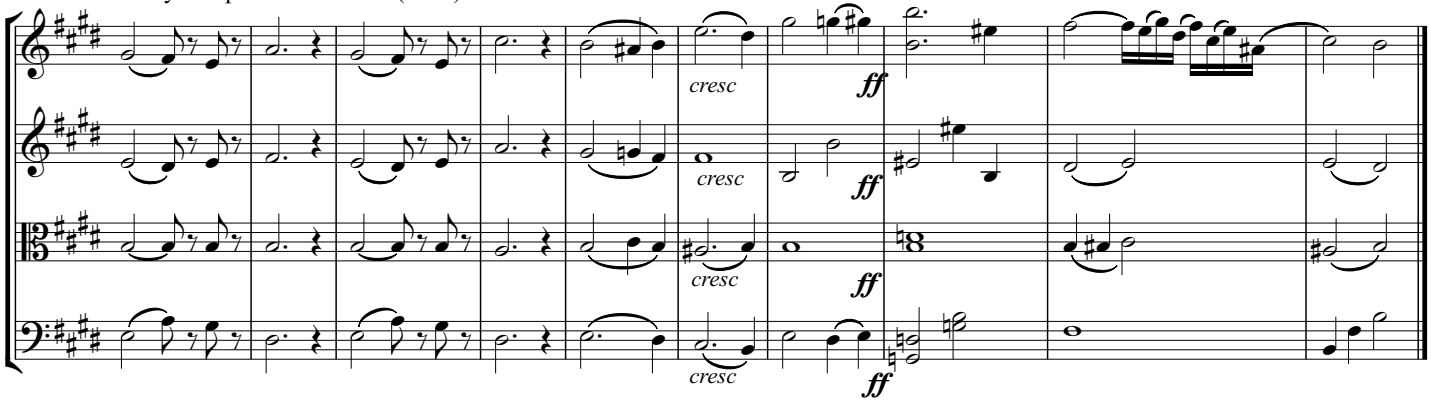


C Beethoven Op 53 Mvt 4 (𝅗𝅥=116, 𝅗𝅥=132, 𝅗𝅥=144)

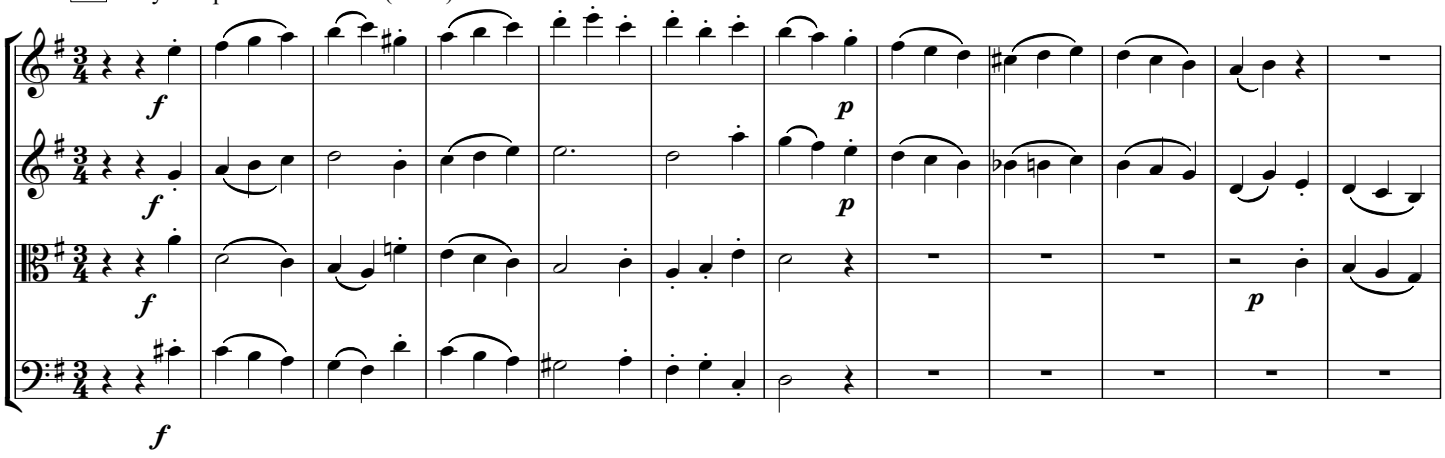


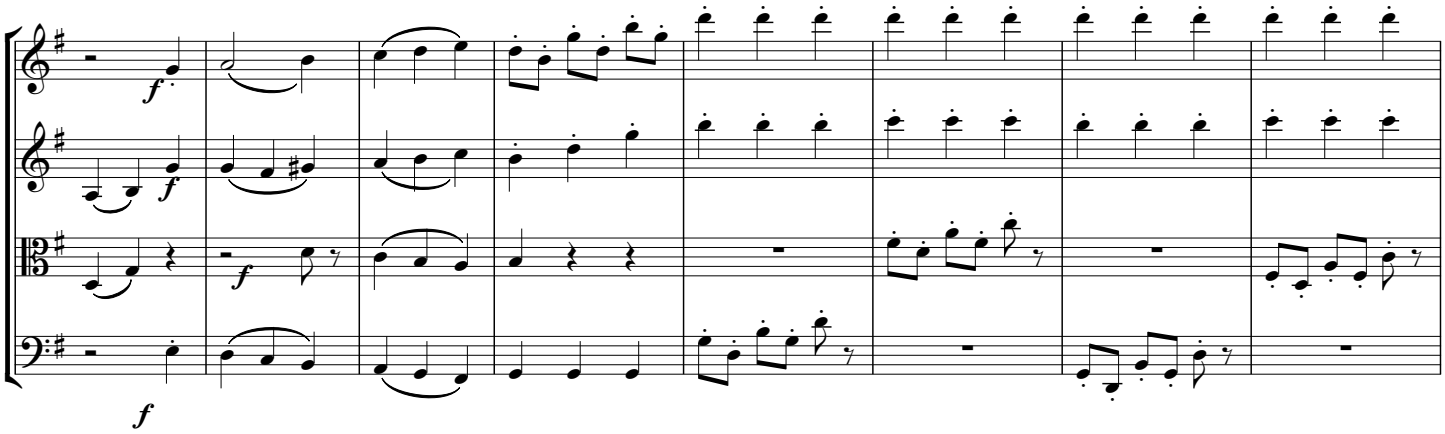

D
Beethoven Op 59 No 3 Mvt 2 (♩=120)

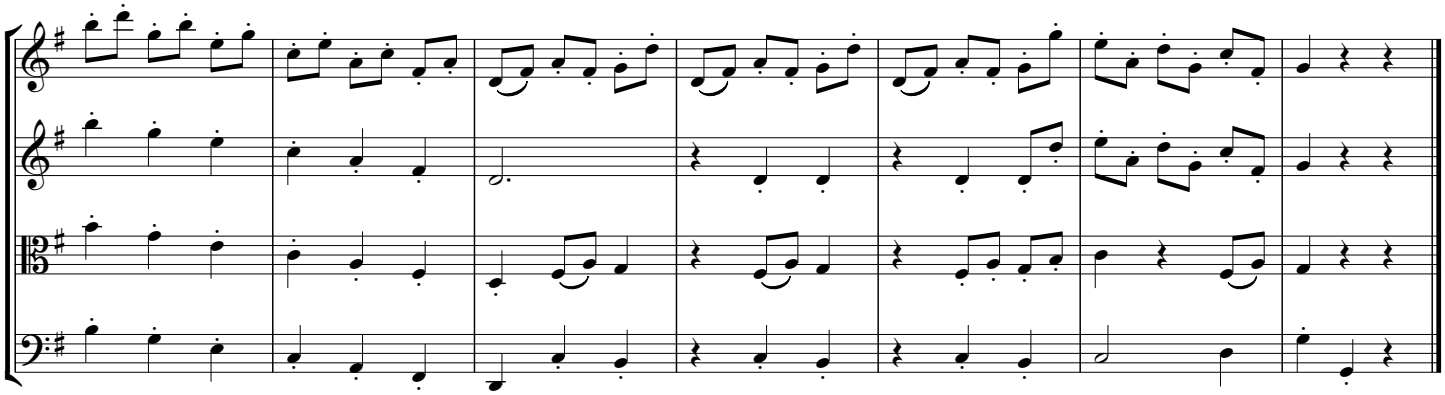
E Haydn Op 74 No 3 Mvt 2 (𝅗𝅥=66)



F Haydn Op 74 No 3 Mvt 3 (𝅗𝅥.=66)







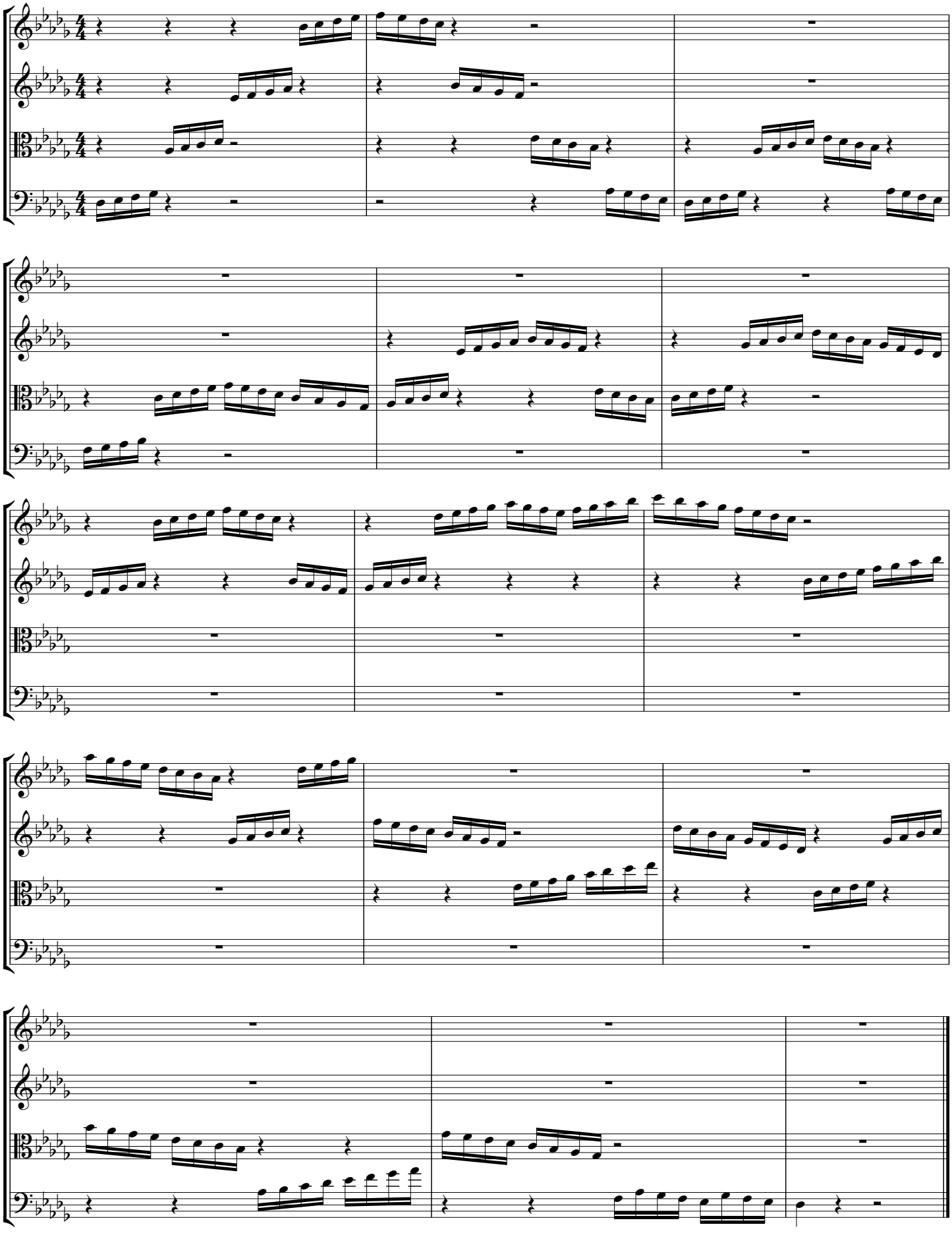
Appendix B

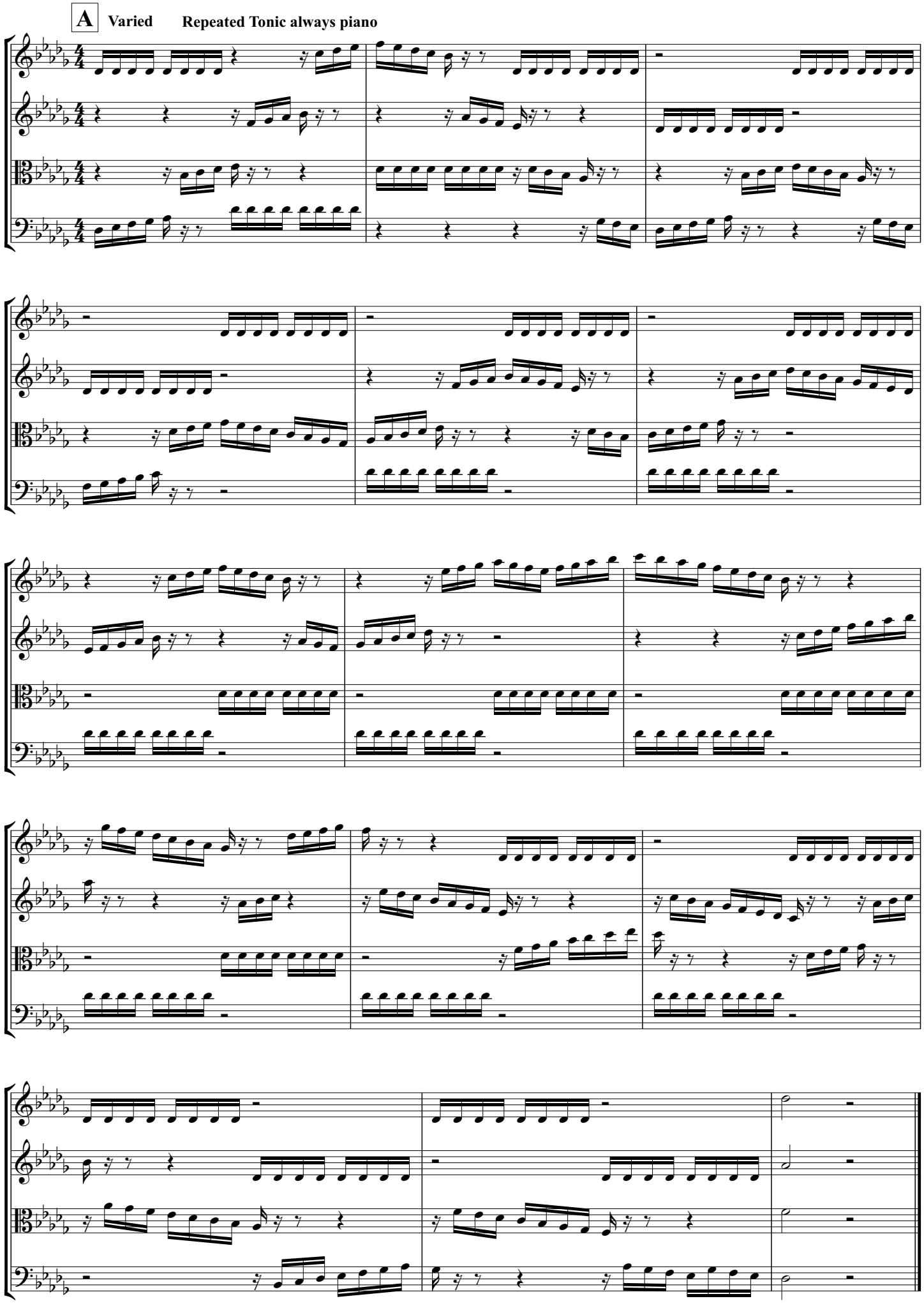
Alternate Keys

D♭ Major

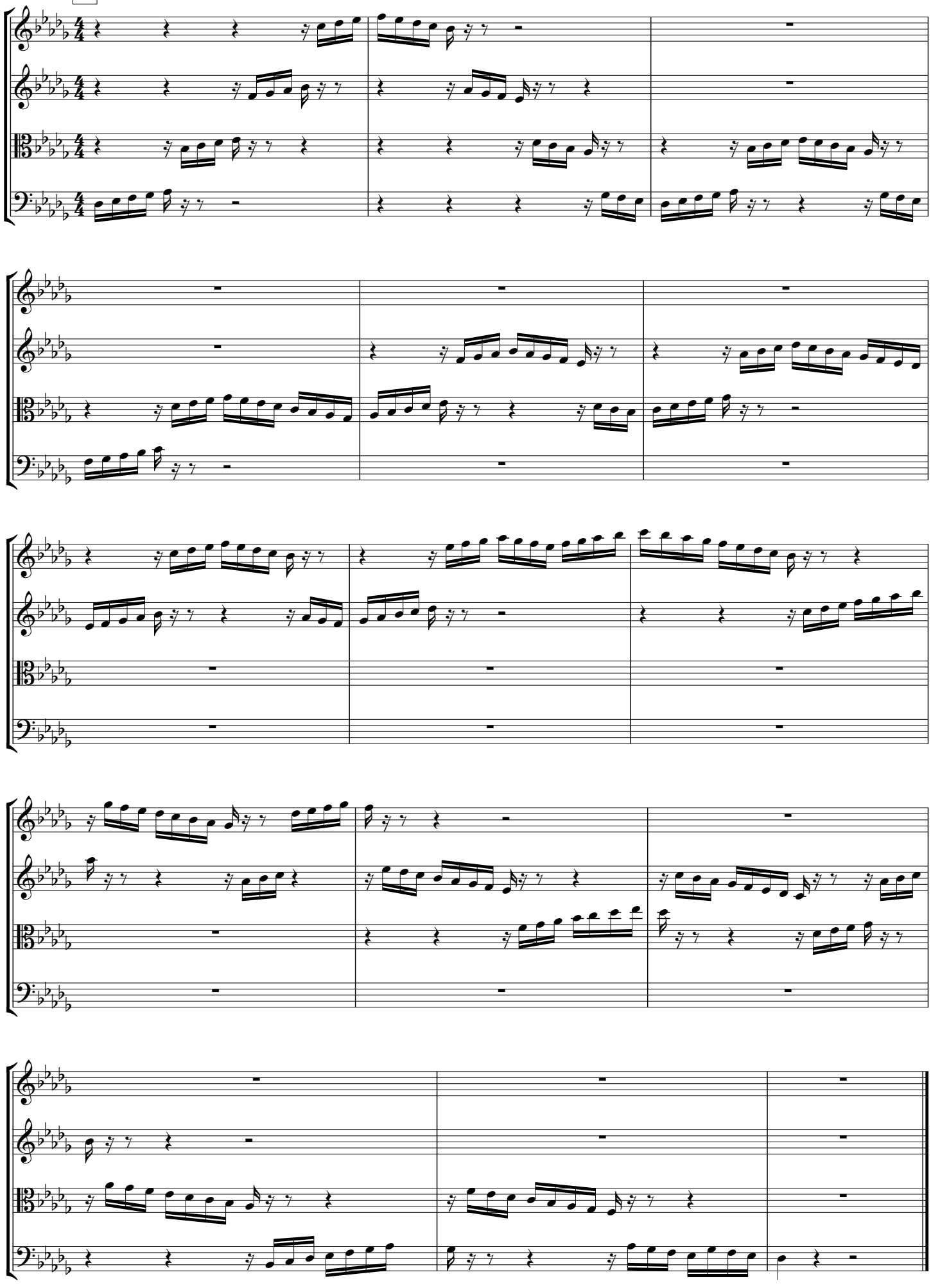
Varied

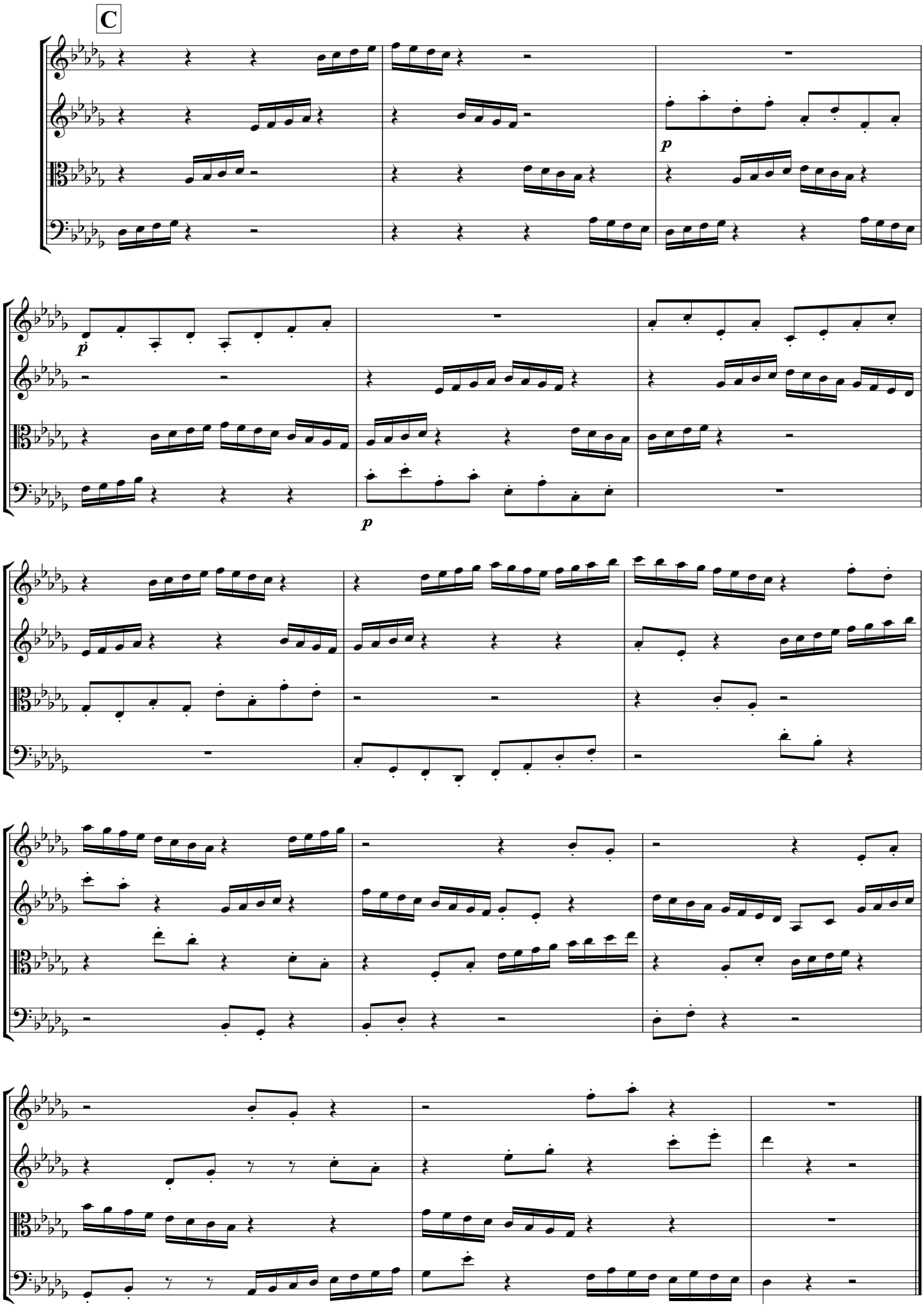
Schradieck theme

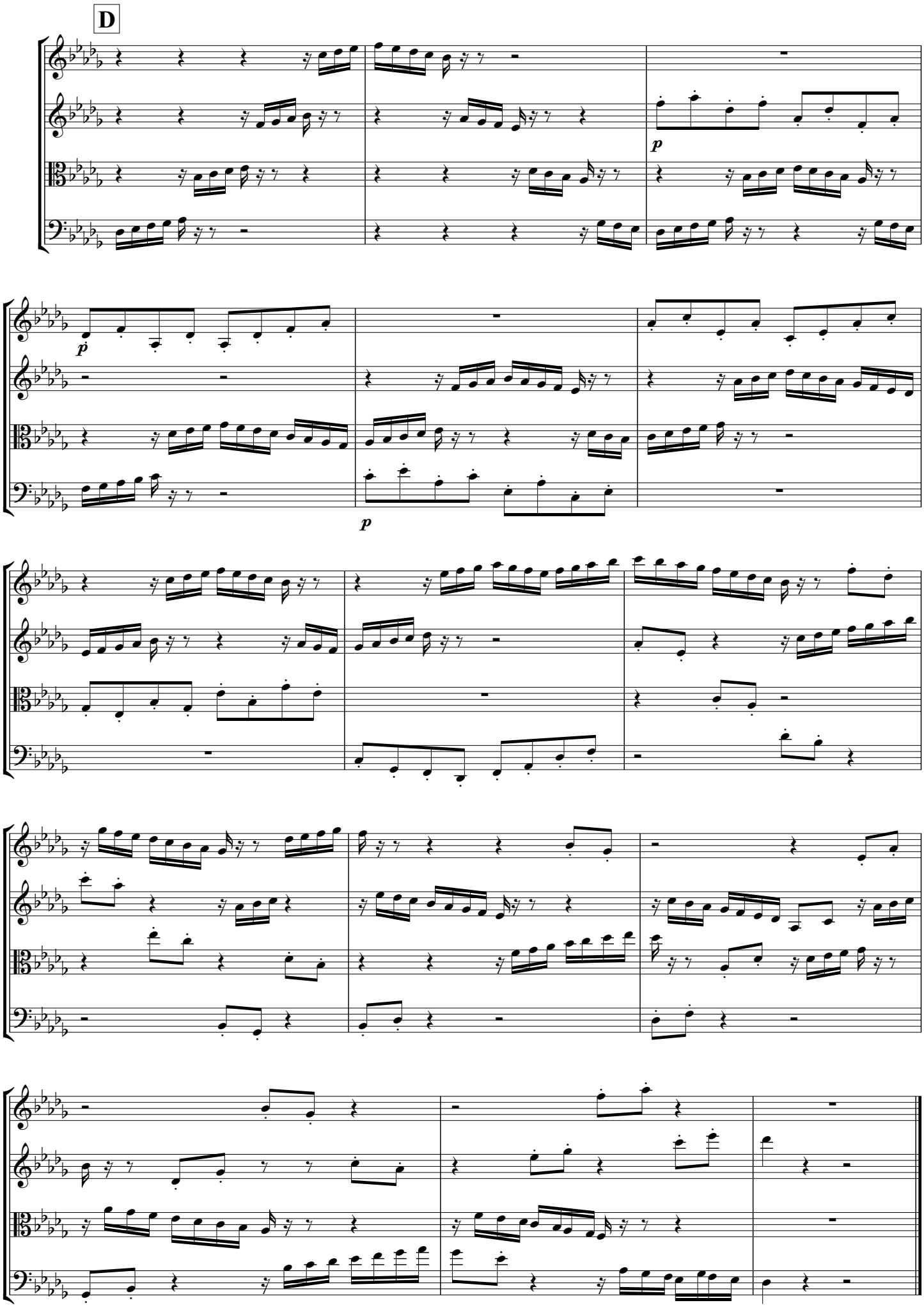



A
Varied
Repeated Tonic always piano

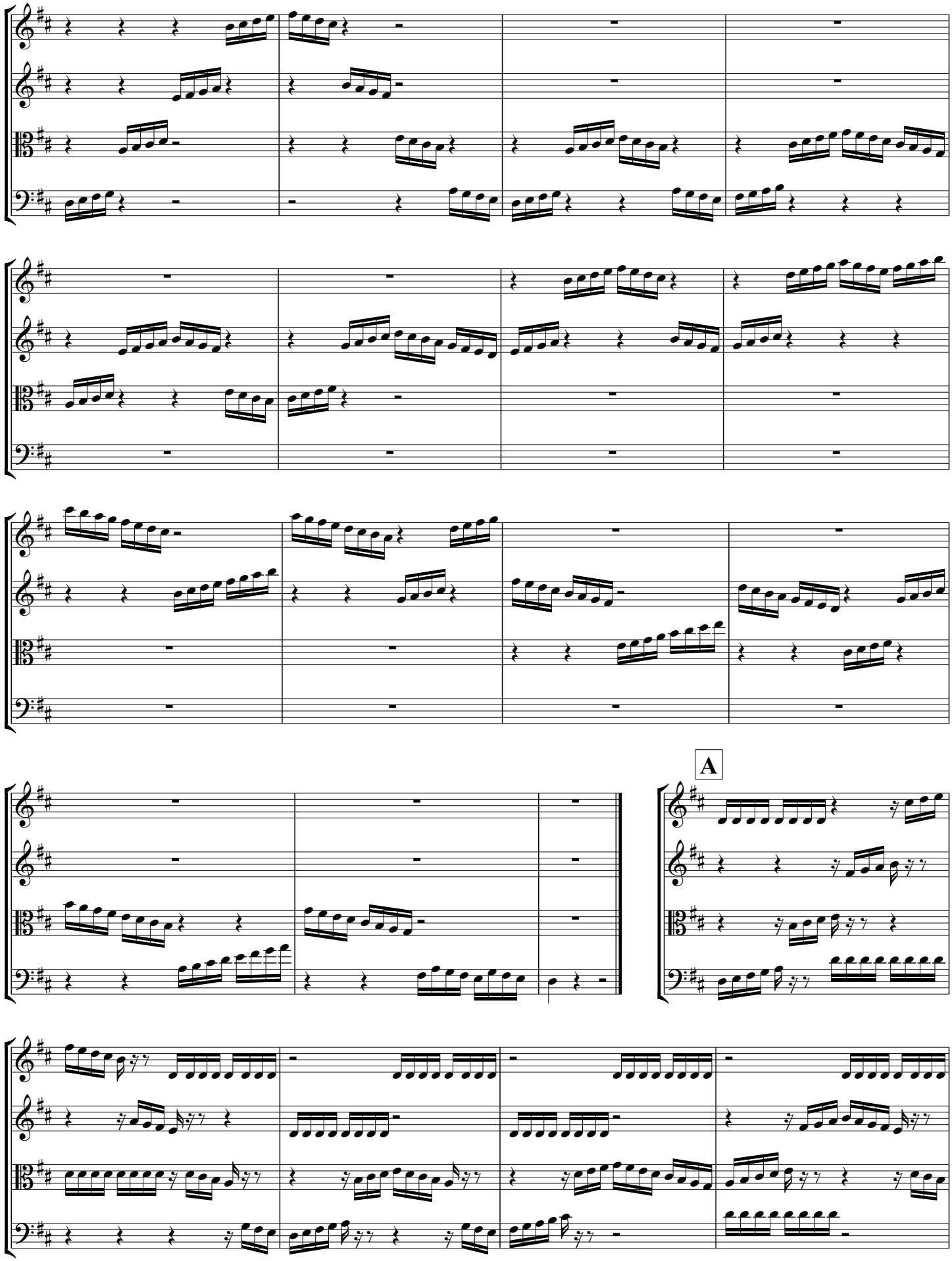
B **Varied**

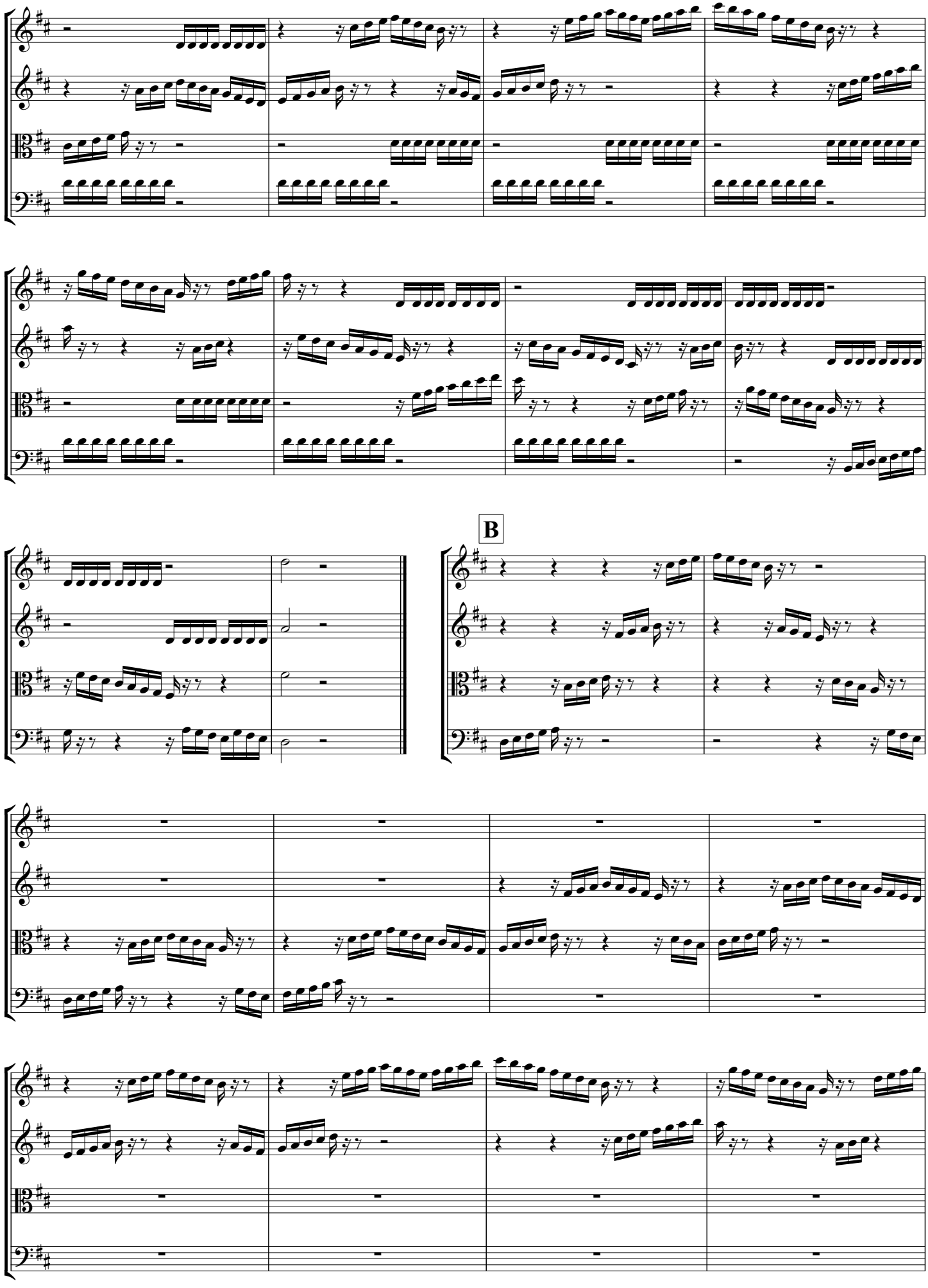


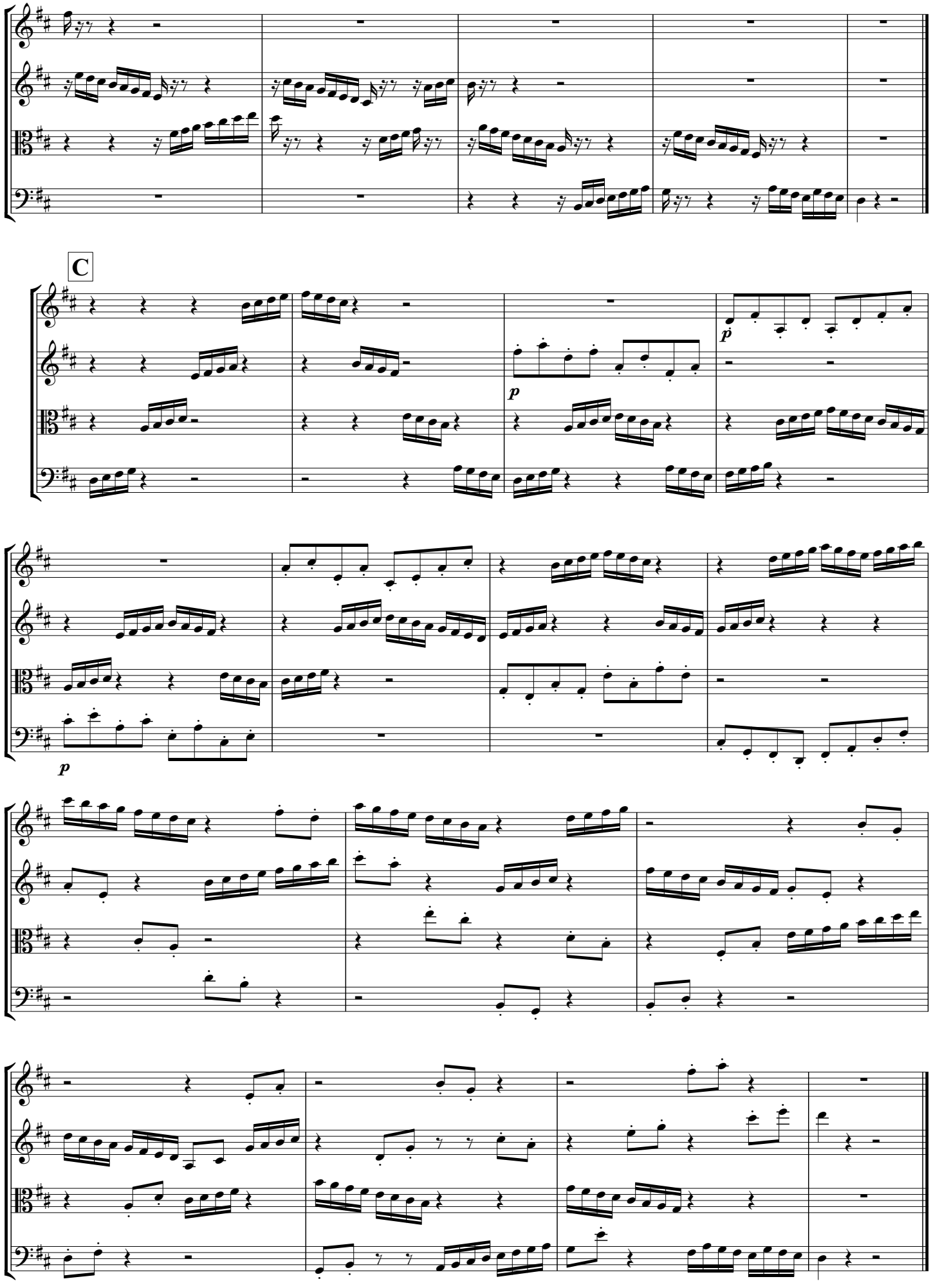

C
p
p
p


D
p
p
p

Rythmic Examples
D Major




B


C
p
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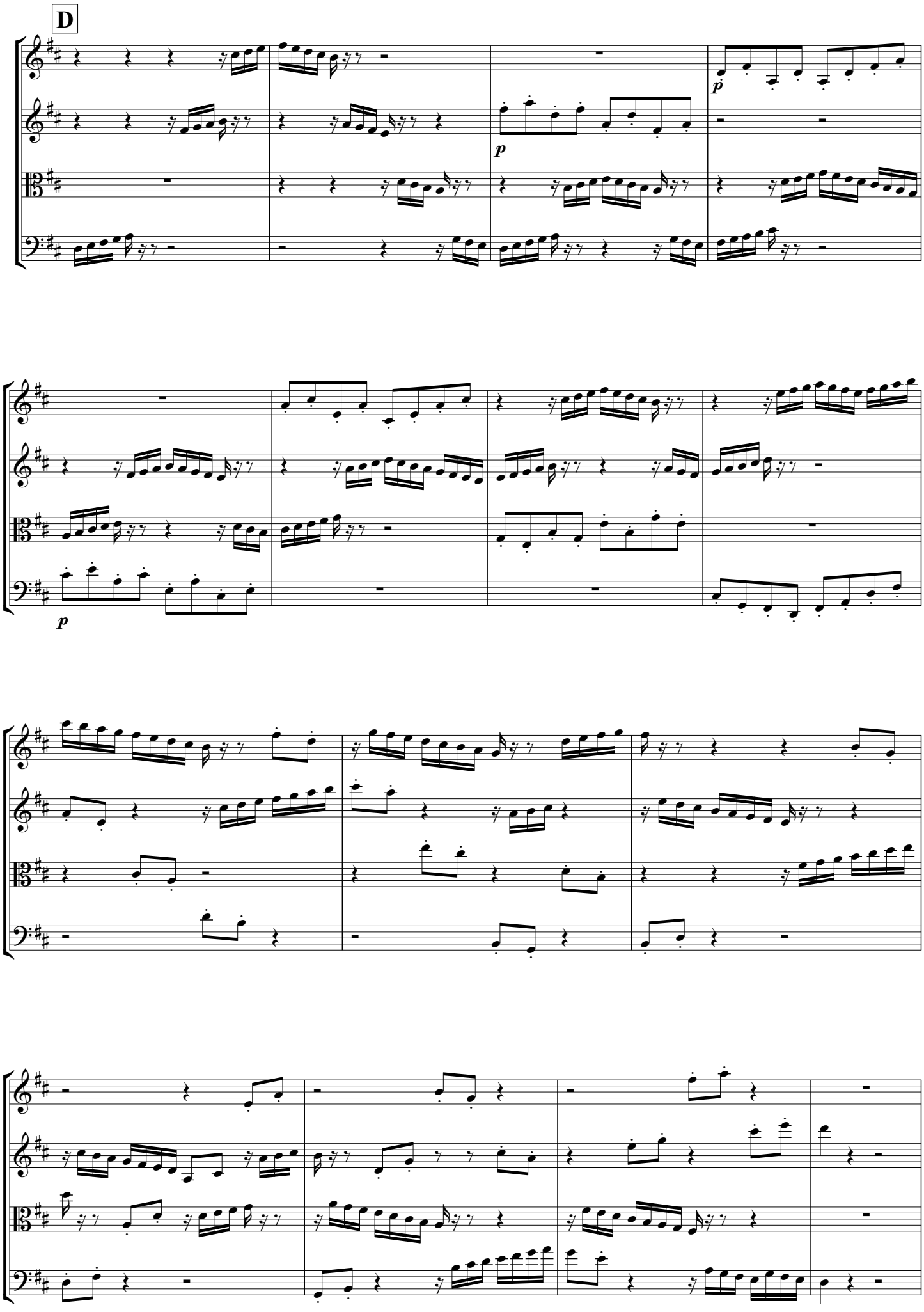
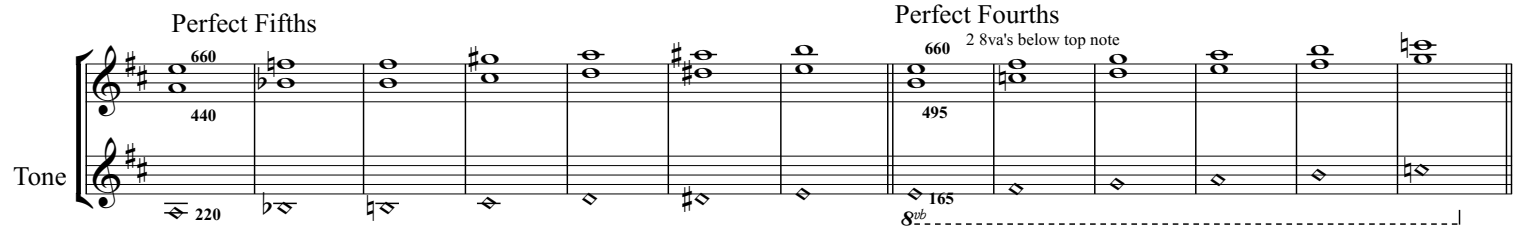

D
p
p
p

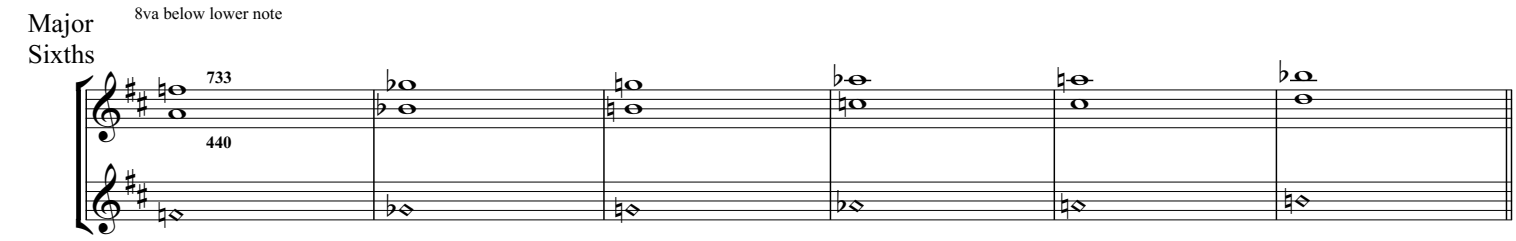
Appendix C

Difference Tones

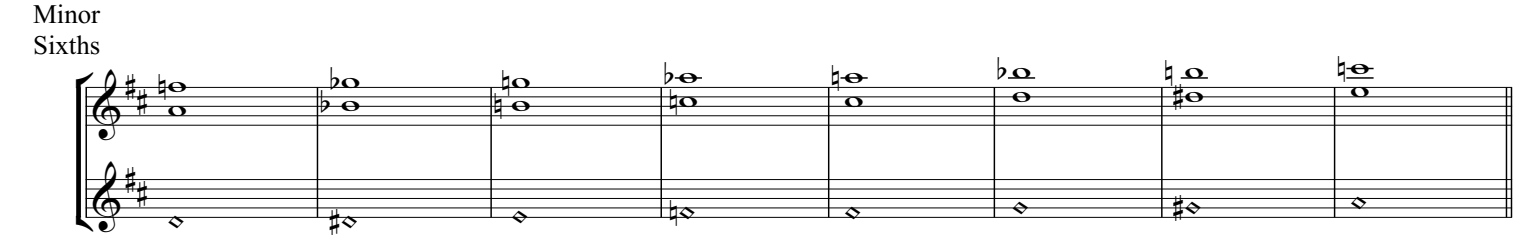
A combination tome or diffference tone occurs when 2 notes are played simultaneously. A listener can sometimes perceive an additional tone whose frequency is a sum or difference of the 2 frequencies.



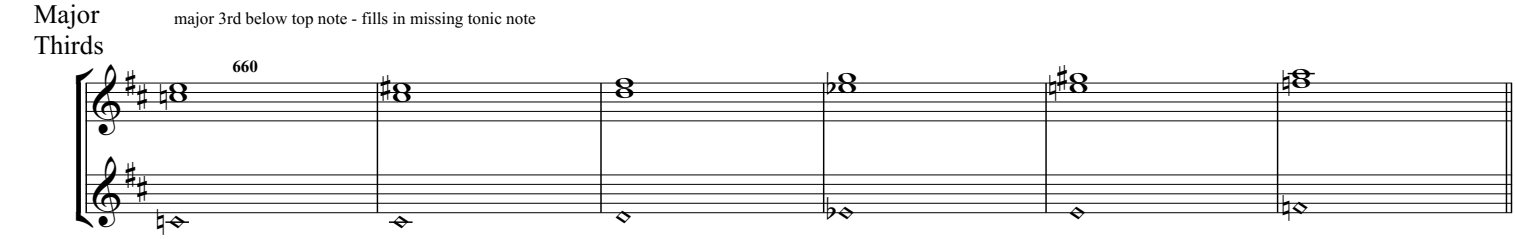
Major Sixths



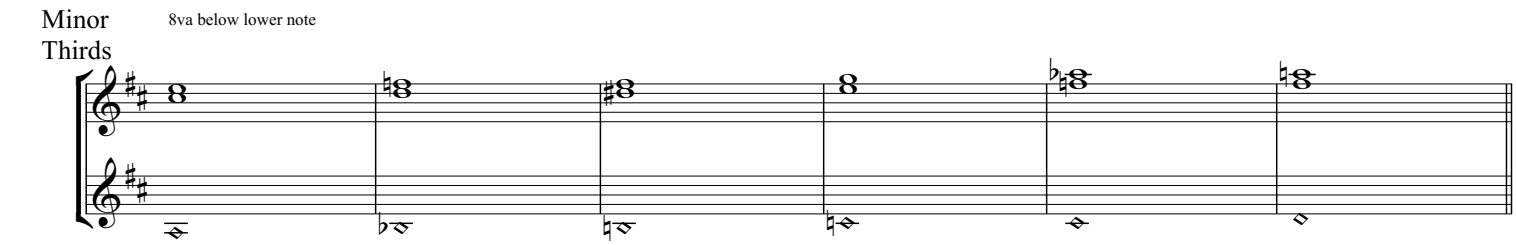
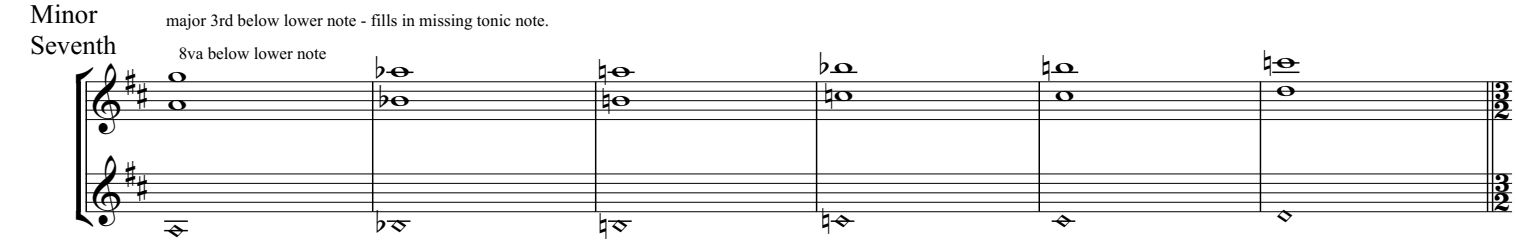
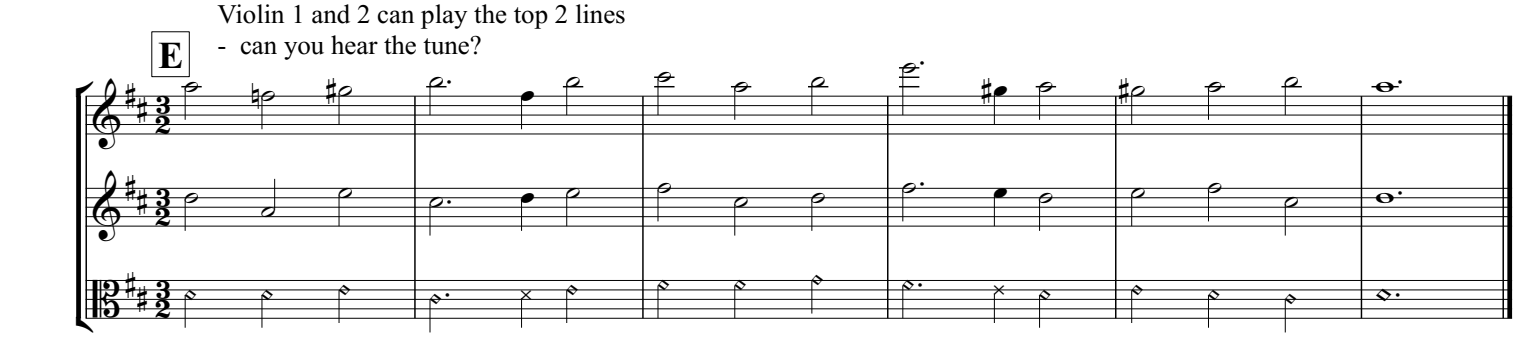
Minor Sixths



Major Thirds



Minor Thirds



Minor Seventh