

H. Kayser Op. 20, No. 3

MAIN DIFFICULTIES: Bow Strokes.
OTHER DIFFICULTIES: Intonation and bow distribution.
SIMILAR ETUDES: Hermann Op. 20, No. 30, Wolfhart Op. 74, No.8
and 15 and Op. 45, No. 4

The rhythmic pattern of this etude allows for an ample variety of strokes and to work on bow distribution. A basic rule of thumb is to use more bow for the eight-notes and less for the sixteen-notes, which makes sense rhythmically. Be careful not to "compress" the bow too much, to use the same amount of bow for both sixteens, and not to use more in the down bow sixteen. The bow coordination of the sixteen notes partially depends on this concept. When we practice the etude at the M, F, and T it is helpful to think that these parts of the bow are like "mini whole bows." This way it is ease to understand that the sixteen's notes will alternate to be at the F and T of our imaginary "mini bow."

The tonality together with the succession of small steps makes it quite hard to play the etude in tune. The "catchy" tune helps greatly towards this matter when starting out, but makes it harder later since the melody is so easy to recognize. Keeping the left hand fingers down after a note is played is an important practice thought the etude. It will help to keep the shape of the hand and to be prepared when the same note repeats shortly or right after another.

The variations to be practiced in this etude are very important. I believe that most of the learning falls there. So, I encourage doing them all. Playing the whole etude as if they were straight sixteen notes, making the eight note two even repeated sixteens, is my favorite starter. It helps the rhythm and the left hand coordination.

The abundant dynamics markings should be introduced early in the learning process of the etude. They required more attention and control in the bow. If a crescendo is to be played, we should do so by using more bow, and not pressing harder. Besides, it makes the practicing more fun and it is a big part when interpreting other pieces.