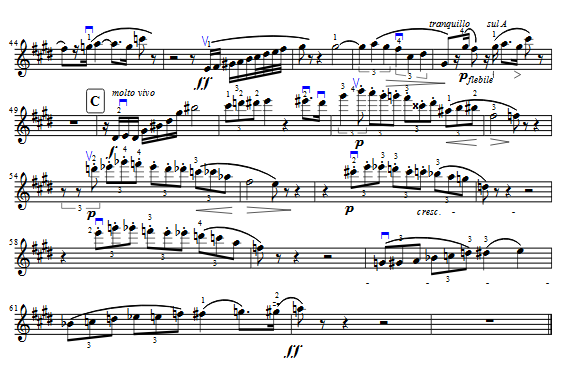
**VIOLIN EXCERPTS**

**Richard Strauss, *Don Juan* Op. 20, measures 1-62**



**THEORETICAL PLANNING**

Theoretical preparation is essential for proper understanding and interpretation of an excerpt. This includes gathering information about the composer as well as the composition. Care must be taken when examining sources, as insufficient or exaggerated materials abound. A very authoritative source with which to begin one’s theoretical planning is the article from The New Grove Dictionary of Music and Musicians, readily available through most college and public libraries. The Grove’s research is done by experts on the specific topics and it is thoroughly updated to the most recent concepts. If one seeks more information than is contained in New Grove, the author list can be consulted for related, well researched publications. As an illustration: New Grove’s article on Richard Strauss is by Bryan Gilliam and Charles Youmans. Gilliam is also the author of *The Life of Richard Strauss*, and editor of ***Richard Strauss: New Perspectives on the Composer and his Music*, and** *Richard Strauss and his World*. Youmans is the editor of *The Cambridge Companion to Richard Strauss*, and the author of *Richard Strauss's Orchestral Music and the German Intellectual Tradition: The Philosophical Roots of Musical Modernism*.

**TECHNICAL PREPARATION**

The excerpt from Strauss’ *Don Juan* is arguably the most complex of all the excerpts examined in this project. This passage contains an incredible rhythmic variety, an extended range, virtuosic passages, and quite unusual phrase shapes. For the purposes of this proposal I will present the first eight measures of this excerpt, as an illustration of the type of analysis and instruction I will provide for the rest of the repertoire.

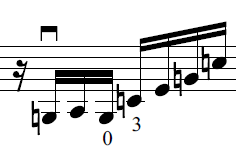
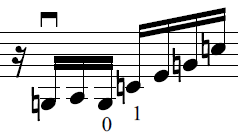
**mm. 1-8**

The work begins (or one could say catapults) with a unison flourish in the strings, followed by bombastic brass and wind passages. This opening should sound very energetic, and should be phrased until the end of the eighth measure.

The sixteenth-notes in the first measure can be executed with various combinations of fingerings. One option is to remain in first position; another is to shift to third position.

**Example 1:** Strauss—*Don Juan*, m.1

A. B.

The advantage of the first position fingering is that the string crossings fall on a down bow, as opposed to an up bow if third position fingering is employed. However, with the third position fingering, the long E at the beginning of m.2 will have more energetic vibrato played with the second finger, and the shift to seventh position, at the end of the measure, will be shorter and more secure.

**Example 2:** Strauss—*Don Juan*, mm.1-2

