

Practice Plan

Repertoire:

Pages:

Mendelssohn violin concerto	Allegro (I), 5th of C through F; Allegro molto vivace (III), general stroke
Bach Sonata No. 2 in a minor	Grave , mm 13-end; Fugue , mm 45-73; Allegro , complete
Kreisler Praeludium and Allegro	Middle andante section

[Click here for marked parts](#)

[Click here for this week's videos](#)

MINDSET:

“This is my favorite way to play music: comfortably and with lots of time and space to think about shape.”

- **Mindset of Success:** The King of Mindsets. Remember: “success” in the practice room doesn’t mean “perfection” in the practice room. Make mistakes: that’s how we learn! But don’t mindlessly repeat your mistakes without any eye to how to solve them.
- **Extra Noises:** Rehearse your opening routines from the start of learning a piece. Play the phrase with purpose, then diagnose the problems to solve. Once you’ve identified the problems, you’re ready to apply the tools and techniques! *Each time I put the bow to the string, I want there to be a purpose.*
- **Great Sound:** Always prioritize shape, connection, and beautiful sound. *Hint: if you don’t like your sound, check your contact point.*

YOUR NOTES on MINDSET:

(YOUR NOTES cont.)

TOOLS:

- **Scales:** 5-7 times a week. Use your scales to incorporate many of the other tools mentioned.
- **Arpeggios:** Use to experiment with bow distribution and shifting
- **Fifths:** Incorporate into daily practice to set the foundation
- **Octaves:** Create extra awareness of the hand frame spacing across the fingerboard
- **Three Bow Variables:** This is a big one this week (most weeks!)
 - Remember our bow distribution vow: never leave yourself wanting more bow.
 - Also remember: Nathan's favorite way to make a crescendo is through bow distribution.
 - Use deliberate experimentation to discern which contact point is appropriate for the string you're on and the music you're playing.
 - How do you prioritize shape when you're so used to focusing on the notes? *Be single-minded about using more bow for more important notes, and less bow for less important notes. Keep an eye on your bow if necessary, even using quarter-marks with masking tape or chalk!*

(TOOLS cont):

- **[Bow Circles](#)**: Start with bigger circles, bigger motions
 - Feel the engagement of your pinky on the bow so that the tip follows the hand rather than moving opposite to what the hand is doing.
 - Let the bow rebound off the string at the lowest point of the circle. The bow contacts the string over and over in the same spot, at the same contact point.
 - Then circles get smaller and faster, using less arm and more hand.
- **[Vibrato](#)**: As part of your daily practice
- **[SchradiECK](#)**: Use for single-string bow circle work
- **[Sevcik Op. 8](#)**: Practice audible slides so that you can hear the destination.
 - Practice shifts slowly enough that you actually get to choose when to stop.
 - The end of the slide will be the slowest part.
 - Also check out [Never Miss a Violin Shift Again](#)
- **[Kreutzer No. 2](#)**: Incorporate string crossings into your bow circle work

YOUR NOTES on the TOOLS:

TECHNIQUES:

- **Simplification:** Make things easier so that you can play with ease and freedom. *Can you find examples of this technique in the videos? Make a note of them!*
- **Awareness of “What Is”:** Don’t settle for “that double-stop was out of tune”... Which note(s)? High or low? Lift, replace, and then back up and repeat.
- **Repetition:** Remember, this technique isn’t helpful if you don’t incorporate the mindset of success!
- **Impulses:** The combination of multiple actions into one. For example, the impulse of dropping all four fingers as a unit, rather than as individual fingers. *This week we talk about it with regard to the fast 32nd notes in the Bach Allegro. Practice putting this bow impulse into your scale work: two quick pick-up notes to each main scale note.*

YOUR NOTES: