Practice Plan

Repertoire:	Pages:
Mendelssohn violin concerto	**Allegro** (I), P-T; **Andante** (II), 3 before C to 2 after E
Bach Sonata No. 2 in a minor	**Fugue**, mm 166-221; **Allegro**, all, as needed
Kreisler Praeludium and Allegro	**Praeludium**, first 4 lines

Click here for marked parts
Click here for this week's videos

MINDSET:

- **Conscious Shaping:** Following the contour of the line means consciously choosing to use different amounts of bow (as well as all of the other bow variables we've discussed). Don't wait to make your shaping decisions, your conscious choices; build them into your work even as you're first learning the notes.
- **Circles and Flow:** Join me in our second workout for a deeper exploration of this key mindset. The gist? Circles have no beginning and no end. Take the sharp edges, the corners out of your playing.

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TOOLS:

- **Scales:** 5-7 times a week. Because they make everything better.
- **Arpeggios:** 5-7 times a week. The utility here is manyfold: hand frame, string crossings, shifting, getting fingers down in advance. Feel free to change up your focus throughout the week. If you're not doing fast two-octave arpeggios, now's a great time to start!
- **Thirds:** Thirds are great for solidifying your hand frame. Remember to lift and replace!
- **Fifths:** How are your fifths going? Hopefully after six weeks of daily work, you're less intimidated by them. Remember: how solidly your finger is depressing the strings plays as much a factor as how much finger is on each string.
- **Octaves:** Remember to lift and replace – if an octave is out of tune, check to see which note is out of tune, lift and replace it. Break the addiction to adjusting!
- **The Three Bow Variables**: Hopefully you're seeing this work as a foundational aspect of your music making. We'll especially rely on our awareness of the variables in our work in conscious shaping and Tabuteau.
- **Detaché:** Use all of your variables and bow awareness to find the most beautiful and consistent sound in your fast detaché.
- **Sevcik Op. 8:** 3 times a week. Keep listening for in-tune arrival notes.

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TECHNIQUES:

- **Repetition:** You want enough repetitions of the right kind of playing. Give yourself lots of nice, easy repetitions of what you're working on so that it feels more natural.
  The more quality repetitions you can get in, the more quickly your progress will come.

- **Inside Out:** Start with a small amount of material – a beat, perhaps – and work your way outwards. Another way to think in circles rather than in rigid lines.
  If at any point, you get tension or soreness, just take a break, shake it out. If your brain gets tired, overloaded, or just kind of bored or distracted, move on to something else. Either do the same technique with a different measure or different beat, or practice in a different way or move on to different music. Just mark what you've done and where – "inside out bar five beats two through four" – and then you'll be able to come back and find your place for later.

- **Tabuteau Method:** This method, so named after its originator, Marcel Tabueau, is more than just "playing by numbers"! Enjoy the power and flexibility in making the important shaping decisions we talked about in "conscious shaping." Don't get tricked into thinking this is all about dynamics; remember there are many ways we've explored to impact the intensity of your sound.

YOUR NOTES:

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