

## Practice Plan

Repertoire:	Pages:
Beethoven Sonata No. 10 in G Major	All movements, an overview
Bruch violin concerto in g minor	Allegro moderato, beginning through B
Sarasate <i>Introduction &amp; Tarantella</i>	First page

[Click here for marked parts](#)

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

### MINDSET:

- **Great Sound:** Let's start the quarter off with a great sound from the first bow we draw.
- **Know Your Role:** Believe it or not, your role in these pieces is not always the most important one! But often it is. It's your job to know what role you're playing at any given moment: are you accompanying? Supporting? Overtaking? Soaring? Take time this week to get clear on how you fit into the whole of the fabric.

### TOOLS:

- **Scales:** 5-7 times a week. You can always adjust your routine to fit the needs and constraints of your day and the repertoire you're working on. Always look for a resonant, singing sound.
- **Arpeggios:** Do you practice arpeggios every day? You might be surprised how much it can impact your facility. Fast, two-octave arpeggios in one position (starting on 2 is best, but good to be able to start on any finger) will train your hand frame and teach your fingers to move in advance. Three-octave arpeggios will work your shifting and your ear.
- **Three Bow Variables:** See if you can choose your bow usage primarily based on the contact point you need for the sound that you want. Use your variable awareness to create shapes – don't simply add weight to create more sound. Remember to factor in string length: a shorter string requires less weight.

*"We're going to talk a lot about the bow variables because you can't ever get away from them if you want to play at the highest level on the violin."*

- **Spiccato:** Start working on your sautille stroke now to gain some comfortability with it for the **Sarasate**. Incorporate it into your scale work, or perhaps apply it to a familiar etude, such as [Kreutzer 2](#) or [8](#).

In working on strokes for the **Beethoven**, experiment with comparing your spiccato to a pizzicato. The timing of the left and right hands is similar here, and it helps to mimic the feeling of getting the left-hand fingers down solidly in advance. Don't forget to factor in the three bow variables here in your spiccato work!

- **Shifting:** This quarter's repertoire gives us plenty of chances to refine our new-finger slides. Remember: new finger generally pairs with the new bow.

## TECHNIQUES:

- **Awareness of "What Is":** It's so tempting to throw up your hands and say, "Oh, that sounds so bad!" Be a good listener. Figure out what's happening so that you can then determine which strategies to experiment with.
- **Tuning the Scale:** This foundational practice technique will serve you well in all your repertoire.
- **Score Study\*:** In all of these pieces, we must be aware of the whole piece, so that we can put our part into context. Your homework this week, especially in the **Beethoven**, is to see how your part interacts with the whole work. You can certainly do this while listening to a recording, but even just looking at the score will yield a world of insight, and this will help us in our work moving forward.

This work also includes things like marking beats in the slow movements, or in places where a little visual structure might help in your learning process. We've linked the scores to the marked parts on the website, and here they are for your convenience:

**Beethoven**

[Bruch \(Orchestral Score\)](#) | [Bruch \(Piano Reduction\)](#)

[Sarasate \(Orchestral Score\)](#) | [Sarasate \(Piano Score\)](#)

*\*links to Jeremy Denk's book Every Good Boy Does Fine, which can help in seeing things from the pianist's perspective.*