Practice Plan

Repertoire:	Pages:
Beethoven Sonata No. 10 in G Major	**Allegro moderato (I),** mm 187-281
Bruch violin concerto in g minor	**Allegro moderato (I),** mm 90-153; **Adagio (II),** mm 1-15
Sarasate *Introduction & Tarantella*	mm 110-190

Click here for marked parts
Click here for this week's videos
See third page for links to videos from the Vault

BEETHOVEN:

- **Choose your phrase, then your fingerings:** How can your fingerings amplify the phrase you want to make? How can they help the right hand in articulating that phrase?
- **Know the score:** Awareness of the score will inform technical decisions
  - Consider piano articulation as you parse printed bowings *(m 214; m 224)*
- **Left hand frame**
  - Reaching back for unisons – music dictates fingerings *(m 190)*
- **Bow variables**: Want to emphasize a dynamic change? Use the variables *(experiment with ALL of them, not just weight!)*
- **Tuning neighboring tones:** identify which notes are pillars in the key and which notes embellish *(m 261)*

BRUCH:

- **Chromatic scales**
  - Even though we'll likely perform this passage with a more "modern" fingering *(i.e. 1-2-1-2-3-4)*, practice chromatic scales with half-step slides to fortify that finger motion *(m 90 and similar)*

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- **Bow variables:** Bow distribution will make for an effective crescendo *(m 91 and similar)*
    - Reminder: don't worry about maintaining the original bowing when you practice slowly; it's more effective to maintain the original bow speed and contact point

- **Where's your 1? – aka the "anchor finger"**
    - Knowing where your first finger is, and leaving it down when possible, is going to be key to playing a passage such as this in tune *(m 96 and similar)*

- **Building speed:** Work in groups of impulses rather than note-by-note *(mm 148, 152, and similar)*

- **Pitch is the basis for sound:** The accuracy of your pitch and how the instrument rings is the basis for your sound and the kind of vibrato that you're going to use
    - It's pointless to start working on direction and phrasing and trying to fine-tune vibrato if the pitch is not centered

SARASATE:

- **Hands separate:** Practice the hands separately to differentiate bowing patterns from the left hand *(m 118)*

- **Left-hand pizzicato** *(mm 126-133)*

- **Impulses:** Think of groups of motions as "impulses" – in this case, we're referring to "shoeshine" bowing *(m 142)*
    - even in the context of the right hand, the "note grouping" concept can help here *(linked below)*

- **Where's your 1?** Always be clear on where your first finger is as it relates to your fingerboard geography *(mm 155-173)*
    - This will simplify your fingering choices and make it easier to find those impulses *(below)*

- **Sometimes the obvious choice IS the right choice:** when it comes to fingering and bowing choices, the one you can effectively and consistently execute is usually the one you should do *(m 167 and similar)*

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VIDEOS FROM THE VAULT:

These videos were all referenced in some way in this week's content. Pick and choose which you'd like to focus on this week!

Fifths
Sarasate

Kreutzer No. 4
Beethoven

Note Grouping (from the Vault)
Note Grouping (YouTube)
Bruch

Octaves
Sarasate

Pizzicato (YouTube)
Sarasate

Reaching and Shifting
Beethoven **Bruch** **Sarasate**

Scales (5-7 days/week)
EVERYTHING!

Schradieck
Bruch **Sarasate**

Martele
Beethoven

Mixing Slurs and Separates
Beethoven **Sarasate**

The Three Bow Variables
Beethoven **Bruch** **Sarasate**

Trills
Beethoven **Bruch**

Tuning the Scale Degrees
Beethoven **Bruch**

Vibrato
Bruch

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