

Practice Plan

Repertoire:	Pages:
Beethoven Sonata No. 10 in G Major	Adagio espressivo (II), mm 9-67
Bruch violin concerto in g minor	Adagio (II), mm 1-53
Sarasate <i>Introduction & Tarantella</i>	mm 191-275

[Click here for marked parts](#)

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

See the last page of this plan for links to videos from the Vault

BEETHOVEN:

- **Rhythm and pulse:** Mark the beats!
- **What's the gesture?** This mindset concept goes hand-in-hand with knowing the score and choosing your fingerings and bowings based on the phrase
 - Look at the piano score to guide your choices
- **Left hand frame**
 - Soft hand to facilitate expressive quick notes (*m 19 and similar*)
 - Reaching back for smoothness (*m 39, 62, and similar*)
 - Smooth exchange shifts (*m 43 and similar*)
- **Bow variables:** Choose contact point first, and then figure out the speed and the pressure
 - Learn how to play with a slow, singing bow (*m 11*)
 - Bow distribution
- **Micro phrasing:** Make decisions about your phrasing (making no decision IS a decision)
 - *Tabuteau video linked below*

BRUCH:

- **Vibrato and left hand frame**
- **Choose your phrase, then your fingerings:** As we did in the second theme of the first movement (feel free to [revisit that video](#) if you'd like to see a deeper dive on this topic)
- **Shifting:** We're focusing on shift timing and bow use in our expressive shifts
- **Bow variables:** It's always a good idea to try all of the variables, if for no other reason than to rule them out
 - How will you change your sound to reflect color changes?
 - How will you time your bow variables within your glissandi?
 - How will you create effective accents?

SARASATE:

- **Simplification:** This practice technique shows up a few ways this week
 - Practice on the string first facilitate hearing your best sound and intonation (*m 191*)
 - Practice playing an octave down to familiarize yourself with the pitches (*m 258*)
- **Spiccato coordination:** When you play off the string, you have to place your fingers in between the bows (*m 191*)
- **Fifths** (*m 195*)
- **Bow variables:** String length will affect your use of the the variables
 - Combine bow circles with your variable work (*m 206*)
- **Ricochet:** Practice this tricky combination of ricochet and separate on an open string and/or in your scale work (*mm 250*)

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

[Bow Circles](#)

Sarasate

[Fifths](#)

Sarasate

[Reaching and Shifting](#)

Beethoven **Bruch** **Sarasate**

[Ricochet: The Way of the Fist](#) (YouTube)

Sarasate

[Scales](#) (5-7 days/week)

EVERYTHING!

[Schradiack](#)

Bruch **Sarasate**

[Sevcik Op. 8](#)

Bruch **Sarasate**

[Shifting](#) (YouTube)

Bruch

[Spiccato Coordination](#) (YouTube)

Sarasate

[Tabuteau](#)

Beethoven

[The Three Bow Variables](#)

Beethoven **Bruch** **Sarasate**

[Vibrato](#)

Bruch