

WEEK 10 PRACTICE PLAN

Repertoire:	Movement:
Bach Sonata No. 1 in g minor	Fuga (II): mm. 80 - end, Siciliana (III): complete, Presto (IV): complete
Vieuxtemps Violin Concerto No. 5	Allegro non troppo (I): mm. 321 - end
Beach <i>Romance and Three Pieces</i>	Romance: complete

[Click here for marked parts](#)

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

BACH:

- When I'm (playing) sixty-four(th) notes:** The 64th notes in the last two measures of the fuga may be too fast to play in tempo – often, players will play the fast notes in the last measure at half-tempo. You have an opportunity here to maintain the musical tension by keeping these notes as fast as possible, even if they're not strictly 64th notes.
 - However fast you play them, make sure you start them precisely on the “and” of beat 2 and do your best to fit them all in. Thinking in impulses will help here.

for more...

[Impulses](#) (WO6)

- Keeping the pulse:** Play through all or part of the siciliana, focusing on the continuity of the pulse – where you keep it consistent, as well as where you feel like compromising it a bit.
 - One place you may want to compromise is around the three-note chords in the third measure. If you don't, you'll either have to play the low note slightly early or cheat the top notes. So it might be worth a moment of relaxation here.
 - The same applies to the chords in measure 5, but not necessarily to those in measure 7 – there's a drive there toward greater dissonance.

- Speed it up:** For the presto, the **goal this week is to increase the tempo**, seeing how fluid you can get it without adding effort.

😊 If you've been practicing this movement so far with as free a bow as possible, it may just be a matter of using a little less bow to speed things up.

- Continuing the quest to place fingers early will also help you increase the pace of the movement.
- If intonation is a sticking point, practicing fingering passages in double-stops is a good way to sort it out.

VIEUXTEMPS:

- Drill the trills:** The first step in measure 321 is to get a fluid and relaxed trill motion. Nathan's trill videos on YouTube are a good place to start with this – we have compiled all three in one place for you in the Vault (linked below).
 - When the trills sound good to you, practice this section while fingering – but not playing – the bottom note. Aim for no interruption between the trills.
 - Placing the fourth finger under the trill, as in measure 326, may require you to move the left arm further over to the right.
 - Keep in mind that with trills, the higher note of the trill may need to be a little higher than you'd normally place it.

for more...

[Trills](#)

- Scales in thirds and sixths:** For the section starting in measure 331, practice the scalar thirds by slurring them to start. Remember to leave the first and third fingers down where applicable for better intonation.
 - For the sixths starting with the pickup to measure 339, omit the open string at first. Keep in mind which of these sixths are minor and which are major, and therefore which fingers have to slide further as you shift.

for more...

[Thirds, Sixths](#)

[Singing Double Stops](#) (WO16)

- Fast and fluid presents: arpeggios:** The goal for the quick arpeggiated run in measure 346 is, of course, maximum speed and fluidity, and ultimately with the correct bowing.
 - Practice changing bows as necessary at first, just to get an idea of the contours of the flourish.
 - After you have a sense of the passage overall, the important thing in tackling this bit is practicing in bursts of notes – short segments of notes practiced up to tempo.
 - Don't forget to practice starting from the highest point of the run! Leave the first finger down as you descend.

for more...

[Note Grouping](#), [Example Scale Routines: No Shifting](#) (RTR)

BEACH:

- Aspects of expression:** This week's tasks all involve the various ways to show peaks, or important moments, in a piece. We may default to adjusting volume to show these, but let's explore some other, more nuanced strategies.
 - Rubato:** The first one to explore this week is the subtle alteration of rhythm (also known as rubato). Remember, if you take time in one place, you have to give it back in another!
 - Time:** The second expressive method involves a more overt manipulation of time and rhythm – actually slowing down or pushing ahead, as opposed to the more delicate give-and-take of rubato.
 - Glissandi:** Finally, the third mode of expression to explore is glissandi – when to use them as well as what types to use.
- Take a look at the peaks you marked in the Romance earlier, and the relative importances you assigned them, and **consider how you might use any or all of these three aspects of expression** (plus volume) to make them distinct.
 - Taking the passage starting from the pickup to measure 17 as an example, it might be effective to use a bit of rubato on the triplet approach to the peak in measure 21 (it's probably too early in the piece to justify real time-taking

here). Based on Nathan's fingering, a glissando into the triplet can also help distinguish this peak.

- Continue experimenting with this approach for the rest of your marked peaks in the piece, combining any or all of these three aspects.

for more...

[Choosing and Using Glissandi](#) (WO 25)