

## WEEK 6 PRACTICE PLAN

Repertoire:	Movement:
Bach Sonata No. 1 in g minor	Siciliana (III): complete, Fuga (II): mm. 1 - 52
Vieuxtemps Violin Concerto No. 5	Allegro non troppo (I): mm. 188 - 255
Beach Romance and Three Pieces	Mazurka: complete

[Click here for marked parts](#)

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

### BACH:

- The horizontal fingerboard:** When you're moving a finger laterally across strings in the same position – for example, the first finger from A on the G string to E on the D string to B on the A string – it's important to note that instead of just moving the finger straight across, you'll also have to think about pulling the finger back slightly. Otherwise, you'll get progressively sharper as you move the finger to the higher strings.
  - Put this concept into practice using the first measure of the siciliana. At the end of the second beat, your second and third fingers will move to the A and E strings respectively, with a whole step between the first and second fingers and a half step between the second and third.
    - ⚠️ But if you move the fingers across without pulling them back slightly, they will be sharp to the first finger on the G string.
  - Explore this concept in the siciliana this week. It should help to make your intonation more secure throughout the movement.

### for more...

[Tapping \(Simon Fischer Warming Up\) \(WO9\)](#)

- Options for arpeggios:** Measure 35 in the fuga begins an arpeggiated section – with little indication from Bach as to how it's actually supposed to be played. So it's time to try some things and make some choices!

- Simply playing full chords on every eighth note can get pretty relentless pretty quickly, so that might not be the best choice.
- One possibility is just rolling each chord once, and then playing just single notes for the moving line.
- Another option is slurring two or four (32nd-note) chord notes per eighth note of the moving line, à la the famous section in the chaconne.
- Slurring triplets is also an option, though you'll have to repeat the top and bottom note of each chord.
- When the pedal point starts at measure 38, it's a good idea to change the texture a bit. One way is to start with the double-stops on the top two strings, alternating with the pedal.

😊 Nathan's favorite solution is to start with four-note slurs, switching to two-note slurs midway through measure 36, and then alternating double-stops with the pedal tone starting in measure 38.

- Bach fugue: the next arpeggiation:** Measure 42 begins a section of non-chordal arpeggiation. There will be some choices to make here, too, but for this week – in addition to learning the basic notes, of course – start by marking where the chords change from measure 42 to measure 52. This will give you the basis for the decisions you'll make next week.

### VIEUXTEMPS:

- Singin' on the E:** As the most brilliant-sounding string, the E string doesn't need much extra bow pressure to project. The main variables here will be bow speed and contact point.
  - Play the statement of the theme at measure 210, finding your ideal bow speed and contact point (which will probably be about as close to the bridge as you can get).
  - The articulation of the first note will depend on how much weight you set the bow with, in which part of the hand, and how quickly you release the pressure.

- Find your best easy, singing sound for this entrance. You can also do this for measure 214 and 218.

for more...

[The Three Bow Variables](#)

- Beachy vibrato:** Review [this week's video for the Beach mazurka](#). You'll want the same kind of vibrato at measure 230, which is in large part dependent on the ability to modulate the pressure on the finger. You'll use a narrower vibrato on the E string than you would high up on the G string, for instance.

for more...

[Vibrato](#)

- Leading into page 6:** There are two ways to practice the few measures starting at 252. The first is with the actual bowing you'll use in performance, which is to say, with a very slow bow to accommodate all those notes.
  - The second is in quick bursts of note groups, in tempo. Play quick bursts of at least four or five notes at a time, and see if you can narrow in on where the hitches are. If you find a spot where the smoothness is interrupted, practice smoothing over the gap with a few notes before and after that point.
  - The last step is to combine these two approaches once you've maximized the flow of the left hand, playing the whole sweep in tempo with the actual bowing.

for more...

[Inside Out](#)

**BEACH:**

- Tempo agency:** Starting in measure 53 of the Mazurka, play around with several different tempos. The tempo will, of course, influence the stroke you're using, and deciding on a tempo first will ultimately be easier than deciding on a stroke which may or may not fit your conception of the piece.
  - You'll have to start by reviewing the main material at the beginning of the movement. Play through several parts of the first page, and then taking that

tempo, play the beginning of the second page. How does this tempo influence your ideal bow stroke?

- In shaping the line at measure 53, you'll need more bow speed than bounce. Try slower tempos first, and then speed it up until you feel it becoming hectic. Ultimately, you'll be able to be a little less strict with the pulse.
- Where it goes high:** In going from measure 61 through 63, there's no need to completely move the hand down into position at the start of every measure. The thumb can stay more or less where it is. This is also true for measure 63.
  - In addition, the first finger should remain resting on the string at all times throughout this passage. Keep it down when you cross strings and reach back; it will always be your reference point.
- Find your sound for the end:** Starting in measure 98, you'll want a narrow, focused vibrato, for which purpose you'll need to modulate the pressure of the finger on the string. Using the whole arm or hand for vibrato is difficult to do in high positions, so it will mostly be a matter of the finger.
  - To achieve this, practice the "one-finger trill" – quickly alternate pressure with a single finger, leading it eventually into vibrato.

**for more...**

[How to develop a flexible, effortless violin vibrato](#) (YouTube)