WEEK 7 PRACTICE PLAN

Repertoire: | **Movement:**

Repertoire	Movement
Bach Sonata No. 1 in g minor	**Fuga (II)**: mm. 52 - 64, **Siciliana (III)**: complete, **Presto (IV)**: mm. 1 - 53
Vieuxtemps Violin Concerto No. 5	**Allegro non troppo (I):** mm. 257 - 290
Beach *Romance* and *Three Pieces*	**Romance:** complete

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

BACH:

- ☐ **Welcome to Fuguetown:** This week's section of the fugue can take a toll on the endurance, with all its three- and four-note chords.

  🤔Keep in mind that all of these chords can be broken down into two double-stops. **This means just two right arm levels to worry about.**

  - ☐ Start by rehearsing these arm motions with using open strings on both up- and down-bows, avoiding emphasizing the top double-stop.

    - ☐ Make sure the bass notes in these chords fall on the beat.

  👉Once you're ready for the full chords, one way to practice them is to split every eighth-note chord into two sixteenth-note double-stops. As you start working up to tempo, switch to a thirty-second-note plus a dotted sixteenth.

for more…
[3- and 4-Note Chords](#) (2025Q3 Welcome Call)

- ☐ **Spotlight: tritone:** It's common enough to finger a tritone with the first and second fingers. The problem with that, though, is that in the resolution, the fingers will have to jump across the strings. Instead, **try fingering them with the second and third fingers**.

  - ☐ This ensures that one finger just slides up or down by a half-step, and no jumping need take place.

👉This is especially useful when the tritone and its resolution are slurred. Practice this fingering option for the tritones throughout the siciliana this week.

☐ **Attack of the string crossings:** The focus for the first half of the presto this week is to **make sure that for every string crossing, you're placing the fingers on the new string in advance**. This will often involve placing two fingers down simultaneously. Play through the first half of the movement slowly enough that you can be sure the fingers are in the right place by the time the bow crosses to the new string.

VIEUXTEMPS:

☐ **Return of the string crossings:** Most of this week's page is dominated by repeated triplet string crossings. Spend some time getting used to this pattern in détaché form, starting with the open D and A strings near the tip of the bow. Naturally, the D string will fall on a down-bow and the A on an up.

   ☐ The right hand will trace a smooth circle in this stroke.

   ☐ Next, add some "Goldilocks" to this exercise, starting by making the bow change late and then moving it closer and closer to correct.

   ☐ Then do the same in reverse, making the bow change early and then moving it closer to "center."

   ☐ Then go back to making the bow change "just right," which should now be easier. Feel how the size of the right-hand circle changes the closer you get to the tip of the bow.

for more...

The Goldilocks method (YouTube)

☐ **Revenge of the string crossings:** Now you'll add articulation to the previous open-string exercise. Press the thumb up into the bow leather at the start of each stroke to achieve a little martelé effect.

   ☐ Then add the element of skipping a string: go from the D string to the E string. You'll still rock onto the A string in both directions, just so quickly and lightly that it should be inaudible.

for more…

[Martelé](#)

- ☐ **String crossings: resurrection:** Finally, it's time to add the appropriate notes to the string-crossing exercise. With this, you can start to decide on the shortness of stroke that you'd like. Stay under tempo to begin with.

  - ☐ At tempo, you won't have time to think about stopping and starting every one of these notes. Just concentrate on the start of the stroke – otherwise, this passage will get very taxing on the arm and likely quite scratchy.

  - ☐ For the double-stops in this section, start by practicing them without the intervening notes.

BEACH:

- ☐ **Immediate life (in the left hand):** Rehearse just starting the B in measure 5. The idea is to practice your ideal sound when you're in the center of your vibrato.

  👉If you find it takes you til you're in the middle of the bow for your full vibrato to kick in, try just starting in the middle of the bow.

  💬Imagine that **the joining of the finger to the fingerboard is what causes the initial impulse** of the vibrato.

  - ☐ Once you're able to reproduce this sound and vibrato starting in any part of the bow, add the preceding note.

    - ☐ Aim for that same sound and impulse in the left hand with a completely smooth, unaccented bow hand.

  - ☐ Then gradually add the rest of the pickup notes, as well as the following notes in measure 6. Keep them similarly smooth and unaccented.

  - ☐ Feel free to extend this approach to any and all of the long notes in the piece!

for more…

[Vibrato](#)

☐ **The get down (rehearsing same-finger slides):** It often seems more difficult to shift down than up. Practice the downward half-step slide in measure 6, ensuring the finger moves smoothly and stops in the right place.

> 🏋️One common stumbling block with these shifts can occur if the finger is too heavy into the string. Lighten the left hand while keeping the bow hand strong.

> 🗻It may also happen that the finger angle is too steeply upright.

> ☐ The same problems can also occur with the whole-step downward shift in measure 9. Find more of these downward slides throughout the first half-page of the piece and practice them similarly.

for more...
[Introduction to Shifting](), [The Mother Shift]() (WO3)

☐ **The get down, part 2 (new-finger slides):** Now look at the shift down in measure 18. It will naturally have to occur on an old bow if you'd like it to be audible. If not, it should happen so quickly and late on the old bow that the audience won't hear it.

> 🎿The one in measure 20 is on a slur and will therefore be audible. It's preferable, then, to slide down with the new finger.

> ☐ Practice the slide on a single finger **to model the sound you'd like**, and then add the old finger.

> 🎉Have some fun deciding how you'd like any number of the downward shifts in the first half-page of the piece to sound, and reverse-engineering how to get that sound.

for more...
[Never miss a violin shift again]() (YouTube)