

WEEK 8 PRACTICE PLAN

Repertoire:	Movement:
Bach Sonata No. 1 in g minor	Presto (IV): mm. 1 - 53, Fuga (II): mm. 52 - 64
Vieuxtemps Violin Concerto No. 5	Allegro non troppo (I): mm. 290 - 308
Beach <i>Romance and Three Pieces</i>	Romance: complete

[Click here for marked parts](#)

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

BACH:

- Harmonic series, part 1:** By this point, you may be adept at identifying a harmonic series in this type of piece. Now it's time to decide how to shape them in the Presto.
 - A good place to start is by following the contour of the sequence. For example, the sequence starting in measure 9 is a descending one, so it might make sense to gradually diminuendo.
 - Measure 12 begins a repeated two-measure sequence of descending fifths. It wouldn't be out of place to make the first measure of each pair the stronger one, with its resolution in the second measure a little more relaxed (or the other way around).
 - With this approach, the sequence starting in measure 17 can start softer and grow throughout.
 - Decide how to shape the harmonic sequences in the movement. There are no wrong choices (other than not choosing anything)!
- Harmonic series, part 2:** Now that you've decided *how* you're going to shape things, the *method* of shaping is going to be bow usage. The goal is to see how much bow you can get away with using.
 - Last week's exercise in putting fingers down early is going to help in this pursuit – you'll be able to get the bow firmly into the string.

- You may find you need to move the bow further from the bridge to accommodate the more liberal bow usage – especially if you’re used to using less bow.
- The right arm will also need to move more to get to the correct string level, and will need to do so in advance.

for more...

[The Three Bow Variables](#)

- The bow-stopping paradox:** Where you left off last time in the Fuga, the need to get all of the fingers down in advance for the chords may result in stopping the bow while you do so.
 - This is a good way to practice initially, so you can solidify the sequence of events. After you’ve practiced that way for a while, you may need to counteract the bow-stopping tendency.
 - Step 2 is practicing to eliminate these spaces. The bow will need to stop momentarily, so the key is to move the fingers within this slim window. If you can eliminate the gaps under tempo, it will be that much better at tempo.

VIEUXTEMPS:

- Cadenza: singing double-stops:** In general, it’s easier to vibrate double-stops in which the higher finger is on the higher string (6ths, octaves, etc.). But the distance between the two fingers involved also makes a difference. For vibrating these double-stops with a wider finger base, the tips of the fingers will really need to be flexible.
 - For the beginning of the cadenza, where the most singing double-stops are concentrated, practice with immediate and lively vibrato even on the shorter of the double-stops.

for more...

[Vibrato](#)

- Cadenza: independence of the fingers:** The figure at measure 296 requires some independent motion of the fingers, since the second finger is down throughout.
 - Also, you'll need to place that second finger initially on the fleshy part of the finger, so you can roll it to cover the fifth instead of lifting it.
 - The fingers will need to be free enough at the base knuckle to lift individually, and the best way to practice this is with the third page of [Schradieck](#).
- Cadenza: smaller chunks:** For the fast passage starting in measure 303, practice by the slur, not by the beat.
 - The idea is, as soon as you're able, to practice small segments up to tempo, as opposed to starting slowly and working up. Make each grouping as fast as possible, with light fingers and a strong bow.

BEACH:

- Finding the peaks:** Mark any points in the Romance that you envision as some sort of peak. As the third repetition of a motive, measure 21 is a good example.
 - Measure 62 is another – a high note with a dramatic shift – as is measure 96, a high note with an accelerando leading up to it.
 - Once you have your peaks, it's time to rank them. It's a good bet, following narrative tradition, that the highest peak will come roughly two-thirds of the way through.
- Shaping the peaks:** Assuming the first peak is the one at measure 21, practice your approach and descent.
 - The high G# – your peak – will be strong and sustained. Practice starting from this point and relaxing as you descend into measure 23.
 - Next, practice the approach, from the accented triplet before the G#, each note of the triplet getting more bow than the last. But make sure you leave yourself enough bow for the G#!

- Then practice the approach including more of measure 20. Use this method to practice each of your peaks proportionally, spending some time on both the approach and the descent.
- Bowing at the peaks:** To ensure enough resistance in the bow for these peaks you've identified, without exerting excess downward force, you'll want the bow stick directly above the hair.
 - This requires a rolling action between the thumb and fingers of the right hand. Make sure you're not using the wrist for this!
 - Aim for one consistent degree of bow-over-hair, as directly over as you can manage throughout the bow stroke. Practice with full bows at different dynamics.