

WEEK 3 PRACTICE PLAN

Repertoire:	Movement:
Ravel Sonata No. 2 in G Major	Allegretto (I): reh. [3] - reh. [7]
Sibelius Violin Concerto	Allegro moderato (I): mm. 59 - 127
Brahms / Schumann F-A-E Sonata	Allegro (III)

[Click here for marked parts](#)

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

RAVEL:

- Nathan's Sense of Bow:** This concept involves visualizing the bow moving of its own accord, while the hand is compelled to follow it due to its contact with the bow, bringing the arm along with it.
 - The idea is to imagine that the bow moves on its own, without being held up or pressed down. Try this on open strings first, with the up-bow as the "active" stroke and the down-bow as more of a release, as if it is coasting downhill.
 - After you've acclimated to the sensation, play from measure 54, adding the left hand. Be on the lookout for any spots where the down-bow feels "active," just back up and try again, really aiming for passivity.
- Bouncing bow combo:** The figure at measure 109 requires two different off-the-string strokes.
 - For the eighth notes, start by practicing only the grace notes, finding the string for each.
 - After you're comfortable with that, then add the element of dropping the second finger after finding the string, putting the accent on the grace note.
 - 👉 The ricochet is really a matter of letting the bow rebound. The placement of the bow is key here – too high or low in the bow, and you won't be able to

achieve the rhythmic precision you need. The right spot should be right around the point at which you'd play a heavy spiccato.

👉 The bow will move the same amount as if you were playing a full quarter note at this tempo. The right arm will push from behind the elbow, and the first finger will tap slightly to articulate the sixteenth notes.

for more...

[Ricochet \(WO23\)](#)

- Different strings, different sounds:** The passage starting in measure 116 involves a variety of registers, spanning all four strings. Play around with sound production in this section using the three bow variables, the most important of which will be the contact point.
 - The passage starts high on the G string, so choose your contact point appropriately. Also, angle the bow away from the D string here.

for more...

[The Three Bow Variables](#)

SIBELIUS:

- Once more, with the right hand:** Last week, the focus was on fingering the section at measure 59 as three-note chords. This week, the focus will be the bowing for this section.
 - This bowing is possible to achieve mostly through hand motion, centering the bow on the middle string of the three, but this approach will come at the expense of your core sound. Instead, use the right arm to alternate between the appropriate double-stop levels.
 - The right arm will constantly rock between the pairs of strings involved in this section.
 - You'll probably be at about a contact point 2 for the top two strings, but you'll have to move considerably away from the bridge by the time you get to the lowest two.

for more...

[Kruetzer #2](#)

- Singing sixths and octaves:** First, for inspiration, pick a recording of Fritz Kreisler and listen in particular to his characteristically singing double-stops.
 - For the passage starting at the pick-up to measure 102, you won't need much bow pressure for these double-stops on the top two strings.
 - If you can, try to hear the "Tartini tone" – the combination tone produced by these sixths.
 - For the octaves, lighten up as much as you can with the fingers, and lean on the lower note.

for more...

[6ths, Octaves](#)

[Singing Double Stops](#) (WO16)

- Drill that trill 'til you get your fill:** You'll want to keep the long trill starting in measure 119 going even as you sound the lower notes.
 - The first way to practice this is without the trill, bowing continuously on the E string and coming off the A string with a little articulation between the lower notes.
 - Then practice *with* the trill, but without coming off the A string, playing a double-stop throughout. Speed it up a bit, and then subtract with the bow rather than add, taking it off the A string as little as possible.

BRAHMS/SCHUMANN:

- Round sound abounds (via moderate pitch):** The theme at measure 32 represents a contrast of tone in the movement, as well as one of key area, beginning squarely in Ab major. To play nicely with the keyboard, you'll want to resist the urge to shade pitches too far in one direction or the other. The sharps in this section will be a little lower than you'd normally play them, and the flats a little higher.

- What do the dots say?:** In the same section as above, the notes marked with dots also represent a contrast with those in the opening. The bow won't leave the string here, and the articulation won't consist of the opening's hard consonant sounds.
 - The dotted notes in measure 57 et al. are even less staccato – those are more like a slur, just interrupted by the thumb pushing up into the leather of the bow.
- Kinds of slides:** The rising octave motive beginning in measure 32 could relatively easily be accomplished without sliding at all, if that's your preference. But if you do feel compelled to slide into the top note of the octave, try sliding with the old finger on the old string.
 - For a shift that's a little more ostentatious, you could also try sliding with the new finger on the new string. This can work especially well in the slower rhythm at measure 55.
 - In measure 43, the new key may justify not shifting for the octave.

for more...

[Introduction to Shifting](#)