

## WEEK 8 PRACTICE PLAN

Repertoire:	Movement:
Ravel Sonata No. 2 in G Major	<b>Blues (II):</b> reh. [6] - m. 106
Sibelius Violin Concerto	<b>Adagio di molto (II):</b> Complete
Brahms / Schumann F-A-E Sonata	<b>Allegro (III):</b> Complete

[Click here for marked parts](#)

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

### RAVEL:

- Total recall:** The melody from rehearsal [6] to [7], with its relatively inaccessible key signature, is a good candidate for the “total recall” technique for intonation.
  - First, play the melody on a keyboard, imagining the notes as sharps, as they are written. Fix the image of each sharp note in your head as you play them one by one, lingering a bit after each note. Listen to the relationships of the notes to each other, noting how the repeated pitches match.
  - Then repeat this process on the keyboard, imagining all the notes as flats this time.
  - Then play the passage on the violin, in first position initially. Alternate with playing on the keyboard, imagining the notes on the violin as sharps but the keyboard notes as flats, and then reverse the process.
  - This technique will encourage you to listen to this passage as *music*, as opposed to a collection of notes with sharps on them, as well as helping you to match the pitch of the keyboard.

### for more...

[Total Recall](#) (YouTube)

- It's still the pizz (left hand):** With the four-note pizzicato chords starting in measure 94, the order in which you place the fingers can be important. Try placing

the first and third fingers first, then filling in the second. Practice this with the bow first.

- In the glissandos, keep in mind that your hand will cover the distance of three half-steps divided between four sixteenth notes. The most important factor is the arrival.
- It's still the pizz (right hand):** The first finger of the right hand is not the best suited for these chords. Instead, use the middle finger, pointing downward at the strings. Most of the energy for this pizzicato stroke will come from the arm.
  - There won't be much of a "plucking" motion with the finger – instead, the finger will be mostly firm as it brushes across all four strings.
  - The thumb is another good option for this passage. It's also possible to start using the middle finger and then switch to the thumb as the chord shape and dynamics change.

for more...

[It's the pizz!](#) (YouTube)

## SIBELIUS:

- Nooks, and also crannies:** As with any concerto, it's a good idea to know what the orchestra is doing while you're not playing. It's fine to count measures, but it's even better to [familiarize yourself with the score](#). For example, it's important to know how the B major chord at the beginning of the movement is stacked up, and where exactly the solo enters.
  - The orchestral syncopations in measure 16 are also important to be familiar with, as well as the figure in measure 21.
  - Of particular importance is the long note in measure 62 – it's easy to unintentionally cut it short.
- Refresh the hand frame:** With the section in measure 49, this is a good week to do some work on octaves. Practice them as slurred double-stops first, making sure to lift and replace any errant fingers.

- In this case, since the octaves are broken in performance, it won't do you any good to lean on the lower string in practice – they should ideally be equal.
- After the octaves feel comfortable slurred, practice them bowed separately, shifting right at the end of each bow change.

**for more...**

[Octaves](#)

- The transporter:** The section at measure 37 will require you to be able to put yourself in any part of the bow while playing constant détaché. Shaping a passage like this will require various bow distribution, even as the note lengths stay even, so you'll need to adjust throughout.
  - A good way to practice this is via an etude – Kreutzer #2 works well for this purpose.
  - Play the etude slowly, working your way from one part of bow to the other with no discernible difference in rhythm and no accented notes. In moving from the frog towards the tip, this means that the down-bows will be longer, but necessarily lighter. Conversely, the up-bows will be shorter and a little more concentrated.
  - The opposite will apply in moving from the tip of the bow towards the frog – longer up-bows with less pressure, and shorter down-bows with more pressure.
  - Try this at various tempos – the faster the tempo, the more bow changes you'll need to move toward a different section of the bow.

**for more...**

[Detaché; Kruetzer #2](#)

**BRAHMS/SCHUMANN:**

- The leave, part 1:** At the beginning of the movement, the staccato motive is near the frog, while the third measure requires a bow placement closer to the tip. You'll need to be strategic about how you get from one to the other.

- Let the bow drift toward the tip with the dotted quarter note in the second measure. This will allow you to unobtrusively get where you need to be for the third measure.
- The same holds true in preparation for measure 9 – use the last note of measure 8 to place yourself in the desired part of the bow (probably near the middle, so you won't need to recoup a large portion of the bow for measure 10).
- The leave, part 2:** Sometimes, the process of exploring the right-hand “leave” will lead you to the conclusion that you need a different bowing plan.
  - For example, if you conclude that you need to be on an up-bow for measure 9, you'll need to reverse-engineer your bowings leading up to it, probably using more bow on the last note of measure 8. Keep this in mind as you experiment with the concept of the leave in this movement. The choice is yours!
- The leave, part 3: revenge of the left hand:** The left-hand application of the “leave” concept involves leaving yourself a point of reference as you move the left hand around the fingerboard.
  - In measure 18, your third finger (playing a D) will probably be the only finger on the string, to facilitate vibrato. Since the next note is a Bb with the third finger, briefly place the second finger down with the third to lead from the D to the Bb, removing it just before you play the Bb.
  - In measure 24, place the first finger in advance an octave down from the third.
  - As you go through this movement, be on the lookout for places where you can set fingers down in advance to give you a left-hand point of reference. Conversely, if you record yourself and hear an instance of intonation you don't like, there's probably an opportunity to find some reference point or degree of preparation that would help.