

## WEEK 10 PRACTICE PLAN

| Repertoire:                    | Movement:                                 |
|--------------------------------|---|
| Ravel Sonata No. 2 in G Major  | Perpetuum mobile (III): mm. 23 - 104      |
| Sibelius Violin Concerto       | Allegro, ma non tanto (III): mm. 64 - 119 |
| Brahms / Schumann F-A-E Sonata | Intermezzo (II): Complete                 |

[Click here for marked parts](#)

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

### RAVEL:

- Ravel, episode 10: a new fingering:** For the passage on the G string starting in measure 23, use the third finger B as an “anchor” finger for this section.
  - To shift up to the D on the second beat of measure 23, the previous fingering used the second finger as a guide finger landing on B. Instead, the guide finger will stop at A and you’ll reach up to D with the fourth finger. In this manner, the third finger will stay on B for the whole section and you won’t have to move the hand around between positions; you can just reach instead of shifting for the notes outside the hand frame.
- Four ways to play two notes:** Refer to last week’s workout, [Four Ways to Play Two Notes](#), the idea of which comes from David Jacobson’s *Lost Secrets of Master Musicians*. Very briefly, the four ways are: set-drop, set-peel, the “two for nothing,” and set-shift.
  - In the section between rehearsals [3] and [7], look particularly for opportunities for the “two for nothing,” where you can set two fingers simultaneously – the G# and B at the end of measure 36, for instance.
  - Don’t shy away from using open strings here, either, even if it means crossing over to an open string for a single note (see the open E string marked in measure 52).

- Note that at rehearsal [6], planting the first finger on G# and reaching up for the fifth is significantly less effective than placing the left hand in second position and reaching back for the G#.
- Two tricky corners:** In the section from [7] to [10], there are two places that combine left-hand movement with changing bow patterns.
  - In measures 92 and 100, practice the left hand portion in double-stops.
  - For the bow portion of the equation, practice using open strings.

### SIBELIUS:

- Get to the chopper (this time the chopper is rehearsal [4]):** The section between [3] and [4] offers a few specific challenges.
  - For the arpeggio right at measure 64 (and similar arpeggios), practice in tempo, in segments. For instance, the first three notes can be played just by dropping the second finger. From there, extend the group by adding notes in tempo (cover a fifth with the first finger on the shift!).
  - Then practice in the same manner, but starting with groups at the end of the arpeggio and gradually adding the previous notes.
  - For the double-stops, the marked fingerings, sliding on the same string instead of picking the fingers up, will help them sing.
  - For the three-note chords in measure 72, pick up the third finger and place it for each chord instead of trying to keep all the fingers down. The priority is to get the octave in tune, so start there and then worry about intonation with the third finger. Lift and replace!

### for more...

#### [Arpeggios](#)

- Don't sweat the sixths (it's all sixths):** Measure 86 is actually kind of a break, compared to what came before. It looks like it jumps around all over the place, but really, you can just keep fingering sixths throughout.
  - Start by just practicing the sixths in this passage. Once you're comfortable with those, you can let the bow hop.

- Put the fingers down in pairs to practice, always keeping the anchoring first finger in mind.

for more...

[Sixths](#)

- Arpeggios and octaves:** The passage at measure 99, though it looks daunting at first, is really just arpeggios with some neighbor tones thrown in.
  - Use the arpeggios to ground your intonation here – start by practicing the arpeggios without the neighbor tones.
  - In measure 117, the top A at the beginning of the last beat is marked in parentheses because Nathan only plays the open string there, shifting up with the left hand simultaneously to get into position for the following octave.
  - Try playing the entirety of measure 118 with the left hand braced against the rib of the instrument, letting go on the next measure to facilitate vibrato.

for more...

[Tuning the scale degrees; Octaves](#)

**BRAHMS/SCHUMANN:**

- Prepare the way:** Earlier this quarter, you marked micro-shapes to denote how the lines of this movement could be phrased. Now it's time to blur the lines between these shapes, leading from each note naturally and vocally to the next.
  - Starting with the first two notes of the movement, if you've determined that the first of the two is the more important one, you won't want to just play the first louder and the second quieter. Rather, you'll want to change the quality of the first leading into the second.
    - To practice this concept, play the first F as long as you'd like. Then, just before you play the A, change the F. This may involve slowing down the bow and/or changing the contact point to elide smoothly into the tone quality you want for the A.

- If this concept seems exhausting – to apply this sound-preparing procedure to every pair of notes in the movement – just start with the longer notes. For any half note or dotted half note, really consider how that note will lead into and anticipate the following one.
- It's alive ("it" is the pulse)!**: Even in a movement like this one, where the tempo is roughly the same throughout, the pulse doesn't need to be stagnant. Though the tempo is nominally static, the harmony of the movement suggests points of tension and release.
  - At a point like measure 18, simply marked forte, it doesn't make musical sense just to play instantly louder as you arrive at that measure. This means there will have to be some sort of transition. So how do you lead the listener from measure 17 to measure 18? Do you move ahead, or pull back? Whatever the choice is, trying out options will give you an idea of your preference.
  - Measure 22 requires a similar choice, since once again, it leads back to the main theme of the movement. A simple diminuendo won't cut it!
  - A sequence like that in measures 29 and 30 can also give an indication of how the pulse can change – the tension increases, and concurrently, so can the pulse.