

## WEEK 11 PRACTICE PLAN

Repertoire:	Movement:
Ravel Sonata No. 2 in G Major	<b>Perpetuum mobile (III):</b> mm. 105 - end
Sibelius Violin Concerto	<b>Allegro, ma non tanto (III):</b> mm. 129 - 207
Brahms / Schumann F-A-E Sonata	<b>Allegro (III):</b> Complete

[Click here for marked parts](#)

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

### RAVEL:

- Some light scampering:** The section between [10] and [12] requires some lightness, and the bow can come off the string here depending on your tempo. You'll also have to reconcile the asymmetricality of the fingering with the regularity of the bow stroke.
  - The suggested fingerings here are for ease and clarity. You can get used to the fingerings absent the context of the bow by playing the beginning of this section slowly with a free, slurred bow stroke.
  - As before, you can practice the section at [11] (and at measure 119) with double-stops, placing both fingers involved at the same time. Going from a lower string to a higher one on an up-bow is more difficult, of course, so keep the bow compact both in distribution and in the string-crossing motion.
  - At measure 125, make sure the first finger stays down in third position. The hand will be stationary, with the third and fourth fingers occupying fourth position, and the first and second in third position.
  - If you lower the dynamic slightly at the beginning of measure 127, you can avoid an accidental accent there. Then a burst of bow speed at measure 128 will allow you to finish the gesture in the upper half of the bow.
- Keep your head in the game:** Much of the challenge from [12] to [15] is just keeping track of where you are in the groups of measures. It will help to break it up

into blocks of measures – two times through the figure at measure 129, for instance, and then two of the figure at 131, and so forth.

- The main new challenge in this section occurs at [14]. The best way to practice this is just in octaves – feel free to simplify this as much as you'd like. Then after you're comfortable with the pattern of octaves here, add the bowing. You can isolate the bowing first as well, using just open strings.

**for more...**

### Octaves

- Take it on home:** At rehearsal [15], the string crossings should be a little more defined than they'll be as it gets louder. As above, this passage is best practiced as double-stops and octaves first, adding the correct bowing later.
  - It's easy to get turned around with the bowing at [16], so learn this pattern slowly. Some blurriness in the string crossings is totally acceptable at this tempo and dynamic.
  - It's also easy to get caught unawares by rehearsal [17], so anticipate and be aware of exactly how much the hand will have to move once you get there (up a perfect 5th). Also, wherever you are in the bow at [17], be sure to work your way down toward the frog for the last chord.

**SIBELIUS:**

- Stuff you should know:** The first section of this week's material – from measure 129 to measure 158 – you've already learned, from measure 11! So spend a little time reacquainting yourself with this section, especially the ever-present diminished 7th arpeggios.

**for more...**

### Arpeggios

- Harmonics two ways:** If you've been working on octaves, you'll likely find the artificial harmonics at measure 177 relatively easy to play – the finger spacing is the same. In fact, you can even practice this passage by practicing it in octaves.
  - This is especially useful because, in practicing the octaves, the bow will behave more like it will need to in order to get the harmonics to sound

correctly. In general, you'll need flatter bow hair with a contact point not too close to the bridge.

- There is also a way to play these harmonics besides the notated "touch 4" approach (with the fourth finger a fourth above the first, sounding two octaves above the fundamental pitch). You can also play them as "touch 5" harmonics, with the fourth finger a perfect fifth above the first finger, sounding an octave and a fifth above the fundamental. The first-finger fundamentals would therefore be a perfect fourth above the marked harmonics. Consequently, with the touch 5 approach, you'd be playing all these harmonics on the E string. This gives a different sound than the marked harmonics on the A string.

**for more...**

[Octaves \(RTR\)](#); [The Three Bow Variables](#)

- Three-note chords redux:** The passage at measure 193 is similar to last week's corresponding task at measure 72, so you'll be used to the approach here.
  - The chords are on the lower three strings this time around, but the priorities remain the same; that is to say, both sound quality and pitch are equally important. As far as pitch is concerned, prioritize the perfect intervals – make sure those octaves and fourths are in tune before anything else!

### **BRAHMS/SCHUMANN:**

- Dots revisited:** Articulation was a focus in this movement earlier in the quarter, but now that you've refined your concept of the piece more, it's time to revisit the difference in articulation between the movement's two sections.
  - The dots over notes in the poco più moderato section obviously signify a very different type of articulation from those at the beginning of the movement, and even from the ones at measure 65.
  - For instance, the dotted notes at measure 65 signify a kind of impulse with the bow arm. But at the moderato, the bow arm motion is more like a smooth slur. In fact, you can practice this section entirely slurred to find the ideal arm motion. Then, with the bow smooth throughout, overlay just a little

pressure with the thumb and index finger to articulate the dotted notes. The bow won't stop; rather, it's a kind of deliberate portato.

- In contrast, the quarter notes in measure 116 (and similar) are better suited to the separation of a bow-arm impulse.
- It's still alive ("it" is still the pulse)!**: The scherzo movement has two distinct tempos, but neither should be rigid or unyielding throughout. The character, rhythm, and lack of harmonic change at the beginning should probably be strictly rhythmical, but there's plenty of possibility for ebbs and flows elsewhere.
  - For instance, the pickup to measure 12 begins a gesture that appears three times, so some change in pulse on the second repetition is certainly warranted.
  - The tempo can change with section at measure 32, as discussed before. To find an appropriate tempo there, try playing it first with no change in tempo and see what you're missing. You may find the expressiveness of the eighth notes lacking, which is a good indication to take more time there.
  - You can also take the opposite approach: try playing slowly with the expressiveness you want, and gradually speed it up until you find a tempo that is neither logy nor frantic.
  - Then compare the tempo you choose with the tempo of the preceding and following sections, to see whether they mesh naturally.
  - Within the poco più moderato, the pulse can be quite a bit more flexible. One natural type of gesture is to move shorter notes into longer notes for a bit of rubato. You can also stretch and compress dotted rhythms as your preference dictates. Remember that rubato includes both give and take!