

## WEEK 9 PRACTICE PLAN

Repertoire:	Movement:
Ravel Sonata No. 2 in G Major	Perpetuum mobile (III): mm. 1 - 29
Sibelius Violin Concerto	Allegro, ma non tanto (III): mm. 1 - 44
Brahms / Schumann F-A-E Sonata	Intermezzo (II): Complete

[Click here for marked parts](#)

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### RAVEL:

- Ring of keys:** The main bowing pattern for the movement first appears in measure 15, a mixture of slurs and separate bows. Since you'll be doing this throughout most of the movement, you'll want to get it as easy as possible.
  - Start by taking the left hand out of the equation. Play this pattern on the D string, slightly under tempo. The bow moves quickly, so the contact point should be further from the bridge than you might think.
  - The quick separate notes should be accomplished by a quick shake of the hand, as if you're jangling a set of keys.
  - At its core, this pattern is really repeated sets of three quick bow changes. If you're having trouble, start with just the long stroke first, eventually adding the little shimmy of two additional strokes at the end.
- Ring of keys, plus left hand:** To fit the left hand into the above bowing pattern, the hands will have to be marginally more equal partners than they usually are in coordination (usually it's the left hand that leads, but not so much here).
  - Staying in first position on the D string, start by changing fingers with every set of three bow strokes. Then change notes on every stroke.
  - If you're noticing unevenness or a lack of clarity, try to determine whether it's occurring on the slur with ascending notes, the separate bows, or the slur

with descending notes. You may have to slow down slightly to determine this – but only slightly, so the core stroke itself doesn't change dramatically. Once this is comfortable, try it on the A string and then the G.

- Finally, try this exercise, using first-position scales, with some string crossings added. Use open strings on the way up and fourth fingers on the way down. This will minimize string crossings within slurs.
- Get to the chopper (the chopper is rehearsal [2]):** The final task this week is just to learn the notes up until rehearsal [2]. Feel free to practice slowly to get the notes under your fingers.
  - Shifting in this movement will be quite fast. The timing will be the same as you're used to for any shift you don't want to be audible; it will just be sped up with such quick bow changes.
  - In this edition, the publishers used some shorthand in the interest of making the movement fit onto two pages. So get used to the compressed staff size as well as navigating the measure repeat symbols, some of which indicate two repeated measures.
  - The B in measure 21 can be arrived at with a reach, although you'll have to adjust your hand frame very quickly afterward if this is your preference.
  - The same-finger slides in measure 23 are atypical at this tempo, but other solutions result in some awkward finger spacing. Some slight accenting with the bow can help in these slurs.

## SIBELIUS:

- Get your shine box:** The dotted rhythms at the beginning of the movement are a little different than the typical "shoeshine" bow stroke, which usually happens at either end of the bow. In this case, you'll be more in the middle of the bow.
  - To start practicing this bowing, play the figure with just the first down bow and subsequent three up-bows (in the first measure, a down-bow D, then D - D - B on up-bows). This will give you a good sense of the overall musical gesture, as well as how the bow travels.

- Then add the short down-bows to the larger gesture. The fingers of the right hand will be more or less firm, with the movement coming from the wrist.
- The down-bows in measure 8 are standard bow circles – but quick ones, since they're full quarter notes. Each note is released from the string, and the bow will find the string before the next note.

**for more...**

[Bow Circles](#)

- The timing of the shift:** Many of the marked fingerings in this movement are geared toward shifting when the bow is not moving. This makes things easier in the brisk tempo of this movement.
  - For instance, all of the shifts in the beginning of the movement occur while the bow is stopped, and are therefore not audible. In fact, the first audible shift in the movement is the slide downward into measure 21.
  - The exchange shifts in measure 24 are quick enough that they sound natural. The second-beat shifts in measures 25 and 26 are intentionally placed on a bow change.
  - Coming into measure 27, the hand will rock upward slightly, each finger releasing as you place the next one.
  - The fingerings marked in measure 36 are intended to avoid (as much as possible) fingers having to cross strings into a different position for the tritones. On the E string, the first finger always slides a minor third.

**for more...**

[Introduction to Shifting](#)

- Tackling the thirds:** For the scales in thirds in measures 27 and 34, start by practicing them slurred. Clear out space with the left arm in advance, remembering that the arm doesn't move inward towards the body; rather, it will swing from left to right. This allows the fingers to drop into place.
  - Note groupings are helpful for practicing these thirds. Don't just stop at groupings of two, though; groupings of three or more are also useful.

- For the expressive thirds in measure 29, vibrate the dotted quarter notes. There's no need to vibrate the eighth notes. Just make sure the vibrato starts immediately on the long notes.

for more...

[Thirds](#); [Thirds](#) (RTR)

### BRAHMS/SCHUMANN:

- Finding notes I: beginning from silence:** The first in this series of tasks involves placing fingers when you're starting a note after a rest.
  - The beginning of the movement is a perfect example. Since it's best to start from the base of the hand frame – that is, the first finger – you'll need to place your first finger on the A in a way the audience won't notice or hear (no plucking!). Press the finger firmly into the fingerboard and you'll be able to hear the note sufficiently. Then place the second finger a half-step away on the upper string to find the F. At this point you can release the first finger if you'd like.
  - For the next entrance, you will have just finished in fifth position in measure 12, and you'll need to get to second position for measure 13 (and on a different string at that). Using the last finger down as a reference, you can slide the second finger down a perfect fourth and then place the fourth finger on the A string. Alternately, you could place the first finger on the A string and slide it down a perfect fourth from there. In performance, you won't be able to hear either of these slides, so you'll have to practice them when you can hear them
  - In measure 21, after the rest, instead of just placing the second finger where the third was, place it right behind the third finger and then slide it up. Again, always use the last finger down as a reference.

for more...

[Extra Noises](#)

- Finding notes II: position changes:** The E in the fourth measure is reached via a new-finger slide with the third finger. Still, the old finger has to stay down until the slide has begun, once the third finger has been placed. Similarly, in the next

measure, the second finger stays down until the downward shift is underway. Then the first finger stays down until the third finger has reached up to the B-flat in measure 6.

- In measure 9, after the shift to the fourth-finger E, you can keep both the second and third fingers down, since they'll already be placed on the next two notes in the phrase. Conversely, the fourth finger shifts to a longer note in measure 11, so you can release the guide finger there to facilitate vibrato.

**for more...**

[The "Mother Shift" \(WO3\)](#)

- Finding notes III: revealing notes:** "Revealing" notes here refers to lifting fingers in a downward-moving line on the same string and crossing strings. For example, the A in the third measure counts as a "revealed" note in this context if you have elected to keep the finger down, since it occurs after a string crossing.
  - The A in measure 6 is another example. You can release the second finger while you're vibrating the B-flat, but you'll have to fully place it with the proper shape before the bow change.
  - The same holds true for the A in measure 9 and the E in measure 10 – they'll have to be placed before the bow crosses the string.
  - It's easy to fall into the habit of delaying the vibrato with this type of left-hand preparation. This can easily occur if you've placed the note while it's not in the correct shape to begin the vibrato. So make sure not to bake this delayed vibrato into your playing!