

WEEK 10 PRACTICE PLAN

Repertoire:	Movement:
Ysaÿe Sonata No. 3 in D Minor, "Ballade"	Complete
Bruch Scottish Fantasy	Finale (IV): mm. 44 - 80
Kreisler Recitative and Scherzo-Caprice, Op. 6	Complete

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YSAÿE:

- ☐ **Left-hand bumps, part 1:** Unwanted bumps in the left hand are most apparent during slow passages, especially slow passages in softer dynamics. In this piece, that means the first four or five lines are fertile bumping grounds.
 - ☐ It's easy to focus on the first bow change of the piece for this purpose, but the problem may actually be in the fingers of the left hand.
 - ☐ To test this, play that first exchange shift (or any of these exchange shifts) on a slur. If you hear the fingers lift and drop, the shift is not as smooth as it could be. The goal is to slide the fingers with as little pressure as possible.
 - ☐ The exchange shift at the beginning of line 2 is another potential bump. If the second finger drops instead of slides, it can affect the track of the bow, especially since it's pianissimo here. The thumb should lead and support the slide.
 - ☐ The same can occur on an upward slide as well if the thumb doesn't support it, as with the following slide. The finger lightens slightly, and the arrival is decisive, but not so much as to disturb the bow.
 - ☐ Another stealth left-hand bump can occur in the same measure on the string crossing from F to D-flat if the fourth finger isn't down in advance – the string height will change concurrently with the bow change and cause a bump.

- ☐ **Left-hand bumps, part 2:** Left-hand bumps can also occur when things are louder and faster, as on line 19. In playing this passage, look at the scroll to determine whether the bow is being disrupted by the movement of the instrument.
 - ☐ This disruptive scroll movement occurs when there's not enough support from the thumb of the left hand. This might mean being actively aware of the thumb if it's not something you're used to doing.
 - ☐ This holds true as the dynamic increases even further, as on line 22. In particular, this can happen with the open string on line 23 – the scroll is likely to drop as you shift back to first position if there isn't enough support from the thumb to hold the instrument steady.
- ☐ **Right-hand bumps:** The biggest thing to watch out for as far as bumps in the right hand is the articulation and rolling of double-stops and chords. Pay attention to the marked accents in a passage like the beginning of line 10.
 - ☐ You'll especially want to avoid crunching chords like the ones at the end of line 10. You can still roll them quickly; just avoid the violent downward motion that can result in a crunch.
 - ☐ For any of the accents in the piece, you can decide what sort of consonant they get. Just make sure you're not reinforcing jerky, disruptive movements when you play them.

BRUCH:

- ☐ **An overview of the second theme:** Nathan has changed Bruch's bowings at measure 44 to aid projection. It's still worthwhile to try it with the original bowings, though, to get a sense of the intended phrasing.
 - ☐ With the modified bowing, you'll want to avoid a square phrasing with emphasis on the strong beats. **So take the original bowings as an indicator of what to emphasize.** The third beats, in general, are more passive, and the first phrase leads to the downbeat of measure 48.
 - ☐ Measure 50 doesn't have to be strictly metronomical; you're free to speed up a bit into the next measure. But this means the notes will have to connect fluidly.

for more...

[Thirds; Sixths](#)

- ☐ **The shape of things:** The passage at measure 61 is a good place to plan the way you'll shape it early, and enforce it during your slow practice.
 - ☐ A good place to start is by leaning into tension and following the contour of the line. Whatever you decide, use the appropriate bow distribution as you're practicing slowly.
 - ☐ There will eventually be a limit to how slow you can practice while keeping to the actual bowing; in these cases you can split up the bowings, but **keep the shape**. This will at least solidify your awareness of the phrasing, and when you're ready to up the tempo, you can return to the real bowings.
- ☐ **Speeding it up:** When you're ready to speed up this section, keep in mind the three things that can cause interruptions in a phrase: bow changes, string changes, and position changes. The initial flourish of this section doesn't have any shifting, but there are bow and string changes aplenty.
 - ☐ In practicing this passage, see if you can pin down where any extra effort is coming from. Is there any unnecessary "helping" movement with the bow on the string crossings? Does the right arm move up and down unnecessarily?
 - ☐ When position changes do eventually occur, keep an eye out for similarly unnecessary movement. There's no reason the entire hand and arm have to move with every shift, and there will be several shifts where the thumb doesn't have to move at all.
 - ☐ At measure 74, you can do the up-bow spiccato if you like, or play with separate bows if up-bow spiccato is not your jam.
 - ☐ Diminuendo a little during the shift up to measure 79 – it adds a little sweetness and prevents a bump with the bow.

for more...

[Missed Connections](#) (WO24);

[Four Ways to Play Two Notes](#) (WO30)

KREISLER:

- ☐ **Proportion week, part 1:** There are several ways to look at the idea of proportion in this piece, but the most important of them this week is a sense of proportion in dynamics.
 - ☐ At the beginning of the piece, it's the repetition of the opening motive that's more important. In practical terms, the first different note in this phrase will need to sound different, so it will need more bow on the approach and possibly more bow pressure.
 - ☐ The following section contains a sequence of tensions and resolutions, so you'll have to determine which of these is the most significant. The second of these, a diminished seventh resolving to a fourth, contains the most tension, so it will need the most bow (with concurrent adjustment of weight).
 - ☐ Measure 6 starts a sequence involving a motive and two repetitions, so the third of these gestures, including a fermata, is the most important one. Plan your bow use accordingly!

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[The Three Bow Variables](#)

- ☐ **Proportion week, part 2:** With the second half of the first page, you'll have to consider an even bigger picture, proportion-wise. Specifically, measures 10 through 13 are a repetition of the material at the beginning, so now there's a larger context for both instances.
 - ☐ Again, the easiest way to differentiate the two is with dynamics and character. There are no marked dynamics on this page, so you have a lot of leeway! You could certainly start the second appearance in a much lower dynamic for added drama.
 - ☐ With the repeated sequence of tension and resolution starting in measure 14, the greater degree of ornamentation suggests that this time it's the third instance that's most important.
 - ☐ Measure 17 is a good place to examine the proportions possible within a single bow. For the first sixth (on an up-bow), you'll use more bow at the

beginning and release toward the frog. The following bow will have more concentration and a later release, and then there will be no release in the bow as you crescendo to the top of the phrase.

- ☐ **Proportion week, part 3:** Proportion in the Scherzo is a slightly different animal. Hopefully, by this point, you will have been shaping this faster section even as you've been learning the notes, so now you can refine that shape.
 - ☐ Your micro-shapes will be more or less ingrained by now, so you can use them to shape the macro level. It should be easier now to see how the beginning of the Scherzo relates to the section at measure 10.
 - ☐ The proportion of tempo is also a good thing to consider in the Scherzo – for example, the section at measure 26 can be hard to follow if the tempo is exactly the same as at the beginning. So you can relax into measure 26, and to do that you'll need to determine where to start the relaxation. Proportionally speaking, measures 24 and 25 are a good place for this purpose.
 - ☐ At measure 42, the stroke lends itself to a quicker tempo, so it may be advisable to speed up into this passage. These are the kinds of decisions you should now be equipped to make throughout the piece!