

WEEK 5 PRACTICE PLAN

Repertoire:	Movement:
Ysaÿe Sonata No. 3 in D Minor, "Ballade"	Line 26 - middle of line 32
Bruch Scottish Fantasy	Tanz (II): mm. 76 - 137
Kreisler Recitative and Scherzo-Caprice, Op. 6	Scherzo: mm. 65 - 103

[Click here for marked parts](#)

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YSAÿE:

- ☐ **Take stock like the sliding frog:** This week, spend some time going over what you've done in previous weeks. With a piece like this, where progress may not seem linear, it's a good idea to take time to refresh and refine some of what you've done already.
 - ☐ A good place to start might be to go back to the beginning and see how that opening is feeling now that you're more acquainted with it.
- ☐ **Ysaÿe tapas:** The first main piece of new material for this week goes from line 26 to the beginning of line 30.
 - ☐ Especially when you're tackling this section for the first time, it's advisable to practice smaller sections. Instead of taking a four-measure chunk, **start with one measure and see if you can get reasonably familiar with it before moving on.** Also, feel free to take as many bows as you need while you're working through this section.
 - 💡 It's also useful, at least once, to play the top line by itself to get it into your ear.
 - ☐ Note the pattern on line 27, which repeats a whole step higher. The second measure of line 28 also has a pattern: the fingers are spaced the same throughout, so just get used to how far the hand moves with each iteration.

- ☐ **Alternating sixths and tenths:** The alternating double-stop patterns on line 30 are not unlike a passage in the Brahms concerto, alternating between sixths and tenths.
 - ☐ This process is similar to alternating sixths and octaves, so try that first: place your second and third fingers on the sixth, and then place the first and fourth fingers where they'd normally go in the hand frame. Then extend the fourth finger up and the first down to achieve the tenth.
 - ☐ Focus on the second and third fingers in this passage, and get used to how they move downward by minor thirds. The pattern remains the same, so use this sixth as your anchor.
 - ☐ Once that placement and motion is secure, just add the tenths, extending up and back. To practice, alternate between these double-stops position by position.
 - ☐ The pattern changes in the second measure, but you can use the same approach to tackle these as well.

for more...

[Building Tenths from the Ground Up](#) (WO 11)

BRUCH:

- ☐ **Deep (or shallow) cuts:** With all the repetition in this movement, it's not inappropriate to make some cuts if you so decide. For instance, some players will cut from measure 78 to measure 88 to avoid some repetition of the theme.
 - ☐ With or without the cut, **there will need to be contrast between the repeated thematic material.** This will generally mean changing the contact point, so if you play measure 76 at a contact point of 2, try moving to 3 or 4 for the repetition.

for more...

[The Three Bow Variables](#)

- ☐ **EXTREME legato!:** To really smooth out the downward chromatic scale in measure 107, while keeping the articulation, you'll have to be judicious about how you use the left hand.

- ☐ You may decide that for this purpose, you want more frequent but smaller shifts, or less frequent but larger shifts. In either case, the fingers will have to be just articulate enough to differentiate the notes, but not so much that the fingers slap audibly against the fingerboard.
 - ☐ It helps to keep the bow moving, but **mostly you're looking for the gentlest finger motion possible**. Practice the scale in sections, in quick sprints, and resist the temptation to "help" with the bow.
 - ☐ **Mostly harmless double-stops:** The passage at measure 121 can be practiced first with just the octaves. Then, when you're comfortable with how the hand frame moves, add the neighbor tone and the lower string.
 - ☐ You can lean away from the open string – it'll sound fine anyway—to maximize the moving line.
 - ☐ Do the same in measure 125, isolating the double-stops on the upper strings first. Note that the first sixth is a minor sixth and the rest are major. When you add the lower string, remember to move the left hand in advance, while the bow is down on that open D.
-  Don't forget to count when you reach the top octave!

for more...

[Double-Stops](#) (W08); [Octaves](#); [Sixths](#)

KREISLER:

- ☐ **Putting the "fun" in "fundamental":** This week's core concept is: in détaché bowing, the up-bow leads to the down-bow as its natural consequence.

Picture a container full of water, and as the water moves to the edge of the container, its momentum carries it naturally down the side. If you apply this image to the motion of the bow, you can envision the up-bow as being active and the down-bow passive.

- ☐ This will help with a passage such as measure 71, where the up-bow can act as an active pickup to the down-bow, thus avoiding putting a stress on each strong beat.

- ☐ If you can feel this subtle difference in the way that the bow arm works, it ultimately won't matter whether the stroke is on or off the string, or what the tempo is – in fact, it becomes even more useful at faster tempos. Carry this idea to this week's other two tasks as well.

for more...

Detaché

- ☐ **The E string is still lava:** The challenge at measure 79 is to allow the moving line to sound, which is particularly challenging as the moving line is on the lower of the two strings involved.
 - ☐ An important first step is to play this passage through without the E string, so you can get used to the pitches you'll need to hear. However, once you've played through this way, just know that you'll have to finger the passage differently once you add the E string.
 - ☐ As discussed in previous weeks, the two ways to avoid hitting the open string with the fingers of the left hand are 1) by using a steeper finger angle than you normally would, and 2) by covering a fifth with the fingers on an unplayed lower string. You'll probably need a combination of both methods.
 - ☐ You'll also need to favor the moving line with the bow. The open E will always stand out, so lean more on the A string here.
 - ☐ Also, when you're in the higher positions, you won't need to press the string down all the way, so you can play more on the D-string side of the A string, as it were.
- ☐ **A good old-fashioned glissando in octaves:** The octave glissando in measure 100 can be played either with the second and fourth fingers or the first and third. Either way, you'll need to rehearse the timing of the left hand.
 - ☐ To begin with, the hand moves down by a tritone for each of the three measures of the gliss. Since the half-steps are closer together the further up the fingerboard they are, the hand will have to move further with every subsequent measure. Thus the hand will start slow and accelerate on the way down.

- ☐ Practice this motion measure by measure first (use a metronome for the timing if you need to), and then start chaining the measures together. You can also start by lingering slightly at the end of every tritone as a progress marker to help with the timing. Then remove that and just play the entire glissando.
- ☐ Of course, the fingers involved will start closer together and move further apart towards the bottom of the slide. You can practice this measure by measure as well, starting from the bottom of the gliss, just to rehearse the relationship of the fingers.
- ☐ Finally, add the bow. The gesture will sound lighter and more articulate with an off-the-string stroke.

for more...

[Impulses](#) (WO6)