

WEEK 12 PRACTICE PLAN

Repertoire:	Movement:
Ysaÿe Sonata No. 3 in D Minor, "Ballade"	Complete
Bruch Scottish Fantasy	Finale (IV): mm. 144 - end
Kreisler Recitative and Scherzo-Caprice, Op. 6	Complete

[Click here for marked parts](#)

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

YSAÿE:

- ☐ **Bring out the gestures:** In performing a piece like this, with its virtuosity and adventurous harmonies, you'll have to make sense of it and guide your listeners through it. One of the most important ways to do this is by judicious attention to the thematic material and gestures of the piece.
 - ☐ There are plenty of examples of places to do this, but take the main theme on line 10 as an example. It would be (comparatively) easy to just play the notes, playing evenly in rhythm and sound, but that would result in a flat, uninteresting performance.
 - ☐ In this example, it's important to use the accents and the required release of the bow to achieve some flavor. And don't forget to lean into the dissonances (any seconds, sevenths, or tritones)!
 - ☐ Keep the gestures in mind throughout the piece. Week 2 of the quarter started the exploration of this facet of the piece, and if you've let a little of it slide in favor of getting your fingers around the notes, you can focus on adding them back in now!

for more...

[Finishing a piece](#) (WO15)

Nathan also comments on this topic in [HSS33](#)

BRUCH:

- ☐ **Variations in the last two pages:** The material on the last two pages largely consists of variations of things you've worked on previously. So here are a few things to focus on and keep in mind:
 - ☐ Some of the longer shifts, such as in measure 151, might be reaches in a slower tempo. But in this case, the first finger will move as well. These shifts are not expressive slides, so there's no reason to draw attention to them.
 - ☐ Also, during the longer note in the same measure, release the fingers and begin spacing them while they're lifted so they can drop into place accurately for the downward arpeggio.

for more...

Reaching and Shifting

- ☐ The shift to the G in measure 155 is marked as an old-finger slide, as well as connected with a slur, so it will be slightly audible. But the really audible new-finger sliding is saved for the top of the phrase in measure 157.
- ☐ In general, the type of slide will depend on how much time you have and where it is in the progression. In the interest of variety, it's advisable not to use the same type or timing of slide too many times in a row. And if you're going to use a slide that calls a lot of attention to itself, it's a good idea to save that for the last slide of a sequence.
 - ☐ For the first beat of measure 165 (in the passage of twisty thirds), lift the third finger so you can get it into position in advance to play the E-natural.
 - ☐ In measures 168 and 169, both shifts are of the new-finger variety. Still, vary the timing – the second of the two should probably be the slower slide. The same applies for the slides in measures 177 and 179.
 - ☐ Measure 173 through the end of the piece is mostly arpeggios, so to avoid stagnation, focus on the gesture. This will mean figuring out the bow distribution in advance, and using that distribution even in your slower practice.

- ☐ Similarly, be sure to shape the 32nd notes in measure 183 et. al. – shaping toward the middle of each bow is a good idea.
- ☐ For the three-note chords in measure 191, find some comfort near the frog and get as close to three notes at a time as you can, aiming for the middle of the three strings.

for more...

[The Three Bow Variables](#); [Introduction to Shifting](#)

KREISLER:

- ☐ **A tale of two characters:** In the interest of really giving the piece a final polish here in the last week, spend some time with both major sections of the piece to really maximize the differences in color and character of the two sections.
 - ☐ To begin with, it's not a bad idea to write down a keyword or two at the beginning of the piece as a reminder of either the character or technical aspects you want to remember during performance.
 - ☐ To begin the Recitativo, for example, you'll want to remember where you start with the bow (near the frog, maybe, at a contact point of 4) and what happens when you draw the first note (moving quickly from a contact point of 4 to 2). This approach will facilitate starting the stroke with no "consonant" sound. This kind of detail is worth spending some time on.
 - ☐ For the Scherzo, you'll likewise want to pin down aspects of the off-the-string stroke (Nathan's preference is to start from off the string). If you start from off the string, determine how far off the string you want to drop from. You'll also want to know where in the bow you contact the string, and make sure to move the bow to the correct level in advance whenever there's a string change.
 - ☐ If you're polishing the piece for performance this week, now's the time to try to stack the deck in your favor by ironing out these kinds of details that can trip you up in a higher-pressure situation.

for more...

[The Three Bow Variables](#); [Bouncing Bow Strokes](#) (WO4)