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Introduction

The music examples in *Practice*, drawn from the standard solo violin repertoire, illustrate typical musical and technical demands that arise during the normal course of playing.

What are the practice methods for?

Some of the practice methods are ways of improving tone, intonation, shifting, vibrato, relaxation, and so on. Some are ways of finding out what the problems actually are. Often we know that something is not quite right, but we do not know what it is or why; or we can get a piece only so far and then we feel stuck, and do not know what to do next to improve it.

Some of the practice methods are ways of trying to cause yourself problems, so that afterwards what you actually have to do feels easier. Some methods build and improve technique at the same time as making a specific passage easier to play, so that each time you practise them your technique grows or strengthens. Then all other passages of that type take less time to learn because they feel easier to play in the first place.

Making fast progress

Whatever stage you are at in learning a piece, the fastest progress comes from being able to look at a phrase or passage from many different angles. Then it is much easier to isolate whatever changes need to be made, either musical or technical. The more ways you have of taking a passage apart and putting it back together again, the better. *Practice* contains a large repertoire of widely varied methods, and you can quickly move from one to another, improving the phrase or passage with each new approach.

How long do they take?

Most of the practice methods should end up as something that you do for a matter of seconds, even if they take half a page to describe in words, and five minutes to do for the first time if the idea is new to you. For example, once you know how to lighten shifts by repeating them up and down very quickly (*'Trilling' shifts*, page 183), it becomes something that you do without thinking about it, as part of the normal flow of practice.

Working on a short phrase of separate-bow sixteenth-notes (semiquavers), you might check the intonation by relating each note, one at a time, to other notes or fingers (*Testing, relating, comparing*,

page 207); you might play the passage with slurs instead of separate bows to make sure that the left-hand fingers are even (*Using slurs*, page 119); you might work on clarity, co-ordination and purity of tone by playing only the first note, then the first two notes, then the first three notes, etc. (*Adding one note at a time*, page 21).

Then you might improve the tone by playing the phrase at different distances from the bridge (*Playing a phrase on each soundpoint*, page 48); then you might decide to work on the bow strokes by playing the passage on open strings, without the left hand (*Bowing on open strings, fingering on adjacent strings*, page 61); and so on.

Once you are familiar with the five practice methods outlined above, you might use all of them within the space of just a few minutes. In other words, they become integrated and merged into a general, seamless, intuitive approach to practice.

Some methods take longer to do, and can use up an entire practice session. An advanced player may spend a whole day practising, say, the last movement of the Tchaikovsky Concerto in rhythms and accents (*Rhythm practice*, page 36; *Accent practice*, page 43).

One thing improving another

One practice method often improves another at the same time. After practising a passage using rhythms, accent practice feels easier to control. After practising in rhythms and accents, you are then starting at a much higher level when you go on to practise the same passage in other ways, e.g. by beginning slowly then gradually speeding up with the metronome (*Speeding up with the metronome*, page 2).

Combining practice methods

The different practice methods also become integrated when you use several at the same time. Speeding up with the metronome is good to apply to rhythm or accent practice. At the same time as tuning a double-stop passage by playing only one line at a time (*Playing one string at a time while fingering both strings*, page 225), you could also be placing the fingers with extra lightness (*Building up from pp*, page 234), or practising in rhythms, or practising without the thumb on the neck of the violin (*Lightening the thumb*, page 230). At the same time as improving the tone by making deep,

rounded accents with the bow (*Deepening the tone: pulsing*, page 54), you could be playing without vibrato (*Vibrato not as a substitute for tone*, page 133), or practising string crossings by playing them as a double stop (*Crossing early*, page 102).

Doing one thing at a time

Equally, the most effective practice often consists of doing one thing at a time, rather than trying to fix everything all at once. The different methods and approaches presented in *Practice* make it easy to take just one feature of playing and focus on it exclusively.

You may decide to work through your entire concerto looking only for chances to use more bow (*Using enough bow: exaggeration*, page 117); or concentrate only on keeping the bow near enough to the bridge (*Point of contact*, page 57); or check that you really are balancing the weight of the bow at every opportunity, rather than gripping it (*Balancing with the fourth finger*, page 255). You may decide to check intonation by going through the whole piece, thinking only about tuning the open-string notes to the open strings, and tuning all the sharps and flats to the natural directly above or below (*Uniform intonation*, page 207). You might focus on shifting, practising all the intermediate notes (*Intermediate notes*, page 160), so that afterwards – even if you forget about ‘shifting’ altogether, and just concentrate on the music – you have a feeling of great technical security because of the foundation work you have done.

Improving your playing overall

Part 7 (Freedom and ease) looks at ways to make playing feel easy and effortless. The ideal, achieved by many string players, is that the arms, hands

and fingers remain free from any tension or strain, so that by the end of playing a symphony or a concerto they feel as light, balanced and free as they did at the beginning. The practice methods explore how to add thousands of moments of release to every phrase and passage, and to base technique on everyday principles of proportions and mechanics. There are also a few key exercises, for releasing the back and neck, to use as a part of daily practice.

Part 8 (Further essentials) touches on more general areas. *Memory* (page 292) outlines various ways to strengthen playing from memory, and how to make these a routine part of practice. The key principles of *Mental rehearsal* (page 290), which form the foundation of everything that we do on the violin, musical as well as technical, are included here.

Part 8 also includes *Technical basics* (page 297), a brief summary of some important points of technique.

Enjoying making music

The more ways you have of practising, the more you can combine them to find new, unique, personal practice routines and methods. Approached in this way, practising is an endlessly creative process. It is always stimulating, interesting and rewarding; you get fast, wide-ranging results in the shortest possible time, and achieve the ultimate aim: to be able to make music without anything getting in the way.

The great Russian violinist Nathan Milstein was once asked what he thought about while he was playing. ‘Nothing, really,’ he replied, ‘I am just trying not to spoil the music!’

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Jennifer King marking the start of one of the photo sessions

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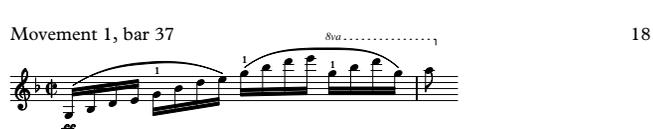
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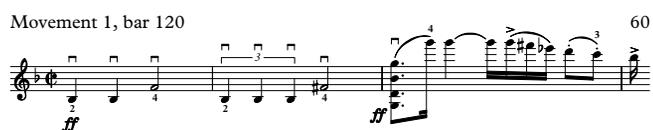
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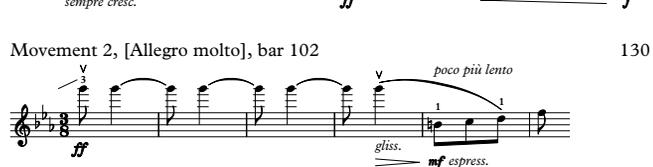
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Concerto in E minor, op. 64

Movement 1 [Allegro, molto appassionato], bar 14 8

Movement 1, bar 25 175

Movement 1, bar 36 197

Movement 1, bar 39 157

Movement 1, bar 40 234

Movement 1, bar 76 206

Movement 1, bar 80 169

Movement 1, bar 84 243

Movement 1, bar 97 120

Movement 1, bar 105 28

Movement 1, bar 113 103

Movement 1, bar 139 66

Movement 1, bar 174 176

Movement 1, bar 181 74

Movement 1, bar 211 236

Movement 1, bar 336 254

Movement 1, bar 363 293

Movement 1, bar 420 284

Movement 2 [Andante], bar 9 101

Movement 2, bar 66 225

Movement 2, bar 103 217

Movement 3 [Allegro molto vivace], bar 2 188

Movement 3, bar 9 238

Movement 3, bar 12 285

Movement 3, bar 37 245

Movement 3, bar 53 14

Movement 3, bar 81 5

Movement 3, bar 117 157

Movement 3, bar 168 98

Messiaen, Olivier

Thème et variations

Variation 2 [Un peu moins modéré], bar 3 97

Variation 5 [Très modéré], bar 1 76

Moffat, Alfred

Intrada

bar 2 [Allegro] 101

Mozart, Wolfgang Amadeus

Adagio in E, K261

bar 10 [Adagio] 230

bar 17 112

bar 25 289

Concerto no. 2 in D, K211

Movement 1 [Allegro moderato], bar 22 49

Movement 1, bar 26 265

Movement 2 [Andante], bar 9 67

Concerto no. 3 in G, K216

Movement 1 [Allegro], bar 38 233

Movement 1, bar 51 169

Movement 1, bar 60 216

Movement 1, bar 64 96

Movement 1, bar 68 257

Movement 1, bar 78 196

Movement 1, bar 79 126

Movement 1, bar 86 288

Movement 1, bar 90 260

Movement 1, bar 106 14

Movement 1, bar 124 194

Movement 1, bar 209 127

Movement 1, cadenza (Sam Franko) 286

Movement 1, cadenza (Sam Franko) 82

Movement 1, cadenza (Sam Franko) 171

Movement 1, cadenza (Sam Franko) 125

Movement 2 [Adagio], bar 8 246

Movement 2, bar 9 203

Movement 3 [Allegro], bar 81 122

Movement 3, bar 141 296

Concerto no. 4 in D, K218

Movement 1 [Allegro], bar 42 220

Movement 1, bar 47 7

Movement 1, bar 49 159

Movement 1, bar 52 198

Movement 1, bar 53 180

Movement 1, bar 59 31

Movement 1, bar 68 62

Movement 1, bar 70 288

Movement 1, bar 71 215

Movement 1, bar 78 25

Movement 1, bar 86 283

Movement 1, bar 98 124

Movement 1, bar 104 65

Movement 1, bar 166 43

Movement 1, bar 173 281

Movement 1, cadenza (Joachim) 202

Movement 1, cadenza (Joachim) 295

Movement 1, cadenza (Joachim) 63

Movement 3 [Andante grazioso], bar 1 94

Movement 3, bar 15 95

Movement 3, bar 23 238

Movement 3, bar 61 103

Concerto no. 5 in A, K219

Movement 1 [Adagio], bar 44 58

Movement 1 [Allegro], bar 46 55

Movement 1, bar 49 5

Movement 1, bar 50 184

Movement 1, bar 66 201

Movement 1, bar 74 177

Movement 1, bar 84 254

Movement 1, bar 108 26

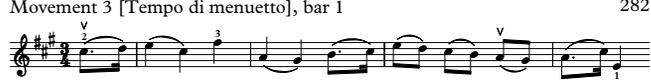
Movement 1, bar 137 287

Movement 1, bar 213 276

Movement 2 [Adagio], bar 22 110


Movement 2, bar 41 239


Movement 2, bar 107 186


Movement 3 [Tempo di menuetto], bar 1 282


Movement 3, bar 16 102


Movement 3, bar 89 160


Movement 3, bar 134 119


Sonata in G, K301

Movement 1 [Allegro con spirito], bar 128 212

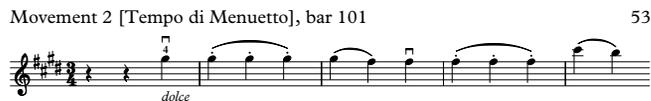

Sonata in E minor, K304

Movement 1 [Allegro], bar 1 35


Movement 1, bar 8 95


Movement 1, bar 103 87


Movement 1, bar 170 218

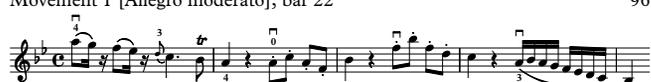

Movement 2 [Tempo di Menuetto], bar 101 53


Sonata in F, K377

Movement 1 [Allegro], bar 1 261


Movement 1, bar 9 138


Sonata in Bb, K378

Movement 1 [Allegro moderato], bar 22 96


Sonata in Bb, K454

Movement 1 [Largo], bar 3 283


Movement 1 [Allegro], bar 19 238


Movement 1, bar 50 112


Movement 2 [Andante], bar 50 104


Movement 3 [Allegretto], bar 5 182


Paganini, Niccolò

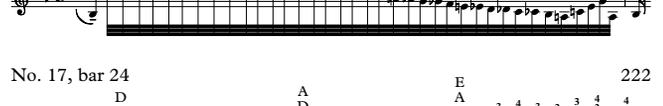
24 Caprices, op. 1

No. 9 [Allegretto], bar 17 279


No. 9, bar 61 100


No. 17 [Andante], bar 9 62


No. 17, bar 18 149


No. 17, bar 24 222


No. 18 [Allegro], bar 17 220


No. 18, bar 26 162


No. 19 [Allegro assai], bar 25 163


No. 19, bar 27 199


No. 24 [Quasi presto], var. 9, bar 9 140

Concerto no. 1 in D, op. 6

Movement 1 [Allegro maestoso], bar 111 174

Movement 1, bar 113 180

Movement 1, bar 130 239

Movement 1, bar 131 79

Movement 1, bar 158 224

Movement 1, bar 182 215

Movement 1, bar 233 190

Movement 1, bar 254 109

Movement 1, bar 265 249

Movement 1, bar 298 11

Movement 3 [Allegro spirituosso], bar 2 254

Movement 3, bar 67 201

Movement 3, bar 95 139

Movement 3, bar 146 203

La Campanella, op. 7

[Allegro grazioso] bar 10 99

bar 105 30

Moto perpetuo, op. 11

[Allegro vivace] bar 1 25

Prokofiev, Serge

Cinq Mélodies, op. 35

No. 2 [Lento, ma non troppo], bar 49 125

Concerto no. 2 in G minor, op. 63

Movement 1 [Allegro moderato], bar 1 196

Movement 1, bar 28 34

Movement 1, bar 52 294

Movement 1, bar 241 33

Movement 2 [Andante assai], bar 71 120

Sonata in D, op. 94 bis

Movement 1 [Moderato], bar 42 65

Movement 4 [Allegro con brio], bar 1 282

Raff, Joachim

Cavatina

bar 1 [Larghetto quasi andantino] 110

Ravel, Maurice

Tzigane

bar 1 [Lento quasi cadenza]

268



Rode, Pierre

24 Caprices

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No. 1 [Moderato], bar 16

143



No. 2 [Allegro], bar 1

267



No. 2, bar 4

107



No. 2, bar 9

244



No. 3 [Comodo], bar 1

115



No. 4 [Siciliano], bar 1

73



No. 4, bar 32

231



No. 11 [Allegro brillante], bar 1

156



No. 11, bar 7

122



No. 11, bar 84

159



No. 13 [Grazioso], bar 1

164



No. 13, bar 3

136



No. 14 [Adagio con espressione], bar 1

138



No. 23 [Moderato], bar 33

232



Concerto no. 7 in A minor, op. 9

Movement 1 [Moderato], bar 44

166



Movement 1, bar 63

198



Movement 1, bar 80

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Movement 1, bar 83

129



Movement 1, bar 98

6



Movement 1, bar 152

284



Saint-Saëns, Camille

Concerto no. 3 in B minor, op. 61

Movement 1 [Allegro non troppo], bar 5

258



Movement 1, bar 13

173



Movement 1, bar 28

54



Movement 1, bar 43

58



Movement 1, bar 48

114



Movement 3 [Allegro non troppo], bar 78

97



Havanaise, op. 83

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bar 265 [Allegro non troppo] 190

Introduction and Rondo Capriccioso, op. 28

Introduction [Andante malinconico], bar 8 189

Rondo [Allegro ma non troppo], bar 11 157

Rondo, bar 69 206

Rondo, bar 152 134

Rondo, bar 197 190

Rondo, bar 304 84

Sarasate, Pablo de

Carmen Fantasy, op. 25

Introduction [Allegro moderato], bar 49 6

Introduction, bar 77 267

Introduction, bar 158 191

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Habanera, op. 21 no. 2

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bar 71 140

Playera, op. 23 no. 1

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bar 4 67

bar 7 9

bar 13 [Lento] 4

bar 19 192

bar 21 202

bar 23 90

bar 40 3

bar 49 [Un poco più lento] 133

bar 72 [Allegro molto vivace] 24

bar 78 109

bar 98 185

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Schubert, Franz

Sonata in A, op. posth. 129

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Movement 1, bar 20 37

Movement 2 [Presto], bar 83 214

Sonata in D, op. 137 no. 1

Movement 1 [Allegro molto], bar 16 280

Movement 3 [Allegro vivace], bar 16 138

Sonata in A minor, op. 137 no. 2

Movement 1 [Allegro moderato], bar 15 263

Movement 1, bar 31 276

Movement 2 [Andante], bar 21 217

Movement 2, bar 25 167

Movement 3 [Allegro], bar 1 125

Movement 4 [Allegro], bar 1 286

Movement 4, bar 63 50

Sonata in G minor, op. 137 no. 3

Movement 1 [Allegro giusto], bar 1 287

Movement 4 [Allegro moderato], bar 57 233

Schumann, Robert

Sonata in A minor, op. 105

Movement 1 [Mit leidenschaftlichem Ausdruck], bar 1 131

Movement 2 [Allegretto], bar 8 4

Movement 3 [Lebhaft], bar 8 215

Movement 3, bar 62 259

Sibelius, Jean

Concerto in D minor, op. 47

Movement 1 [Allegro moderato], bar 8 156

Movement 1, bar 41 63

Movement 1, bar 48 79

Movement 1, bar 101 59

Movement 1, bar 102 219

Movement 1, bar 119 128

Movement 1, bar 222 116

Movement 1, bar 227 204

Movement 1, bar 234 121

Movement 1, bar 246 40

Movement 2 [Adagio di molto], bar 32 225

Movement 3 [Allegro], bar 5 143

Smetana, Friedrich

Aus der Heimat

Movement 2 [Andantino], bar 43 183

Movement 2 [Presto], bar 212 119

Tartini, Giuseppe

Sonata in G minor ('Dido abandonata')

Movement 1, bar 1 270

Movement 1, bar 5 224

Tchaikovsky, Pyotr Il'yich

Concerto in D, op. 35

Movement 1 [Allegro moderato], bar 23 255

Movement 1, bar 28 194

Movement 1, bar 30 182

Movement 1, bar 40 214

Movement 1, bar 57 180

Movement 1, bar 60 178

Movement 1, bar 66 74

Movement 1, bar 69 137

Movement 1, bar 97 70

Movement 1, bar 99 12

Movement 1, bar 105 289

Movement 1, bar 108 104

Movement 1, bar 111 1

Movement 1, bar 114 176

Movement 1, bar 120 156

Movement 1, cadenza 63

Movement 1, cadenza 85

Movement 1, cadenza 192

Movement 1, bar 250 186

Movement 3 [Allegro vivacissimo], bar 53 38

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Sérénade mélancolique, op. 26

[Andante] bar 12 195

bar 42 206

Méditation, op. 42 no. 1

[Andante molto cantabile] bar 31 181

bar 40 242

bar 53 16

bar 77 59

bar 154 155

Scherzo, op. 42 no. 2

[Presto giocoso] bar 56 100

Melody, op. 42 no. 3

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Vaughan Williams, Ralph

The Lark Ascending

bar 3 [Andante sostenuto] 46

bar 79 [Allegretto tranquillo] 280

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Vieuxtemps, Henri

Concerto no. 4 in D minor, op. 31

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Concerto no. 5 in A minor, op. 37

Movement 1 [Allegro non troppo], bar 68 187

Movement 1, bar 71 85

Movement 1, bar 87 59

Movement 1, bar 109 2

Movement 1, bar 111 26

Movement 1, bar 113 103

Viotti, Giovanni Battista

Concerto no. 22 in A minor

Movement 1 [Moderato], bar 88 164



Movement 1, bar 96 136



Movement 1, bar 102 269



Movement 1, bar 132 263



Movement 1, bar 211 127



Concerto no. 23 in G

Movement 1 [Allegro], bar 84 280



Movement 1, bar 135 186



Movement 1, bar 215 214



Vivaldi, Antonio

Concerto in A minor, op. 3 no. 6

Movement 2 [Largo], bar 1 241



Concerto in G minor, op. 12 no. 1

Movement 1 [Allegro], bar 7 15



Movement 1, bar 13 101



Movement 1, bar 41 7



Movement 1, bar 161 280



Spring (The Four Seasons), op. 8 no. 1

Movement 1 [Allegro], bar 47 44



Movement 1, bar 51 278



Summer (The Four Seasons), op. 8 no. 2

Movement 1 [Allegro non molto], bar 21 207



Movement 3 [Presto], bar 10 284



Movement 3, bar 40 168



Movement 3, bar 48 10



Movement 3, bar 116 29



Autumn (The Four Seasons), op. 8 no. 3

Movement 1 [Allegro], bar 1 94



Movement 1, bar 17 171



Movement 1, bar 36 230



Movement 1, bar 39 179



Movement 1, bar 41 12



Movement 1, bar 72 108



Movement 1, bar 75 263



Movement 1, bar 87 29



Movement 3 [Allegro], bar 30 72



Movement 3, bar 53 231



Movement 3, bar 86 286

Winter (The Four Seasons), op. 8 no. 4

Movement 1 [Allegro non molto], bar 26 24

Movement 1, bar 28 295

Movement 3 [Allegro], bar 12 199

Movement 3, bar 80 121

Movement 3, bar 120 99

Wieniawski, Henryk

Concerto no. 2 in D minor, op. 22

Movement 1 [Allegro moderato], bar 68 131

Movement 1, bar 86 15

Movement 1, bar 88 189

Movement 1, bar 108 66

Movement 1, bar 115 33

Movement 1, bar 125 92

Movement 1, bar 127 187

Movement 1, bar 188 89

Movement 2, bar 207 192

Movement 2 [Andante non troppo], bar 1 55

Movement 2, bar 49 202

Movement 3 [Allegro con fuoco], bar 7 232

Movement 3 [Allegro moderato], bar 39 254

Movement 3, bar 55 178

Movement 3, bar 137 98

Légende, op. 17

bar 8 [Andante] 256

bar 25 281

bar 69 [Allegro moderato] 138

bar 144 [Moderato maestoso] 59

Polonaise brillante, op. 21

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bar 22 227

bar 23 90

bar 26 121

bar 43 226

bar 45 181

bar 66 245

bar 76 75

bar 110 208

bar 150 257

bar 155 9

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bar 5 [Allegro maestoso] 255

bar 9 182

bar 92 156

bar 104 222

Scherzo-Tarantelle, op. 16

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bar 12 25

bar 40 13

Wohlfahrt, Franz

Etude, op. 45 no. 34

bar 4 216

Ysaÿe, Eugène

Sonata, op. 27 no. 2

Movement 1 [Poco vivace], bar 3 118

Movement 1, bar 11 105

Movement 1, bar 39 249

Sonata, op. 27 no. 4

Movement 1 [Lento maestoso] bar 1 53