






# Obertass, Wieniawski

## Violin 2016-2019: Grade 8, B:3

	PRACTICE ACTIVITIES
 <p><b>PITCH</b> Accuracy, clarity and definition of notes and/or intonation</p>	<ul style="list-style-type: none"> <li>• Play the double stops in the theme slowly - what effect on tuning do rotating the left arm angle or changing the position of the fingertips on the strings?</li> <li>• Find harmonics in bars 38, 40, 45, 47 and 50. Experiment with different fingers to find the best tone and most reliability at speed.</li> <li>• Play slowly with strong tone, close to the bridge, from bars 51-67. Can the tone ring freely on each chord? Rotate the chords and create a study from them. Experiment with fingerings.</li> </ul>
 <p><b>TIME</b> Suitability of tempo, stability of pulse, sense of rhythm</p>	<ul style="list-style-type: none"> <li>• Play the melodic lines, then 'smuggle in' the chords just before the beats. Use tiny bows for the bottom of the chords. Try playing the bottom two notes with a tilted stick, stopping the bow after 3 cm while the right arm rotates and 'catches' the top two strings with flat hair, accenting the top notes. Gradually remove the 'stop' to play legato as if the bottom notes were grace notes.</li> <li>• In the 'rit' bars, what does the piano play? How does this affect the ensemble and pulse?</li> </ul>
 <p><b>TONE</b> Control and projection of the sound, sensitivity and awareness in use of tonal qualities</p>	<ul style="list-style-type: none"> <li>• Note the <i>fortissimo</i> has accents and <i>sforzando</i> at the end of the bars so work out the maximum tone and plan ahead.</li> <li>• How close to the bridge works? How much pressure and speed from the bow can the string take?</li> <li>• Can the left-hand <i>pizzicato</i> project strongly enough to be heard at the back of the room? Try different angles and positions along the string to get a firm tone - always worth playing <i>pizzicato</i> one dynamic level louder than printed.</li> <li>• Where is the strongest part of the piece? How clearly can the harmonics project? Try using a little fresh rosin and very clean strings.</li> </ul>
 <p><b>SHAPE</b> Effectiveness and clarity of musical shaping and detailing</p>	<ul style="list-style-type: none"> <li>• Add shaping on all repeated sections to create variety - where do the first 4 bars lead? Next four? How quiet does bar 9 need to start to create the <i>crescendo</i>?</li> <li>• Plan everything, experiment with options and listen to the pianist for subtleties.</li> <li>• On the trills - will the oscillations speed up or slow down? Get louder or softer?</li> </ul>
 <p><b>PERFORMANCE</b> Overall command, involvement with the music, musical communication</p>	<ul style="list-style-type: none"> <li>• What do the varying characters represent?</li> <li>• Familiarise yourself with the piano part and decide who is leading the 'corners'.</li> <li>• Practise performing! Record it and listen back objectively a day later or send to your teacher.</li> <li>• Listen to Chopin Waltzes, Kreisler and <i>Variations on an Original Theme</i> by Wieniawski.</li> <li>• Talk about communicating the enjoyment in the piece.</li> </ul>