

 $^{^{15}}$ Bartók, Béla 1949, *Viola Concerto, Op. posth.* Ed. Tibor Serly. Boosey & Hawkes. London. Music score. Pg 7.

Bars 185 - 200



16

Issues:

- Large note leaps
- Variation of motif in bars 61-76
- 1. Large note leaps (bars 185+188) -
 - Once secure with the intonation of the notes, I practised with doublestops paying particular attention to the stretch of the fingers.

 $^{^{16}}$ Bartók, Béla 1949, *Viola Concerto, Op. posth.* Ed. Tibor Serly. Boosey & Hawkes. London. Music score. Pg 8

- Putting the weight of the hand towards the 4th finger and putting the 1st finger back was a good way the secure the stretch since the first finger is naturally stronger and needs less support.
- I also tried practising with octaves. For example, the A is played with the upper octave and the hand shifts to the B octave. Doing this shift back and forth to secure the intonation each time the 'leaps' arise really helped.
- By practising the octave shifting alongside the stretching exercise, my hand became fully mobile and as a result the distance of the 'leaps' felt smaller and more manageable.



The red marking shows the original printed notes.

- 2. Variation of motif in bars 62 76 -
 - In bar 195, an effective way of hitting the notes was to practise going from the F \sharp to the D, double stopped with the F \sharp to secure the position of the hand, then going from that double-stop to the E \sharp , C \sharp double-stop.
 - A similar feature appears in the next bar and this I worked in exactly the same way.



Practising the shift with the double-stop to secure intonation in the higher postion.

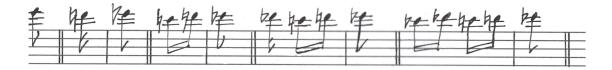
• The last bar (199) I practised by starting with the last note and working backwards building the picture up note-by-note, again becoming more comfortable with the higher position first (just like the passage in fifths).



17

Issues:

- Playing in a high position
- 1. Playing in a high position
 - The melody from 207 210 is very straight-forward, but from 213 214 it jumps up to the dominant on the A string.
 - I practised the octave leap slowly using the 'four-second rule', bearing it in mind that was quite useful to check the intonation with the open D string.
 - For the sound quality, I took each note and playing extremely long slow bows, experimenting with the position and speed of it for the optimum sound before doing the same kind of experimentation with the left hand vibrato (the same principal as for bars 95 96).



Building the melody, again starting at the end and working backwards.

 $^{^{17}}$ Bartók, Béla 1949, *Viola Concerto, Op. posth.* Ed. Tibor Serly. Boosey & Hawkes. London. Music score. Pg 8 - 9.



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Issues:

- Intonation
- Shifting
- Rhythm and Speed

¹⁸ Bartók, Béla 1949, *Viola Concerto, Op. posth.* Ed. Tibor Serly. Boosey & Hawkes. London. Music score. Pg 9.