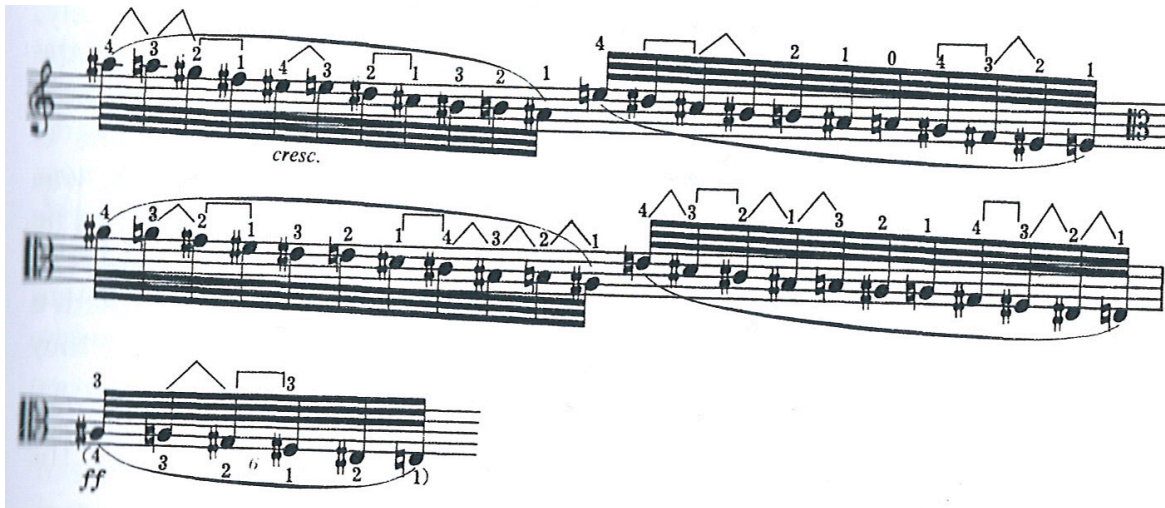


### 1. Intonation –

- From bar 239 I found the easiest way to get the intonation was to tune all the notes on the C string to the open G string and vice-versa to have an objective idea of the pitch against a stable (and hopefully reliable) pedal.
- I also using double-stops whenever it was possible.
- In the cascading cadenza, I marked where the semitones and tones occur, which was something William Primrose said he did when taking this passage.



Primrose's markings of semitones (triangular) and tones (square)

### 2. Shifting –

- The B $\flat$  to E shift needed to be addressed in bar 239 with the use of the 'four-second rule', and paying particular attention to the diminished harmony.
- On the A string, each note was taken individually first and then tuned against the open D string, which gives an objective base in which to tune the harmony.
- With the D $\flat$  to F $\sharp$  I acknowledged the major interval and with the G to B $\flat$  heard the minor. The top E $\flat$  was tuned by checking with the E $\natural$  harmonic a semitone above.



Slow shifting exercise over 4 seconds. Tuning the E $\flat$  to the harmonic.

### 3. Rhythm and Speed

- It was first important to emphasize the progression of triple quavers – semiquavers – sextuplet semiquavers – septuplet semiquavers – nonet demi-semiquavers – eleven semiquavers.
- I used a series of progressive bowing patterns for the groups of 7,9 and 11 notes in order to learn the notes effectively and gradually build up the length of bow needed.
- After this, going to accents and rhythmic patterns to build up the speed.
- I also practised all these bowing, accent and rhythm exercises in relation to the shifting of the left-hand to understand what it is doing in different positions.

*Building up the bowing step-by-step, taking the septuplet grouping as an example*

## Practising as a Revision of the Work

Once I started my master's degree I felt that I wanted to start auditioning for orchestras and work towards a career as an orchestral musician. In most orchestras the audition process comes in stages or rounds, with the first round being the Classical concerto and the second or third round requiring a performance of the first movement of a Romantic Concerto (since the repertoire of Romantic music is limited for the viola, the majority of orchestras specify concertos by either Walton, Bartok or Hindemith). I decided that because I am more familiar with Bartok's concerto, I would select it for auditions and this is why I had to revisit the work.

As opposed to the first time I learnt the concerto, I did not start from the beginning and work methodically through it bar-by-bar. Instead, I approached it with the technical difficulties in mind. For example, the triplet passages (41 – 54 and 162 – 175) were taken as one area of similar technical difficulty, as were bars 36-38 and 73-74 with relation to the shifting difficulties. I was very much aware of which spots to isolate and practice before piecing it altogether. Then I practised a page a day very slowly to broaden the musical picture, alternating between the beginning and the end pages of the movement, so no part was neglected. In other words, when I returned to the concerto, I had a greater idea of what I needed to do with it to get it to a performable standard much quicker. As soon as I felt comfortable in playing it through, finding a pianist was crucial. Unfortunately, that was quite difficult due to financial reasons, but using gemensams was a great way to play the piece through for an audience and with a pianist, and it was a key part of revising the work.

## **Bibliography**

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