

Violin/Viola Masterclass
With Professor Jonathan Carney
IIMIF 2020 - July 8

Al

Vivaldi Concerto in A minor (arr. For viola)

- When playing Baroque pieces, the bow strokes are very important
- The rests are also very important. They are still active.
- Internalize the beat, even though tempo ebbs and flows. You can't make an interpretation and deviate from a tempo until you can play precisely with a strict beat.
- Practice with a drone for intonation. Especially for low 2s and high 3s!
- When practicing intonation, practice VERY slowly, note by note without rhythm.
 - Don't practice intonation loudly, play around *mp*
- When you see a hard part, thing slowly
- If a section is difficult for the LH and the bow, practice without the bow until your left hand is solid

Hannahlise

Bach Partita No. 3 in E Major, Preludio

- Remembering the time signature helps when remembering how many repetitions there are
- It's really crucial to understand how intonation works in E major. Not all notes are equal.
 - G#s and D#s need to be as high as possible to lead to the As and Es
 - F#s and C#s can relax so it doesn't push too high
 - Listen for relaxation and tension
- When there are a lot of string crossings, practice intonation by playing them as double stops.
- Pay attention to how the violin rings to feel when it's in tune.

Darragh

Bach Partita No. 2 in D minor, Allemande

- Don't just plow through Bach with a relentless sound. Find those spots where you can let up so you're not constantly driving forward.
- "You have to come back to be able to go forward again"
- Expand your range of dynamics and make the difference much more distinct. Make sure to terrace your dynamics when playing Bach.
- Find the sub phrases and allow a breath at the end of them

- Don't use too much bow on one sixteenth note. Change the bowing so it's a double down bow or double up bow at times.
- When there is a note that stands out, make it sound like a good surprise
- Don't hold the last note longer than it needs to