## Romance from the Gadfly, Shostakovich

**Violin 2016-2019: Grade 5, B:2**

<table>
<thead>
<tr>
<th>PRACTICE ACTIVITY</th>
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<tr>
<td><strong>PITCH</strong> Accuracy, clarity and definition of notes and/or intonation</td>
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| • Explore the keys of D major and minor in three octaves with scales, arpeggios, dominant and diminished 7ths. Try slurred and separate bowing patterns.  
• Experiment with width and speed of vibrato on the G string and high on the E string – how does it affect the pitch?  
• Practise shifting smoothly – can some slides be added to create a romantic style?  
• Try using the upper finger to slide – what effect does it project? |
| **TIME** Suitability of tempo, stability of pulse, sense of rhythm |
| • Work out the bow divisions on open strings – how might the bow distribution create clear rhythm?  
• Are the changes from slurred to separate bows rhythmic?  
• Where might it be good to take time musically? Note the ensemble with the piano. Who is going to lead?  
• Decide how much to slow down in the final phrase - what is the intention of the two ‘rit’ bars? |
| **TONE** Control and projection of the sound, sensitivity and awareness in use of tonal qualities |
| • Think about making the sound sing and creating long phrases.  
• Slow bows can be played closer to the bridge, quick ones closer to the fingerboard – what effect does this create? How much can the tone vary?  
• Explore the effect of varying the vibrato – faster and narrower high on the E string, or slower and bowing closer to the bridge on the lower strings?  
• How might this vary even in the first two bars while still keeping the overall shape? |
| **SHAPE** Effectiveness and clarity of musical shaping and detailing |
| • Play a D scale with the rhythm of the two bars on each note – vary the weight of the bow to keep the phrases moving along.  
• Add clear shaping, keeping the overall phrases long but adding small ‘hairpins’ on every long note.  
• Turn the bow upside down and hold the ‘tip’ in the hand. How does this affect the tone? How much does the weight of the stick affect our control?  
• Notice where the vibrato needs to speed up to help crescendo – which comes first? |
| **PERFORMANCE** Overall command, involvement with the music, musical communication |
| • Listen to the piece in its original orchestral format – how does it differ? What is the character of the Russian hero in the film?  
• Listen to Rachmaninov’s 2nd piano concerto, slow movement and Tchaikovsky’s violin concerto, 2nd movement.  
• Decide how to stand for the two bar introduction. How slowly can the final note fade and stop when the piano sound disappears? |