

### This Lesson:

- Student: John Doe
  - Vieuxtemps Concerto in A minor — opening + early episodes; staccato passage; chord/string-crossing work; cadenza (chords, rhythm, fingerings)
  - Kreutzer 7 — staccato/“pop” articulation study at the tip
  - Next practice: Kreutzer 7 at the tip (slow → metronome increases); record right hand (mirror/video) + open-string “front of note” drills; listen: Szeryng, Kreisler, Oscar Shumsky, Benno Rabinof
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### Set the concerto’s mood with a smaller first phrase (so it can grow)

The opening can’t start at “maximum forte” if the later phrases need to expand. Your first statement was the biggest, and then you had nowhere to go. The teacher’s image was: set a laid-back, unhurried baseline —“Summertime and the living is easy”—so your body learns “I’m in control for the next five minutes.”

### Practical setup:

- Start **quieter and freer**, then build *phrase by phrase* (not just louder—each repeat has a different character).
  - Keep the written bowing feature: **bow change on the beat** here is part of the musical feel.
  - Use **vibrato on each note** (especially in the opening statements) to keep the line speaking without forcing.
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### The core fix: stop “hiding” bow changes; commit to contact at the front of the note

A recurring issue was “crushing” and a slight panic/escape feeling—often paired with a habit of adding speed/jerkiness near bow changes to disguise them. The lesson flipped that: don’t perform the bow change; **make what happens after the bow change thick and clear.**

### Key sensations and instructions:

- **Lean on the front of the note and let it decay.** This is the opposite of sustaining intensity until the end (which creates a bulge/jerk right before changing).

- Practice **slow, round, heavy bow changes**. Nothing “special,” just a calm direction change.
- Think vertical weight, not sudden horizontal motion: avoid sudden bow-speed bursts that break contact.
- **Flat hair** (especially high on E) + **near the bridge** so you can “press less and get more.”
- Find the string’s **resistance pushing back**. Weight comes from the **arm**, not wrist squeezing.

#### A useful checkpoint the teacher kept returning to:

- Listen for the **clarity immediately after the bow change**, not the bow change itself.
- In fast/technical moments, prioritize the right arm: “Your left hand knows what to do—**think of the right arm.**”

#### Practice tools:

- **Mirror + recording**: watch for the pattern “note starts, then intensity happens too late.” You want intensity *on* the note change.
- Do the same “front/decay” concept on **open strings**, then add left hand.

### Tempo control: clarity makes “Captain Slow” sound fast

Rushing spiked exactly when things got difficult. The antidote was modeled on **Szeryng**: slow tempo, but every note speaks so clearly it doesn’t sound slow.

#### Concrete rules from the lesson:

- **Never play faster than beautiful**. If quality drops, that tempo is your upper bound.
- Use a **metronome** and increase *very gradually*.
- A clean **crescendo** + **clear notes** will feel energized even at a slightly slower tempo.
- Several spots needed “broadening/fattening” instead of early angst: keep piano longer, avoid getting “wiry” too soon.

### Articulation/staccato: “always caught,” tiny pops, default position *in* the string

For the staccato passage, the sound was good but too small, and the motion was “above the string then scoop.” The teacher wanted a **pizzicato-like grab**: clean catch, minimal pop.

### Staccato mechanics:

- Default state: **in the string**. Then *pop out briefly* and immediately **re-engage**.
- **Flat hair**, near the bridge, pressure/weight maintained; the pop is **wrist**, not forearm.
- “Out-in, out-in” rather than floating above.
- Work **slowly** to train the strong catch while keeping everything loose.

### Assignment: Kreutzer 7 (tip study)

- Start **up-bow at the tip**, first position.
- Use mostly wrist: “It’s not a stroke—**just a pop of the wrist**.”
- Keep string crossings already *in* the string; pop is short and fast.

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### String crossings & chords: think *angles*, not rolling; tag then land

Several passage problems came from late crossings and “in-between noise.” The fix: **angular crossings**—note to note, nothing between.

### For broken chords/figures:

- Get to the next string **earlier than you think** (don’t wait until the last millisecond).
- Use **less bow** so you can stop cleanly on the arrival note (often the A).

### For chords/triple stops:

- Don’t reset or roll in a circle; think **horizontal angle** (if you kept going, it continues that way).
- “Tag the D string” briefly, but **end up on the A string** for power.
- In the cadenza and elsewhere: **don’t whack/crash** chords; sing/resonate, barely hold the stick, avoid gripping.

### Listening references for articulation style (“Kreisler diction”):

- Kreisler, Oscar Shumsky, Benno Rabinof.