

### This Lesson:

- Mozart 5, 3rd movement — phrase character and gesture
- Hand shape
- Progress made: Using less effort and more clearly defining phrase inflections
- Practice focus: experiment with caricature, stop-and-retry listening

## Mozart has to sound like opera

The central idea was to hear this as “**opera music**”: different characters, each with a distinct personality, entering and reacting to each other. The teacher felt the playing was often too heavy and too generalized, especially in the opening. The goal was a more **elegant, flirtatious, playful** sound.

A key practice tool: split the opening into **small gestures**, almost like spoken phrases — “*Look, a rabbit! Oh it ran away... I wonder what it was running from*” Each gesture needs its own shape, direction, and expressive quality. In practice, make tiny separations between gestures so you can hear what just happened and decide whether it made sense.

Repetitions should not come back on autopilot. Each return of the material needs a clear idea of **how the character changes**.

## The bow arm has to show the character

Most of the missing contrast was traced to the **bow arm**. The main correction was not just “better sound,” but **faster emotional reaction in the bow**.

- Start gestures with a clearer impulse
- Use **more bow speed** at the beginning when needed
- Do not be afraid to *move the bow*
- In forte, keep the shape; strong is not the same as harsh
- In lighter classical passages, keep **buoyancy** rather than flattening the stroke

For some gestures, the use the **lower half**, occasionally a little **off the string**, and using the body to help show direction. In articulated passages, try moving up the bow for a more energetic and clear sound.

A repeated sound-production point: “**bow speed, not pressure.**” The sound should have center and ring, without too much **front**, scratch, or crunch. For spiccato-style strokes with an edge, the image was to “**slice the string**” rather than set heavily into it or just letting it drop naturally.

## Rhythm has to stay clear while the phrase stays alive

A recurring issue was **rushing/compressing the eighth notes**. The teacher repeatedly asked for “**slow eighth notes**” and very clear proportional rhythm before adding expression.

### Also important:

- Grace notes should move faster, with sixteenth-note energy
- Some sequences worked better ending **down-bow**, to preserve the next shape
- Do not become too literal with every small slur if it blocks the larger phrase logic
- Keep the gesture alive without letting the pulse turn into a dead metronome feeling

The goal was a phrase with logic: where the emphasis goes, what each figure leads to, and how one gesture spins into the next.

## Practice as caricature, not just correction

The strongest practice instruction was to go into **caricature**. The teacher wanted deliberate exaggeration — almost joking on the instrument — so the characters become unmistakable.

### If it only feels “good,” it may still not be enough. Practice by overdoing:

- leaning into a note
- throwing a note
- interrupting yourself slightly
- changing character immediately

The teacher even suggested thinking of it like **Peter and the Wolf** or playing for children: exaggerated enough to make the character obvious.

Most important: **stop yourself** when a gesture is wrong. Do not just continue. Try again immediately and organize the mechanics around the sound you want to hear.

## Left hand frame: free the hand, don't plant the hook

At the start, the lesson addressed hand frame on the E string and interval work. A little contact can be fine, but it must also be possible to **release completely**. The warning was against a planted **hook** or too-high frame.

The teacher recommended **Geminiani shapes** and **fourths** as a model for the hand. Lowering and freeing the frame makes it easier to pull fingers back diagonally rather than sideways “like a guitar.”

### Specific points:

- keep the hand free, not locked
- use minimal finger motion
- in one passage, try **2 instead of 4** for more evenness
- think of **pulling 3 back and 4 nice and high**

This freer shape was linked directly to better interval control, tenths, and intonation.