

Oliver Lesson - Mr. Stenid

Sept. 10, 1939

Scale of C major

D \flat major

D major

2 octaves each - 3 times in one breath

Pump in head on lips noted

Don't pinch reed -

Even fingering - increase volume

Barrett - 'Melodie' 1 and 2

Sept. 24

Scale of C major

2 octaves to high E

Lead E slightly for intonation

Take forked F with E \flat key

Take E \flat on left always when

going from D \flat - E \flat

Don't pump notes in making

Crescendos - Don't let tone down

Keep 4th key down for D₄, E₄, F₄, G₄

Take off 4th key for F₄ + E₄ keys

Barret - Melodie no. 3

Exercise no 1 for technique

Oct. 7

Scales - slurred

C major - C to E

(A) C minor - A to F

Scales - staccato

C major - C to E

(A) C minor - A to F

Chromatic scale - C to F#

(no more lip on F# than F)

Take last 4 notes of scales a little

slow - then play in tempo

Barret - Melodie no. 4

" Exercise no 2 for technique

Oct. 22

Broken thirds

C major - C to F

A minor - A to F

Slurred and staccato

Barret - Melodie no. 5

" Exercise no 3

Nov. 18

Scales

D₄ major - C to F

B₄ minor - A to F

Broken thirds

D₄ major - C to F

B₄ minor - A to F

Barret - Ex's 4 and 5 - Melodie no. 6

Dec. 10 Scales

D maj. -- D

B min. -- D

Broken thirds.

D maj. -- E

B min. -- E

Barret - 6, 7 - Melody 8

Dec 28

E♭ maj. --- E♭

C min. --- E♭

Broken thirds

E♭ maj. --- F

C min. --- F

(Furling - Duet no. 1 Allegro)

Barret - 8-9. Melody 9

Scales.

Jan. 21

F maj. --- E

C♯ min. --- E

Broken thirds

F maj. --- E

C♯ min. --- E.

Barret 10, 11, 12 - Melody 11
Furling - Duet no. 2. Ronde

Rec'd lesson Jan. 27

Feb. 10

Scales

F maj. ----- F

D min. ----- F

Broken thirds

F maj. ----- F

D min. ----- F

Barret - pg. 15 - Melody no. 12

Furling - Duet no. 2 - Allegro e Adagio

Bethoven - Trio

Feb. 24 Scales.

G♭ maj. --- E♭

E♭ min. --- E♭

Broken thirds

G♭ maj. --- F

E♭ min. --- F

Furling Duet no. 2 - Ronde

Barret - no. 14

Furling pg. 15

March 9 Scales

G maj --- E

E min --- E

Broken Thirds

G maj --- E

E min --- E - Barret 16, 18

- Ferling Quet 20, 3

March 22 Scales

A^b maj --- F

F min --- F

Broken Thirds

A^b maj --- F

F min --- F

Barret - no 20, 25 - Mozart Quet

April 13 Scales

A maj --- D

F[#] min --- D

Broken Thirds

A maj --- E

F[#] min --- F (E[#])

Barret - 27, 32 + 40 - Mozart
Also - Sonata no 1

May 4

Scales

B^b maj --- F

G min --- E^b

Broken Thirds

B^b maj --- F

G min --- E^b

Scales

B maj --- D[#]

G[#] min --- E

Broken Thirds

B maj --- E

G[#] min --- E

Barret - Sonata No. 2

Mozart - Quets - Andante

June 2 Difficult 3ds

E Maj -- E C# Min -
B Maj --- E Ab Min
Ab Maj --- F F Min

Sonata no. 3 - Barret

Sellner - Duet no 7 Book III

June 20

Scales - Thirds
C major + A minor

Barret - Sonata no 4

Sellner - Rondo (Duet 7) Duet 8
(Book III)

July 16

Chromatic scale slurred in 2nds

Keep up scales

Barret - Study no 1

Sellner - Rondo (Duet no 8)

Review difficult parts

July 30

Barret - Studies no. 2 + 3

Sellner - Duet 9 - Allegro

August 13

Barret - Study no. 4

Sellner - Duet 9 Andante

Review 12 exercises
in Barret

August 27

Barret - Study no 5

" " no 15

Sellner - Duet 9 - Rondo

1940

Sept 10 (year)

Barret - Study no. 6
" Study no. 15 - (with -
i i i i opposite articulation)

Repeat - Sellner - Rondo (Quint. 9)

Sept. 26

Barret - Study no. 7
" Study no. 15
i i i i or i i i i

Sellner - Book I - Quint 1 - Allegro

Oct. 10

Barret - Study no. 8
" " no. 15 i i i i

Sellner Quint 1 - Rondo

Oct. 22

Barret - Study no. 9
" " no. 15 - faster

Sellner - Quint 2

Nov. 3

Barret - Studied 10 and 11
Keep up no. 15

Sellner - Quint 3 (Book I)

Nov. 16

Barret - Studied no. 13 + 14

Sellner - Book II - Quint 4

Nov. 29

Barret - Study no. 16

Sellner - Quint 5

Dec. 22

Barrett - 1st Air Variet
Sillner - Duet No. 6

July 15

Fantaisie - Lupt
Lorraine - Sillner Duet

Jan. 5-1941

Barrett - 2nd Air Variet
Sillner - Duet No 10

March 1

Fantaisie - Lupt
Sillner - Polonaise Duet 12

Jan. 19

Barrett - Study No. 12
Sillner - Duet No. 11

March 15

Haydn Concerto
1st movement

Feb. 2

Copland Study No 12 -
Sillner - Duet 12 - (1st movement)

March 23

Haydn Concerto - 1st movement

(March 27 Curtis
Woodrow reeds)

1941

May 3

Fantasia op. 18 Russian Theme
- Lept

(Play "Ein Marchen" and
"Concerto & Minuett" - Handel)

May 29

Divertissement - Kalliwada

Eng Horn + Oboe Duets
III, IV + V - Louis Dow

June 12 - Learned alot but
didn't play lesson.

July 11

1st move Saint-Saens Sonata
Lept - Variations on a Theme
from "Nugarets"

August 3

2nd + 3rd move
Saint Saens Sonata
Lept - Scene Suisse

September 16 (2 yrs.)

Kalliwada - Concertino
Liltner - Duets 1

Oct. 26

Lept - Concertino Brilliant

November 24

Nohe - Divertissement "Norma"
Zwiegespräch - J. V. Hamon

Dec. 22

G. B. Belpasso Part I ^(begin) (pg 37)
Sonatas 1 + 2 (studied 3 also)

Jan. 5 -1942

Belpasso - Sonatas 4 and 5

Jan. 19

Belpasso - Sonata 6

March 9

Belpasso - Studies 4 and 5

Played Studies 1 and 3

April 2

Belpasso - 1st Sonata
(1st movement - Allegro moderato)
Continued Studies

April 28

Belpasso - 1st Sonata
2nd 2 movements

May 9

Belpasso - Sonata Secondo
Allegro - - -
Beethoven Trio

May 22 Belpasso - Last movement
2nd Sonata

Bergson Arcs

May 31

Belpasso - Sonata III
E major

(3 years)

September 22

June 18

Belpasso - Sonata IV - Bb

Benzon Duets - 1st part
I - 1st 2 movements of No II

October 1

July 7

Belpasso Sonata V - A

Benzon Duets -
2nd half of 7 tracks

October 12

August 2

Belpasso - Sonata VI
B major

Shytle et Roads - Jules Hermon.

October 31

Duet - Nap. Costi
Fantasie de Concerto

Concerto - Haydn
all 3 movements - memorize

Nov. 15.

Played Coste' duet

Nov. 21

Played - Beethoven Trio

"Variations on 'Lac des Amants'"

and of Mozart

2 More - C Major Trio Beethoven

Samfunberg. & S. also J. Hanis

Lang Horn

Dec. 6

Haydn Concerto.

worked on each movement.

December 23

Played Duet II & III of Sellner

Study - orchestral excerpts.

Take 2nd Book of Sellner.

Jan. 4, 1943

Sellner - Duet VII

Arch. studies

Jan 11 1943

Played Duet VII Sellner

and orch studies

65 lessons

1943

Lesson
I

Talntau

1943

Jan 25 - Lesson I - Tahultau

Start long tones like engine - gradual - not sudden and slowly -

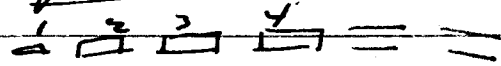
increase wind intensity blow faster from 1-9

wind 2 3 4 5 6 7 8 9 8 7 6 5 4 3 2 1 0
lip 9 8 7 6 5 4 3 2 1 2 3 4 5 6 7 8 9

gradations of micrometer begin like hot rod into flutter

no friction

separate



not > > > >

then series of notes - A - B - C - D - E etc.

soft pad for reed - Don't draw

lips back tight. Control

Jan 28. Lesson II - Saluteau

Hold right wrist straight
elbow in -

Oboe should be a part of you.

In italy means nothing -
you should speak -

Beautiful phrasing is more
thinking first than anything

Think before you speak or play

Hear tone in your head before
you produce it -

0 - 9 - 0 - Attack coming back
9 8 7 6 5 4 3 2 1
up - up - up - 1 -

dark tone - smooth not shrill

In separate notes - quasi space
in between. ^{shorter} longer space
between longer notes (decrease
space as notes get shorter & faster)

Practice on 1 note

1 - 2 - 3 - 4 - 5 - 4 - 3 - 2 - 1

Also hold 1 note from 1 - 5 - 1

Then play 5 notes up & back
shurred & tongued -

Should be shurred like one
note - play between the notes.

Perfect legato - Play as if the
most beautiful music in the
world - Scalewise passages are
most beautiful.

Take more reed - & hold that
further down on lower lip -

Say Ta no Blah -

Sound like air coming out of a
balloon.

Be ready to play - silence & then
a tone starting out & going
back to silence is most beautiful.
Silence & quiet is important.

just create more & more
disturbance in the air -

gradual - not sudden.

Play 9 notes up & down

Good low notes -

Don't hold high notes like D.

Be energetic & particular in
practice as at lesson.

Have something to say - not

just moving fingers & hair

it sound like an oboe - when

the oboe talks it means nothing

Lesson III - Feb 4

change notes with wind



Don't pump the wind into
the notes - No matter

how many notes you play,
do it with continuation of the

wind - Like blowing on a
violin.

Practice 1-9-1 going from

F - B on 9 - & back to F

on F - ab ^{dim}

on every note from C4 up.

Do not force from 8-9

then force - easy

Start with "ta" on proper 7

and increase some quickly

Don't force for volume.

Be conscious of what you do
Analyze how you finish
last articulated note.

Practice attack!

Don't play with "sandpaper
on eyes" tone.

Lean more in back seat.

Long leg (not arched)

Guy no wrist.

Most obnoxious have too much
technic.

These his secrets - he shouldn't
tell - New method.

These things make you different.

Pushes up you can go
the further down.

Feb. 11 - '43 - Lesson IV

In connecting notes

flap like an eagle

Don't flap like a duck.

Hold final attacked note

as long as possible

letting air escape thru

the nose. Don't pinch

Play 1-9-1

with C-1-2-Attack V. ^{tip} final

Adjust embouchure to play

final note.

Play 13 up + down.

from C-D \flat + D. Also Chromatic

Try - B \flat + B \natural - relative pp.

Use tongue - + jump in interval

Have air pressure there before

you start to play. Like pressure

in a faucet. Analyze what

you do, when it is good, so

you can be sure
Dark smooth tone
velour. like velvet
not scratchy - sandpaper.
By halting reed down
against lower lip -
Raining day - play major.
High D must continue
where I lean off - not
forced.
Every reed different.
Must change - lip + all.
Low B \flat - relax - use tip of
reed for bite
Between 1 - 0 must be wide

Feb. 18 - Lesson V

Play - 1-13-1-E-B-E-

Attack 13 + 1 - pause between

Climax - coming down 12 + 13 -

Make gradations closer.

Don't crescendo so soon.

Reactived Detached first.

Scales - C - A min - D \flat - B \flat min - D - D tr
twice up + down.



Chromatic - C - E - Detached - Slurred.

Don't jerk going to C \sharp - smooth

Don't force - change position

of lips when going for high notes.

Always breathe after 1.

Don't play like  - stairs -
but spiral 

March 4 - Lesson VI

Play Exercise 1 - Barret - Slow motion
+ a tempo - Always keep wind
behind you.

Take 1st-2 melodies
Always must be beautiful -
must be refined & be good
obscure players.

major minor
Scales - E^b - E - F - C - C# - D

1st time separate - 2nd legato
Chromatic

Barret - EX 5 - 1-2-3-4

Change embouchure on high & low notes
prepare on note before.

EX 1 increase each group on way up.

2. 1 1 2 2 3 3 4 ♯

like joints - phalange - knee - etc -
but then a straight arm.

Sound smooth eventually - not
crippled.

Melodies - No. 1 - D^b No. 2 - B - No. 3 - A^{is}

Don't ^(accent) ^(breath) ^(pronounce) certain notes

Like silent, unpronounced letters

from G-F-A-C - Press G & F for
legato.

Also found something in playing
obscure - making every note different.

March 11 - Lesson III


playing "with feeling" means nothing beautiful phrasing is control

knowing just what you are going to do

Placing each note

Must go up before can come down.

If foot is already on floor, can it go down any further.

In a slur -  - every inflection

note must be in - 

Play from bottom of toes to top of head.

Not from the neck up.

In scales, practice inflection ^{variety} of

tone etc in different intervals - especially minor

Accent 5 - on way down

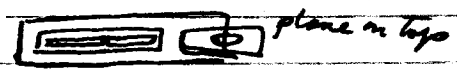
Play Major in major - Minor in minor

Change Lip - High D - Eb.

Scales - Gb - G - Ab - Chromatic
Barret - Exs. 5-6-7-8

Better to practice a few notes carefully than 1000. - especially on chal -

Reeds too thin on sides - must have some smooth quality when land as soft.



own invention

Maer imitated Gillet -

10 lbs - case in trunk - next window

if 10 more years. since Dec 15

no reeds.

"not only one" (plays alot of notes)

Must group notes correctly

Good playing is intelligent

Control - knowing just what to do to make each note interesting - different.

April 1 - Lesson VIII

Don't pinch - thicker sides

Little vibration as possible -

Scales - 5-4-3-2-1

Impulse on 3 - lean - 5-4 - lean 2-1

Hold 1 - long as possible

Chromatic 5-4-3-2-1 to C.

Everything based on numbers.

Place notes like on a
micrometer -

In octaves every thing ^{C-C} in the
low note - No force or jump to the
high - no pinch or jerk -

Same any interval -

Played between the notes - don't
just apply the key - give -

Don't wiggle the left thumb.

It is necessary for tone - just
move (roll) the thumb for 8 va.

Finish 5-4-3-2-1 - no matter

what the notes are - the sound is
always the same -

up - on 2 - down on 1 -

In Barret exp's -

I play opposite - must play
the legato long & staccato
short.

"His new numerical system
could revolutionize music -
they imitate but without the basis -"

That is his secret - what makes
his playing sound different.

Every note is placed.

Yakobch of a note - like feeling
the hair of the hand on the string
to begin.

April 8 ^{IV}

(elbows)
ball around out - forward -
not back.

In playing a note - push forward -
not down to the floor - Play a
pianissimo 10 blocks away.

Play far away -

Barrett ⁽³⁾ Everything must be
in the lower note - then play to
the upper just don't force it -
measure a turn "..." even.


If musically correct, the marks
don't matter.

April 15 ^V

Don't play long notes short
& short notes long!!!

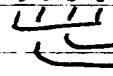
Good above

turn in middle of group -

Play from  here stomach

In 3/4 time - 1 comes on 2 -
Accent on 2 -

In ^{5 4 long 2}



2 2 2

April 22. XI

Whole future depends on
learning this articulation correctly.

In playing 2 notes - stress
comes on second - the repeated one
held back wind more -

Remember up + down -
always drive the down.
Broaden within tempo.

In 8va - upper note must be
more intense - faster vibration.

Slide up + down like violin -



Don't take too much from
middle - more from side.

Must respond easily -

Not thick top - no

bite at all - control by

lips - flexibility - not rigid.

Always practice scale -

3 scale + then Chromatic.

Note must always come out - no
matter what you must do to get
them.

must have more freedom -

Living in accented passages -

Don't give your opinion + don't say No - K.!

April 26 (Curtis Auditorium)


Barrel Melodie I -

May 12 - Lesson XII

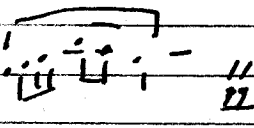
Use numbers

Travel on long notes to make them interesting


Give more on high notes full not thin & weak.

Barret,  different wind

#9

 - 1 1 2 3 2 3 4 4 5 6 etc

Leave space before grace notes
Grace note - on the beat -

Play up - 

Break groups like phalange

Don't play same, same, same.

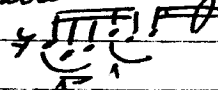
Don't slip ¹²³ 9. note 4

Everything must be in lower note - Don't force for upper - just push in stomach - it's there.

Try for leaner reed - darker fuller quality, - not thin & keapy - more body.

Don't play as if about to be seasick - lighter effortless.

1/8 - Barret Ex. Against on



more reed on high note.

Drine
Line

June 11 Lesson VIII

the less ^{more resistance} vibrato in need - the more you can control the variety of your expression - color

Try to refine your artistic sensibility you must first think beautiful & right

practice intervals -

Play down as if you were going to a higher note -

The speed of the wind must increase, but the lip must not

pinch - must travel between notes.

high H - press with 1st finger to hand.

Barret-Sonata I

Must be even -

Mes. 1 practice c-a

" 2 - ~~short~~ 6

3 - C4 in turns - absolutely even notes - F fuller than G

4 - Take E4 with low D4 key for dissonance

5 - even turns - give dotted quarter its full value

7 - Long D in last triplet

11 - give ox. $\text{D} - \overset{1}{\text{f}} \overset{2}{\text{f}} \overset{3}{\text{f}}$
11 23 4 4 32 $\overset{1}{\text{f}} \overset{2}{\text{f}} \overset{3}{\text{f}}$ 4 4 3
each note different -

c-e must be no jerk - smooth

The speed of wind on high B must be 4 - not loud.

19 - staccato

21 - Breathe (for God's sake) It is ^{terrible} ~~terrible~~

28-29 - Analyze - Practice 3 ways then put together - It must

(Fall 1943 - Curtis)

Oct 2 -

second night $\circ y \ddot{ii} - \ddot{ii} y$

$\boxed{7} \ddot{ii} \ddot{ii}$ then together -

increase a end.

29 Internal F# - A must be solid -
Drive.

Take more of side of head for
darker quality - not wirey or raspy.

13 lessons.

Notes not correctly
distributed

must punctuate!

I am careless - must
practice with metronome
Articulate!

In balancing a reed try
low D - F^{va} F^{hd} - to F# and
to G - must come in tune
without forcing.

distribution of valves is wrong

IV Oct. 4

Barret - Sonata I -
Transpose 2nd Movement Gb

1st Study

IV Oct. 11

Place notes in correct
place on the wind - must
blow faster for upper notes.
The speed of the wind must
be accurate for each note.

In a series of notes -

slow more - Barret Son. I -
play each different - give the
length of each note.

Play an interval - Do
something with them.

1st Study - Db

Barret is wonderful for
articulation

The speed of your wind must
not collapse

IV

Oct. 16

Sonata I - Last movement Db

Sonata II 1st movement Ab

1st Study - B

Study No 2 - as is

practice like Hott

" intervals

up & down - The speed of the
wind must be same before
you go to the note.

Oct. 25 - Bad lesson -
Repeat -

VI
Nov. 1 -
Best - more sonata 1 -
Trills more of mordent
Don't pronounce final note
at bottom of pg. 117

Study 1 - C - must be louder
than low E.
8va E - Short - resolves to D -
(E - D)
up - down

forte - sudden piano.
up - down done by change
of lips + speed of wind
more speed on down

Speed on C & Va must be
twice on middle C. (Phisio)
Vine more.

don't travel enough - no drive
Straight class
my young grand - Montally

Story of Rollo Royce -
step on starter, accelerator -
loud, soft - - - -

but not in gear, so you
don't go anywhere - even
though you step on the gas
you don't travel.

- violins have left hand
of virtuoso - but bow arm!
Yoaze had that.

It's not only that
you must be care ful
Profession vs. the point of a
needle.

Easy to hit all around it.

Sonata II - 1st mov A^D

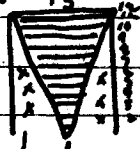
Study II - Bb minor

Study III -

practice long tones

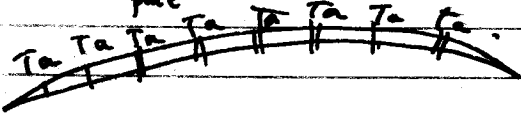
Nov. 4 - W.W. Emani

Space - quaver notes



always some space
never run together

Space notes



Practice 2-1 - 2-1 - 2-1 -

3-2

4-3

5-4

6-5

7-6

should have 25 gradations

increase of wind speed is
like a wheel - The wheel stays

the same size but vibrates

faster $\text{sp} \rightarrow$ Force wind

through no larger space -

Natural vibrato will result

as lip become freer & wind

faster will vibrate & carry
itself forward.

you cannot hit 13 - or 17 - etc

without starting with 13

lip pressure so you can relax.

In Crescendos - wheel gets

higher - no faster



The Rebound in phrasing.

VII

Nov. 15.

Study No 3 - D \flat -

Practice long tones more.
Don't blow right - more speed on upper notes.

Play with the pressure of the wind.
Have pressure there before attack.

VIII

Nov. 22 -

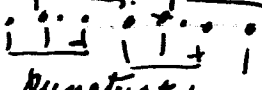
Sonata II - 2nd mov. B Maj. last mov. G \flat

Study III - E \flat .

Distribution of values -
Change direction of wind


Barret - Lewis page 124

Meas. 9 - increase each group

14 - 
punctuate!

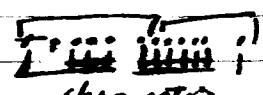


Meas. 15-16 c-c finish - etc.

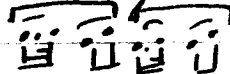
17 - 

don't play everything on one jet.


25 - Lean on the dot. B \flat

30 -  Lean chromatic on the A \flat

34 - Lean on the dot again.

3 measures from end - 

Rondo -  more weight

- 1 -  to the dotted 16th

- 2 - don't rush the 8th play the accent.

9 -  grace - definite

Staff 6 - Meas 9 F \sharp A E E C \sharp E C \sharp F \sharp
Meas 5 legato - smooth

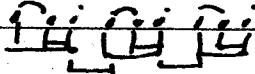
128(?)

pp. 129

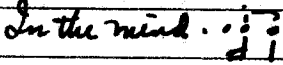
mess. 3 - increase 1 2 3 4
don't divide

Last 8 mess. "legato" - don't
play rattles - smooth
even - don't hurry
measured:

Study - Do something with intervals
give intervals their musical feel



must turn direction smoothly



BE ALERT.

Not bad - but could do much better

Dec 6, IX

Naval Concerto.

1st mov - don't drag
note 1 & 2 - nothing - soft

" 5 - must move

" 7 - cadence important
must finish

" 12 forked f.

" 16 - punctuate between
G# + A

- 19 - full f + G

20 - sudden pp -

Allegro - all - 16th even + smooth

1 - space

9 - full D - then p -

11 - Crescendos

12 - cadence - no hit

f = up - accent B+

14 - first 9 is nothing

B+ - B+

Saxophone

Take time - play soft

I

Dec. 13 -

Cadence - hit each note

Sonata II - Rondo -

Triplets quick + leave space
make crest.

Study 3 - Trill G - with the finger
intervals in middle section

Had tempo

Space before the trill

II

Dec. 21 Etude 4 - Gb - E

Sonata 3, 1st mov (B)

Sellner -

8th meas - Come down on

2nd note like hammer

11th meas. even - 4/24

1944

(III at Curtis)

III

Jan. 11 - Barrett
Etude 5 - Db

(Study) Sellner. Duet 2

Push on the notes - hear

down more - play a block

away -

articulation -

VIII Jan. 24

Sonata 3 - E major

meas. 1 - lean on A# - keep

up line - the relation of every

note to another

meas. 4 stacc note long

pg 131 meas 6 - 2nd up - ^{down} up G

15 - B - P up

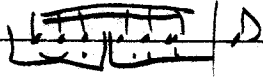
articulate with the wind

Lento

mess. 7 - increase wind on
E^b but take G pp. + swell.
Don't collapse on turn
cresc.

-24 - 16th 5 - Last P must be up
space before grace note

Study 5 - pg. 173 - mess 6 -
CGE - play e on the up of the 6
then CGE.C - 2 cells are



Change your lip to get different tone

XIV
Jan. 31

Sonata 3

Rondo -

Study 6 - Chromatic

XV

Feb. 7

Study 7 -

Rondo d

XVI

Feb. 15

Must find cells -

XVII

Feb. 22

Study 7 - F# - over -

Sonata - 4 - over

Prepare Study 8

Find + practice individual
cells - then put together
do not play on one line
like a monologue -

Questions + answers.

Don't blow in the reed
blow at bridge of nose -
between the eyes -
for control

Sonata 4 -

meas - 5 - scale each note

e ^{not too} long - up

d# longer - up + ~~down~~ down

d - longer - up

Meas 13 - d# important

judges how you can start it

longer feel down you have 5

got over the e

Meas 16 - punctuated -

different wind - don't

breath but break it

Pg. 45 -

Meas. 2 - don't hold the

too long - different wind

Study 8 -

questions - answer -
space - 32nd sket
2-16th before & after

~~XVIII~~

Feb. 29

Practice - up - up - up - up
learn on one note & vice versa

Study 8 - Gb - + 9 -

good playing a combination
of 6 or 7 things. Find less

~~XVII~~

March 6 -

~~XVI~~

March 13

wait before trail - on beat -
practice long tones, intervals
if you are stale there is a
reason.

if you want a thing to sound
off the beat - play heavy on
the next one.

Don't move lips when
predicament - but move head
in & out for high low notes

"You must shape your wind" (you play all on one wind) You must stop the wind between phrases -

March 21 ~~XXI~~ -


pg 151 -
Andante

meas 3 - G# - A not too loud -
so you can go up
on c d e -

-6 - Stop the wind -
even though it is
legato you don't play on
same wind.

11 - lean on F# - G# F#
the higher you go on F#
better you can play the B.

a G#
12 - [i] higher the G# -
not necessary D accent
f# so coming down does it.
- up - up up - down
very pronounced

19 -  32nd in the
highest note on
the circle - change wind
after E. keep up intensity
& go from F - B - B meas 21

23 - 1 2 3 4 5 | 5 4 3 2
retroude - F G A F#
up up up

the G# must be higher
must go down.
Fundamental principle of
dominants goes up -
lighter than air. like
snake rising & falling

24. 2 g's. up-up ^{higher}

pg 152 - in all keep
mess 3 - make exercise
ask of 2 mess -
up up down 00+, 00+, 00+
oooo

6 - 6 - 6 notes on the up -

(make exercise out of
FA $\frac{0}{1}$ starts low & goes

never force to work interval
always increase width & it
as pg 153 - mess 6 - the B.

Practice making the phrasing
even though slurred - it
must sound different.

There are 2 kind of people -
those who feel even though they
don't know what they do. & those
who know to think & practice what to do.
Take 2 had no talent & had to learn
that way - & you must do the same.
You don't do enough. But it is
hard & difficult & balance it
exactly - not too much - just enough.
This is what you must try to do.

Etude no 10 -

pg 157 - smooth.

Attach - not sudden - draw

press into it. $\frac{1111}{12345}$
0+ 000+

Practice 0+ - but a scale.

then 000+ - & put together -
there must be no break -
Play it down a little heavier.

pg 198 5432
mess 5.6 000+

build slow note to upper
interval - Don't finish
[with legs but press with
fingers of left hand -
1st finger. Change quality
like on a violin - change
tone by pressure of L hand
3 last notes - do finish
Coda - ta ti bang
balance - legs & torso
foot note - fight &
keep it. Every note
is a battle.

XVII

April 3

Talk more lower leg -
d

XVIII

April 11 - Studio

Play the spirit of the piece
Forget the notes -
(no feeling!) No life.

April 14

No. 12. Play
resolutions of air
don't blow when you articulate
short note before trill (mordent)
graceful - light - (up + short)
play & move forward.

no 13. \hat{ii} each group
different - give more.

no 14 - Practice $tata-ta-ta-v$
take breath -

let wind out while
taking breath - go on.

$10 \approx 3$
7 \hat{ii} \hat{iii} - some each
group but more

no 15. Practice $\hat{t}t$ $\hat{f}f$ \hat{v}
different articulations
keep.
each group diff place on
line.

April 26 - no 12

Make exercises out of
little groups.

\hat{ii} practice \hat{iii} etc.

112
 \hat{ii} \hat{iii}
 \hat{H} \hat{H}

meas - 11 - 3rd beat.
up in circle

" 12 - \hat{t} full-down
percussive

then - \hat{ii} \hat{iii} / lips
 $00 + 000$ on down
 $11 \approx$ inflecting

" 13 - Change embouchure
between A - B.
say \hat{t} on trill

It must say something to
be worth anything.

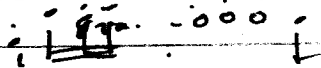
You must feel in your
diaphragm - Use cushion.

pg. 193 - stacc 112
meas 3. \hat{ii} up-up.

higher you go - more you
can give on down.

Staccato - short with
tip of tongue - make
accents

playing must have
direction.

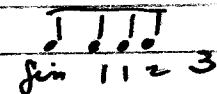



Practice scales.


1. down up up up down
2. + + 0 0 +
3. + + + 0 +

Practice for the up & down
reflection this summer.

Bellini - Duo II

meas 29. 

- 32 

 weight on F₄
heavy.

like a string of spaghetti
where is your heart?

You must feel -

Scale your feeling

Give more -

Too much calculated


I am incomplete

Don't think so much -

Too much intellect.

may II -

Study to

Emphasize  melody

sing - upper notes -
lower ones softer.

Arms are dead - must

be a part of playing

Use lower lip more -

Feel in it. Use it

against teeth especially

to make high notes clear -
no. 15 - Change quality
of high + low notes.
dark - brilliant
♯ - two different
directions -

16 - Make inflections bet.
in tempo -

Play everything in 16
twice with different
articulations

You must get the notes
so surely under your
fingers that you can forget
them -

Concentrate on patterns
direction etc. + then freedom
within the form. Spirit - Music

Pressure of wind
Intervals

Shanis

Dec. 23 '42.

Don't rush Sellner -

clean & sure -

Mexican cane - bare line
between just enough F to meet
out of middle - about 1 good
reed out of 3.

Ala - more from back - shorter lay
softer cane.

keep upper register down -
watch set screws - loose -

if reed is too stiff (in back -)
you will bite to get quality desired
& sharp high notes.
even middle & sharp

(Shaw's)

Dec. 6-'42

Haydn Concerto -

Don't sneak in on notes
which are alone.

Sing right away - Try to play
like a violinist.

Clear - even - never too loud

Always keep tone sweet & nice
musical!

d-e trill - finish c-d with trill

Play it always as it seems
easy as anything - Play it
easy for you - then it

with sound easy - No color
in triplet passage in last mov.

Medium staccato

July 7, '42

Take class - Hot weather

A - E $\frac{4}{4}$ - Don't let E lead
to forte - but p - + cresc -
afterwards - Borodin

June 18 '42

C# trill down fingers 7

B-hand & finish 3#

C# - C# oct. draw softly by
lifting middle finger 7

R-hand - cresc. afterwards

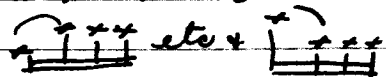
If forte use regular fingering
glissando by raising 4th?

Keep A softly (steady not sharp)
by closing 4th finger (D tong)
(R-hand)

June 13 '41

Staccato - C - 1 + 2 octo

in 4 - G + B



slow - whole tones - nice tone

Then divide - d's - d's + d's

still keeping good tone quality

Try for vibrato on short notes

Play them slurred 1st if
necessary. Not dead

For what you want first
in your head + then change
your lip or adjust yourself
as the reed will do it! - Change
with the reed

Scales - Gb - 2 octaves
G - G

Haydn - no zig zags - all
light - don't be
speed of middle quality
less emphasis given notes
Subordinate to main melody
need fast cane.

Feb 20 1941

Left fingers high to practice
trills.

In each solo play up's - mf
Play solo style - vibrato
practice trills starting

or $\leftarrow f \rightarrow p$

tek-ca-tek (triple tongue)

th-ca (double)

Short key for light bite & little
reed.

Trills - Sharpen 3 times a week

Staccato P's - leave space

make them definite so not
& be confused with $\text{TT} \rightarrow \text{right}$

An out. 8 notes only 4 true

harmonies possible - F, F#, G, G#

Hear things before you play them
Real sound measure and
F# attack ^{with} more surety
Watch 1st finger R hand


Nov. 30

short lay makes brilliant quality
to make reed duller - make
lay longer

when you want more resistance
but don't want to raise

pitch or change it too much
pinch sides & apply gold Butter

skin above wire. Also dulls
quality a little

Dangerous to take ham out
of dent  -> dent formation

& tip - more from back on
hamette than long.

Hamette changes more.

Nov. 3 -

recalls within p. - not too loud
more intense

$\frac{7}{5}$ - practice

low C's + Bb etc - more reed
more pressure

force vibrato on low notes
Must play last parts much lighter
like a feather - & clean

Eng. case - dist out of middle - ^{short} lay

Nov. 16

Don't chop off last of a group
of 16ths before a final note

2nd 1/8 \square - give first 7/16ths

Full value note like a 32nd.

When jumping over in 16ths (iii)

give first to 2nd 1/8th.

Keep practicing scales

Aug 13

Play on soft parts play
softly + with beautiful
quality - Learn to Control
quality + contrast Intensity
in place of volume
Real of in self-conduct
Forget notes - interpretation

Sept. 27

Do not lose lose control by
gaining too much speed.
Take it easy + don't rush.
Keep on moving passages -
Be deliberate in phrasing

July 30

Sharp on upper register
Take all back - make key
larger - Use lower
Work for vibrato on low
notes - C₄ try to gain
control - intensify etc vibrato

Nov. 30

New desired tone
quality - then try to adjust
things so as to attain it.
(overlapping edges at top of reed
can kill vibration -

June 20

G F#

8va : :
: :
: :
: :
C#

practice sf's

first short loud note

then long note - p as possible
then combine the two

Lip start relaxed then clamp down

In ~~follow~~ very piano on soft

high notes - sing reed in

to be increase on way up!

Barrett - Ronde Sonata 4 - Rubato in

2nd half

June 2

In slow passages sing

every note

Sing D's - D's short

Barrett Sonata 3 - 1st 2

notes ^{tone} quality - last light

all three

Play a reed with as

much wood as possible

but still clear tone

Get a shaper (several appear)

Try Sranis' cane - chew see if

they fit (match)

If lip is out - play flutes &

long tones chromatic scale

work on reeds ~~the~~ main

trouble - lick the reed

problem

Shapers & identical tubes

Attack & keep up tone on

each note

Review scales - work for
more speed.

Press up slightly with left hand
use upper lip

Thick sides - thin tips cause
reed to squeak - whistle ^{or high}
shorter lay on soft cane ^(note)

Keep working - trying for
more varieties of tone color

Getting correct direct

(phrasing etc) Shamus uses

Jahromis - graduate of Paris Conservatory

(Stand up straight)

Continue to try for more volume on
upper register

Study hard - Don't worry about
the future - Put your whole
life into playing

Wide throated reeds tend to be flat
narrower - not as fat a tone

but clearer

Do chromatic (high) ^(Eb)
wrap

May 4

When a reed gets good
allow 1/2 hr playing

Adjust embouchure to
every reed - Flexible

Test reed by trying it
on the low notes - Fb & Eb's
etc.

Put wire on as soon as it
Crows - Build reed with wires

Mozart: more vibrato

on Pianos - Sing more

more sudden contrasts

keep full tone up en f &

very end - sudden drop

no clumsy staccato

must produce tone color - not

just 1 nice even tone.

every little phrase.

more vibrations Bb especially

Keep up (tonal density)

after attack.

Pianissimo without killing

color - vibrato

Sing on every note - No

note is unimportant

(few stacc. (F) attack)

harder to meet with higher

slurred notes)

Bite on soft part of reed

Blow twice as hard on upper notes

Pinch for pp on real high notes

Open for loud

Sharp attack for f staccato

Use upper lip more - take in

→ ⊖

Reed concave -

only ~~for~~ same thickness

Don't gouge out the back

Gradual slope

Pressure - humps etc

felt in ~~the~~ thumb.

Any hump will affect rest of reed's

vibration

Triplets & FFF - middle notes loud

Practice 8 vs + long tones

changing quality - etc.

Be worn out after 1/2 hr.

Work hard

~~Lynn Shapers - 6 - 5.00~~

~~Scraper for quartz sand?~~

~~English sand bag basket~~

~~67 trees~~

~~Keeney - cables - hand pulley~~

~~Star~~

~~to hand - ...~~

~~knives~~

~~Scale of 1/2 lb or high notes~~

~~Regator only ...~~

~~French ...~~

~~position of ...?~~

~~Rec'd ...~~

~~Hand ...~~

~~G. Gillet ...~~

~~to Scale of ...~~

~~English ...~~

Howe vol 27

aggravating

To Remember

you charge
admission
at Rem + 100
between 1434
100 - that party, you

val 2/

aggravating

To Remember

you charge
admission -
at least 10¢ -
let see 1234 -
40¢ that party good

JANUARY 1946

Friday 11

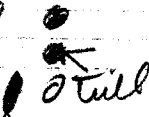
to sharpen A-E key

C-D key

Saturday 12

atends E - Bk or B key

trill



Sunday 13

A# - B

Memoranda

JANUARY 1946

Friday 18

except that the pieces
now presented in
diff. order. This

Saturday 19

Conclusion drawn
from listing to man
of the family testified
accident no agent

Sunday 20

leading the glibly art
around on a cash
of money for \$450

Memoranda

Wanted have
admitted no case
more from it
mysterious

JANUARY 1946

Monday 14

Tomachek -1817
Concl. by travel
virtually a talk

Tuesday 15

never settled in one place
assumptory, always
busy preparing

Wednesday 16

Propose in context,
they never have any
time to study anything
new. see area

Thursday 17

result their proposals
are mostly repetitions
of earlier programs

Lodisa Holt of
Keene, New York
married

Roswell Talcott of
Vermont.

probably about
1810

JANUARY 1946

Monday 21

Tuesday 22

Reels must be out of
& not come in

Wednesday 23

Thursday 24

MEMORANDA

all Ferby m.F.H.

hold arm forward
darken with L hand

stay more

circle

not pinched

give more

feel

43 I

practice down O+

turn each note

189

Feb 9

~~189~~

Big tone must be

more condensed -

+ blow more from

nose - at your glasses

Practice more the

interval cells. 

not shrill - cover more

for high Eb push lower

give forward

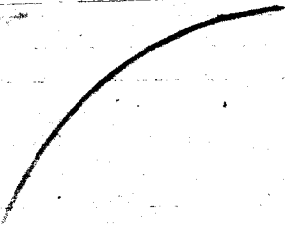
less wind - more sp

for turn narrow space

Don't let it get
away from you
(wild.)

MEMORANDA

Project Completed
M3.3 M93
K3700



MEMORANDA

ДАРГОМЫЖСКИЙ

DARGOMYZHSKIY

Г Г Г 3 .

Гимна

Римский-

Корсаков

MEMORANDA

French -

not shallow -

more sustained -

Orchestration

planned + detached

pians & small

force made large -

Arrive diff. Orchestration

low note - re-fa'-fa

800.