

Flat hairs from heel to point.
 Bow-fingers together.
Bouncy fore-arm bowing at point.

Reject 'imperfect' sounds
 AT ONCE, as
 RUBBISH

Stairty for fun
 Brahms Sextet for chamber-music.
 Start D minor suite for Bach
 Stutschersky studies*, Wilkomirski,
 for basic technique. (* playing-in only:
 Le beau Davidot. Schumann Stet o
 Hungarian Rhapsody Beethoven Op.11.

Try to sit straight, but with arms loose; right to the SEE back muscles. RELAX! DIAPHRAGM*

Remember to watch how near or far the bow is to, or from, its bridge; & choose your tone-colours.

* Diaphragm controls position!

Start practising with Stairty to warm up, & take it phrase by phrase: don't gulp it down!
 Scales E & B in 3rds.

4 1 det. (4 1) 4 1

and back again. Once only ✓

Arpeggio with held 4ths

* Keep 2nd well back
 keep a flowing curve & watch shoulder
 elbow loosens, then try: Spiccato

4 3 1 3 4

2 1 2 3 4



Monday *Passionately* *cheerfully* Tuesday *Popper Hungarian Rhapsodia*

Wednesday *sweetly* Thursday

3 times

6 times

6 times

Debussy and his whole-tone scale.

Watch thumb! It lives next-door to the 1st finger.

4.X.70

to make the tone resonate, for goodness sake play on the flat-fat part of the paw with claws drawn in. (NOT spread out!)

upbeat entries must impress, whether loud or soft! (Check new THUMB note - or separate bows - both near end of Fauré.)

Schumann

6.1.x.4.2

Conies' pounce.

N.B.! Only comes more thumb up or down the cello-neck when extended position is reached by an OPEN STRING, repeat faster + faster to prestissimo.

16.XI.70 Thumb in form again. Well done!

Hung: Rhap Cadenza is a SERIES of brilliant flourishes. Collect each flourish in turn before stringing them together.

WB. forearm WB. Close Shoot! WB

Close Close Wide Close Close

2 2 2 2 2

Whole note Whole note

Semitone 3

from Jean-Jacques Rousseau
to Steven Isserlis

Traité de la Vièle 1687

of Hottiman, the Gamba player

" One admired him often more when he played tenderly some simple little song than in the most learned & complicated pieces. The tenderness of his playing came from those beautiful bowings which he animated, and softened so cleverly & properly that he charmed all those who heard him."

on accompaniments upon the Viol.

" This kind of playing also requires much clearness & application, because you must know instantly how to take the various movements, & what passions to express, & that is what is commonly called entering into the spirit of the piece. At this word "movement" there are people who imagine that to give the movement is to follow & keep time; but there is much difference between the one & the other, for one may keep time without entering into the movement, because Time depends upon the Music, but the Movement depends on genius & fine taste.

" He who accompanies must have no affectation in playing, for ——— if he does, he will be shot right out of his chair, & his Cello & Nürnberger (gold mount & all) will be given to a worthy being forthwith.

J.C.C. Law.

Monday *Passionately* *6 times*

Cheerfully Tuesday *6 times*

Wednesday *sweetly* *3 times*

Thursday *Popper Hungarian Rhapsody*

Debussy and his whole-tone scale.

Watch thumb! It lives next-door to the 1st finger

4.X.70

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upbeat entries must impress, whether loud or soft! (Check new THUMB note - separate BOWS - both near end of Fournier)

Schumann

N.B.! Only comes more thumb up or down the cello-neck when eaten position is reached by an OPEN STRING

repeat faster - faster *prestissimo*

16.XI.70

Thumb in form again. Well done!

Hung: Rhaps. Cadenza is a SERIES of brilliant flourishes Collect each flourish in turn before stringing them together.

WB. forearm WB. head (recovered)

Close Close Wide Close Shoot!

Whole note Semitones

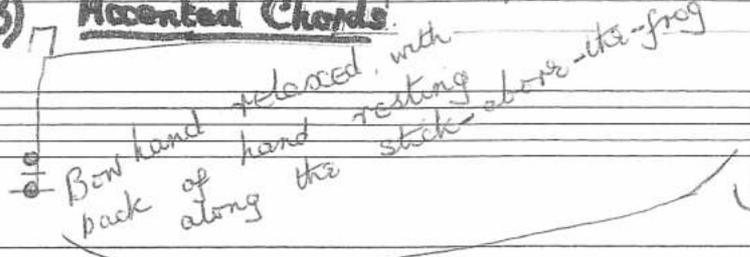
A) Sautillé:



See that arm is turned inwards; the fingers must shake out of the coat sleeve quite loosely. \square accent, ∇ rebound.

(Practise legato; & the bow will articulate with speed, quite naturally.)

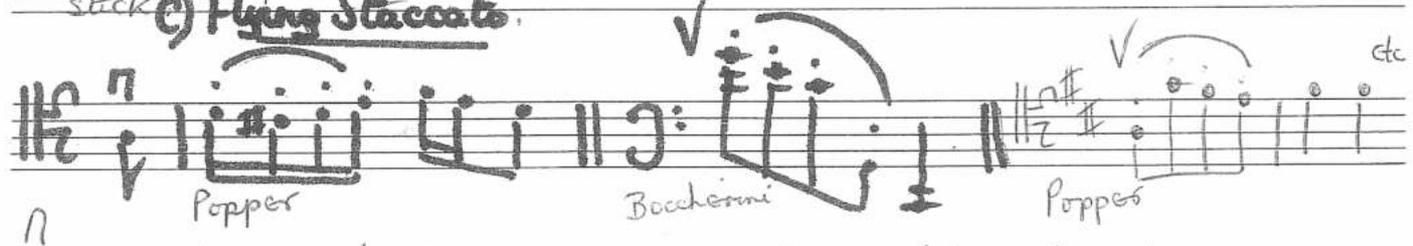
* B) Accented Chords.



rotate hand until the 1st finger is completely curled right off the stick & pinkie comes.

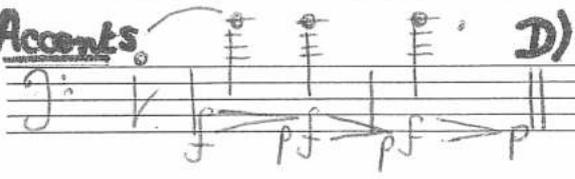
* The combined weight of hand & bow together at the heel, crushes the tone when the attack is broad — as in a chord. If the hand is tilted backwards, it recovers the forward position as the bow gets moving, so that by the point of the bow the pressure of the 1st finger is heavy on the bow-stick.

C) Flying Staccato.



All these bowings are easier with the bow-stick turned towards the bridge.

Accents.



D) Accents requiring full-speed at the beginning of the note.

SAUTILLE.

Very relaxed. L.H. clear articulation

ACCENTED CHORDS.

Wrist turning freely from string to string while the hand is stretched backwards & forwards.

FLYING STACCATO

Bow-stick is turned towards bridge

ACCENTS

Travel — original impetus.

Turn back to 1st page of this term, & exercise

at foot of page; add $\sharp\sharp$  etc.

See that bowing - arm slopes inward towards thumb. 

The hand holding the bow for spiccato & sautille must rotate until the little finger* can perch on top of the stick (*it perches & flies away; it does not stay there!)

Keep the right arm comfortably high, so that the hand shakes loosely out of your sleeve.

Start practice each day with Wilkomirski, to loosen L.H.; then the spiccato exercise on 1st page of this book, or Boccherini passages.

After this start - cut out scales, arpeggios, studies etc: & just take passages from works you are studying & memorise what you can.

Popper



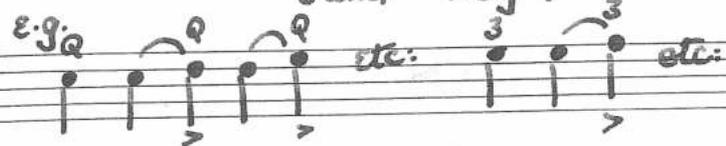
accent heavily in 4/5 & check intonation of top A.

Repeat an octave higher in the same way.

Top 8ves; jerk 2nd finger (well-supported by thumb & other fingers pressed together) & listen for true notes to emerge from the squeal.

At the top, spare enough bow for a quick pull on A.

8ves. Practise thumb only, with accented legato bowing; then 3rd finger in the same way.



VIBRATO

Multi-speed - varieties for all expressive purposes.

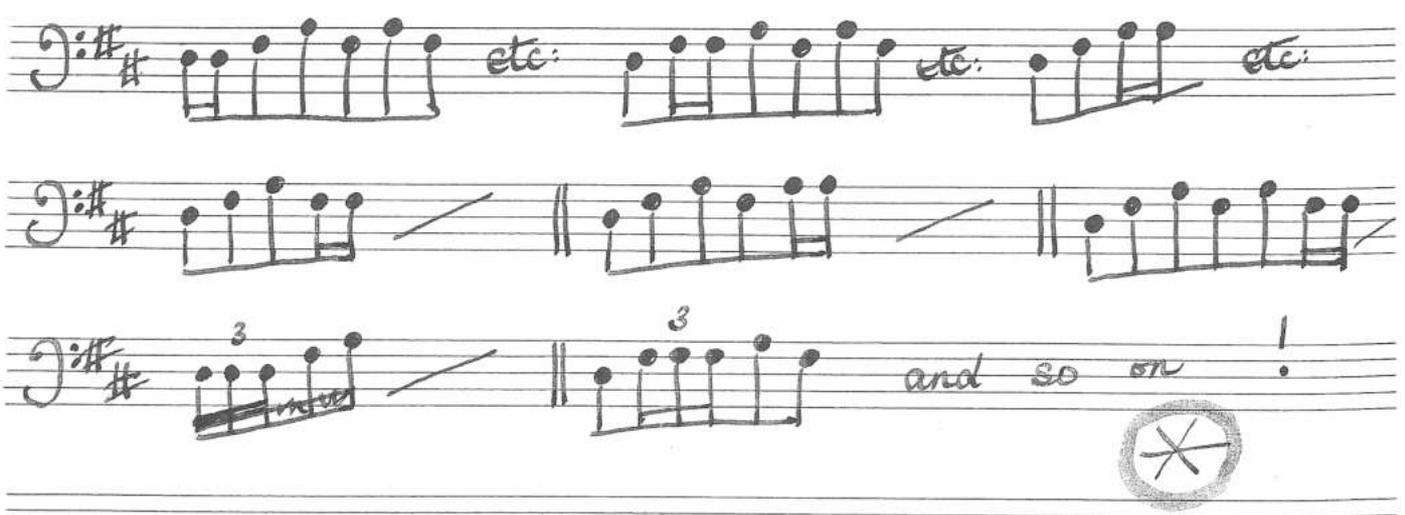
Played on FLAT fingers - not on tips. (Tips are for running around on & avoiding touching other strings & for double-stops.)

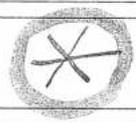
If your vibrato does not engage the fore-arm, check the patent wrist locking device thrown in with each human arm kit.

A teacher is a useful Tool, made of human material. Its correct usage demands persistent & challenging questioning, because dialogue is the only way to get cracking on mutual understanding about where the work is leading — if this is where we want to go anyway & why. No question is irrelevant, because if it occurs, it matters! No question is rude & needs to be suppressed for that fear. The only thing that damages a Tool is wrong usage & neglect. A Cello needs respectful handling to respond & a Bow needs resin & a Teaching-tool is best treated with that courtesy which is (as in all human dealings) as "that-without-whichish" as a pencil at rehearsals! ^{N!}

 Repeat dose 6 times daily. (Watch 2nd finger & against L.H. side of Cello neck. This will bring your left elbow into the right place, & strengthen position of 3rd & 4th fingers. X

SPICCATO exercise on page I:

 etc: etc: etc: and so on!



BEETHOVEN Op 5 no I

Allegro.

Exact note-values.

Exact bow-directions.

Sunny

February 5th

proposition: that the cones are a feeble folk
is sad but not their fault, rather their
misfortune. However, they can be strength-
ened by CONSTANT watchfulness and
CONSTANT correction.

ARTURO BENEDETTO

di
MICHAELANGELI

O Mr Michaelangeli, do come again!

Wilkominski: ~~at~~ nos 13 - 14 - 15 + 12 (on
alternate days) each one twice, up the CONES !!
Swing left elbow forward on extensions, + point
1st finger back.

Popper Hung. Rhaps:

left elbow forward
back

Finished 38th + LAST Study in Stutschewsky.
ST PATRICK'S DAY 1971

STIASTNY



Down-bows = collapse onto 1st bow finger.
Up bows = bite! press! shoot!
Hand-bowling throughout!
Please let the blessed
ISAAC NEWTON HELP !!!

May 25th

Brahms Sonatas (Emi. Fma.)

Urtext edition: HENZE (agent: GALLIARD Editions)
 Eisenberg. Cello playing Today. address
 Practise Kummer. Norello Publishing Services Partnership
 Bowing = fingers only, Queen Annes Road
 6th Yarmouth. Norfolk
 0493-4281

J: # # etc: || left-hand fingers curved & Knuckles will up!

Bow fingers UP! Bow fingers DOWN!

In coloratura passages use percussive finger action.

In espressivo, see that finger tips are flat & that the vibrato is consistent. Exaggerate vibrato, to guard against it stopping, where there is a position change!

Grip bow firmly & make exact strokes near the bridge, when playing stopped harmonics high up.

Check the best amount of L.H. thumb-pressure to use, as this varies at different heights on the fingerboard & on some Cellos can be very light.

Music for a Silent Fingerboard

J: # 80 **FINE**

Held through versz by non-playing fingers
 diddle diddle dumpling my son John, went to bed with his trousers on. One sock, off & the other sock on)

Da Capo at

Play this with each finger in turn on different days, holding the extension. Be gentle with the 3rd of the jumping jacks & see that the L.H. coney is awake & in place.

Also *J: # 80* etc: || & also etc:

ELBON SWING etc: || etc:



* always holding fingers on the 1st string & 2nd on the D.

Febru

Practice for 1/2 term.

June 1. 71.

Ask yourself about a passage:

- "How near to the bridge does it sound well?"
- "How much bow does it need to " " ?"
- "How many hairs " " " " " " ?"
- "How spunky is the left-hand finger rhythm ?"

Compare, as above, the following passages

Ask about a repeated passage:

What is it saying now? + How shall I express it?

Bars such as (59) + (179) think of Casals saying: "The glissando comes from the heart, not the fingers." 2nd & 3rd movements: practise as usual.

Wilkomirski No 25. Daily.

(Silent fingerboard exercise when Wilkie is off work.) 2 bars at a time. Repeat each bar 4 times.

Stutschewsky. Study no. 15.

If you hesitate, repeat the bar 3 times & then go on.

If " " more than 4 times: TAKE IT SLOWER

Play once with metronome when you think it is safe. Ševčík is on holiday this week. Bad luck!

Kummer is not on holiday. Not at all.

Après un rêve. Accurate bow divisions. Sensitive placing.

Therefore, O students, study mathematics & do not build without foundations." Leonardo da Vinci.

"Before the gates of Excellence the high gods have placed sweat Long is the road thereto & steep & rough at the first, O + ... to ... "

Febrou

First: turn off the heat: play it cool.

a) Know your fingerboard to your finger tips:
A string

0 1/4 1/3 1/2 2/3 3/4

and back.

All with the same fingers; then each finger in turn, up & down

b) the same exercise on each string in turn, with each finger.

c) Play in this order:

open string	-	$\frac{1}{2}$	-	$\frac{2}{3}$	-	$\frac{3}{4}$	-	$\frac{2}{3}$			
then	"	"	-	$\frac{1}{2}$	-	$\frac{1}{3}$	-	$\frac{1}{4}$	-	$\frac{1}{3}$	
then:	"	"	-	$\frac{1}{2}$	-	$\frac{3}{4}$	-	$\frac{2}{3}$	-	$\frac{3}{4}$	
then:	"	"	-	$\frac{1}{2}$	-	$\frac{1}{4}$	-	$\frac{1}{3}$	-	$\frac{1}{4}$	

d) on another day, change to:

$\frac{1}{3}$	-	$\frac{2}{3}$	-	$\frac{1}{3}$	-	$\frac{2}{3}$	
$\frac{1}{3}$	-	$\frac{3}{4}$	-	$\frac{1}{3}$	-	$\frac{3}{4}$	
$\frac{1}{4}$	-	$\frac{3}{4}$	-	$\frac{1}{4}$	-	$\frac{3}{4}$	
$\frac{2}{3}$	-	$\frac{1}{4}$	-	$\frac{2}{3}$	-	$\frac{1}{4}$	

Then try target practice. * Hand away from fingerboard; pouncing up & down by eye!

open string = 0 || $\frac{6}{8}$ 0, $\frac{1}{2}$, 0 | $\frac{2}{3}$, 0 $\frac{3}{4}$ || in $\frac{6}{8}$ time

then as above: || $\frac{6}{8}$ 0, $\frac{1}{3}$, 0, $\frac{1}{4}$, 0, $\frac{1}{3}$ ||

double stops

with the thumb on 2 strings together || 0, $\frac{1}{2}$, 0, $\frac{1}{3}$, 0, $\frac{1}{4}$ || 0, $\frac{1}{2}$, 0, $\frac{1}{4}$, 0, $\frac{1}{2}$ + 0, $\frac{2}{3}$, 0, $\frac{1}{3}$, 0, $\frac{2}{3}$.

First: turn off the tension in both shoulders, & let your arms flop. Support this floppiness with firm DIAPHRAGM CONTROL.

Second: pick up bow & check thumb: small point of contact, thumb-nail facing along hair, relaxed ball of thumb.

Third: easy wings poised for movement.

Fourth: Left-hand thumb curved for relaxation. Then play:

X

Extension normal extension normal

and so on down to etc.; changing strings like this.

0 4 2 4 1
A D

use the above exercise every 3rd day, alternating with:

Y

D A Q Q 4 etc.

up to key note, as: then unwind:

8ve higher

back to the beginning.

8ve higher

and also alternate 3 daily with these:

Z

1st 2

2nd 3 etc.

M
Holiday playing. Anything possible and impossible!

Especially: read scores & everything you can find about
Beechoven's 2nd symphony and Kodaly's Missa Brevis.

STIASTNY Concertino. DVORAK Concerto.

A
BRUCH Kol Nidrei, with free & generous sweeps
of bow. Play largely; all the phrases speak
from the heart, earnestly; no pomposity, no frivolity.

See what you find in these faces. Notice in
the Crunach how exaggeration & distortion have their
place in art showing character; also the elimination of
all unnecessary movement in the design, which
simplicity focuses attention on the feeling, thinking, man.
Notice the generosity of line overglowing the
border of the Dürer.

These painters are contemporaries of Isaac,
but the style is of a much later period in
music when characterisation was everything. The Dürer
combines Italian grace & German strength, I think.
What I want you to notice is the generosity,
simplicity, concentration, & earnestness, of expression of
one man looking out, & the other looking inward.

STIAS

Handwritten musical notation for violin and viola parts. The notation includes staves with treble clefs, a key signature of one sharp (F#), and a 2/2 time signature. It features various notes, rests, and dynamic markings such as "WB" (likely fortissimo) and "Hand etc:". There are also some annotations like "forearm" and "hand" above the notes. A circled "X" is drawn at the bottom of the page.

Sept

VL RICHVS VARNBVLER ZC. M. D. XXII



Altera cura dicitur
fac imagine dicitur cognom
Varmbüchel. Ro. laura. Agnomy
in Imperio. a sacris. simul
Grammatum. et quoniam
vna. etiam postquam
agnom. redde
conatur.

per

X See that all fingers possible are kept down on the fingerboard. (esp: 1st finger.)
 More thumb back after each extension.

In double-stopping bowing, remember to keep the bow-hairs sticking to the strings firmly, & the bow fingers sticking to the frog firmly, esp: at the heel & point. Wing bowing is essential!

Bow tristers

Boccherini

A . B . C. STRAIGHT BOW.
 Grip bow & shoot forward & back so that the bow runs ahead on the up bow & is hauled back on the down.

FA Poppes . PAPIILLON

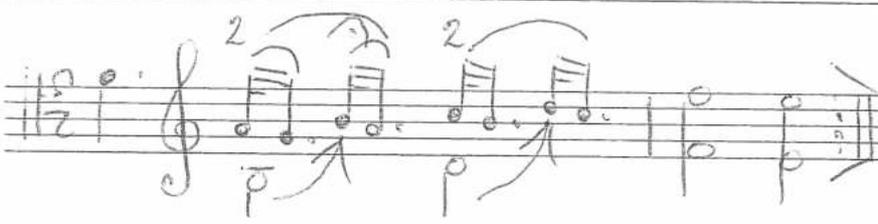
Object: to get the arm over both strings equally; then you can do the alternating strings with the least possible movement.
 In all hand-bowings, check that your bow-hand is turned so that the fingers make a staircase upwards from the 1st to the pinkie.

OCTOBER '71

1) Dvorak exercises. (6. Only ticked ones on sheet. 1st part only.)
 bow. Head up. Attack difficulties. (A faint heart never produced a fine study, let alone a brilliant passage!) You sound WET!
 @ Terrarin. (Remember Jesper.)

2. Papillon, exercise

3. Dutzauer, Changes bowings
(tick to ensure equal practice.)



TRILLS (Alternate with exercise opposite)

Fingers should practise first dancing, with light, air-borne elbow & dynamic bowing.

There are 2 kinds of trill: articulate & nervous.

The basis of an articulate trill is the freedom & unity of arm that also is the foundation of expressive vibrato.

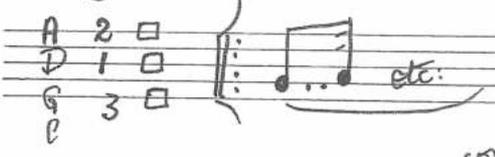
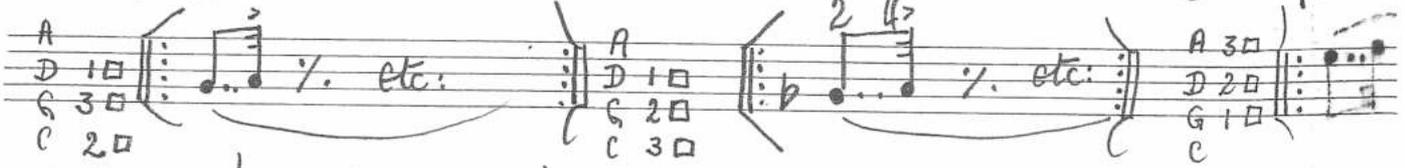
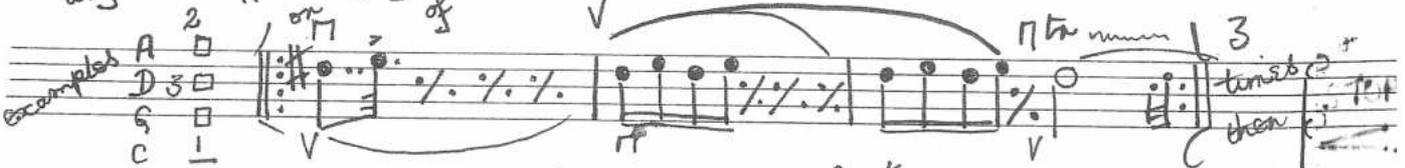
The basis of a nervous trill is the tension between the opposing muscles of the arm: this is also the tension used for high-speed, angry, or otherwise passionate, vibrato.

The position of the THUMB is important.

If it is too far back, you will neither descend nor get a trill with the 3rd & 4th fingers.

Beginning on any note, anywhere on the Cello. Hold down any of strings.

Bow from end of the bow to end of the bow judging speed nicely!



Other combinations
... S.J. ... ring high with ... ing finger ... easily ... again ... section

Allegro

J. J. F. Dotzauer

28 *p*

*) *p*

II

I

*) 1. 2. M. 3. o.H. 4.



Audience for der
Fauté BERCEUSE

Minds of moderate
caliber ordinarily
condemn everything
which is beyond
their range.
(17th cent. writer)



"ACTUALLY, Old Man,
you can see it is
E FLAT in the
Bach Gesellschaft."

Disturbors of
Artist's tranquillity,

NUMBER IA

The KNOW-ALL
CRITIC

ANSWER:

KNOW ENOUGH

Near point
π working to heel

Period galante

Bocherini 5tet

Heel millimeters at $\frac{1}{3}$ of bow | remaining $\frac{2}{3}$ rds of bow

Choose a tempo which can be kept throughout.
Use the freedom given by the agogic accent — but only one accent like this in one phrase.

Bocherini 2. C major. IIIrd movement. See that the alternating phrase moods are sharply distinct, pick the mood sharply from the up-beats. Watch beginnings & ends of Trills. Keep the movement free & the line continuous through ornaments. The note taking the agogic accent will give that pause from which the rubato takes its freedom to hurry towards the cadence.

HOLIDAY PLAN

Study Grieg sonata. Kindly WRITE IN what you decide to try!!

- Plan for **TOPE COLOUR** by
 A choice of string; bowing changes.
 B Retracing suggestions for June 1. 1971.
 C reading piano part to check:
 1) where solo turns to accompaniment
 or how much support you should give
 2) " " " " " withhold
 in order to let the piano sing out.

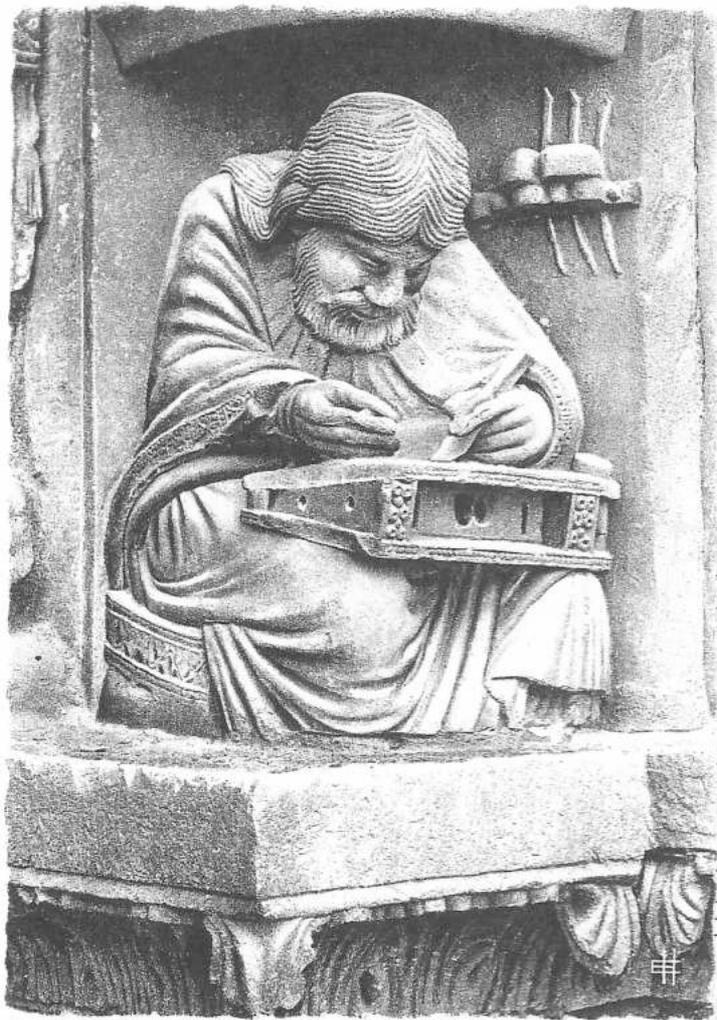
Work exercises for Dvorak on this plan:

Page A, as suggested. On Thursdays, choose one of the Stutschewsky groups — always a different one. No other exercises. No scales. No arpeggios.

Kummer grand study	at recreation	periods
Stasov Concerto	"	"
Bocherini 5tet	"	"

PIATTI CAPRICE in chromatic 8ves.





Know enough. A)

"Up to the time of Pythagorus no change occurred in music, he being the first who tried to measure the differences between sounds - - - - -"

He experimented with 2 equal strings, on one of which he hung a weight of 6 lb., on the other a weight of 12 lb., & found that when striking these 2 strings the 2nd was in ratio to the 1st string of 2 to 1, for it sounded the higher 8^{ve}. In the same way he found the 4th & 5th

Leopold Mozart:
Introduction, 2nd Section, to
"Violin Playing" 1756

Pythagorus

550
B.C.

(from 12th Century sculpture in Chartres Cathedral.)

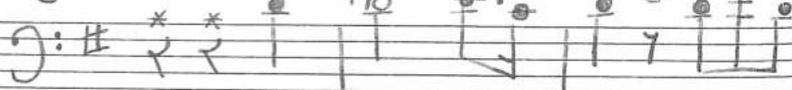
Audis

Know enough. B) Rest satisfied with doing well, & leave others to talk of you as they will. PYTHAGORUS.

REPEAT

AND Talking of rests!

Adagio ma non troppo



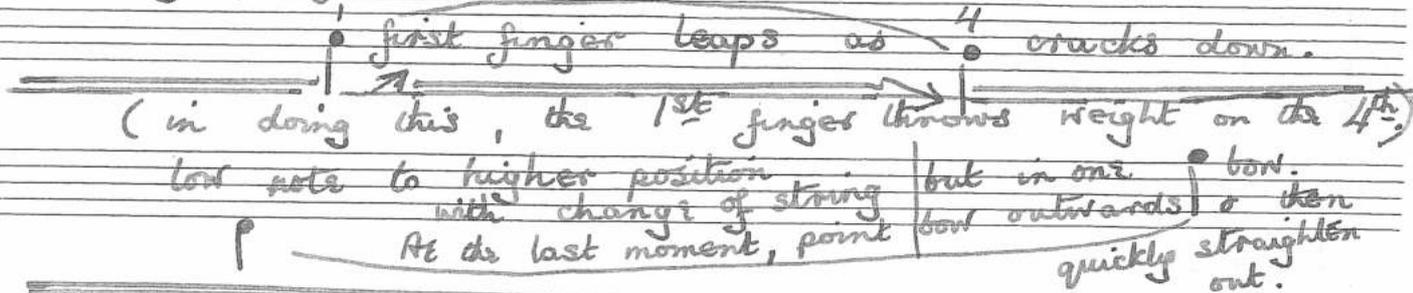
- 1) Rests of action &
- 2) Rests of repose.

p dolce

The opening phrase begins on the beat & leads to a cry of anguish the bar before this excerpt. Let the resolution of the discord on the rests * * be answered positively, as the resolution is a questioning one, which you answer the bar before ①. Coming in on the upbeat, make it broad & affirmative & lead in spirit right through the rest in bar 10, ②, which rest carries the significance of a note, (as do many rests.) The note X must pick up the mood of the passage carried from the solo opening through to the next rest, which is a rest of repose,

Playing above the neck is dependent on the left hand thumb & 1st finger moving as a unit.

Frog hop for 1st to 4th finger downward shifts. No slides.



When playing pp Cantabile, the colour is painted with the bow.

Watch 1) bow divisions - & relats. speed of bow to:

- a) quality of sound.
- b) equality of sound.

Make parts of phrase relats. in mood.

Study with mathematical precision how much bow is needed to balance the separate parts of a single phrase.

2) See that the L-hand fingers remain strong, supple, & intense in pp.

When playing basically without vibrato, the shading of emotional notes with vibrato is subtle & must be closely matched to the prevailing mood.

REREAD

MORE

about rests

♯ poco accel:

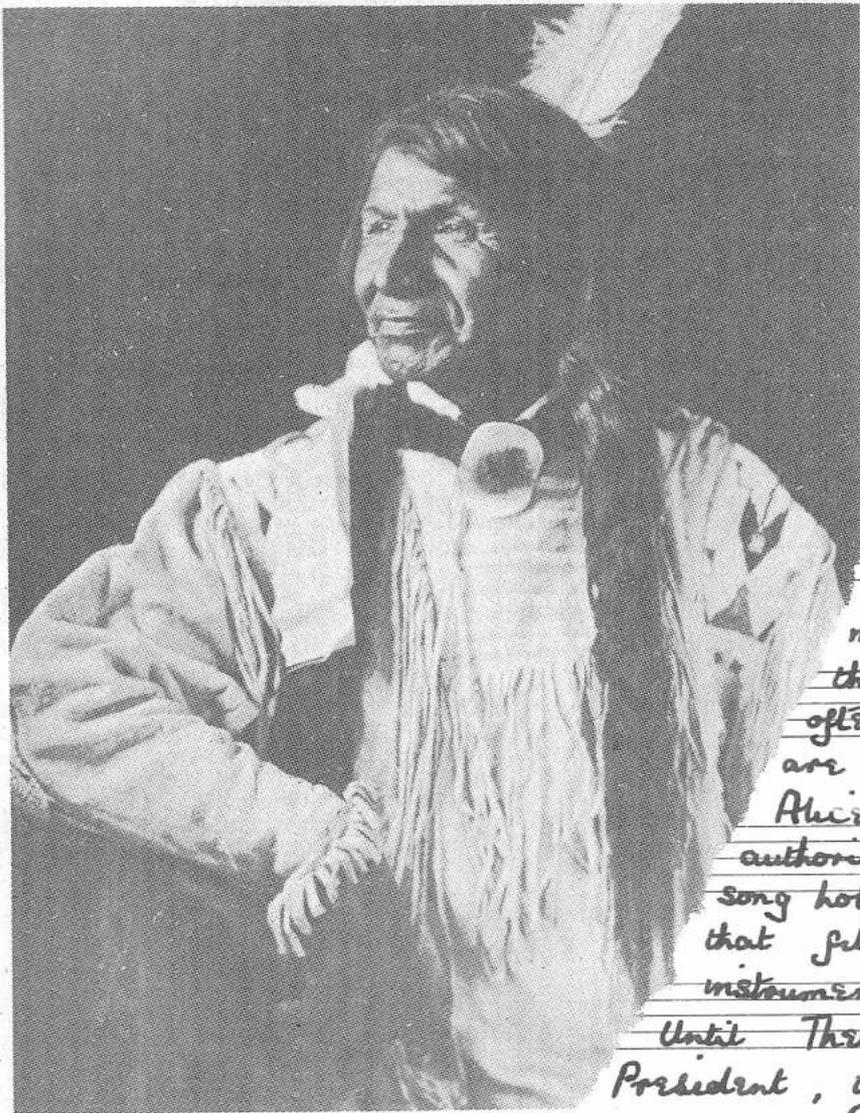


rests conveying agitation, from distress through to exhaustion (2)
Feel the agitation of the rests & the notes will follow.



The orchestral challenge ff ends with a dramatic rest: use it well or come in with affectionate advice, correcting the

* is a rest indicating the end of a statement; the statement was a dramatic challenge.



Lone Wolf is a member of the Sioux tribe of Red Indians.

The music of the R.I.s. is generally pentatonic, always unison & most songs begin on their highest notes & discuss throughout.

Words are used more to carry the music than to say anything, & often meaningless words are used throughout a song. Alice C. Fletcher, who is an authority says: "To the Indian song holds a place similar to that filled for us by wordless instrumental music."

Until Theodore Roosevelt became President, the U.S.A. would not allow any Red Indian songs to be

Lone Wolf/ sung or recorded & tried to stamp it out as "savage".

It is, in fact, music of great significance to the race, & is used as spiritual comfort; healing; praising the spirit of the natural world increasing the joy of living; rejoicing in beauty. They have no popular songs & rate music too high to be used as pastime or entertainment. They believe music to be inspired, not composed.

"Everywhere the white man has touched it, the earth is sore"

"What is life? It is the flash of a firefly in the night..... It is the breath of a buffalo in the winter time. It is the little shadow which runs across the grass & loses itself in the sunset."

To understand Beethoven, it is more profitable to learn to know Red Indian life, poetry, & philosophy, than to study musical grammar. Best is to do both.

When he was dying, Schubert asked his brother to send

Audie

Even more about rests.

REREAD

Rests of action ✓ Rests of repose ✓ Rests of full-stop ✓
Rests of challenge ✓ Rest of agitation ✓

③

Rests in dialogue.

un poco più animato

dialogue interrupted with force.
Rests leading to interruption.

Rests also take part in, actively; *crescendi* and *diminuendi*, *accelerandi*, *ritardandi*, & *all. rubato*.

They can express all varieties of punctuation.

They convey the spirit of broken-heartedness, & of compassion, of fear, of awe; also of arrogance, of imperiousness, of demand, etc.: Rests must be studied for their meaning. The notes before & after rests must be conscious of that meaning.

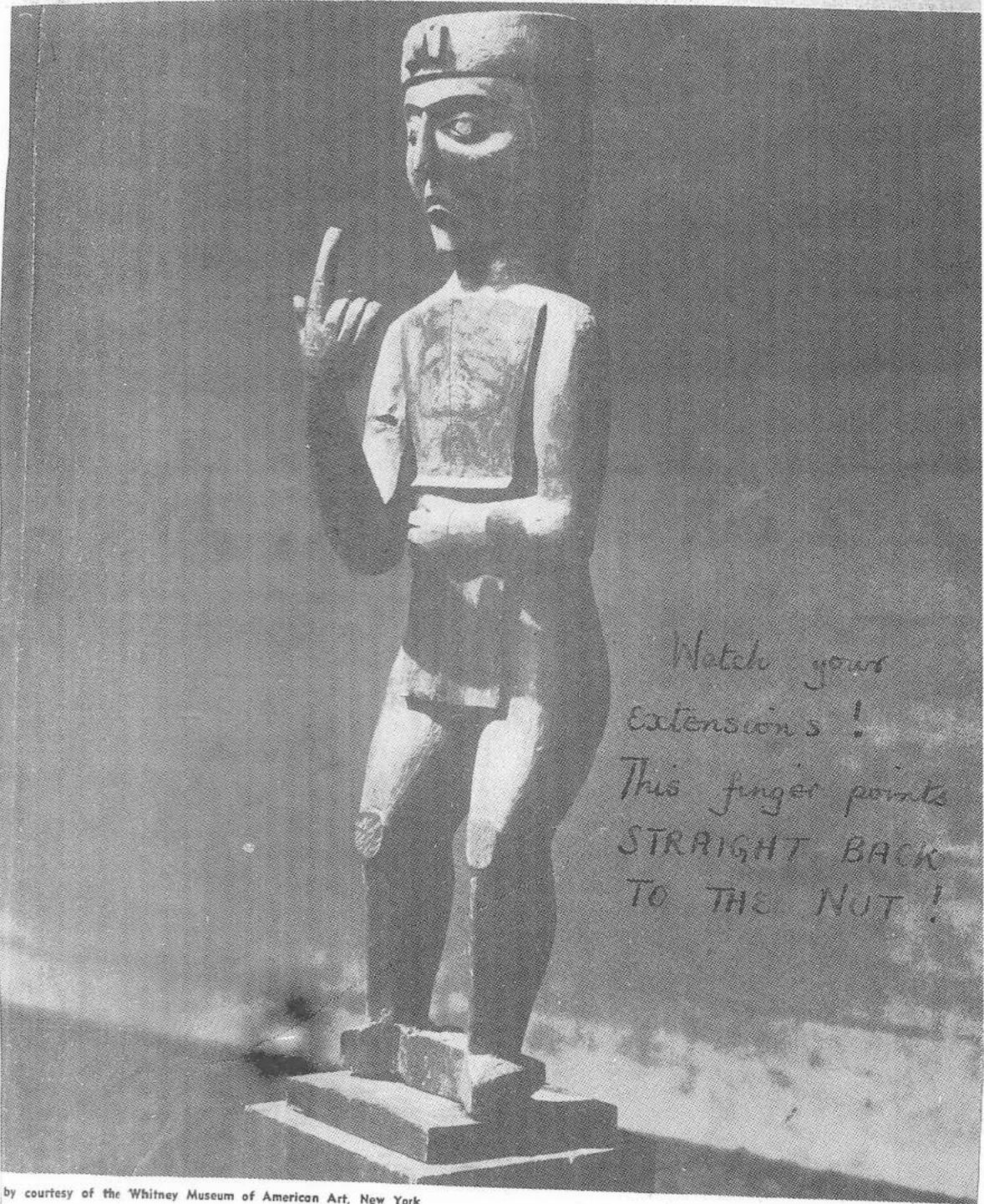
The highly intelligent Right Hand Coney can learn to MEASURE distances on the fingerboard while you are miles away in a romantic haze.

It can also learn to measure distances from the 3rd (or any finger) so that you can concentrate on the distance from Tumbuctoo to Buzskehude while playing 8ves. So WHY NOT !!!

Posture.

The picture on the left shows the cellist Stan Tom...

Check spike length - do to circumstances - alter it!
Check that left leg complement and...



Watch your
Extensions!
This finger points
STRAIGHT BACK
TO THE NUT!

by courtesy of the Whitney Museum of American Art, New York

BECKONING POTLATCH FIGURE: Red cedar (H. 50"), American Indian (Kwakiutl)

Posture.

The picture on the left shows the cellist Steven Isserlis as seen in the Festival by D. Cameron in 1972.

Check spike length - do not conform to circumstance - alter it!

Check that left leg & right arm complement each other, & adjust balance at once.

Feet at 5 to ¹²hour
& 5 past
Charles Chaplin does not play Cello, in fact.



Technique.

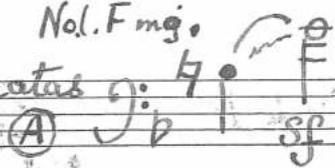
All inferior fingers down!
Shift exercise

Wilkomirski. Each exercise with repeat in one bow. Twice each.
33 One line a day. (Mark copy)
63 " section " " " "

Classical Slides

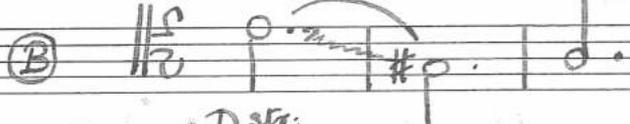
in Beethoven Sonatas

No. 1. F maj.



example of slide from a weak to a strong beat with expressive accent.

No. 3. A maj:



example of slide from a strong beat with expressive accent to weak beat



Examples of slide to expressive accent on highest note of phrase.



example of slide between two strong beats



No. 4. C maj.

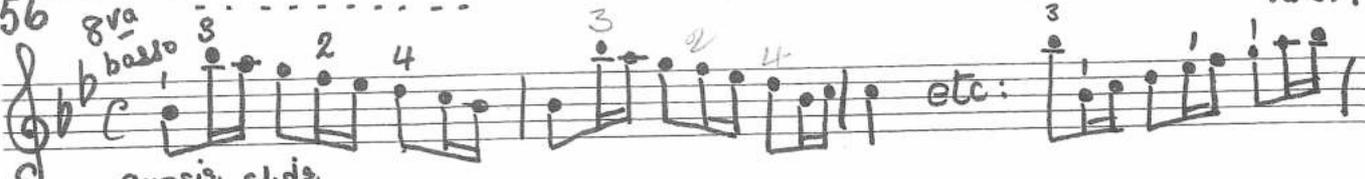


expressive accent at end of slide to syncopated note.

SUMMER TERM $\frac{1}{2}$ way.

P. 8. Wilkomirski  each exercise worked at 126

P. 15 " 20. A + B, alternatively with  or alternately with each other.

56 *8va* *basso*  etc: 

ausser slide

aying passages with 3-4 agility, push up a little higher — forward of 2nd finger with support to the weaker fingers.

MAS TERM ~~CHAHAN~~
(UKAH (corrected))

study excellent article on practicing in Music, Education Journal & attach to this over this note.

Audi

THE ART OF PRACTISING Part 5

The Cello, by Jane Cowan

e of cello playing one should think, be of a bicycle, or learning to swim, if one is to move forward steadily, controls and balancing postures, habits from the beginning, without a period of preparation to depart, and is indeed the usual failure.

stage, therefore, practising should arms that do not require one to be holding the instrument at an angle movement of the bow on all the free and poised, the arms free and unity of swing from shoulder-blades keeping the legs holding the cello angle and getting used to the difference the left and right feet; maintaining the diaphragm: using the front six of the chair only. All these habits re appropriate exercises and sitting ther than playing the cello should at first. Holding the bow in both heel and point while practising a n gives a unified arm movement; fro rhythmically. The bow, held or normal use but at shoulder level, point outwards when the 4th finger the player and inwards when the is. Using the 4th finger to lever the twards, the player can draw in the arc, following with the eyes (the e waist moving in line) the point of describes the rainbow from right to from left to right. With the bow on ; same movement of eyes and body by the bow swinging across the four 2 smooth arc up and down, resting ; strings. This gives the head, shoul- it a habit of co-ordination, and bow- four strings becomes a natural move- of one which has to be controlled by habit of watching the bow is one of o break, and leads to trouble as soon begins to read. Early practice of the cribed helps the student to enjoy the low-stroke, as well as to use his eyes n when necessary.

During this first period, the left hand can join in the arc movement when the bow is already running smoothly. The 1st finger can lightly tap each string in turn as the bow travels down from A to C; then starting from the bottom it can come up in the same way. Then two fingers repeat the pattern, then three, then all four, always seeing that the fingers move together and are held a semi-tone apart. The scale of C can follow, played up and down pizzicato, and should be vocalised to tonic so-fa from the beginning.

A rubber ball is a splendid practising aid. The fingers and thumb of the left hand can practise on it without stiffling. All the usual finger gymnastics, vibrato, the thumb and 2nd finger coordination for extensions, everything can be prepared for use independently, while the exercises for holding the cello are under way. The bow-hold, finger control, and the hand-bowing can be practised on a suitably thick pen. All this adds up to the possibility of starting the second stage of practising as an independent student with the right equipment for working without constant correction. Pupils who have individual lessons sometimes start with several of these in a week, and do not play on their own during this period. This is ideal for children and the chronically impatient, but rarely possible.

To achieve relaxation of the arm and to harmonise the movements, we must aim at the poise of a dancer, not the sluggard's slouch. Tension comes from muscles in conflict. To produce tension and experience muscle at ease in action, pretend to lift a heavy weight with one hand to shoulder level. Leaving the shuddering arm in place, drop the 'weight' from the hand. You will then be left with muscles holding the arm quietly in place and realise that the tension came from the opposed set of muscles used in lifting. Practice should be the repetition of exercises which convey the weight of the relaxed arm unit to the strings and fingerboard in the form of pressure directed by the fingertips.

The rotating of the forearm (known as pronation when directed towards the body and supination when turned outwards) can be practised by sitting at the cello and swinging the lightly curved arms up and out to shoulder level, the thumbs being level when close together and pointing down when furthest away. Repeat the action of rotation

while bowing with a natural swing, together with a slight inward pull of the 1st finger to produce smooth recoil at the point, and of the 4th finger for recoil at the heel. The heaviness at the heel, caused by the combined weight of hand and frog, is lightened in the natural course of the supination in the movement described, and the correct action of the 'full bow grand détaché' is established from the very beginning. This bounding, with equal tone throughout the stroke and soundless change, is only difficult (and may be impossible) after years of playing otherwise. (Legions of masseurs make a fat living from the tense necks, shoulders, and backs of those who play otherwise at advanced stages of technique.)

The two octaves of C major, already performed pizzicato, can now sing from the bow, the body adjusting naturally to the four string levels as it follows the rainbow arc, head poised and shoulders free, left hand fingers ball-trained to spring and fall without strain on the intervals made clear by so-fa. Folk songs can be searched for, sung to solfa, and a suitable doh found on the fingerboard by trial and error, always playing pizzicato until the tune sits exactly in the left-hand fingers. Then the practice of music begins.

At this stage, for those whose lessons are widely spaced, Carl Fuchs Book 1 will give good advice and practising material. This book was warmly praised as a foundation manual by Emanuel Feuermann. Finger exercises should, as always, be played with 'on the ball, as well as on the fingerboard. Scales can start on any note and be worked pizzicato and then bowed. The 'grand détaché' can be practised with minims and 2. crotchet rhythm, the crotchets being played alternately with forearm bowing at the point (this must be taught), and hand-bowing at the heel which should come naturally from the exercises with the pen.

This advice being all about practising, it may be necessary to mention that it is confined to what goes on between lessons. The lessons themselves, thus freed from such repetitions as can be undertaken usefully on their own by students, can be spent on matters that cannot be conveyed by books or verbal exhortation.

The folk songs learnt by ear can teach the use of bow divisions and of the inclusion of several notes in a stroke. The practice of setting down on paper the relative value of notes contained in each stroke and practising the resulting pattern on open strings, with the dynamics clearly marked and expressed, is a wonderful exercise. Having from the start formed the habit of thinking of scales in tonic so-fa and relating the fingering to this, the student knows that there are only three scales that concern him at this stage: the major and two minors. He can start the major on any note and

will find that only the open strings after the basic finger pattern of 1 2 4 with 1 3 4 or 1 2 3 closing the second octave. Scale methods and manuals can lead to confusion of mind and endless repetition of fingering useless in performance. Instruments tuned in 5ths (and 4ths) present no difficulty beyond elementary logic in deducing satisfactory fingering for tonal scales. The practising of extensions of thumb and 2nd finger on the ball will encourage the octave stretch from 1st to 4th finger which, reversed, gives the whole-toned interval so useful in the string-crossing of the 1 2 4 fingering. (Shifting-at-the-semitone fingerings, more useful in performance, are irritating at this stage of learning.)

Changing position can best be practised by playing the folk songs, already learnt by heart, on one string. If the tune is written down and the fingering added, the different positions can be marked below the staff. Position studies and exercises for shifting will then be practised with a clear end in view, and over a wide range.

All through the cello repertoire, the fundamental requirements remain the same. The important thing in practising is to realise that repetition of simple movements perfectly passes into subconscious control, and that this leads to progress without barriers. The study of advanced technique and the higher positions needs another chapter.

Music is the end, and of course the best end of all practising in the world. It is, however, not best studied in conjunction with technique demanding a balance between relaxation and control. Singing, recorder-playing, rudiments, harmony, analysis, all add assurance and all are better as means to the end of cello playing, and lead more directly to the goal than the repetition of many scales, studies and exercises on the instrument itself. Sight-reading offers challenge enough to stiffen neck and shoulders, without adding difficulties caused by insufficient knowledge of note and time-values and inexperience of elementary tonal harmony.

The bending and stretching of the right hand fingers, which lead to a wide variety of strokes and under the most virtuosso divisions, must first be taught. It is, however, best to practise with the pen before the bow, and this should now be regularly done when the movement has been demonstrated and taught by the teacher. It must be emphasised that self-tuition can reverse progress by distorting the unified arm positions.

One final hint: time is wasted if resin, music stand, floor protector (easily made from a small piece of carpet, with tapes to go round the front chair-legs), music duster, and the instrument itself, are not readily to hand.

4 8^{ve} Scales

The V should be a simple movement.

middle
1st Finger lower
Point Elbow lower
etc:
middle

lower half
Point
A

B

Handwritten musical notation on a five-line staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes eighth and sixteenth notes, some beamed together, and a fermata over the final note. A large, simple line drawing of a mountain peak is sketched in the background.

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Handwritten musical notation on a five-line staff. The key signature changes to three sharps (F-sharp, C-sharp, G-sharp). The notation includes eighth and sixteenth notes, some beamed together, and a fermata over the final note. A large, simple line drawing of a mountain peak is sketched in the background.

Handwritten musical notation on a five-line staff. The key signature is three sharps. The notation includes eighth and sixteenth notes, some beamed together, and a fermata over the final note. A large, simple line drawing of a mountain peak is sketched in the background.

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E major

Handwritten musical score for guitar, featuring ten staves. The score includes various musical notations such as notes, rests, and accidentals. Annotations include "V forearm", "hand. bowing", and "Point". There are also numerical markings like "1", "2", "3", and "4" indicating specific measures or techniques. The key signature is one sharp (F#) and the time signature is 4/4.

o 1. Middle of Bow. Test togetherness
of 1st & 2nd bowing-fingers, by playing
sometimes with a card held between them!

o 2. At extreme Point. Forearm bowing,
with fingers keeping together on bow & the
forearm

4.v 5v. 6v

The major scale — (begin on any note)

3rd grve D R M F S L T D || On D above the neck, play the thumb notes to test:

4th grve (or 2 in high positions) Top 8ves in ALL SCALES

Duport

4 bar Cadenga ending on Tonic

Db ; Eb ; F# ; A ; 3 grves major & minor. 8ves to bow ; & separates

Chromatic scales ; any note from C to G. 2. 8ves 12 notes to a bow.

Top 8ves of Scales a la Duport ; & the above exercises in Eb - F# - A

1) Start work with Scale ; Top 8ves Exercise above and Descending scales in Db - Eb - F# - A major and exercise clean firm detached.

2) Strastny, concentrating on TONE.

3) Haydn C. major.



Spring Term.

Boccherini: C major sonata.

Bach: D minor suite. Sarabande.

Menuetto I

" II

Gigue

Stutschewsky: studies. III. 7 ✓ 8 9 10

11 12 13 14

15 16

Stutschewsky: Jewish Song.

Haydn: C major Concerto

Chopin: Sonata

Scales routine

Popper: Papillon.

Brahms: 2nd movement Brahms.

(Bruch Kol Nidrei)

→ 10 minutes ration

Exercises. 1) Haydn. 2) Boccherini.

Scales. 10 minutes ration 3) Jewish Song.

Divide available time by 3.

PICASSO

"All I have ever made, was made for the present, & with the hope that it will always remain in the present."

BEETHOVEN

"Do what you have to do & fulfil your task without thought for the outcome, whether good or bad. Such concentration on the present is, on the spirit."

PICASSO (on varieties of STYLE; TECHNIQUE; GESTURE.) concentration

"I have never made trials or experiments. Whenever I had something to say, I have said it in the manner in which I felt it ought to be said. Different motives inevitably mean different methods of expression. This does not

Exercise.

repeat both fingerings twice.

see that left elbow swings freely in extension position, & check left thumb movement. X

3 8ve scales. A. Db - Eb - F# Minor.

(3 8ve arpeggios to match. Separates bows Slurred

Separates 5 3 6 a bow. One bow up, & One bow down

Chromatic's C - G inclusive 12 notes to a bow; 2 8ves.

Dominant 7ths starting on Db. Eb. F#. A (keys of Gb. Ab. B. D.)

separates

etc. & slurred 1 up & 1 down.

daily Once; precisely; with repeat.

Popper Papillon — with metronome. by heart, as it comes.

MM. → Record at each ending of last section.

Take an easy speed; 1 section at a time; Move to new section when success sets in.



Stutschewsky. III. No 9.

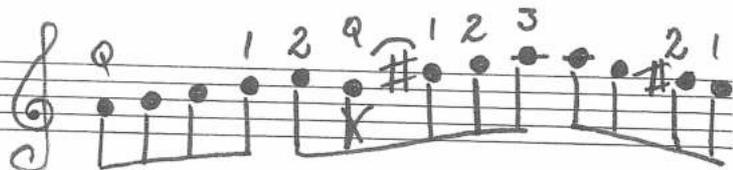
5th Variant.



When crossing 3 strings successively, set right arm at level of middle string. Hand bowing, controlled by inward pull of 1st & 4th.

Once through; with exaggerated horizontal swing of hand-bowing & accented top note to bring 1st finger into vigorous play. X

Stutschewsky III. No 10.





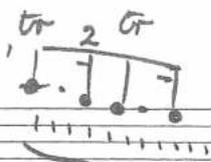
INTERNATIONAL CELLO CENTRE

42 LADBROKE GROVE
LONDON W11 2PA

Telephone: 01-727 5454 and 01-229 5956

President: PABLO CASALS

Bass	1 + 2	Tonic — Subdominant
	3 + 4	Dominant 7 th — Tonic, leading on last ♯
	5 + 6	to Relative Minor, leading to Enhanced Dominant,
	7	resolving on Dominant leading back to
	8	Relative Minor followed by
	9 + 10	Enhanced Dominant resolving on Dominant
	11 + 12	Dom: 7 th on Dom: pedal resolving on Supertonic
		leading to
	13 + 14	Dom: 7 th on Supertonic pedal, resolving on Relative
		minor, from which it leads back to Tonic &
	15 + 16)	Home Dom: 7 th on to
	17)	7 th chord on G, closing on Subdominant,
	18	Home Dom: 7 th resolving on
	19	Tonic scale; final 3 ♯ lead to Enhanced
	20	Dominant 7 th followed by Home Dominant 7 th
	21	↓
	22	Climax as Home Dominant 7 th changes
		on last ♯ to Enhanced Dominant.
		scale of Supertonic leads to
	23	rising sequence ending on
	24	chromatic ornamenting of Dominant, with
		c# immediately cancelled.
	25	Dominant — Tonic
	26	Tonic — Supertonic with chromatic orneme
	27	Enhanced Dominant — 28 Dominant
	29	Scale sequences descending by step to
	31 ½	Bariolage on Dom Supertonic with
		scales up & down, leading to
	37	Dominant pedal bariolage with chromatic
	...	scale leading to



In left & right hands alike, air is the enemy of a good trill.

Keep 1st fingers firm — on bow & fingerboard!

PRELUDE, ROW: Pull onto A string with 1st finger of R. hand. To make sure that it is close enough to fingerboard for the open A string to sound.

7: more freely towards dom: 7th on 8, then rock with 9, " " " " 10

The impetus forward & the gentle rocking alternate, but the bow line remains constant, & the upright carries the forward impetus on the last 3 strings.

Passage work
Practise with Vibrato on every note, even if one is not going to use it in performance.



Rococo Variations

Handwritten musical score for "Rococo Variations". The score is written on three staves in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes eighth notes, quarter notes, and rests. Performance markings include "p" (piano) and "1 x 2". A section is marked "(A)" and includes triplets and repeat signs. The score concludes with a double bar line and repeat dots.

A series of ten empty musical staves, each consisting of five horizontal lines, provided for further musical notation.

Duonak Ronde

Handwritten musical notation for 'Duonak Ronde' on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of two measures, each followed by a repeat sign. The first measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure contains a quarter note on C5, a quarter note on B4, and a quarter note on A4. The notation is annotated with fingerings: '2 3' under the first measure, '3 2' under the second measure, and '3 2 3 1 3 2' under the second measure of the second system. There are also some additional markings above the notes, including '3', '2 3', '1', and '3 2'.

Keep your thumb on the strings

Duonak Concerto

Handwritten musical notation for 'Duonak Concerto' on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of four measures, each followed by a repeat sign. The first measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure contains a quarter note on C5, a quarter note on B4, and a quarter note on A4. The third measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fourth measure contains a quarter note on C5, a quarter note on B4, and a quarter note on A4. The notation is annotated with fingerings: '1 2' under the first measure, '1 2' under the second measure, and '1' under the third and fourth measures.

Handwritten musical notation for 'Duonak Concerto' on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of four measures, each followed by a repeat sign. The first measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure contains a quarter note on C5, a quarter note on B4, and a quarter note on A4. The third measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fourth measure contains a quarter note on C5, a quarter note on B4, and a quarter note on A4. The notation is annotated with fingerings: '1 3 1' under the first measure, '3' under the second measure, '3 1' under the third measure, and '3 1' under the fourth measure.

Handwritten musical notation on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various rhythmic patterns and fingerings:

- Staff 1 (Treble clef): Starts with a quarter note (Q) and a group of four notes (4 Q). Includes a double bar line and the handwritten note "also in other rhythms".
- Staff 2 (Bass clef): Features a sequence of notes with fingerings 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1.
- Staff 3 (Treble clef): Shows a sequence of notes with fingerings 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1.
- Staff 4 (Bass clef): Shows a sequence of notes with fingerings 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1.

Handwritten musical notation on a grand staff. The key signature is one sharp (F#). The notation includes various rhythmic patterns and fingerings:

- Staff 1 (Treble clef): Labeled "vibrato" and "etc down scale". Shows a sequence of notes with fingerings 1, 1, 1, 1, etc.
- Staff 2 (Bass clef): Shows a sequence of notes with fingerings 1, 3, 1, 3, etc then 3, 1, 2, 4, etc.
- Staff 3 (Treble clef): Shows a sequence of notes with fingerings 1, 2, 3, etc 4, 2, etc.

In all the above keep your Q down

Handwritten musical notation on a grand staff. The key signature is one sharp (F#). The notation includes various rhythmic patterns and fingerings:

- Staff 1 (Treble clef): Labeled "S. Sacca". Shows a sequence of notes with fingerings 2, 1, 2, 3, 1.
- Staff 2 (Bass clef): Shows a sequence of notes with fingerings 2, 1, 2, 3, 1.

Handwritten musical notation on a grand staff. The key signature is one sharp (F#). The notation includes various rhythmic patterns and fingerings:

- Staff 1 (Bass clef): Shows a sequence of notes with fingerings 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1.

Monday

7.30

"Bicycling" at regular speed.
30 rounds.

"Windmilling" Wing flop
followed by 30 full turns
Breakfast

8.15

9.0.

Order room for work

9.20.

Scale routine. (Appoggio^{P. 15.})

10.0.

Walk, fast. (Bonus
for trees recognized by name)

10.40

Popper High School.

11.20

English reading &
note-taking.

12.15

Schumann.

4.0

1 Tchaikowski Variation

4.30

4 exercises, chosen
at random from
book.

5.0.

Free.

5.30

Bach

When going out in
evening.

6.10

"

Evening.

40

minutes Bach.

IV If you miss a jump, analyse! do not fidget. Then repeat!

L.H. Legato!
 R.H. Legato!
 L.H. Vibrato
 R.H. Bow changes
 flexible & warm.

Summing-up of White House Concert: Casals.

Couperin. Complete characterisation of each movement. Adaptation of technique to drama of musical sentences; and to roughness or smoothness in the spirit of the dance movements. Security & resonance are sacrificed to the greater spiritual values of musical honesty & vitality. (To what extent must this be?)

Song of the Birds. A cry from the heart, marvellously conveyed as folk-music, speaking for the simplicity of universal understanding; to quote S.J.: "very matter-of-fact & unsentimental, which makes the listener protest against unnatural divisions between man & man."

When studying music, start with exact rhythmic measurement. Later, let the music dictate back from measured terms to poetic freedom.

"In learning: proceed from the known to the unknown." Musical grammar comes before interpretation.!!

In Stutschewsky; try first to reach exact dynamic reading of cadences; then lead up to them convincingly.

Fingerings & Bowings are the means of interpretation (not of facilitating physical movements, but of intensifying musical values.) Often, the line of most resistance is a dangerous necessity.

G 1) If music be the food of love, play on;
L Give me excess of it, that surfeiting, the appetite
I may sicken, & so die. That strain again! it had
I half a dying fall. (Such cadences are often
S characterized by glissandi.) *

S 2)

A

N

D

(initiated by elbow & involving whole arm,) at Point
 Louri of the fingers. Louri of the arm
 Louri bowings control the Agogic Accent
 The Agogic Accent is the fundamental fact
 governing the use of free but measured
 RUBATO IN TEMPO.

It is applied on 1) Appoggiature;
 on 2) 7ths & 9ths
 and their preparatory notes
 on 3) Syncopations.

1) The note before a Ritard.
 2) The start of a slurred group.
 3) The 'pivot' note, to which the melody moves & from which the cadence takes its course.

4) Fundamental note of a chord. (Its base).

5) Note preparing modulation.

6) Chromatic accidentals.

7) Notes of anticipation.

8) Highest note of phrase.

9) First note of a new phrase, can also take a carefully chosen dynamic accent or bite — according to the spirit or mood of the phrase.

Practise Vibrato on rhythmic figures, to get evenness on all fingers, esp: the melody note. Watch carefully to keep it going on notes before position change.

Balances ^{wright} of arm onto flattened finger; thumb relaxed; locked wrist.





9th century Armenian monastery overlooks Lake Sevan

"What profit hath man of all his labours wherein he laboureth under the sun? — I saw all the oppressions that are done under the sun: & behold, the tears of such as were oppressed, & they had no comforter."

SCHÉLOMO

BUT!

(Go thy way, eat thy bread with joy, & drink thy wine with a merry heart; for God hath already accepted thy works. Live joyfully with the wife whom thou lovest all the days of the life of thy vanity, for that is thy portion in life & in thy labours wherein thou labourst under the sun. Whatsoever thy hand findeth to do, do it with thy might.)

J AM A MAN AFTER ALL. (Solomon 1975.)

It was a cold winter
in a lonely house in Siberia.
They told me: Wait.
Good days will come.

And good days did.
Good days came.
Dawn. Lush gardens.
But for me, only thorns.

Hey. Listen to me
I exist too.

They said: of course, Idiot,
but we're building the country
with the people and
for the people.

And you are standing
at the old church door
alone & waiting for
the mourning family
to distribute the blessed
bread & lamb.

All right. Keep it.
Take it. All of it:
my plowing, & the produce,
my sweat & hearing breath.
Let it be yours, my country.
But listen to me too.

I am not People.

I am only one man.
Understand that.

I wish no evil.
Not even to
the slaughterers of my nation.

To learn why wolves
wander with lambs:
to know why snakes
are loose,
It's not my job.

It's not my job
to sort wolf from lamb.
I'm only a man
speaking to man
in one dialect.

Two steps forward
and one step back
the immortal Ilyich said,
And thus we walked
forward & backward
pacing, racing
to the summit
to stand with tense muscles
in front of the honours list.
But I am one man alone
and tired of
endless climbing
& tying ropes
summit to summit,
tired of throwing bridges
across valleys,
& opening ditches.

I'm only a man
& wish to rest a minute.
Isn't there a rest-stop
in this crazy rush
by some lakeshore
before some mirror of water
reflecting some star
against some wind
with time to listen
to my soul?

Even the lumbering camel
plodding on & on
reaches an oasis.
The gliding eagle
rests.

⊙ And the ant, our labor hero
carrying seed by seed
the ration of bread,
hibernates all winter.

I've been camel,
eagle too, & ant carrying,
carrying.

But I am a man
after all
not a People.
Understand it well.
And you, dear Massis,*
do you understand,

⊙ Father Ararat, you who
who are waiting wall
for our frozen protest,
our tongueless anguish,
do you understand?

I was born a man
with man's fate.
I will die.
I am not asking reason
for either.
I am not questioning
birth or death
and asking:
Where to?
Where from?

These are complex.
I was born a man.
I belong
to earth. And
that is as simple
as b takes away b
& get nothing.

That's not my
question
not my worry,
Grandfather Ararat,
I'm a man
& I've come
to this world
& want to be,
want to live as man.

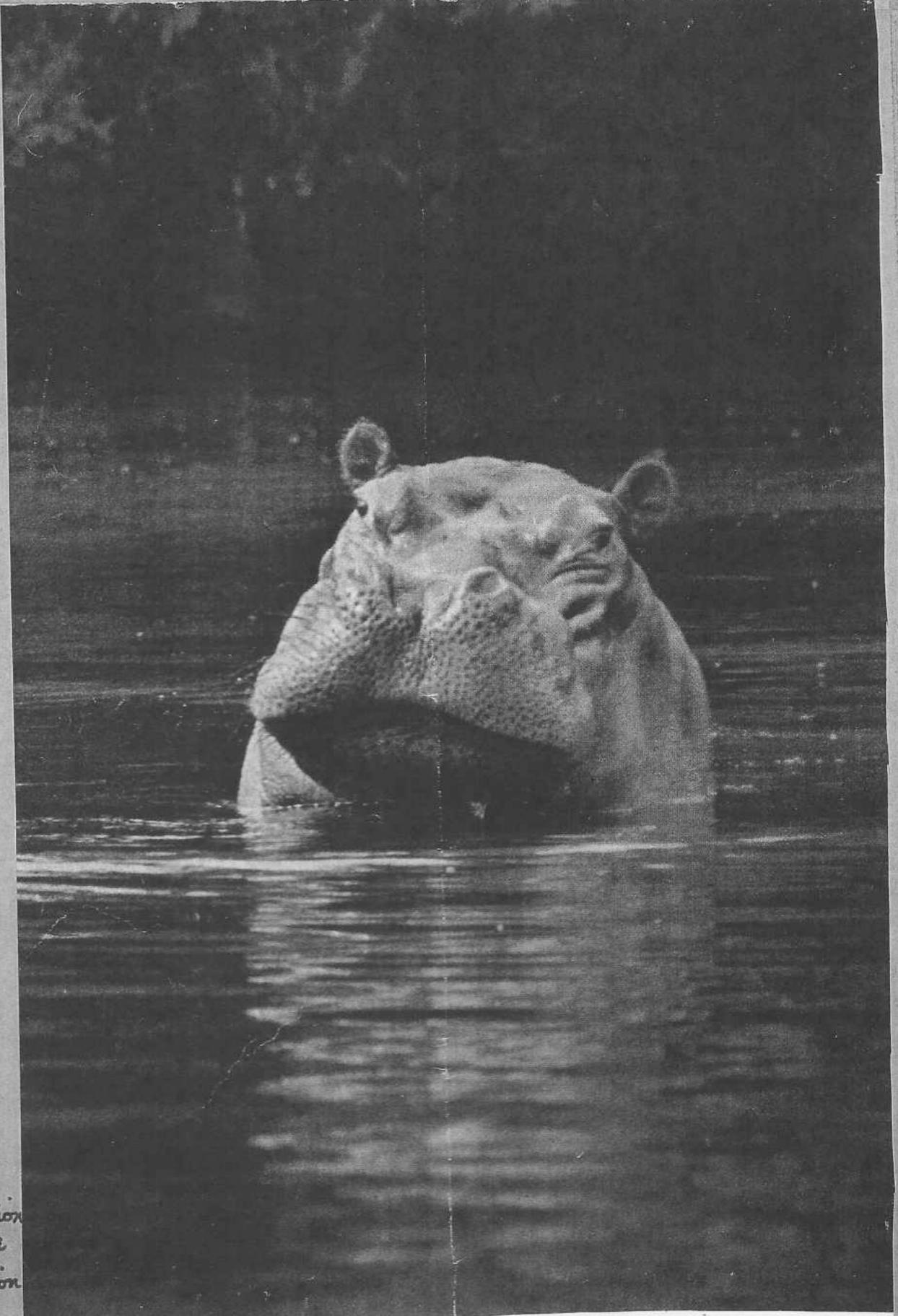
The question is
not about
the coming and
going
of a moment in
its turn
like the forward
& backward
rush of Ilyich.

The problem is
to keep my life
human.
After all
I am a man
not a People.

⊙ Go to the ant that sluggard
considers her ways & be wise
which having no chief, oversees or the harvest,
rules, gathereth her food
from a nameless

poet in Soviet
Armenia, translated by Diana Des Hovanesian.

Mannis is
also Me ⊙
Ararat, where
Noah's ark
found land.



free
translation
of the
expression

" From the warmly soppy, comforting, health-giving, embrace
of liquid mud, I call you to sad account as a
musician for not recognising the call to warmly soppy,
health-giving, embraces in general. Why exclude? "

l'istesso tempo —at the same tempo as the previous passage or movement	im selben Tempo
loco —as written; generally used after a passage marked <i>8va</i>	Aufhebungszeichen von <i>8va</i>
ma —but	aber
ma non troppo —but not too much so	aber nicht zu sehr
maestoso —majestic, dignified	majestätisch
maggiore —the major key	Durtonart
marcato —in a marked and emphatic style	markiert
marcia —march	Marsch
marziale —in a martial style	marschmässig
meno —less	weniger
meno mosso —less motion; slower	weniger bewegt
mezzo —half	mittelmässig
mezzo forte (mf) —moderately loud	mässig stark
mezzo piano (mp) —moderately soft	mässig leise
minore —the minor key	Molltonart
misterioso —mysteriously	geheimisvoll
moderato —moderately	gemässigt
molto —much, very	sehr
mordent (w)—an embellishment of two or more notes that make up a very short trill	Verzierung der Hauptnote mit einer Nebennote
morendo —dying away, softer and softer	hinsterbend
mosso —movement	bewegt
moto —motion	Bewegung
non —not	nicht
non tanto —not too much	nicht zu viel
notation —the art of representing music by written or printed characters (notes, rests, etc.)	Zeichen der Musiktöne
obbligato —a counter-melody which compliments the main theme and which constitutes an indispensable part of the composition	selbständig geführte unentbehrliche Begleitstimme
octave —an interval of eight diatonic sounds; notes an octave apart have the same letter name, but one of them is higher than the other	Oktave die 8. Stufe der diatonischen Folge
opus —a work or composition	Werk
ossia —otherwise; or else; indicating another way of playing a passage	oder
ottava (8va) —to be played an octave higher	eine Oktave höher
passionato —passionate	leidenschaftlich
patetico —pathetic	tragisch
pause (⌒)—a pause, also called hold or fermata	Zeichen des Schweigens
perdendosi —gradually softer and slower; dying away	sich verlierend
pianissimo (pp) —very softly	sehr leise
piano (p) —softly	leise
piu —more, as <i>piu forte</i> , <i>piu lento</i> , etc.	mehr
piu mosso —more movement, faster	mehr bewegt
poco —a little	wenig
poco a poco —little by little	nach und nach
pomposo —pompous, grand	feierlich
pretissimo —as fast as possible	so schnell als möglich
presto —very fast; faster than <i>allegro</i>	sehr schnell
primo (1mo.) —the first, as <i>Tempo Primo</i>	das erste Tempo
quasi —like; in the style of	gleichsam
rallentando (rall.) —gradually slower	langsamer werdend

recitativo (<i>recit</i>)—a style of performance intended to sound like a dramatic recitation in natural speech	halb-sprechende Singweise, Rezitativ, dramatischer Sprechgesang
replica —repetition	Wiederholung
rinforzando (<i>rfz.</i>)—reinforced; played with added strength and emphasis	wieder stärker werdend
risoluto —in a resolute and bold manner	entschlossen
ritardando (<i>rit.</i>)—retarding; gradually slowing the tempo	langsamer werdend
ritenuto (<i>riten.</i>)—in a slower tempo; held back	zurückhaltend
rubato —robbing or taking from the notes their strict time value by alternately hurrying and retarding for the purpose of expression	frei im Tempo
scherzando —playfully	scherzend
segue —follows on; continue	folgt
semplice —in a simple, unaffected manner	einfach
sempre —always, continually	immer
senza —without	ohne
sforzando (<i>sfz</i>)—with sudden force or emphasis	stark hervorgehoben
simile —in like manner	ebenso
smorzando (<i>smorz.</i>)—extinguished; suddenly dying away	ersterbend
solo —a composition or passage for a single voice or instrument	Hauptpartie in Gesangs- oder Instrumentalwerken
sordino —a mute, such as used for a violin, a trumpet	Dämpfer
sostenuto —sustained	getragen
sotto voce —in a quiet, subdued tone	mit halber Stimme
spirito —spirit, energy	geistvoll
staccato —detached, cut short	abgestossen, kurz
stringendo (<i>string.</i>)—pressing; accelerating the tempo	schneller werdend
subito —immediately, suddenly	unvermittelt
syncopation —a type of time structure in which an accented note occurs on an ordinarily weak beat and is prolonged through an ordinarily strong beat	die Bindung aus einem leichten Zeitwert in den nächsten schweren unter Verschiebung des Accents
tacet —be silent; do not play	pausieren
tempo —rate of speed	Zeitdauer der Zählzeit
tenuto (<i>ten.</i>)—held for the full time value.	gehalten
tranquillo —quietly, calmly	ruhig
tremolo —repetition of a note or chord with great rapidity producing a tremulous sound	schnell wiederholte Angabe desselben Tones
trill —a rapid alternation between the printed note and the next one above it	schneller Wechsel der Hauptnote und oberer Nebennote
triplet —a group of three notes played in the time usually given to two notes of the same value	Dreinetengruppe, welches selbes Zähltempo wie Zweinetengruppe erhält
troppo —too much	zu viel
turn (~)—an embellishment consisting of four rapidly played notes that wind around the printed note	Doppelschlag; Verzierung—aus vier Noten bestehend
tutti —all together	alle zusammen
un —a, one, an	ein
vivace —lively, briskly	lebendig
vivo —animated, quick	lebhaft
volti subito (<i>v.s.</i>)—turn the page immediately	sofort Seite wenden