

Sept 16 - 1948

Practice

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

on one note detached -
then in fifths -

La - mi - si.

and slurred. all intervals
then when you have a little
solo, you have something
to play on.

Exaggerate - but in the
right direction - ~~at~~
I always let the music
determine the numbers,
and try to come as close
as possible to what fits
you & the music the best.

Don't force the pattern
on the music!

If reeds play
low C# - F#1 - E"
they are not false.

You must practice

emphasize resolutions

Kellner - Dub. Book 2

Sept 17

Play - robust - always -
blow.
make need to take it.

Use the 'Samson in
Delila' - Dacc. for range
+ keep the same clear
thru. Blow straight
keep same wind.

Scherzade - more oriental
+ slow between F# - G.
at end of run.

In Don Quixote - take hi Bb A
harmonic - like a head tone

Practice high notes - range
C#["] 1 2 3 4 5 - - -

Pais. prendre le C# in Daphnis
sur 5.

Sept 18

Practice Beethoven Trio
the Triplets

No 13 in Basses -

\sqrt{f} with character -
heavy on 3rd note.

Must make punctuation more
decided -

In Paladino run - *rallentando*
dash 5 notes - take time.

in trill start slow +
take time between turning
note + final one - not too
weak so you can make a
dim.

When you have 2 repeated
notes give more on the
second - emphasize.

Mozart Quartet -

g trill at end of last move.
Left your finger

17 Played Bach Double - 2 moves

18 Played Jilich Duets

Tab. played - Escalier - Beethoven Trio
Bass.

Sept 20

Played Jilich - Duet II

Practice staccato - very short
+ biting - for good attacks
pick it out.

Practice 5ths & then
see that you can change
to ~~the~~ color on one note by
changing lips in the same
way.

Hold high notes - taking
shd + then increase
must be able to completely
open lips + have note
hold up - not sink + fall under

Sept 22.

Played filled notes

Handel Concerto - IV movement.
Schubert C major. Beethoven TRIO
Mozart - C major.

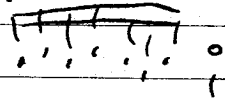
Practice Articulation slow motion
some are ta + some ti -

Ti is sharper than ta
Practice Beethoven Slowly + then
blow it free -

Too much lips - must
shape your wind.

Practice end of Khata chatur
Solo - fa mi fa - mi - re - fa - re
Fa - long + up - going down
slowing like the turning of a
page -

TR 11 - Schubert



g# trill - hold - 2nd side key.

Do not forget Barret No 13
in

never play anything valueless.
Every little prelude must
have a meaning + value -

Sept 23

Played Daellé E Major -

Always keep line + play
in a range =

Play little exercises to
keep in form.

+ first line of Barret no 16
in every key + every register
high / staccato + legato
for intervals - fingering

Gillet - "Nothing is impossible" -

Play every arpeggio + interval
exercise as if it were a
beautiful solo -

Always imagine T. is behind
a curtain listening to you -

Sept. 26.

Always put 5 or 6 needs away
- that play well to keep on hand
for emergency - but don't depend
on them. Then try to make one.

Practice striking notes at
exactly the spot on range
that you want.

Dolet - Slow movement -
Speed on high notes

Sept. 28.

Schubert 5th - Eb on left.

Take Eb key to raise final
F# in Daphnis & Chloe solo

also to raise A. in S. + Reluber
Baccante - n to give
a little life - (Eb key)

Always push forward like
ironing - Play to last
fellow in balcony - Travel

Bethoven 5th - Fa mi. re. mi
(re do re) fa mi re

like shaking an apple tree. ^{push final}
Daphnis - (sol. play the dot)
& then heavy on the C# so
you can make dim.

mi^{do} fa mi fa. etc. in Daphnis
Pastoral. Give inflections
on mi - other lea on do.

Baccalano -
123 - Play weight - lea on fa
run like a zigzag

End C# - 1-2 - Bb - 1-2

16th notes like snapping something.
off - savage - wild.

Your mental ideal must
be better than you. Must
try to meet it.

Play - 1/2 hour exercises for
lip + embouchure - + wind -
45 min. on studies -

45 min. solos to develop style

Norwegian Dance - F^{2nd} chord -
grace notes - on beat.

slow between final F# - a

Beethoven 8th - Watch - Play forms

lost none -

♩! ♩! not triplets
practice consecutively.

Wind must do the work -
must be on top.

Beethoven Violin Concert - Sing -

Schumann - play forte the high Bb
then disappear to pp.
more varied.

Practice playing things as you
would play them. Try to
come to that goal.

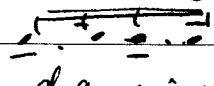
Practice Gilet Studies
sometimes for the 'acrobatic
embouchure' - Slowly
& always with line +
purpose -

How it is up to you
How you work + practice
what you do.

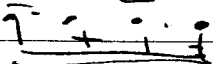
Practice - 3rds - staccato
& legato + scales.

(Sept 14)

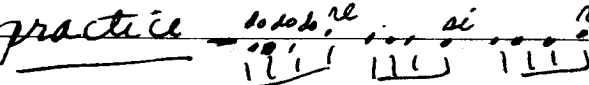
for Schubert C major
practice Burret ex. 15

 long the 3rd
+ dancing

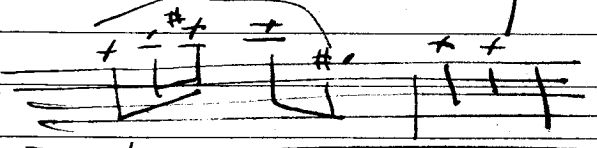
si re do si et.

 shock the 32nd

+ long + weight on the si
Take re with Strill Key.
increase + the diminutions
don't collapse on the do's.

practice 
etc.

all e's aues. B4 Key



harmonics + c# with 2nd fva
Key

Schubert. 2 Trills + trills

Tochar - violin concerto.
1 2 3 4 5 Wait before
appropriation.

Til Euler pupil

as grotesque as possible

take D $\begin{matrix} \circ \\ \vdots \\ \circ \end{matrix}$ + slur to low
 $\begin{matrix} \circ \\ \vdots \\ \circ \end{matrix}$ e #

Final long do - $\begin{matrix} \circ \\ \vdots \\ \circ \end{matrix}$

Develop Range for everything

Practice taking a breath on
the fly - 4 measures & then
breath after change of note.

la la la la la la la ni / si si si
breath 182.

Sept 29

Pick off 5ths & Octaves
like a woodpecker after
a worm.

Must place notes on the
word - burst be on top of
it.

Excels - last more - fa - fa etc -
atmosphere of Spain.

Must give more personality
to everything you do -
everything more definite -
even exaggerate in the
right direction.

How out - continuation
of wind without instrument

October 2

Blow with more pressure.
+ speed through 6 smaller holes - More tense especially on high note - Different position of lips for each note. A - to B. etc. Must ring MORE against lower teeth

Afternoon of a Faun

Give character to trial passages - ratip -

articulate grace note -

$\frac{1}{4}$ $\frac{3}{4}$ P 1123 staccato -
 $\frac{1}{4}$ short

increase on note back

to g - 11234 - $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{4}$

October 3

Practice well on what I have told you and you have a 100% chance to do something; no one expects you to. - You will show them something. Don't waste your time playing foolishly - go in your pattern & practice

on Barret no 13 - root -

1-12-23-34-43 - every day
5.7.5

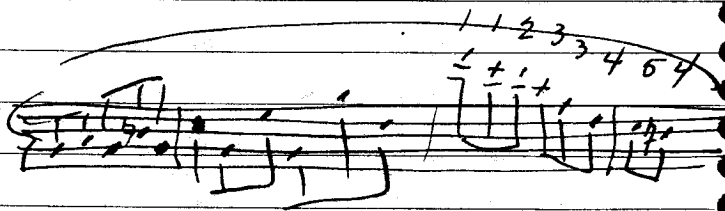
Practice no 16. Intervals in every key every day - to get physical equipment.

You have the boat now - All you have to do is cross the ocean -

Practice skeleton of everything in concertos - FORM-ROOT

Brahms 1st -

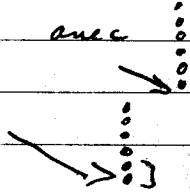
g - g d - d - c - b - a - re do si



do minor - do must be tragic
practice u do si si re do re.

take do avec

et si



pians inflection on 3 la b -
more on do -

3 - 3 - la fa must go higher
grow out of la -

More intensity on high do -
dephates -

Wind does not change.

Practice in front of a mirror -
Make it look easy.
Don't frown & make faces.

Practice sol - - - sol re - re -
etc. increasing on sol to
sol gra.

Practice with a metronome -
also 2nd more.

later

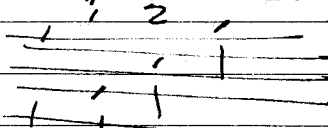
Tombéau - grace notes on beat

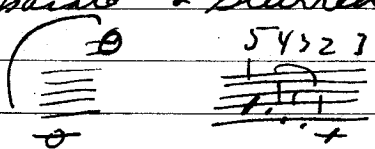
numbers. like a ballet master -
to feel rhythm -

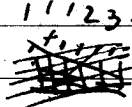
October 5

Practice 1st 2 lines of Baruch
No 16. Octave apart.
sing melody - all keys -
legato & staccato

To prepare Study ^{Tab.} $\frac{X}{2} \frac{3}{2} \pm$

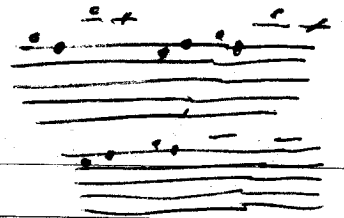
do & then 

then  separate & slurred -
54321

Tocharik 4th 

Friedrich - 1 1 1 2 2 2 1 1 1 2 2 3 dim

Schereragade



begin - sol fa si la mi fa - etc -
last si - la - increase at
end of si - & term before
playing la - to dim.
mi fa - is answer to
sol. la si la same level.

Helicia 5th

Don't ^{take} Key F or E with 8va.

Brahms 1st

do is visible note in do minor.
practice with a metronome.
Climax is not the key D. look
further on.

DON'T MOVE LIPS IN & out &
around - MOVE the REED -
change position for diff. notes

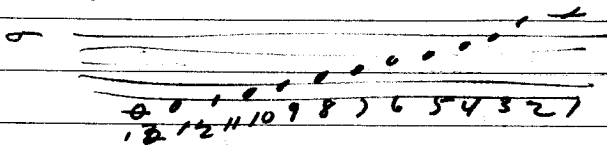
Oct 9 - Saturday

Trichia 4th 9# on head
Group of 4 - easy - a tempo
112 - 223 -

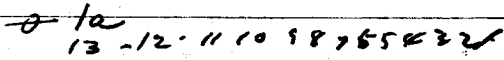
Play - 1-13 - start on low c



& opposite



Articulated - & opposite



etc - do

Diagram showing musical notation with labels: Eb key, E key, Bb key, and 'play between'. The notation includes a staff with notes and a circled '2' above it. Below the staff is the text: 'intense tone, not loud. P'.

Always take c



+ " " E with Bb Key.

For outlital flavon etc -

Practice away - wash - on each note - then use judiciously - color -

Imagine girl trying to save her life by telling stories to Sultan etc.

Shubhanga -

Bethoven 6th -

Peasants dancing -
gay - light - short -
rhythm - - 8ths are too long.

Gypsy Barons - Hungarian
atmosphere * Boots clicking,
etc -

You still play the reed &
the oboe - You must
think first of them produce
what you have in your mind
get the feel of the reed before
you play & make it sound as
you want.

Tighter & more of the white of
lower lip against reed &
speed - especially for high notes

Pull with left hand -
press oboe against you.
Invisible pressure -

Must get reeds so they
play F# F# C# E in tune
& then work
Can't expect more than that.
You must always work

Oct 12-13

Mozart Quartet

2nd move - la sol# la etc. into Bb
slowly - then 1123234-3
stacc (gliss) low d to Ab - then
g. full & revalues on F.
f - solfa, fa - fa - finish -
do - press - on high note - resolve
on syncop. Press it to you - close.

223 212 23454
relaxed fast.
midnote.

on Mozart. must find own distinguished articulation

lib' la sol fa mi
5 4 3 2 1

not loud & important
graduated
same - (a sol fa mi re)

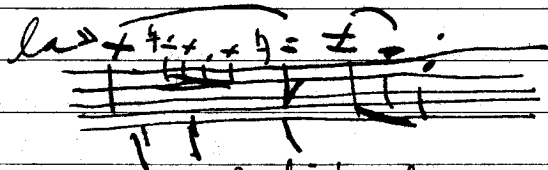
Rondo -

letter H. 4th mess - 10 turn on C#

mark on mi. & on sol.

turns - 1st one - after 2nd beat - touché

2nd - A - turn - to - based on G.



articulate

Mozart Concertante -

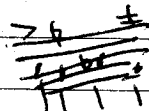
2nd more - high sb - hab -
you - care of an old man to
a little child - nothing sexy
in it - must learn different
styles & not play all the same
Haydn, Beethoven, Mozart
Schubert etc - Play sexy when
it is sexy - heavenly, when it is
heavenly, etc.

If you don't have what you
want it will reflect in your
playing - you will know how
to express what it is to be sad.

Fuehrer - do do in fa - etc.

put words behind your playing -
then it will mean something.

do mon ga - do -
two cells.



Durrak - new word solo

- fa sol fa - etc.

iiii question iiii answer -

must have distribution - of form
& then the real spirit of life
besides.

Press between note

Intervals - High to low

Press - don't pull

Feed out.

Feel length of air of
the whole tube

Oct. 16.

Each note must take its
cue of placement from
note you are on.

Still play, notes on the chase
must get beyond that.

Always travel - push out,
forward

Play as if you had on

the HAT - That way you
looked then is how you
must play -

1949

May 12.

Must have notes &
technique but then
forget about it & play
like a singer. Must let
the music take you. Feel
the music - more in
tune with the little
call

will be a sharpshooters.

Practice 5th - picking out
very short.

Fa do, sol do, etc.
stacc. leg.
[diagram of notes]

+ 10ths.

have on scissors

reed - in a pinches

Most respond more to the nuance - to up + down -

Don't let notes collapse - hold them up full.

Beethoven 5th

wait before sl -

3rd

Fa

1 1 2 2 3 3 4

Cresc ch

f a down
mi up

re - not too soon - & don't

let it get sharp -

even exaggerate - play
flatter!

Practice exercises -

the scissors grip

in a cut

different position of the
reed for every note.

Practice root.

get grip - then all on
same wind - play on
"0" - up - & don't collapse

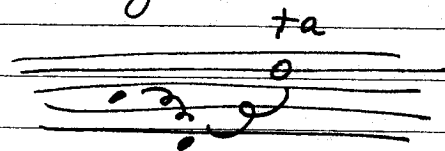
Shaw Tour + 0
Sort of

Then after all, forget
everything & just play.
Let the music take you.

Must know all the
rules, & laws but then
forget about them.

Responds to the music

1950 La Secque
August



each interval

make loop before each
note (the bigger the interval
more loops)

e ll

like placing something
slowly.

increase - not size but
speed, like a top going
in fast circles.

always circles

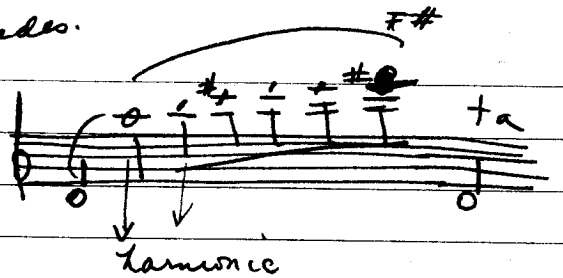
Every note must be
placed like the ball in
golf - in the hole -
must not miss -
a game

for real musical integral
value - you can't beat
the oboe! - the line

Must be in rhythm with
everything - the universe
physical laws -

+ i long.
||| | Mozart.

Exercise
Le Prades.



#

(high D)

avoid
crossing

1st 8 va

●

●

○

●

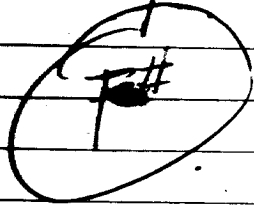
○

○

for g left

and finger

key



ash - either side of junction
break in mid of Schnebeck
CE - CH in Dunes.

Figs No 1 '47-
- 2 = diff quality
- 3 = 48

Coplin

St. Maxime-Ruelle

Hyses

Doctor in Brownsville Tex,
Rio Grande cane

Pavilion - 12 cent 6 m.m.

22mm. (18)

23½ - 24.

larger blade -

bottom Stone 328

~~Beispiel~~ / ~~Person~~

(Aufmerksamkeit spenden)
~~1:55~~

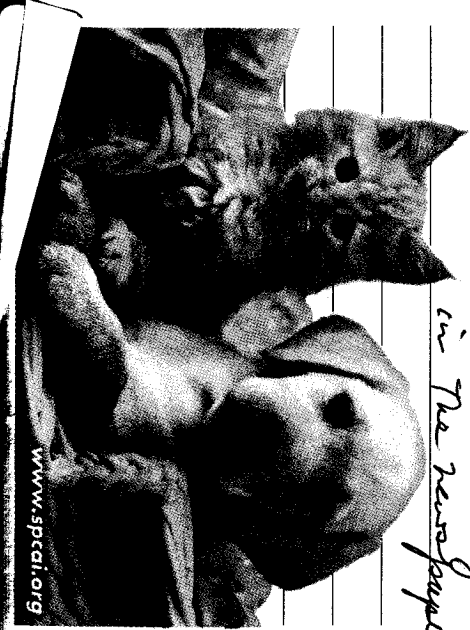
ausstehend ~~1~~ 7 2?

find → the correct mix??

aufstand in??

FIXD auf reibz

WIKI is original in the newspaper?



Oct. 12-13: (1948)

At least you will have the show. I will only have my memories. What will I do without you. If I phone it will do no good. There will be a gap in your hands, & you will think of me.

July 19-1952

practicing intervals

twice

Oct 12-13

Rolls

too much teeth in comparison to speed of wind - more speed to hold up tone - Travel - small - & Travel - like bow on strings - Don't press down. For line - think -

Intervals -

A E A E

1234 5 + 5432 1

also playing notes between

separate & legato
& all intervals

Barret - (double)

NO's 3 - 12 - 15 - 16

all keep - articulations

by the

Brod - Studies
Squashed

Sal page - Reading
day

Compliments LLOYD HOLLISTER INC.
Wilmette, Illinois

Gillett - 24 Studies

Goals - to get us for wind

~~How wonderful it is to~~

be able to do that -

To paint pictures in

sound - I wonder if

I could ever do that

with 'my little ones'?

Sun. October 10-

Another day in the

