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page 3
Oct 28
reeds

Lessons with Marcel Takuten

October 7, 1944

Brod. Sonatas

I - ^{4ale} first move. in D^b

Practice D^b the 16th

resolves on the quarter.

Play on the least extremity of
the circle. Punctuate wind.

Don't blow so much.

Don't shriek on high D's.

Don't push & upper intervals

All must be in the lower note.

Play on tip of reed for lower
note pp.

Play better more level.
no matter how pp. a note
must travel.

1st Brod Etude - Play in D^b

Whole ~~part~~ of lesson
is the interval of 7th

Must be ^{light} smooth as possible

Practice the 10ths.

Drive to lower note - same
as driving to an upper one.
Don't play the 10th too loud.
Just touch them.

Watch putting little fingers
curled under - on call and
institution.

Practice solo in Carmen.

Let weight of whole rest on thumb.
Push more forward with lips
& wind - like a whistle.

Oct. 19

- Contrast - wait before

f. - opposition - in pp

ti long ta ta ti long
1 2 2 3 3 4 4 5

progression -

distribution + scaling

up - 0 + + + 0 0 0
v | | | | | | | | dim - up - up.

Even if note goes down - in
diminution must go higher -
higher.

(7 6 5) must be ta ti
The ti played on the
seg length of the ta - No
space between.

In 8va leaps even if pp.
the intensity must be twice
as much for the upper note.

In Study 1 Bread -

play character of the study.
very tranquil - no restless
motion - Not too active -
Interval must be played on
a level -

No. 2. must be a little martial

Oct. 23

Etude 2 - Bread in Cb

Punctuate -

Play 1st note "do" as length
of preceding one.

Must drive to lower note as
if going to upper one.

Play more on a level don't
jerk & stretch neck.

Don't stretch for intervals.

Practice more drives & over
note. Play from diaphragm.

Your playing must come
from the floor.

Oct 28

Reeds -

Start scrape from sides
Leave middle (sawdust)



Then balance from back.
reed should play in
time without any effort
no pinching. Shouldn't
have to squeeze it up. Try to
play flat - And blow forward
as if whistling & get darker
tone. Practice for testing -
B - F# - F''

pp note must play in time.
Must take the blowing -

[Quality is always secondary.

Practice broken 10th -

down - ^Dup - ^{F#}down - ^Eup - ^Getc

Make reed with as little
vibration as possible.

Open up for full tone

Nov. 6.

Play - 1-9-1 driving

° +++ ° +++ ° +++ ° +++ °
1 2 3 4 5 6 7 8 9 8 7 6 5 4 3 2 1

Attack 1-5-9-5-1

Must make circle + return
bring it back to you on
each change of note -
attach on the up of preceding
note -

Must travel + press between
notes - Can have more
speed but a softer note

Play intervals + make it
slow in between the notes

Practice attacks

Develop understanding of
circle - Logic - Rebound
Up + down - gravity - The
ball gathers more speed until
it reaches a certain turning
point - goes slowly + turns
downward - Cannot come down
with out going up - Further up
you go, better to come down.

Smugglers March - Carmen

1 2 3 4 5 6 7 8 9 10 11 12
1 2 3 4 5 6 7 8 9 10 11 12
- 6 is driving
5 4 3 2 rebound

Nov. 13

Practice - B^b F C G F

Attack 1-5-9-5-1

Play slow but attach final!

Play 1-5-9-5-1 - 1 note
to the beat keeping same
range

Play 4 notes to the beat - all those
between a b c d e f g a b c etc
1 2 3 4 5 9

Attached + legato

Attack detached on one note
making up + return on every
note (not all down) Must
phrase with the wind

Use more lower lip turned in
for a darker tone - Not scratchy

Trilling No 1 - Punctuate 1- + play
between notes - Play the

grace notes on the beat.

November 27

Ferling Etude 1 -
drive between notes -
increase intensity
before high note.

Orad - Etude 3

Emphasizing on the long -

-4- increase articulation

Dec. 12 - Studio

Ferling No 3

meas 1 - b - long - touch
c - on the length of
the b

-2- b - b - down - up - long

-3- Finish on e - lean
on it - drive to it.

5 - d - long - going to e

6 - no accent on e
drive trill to e - play
the e + the up of the trill

7 - Press with 1st finger
L hand + pinch for c dim.

8-9 - one line - like 1 long
note - no jump or breaks
continuity

9-10 2nd e build to d - play
d on intensity of the e
+ take e key so it won't be
sharp. + press with L hand
for darker quality.

12. $\overbrace{\begin{array}{c} 3 \\ \text{III} \end{array}} - \text{group} -$

13-14 Blow the B - full & free

15 - light on the $\overset{\circ}{\circ} \overset{\circ}{\circ} \overset{\circ}{\circ} \overset{\circ}{\circ}$ 2 notes
play the semibreve note
the 7th & 3rd in minor.

I-IV+V in major

16 - 4321 - Play the 3rd.
(Tight)

17. Appoggiatura on the
beat but weight on the
long note.

18 - even $\overset{\circ}{\circ} \overset{\circ}{\circ} \overset{\circ}{\circ} \overset{\circ}{\circ}$ smooth

20 - slow between C-B -
not cut short like a
guillotine.

21 - a - b - c - long
not broken off

31 - drive 6th up to a

32 - take high a - with E key

no-4 - Practice slower -
the skeleton form.

Keep thumb down.

The thumb on oboe is
the equivalent of the
thumb under the neck

of a violin - Cannot
play with it dangling loose.

Feeling is as good as
any music - Find the
spirit of each study - Take
advantage of it.

Exercises -

Play on 1 note -

1-13-1 attack on

- 1-3-5-9-13-9-5-3-1

Then do it changing notes following rhythms

II II III III III III III II
A - F# - A - E - B - E - A - F D
1 - 3 - 5 - 9 - 13 - 9 - 5 - 3 - 1

Play with 1 note to beat same pattern

& with different articulation

all separated -

all notes


1-3-5-9-13-9-5-3-1

1-3-5-9-13-9-5-3-1

1-3-5-9-13-9-5-3-1

Dec 30 - Practice high note

pp. bite in on a-b-c
Each note take a different embouchure - For pitch must bite - On one note you open up for speed of wind.

In reed  must be thickness there.

Scratch tip till it plays



Then back - must have meat in sides -

Don't have too much vibration in reed.

Close a reed up (with finger & thumb) before scratching on it
Make tip thin as possible.

Don't blow directly in
the reed - speed but
pianissimo

Don't play loud in
orchestra - just medium.

1945
Jan. 8 - (Curtis)

Feeling no 4.

Play with continuity
of rhythm & on the positive.
Practice leaving off
finishing note.

No 3 - progress - don't play all
first 6 notes!

3rd measure "grazioso"
& full enough so you
can play down to 6d

no 6 - Re - is highest note -
Sol must not be louder
than preceding do - Build
to mi - & keep the line.

(No 5) Same as beginning of 3.

The groups are like breathing -
You must come back up
before you go down again.
Like the earth going around
the sun - & heat heating
& inhaling - exhaling!

If you stop breathing you'd die - music must be the same.

meas. 4 increase

- 9 - finish on A - play it long, play the dot - firm -

D. up - C# down with inflection

10 - same thing

11 - not too active - do, si, la, la - increase to climax to

12 - re drive to do - fa - re la long - up down -

re long - different wind do

16 - wait before the grace note leave space

17 - firm - e. is finish - then si - sol

20 - sol is finish but go on immediately - 4 groups final la# si - must

have up inflection & tenderness - down on mi. travel to

22 - mi - hold it full length.

23 - Intervals smooth -

24 -

28 - Build to trill to C - play C - fuller -

33 - si, la, sol, fa wait before P inflections on fa to

give room for next 3 notes.

36 - more on this group don't rush the 32nds

Best 2 meas. drive G - b. play the dot - Lean on the dot -

heavy, collapse on your arm on it - then - A - further up -

higher - + on different wind - G is down - also 8va -

Back down.

Good attack on la - today, way to practice

Practice scales - broken
things all on 1 -

Jan. 15. Play spirit of no 4.
Intervals must be like
a 'jazz' class!

meas. 7 - more on C

- 8 - brilliant + hit it
hard - B.

9 - more on 2nd note
than 1st

10 - do is off - + e in on.
accent right notes

12 - more hit on upper
notes of intervals

14 - C - is climax of whole
phrase - don't collapse

19 - slow - or broaden
w/c - d going to help E -
Take time -

21 - Not too heavy on the "nick"
Immediately heavy
the F.

no 5

1 - A♭ - more on the g

4 - lean - on C & play the
rest coming back -

13 - up - + break up - down
don't let wind down
on the up - drive it to

sol -

17 - trill better - too active

Play smooth -

Practice g - A♭ trill
increase as if on one note
play impulse of the 2nd
beat - After - down
on the g -

6 phrase end - up - before pp -

3 " " 32nds - up - up - up

do - to C - break but
not the wind (impulse up)

down - break - down -

(keep line - don't rock a note
after a softer one)

Feb. 5

No 7 - Fing. end - ~~12345~~ 123, 345

must turn wrist

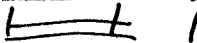
up, up down - 00+

practice this pattern on 1 note.

3rd meas. must be higher than preceding one.



drive end of trill to high note so it won't sound forced. $\# 9$? weight on half note

No 8 - Staccato must be free - increase length - more on each note + longer. pattern $\dot{\uparrow}$ - $\dot{\downarrow}$ 

$\dot{\uparrow}\dot{\uparrow}\dot{\uparrow}$ 2nd 16th must follow immediately.

e - b⁴ - play interval

Prod - No 5 -

1st line in 1 breath -

Play G on up of preceding note.

Don't play sharp - turn before final 8va. Play every day.

If you 1 2 3 4 5

on pp, p, mp, mf, f + ff

have already 30 levels, more than notes on obs.

for distribution

Feb 26

Practice 3rds up & down
i.e. La-fa-mi-Si-sol-fa
etc -
reps done partly with
lips as well as wind -
practice intervals all on
one even sound -
not moving - just placing
the note on it -

March - 19 - Lesson in II B

Study no 7 - Break -

Don't make the "reps"
stronger than the note they
resolve on.

1st note firm - but short
& from diaphragm.

make high D vibrate (speed)
Feel in forehead - Press
on the suspense $\ddot{ii}i$

G must be strong enough so
F&B can be played lower.

Must work & sing -

Play the root with inflection
Punctuate end.

Play studies in different rhythms
no 8 C is a melodic line -

Play each one different
progress

Play the interval - in between
not the notes - Feel the
tightening or squeezing - Use
the lips to play intervals -
Must be smooth like

glissando - Grace note -
Appoggiatura only ornament -
make them short + give the
life on the note.

Ferling - Palacca - m10.
try to crystallize the form +
find the spirit.
very short staccato in run
like spiccato bowing.

mar. 27

Play with the pressure of
the mind - Press for
high note - Have firm
grip on oral - Push
on for legato. Exhale
air before beginning
attack. Play without
pinching the reed.

Get ready to whistle -
whistle exercise -
Practice whistling - then
have lips do the same
thing when playing.
Change position -

Apr. 16 - Play weight on
stied note - Brod - 10 -
- Vradul - make tone more

Apr. 18 - Sellner Quart II
letter in last more. quiet.

Apr. 23. - Ferling.

11- Speed of upper D
must be twice as much
Scale Triplet - longer
each one & going up -
more on high Bb

Tempo - Press on C - then
e - up -

A-D - must make a loop
on the A before driving
the d higher

end - 1 1 2 3 - don't
length of fa - more on 2.
very beginning must be
down impulse.

12. Practice slowly
and the 1st is important

Apr. 25 -

more lips more in &
out. Smile tight
for high note. Feel
with power lip. Make

a sound - Get feel
of reed. for high note
after you take it, then
do something with it -
whistle into it - Don't
pinch. Let it be free.
& sing. increase intensity.

Play the interval - sing
in between the notes.

Going up in measure
doesn't mean louder
Can sound up -

May 14

Practice arpeggios -
piano
Broken thirds
then 10ths.

all articulations

Lead high note -
like painter's stroke
up + then equally
down - no break
between.

get cadenza from Piece
of Lefebvre - all keep.

Buy Bach violin Sonatas
& study them musically.

Practice ferling.

Paladilla.

High G 2nd str

1
0 G#

0 c trill

single 8 vrs.

my 8 vrs

0
0
0 c tr

Practice piano - don't
blow - High notes soft
with good quality -
don't force
one line

Scales - all articulations

May 22 - 1945

Don't stretch your neck for high notes. play all ne

1 - false tone -
then more tense to
make high ones ring.

Back, ^{and more} trills not so
rough

Beethoven 7th - ^{2nd} shoe passage

si do on same level
+ o + o just different
directions

May 25

Practice on reed alone
increase - no.s etc -

hold pitch C - for

length required to play.

Should have 3 pitches

b c d - on reed

corresponding lip
positions for 3 octaves
D-D-D- + half way
between d + c for
lower octave.

Nov 25 Tab.

Playel Orey

Norwegian Waldin March

Hombekke de Casperin

Beethoven Trio

Schubert

Palasethle

Ferling Ende -

Oct 4 - 45

Sing - get ideas - then
try to meet your ideal -
must be the way in
music as in all of life

Practice - loud - soft
leave space between
fun - soft loud -
know what you do -

Arpeggio - with up
Diminuendo - not
too much back on high
note.

play I V chord in every
key - don't blow
no wind - like one
note.

Different qualities are
achieved the lips open
& close all the time -

Be flexible.

Beethoven - 7th up
no. 24c
1 1 2 0
1 1 1
6 +

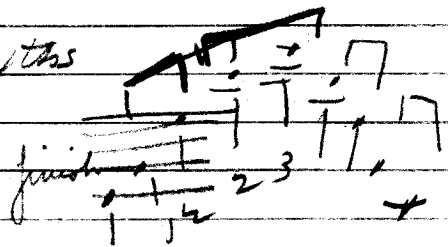
Oct 5 - Lesson

Practice Barret 16 -
all different ways.

Back - make exercises on
up etc -

play 4ths

play



Oct 16

Practice Barret 15 + 16 slow
work for inflection

Do a Fermata slow.

Nov. 3.

Prenez Bb key avec Fa[#]

Grasp ~~D~~ D with R hand
to avoid cracky. $C^{\#}$ key

Play no 15 Parrot like
a song. Sing - Cantakin -
each intervals.

(Fishing - dim - 9 to C[#]
push reed in & pinch
with lips + blow

Change embouchure
between notes, not, never
on the note.

Must feel different lips
on C[#] to G[#] (No 16 Barot)

In intervals - must play smoothly
between. Strike note on
the continuity of the
preceding note.

System based on the laws
of the universe of the
earth going around the
sun. The revolutions -
the circle.

Practice with intelligence.

Speed of wind.

Push + pull

Use more reed -
whistle + sing more.
Same lips firm on teeth
but not stretched

U U - must compensate
for shape of mouth.

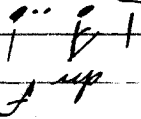
Nov. 17. 45 ^{115 min.}

Stay on this track

Oberon - 11234-431

Forling No. 15 - don't force or blow
all easy -

11234567 ₀ play down on 6



No 16 end - minor G - Eb
3-1

Don't blow - less wind

No 17. Bb - F don't pull
keep out + me F 17

press in + forward
with wind -

Meas 3 - play 1 immediately
after F

in rhythm

hold a whistle - don't
shake tone, + press

with left hand to
lock tone - Play

cadenzas in character

of piece - Adagio - In

same rhythm relations
not too fast - Play the

2 octave range C - C -

low C - not loud -

then on F# progress

mi - sol - si - mi - sol - si

(for intervals ie mi - G.

at end - play all the

notes in the interval -

see how your embouchure

is on each note - not

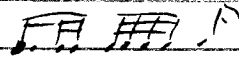
the same. Then know

what to do for the interval

Practice Ravel - Daphnis like

an exercise - landing on

Right note



me - (11234321) come back

Tab. (112-4321)

extra all.

Make it always smooth
even your forte

Dec! 15 min

More lower lip under
play on tip of reed +
don't force -
relax - don't pinch reed
Say "O" round dark
sound

Don't play kaugh -
Practice it all on pp
but alive

NO. 17 Practice turn - 1/2 3/2

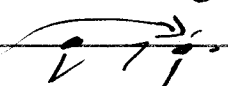
on different degrees of the
scale

On low C before cadenza
you can give your
maximum - Let it ring

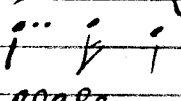
Take the note + then

open - The vibrato is the
intensity of the speed of the
wind - Lips can be as
open as possible - Wind
pressure -

on trell don't think of
playing fast, but of
lifting the finger high.
Must be measured

groups of 6 in strict
rhythm - otherwise
no meaning. 

give little inflection
a impulse

practice on
scale 

1, 2 3 4 5 6 = 5 must

be highest on the circle
furthest up. 5 must
be exactly in place.

(19) Trill until the very end of the note

eg grace note on beat

but suggest on B♭ the important note -

scale the turn - more on the a

(20) Rather than play fast find the spirit & form of each study -

only exception of long is before a trill -

Make it short, then trill exactly on beat - 2 if possible

iii i et. don't

Collapse in 2nd measure -

There must sometimes also

be some sensuality in music

Not too much astronomy

or calculation - Must be

a little raucous or wicked - ie. End of 21 -

Dec 32. - 115 min.

have sound in hand first then adjust lips to get it -

Maybe a different position for each reed -

secret of a good reed is

to have it play same

pitch when played as forte

scratching way on back

does not 'cause it flatter

first trill in proportion

to speed

19 - play individual

part of the note the

anatomy.

tr - measure - graduated

speed up - turn in relation to

speed of tr 112 - 221 $\frac{1}{2}$ $\frac{1}{2}$ etc.

end - 4321 - with wind

Can have 7 different
A's qualities - pitch it
A with { C key
 { D + Eb key
 { E key

in slow part never play
a naked ~~and~~ exposed note -
covered by putting down
another key.

Play more "O" - than "EE"

Play flatter - more lower
lip & more speed.

Don't pinch - the reed
opening is small - look at
it - If you choke it,
how can you play
use your nose - Don't
blow with your mouth -
too much up the reed - the
choke - you must play -

Like egg on a stream
water in a shooting gallery -
the pressure pushes the
egg up & down - Must blow
like that. You don't use ~~the~~
wind.

end. To start 4th solo - Bb
with Eb key down to flatter,
so you can squeeze for piano.

Dec 30 - 45 min.

Play like a violin -
feel bow on string -
then give.

no 22 - progress in p section.

Use jaw - feel change of
position - change whole
jaw - forward & back.
more wind & pinch to
get to a lower note -
Let the wind travel.

Play free - Take a
little phrase - play
with it.

Lips must squeeze in &
set - between notes all
the time.

Lesson - 1 hour
January 19 1946

Prod. No 11 - Don't force
going to high note - pp
& intensity.

No 12 - end - calculate
lip positions

Make accents definite in
middle section.

Schumann concerto - A - A harmonic

Feb 9 - 1 hour.

Big tone must be more
condensed.

Blow more from nose - at
your glasses.

Practice more the internal
cells - $\begin{matrix} \square \\ \cdot \\ \cdot \\ \cdot \end{matrix}$

not shrill - comes more -

For G-high E^b push lower
jaw forward.
less wind - more speed

force thru narrower space \odot

Don't let it get away from
you will.

No. 23 - (Prelud^o)

Meas. 1 - G[#] must be long.

" 14 - take ahead of

it like a violinist

with his head - change timing
+ play c# on the length
of the bar - on the down
it must be higher than c#.

Rit bar - hold c# pp. + 0^{up}

16ths at end - are too active
must be level - but with
inflections

end - must turn + go
higher on 16th - play the
progression 1 1 2 2 1 so
if each part of the 16th
were separated.

No. 24 Let the rhythm of it
carry you.

(25) 1st meq. $\overline{\text{TT}}$ stop after
the $\overline{\text{TT}}$ then play up

final f - Eb. must get
that turn in your long note.

make the circle

March 9 - 1 hour

No 25 - 1st 2 measures. as 1 line

one wind - play
fa 7a 0 re
p 1 1 1 1
stop up

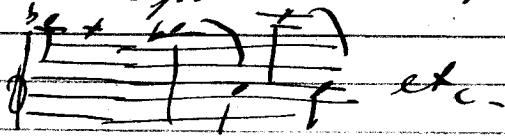
near 6 - re^b - keep the note
travelling - as you throw
a ball - the sol must be
higher on the turn than
the re - It keeps going
the higher you go, the more
you can come down -

$\overline{\text{TTTTTTT}}$ graded in length.

Enough in 1st 2 measures if
understood to work on whole
lifetime.

26 - Free short staccato

Don't have choked - drill
tone - more flexible embouchure
psib lab - practice & va apert



For exercise

March 30 - 2 hours

Play solos out -
give utmost
Above sing & play
them as you'd sing

You want to play with
your lips & the oboe - It
must be the wind which
does the work.

Brakus. 1st -

Solos I - like 1 line -
question & answer.

II a. Give all on high B.
wait before E - a little
bite.

b. resolve on high C# -
full.

54 - 43 - 32 - under
clarinet note.

III - play wild -
then little march.

IV - play the musical sense
regardless of the drum
markings - full on la do
i $\frac{a}{1}$ -

Itu + wof - Grotesque &
exaggerated as possible.
Emphasized - Quacks
short grace notes.

May 1946

You must understand
the circle - the
turning point - push
and pull.

Speed and play on o

round - not tight -
pinched - speed
for high notes.

Sept 9 - 1946

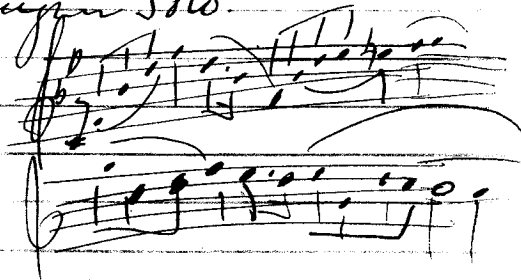
Don't play so sharp.
Too much on the teeth.
Have lower jaw back
further - more
under lip for
pounder tone -
Play on "o"

Not so tight & shrill.

More continuity of line
with the wind.

Practice on a
smaller scale -
not so big.

Lohengrin solo.



Narrow your gauge
between notes

Sept 12 bellows ducts -

Play on bridges away
or closer to

Reel line comes because
notes are part of another
on the wind - no break

play feel in natural
position - suppress over
leaves

Lower lip must be
like a flexible spring
or cushion - In + out
all the time

Don't try to take the music
Let it take you

Sept. 19.

Practice all Furling on E.H.

Hold arms forward -

Pressure of L hand changes
Qualities - do alot
with it - earthen tone

SING MORE - Frank D minor

turn each note 4 3 1 ^{5th} _{fa⁰⁺}

practice the circle

not pinched

give more - feel -
emotional element -
not shallow

Problems - too sturred
& detached -

Piano - a small tone
made large - drive
diff embouchure -

re - fa' - la - la'

you have enough technique
to do everything well -
must practice well &
get correct enunciation.

Play all notes between
intervals

As long as you realize
how bad you are, there
is hope and you
will improve.

Hindler's Scherzo
Beethoven 6th "
Wagner - Forest murmur

May 1947

work on repertoire

Paladilhe - Handel
Mozart - Sefelie

Gillet studies

be prepared - now you
must not let down
back since you begin to
understand a little this
is the time to work.

Sometimes it is a little
thing that can make
a decision.

In orchi.

Don't try to get finished
on first - Endward -
& then miss - You must
first play, (not like
in lessons) & then what
you've learned should
show thru itself -
Polish later. Must sound.

March 13, 1948

Practice Gillet studies Always
Take time between the
intervals - Only way they'll
do you any good -
Make them sound as if they
were beautiful music -
Work up speed afterwards
but practice them slowly

Mozart Quartet

Practice the skeleton
form many times - before
doing the coloratura
Must travel more - tone
stays where it is, but it
must always move - Sing.

In first F. play all the
8th notes - 112 - 223

Before A - 2 trills & finish

Next - play on the F
 1 2 2 3
 i i i i

2. more on the d - a heavy
 on the -
 i i i i

Take time
 between these notes

8-9 - Play all 8ths
 in the d note

can help with - a b
 string - like traced

3 before A. Run light finish

on e - 1-1 2-

1-2 2 3 3 no bow
 i j i

2 trills + finish

A. goes to the F
 2 3

After A

meas 2 - 1 2 3 4
 i i i i

4 - 2 2 3 3 4 4
 4 4 5 6

7 - weight on F# then
 i i i

12 - weight on e -
 i i i i

14 - practice first note of

each 4 # - E - G# - B etc

1 1 2 3 4 4 3 2 1

then i i i i

each 2 notes -

heavy on d before final b

Letter B -

5 - Practice g# g# b a
 no finish on the b.
 soft.

11-12 - with humor.

after repeat - slow -
 how you articulate not most
 important - must sound the
 same anyway.
 most difficult part - run
 1 d - to 2 - then - high d's
 are not as important
 but the moving E - F# - G - A -
 B -

end - ¹¹¹ 5 ³ 5 4 3 2 (1)
 1 1 1 1 1 1 1 1 1
 take time
 before final F.

10 - before C - don't pronounce (g) (F#)

March 20 - '48

take all vibration out
 here -
 scrape few in middle
 leave some on sides to
 balance - Don't take too much
 from sides - after taking
 from back then make front
 really thin - scrape back
 & cut - Must balance
 correctly - notes will be
 there - Fix as can push -

Must tremble - practice
 exercises on 1 - 9 - 1
 must get range -

No 16 in Barret - all
 detached + long -
 big tone is a soft
 small one increased -

practice 2 hrs a day - on
 range - must have
 something to place a

little phrase on.

Mar. 27

Play more on top of
head + with the pressure
use nose valve + let air
out holding a long p note

Must learn to play one
note on the continuity of
the last.

For high notes - don't force.
Play piano - tone will gradually
increase by itself.

play - 1 - 5 - 3 - 1 on one note
attach.

for mel - must travel
immediately -

Mar. 31 -

Some notes are like the
flower - others are the
fragrance -

the steam + the vapor

Practice little exercises
as one note - + beautiful
music.

every thing must scale -

Play free - don't slide tone

Play on the 8 course

Let a note be desired
don't just give it away
asked for - the beauty of it

April 7 - 1948 -

Don't pinch - must blow
more to make up for choking.
free - get line -
Make all exercises -
with intervals & play
as if only 1 step between
appoggias - broken in all keys.

Practice on one note with
wind & lips squeezing in
& out -

Speed - & free lips
tighten lips & less wind
must do it slowly
between notes - Practice
& it will come - then
reeds will improve to take
the demands of what you
want to do -

get one note & then play
a whole scale on same
wind

once you have it - it will

be like second nature - or
swimming - you don't forget
must have reeds to take it.

Push forward -
get technique of blowing
Play piano & sometimes
take a note & swell it &
see what you can do -

E.H. (fingered)
when B sinks or wish to
dim - use :

with C (P) use forked F
g (e) use C^{low} key
high F & g use low B key
blow - so not sharp

April 10 -

Practice 10th all on 1
then increasing on
1 line from 1-9 -
back 1 -

Bethoven 5^m - 1st movt cadence
1-123-2234 543
 , | | | | | || | |

on 3 must dim. quickly
to 0 -

April 14 - lips must be
like scissors for high notes
↓ over & under
Lower jaw a little forward
& upper over forming a
clump - then blow over
the reed - Press with
left hand for pitch &
intensity - lower - must
also be tight in the right
spot for high notes.

try to get ring -
don't play it flat.

Mozart concertante -
pattern 12 23 - 12 23
practice on one note
with correct inflections
some notes long & some short
resolve on the 3 - ring.
last group can be 12 21 -
don't pinch - blow &
not directly in the reed.

practice trill ex. 3 - Barrett
in all keys -

try to find Hugo studies Hugot

get cadences ready to sound
always as if you have something
to play - a little flare.

Never play before you think
what you're going to play.

Like having a pen + not
knowing what to write
must have the idea of
how you want it to sound
in your head first -
Think -

Played Beethoven Trio
Concertante
Palabille - opening - in A major

practice glissando on
new stand between
10th stave

April 21 -

Fingerings -
to keep from being
too sharp + allow to blow


high A - use F key
" B - " "
" C - C Key

always take middle F with
low Bb key -

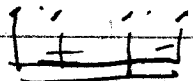
Practice 5ths + 13th as
if one note between on
one line - evenness of
tone in upper notes done
only by lip position.

Same with tone quality of
upper register -
Position of lips does
it.

Sept 14. 148

Schubert - C Major -
Practice Barret et. 
long the dancing

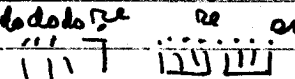
Si re do in short the 3rds

 etc. weight on

Si - take re with


trill key - increase -
then diminish

wait collapse on do -s

practice - 

etc.

D's avec Bb key



2nd 8va

for ct



high Ab

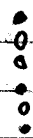
1-8m

Bb


Fschair - Violin concert.

1 1 2 3 4 5 wait before
appogiature

Vi - D -  + slur to ct.
(straw) ct.  grotteig

final Do 

Try to develop range for
everything -

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

From a class

Must ride your rhythm
like a horse - must be
a good rider -

(Thiele?)

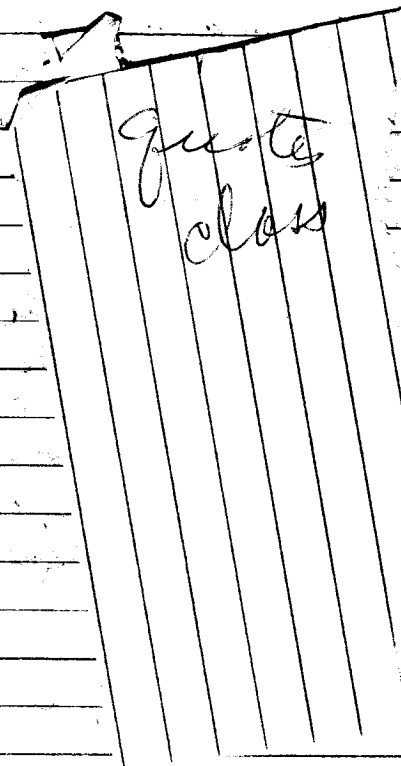
Change of direction in Thiele
like change of guard in
Buckingham Palace -
got set like a bull going to
charge - turned I didn't
keep straight on going -

When you give 50% only about
70 or 80% comes out, so if
you take it easy, you can
imagine a conspirator's great exit

guard - not only notes - the
romantic spirit - just
a suspicion of what you were
doing - not too much
spice - it becomes unsteady

Flute solo - must think
as if words behind what
you're playing


must have a grip of
your playing




March 1948

After 30 years sat a day
but I don't think 50
times of what my teacher
told me - but now I really
profit from what he
advised - got a little
pubber ball - music
to be phrased much
respond to the fundamental
laws of natural scales
& rebound - less & less
You must be open to
everything - Learn
from everything - The
more you take from the
world the more you can
give to the world - & do
from more than whroom, scratch
to hrs a day - to develop
your personality.

Sept. 13 - 46.

Do not scrape back too far
at first  + make
it quite thin - then
see take definite scrapes
or cuts from the back,
Reed must have a bridge

 light scratch can
sharpen pitch.

oboe measurement

tête - 20 mm - (not less)
from 18

at side key - $2\frac{3}{4}$ - 24 mm.

panellon - 12 cent. 6 mm.

no F. resonance

extra side F.

Tubes - 477 mm.

Measurements - from Graf.
Gauger - block - (tee)
 $\frac{7}{32}^{(in)}$ Radius
 $\frac{7}{16}$ diameter

Guide $\frac{15}{64}$ Radius
 $\frac{15}{32}$ diameter

Knife - width $\frac{3}{8}$ in.
Radius $\frac{3}{16}$
of knife point

Knife at a 45° angle

screw to move knife - each turn
 $\frac{1}{32}$ inch - 32 threads to inch

Shapers - top .0286 in.
throat .0219

$\frac{5}{16}$ in from bottom is throat

Damn Fool!

Make the lead play
fairly easily on front
before scraping too far
back. Have tip thin -
so it's in pitch - must
have the pitch without
pinching - (secret of lead)

on a gauge



part must be parallel
rod must be \parallel with guide
from top of guide to bottom
of block $\&$ must \parallel each side
after lapping is done.
file part after to make guide
block parallel.

guide must ^{1st} lay $\#$ flat on smooth
surface & then shaped down
accordingly, & lapped to $\frac{7}{16} \frac{7}{32}$

To sharpen knives
bring stone toward blade
against - not in same direction

To test reeds.

3 = F# - F# - E'' - F for k

do F# F# C# E

me

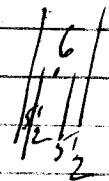
Make reed so you
can play on tip &
not have the F# + G
sink or play well -
Must be sure with
a solid fundamental -

Make it so you can play
with the wind - The
wind does everything.

Tabuteau's tubes

length 53 - by my
measure

ideal gauge

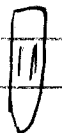


but distribution of same
measurement can be
different i.e. less taper to 5
at edge - more belly bits,

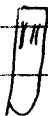
Reeds -

For darkness -

scratch surface (back)
only - very lightly -



take off here
when too edgy



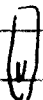
here + cut

scrape edge here without plaque
to take out vibration & dull -



or take out vibration here



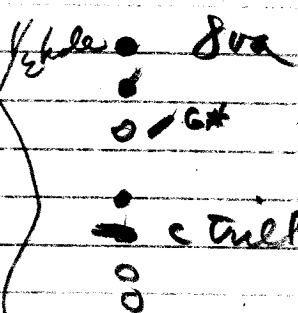
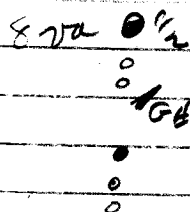
also  here to dull a reed -

don't dig out middle - scratch
on sides -

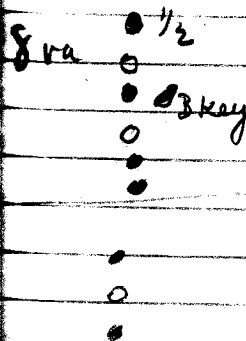
must play in tune piano - & without
lip pressure - but must take
wind pressure + not pink

High Ab

C



Ab



D



