

Wind{>English} control or technique (as you like it), projection, vibration, physical value [of the] notes, graphic {>English}, wind and lips {>English}. How to master {>English} breathing. Music [must] breathe, or inhale and exhale (the organ excepted). Music equals inflection, punctuation and distribution. Precision is metronomic, and does not equal rhythm. Metronomic articulation is to be considered a stupid standard.

Intervals = sound against another sound

Rhythm = intervallic time against time

The importance of zero too often neglected. [i.e. proper beginning and ending of the phrase]

No. 1: Wind{>English} control

No. 2: The instrument is always to be considered as a human voice:

that is to say that the importance to given at the moment [of performance] is to the interval and not to the note. Not to be forgotten is that two sounds are necessary to make one interval

No. 3: Color and sonority: To conquer monotony in instrumental sonority, it is suggested that a single note be used to produce different colors. (Example: C on third space) These exercises are not to be confused in any way with crescendo or diminuendo. Very important in closing the breath stream - retrojection{?} - Consider the zero [on the numbered lines] as the unity of silence. [as uniting silence with silence]

{Examples}:

1-2-3-4-5-6 unresolved = suspense

1-2-3-4-5-6 (across barline) [resolved] = resolution

To have good hold of grouping, always start {>English} 2-1-2 (-- etc: as shown)

1-2 = negative; 3-4-1 (across barline) = positive

Personal choice in grouping [must be] based on the final note values.

Empty (east-west-north-south, with pointing arrow): flat sonority.

Even long-held notes must be presented with variety.

[Minsker always maintained that Tabby played even the tutti passages with vigor and color!] sonority full of quality (circled)

In sum: in thinking logically and beautifully, the [tonal] projection will not fail to be affected. See Jean-Jacques Rousseau on the doctrine of affections. The note name is insufficient; it's the physical value of its vibration which must register.

If we take as our point of departure the principle that the expression is a projection of the idea (or thought), let us take for example a duple meter (2/4), [then] consider

or imagine pulling on the first tempo and pushing on the second, etc. (note examples with up and down bowing) The wind or air column must, in spite of its itself, express the application of the idea or directive. If the young pupil does not understand, let us explain "the idea" by way of the hammer on its objective, an action made unconsciously. (Two actions are needed to make one effect.)

Technique of the air column (the air or wind) in the wind instrument is equivalent to that of the bow on the stringed instruments. On the string instruments, there is the adversity of a 30-40% loss due to the friction of the bow on the string [meaning the difference in pressure between the upbow and the downbow], which works to the advantage of the music in determining its life, [i.e.] equals inhalation and exhalation through which the music breathes, moves, has a point of departure, a course of travel, and an arrival or conclusion.

How to determine just what this life-expression is to be on a jet of air is a unique [concern]. Straightaway, I admit that this problem is rather complicated and not for the uninitiated.

To arrive at determining the projection on each note [over the entire range of the instrument]: {low B-flat, middle B-flat, high B-flat, double-high G notated; then second-line G and high F, [standing for the full range of the instrument]} [There need to be] 16 different projections on each note of the complete normal range of the instrument. After several months of [carefully] applied study [of this matter], the student will be ready to produce the desired effect.

It is suggested to attack as close [as possible] to zero, i.e. about the equivalent of one.

Determining color -

The attack of the novice, while the zero is the goal, his sound will be like a ten in vibration, and his maximum from 13 to 15, resulting in a heavy sonority without color, a monotonous sonority. Let us learn 1 to 3, then 1 to 5, then 1 to 7, then in [full] equivalence over the entire range of the instrument from 1 to 9.

The air column, in order to well understand its distribution, the fluctuation of the jet equals the displacement or emptying of the volume of air from its container, with the example of the egg shell that dances on the jet of water all in the shows. Like the egg shells, the notes are placed on the column of air [and] above all not breathed out, remembering and being conscious that breathing is not playing! One places the notes on the resistance, thinking of the wind and not directly [about] the breathing: avoid vacillation and develop [English:] steadiness.

The distribution of [the sound] on the resistance is the equivalent of the stability of an airplane which is destroyed when it encounters a different resistance or [English:] air pocket. The expressive interpretation of long lines [is accomplished] either by the bow for the strings or [via] the column of air all wind instruments.

The less (slower) the velocity of the column of air, the more tense (tighter) the embouchure must be. Example: in order that the ear or (recording machine ?) can perceive a gamut of colors on a single note (3d line C notated), the pupil will not delay in making himself aware and being conscious that in order to attain the objective that interests us that [attention must be paid] from 1 to 9. (Chart: 1 to 9 to 1 on top, 9 to 1 to 9 on bottom, with color and quality being affected thereby.)

There have been numerous and curious interested parties who questioned me to know or have explained the method I use in obtaining vibrato in the sonority. I was very puzzled as to how to give them satisfaction as the vibrato is produced naturally by applying the physical logic of the embouchure and the speed of the column of air: I was not [really] doing anything [special] and the manifestation was produced quite naturally by the application of the idea.

{The last two bits appear to be notes by Elaine S in what I take to be reverse order, i.e:}
Some of the ideas are there, but it would not be comprehensible to anyone not already familiar with [the] Tabuteau method. These are all very clear and invaluable -- I'm sure Lola would like to have them, if there is no other way you can think of using them.
