

Velocity or precision / Speed (> English)

{Long curving line, left to right}: the place [stricken] ||

the physical, external audible results {ascending line: 1 through 9}

Silence or zero {horizontal, different-looking line: 1 through 9}

Dial of pressure {illustration of dial} graphic engine

In order than an instrument registers on the ear / that the ear may perceive this scale where these different levels which the sketches illustrate, a certain amount of work has to be accomplished. Let us see where and how unconsciously one can get the [needed] directive to obtain this result.

Example to be presented: slow engine, the apparatus seemingly in reverse [??].

Water tap.

Image: auto motor - scale - presentation.

The in-between (> English) and its infinite subdivisions = talent, merit, etc.

Quotation Capet[? André Caplet??] Similarity of the technique of the wind / for wind instruments and the bows of stringed instruments.

Notes are not the final objective. [stricken]

[English:] This expression would be good to use on the record as conclusion.

[= on recording contemplated by Rapier and Gnam?]

Rhythmic, melodic, articulations, [> English] groupings -- express everything.

Examples: graphic articulations [illeg] from the arm

Loop the loop [> English] {plus looping diagrams} -- space -- placement [> English]

{Like a billiard ball in contact with the band. [?????]}

Above all, [even] if you forget everything else, let the music bring out the best in you, otherwise you will forget to give your best to the music.

[THIS IS A RECONSTRUCTION.]

The control of the air column (with illustrations) is equivalent to the bow on the string. Embouchure - action - contrary motion. Graphic sound [representation]

{with small sketch of same. [SMALL WORD ILLEG]} Idea - Direction - [illeg]-

Flat (empty) - Full (rich). Interval = two sounds, not one. Different articulations.

Rhythms [to be] inlacted with articulations, versus silence. Grouping of the [note] values; expression [via] the division of the groups. Graphic [representation] of

five for four, three for two, seven for six, etc. Rebounds - inner group[ing]s.

Kreisler[?] Parallel bars: graphic [imaging] important.

Respiration: never breathe between up- and downbow or [before] a resolution, as this totally deletes the bar line. Bar line: its suppression is serious.

Groupwise distribution:

Articulation = phrase: presentation complete

Punctuation: based on --- [incomplete line]

Inflection: affirmative, interrogative

tonality, modulations, suspensions, resolutions

composition of the phrases by groups [not] by syllables.

Rebound: example of billiards; two steps on the same foot,

change of step (>English), dancing (>English) { as an idea }

How to practice { with graphic examples }

Range - color - speed of column of air

Interval[s] { diagrams 1-5-1 } always forward (>English) [= forward moment]

Consider the diminuendo as an elevation [proceeding by] choice by and on the inflection. { + more graphs: 1-5, 5-1, etc. }

Do not confuse pianissimo with zero. Even a *ppp* interval has to be alive and well sung(cantabile). In no case is anything to be expressed on zero.

Working method: determine the shape or curve of the arabesque on the column of air as well as the expression on one of the notes of the phrase, that is, when this preparation terminates. [i.e., determine the pivotal point of a phrase, how the phrase may be centered around this point of principal expression, and how long that needs to last.]

First chapter.

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Marc -

With regard to the present item and Notes Set #1, in relation to the two typed documents in English, my impression very strongly is that the two very sketchy sets of notes *en francais* are just that: notes, aides-memoires for Tabby in an attempt to consolidate his method into something with a comprehensible shape and form. I do not for a minute believe that Tabby himself compiled the typed documents, although I suppose it is not out of the question that Louise did it. Much likelier, however, is that one of his students did so, possibly Elaine Schaffer. One thing of which there can be no question whatever is that there were originally far more notes than there are here: I would estimate at least twice the quantity present in this set. Is there any trace of the missing items? Is there any clue left as to who is responsible for the two typed docs? I would opine that this would almost certainly have had to be a musician of the Tabby circle fluent in French. That would, I believe, leave Mack out.