

**Extrait du cours privé
Transcription et traduction de Nina Perlove
avec l'aide de Philippe François et Tamara Cohen**

**Alain Marion, professeur
Nina Perlove, élève**

Enregistrement c.1995-1997, Asnières-sur-Seine, France

François Devienne, Sonate en Ré majeur, mvt 1: Allegro con spirito et mvt. 3: Rondo: Allegretto

Cette leçon montre:

- La façon dont Alain développe l'expression, référence de son enseignement.
- L'utilisation de la respiration comme source d'une belle sonorité expressive.
- L'amélioration de cette belle sonorité expressive en ouvrant les cavités résonnantes près de l'embouchure de l'élève.
- L'importance de ressentir le caractère dansé d'un rondo.
- L'insistance d'Alain sur la sonorité chantante et chaleureuse.
- L'utilisation d'encouragements positifs pour mettre en confiance rapidement l'élève.
- L'importance de la démonstration par l'exemple.

**Excerpt of Private Lesson
Transcribed and translated by Nina Perlove
with the assistance of Philippe François and Tamara Cohen**

**Alain Marion, teacher
Nina Perlove, student**

Recorded c. 1995-1997, Asnières-sur-Seine, France

François Devienne, Sonate in D Major, mvt 1: Allegro con spirito and mvt. 3: Rondo: Allegretto

What this lesson demonstrates:

- The way Alain spoke about and used expression as the primary reference point in his teaching.
- Alain's method of using the breath as the source of a beautiful, expressive sound.
- Alain teaching a beautiful, expressive sound by having the student play with an open vocal cavity.
- The importance of feeling the dance character of a *rondo*.
- Alain's insistence that the sound should sing and have warmth.
- Alain's use of positive reinforcement to give immediate feedback to the student.
- Alain's expressive demonstrations.

<u>Speaker</u>	<u>Original</u>	<u>Plays/Joue</u> <i>Nina</i>	<u>English translation where necessary</u>
Alain:	c'est peut être un trop vite.		It is, maybe, too fast.
Nina:	Ah oui?		Oh yes?
Alain:	C'est pas trop vite.		Not too fast.
		<i>Alain</i>	
	Plus galant, et pas trop vite....		More <i>galant</i> , not too fast.
		<i>Nina</i>	
	Et chante!		And sing!
		<i>Alain</i>	

Vraiment chanté!

Really singing!

Nina

Chante!
C'est pas plus vite que ça.

Sing!
It is not fast.

Nina

Il faut que ça soit plus généreux que ça.
Le son, tu fais...

It must be more generous than that.
The sound, huh. You do...

Alain

Ça, oui, c'est difficile.
peut être plus brillant ça ...ça c'est vraiment
difficile.

Yes, it is difficult.
Maybe, more brilliant than that. It is really difficult.

Alain

C'est difficile parce que à l'époque les fa #
étaient comme ça, sûr la flute baroque.

It is difficult because in that period, the f#
was (fingered) like this, on the Baroque flute.

Nina: Ah, donc c'était plus facile!

Oh, so it was easier!

Alain: Tous les fa # étaient comme ça sur la flûte
baroque, cela c'est le système Boehm

All the f#s were like that on the Baroque flute,
this way is the Boehm system.

Alain

Avec le doigté naturel [baroque] c'est facile,
pour nous c'est difficile.

With the original [baroque] fingering, it is easy,
for us, it is difficult.

Alain

Mais, donne du son....

But, give some sound.

Nina: Okay.

Okay.

Nina

Alain: DonneQuand tu fais...

Give...When you play...

Alain

Alleztoujours en jouant.

Go on...always playing.

Nina

Et voilà...

That's it.

Voilà....

That's it.

Donne du son...

Give [more] sound

Beaucoup de son...

A lot of sound

Nina

Ne presse pas!

Don't rush.

Court

Short

Court

Short

Nina

Bien!
Ici tu peux...un peu plus expressif ici.
Tu vois, c'est marqué *dolce*.

Good !
Here you can, a bit more expressive here.
You see, it is marked *dolce*.

Alain
Nina

Tu vois un peu plus de...
Tu le chantes...
Toujours chanté. Bien

À tempo, toujours en mesure.

You see, a bit more...
You sing it.
Always singing. Good.

À tempo, always in time.

Alain

Il faut chanter.

It must sing.

Alain
Nina

Pas de...
Chante.
Voilà.
Chante.

Not....
Sing.
That's it.
Sing.

Okay. Next.

Okay. Next.

Nina: C'est tout?

That's all?

Alain: C'est tout.

That's all.

Nina: Okay. Je n'ai pas fait le deuxième. I haven't prepared the second movement.
Alain: Joue encore une fois le premier mouvement. Play the first movement one more time.
Nina: Okay, bon. Ok, fine.
Alain: Bien mais faut jouer pas trop vite. Good, but you must not play too fast.
Nina: Okay. Okay.
Alain: C'est pour ça... ça me semble bien. For that...it seems good to me.

Nina

Alain: Tu vois...Tu fais... You see, you do...

Alain
Nina

Alain: Voilà, c'est mieux. That's it, it is better.
Le son est mieux comme ça. The sound is better like that.

Nina: Oui. Yes.

Alain: Toujours avec beaucoup de chaleur dans le son. Always with a lot of warmth in the sound.
Mais pas trop vite ! That's good. But not too fast! That's good.
Là on peut jouer comme ça ...ici Here, one can play like this, here.
Après...ici After ...here

Nina

Alain: Chante bien.

Sing well.

Nina

Alain

Nina

Peut être que ça... Tu fais, c'est trop militaire.
....Oui, oui, plus calme.

Maybe... The way you play it is too militaristic.
Yes, yes, more calm.

Alain

You like it? [un image]

You like it? (a picture)

Nina: Oui. Fanny? C'est bien!
[Fanny est sa petite fille]

Yes. Fanny? It's good!
[Fanny is Alain's granddaughter]

Alain: Elle avait quatre ans, quatre et demi.

She was four years old, four and a half.

Nina: Elle a du talent!

She has talent!

Alain: Oui beaucoup

Yes, a lot.

Nina: Oui

Yes

Alain: Elle avait trois ans et demi, quatre ans.
Il y a un sens de, il y a beaucoup d'architecture.
C'est net.

She was three and a half or four years old.
It has a sense of, there is a lot of architecture.
Clearly.

Nina: Oui, oui, la structure.

Yes, yes, structure.

Alain: Et équilibre. Pas toujours...

And balance. Not always...

Nina

Tu vois, tu fais...

You see, you do...

Voilà!

That's it!

Voilà!

That's it!

Bien, très bien.

Good, very good.

Nina plays the third movement

Nina joue le 3eme mouvement

Je t'ai demandé tout à l'heure après et tu m'as dit
"je n'ai fais que ça."

I asked you previously to go on and you told me
"I only prepared this much."

Nina: Non. Non. Je n'ai pas fais le deuxième.

No, no. I didn't prepare the second movement.

Alain: Ah, bon.

Ah, good.

Nina: J'ai fait le troisième

I prepared the third.

Alain: Alors comme ça...

In that case...

Plus gai, comme ça.

Happier, like this.

C'est un rondo, alors ne fait pas.....

It is a rondo, so don't do...

Alain

Retour du thème...Pas trop vite...

Return of the theme...not too fast.

Et puis comme ça.....

And then like this.

Alain

Nina

Magnifique! Voilà!

Magnificent ! That's it!

Nina

Alain

Nina

Good.

Good.

Nina

[inaudible]

Voilà

Il faut faire un coup de, coup de...où c'est ça?

Ça ici, c'est un peu trop lent, maintenant

[unclear]

That's it !

You must make a strike of the, where is that?

This too, it is a bit too slow now.

Nina: Oui, je pense.

Yes, I think so, too.

Alain: C'est peut être une variation.

It is possibly a variation.

Alain

Plus élégant que ça.

Et quand tu arrives là ça fait....

More elegant than that.

And when you arrive here, it goes...

Alain

Comme une cadence, un peu libre.

As if it were a cadence, more freedom.

Alain

Phone rings

Le téléphone portable, je sais jamais où il est...

I never know where the portable phone is.

Nina

Là aussi, il faut que ce soit expressif.
Il ne faut pas faire un détaché qui soit droit.

Here too, you must make an accurate détaché, but,
it must be expressive.

Alain

Il faut toujours chercher. C'est ça : Que ce soit legato, staccato,
That's it. Be it c'est toujours, hah. C'est la respiration,
c'est toujours...émouvante, émotionnelle!

You must always search for it [the expression].
legato, staccato, it is always, hah. It is the breath,
it is always...be moving, emotional!

Nina

Voilà! Oui. Ça c'est parfait. Tu vois ce qui se passe?

That's it! Yes. That is perfect. You see what has
happened?

Nina: Ah oui, j'entends.

Yes, I hear.

Alain: Ah oui, il se passe que tu fais...

Ah yes, when you play that way, it comes
through...

Alain

Nina, c'est toujours chanté la musique.

Nina, music is always singing.

Nina:	Oui.	Yes.
Alain:	Toujours expressive.	Always expressive.
<i>Nina</i>		
	C'est parfait... Parfait. Tu vois, c'est parfait comme ça. Si non, c'est... Même les gammes, tout faire ça comme ça.	It is perfect...perfect. You see, it is perfect like that. If not, it is... Even scales, play everything like that.
Nina:	Okay.	Okay.
Alain:	Après.	Next.
<i>Nina</i>		
	Expressive. Parfait. C'est merveilleux là. Voilà, ça c'est bien. Tu entends la différence?	Expressive. Perfect. That there is marvelous. There it is, that is good. You hear the difference?
Nina:	Oui, beaucoup.	Yes, very much.
Alain	Il faut toujours penser à ça, il faut ouvrir la bouche et puis, la respiration!	Always think of that, open the mouth and then, the breath!
Nina:	Je peux recommencer le troisième mouvement comme cela?	May I restart the third movement like this?
Alain:	Oui.	Yes.

Nina

Rondo.

Voilà. Là, c'est bien.

Tu fais...

Rondo.

That's it. This is better.

You do...

Alain

Change un peu le détaché

Change the articulation a bit.

Nina

Voilà c'est bien.

That is good.

Alain

Ah oui.

Yes.

Nina

Voilà.
Il faut appuyer encore plus.
C'est une danse, un rondo.

That's it.
It must be even more supported.
It's a dance, a rondo.

Alain

C'est vraiment un rondo. Danse.

It's really a rondo. Dance.

Nina

Danse
Danse

Dance.
Dance.

Levée

Lifted.

Alain

Gai.

Happy.

Nina

Voilà. Bien.
C'est une musique qui est très naturelle,
Devienne, très élégante.

That's it. Good.
Devienne's musique is very natural and elegant.

LESSON TRANSCRIPTS
Alain Marion, teacher
Nina Perlove, pupil
Recorded 1995-1997 in Paris, France.

Robert Schumann (1810-1856), Three Romances Op. 94 #1. Nicht Schnell (moderato)

Alain Marion, teacher
Nina Perlove, student

WHAT THIS LESSON DEMONSTRATES

Alain's priority on expression.

Alain's views on the personal nature of expression (not copying), and his ability to "open the floodgates" for a student.

Alain's emotive demonstrations.

Alain's priority on an open sound.

<u>Speaker</u>	<u>Original</u>	<u>English translation when necessary</u>
		<i>Nina plays</i>
Alain:	Ça aussi, il faut que ce soit... expressive, tu fais...	This too, it must be...be expressive. You play...
		<i>Alain plays a few notes, then how he wants it</i>
		<i>Alain sings</i>
Alain:	Pas...	Not...

Sings again as he does not want it

Nina plays two notes

Alain: Tu vois, tu fais...

You see, you play...

Alain plays, then as he wants it

Nina plays

Alain: Voilà, c'est ça, tu vois. Nina, n'oublie jamais ça.
C'est ça qui fait la différence. Sinon, il y a dix mille
flutistes qui jouent comme ça, et il y'en aura un qui
jouent comme tu viens de le faire.

There it is, that's it, you see! Nina, never forget that.
That is what makes the difference. If not, there are
10,000 flutists who play like that, and there will be
one who plays like you do it.

Nina: Okay.

Alain: Tous le monde joue, fais...

Everyone plays...

Alain plays, then as he wants it

C'est ta personnalité, c'est vraiment personnel,
l'émotion. C'est ton émotion.

It is your personality. Emotion is truly personal.
It is your emotion.

Nina: Oui.

Yes.

Nina plays two notes

Alain: Tu sais, il faut bien comprendre que ou tu mets
ton émotion, ou tu ne mets pas d'émotion.
On ne peut pas mettre de l'émotion dans quelques notes.

You know, you really have to understand that either
you do inject your emotion or you don't. You can
not inject emotions on just a few notes.

It is impossible to put emotion from someone else. It is your one [emotion], or nothing.

Nina: Oui.

Yes.

Alain: You know, in the sound, beautiful sound, the music written, is still written...without emotion.

Nina: Oui.

Alain: You know. It's not the problem to copy someone. It's your one. Only you can do it.

Nina: Oui.

Alain: Only you can, but put it.

Nina: Okay.

Alain: Or is nothing, or your one, huh? Put it.

Nina plays

Cry!

Portamento, eh oui, tu comprends?

Portamento, yes, you understand?

Alain plays

It's in there [pointing to his, or my, heart].

Albert Roussel, Joueurs de Flûte, Krishna

WHAT THIS LESSON DEMONSTRATES:

- Alain's expressive interpretations and descriptions of repertoire to evoke emotional associations.
- Alain's interest in a sound that is open and full of life/emotion, not empty.
- Alain's expressive demonstrations
- Alain's use of positive feedback to let the student know when she is playing well.

Nina plays

Alain: It's like rain, like smoke.

Alain plays

Smell of opium, you should smell it, huh.

Alain plays

Nina plays

You have, sound, not empty. You play...

Alain plays, then as he wants it.

Open it up, you know.

Nina plays

Now its good.

Now its good, Nina

Don't do that...

Yes, keep open. This is very good. Keep open!

Katherine Hoover, *Medieval Suite*, Demon's Dance

WHAT THIS LESSON DEMONSTRATES:

- Alain's use and transference of internal pulse and rhythm as a source of energy.
- Alain's discussion of playing expressively from the diaphragm.
- Alain's expressive demonstrations.
- Alain's priority on using expression and emotion.
- Alain demonstrating an internal sense of subdivision on short notes.

Speaker	Original	English translation where necessary
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Nina plays

Alain:	Voilà, yeah, this is good now.	
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Nina:	Oui, oui, oui. Avant, j'ai pensé ici c'était trop bas, et c'est mieux.	Yes, yes, yes. Before, I thought here, it was too low, and [now] it is better.
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Alain:	Si tu fais cela...	If you do that...
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Nina:	Oui.	
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Nina plays, Alain sings and stomps

Alain:	C'est ça, voilà, c'est ça, pas trop vite. One, two. Jazz.	That's it, there it is, that's it, not too fast.
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Nina plays

Alain: C'est ça, tu vois. That's it, you see.

Alain: Il faut que ça [augment?] plus, It must [swell?] more,
et ça tu le fais pas trop. and you are not really doing that.

Alain plays

Alain: But not...

Alain plays, demonstrating expressive swells on the held notes

Alain: C'est ça, "Demon's Dance." That's it, "Demon's Dance."

Nina plays

Alain: Aussi, plus de rythme. Ce n'est pas vibrato, Also, more rhythm. It isn't vibrato,
c'est rythme. it is rhythm.

Nina plays

Alain: Tu fais... You play...

Alain plays, then as he wants it.

Nina plays

Alain: Et changes de vitesse. Tu fais, c'est [unclear]. And change [air] speed. You play, it is [unclear].
C'est ça. That's it.
Like jazz. Like jazz.

That is good now.

Nina plays

Alain: Not too fast.

Nina plays

Nina: The sound doesn't...

Alain: No, it sounds good.

Nina plays

Alain: Good.
You did practice a lot of diaphragm.

Nina: Yeah.

Alain: It is obvious, sounds good.

Nina: I haven't even played this piece [since the last lesson].
I just practiced the diaphragm.

Alain: This is better, yeah, but it is good, you know.

Nina: I practiced Taffanel [Taffanel and Gaubert *Daily Exercises*].

Nina plays

Alain: Because the sound is like that, the sound
should be vibrating very shortly [quickly].

This is the spirit of the sound, the rhythm of the sound, not...

Alain plays

Alain: This is the difference. You know, it is the same note
But it is different, it is coming from the diaphragm.
That's good. That's why I wanted to listen
[to Nina play this piece] more. I was sure you were
going to do something different [since the last lesson].
Now, in the top [register], don't push so much. The sound is good
in the bottom. You know, it is also better in the bottom because,
diaphragm!
Give me *Carmen* now.

Je suis un peu en retard, je suis toujours en retard,
toujours en retard.

I'm a little late, I'm always late,
always late.

Otar Taktakishvili, *Sonata for Flute and Piano, Allegro scherzando*

WHAT THIS LESSON DEMONSTRATES:

- Alain using expressive demonstration rather than lengthy discussion, including a back and forth between student and teacher to get the student to imitate the quality he is showing.
- Alain letting the student play with little interruption when he is happy with what the student is doing.
- Alain's belief that technique, especially articulation, is expressive when played well, even calling articulation "spiritual."

Nina plays
Alain sings
Nina plays
Alain sings
Alain plays

Alain: Just do it. Do it like this.

Alain plays/Nina plays
Nina plays

Alain: Yes.

Nina: Oh, it's *piano*.

Nina plays

Alain: Good. You know, staccato is so much better.

Nina: Is it? Oh good.

Alain: Yes, it's very good. Now it's spiritual, it's very good inside.

Nina: Okay.

Alain: It's very good.

Nina: Thanks.

Alain: No. When staccato sounds good, it's expressive, everything is good.

Charles Griffes, *Poem for Flute and Piano*

WHAT THIS LESSON DEMONSTRATES

- Discussion of how to have a warm, soloistic sound
- Discussion of the difference between a solo and orchestral sound
- The way Marion let a student play with few interruptions when he felt the student was playing well
- Marion's sense of humor in pointing out a student's bad habit.

Nina plays

Alain : More dramatic, the vibrato...more *drame*

More dramatic, the vibrato...more drama

Nina plays

Where is it ? [looking for the passage on the sheet music]

Alain plays

The melody, make it *drame, drame*

The melody...make it dramatic

Nina plays a few notes

Alain plays

Nina plays

Yeah. Voilà. That's more...better.

Yeah. That's it. That's more...better.

Nina plays

Sing
A lot of vibrato.
Yes. Mais bien sûr.
Il faut jouer...

Yes, of course.
You must play...

Nina plays

Did you do a lot of the exercise I showed you yesterday ?

Nina : Yes, this morning. It's better, yes ?

Alain : It's coming, yeah...

Nina : It's a very, very different sensation in my throat.

Alain : Yes. Now you get it.

Nina : I did ?

Alain : Yes. The sound is so warm, so big now. It's completely
[different] than yesterday.

Nina : Ah oui ?

Oh yes ?

Alain : This is [unclear] inside.

Nina : I'll keep practicing it always.

Alain : [sings]

Nina : It feels like I'm swallowing my tongue or something.

Nina plays

Alain : You know, you are the first American pupil playing that well, I heard. They always play orchestral sound. Now it [the sound] is speaking, [it is] interesting.

Nina : Good...

Alain : You know, you should divide...of course, you don't have to play like this when you play *à chord* in orchestra. When it is a solo, it is a soloist sound. You need to have both techniques.

Nina : Oui, c'est très différent.

Yes, it is very different.

Alain : Mais bien sûr. Quand tu fais ça, c'est facile de faire technique d'orchestra. C'est très facile

But of course. When you do that [solo sound], it is easy to do orchestral technique. It is very easy.

Nina : Ah oui, oui.

Yes, yes.

Nina plays

Alain : Why are you doing *diminuendo* ?
You know *con fuoco*, you know what that means ?

Nina : With fire.

Alain : It should be more. You play...

Alain plays
Nina plays

Alain : Vibrate !

Alain : [unclear]

Don't move your legs. I will be very, a bit rude, but
when you move your legs, it's like Charlie Chaplin, you know.

Nina : [laughs]. Oui, oui. Je sais.

Yes, yes. I know.

Alain : Tu fais...yes, exactly. It's not elegant.

You do...yes, exactly. It's not elegant.

Nina : Okay.

Nina plays

Alain : Don't use *diminuendo* too early.

Nina plays

Good. You play well.

Nina : Thank you.

Alain : Interesting.
This kind of exercise makes you very comfortable

because it's...you learn how to open quickly and then its good.

Nina : Okay. Let's see. Uh, maybe, Roussel ?

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