

P. TAFFANEL et Ph. GAUBERT

17

Grands Exercices Journaliers de Mécanisme

pour

FLÛTE

17

BIG DAILY

FINGER EXERCISES

for the Flute

17

GROSSE TÄGLICHE

MECHANIK-ÜBUNGEN

für Flöte

17

GRANDES EJERCICIOS DIARIOS DE MECANISMO

para Flauta

170メカニズム日課大練習

ALPHONSE LEDUC

Éditions Musicales — 175, Rue Saint-Honoré, Paris

2 E. J. 1 Mayor

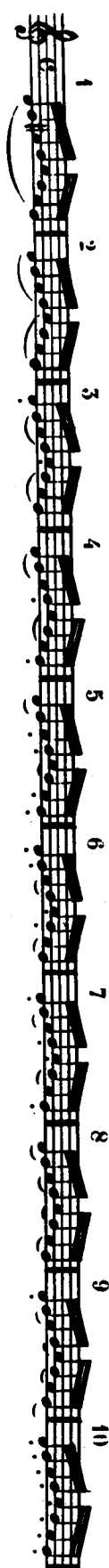
A travailler successivement
avec chacune des dix articula-
tions suivantes:

To be practised with each of
the following ten articulations:

Nacheinander mit den folgenden
zehn verschiedenen Artikulationen
zu üben:

Trabájese sucesivamente con
cada una de las diez siguientes
articulaciones:

次の10のアーティキュレーションで順々に練習しなさい。



1-38 Reprise à l'octave — オクターヴ上で繰り返す。



2va

A musical score for 8 voices, labeled '2va' at the top right. The score consists of eight staves, each with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with each staff containing a melodic line. The notation includes various note values, rests, and accidentals (sharps and flats). The staves are arranged vertically, and the music is written in a standard musical notation style.

AL 17.204

The image displays eight staves of musical notation, likely for guitar, arranged vertically. Each staff begins with a treble clef. The notation includes various musical symbols such as notes, rests, and accidentals (sharps, flats, and naturals). The first staff has a key signature of one flat (B-flat). The subsequent staves show a progression of chords and melodic lines, with some staves featuring double bar lines indicating measures. The notation is written in a standard musical format, with notes placed on the lines and spaces of the staves.

The image displays a page of musical notation, likely for guitar, consisting of eight staves. Each staff begins with a treble clef and a key signature of one sharp (F#) and one flat (Bb). The notation is dense, featuring many beamed eighth and sixteenth notes, suggesting a fast or intricate piece. A large 'X' is written above the second staff, and a small 'x' is written below the eighth staff. The music is written in a style typical of guitar tablature, with many notes beamed together in groups.

A.L. 17.204

E.J. 2 menor

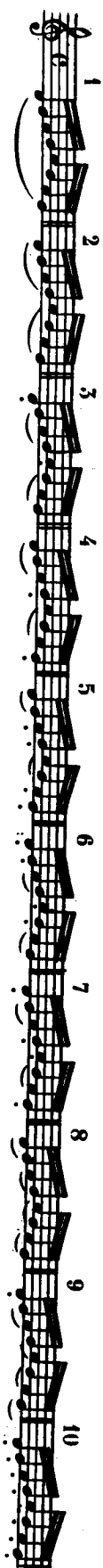
À travailler successivement
avec chacune des dix articula-
tions suivantes:

To be practised with each of
the following ten articulations:

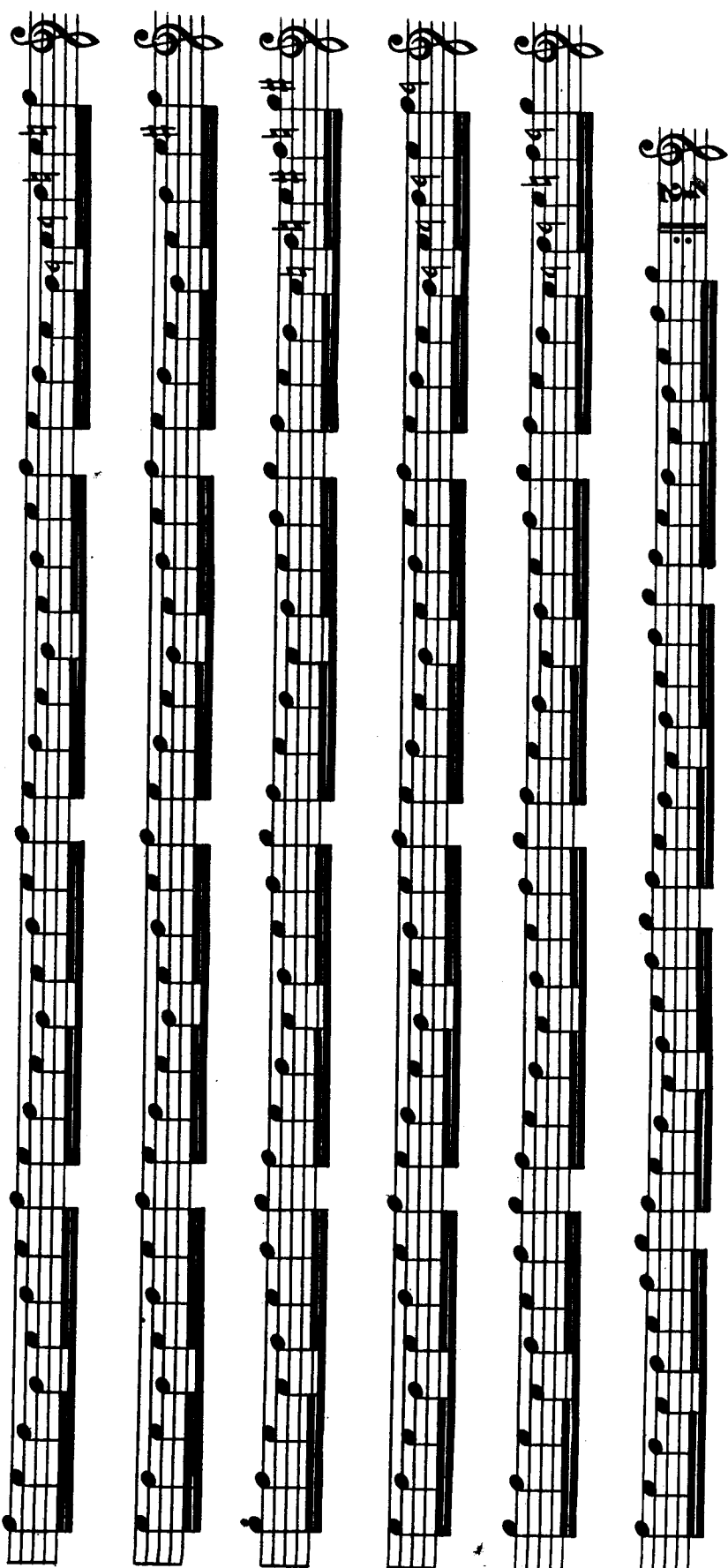
Nacheinander mit den folgenden
zehn verschiedenen Artikulationen
zu üben:

Trabájese sucesivamente con
cada una de las diez siguientes
articulaciones:

次の10のアーティキュレーションで順々に練習しなさい。

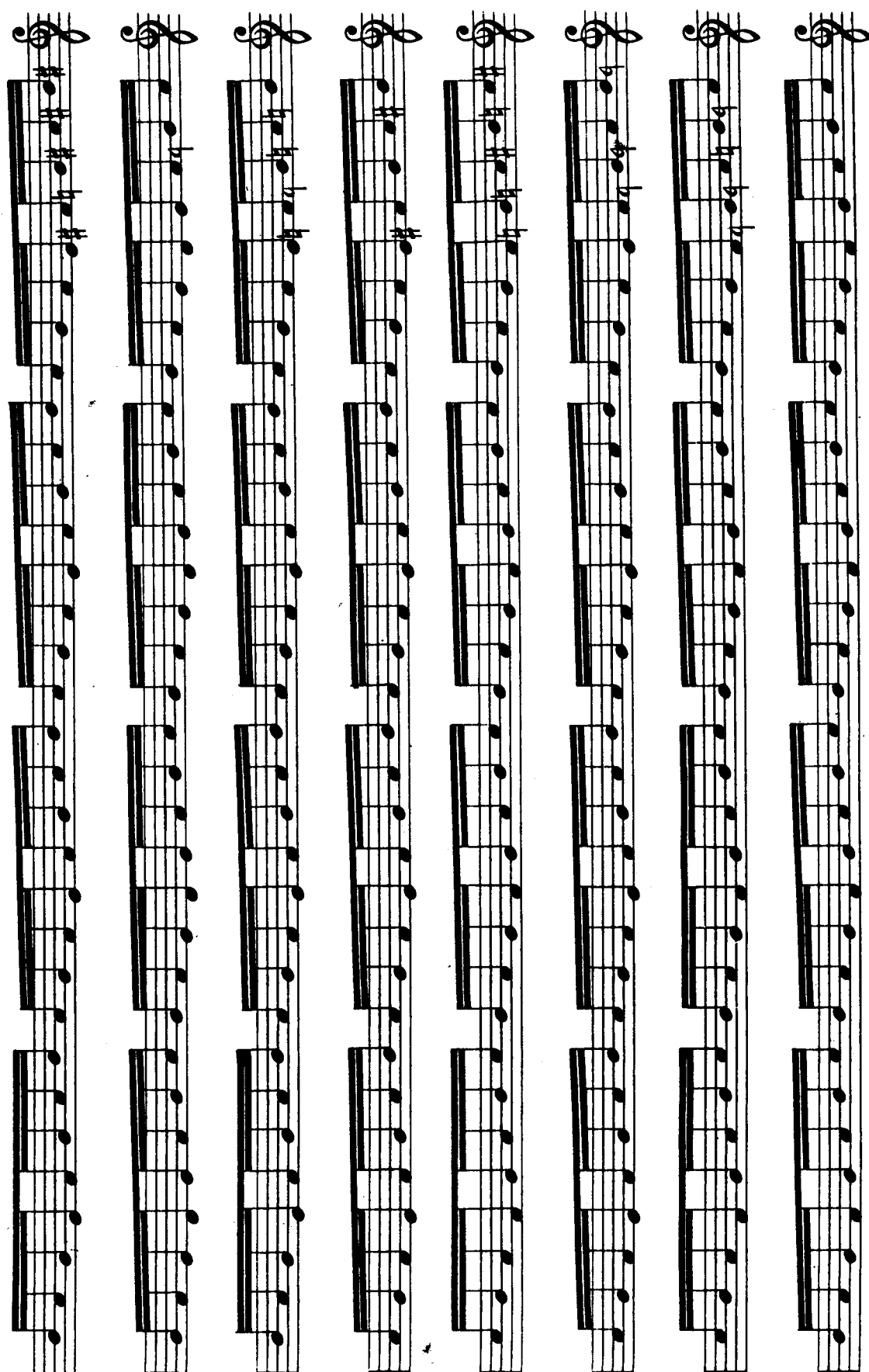


Reprise à l'octave — オクターヴ上で繰り返し。



8va

This block contains the musical notation for the 8va voice part, spanning measures 1 through 8. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing rests. The notes are written in a standard musical notation style, with stems and beams indicating the rhythm. The first measure starts with a treble clef and a sharp sign, indicating the key signature. The subsequent measures continue the melodic line, with some measures having rests. The notation is clear and legible, with standard musical symbols used throughout.



8

8

8

8

8

8

8

8

E. J. 4

A travailler successivement
avec chacune des articulations
suivantes:

To be practised with each of the
following articulations.

Nacheinander mit folgenden
Artikulationen zu üben:

Trabajase sucesivamente con
cada una de las siguientes arti-
culaciones:

次のアーティキュレーションで順々に練習しなさい。

1 2 3 4 5 6 7 8

C 1

RELATIF MINEUR - RELATIVE MINOR - ZUGEHÖRIGE MOLTONART
RELATIVO MENOR 2

関係短調

F 3

F 3

4 MINEUR - MINOR - MOLL - MINOR 短 調

2

5 Bes

6 MINEUR - MINOR - MOLL - MINOR - 短 調

A handwritten musical score on ten staves. The notation is in a single system, likely for a piano or organ. The key signature is one flat (B-flat). The first staff has a '1' above it. The second staff has an 'Es' above it. The third staff has an 'As' above it. The fourth staff has a '2' above it. The fifth staff has a '3' above it. The sixth staff has a '4' above it. The seventh staff has a '5' above it. The eighth staff has a '6' above it. The ninth staff has a '7' above it. The tenth staff has a '8' above it. The notation includes various musical symbols such as notes, rests, and accidentals. The handwriting is in black ink on aged paper.

MINOR - MOLL - MENOR - 短調

④
MINEUR - MINOR - MOLL - MENOR - 短 調

MINEUR - MINOR
MOLL - MENOR - 短 調
Des
Des
Des
Des
Des
Des

A.L. 17.204

1 *gex*

2 MINOR - MINOR - MOLL - MENOR - 短調

3

MINEUR - MINOR - MOLL - MENOR - 短 調

Handwritten musical score for a minor key, featuring ten staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes various melodic lines, some with slurs and ties, and a section marked 'A' on the eighth staff. The text "MINEUR - MINOR - MOLL - MENOR - 短 調" is written vertically on the right side of the staves.

4

2 MINEUR - MINOR - MOLL - MENOR - 短 音調

3

3

3

3

3

3

3

3

MINEUR - MINOR - MOLL - MENOR - 短 音調

NINEUR - MINOR - MOLL - MENOR - 短調

E. J. 5 - GAMES CHROMATIQUES - Chromatic scales - Chromatische Tonleitern - Escalas cromáticas.

半音階

Travailler successivement
avec chacune des articulations
suivantes:

To be practised with each of the
following articulations:

Nacheinander mit folgenden Arti-
kulationen zu üben:

Trabájese sucesivamente con
cada una de las siguientes arti-
culaciones:

次のアーティキュレーションで順々に練習しなさい。

1 2 3 4 5
6 7 8 9 10

A B C D E

F
 G
 H
 I
 J
 K
 L

The image shows seven musical staves, each containing a scale exercise for flute. The staves are labeled F through L. Each staff begins with a treble clef and a key signature. The scales are written in a sequence of eighth and sixteenth notes, with various accidentals (sharps, flats, naturals) indicating the specific notes. Each staff concludes with a double bar line and a fermata.

N.B. — La Méthode contient tout ce qui concerne les Gammes. Toutefois, les élèves qui voudront avoir sous la main un recueil spécial pour ce travail journalier se procureront utilement l'ouvrage de GARIBOLDI: "ÉTUDE COMPLÈTE DES GAMMES POUR FLÛTE"

E. J. 8

A travailler successivement avec cha-
cune des articulations suivantes:

To be practised with each of the follow-
ing articulations.

Nacheinander mit folgenden Arti-
kulationen zu üben:

Trabajese sucesivamente con cada una de
las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。

The musical score consists of ten staves, labeled A through D. Each staff contains a sequence of ten notes: A4, B4, C5, D5, E5, F#5, G5, A5, B5, and C6. The notes are written in treble clef with a key signature of one sharp (F#). The articulations for each note are indicated by numbers 1 through 10, which correspond to the following descriptions:

- 1. Staccato
- 2. Slur
- 3. Accent
- 4. Staccato
- 5. Slur
- 6. Accent
- 7. Staccato
- 8. Slur
- 9. Accent
- 10. Staccato

The first staff (A) is circled and contains the sequence of notes with articulation marks. The subsequent staves (B, C, D) show the same sequence of notes with different articulations. The notes are: A4, B4, C5, D5, E5, F#5, G5, A5, B5, and C6. The articulations are: 1. Staccato, 2. Slur, 3. Accent, 4. Staccato, 5. Slur, 6. Accent, 7. Staccato, 8. Slur, 9. Accent, 10. Staccato.

Travailler les Exercices ci-dessus en ajoutant successivement les alternations (1,2,3,4,5,6) qui terminent respectivement chaque série.

Practise each of the exercises above making the alternations (1,2,3,4,5,6) which are written at the end of each exercise.

Obige Übungen sind nacheinander mit den jeweils angefügten Alternationen (1,2,3,4,5,6) zu spielen.

Practízense los ejercicios Ejercicios, agregándoles sucesivamente las alternaciones (1,2,3,4,5,6) que terminan respectivamente cada uno de ellos.

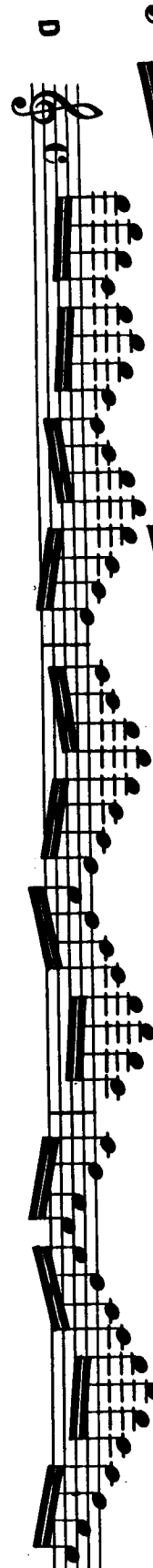
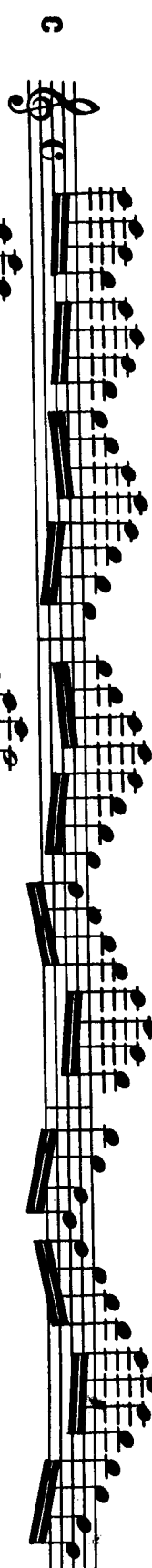
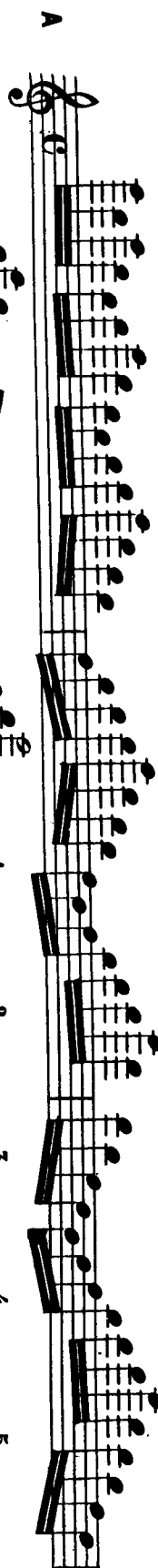
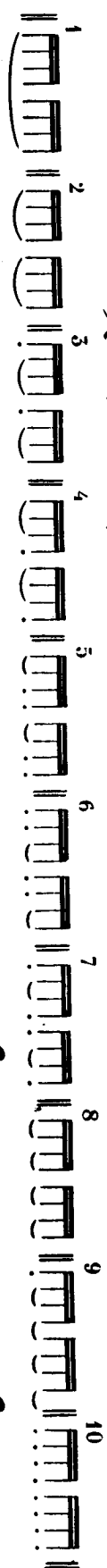
ent chacun d'eux.
etc....

A.L. 17.204

E.J. 9 - ARPÈGES - Arpeggios - Gebrochene Akkorde - Arpeggios - 分散和音

Atravallar sucessivamente avec cha- | To be practised with each of the follow- | Nacheinander mit folgenden Artiku- | Trabéjese sucesivamente con cada una
cune des articulations suivantes: | ing articulations: | lationen zu üben: | de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。



The musical score consists of six staves, each representing a different key signature: C major, G major, F major, E major, D major, and C major. Each staff contains a sequence of six measures, numbered 1 to 6, showing a progression of chords and melodic lines. The notation includes treble clefs, key signatures, and various musical symbols like notes, rests, and bar lines.

Travailler les Exercices ci-dessus en y ajoutant successivement les altérations (1, 2, 3, 4, 5, 6), qui terminent respectivement chacun d'eux.
 Practise each of the exercises above making the alterations (1, 2, 3, 4, 5, 6) which are written at the end of each exercise.
 Die Übungen sind nacheinander mit den angefügten Alterationen (1, 2, 3, 4, 5, 6) zu spielen.
 Trabájense los sobrescritos Ejercicios agregándoles sucesivamente las alteraciones (1, 2, 3, 4, 5, 6) que terminan respectivamente cada uno de ellos.

Exemple

Exemple

例

etc...

上記の練習課題を、それぞれの課題の終りに記された変位記号 (1, 2, 3, 4, 5, 6) を順々に加えながら練習しなさい。

E. J. 10

A travailler successivement avec cha-

To be practised with each of the follow-

Nacheinander mit folgenden Arti-

Trabájese sucesivamente con cada una

cune des articulations suivantes:

ing articulations:

kulationen zu üben:

de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。

The image displays ten numbered articulation exercises (1-10) at the top, each consisting of a series of notes with specific slurs and articulation marks. Below these are ten musical staves, each corresponding to one of the exercises. The staves contain musical notation with various slurs and articulation marks, including slurs with 'over' or 'over m' written above them, and slurs with '3' or '4' written above them. The staves are arranged in a grid-like fashion, with the exercises numbered 1 through 10.

dim in 3/4

The musical score consists of 12 staves, each beginning with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and slurs. The music is written in a style typical of guitar sheet music, with some staves showing double bar lines and repeat signs. The page is numbered 35 in the bottom right corner.

dim in 3/4

The image displays a page of musical notation for guitar, consisting of eight staves. Each staff contains a series of chords and melodic lines, with various accidentals (sharps, flats, naturals) and a double bar line. The notation is written in a style typical of guitar sheet music, with a focus on fingerings and chord voicings. The music is arranged in a way that suggests a sequence of chords or a specific fingering exercise. The notation includes various accidentals (sharps, flats, naturals) and a double bar line. The music is arranged in a way that suggests a sequence of chords or a specific fingering exercise.

This page contains eight systems of musical notation, each consisting of a treble staff and a bass staff. The notation is written for guitar, featuring various musical notes, slurs, and accidentals. Specific markings include an 'X' above the first staff of the first system, an 'X' above the fifth staff of the fourth system, and a '3' below the eighth staff of the eighth system. The notation is complex, with many notes and slurs, suggesting a technically demanding piece.

E. J. 11 - ARPEGGES BRISÉS - Broken arpeggios - Gebrochene Arpeggien - Arpeggios rotos - 分散和音

A travailler successivement avec cha-

To be practised with each of the follow-

Nacheinander mit folgenden Arti-

Trabájese sucesivamente con cada una

cune des articulations suivantes:

ing articulations:

kulationen zu üben:

de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。

1

2

3

4

5

6

7

8

9

10

vivo

moderato

quasi allegro

vivo

Handwritten musical score on page 39, featuring ten staves of music. The notation includes treble clefs, key signatures (one flat), and various musical symbols such as slurs, ties, and accidentals. The staves are labeled with handwritten notes:

- Staff 1: *3 gr*
- Staff 2: *3 gr*
- Staff 3: *3 gr*
- Staff 4: *ven*
- Staff 5: *4 vl*
- Staff 6: *3 ven*
- Staff 7: *X*
- Staff 8: *3 vl*
- Staff 9: *3 vl*
- Staff 10: *3 vl*

Additional handwritten notes include *over gr.* on the right side of the staves and *4 vl* at the bottom right.

Handwritten musical score on page 40, featuring eight staves of music. The notation includes various notes, rests, and dynamic markings. The staves are arranged vertically, with the first staff at the top and the eighth at the bottom. The handwriting is in black ink on a white background. The music appears to be a single melodic line, possibly for a piano or violin. The staves are numbered 1 through 8, with the numbers written in the left margin. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with some rests. Dynamic markings such as *pp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, and *ppp* are written below the staves. The staves are numbered 1 through 8, with the numbers written in the left margin. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with some rests. Dynamic markings such as *pp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, and *ppp* are written below the staves.

Handwritten musical notation on ten staves, featuring treble clefs and various notes. The notation includes handwritten labels above and below the staves, such as "Vain", "Vain", "Vain", "Vain", "Vain", "Vain", "Vain", "Vain", "Vain", and "Vain". The notation is written in a style that suggests a specific musical exercise or piece, with notes and rests arranged in a structured manner.

Handwritten musical score on page 42, featuring seven staves of music. The staves are numbered 7 and 8 at the top. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals (sharps and flats). The staves are arranged vertically, with the first staff at the top and the seventh staff at the bottom. The handwriting is clear and legible.

A.L. 17.204

The image displays a page of musical notation, likely for guitar, consisting of eight staves. Each staff begins with a treble clef. The key signature is one sharp (F#) for the first four staves and one flat (Bb) for the last four staves. The notation includes various musical symbols such as notes, rests, and accidentals. The music is written in a style typical of guitar sheet music, with a focus on melodic lines and chordal structures. The page is numbered 43 in the bottom right corner.

10

This musical score is for guitar, spanning measures 10 to 19. It is written on a single staff in treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The notation includes a variety of note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The piece features several slurs, including a large one encompassing measures 10 through 15, and a bracketed section in measures 16 through 19. The music is characterized by a mix of melodic lines and chords, with some measures containing complex rhythmic patterns.

Handwritten musical score for guitar, featuring 12 staves of music. The notation includes treble clefs, key signatures (one flat), and various musical symbols such as notes, rests, and slurs. The score is written on a grid background.

E. J. 12 - ARPÈGES - Arpeggios - Arpeggien - Arpeggios - 分散和音

Travailler successivement avec
chacune des articulations suivantes:

To be practised with each of the
following articulations:

Nacheinander mit folgenden Arti-
kulationen zu üben:

Trabájese sucesivamente con cada
una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。



Handwritten musical exercises on four staves, each with a treble clef and a key signature of one sharp (F#). The exercises are labeled with handwritten numbers 1, 2, and 3, and the word "Arpeggio" is written in cursive above each staff.


Staff 1 (labeled 1): *Arpeggio* (written above the staff). The exercise consists of a sequence of eighth notes, starting with a half note F#4, followed by eighth notes G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, 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Handwritten musical score for guitar, featuring six systems of music. Each system consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various chords and melodic lines, with some systems marked with a bracket and a number (3, 4, 5, 6). The handwritten notes are as follows:

- System 1: *dom* (above the staff), *al.* (below the staff)
- System 2: *dom* (above the staff), *al.* (below the staff)
- System 3: *dom* (above the staff), *al.* (below the staff)
- System 4: *dom* (above the staff), *al.* (below the staff)
- System 5: *dom* (above the staff), *al.* (below the staff)
- System 6: *dom* (above the staff), *al.* (below the staff)

The notation includes various chords and melodic lines, with some systems marked with a bracket and a number (3, 4, 5, 6). The handwritten notes are as follows:

had ven



ven

A single staff of musical notation, likely a vocal line, written in a handwritten style. The staff contains several measures of music. The first measure has a treble clef and a key signature of one flat (B-flat). The notes are mostly eighth and quarter notes, with some rests. There are several accidentals (flats and sharps) throughout the piece. The word "vew" is written in cursive above the staff, spanning across the first two measures. The notation is somewhat sketchy and appears to be a draft or a personal sketch.

Handwritten musical notation on a single staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and slurs. There are several instances of the word "ver" written above the staff, possibly indicating a vocal line or a specific performance instruction. The notation is written in black ink on a white background.

12
11
10

Handwritten musical score on seven staves. Each staff contains a sequence of notes with various accidentals (sharps, flats, naturals). Handwritten labels in Spanish are placed above or below the staves: "la ven", "don", "la ven", "don", "la ven", "don", "la ven". The notes are written in a cursive, handwritten style. The staves are numbered 10, 11, and 12 from right to left at the top.

次のアーティキュレーションで順々に練習しなさい。

Handwritten musical notation on five staves. The notation includes various notes (quarter, eighth, sixteenth), rests, and dynamic markings such as 'dim.' (diminuendo) and 'f' (forte). The staves are connected by a vertical line on the left. The handwriting is in black ink on a white background.

Handwritten musical score on ten staves. The notation includes treble clefs, key signatures (one sharp and one flat), and dynamic markings such as *verm f* and *admf*. The music features complex rhythmic patterns with many beamed notes and slurs.

Seven staves of musical notation, likely for guitar, arranged vertically. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation is highly complex, featuring numerous accidentals (sharps, flats, naturals) and chromatic patterns. The music is written in a style that suggests a technical exercise or a piece of contemporary music. The staves are connected by a series of horizontal lines, and the notation is dense and intricate.

W

W

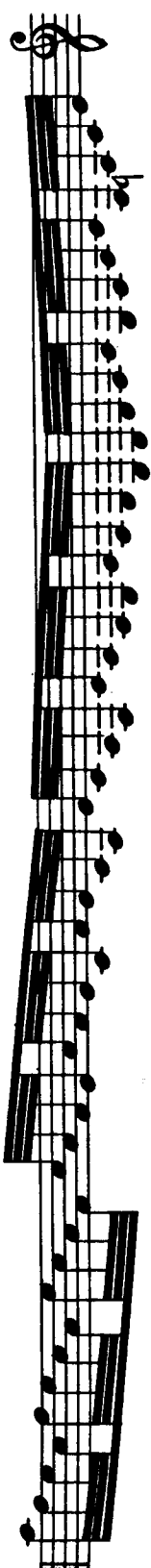
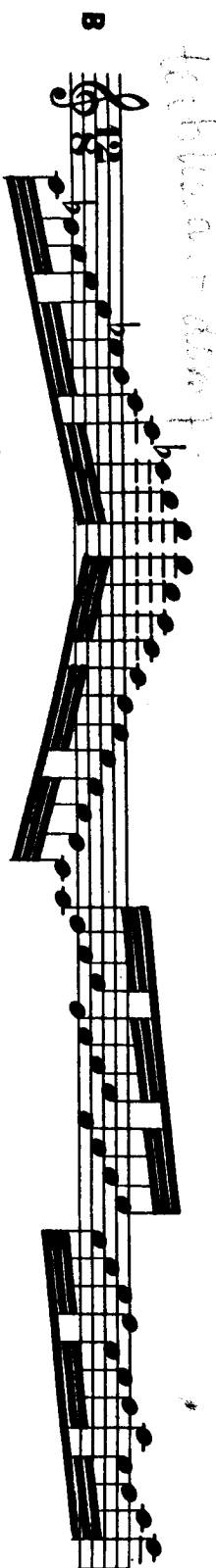
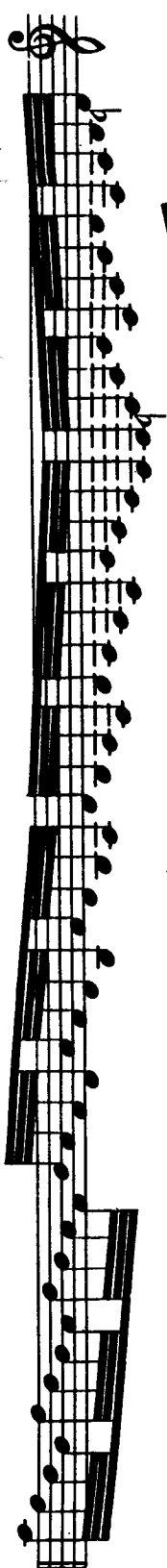
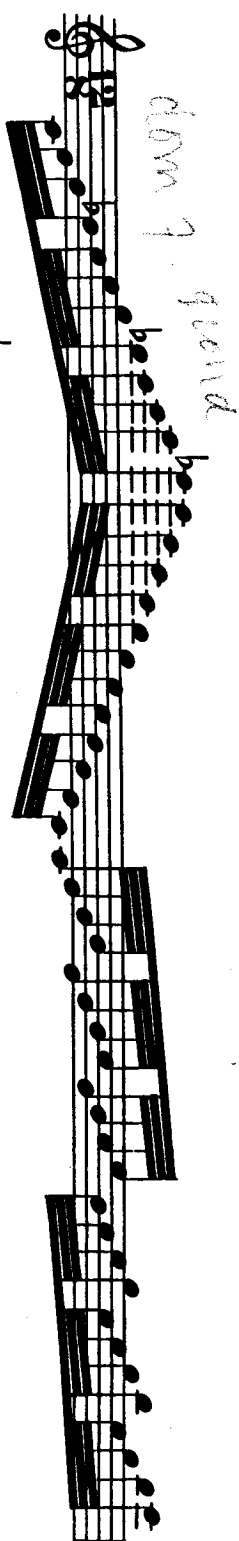
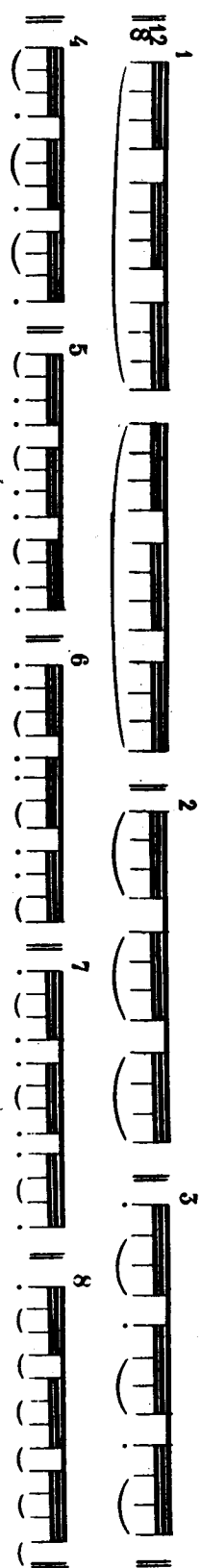
53

A.L. 17.204

E.J. 14

A travailler successivement avec | To be practised with each of the | Nacheinander mit folgenden Arti- | Trabéjese sucesivamente con cada u-
 chacune des articulations suivantes: | following articulations: | kulationen zu üben: | na de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。



brist-rot com

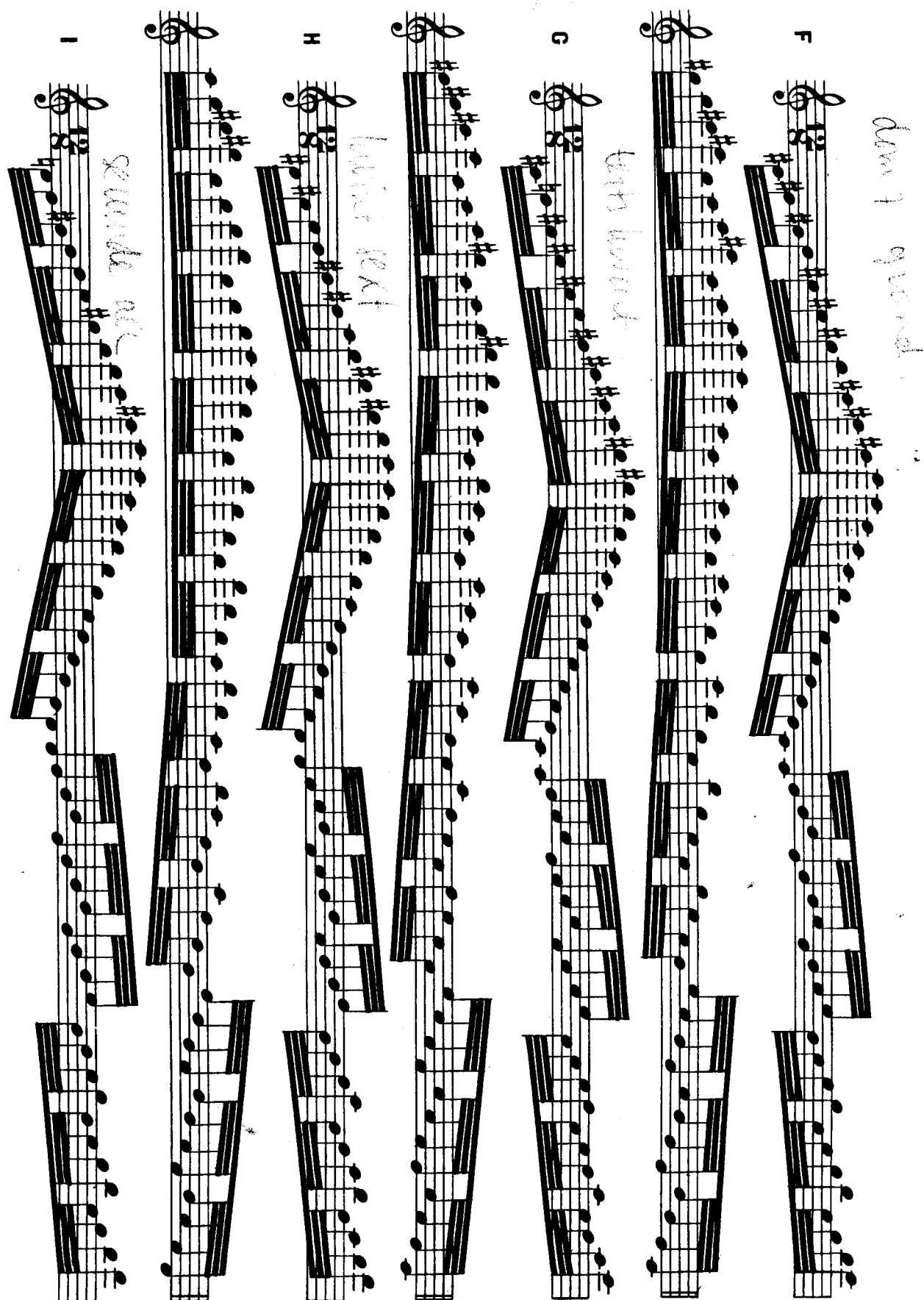
Scinde ac don't

brist-rot don't

Scinde ac don't

brist-rot don't

Handwritten musical score for six staves, each with a treble clef and a key signature of one sharp (F#). The staves are labeled with letters F, G, H, and I, and contain handwritten text: "don't ground", "left hand", "left hand", and "second ac". The notation includes various musical symbols such as notes, rests, and bar lines, with some staves showing complex, dense passages.




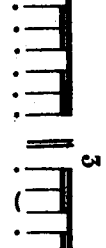


Handwritten musical score for six staves, labeled J, K, and L. The notation is dense and includes various musical symbols like notes, rests, and accidentals. Handwritten annotations include "bunt sed", "sacale ac", and "facto bunt".

E.J. 15


A travailler successivement avec | To be practised with each of the | Nacheinander mit folgenden Arti- | Trabajare sucesivamente con cada
 chacune des articulations suivantes: | following articulations: | kulationen zu üben: | una de las siguientes articulaciones:

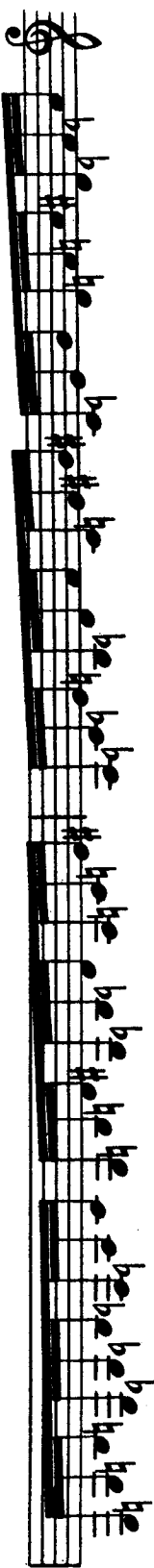
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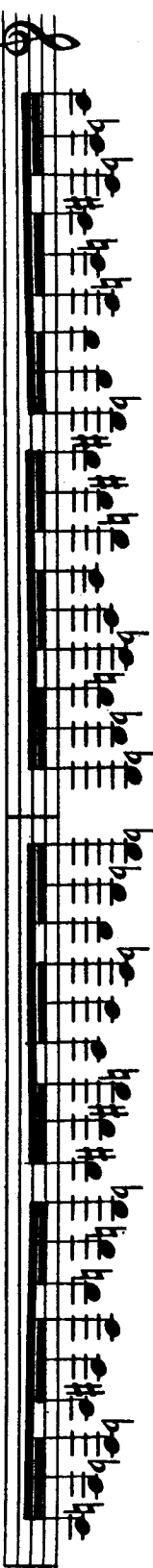
1  2  3  4 


トリッパル タンギング


Triple coup de langue
 Triple tonguing
 Dreifacher Zungenstoß
 Triple golpe de lengua

A 









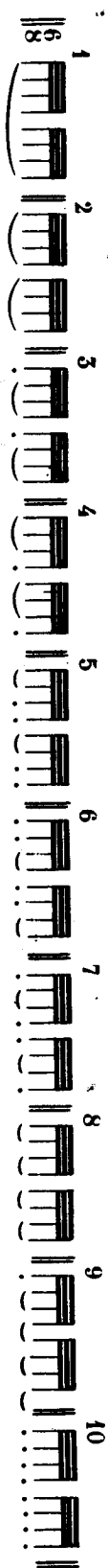
B

The musical score consists of five staves, labeled 'B'. The notation is in treble clef with a key signature of one flat (B-flat). The music is composed of eighth and sixteenth notes, frequently beamed in groups of three (trios). The notation includes various accidentals (sharps, flats, naturals) and rests. The staves are connected by a brace on the left side.

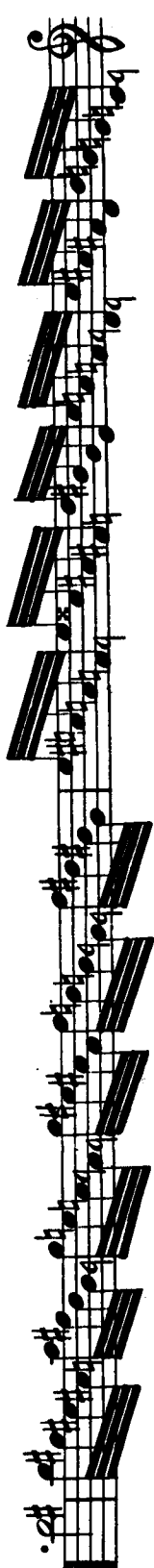
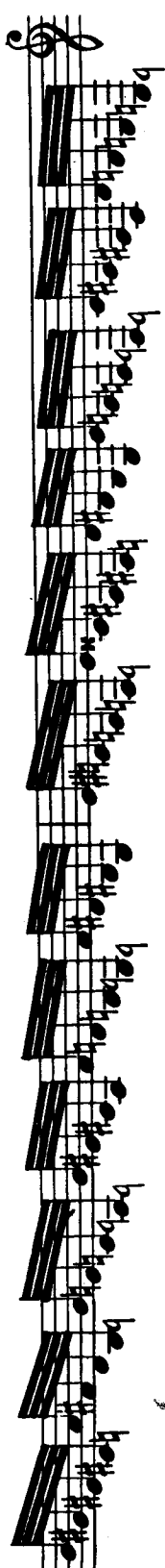
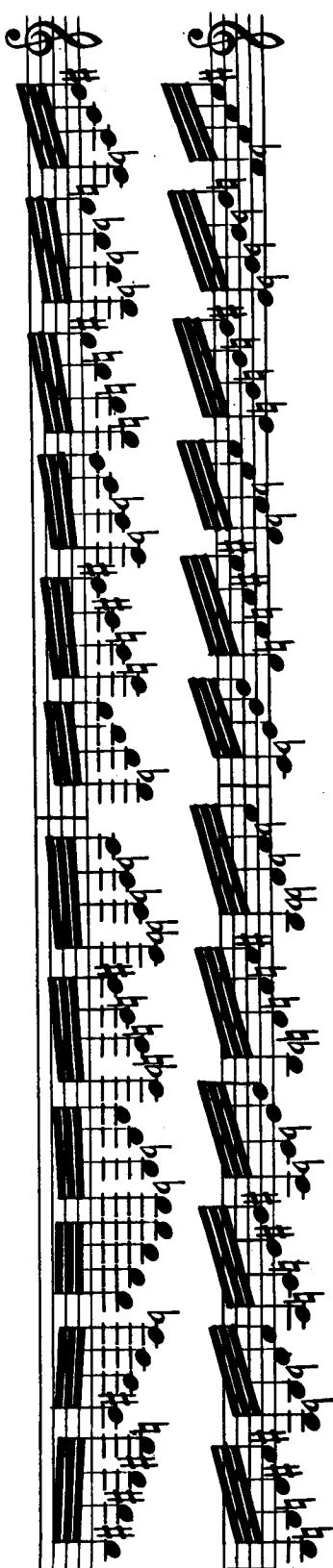
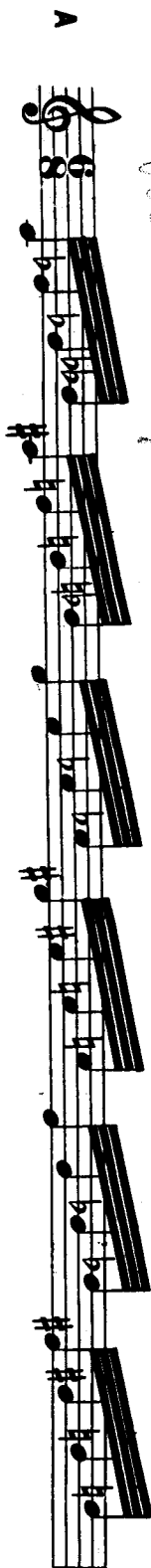
E.J. 16

A travailler successivement avec | To be practised with each of the | Nacheinander mit folgenden Arti- | Trabajase sucesivamente con cada
 chacune des articulations suivantes: | following articulations: | kulationen zu üben: | una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。



Memorize



Using the 17 Big Daily Exercises for Flute

by Taffanel and Gaubert

Daily Routine: Goal = 25 to 30 minutes

Monday:	No. 1, 4, 5, 6, 7, 8, 9, 10
Tuesday:	No. 2, 4, 5, 6, 7, 8, 9, 11
Wednesday:	No. 1, 4, 5, 6, 7, 8, 9, 12
Thursday:	No. 2, 4, 5, 6, 7, 8, 9, 13
Friday:	No. 1, 4, 5, 6, 7, 8, 9, 14
Saturday:	No. 2, 4, 5, 6, 7, 8, 9, 15, 16

When you begin your study of the Taffanel, you will want to begin slowly. Here are some suggestions to get started.

Exercise No. 1

- Week 1: Start in the low octave, line 1, 3, 5, etc., first nine notes only
- Week 2: Repeat at the octave
- Week 3: Repeat in the third octave.
- Week 4: Play in eight note chunks with a quarter rest in between each chunk. As the week progresses, increase the tempo
- Week 5: Play line 1, 3, 5, etc., low octave, in its entirety with the quarter note to 60, 72, 80, 96, 104, 120, 144
- Week 6: Repeat instructions of Week 5 at the octave.
- Week 7: Repeat instructions of Week 5 in the third octave
- Week 8: Play all lines in a dotted rhythm (long, short).
- Week 9: Play all lines in a dotted rhythm (short, long).
- Week 10: Play entire exercise, slurred, with metronome markings from 60 to 160 to four sixteenths.
- Week 11: The first 10 lines of the exercise may be played at the harmonic (third partial, i. e. the low D1 will sound A2).

Exercise No. 4

Divide this exercise into four parts.

Part 1 will include keys C through g. (del doM al sol m)

Part 2 will include keys Eb through bb. (del MibM al sib)

Part 3 will include keys Gb through c#. (del lab M al do#)

Part 4 will include keys A through e. (del laM al Mim)

Step 1 (Each week use one of the four parts, key wise)

Play eight notes slurred with a quarter rest in between each set of eight.

Move the flute from back to front with each set.

Why?

1. You will learn the pattern.
2. The rest will help you develop muscle memory.
3. Each chunk is about one inch long. (See Sloboda for eye movement discussion)
4. You will learn that the secret of fast playing is the ability to put many notes on one puff of air.
5. The rest will teach you to wait for the beat to come up. Most young players play before the beat.
6. You will develop a relaxed way of breathing through the continued repetitions.
7. Be sure the timbre (color) of all the notes in each set of eight is the same.

Exercise No. 5 - Chromatic

The articulation patterns at the top of the exercise are excellent. All keys each day

Exercise No. 6 - Thirds and Sixths

At first play in the key of C. As you progress, add each flat/sharp, one at a time until you have five flats or five sharps. A goal metronome setting is a measure to 80 - 88.

Exercise No. 7

play in four note chunks with a rest in between each group. This will help you learn the patterns in a relaxed manner. Relaxation is one of the keys to beautiful, controlled playing. Remember that you can do many of the keys in all three octaves.

Exercise No. 8 and 9

at times I have double tongued the exercise-sometimes double, double (a tk on each note, for rapid tonguing. I prefer the forward, French tonguing which I have my student practice by saying "thicka.")

Exercise No. 10

This exercise is best learned in chunks. Eventually we play this very fast. Dotted rhythms are good too.

Exercise No. 11

Same advice as No. 10. Ultimately this exercise should sound easy and feel easy too. Think about moving the fingers from the knuckles in a down and up motion keeping the fingers very close to the keys.

Exercise No. 12

Same advice as No. 10. Be sure you understand what is happening theoretically

Exercise No. 13

Same advice as No. 10. Make it sound easy

Exercise No. 14

I prefer to slur to the high note, slur to the low note and repeat this articulation pattern again. I do this for a sweeping motion and ease of playing in all three octaves. Double tonguing is good also.

Exercise No. 15 and 16

Learn the diminished triads/ diminished 7ths in chunks. Eventually you will be able to play them very quickly with ease.