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-UEBUNGEN

für Floete

17

GRANDES EJERCICIOS DIARIOS DE MECANISMO

para Flauta

17のメカニスム日課大練習

ALPHONSE LEDUC

Éditions Musicales — 175, Rue Saint-Honoré, Paris

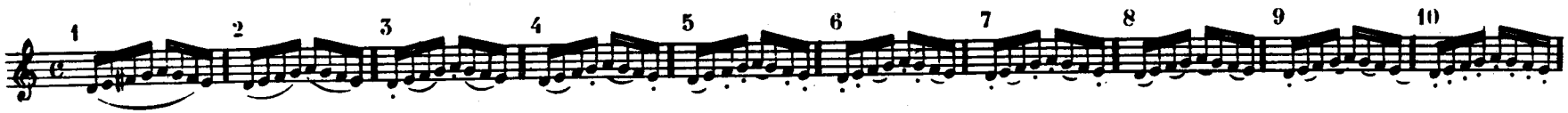
Réf. : AW

27.60

E. J. 1 mayor

A travailler successivement avec chacune des dix articulations 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のアーティキュレイションで順々に練習しなさい。



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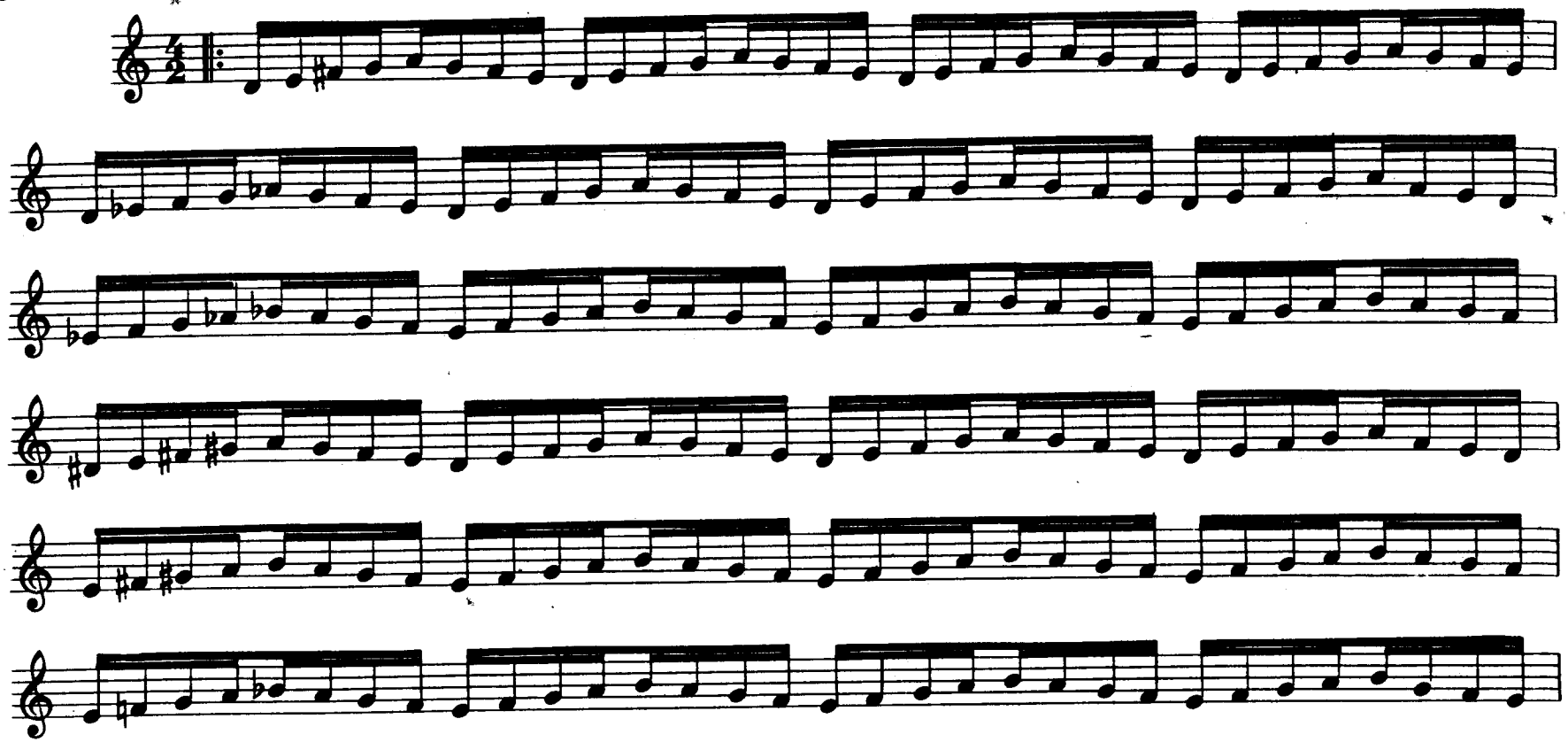
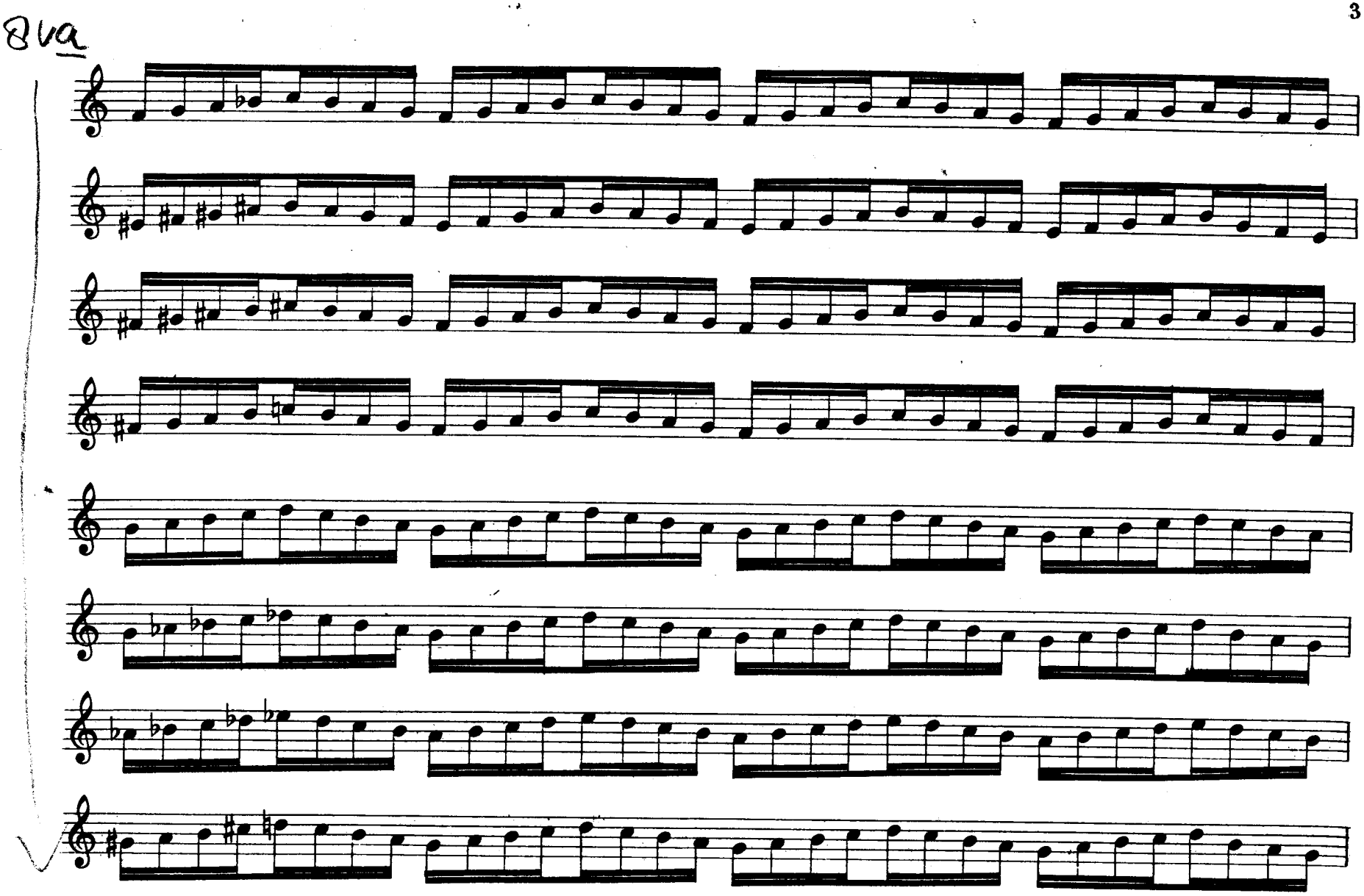
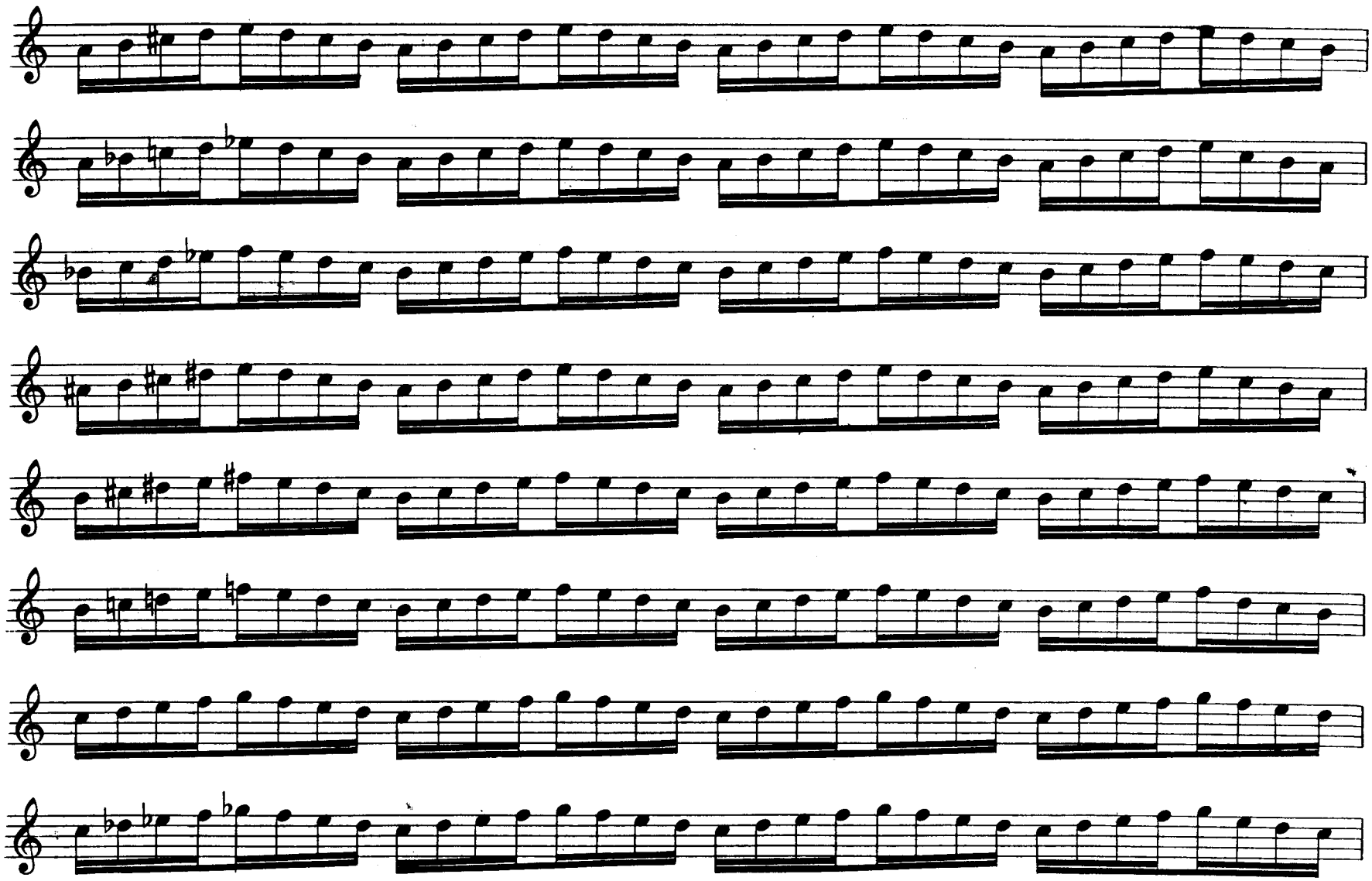
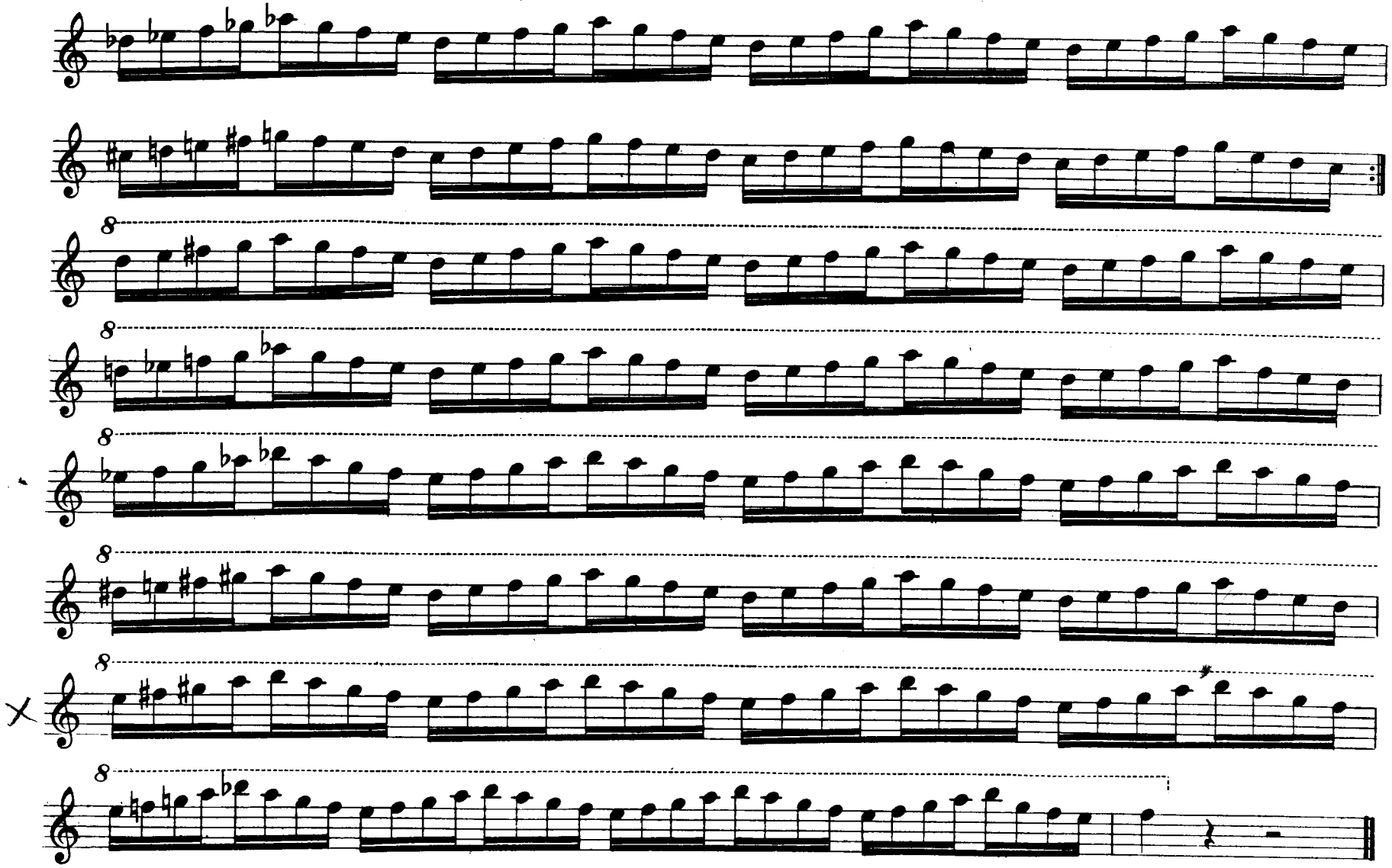
Reprise à l'octave 一オクターヴ上で繰り返す。




8va

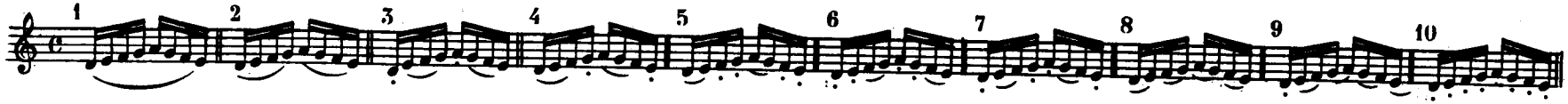




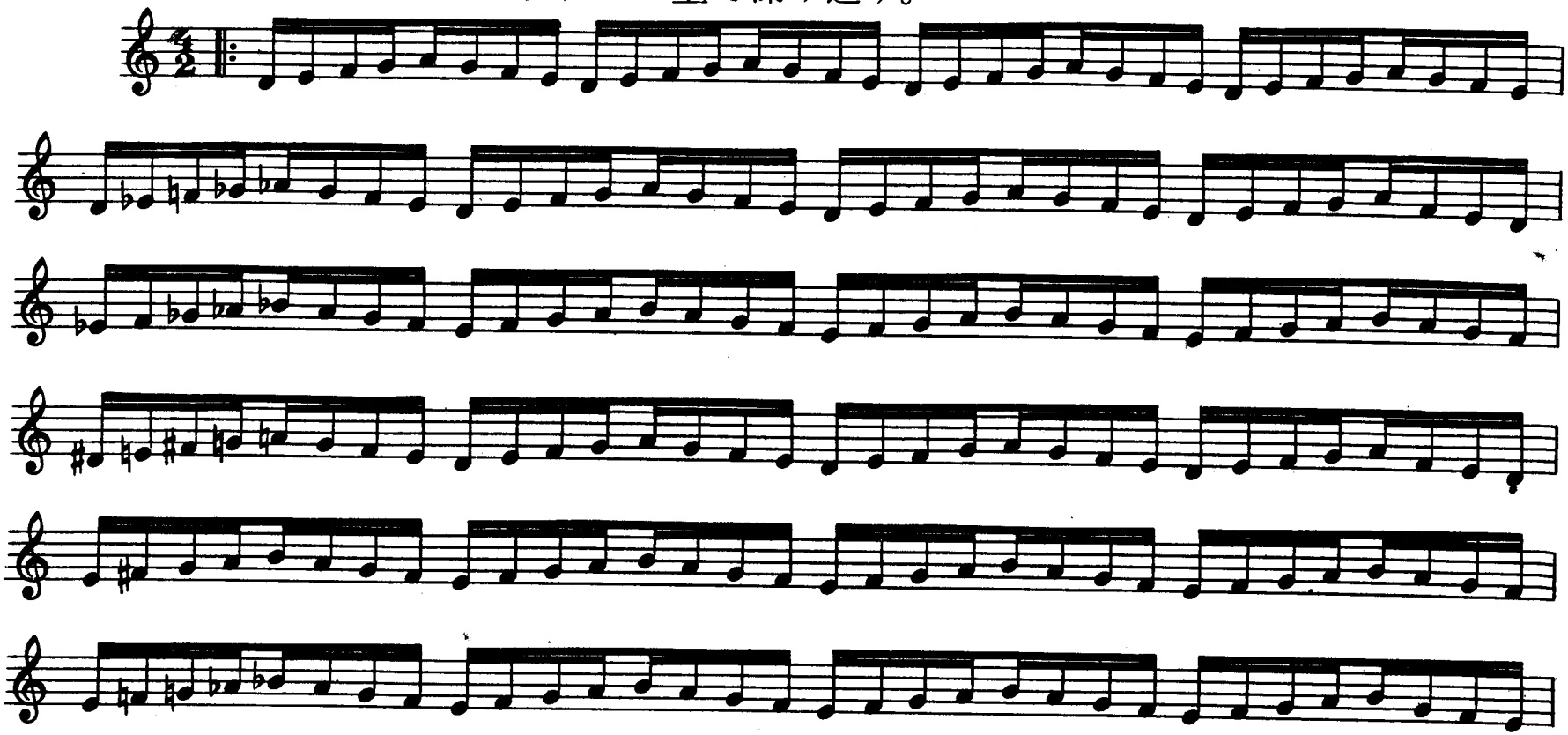
E. J. 2 menor

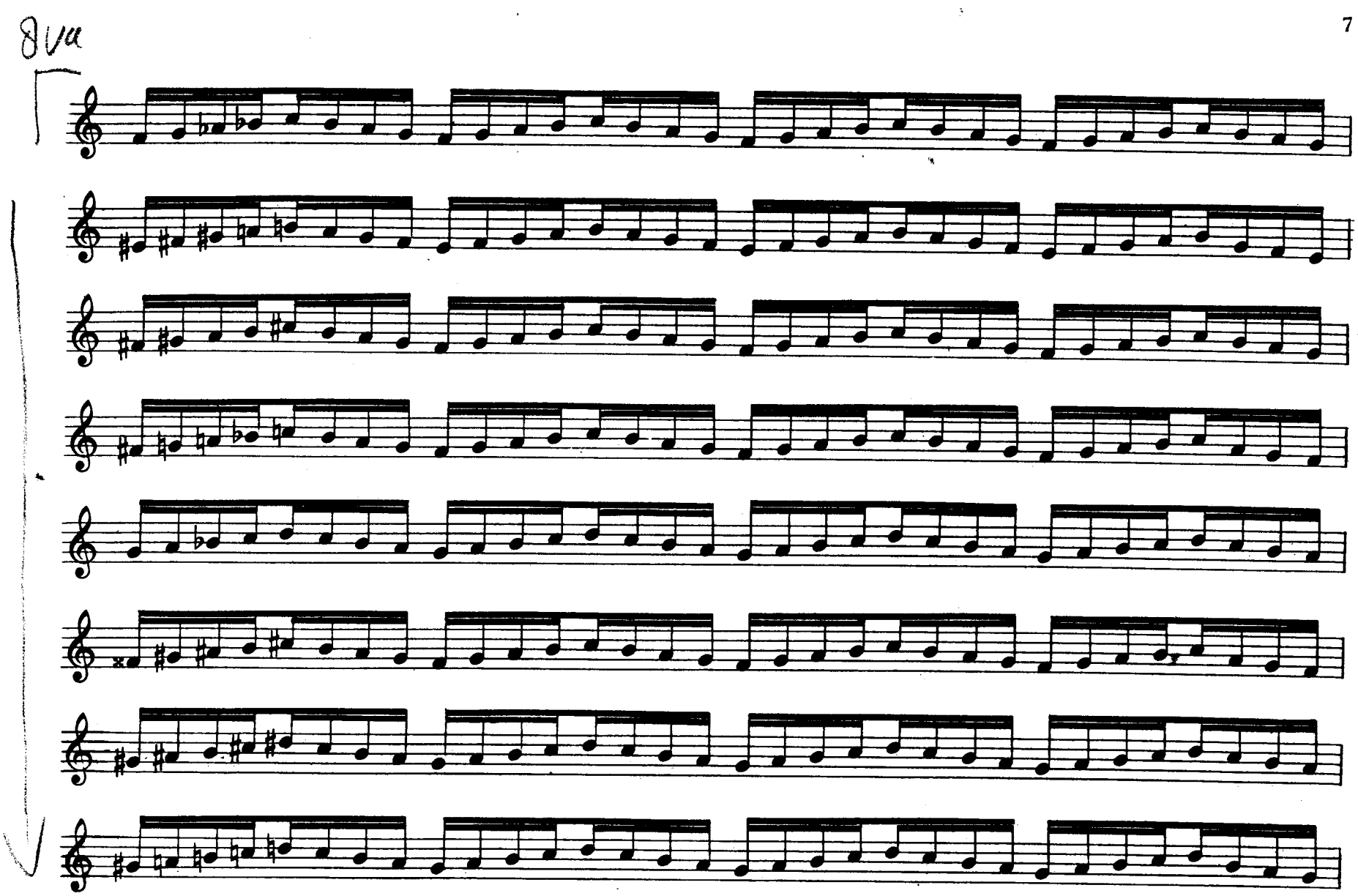
A travailler successivement avec chacune des dix articulations suivantes: | *To be practised with each of the following ten articulations:* | Nacheinander mit den folgenden zehn verschiedenen Artikulationen zu üben: | *Trabájese sucesivamente con cada una de las diez siguientes articulaciones:*

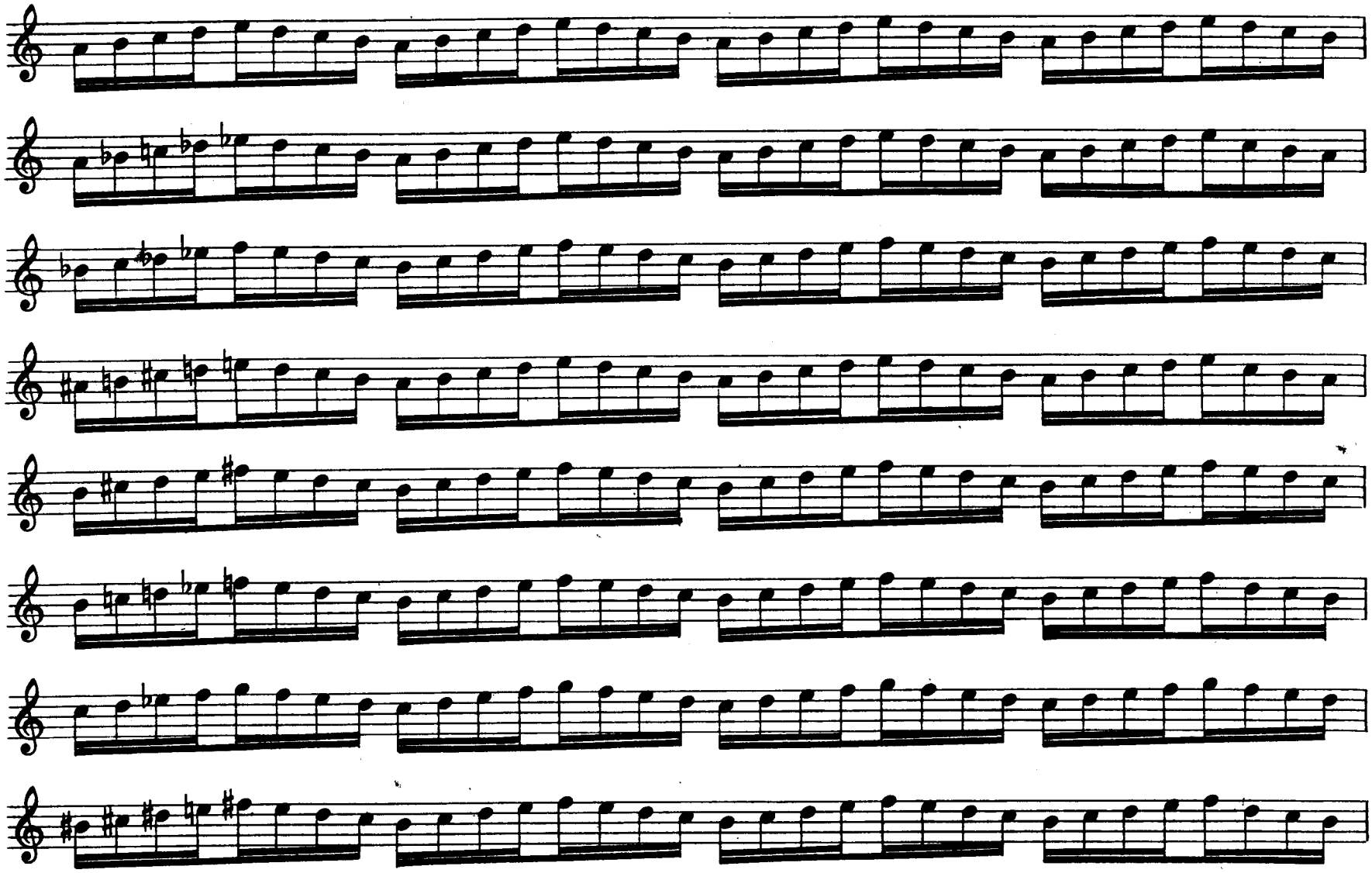
次の10のアーティキュレイションで順々に練習しなさい。



Reprise à l'octave — 一オクターヴ上で繰り返す。




8va



max
♩ = 160

E. J. 4

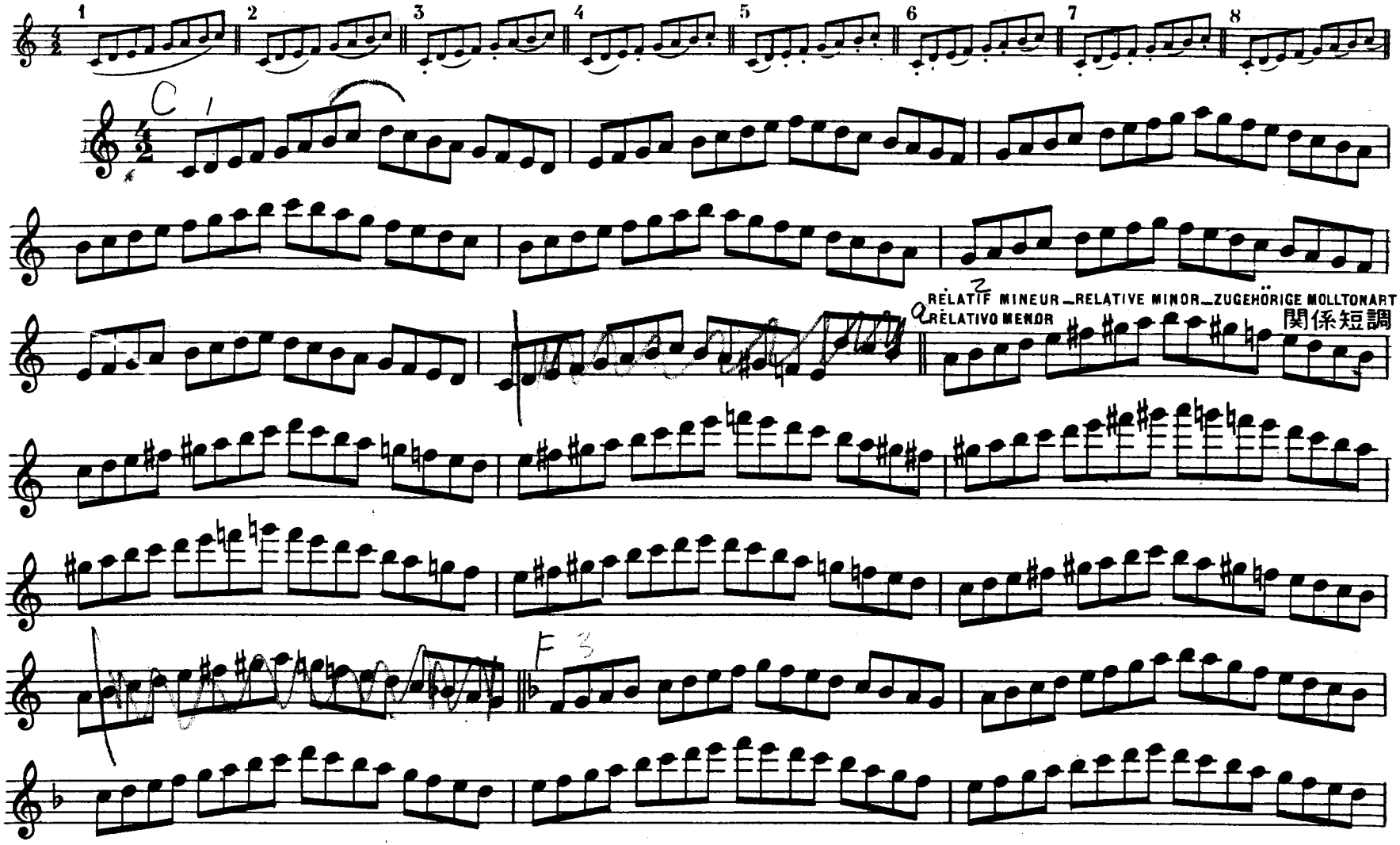
A travailler successivement avec chacune des articulations suivantes:

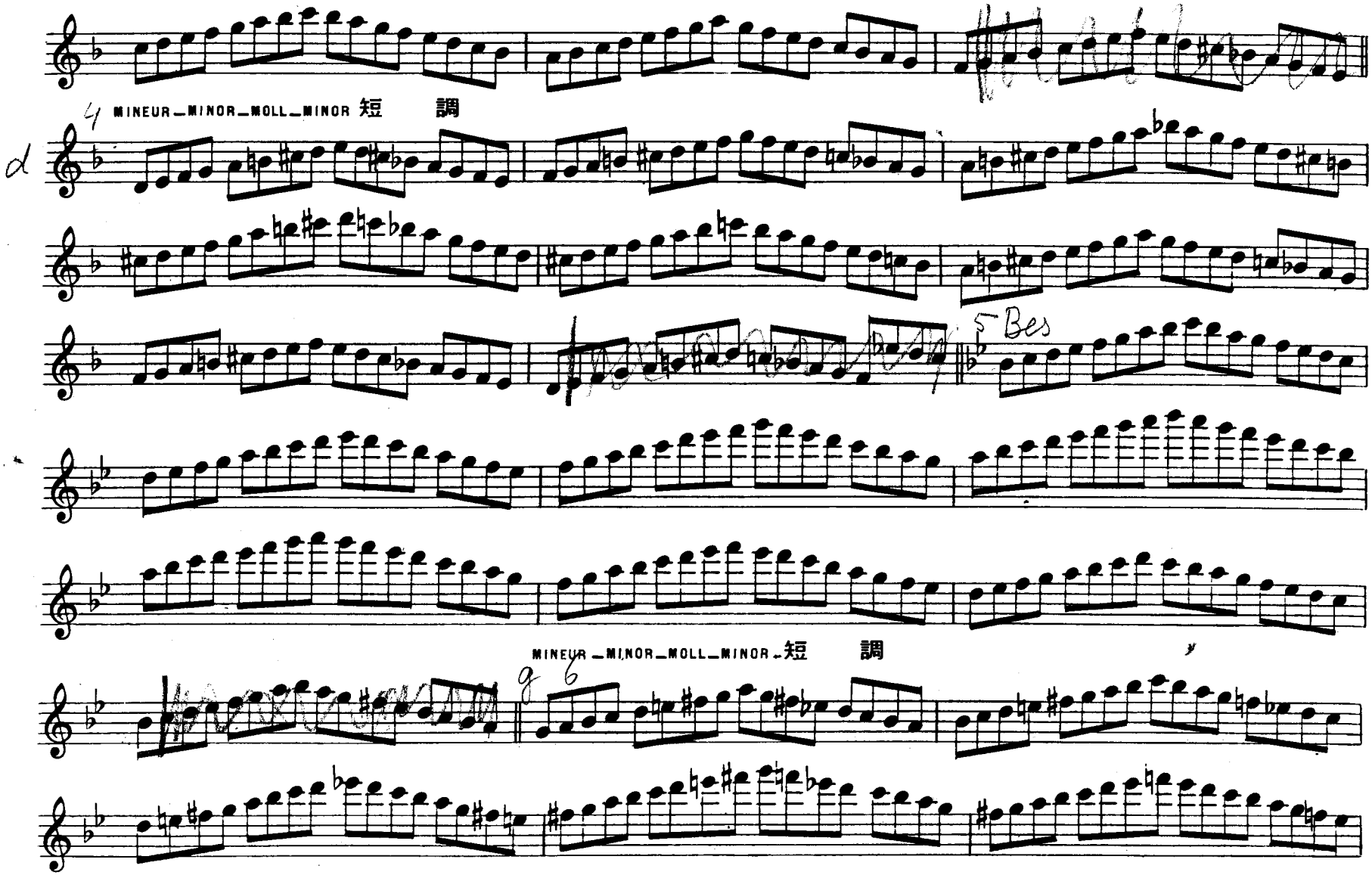
To be practised with each of the following articulations.

Nacheinander mit folgenden Artikulationen zu üben:

Trabájase sucesivamente con cada una de las siguientes articulaciones:

次のアーティキュレイションで順々に練習しなさい。

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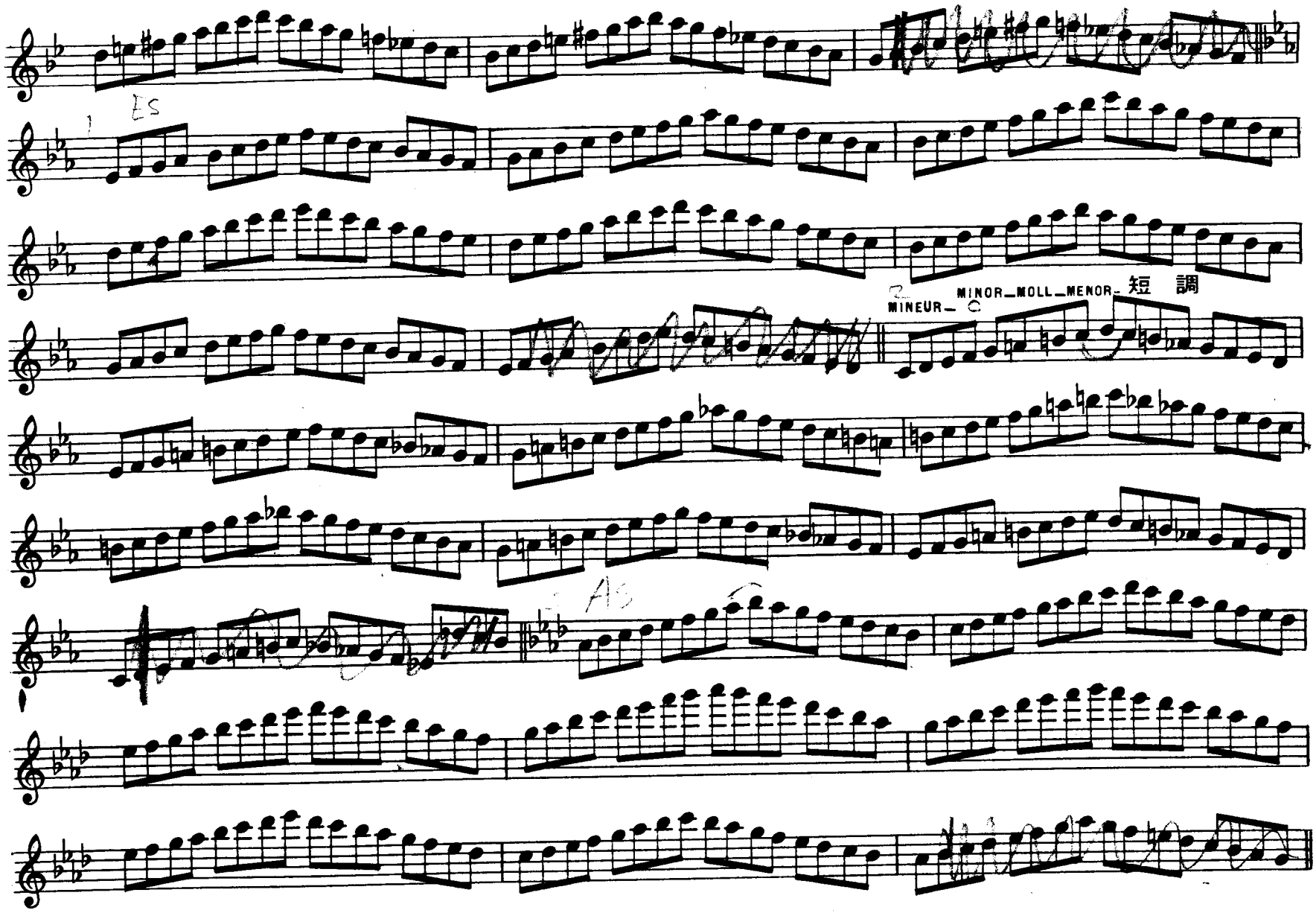
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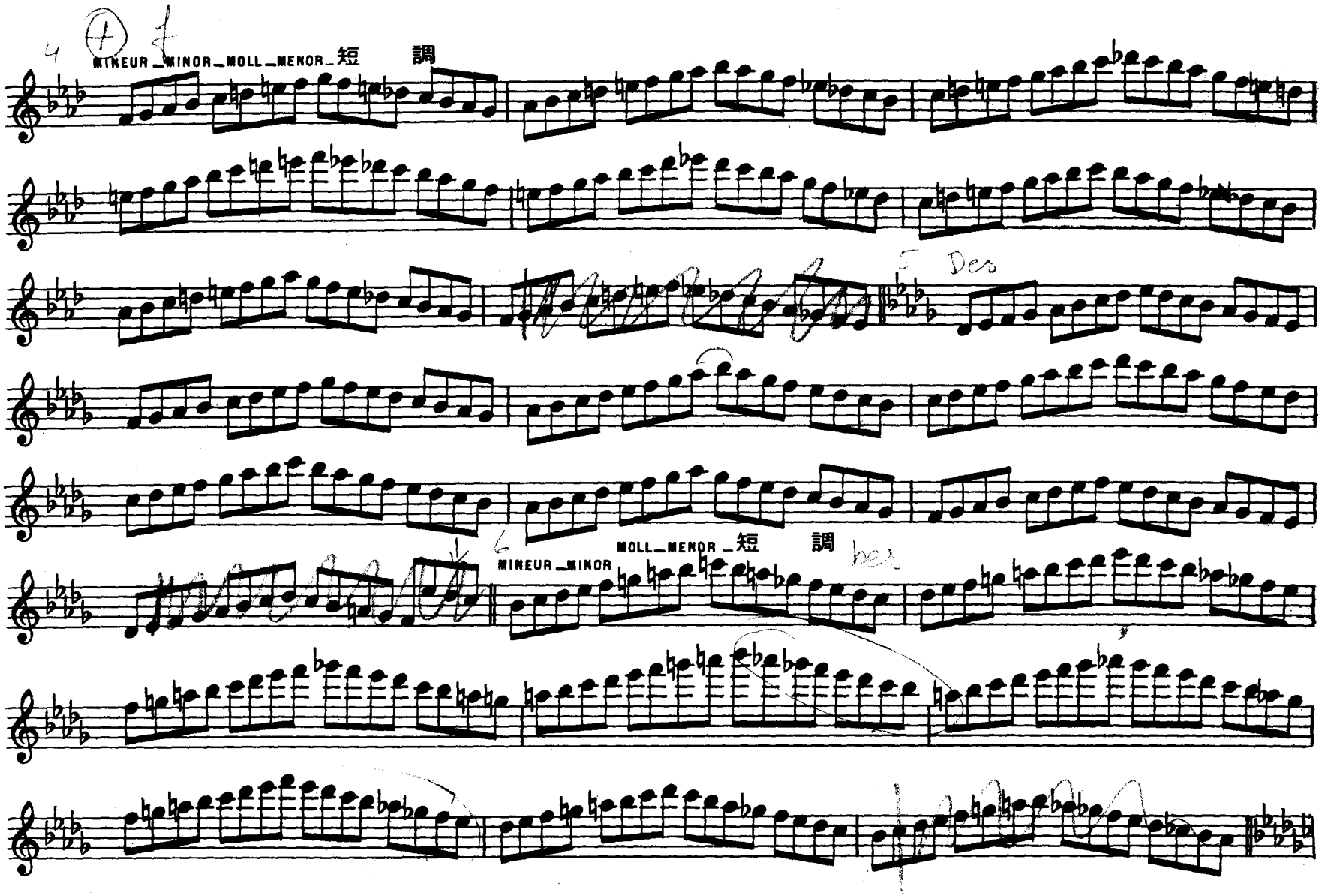
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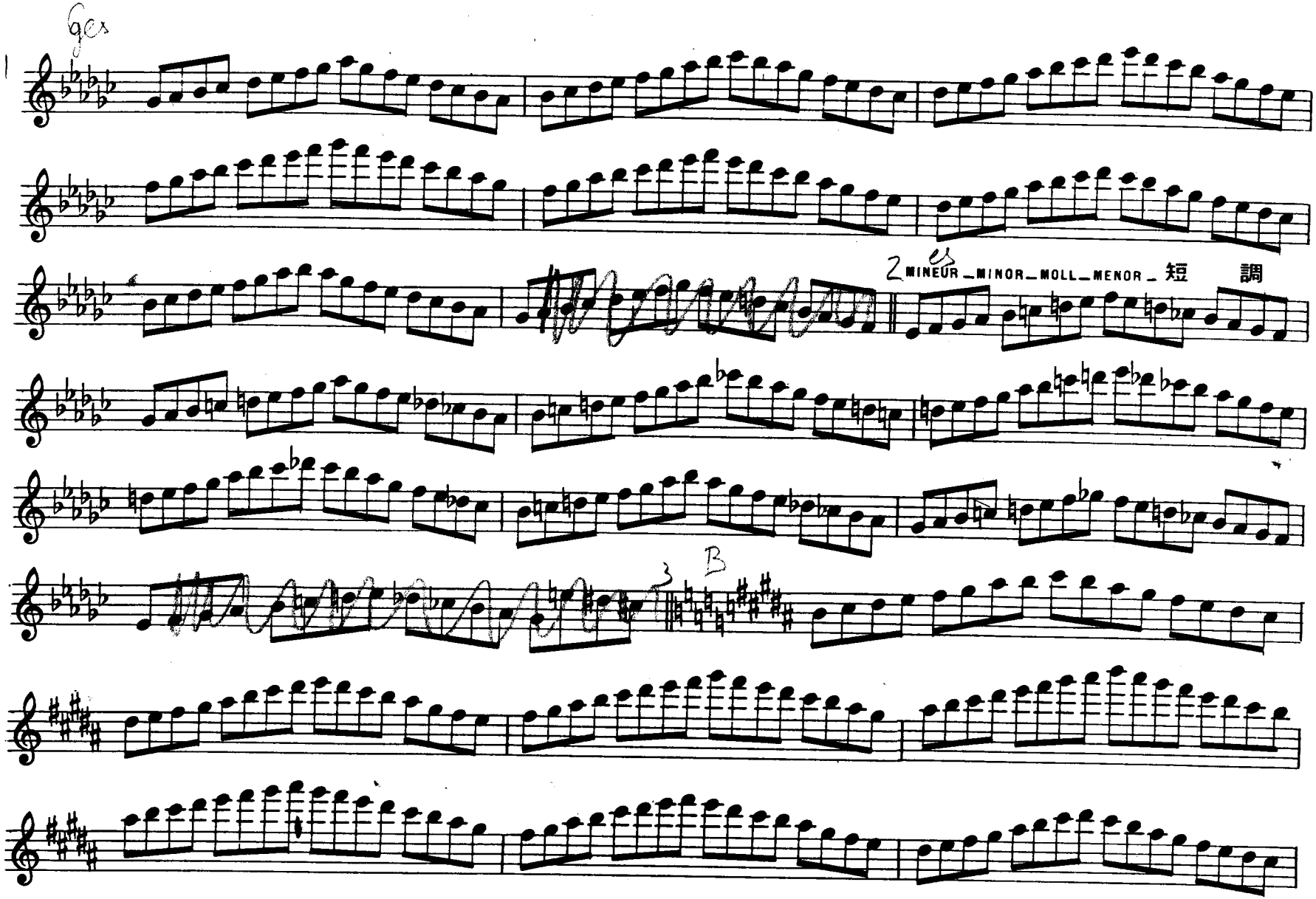
MOLL_MENOR_短 調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es
MINEUR _ MINOR _ MOLL _ MENOR _ 短 調
3
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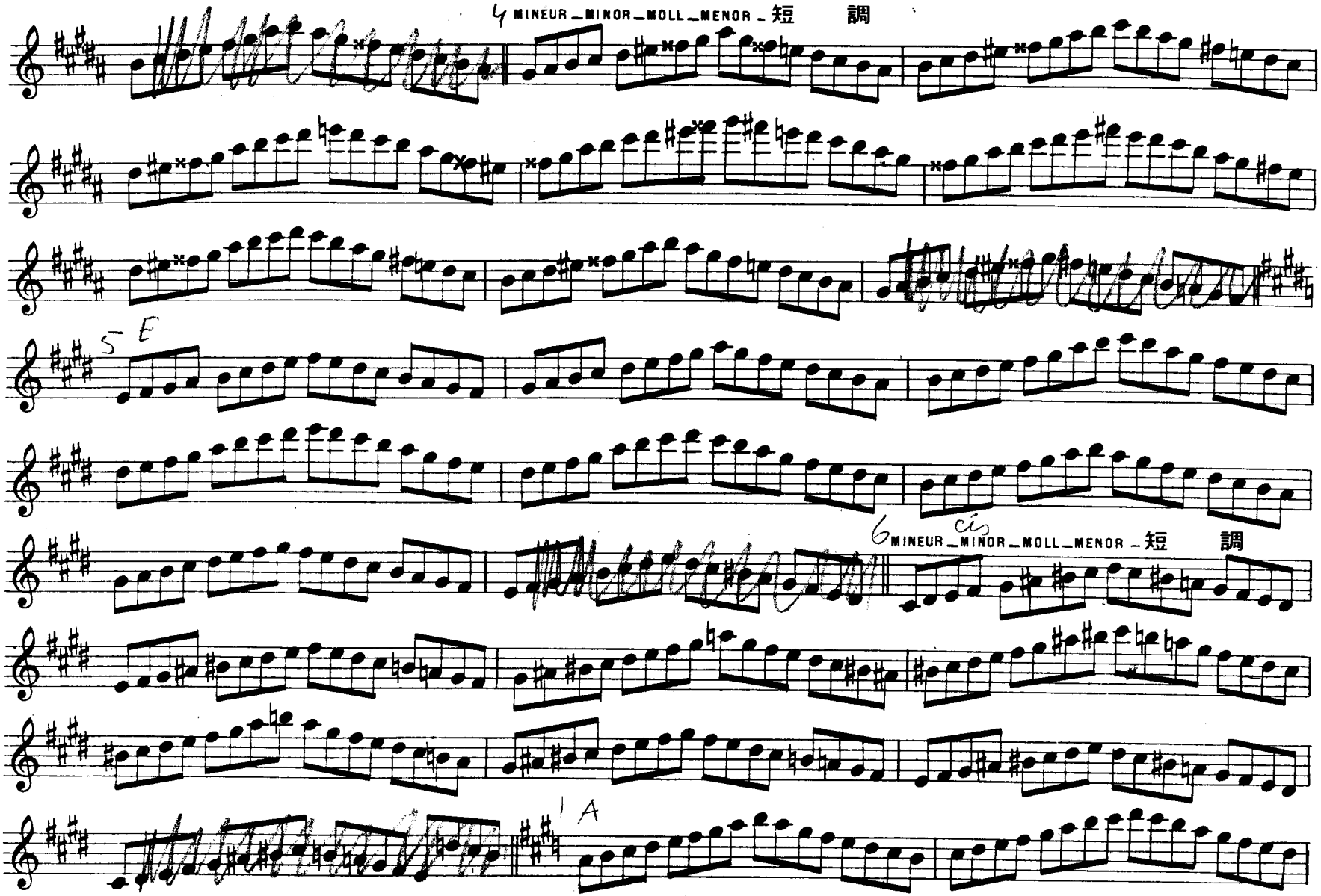
4 MINEUR_MINOR_MOLL_MENOR_短 調
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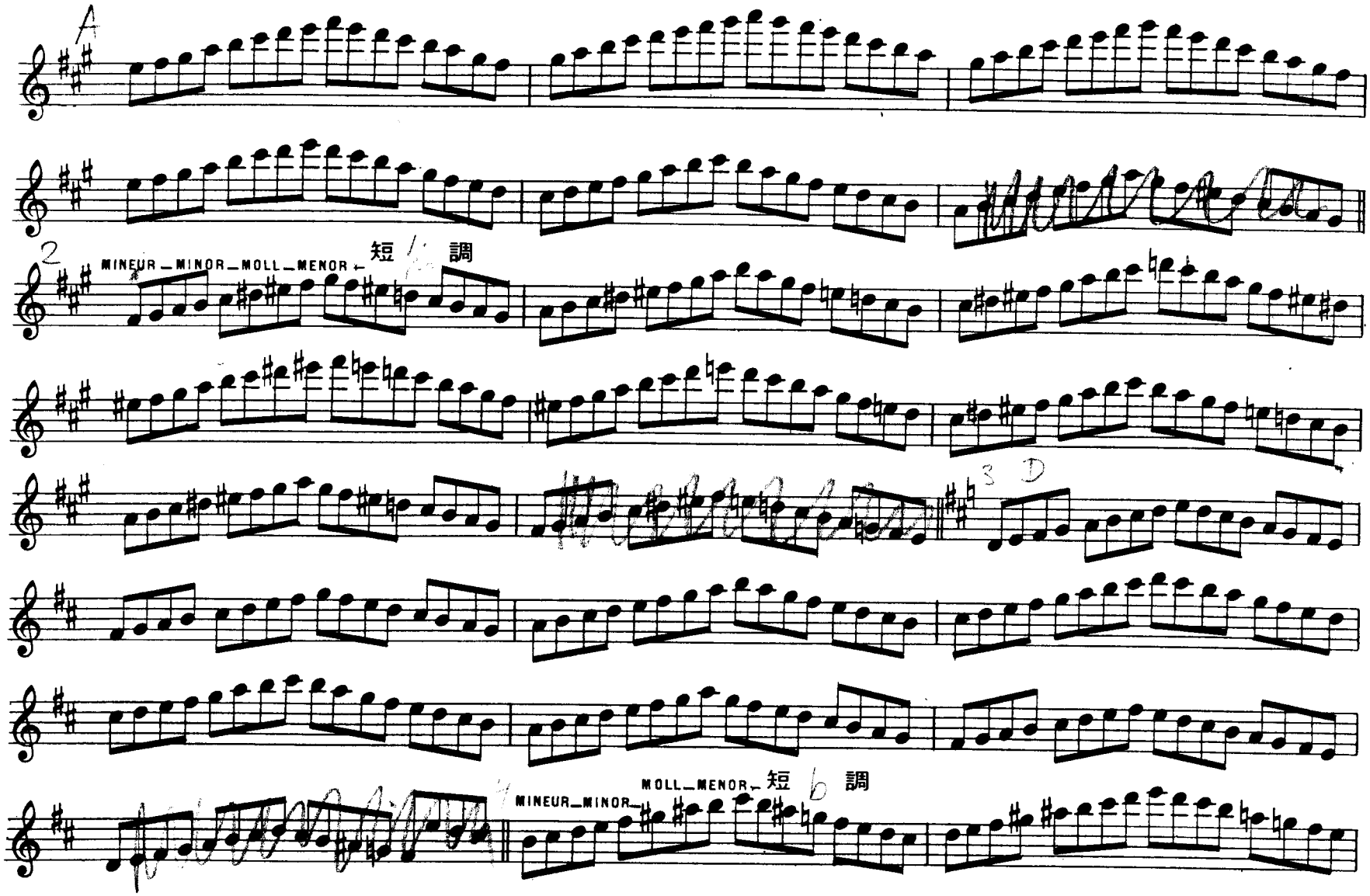
6 cis MINEUR_MINOR_MOLL_MENOR_短 調
1 A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MINEUR_MINOR_MOLL_MENOR←短 調
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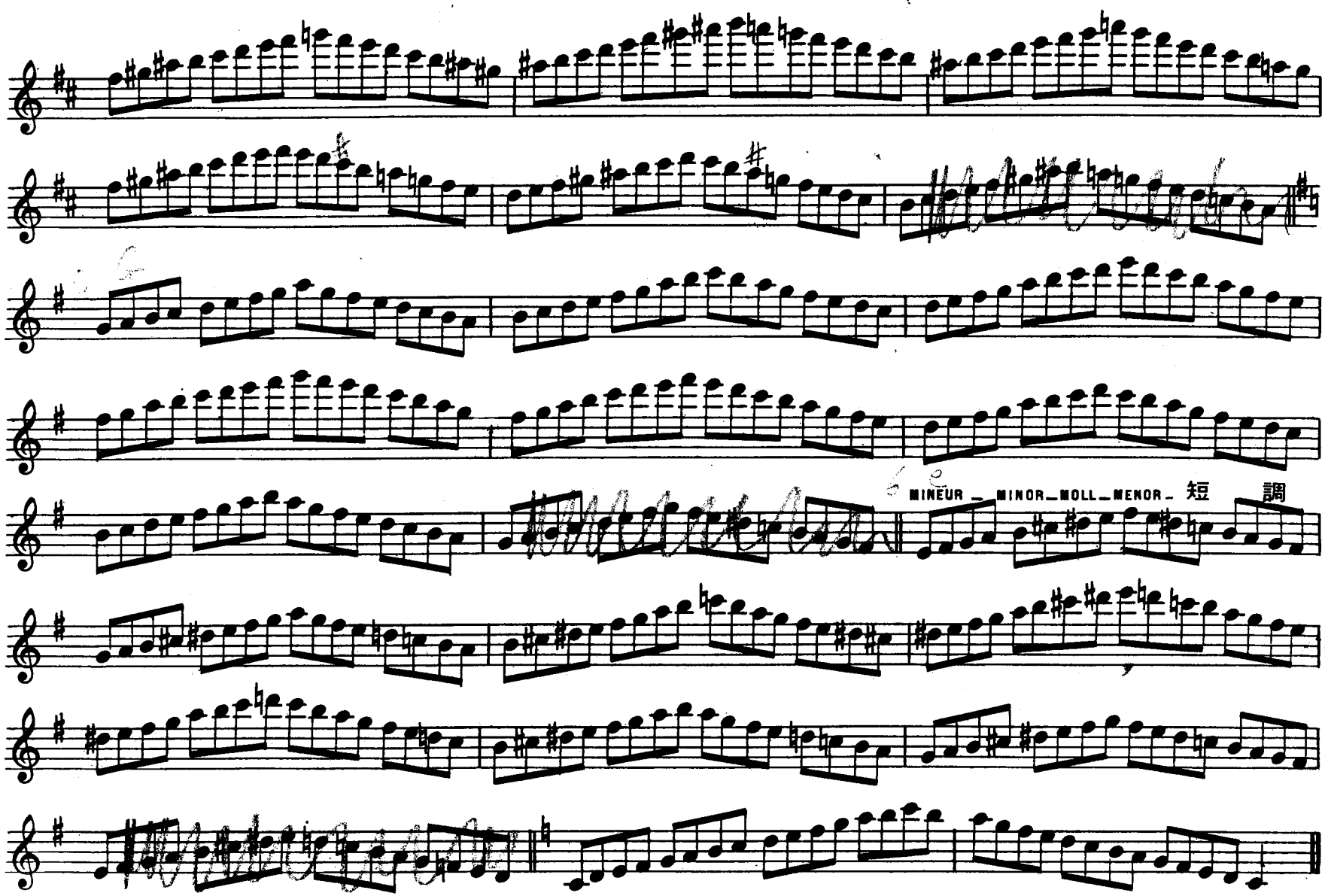
MOLL_MENOR←短 b 調
MINEUR_MINOR_


MINEUR _ MINOR_MOLL_MENOR_ 短 調

E. J. 5 _ *GAMMES CHROMATIQUES _ Chromatic scales _ Chromatische Tonleitern _ Escalas cromáticas.*

半 音 音 階

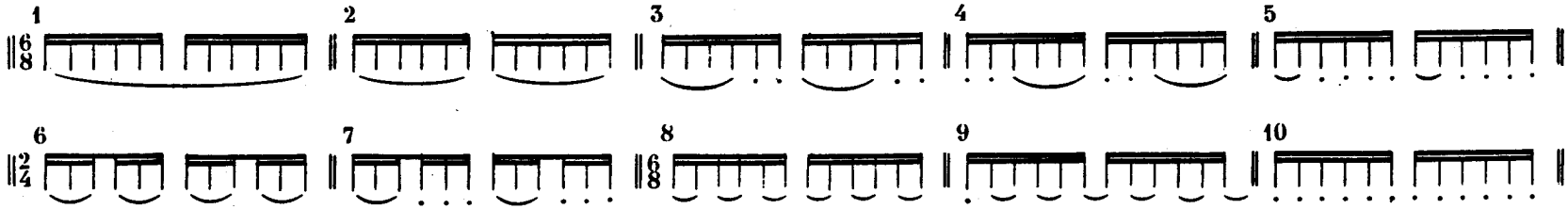
A travailler successivement avec chacune des articulations suivantes:

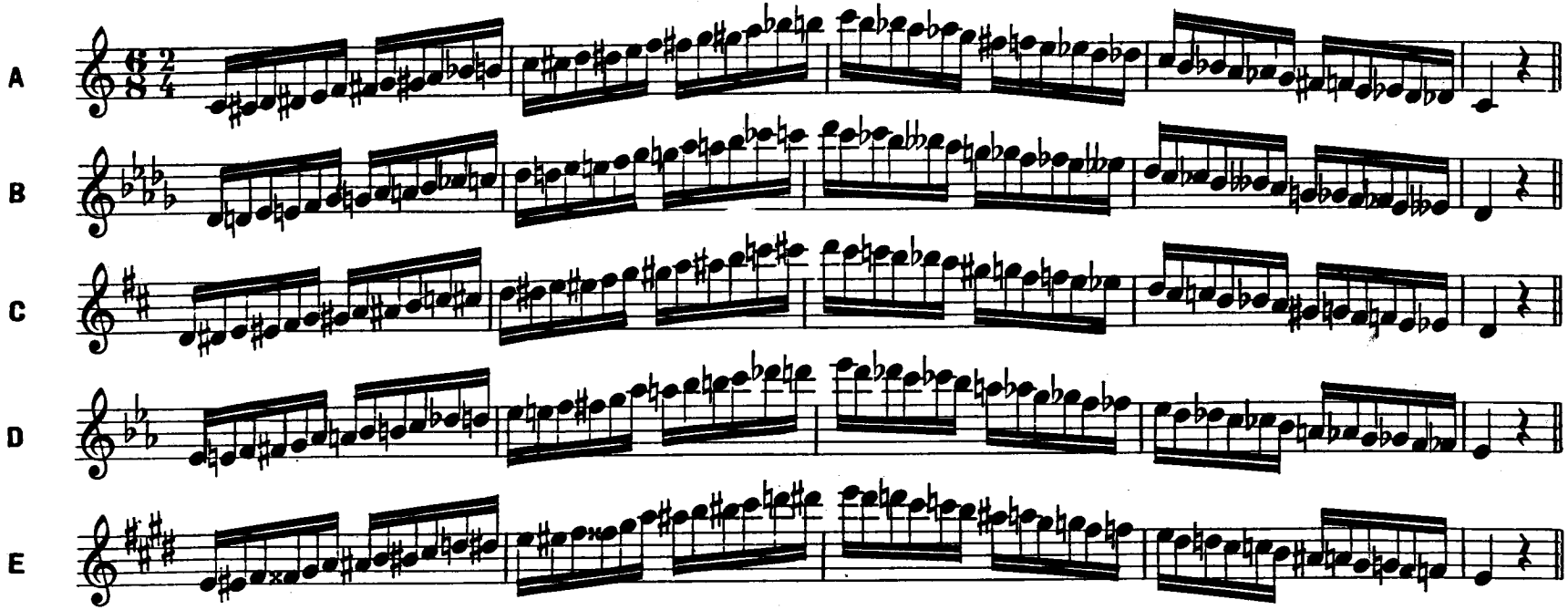
To be practised with each of the following articulations:

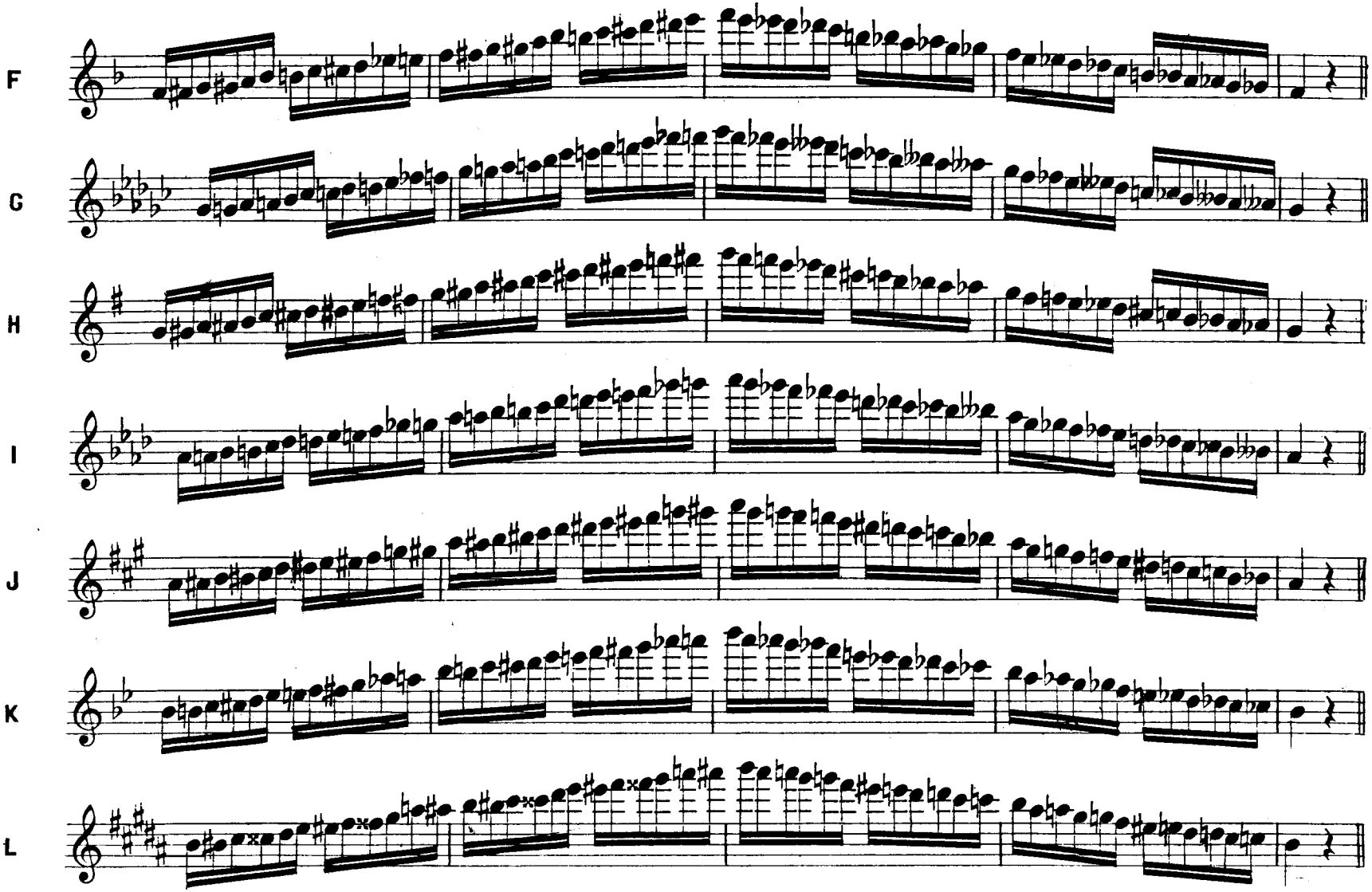
Nacheinander mit folgenden Artikulationen zu üben:

Trabájese sucesivamente con cada una de las siguientes articulaciónes:

次のアーティキュレイションで順々に練習しなさい。





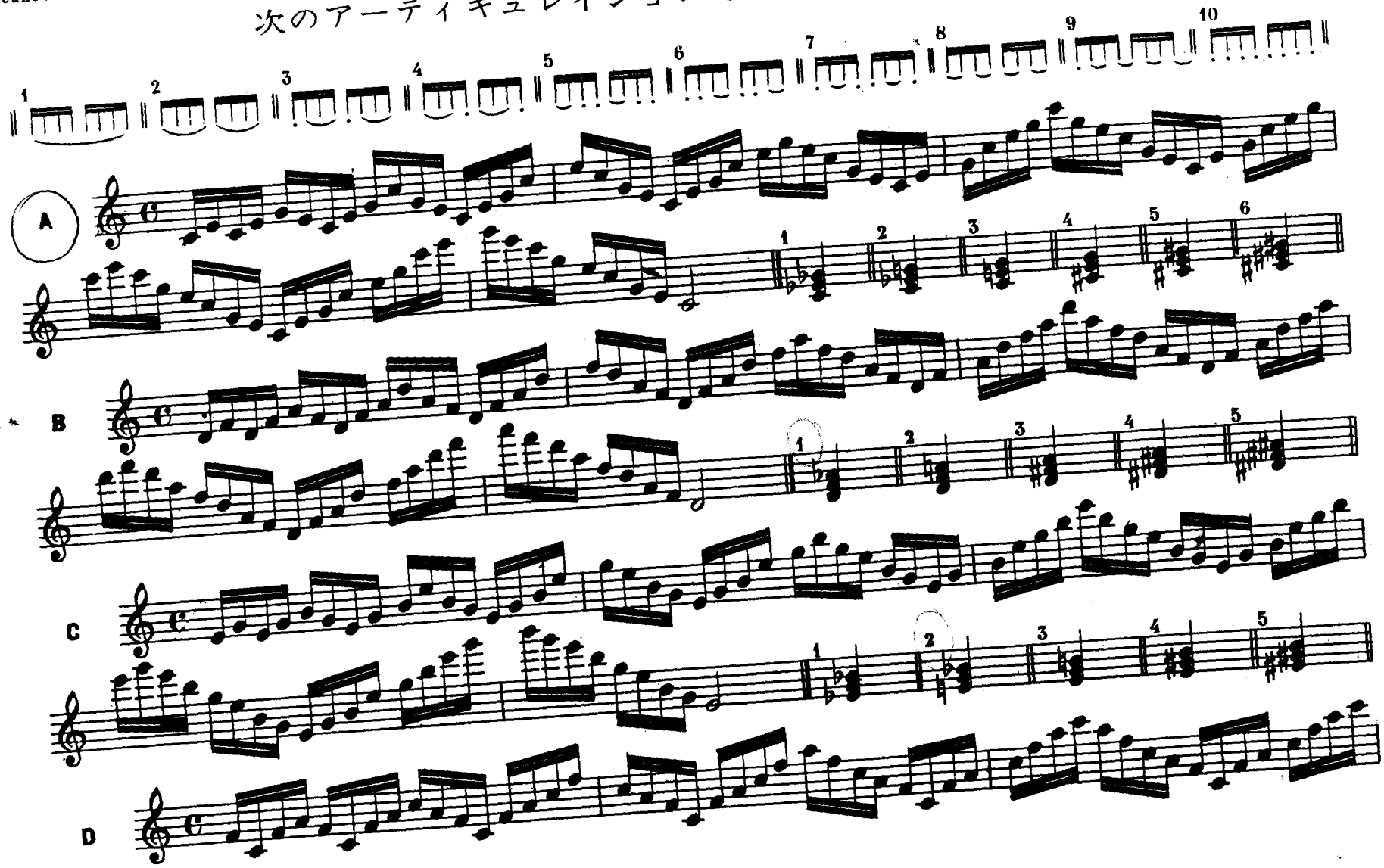


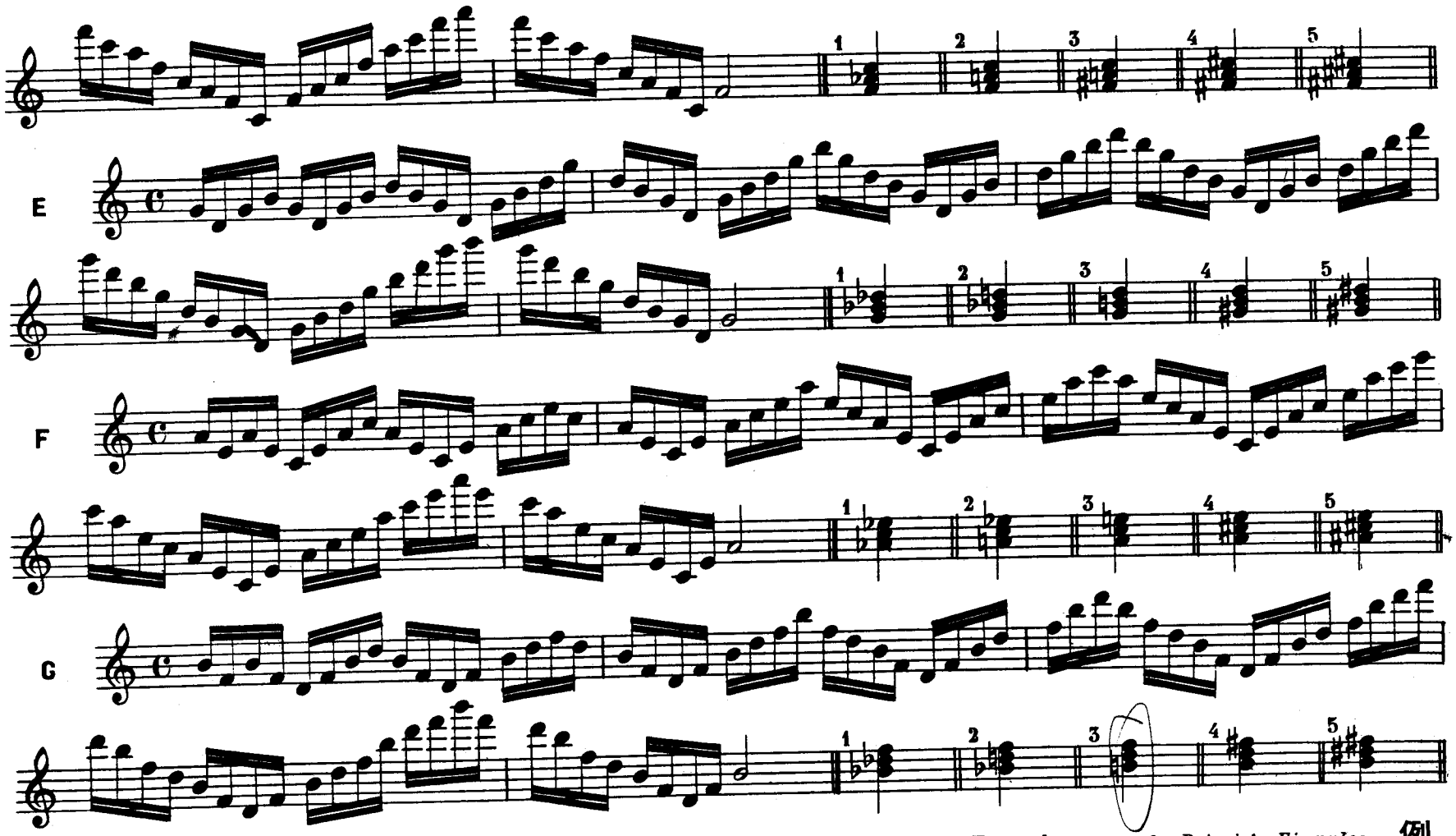
N.B. — *La Méthode contient tout ce qui concerne les Gammes. Toutefois, les élèves qui voudront avoir sous la main un recueil spécial pour ce travail journalier se procureront utilement l'ouvrage de* GARIBOLDI: *"ÉTUDE COMPLÈTE DES GAMMES POUR FLÛTE"*

E. J. 8

A travailler successivement avec chacune des articulations suivantes: | *To be practised with each of the following articulations.* | Nacheinander mit folgenden Artikulationen zu üben: | *Trabájese sucesivamente con cada una de las siguientes articulaciones:*

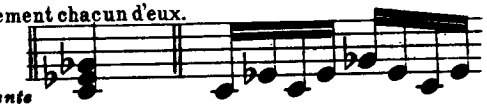
次のアーティキュレイションで順々に練習しなさい。





Exemple_*Example*_Beispiel_*Ejemplos* _ 例

Travailler les Exercices ci-dessus en y ajoutant successivement les altérations (1.2.3.4.5.6.) qui terminent respectivement chacun d'eux.



etc...

Practise each of the exercises above making the alterations (1.2.3.4.5.6.) which are written at the end of each exercise.

Obige Übungen sind nacheinander mit den jeweils angefügten Alterationen (1.2.3.4.5.6.) zu spielen.

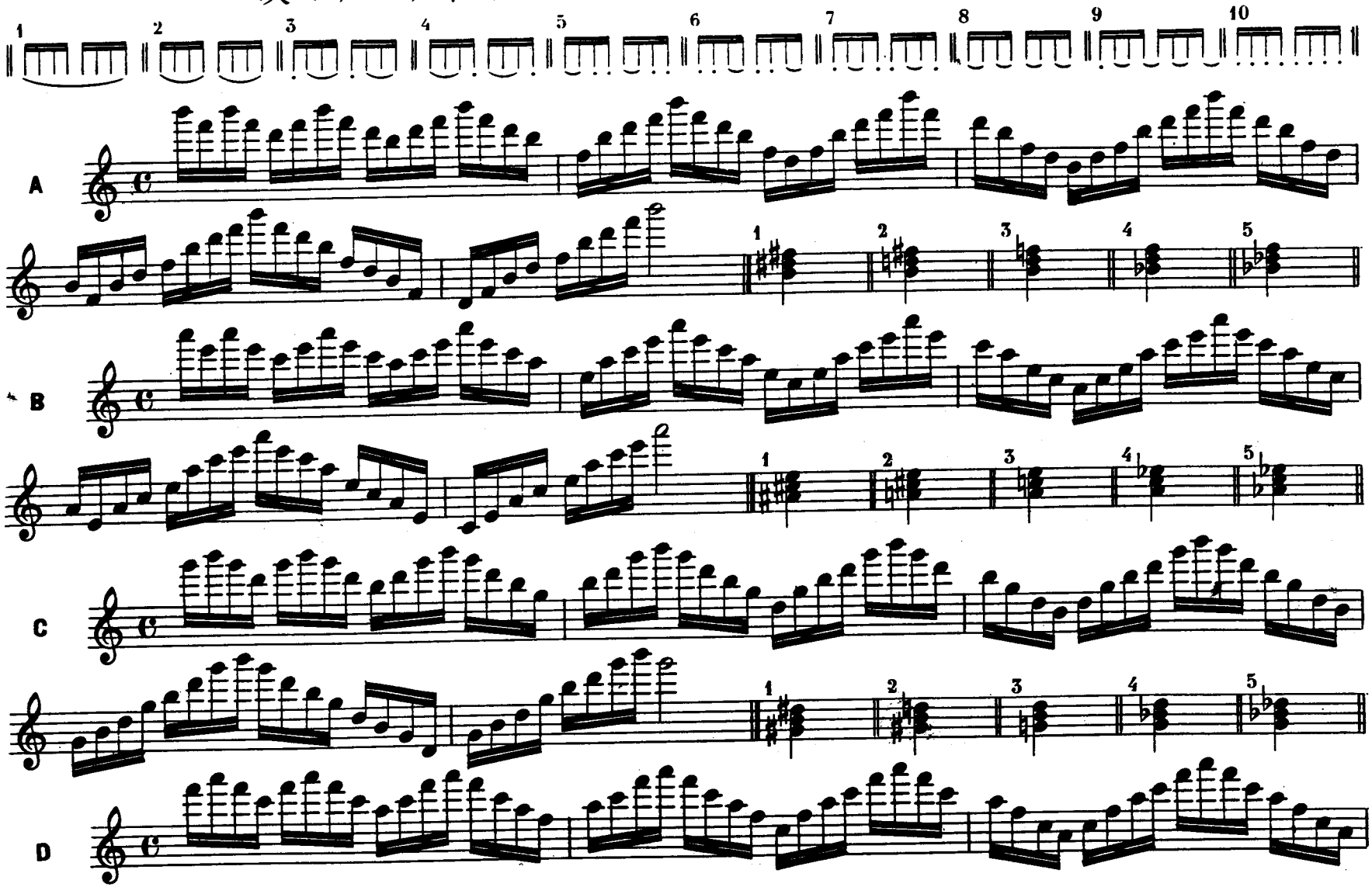
Trabájense los sobrescritos Ejercicios, agregándoles sucesivamente las alteraciones (1.2.3.4.5.6.) que terminan respectivamente cada uno de ellos.

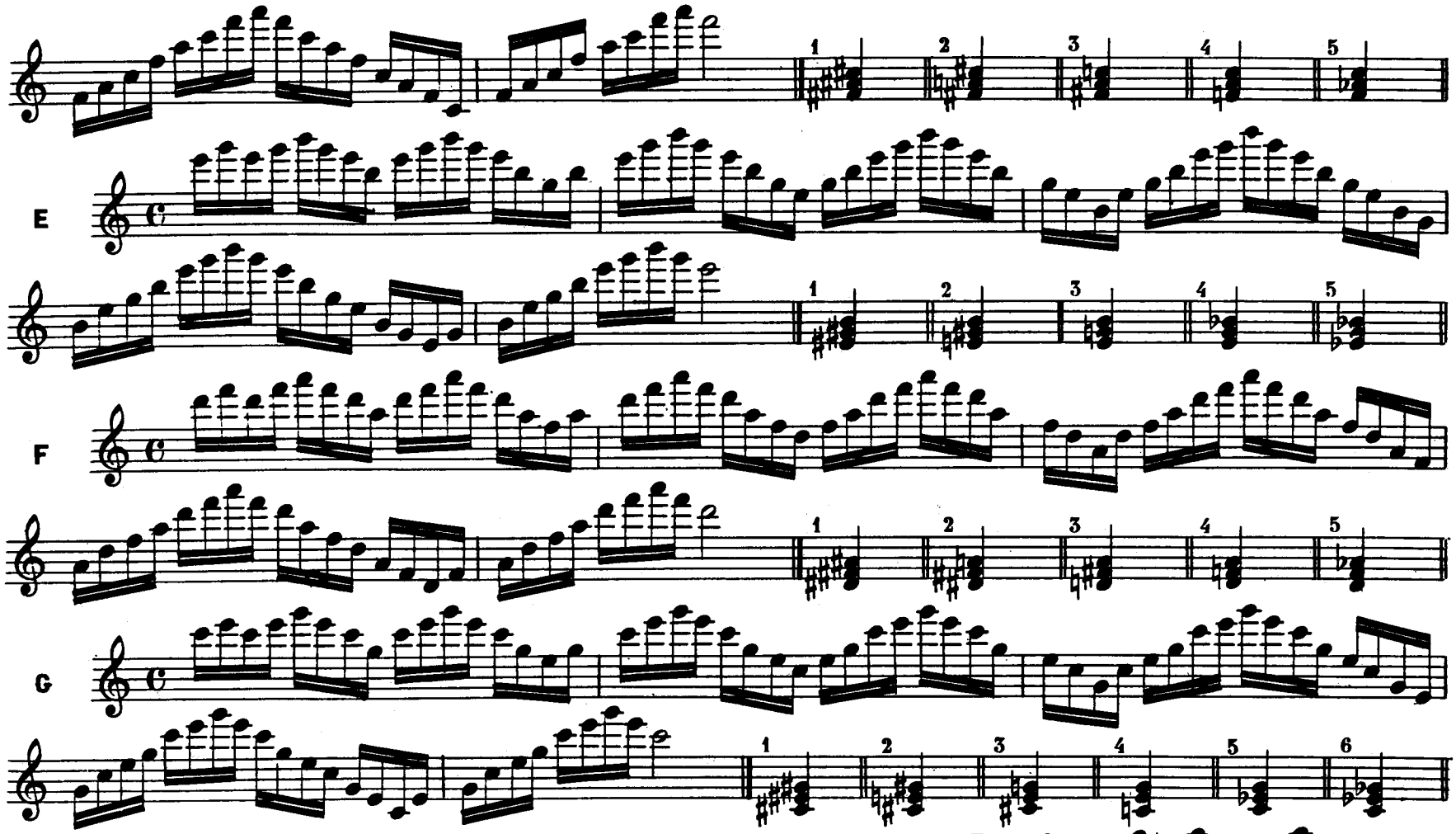
上記の練習課題を、それぞれの課題の終りに記された変位記号（1.2.3.4.5.6）を順々に加えながら練習しなさい。

E. J. 9 _ *ARPÈGES* _ *Arpeggios* _ *Gebrochene Akkorde* _ *Arpegios* _ 分散和音

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

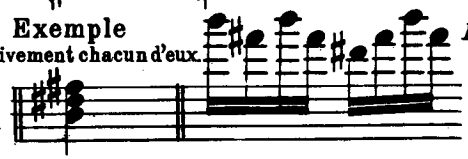
次のアーティキュレイションで順々に練習しなさい。





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



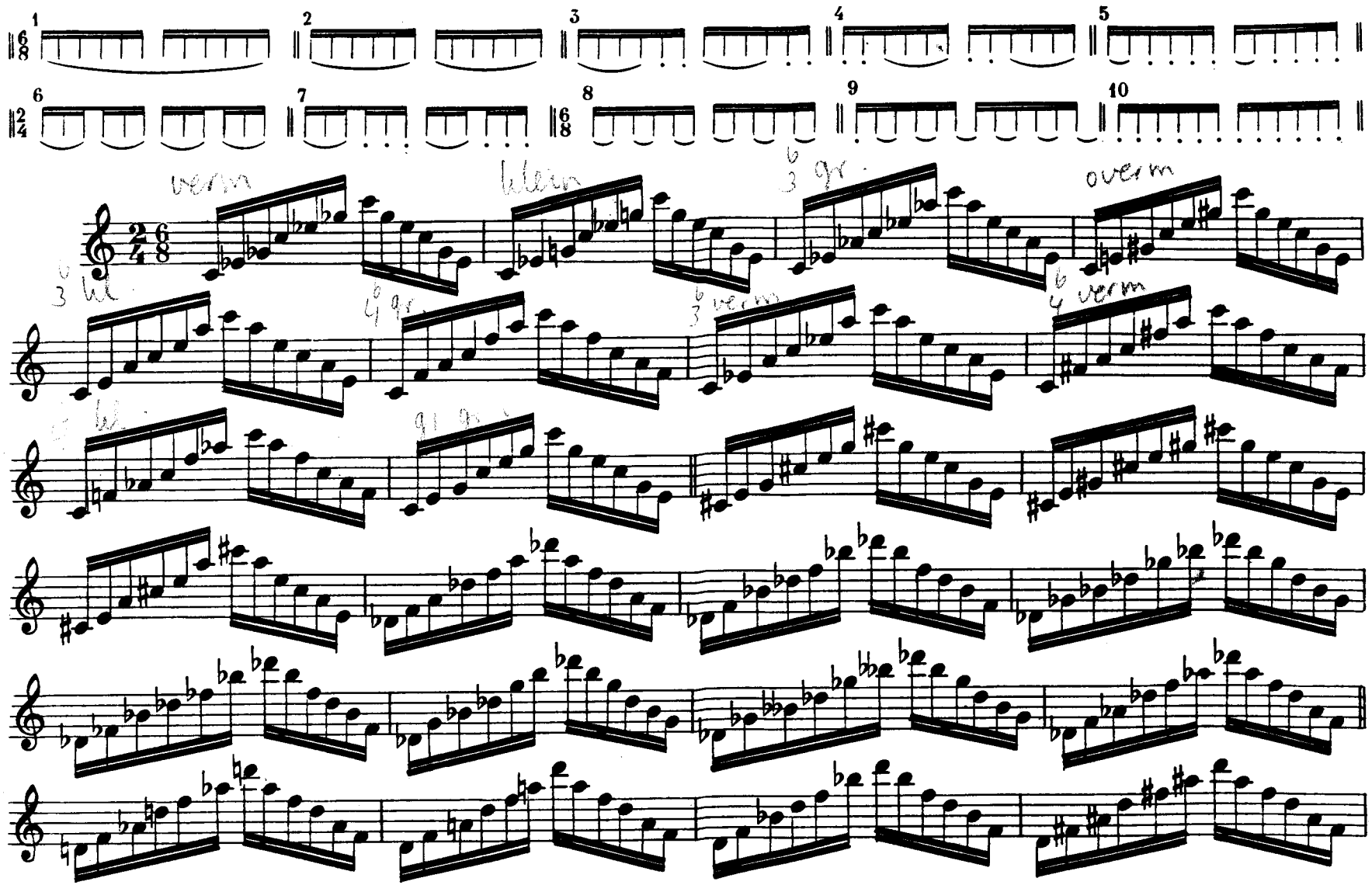
Ejemplo
例
etc ...

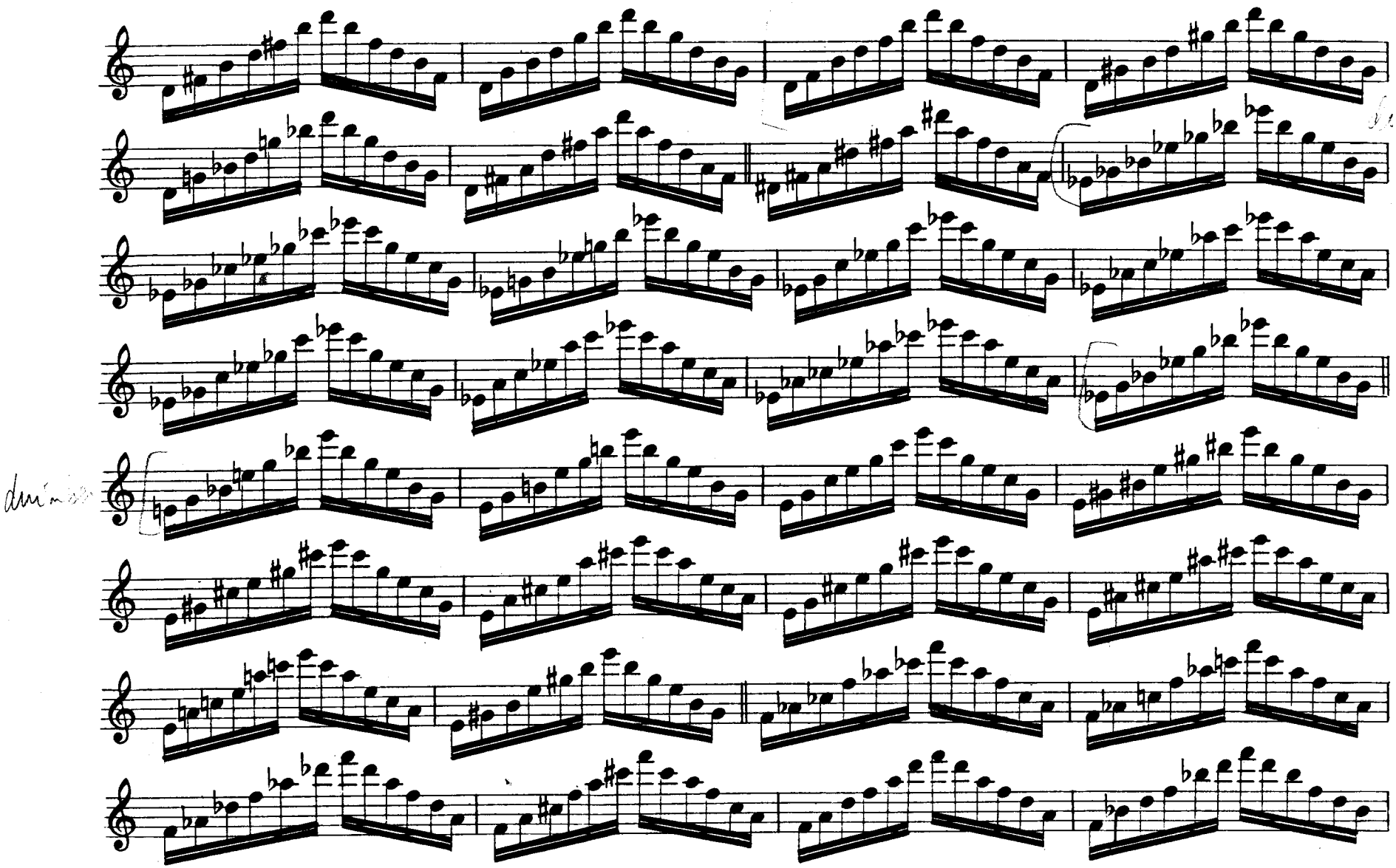
上記の練習課題を、それぞれの課題の終りに記された変位記号（1.2.3.4.5.6）を順々に加えながら練習しなさい。

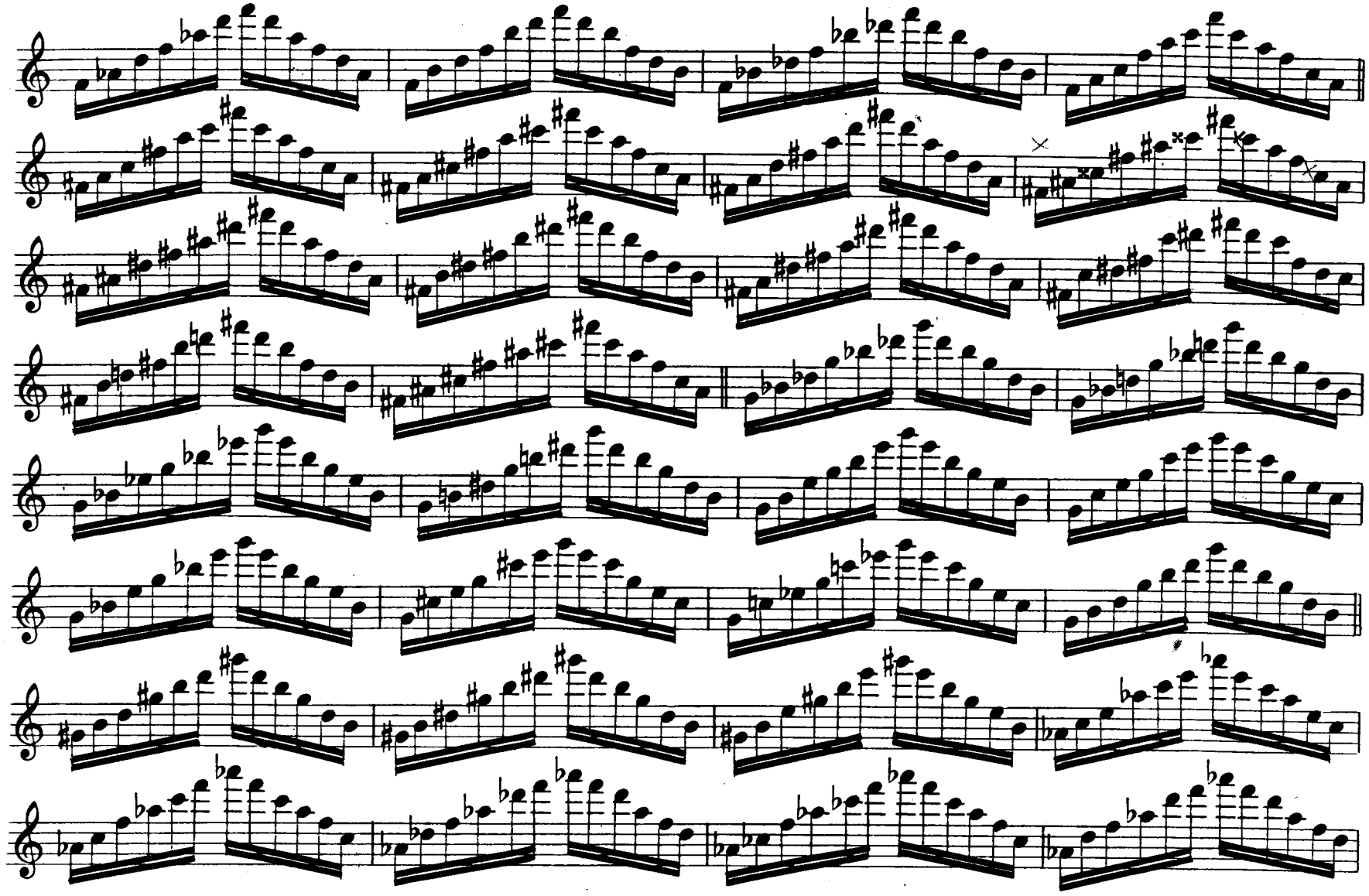
E. J. 10

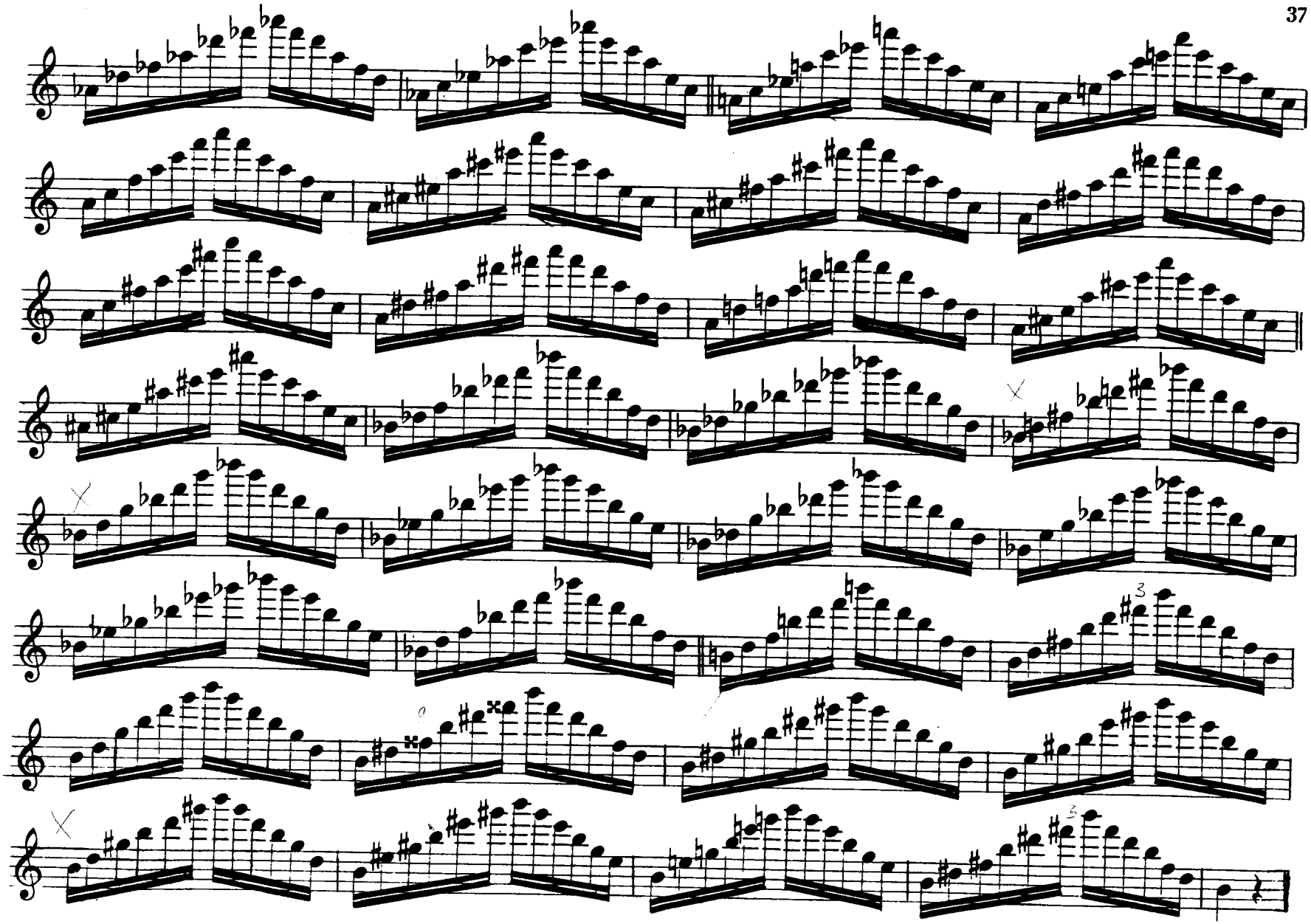
A travailler successivement avec chacune des articulations suivantes: | *To be practised with each of the following articulations:* | Nacheinander mit folgenden Artikulationen zu üben: | *Trabájese sucesivamente con cada una de las siguientes articulaciones:*

次のアーティキュレイションで順々に練習しなさい。





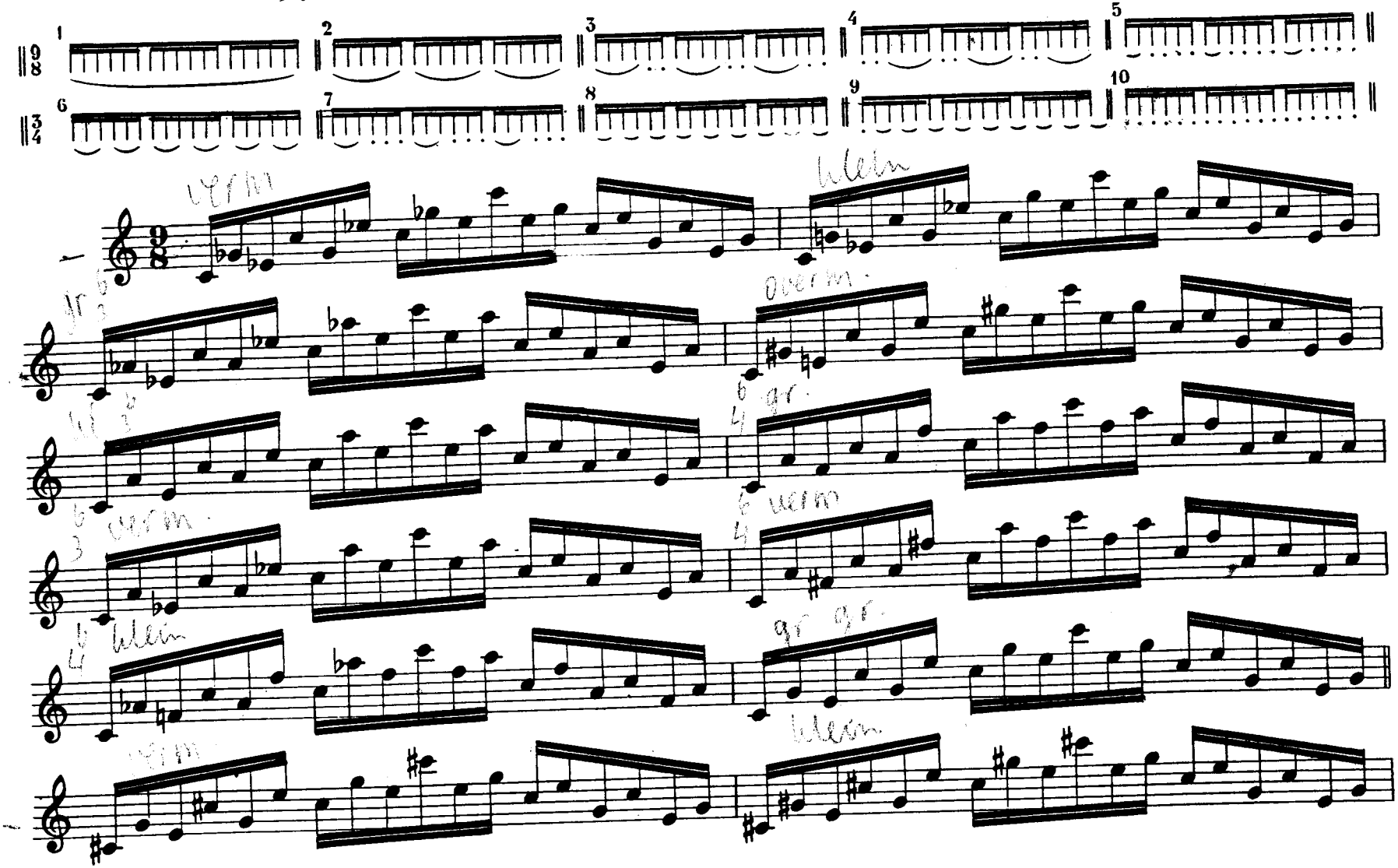


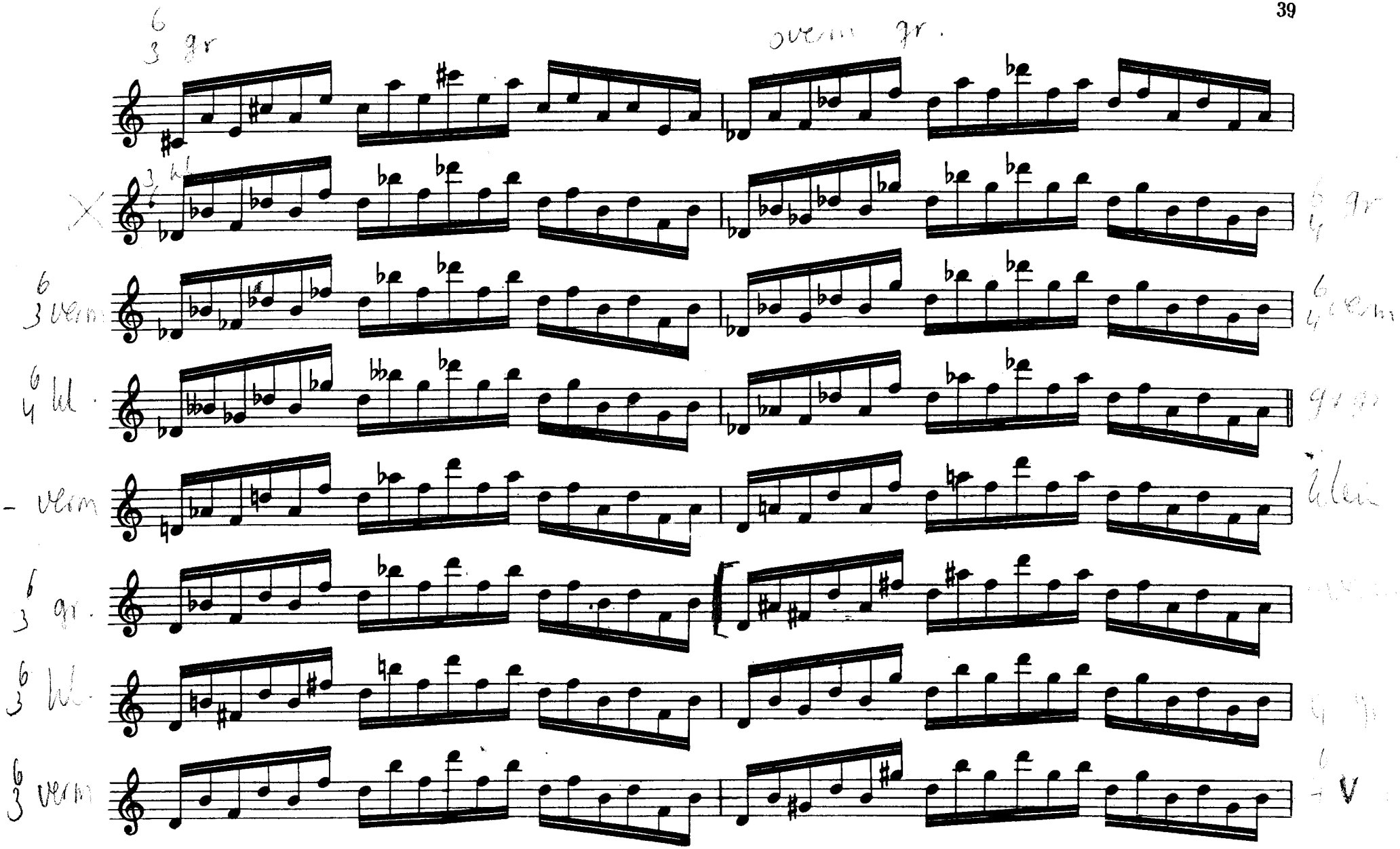


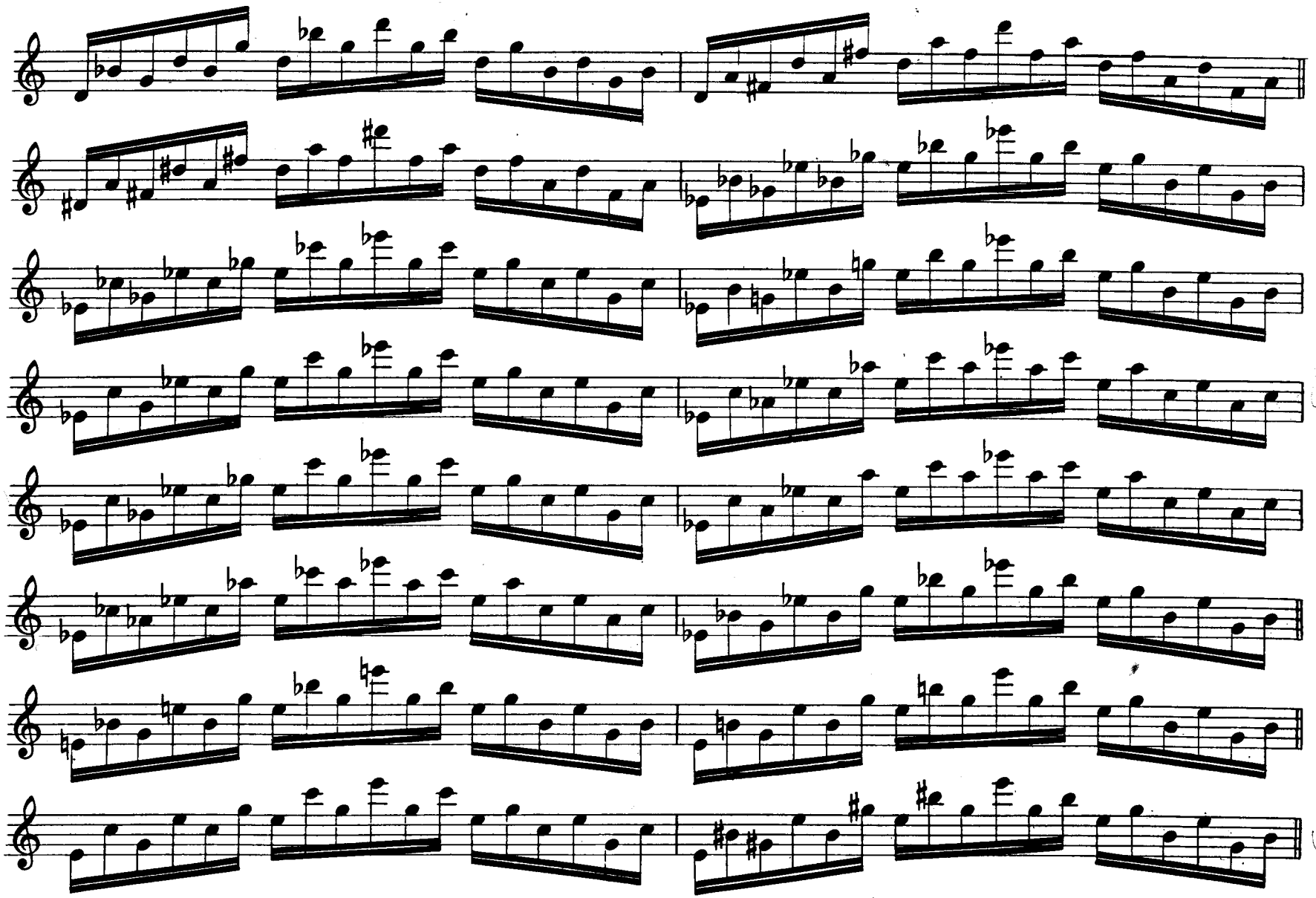
E.J. 11 _ *ARPÈGES BRISÉS _ Broken arpeggios _ Gebrochene Arpeggien _ Arpegios rotos* _ 分散和音

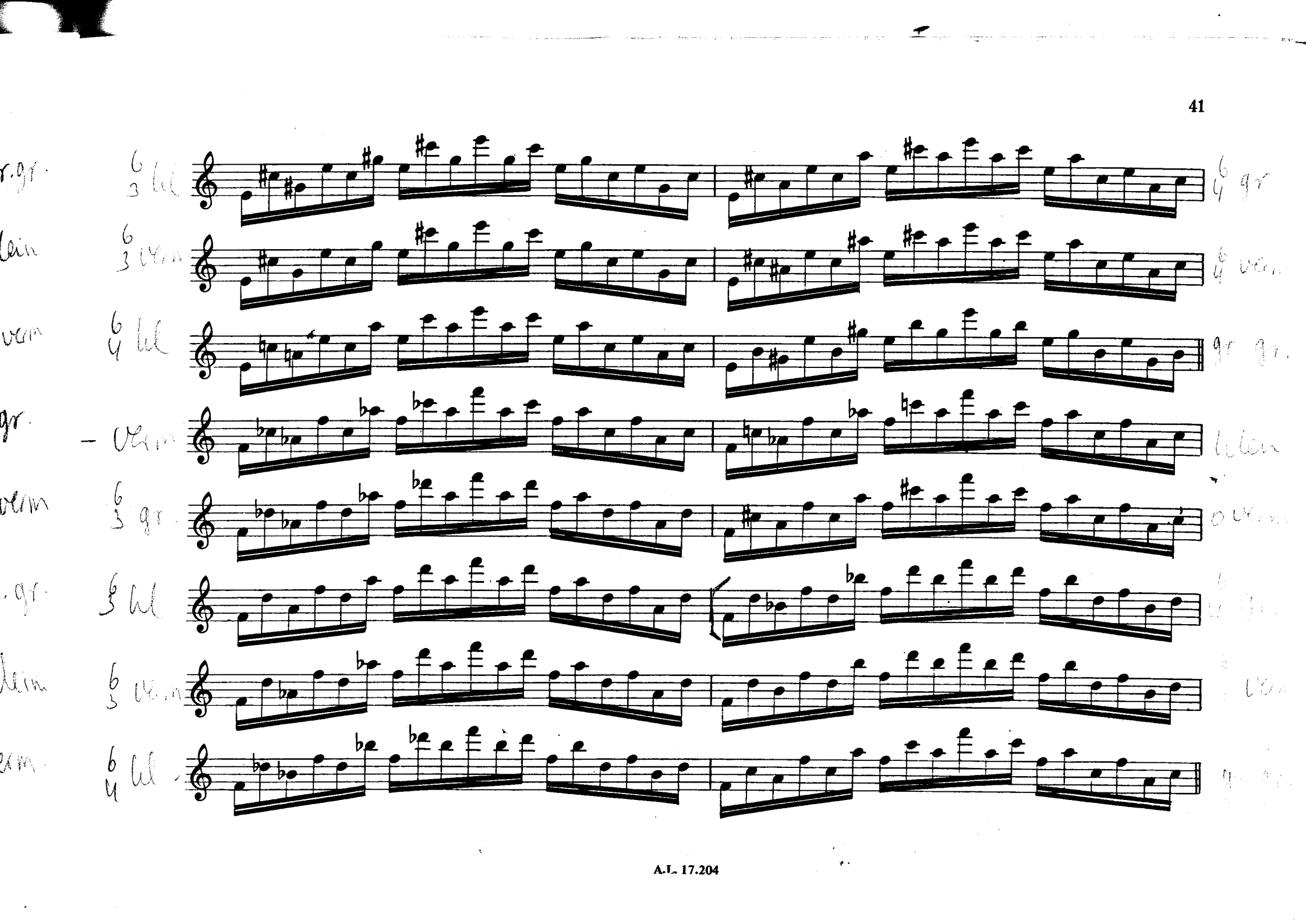
A travailler successivement avec chacune des articulations suivantes: | *To be practised with each of the following articulations:* | Nacheinander mit folgenden Artikulationen zu üben: | *Trabájese sucesivamente con cada una de las siguientes articulaciones:*

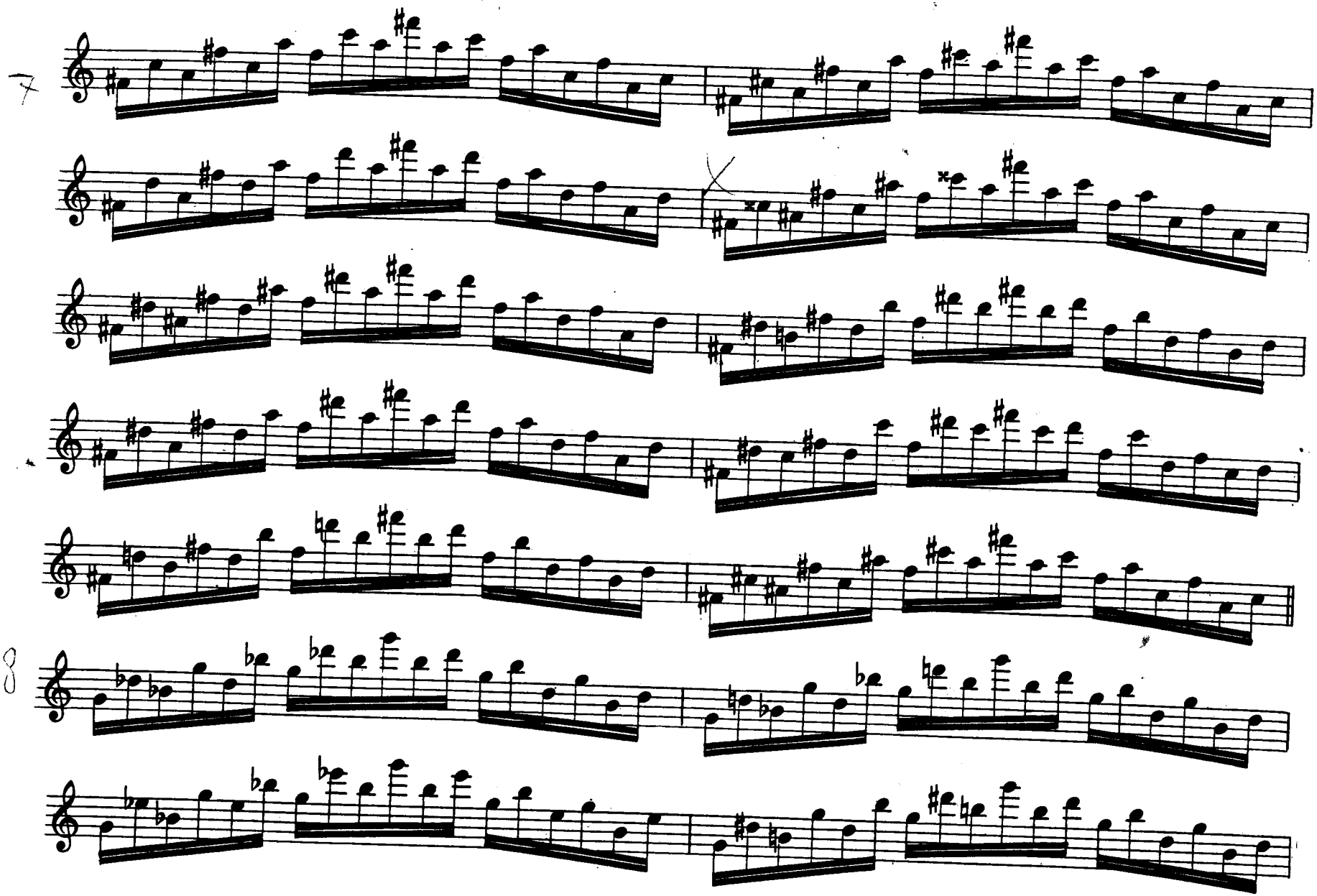
次のアーティキュレイションで順々に練習しなさい。

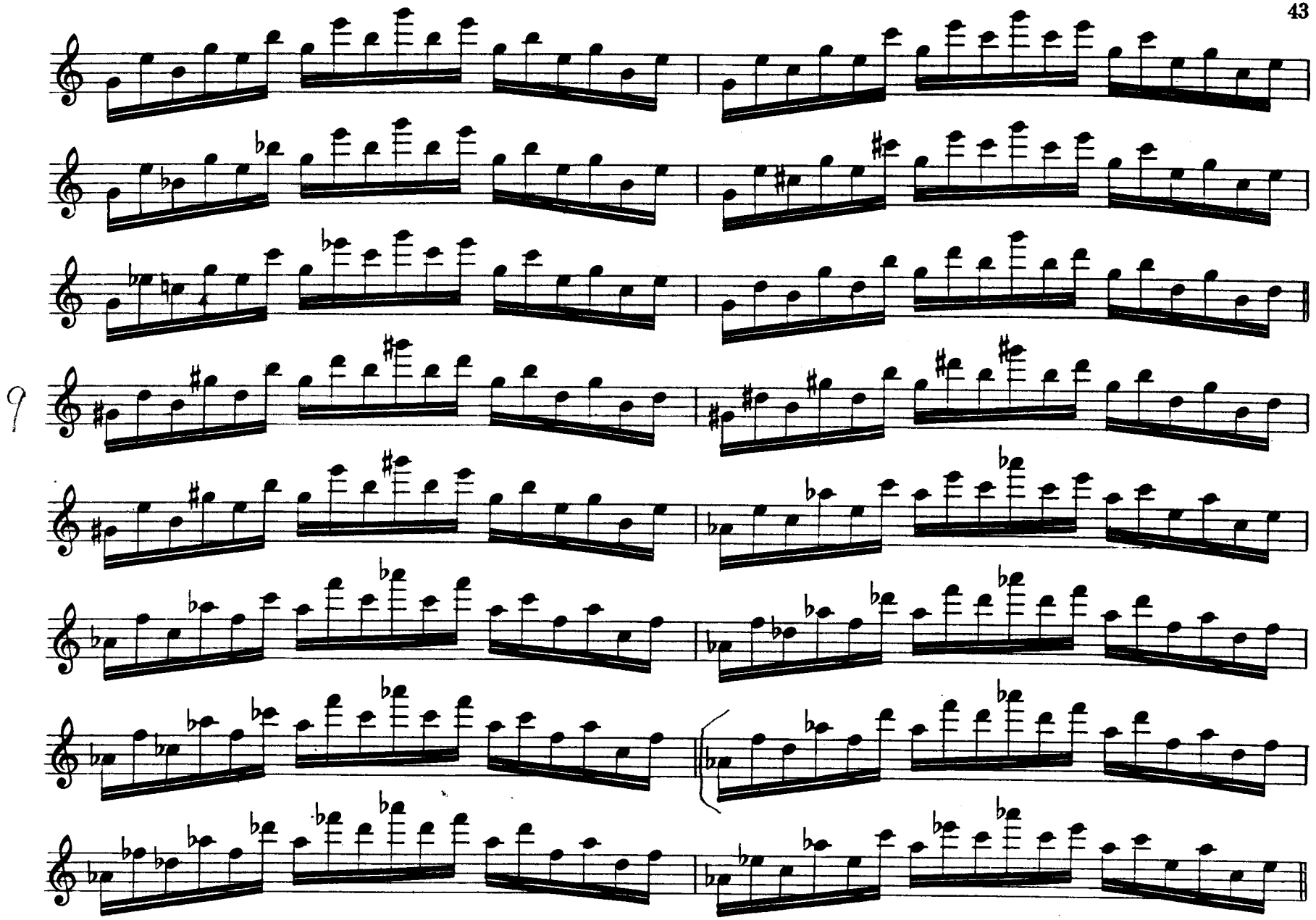


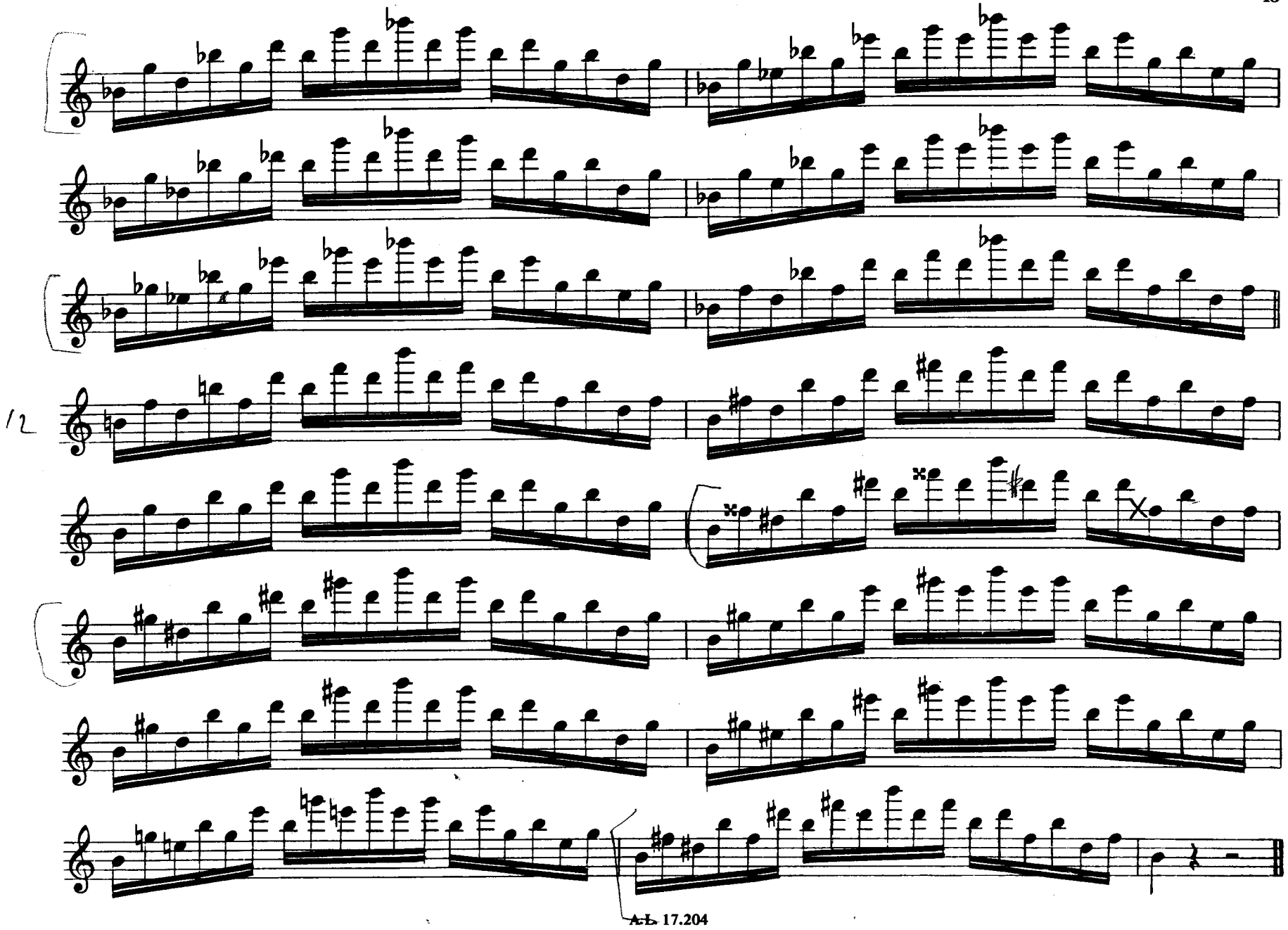








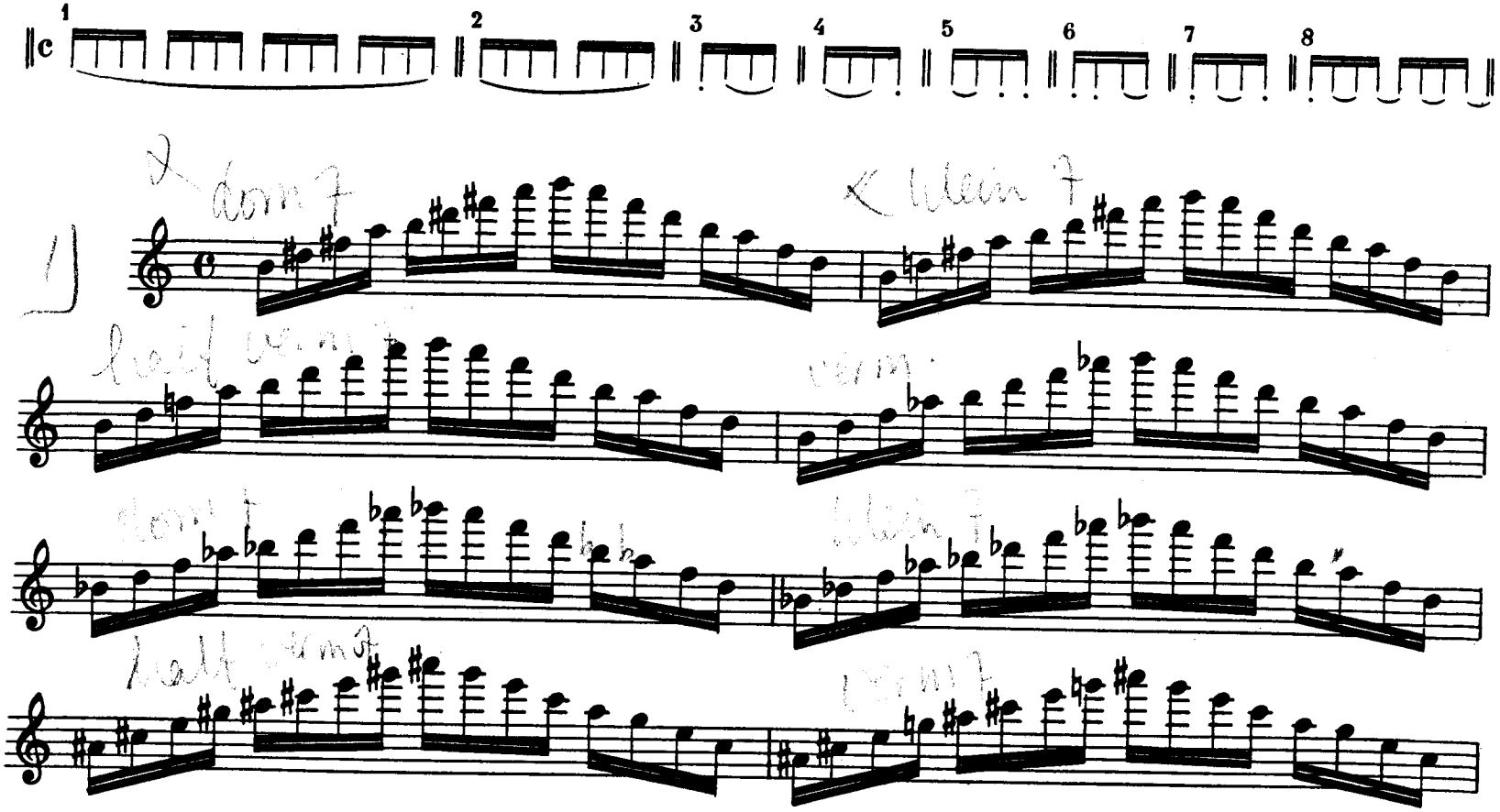


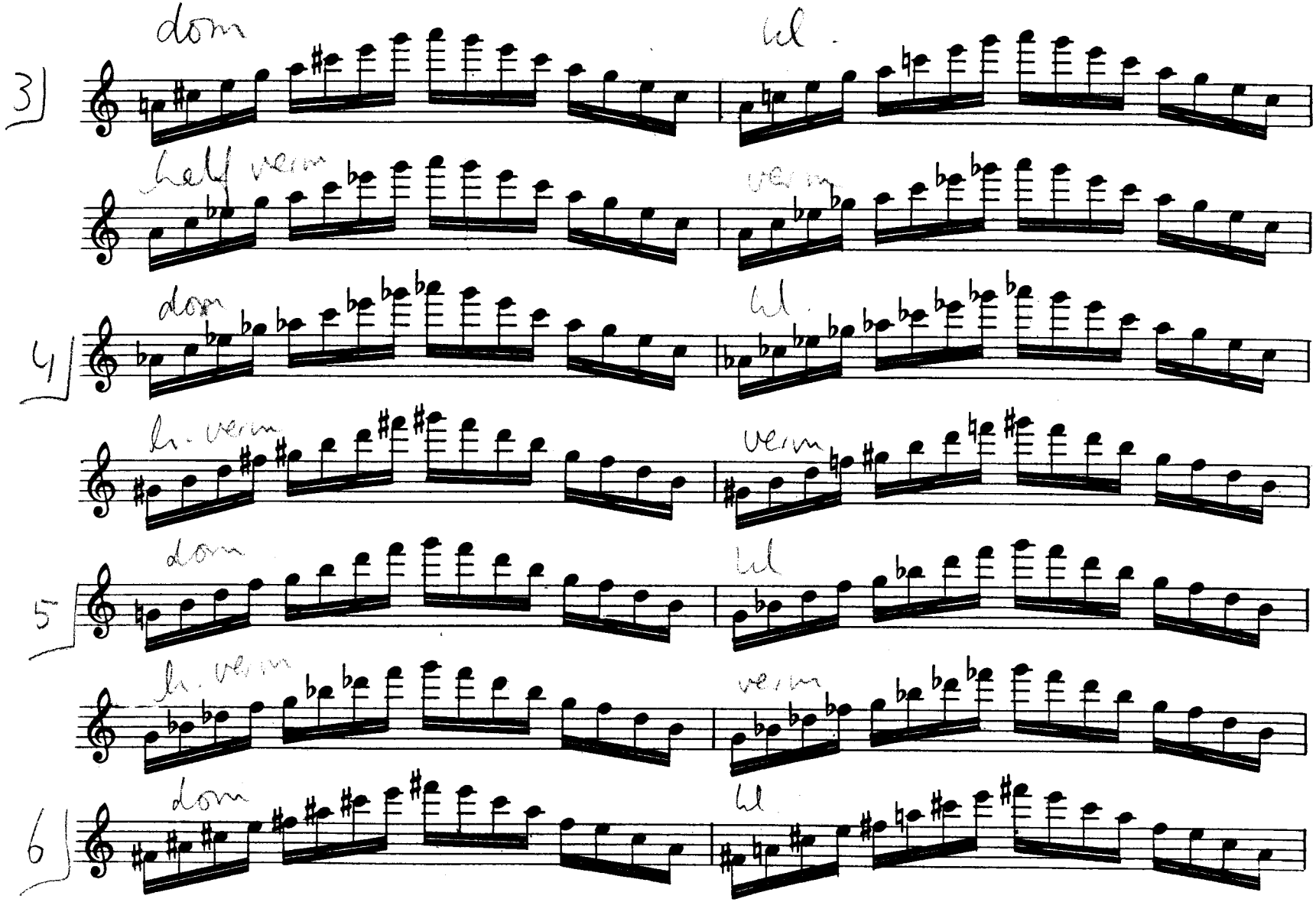

12
A.Ь. 17.204

E. J. 12 _ *ARPÈGES* _ *Arpeggios* _ *Arpeggien* _ *Arpegios* _ 分散和音

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

次のアーティキュレイションで順々に練習しなさい。




dom
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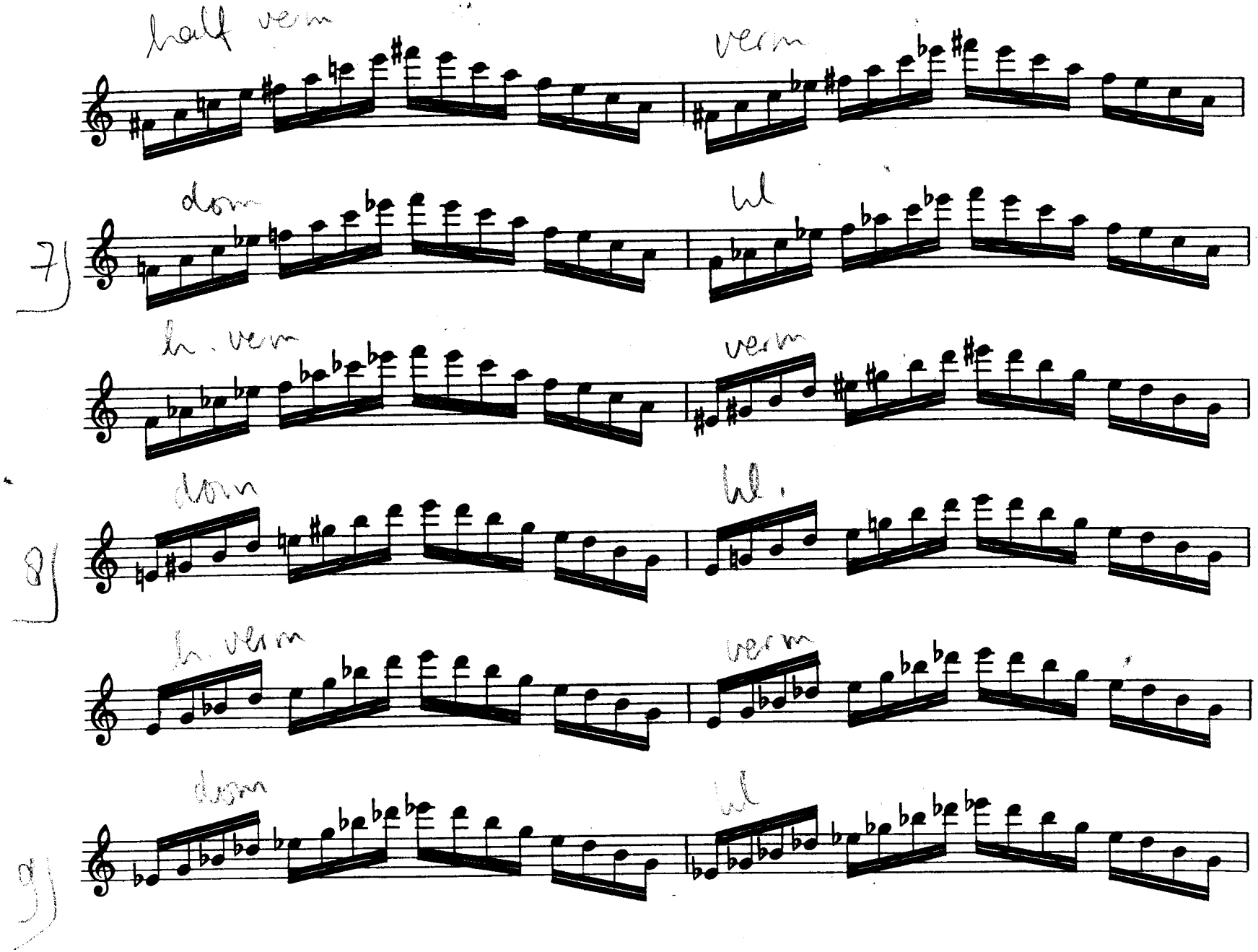
half dim
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hd.
h. dim
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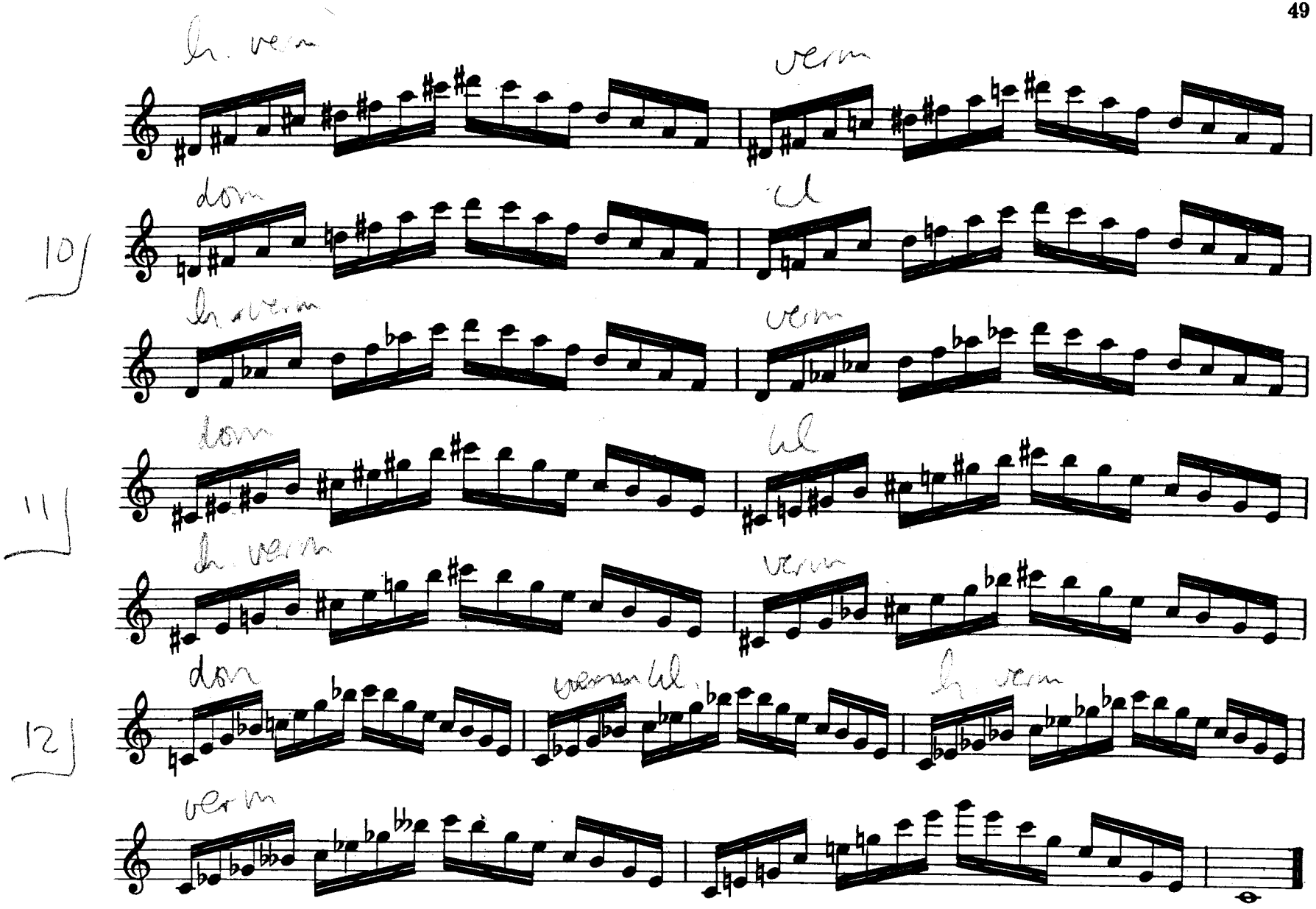
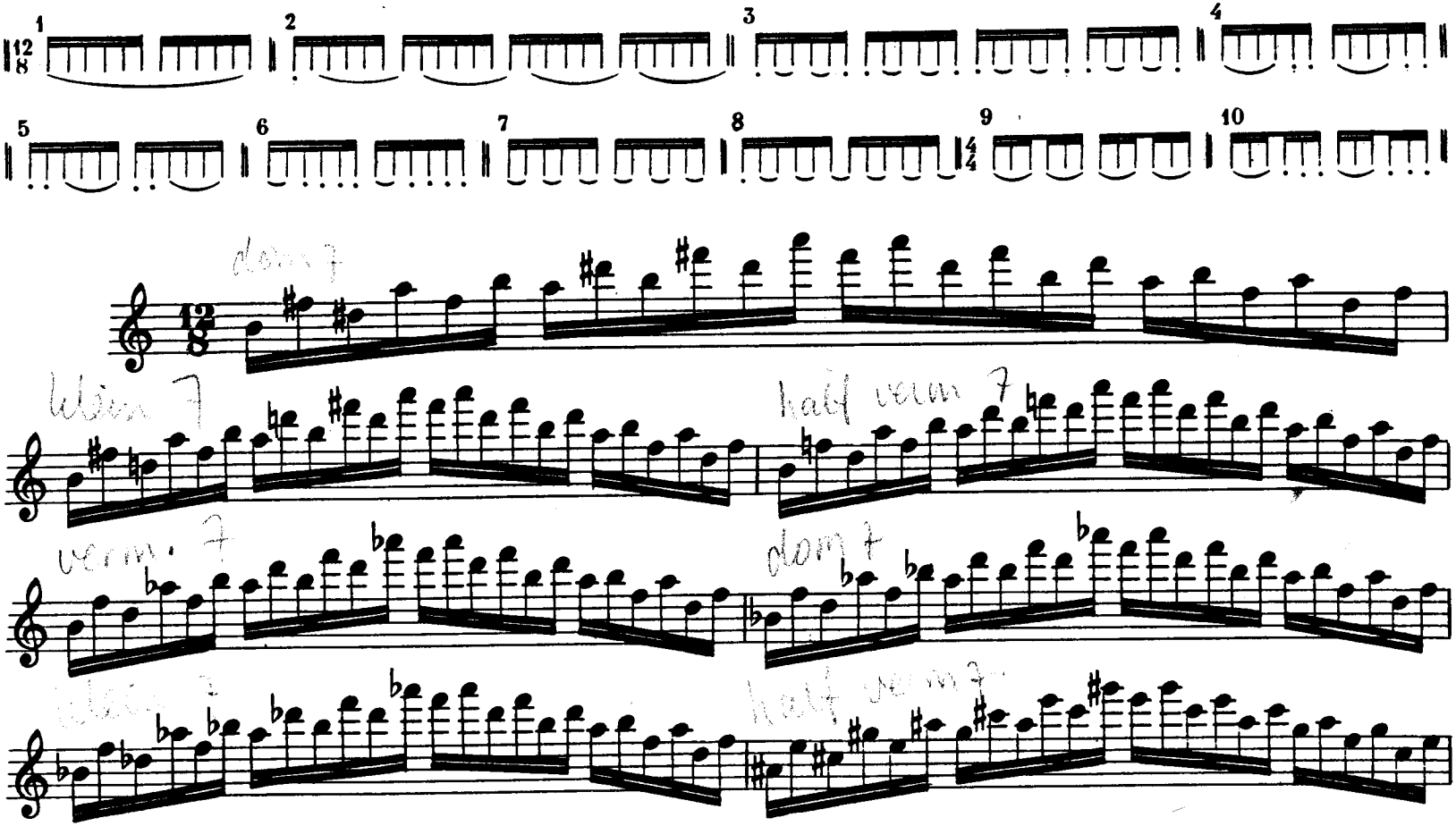
dim
hd

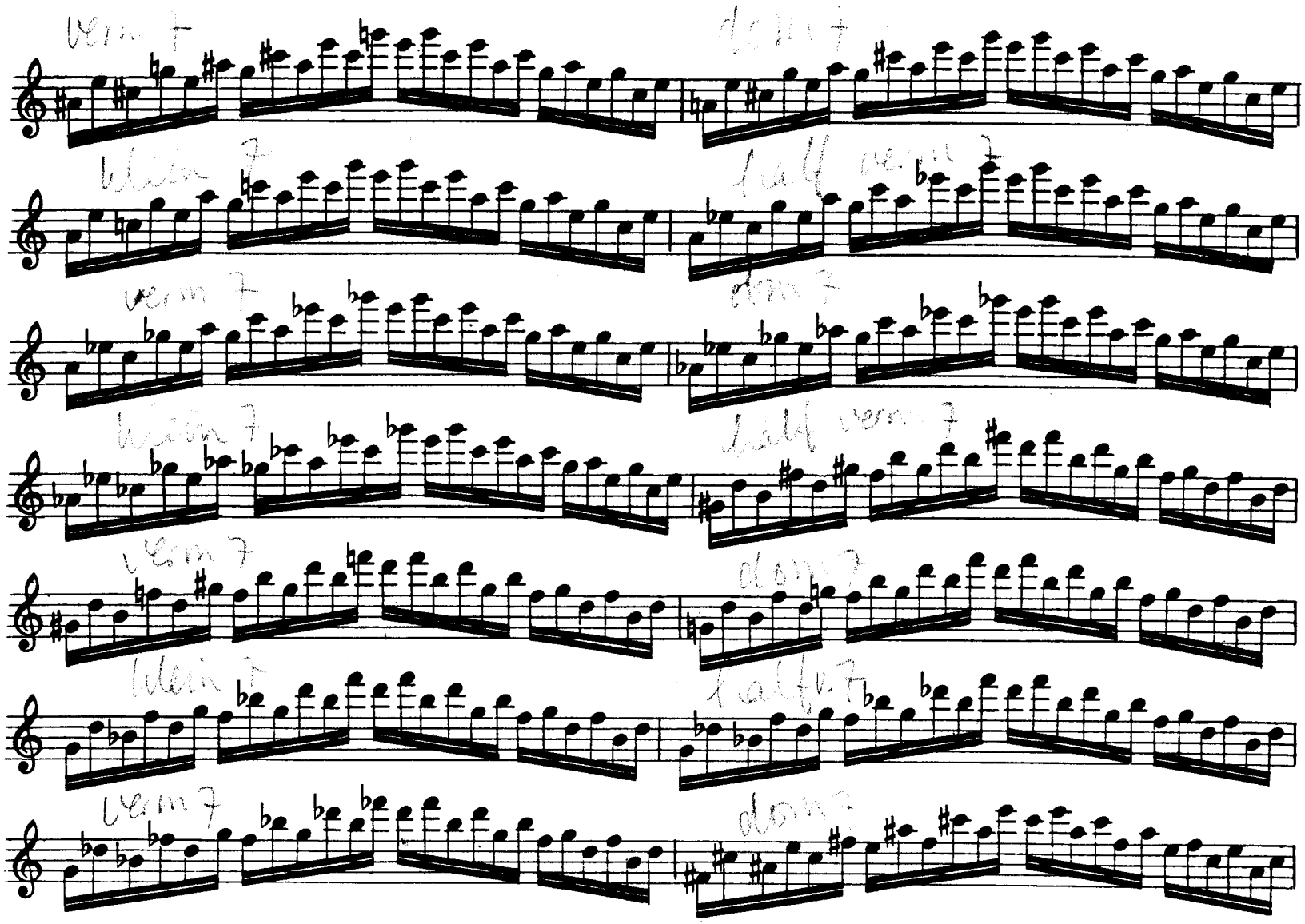

10
11
12

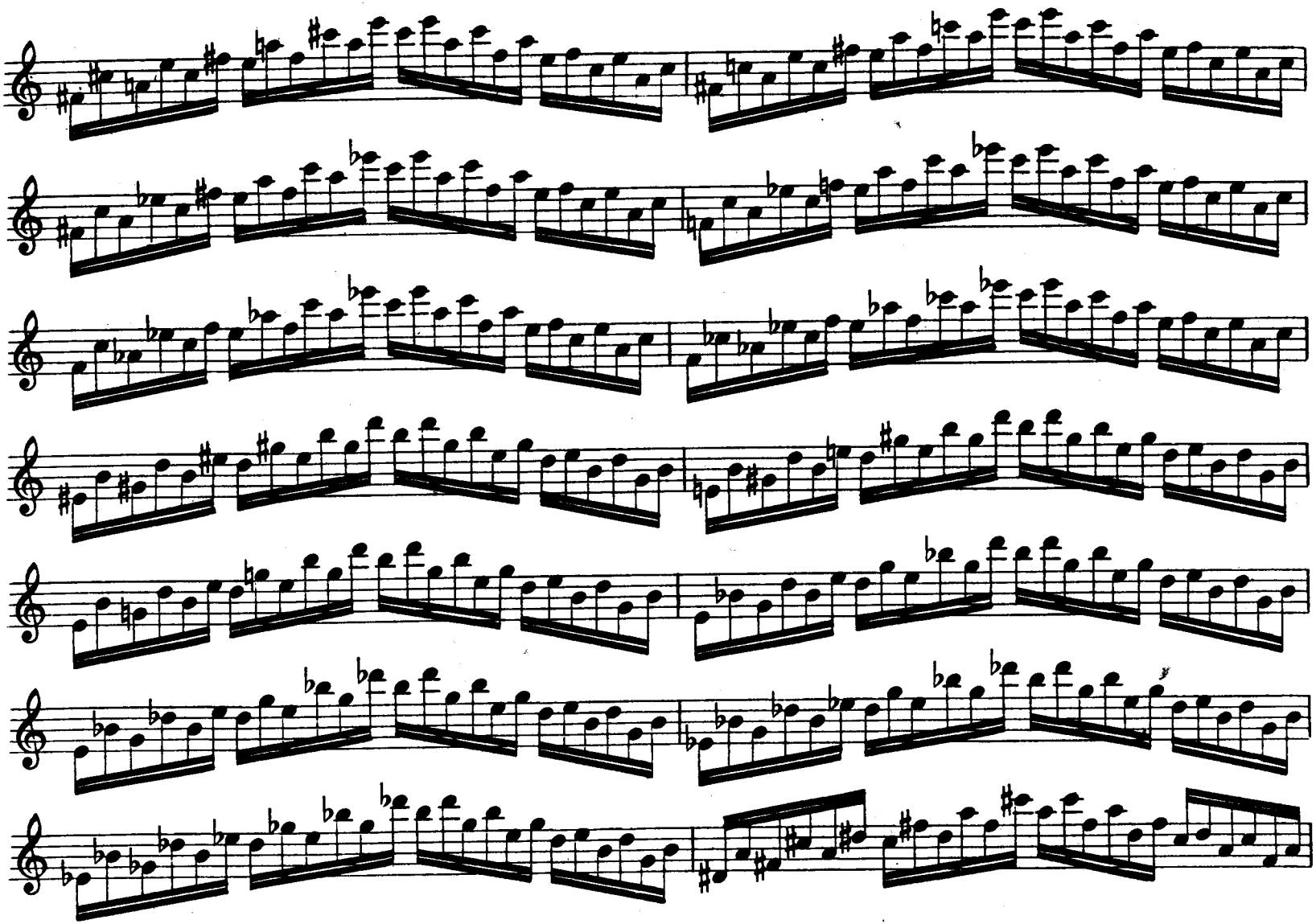
E.J. 13_ *ARPÈGES BRISÉS* _*Broken arpeggios*_ *Gebrochene Arpeggien*_*Arpegios rotos*_ 分散和音

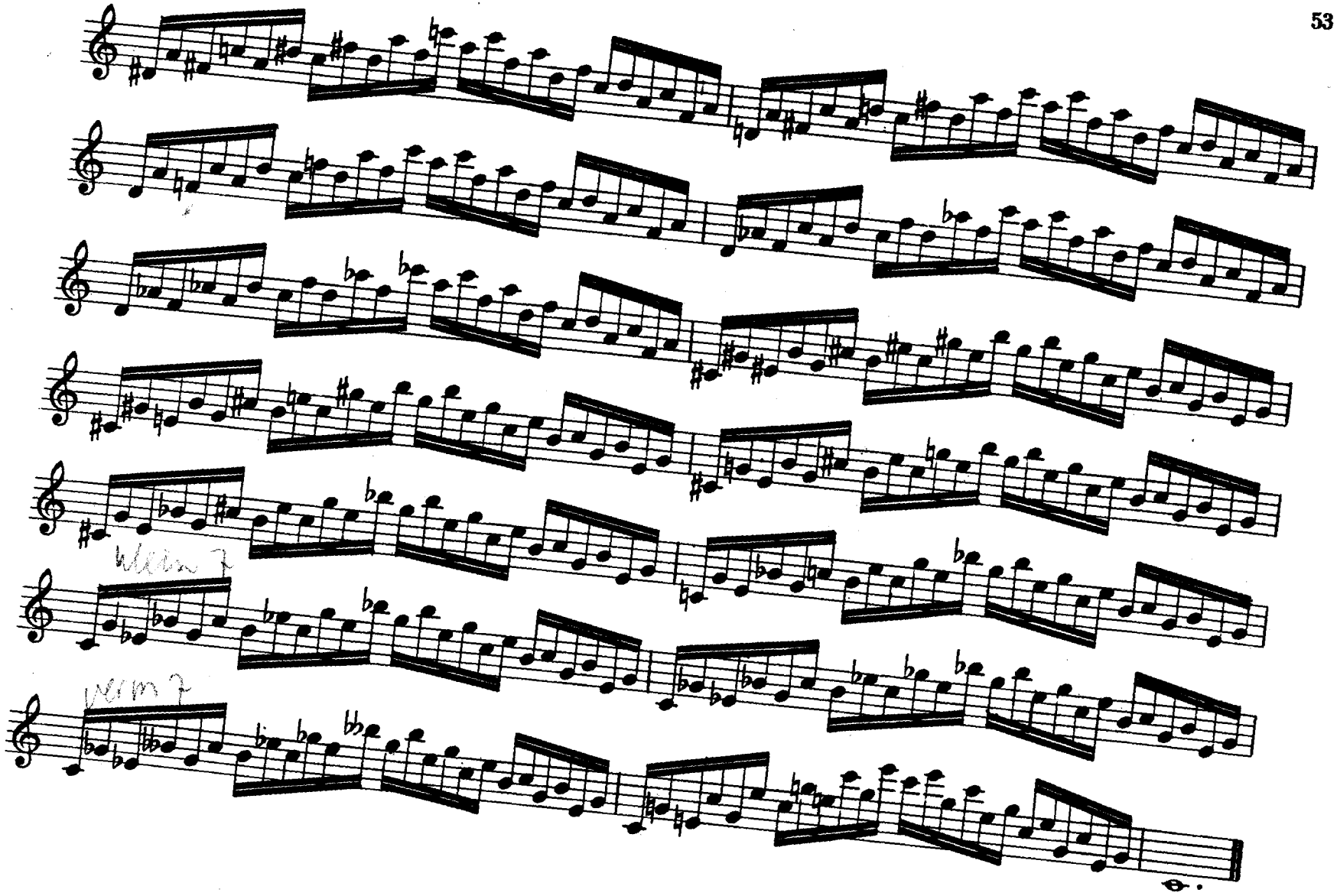
A travailler successivement avec chacune des articulations suivantes: | ***To be practised with each of the following articulations:*** | **Nacheinander mit folgenden Artikulationen zu üben:** | ***Trabájese sucesivamente con cada una de las siguientes articulaciones:***

次のアーティキュレイションで順々に練習しなさい。





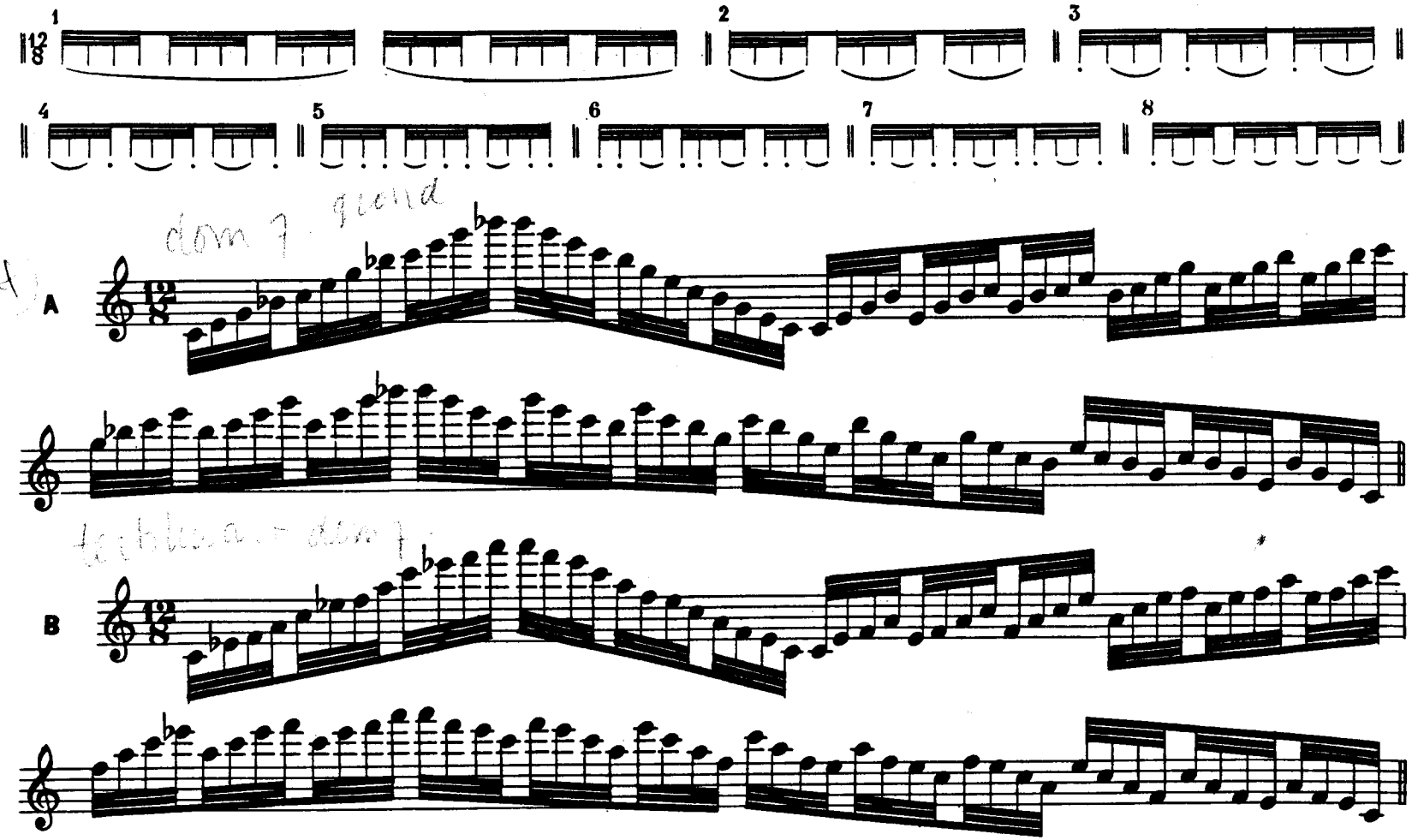


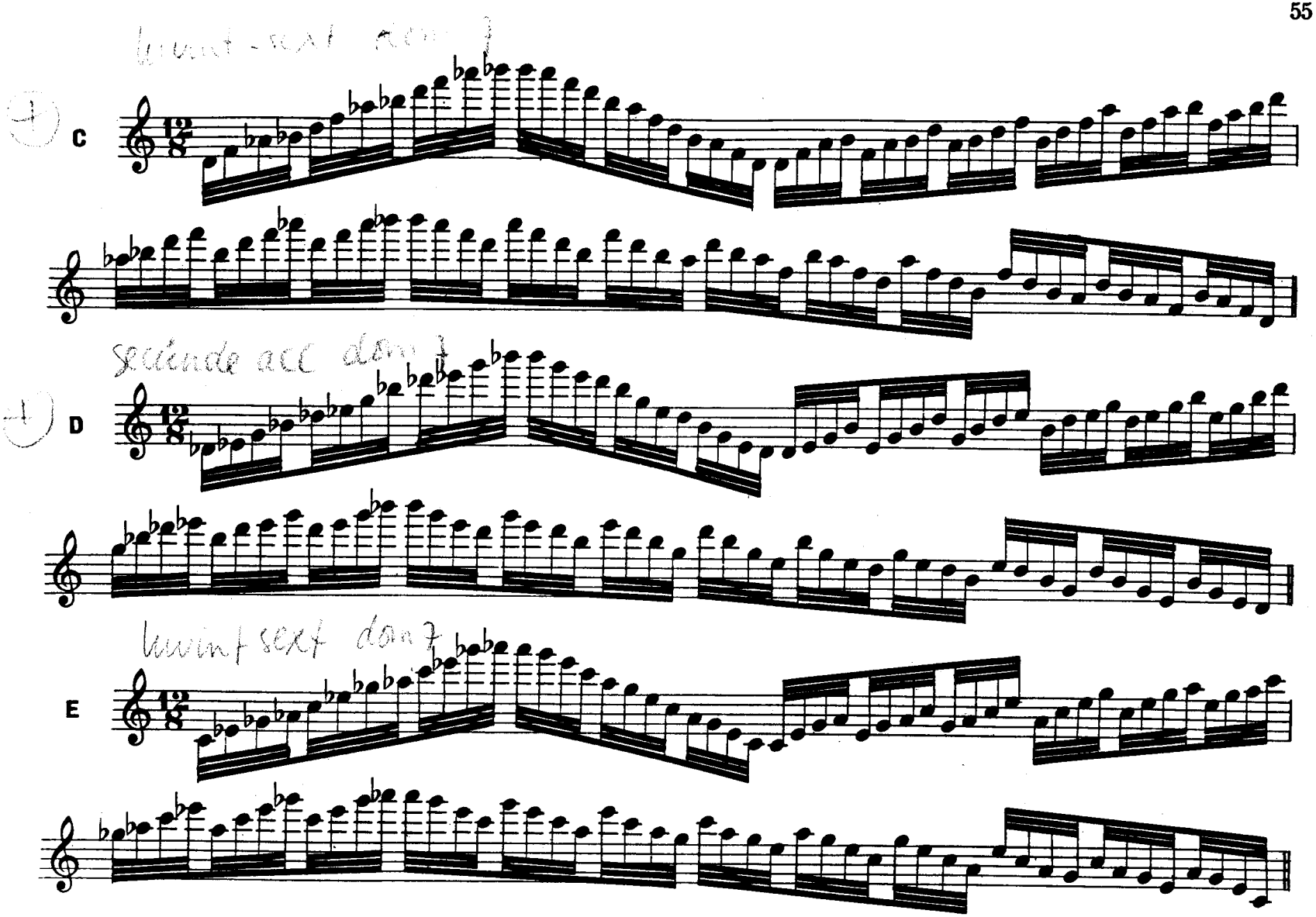


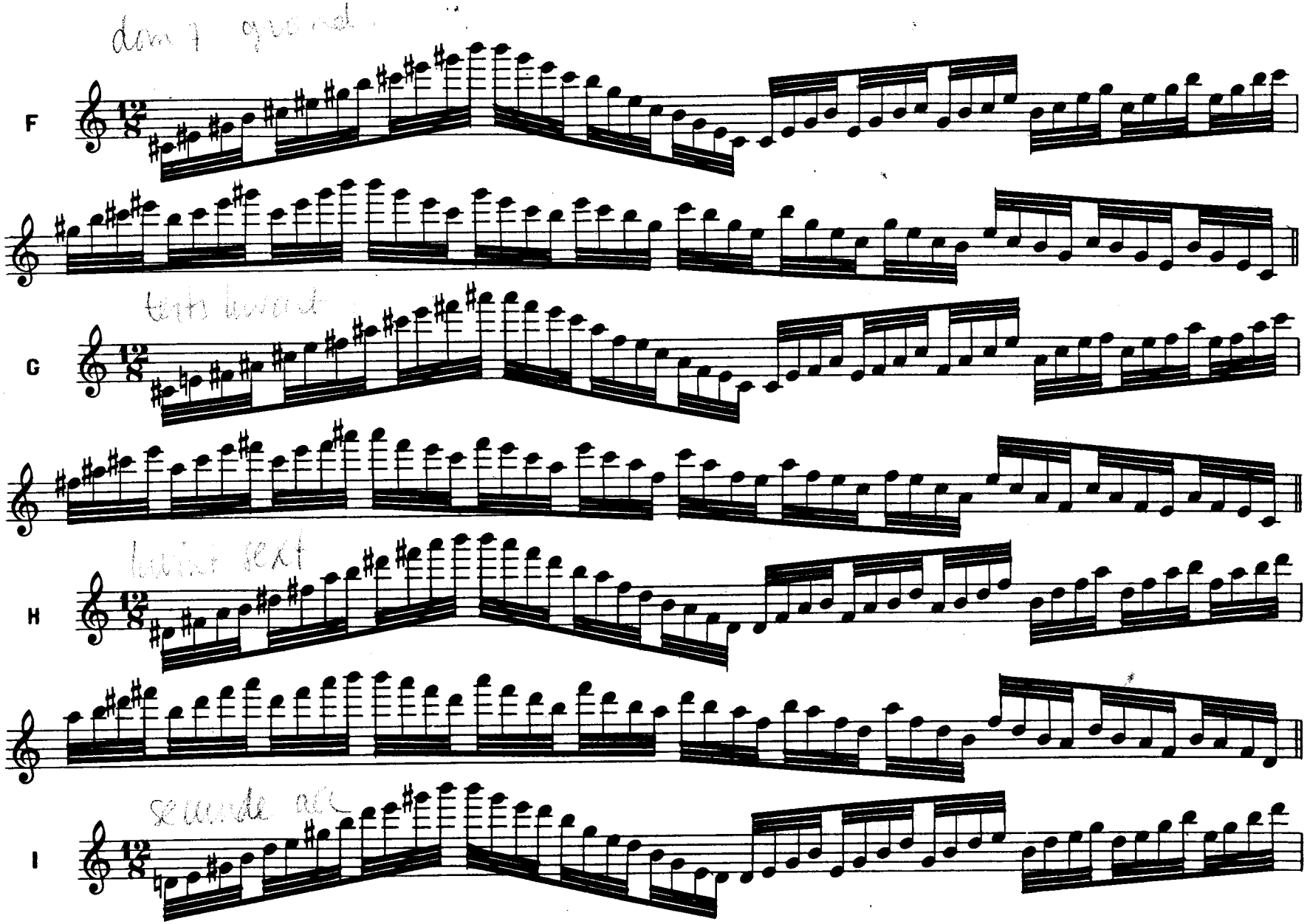
E.J. 14

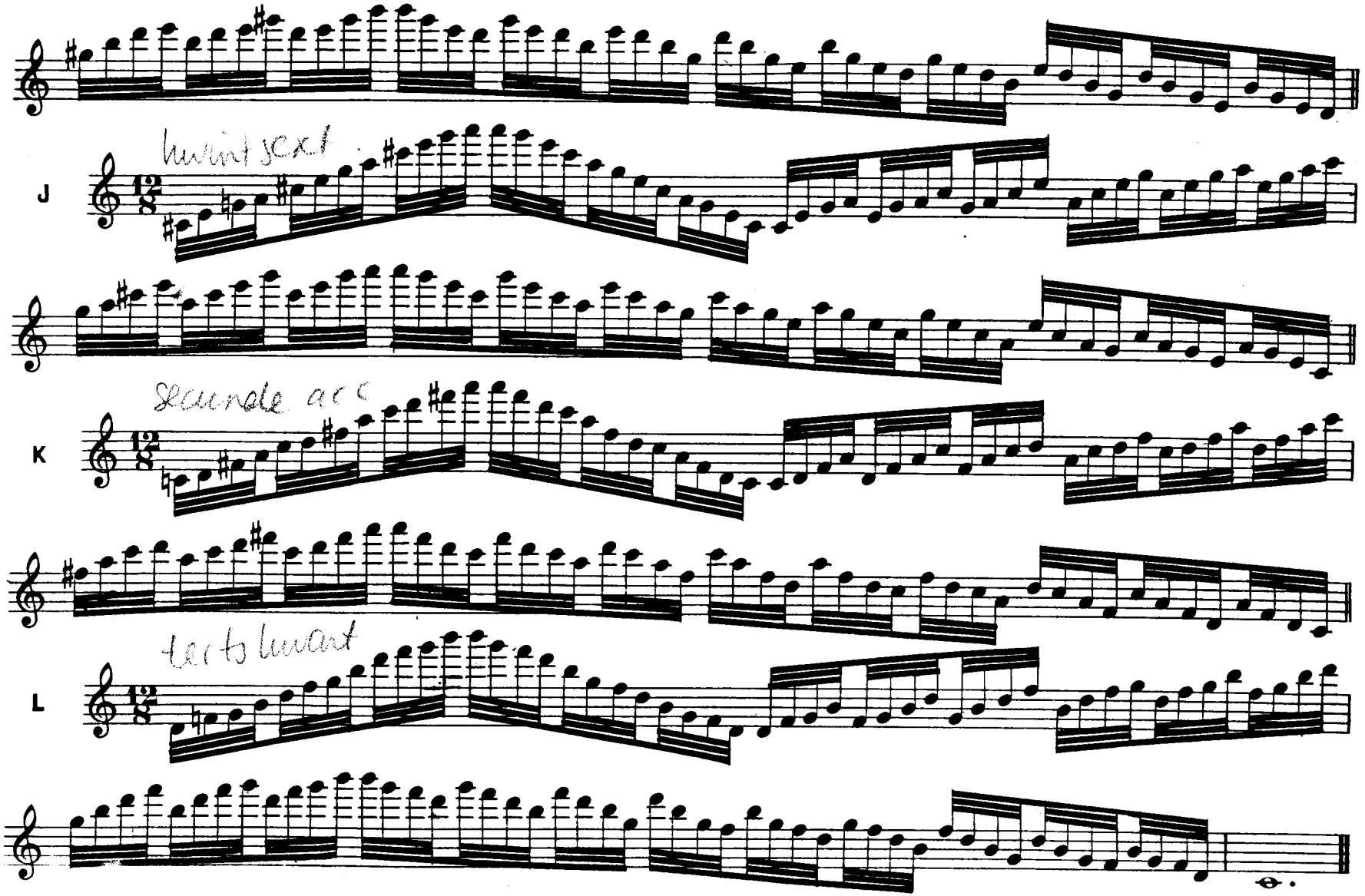
A travailler successivement avec chacune des articulations suivantes: | *To be practised with each of the following articulations:* | Nacheinander mit folgenden Artikulationen zu üben: | *Trabájese sucesivamente con cada una de las siguientes articulaciones:*

次のアーティキュレイションで順々に練習しなさい。




C
D
E


F
G
H
I


J
K
L

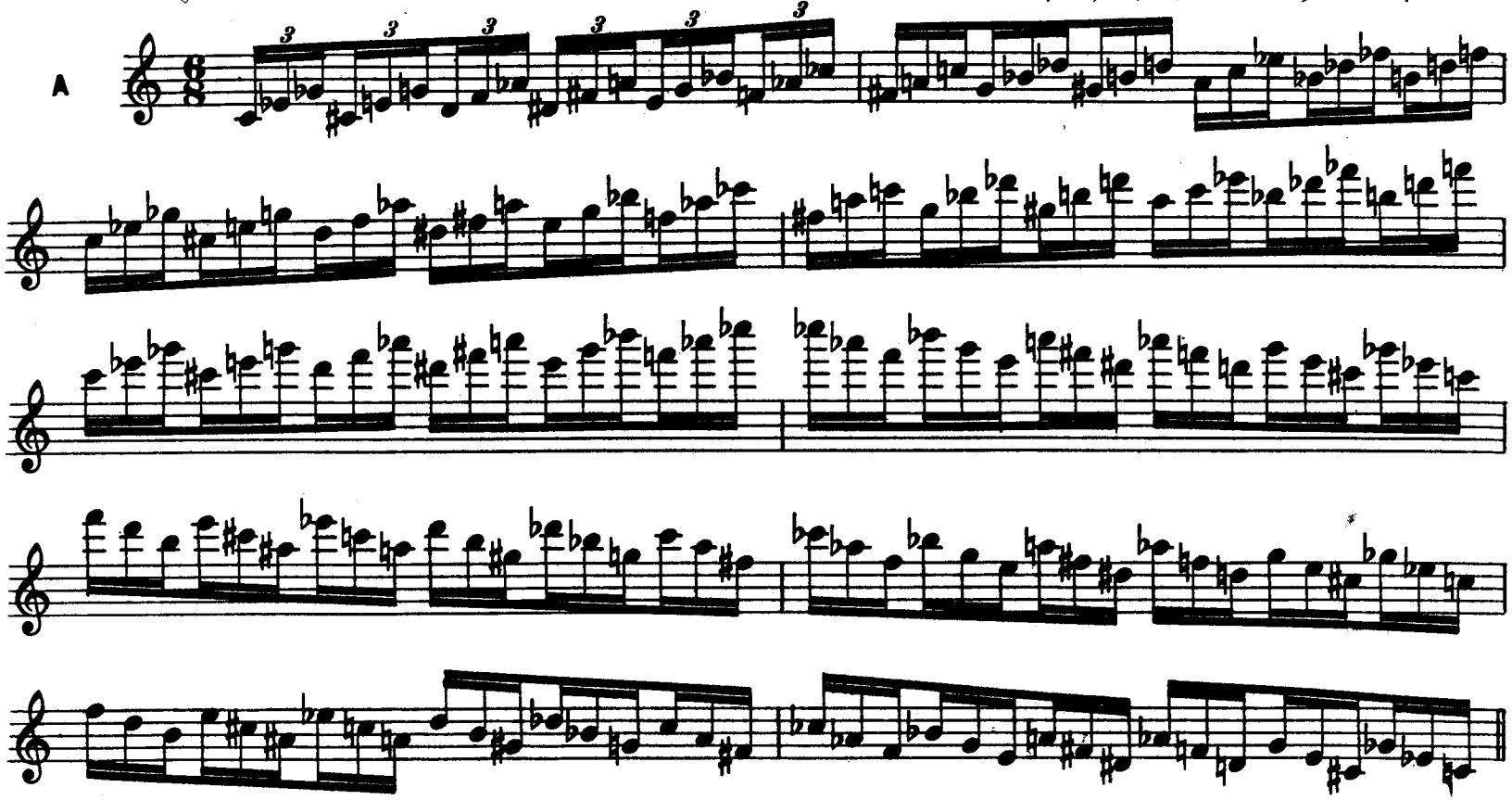
E. J. 15

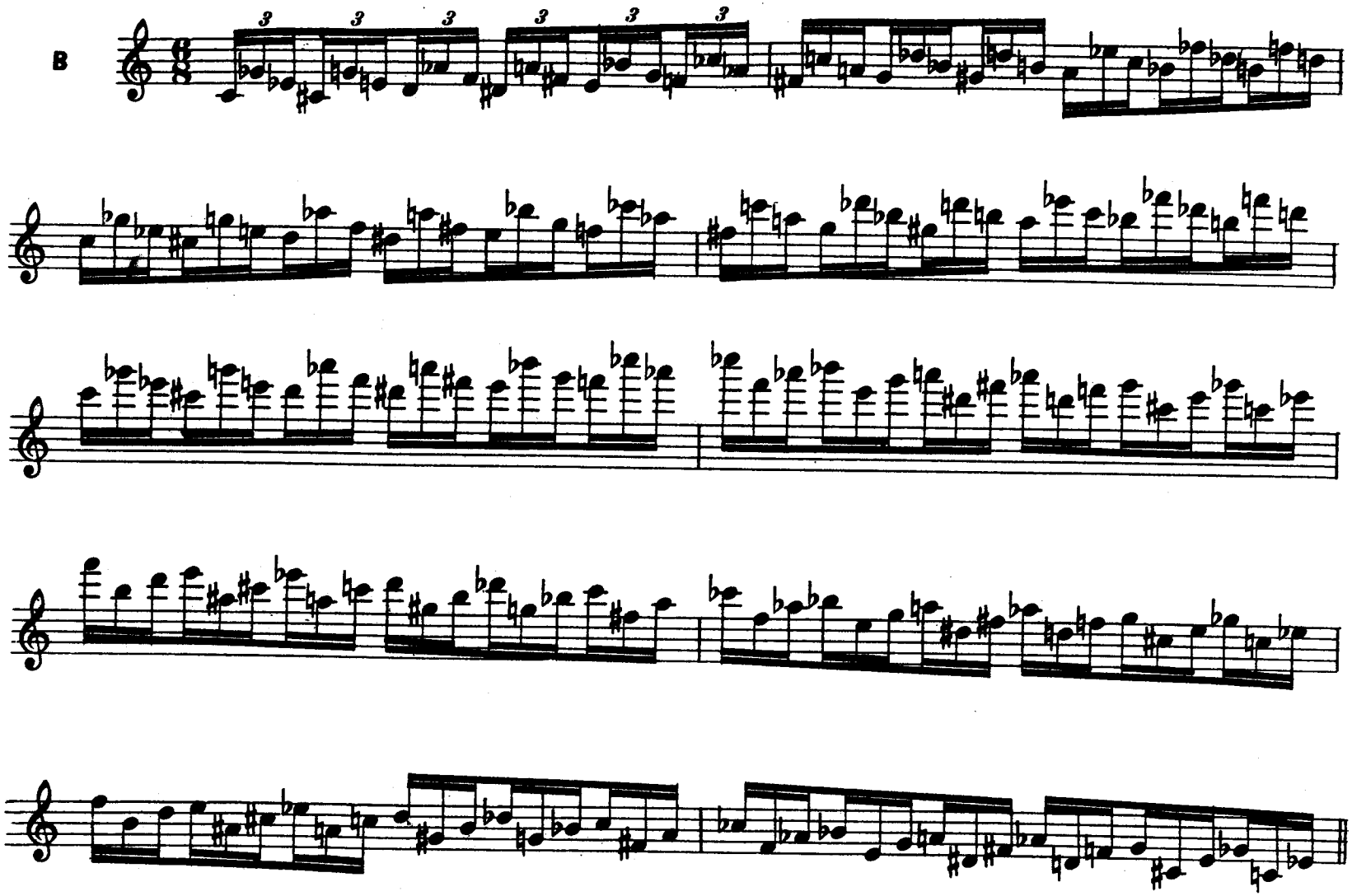
A travailler successivement avec chacune des articulations suivantes: | *To be practised with each of the following articulations:* | Nacheinander mit folgenden Artikulationen zu üben: | *Trabájese sucesivamente con cada una de las siguientes articulaciones:*

次のアーティキュレイションで順々に練習しなさい。

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

トリップル　タンギング

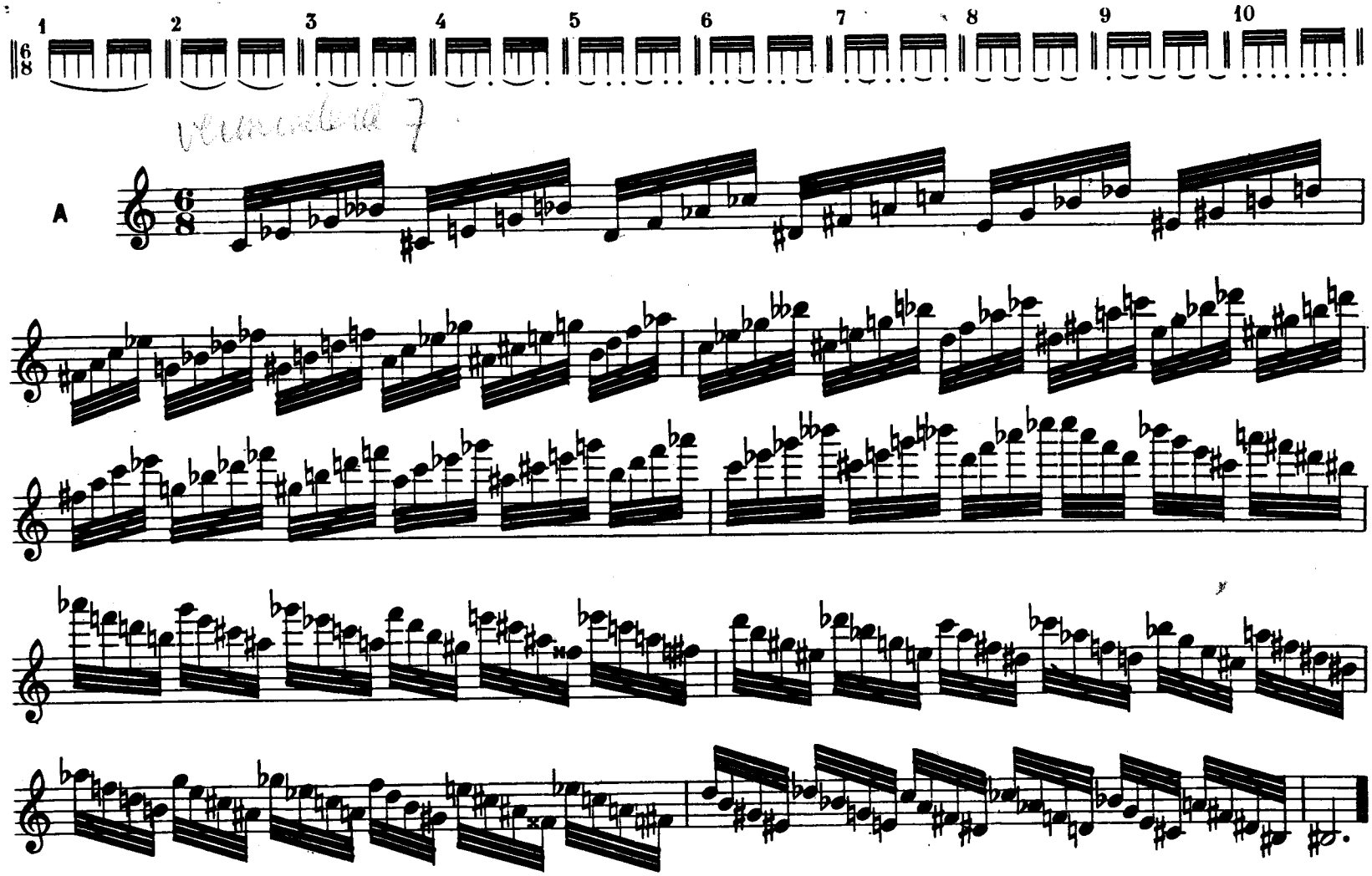



B

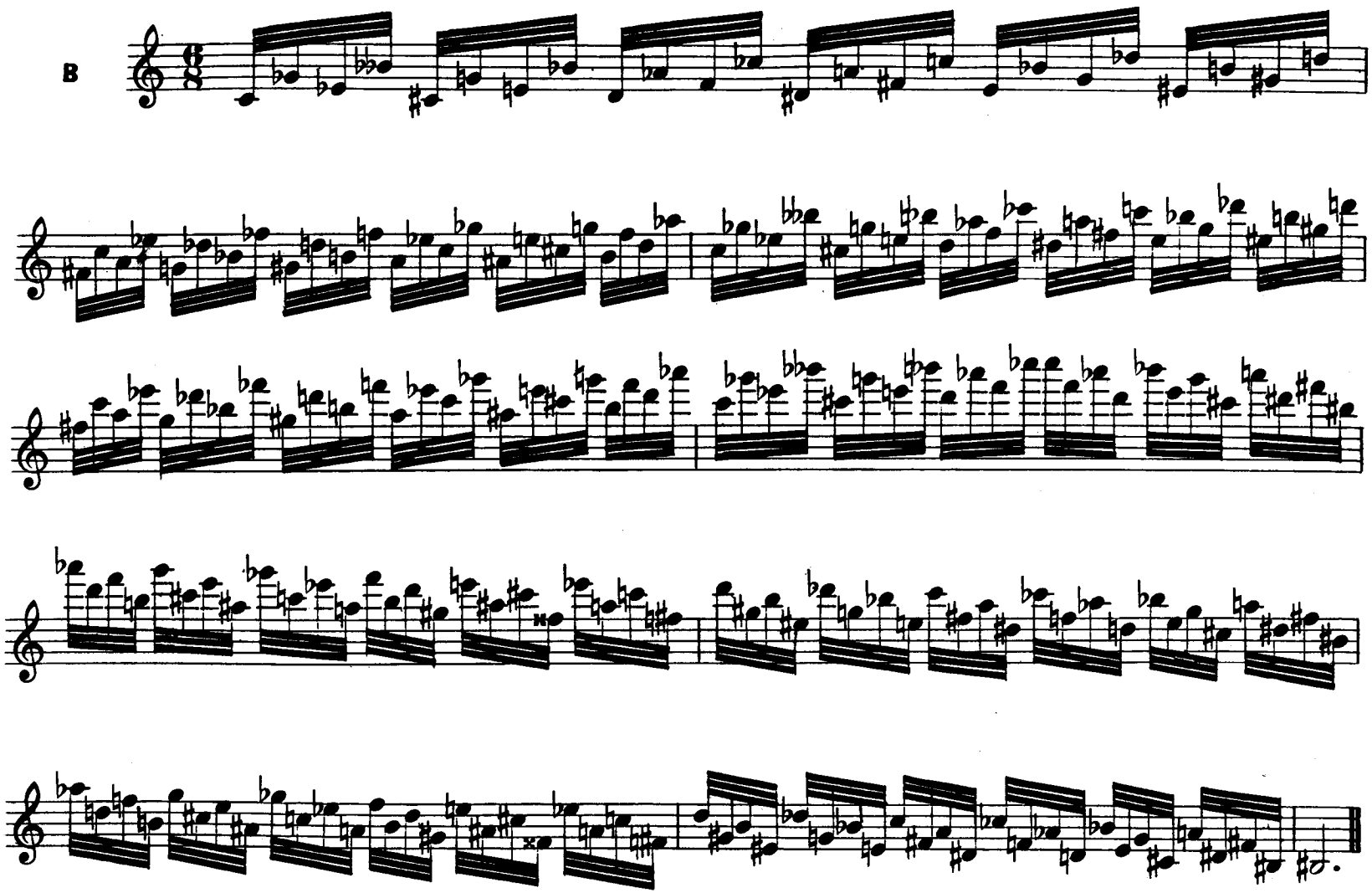
E.J. 16

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

次のアーティキュレイションで順々に練習しなさい。



B



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.