

P. TAFFANEL et Ph. GAUBERT

17

Grands Exercices Journaliers de Mécanisme

pour

FLÛTE

17

BIG DAILY

FINGER EXERCISES

for the Flute

GROSSE TÄGLICHE

MECHANIK-UEBUNGEN

für Flöte

17

GRANDES EJERCICIOS DIARIOS DE MECANISMO

para Flauta

17

17のメカニズム大練習

ALPHONSE LEDUC

Éditions Musicales — 175, Rue Saint-Honoré, Paris

2 E. J. 1 Major

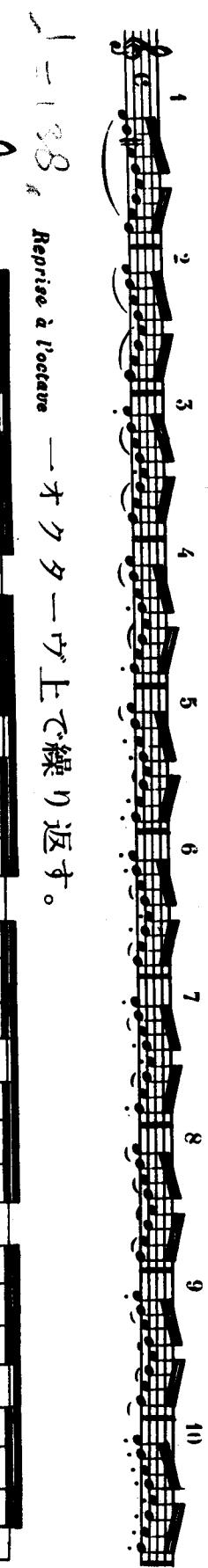
A travailler successivement avec chacune des dix articulations suivantes:

To be practised with each of the following ten articulations:

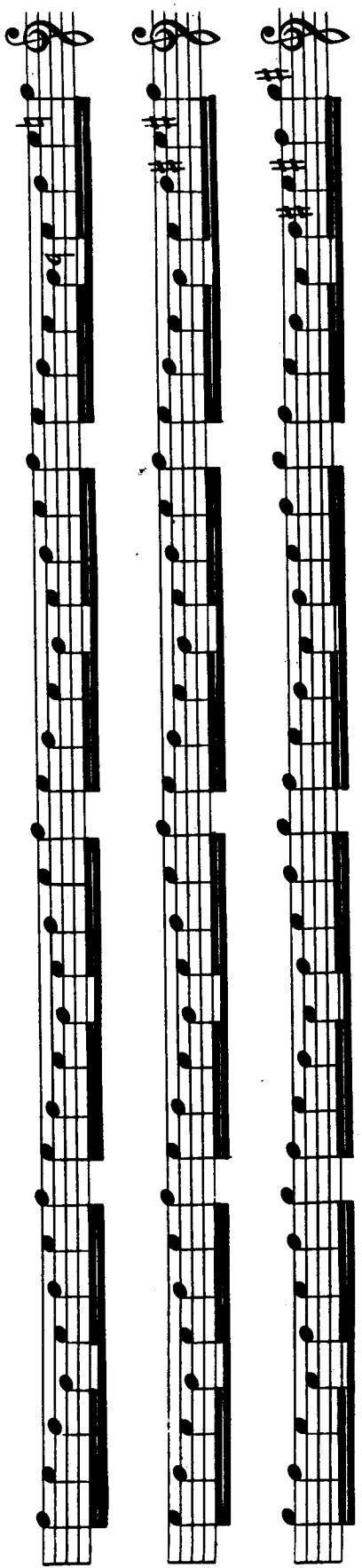
Nacheinander mit den folgenden zehn verschiedenen Artikulationen zu üben:

Trájuese sucesivamente con cada una de las diez siguientes articulaciones:

次の10のアーティクレーションで順々に練習しなさい。

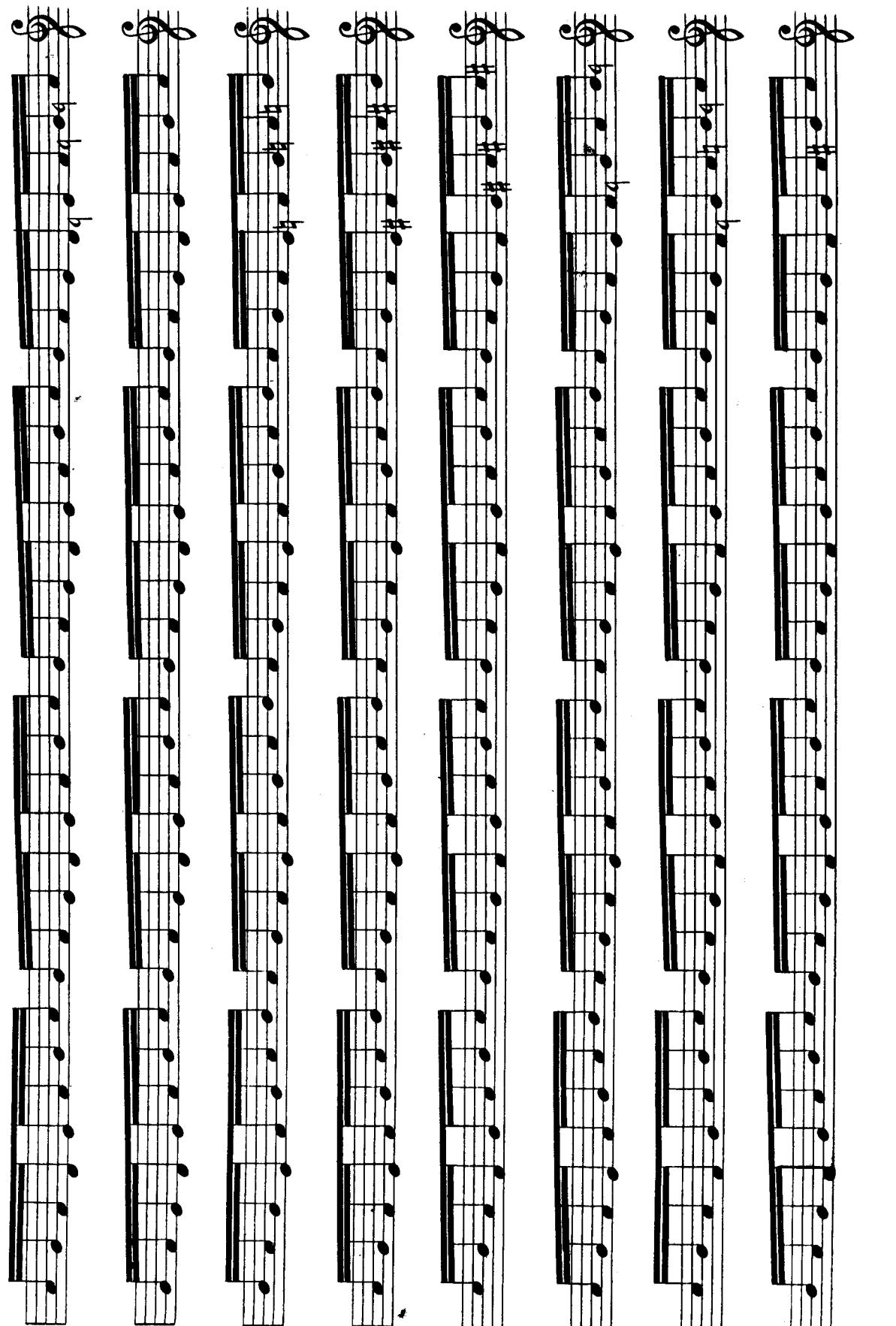


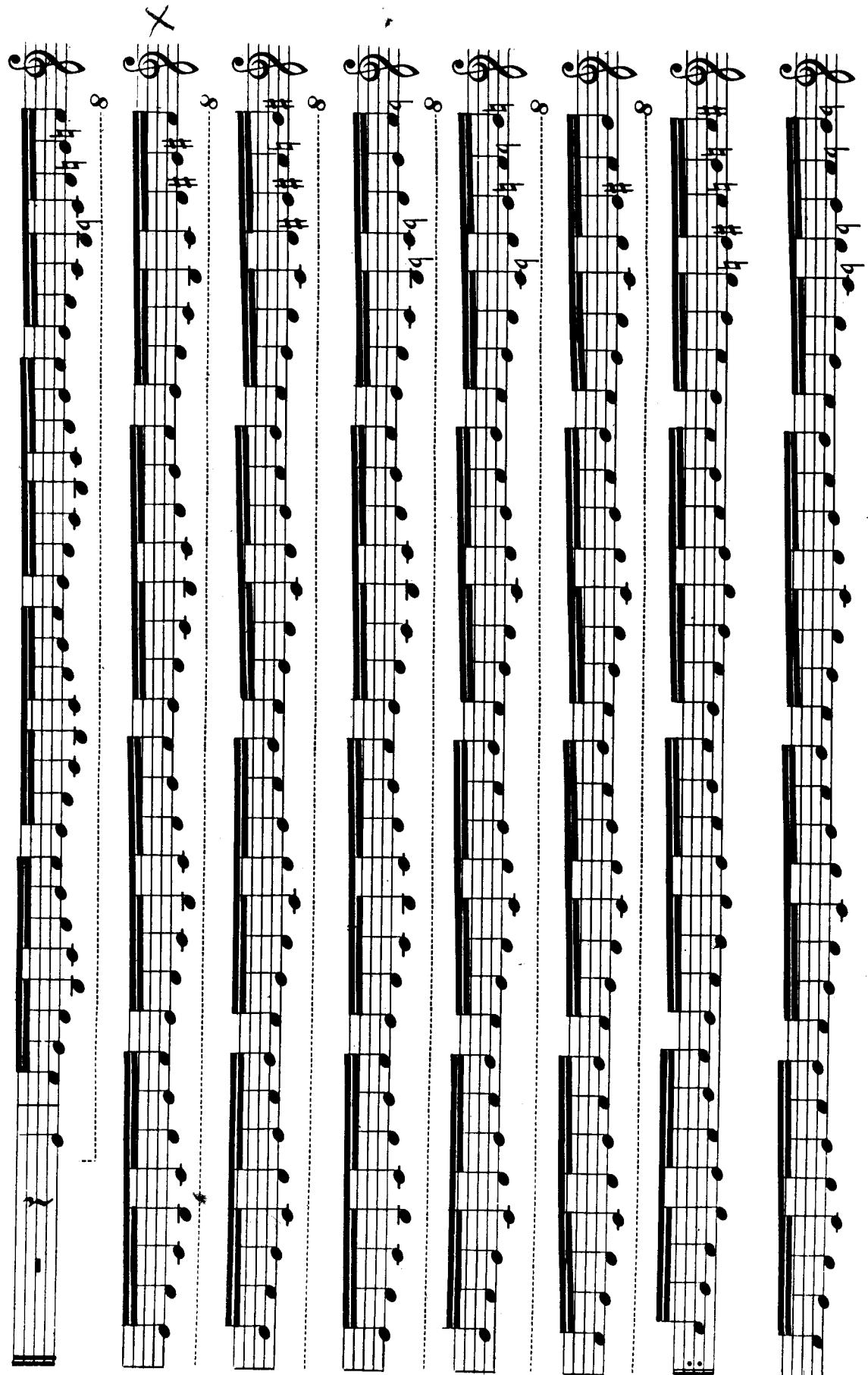
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10
Reprise à l'octave — オクターヴ上で繰り返す。



B Va







A.L. 17.204

E. J. 2 minor

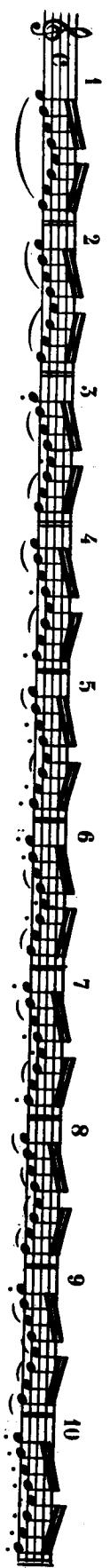
A travailler successivement avec chacune des dix articulations suivantes:

To be practised with each of the following ten articulations:

Nacheinander mit den folgenden zehn verschiedenen Artikulationen zu üben:

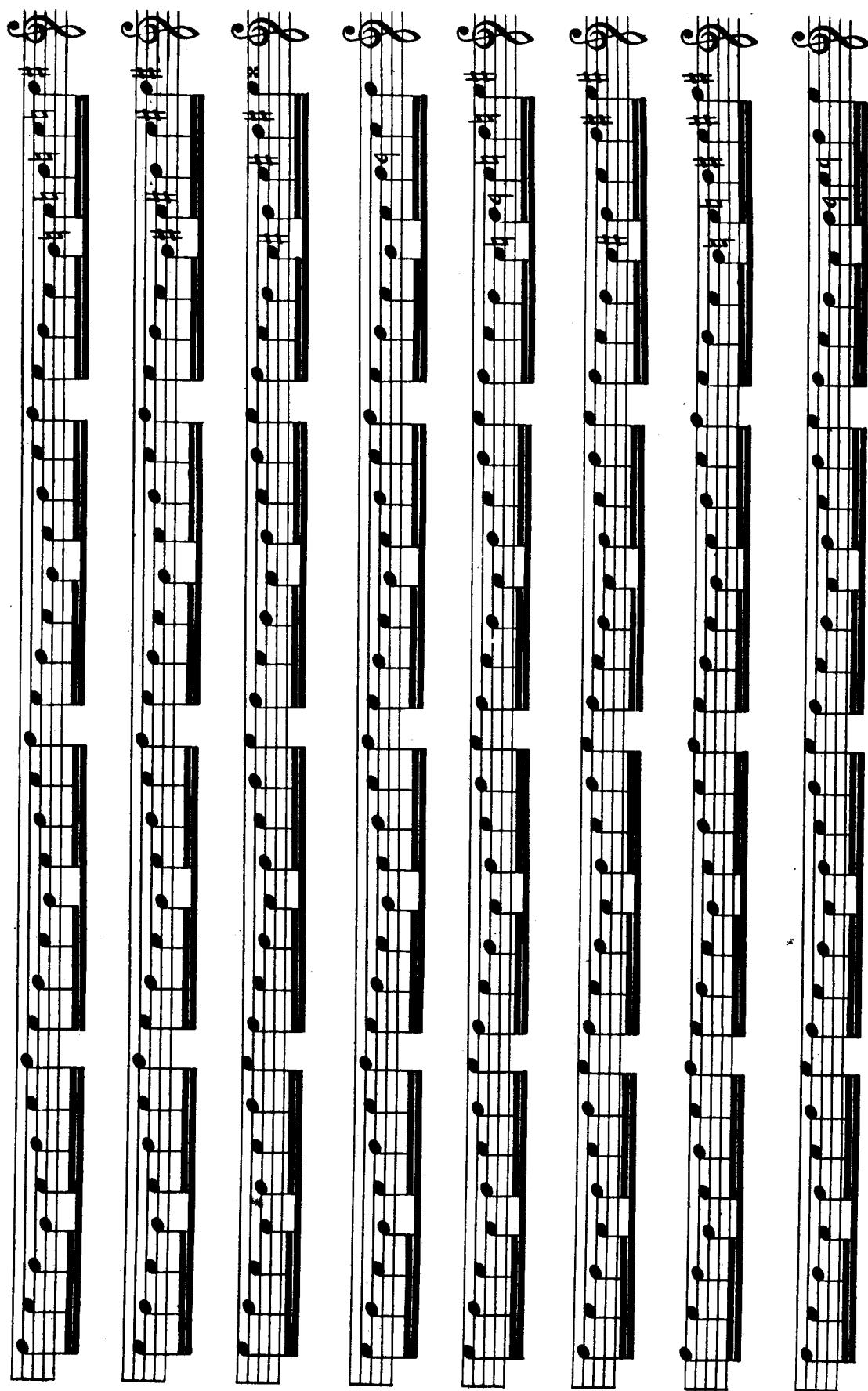
Trabajese sucesivamente con cada una de las diez siguientes articulaciones:

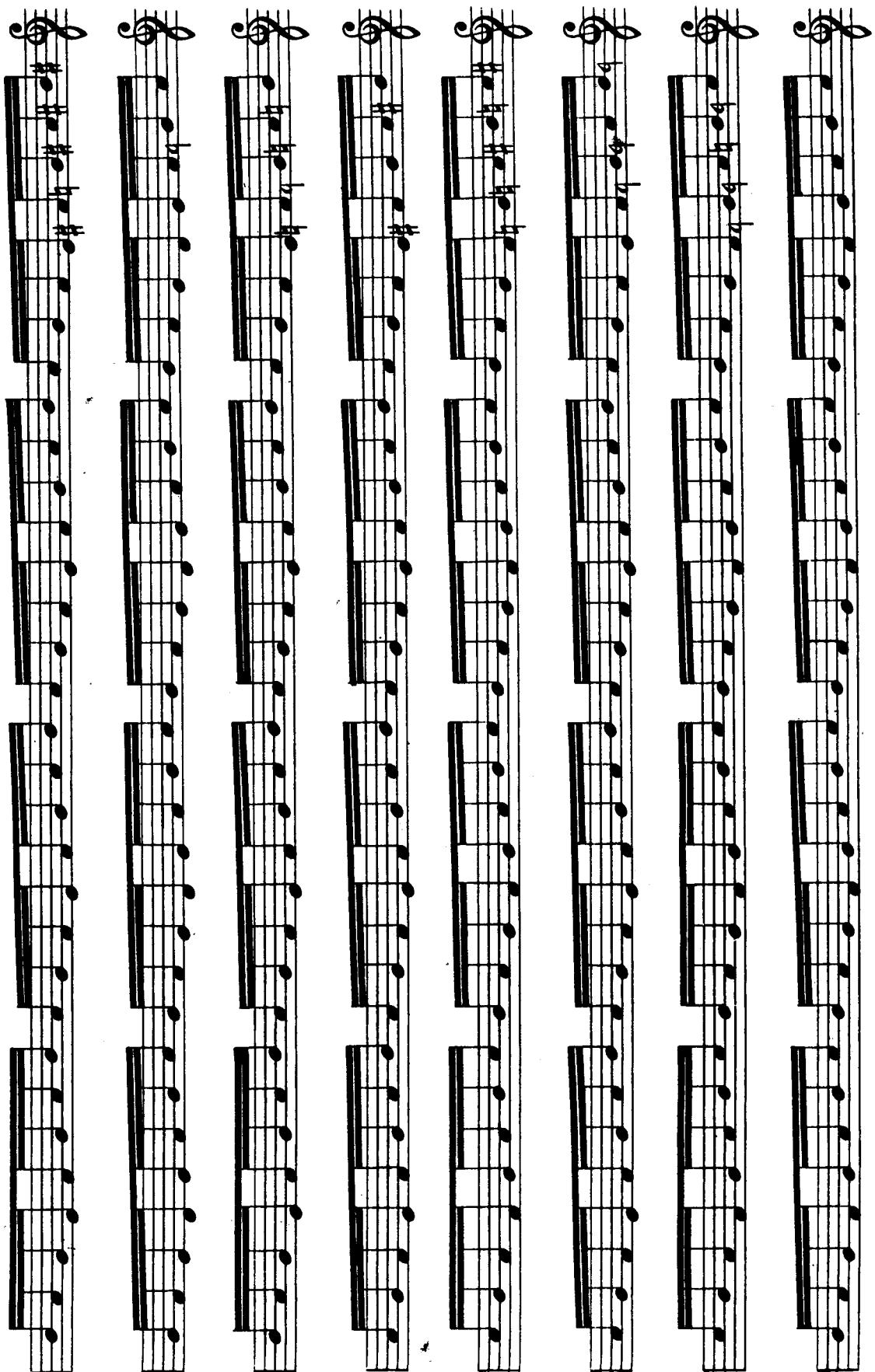
次の10のアーティクレーションで順々に練習しなさい。

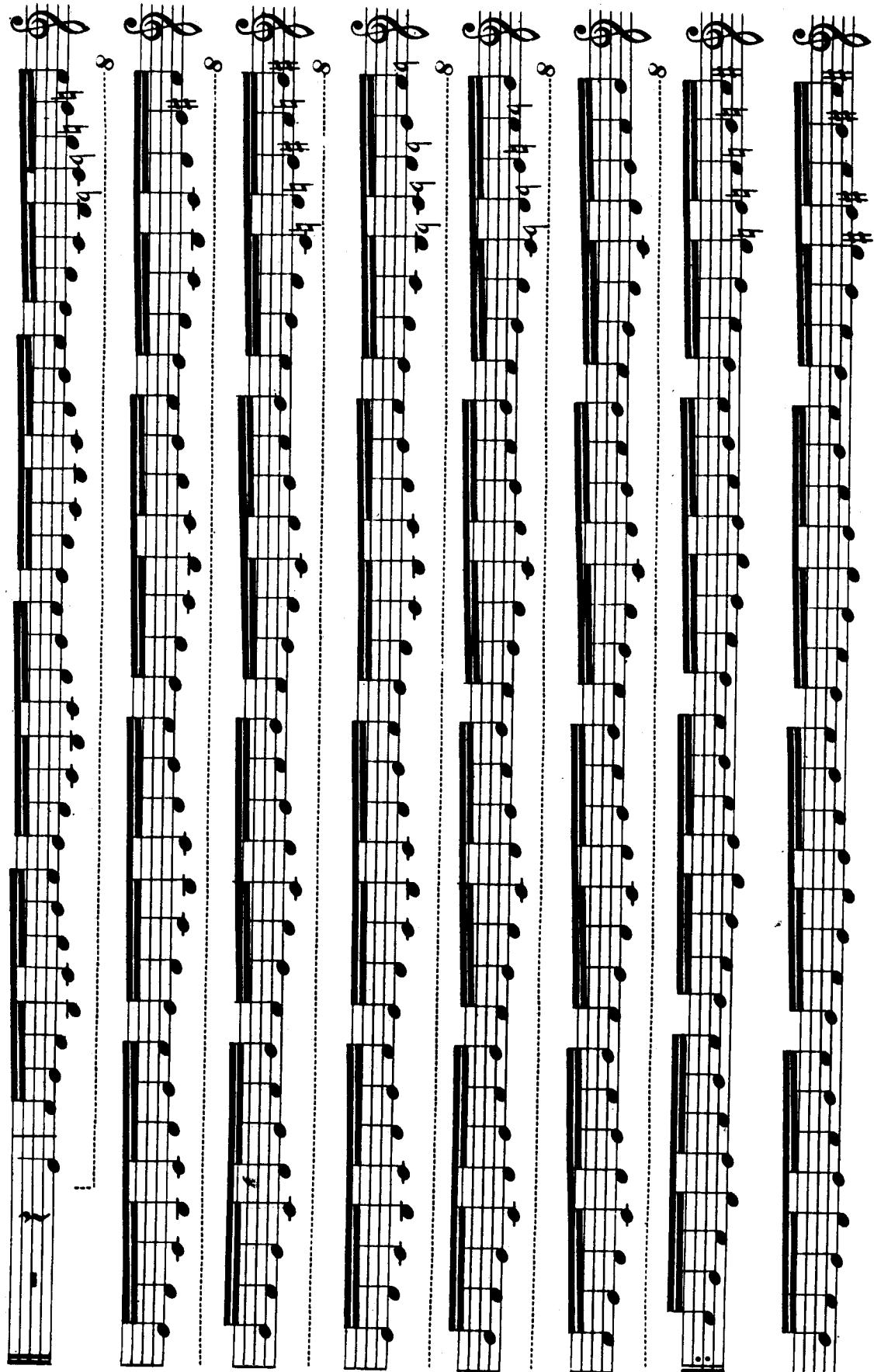


Reprise à l'octave — — オクターヴ上で繰り返す。

8/16







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:

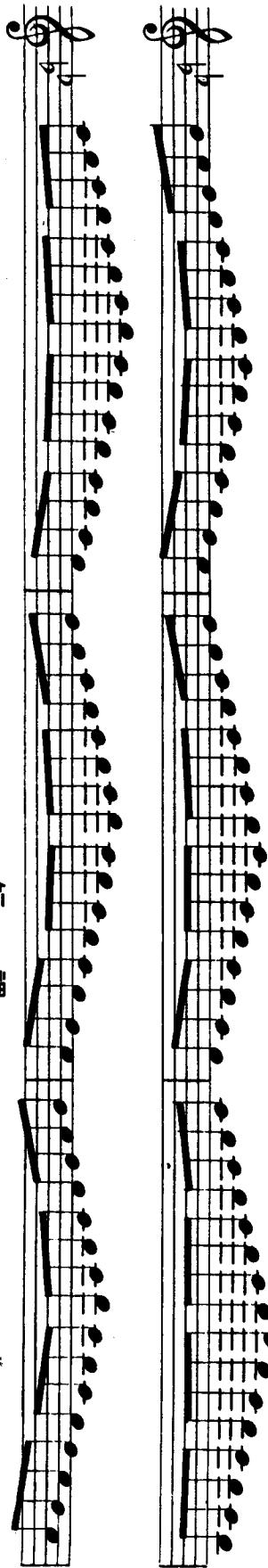
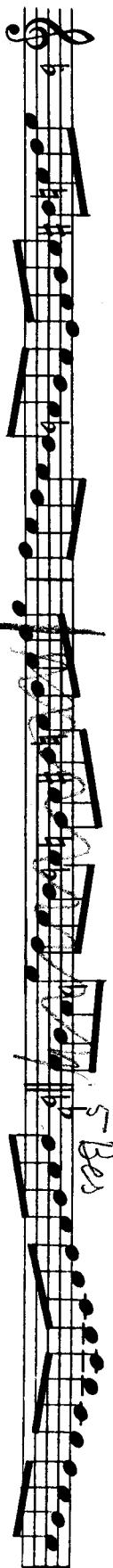
Trabajase sucesivamente con cada una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。

RELATIF MINEUR — RELATIVE MINOR — ZUGEHÖRIGE MOLLTONART
C-RELATIVO MENOR
関係短調



MINEUR-MINOR-MOLL-MINOR 短 調



MINEUR-MINOR-MOLL-MINOR 短 調



MINOR-MOLL-MENOR- 短 調
MINEUR-G

57

58

4

MINEUR — MINOR — MOLL — MENOR 短 調



M

D

M

M

G.C.

2 MINOR - MINOR - MOLL - MENOR - 短 調

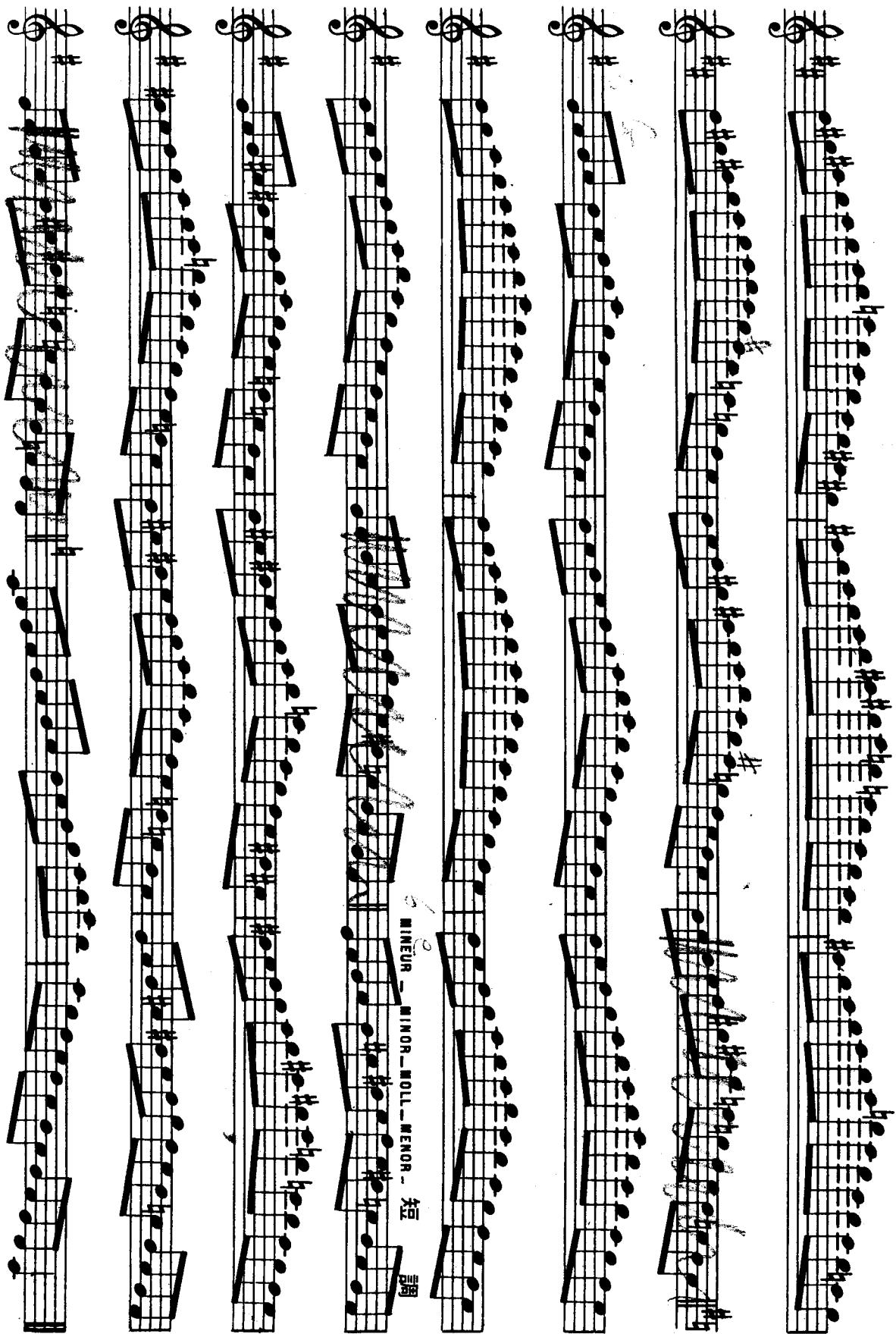
B

4 MINEUR — MINOR — MOLL — MENOR — 短 調

A

MINEUR-MINOR-MOLL-MENOR 短 調

MINEUR-MINOR-MOLL-MENOR 短 調



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

半音 音階

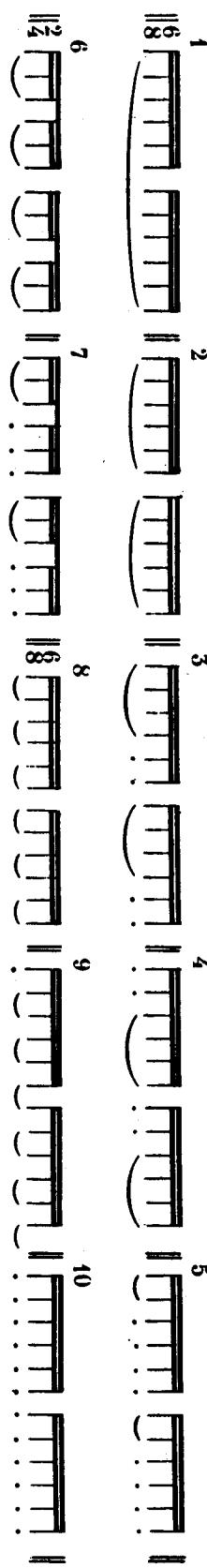
A travailler successivement avec chacune des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trábolese 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。



A

B

C

D

E

F

G

H

I

J

K

L

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 chaque une des articulations suivantes:

To be practised with each of the following articulations.

Nacheinander mit folgenden Artikulationen zu üben:

Tratájese 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 sheet music consists of five staves, each labeled with a letter (E, F, G). Staff E starts with a treble clef, staff F with a bass clef, and staff G with a treble clef. Each staff contains a series of notes and rests, with vertical bar lines dividing the measures. Above the staff, there are small vertical numbers (1, 2, 3, 4, 5) corresponding to the alteration markings at the end of each exercise. The alteration markings include sharps (#), flats (b), and naturals (n). The music is written in common time.

Exemple – Example – Beispiel – Ejemplos – [B]

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.

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

Trabajar 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 - Arpeggios - 分散和音

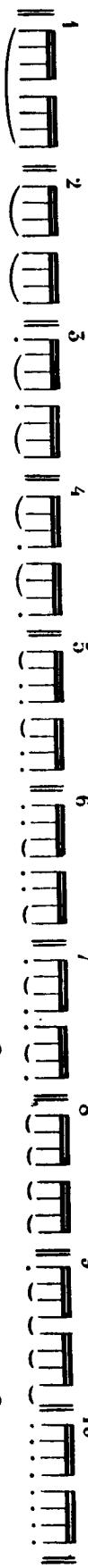
A travailler successivement avec chaque une des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trabajarse 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。



A

Arpeggio exercise A, treble clef, common time. It shows a continuous sequence of eighth-note chords (C major) with slurs and grace notes.

B

Arpeggio exercise B, treble clef, common time. It shows a continuous sequence of eighth-note chords (C major) with slurs and grace notes.

C

Arpeggio exercise C, treble clef, common time. It shows a continuous sequence of eighth-note chords (C major) with slurs and grace notes.

D

Arpeggio exercise D, treble clef, common time. It shows a continuous sequence of eighth-note chords (C major) with slurs and grace notes.

E

F

G

Travailler les Exercices ci-dessus en y ajoutant successivement les altérations (1.2.3.4.5.6), qui terminent respectivement chacun deux.

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.

Trabajar los ejercicios descritos Ejercicios agregándole las alteraciones (1.2.3.4.5.6) que terminan respectivamente cada uno de estos.

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) を順々に加えてから練習しなさい。

Exemple

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



E. J. 10

A travailler successivement avec chaque articulation suivante:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

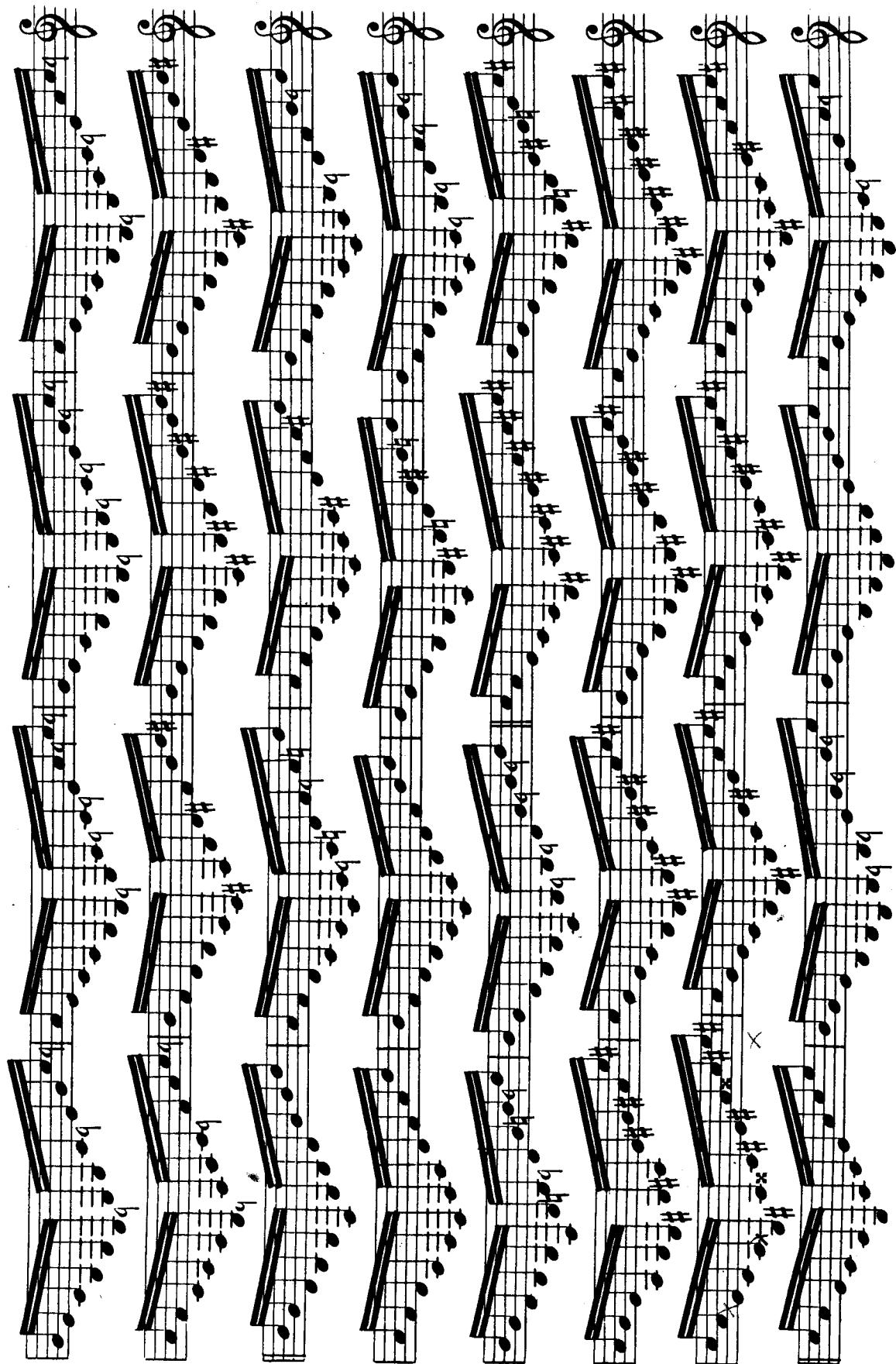
Trabajese sucesivamente con cada una de las siguientes articulaciones:

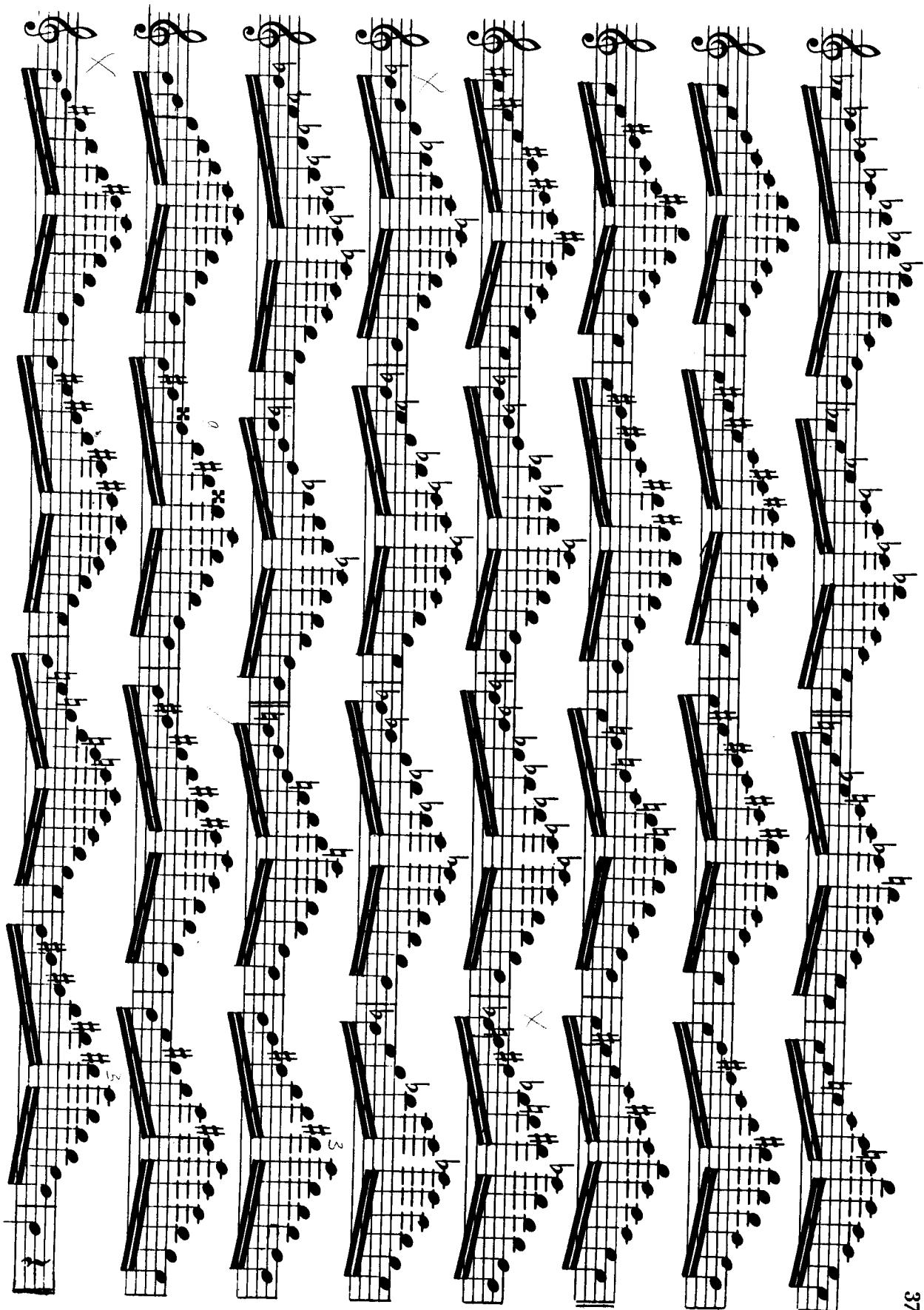
次のアーティキュレーションで順々に練習しなさい。

The musical exercise consists of ten staves of music for a single melodic line. Each staff is marked with a number from 1 to 10. The music is in common time (indicated by 'C'). The first staff (1) starts with a whole note followed by a dotted half note. Subsequent staves show various eighth-note patterns, some with grace notes and slurs. The patterns become more complex as the numbers increase. The music is written on five-line staff paper with a treble clef.

dynam.

f





E.J. 11 - ARPÈGES BRISÉS - Broken arpeggios - Gebrochene Arpeggiengen - Arpeggios rotos - 分散和音

A travailler successivement avec chaque articulation suivante:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trábolese 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。

3 gr

JAZZ

A handwritten musical score for a six-part ensemble, likely a brass quintet with piano. The score consists of six systems of music, each with a treble clef and a key signature of one flat. The parts are labeled from left to right: 1. Vcln (Violin), 2. Vln (Violin), 3. Vln (Violin), 4. Vcln (Violoncello), 5. Vcln (Violoncello), and 6. Pno (Piano). The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as forte (f) and piano (p). The score is written on five-line staff paper.

Handwritten musical score for ten staves. Each staff has a treble clef at the beginning. The key signature changes frequently, indicated by various sharps and flats. The time signature is mostly common time (indicated by 'C'). The music is divided into measures by vertical double bar lines. The first measure of each staff begins with a single note, followed by a series of eighth-note pairs. The second measure of each staff begins with a single note, followed by a series of eighth-note pairs. The third measure of each staff begins with a single note, followed by a series of eighth-note pairs. The fourth measure of each staff begins with a single note, followed by a series of eighth-note pairs. The fifth measure of each staff begins with a single note, followed by a series of eighth-note pairs. The sixth measure of each staff begins with a single note, followed by a series of eighth-note pairs. The seventh measure of each staff begins with a single note, followed by a series of eighth-note pairs. The eighth measure of each staff begins with a single note, followed by a series of eighth-note pairs. The ninth measure of each staff begins with a single note, followed by a series of eighth-note pairs. The tenth measure of each staff begins with a single note, followed by a series of eighth-note pairs. The eleventh measure of each staff begins with a single note, followed by a series of eighth-note pairs. The twelve measure of each staff begins with a single note, followed by a series of eighth-note pairs. The thirteen measure of each staff begins with a single note, followed by a series of eighth-note pairs. The fourteen measure of each staff begins with a single note, followed by a series of eighth-note pairs. The fifteen measure of each staff begins with a single note, followed by a series of eighth-note pairs. The sixteen measure of each staff begins with a single note, followed by a series of eighth-note pairs. The seventeen measure of each staff begins with a single note, followed by a series of eighth-note pairs. The eighteen measure of each staff begins with a single note, followed by a series of eighth-note pairs. The nineteen measure of each staff begins with a single note, followed by a series of eighth-note pairs. The二十 measure of each staff begins with a single note, followed by a series of eighth-note pairs. The twenty-one measure of each staff begins with a single note, followed by a series of eighth-note pairs. The twenty-two measure of each staff begins with a single note, followed by a series of eighth-note pairs. The twenty-three measure of each staff begins with a single note, followed by a series of eighth-note pairs. The twenty-four measure of each staff begins with a single note, followed by a series of eighth-note pairs. The twenty-five measure of each staff begins with a single note, followed by a series of eighth-note pairs. The twenty-six measure of each staff begins with a single note, followed by a series of eighth-note pairs. The twenty-seven measure of each staff begins with a single note, followed by a series of eighth-note pairs. The twenty-eight measure of each staff begins with a single note, followed by a series of eighth-note pairs. The twenty-nine measure of each staff begins with a single note, followed by a series of eighth-note pairs. The三十 measure of each staff begins with a single note, followed by a series of eighth-note pairs. The thirty-one measure of each staff begins with a single note, followed by a series of eighth-note pairs. The thirty-two measure of each staff begins with a single note, followed by a series of eighth-note pairs. The thirty-three measure of each staff begins with a single note, followed by a series of eighth-note pairs. The thirty-four measure of each staff begins with a single note, followed by a series of eighth-note pairs. The thirty-five measure of each staff begins with a single note, followed by a series of eighth-note pairs. The thirty-six measure of each staff begins with a single note, followed by a series of eighth-note pairs. The thirty-seven measure of each staff begins with a single note, followed by a series of eighth-note pairs. The thirty-eight measure of each staff begins with a single note, followed by a series of eighth-note pairs. The thirty-nine measure of each staff begins with a single note, followed by a series of eighth-note pairs. The四十 measure of each staff begins with a single note, followed by a series of eighth-note pairs.

- Violin -

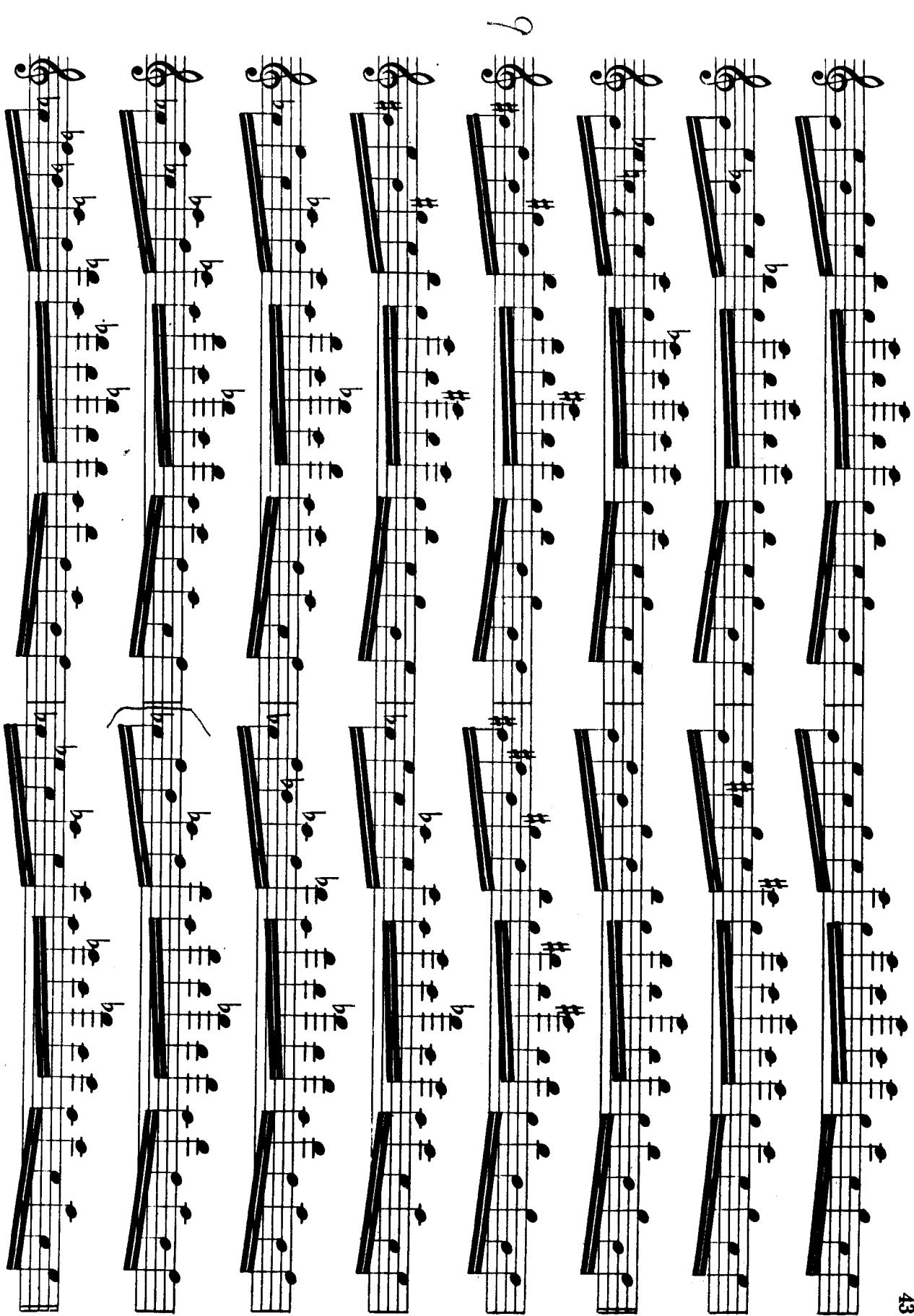
2 Vln 3 Vln 4 Vln 5 Vln 6 Vln 7 Vln 8 Vln 9 Vln 10 Vln 11 Vln 12 Vln 13 Vln

41

8

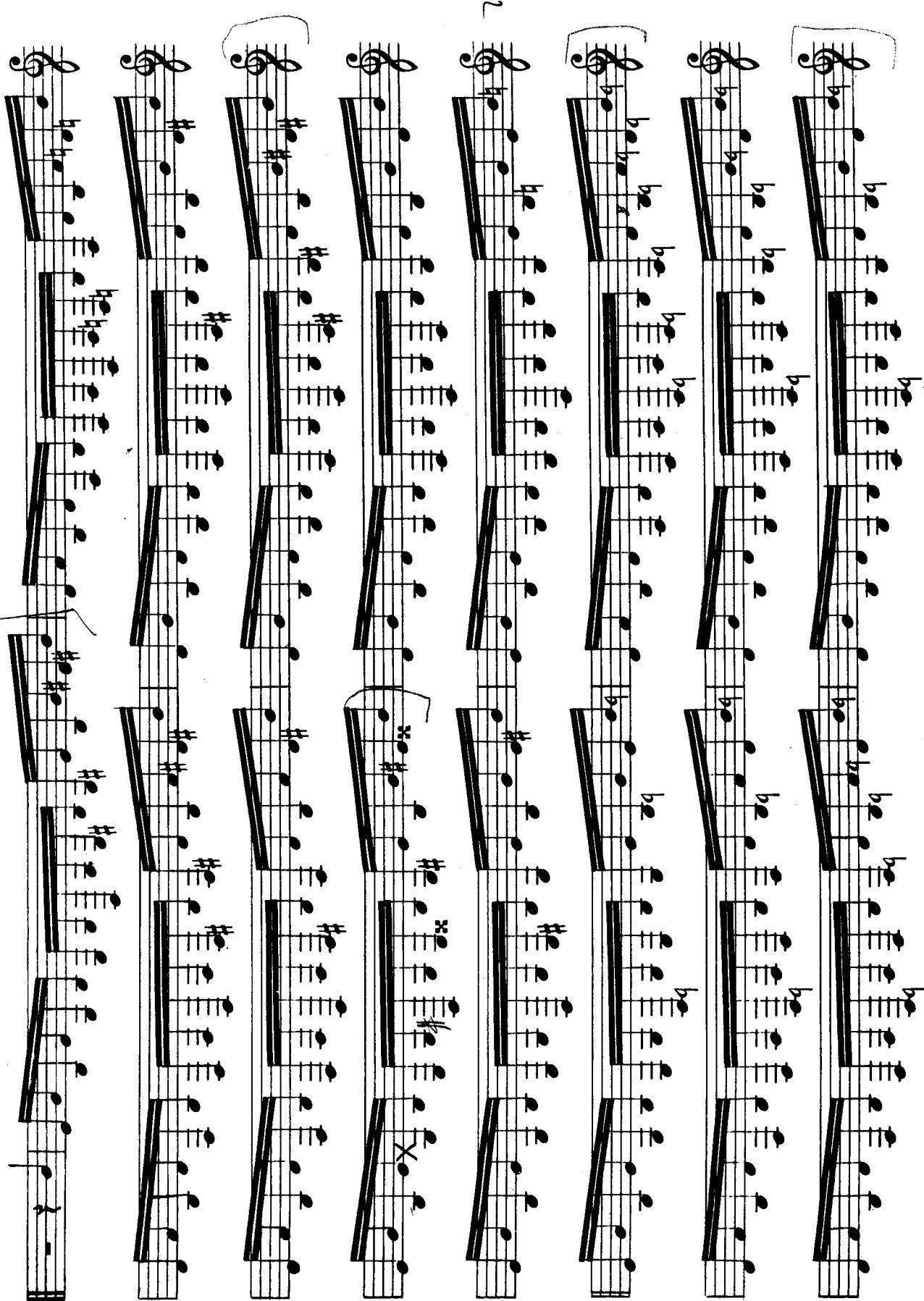
7

A.L. 17.204



A page of musical notation for a string quartet, featuring seven staves of music. The notation includes various dynamics such as f , ff , p , pp , and mf . There are also several slurs and grace notes. The music is divided into measures by vertical bar lines. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The subsequent staves follow a similar pattern, though some staves begin with different key signatures (e.g., two sharps, one sharp, and one flat). Measure numbers 11 and 12 are visible at the top of the page, and measure number 11 is also indicated near the bottom center.

Act 17.204



E. J. 12 – ARPÈGES – Arpeggios – Arpeggien – Arpeggios – 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: | Trabajar 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ます。



3) down

half note be be be be

4) down b b b b b b b b

5) down h. vein

h. vein b b b b b b b b

6) down

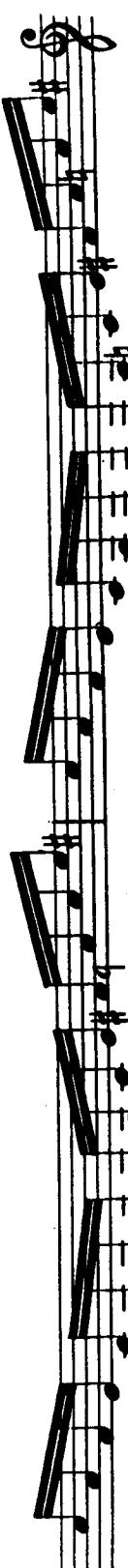
h. vein b b b b b b b b

7) down

h. vein b b b b b b b b

half vein

vein



down

up

down

up

down

down
up

up

down

up

up

up

up

down

up

up

up

down

up

up

up

up

down

up

up

up

up

down

up

up

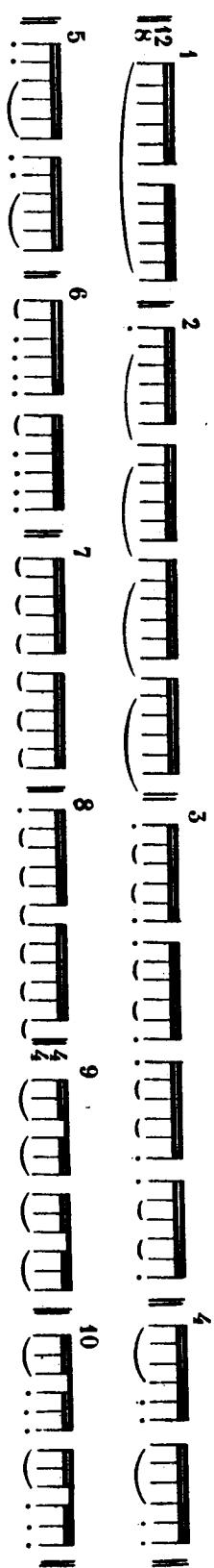
up

up

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

A pratiquer successivement avec chacune des articulations suivantes: | Take practice with each of the following articulations: | Nacheinander mit folgenden Artikulationen zu üben: | Trabjese 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。



This section of the musical score shows the same ten measures as the previous one, but with different articulations. The first measure starts with a treble clef, a key signature of one sharp (F#), and a common time signature. Measures 2 through 10 start with a bass clef, a key signature of one sharp (F#), and a common time signature. The music is divided into measures by vertical bar lines. The first measure has a single vertical bar line at the beginning. Subsequent measures have vertical bar lines after every eighth note. The notes are eighth notes, and the rests are sixteenth notes.

Handwritten musical score for six staves, each with a treble clef and key signature of one sharp. The score consists of six systems of music, each with a different dynamic marking: piano (p), forte (f), and mezzo-forte (mf). The music is written in a vertical style with many slurs and grace notes.

1. *p*

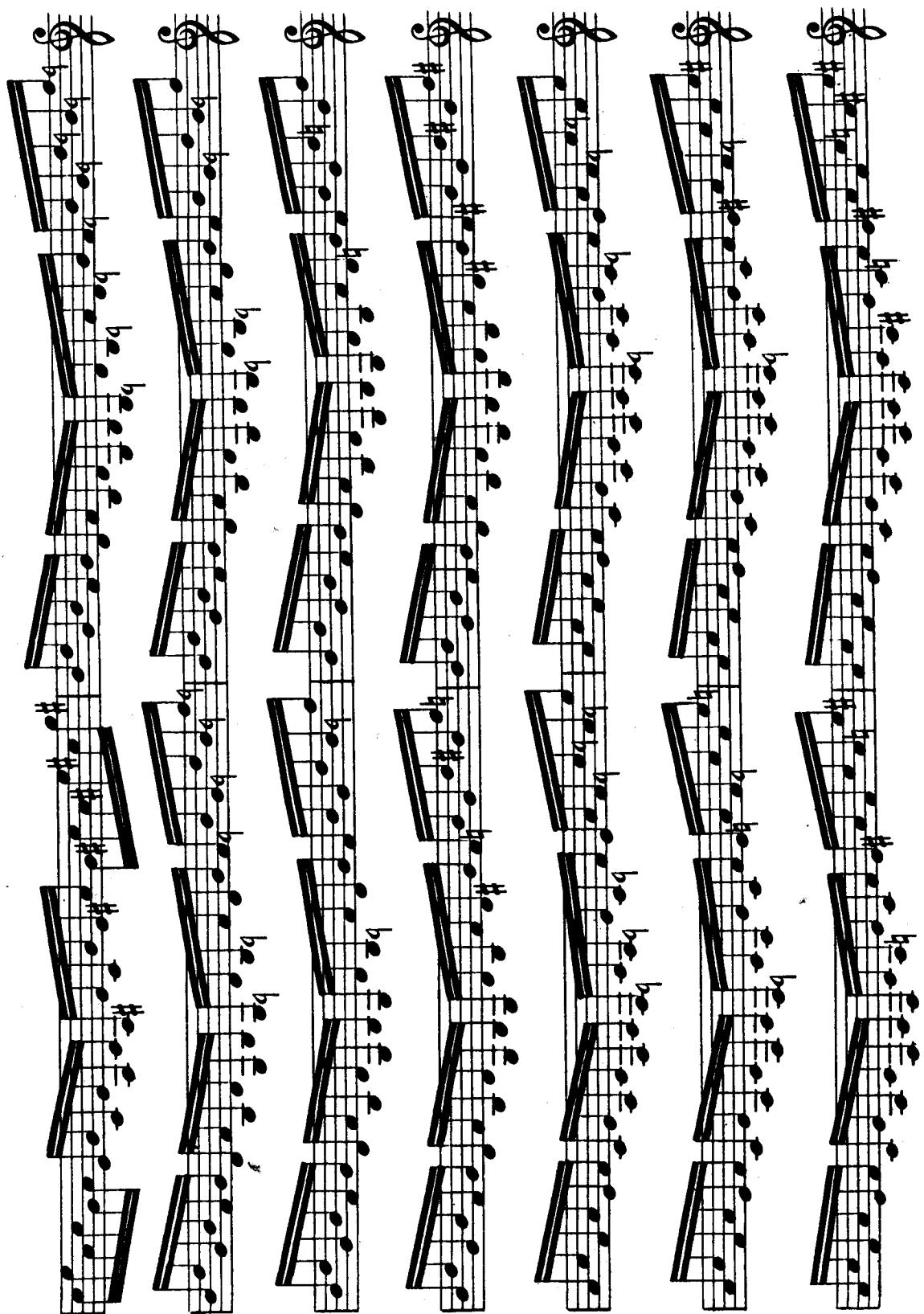
2. *f*

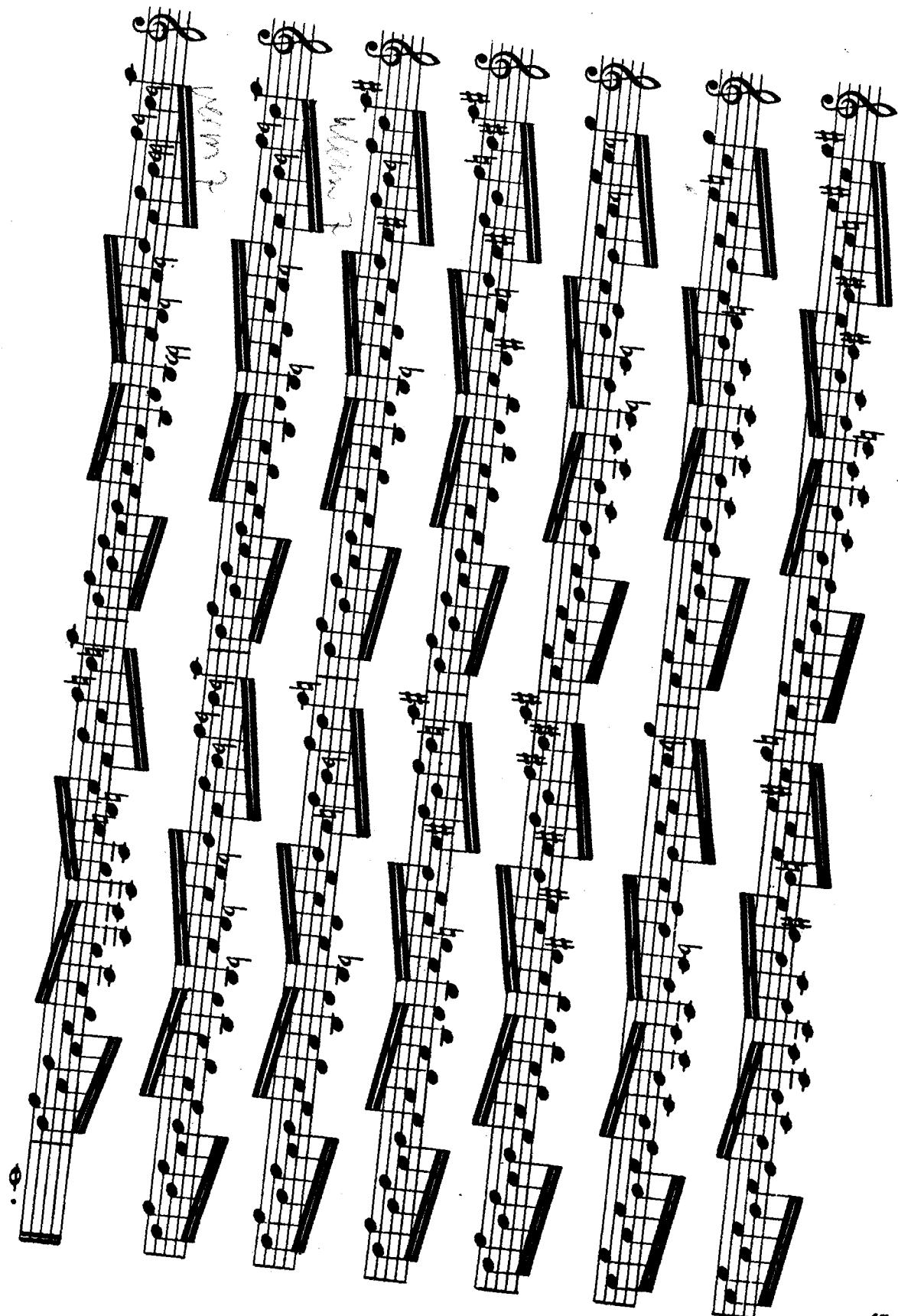
3. *mf*

4. *p*

5. *f*

6. *mf*

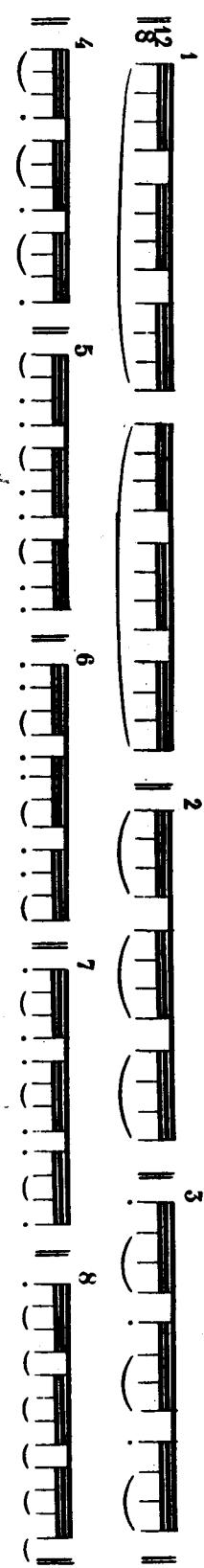




E.J. 14

A travailler successivement avec | To be practiced with each of the | Nacheinander mit folgenden Arti- | Trabajar 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。



Le Violon - Violin

B

WILHELM - KARL RÖHM

55

A handwritten musical score consisting of five staves, each with a treble clef and a key signature of one sharp (F#). The music is written in common time.

- Staff A:** Features a continuous eighth-note pattern of alternating black and white notes. It includes a measure of sixteenth-note pairs and a measure of eighth-note pairs.
- Staff B:** Features a continuous eighth-note pattern of alternating black and white notes. It includes a measure of sixteenth-note pairs and a measure of eighth-note pairs.
- Staff C:** Features a continuous eighth-note pattern of alternating black and white notes. It includes a measure of sixteenth-note pairs and a measure of eighth-note pairs.
- Staff D:** Features a continuous eighth-note pattern of alternating black and white notes. It includes a measure of sixteenth-note pairs and a measure of eighth-note pairs.
- Staff E:** Features a continuous eighth-note pattern of alternating black and white notes. It includes a measure of sixteenth-note pairs and a measure of eighth-note pairs.

The score is divided into measures by vertical bar lines. The notes are represented by small circles, with black ones indicating the first note of a pair and white ones indicating the second. Measures are separated by vertical bar lines.

Alma Mater

A handwritten musical score consisting of six staves, labeled A through F from left to right. Each staff begins with a treble clef (G clef) and a 12/8 time signature. The music is written in black ink on white paper. The notes are represented by small dots, and the stems are vertical lines extending either upwards or downwards. The staves are separated by vertical bar lines. The score appears to be a single continuous piece of music divided into six sections.

1. *Schwindt* *etc.*

2. *12*

Hunting Sketch.

J

K

L

M

N

O

P

Q

R

S

fortissimo

pianissimo

pianissimo

pianissimo

pianissimo

pianissimo

pianissimo

pianissimo

pianissimo

pianissimo

E.J. 15

A travailler successivement avec
chacune des articulations suivantes:

To be practised with each of the
following articulations:

Nacheinander mit folgenden Arti-
kulationen zu üben:

Trabajare 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ます。

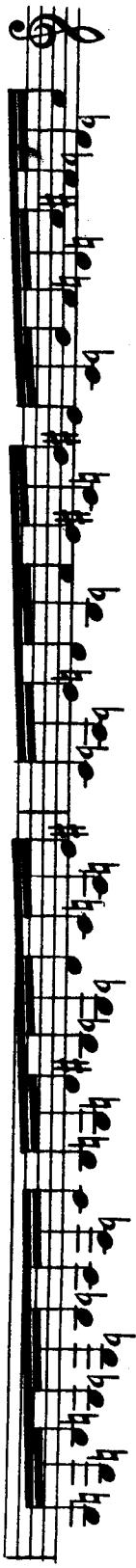
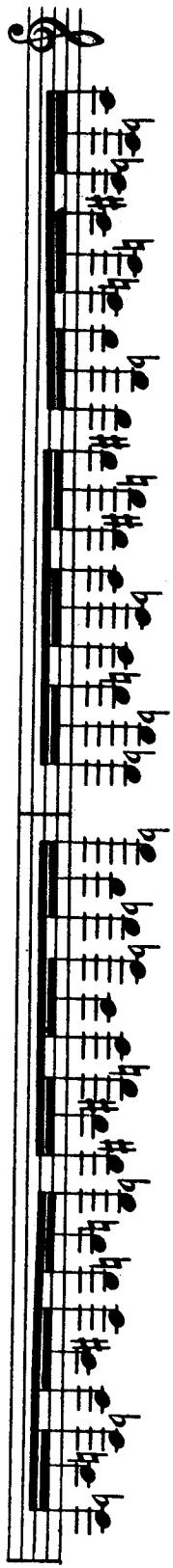
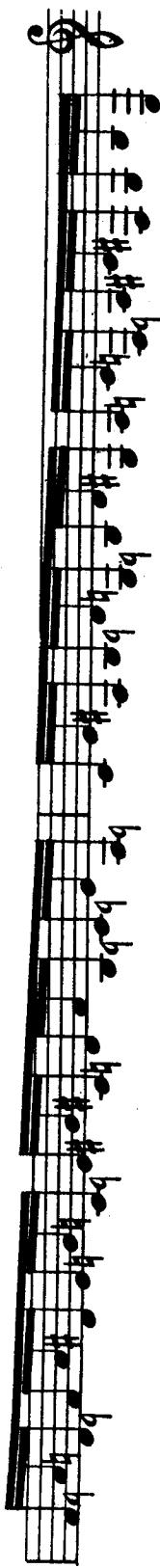
1 2 3 4 5 6

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

トリッブル タンギング

Glissando

トリッブル タンギング



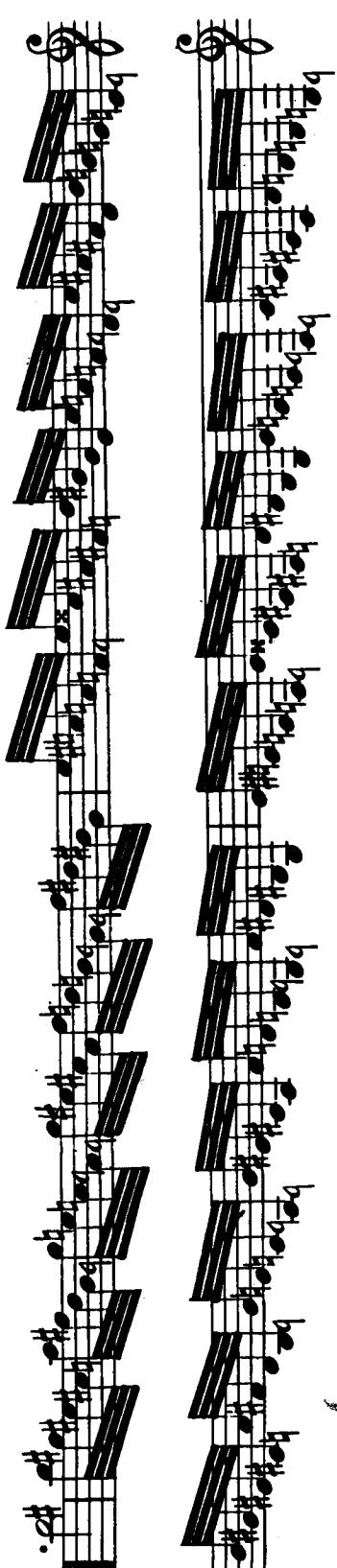
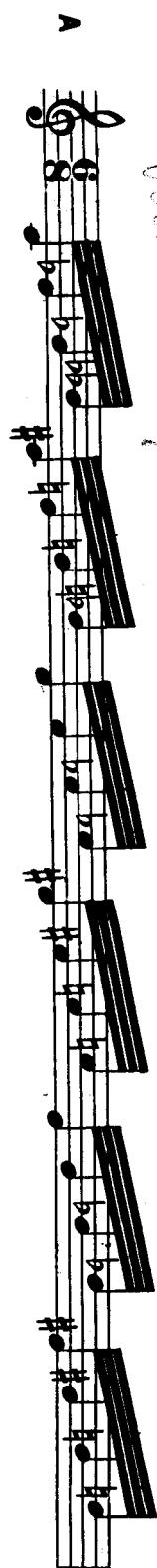
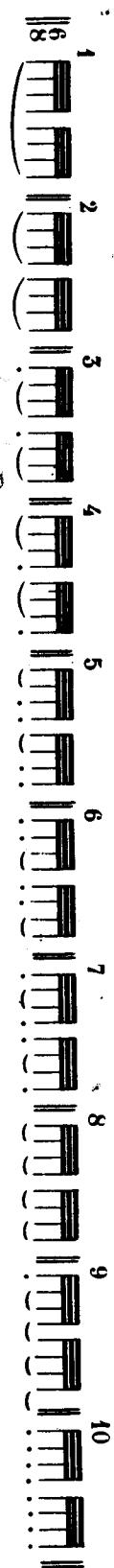
A travailler successivement avec
chacune des articulations suivantes:

*To be practised with each of the
following articulations:*

Nacheinander mit folgenden Arti-
kulationen zu üben:

*Trabajarse 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。



A

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.