

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

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# 17 GRANDS EXERCICES JOURNALIERS DE MÉCANISME<sup>(1)</sup>

III

17 DAILY EXERCISES

17 GROSSE TÄGLICHE  
MECHANISCHE ÜBUNGEN

17 GRANDES EJERCICIOS DIARIOS  
DE MECANISMO

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Carlos Fuax

## NOTE POUR LE TRAVAIL

### NOTE ON PRACTISING

On trouvera à la première page de la Méthode un emploi du temps, et l'on y verra que la place réservée à la pratique des *Grands Exercices de Mécanisme* y est considérable.

L'étude régulière et attentive de ces exercices est indispensable à tout flûtiste. Toutes les difficultés de l'instrument y sont contenues.

L'élève observera rigoureusement les prescriptions suivantes, faute de quoi son travail sera, soit stérile, soit beaucoup moins fructueux:

1<sup>o</sup> Travailler d'abord lentement en s'aidant du métronome, non pas seulement pour l'indication du mouvement, mais pour le battement de la mesure durant tout l'exercice. Ne passer à un mouvement plus vif que lorsque l'exécution sera devenue irréprochable.

*On the first page of the Method is found a timetable, where, it will be seen, there is a considerable amount of time given to daily exercises.*

*Regular and thoughtful study of these exercises is necessary for all flutists. They contain all the difficulties of the instrument.*

*The student will observe the following directions, without which his practice may be fruitless:*

1. — *Practise slowly at first with a metronome, not only to indicate the tempo, but to keep a steady beat throughout the exercise. Do not pass to a quicker tempo until the exercise has been played faultlessly.*

### ANMERKUNG ÜBER DAS ÜBEN

Auf der ersten Seite der Schule findet man einen Plan für die Zeiteinteilung. In ihm wird, wie man erkennt, dem praktischen Studium der *Grossen technischen Uebungen* bedeutender Raum vorbehalten.

Das regelmässige und aufmerksame Arbeiten dieser Uebungen ist für jeden Flötisten unerlässlich. Sie enthalten alle technischen Schwierigkeiten des Instrumentes.

Der Schüler muss die folgenden Vorschriften streng beachten, wenn seine Arbeit nicht fruchtlos oder weniger erfolgreich sein soll.

1. Unter Benutzung des Metronoms übe man zunächst langsam. Das Metronom gibt nicht nur vorweg den Takt an, sondern schlägt ihn während der ganzen Uebung. Man gehe nicht eher zu einem schnelleren Zeitmass über, als bis die Ausführung fehlerlos gelingt.

### NOTA PARA EL ESTUDIO

*A la primera página del Método, se trata de la manera de emplear el tiempo consagrado al estudio. Considerable es la parte reservada a la práctica de los Grandes Ejercicios de Mecanismo.*

*Indispensable es para el flautista estudiar con regularidad y atención esos estudios que contienen todas las dificultades que presenta el instrumento.*

*Ha de observar el alumno escrupulosamente las indicaciones siguientes. Por no haberlo hecho, quedaría su estudio estéril o menos fructuoso.*

1<sup>o</sup> *En primer lugar, durante todo el ejercicio, trabajar lentamente, ayundándose del metronomo, no solo para la indicación del movimiento, pero también para llevar el compás. Pasar a un movimiento más rápido, solamente cuando la ejecución sea perfecta.*

2°\_Chaque exercice est précédé d'un tableau où sont indiquées des articulations différentes. Il serait impossible de travailler dans la même journée tous les exercices dans toutes articulations. L'élève variera donc les articulations suivant le temps dont il disposera et suivant le plus ou moins grand nombre de difficultés qu'il aura à surmonter dans l'emploi de chacune d'elles.

3°\_ Ces exercices seront travaillés alternativement dans les différents degrés d'intensité *mf* (sons naturels) d'abord, puis *f*, puis *p*, puis *ff*, puis *pp*, etc...

4°\_ L'élève s'appliquera à jouer juste, et toujours en surveillant la pureté du son. Il a d'ailleurs été prévenu dès le début de la Méthode de cette condition indispensable à laquelle il devra toujours attacher une importance primordiale.

2. \_Each exercise is headed with a list of different articulations. It would be impossible to practise all these exercises in all the articulations every day. The student will vary the articulations according to the amount of time at his disposal and according to the number of difficulties which have to be overcome in the use of each.

3. \_These exercises will be practised alternately in different degrees of intensity *mf* (natural tone) at first, then: *f*; *p*; *ff*; *pp*; etc...

4. \_Purity of tone and intonation must be carefully noticed. As stated at the beginning of the Method these qualities are of the utmost importance.

2. Jeder Uebung ist eine Uebersicht verschiedener Ausführungsarten vorangestellt. Es ist nicht möglich, täglich alle Ausführungsarten zu üben. Der Schüler soll deshalb entsprechend der Zeit, die ihm zur Verfügung steht, mit den Ausführungsarten wechseln und ebenso entsprechend den mehr oder weniger grossen Schwierigkeiten, die er bei ihrer Anwendung überwinden muss.

3. Diese Uebungen werden abwechselnd in den verschiedenen Tonstärkegraden ausgeführt, zunächst *mf* (Naturtöne), dann *f*, dann *p*, sodann *ff*, hernach *pp* usw.

4. Der Schüler muss bestrebt sein, genau zu spielen. Die Tonreinheit ist ständig zu überwachen. Auf diese unerlässliche Bedingung ist zudem von Beginn dieser Schule an hingewiesen worden. Ihr muss der Schüler stets grundsätzliche Bedeutung zumessen.

2° Está precedido cada ejercicio de un índice de articulaciones diferentes. Imposible sería trabajar el mismo día todos los ejercicios en todas las articulaciones. Habrá de variar el alumno las articulaciones según el tiempo del cual dispondrá y según las dificultades a vencer en el empleo de cada una.

3° Se trabajarán esos estudios en primer lugar, alternativamente, en los diferentes grados de intensidad *mf* (sonidos naturales) después *f*, después *p*, después *ff*, después *pp*, etc...

4° Deberá aplicarse el alumno en tocar justo, cuidando siempre la pureza del sonido. Desde el principio del Método, se le ha recomendado esa indispensable condición de importancia primordial.

(1) Extraits de la Méthode Complète dans laquelle P. TAFFANEL leur avait assigné une place prépondérante.

(1) Taken from the Complete Method, in which P. TAFFANEL had set apart a predominating place for them.

(1) Entnommen der vollständigen Methode, in welcher P. TAFFANEL denselben einen hervorragenden Platz gegeben hatte.

(1) Sacado del Método completo, en que P. TAFFANEL les había asignado preponderante puesto.

2 E. J. 1

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。



Reprise à l'octave — オクターヴ上で繰り返す。



The image displays eight staves of musical notation. The first four staves feature rhythmic patterns of eighth notes, often grouped in pairs, with various accidentals (sharps, flats, naturals) placed above the notes. The fifth staff begins a continuous eighth-note scale starting on G4. The sixth staff continues this scale with flats (F4, E4, D4, C4). The seventh staff continues with more flats (B3, A3, G3, F3, E3, D3, C3). The eighth staff concludes the scale with naturals (B2, A2, G2, F2, E2, D2, C2).

This page of musical notation consists of eight staves, each containing a sequence of notes and accidentals. The notes are primarily eighth notes, and the accidentals include sharps (#) and flats (b). The notation is arranged in a vertical column, with each staff starting with a treble clef. The first staff begins with a sharp sign (#). The second staff begins with a flat sign (b). The third staff begins with a flat sign (b). The fourth staff begins with a sharp sign (#). The fifth staff begins with a sharp sign (#). The sixth staff begins with a flat sign (b). The seventh staff begins with a flat sign (b). The eighth staff begins with a flat sign (b). The notes are organized into groups of four, with a vertical bar line at the end of each group. The overall structure is a continuous sequence of notes across the eight staves.

This page of musical notation consists of eight staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff changes to a key signature of one sharp (F#). The third staff changes to a key signature of two sharps (F# and C#). The fourth staff changes to a key signature of one flat (B-flat). The fifth staff changes to a key signature of one sharp (F#). The sixth staff changes to a key signature of two sharps (F# and C#). The seventh staff changes to a key signature of one sharp (F#). The eighth staff concludes the piece with a double bar line and repeat dots. The notation features a consistent rhythmic pattern of eighth and sixteenth notes across all staves.

6 E. J. 2

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。





This page contains eight staves of musical notation, each starting with a treble clef. The notation consists of rhythmic patterns of eighth and sixteenth notes, often beamed together. The key signature varies across the staves, including natural, sharp, and flat signs. A small 'x' is present at the beginning of the sixth staff, and a small '4' is positioned above the third measure of the same staff. The music is organized into four measures per staff, with bar lines clearly visible.

This image shows a page of musical notation, numbered 8 in the top left corner. The page contains eight staves of music, each with a treble clef. The notation is organized into four systems, with two staves per system. The music consists of eighth-note patterns, often beamed in groups of four. The key signature varies across the staves, with some starting with a single flat (B-flat) and others with a single sharp (F-sharp). The overall structure is a continuous sequence of rhythmic patterns across the eight staves.

The image displays eight staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, often beamed together in groups. The staves are connected by dotted lines. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp.

E. J. 3 - *GAMMES - Scales - Tonleitern - Escalas* - 音階**A**

A travailler successivement  
avec chacune des articulations  
suivantes:

To be practised with each of  
the following articulations:

Nacheinander mit den folgenden  
Artikulationen zu üben:

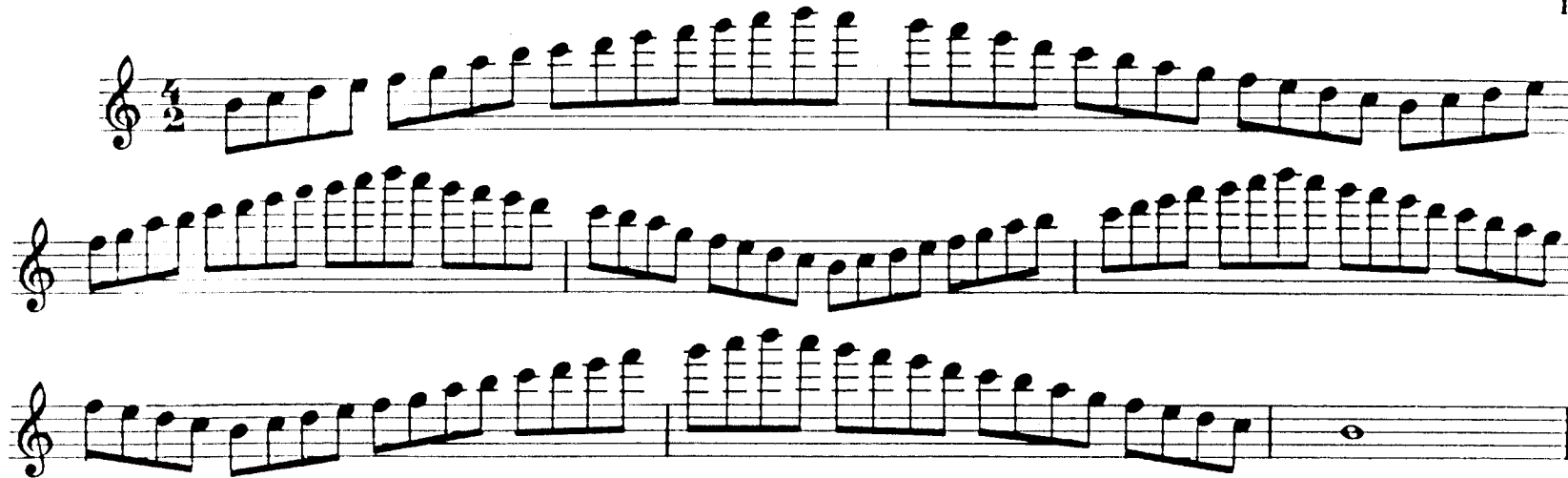
Trabájese sucesivamente con  
cada una de las siguientes art-  
iculaciones:

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 of music, each representing a different articulation exercise. The first staff is marked with numbers 1 through 8, indicating specific fingerings or articulation points. The subsequent staves show the same scale exercises with different articulations, such as slurs, accents, and various note values, demonstrating how the scale can be played with different techniques.

This page contains seven staves of musical notation, all in treble clef. The first and fourth staves are in 4/4 time, while the second, third, fifth, sixth, and seventh staves are in 3/2 time. The music consists of a single melodic line on each staff, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The notation includes stems, beams, and flags to indicate rhythmic patterns. The first and fourth staves end with a double bar line and a repeat sign. The overall piece is a single melodic line, possibly for a flute or violin.

This image displays six staves of musical notation, arranged vertically. Each staff begins with a treble clef and a 3/4 time signature. The notation consists of rhythmic patterns primarily using eighth and sixteenth notes, often grouped in beams. The first staff shows a sequence of eighth notes followed by a group of sixteenth notes. The second staff features a more complex pattern with many beamed sixteenth notes. The third staff includes a group of sixteenth notes followed by a quarter note. The fourth staff continues with eighth and sixteenth note patterns. The fifth staff has a dense sequence of beamed sixteenth notes. The sixth staff concludes with a group of eighth notes followed by a quarter note. The notation is clean and professional, typical of a music manuscript.

**B**

A travailler successivement  
avec chacune des articulations  
suivantes:

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

Nacheinander mit den folgen-  
den Artikulationen 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。



This image displays a page of musical notation, numbered 14 in the top left corner. The page contains eight staves of music, each beginning with a treble clef. The notation is dense and complex, featuring a variety of rhythmic values and melodic lines. The first staff starts with a treble clef and a key signature of one flat. The music is written in a style that suggests a classical or romantic era, with a focus on intricate melodic and rhythmic patterns. The notation includes many sixteenth and thirty-second notes, often beamed together in groups. There are also some longer note values, such as half notes and whole notes, interspersed throughout the piece. The overall impression is one of a highly technical and expressive musical composition.



The image shows four staves of musical notation. Each staff contains a sequence of notes with various accidentals (sharps, flats, naturals) and clefs (treble and bass). The exercises are designed to be practiced with different alterations.

Travailler les Exercices ci-dessus en y ajoutant successivement les altérations suivantes:

*Practise the Exercises above making the following alterations:*

Die obigen Übungen sind nacheinander mit folgenden Alterationen zu üben:

*Trabajar los Ejercicios sobrecritos, agregando sucesivamente las siguientes alteraciones.*

上記の練習課題に以下の変位記号を次々に加えながら学習しなさい。

A single staff of musical notation showing various key signatures (one flat, two flats, three flats, one sharp, two sharps, three sharps) and clefs (treble and bass). The notes are grouped together to illustrate the different alterations.

Exemples - *Examples* - Z.B. - *Ejemplos* - 例

Musical notation example in 2/4 time with a treble clef and a flat. The notes are grouped together, and the text "etc..." follows.

Musical notation example in 2/4 time with a treble clef and a flat. The notes are grouped together, and the text "etc..." follows.

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ーションで順々に練習しなさい。

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



MINEUR - MINOR - MOLL - MINOR 短 調



MINEUR - MINOR - MOLL - MINOR 短 調



MINEUR - MINOR - MOLL - MENOR - 短調

MINEUR - MINOR - MOLL - MENOR - 短 調

MOLL - MENOR - 短 調

MINEUR - MINOR

TITRE  
EMMENTAL  
LES Alpes



MINEUR - MINOR - MOLL - MENOR - 短 調



MINEUR - MINOR - MOLL - MENOR - 短 調



MINEUR - MINOR - MOLL - MENOR - 短 調

MOLL - MENOR - 短 調

MINEUR - MINOR -



MINEUR - MINOR - MOLL - MENOR - 短 調

The image displays a musical score for A.L. 17.204, consisting of eight staves of music. The score is written in G major (one sharp) and G minor (one sharp and two flats). The music is primarily composed of eighth and sixteenth notes, with some rests and dynamic markings. The key signature changes from G major to G minor in the sixth staff, as indicated by the text "MINEUR - MINOR - MOLL - MENOR - 短 調". The notation includes various accidentals (sharps, flats, naturals) and rests, and the piece concludes with a double bar line on the eighth staff.

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

半音階

A 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

The image displays seven musical staves, labeled F through L, each containing a scale exercise. The staves are arranged vertically. Each staff shows a sequence of notes with accidentals, typical of a scale exercise. The key signatures vary across the staves: F (one flat), G (two flats), H (one sharp), I (two flats), J (two sharps), K (one flat), and L (three sharps). The exercises are written in a single melodic line on a treble clef staff.

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 *Pourage de GARIBOLDI: "ÉTUDE COMPLÈTE DES GAMMES POUR FLÛTE"*

# A E. J. 6 - INTERVALLES - Intervals - Intervalle - Intervalos - 音程

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ーションで順々に練習しなさい。



B 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ーションで順々に練習しなさい。



Travailler chacun des Exercices  
ci-dessus en y ajoutant successive-  
ment les altérations suivantes:

Practise each of the exercises  
above making the following al-  
terations:

Jede der obigen Übungen ist  
nacheinander mit folgenden Al-  
terationen zu arbeiten:

Trabájese cada uno de los so-  
brescritos Ejercicios agregan-  
do sucesivamente las siguien-  
tes alteraciones.

上記の練習課題に以下の変位記号を次々に加えながら学習しなさい。

Exemples — Examples — Beispiel — Ejemplos — 例