

E. J. 7

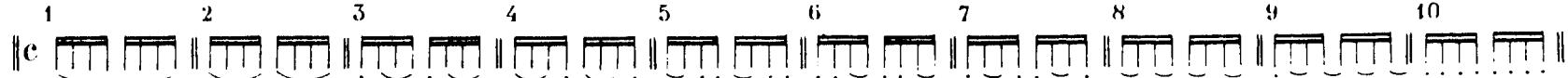
A travailler successivement avec chacune des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trájuese 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。



Lorsque l'élève aura suffisamment travaillé cet Exercice comme il est dit ci-dessus, il le travaillera à l'Octave supérieure et dans les mêmes conditions.

When this exercise has been practised sufficiently as it is written above, the student will practise it an octave higher in the same manner.

Hat der Schüler diese Übung wie angegeben ausreichend studiert, so spiele er sie in gleicher Weise in der höheren Oktave.

Cuando haya trabajado suficientemente el alumno dicho ejercicio como se ha dicho arriba, lo trabajará en la octava superior, y en las mismas condiciones.

この練習が上記の方法で充分に行われたならば、同じ条件で一オクターヴ上の練習をしなさい。



Travailler l'Exercice ci-dessus en y ajoutant successivement les altérations suivantes:

Practise the exercise above making the following alterations:

Folgende Alterationen sind nacheinander in obige Übung einzuführen:

Trájese el sobreescrito Ejercicio agregándole 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。



Exemples - Examples - Beispiel - Ejemplos - 例

N.B. — Arrivé à cet endroit de la Méthode, l'élève travaillera utilement les études de mécanisme des "EXERCICES TECHNIQUES POUR LA FLÛTE" de MARCEL MOYSE.

E.J. 8

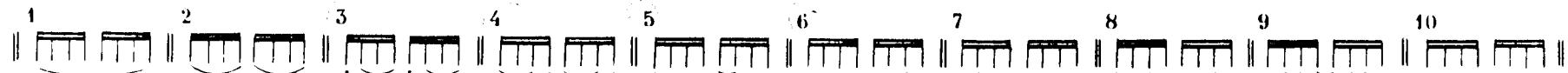
A travailler successivement avec chaque des articulations suivantes:

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。



A

B

C

D

A

E

F

G

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.

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.

Trabajense los sobreescritos 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下さい。

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

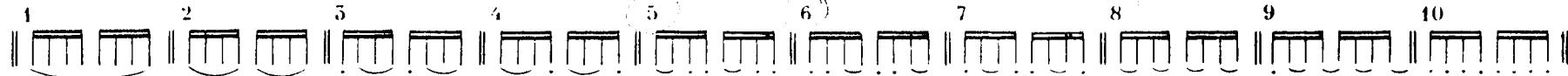
A travailler successivement avec chaque une des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

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。



A

B

C

D

D E F G A B

Exemple



Ejemplo



例

etc...

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.

Trabajense los sobreescritos 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。

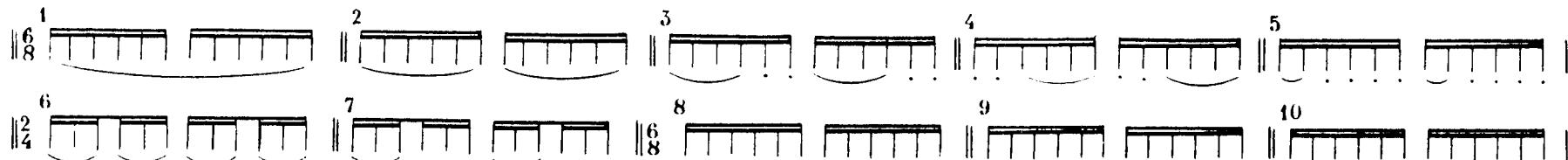
A travailler successivement avec chaque des articulations suivantes:

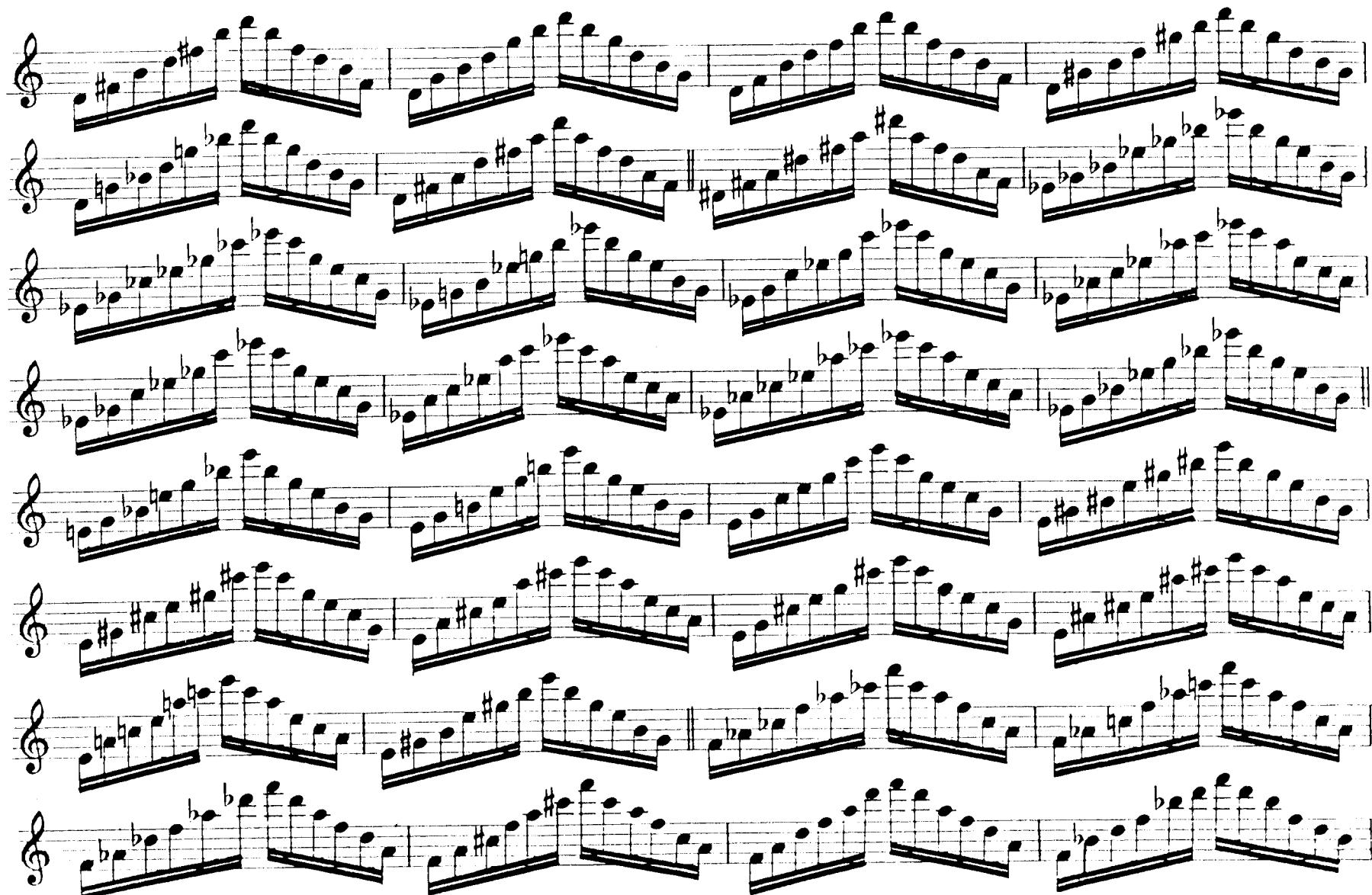
To be practised with each of the following articulations:

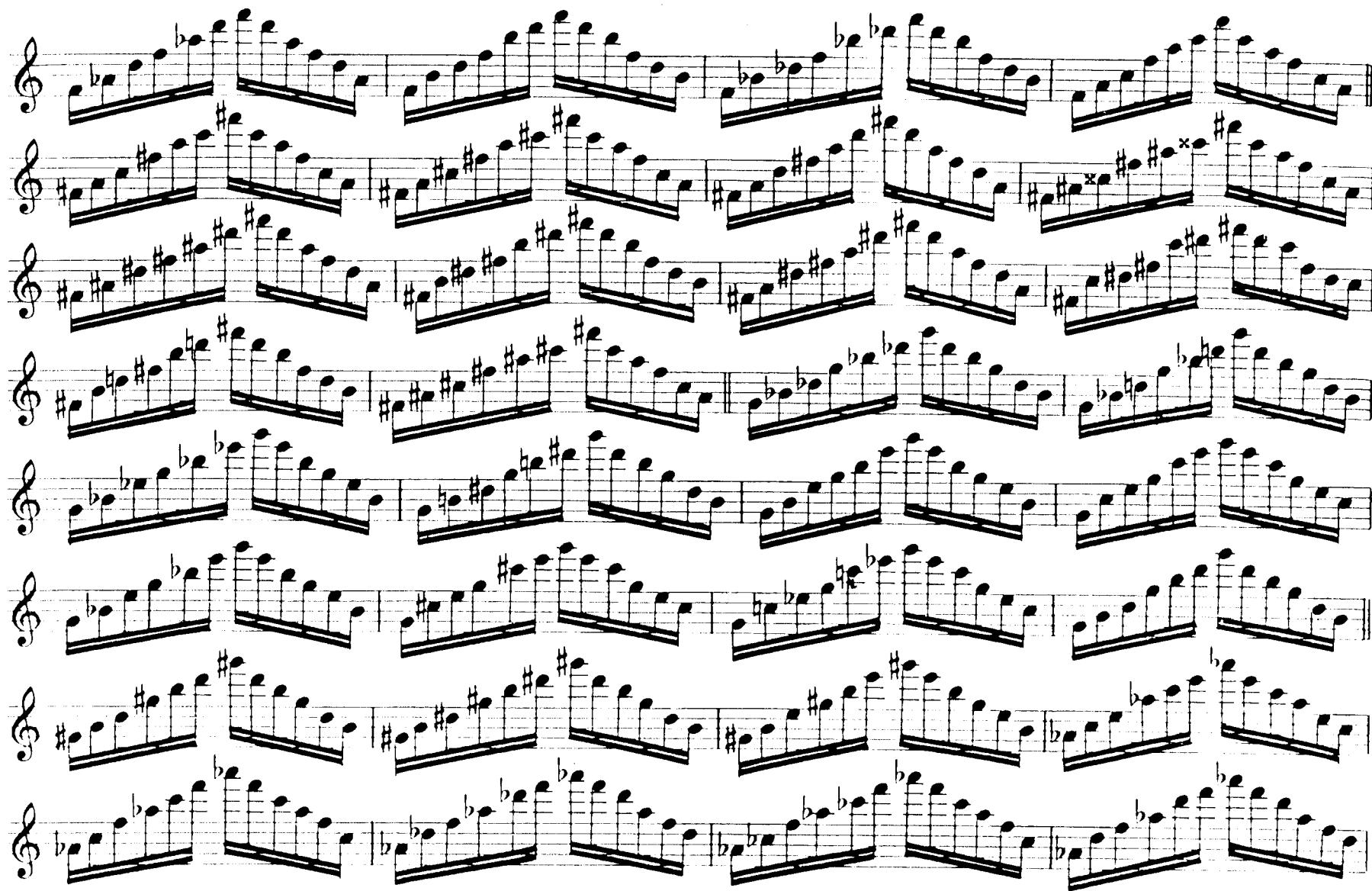
Nacheinander mit folgenden Artikulationen zu üben:

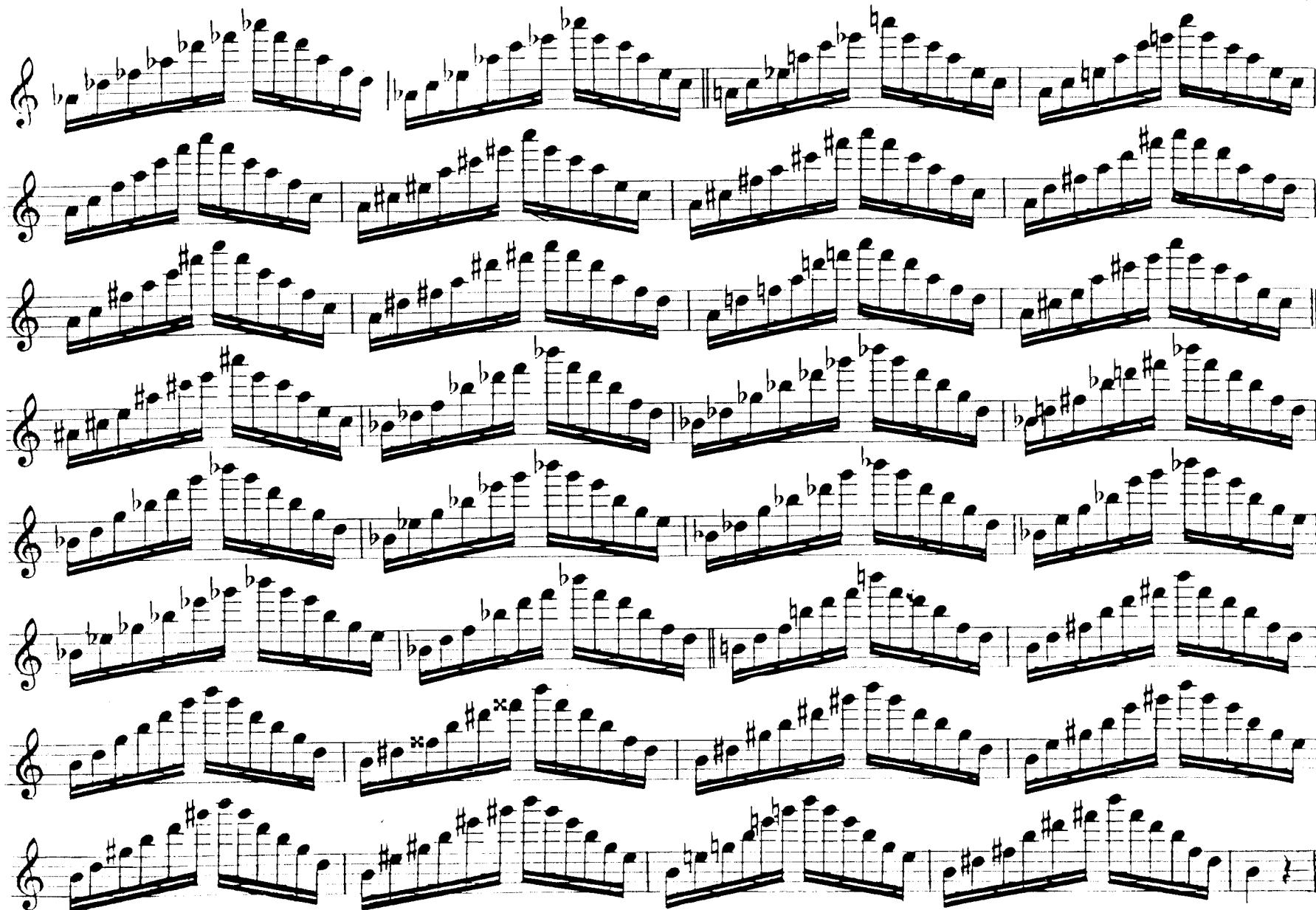
Trabajese sucesivamente con cada una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。







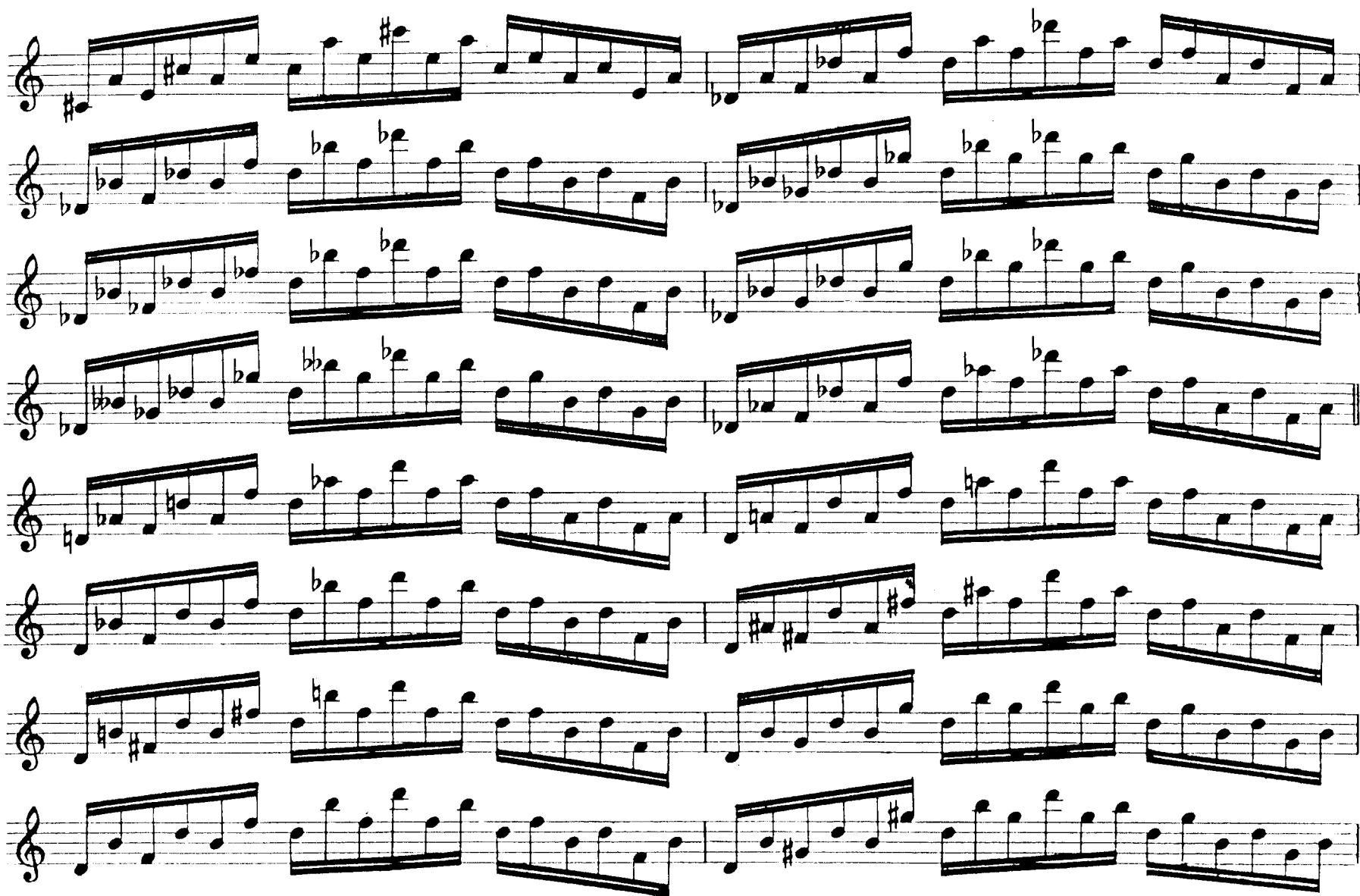


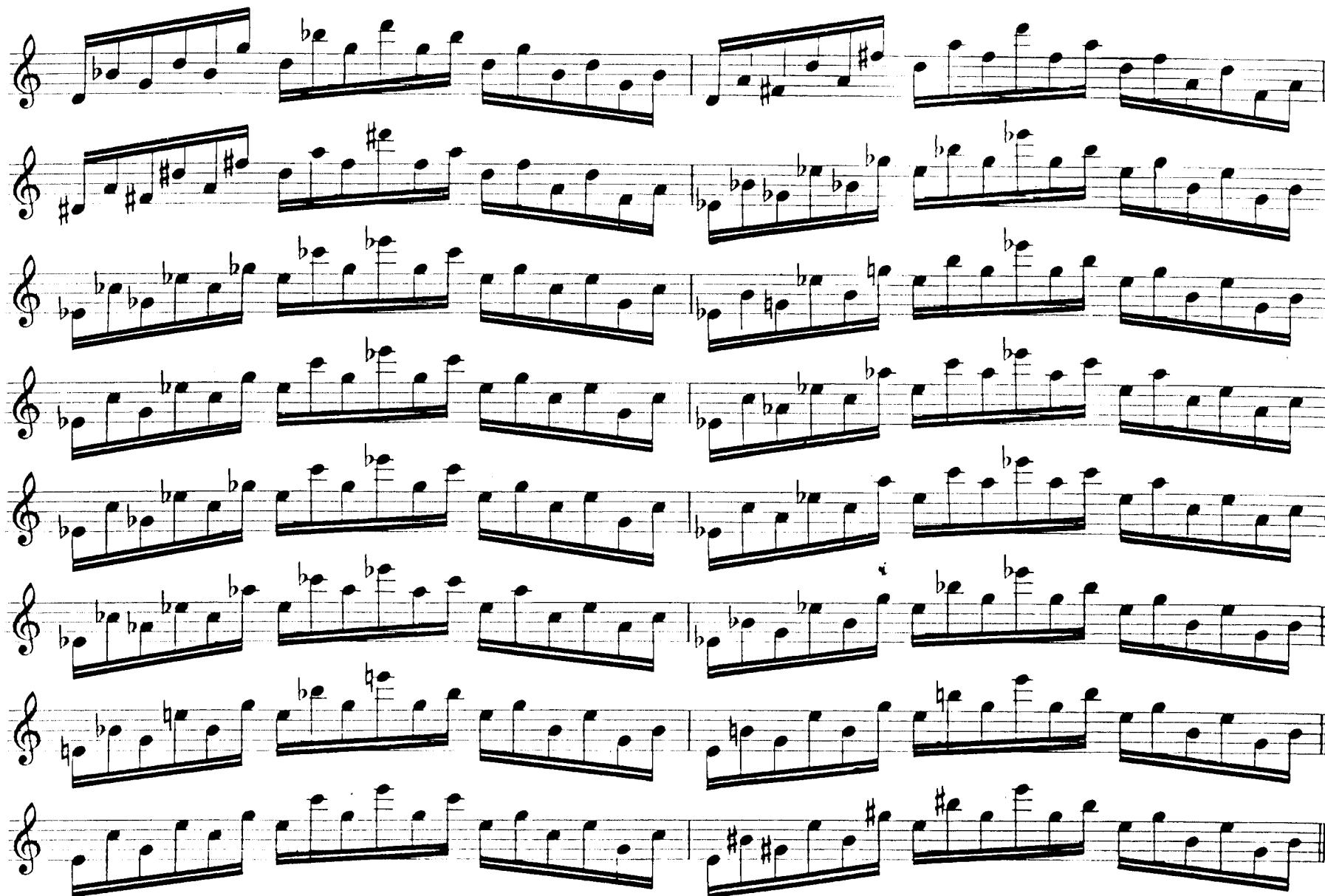
E.J. 11 - ARPÈGES BRISÉS - Broken arpeggios - Gebrochene Arpeggien - Arpegios rotos - 分散和音

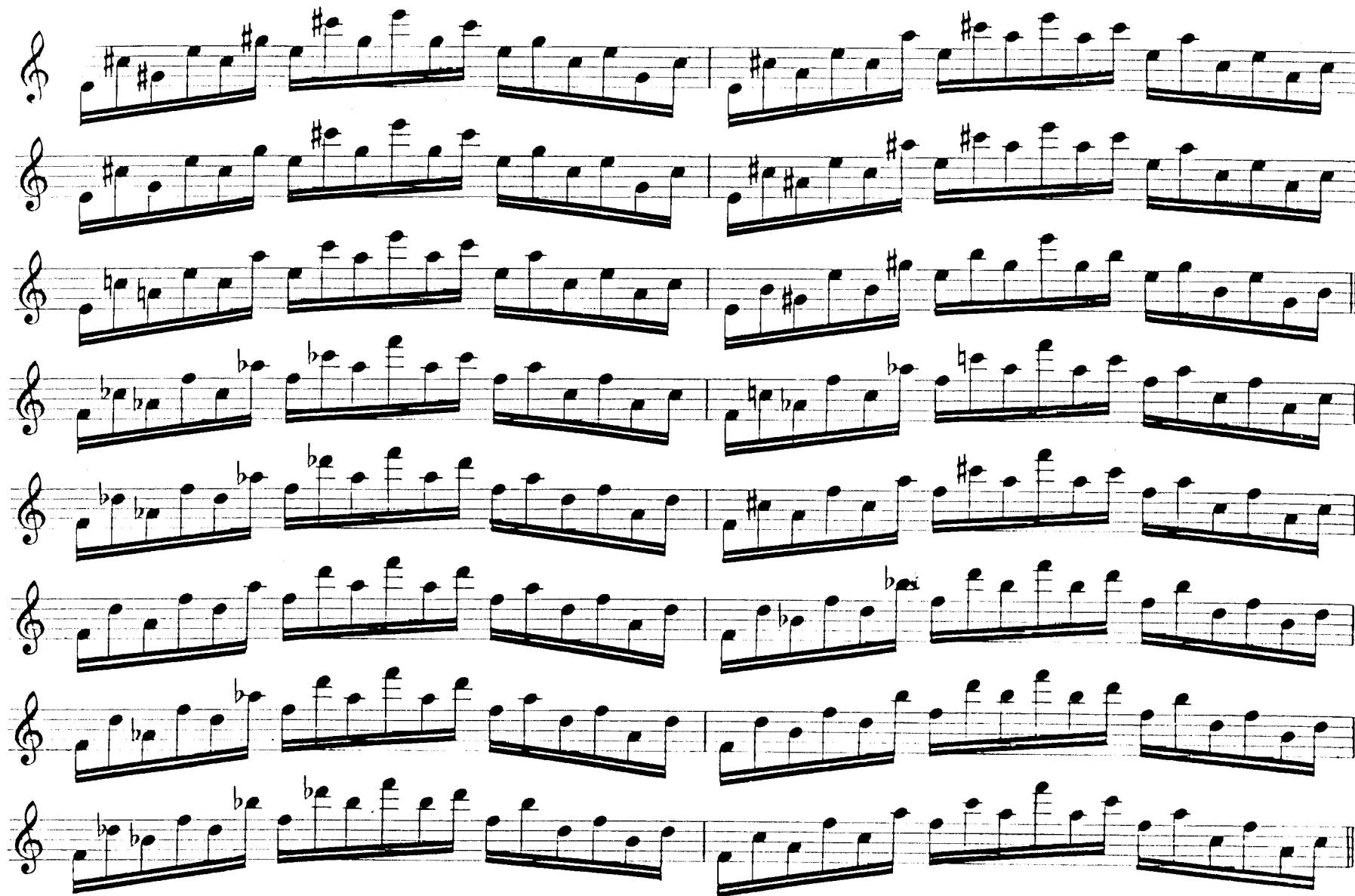
A travailler successivement avec chaque articulation suivante: | To be practised with each of the following articulations: | Nacheinander mit folgenden Artikulationen zu üben: | Trabájese sucesivamente con cada una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。

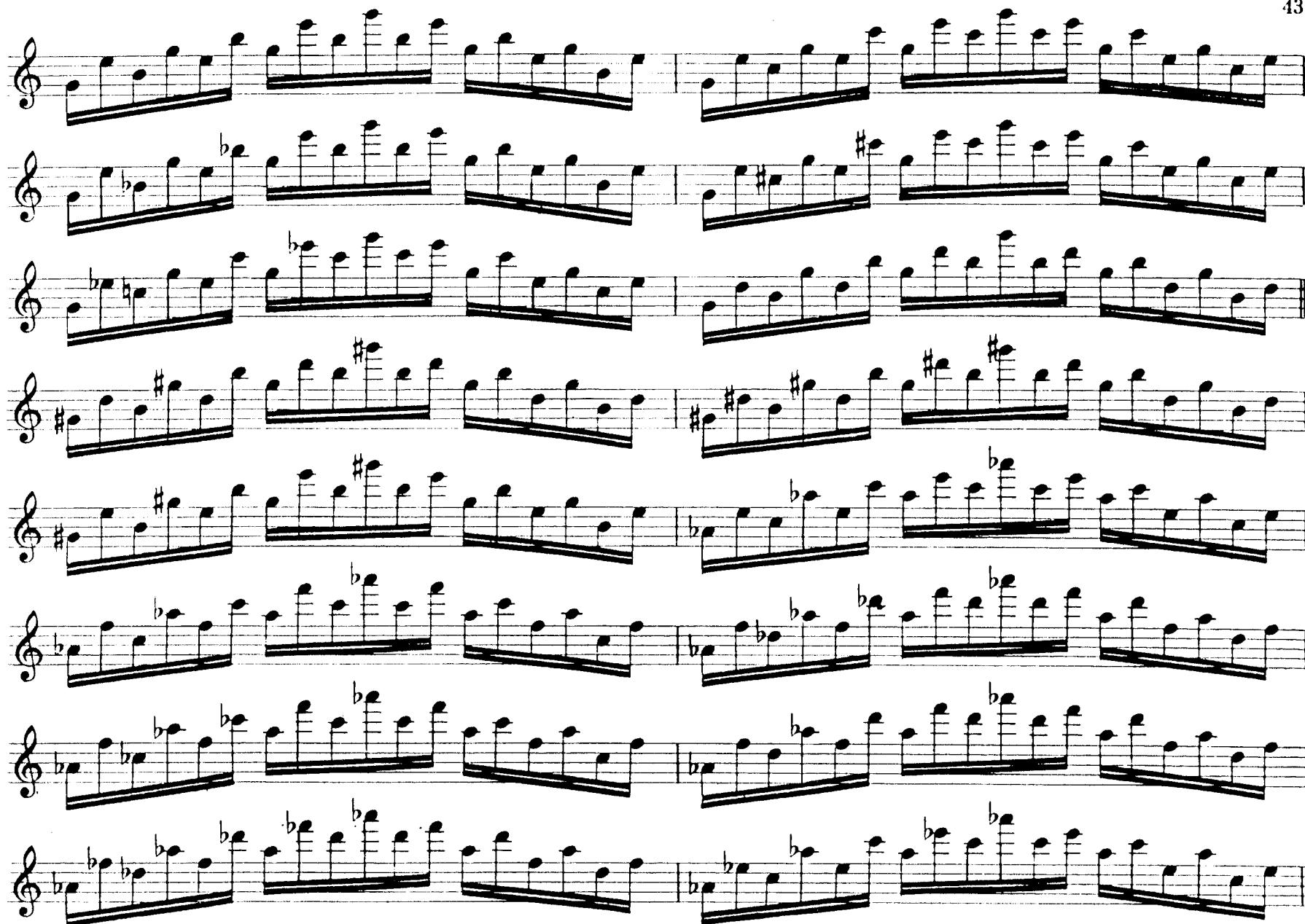
The musical score for E.J. 11 includes two main parts. The first part, labeled 1 through 10, shows ten different ways to articulate eighth-note patterns on a single staff with a 9/8 time signature. Each pattern is a series of eighth notes connected by horizontal lines, with vertical strokes indicating the point of articulation. The second part consists of six staves of music in common time (4/4). Each staff begins with a different key signature: F major (no sharps or flats), B-flat major (two flats), C major (no sharps or flats), G major (one sharp), D major (one sharp), and A major (three sharps). Each staff contains ten measures of broken arpeggios, with each measure consisting of a series of eighth notes connected by horizontal lines, similar to the patterns in the first section.



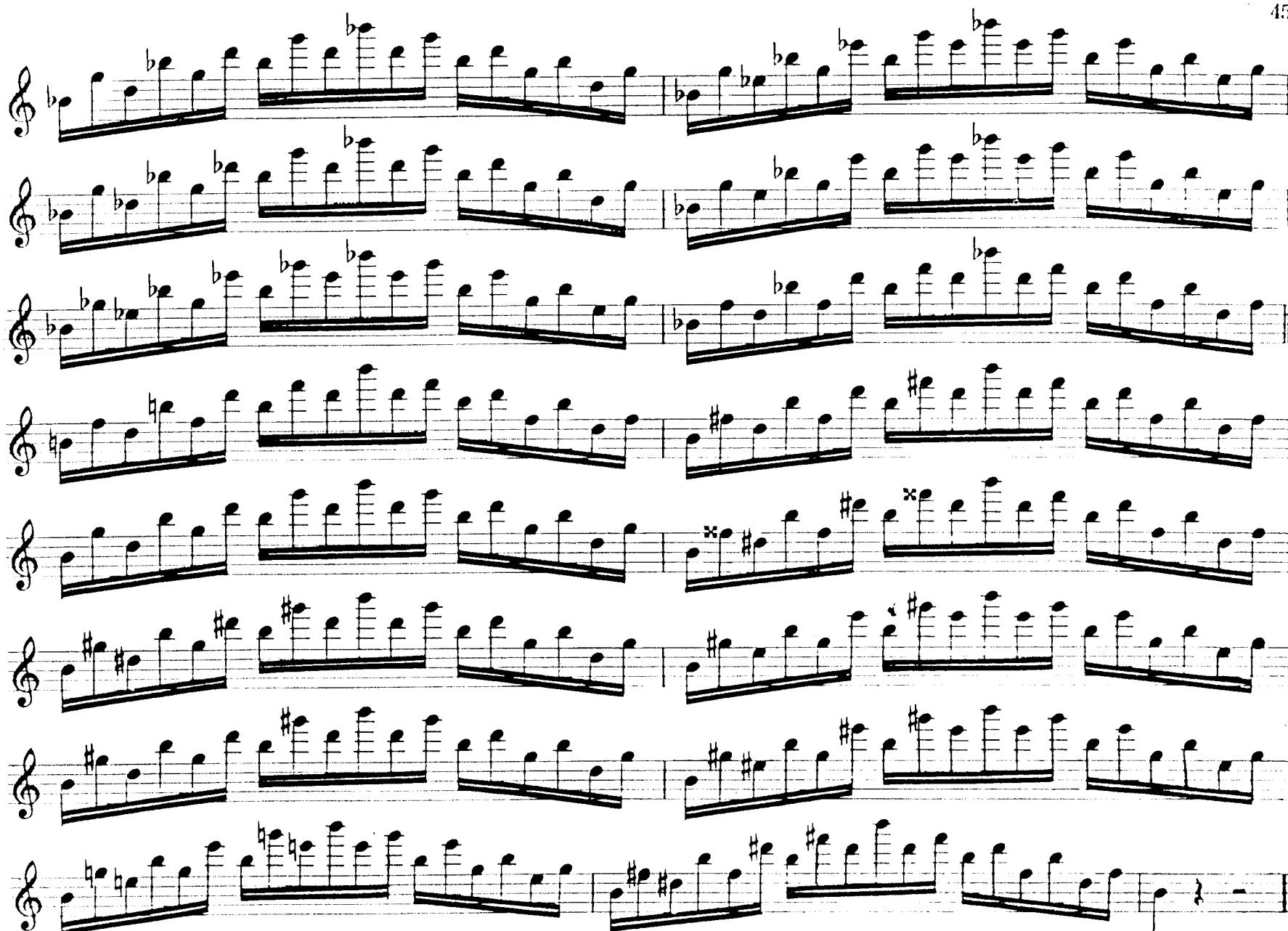












E. J. 12 – ARPÈGES – Arpeggios – Arpeggien – Arpegios – 分散和音

A travailler successivement avec
chacune des articulations suivantes:

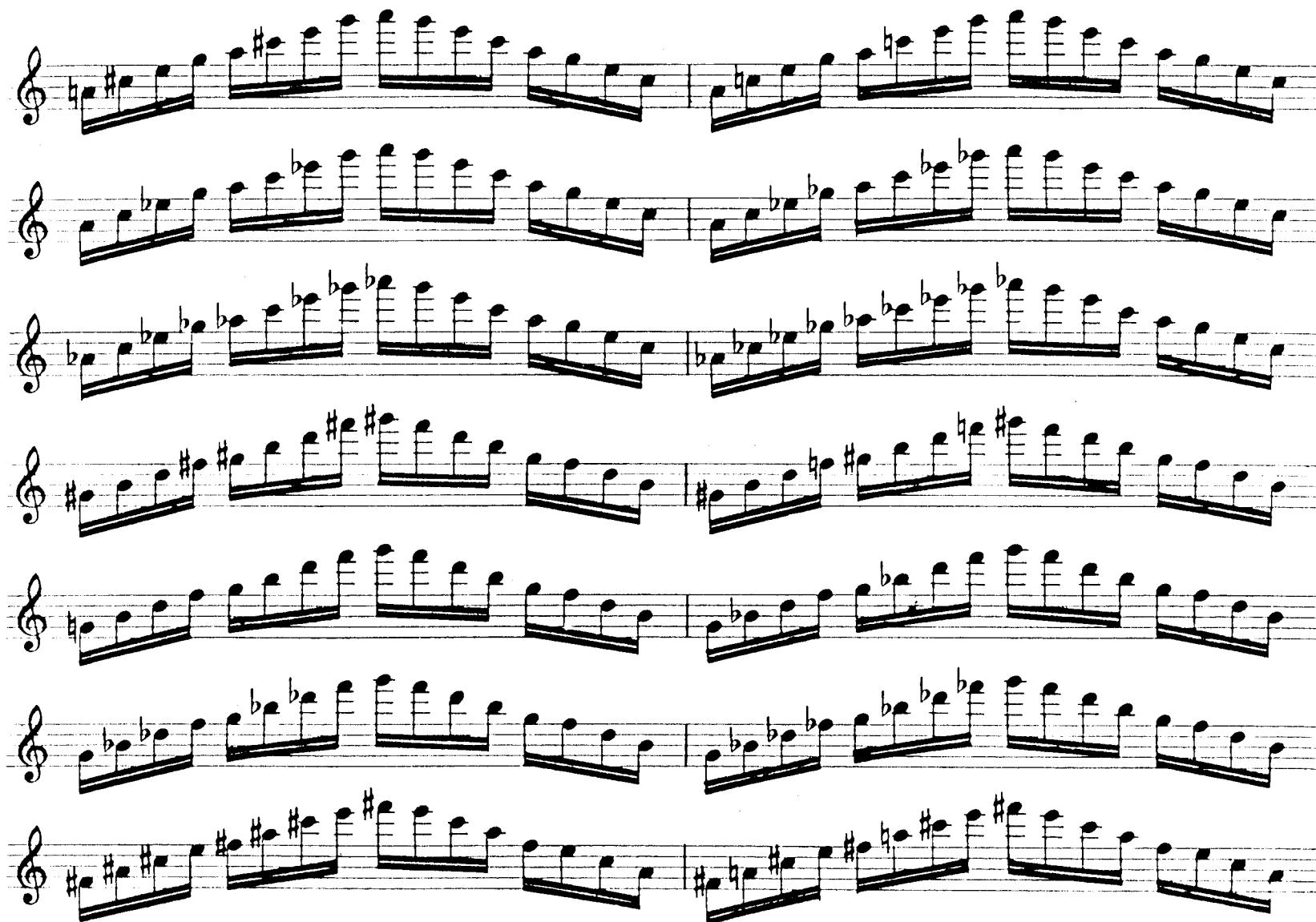
To be practised with each of the
following articulations:

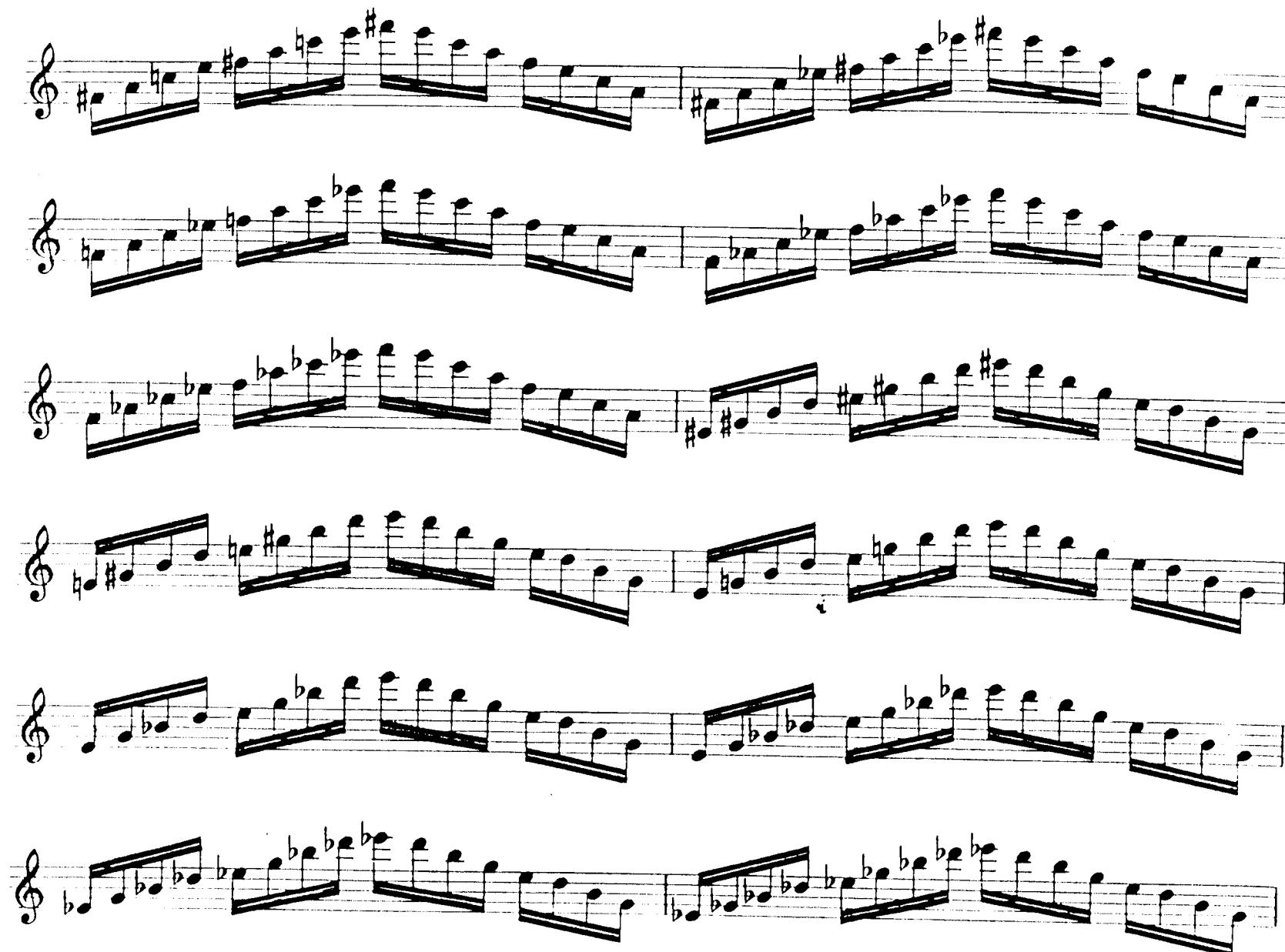
Nacheinander mit folgenden Arti-
kulationen zu üben:

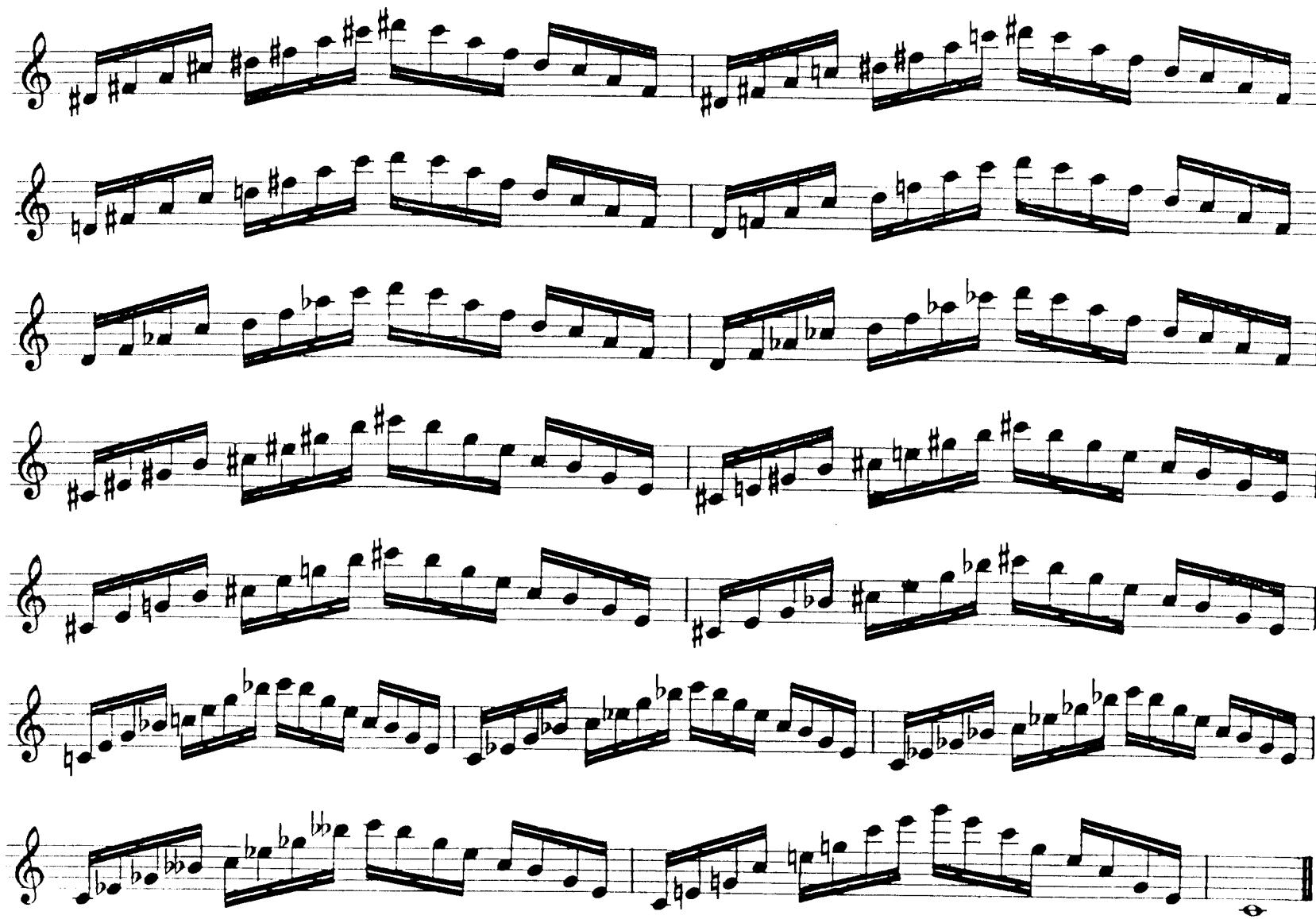
Trabajese sucesivamente con cada
una de las siguientes articulaciones:

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 two parts. The first part, labeled '1' through '8', shows eight sets of eighth-note arpeggios on a single staff. Each set is preceded by a small number and a bracket indicating its range. The second part is a continuous piece of music spanning four staves. The piece begins with a treble clef, common time, and a key signature of one sharp. It features a repeating pattern of eighth-note chords and sixteenth-note grace notes, transitioning through various keys (G major, A major, B minor, C major) indicated by changes in key signature.





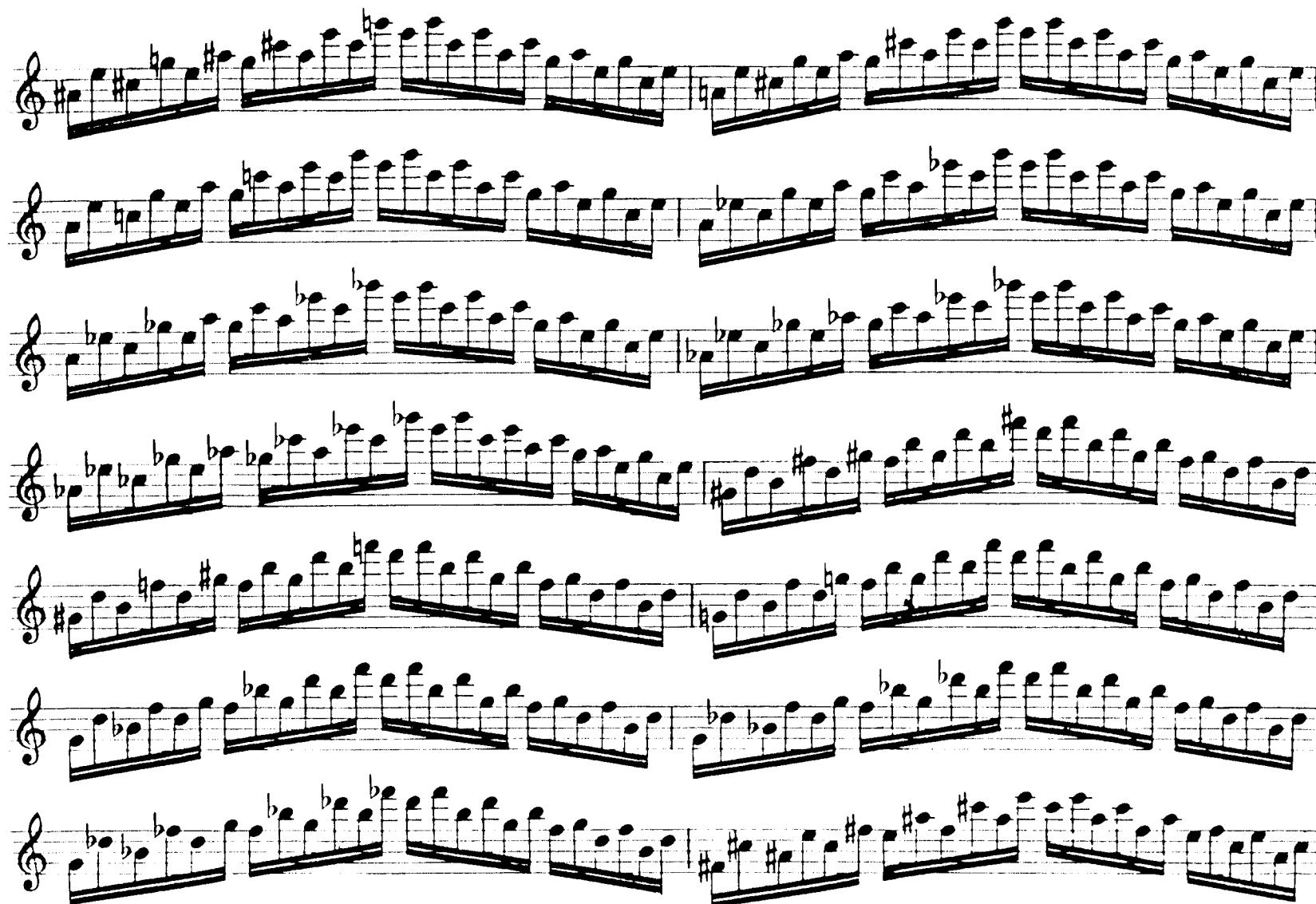


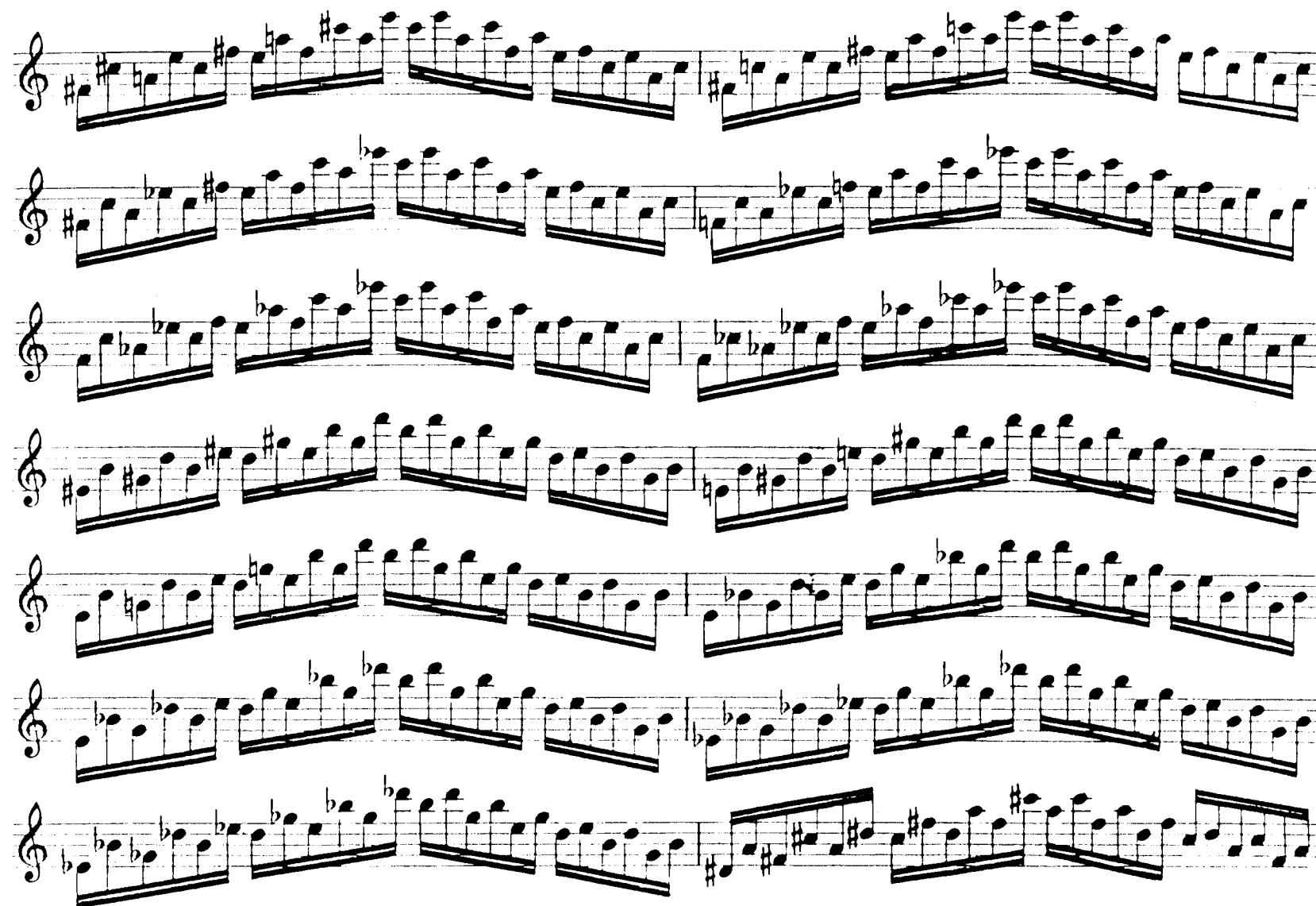
E.J. 13 — ARPÈGES BRISÉS — Broken arpeggios — Gebrochene Arpeggien — Arpegios rotos — 分散和音

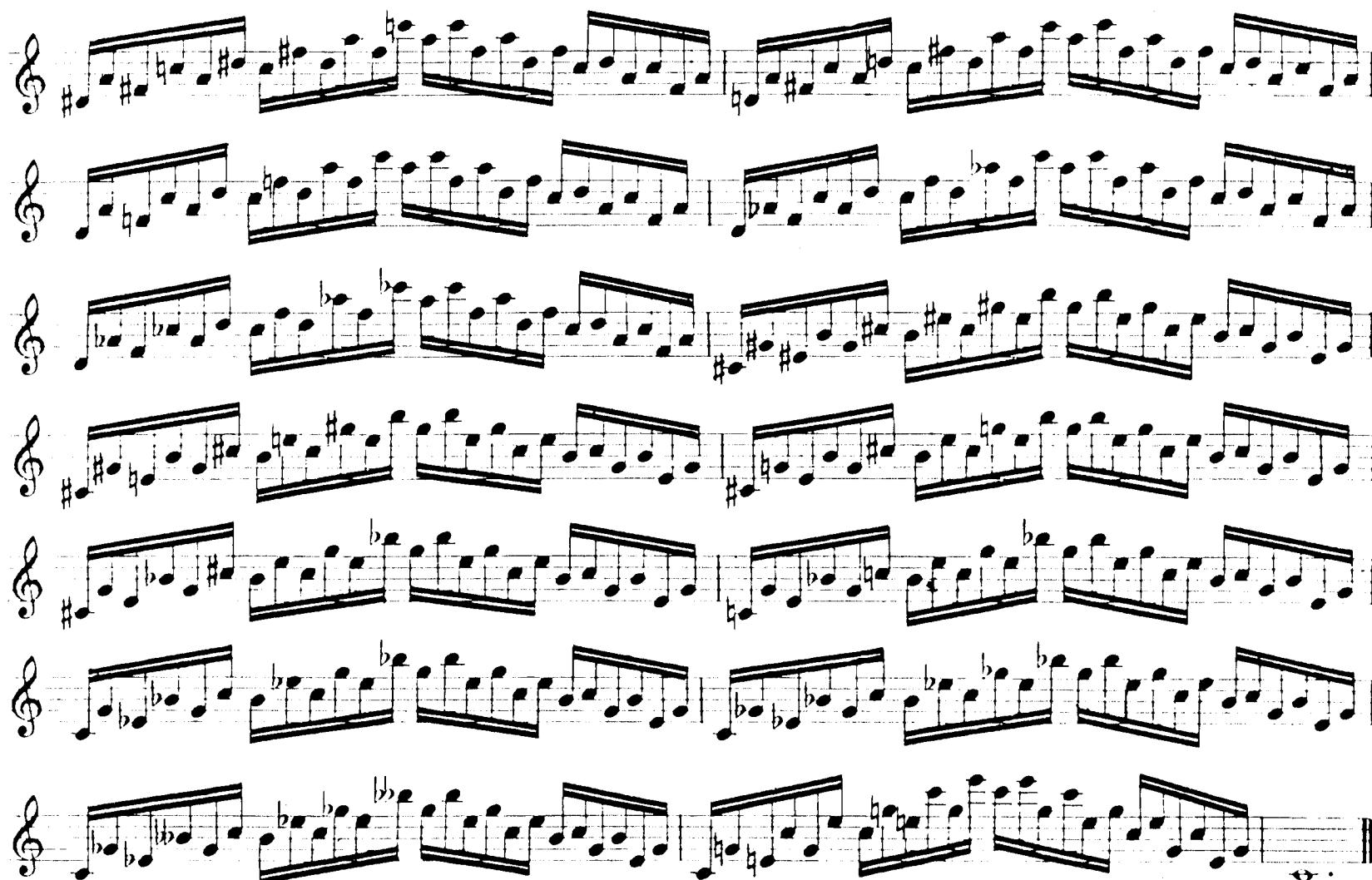
A travailler successivement avec | Tab practised with each of the | Nacheinander mit folgenden Arti- | Trabájese sucesivamente con cada
chacune des articulations suivantes: | following articulations: | kulationen zu üben: | una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。

The image shows musical notation for E.J. 13. At the top, there are ten numbered exercises (1 through 10) consisting of short patterns of eighth and sixteenth notes. Below these are four staves of a larger piece of music. The first staff starts in G major (two sharps) and moves to F# major (one sharp). The second staff starts in A major (three sharps) and moves to G major. The third staff starts in B major (two sharps) and moves to A major. The fourth staff starts in E major (no sharps or flats) and moves to D major (one flat). Each staff features a continuous sequence of broken arpeggios.







E.J. 14

A travailler successivement avec
chacune des articulations suivantes:

To be practised with each of the
following articulations:

Nacheinander mit folgenden Arti-
kulationen zu üben:

Trabajese sucesivamente con cada u-
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。

The page contains musical exercises for articulation practice. At the top, there are eight numbered exercises (1 through 8) consisting of eighth-note patterns on a single staff. Below these are two sets of exercises labeled A and B, each containing two staves of sixteenth-note patterns. The patterns involve various articulations such as slurs, grace notes, and dynamic changes, designed to be practiced sequentially.