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La Technique d'Embouchure

218 exercices pour maîtriser toutes les difficultés
liées à l'embouchure de la flûte traversière
et acquérir une belle sonorité

*218 exercises for mastery of all difficulties
concerning tranverse flute embouchure
and the acquisition of a good tone*

PEDAGOGIE DE LA FLÛTE

COLLECTION DIRIGÉE

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LA TECHNIQUE D'EMBOUCHURE

EMBOUCHURE TECHNIQUE

Avant-propos

Forword

Le travail quotidien du flûtiste est bien souvent déséquilibré : l'importance qu'il accorde au travail des doigts et des coups de langue (généralement appelé "travail technique") est sans commune mesure avec le temps et l'attention qu'il accorde à l'élaboration de la sonorité considérée comme essentielle, malgré tout, à ses yeux.

Il est vrai aussi que le nombre des méthodes publiées, traitant précisément de ce sujet, est assez restreint et cela peut en partie expliquer ce phénomène. Bien sûr, les professeurs ne se lassent pas de donner conseils et recommandations ; mais une véritable codification méthodique de ce que j'appellerais la *technique d'embouchure* me semble encore faire défaut. C'est cette lacune que cet ouvrage voudrait essayer de combler, en proposant à l'étudiant un manuel gradué inspiré par les considérations suivantes, qu'il ne devra jamais perdre de vue :

- 1° - Le travail de la technique d'embouchure ne doit pas être laissé au hasard, à l'inspiration du moment, à une plus ou moins grande familiarité avec l'instrument.
- 2° - Ce travail requiert autant de minutie que celle apportée aux exercices de gammes et d'arpèges.
- 3° - Ce travail doit être varié et aborder aussi rationnellement que possible toutes les difficultés qui lui sont propres.
- 4° - Le travail de la technique d'embouchure ne doit jamais être abstrait : au contraire, quelle que soit sa forme, un exercice est avant tout un morceau de musique.
- 5° - Le travail de la technique d'embouchure doit être *quotidien et progressif*.

The flutist's work is very often unbalanced. The importance he gives to the finger-work and the tonguing (generally referred to as "technique") cannot be compared to the time and care he gives to the elaboration of the sound, regarded as essential, in spite of all, to his mind.

It is also true that the number of published methods dealing precisely with this subject is rather limited, and this may partly explain this phenomenon. Of course, teachers never cease giving advice and recommendations, but a real methodical codification of what I would call the embouchure technique seems to me still lacking. This work is precisely meant to try filling in this gap, proposing to the student a graded handbook inspired by the following considerations, which he will never have to lose sight of :

- 1° - *The practice of the embouchure technique should not be left to chance, to the inspiration of the moment, nor to a relative familiarity with the instrument.*
- 2° - *This work requires as much careful attention as that expended on scales and arpeggios.*
- 3° - *This work must be varied and deal with the different inherent problems as rationally as possible.*
- 4° - *The practice of embouchure technique should never be dissociated from a deeply musical approach of the exercise.*
- 5° - *The practice of embouchure technique must be daily and progressive.*
- 6° - *Above all, this work deals with reflection and*

6° - Ce travail est avant tout un travail de réflexion et de contrôle de soi et exige par conséquent une application intelligente, vivante et jamais automatique.

7° - Ce travail contribue, en premier lieu, à former l'exigence auditive qui signale le véritable musicien.

Les points essentiels sur lesquels porteront les exercices sont les suivants :

A - Les vocalises (travail d'homogénéisation du timbre et des nuances dans les trois registres).

- * Ouverture de la gorge
- * Soutien d'une phrase musicale
- * Contrôle de la nuance

B - Les intervalles (travail du maxillaire inférieur).

* Passage d'un registre à l'autre en avançant le menton

C - Les sons filés (l'amorce et la fin des sons - nuance *pianissimo*).

- * Difficulté majeure de l'embouchure

D - L'attaque des notes.

* Mode d'attaque des notes selon le registre de la nuance

Il m'est difficile de dire lequel de ces deux derniers chapitres est le plus difficile : chacun débutera par celui qui lui pose le moins de problèmes.

Organisation du travail

- De chacun des quatre chapitres composant l'ouvrage, vous travaillerez un exercice différent chaque jour.
- L'ensemble des exercices proposés peuvent être divisés en deux groupes :

1° - Travail d'homogénéisation du timbre (les vocalises) et travail du maxillaire inférieur (les intervalles)

2° - L'amorce et la fin des sons (sons filés) et l'attaque des notes.

Entre les deux groupes, on peut inclure un travail conventionnel de gammes ; en effet, les exercices du groupe 2 sont plus difficiles que ceux du groupe 1 et peuvent être abordés après environ une demi-heure de travail.

self-control, and consequently demands an intelligent varied and imaginative application.

7° - Most importantly, this work develops aural discernment, that which designates the true musician.

The following exercises will center on these essential points :

A - *The vocalises (the equality of timbre and dynamics in all three registers).*

- * *Throat openness.*
- * *Phrasing support.*
- * *Control of dynamics.*

B - *The intervals (the function of the lower jaw).*

* *Passage from one register to another by moving the lower jaw forward.*

C - *"Sons filés" (beginning and end of notes) - dynamic pianissimo.*

- * *Main embouchure difficulty.*

D - *Attacks (ways of attacking various notes, considering the register and the dynamic).*

* *Ways of attacking various notes, considering the register and the dynamic.*

It is very difficult for me to say which of these two chapters is the hardest : start with that which gives you the least problems.

Organisation of work

- *From each chapter, work on a different exercise every day.*
- *The exercises can be divided into two groups :*

1° - Equality of timbre (vocalises) and function of the lower jaw (intervals).

2° - Beginning and end of notes ("sons filés") and attacks.

Between these two groups, one can include a conventional scale practice. Indeed, the exercises of the second group are more difficult than the first, and should be tackled after approximately half an hour of work.

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A PROPOS DE LA RESPIRATION ET DU VIBRATO CONCERNING BREATHING AND VIBRATO

Une bonne inspiration de l'air est *essentielle* pour arriver à maîtriser la technique de son instrument et plus particulièrement les difficultés liées à l'embouchure.

En poussant l'air dans le bas des poumons, le flûtiste peut *régulariser* le débit (pression et quantité) car l'air se trouve ainsi placé sur la membrane musculaire appelée diaphragme qui pourra de cette manière fonctionner efficacement.

La maîtrise du souffle est la condition absolue pour pratiquer les exercices proposés.

* * *

Le vibrato est une manifestation naturelle de l'émotion que l'on éprouve lorsqu'on joue une phrase musicale. Pour qu'un vibrato soit satisfaisant, l'auditeur ne doit pas le remarquer : sa présence rend néanmoins chaque note plus intéressante.

Contrairement au vibrato du violon, celui de la flûte - tout comme celui de la voix - est une variation d'intensité du son (au violon il s'agit d'une variation de la hauteur de la note).

Le flûtiste acquiert son vibrato, j'en suis convaincu, par mimétisme (observez combien les élèves ont souvent le même vibrato que celui de leur professeur...).

Pour modifier un vibrato trop rapide, surtout ne le supprimez pas volontairement en pensant qu'il finira bien par réapparaître amélioré. Très souvent, si le vibrato est trop prononcé (audible), le son est trop fortement timbré : il y a un lien étroit entre le timbre et le vibrato. Il suffit

A good air inhalation is essential for mastering the instrument technique, and more particularly the difficulties dealing with the embouchure.

Practically, by pushing the air into the bottom of the lungs, one gives oneself the means of regularising its supply (pressure and quantity) because the air is placed on the muscular membrane known as diaphragm, which may then function efficiently.

The command of one's breath is the sine qua non condition required for the practice of the following exercises.

* * *

The vibrato is a natural expression of the emotion one may feel when playing a musical phrase. A pleasant vibrato should hardly be noticed by the listener. Nevertheless it renders each note more interesting.

Flute vibrato, like vocal vibrato, is variation of sound intensity, whereas that of violin is variation of pitch.

I am convinced that the flutist acquires his vibrato by imitation (pupils have often the same vibrato than their teacher's one...).

In order to modify a too fast vibrato, above all do not consciously suppress it, thinking that it will automatically come back bettered. Very often if there is too much vibrato (too easily noticeable), the sound has too much timbre : there is a close link between the timbre and the

alors de découvrir légèrement l'embouchure et de jouer avec une pression de l'air plus faible, afin de détimbrer légèrement le son pour que le vibrato ne soit plus gênant, en tout cas nettement moins audible.

Dans tous les cas il faut jouer des mouvements lents (du répertoire de la flûte ou autre) en veillant toujours à avoir un *vibrato égal* sur toutes les notes en jouant sans trop de timbre. Je recommande ce travail de contrôle du son en tout premier lieu : c'est la meilleure façon de débiter une séance de travail.

Remarque importante

Pour jouer les exercices des deux premiers chapitres consacrés aux vocalises et aux intervalles, vous pouvez introduire un léger vibrato dont il faut en revanche s'abstenir dans les derniers chapitres consacrés aux fins de phrases et aux attaques.

vibrato. One just has to uncover slightly the embouchure and play with less air pressure in order to give a tone a light timbre and to render the vibrato less disturbing, in any case less blatant.

In all cases, one must play slow movements (from the flute repertoire or any other) always paying attention to vibrate equally each note, playing without too much timbre. I particularly recommend this sound control as the best way to start a practice session.

Importance notice

When playing the exercises of Chapter 1 and 2 (vocalises and intervals) one may use a slight vibrato. However in the last chapters (phrase endings and attacks) one should avoid it.

CHAPITRE I CHAPTER I

LES VOCALISES VOCALISES

Travail d'homogénéisation du timbre et des nuances dans les trois registres *Equality of timber and dynamics on all three octaves*

Ce sont des exercices simples et musicaux, formés d'intervalles assez petits, qui permettent au flûtiste de bien commencer son travail quotidien.

Je me suis efforcé d'écrire des phrases musicales : ne le perdez jamais de vue (ce ne sont pas des exercices abstraits).

Portez votre attention sur les points suivants :

* Jouez l'exercice dans une nuance forte : *son très large*.

* N'oubliez pas que les notes hautes doivent sonner plus fort que les notes graves : allez dans le sens des nuances naturelles, afin d'éviter toute crispation.

* Gardez la gorge bien ouverte, quel que soit le registre ; donnez plus d'air et découvrez l'embouchure dans l'aigu si ce registre vous paraît plus difficile.

* Pensez à votre inspiration : c'est elle qui génère la phrase (quantité d'air, énergie, tempo), et vous permet de la conduire.

* Attention à la justesse : les dernières notes de la vocalise sont souvent trop basses.

* Allez d'une note à l'autre en tendant légèrement le diaphragme : soutenez.

* Ne jouez pas les vocalises trop lentement, vous perdriez l'intérêt musical.

Voici 25 vocalises classées par ordre de difficulté : choisissez chaque jour un exercice différent afin d'éviter toute monotonie.

These are simple and musical exercises, employing relatively small intervals, which permit the flutist to commence his daily practice with ease.

Always keep in mind that I have striven to write musical phrases, not abstract exercises.

Pay attention to the following points :

* *Play the exercise forte, with an expansive sound.*

* *Do not forget that the high notes should sound louder than the low notes (follow the natural dynamics, in order to avoid tension).*

* *Keep the throat well opened, regardless of the register. Give more air in the high register and uncover the embouchure if you have difficulties with it.*

* *Think about your inhalation : that is what generates the phrase (quantity of air, energy, tempo) and allows you to carry it well to the end.*

* *Mind the intonation ; the last notes of the vocalise are often flat.*

* *Slightly tense the diaphragm (support) when passing from one note to another.*

* *Do not play the vocalises too slowly, in order not to lose the musical interest.*

25 vocalises have been here classified in order of difficulty. To avoid monotony, choose a different exercise everyday.

Vocalise n° 1 - Veillez à avoir un son bien large et ouvert.
Pay attention to have an expansive and open sound.

The musical score consists of 12 staves of music. The first staff begins with a treble clef and a 3/4 time signature. It features a melodic line with a long slur over the first six notes. Dynamics are marked as *mf* (mezzo-forte) under the first two notes, *f* (forte) under the next two, and *mf* under the final two. The second staff is marked *simile* and continues the melodic line. The third staff has a handwritten '1' above the fifth note. The fourth staff has a slur over the first four notes. The fifth staff is marked *Fine* at the end. The sixth staff has a handwritten '1' above the fifth note. The seventh staff has a handwritten '1' above the fifth note. The eighth staff has a handwritten '1' above the fifth note. The ninth staff has a handwritten '1' above the fifth note. The tenth staff has a handwritten '1' above the fifth note. The eleventh staff has a handwritten '1' above the fifth note. The twelfth staff has a handwritten '1' above the fifth note.

D.C. al Fine à l'octave.

Vocalise n° 2

The musical score for 'Vocalise n° 2' on page 11 consists of 12 staves. The first staff is a vocal line in treble clef, starting with a dynamic marking of *mf*, followed by a crescendo to *f*, and then a decrescendo back to *mf*. The melody is a single line of notes with a long slur over the entire phrase. The second staff is marked *sim.* and features a complex, chromatic accompaniment with many sharps and naturals. The remaining staves continue this accompaniment, with some staves featuring flats and naturals, indicating chromatic movement. The music is written in a single system.

Vocalise n° 3 - Soutenez particulièrement la première mesure : les intervalles composant le début de la vocalise sont plus grands que des tierces.
Support in particular the first bar : the opening intervals are greater than thirds.

The musical score consists of 12 staves of music. The first staff begins with a dynamic marking of *mf* and a crescendo line leading to *f*. The second staff is marked *sim.* (sostenuto). The music is written in a single melodic line with various intervals and accidentals. The piece concludes with the word "Fine" at the end of the 11th staff.

D.C. al Fine à l'octave.

Vocalise n° 4

The musical score for 'Vocalise n° 4' on page 13 consists of 14 staves. The first staff features a melodic line with dynamics *mf*, *f*, and *mf*. The second staff begins with the piano accompaniment marked *sim.* (simile). The subsequent staves continue the piano accompaniment with various chords and melodic fragments.

Vocalise n° 5

The image shows a musical score for a vocalise. It consists of 12 staves of music. The first staff is marked with a dynamic of *mf* and includes a large slur that spans across the first two staves. The first staff also contains the dynamic markings *cresc.* and *f*. The second staff is marked with *sim.* and *dim.*. The third staff is marked with *mf*. The music is written in a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 7/8. The notation includes various note values, rests, and accidentals (sharps and flats). The overall structure is a single melodic line with dynamic and articulation markings.

Vocalise n° 6

The musical score for Vocalise n° 6 consists of 12 staves of music. The first staff begins with a treble clef and a 2/4 time signature. It features a melodic line with a long slur over the first six measures. Dynamics are marked as *mf* at the beginning, *f* in the middle, and *mf* at the end. The second staff starts with a key signature of three sharps (F#, C#, G#) and the instruction *sim.* (sostenuto). The remaining staves continue the melodic development with various key signatures and articulations, including slurs and accents. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

Vocalise n° 7

The musical score for 'Vocalise n° 7' consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. It begins with a dynamic marking of *mf* and is marked with a long slur. The dynamics progress through *cresc.* to *f*, then *dim.*, and finally *mf*. The piano accompaniment is written on ten staves, each with a treble clef. The first staff of the piano part begins with a dynamic marking of *sim.* (sforzando). The music is characterized by a complex harmonic structure with frequent chromaticism and accidentals, including flats and sharps. The overall mood is expressive and technically demanding.

Vocalise n° 8 - Veillez à la modulation à la deuxième mesure ; faites une nuance afin de la souligner.
Pay attention to the modulation in the second bar ; highlight it with a nuance.

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). A large 'X' is written above the first staff. The first measure is marked *mf*. A slur covers the first two measures, with the instruction *dolce mf sub.* written below. The second measure features a modulation, indicated by a sharp sign above the staff. The third measure is marked *p*. The remaining staves continue the melodic line with various accidentals and dynamics. The word *sim.* appears on the second staff. The word *Fine* is written at the end of the fifth staff. The score concludes with a double bar line and a fermata over the final note.

D.C. al Fine à l'octave.

Vocalise n° 9 - Vocalise avec modulation : mêmes recommandations que pour la vocalise n° 8.
Vocalise with modulation. Same recommendations as for vocalise n° 8.

The musical score consists of 12 staves of music. The first staff begins with a *mf* dynamic and a slur over the first two measures. The second staff starts with a *sim.* (sostenuto) marking. The third staff has a *mf sub.* marking. The fourth staff ends with the word "Fine". The music features a variety of notes, including quarter, eighth, and sixteenth notes, with some notes marked with accents or slurs. The key signature changes from one sharp (F#) to one flat (Bb) during the piece.

D.C. al Fine à l'octave.

Vocalise n° 10 - (D'après J. Andersen : étude op 15 n°1) Attention à la respiration et au phrasé : très souple, mais soutenu.
(Based on J. Andersen : Etude op 15 n°1) Pay attention to the breathing and the phrasing : sustained and flexible.

The musical score consists of 12 staves of music, each containing a melodic line. The first staff begins with a dynamic marking of *f* (forte) and a slur over the first two measures. The second staff begins with a dynamic marking of *sim.* (sostenuto). The music is characterized by a steady, flowing eighth-note pattern with occasional sixteenth-note runs. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#) across the staves. The piece concludes with a final note on the twelfth staff.

Vocalise n° 11 - (D'après J.S. Bach : 14ème prélude du "Clavier bien tempéré" 1er cahier)
Pensez à l'inspiration.
(Based on J.S. Bach : "The Well-Tempered Clavier", First Book, Prelude n° 14) Think about the breathing.

The musical score consists of 13 staves of music. The first staff is marked *mf* and features a long slur over the first six measures. The second staff is marked *sim.* and has a fermata over the final measure. The remaining staves continue the melodic line with various articulations and dynamics. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). The time signature is 12/8.

Vocalise n° 12 - Attention à la qualité sonore des notes hautes de chaque groupe de doubles croches.

Pay attention to the tone quality of the high notes of each group.

The musical score consists of 12 staves of music, each containing a melodic line with groups of eighth notes. The first staff is marked *mf* and includes a large slur over the first six groups of notes. The second staff is marked *sim.* and includes a double bar line with a repeat sign. The remaining staves continue the melodic development. The key signatures change throughout: the first staff is in C major, the second in D major, the third in E major, the fourth in F major, the fifth in G major, the sixth in A major, the seventh in B major, the eighth in C major, the ninth in D major, the tenth in E major, the eleventh in F major, and the twelfth in G major. The word "Fine" is written at the end of the fifth staff. The piece concludes with the instruction "D.C. al Fine à l'octave."

D.C. al Fine à l'octave.

Vocalise n° 13 - Attention à l'intervalle de septième à la troisième mesure.
Be careful of the seventh in the third bar.

large

mf *f* *sim.* Fine

D.C. al Fine a l'octave.

Vocalise n° 14 - (D'après J. Brahms : 1ère symphonie op 68, 1er mouvement).
(Based on J. Brahms : Symphony n°1 op 68, First movement).

The musical score consists of 12 staves of music. The first staff is marked with a *souple* instruction and a slur over the first six measures. Dynamic markings include *p*, *cresc.*, and *f dim.*. The second staff is marked *sim.*. The fourth staff is marked *(original)*. The music is written in treble clef with a 7/8 time signature. The key signature has one sharp (F#). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Vocalise n° 15

The musical score for Vocalise n° 15 consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure is marked *mf*. A long slur covers the first six measures, with a *f* dynamic marking under the fourth measure. The seventh measure is marked *mf*. The second staff begins with a bass clef and a key signature of one flat (Bb), marked *sim.* (sustained). The remaining staves continue the melodic line, alternating between treble and bass clefs. The music features various intervals, including thirds, fourths, and fifths, and includes several accidentals (sharps and flats). The dynamics range from *mf* to *f*. The piece concludes with a final note on the tenth staff.

Vocalise n° 16

The musical score for Vocalise n° 16 consists of 12 staves of music. The first staff begins with a dynamic marking of *mf-f* and features a long, sweeping slur over the entire line. The second staff starts with a *sim.* (sostenuto) marking. The subsequent staves continue the melodic line with various articulations, including slurs and accents, and change key signatures and time signatures throughout the piece. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

Vocalise n° 17 - Cherchez la souplesse. Soutenez bien les grands intervalles. Attaquez l'exercice nuance forte.
Strive for flexibility. Support the large intervals. Start the exercise forte.



Vocalise n° 18 - (D'après J.S. Bach : 4ème concerto brandebourgeois : 1er mouvement)
 Attention : prenez une bonne inspiration.
 (Based on J.S. Bach : Brandenburg concerto n°4, First Movement) Be careful to inhale deeply.

mf

sim.

(9)

Fine

D.C. al Fine à l'octave.

Vocalise n° 19 - Très lié, soutenu et souple.
Very legato, sustained and flexible

souple

p cresc.

sim.

The musical score consists of ten staves of music. The first staff begins with the instruction 'souple' and 'p cresc.' (piano, crescendo). The second staff begins with 'sim.' (simile). The music is written in treble clef with a key signature of one flat (B-flat major or D minor). The notes are connected by a long slur, indicating a very legato performance. The dynamics range from piano to a crescendo, and the articulation is sustained and flexible. The score includes various accidentals (sharps, flats, and naturals) and rests throughout the piece.

Vocalise n° 20 - Intervalles de quinte (pas trop lent)
Fifths (not too slowly)

souple

p *cresc.* *dim.*

sim.

Vocalise n° 21 - Intervalles de sixte (pas trop lent)
Sixths (not too slowly)

souple
mf *cresc.* *dim.*
sim.

Vocalise n° 22

The musical score for Vocalise n° 22 consists of six staves. The first staff is in treble clef with a 3/8 time signature and a long slur over the entire line. The second staff is in treble clef with a key signature of three sharps (F#, C#, G#) and the dynamic marking *sim.* (sustained). The third staff is in treble clef with a key signature of one sharp (F#). The fourth staff is in treble clef with a key signature of two flats (Bb, Eb). The fifth and sixth staves are in treble clef with a key signature of three sharps (F#, C#, G#). The music features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs and accents.

Vocalise n° 23

The musical score for Vocalise n° 23 consists of four staves. The first staff is in treble clef with a 3/8 time signature and a long slur over the entire line. It includes dynamic markings: *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo). The second staff is in treble clef with a key signature of three sharps (F#, C#, G#) and the dynamic marking *sim.* (sustained). The third and fourth staves are in treble clef with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs and accents.

Vocalise n° 24 - (Extrait du 3ème mouvement de la 3ème symphonie de Beethoven)
(Excerpt from Beethoven : Symphony n°3, Third movement)

(Allegro vivace)

p dolce sempre legato

sim.

(original)

8^{va}

8^{va}

8^{va}

Vocalise n° 25

The musical score for Vocalise n° 25 consists of ten staves of music. The first staff begins with a dynamic marking of *mf* and includes a *cresc.* (crescendo) leading to *f* (forte), followed by a *dim.* (diminuendo) leading back to *mf*. The second staff starts with *sim.* (sforzando). The music is written in a single melodic line with various intervals and accidentals. The final staff is labeled "Conclusion" and features a large slur over the entire line.

Consultez aussi la liste des ouvrages de référence page 83
See also the reference list on page 83

CHAPITRE II CHAPTER II

LES INTERVALLES INTERVALS

Passage d'un registre à l'autre *Changing from one register to another*

Prolongement naturel des exercices précédents, voici le travail du passage entre les notes du registre grave et du registre médium, du médium et de l'aigu, du grave et de l'aigu, et inversement. Une note du registre médium ou aigu demande une pression de l'air plus grande et une autre direction sur le biseau de l'embouchure que pour une note du registre grave.

Une comparaison amusante peut éventuellement illustrer cette théorie.

Imaginons que vous deviez arroser deux massifs de fleurs dans votre jardin à l'aide d'un tuyau branché sur un robinet ordinaire et muni en son bout d'une valve vous permettant de réduire la quantité d'eau. Les deux massifs sont situés de la manière suivante : l'un est près de vous et l'autre légèrement plus loin. Pour arroser le premier, c'est très simple : il est devant vous ; pour arroser le second, plus éloigné, vous avez plusieurs solutions :

1° - Ouvrir sensiblement le robinet d'eau : les fleurs du second massif seront arrosées, mais avec une quantité d'eau qui peut être trop importante.

2° - Afin d'atteindre le massif de fleurs, vous réduisez le débit d'eau en fermant la valve au bout du tuyau. Les fleurs seront arrosées, mais sans doute avec une quantité d'eau trop faible.

3° - (La bonne solution) Vous augmentez légèrement la quantité d'eau en ouvrant le robinet et vous fermez légèrement la valve au bout du tuyau. L'eau atteindra normalement et en quantité suffisante le second massif de fleurs.

J'oubliais de préciser, et cela est très important, que pour atteindre le second massif de fleurs, il est nécessaire de lever le tuyau.

As a logical continuation of the preceding exercises, the student will now practise changing from the low register to the medium, the medium to the high, the low to the high, and the reverse. A note of the medium or high register requires a greater air pressure and the air should be directed differently on the edge of the embouchure than for a low note.

An amusing comparison may serve to illustrate this theory.

Imagine that you have two flower-beds to water with a garden hose, connected to an ordinary tap and equipped with a valve which regulates the water quantity. One flower-bed is near you and the other a little further away. The first one is easy to water : it is in front of you. As far as the second one is concerned, you have several solutions :

1° - Open the tap fully. It will be watered, but with too great a quantity of water.

2° - In order to reach it, you reduce the amount of water by partially closing the valve at the end of the hose. The flowers will be watered, but probably insufficiently.

3° - (The right solution) You slightly increase the water quantity from the tap, while closing a little the valve. Water in sufficient quantity will then easily reach the second flower-bed.

I have omitted to stress - and this is very important - that you need to raise the hose for reaching this second flower-bed.

En résumé, pour atteindre le second massif, trois conditions sont requises :

- 1° - Donner plus d'eau en ouvrant le robinet.
- 2° - Fermer légèrement la valve située au bout du tuyau.
- 3° - Lever le tuyau : donc changer la direction du filet d'eau.

Vous avez bien évidemment saisi l'analogie avec la flûte.

Le premier massif de fleurs correspond aux notes du registre grave et le second aux notes du registre aigu. Le filet d'eau correspond au filet d'air, le robinet au diaphragme, le tuyau à la colonne d'air, la valve du tuyau aux lèvres et l'action de lever le tuyau à l'action d'avancer le menton.

La première façon d'arroser le second massif correspond à une manière d'émettre les notes hautes en jouant plus fort, ce qui donne des sons poussifs et disgracieux.

La deuxième façon d'arroser le second massif de fleurs correspond à une autre manière d'émettre les notes hautes en ne faisant que pincer les lèvres sans action du diaphragme (ce qui donne des sons assez étriqués et trop faibles).

La troisième façon correspond à la bonne manière d'émettre les notes hautes : donner légèrement plus d'air en actionnant le diaphragme tout en pinçant les lèvres, sans oublier d'avancer le menton.

En ce qui concerne le mouvement du menton, vous pouvez, à titre d'expérience, souffler sur votre main en adoptant la position des lèvres propre au jeu de la flûte tout en avançant et en reculant le menton : vous constaterez que le jet d'air change de direction en fonction du déplacement du maxillaire inférieur.

Voici 31 exercices d'intervalles classés par ordre de difficulté : choisissez chaque jour un exercice différent afin d'éviter toute monotonie.

To sum up, three conditions are necessary to reach the second flower-bed :

- 1° - Open the tap more.
- 2° - Close a little the valve at the end of the hose.
- 3° - Raise the hose (i.e. change the water stream direction).

You have obviously understood the analogy with the flute.

The first flower-bed represents the notes in the low register, and the second of high register. The water stream is to be compared with the air stream, the tap with the diaphragm, the hose with the air column, the valve with the lips, and the action of raising the hose with the forward movement of the chin.

The first way of watering the second flower-bed corresponds to a manner of emitting high notes simply by playing louder, thereby producing a forced and unattractive sound.

The second way corresponds to another manner of producing high notes, exclusively by pinching the lips, without any diaphragm movement, thus giving a relatively squeezed sound and too weak a tone.

The third way represents the correct manner to play high notes. Namely, to give slightly more air by using the diaphragm, while at the same time pinching the lips and moving the chin forward.

Concerning this latter movement, you may try blowing on your hand the lip position of flute playing and at the same time moving the chin forwards and backwards. You will notice that the air stream changes direction in relation to the lower jaw movement.

31 interval exercises have been here classified by order of difficulty : to avoid monotony, choose a different exercise every day.

Exercice n° 1 - Sonorité ample, son ouvert
Expansive and open sound

The musical score consists of 12 staves of music, all in treble clef and 3/4 time. The first staff begins with a *mf* dynamic marking. The second staff begins with a *sim.* dynamic marking. The music is characterized by a series of eighth-note patterns, often beamed together, with various accidentals (sharps, flats, and naturals) throughout. The piece concludes with the instruction "D.C. à l'octave." at the bottom right.

D.C. à l'octave.

Exercice n° 2

The musical score consists of six staves of music in 3/4 time. The first staff begins with a slur over the first four notes (C4, D4, E4, F4) and a 'sim.' marking below. The second staff has a 'Fine' marking above. The sixth staff has a 'D.C. al. Fine à l'octave.' marking below. The music features various intervals and accidentals, including sharps and flats.

Exercice n° 3 - Exercice fondamental : jouez le plus soutenu possible.
Fundamental exercise : play with maximum support.

The musical score consists of 12 staves of music, each containing a sequence of notes connected by a slur. The notes are primarily eighth and quarter notes, with some half notes at the end of each staff. The key signature and time signature are 2/4. The first staff starts with a treble clef and a 2/4 time signature. The second staff includes the dynamic marking *sim.* (sostenuto). The notes in the staves are organized into pairs of intervals: the first pair is a major second (C-D), the second is a major third (D-E), the third is a major fourth (E-F), the fourth is a major fifth (F-G), the fifth is a major sixth (G-A), the sixth is a major seventh (A-B), the seventh is a minor second (B-A), the eighth is a minor third (A-G), the ninth is a minor fourth (G-F), the tenth is a minor fifth (F-E), the eleventh is a minor sixth (E-D), and the twelfth is a minor seventh (D-C). The notes are marked with various accidentals: sharps (#) for the first six staves and flats (b) for the last six staves. The final note of each staff is a half note with a fermata.

Exercice n° 4

Musical score for Exercise n° 4, consisting of six staves of music. The first staff begins with a melodic line in treble clef, featuring a long slur over the first six notes. The second staff includes the instruction *sim.* (simile) and contains a bass line with several flats. The remaining staves continue the melodic and harmonic development of the exercise.

Exercice n° 5

Musical score for Exercise n° 5, consisting of six staves of music. The first staff begins with a melodic line in treble clef, featuring a long slur over the first six notes. The second staff includes the instruction *sim.* (simile) and contains a bass line with several flats. The remaining staves continue the melodic and harmonic development of the exercise.

Exercice n° 6

Musical score for Exercise n° 6, consisting of six staves of treble clef notation. The first staff begins with a melodic line starting on G4, moving up to B4, then down to A4, G4, F4, E4, and ending on D4. A slur covers the first six notes. The second staff starts with a whole note D4, followed by a half note G4, and then a half note B4. The third staff starts with a half note G4, followed by a half note B4. The fourth staff starts with a half note G4, followed by a half note B4. The fifth staff starts with a half note G4, followed by a half note B4. The sixth staff starts with a half note G4, followed by a half note B4. The score includes various accidentals (sharps and flats) and dynamic markings such as *sim.* (sostenuto).

Exercice n° 7

Musical score for Exercise n° 7, consisting of six staves of treble clef notation. The first staff begins with a melodic line starting on G4, moving up to B4, then down to A4, G4, F4, E4, and ending on D4. A slur covers the first six notes. The second staff starts with a whole note D4, followed by a half note G4, and then a half note B4. The third staff starts with a half note G4, followed by a half note B4. The fourth staff starts with a half note G4, followed by a half note B4. The fifth staff starts with a half note G4, followed by a half note B4. The sixth staff starts with a half note G4, followed by a half note B4. The score includes various accidentals (sharps and flats) and dynamic markings such as *f* (forte) and *sim.* (sostenuto).

Exercice n° 8

Musical score for Exercise n° 8, consisting of six staves. The first staff begins with a melodic line in treble clef, starting on G4 and moving up to D5, then down to G4, with a slur over the first four notes. The second staff continues the melody and includes the dynamic marking *sim.* (similissimo). The subsequent staves show various rhythmic patterns and intervals, including sixteenth and thirty-second notes, and rests. The key signature is one flat (B-flat major or D minor).

Exercice n° 9

Musical score for Exercise n° 9, consisting of six staves. The first staff begins with a melodic line in treble clef, starting on G4 and moving up to D5, then down to G4, with a slur over the first four notes. The second staff continues the melody and includes the dynamic marking *sim.* (similissimo). The subsequent staves show various rhythmic patterns and intervals, including sixteenth and thirty-second notes, and rests. The key signature is one flat (B-flat major or D minor).

Exercice n° 10 - A travailler à l'envers également.
Also to be practised backwards (i.e. from high note to low note).

The first exercise consists of four staves of music. The first staff begins with a treble clef and a common time signature. It features a melodic line with a slur over the first four notes, followed by a comma. The second staff continues the melody with a slur and a 'sim.' marking. The third and fourth staves show a descending sequence of notes, each followed by a chordal structure indicated by a circled 'p' and a vertical line of notes.

Exercice n° 11

The second exercise consists of six staves of music. The first staff starts with a treble clef and a common time signature, featuring a slur over the first four notes. The second staff continues with a slur and a 'sim.' marking. The remaining four staves show a descending sequence of notes, each followed by a chordal structure indicated by a circled 'p' and a vertical line of notes.

Exercice n° 12

The image displays a musical score for Exercise n° 12, consisting of ten staves of music. Each staff begins with a treble clef and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). A slur is present over the first staff, and a 'sim.' (simile) marking is located below the second staff. The music is organized into two systems of five staves each, with a comma separator between the staves in each system. The overall structure is a continuous melodic exercise.

Exercice n° 13

The musical score for Exercise n° 13 consists of 12 staves of music. The first staff begins with a treble clef and a common time signature. A large slur covers the first two staves. The notation includes various note values, rests, and accidentals (sharps, flats, and naturals). Dynamic markings such as *sim.* (sforzando) are present. The score is written in a single system across 12 staves.

Exercice n° 14

Musical score for Exercise n° 14, consisting of four staves. The first staff begins with a slur over the first two measures and includes the instruction *sim.* below the staff. The second staff ends with the word *Fine*. The third and fourth staves continue the melodic and harmonic progression. The key signature changes from one sharp to one flat.

D.C. al Fine à l'octave.

Exercice n° 15

Musical score for Exercise n° 15, consisting of four staves. The first staff begins with a slur over the first two measures and includes the instruction *sim.* below the staff. The second staff ends with the word *Fine*. The third and fourth staves continue the melodic and harmonic progression. The key signature changes from one sharp to one flat.

Exercice n° 16

Musical score for Exercise n° 16, consisting of four staves. The first staff begins with a slur over the first two measures and includes the instruction *sim.* below the staff. The second staff ends with the word *Fine*. The third and fourth staves continue the melodic and harmonic progression. The key signature changes from one sharp to one flat.

Exercice n° 17

Exercice n° 18

Reprise des 4 exercices à l'octave
Repeat the 4 exercises one octave higher

Y
Exercice n° 19

The image displays a musical score for Exercise n° 19, consisting of 12 staves of music. The score is written in treble clef and 8/8 time. A large slur covers the first five staves. The key signatures for the staves are: Staff 1: C major; Staff 2: D major; Staff 3: E major; Staff 4: F major; Staff 5: G major; Staff 6: A major; Staff 7: B major; Staff 8: C major; Staff 9: D major; Staff 10: E major; Staff 11: F major; Staff 12: G major. The notation includes eighth and sixteenth notes, rests, and slurs. A *sim.* marking is present under the second staff. The right side of the page shows the spiral binding of the notebook.

Exercice n° 20 - A travailler à l'envers à partir du si aigu.
To be practised backwards starting from top B.

Musical notation for Exercise 20, consisting of two staves of music in C major, 4/4 time. The first staff starts with a treble clef and a common time signature. The second staff starts with a bass clef and a common time signature. Both staves contain a sequence of six chords, each with a slur over it, moving downwards from top B in the first staff and top B in the second staff.

Exercice n° 21

Musical notation for Exercise 21, consisting of four staves of music in 3/4 time. Each staff starts with a treble clef. The music features eighth-note patterns with slurs and circled numbers (9) indicating fingerings. The patterns move downwards across the staves.

Exercice n° 22

Musical notation for Exercise 22, consisting of three staves of music in 4/4 time. Each staff starts with a treble clef. The music features quarter-note patterns with slurs, moving downwards across the staves.

Exercice n° 23

Exercise n° 23 is a three-staff musical exercise in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. It contains four measures of music, each with a slur over two notes and an accent mark above the second note. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The second staff continues with four measures: D4 (quarter), E4 (quarter), F4 (quarter), and G4 (quarter). The third staff continues with four measures: A4 (quarter), B4 (quarter), C5 (quarter), and D5 (quarter). The notes in the second and third staves are consistently lower than those in the first staff.

Exercice n° 24

Exercise n° 24 is a six-staff musical exercise in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. It contains two measures of music, each with a slur over two notes. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The second staff continues with four measures: D4 (quarter), E4 (quarter), F4 (quarter), and G4 (quarter). The third staff continues with four measures: A4 (quarter), B4 (quarter), C5 (quarter), and D5 (quarter). The fourth staff continues with four measures: E4 (quarter), F4 (quarter), G4 (quarter), and A4 (quarter). The fifth staff continues with four measures: B4 (quarter), C5 (quarter), D5 (quarter), and E5 (quarter). The sixth staff continues with four measures: F4 (quarter), G4 (quarter), A4 (quarter), and B4 (quarter). The notes in the second and third staves are consistently lower than those in the first staff. A *sim.* marking is present in the second measure of the second staff.

Exercice n° 25

The musical score consists of 12 staves of music. The first staff is in G major and features a long slur over the entire line. The second staff is in D major and includes the marking *sim.* (sforzando). The third staff is in C major. The fourth staff is in F major. The fifth staff is in D major. The sixth staff is in G major. The seventh staff is in C major. The eighth staff is in F major. The ninth staff is in D major. The tenth staff is in G major. The eleventh staff is in C major. The twelfth staff is in D major and includes a '2' above a measure and a '3' above a measure, indicating second and third endings or fingerings.

Exercice n° 26 - Prenez de grandes respirations
Breathe very deeply

sans respirer
without breathing

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of three sharps (F#, C#, G#), with the marking 'sim.' below it. The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of two flats (Bb, Eb). The fifth staff has a treble clef and a key signature of three sharps (F#, C#, G#). The sixth staff has a treble clef and a key signature of one flat (Bb). The seventh staff has a treble clef and a key signature of three sharps (F#, C#, G#). The eighth staff has a treble clef and a key signature of one sharp (F#). The ninth staff has a treble clef and a key signature of two flats (Bb, Eb). The tenth staff has a treble clef and a key signature of three sharps (F#, C#, G#). The music is written in a style that suggests a vocal or wind instrument exercise, with a focus on breath control. A large slur covers the first two staves, and a bracket above the third and fourth staves is labeled 'sans respirer / without breathing'. The notes are primarily quarter and eighth notes, often beamed together.

Exercice n° 27

Musical score for Exercise n° 27, consisting of four staves. The first staff begins with a long slur over the first four measures. The second staff contains the marking *sim.* under the first measure. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are primarily eighth and quarter notes, with some rests.

Exercice n° 28

Musical score for Exercise n° 28, consisting of five staves. The first staff begins with a long slur over the first six measures. The second staff contains the marking *sim.* under the first measure. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notes are primarily eighth and quarter notes, with some rests.

Seven staves of musical notation, each containing a sequence of notes and rests. The notation is consistent across all staves, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are primarily eighth and sixteenth notes, often beamed together in groups. The exercise appears to be a technical study of fingerings and articulation.

Exercice n° 29

Three staves of musical notation for Exercise n° 29. The first staff begins with a treble clef and a common time signature (C). It features a series of chords, with the first two marked with a '3' indicating a triplet. A slur covers the first two chords. The second staff includes the instruction *sim.* (sostenuto) and contains more chords. The third staff continues the sequence of chords. The exercise focuses on sustained chords and their articulation.

Exercice n° 30 - (Sarabande extraite de la 5ème suite pour violoncelle seul de J.S. Bach)
 (Sarabande taken from the 5th Suite for solo cello by J.S. Bach)

A travailler également : les traits techniques tirés d'œuvres concertantes d'A. Vivaldi (à jouer très lentement). En particulier les concerti pour piccolo (flûte à bec) RV 443, 444, 445.
 Also to be practised : technical passages from A. Vivaldi's concertos (to be played very slowly). In particular : the piccolo concerti (sopranino recorder) RV 443, 444, 445.

CHAPITRE III CHAPTER III

LES SONS FILES "SONS FILES"

Amorce et fin des notes dans la nuance *piano* *Beginning and ending of notes in piano*

Pour surmonter cette difficulté majeure d'embouchure, voici maintenant quelques exercices destinés à amorcer ou à terminer les notes de l'ensemble du registre de la flûte dans la nuance *piano*.

Je n'insisterai jamais assez sur la patience que doit avoir l'étudiant flûtiste pour parvenir à un bon résultat. C'est à la fois la maîtrise du diaphragme et des muscles entourant la bouche qui permet de réussir. Il faut un certain temps pour que ces muscles se développent.

Voici les moyens qui permettent de réaliser une belle fin de note (dans la nuance *piano*).

Première condition

Réduire l'orifice buccal : cela signifie *presser* les lèvres l'une sur l'autre (et non étirer davantage) et tendre le diaphragme afin d'augmenter la pression de l'air. Si on ne fait que diminuer le volume de l'air sans augmenter la pression, la note sera certes plus *piano*, mais son intonation va se détériorer : elle sera trop basse.

J'insiste aussi sur le fait que pour réduire l'orifice buccal en pressant les lèvres l'une sur l'autre, il faut, au préalable, que chacun réussisse (dans tous les exercices précédents) à trouver la position des lèvres qui lui convient, afin de faire passer son souffle à l'endroit où les muscles des lèvres sont les plus forts et les plus nombreux. En règle générale, cet endroit se situe en leur milieu. Si tel n'était pas le cas, les exercices qui vont suivre vont vous permettre, si vous veillez bien à ce point particulier, de rectifier votre position.

Deuxième condition

Avancer légèrement le menton de telle sorte que la note reste parfaitement juste. L'intonation est la principale

To overcome this main embouchure difficulty, here follow some exercises on the beginning and ending of notes piano throughout the range.

I cannot insist enough on the patience required by the student to achieve a good result in this area : it is both the command of the diaphragm (muscular membrane) and the muscles surrounding the mouth which lead to success. These muscles take a certain time to develop.

Which are the methods of obtaining a satisfactory note ending (dynamic piano) ?

First condition

Reduce the mouth aperture : this is to achieve by pressing the lips closer together (as opposed to stretching them more) and tensing the diaphragm in order to increase the air pressure while reducing its volume. If one only reduces the volume without increasing the pressure, the note will certainly be softer, but flat.

In order to do this lip movement, I insist that everyone finds, in the preceding exercises, his ideal lip position. That means that the air passes between the lips where the muscles are the strongest and the most numerous. As a general rule, it is precisely in the middle. If such is not the case, the following exercises will allow you to rectify your position.

Second condition

Move the chin slightly forward, so that the note remains perfectly in tune (the intonation must be your main

préoccupation que l'on doit avoir lorsque l'on fait des sons filés. En effet, plus le souffle sur le biseau est dirigé vers le haut, plus l'intonation de la note est haute. Mais la marge est assez réduite.

Troisième condition

Garder le tête bien haute afin de ne pas crisper la gorge.

Quatrième condition

Veiller à prendre une inspiration suffisante (prévoir plutôt trop d'air que le contraire).

Voici les exercices destinés à amorcer et à finir les notes dans l'ensemble du registre : ils sont classés par ordre de difficulté :

- 1° - Registre médium et registre grave.
- 2° - Registre médium et registre aigu (ne passez pas aux exercices suivants si ces deux chapitres ne sont pas assimilés).
- 3° - Sons filés : travail approfondi sur chaque note.
- 4° - Sons filés sur deux notes liées.
- 5° - Sons filés sur deux octaves détachées.
- 6° - Deux sons filés sur deux notes liées.
- 7° - Sons filés sur des octaves liées.
- 8° - Diminuendo sur un arpège ascendant.

concern when practising "sons filés"). Practically, the higher the air stream is directed, the sharper the note will be (but the margin is rather limited).

Third condition

Keep the head up in order to avoid throat tension.

Fourth condition

Pay attention to inhale sufficiently (preconsider rather too much air than too little).

These exercises devoted to the beginning and ending of notes throughout the whole range are proposed in the following order of difficulty :

- 1° - *Medium and low registers*
- 2° - *Medium and high registers (do not continue if you do not have a good command of the exercises in these two first chapters).*
- 3° - *"Sons filés" : detailed work on each note.*
- 4° - *"Sons filés" on two slurred notes.*
- 5° - *"Sons filés" : octaves in détaché.*
- 6° - *Two "sons filés" on two slurred notes.*
- 7° - *"Sons filés" on slurred octaves.*
- 8° - *Diminuendo on an ascending arpeggio.*

Registre médium et registre grave
 Medium and low register

Exercice n° 1 - Veillez à finir la note sans qu'il y ait des bruits parasites (souffle en particulier), tout en veillant scrupuleusement à la justesse.
 Pay attention to finish the note cleanly (avoiding air noise) while watching the intonation.

Exercice n° 2

Exercice n° 3 - Bien dégager la gorge pour passer l'octave
 Open the throat fully when changing octave.

Registre médium et registre aigu
Medium and high register

Ne passez pas ce chapitre si les exercices ne vous semblent pas assimilés.
 Do not continue if you do not have a good command of the exercises.

Exercice n° 4

p \leftarrow *f* \rightarrow *p* *sim.*

8^{va}

Exercice n° 5

p \leftarrow *f* (*f*) \rightarrow *p* *sim.*

8^{va}

Exercice n° 6

p \leftarrow *f* \rightarrow *p* *sim.*

Fin

D.C. al Fine à l'octave

Exercice n° 7

f (*f*) \rightarrow *p* *f* *sim.*

8^{va}

Exercice n° 8

f (*f*) \rightarrow *p* *f* *sim.*

8^{va}

Exercice n° 9 - Ne pas fermer la gorge dans le passage d'octave.
 Open the throat when changing octave.

f \rightarrow *p* \leftarrow *f* *f* *sim.*

8^{va}

Exercice n° 10 - A travailler aussi à l'envers en commençant par le la dièse.
 Each group is also to be practised backwards.

p \leftarrow *f* \rightarrow *p* *p* *sim.*

8^{va}

Exercice n° 11

Exercice n° 12

Sons filés : travail approfondi sur chaque note du registre.
"Sons filés" : detailed work on each note.

Il sera bon de changer de note (donc d'exercice) tous les jours.
 It is a good idea to take a different note every day (i.e. exercise).

Exercice n° 13 - Développé (note pivot : le mi)
Developped (pivot note : E)

Exercices n° 14 à n° 32 : Changement de note pivot. Voir à titre d'exemple le n° 21 développé
Changing the pivot note. See n° 21 developed.

(13) 14 15 16 17 18 19 20 21 22

23 24 25 26 27 28 29 30 31 32

Exemple : n° 21 développé (note pivot : le do)
n° 21 developed (pivot note : C)

p < f > p p < f > p sim.

Consultez aussi la liste des ouvrages de référence page 83

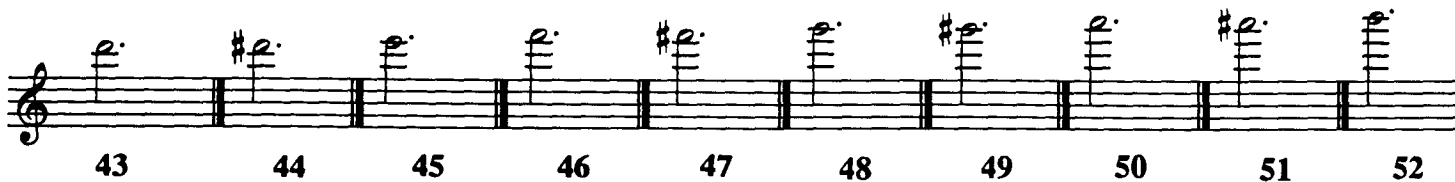
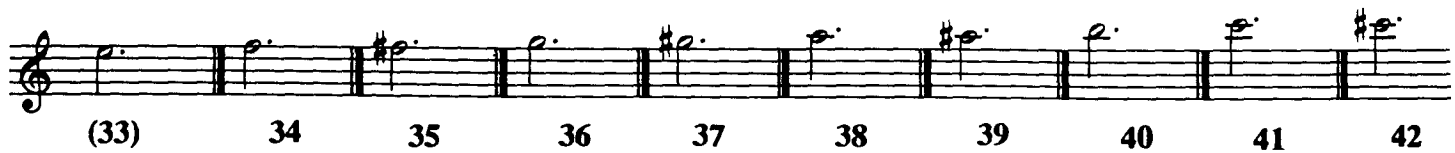
See also the reference list on page 83

Sons filés sur deux notes liées. Changez d'exercice chaque jour.
"Sons filés" on two slurred notes. Change the exercise everyday.

Exercice n° 33 (note pivot : le mi)
(pivot note : E)

p < f > p sim.

Exercices n° 34 à n° 52 (Le numéro 36 est développé ci-dessous à titre d'exemple)
 (N°36, for instance, has been developed hereunder)



Sons filés sur des octaves détachées
 "Sons filés" : octaves in détaché

Exercice n° 53

enchaînez
 without breathing



Exercice n° 54

p < f > p p < f > p sim.
s.r.
(montez/up)
(descendez/down)

Exercice n° 55

p < f > p p < f > p sim.
s.r.
(montez/up)
(descendez/down)

Exercice n° 56

p < f > p p < f > p sim.
s.r.
(montez/up)
(descendez/down)

Deux sons filés sur deux notes liées
 Two "sons filés" on two slurred notes

Exercice n° 57 - (Note pivot : le do)
 (pivot note : C)

p < f > p p < f > p sim.

Exercices n° 58 à n° 76 (Changement de note pivot)
 (Changing the pivot note)

57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76

Exercice complémentaire n° 77
 Complementary exercise n° 77

Difficulté que l'on rencontre très souvent dans les opéras de Mozart
 This is a difficulty we often encounter in Mozart operas

p < p < p < > pp sim.

Sons filés sur des octaves liées
 "Sons filés" on slurred octaves

Exercice n° 78

$p < f > p$ $p < f > p$ *sim.*

Exercice n° 79

$p < f > p$ $p < f > p$ $p < f > p$ *sim.*

Exercice n° 80

$p < f > p$ $p < f > p$ $p < f > p$ *sim.*

Exercice n° 81

p < *f* > *pp* < *f* > *p* *sim.*

Exercice n° 82

même principe de nuances
dynamics as above

p < *f* > *pp* < *f* > *p* *pp* < *f* > *p* *sim.*

Exercice n° 83

p < *f* > *pp* < *f* > *p* *pp* < *f* > *p* *sim.*

Diminuendo sur un arpège ascendant (très difficile)
Diminuendo on an ascending arpeggio (very difficult)

Exercice n° 84

Exercise n° 84 consists of four staves of music. The first staff begins with a dynamic marking of *f* (forte) and a hairpin indicating a diminuendo to *p* (piano). The second staff continues with a dynamic marking of *sim.* (sforzando). The music is composed of ascending arpeggios in a major key, with each staff containing three measures of music. The notes are grouped in pairs, and the overall texture is dense and complex.

Exercice n° 85

Exercise n° 85 consists of five staves of music. The first staff begins with a dynamic marking of *p* (piano) and a hairpin indicating a crescendo to *ff* (fortissimo). The second staff continues with a dynamic marking of *sim.* (sforzando). The music is composed of ascending arpeggios in a major key, with each staff containing three measures of music. The notes are grouped in pairs, and the overall texture is dense and complex.

Exercice n° 86

The image displays a musical score for Exercise n° 86, consisting of 12 staves of music. The score is written in treble clef with a common time signature (C). The first staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The second staff is marked *sim.* (simile). The third staff is marked *ff* (fortissimo). The fourth staff is marked *f* (forte). The fifth staff is marked *p* (piano). The score includes various musical notations such as slurs, accents, and dynamic markings. The music is organized into two systems of six staves each, with a comma indicating a continuation of the exercise. The key signature changes from one sharp (F#) to one flat (Bb) across the systems.

Exercice n° 87

Musical score for Exercise n° 87, consisting of three staves of music in 12/8 time. The first staff has dynamics *p*, *ff*, *f*, and *p*. The second and third staves have a *sim.* marking and hairpins.

 Exercice n° 88 (Extrait de "Rigoletto", opéra de G. Verdi)
 (From "Rigoletto", an opera of G. Verdi)

Musical score for Exercise n° 88, consisting of three staves of music in common time. The first staff has dynamics *p dolce* and a hairpin.

Consultez aussi la liste des ouvrages de référence page 83
 See also the reference list on page 83

CHAPITRE IV CHAPTER IV

MODES D'ATTAQUE D'UNE NOTE TYPES OF NOTE ATTACK

Voici une autre difficulté d'embouchure, qui est souvent négligée dans le travail quotidien. En effet, l'amorce d'une note est plus ou moins difficile : cela dépend de sa nuance et de son registre. Attaquer un sol dans la nuance *piano* et dans l'aigu, ou bien forte et dans le grave constitue, par exemple, une réelle difficulté. Pourtant, nous sommes souvent confrontés à ces problèmes dans les œuvres et plus particulièrement dans le répertoire d'orchestre.

Les exercices qui vont suivre sont classés par ordre croissant de difficulté :

1° - Exercices préparatoires fondés sur l'action du diaphragme et sur la décontraction de l'embouchure. "Sons soufflés et sons en bulles".

2° - Changement (subit) de nuance entre deux notes.

3° - Notes perlées sur différents rythmes et dans différentes tessitures.

4° - Quelques extraits d'œuvres du répertoire où se présentent ces difficultés.

Afin d'obtenir les meilleurs résultats voici quelques conseils :

* L'embouchure doit toujours être décontractée, particulièrement dans le registre aigu et surtout pour émettre les sons *piano*. Grande résistance au niveau des commissures des lèvres (sans les tirer toutefois) et souplesse au milieu de la bouche : position à peu près similaire à celle que l'on peut adopter lorsqu'on se mord les deux joues.

This is another embouchure difficulty which is often neglected in the flutists' daily practice. In fact, the difficulty in beginning a note depends upon its dynamic and register. To tongue a high G piano or a low G forte, for instance, represents a true difficulty. Nevertheless, particularly in orchestral repertoire, we are often confronted with this kind of problem.

The following exercises are classified in order of difficulty :

1° - Preparatory exercises, based on the diaphragm function and embouchure relaxation. "Blown" sounds and "bubble sounds".

2° - Sudden change of dynamics between two notes.

3° - Pearl-like notes on various rhythms and registers.

4° - Excerpts from the repertoire where such difficulties occur.

To obtain the best possible result, remember this advice:

** The embouchure must always remain relaxed, particularly in the high register, and above all for emitting piano notes. The corners of the lips must be highly resistant (though without being stretched) and the middle of the mouth very flexible (same kind of position as the one you may find when biting both your cheeks).*

* Position de la langue pour attaquer ces notes : la position n'est pas toujours la même, cela dépend du registre. Pour le registre grave, la langue est placée derrière les dents. Pour la tessiture médium (à partir de mi/fa, mais cela dépend de chacun), la langue est placée entre les dents et derrière les lèvres. La langue ne doit pas en principe dépasser les lèvres sauf pour une attaque "brutale" dans la nuance *forte* ou *fortissimo*.

* *The tongue position varies with the register. In the low one, it remains behind the teeth ; starting from E/F in the second octave (but this varies with everybody) it is placed between the teeth and behind the lips (not any further forward, except for a brutal forte or fortissimo attack).*

I - Exercices préparatoires : sons "soufflés"
 I - Preparatory exercises : "blown" sounds

Exercices n° 1 à n° 19

Détachez chaque note uniquement grâce à l'action du diaphragme ; n'utilisez pas la langue. Sur chaque son donnez un "coup de diaphragme" comme lorsque vous prononcez la syllabe HA ou HE. Evidemment, plus la tessiture est élevée, plus le diaphragme est tendu. Les lèvres sont toujours décontractées. Pour les notes hautes, veillez à ne jamais émettre l'octave grave à l'attaque ou à l'extrême fin de la note. Changez de note pivot tous les jours (voir l'exemple ci-dessous).

Detach each note exclusively with a diaphragm action ; do not use the tongue. On each note give a "diaphragm impulse", as when pronouncing the syllable HA or HE. Naturally, the higher the tessiture, the greater the diaphragm tension must be. The lips stay relaxed. For high notes, pay attention never to produce the lower octave, either at the attack or at the very end of the note. Change pivot note everyday (see the example hereunder).

Exercice n° 1

note pivot
pivot note

hu hu

La note pivot de cet exercice est le mi. Changez chaque jour de note pivot. Pour faciliter le repérage, voici un tableau avec toutes les notes pivot. A titre d'exemple nous avons développé le n° 4 à la page suivante.

The pivot note in this exercise is E. Change pivot note everyday. For more clarity, you find here a plan of all pivot notes. The n° 4, for instance, is fully developed on the following page.

Exercices n° 39 à n° 57. Combinaison de deux types d'exercices précédents. Le premier son est un son en bulle et le second un son soufflé. Changez de note pivot tous les jours.
 Combination of the two preceding types of exercises. The first note is a "bubble" sound, the second one is "blown". Change pivot note everyday.

(n° 39)

sim.

Notes pivot
 Pivot notes

39 40 41 42 43 44 45 46 47 48

49 50 51 52 53 54 55 56 57

Reprenez à présent les exercices 1 à 38 en détachant les notes avec la langue, dans la nuance *piano/mezzo-forte*. Placez la langue derrière les dents pour les notes du registre grave (jusqu'au ré/mi médium environ) et entre les dents, juste derrière les lèvres, pour les notes plus hautes.

At this point, replay the exercises n° 1 to 38 and tongue in a *piano/mezzo-forte* dynamic. Place the tongue behind the teeth for low notes (round-about up to D or E in the second octave) and between the teeth, just behind the lips, for higher notes.

III - Changement de nuance entre deux notes.
 III - Changing dynamics between two notes.

Exercice n° 58

Après avoir émis une note bien ronde et dans la nuance forte, diminuez pour émettre un son *piano* tout en restant bien décontracté et en veillant à garder une belle sonorité bien pure et sans bruits parasites. N'hésitez pas à inverser la nuance.

After the attack of a forte, well-rounded note, diminish for playing a piano note, while remaining relaxed and paying attention to maintain a very pure tone. Eventually, feel free to reverse the dynamic.

Je vous recommande vivement de travailler au préalable l'exercice n° 1 p 15 de l'ouvrage de Marcel Moysé De la sonorité : art et technique (Cf bibliographie p 83).

Before this, I warmly recommend M. Moysé "Sonority, art and technique", exercise n° 1, page 15. (See reference list on page 83).

Exercise 58 musical score. It consists of three staves. The first staff is a treble clef with a 3/4 time signature. It contains a melodic line of quarter notes with a dynamic marking of *f* (forte) at the beginning, *p* (piano) in the middle, and *sim.* (sostenuto) at the end. The second and third staves show chordal accompaniment with various intervals and accidentals.

Exercice n° 59 - Inversez aussi la nuance
 Also to be practised with reversed dynamic

Exercise 59 musical score. It consists of three staves. The first staff is a treble clef with a 3/4 time signature. It contains a melodic line of quarter notes with a dynamic marking of *f* (forte) at the beginning, *p* (piano) in the middle, and *sim.* (sostenuto) at the end. The second and third staves show chordal accompaniment with various intervals and accidentals.

Exercice n° 60 -

sans respirer
 without breathing

Exercise 60 musical score. It consists of three staves. The first staff is a treble clef with a 4/4 time signature. It contains a melodic line of quarter notes with a dynamic marking of *f* (forte) at the beginning, *p* (piano) in the middle, and *sim.* (sostenuto) at the end. The second and third staves show chordal accompaniment with various intervals and accidentals.

Exercice n° 61

p *f* *sim.*

Fine

D.C. al Fine à l'octave.

Exercice n° 62

f *p* *sim.*

s.z.

Fine

D.C. al Fine à l'octave.

Exercice n° 63

p *f* *sim.*

Exercice n° 64

f *p* *f* *p* *sim.*

Notes perlées sur différents rythmes et dans différentes tessitures
Pearl-like notes on various rhythms and registers

Pour l'ensemble des exercices, veillez à garder une sonorité très pure dans tous les registres ; ne jouez pas les exercices trop vite.

For all these exercises, which must be played too fast ; pay attention to keep a very pure tone in all registers.

Exercice n° 65 - N'hésitez pas à inventer d'autres rythmes
Feel free to invent other rhythms

The score for Exercise 65 consists of four staves of music. The first staff begins with a treble clef and a 5/4 time signature. It contains a sequence of notes with a triplet of eighth notes marked with a '3' and a dynamic of *mp*. The second staff continues the sequence with a dynamic of *sim.*. The third and fourth staves show further rhythmic variations, including a section marked 'Fine' at the end of the third staff. The piece concludes with the instruction 'D.C. al Fine à l'octave.'

Exercice n° 66

The score for Exercise 66 consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. It contains a sequence of notes with a dynamic of *mf* and a marking '(à 6)'. The second staff continues the sequence with a dynamic of *sim.*. The third and fourth staves show further rhythmic variations, including a section marked 'Fine' at the end of the third staff. The piece concludes with the instruction 'D.C. al Fine à l'octave.'

Exercice n° 67

Musical score for Exercise n° 67, consisting of four staves. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff begins with a dynamic marking of *mp* (mezzo-piano) and includes a *sim.* (simile) marking. The piece features a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes.

Exercice n° 68

Musical score for Exercise n° 68, consisting of three staves. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff begins with a dynamic marking of *f* (forte) and includes *pp* (pianissimo) and *sim.* (simile) markings. The exercise is characterized by a continuous stream of sixteenth notes across all staves.

Exercice n° 69

Musical score for Exercise n° 69, consisting of four staves. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff begins with a dynamic marking of *p* (piano) and includes *f* (forte) and *sim.* (simile) markings. The exercise features a melodic line with eighth notes and triplets, and a bass line with chords and single notes.

Exercice n° 70

Extraits d'œuvres du répertoire
Excerpts from the repertoire

C'est dans le répertoire d'orchestre que l'on rencontre le plus souvent ce type de difficultés (et en particulier dans la musique de L. van Beethoven). Voici quelques extraits à travailler très consciencieusement.

This type of difficulty is to be encountered mostly - in my opinion - in the orchestral repertoire, and more particularly in the music of L. van Beethoven. Practise very carefully these few excerpts.

Extrait n° 1 - 1^{ère} symphonie de Beethoven, 2^{ème} mouvement. Cherchez un détaché très perlé, pas trop fort et très vivant.

Excerpt n° 1 - Beethoven : First Symphony, second movement. Strive for very pearl-like staccato, not too loud and very alive.

Andante cantabile con moto ♩=120