

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-ÜBUNGEN

für Flöete

17

GRANDES EJERCICIOS DIARIOS DE MECANISMO

para Flauta

170のメカニクス日課大練習

ALPHONSE LEDUC

Éditions Musicales — 175, Rue Saint-Honoré, Paris

2760521

2 E. J. 1 Mayor

A travailler successivement avec chacune des dix articulations suivantes:

To be practised with each of the following ten articulations:

Nacheinander mit den folgenden zehn verschiedenen Artikulationen zu üben:

Trabajese 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。

A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with ten numbered points (1-10) indicating specific articulation locations. The notes are: 1 (quarter), 2 (quarter), 3 (quarter), 4 (quarter), 5 (quarter), 6 (quarter), 7 (quarter), 8 (quarter), 9 (quarter), 10 (quarter).

♩ = 128 *Reprise à l'octave* — オクターヴ上で繰り返す。

Ten musical staves, each showing the same melodic line as the first staff but with a different articulation technique applied. The techniques are numbered 1 through 10, corresponding to the numbered points in the first staff. Each staff shows the notes with various slurs, accents, and phrasing marks to illustrate the specific articulation.

*2va*

A musical score consisting of eight staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic pattern of eighth and sixteenth notes, with some rests. The notation includes various accidentals such as flats and naturals. The staves are arranged vertically, with the first staff at the top and the eighth at the bottom.

AL 17204

This page contains eight staves of musical notation, each starting with a treble clef. The notation is organized into four pairs of staves. The first pair (staves 1 and 2) begins with a key signature of one flat (Bb) and a common time signature (C). The second pair (staves 3 and 4) begins with a key signature of two sharps (F# and C#) and a common time signature (C). The third pair (staves 5 and 6) begins with a key signature of one flat (Bb) and a common time signature (C). The fourth pair (staves 7 and 8) begins with a key signature of two sharps (F# and C#) and a common time signature (C). Each staff contains a sequence of notes and rests, with some notes marked with accidentals (sharps, flats, and naturals). The notes are primarily eighth and sixteenth notes, often beamed together in groups. The rests are also eighth and sixteenth notes, often beamed together. The overall structure suggests a series of short musical exercises or fragments.

A.L. 17.204

# E. J. 2 Menor

A travailler successivement avec chacune des dix articulations suivantes:

To be practised with each of the following ten articulations:

Nacheinander mit den folgenden zehn verschiedenen Artikulationen zu üben:

Trabájese sucesivamente con cada una de las diez siguientes articulaciones:

次の10のアーティキュレ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。

8va

A musical score for an 8va instrument, consisting of eight staves of music. The notation is written in treble clef with a key signature of one sharp (F#). The music is organized into two systems of four staves each. The first system is enclosed in a large bracket on the left side. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The music appears to be a melodic line with some harmonic accompaniment.

AL. 17204

The image displays eight staves of musical notation, each beginning with a treble clef. The notation consists of a series of notes and rests, organized into measures. The first staff starts with a key signature of one sharp (F#) and a common time signature (C). The subsequent staves show a progression of notes, with some staves featuring a key signature change to one flat (Bb) and a common time signature (C). The notes are primarily eighth and sixteenth notes, often beamed together. The rests are also eighth and sixteenth notes in duration. The overall structure suggests a short melodic exercise or a fragment of a larger piece.



AL. 17.204

max  
- 1 = 160

### E. J. 4

A travailler successivement  
avec chacune des articulations  
suivantes:

To be practised with each of the  
following articulations.

Nacheinander mit folgenden  
Artikulationen zu üben:

Trabajase 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

C 1

2

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

3

3

3

3

MINEUR - MINOR - MOLL - MINOR 短 調

MINEUR - MINOR - MOLL - MINOR 短 調

5. Bes

The musical score consists of ten staves of music in G minor. The first staff is marked with a '4' and the title 'MINEUR - MINOR - MOLL - MINOR 短 調'. The second staff is marked with a '2' and the same title. The third staff is marked with a '9' and the title. The fourth staff is marked with a '6' and the title. The fifth staff is marked with a '5. Bes'. The sixth staff is marked with a '5' and the title. The seventh staff is marked with a '5' and the title. The eighth staff is marked with a '5' and the title. The ninth staff is marked with a '5' and the title. The tenth staff is marked with a '5' and the title. The music is written in a single melodic line on a treble clef staff with a key signature of two flats (Bb and Eb).

A.L. 17.204

The image displays ten staves of musical notation, likely for a piano or similar instrument. The music is written in a minor key, as indicated by the key signature of two flats (B-flat and E-flat) at the beginning of the first staff. The notation includes various note values, rests, and dynamic markings. A prominent marking 'f' (forte) is visible on the second staff. The music consists of a single melodic line on each staff, with some staves showing more complex rhythmic patterns and accidentals. The overall style is that of a classical or romantic-era piano piece. The page number '18' is located in the upper right corner.

MINEUR -  MINOR - MOLL - MENOR - 短 調

④  
MINEUR - MINOR - MOLL - MENOR - 短 調

MINEUR - MINOR  
MOLL - MENOR - 短 調  
Des  
Des  
Des

A.L. 17.204

1 *gex*

2 MINORS - MINOR - MOLL - MENOR - 短 調

3

2

96

MINUR - MINOR - MOLL - MENOR - 短 調

The musical score consists of ten staves of music, all in treble clef and a key signature of three sharps (F#, C#, G#). The notation includes eighth and sixteenth notes, rests, and slurs. There are several dynamic markings: 'f' (forte) appears on the 5th and 6th staves, and 'A' (piano) appears on the 8th staff. The piece concludes with a double bar line on the 10th staff.

MINUR - MINOR - MOLL - MENOR - 短 調

MINEUR - MINOR - MOLL - MENOR - 短 音調

MINEUR - MINOR - MOLL - MENOR - 短 音調



5  
MINÉUR - MINOR - MOLL - MENOR - 短調

A.L. 17.204

E. J. 5 - GAMES CHROMATIQUES - Chromatic scales - Chromatische Tonleitern - Escalas cromaticas.

半音階

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。

1 2 3 4 5  
6 7 8 9 10

A B C D E

The image displays seven musical exercises for flute, labeled F through L. Each exercise is written on a single staff in treble clef. Exercise F is in F major (one flat). Exercise G is in G major (one sharp). Exercise H is in D major (two sharps). Exercise I is in B-flat major (two flats). Exercise J is in C major (no sharps or flats). Exercise K is in C major (no sharps or flats). Exercise L is in C major (no sharps or flats). Each exercise consists of a sequence of notes, often with slurs and accents, designed for technical practice.

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

# E. J. 8

A travailler successivement avec cha-

*To be practised with each of the follow-*  
*ing articulations.*

Nacheinander mit folgenden Arti-  
kulationen zu üben:

Trabajese successivamente 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 musical staff showing ten rhythmic articulation exercises, numbered 1 through 10. Each exercise consists of a series of notes with stems pointing downwards, representing a specific articulation pattern.

A

Musical staff A, containing six articulation exercises numbered 1 through 6. Exercise 1 is circled in the original image.

B

Musical staff B, containing five articulation exercises numbered 1 through 5.

C

Musical staff C, containing five articulation exercises numbered 1 through 5.

D

Musical staff D, containing five articulation exercises numbered 1 through 5.

The image shows three sets of musical notation for guitar exercises. Each set includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The exercises are labeled G, F, and E at the beginning of their respective staves. The G major exercise is the longest, followed by F major and E major. Each exercise concludes with a chord progression numbered 1 through 5.

Travailler les Exercices ci-dessus en y ajoutant successivement les alterations (1.2.3.4.5.6) qui terminent respectivement chacun deux.  
 Practise each of the exercises above making the alterations (1.2.3.4.5.6) which are written at the end of each exercise.  
 Obige Übungen sind nacheinander mit den jeweils angefügten Alterationen (1.2.3.4.5.6.) zu spielen.  
 Trabajando los sobrescritos Ejercicios, agregandoles 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。

# F. J. 9 - ARPÈGES - Arpeggios - Gebrochene Akkorde - Arpeggios - 分散和音

Arveiller successivement avec cha-

To be practised with each of the follow-

Nacheinander mit folgenden Artiku-

Trabéiese sucesivamente con cada una

une des articulations suivantes: 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

1 2 3 4 5

1 2 3 4 5

B

1 2 3 4 5

1 2 3 4 5

C

1 2 3 4 5

D

1 2 3 4 5

Travailler les Exercices ci-dessus en y ajoutant successivement les alterations (1, 2, 3, 4, 5, 6), qui terminent respectivement chacun deux.  
 Practise each of the exercises above making the alterations (1, 2, 3, 4, 5, 6) which are written at the end of each exercise.  
 Die Übungen sind nacheinander mit den angefügten Alterationen (1, 2, 3, 4, 5, 6) zu spielen.  
 Trabájense los sobrerritos 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。

Exemple  
 Beispiel  
 例  
 etc...

# E. J. 10

A travailler successivement avec cha-

que 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。

*over m*



*dim in 3/4*

*dim in 3/4*

This page contains eight staves of musical notation, likely for guitar. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes a variety of chords, such as triads and dyads, and melodic lines. The music is organized into measures, with some measures containing multiple notes. The notation is dense and covers the entire page.

A.L. 17.204

# E. J. M. - ARPEGGES BRISÉS - Broken arpeggios - Gebrochene Arpeggien - Arpeggios rotos - 分散和音

A travailler successivement avec cha- | To be practised with each of the follow- | Nacheinander mit folgenden Arti- | Trábiqese sucesivamente con cada una  
 cune des articulations suivantes: | ing articulations: | klationen zu üben: | 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。

Handwritten notes at the bottom of the page, including '6 Wärm', '3 Wärm', '3 q.r.', and other illegible scribbles.

Handwritten musical score on ten staves. The notation includes treble clefs, key signatures (one flat), and various rhythmic markings. The notes are organized into groups, often with slanted lines underneath. Handwritten annotations include:

- Staff 1: *6 gr*
- Staff 2: *3 Wm*
- Staff 3: *3 gr*
- Staff 4: *- Wm*
- Staff 5: *4 Wm*
- Staff 6: *3 Wm*
- Staff 7: *X*
- Staff 8: *6 gr*
- Staff 9: *6 gr*
- Staff 10: *6 gr*

Additional handwritten notes at the bottom of the page include: *6 gr*, *6 gr*, *6 gr*, *6 gr*, *6 gr*, *6 gr*, *6 gr*, *6 gr*, *6 gr*, *6 gr*.

Handwritten musical score on ten staves. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). The staves are organized into pairs, with handwritten annotations above and below each pair.

Annotations above the staves (from top to bottom):

- Staff 1:  $4/4$
- Staff 2: *vein*
- Staff 3:  $3/4$
- Staff 4:  $3/4$
- Staff 5:  $3/4$
- Staff 6:  $3/4$
- Staff 7:  $3/4$
- Staff 8:  $3/4$
- Staff 9:  $3/4$
- Staff 10:  $3/4$

Annotations below the staves (from top to bottom):

- Staff 1: *gr. q.*
- Staff 2: *blan*
- Staff 3: *gr. q.*
- Staff 4: *gr. q.*
- Staff 5: *gr. q.*
- Staff 6: *vein*
- Staff 7: *vein*
- Staff 8: *vein*
- Staff 9: *vein*
- Staff 10: *vein*

Handwritten notes at the bottom of the page, including  $6/4$ ,  $3/4$ , and  $6/4$ .

Handwritten musical score on ten staves. The notation includes treble clefs, key signatures (sharps and flats), and various rhythmic markings. The staves are labeled with handwritten text:

- Staff 1: *3 gr*
- Staff 2: *6 ml*
- Staff 3: *3 ven*
- Staff 4: *6 ml*
- Staff 5: *3 ven*
- Staff 6: *6 ml*
- Staff 7: *3 ven*
- Staff 8: *6 ml*
- Staff 9: *3 ven*
- Staff 10: *6 ml*

Additional handwritten notes at the bottom of the page include: *gr*, *ml*, *ven*, *ml*, *ven*, *ml*, *ven*, *ml*, *ven*, *ml*.

This musical score is for guitar, consisting of seven systems of staves. Each system includes a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The notation features a mix of eighth and sixteenth notes, often beamed together. Below each staff is a guitar tablature line, with fret numbers (0-7) and accidentals (sharps and flats) indicating fingerings. The piece begins with a handwritten '7' above the first staff and an '8' above the second staff. The music concludes with a final double bar line and a repeat sign.

A.L. 17.204



9

43

10

11

12

A-5. 17.204

This musical score is for guitar, consisting of 12 staves. The notation includes a treble clef, a key signature of one flat (B-flat), and a 12-measure phrase. The melody is written on the top staff, while the remaining staves contain guitar-specific notation, including chord diagrams and fret numbers. The piece concludes with a final chord diagram on the 12th staff.

# E. J. 12 - ARPÈGES - Arpeggios - Arpeggien - Arpeggios - 分散和音

Travailler successivement avec | To be practised with each of the | Nacheinander mit folgenden Arti- | Trabjese successivamente 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。

*Ad libitum f*

*Ad libitum f*

*Ad libitum f*

*Ad libitum f*

Handwritten musical score for guitar, consisting of six systems (labeled 3, 4, 5, 6) of two staves each. The notation includes treble clefs, key signatures with one sharp (F#), and various chord voicings and melodic lines. The systems are annotated with handwritten text: 'dom', 'l. verim', 'ad', and 'verim'. The music features a mix of chords and single-note passages, with some systems showing a change in voicing or melodic direction.

Handwritten: *halt ven*

Handwritten: *ven*

Handwritten: *den*

Handwritten: *W*

Handwritten: *h. ven*

Handwritten: *ven*

Handwritten: *den*

Handwritten: *W*

Handwritten: *h. ven*

Handwritten: *ven*

Handwritten: *den*

Handwritten: *W*

7]

8]

9]

*h. ven*

*ven*

10

*don*

*h. ven*

*ven*

11

*don*

*h. ven*

*ven*

12

*don*

*ven*

*h. ven*

E. J. 13 - ARPEGGES BRISÉS - Broken arpeggios - Gebrochene Arpeggien - Arpeggios rotos - 分散和音

A travailler successivement avec | Take 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:

次のアーテイキュレイションで順々に練習しなさい。

1 2 3 4 5 6 7 8 9 10

*dim. f*

*dim. f*

*half dim. f*

*dim. f*

*dim. f*

*dim. f*

*half dim. f*



Handwritten musical score for guitar, consisting of seven systems. Each system includes a treble clef staff with a key signature of one sharp (F#) and a guitar diagram below it. The diagrams show the fretting hand positions on the strings. The notation includes various rhythmic values and accidentals. Handwritten annotations in italics are present below each system:

- System 1: *ven f*
- System 2: *ven f*
- System 3: *ven f*
- System 4: *ven f*
- System 5: *ven f*
- System 6: *ven f*
- System 7: *ven f*

This page contains seven staves of musical notation, likely for guitar. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of chords and melodic lines, with various accidentals (sharps, flats, naturals) and dynamic markings (p, f) throughout. The music is arranged in a vertical sequence, with each staff containing a distinct melodic or harmonic line. The notation is dense and includes many accidentals, suggesting a complex or chromatic piece. The page number 52 is located in the top right corner.

A handwritten musical score consisting of ten staves of music. The notation is written in black ink on a white background. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style that appears to be a study or exercise, featuring a series of notes and rests. The first two staves have the word "Missa" written in cursive above them. The notation includes various note values, including quarter and eighth notes, and rests. The staves are connected by a single vertical line on the left side. The overall appearance is that of a personal manuscript or a student's work.

A.L. 17204

# E. J. 14

A travailler successivement avec | To be practised with each of the | Nacheinander mit folgenden Arti- | Trabéjese sucesivamente con cada u-  
 chacune des articulations suivantes: | following articulations: | kulationen zu üben: | na de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。

1  
2  
3  
4  
5  
6  
7  
8

*dom ? . guard*

A

*tehnica - dom ?*

B

C

*Winfert - sept 1807*

*Sciende ac don't*

*Winfert sept don't*

C

D

E

F

Handwritten musical score with six systems of staves. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a 12/8 time signature. The systems are labeled with letters: I, H, G, and F. Handwritten annotations include "swindle on", "light text", "left hand", and "don't ground".

I  
swindle on

H  
light text

G  
left hand

F  
don't ground

The image shows a handwritten musical score for six staves, arranged vertically. The staves are labeled with letters J, K, and L. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The first staff (J) has a handwritten note 'bunt sed'. The second staff (K) has a handwritten note 'seconde acc'. The third staff (L) has a handwritten note 'f' followed by 'bunt'. The music consists of a series of notes and rests, with some notes beamed together. The overall style is that of a handwritten manuscript.

# E.J. 15

A travailler successivement avec | To be practised with each of the | Nacheinander mit folgenden Arti- | Trabajo successivamente 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。

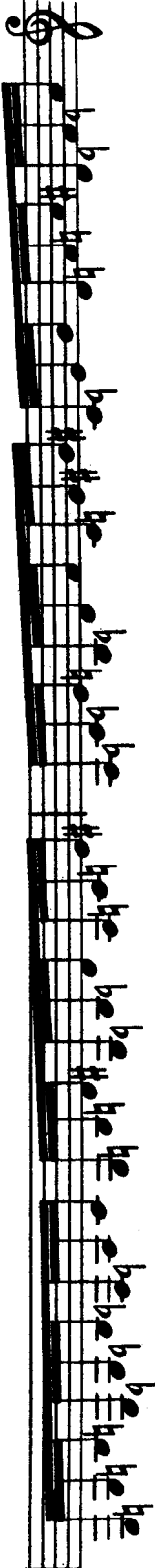
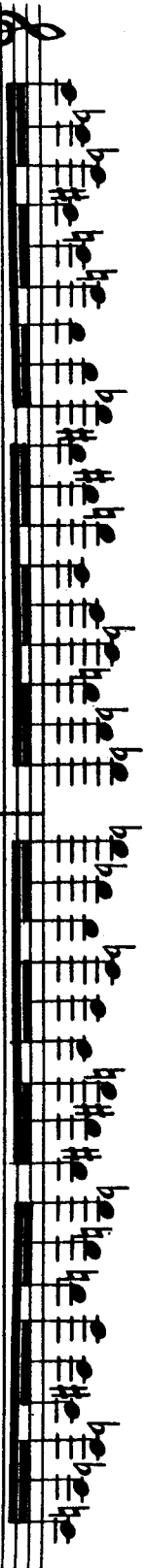
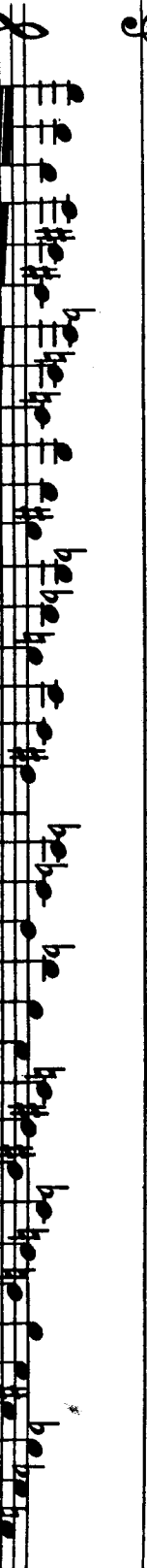
1  2  3  4 

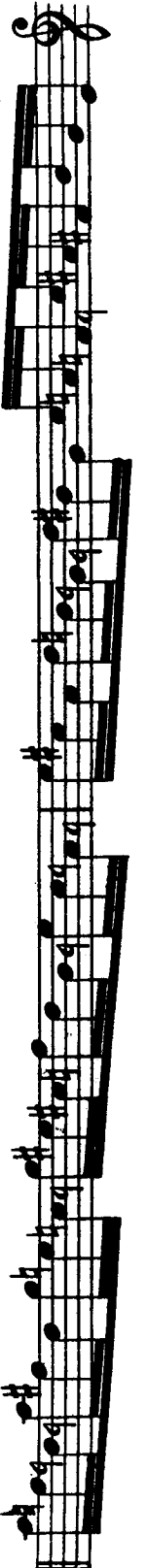
Triple coup de langue  
 Triple tonguing  
 Dreifacher Zungenstoß  
 Triple golpe de lengua

*Musculature*

トリツプル タンギング

A 





B

The image displays a musical score for five staves, labeled 'B' at the top. The notation is highly complex, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. The score is characterized by frequent accidentals, such as flats (b) and sharps (#), which are placed above or below the notes. The notation is dense, with many notes beamed together, suggesting a fast or intricate piece of music. The staves are arranged vertically, and the music flows from top to bottom. The overall appearance is that of a technical or experimental musical composition.

E. J. 16

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

1 2 3 4 5 6 7 8 9 10

*Wendebow?*

A

B

A musical staff in treble clef with a key signature of one flat (B-flat). The staff contains a sequence of chords and notes, including a B-flat major triad, a B-flat minor triad, and various dyads and triads. The notation includes stems, beams, and accidentals (flats and sharps).

A musical staff in treble clef with a key signature of one flat. It features a complex sequence of chords and notes, including a B-flat major triad, a B-flat minor triad, and various dyads and triads. The notation includes stems, beams, and accidentals (flats and sharps).

A musical staff in treble clef with a key signature of one flat. It features a complex sequence of chords and notes, including a B-flat major triad, a B-flat minor triad, and various dyads and triads. The notation includes stems, beams, and accidentals (flats and sharps).

A musical staff in treble clef with a key signature of one flat. It features a complex sequence of chords and notes, including a B-flat major triad, a B-flat minor triad, and various dyads and triads. The notation includes stems, beams, and accidentals (flats and sharps).

A musical staff in treble clef with a key signature of one flat. It features a complex sequence of chords and notes, including a B-flat major triad, a B-flat minor triad, and various dyads and triads. The notation includes stems, beams, and accidentals (flats and sharps).

# Using the 17 Big Daily Exercises for Flute

by Taffanel and Gaubert

Daily Routine: Goal = 25 to 30 minutes

<b>Monday:</b>	<b>No. 1, 4, 5, 6, 7, 8, 9, 10</b>
<b>Tuesday:</b>	<b>No. 2, 4, 5, 6, 7, 8, 9, 11</b>
<b>Wednesday:</b>	<b>No. 1, 4, 5, 6, 7, 8, 9, 12</b>
<b>Thursday:</b>	<b>No. 2, 4, 5, 6, 7, 8, 9, 13</b>
<b>Friday:</b>	<b>No. 1, 4, 5, 6, 7, 8, 9, 14</b>
<b>Saturday:</b>	<b>No. 2, 4, 5, 6, 7, 8, 9, 15, 16</b>

When you begin your study of the Taffanel, you will want to begin slowly. Here are some suggestions to get started.

## Exercise No. 1

- Week 1: Start in the low octave, line 1, 3, 5, etc., first nine notes only
- Week 2: Repeat at the octave
- Week 3: Repeat in the third octave.
- Week 4: Play in eight note chunks with a quarter rest in between each chunk. As the week progresses, increase the tempo
- Week 5: Play line 1, 3, 5, etc., low octave, in its entirety with the quarter note to 60, 72, 80, 96, 104, 120, 144
- Week 6: Repeat instructions of Week 5 at the octave.
- Week 7: Repeat instructions of Week 5 in the third octave
- Week 8: Play all lines in a dotted rhythm (long, short).
- Week 9: Play all lines in a dotted rhythm (short, long).
- Week 10: Play entire exercise, slurred, with metronome markings from 60 to 160 to four sixteenths.
- Week 11: The first 10 lines of the exercise may be played at the harmonic (third partial, i. e. the low D1 will sound A2).

## Exercise No. 4

Divide this exercise into four parts.

Part 1 will include keys C through g. (del doM al sol m)

Part 2 will include keys Eb through bb. (del MibM al sib)

Part 3 will include keys Gb through c#. (del lab M al do#)

Part 4 will include keys A through e. (del laM al Mim)

**Step 1** (Each week use one of the four parts, key wise)

Play eight notes slurred with a quarter rest in between each set of eight.

Move the flute from back to front with each set.

**Why?**

1. You will learn the pattern.
2. The rest will help you develop muscle memory.
3. Each chunk is about one inch long. (See Sloboda for eye movement discussion)
4. You will learn that the secret of fast playing is the ability to put many notes on one puff of air.
5. The rest will teach you to wait for the beat to come up. Most young players play before the beat.
6. You will develop a relaxed way of breathing through the continued repetitions.
7. Be sure the timbre (color) of all the notes in each set of eight is the same.

## Exercise No. 5 - Chromatic

The articulation patterns at the top of the exercise are excellent. All keys each day

## Exercise No. 6 - Thirds and Sixths

At first play in the key of C. As you progress, add each flat/sharp, one at a time until you have five flats or five sharps. A goal metronome setting is a measure to 80 - 88.

## Exercise No. 7

play in four note chunks with a rest in between each group. This will help you learn the patterns in a relaxed manner. Relaxation is one of the keys to beautiful, controlled playing. Remember that you can do many of the keys in all three octaves.

## Exercise No. 8 and 9

at times I have double tongued the exercise-sometimes double, double (a tk on each note, for rapid tonguing. I prefer the forward, French tonguing which I have my student practice by saying "thicka.")

## Exercise No. 10

This exercise is best learned in chunks. Eventually we play this very fast. Dotted rhythms are good too.

## Exercise No. 11

Same advice as No. 10. Ultimately this exercise should sound easy and feel easy too. Think about moving the fingers from the knuckles in a down and up motion keeping the fingers very close to the keys.

## Exercise No. 12

Same advice as No. 10. Be sure you understand what is happening theoretically

## Exercise No. 13

Same advice as No. 10. Make it sound easy

## Exercise No. 14

I prefer to slur to the high note, slur to the low note and repeat this articulation pattern again. I do this for a sweeping motion and ease of playing in all three octaves. Double tonguing is good also.

## Exercise No. 15 and 16

Learn the diminished triads/ diminished 7ths in chunks. Eventually you will be able to play them very quickly with ease.