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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
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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 tongue (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 music.

It is also true that the number of published methods dealing precisely with this subject is rather limited, which may partly explain this phenomenon. Of course, teachers never cease giving advice and recommendations, but a real methodical codification of what I would call i 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 following considerations, which he will never have lost 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 is 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 exercise.

5° - The practice of embouchure technique must be daily and progressive.

6° - Above all, this work deals with reflection a

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 an 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 lower jaw (intervals).

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

Sheet music for Vocalise n° 1, featuring ten staves of musical notation. The music consists of eighth and sixteenth note patterns. Measure 1 starts with 'mf', followed by 'f' and 'mf'. Measure 2 includes the instruction 'simile'. Measures 3-10 feature dynamic markings such as 'f', 'mf', and 'p'. The music concludes with 'D.C. al Fine à l'octave.'

D.C. al Fine à l'octave.

Vocalise n° 2

The musical score consists of ten staves of vocal music. The key signature changes frequently, starting with no sharps or flats, then moving through various combinations of sharps and flats across the different staves. The tempo markings include *mf*, *f*, and *sim.*. The music features a variety of note values, including eighth and sixteenth notes, and rests. Measure numbers 1 through 10 are indicated above the staff lines. A circled '3' is placed near the end of the score.

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 ten staves of music for a single voice. The key signature changes frequently, starting with one sharp, then alternating between two flats and one sharp. The time signature is 6/8 throughout. The dynamics include *mf*, *f*, *sim.*, *Fin*, and *D.C. al Fine à l'octave*. The music features various note heads with stems, some with small vertical strokes indicating direction, and slurs connecting groups of notes.

Vocalise n° 4

The musical score consists of ten staves of vocal music. The key signature changes frequently, starting with one flat, then moving through various sharps and flats across the different staves. The tempo markings include *mf*, *f*, and *sim.*. The music features a variety of note heads, including solid black dots and hollow circles, and includes several grace notes indicated by small vertical strokes above the main stems. The vocal line is continuous, with no explicit endings or repeats.

Vocalise n° 5

The musical score consists of ten staves of vocal music. The key signature changes frequently, starting with a minor key (no sharps or flats) and moving through various modes and keys including major and minor keys with sharps and flats. The time signature is mostly common time (indicated by '7'). The dynamics are indicated by 'mf' (mezzo-forte), 'cresc.', 'f' (fortissimo), 'dim.', and 'sim.' (simile). The vocal line is characterized by continuous eighth-note patterns, often with grace notes and slurs, creating a flowing melodic line. The vocal range spans several octaves, with some notes reaching the soprano and alto registers.

Vocalise n° 6

The musical score consists of ten staves of vocal music. The key signature changes frequently, including G major, A major, B major, C major, D major, E major, F major, G major, A major, and B major. The time signature is mostly common time (indicated by 'C'). The vocal line features eighth-note patterns and occasional sixteenth-note figures. Dynamics include *mf*, *f*, and *sim.* Measure numbers are present at the beginning of each staff: 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10. The vocal range spans from approximately middle C to high G.

Vocalise n° 7

A musical score for 'Vocalise n° 7' consisting of ten staves of vocal music. The music is written in common time (indicated by 'C') and uses a soprano clef. The key signature changes throughout the piece, starting in C minor (two flats), moving through F major (one sharp), G major (one sharp), D major (one sharp), A major (two sharps), E major (three sharps), B major (four sharps), F# major (one sharp), C major (no sharps or flats), and finally G major (one sharp). The dynamics and performance instructions include: dynamic markings such as *mf*, *cresc.*, *f*, *dim.*, and *mf*; performance instructions like *cresc.* and *dim.*; and tempo markings like *sim.* The vocal line consists of eighth and sixteenth note patterns, often with grace notes and slurs.

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 ten staves of vocal music. The key signature changes from one sharp to two sharps across the staves. The dynamics are indicated as follows: measure 1: *mf*; measure 2: *dolce*, *mf sub.*; measure 3: *sim.*; measure 4: *p*; measure 5: *(p)*; measure 6: *Fine*; measure 7: *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 for Vocalise n° 9 is composed of ten staves of music. The key signature is one flat. The dynamics and performance instructions are as follows:

- Staff 1: *mf*
- Staff 2: *mf sub.*
- Staff 3: *mf*
- Staff 4: *sim.*
- Staff 5: *b*
- Staff 6: *Fine*
- Staff 7: *b*
- Staff 8: *b*
- Staff 9: *b*
- Staff 10: *D.C. al Fine à l'octav*

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 image shows a page of sheet music for piano, consisting of ten staves of musical notation. The music is written in common time (3/4). The key signature changes frequently, indicating various modes. The first staff begins with a treble clef and a dynamic marking 'f'. The second staff starts with a treble clef and 'sim.' (simile). The third staff begins with a treble clef and two sharps. The fourth staff begins with a treble clef and two flats. The fifth staff begins with a treble clef and three sharps. The sixth staff begins with a treble clef and three sharps. The seventh staff begins with a treble clef and three sharps. The eighth staff begins with a treble clef and three sharps. The ninth staff begins with a treble clef and three sharps. The tenth staff begins with a treble clef and three sharps. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and grace notes.

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.*

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 sheet music contains ten staves of musical notation for a single instrument. The music is mostly eighth-note patterns with occasional sixteenth-note grace notes. Measure 1 starts with a dynamic 'mf' and includes a crescendo and decrescendo dynamic marking. Measure 2 starts with 'sim.'. Measure 10 concludes with 'Fine'. The music ends with '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.

Fin.

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).

souple

p *cresc.* *f dim.*

sim.

(original)

Vocalise n° 15

The musical score consists of ten staves of vocal music. The key signature changes frequently, starting with one sharp, then alternating between two flats and one sharp across the subsequent staves. The time signature is consistently common time (indicated by '8'). The vocal line is primarily composed of eighth-note patterns, with occasional sixteenth-note figures and grace notes. Articulation marks include 'mf' (mezzo-forte), 'f' (forte), and 'p' (piano). Dynamic markings like 'sim.' (similiter) and 'bd.' (bordone) are also present. The vocal range spans several octaves, with some notes reaching the top and bottom of the staff.

Vocalise n° 16

The musical score consists of ten staves of music, each with a key signature and time signature. The first staff starts with a treble clef, a common time signature, and a dynamic marking of *mf-f*. The second staff begins with a treble clef and a key signature of four sharps, with a dynamic marking of *sim.*. Subsequent staves alternate between different key signatures: four sharps, one sharp, no sharps or flats, three sharps, one sharp, three sharps, one sharp, two sharps, and finally one sharp. The music features a continuous pattern of eighth and sixteenth notes, primarily using the upper half of the vocal range. The score is presented on five-line staves with vertical bar lines dividing measures.

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.

The musical score consists of nine staves of vocal music. Each staff begins with a treble clef and a key signature. The first staff starts with a dynamic *f*. Subsequent staves include dynamic markings such as *sim.* (simile) and *#* (sharp). The music features a variety of note values, primarily eighth and sixteenth notes, and includes several accidentals (sharps, flats, naturals) throughout the piece. A harmonic basso continuo line is present at the bottom of each staff, indicated by a bass clef and a bass staff line.

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.*

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.

f

p.

ff

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

souple

p *cresc.* *sim.* *dim.*

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

souple

mf *cresc.* *dim.*

sim.

Vocalise n° 22

Vocalise n° 23

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)

8va

8va

8va

Vocalise n° 25

The sheet music for Vocalise n° 25 consists of ten staves of musical notation for voice. The music is in common time (indicated by '8'). The vocal range spans from low notes to high octaves, with some notes marked with a small 'b' below them. The dynamics are indicated as follows:

- Staff 1: *mf*, *cresc.* *f*, *dim.* *mf*
- Staff 2: *sim.*
- Staff 3: *mf*
- Staff 4: *mf*
- Staff 5: *mf*
- Staff 6: *mf*
- Staff 7: *mf*
- Staff 8: *mf*
- Staff 9: *Conclusion*
- Staff 10: *mf*

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, 1 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 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 at the end of the hose. 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 étiqués 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'intervales 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

D.C. à l'octave.

Exercice n° 2

The musical score consists of six staves of music in 3/4 time. The key signature changes throughout the piece, starting with one sharp, then two sharps, then one sharp again, followed by one flat, then two flats, and finally one flat again. The score includes dynamic markings such as *p.*, *f.*, *sim.*, *Fine*, and *D.C. al. Fine à l'octave.*

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

The musical score consists of ten staves of music for a single melodic line. The time signature is common time (indicated by '2'). The first staff starts with a treble clef. The second staff starts with a treble clef and includes the instruction 'sim.'. The subsequent staves alternate between treble and bass clefs. The music features various note heads (solid black, hollow white, and black with a white center) and stems, connected by horizontal lines. Some notes have vertical dashes through them. The key signature changes frequently, indicated by sharp (#) and flat (b) symbols placed near the clef. The score ends with a bass clef and a final note.

Exercice n° 4

Musical score for Exercice n° 4. The score consists of six staves of music for a single melodic line. The key signature changes from G major (no sharps or flats) to F# major (one sharp), then to E major (two sharps), then to D major (one sharp), then to C major (no sharps or flats), and finally to B major (two sharps). The time signature is common time (indicated by a 'C'). The first staff begins with a half note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a half note followed by eighth notes. The fourth staff begins with a quarter note followed by eighth notes. The fifth staff begins with a half note followed by eighth notes. The sixth staff begins with a half note followed by eighth notes. The score includes slurs and grace notes.

Exercice n° 5

Musical score for Exercice n° 5. The score consists of six staves of music for a single melodic line. The key signature changes from G major (no sharps or flats) to F# major (one sharp), then to E major (two sharps), then to D major (one sharp), then to C major (no sharps or flats), and finally to B major (two sharps). The time signature is common time (indicated by a 'C'). The first staff begins with a half note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a half note followed by eighth notes. The fourth staff begins with a half note followed by eighth notes. The fifth staff begins with a half note followed by eighth notes. The sixth staff begins with a half note followed by eighth notes. The score includes slurs and grace notes.

Exercice n° 6

Sheet music for Exercise 6 in common time (C). The key signature changes throughout the piece. Measure 1 starts in C major with a melodic line. Measures 2-3 transition to A minor (two flats). Measures 4-5 transition to G major (one sharp). Measures 6-7 transition to F# major (two sharps). Measures 8-9 transition to E major (no sharps or flats). Measures 10-11 transition back to A minor. Measures 12-13 transition to D major (one sharp). Measures 14-15 transition to C major. Measures 16-17 transition to B major (two sharps). Measures 18-19 transition to A major (no sharps or flats). Measures 20-21 transition to G major. Measures 22-23 transition to F# major. Measures 24-25 transition to E major. Measures 26-27 transition to D major. Measures 28-29 transition to C major. Measures 30-31 transition to B major. Measures 32-33 transition to A major. Measures 34-35 transition to G major. Measures 36-37 transition to F# major. Measures 38-39 transition to E major. Measures 40-41 transition to D major. Measures 42-43 transition to C major. Measures 44-45 transition to B major. Measures 46-47 transition to A major. Measures 48-49 transition to G major. Measures 50-51 transition to F# major. Measures 52-53 transition to E major. Measures 54-55 transition to D major. Measures 56-57 transition to C major. Measures 58-59 transition to B major. Measures 60-61 transition to A major. Measures 62-63 transition to G major. Measures 64-65 transition to F# major. Measures 66-67 transition to E major. Measures 68-69 transition to D major. Measures 70-71 transition to C major. Measures 72-73 transition to B major. Measures 74-75 transition to A major. Measures 76-77 transition to G major. Measures 78-79 transition to F# major. Measures 80-81 transition to E major. Measures 82-83 transition to D major. Measures 84-85 transition to C major. Measures 86-87 transition to B major. Measures 88-89 transition to A major. Measures 90-91 transition to G major. Measures 92-93 transition to F# major. Measures 94-95 transition to E major. Measures 96-97 transition to D major. Measures 98-99 transition to C major.

Exercice n° 7

Sheet music for Exercise 7 in common time (C). The key signature changes throughout the piece. Measure 1 starts in C major with a melodic line. Measures 2-3 transition to A minor (two flats). Measures 4-5 transition to G major (one sharp). Measures 6-7 transition to F# major (two sharps). Measures 8-9 transition to E major (no sharps or flats). Measures 10-11 transition back to A minor. Measures 12-13 transition to D major (one sharp). Measures 14-15 transition to C major. Measures 16-17 transition to B major (two sharps). Measures 18-19 transition to A major (no sharps or flats). Measures 20-21 transition to G major. Measures 22-23 transition to F# major (one sharp). Measures 24-25 transition to E major (no sharps or flats). Measures 26-27 transition to D major (one sharp). Measures 28-29 transition to C major. Measures 30-31 transition to B major (two sharps). Measures 32-33 transition to A major (no sharps or flats). Measures 34-35 transition to G major. Measures 36-37 transition to F# major (one sharp). Measures 38-39 transition to E major (no sharps or flats). Measures 40-41 transition to D major (one sharp). Measures 42-43 transition to C major. Measures 44-45 transition to B major (two sharps). Measures 46-47 transition to A major (no sharps or flats). Measures 48-49 transition to G major. Measures 50-51 transition to F# major (one sharp). Measures 52-53 transition to E major (no sharps or flats). Measures 54-55 transition to D major (one sharp). Measures 56-57 transition to C major. Measures 58-59 transition to B major (two sharps). Measures 60-61 transition to A major (no sharps or flats). Measures 62-63 transition to G major. Measures 64-65 transition to F# major (one sharp). Measures 66-67 transition to E major (no sharps or flats). Measures 68-69 transition to D major (one sharp). Measures 70-71 transition to C major. Measures 72-73 transition to B major (two sharps). Measures 74-75 transition to A major (no sharps or flats). Measures 76-77 transition to G major. Measures 78-79 transition to F# major (one sharp). Measures 80-81 transition to E major (no sharps or flats). Measures 82-83 transition to D major (one sharp). Measures 84-85 transition to C major. Measures 86-87 transition to B major (two sharps). Measures 88-89 transition to A major (no sharps or flats). Measures 90-91 transition to G major. Measures 92-93 transition to F# major (one sharp). Measures 94-95 transition to E major (no sharps or flats). Measures 96-97 transition to D major (one sharp). Measures 98-99 transition to C major.

Exercice n° 8

Musical score for Exercice n° 8, featuring six staves of music for a single melodic line. The score is in common time (indicated by 'C') and uses a treble clef. The key signature changes throughout the piece, starting in C major, moving to B-flat major, then to A major, then to G major, then to F major, and finally back to E major. The music consists of eighth-note patterns with various slurs and grace notes. The word "sim." (similiter) is written above the fourth staff.

Exercice n° 9

Musical score for Exercice n° 9, featuring six staves of music for a single melodic line. The score is in common time (indicated by 'C') and uses a treble clef. The key signature changes throughout the piece, starting in C major, moving to B-flat major, then to A major, then to G major, then to F major, and finally back to E major. The music consists of eighth-note patterns with various slurs and grace notes. The word "sim." (similiter) is written above the fourth staff.

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

Exercice n° 11

Exercice n° 12

The sheet music consists of ten staves of musical notation for a single melodic line. The notation is written on a treble clef staff. The key signature changes throughout the piece, indicated by various sharps and flats. The time signature is common time (indicated by a 'C'). The music features eighth-note patterns, sixteenth-note patterns, and grace notes. Measure endings are marked with commas (,), and a dynamic instruction 'sim.' is placed between the second and third measures. The piece concludes with a final measure ending.

Exercice n° 13

The musical exercise consists of ten staves of music for a single melodic line. The key signature starts at one sharp (F#) and changes throughout the piece. The time signature is common time (indicated by 'c'). The music includes various slurs, grace notes, and dynamic markings such as 'sim.' (simile). The notes are primarily eighth and sixteenth notes.

Exercice n° 14

Exercice n° 15

sim.

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

Exercice n° 16

A musical score for four staves, likely for a woodwind quintet. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff another bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 11 starts with a treble clef and a key signature of one sharp. Measure 12 begins with an alto clef and a key signature of one flat. Measure 13 begins with a bass clef and a key signature of one sharp. Measure 14 begins with a bass clef and a key signature of one flat. Measure 15 begins with a bass clef and a key signature of one sharp. Measures 11-12 are in common time, while measures 13-15 are in 6/8 time. Measure 11 ends with a fermata over the first note of the measure. Measure 12 contains a dynamic instruction "sim.". Measures 13-15 each begin with a measure repeat sign and end with a double bar line.

Exercice n° 17

Sheet music for Exercice n° 17, featuring six staves of musical notation. The music is in common time (indicated by 'C') and consists of a single melodic line. The key signature changes throughout the piece, indicated by various sharps and flats. The notation includes eighth and sixteenth notes, with some notes having grace marks. The first staff ends with a fermata and a 'sim.' (similiter) instruction. The subsequent staves continue the melodic line with similar patterns.

Exercice n° 18

Sheet music for Exercice n° 18, featuring four staves of musical notation. The music is in common time (indicated by 'C') and consists of a single melodic line. The key signature changes throughout the piece, indicated by various sharps and flats. The notation includes eighth and sixteenth notes, with some notes having grace marks. The staves are connected by a continuous line, suggesting a continuous performance.

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

Exercice n° 19

The image displays ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically, representing ten measures of music. The first staff begins with a treble clef and a 'G' time signature. The second staff begins with a treble clef and a 'D major' time signature, indicated by a key signature of four sharps. The third staff begins with a treble clef and a 'B major' time signature, indicated by a key signature of one sharp. The fourth staff begins with a treble clef and a 'F major' time signature, indicated by a key signature of one flat. The fifth staff begins with a treble clef and a 'D major' time signature, indicated by a key signature of four sharps. The sixth staff begins with a treble clef and a 'G' time signature. The seventh staff begins with a treble clef and a 'D major' time signature, indicated by a key signature of four sharps. The eighth staff begins with a treble clef and a 'B major' time signature, indicated by a key signature of one sharp. The ninth staff begins with a treble clef and a 'F major' time signature, indicated by a key signature of one flat. The tenth staff begins with a treble clef and a 'D major' time signature, indicated by a key signature of four sharps. Each staff contains a sequence of notes and rests, primarily eighth and sixteenth notes, with some quarter notes and half notes. Measure 1 starts with a half note followed by an eighth note, then a sixteenth-note pattern. Measures 2-3 start with a sixteenth-note pattern followed by a half note. Measures 4-5 start with a sixteenth-note pattern followed by a quarter note. Measures 6-7 start with a sixteenth-note pattern followed by a half note. Measures 8-9 start with a sixteenth-note pattern followed by a quarter note. Measures 10 starts with a sixteenth-note pattern followed by a half note.

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

Musical notation for Exercice n° 20 consists of two staves of eighth-note exercises. The first staff starts with a 'B' (top note) and moves downwards through various sharps and flats. The second staff starts with a 'B' (bottom note) and moves upwards through various sharps and flats. The exercises are performed in pairs of eighth notes, with slurs indicating a continuous flow.

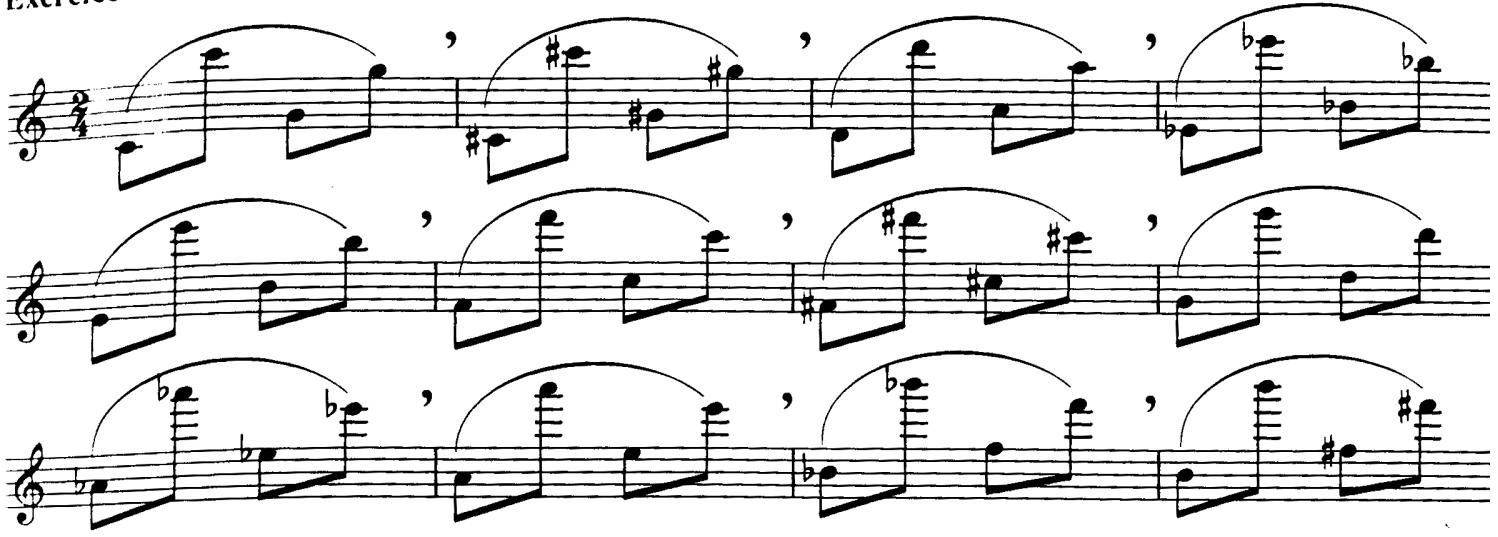
Exercice n° 21

Musical notation for Exercice n° 21 consists of four staves of sixteenth-note exercises. Each staff begins with a different note (B, G, F, E) and proceeds through various sharps and flats. The exercises are grouped by measure with parentheses and a comma, and each measure contains two groups of sixteenth-note pairs connected by slurs.

Exercice n° 22

Musical notation for Exercice n° 22 consists of three staves of sixteenth-note exercises. The first staff starts with a 'B' and moves through various sharps and flats. The second staff starts with a 'B' and moves through various flats. The third staff starts with a 'B' and moves through various sharps. The exercises are grouped by measure with parentheses and a comma, and each measure contains two groups of sixteenth-note pairs connected by slurs.

Exercice n° 23



Exercice n° 24

Musical score for Exercice n° 24, consisting of six staves of music in common time. The score includes dynamic markings such as "sim." and various key signatures (G major, A major, D major, E major, B major, F# major).

Exercice n° 25

The sheet music consists of ten staves of musical notation. The first staff is in common time (indicated by a '4') and has a treble clef. The subsequent staves vary in time signature: common time, common time with a dynamic instruction 'sim.', common time, and common time. The notation includes various note heads (solid black, hollow, and with a vertical stroke) and stems, some with horizontal dashes indicating slurs or grace notes. The key signature changes frequently, indicated by the treble clef and the presence of sharps (#) or flats (b) on the staves.

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

sans respirer
without breathing

sim.

Exercice n° 27

Musical score for Exercice n° 27. The score consists of four staves of music in common time (indicated by 'c'). The key signature changes throughout the piece. The first staff starts in G major (no sharps or flats). The second staff begins with a sharp, indicating A major. The third staff begins with two sharps, indicating D major. The fourth staff begins with three sharps, indicating E major. The music features eighth-note patterns and sixteenth-note patterns. Measure 4 contains a dynamic instruction 'sim.' (similiter).

Exercice n° 28

Musical score for Exercice n° 28. The score consists of five staves of music in common time (indicated by 'c'). The key signature changes throughout the piece. The first staff starts in G major (no sharps or flats). The second staff begins with one sharp, indicating A major. The third staff begins with two sharps, indicating D major. The fourth staff begins with one flat, indicating C major. The fifth staff begins with three sharps, indicating E major. The music features eighth-note patterns and sixteenth-note patterns. Measure 4 contains a dynamic instruction 'sim.' (similiter).

Exercice n° 29

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 (soprano 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 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 ma-

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 la 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 notes throughout the whole range are proposed in 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 the 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

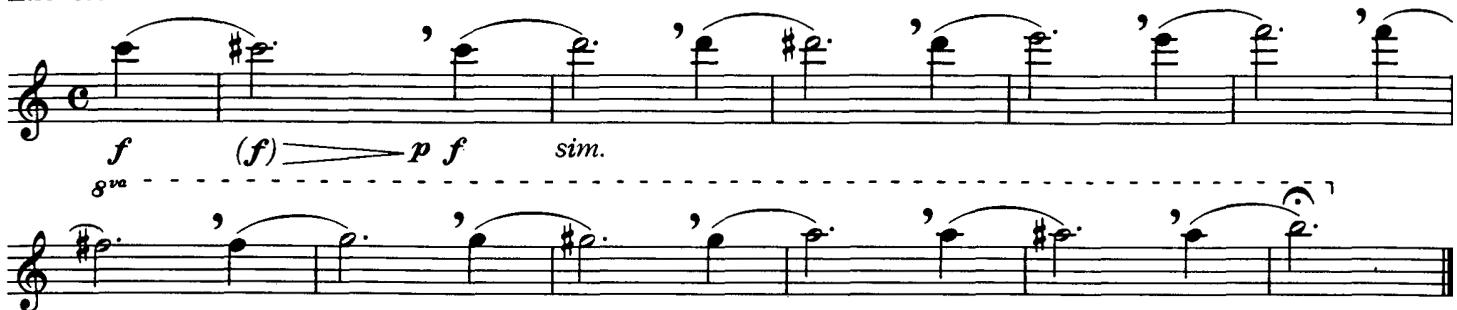
Ne passez pas ce chapitre si les exercices ne vous semblent pas assimilés.
 Do not continue if you do not have a good command of the exercises.

Exercice n° 4

Exercice n° 5

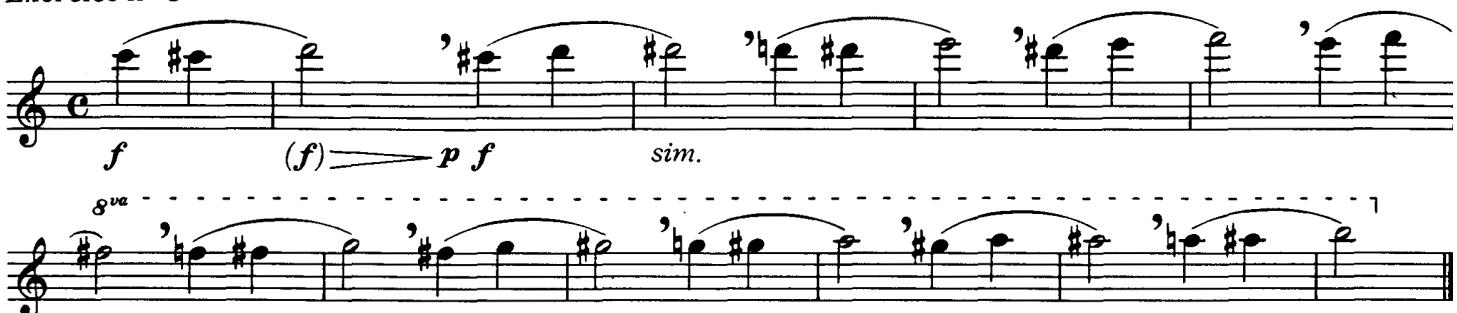
Exercice n° 6

Exercice n° 7



Musical score for Exercice n° 7. It consists of two staves of music in common time (indicated by 'c'). The first staff starts with a forte dynamic (f) followed by a dynamic marking '(f)' with a downward arrow, indicating a decrescendo. This is followed by a piano dynamic (p), a forte dynamic (f), and a dynamic marking 'sim.' (simile). The second staff begins with a dynamic marking '8va' (octave up) above the staff. The music consists of eighth-note patterns with various slurs and grace notes.

Exercice n° 8



Musical score for Exercice n° 8. It consists of two staves of music in common time (indicated by 'c'). The first staff starts with a forte dynamic (f) followed by a dynamic marking '(f)' with a downward arrow, indicating a decrescendo. This is followed by a piano dynamic (p), a forte dynamic (f), and a dynamic marking 'sim.' (simile). The second staff begins with a dynamic marking '8va' (octave up) above the staff. The music consists of eighth-note patterns with various slurs and grace notes.

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



Musical score for Exercice n° 9. It consists of two staves of music in common time (indicated by 'c'). The first staff starts with a forte dynamic (f) followed by a dynamic marking 'p' with a downward arrow, indicating a decrescendo. This is followed by a piano dynamic (p), a forte dynamic (f), and a dynamic marking 'f f sim.' (fortissimo, fortissimo, simile). The second staff begins with a dynamic marking '8va' (octave up) above the staff. The music consists of eighth-note patterns with various slurs and grace notes.

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



Musical score for Exercice n° 10. It consists of two staves of music in common time (indicated by 'c'). The first staff starts with a piano dynamic (p) followed by a dynamic marking 'f' with a downward arrow, indicating a decrescendo. This is followed by a forte dynamic (f), a piano dynamic (p), and a dynamic marking 'p p sim.' (pianissimo, pianissimo, simile). The second staff begins with a dynamic marking '8va' (octave up) above the staff. The music consists of eighth-note patterns with various slurs and grace notes.

Exercice n° 11

Musical score for Exercice n° 11. The score consists of two staves of music in 8/8 time. The first staff starts with a dynamic of **f**, followed by **f** and **p** with a *sim.* instruction. The second staff begins with a dynamic of **#f**. Both staves feature eighth-note patterns with various slurs and grace notes.

Exercice n° 12

Musical score for Exercice n° 12. The score consists of two staves of music in common time. The first staff starts with a dynamic of **p**, followed by **f** and **p** with a *sim.* instruction. The second staff begins with a dynamic of **#p**. Both staves feature eighth-note patterns with various slurs and grace notes.

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)

Musical score for Exercice n° 13. The score consists of five staves of music in 6/8 time. It features a dynamic of **p** at the beginning, followed by **f** and **p** with a *sim.* instruction. A bracket labeled "s.r." covers the first two measures. The score includes various slurs and grace notes throughout the piece.

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)

(33) 34 35 36 37 38 39 40 41 42

43 44 45 46 47 48 49 50 51 52

(36)

p < f > p sim.

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

Exercice n° 53

enchaînez
without breathing

Exercice n° 54

S.V.

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

Exercice n° 55

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

(montez/up)

(descendez/down)

Exercice n° 56

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

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

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

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

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,

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

Exercice n° 78

8/4

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

Exercice n° 79

12/4

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

Exercice n° 80

12/4

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

Exercice n° 81

Musical score for Exercice n° 81. The score consists of two staves. The top staff is in common time (indicated by '8') and the bottom staff is in common time (indicated by '4'). Both staves have a treble clef. The music features eighth-note patterns with various dynamics and grace notes. The first measure starts with a dynamic of $p < f > p$. The second measure starts with $p < f > p$ followed by a grace note and a dynamic of p . The third measure starts with p and includes a dynamic marking 'sim.'. The fourth measure starts with a grace note and a dynamic of p . The fifth measure starts with a grace note and a dynamic of p . The sixth measure starts with a grace note and a dynamic of p . The seventh measure starts with a grace note and a dynamic of p . The eighth measure starts with a grace note and a dynamic of p .

Exercice n° 82

même principe de nuances
dynamics as above

Musical score for Exercice n° 82. The score consists of two staves. The top staff is in common time (indicated by '8') and the bottom staff is in common time (indicated by '4'). Both staves have a treble clef. The music features eighth-note patterns with various dynamics and grace notes. The first measure starts with a dynamic of $p < f > p$. The second measure starts with $p < f > p$ followed by a grace note and a dynamic of p . The third measure starts with $p < f > p$ followed by a grace note and a dynamic of p . The fourth measure starts with a grace note and a dynamic of p . The fifth measure starts with a grace note and a dynamic of p . The sixth measure starts with a grace note and a dynamic of p . The seventh measure starts with a grace note and a dynamic of p . The eighth measure starts with a grace note and a dynamic of p .

Exercice n° 83

Musical score for Exercice n° 83. The score consists of two staves. The top staff is in common time (indicated by '8') and the bottom staff is in common time (indicated by '4'). Both staves have a treble clef. The music features eighth-note patterns with various dynamics and grace notes. The first measure starts with a dynamic of $p < f > p$. The second measure starts with $p < f > p$ followed by a grace note and a dynamic of p . The third measure starts with $p < f > p$ followed by a grace note and a dynamic of p . The fourth measure starts with a grace note and a dynamic of p . The fifth measure starts with a grace note and a dynamic of p . The sixth measure starts with a grace note and a dynamic of p . The seventh measure starts with a grace note and a dynamic of p . The eighth measure starts with a grace note and a dynamic of p .

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

Exercice n° 84

Exercice n° 85

Exercice n° 86

The sheet music contains ten staves of musical notation for piano. Each staff begins with a treble clef and a common time signature (C). Measure numbers 1 through 10 are positioned above each staff. The music consists of eighth-note patterns with grace notes. Various dynamics are indicated, including *p* (piano), *ff* (fortissimo), *f* (forte), and *sim.* (simile). The key signature changes frequently, including major keys like G major (no sharps or flats) and minor keys like A minor (one sharp) and E minor (two sharps). The tempo is indicated by a quarter note followed by a '4'.

Exercice n° 87

Musical score for Exercice n° 87. The score consists of three staves of music. The first two staves are in common time (indicated by 'C') and the third staff is in 12/8 time (indicated by '12/8'). The key signature changes throughout the piece. Measure 1 starts with a dynamic 'p' and ends with 'ff'. Measure 2 starts with 'f' and ends with 'p'. Measures 3 and 4 are marked 'sim.' and contain parentheses with a double bar line. Measures 5 and 6 are also marked with parentheses and a double bar line.

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

Musical score for Exercice n° 88, extracted from "Rigoletto" by G. Verdi. The score consists of three staves of music. The first staff is in common time (indicated by 'C') and the second and third staves are in 2/4 time (indicated by '2/4'). The key signature changes frequently. Measure 1 starts with a dynamic 'p' and is marked 'dolce'. Measures 2 and 3 are marked with parentheses and a double bar line. Measures 4 and 5 are also marked with parentheses and a double bar line.

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

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

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

4^o - 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 dynam 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^o - Preparatory exercises, based on the diaphragm function and embouchure relaxation. "Blown" sounds and "bubble sounds".

2^o - Sudden change of dynamics between two notes.

3^o - Pearl-like notes on various rhythms and registers

4^o - 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 high 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 syllabe 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

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.

(n°4)

II - Exercices n° 20 à n° 38 : sons en "bulles" / "bubble" sounds*pompe de jambes relaxation*

La note est émise en prononçant la syllabe PE ou PU. Jouez les notes en imaginant que vous faites une bulle de savon. Cet exercice est destiné à garder une grande souplesse au niveau du bout des lèvres. C'est un exercice de décontraction : le résultat sera satisfaisant si vous ne perdez pas de vue ce principe. Changez de note pivot tous les jours.

The note is emitted while pronouncing the syllabe PE or PU. Imagine you blow soap-bubbles. It is a relaxation exercise to help you keep the maximum flexibility at the end of the lips (aperture for the air stream). The result will be satisfactory if you keep this in mind.

Exercice n° 20

Pe Pe Pe Pe

mf *sim.*

Notes pivot
Pivot notes

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.

(n° 39) *Combination of the two preceding types of exercises. The first note is a "bubble" sound, the second one is "blown". Change pivot note everyday.*

**Notes pivot
Pivot notes**

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 Moyse De la sonorité : art et technique (Cf bibliographie p 83).

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

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

Exercice n° 60 -

sans respirer
without breathing

Exercice n° 61

Musical score for Exercice n° 61. The score consists of two staves. The first staff starts with a dynamic *p*, followed by *f*, and then *sim.*. The second staff begins with a dynamic *#f*, followed by *Fine*. The score concludes with a repeat sign and the instruction *D.C. al Fine à l'octave.*

Exercice n° 62

Musical score for Exercice n° 62. The score consists of two staves. The first staff starts with a dynamic *f*, followed by *p*, and then *sim.* The second staff begins with a dynamic *#f*, followed by *Fine*. The score concludes with a repeat sign and the instruction *D.C. al Fine à l'octave.*

Exercice n° 63

Musical score for Exercice n° 63. The score consists of two staves. The first staff starts with a dynamic *p*, followed by *f*, and then *sim.* The second staff begins with a dynamic *#f*.

Exercice n° 64

Musical score for Exercice n° 64. The score consists of three staves. The first staff starts with a dynamic *f*, followed by *p*, and then *f*. The second staff begins with a dynamic *#f*, followed by *sim.* The third staff begins with a dynamic *#f*.

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

Exercice n° 66

Musical score for piano, four staves:

- Staff 1: Treble clef, 6/4 time, dynamic (à 6) *mf*, (=>) *sim.*
- Staff 2: Treble clef.
- Staff 3: Treble clef, dynamic *Fine*.
- Staff 4: Treble clef, dynamic *D.C. al Fine à l'octave.*

Exercice n° 67

Musical score for Exercice n° 67. The score consists of four staves of music in common time (indicated by a 'C'). The key signature changes between G major (no sharps or flats) and A major (one sharp). The dynamics include *mp* (mezzo-forte), *sim.* (similar), and a dynamic marking consisting of a single vertical bar. The music features eighth-note patterns and sixteenth-note patterns, with some notes having stems pointing up and others down.

Exercice n° 68

Musical score for Exercice n° 68. The score consists of three staves of music in common time (indicated by a 'C'). The key signature changes between G major and A major. The dynamics include *f* (forte), *pp* (pianissimo), and *sim.* (similar). The music features eighth-note patterns and sixteenth-note patterns, with some notes having stems pointing up and others down.

Exercice n° 69

Musical score for Exercice n° 69. The score consists of four staves of music in common time (indicated by a 'C'). The key signature changes between G major and A major. The dynamics include *p* (piano), *f* (forte), *p* (piano), and *sim.* (similar). The music features eighth-note patterns and sixteenth-note patterns, with some notes having stems pointing up and others down.

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 - 1ère symphonie de Beethoven, 2ème 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 $\text{♩} = 120$