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**The flautists vademecum : a collection of flute music, texts about flute playing and technical exercises from the 18th century to the present day connecting to artistic research and music education: Ah! vous dirai-je, Maman: Variations I**

**On Tone and Articulation**

Ljungar-Chapelon, Anders

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PO Box 117  
221 00 Lund  
+46 46-222 00 00

# THE FLAUTISTS VADEMECUM

A collection of flute music, texts about flute playing and technical exercises from the 18<sup>th</sup> Century to the present day connecting to artistic research and music education.

Edited by Anders Ljungar-Chapelon

ROYAL NORTHERN COLLEGE OF MUSIC, MANCHESTER ENGLAND  
FACULTY OF FINE AND PERFORMING ARTS | LUND UNIVERSITY SWEDEN



*Ah! vous dirai-je, Maman*  
Variations I  
On Tone and Articulation  
Anders Ljungar-Chapelon

**RNCM**  
ROYAL NORTHERN  
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**Anders Ljungar-Chapelon**

*Ah! vous dirai-je, Maman*

**Variations I**

**On Tone and Articulation**

## THE FLAUTISTS VADEMECUM

*Ab! vous dirai-je, Maman*

*Variations I On Tone and Articulation*

by Anders Ljungar-Chapelon

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Royal Northern College of Music RNCM 124 Oxford Road, Manchester M13 9RD, England

Faculty of Fine and Performing Arts/Lund University, Box 8084, 200 41 Malmö, Sweden

E-mail: anders.ljungar-chapelon@mhmlu.se



À la mémoire vivante de mes amis Alain Marion et Peter Lloyd



## PREFACE

*Going back to the source of our acquired knowledge allows us to perceive things in a new light. I wonder whether the original meaning of “to understand” refers to this situation.<sup>1</sup>*

Kenya Hara

The *Flautists Vademecum* presents flute music, texts about flute playing and technical exercises from the 18<sup>th</sup> Century to the present day. It is connected to artistic research which includes research relating to the education of the professional flautist.

The present study highlights two important parameters of flute playing and musical expression: *Sound* and *Articulation*. Since long has a strong connection and interaction between developing tone and articulation been discussed within flautistic circles. The reason is that if a single note should be played short, lively, having an immediate response, and fulfilling criteria on high quality and resonance, the direction and speed of the air stream must be perfect in relation to the note in question: the shortness of the note does not give any time correcting mentioned parameters.

This study and its material show an attempt to create a bridge between flute method books together with the instrumental and pedagogical practice by outstanding flautists and teachers. Concerning flute methods and practice books are the following of special importance:

- *Méthode pour Flûte Systeme Boehm Contenant la Théorie complète de la Musique* 1880/1906/1956/1979) by Henri Altès
- *Méthod Complète de Flûte* (1923/1958) by Paul Taffanel and Philipp Gaubert
- *L'Etude de la nouvelle flûte, méthode progressive arrangée, d'après Devienne* (1845) by Louis Dorus
- *De la Sonorité* (1934) by Marcel Moyse
- *Fifty Variations on the Allemande of Bach's Sonata for Flute Alone* (1974a) by Marcel Moyse
- *Comment j'ai pu maintenir ma forme* (1974b) by Marcel Moyse

The practice of teaching is exemplified with three former flute professors at the Conservatoire in Paris: Marcel Moyse, Jean-Pierre Rampal, and Alain Marion. Together with Fernand Caratgé, Joseph Rampal, and the outstanding English flautist and professor Peter Lloyd who counts among the most influential English flautists of the late 20<sup>th</sup> Century and the first decade of the 21<sup>st</sup> Century. These flautists represent together essential and crucial insights regarding the French flute tradition.

\*

The origins to the present study and practice material is a longer article – *75 Variationer för flöjt över Ah, vous dirai-je, Maman!* – that I wrote for the Swedish newsletter *SuzukiNytt* (2002–2004). The article was designed as a practical manual for flute teaching based on the melody to *Ah! vous dirai-je, Maman* (*Twinkle...*) within the Suzuki Method. It is well known that this melody is used as a foundation for developing all possible aspects of instrumental playing and musical training in the Suzuki environment, which then was the reason why I wanted to explore possibilities using this melody in a flautistic context.

---

1. *White*, Kenya Hara (2010/2018, 70). Hara is today one of the leading designers in Japan.

The melody to *Ab! vous dirai-je, Maman* is a popular French song from the 18<sup>th</sup> Century. Most likely this song can be dated back to around 1740 and seems to have been published for the first time about twenty years later. Over time and in different countries rather different texts have been added to the melody. One version of the melody with French lyrics was published in *Recueil de Romances* (Tome second, 1774) entitled *La Confiance naïve* (Appendix I) by the flautist [Charles] De Lusse (c.1720- c.1774). Important composers have written variations on the melody – mainly for pedagogical purposes – such as:

Johann Christoph Friedrich Bach: *XVIII Variations on Ab! vous dirai-je, Maman*  
G-major Wf XII: 2 (c.1780; Appendix III)

Wolfgang Amadeus Mozart: *Ab! vous dirai-je, Maman Varié pour l'Etude du Piano-Forte*,  
K. 265/K.300e (1781-82; Appendix II)

Franz Liszt: *Album Blatt Ab! vous dirai-je, Maman* 163b (1833)

Camille Saint-Saëns: *Les Fossiles* in *Le Carnaval des Animaux* (1886)

A well-known and one of the first examples when *Ab! vous dirai-je, Maman* was used in a flautistic environment is found in the important *Méthode pour Flûte* (c.1794; Appendix IV) by François Devienne (1759-1803).

The present practice material is when compared with the mentioned article in *SuzukiNytt* redesigned for use at Academies of Music, and the daily practice of fundamental flute techniques for becoming professional flautists. Suggestions and exercises are all initially designed for the Boehm flute, but can with good results be used on the piccolo, Flûte en Sol, and bass flute, including to some extent the one-keyed Traverso and the Renaissance Traverso. To work intensely with material as simple as the melody and the suggested variations on *Ab! vous dirai-je, Maman* is an exercise in simplicity, humility, having a beginner's mind towards the Art of flute playing and the Art of music which in a larger context might be inspiring and fruitful.

\*

I would like to express my thanks and gratitude to many friends, colleagues and students all around the world for the fruitful and inspiring discussions we have had about flute playing and teaching before and during the time spent preparing and working on the present material. My thoughts go with warmth to my friends Alain Marion and Peter Lloyd, and our long and inspiring discussions on flute playing and teaching over many years. Many times I have been visiting Alain in Paris and the South of France. During about fifteen years I had the privilege to have Peter as my colleague while working with the flute class at the Royal Northern College of Music in Manchester. Working all these years together with Peter was indeed inspiring, and our regular Tuesday-night dinners after that we both had finished a long day of teaching represents invaluable memories, not the least about the French flute tradition and Peters' studies in France with Caratgé, Rampal and Moyse.

Finally, I owe the greatest gratitude to the Sten K Johnson Foundation in Malmö (Sweden) for its generous support, which has made the realisation of this study possible.

Limhamn and Manchester, Spring 2019

Prof Dr Anders Ljungar-Chapelon

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# 1. Introduction

*Quoique biens des Gens soient persuadez que l'embouchure ne se peut enseigner par regles ; cependant il y en a quelques-unes qui facilitent extrêmement la recherche que l'on peut faire.*<sup>1</sup>

Hotteterre (1707/1722, 2)

The quote above from *Principes de la Flûte Traversière...* (1707) by Jacques-Martin Hotteterre (1674-1763) – the first modern flute method – and the section on embouchure comments on the possibility or relevance of learning a complicated technique on the flute with the help of a text. Of course, this is indeed a relevant question, and in many situations, it can probably be answered with a simple “no it is not possible”, because we most often need an experienced teacher to show, help and inspire.

Nevertheless, we can use text – in the following on flute playing and aspects of paramount importance such as *Tone* and *Articulation* – if it has practice based suggestions, ideas and pragmatic guidelines of musical, technical, and methodological nature given by outstanding flautists and experienced teachers serving as inspiration, confirmation and tools for individual practice and development. If so, we can support Hotteterre when he states that in his opinion it would not be more difficult for him to explain key elements of the embouchure in writing or in speech:

[...] il ne me sera pas plus difficile de les écrire que de les donner de vive voix [...]<sup>2</sup>

The following material is an attempt to join some of the core texts from the French flute tradition found in French flute methods and practice books, together with examples taken from the practice of teaching.

Chosen texts and flute methods are mainly from the period when the Boehm flute (*Cylinderflöte*) became in common use and taught at the Conservatoire in Paris. This period started 1860 when Louis Dorus (1812-1896) was appointed as the new flute professor after that Jean-Louis Tulou (1786-1865) had retired from the Conservatoire.

Flute methods of special importance for the present text and variations on *Tone* and *Articulation* were written by Louis Dorus (1812-1896), Henri Altès (1826-1895), Paul Taffanel (1844-1908) and Philipp Gaubert (1879-1941), together with some practice books by Marcel Moyse (1889-1984).

The practice of teaching is among several important and eminent flautists exemplified with Marcel Moyse, René Le Roy (1898-1985), Fernand Caratgé (1902-1991), Joseph Rampal (1903-1983), Jean-Pierre Rampal (1922-2000), Peter Lloyd (1931-2018), and Alain Marion (1938-1998), all representing essential and crucial insights regarding the French flute tradition.

To combine the above-mentioned flute pedagogical material together with the practice of teaching by mentioned flautists constitutes a strong and inspiring tool, mirroring important aspects of flute playing in the 20<sup>th</sup> Century. Finally, our conclusion is that Hotteterre made an important point when he wrote that key aspects of flute playing and teaching, after all, can be communicated with the written word together with printed music examples.

---

1. Despite the fact that many people are convinced that embouchure technique cannot be taught by rules, there are some rules that greatly simplify the learning process. (Hotteterre, trans. P. M. Douglas, 1968, 11)

2. [...] it will not be more difficult for me to write it down than to deliver it orally [...] (Hotteterre, trans. P. M. Douglas, 1968, 11)

## 2. Fundamentals

*The teacher is the needle, the disciple is as a thread. You must practice constantly.*

Musashi<sup>1</sup>

### 2.1 *Le Son Naturel*

All variations should be played with a natural sound and resonance – *Le Son Naturel* –, and generally in *mezzo forte*. *Le Son Naturel* is an expression used by French flautists over centuries and today, among them the historically important flautist and professor Henri Altès (1826-1895) at the Paris Conservatory, and his famous *Méthode pour Flûte* (1880/1906/1956/1977).

### 2.2 Emotion and warm sound

Play all variations in the joyful mood of *Giocoso*. The well-known text to *Twinkle...* (*Ab! vous dirai-je, Maman*) is an outstanding model for that every note should be like a twinkling star! To play and practice with *Le Son Naturel* and *Giocoso* creates joy which is the best point of departure for motivation and development.

Seek for a warm flute sound while “blowing to warm”. This is a simple and efficient technique for the development of a singing flute sound, often used by Alain Marion at the Paris Conservatory and his teachings (Ljungar-Chapelon, 2008). There are two fundamental ways how we can blow the airstream:

- 1) *To cool*. Like when we blow on a spoon with hot soup.
- 2) *To warm*. Like when we blow into our cupped hands to make them warm. It is the latter that refers to the call “blow to warm”.

The technique how to “blow to warm” Marion explained:

Blow warm. What I mean is called *calore*. This typical example, when you want warm hands what do you do? [Marion shows how to blow both to warm and to cool.] Blow warm. If you blow warm you will have a warm sound. What is written in the music is *con calore* [with warmth] not with for example with more air pressure. Say it with emotion, play with emotion. (Ljungar-Chapelon, 2008, 134)

When Marion talked about his studies for Joseph Rampal, he referred to an associative practice imagining the taste of a spice, a wonderful wine, a scent of a flower or perfume to suggestively influence the sound in a sensuous way. In relation to this practice, I have a strong personal memory. Many years ago I did visit Marion in his house in southern France, it was November and the period when truffles are harvested. After we had harvested an enormous amount of truffles these were prepared for a real gourmet festive meal. The amount and quality of the truffles were exceptional and rather unusual for any standard. After this meal, we should go to another part of the big house, and suddenly Alain stopped, took my arm and said with an almost serious voice: “Anders, never forget the taste of these exquisite truffles and use the memory of this taste when you want an especially mellow and suave expression.” To influence the flute's timbre in this way is reminiscent of when Marcel Proust (1871-1922) described the metaphor of the *Madeleine cake* and emotional memory – *La mémoire involontaire* – in the famous novel *À la recherche du temps perdu* (1913-1927/1987), and how a taste or scent can bring the past to life with memories and experiences of a sensory nature (Ljungar-Chapelon, 2008, 134).

---

1. *Book of five rings. The classic study to strategy (Go Rin No Sho)*. (1645/1974, 41). Miyamoto Musashi (1584-1645), Japanese swordsman and artist.



## 2.3 Breathing and emotion

For the development of a resonant, living, sonorous, flexible and expressive flute sound with all its inflections is, of course, a natural, functional and well-developed breathing technique of crucial importance. An efficient breathing technique includes the development of the support, which consists of a flexible activity by means of the respiratory, abdominal, chest and diaphragm muscles. In a flautistic environment, this is often simply called to practice the “diaphragm”. This will be followed in the following, although it from a stricter anatomical point of view is not completely correct. It should be noted that the concept of the “diaphragm” as a way to explain important aspects of how to control the breath has been common since the 19<sup>th</sup> Century within voice teaching. To conclude, the reason to develop the support or activity of the “diaphragm” is to assure that the airstream can be modulated in a manner resembling how a virtuoso violinist or cellist can make their instruments sing with the bow. The subject breathing will be treated together with *Sons filés* in the second volume of the present variations.

While practising and playing the following flute exercises is a general feeling of suppleness, comfort and ease of paramount importance. The same concerns the manner of how the inhaling of air is done. Take time for making comfortable breathings without noise. To avoid unnecessary noises while inhaling the French flute virtuoso Louis Drouët (1792-1873) suggested shaping the mouth cavity and throat as when pronouncing the vowel A, which significantly facilitates to inhale without noise (1827/2005; 1830/1990).

A pragmatic picture of the biomechanics of breathing and playing is that while making a breath we can feel a certain expansion all around the waistline which could be called the “breathing-in-position”. This could be compared with wearing a belt and making a gentle pressure outward the whole way around the body on the belt level. If we imagine a drum this could correspond to the drum bar. We can now imagine that the “diaphragm” is the drum skin whereupon we play. While playing we in general always should try to be aware of, and keep this gentle expanding feeling or “breathing-in-position” whereupon the diaphragm can bounce.

There is a strong connection between the mood when breathing and the character and emotion of the sound, which the American dramatic soprano and opera singer Jessie Norman (1945) expressed in her teachings as:

The way you breathe should be drenched into the emotion of the upcoming phrase so that you don't need to sing the phrase because the listener has already felt and understood...

Master class, Académie Internationale d'Été de Nice (France), 1985

Of course, breathing has an important biomechanical dimension for singers and wind players which must be studied and mastered in depth, at the same time should not emotional dimensions of how we breathe as the above-given quote from Norman show be underestimated. As a matter of fact, we all have experienced how a person – or ourselves – breathe while being calm, sleeping, crying, laughing, making a prayer, being in an energetic, tired or aggressive mode, meditating, and many more situations. This is something that can and should be used as a useful tool not only for the development of an interpretation of for example a *Sonata* or *Concerto* but as well for the practice of the flute sound making it expressive and vibrant.

## 2.4 Posture and playing position

A prerequisite for a functional breathing is, of course, a natural posture and playing position, which has often been described in flute methods from Hotteterre until today. In the following are some examples from the 18<sup>th</sup> Century until today. Hotteterre's flute method, which was used until the latter part of the 18<sup>th</sup> Century, describes a pragmatic approach that has equal validity for the Traverso of the day as today's Boehm flute. In the first English translation we can read:

As a gracefull posture, in playing on this instrument, no less engages the Eyes of the beholders, than it's agreeable Sound does their Ears; I shall therefore begin this Treatise, by describing one proper to use in playing thereon. Whether you are Sitting, or Standing, the Body must be erect, the head rather raised, than inclin'd, and somewhat turn'd to the left Shoulder, the hands high, without raising the Elbows, or Shoulders, the left wrist bent inwards, and the left Arm close to the Body. If you play standing, stand firm, with the left foot a little advanc'd, and rest your Body on the right leg, and all without any constraint, and observe never to make any motion with the Body, or head, as some do in beating Time. (c.1729, 2)

In the influential *Méthode Complet de la Flûte* (1923/1958) by Taffanel & Gaubert, the flautists playing position is described as follows:

La tenue générale doit être aisée et la ligne du corps harmonieuse. On ne saurait trop se garder d'une pose guindée, donc fatigante, qui nuira fatalement à l'exécution, tout en choquant l'auditoire. Les coudes doivent rester détachés du tronc pour empêcher la compression des poumons, mais ils ne devront cependant pas en être trop écartées. Pour éviter une tenue défectueuse, il faudra, dès le début des études, prendre l'habitude de jouer devant une glace afin de s'observer attentivement. (1923/1958, 3)<sup>1</sup>

A useful text which discusses how to develop an elegant general posture and playing position as described above is found in *Réflexions de M. Rameau sur la manière de former la voix, & d'apprendre la Musique*, (1752/2004) by Jean-Philippe Rameau (1683-1764). A central concept in this text is *Bonne-grace*. This is an essential aesthetic within the arts which has its roots in 17<sup>th</sup> Century France and was present in France during the 18<sup>th</sup> Century and up to the 20<sup>th</sup> Century. Definitions of *bonne grace* could be *être agréable* (being pleasant, pleasurable) and *faire plaisir* (joyfully) (Lerond, Dubois and Lagane, 1992). Other synonyms would be *aisance* (ease), *élégance* (elegant), *gracieuse* (graceful), *libre* (freely), *naturelle*, *noble*, and *souplesse* (Schulthess, 1907). In the above-mentioned text Rameau outlines his understanding of *bonne-grace* and insists that it is essential for the development of both ease and naturalness in both singing and playing an instrument. Rameau gives the example of exquisite musical performance being inseparable from *bonne-grace* and compares it with the art of dance:

Comme la bonne grace est un des principaux objets de la danse, c'est avec raison que le bon Maître n'y occupe d'abord son écolier que des mouvemens & des pas, jusqu'à ce qu'il en possède tellement la pratique, qu'il ne soit plus obligé d'y porter son attention, lorsqu'il s'agit de lui prescrire les moyens de se procurer cette bonne grace. (Rameau, 1752/2004, 96/215)<sup>2</sup>

Rameau explains *bonne-grace* as being central in the art of dance. It is correct, therefore, when a dance master first engages in teaching movements and steps to do so with the aim of teaching them until they can be performed without the student having to pay attention to the movements.

---

1. The position of the body must be comfortable and the body in a natural position. A stiff attitude must be guarded against; it is fatiguing, harmful to the performance and distracts the listener. The elbows should be held away from the body to avoid compressing the lungs, but, however, not held too high. From the start it is necessary to assume the habit of looking in a mirror while playing. This will avoid a faulty posture. (1923/1958, 3)

2. As *bonne grace* is one of the fundamental matters of dance, it is with good reason that the good Master firstly instructs his pupil only about motions and steps, until he has developed so much skill, that he is no longer obliged to pay attention to them when it comes to instructing the ways of acquiring *bonne grace*. (Rameau, 1752/2004, 96/215)

This creates conditions for developing a natural comfort of movement which is an application of what *bonne-grace* is. Rameau's view is that the art of dance can serve as a model and singers, as well as instrumentalists, should draw attention to, and be aware of, the importance of flexibility and avoid all unnecessary tensions:

[...] une grimace, une contrainte dans quelque partie du corps que ce soit, une main trop serrée, trop ouverte, des doigts trop pressés, trop écartés, trop allongés, trop courbés, le corps déplacé, un mouvement involontaire; enfin mille moyens s'offrent pour faire sentir & appercevoir qu'on n'est pas encore au point désiré pour le bon exercice de la voix comme de l'instrument: & de pareils indices doivent engager à se rechercher jusqu'à ce qu'ils ne se présentent plus. (Rameau, 1752/2004, 95-96/215)<sup>1</sup>

Marion's ideas on posture stressed the importance of naturalness, and at the same time that this is something individual in relation to the personal physiognomy. An important remark is that if tired it is better to practice sitting, together with the importance of a general good physical health:

I think it's most important to find your position which is natural. Everyone has a different position. I remember that Rampal's father [Joseph Rampal] recommended to practise sitting, because it's more easy to have a wrong position when you are standing than sitting. I think it's very good for everyone to do a little bit of sport. To develop the tonicity of the body. (Ljungar-Chapelon, 2008, 131)

The observation that playing position and posture should be natural, unconstrained and elegant as described by Rameau is advantageous from an ergonomic perspective points to the importance of reducing all unnecessary movements and related tensions. Obviously, Rameau's comments on playing position and posture have the same importance today as in the middle of the 18<sup>th</sup> Century. Practicing scales, *Sons filés* and arpeggios with an approach based on Rameau's ideas will soon result in elegant and virtuosic skills.

In short, we can merge the thoughts of Hotteterre, Rameau, Taffanel & Gaubert, Rampal and Marion into a natural playing position where the feet outline and shape the body's foundation as on a house – over them the hips are parallel to the feet, and parallel to the hips are the shoulders. Look and blow the airstream in the same direction as when the left foot is pointing straight forward toward the audience with the left foot positioned as in a small step forward.

\*

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1. [...] a grimace, a constraint in any part of the body whatsoever, a hand too tight, too open, fingers too pressed, too far apart, too stretched, too curved, the body moved with an involuntary movement; lastly, a thousand means are available to make us feel and perceive that we are not yet at the point desired for the proper exercise of the voice as of the instrument; and such indices must engage to search for each other until they do not show up anymore. (Rameau, 1752/2004, 95-96/215)

## 2.5 Le Rythme dans le Son

Play and breathe rhythmically, thus developing what Marion used to call “the rhythm of the sound”. To clarify what this means could be expressed as a subdivision of each note or beat into smaller units underneath the melody or passage. The speed of the subdivision has a relation to the character and expression, such as a calm melody has a slower, and a dramatic mood a faster subdivision which acts as a coordinator of the airstream, fingers, embouchure and the chest and abdominal muscles. Another way to explain is to think of an archer who shot a perfect hit. The arrow vibrates after it hits the target. Strive to make every note become a perfect hit in this sense. (Ljungar-Chapelon, 1985, 14).

Always respect the hierarchy of how to stress a binary sequence so that the first of the four notes has more stress than the three following, although the third note has a little more stress than the second and fourth note, which could be described as: **Heavy-light-light-light**. The same counts for a ternary sequence such as: **Heavy-light-light**

\*

Sharpen the ear for the sound colour of each note. Always strive for the same sound colour when a note is repeated, if the music not explicatively demands something else.

Memorise all variations as soon as possible, for the maximum benefit of practicing. In most variations are only the first one or two bars written out which contributes to the memorization.

To transpose all variations to all major and minor keys over the whole compass of the flute is of great benefit.

Use all the suggested variations as models when practicing scales, preferable the famous scale system found in *Exercices journaliers* number 4 from *Méthode Complète de Flûte* by Taffanel & Gaubert (1923/1958).

Don't underestimate the benefits of phrasing with the fingers as a pianist would always do.

Develop skills on imagining the note with the "inner ear" a fraction of a second before it is played.

Always care for good phrasing, the beauty of sound, and irreproachable intonation.

To develop a virtuosic technique and profound musicianship is in its final stages something rather personal and unique whereby self-teaching skills – *automaientics* – will be the essential factor. From a certain point, everyone has to create a personal technique, interpretation and musical expression, and these processes can only be completed alone while being your own teacher. (Ljungar-Chapelon, 2008)

\*

### 3. On Tone

A valued skill in the French tradition is the ability to develop and give the sound different timbres or colours (Lenski & Ventzke, 1992; Schibli, 2006). These changes of colour are then made with embouchure, different fingerings, or combinations of fingerings and embouchure that affect the sequence of harmonics resulting in different sound colours (Bartolozzi, 1967/1981). Mastering these techniques has been considered important in the French flute tradition (Dorgueille, 1983). Lenski & Ventzke (1992) points on that Altès and Paul Taffanel lived and worked in the same period as painters like Manet, Cézanne, Monet, Renoir, Seurat, Gauguin and Degas, and they see parallels in how Monet (1840-1926) painted the same motif in different light to when the flute player changes tone colours. Examples of Monet's exploration of the light in different seasons, weather conditions and time of the day in relation to the same motif are found in his paintings of *Haystacks* (1890–91) and the *Cathedral of Rouen* (1893). Different lights and colours in relation to the same motif create emotions which can be "translated" into playing a phrase with different sound colours (Ljungar-Chapelon, 2008).

In relation to how to practice skills concerning sound colours Peter Lloyd told me about a lesson he had with Fernand Caratgé in Paris being a young man. Caratgé asked Lloyd to play a Taffanel-scale with two distinctly different sound colours:

**Lloyd:** One stage we were talking about colours and he [Caratgé] said: right you have to bring me a scale played in the darkest hardest sound you can make, really, really and then also *détimbré*.

**ALC:** This is very interesting; he pushed you to work with the extremes?

**Lloyd:** Exactly! Absolute extremes, and now you play anything in between, and understand how you make them.

To use this method of opposites for all the following variations has a considerably improving effect on the development of the embouchure, the control of the airstream and as a consequence a refined and expressive flute sound.

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The following variations has the melody *Ab! vous dirai-je, Maman* as a simple example of how to practice evenness of the flute sound, including colours and inflections. Of course, this method can be used on all possible tunes, passages and scales in the flute repertoire. An enlightening idea of this is when Peter Lloyd told me about a lesson he had while studying with Moyse (Ljungar-Chapelon, 2008). Peter's lesson started with the introductory exercise from *De la Sonorité* (1934) by Moyse, which consists of long notes on a chromatic scale that begins with B2 and is played down to the low C1, with the same rhythm as in the present Variation 1. When Peter played the exercise he was asked to find the tone quality that met the criteria:

- (i) a lively sound
- (ii) good intonation
- (iii) a pure and clear sound
- (iv) balanced tone colours<sup>1</sup>

Moyse tried to lead to the point where Peter could identify the tone that met those criteria:

[...] we spent another twenty minutes on finding my best note...we finished on the F#2 [...]

The purpose of this seemingly elementary lesson was to establish all further tone practice with the "ideal tone F#2" as a starting point. Moyse then said to Peter:

[...] you must always start from F#2 [...]

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1. These criteria concerning the flute sound were formulated by Moyse in *Comment j'ai pu maintenir ma forme* (1974b, VI) with the words: *pureté, justesse, vie, couleurs*.

The method was based on the model tone F#2, play down to the flute's lowest register while maintaining the tone colour and tone quality, and vice-verse to the high register. Then, in the low register, find the same intensity and sound colour as on the F#2:

[...] if you can play the low notes, the low register in pianissimo with intensity, everything will come out of that [...]

Peter then told me that he had spent years working with this lessons method with tremendous results (Ljungar-Chapelon, 2008, 136).

Reasoning about the flute sound can, as described, be divided into technical skills and its expression and emotion. The sound's technical qualities (flexibility of the embouchure, shades, intonation, sound colours) can be metaphorically understood as the tip of an iceberg. But what is visible from an iceberg is only its uppermost ten percent that stands up from the sea. Likewise, the flute sound can be described with its techniques being the tip of the iceberg, while its expression, imagination and emotion corresponds to the great iceberg underwater, and that music metaphorically then is the art of inner emotion par excellence.

Concerning tempi always chose a tempo that allows a natural phrasing, perfect control of sound colour, intonation and evenness of sound.

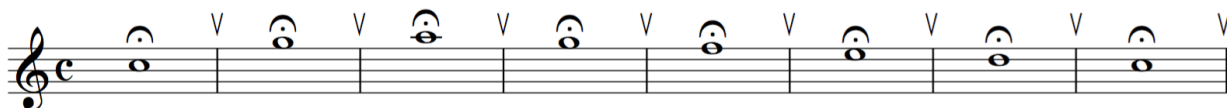
Always practice having *pureté, justesse, vie, couleurs* as the leading stars for the development of an expressive flute sound.

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### Variation 1

In this first variation play the whole tune of *Ah! vous dirai-je, Maman* (or any other tune!) making a fermata on each note. Inhale through the nose after each fermata, because this triggers a natural respiratory reflex, often suggested by singers. An example of this is found in the *Encyclopédie de la Musique & Dictionnaire de Conservatoire* by Albert Lavignac and the long article *Traité de Chant* by the singer Auguste J. de Martini who taught at the Paris Conservatory in the years 1901-1915. This period is of interest because this coincides when Paul Taffanel and Adolphe Hennebains (1862-1914) taught at the same institution. In Martini's long text we can read the suggestion that the singer should breathe through the nose, having a comment of some interest concerning when a flautist can have a dry feeling in the mouth:

Habituez-vous à respirer par le nez sans ouvrir la bouche ; de cette façon, la gorge ne se dessèche pas et la quantité d'air aspire est la même par le nez que par la gorge. (1926, II: 913)<sup>1</sup>



Sometimes it can be useful to start breathing with the nose and then immediately continue breathing with the mouth to trigger the respiratory reflex. A poetic and efficient practice sometimes used by singers it to imagine the wonderful scent from a flower while inhaling with the nose.

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1. Get used to breathing through your nose without opening your mouth; in this way, the throat does not dry out and the amount of air is the same when breathing through the nose as through the throat. (Encyclopédie by Lavignac, 1926, II: 913)

## Variation 2

Use expressive breathings as suggested by Moyse for the first exercises in his well-known and often used practice book *De la Sonorité* (1934). This variation is an example of how the first exercise for tone in *De la Sonorité* can be used on a simple melody. Breath after each long note, and care for a beautiful phrasing:

Respiration expressive, son clair, bien lié. (1934, 6)<sup>1</sup>



## Variation 3

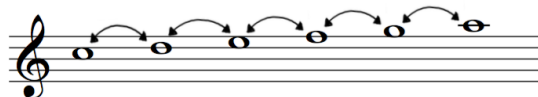
Concerning the finger action, it is of importance to always phrase with the fingers as a pianist would do. This is facilitated while following the suggestion found in *Méthode Complète de Flûte* by Taffanel & Gaubert (1923/1958):

[...] des doigts qui ne doit pas se soulever au-delà d'un centimètre. (1923/1958, 3)<sup>2</sup>

This variation is an example how the continuation of the first exercise for tone in *De la Sonorité* can be used on a tune:



In the variations 1, 2, and 3, the following notes have been used:



Strive for the greatest possible evenness of sound and tonal colour between the notes C2-A2 as they constitute the models for the following variations. Find your best note or notes and use them as models as in the example with Lloyd described above.

1. Expressive breathing, clear tone, fine legato. (Moyse, 1934, 6)

2. The fingers ought not to be raised more than one centimetre [over the keys] (Taffanel & Gaubert, 1923/1958, 3)



### Variations 4-7

To achieve resonance of the flute sound, it is important that the oral cavity, chin and jaw muscles do not become unnecessarily tense or locked. The following three short exercises practised without flute aim to release the neck, oral cavity and lower jaw which then contributes to resonance and *Le Son Naturel*.

- Keep the mouth closed, direct your attention to the neck and "open" or "widen" the neck area from behind, without opening your mouth. In this way, the muscles of the neck are released which create conditions for resonance.
- Open your mouth or yawn as much as possible for ten seconds to release the muscles of the throat and mouth.
- Let the chin and lower jaw "fall down" and shake free for a few seconds, take a short break and repeat several times. In this way, unnecessary tensions are released in the lower jaw muscles, thereby facilitating a resonant flute sound.

Work on evenness of sound – *égalité* – and make the new note B2 as similar as possible to A2 concerning sound colour.

#### Variation 4



#### Variation 5



#### Variation 6



#### Variation 7



### Variations 8-11

The tonal material is now expanded while adding a semitone down from each melody tone, such as C2 to B1, D2 to C#2, E2 to D#2, G2 to F#2 and A2 to G#2. Strive for B1 to blend with C2, F#2 with G2 etcetera. Use the same pattern for the Taffanel-scales in all keys.

#### Variation 8



#### Variation 9



#### Variation 10



#### Variation 11



### Variations 12-15

The tonal material is here expanded while adding a semitone up from each melody tone such as C2 to Db2, G2 to Ab2, A2 to Bb2 and so on. As always, strive for the greatest possible evenness of tonal colour between all notes. Use the same pattern for the Taffanel-scales in all keys.

#### Variation 12



#### Variation 13



#### Variation 14



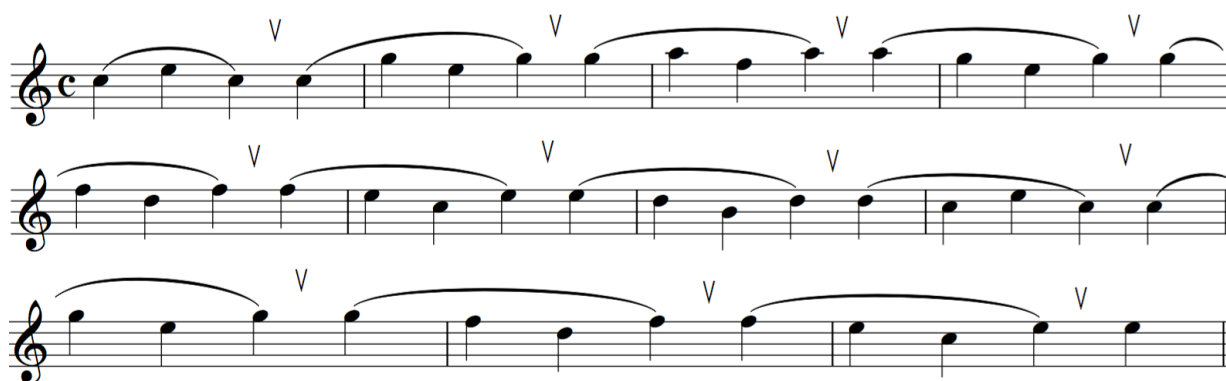
#### Variation 15



#### Variation 16-19

Now the tonal material is expanded while adding thirds up and down from each melody tone within the scale of C-major. As always, strive for the greatest possible evenness of tonal colour between all notes. Use the same pattern for the Taffanel-scales in all keys.

#### Variation 16



#### Variation 17



#### Variation 18



#### Variation 19



## Variation 20

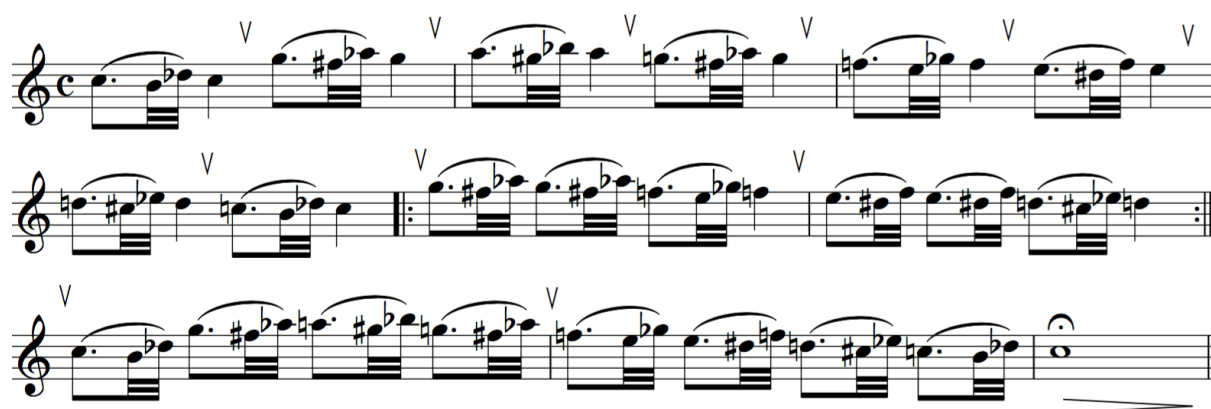
In this variation, each note from *Ah! vous dirai-je, Maman* is surrounded of the upper and lower semitone. Practice evenness of sound with the same expression, sound colour and emotion as this is expressed in the first phrase in *Syrinx ou La Flûte de Pan* (1913/1997) for solo flute by Claude Debussy.

Use the marked breathing which focuses on breathing for just two crotchets in the beginning, and then for whole bars. Calculate the amount of how much air is needed to breathe while playing two crotchets compared with four crotchets.

Keep the “breathing-in-position” while playing and breathing.

Transpose this variation one octave down and one octave up, including to different keys.

Use this pattern for each note in the Taffanel-scales in all keys.



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## 4. On Articulation

One of the most important aspects of flute playing is without any doubt its articulation. Different articulations and articulation syllables on a flute correspond to different bowing techniques on, for example, a violin. The violinist's string is matched by the air column inside the flute, the blown airstream corresponds to the bow. Theobald Boehm (1794-1881) as many other flautists has since long been inspired by the violins virtuosity, and its bowing techniques have been used as a model for the development of flautistic articulation:

[...] er [the flautist] soll alle Töne, selbst in den schnellsten Tempi zusammen-schleifen oder abstoßen; ja sogar all der Violine möglichen Artikulationen ausführen können [...] (Boehm, 1847/1982, 20).<sup>1</sup>

A similar example is found in the *Méthode pour Flûte* (1880/1906/1956) by Altès where different articulations are named after how they are called within violin playing such as *Détaché*, *Louré*, *Martelé* and *Sautillé*. One more and striking illustration of inspiration from the violin and its bowing techniques are found in *Méthode Complète de Flûte* (1923/1958) by Taffanel & Gaubert, and the chapter on articulation. Here we find several transcriptions of works for solo violin by Bach (BWV 1002, 1003, 1004, 1005) used as studies for articulation, creating a reference for how flautists can develop articulation being directly inspired by the refined bowing technique of a violinist.

Practising and developing articulation is sometimes understood as a means of developing the tongue's speed, and of course, this is an important dimension. However, it is actually the moment of the attack and the very start when the tone begins which is the most important thing to develop. One characteristic of a good technique is that the tongue's articulation starts the tone in question with lightning speed. The faster the desired tone responds – regardless of which or which articulation syllables are used – the easier it is to play fast articulated passages. The French virtuoso Jean-Pierre Rampal describes this starting moment of articulation clearly by giving examples from how a violinist or pianist does:

Qu'appelle-t-on l'attaque d'une note ? Observez un violoniste. Quand il commence à jouer, le premier son qu'il produit est le résultat de l'attaque de l'archet sur la corde : C'est le moment précis où cet archet commence à entrer en contact avec la corde. Une attaque est donc toujours nette et précise. De même pour le pianiste. Plus ou moins fort selon les cas, mais toujours franchement, il doit poser son doigt la touche. (Rampal, 1978, 32).<sup>2</sup>

For the flautist it is essential to practice various articulations in combination with the support and air impulses created by the abdominal and chest muscles, in order to eventually achieve an expressive articulation and flute playing. It should always be remembered that functions of the tongue could be compared with a valve simply opening and closing the passage of the airstream with the help of different consonants in a supple style. In other words, there is a strong and fundamental link between the mastery of articulation syllables with the tongue and the airstream guided by the support when practicing articulation of the flute.

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1. [...] he [the flautist] should be able – also in the fastest tempi – to slur or tongue all notes, yes, even all the articulations [bowings] that can be done on the violin [...] (Boehm, 1847/1982, 20).

2. What is the attack of a note? Watch a violinist. When he starts playing, the first note he produces is the result of when the bow has contact with the string: This is the precise moment when this bow starts to come into contact with the string. An attack is always clear and precise. Similarly, for the pianist. More or less strong depending on the case, but always frankly, he must put his finger on the key. (Rampal, 1978, 32)

An enlightening example explaining the biomechanics of the tongue and relating to the Boehm flute and the French flute tradition is found in *Traité de la Flûte* (1966) by French flautist René Le Roy (1898-1985):

L'air qui est maintenu sous pression à l'intérieur de la bouche est arrêté par la langue qui agit ainsi qu'une soupape. On retirera ensuite rapidement la langue à l'intérieur de la bouche. L'air libéré passera alors entre les lèvres, frappera, s'il est bien dirigé, le biseau de l'embouchure et produira le son. (1966, 60)<sup>1</sup>

An articulation syllable consists of two parts, first an explosive consonant, then a vowel. The function of the consonant is to open and close the air passage between the lips up to the sharp edge of the lip plate, the vowel shapes the oral cavity and contributes to resonance and sound colour. Within the French flute tradition are the classical consonants **T**, **D**, **K**, and **G** all articulated in the front of the mouth, although **T** is more in the front than **D**, **K** is further back compared with **D**, and **G** further back compared with **K**. The four consonants and vowels are notated as follows with examples of words taken from the International Phonetic Alphabet (IPA):

**T** = **t** as in *Tomate* or *Tarte*

**D** = **d** as in *Douane*

**K** = **k** as in *Ski*

**G** = **g** as in *Gants*

As far back as by Johann Joachim Quantz (1752; 1975; 1983) and onwards has the benefit of being able to make a clear distinction between **T** and **D** been emphasized because these two consonants contribute to shaping a rather distinct attack with **T**, and a far softer attack with **D**.

When practicing single tonguing use **T** for a sharper attack, and **D** for a softer attack. Make sure that the tip of the tongue finds two distinctly different positions whereby the tip of the tongue articulating **T** touches the backside of the upper front teeth or the inside of the upper lip. When articulating **D**, the tip of the tongue touches the palate in the front of the mouth but not the front teeth. When practicing double or triple tonguing make sure that **K** is articulated against the hard palate but in the front of the mouth, and that **G** has a contact slightly point behind **K** against the palate. All in all, develop a strong feel for having *four distinct contact points* as described above. In addition to the four discussed articulation consonants, we have *Langue sortie* or *Forward tonguing*, and an attack made with an air impulse from the support alone without using the tongue. These two attacks will be discussed in the following. To conclude there are all together seven distinct articulations to practice:

- (i) Attack without using the tongue
- (ii) *Langue sortie* or *Forward tonguing*
- (iii) Single tonguing **T**
- (iv) Single tonguing **D**
- (v) Single tonguing **K**
- (vi) Double tonguing **T-K** and **D-G**
- (vii) Triple tonguing **T-K-T** and **D-G-D**

A general rule concerning all articulation consonants is that the tongue's contact points never should be unnecessarily large, but rather small aiming for the development of elegance, precision and speed of articulation.

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1. The air kept under pressure inside the mouth is stopped by the tongue, which acts as a valve. Then remove the tongue quickly inside the mouth, the air will be released and pass between the lips, strike—if it is well directed—the sharp edge of the lip plate and generate the sound. (Le Roy, 1966, 60)

It should be emphasized that especially concerning the choice of vowels these are to some extent dependent on the flautist's spoken mother tongue (Ljungar-Chapelon, 1990; 2008; 2018). The vowels suggested by Altès (1880; 1906; 1956) and Taffanel & Gaubert (1923; 1958) are aiming for flautists having French as their mother tongue. Of course, and as experience shows, very good results using other vowels can be achieved choosing vowels in relation to the mother tongue in question.

Concerning the vowels within the French flute tradition are the most common **U** (Altès, 1880; 1906; 1956) and **E** (Taffanel & Gaubert, 1923/1958). According to the IPA these two vowels are pronounced as follows:

**E** = **œ** as in *Professeur*

**U** = **y** as in *Sucre*

The different choices of vowels between Altès and Taffanel & Gaubert could maybe point on that using **E** with French pronunciation results in a more open mouth cavity compared with **U**, which in its turn might show a slight change of tonal ideals. Concerning choices of articulation syllables the French flute virtuoso Louis Drouët (1792-1873) seems to have been rather open-minded, stating that one has to relate the choice of articulation syllables to the spoken language of the flautist in question: [...] *the syllable which I employ is teu, but tu, te, tou, are also good articulations* (1830/1990, 24). When Drouët was teaching in England he used the English word *Territory* for single and double tonguing, and according to James (1801-1854; 1826/1982) this could be understood as an adoption to the English language. Earlier mentioned Lloyd suggested a similar opinion while stating that: *You will find your own sound through your own language, in the way you say things* (Ljungar-Chapelon, 2008, 133), making reference to his studies in 1953 for the French flautist Fernand Caratgé in Paris.

Still, it could be of benefit to experimenting with the French pronunciation for a deeper understanding of the French flute tradition. It should be noted that the flute virtuoso Sir James Galway (1939) mentions that the French pronunciation of articulation syllables is to be preferred concerning both articulation and sound colour (1982).

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In order for the articulation to become sonorous, flexible and bouncing, it is crucial that the airstream is constantly kept moving – as when playing legato – by means of the support (abdominal and chest muscles), thus the tongue's articulation syllables are in principle always combined in different ways with air impulses from the diaphragm and support. The air impulses from the support are sometimes called *Ha-attack*. A good way to practice these impulses is to whistle short bouncing notes because the support then makes small light impulses that set the airstream in motion, which is the reason for the practice of combining the different articulation syllables of the tongue together with mentioned impulses.

The German flautists Johann Joachim Quantz (1697-1773), and Kaspar Kummer (1795-1870) described a technique executed with impulses from the diaphragm called *Hauchen* (to aspirate), which is the same technique as described above. Quantz explained that this technique is executed with help of the chest (Brust) without using the tongue, and he suggested the syllable **hi-hi-hi** for this technique (Ex. 1):

[...] so muß man dieselbe mit der Brust hauchen, und anstatt di, hi sagen“ (1752, VI, III, § 11, 70)<sup>1</sup>

1. [...] so one must aspirate (Hauchen) with the chest, and instead of di [with the tongue] use just hi [...] (1752, VI, III, § 11, 70)



In relation to different articulations Quantz explained that if a legato slur is found above several notes having the same pitch, only the first should be articulated with the tongue, and that the following notes are played while making impulses with the airstream with help of the chest muscles:



**Example 1** Quantz' notation of *Hauchen* not using the tongue but an impulse from the diaphragm from the second note and onwards.

The very same technique as described by Quantz was suggested by Kummer in his method on articulation *Der einfache und besonders der Doppel-Zungenstoß ...* (c.1841; Ex. 2):

[...] bei Fig. 3 werden die Töne zuweilen nur angehaucht [...] (c.1841, 4):



**Example 2** Notation of notes articulated with diaphragm impulses as shown by Kummer (c.1841, 4)

This notation as described by Kummer is similar to when Altès (1880) explain what in France is called *Louré*, with the difference that Altès suggest that the tongue should articulate each note while using the syllables **Du** (French pronunciation **Dü**).

## 4.1 Articulation techniques and their syllables: the basis for the practice of articulation

### 4.1.1 Without tongue

Articulate a note with an air impulse from the support alone without using the tongue. This technique is then used while combining diaphragm impulses with the tongue's articulation syllables – which in the French tradition was considered to be of fundamental significance – and has been taught systematically in Paris since long, and very much so by Rampal and Marion (Cohen, 2003; Ljungar-Chapelon, 2008). This articulation is initially usually taught by making air impulses such as *Ha-Ha* or *Hu-Hu* without using the tongue (Artaud, 1996; Debost, 1996; Cohen, 2003; Ljungar-Chapelon, 2008), then these impulses are combined with the action of the tongue. One example where this technique is clearly described as a *diaphragm articulation* is in *Wie Meister üben* (1967, 35, 43, 65, 67, 107), by the Swiss flautist and professor Aurele Nicolet (1926-2016). In the present context it is of interest that important and sophisticated non-European flute traditions such as the Japanese transverse flute *Nô-kan* – always present in Nô-theatre – with roots in the 15<sup>th</sup> Century don't use the tongue for articulation as in the European traditions for the Traverso up to the Boehm flute of today (Tamba, 1981). A flute tradition not using the tongue develops a sophisticated technique by means of the support (abdominal and chest muscles), including air impulses from the diaphragm, being practically the same as the *Ha-attack* and the above-described technique *Hauchen* (Quantz, 1752; Kummer c.1842). Such a technique is suggested in *Voice* (1971) for flute alone by Toru Takemitsu, and is significantly called *Nob-attack* which shows a direct connection to the tradition of the Nô-kan.

### 4.1.2 Single tonguing: *Langue sortie* or *Forward tonguing*

To practice short resonant attacks using *Langue sortie*, sometimes called *Forward tonguing*, has been advocated as favourable within French traditions of flute playing since long because this technique considerably develops articulation and musical expression (Ljungar-Chapelon, 2018). This very clear attack is described by Moyse with the words:

Langue sortie, chercher une note consistante, à la manière d'un pizzicato vibré ; par conséquent chaque note courte mais pas sèche ; en un mot qu'elle ait le maximum de vie dans le minimum du temps. (Moyse, 1934, 15).<sup>1</sup>

That Moyse's exercises for *Langue sortie* are found in a practice book for tone development emphasizes that this articulation is to be understood as a tool for perfecting the flute sound. To play a very short note as lively as possible develops preciseness of embouchure, direction and speed of the airstream, and is an efficient method for developing suppleness. Rampal described *Langue sortie* and showed in *La Flûte* (1978) that the tip of the tongue should be placed between the lips, as the foundation of single tonguing (Fig. 1). This technique is excellent when it comes to – for example – beginning a phrase with clarity after breathing. There are two traditional ways how of to practice this technique:

- 1) Place your tongue between the lips and just use the air in the mouth – this amount of air is enough for one vibrant note – and make a movement with the tongue as by “spitting” out something very small. In the famous *Méthode pour Flûte* by Louis Dorus this is described as:

[...] par un petit frappement de la langue, comme si l'on voulait chasser un fil ou un cheveu qui tiendrait à son extrémité. (1845, 6)<sup>2</sup>

1. With the tongue out, try to get a consistent note, rather like a vibrating pizzicato; each note therefore short but not harsh; I a word, let it be as lively as possible in the shortest time. (Moyse, 1934, 15).

2. [...] by a little hit of the tongue, as if one wanted to chase a thread or a hair that would hold at its end. (Dorus, 1845, 6)

This technique works well under the condition that all air in the mouth will be used, if not the sound will be lacking in intensity and resonance having a “dry” dull sound.

2) Place the tongue between the lips as described by Moyse and Rampal, and combine the action of the tongue with a supple impulse from the diaphragm.

This technique is efficient, but one must be observant and find a good balance – not too strong diaphragm impulse or too strong action with the tongue – between the action of the tongue and the impulse from the diaphragm.

When Moyse’s explanation is combined with Rampal’s comment and photo it represents a valuable, efficient document and tool for developing articulation and embouchure techniques (Fig. 1):



**Figure 1** Rampal showing how far out the tip of the tongue is placed between the lips using *Langue sortie*. (Rampal, 1978, 33)

*Langue sortie* shows similarities with the singing technique *Silbenstaccato* sometimes described in singing methods. Such an example is Martienßen-Lohmann (1957) which has a number of useful comments also for a flautist (Ljungar-Chapelon, 2018). Here we find an example (Ex. 3) including suggestions on how to master air control and support for *Silbenstaccato*, which can be described as similar to *Langue sortie* on the flute. Martienßen-Lohmann’s ideas on the function of support and air control is of interest because it highlights the importance of that each note, or group of fast notes, need flexible support and abdominal impulse, and that it is of outmost importance not to “drop” the support *between* the notes. Every pause should include a widening moment of support and abdominal muscles, and only the first pause is used for an (inaudible) breathing. In all other pauses should neither be inhaled or exhaled but keep an active support:

Wieder ist jede Achtelpause ein Weitungsmoment. Aber nur die erste ist zugleich eine (unhörbare) Einatmung! In den übrigen Pausen steht die Luft—der Mund wird vor jedem Ton leicht geöffnet. Aber es wird weder ein- oder ausgeatmet. (1957, 40)<sup>1</sup>

In relation to flute playing, this is an important observation for avoiding a dry spitting articulation, which easily happens without sufficient support from the abdominal muscles. Assure the above mentioned “breathing-in-position” which is an easy way to establish good support. It should be noted that the sharpness or softness of an attack made with *Langue sortie* can be shaped through if the tongue is moved faster or slower.

#### **Beispiel 8**

Mezzoforte. Langsam; die Staccati aber sehr kurz.

di	di	di	di	di	di	di	di	di
ni	ni	ni	ni	ni	ni	ni	ni	ni
bi	bi	bi	bi	bi	bi	bi	bi	bi
ti	ti	ti	ti	ti	ti	ti	ti	ti

**Example 3** Exercise for *Silbenstaccato* (1957, 40), which shows similarities to Moyse’s exercise for *Langue sortie* (1934, 15).

1. Again every quaver rest is a widening moment. But only the first is at the same time an (inaudible) inhalation! In the other rests the mouth is slightly opened before every sound. But it is neither inhaled nor exhaled.

### 4.1.3 Single tonguing T

[...] advancing the tongue to the inner edge of the lips, never going beyond this, impart to it in withdrawing a movement short and quick similar to the pronunciation of the syllable **Tu**. (Altès, 1880/1906, 20).

Rampal described the standard single tonguing similarly suggesting that:

La langue se trouve placée entre les dents et va ainsi déterminer le départ de la colonne d'air. C'est aussi l'attaque du simple coup de langue. (1978, 32)<sup>1</sup>

#### Le Martelé – The martelé (Literally “Hammered”)

The martelé is a heavy, ponderous, detached articulation, which must be firmly made, taking care to give each note sufficient time to have a full round quality (Altès, 1880/1956, II: 220).

In order to make this articulation ponderous and heavier, it facilitates to make the impulses from the support, the abdominal and chest muscles more pronounced and somewhat stronger. In the first study from *26 Études Complémentaires* by Altès we have a wonderful example of how Altès lets musical expression be a tool for developing an expressive articulation (Ex. 4). Observe the second flute line from bar 9 and onwards which should be understood as a musical “explanation” of the character of *Martelé*. If the first flute plays with a too light articulation, it would not fit together with the fullness of sound and strong expression of the second flute.

**THE MARTELE**  
(OR STRUCK SINGLE TONGUEING)

The *Struck* single tongueing is a heavy lumpish staccato. It must be articulated with firmness, taking care to give sufficient value to each note so that the tone may be full and round.

All<sup>o</sup> ben mod<sup>o</sup> (♩ = 104)

Tempo.

*ben martellato*

*sempre f*

**Example 4** The study on single tonguing *Martelé* from *26 Études Complémentaires* by Altès (1880/1906, 287)

1. The tongue is placed between the teeth and will thus determine the departure of the air column. This is also the attack of the single tonguing. (Rampal, 1978, 32)

Le Sautillé ou Perlé – The Perlé or Sautillé (Literally “Skipping”)

This slightly short, detached articulation is made with the utmost lightness, but not dry.  
(Altès, 1880/1956, II: 222)

In order to make this articulation short and light, it facilitates to make the impulses from the support, the abdominal and chest muscles as supple as possible but still energetic.

In the second study from 26 *Études Complémentaires* by Altès we have one more example of how Altès lets musical expression be a tool for developing an expressive articulation (Ex. 5). Observe the second flute line from the beginning and onwards which should be understood as a musical “explanation” of the character of *Sautillé*. If the first flute would articulate and as in the study for *Martelé* it would not fit together with the lightness of the second flute. It should further be notated that Altès explains *Martelé* and *Sautillé* as opposites, whereby the lightness of *Sautille* explains the fullness and roundness of *Martelé*. A typical example of where the use of single tonguing T is the best choice is Altès’ study number 3 on *Notes tied in twos* (Ex. 6)

290

**THE BRILLIANT OR HOPPING.**

(SINGLE TONGUE)

This somewhat short staccato, is to be articulated without dryness and with the greatest lightness.

Allegretto (♩ = 100)

2<sup>me</sup> *p leggierissimo* *p* *sf* *p* *sf* *p* *sf* *p*

**Example 5** The study on single tonguing *Le Perlé* or *Sautillé* (Brilliant or Hopping) from 26 *Études Complémentaires* by Altès (1880/1906, 290)

NOTES TIED IN TWOS.  
(SINGLE TONGUE)

295

This articulation is to be vigorously accented, so that each group of *two notes* be distinctly separated.

Allegro (♩ = 160)  
*ben accentuare.*

3<sup>re</sup>

*f* 1<sup>re</sup> ARTICULATION.

**Example 6** Study number 4 from 26 *Études Complémentaires* by Altès, is a typical example where single tonguing **T** is the best choice because the last notes under the slurs should be clearly separated from the following note. (1880/1906, 293)

#### 4.1.4 Single tonguing D

##### Louré (Soft Staccato)

Do not advance the tongue any more to the edges of the lips and instead of the syllable *Tu*, pronounce *Du*, which is obtained by *advancing the tongue as far as the edge of the teeth* without going beyond them. This articulation is termed the *louré method of tonguing*, or *soft staccato*. In making this articulation care must be taken not to interrupt the sound. (Altès, 1880/1906, 104).

In the fourth study from *26 Études Complémentaires* by Altès we again have an example of how Altès lets musical expression be a tool for developing an expressive articulation. Observe the beautiful tune in the second flute line from the beginning and onwards which is the musical “explanation” of the character of *Louré* in the first flute. If the first flute articulates and separated as in Study 1 (*Martelé*) or Study 2 (*Sautillé*) it would not fit together with the melodic smoothness in the second flute (Ex. 7).

296

##### NOTES TIED IN TWOS.

(SOFT STACCATO OR LOURÉ)

This articulation differs from the preceding in being accented with the greatest delicacy, so that the tone would seem as though swayed by gentle undulations.

Moderato (♩ = 126)

The musical score for Example 7 consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a series of eighth notes with a slur over them, and a dynamic marking of 'p fletabile'. The bottom staff is in bass clef with the same key signature and time signature, featuring a series of eighth notes with a slur over them, and a dynamic marking of 'p'. The tempo is marked 'Moderato (♩ = 126)'. The first staff is labeled '1st ARTICULATION' and the second staff is labeled 'ten.' and 'cresc.'.

**Example 7** The study on single tonguing *Louré* from *26 Études Complémentaires* by Altès (1880/1906, 296)

The notation of *Louré* is according to Altès a combination of a legato slur and a dot over each note (Ex. 8)

Exercise for acquiring the *louré* or soft staccato.

The musical score for Example 8 consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a series of eighth notes with a slur over them, and a dynamic marking of 'Lento.'. The bottom staff is in bass clef with the same key signature and time signature, featuring a series of eighth notes with a slur over them, and a dynamic marking of 'Undulations or lourés sounds.'. The tempo is marked 'Lento.'.

**Example 8** Notation of *Louré* by Altès (1880/1906, 104)



#### 4.1.5 Mixed articulation T-D

In combining the articulation of the single tongue **T** with the *Louré* or soft staccato **D**, we obtain *compound articulation*, thus called because it is *compounded* of two syllables *tu* and *du*. (Altès, 1880/1906, 60).

This articulation is mostly used for dotted passages (Exx. 9, 10):

##### COMPOUND ARTICULATION.

In combining the articulation of the single tongue with the *louré* or soft staccato, we obtain *compound articulation*, thus called because it is *compounded* of two syllables *tu* and *du*.

Example: *tudu*. It serves for the following articulation:



It is accomplished by pronouncing *tu* upon the short note, and *du* upon the long note, taking care to articulate this last syllable stronger than in the *louré* or *soft staccato articulation*.



M.P. 5791.

**Example 9** Examples of how to use mixed articulation in binary and ternary rhythms (Altès, 1880/1906, 160)

##### MIXED ARTICULATION.

303

(DOUBLE AND TRIPLE RHYTHM)

Allegro molto moderato. (♩ = 104)

**Example 10** The study on *Coup de langue composé* from 26 *Études Complémentaires* (Altès, 1880/1906, 303)

#### 4.1.6 Double tonguing or *Trémolo détaché*

**T-K** is the standard double tonguing for fast tempi (Ex. 11).

**D-G** is the articulation used for very fast tempi because the consonant combination **D-G** is slightly further back in the mouth. To use the consonant combination **D-G** gives a substantially faster articulation than the combination **T-K**.

Lloyd explained how Rampal explained to him how to practice and develop double tonguing in a most instructive way which as well has full evidence for the development of triple tonguing:

And then he started to talk about the double tonguing [...] and he said, “It is easy! You flick, instead of going back and forwards, the tongue up and down, you push the air through, keep the back of the throat open [...] all you have to think about is the coordination” [tongue, fingers and support] (Ljungar-Chapelon, 2008, 140)

550

#### DETACHED TREMOLO. (DOUBLE TONGUEING)

When you have succeeded in playing this study well in the original key, it will be very good practise to play it transposed *half-a-note higher*, that is to say, in *G major*.

And<sup>te</sup> poco All<sup>to</sup> (♩ = 56)

The musical score is for a study titled 'DETACHED TREMOLO. (DOUBLE TONGUEING)' in D major (two sharps) and 6/8 time. It is marked 'And<sup>te</sup> poco All<sup>to</sup>' with a tempo of 56 quarter notes per minute. The score is divided into four systems, each with a piano (p) and treble clef staff. The first system is marked 'p dolce.' and 'p'. The second system is marked 'p'. The third system is marked 'p' and 'mf'. The fourth system is marked 'mf' and 'p'. The score includes various musical notations such as slurs, accents, and dynamic markings.

**Example 11** The study on double tonguing or *Trémolo détaché* from *26 Études Complémentaires* by Altès (1880/1906, 330)

#### 4.1.7 Triple tonguing or *Trémolo détaché*

**T-K-T** is the standard triple tonguing for fast tempi (Ex. 12).

**D-G-D** is the articulation used for very fast tempi because the consonant combination D-G-D is slightly further back in the mouth. To use the consonant combination **D-G-D** gives a substantially faster articulation than the combination **T-K-T**.

**DETACHED TRÉMOLO. (TRIPLE TONGUEING), AND KEY OF G# MINOR.** 365

When you have succeeded in playing this study well in the original key, it will be good practise to play it transposed *half-a-note higher*.

Allegro, Moderato. (♩ = 108)

19<sup>e</sup>

**Example 12** The study on triple tonguing or *Trémolo détaché* from 26 *Études Complémentaires* by Altès (1880/1906, 365)

A remark of importance is that Marion emphasized that he always taught his students to practice the articulation syllable **Ku** separately. He said that Rampal had told him that when sitting in the orchestra of the Paris Opera he could use **Ku** in an entire opera performance. Marion also considered it as very important to practice triple tonguing – **Tu-Ku-Tu/Tu-Ku-Tu** or **Du-Gu-Du/Du-Gu-Du** for very fast tempi – every day. The reason was that these articulations are complex, and develops a very rapid articulation better than practising double tonguing, because it repeats the **Tu** and the **Du**, while the double tonguing always alternates between **Tu-Ku** or **Du-Gu**. His idea was that a very fast double tonguing develops better if the flautist practices ten minutes triple tongue a day, compared to half an hour of the double tongue:

We use *Tu-Tu* for the attack for the single tonguing. You know the single tonguing is the attack we can play faster and faster. But for double tonguing that means we develop *Tu* and the double articulation is *Tu-Ku/Tu-Ku*. We have big advantage on the *Tu* we did the scale *Ku-Ku-Ku*. We did *Ku-Tu* and then *Ku-Ku-Ku*. We did the scale *Ku-Ku-Ku-Ku* [sings a scale on *Ku* with French pronunciation] and I'm still doing it. (Ljungar-Chapelon, 2008, 141)

Practising different combinations of mixed articulation syllables as described above considerably develops flautistic skills facilitating interpretation and performance. Sometimes is the use of double tonguing questioned in relation to the works for the flute by for example Bach and Mozart, which in its turn has been questioned, because if mixed articulations are studied in depths it will practically be impossible to identify a lack of quality when it comes to the articulation. Interestingly enough, Moyse did in his *50 Variations on the Allemande of Bach's Sonata for Flute Alone* (1974a) comment and support the idea that mixed articulations full fill an import role for the flautist:

In conclusion, is it still necessary to harp on the advantages, artistic as well as flutistic, which the use of mixed tonguings offers for the easy performances of some passages in the Sonatas of Bach and Handel or the Concerti by Mozart? The quality of the weak notes is improved as is the production of those of particular difficulty, the rapid tempo is kept even because of the intermittent alternation of the „t“ with the „k“. (Moyse, 1974, 67)

A final humoristic and enlightening comment on the same subject was expressed in 1868 by the Swedish flautist Gustaf Widegren (1812-?), in his text on articulation *Om Staccato på Flöjt*:

Is it not far more natural and more comfortable to run on two legs than it is and will be to jump with only one? The same concerns double tonguing, compared to the simple tonguing. (Ljungar-Chapelon, 2013/1868-1888, 31)<sup>1</sup>

\*

It should be noted that exaggerated and too violent impulses from the support or diaphragm muscles always will cause tensions in the throat, harm intonation and beauty of sound. Mentioned impulses should always be supple and effortless, simply making sure that the blown airstream is flexible and not rigid. An efficient model – also shown by Marion – how to avoid that the impulses from the support become too large and harming is to make each impulse as when whistling short notes.

A good model for describing a bouncing *détaché* or *staccato* was sometimes suggested by Marion in the following way: say *pa-pa-pa-pa*, as in *Pa-pa-geno* or *Pa-pa-gena*.

Never exaggerate the articulation consonants because this easily causes the jaws to "bite", which in turn complicates smooth articulation and resonance. It is of benefit to remember the recommendation concerning the position of the jaws and teeth found in Taffanel & Gaubert (1923/1958):

Les dents doivent être maintenues à peu près dans la position où elles se trouvent lorsque la bouche est ouverte. (1923/1958, 5)<sup>2</sup>

For quick and easy articulations, strive for the smallest possible movements with the tongue in combination with the above mentioned supple activity from the diaphragm and support. Do not "spit out" the consonants, since this infallibly leads to clumsy and dragging articulation.

---

1. Det är väl vida naturligare och bekvämare att springa på två ben, än det är och blir att hoppa åstad med blott ett enda sådant? Sammaledes ock med dubbla tungan, jämförd med den enkla. (Ljungar-Chapelon, 2013/1868-1888, 31)

2. The teeth must be kept almost in the position they occupy when the mouth is half open, (5). (Taffanel & Gaubert, 1923/1958, 5)

Practice above-mentioned articulations and *Langue sortie* with good support and coordinate each attack with a flexible abdominal impulse avoiding a “spitting” dry attack lacking resonance.

When the tip of the tongue articulates the consonants, strive for that the contact between the tip of the tongue and the back of the front upper teeth or the hard palate are as small as possible, thereby achieving precision, elegance and ease. Be aware that the throat should be kept open, and that the lower parts of the tongue move as little as possible.

Various articulations can be likened to softly falling snowflakes, drumming raindrops or hammering hail.

A final inspiring and instructive comment pointing on the importance of suppleness when it comes to articulation and the function of the tongue is when Rampal (1989), describes that articulation syllables get lighter, faster and more elegant when the flautist:

[...] only brush the teeth with the tongue [...] (1989, 81)

\*

Practice the variations 21-36 using this version of *Ah! vous dirai-je, Maman*



- In the diagram (Fig. 2) for the variations 21-36 the action of the tongue is marked with **T** in the upper line, the finger action is marked with **F** in the middle line, and the diaphragm impulses are marked with **D** in the lowest line.
- Make sure that the coordination between the diaphragm impulses and the changes of fingerings and the tongue are as precise as possible. The rhythmical diaphragm impulses coordinate and directs fingers and tongue.
- Practice these variations with *Le Son Naturel* and full sound.
- Be aware of that a too fast tempo concerning the diaphragm impulses easily could cause tensions in the throat, harming breathing, intonation and naturalness of the sound. If so, slow down into a tempo whereby these disadvantages disappear and gradually develop skills for faster tempi. The faster the tempi the smaller should the impulses be.
- Always phrase and practice with a singing approach.
- Use the variations 21-36 as models for the practice of the Taffanel-scales.

### Legato

**Variation 21:** Play the whole tune Legato, focus on the uninterrupted flow of air, and “read your body from inside” memorising the feeling of playing legato.

### Legato + diaphragm impulses in crotchets, quavers and semiquavers

**Variation 22:** Play Legato combined with one impulse on each crotchet from the abdominal and chest muscles/diaphragm.

**Variation 23:** Play Legato combined with one impulse one each quaver from the diaphragm.

**Variation 24:** Play Legato combined with one impulse one each semiquaver from the diaphragm.

### Langue sortie or single tonguing **T** + diaphragm impulses in crochets

**Variation 25:** Articulate each crochet without tongue but with an impulse from the diaphragm. The airstream is stopped between each crochet. Make sure that the embouchure keeps the same position as when playing legato all the time.

**Variation 26:** Single tonguing with *Langue sortie*, or *Martelé* or *Sautillé* using **T** combined with one impulse from the diaphragm on each crochet. The airstream is stopped between each crochet. Make sure that the embouchure keeps the same position as when playing legato all the time.

**Variation 27:** Single tonguing with *Langue sortie*, or *Martelé* or *Sautillé* using **T** on the first semiquaver no tongue but with a diaphragm impulse on the second note and so fourth. The airstream is stopped between each articulated note. Make sure that the embouchure has the same position as when playing legato all the time, and that the note articulated without tongue has an attack as precise as the one articulated with *Langue sortie*.

Single tonguing **T** and **D** + diaphragm impulses in crotchets, quavers and semiquavers

- Variation 28:** Single tonguing *Louré*, articulate each quaver using **D** combined with a gentle and soft impulse from the diaphragm on each crotchet, without stopping the airstream between the notes as when playing legato.
- Variation 29:** Single tonguing *Langue sortie*, or *Martelé* or *Sautillé* using **T**, or *Louré* using **D** on each quaver combined with one diaphragm impulse on each quaver, without stopping the airstream between the notes as when playing legato.
- Variation 30:** Single tonguing *Martelé* or *Sautillé* using **T**, or *Louré* using **D** on each quaver combined with diaphragm impulses on each semiquaver, without stopping the airstream between the notes as when playing legato.

Single tonguing **T, D, K** or **G** + diaphragm impulses in crotchets, quavers and semiquavers

- Variation 31:** Single tonguing using **T, D, K** or **G** on the semiquavers combined with diaphragm impulses on the crotchets, without stopping the airstream between the notes as when playing legato.
- Variation 32:** Single tonguing using **T, D, K** or **G** on the semiquavers combined with diaphragm impulses on the quavers, without stopping the airstream between the notes as when playing legato.
- Variation 33:** Single tonguing using **T, D, K** or **G** on the semiquavers combined with diaphragm impulses on the semiquavers, without stopping the airstream between the notes as when playing legato.

*Langue sortie*, or single tonguing **T, D, K** or **G** + diaphragm impulses in quavers and semiquavers

- Variation 34:** Play Legato combined with diaphragm impulses on all semiquavers, but the airstream is stopped between each quaver.
- Variation 35:** Diaphragm impulses on all quavers and semiquavers, including single tonguing using *Langue sortie*, **T, D, K** or **G** on the quavers whereby the airstream is stopped between each quaver.
- Variation 36:** Single tonguing using *Langue sortie*, **T, D, K** or **G** on all notes combined with diaphragm impulses on the quavers and semiquavers without stopping the airstream while playing the semiquavers, but stopping the airstream between the quavers.



**Figure 2** T indicates the action of the tongue, F indicates the action of the fingers, and D indicates the impulses with the diaphragm.



### Practice Variations 37 and 39 in the following manner:

Start playing the quintoles legato.

Then proceed by:

- Play the quintoles *Legato* combined with diaphragm impulses on each semiquaver.
- Single tonguing **T** or **D** – *Martelé, Sautillé, Louré* – combined with diaphragm impulses on each semiquaver, without stopping the airstream between the notes as when playing legato.
- Single tonguing using **K** or **G** on all notes combined with diaphragm impulses on each semiquaver, without stopping the airstream between the notes as when playing legato.
- Increase the tempo and play with mixed articulations such as **T-K/T-K-T** or **T-K-T/T-K**, combined with diaphragm impulses on the first and third notes alternatively on the first and fourth notes, without stopping the airstream between the notes as when playing legato.
- Play *Prestissimo* using the articulations such as **D-G/D-G-D** or **D-G-D/D-G** combined with diaphragm impulses on the first note in each quintole, without stopping the airstream between the notes as when playing legato.

Use these variations as models and then practice them on the Taffanel-scales in all keys, having every note in the scale as starting notes.

#### Variation 37



#### Variation 38

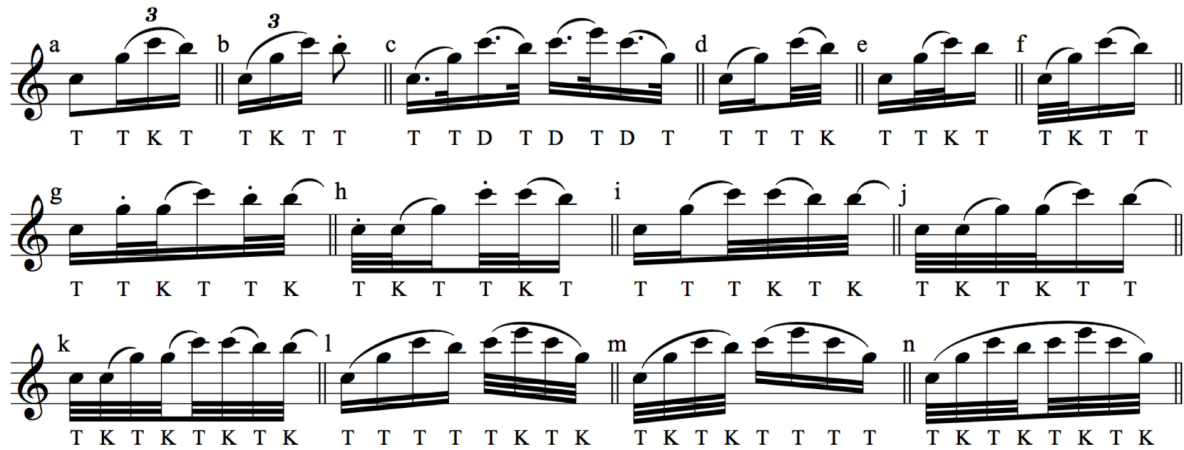


#### Variation 39



### Variations 40 and 41

Practice variations 40 and 41 with the articulations a-n (Fig. 3), combining each articulation with different diaphragm impulses as described above. Transpose to different keys, including one octave down on both variations. Also use these classic variations on rhythm and articulation while practicing the Taffanel-scales.



**Figure 3** Combine the articulations with diaphragm impulses as described above.

Also practice with:

- *Langue sortie* or *Forward Tonguing* on all notes
- *Martelé* and *Sautillé* on all notes, single tonguing **T**
- *Louré* on all notes, single tonguing **D**
- Single tonguing **K** on all notes
- Reversed double tonguing **K-T**, or **G-D** for very fast tempi;
- Three attacks on each note with triple tonguing **T-K-T**, or **D-G-D** for very fast tempi.

### Variation 40

In the style of the *Allemande* from *Partita* in a-minor BWV 1013 by Johann Sebastian Bach. Transpose one octave down, to other keys and to minor.



### Variation 41

In the style of arpeggios. Transpose one octave down, to other keys and to minor.



### Variations 42-44

Practice variations 42-44 – which aims for developing a quick articulation – as marked without making any or just very small impulses with the diaphragm on each crotchet blowing the airstream as when playing legato. For facilitating the fastest articulations use as small and supple movements as possible with the tongue combined with a well-supported and steady airstream.

#### Variation 42



#### Variation 43

In the style of *La Tempesta di Mare* Op X: 1 by Antonio Vivaldi. Use the legato scale upwards for checking the support and that the airstream is in full motion, then blow the very same way or even a little bit more in the tongued passage.



#### Variation 44

In the style of the final variation in *Carnaval de Venise* Op 14 by Paul-Agricole Genin (1832-1903). Strive for a full sound on all notes while keeping the airstream steady and in full motion as in Variations 42 and 43.



### Variations 45-53

The following variations are built on chromatic, diatonic and whole tone scales having each note of the melody line of *Ah! vous dirai-je, Maman* as a starting point.

- Practice with indicated slurs, and with single, double and triple tonguing using the previous variations on articulation as models.
- Transpose to all keys in major and minor over the whole compass of the flute, also practice these variations on the Taffanel-scales, having each note of the scale as a starting point.

#### Variation 45



#### Variation 46



#### Variation 47



#### Variation 48



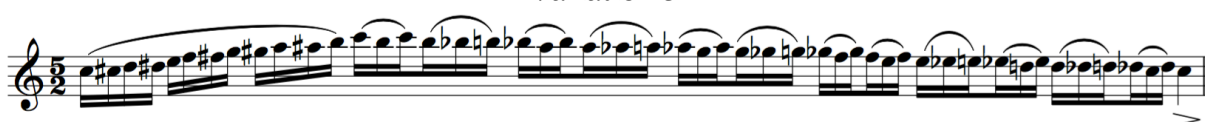
#### Variation 49



#### Variation 50



#### Variation 51



#### Variation 52



#### Variation 53



## Variations 54-68

### Variations for triple tonguing and mixed articulations in different combinations with legato

These more difficult variations are based on Study 19 in Eb-major and its middle section in Bb-minor (bars 70-77) from *Schule der Virtuosität Opus 60* by Joachim Andersen (1847-1909). To practice mixed articulations has a great advantage as Moyse pointed at in his earlier mentioned *Fifty Variations on the Allemande...* (1974):

Once the player feels sure of his ability to switch to the “k” at will, he will have the courage, in relatively rapid passages, to set out with a single-tongue, only to find to his surprise – I have made the experience myself – that his tongue will by habit make use of the “k” without previous conscious decision. (1974, 76)

This opinion underlines the importance of practicing the articulation syllable **K** – as has earlier been shown in relation to the practice and teachings of Rampal and Marion – for making the flautist capable to in a sense improvise with the articulation syllables depending on the daily shape.

Chose different tempi, experiment with flexible supple diaphragm impulses, the faster the tempo the smaller the impulses if any at all, but always with a strong feel for the legato and unbroken steady airstream.

Transpose all variations 54-68 to b-minor and d-minor. An easy way to transpose to d-minor is to replace the Treble clef with a Bass clef and start on D3.



54) Play the melody with the articulation *Louré*, single tonguing **D**

55) Play all notes legato

56) Play all notes legato combined with a flexible and supple diaphragm impulse on every note

57) Play all notes with *Langue sortie*

58) Play all notes with single tonguing **T**

59) Play all notes with single tonguing **K**

60) Make a supple diaphragm impulse on the first note of each group with three notes, combined with a strong legato feeling and steady airstream



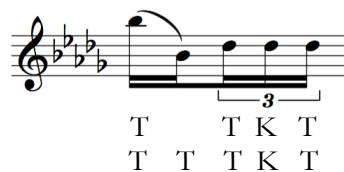
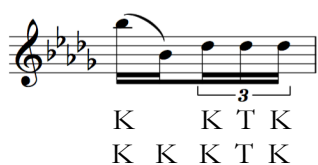
61) Make a supple diaphragm impulse on the first note in each group of six notes



62) Make a supple diaphragm impulse on the first note in each group of five notes



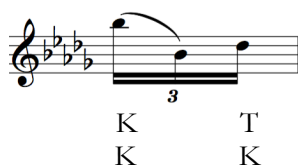
63) Make a supple diaphragm impulse on the first note in each group of five notes



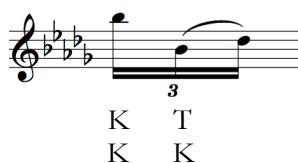
64) Make a supple diaphragm impulse on the first note in each group of four notes



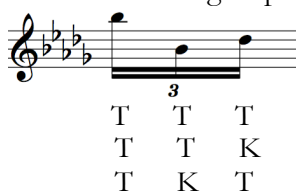
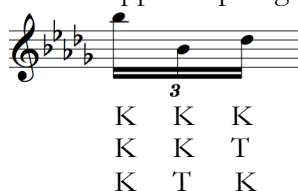
65) Make a supple diaphragm impulse on the first note in each group of three notes



66) Make a diaphragm impulse on the first note in each group of three notes



67) Make a supple diaphragm impulse on the first note in each group of three notes



68) a) Make a supple diaphragm impulse on the first note in each group of four notes  
b) Make a supple diaphragm impulse on the first note in each group of three notes



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## 6. Appendixes

### Appendix I

[Charles] De Lusse, the melody of *Ab! vous dirai-je, Maman* with the title and lyrics *La Confidence naïve*, in *Recueil de Romances* (Tome second, 1774).

( 75 )

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LA CONFIDENCE  
NAÏVE.



Ah! vous di\* - rai - je, ma-  
man, Ce qui cau - se mon tour-  
ment ? De - puis que j'ai vu Sil-  
van - dre Me re - gar - der d'un air  
tendre, Mon cœur dit à chaque inf-

( 76 )

L'autre jour, dans un bosquet ;  
De fleurs il fit un bouquet ;  
Il en para ma houlette  
Me disant : Belle brunette,  
Flore est moins belle que toi ;  
L'Amour moins tendre que moi.

Je rougis, & par malheur  
Un soupir trahit mon cœur ;  
Le cruel, avec adresse,  
Profita de ma foiblesse ;  
Hélas, maman, un faux pas  
Me fit tomber dans ses bras.

Je n'avois, pour tout soutien,  
Que ma houlette & mon chien ;  
L'Amour voulant ma défaite,  
Ecarta chien & houlette :  
Ah ! qu'on goûte de douceur  
Quand l'Amour prend foin d'un cœur.



## Appendix II

Wolfgang Amadeus Mozart: *Ah! vous dirai-je, Maman Varié pour l'Etude du Piano-Forte*,  
K. 265/K. 300e (1781-82), theme and the two first variations.

2

*Variétés Musicales. N<sup>o</sup> II.* *Mozart.*

*Théma*  
*con* *Ah! vous dirai-je maman.*

*Variationi.*

*Var. I.*

1. *Fra*

2.

*Var. II.*

*D.C.*

The image displays a page from a musical manuscript. At the top left, a small circled number '2' is visible. The title 'Variétés Musicales. N<sup>o</sup> II.' is centered, followed by 'Mozart.' on the right. The main title 'Théma con Ah! vous dirai-je maman.' is written in a cursive hand. Below it, 'Variationi.' is written. The score consists of two systems of staves. The first system shows the 'Théma' and the first variation, 'Var. I.'. The second system shows the second variation, 'Var. II.'. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The first variation features a '1. Fra' (first ending) and a '2.' (second ending). The second variation ends with 'D.C.' (Da Capo). The page number '72' is at the bottom center.

### Appendix III

Johann Christoph Friedrich Bach: *XVIII Variations on Ab! vous dirai-je, Maman*, G-major Wf XII: 2 (c.1780) theme and the first variation.



## Appendix IV

*Méthode pour la Flûte* (c.1794) by François Devienne, and the duet on *Ah! vous dirai-je Maman*

*Vingt petits Airs .*

N<sup>o</sup> I. *Ah! vous dirai-je Maman?*

The image shows a handwritten musical score for a flute duet. The title 'Vingt petits Airs .' is written in a cursive hand at the top. Below it, 'N<sup>o</sup> I. Ah! vous dirai-je Maman?' is written. The music is arranged in two systems, each with two staves. The first system has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on the upper staff, and the accompaniment is on the lower staff. The second system continues the piece with similar notation. The handwriting is elegant and typical of the late 18th century.



## THE FLAUTISTS VADEMECUM

Vade mecum is Latin for go with me, and has been used as a name for handbooks of different crafts all over Europe since at least the beginning of the 17th Century.

Atys. Six Sonates en Duo, Travaillés pour Six Instruments differens, Flûte, Haut-Bois, Pardessus de Viole à cinq Cordes sans aucun démanchement, Violon, Basson, et Violoncelle; en observant la Clef de Fa, qui est posée sur la 4e ligne Avec des Signes pour diminuer et augmenter les sons par degrees, dans les endroits neccessaires. OEuvre IV, 1760. (Facsimile)  
Atys. Clef facile et methodique, pour apprendre en peu de tems à battre la mesure, à distinguer les modulations, à préluder, et à phraser la musique par le moyen de la ponctuation grammaticale et typhographique. OEuvre V, 1763. With an essay by Dr. Stephen Preston: The Alliance of Music, Poetry and Oratory. (Facsimile)

Johann Sebastian Bach. Fantasia Chromatica BWV 903, transcribed for flute alone by Christian Gottlieb Belcke c.1830. (Facsimile)

Johan van Boom. Grande Fantasie, pour Piano et Flûte, ou Violon, sur des motifs de l'Opera, les mystires d'Isis, des Mozart (Die Zauberflöte). Opus 31, c.1850. (Facsimile)

[Charles] De Lusse. On Harmoniques, Quart-de-Tons et Tremblement flexible, c.1760. Including works for Traverso by Staffan Björklund, Kent Olofsson, Rudolf Sulzenbacher, and Suggestions and exercises for harmonics, quartertones and micro intervals for the Traverso and Boehm flute by Ljungar-Chapelon. 2017

Maurício Dottori. Para passar esta madrugada de lua cheia for flute and piano. 1995 For the portraiture of clouds and sky for amplified alto flute and piano. 2004-2007

Louis Drouët. Trois Grands Duos Concertants pour deux Flûtes ou Etudes pour la Respiration, l'Articulation et la manière de phraser OEuvre 204, c.1850

Arnannguag Gerstrøm. Sassuma Arnaa—Mother of the Deep—Sedna for flute and partly prepared piano Morceau de Concours for the flute class at Malmö Academy of Music 2017

Anders Ljungar-Chapelon. Ah, vous dirai-je, Maman! Variations I: On Tone and Articulation. 2019

Christos Ntovas. Morfes for flute and piano. Morceau de Concours for the flute class at Malmö Academy of Music 2014

Alessandro Perini. Assembling Machines for flute and prepared piano. Morceau de Concours for the flute class at Malmö Academy of Music 2013

Jonatan Sersam. Fluttuante for flute and piano. Morceau de Concours for the flute class at Malmö Academy of Music 2015

Jonatan Sersam. sänger for bass flute and viola. 2016

Rudolf Sulzenbacher. Opus-French Suite pour flûte basse (ou flûte normale) et clavecin ou guitar. 2015

Rudolf Sulzenbacher. La Mort de Pan pour flûte et acteur. 2016 Bis de Concert pour flûte en sol ou en ut et clavecin ou harpe, cette pièce peut également être jouée solo. 2016

Simon Söfelde. Gycklarmusik 11-14, Joker Music, for solo flute. Morceau de Concours for the flute class at Malmö Academy of Music 2016

Gustaf Widegren. Texter och Övningar. Band 1, 1866-1873. (Facsimile)

Gustaf Widegren. Texter, Grepptabeller och Övningar. Band 2, 1872-1885. (Facsimile) With an essay by Dr. Stephen Preston: Culminations, transitions and continuities: Key virtuoso flutists in the early 19th century.

Soon available:

Laura Netzel. Musique pour flûte et piano: Suite Opus 33 (c.1895), Berceuse Opus 69 (1900), Colibri Opus 72 (1912). (Facsimile)

Caspar Kummer. Der einfache und besonders der Doppel-Zungenstoß bei dem Flötenspiel durch instructive Notenbeispiele mit erklärendem Text. Werk 105. c.1841. (Facsimile)



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