



Beyond B3 or Taffanel and Gaubert for the 21st Century

A User's Manual

I like to think geographically of flute playing generally, and its technique in particular. Many flute players spend their lives within a relatively small area of this vast country, never exploring the heights of its mountains (the fourth octave) or spending much time in the boggy wetlands (the lower register). The following article will suggest ways to adapt Taffanel and Gaubert's *Exercices Journaliers* (T&G), the "flutists' bible", to act as a guide to these relatively unknown areas; to broaden its scope to include the entire range of the flute from low B to F#4. Of course, flutists can also explore the vast expanses of multiphonics, circular breathing, etc.,¹ and broaden their experience of the realm of repertoire, both the flute's and the other instruments' and voices'. This primer, however, will focus on T&G and broadening its range for the 21st century flutist.

Some general rules:

Use the long Bb (TH, LH1, RH1 & pinkie). It is perfectly fine to use the thumb Bb or the lever key to produce this pitch, but there are times when neither of these is possible, and I save their use for etudes and repertoire.

Read the exercises. It is good to memorize scales and arpeggios, but I think the flutist is aided in sight-reading by also being familiar with the appearance on the page of the various patterns in T&G.

Be sure you **articulate at the point where the top of your upper teeth meet the hard palate**. There are other ways to tongue for various effects, but learning this as your "default" articulation will give your notes a good, clear beginning. An exception to this is the very high notes, which I find easier to make speak using the "rice spitting" technique of articulating with the tongue just behind the embouchure opening.

Keep a practice diary in which you enter the date, the long tone exercise you used, and the T&G exercises worked on. I like to indicate in the book itself which keys I worked on and which articulations. I do this by putting a *light* pencil mark on the key or articulation the first time I work through the series, and then erasing that mark the second time through. Making the mark lightly will, over the course of time, save you from erasing through the page.

Use some kind of hearing protection (ear plugs) when working these exercises, especially those that focus on the third and fourth octaves.

I will assume that you know all the fingerings for the fourth octave up to F# and that you have been practicing them in your long tones. Be careful as you begin to work these exercises in the fourth octave that you slow down considerably so you do not build tension and anxiety into your technique when playing these notes. I also assume that you have a B foot. If not, adjust the recommendations accordingly so you begin on C where I suggest you begin on B.

¹ See especially in Robert Dick's *The Other Flute*, and *Circular Breathing for the Flutist*.

For my suggestions about how to approach T&G as a whole, please see Dr. John's Warm-up Routine in the previous Nagahara newsletter.

Keys indicated by a capital letter are major, keys indicated with a lower case letter are minor. 8vb means 1 octave lower (octavo basso). 15va means two octaves higher.

Exercise 1.

Articulations: reverse articulations 3 and 4; reverse articulations 7 and 8, add 9 tongue one, slur two, tongue one; renumber 9 as 10 and 10 as 11.

Begin in m. 19 8vb; add "dal segno al fine" at the end; add the § sign at m. 7 and mark it 15va, and a fine at the end of m 20.

Exercise 2.

Articulations: make the same articulation changes as for Exercise 1.

Begin in m. 19 8vb; add "dal segno al fine" at the end; add the § sign at m. 7 and mark it 15va, and a fine at the end of m 20.

Exercise 3.

Articulation: add a 9th articulation slurring 2, and a 10th all tongued.

Quartuple scales:

Articulations: add a 9th articulation that is slur two and a 10th that is all tongued.

Also work these scales in the harmonic minor. I like to keep track of which major scales I work on by putting a check above the key signatures listed at the end of the exercise, and a check below the keys for the minor keys. I suggest practicing the harmonic minor scale because it is the only one that gives us a unique fingering pattern. The top part of the melodic minor scale we get by practicing the parallel major scale and the natural minor patterns are all found in the relative major key.

Begin on the last 4/2 (beginning on B) 8vb (except, of course in keys with flats in the key signature). Repeat when you get to the B as written up to the fourth 4/2 scale (F).

Sextuple scales:

Begin on the last scale (B), 8vb (except, of course in keys with flats in the key signature). Repeat when you get to this scale as written up to the F scale 15va.

(I like to couple these with Ex. 6 using the same key as I worked Ex. 3.)

Exercise 4.

Articulation: add a 9th articulation slurring 2, and a 10th all tongued.

Work the following scales an octave higher before playing as written:

C, F, d, Eb, c, f, Db, Gb, eb, E, c#, E, c#, f#, D

Practice B and b as written first, then 8vb.

Finish with the C scale three octaves up and down.

Exercise 5.

Start on low B, and repeat A-G an octave higher.

You can approach this exercise in a couple ways: either with the same articulation A-L or by playing one of them with every articulation.

Exercise 6.

Articulation: add a 9th articulation slurring 2, and a 10th all tongued.

A.

Ascending 3rds: Begin on low B (except, of course in keys with flats in the key signature). When you reach the end of the third measure, repeat 8va from the last 1/8th note of m. 2 to the last 1/8th note of beat 2, m. 3. Coming down, begin 8va from the last 1/8th note of beat 2, m. 4. When you reach the end, repeat as written from the last 1/8th note of m. 5.

Descending 3rds: Begin on the low D-low B third (except, of course in keys with flats in the key signature). When you reach the end of the third measure, repeat 8va from the last 1/8th note of m. 8 to the last 1/8th note of beat 2, m. 9. Coming down, begin 8va from the last 1/8th note of beat 2, m. 10. When you reach the end, repeat as written from the last 1/8th note of m. 11.

B.

Ascending 6ths: Begin on low B-low G sixth (except, of course in keys with flats in the key signature). When you reach the end of the second measure, repeat 8va from the last 1/8th note of beat 1, m. 2 to the first 1/8th note of beat 3, m. 2. Coming down, begin 8va from the last 1/8th note of beat 2, m. 3. When you reach the end, repeat as written from the last 1/8th note of beat 1, m. 4.

Descending 6ths: Begin on low G-low B sixth (except, of course in keys with flats in the key signature). When you reach the end of the sixth measure, repeat 8va from the last 1/8th note of beat 1, m. 6 to the first 1/8th note of beat 3, m. 6. Coming down, begin 8va from the last 1/8th note of beat 2, m. 7. When you reach the end, repeat as written from the last 1/8th note of beat 1, m. 8.

(I like to couple these with Ex. 3 using the same key as I worked Ex. 3.)

Exercise 7.

Articulation: no change

Remember to practice this as written (in C), as well as with the keys suggested at the bottom. In order to work the lower octave articulation, I practice these 8vb where possible, as written, 8 and 15va where possible. I admit when I get into the fourth octave, I find many of the slurs difficult.

Exercise 8.

Articulation: no change

To extend these exercises to the fourth octave, practice as follows: e.g. A(1) and (2) to high Eb, A(3) to high E natural, etc. Practice C (3-5) using the pattern at D (going from low E to low B to begin). Practice E (3-5) using the pattern at F (G-D-G-D-B-D-G, etc.). Practice G (3-5) using the pattern at A (beginning on low B natural).

Exercise 9.

Articulation: no change.

To extend this exercises to E4, practice as follows: A(1-5) use the pattern at E; B(1-5) use the pattern at E but start on B3; C(1-5) use the pattern at E but start on G#3 (or as written starting on B3); D(1-5) as is, but start on A3; E(1) as written, E(2-5) use the pattern at A but start on E4; F(1-5) use the pattern at A but start on D#3; G(1) use the pattern at A but atart on C#4, (2-5) use the pattern at C but start on C#4.

To extend this exercise to F/F#4, practice as follows: A(1-5) use the pattern at E, starting on B3; B(1-5) use the pattern at E, starting on A3; C(1-5) use the pattern at A, starting on F#4; E(1-5) use the pattern at A, starting on E4; F(1-5) use the pattern at C, starting on D#4; G(1-5) use the pattern at C, starting on C#4, (6) use the pattern at E, starting on C4.

Exercise 10

Articulation: no change

Begin 11 mm. before the end 8vb. Put a repeat sign at the penultimate measure, and play the exercise as is to the repeat sign, repeat again 8va, continuing to the final F# measure. (If you are using the version in the *"Méthod Complète"*, be sure to add a double sharp before the Fs in the eighth measure before the end.)

Exercise 11

Articulation: no change

Begin 10mm before the end 8vb, put a repeat at the end of the penultimate measure and repeat as written. Repeat a second time 8va, ending with the final F#. If you're using the *"Méthod Complète"*, be sure to add a double sharp before the Fs in the eighth measure before the end.)

Exercise 12

Articulation: add a 9th articulation slurring four, a 10th articulation slurring 2, and an 11th articulation all tongued.

Begin the exercise at m. 21 8va. Put a repeat sign at the end of the third measure before the end. Repeat as written. Repeat a second time 8vb. When you reach the end of the fourth measure, play the final measure of the exercise, from C1-E4 and back down again. You should end on a downbeat.

Exercise 13

Articulation: no change.

Begin on m. 13 8va. Continue to the penultimate measure and repeat as written. When you get to the penultimate measure again, repeat from the beginning 8vb. When you reach the end of the fourth measure, jump to the last measure and play it from C1 through E4 and back down.

Exercise 14

Articulation: add a 9th articulation all tongued.

- A. When you reach the top of the written exercise, add the 12th and 13th 8th notes, 8va. Begin doing down from the 18th and 19th 8th notes 8va.
- A. When you reach the top of the written exercise, add the 12th and 13th 8th notes, 8va. Begin doing down from the 18th and 19th 8th notes 8va.
- B. When you reach the top of the written exercise, add the 12th and 13th 8th notes, 8va. Begin doing down from the 18th and 19th 8th notes 8va.

- C. When you reach the top of the written exercise, add the 12th and 13th 8th notes, 8va. Begin doing down from the 18th and 19th 8th notes 8va.
- D. When you reach the top of the written exercise, add the 12th-14th 8th notes, 8va. Begin doing down from the 17th-19th 8th notes 8va.
- E. Start on low B. When you reach the top of the written exercise, add the 12th and 13th 8th notes, 8va. Begin doing down from the 18th and 19th 8th notes 8va.
- F. When you reach the top of the written exercise, add the 12th-14th 8th notes, 8va. Begin doing down from the 17th-19th 8th notes 8va.
- G. Start on low B. When you reach the top of the written exercise, add the 12th and 13th 8th notes, 8va. Begin doing down from the 18th and 19th 8th notes 8va.
- H. Start on low B. When you reach the top of the written exercise, add the 12th and 13th 8th notes, 8va. Begin doing down from the 18th and 19th 8th notes 8va.
- I. When you reach the top of the written exercise, add the 12th and 13th 8th notes, 8va. Begin doing down from the 18th and 19th 8th notes 8va.
- J. When you reach the top of the written exercise, add the 12th-14th 8th notes, 8va. Begin doing down from the 17th-19th 8th notes 8va.
- K. Start on low B. When you reach the top of the written exercise, add the 12th and 13th 8th notes, 8va. Begin doing down from the 18th and 19th 8th notes 8va.

Exercise 15

Articulation: no change.

A. When you reach the end of. m. 5, repeat m. 3 and the first 8th note of m. 4 8va. Begin coming down from the last 8th note of m. 8 through m. 9 8va. Then repeat from m. 6 to the end as written.

A. Play same pattern as Ex. 15(A).

Exercise 16.

Articulation: no change.

A. Begin with the last 8th note of m. 2 8vb. Go to the beginning and play as written through the middle of m. 5. Repeat 8va from the third 8th note of m. 3 through the 4th 8th note of m. 4. Begin coming down from the 3rd 8th note of m. 6 through the 3rd 8th note of m. 7. Continue from the middle of m. 5 as written. When you reach the end of the penultimate measure, end with the 1st 8th note of m. 8, 8vb.

B. Play the same pattern as Ex. 16(A).

Exercise 17

I like to practice this exercise with the regular fingerings, slowly, as a practice for keeping my fingers close to the keys. Begin the C2-D2 trill, 8vb, then the Db2-Eb2 trill 8vb through to the repeat. Play the repeat as written, extending the exercise through F#4. You most likely will have to articulate the highest notes, instead of slurring them.