Playing the flute is fun

Du plaisir en jouant de la flûte traversière

Clifton

FINEST MUSICAL INSTRUMENTS

Playing the flute is fun 1

Du plaisir en jouant de la flûte traversière 9

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Table of contents

Foreword	2	Grün, grün, grün sind alle meine Kleider	18
The instrument	2	Andenmelodie	19
Assembling the flute	2	Bunessan	20
The position of the fingers	3	Bourrée	21
Posture	3	Der Mond ist aufgegangen	23
Producing a tone	4	Greensleeves	25
The tone range	4	Guten Abend, gut' Nacht	27
Tuning	4	My Bonnie is over the Ocean	28
Care of the instrument	5	Come, Missa Tallyman	29
Our notes	5	Ein Vogelfänger bin ich ja	31
The types of beat	7	Wenn ich ein Vöglein wär	32
Important musical symbols	8	Fingering Chart	33
Amazing Grace	17		

Audio file index

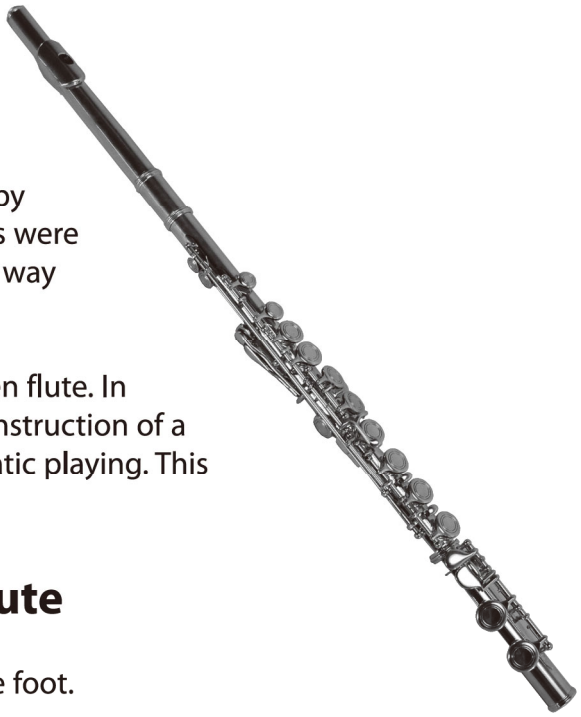
1. Tuning		14. Der Mond ist aufgegangen	to play along
2. The C major scale		15. Greensleeves	to listen to
3. Amazing Grace	to listen to	16. Greensleeves	to play along
4. Amazing Grace	to play along	17. Guten Abend, gut' Nacht	to listen to
5. Grün, grün, grün sind alle meine Kleider	to listen to	18. Guten Abend, gut' Nacht	to play along
6. Grün, grün, grün sind alle meine Kleider	to play along	19. My Bonnie is over the Ocean	to listen to
7. Andenmelodie	to listen to	20. My Bonnie is over the Ocean	to play along
8. Andenmelodie	to play along	21. Come, Missa Tallyman	to listen to
9. Bunessan	to listen to	22. Come, Missa Tallyman	to play along
10. Bunessan	to play along	23. Ein Vogelfänger bin ich ja	to listen to
11. Bourrée	to listen to	24. Ein Vogelfänger bin ich ja	to play along
12. Bourrée	to play along	25. Wenn ich ein Vöglein wär	to listen to
13. Der Mond ist aufgegangen	to listen to	26. Wenn ich ein Vöglein wär	to play along

Please download the audio files at www.jollyland.ca

Foreword

Together with the **audio files** this book should make it possible to begin playing the flute. It does not, however, replace flute lessons. Through many music examples the **audio files** show the versatility of the flute.
About the songs:
With the help of the **audio files** the pieces can first be listened to practiced and then played along to a subsequent karaoke version.
And always remember: practice makes perfect. If you are patient you will soon be able to play the first pieces.

The instrument



In the middle of the 19th century there was a revolution in the construction of wind instruments in Europe, promoted by the development of mechanics. Keys, levers, valves and axes were invented which helped musicians to be more flexible in the way they made music.

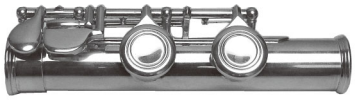
Up till then flautists had played the flauto traverso, a wooden flute. In 1832 Theodor Boehm achieved a breakthrough with the construction of a metal flute and a system of keys which allowed fast, chromatic playing. This Boehm flute is played today all over the world.

Assembling the flute

The flute consists of three parts: the head, the body and the foot.

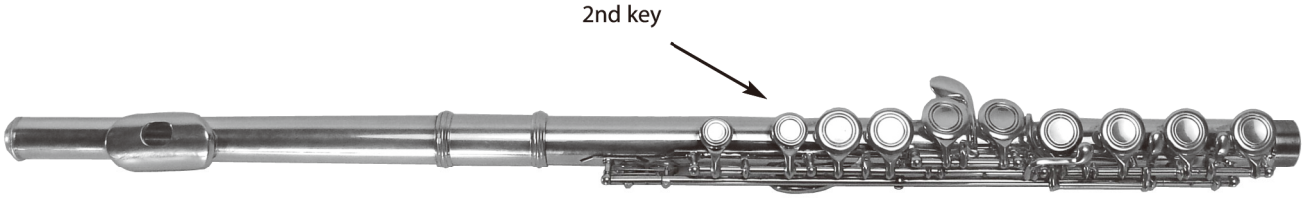
The body

The head



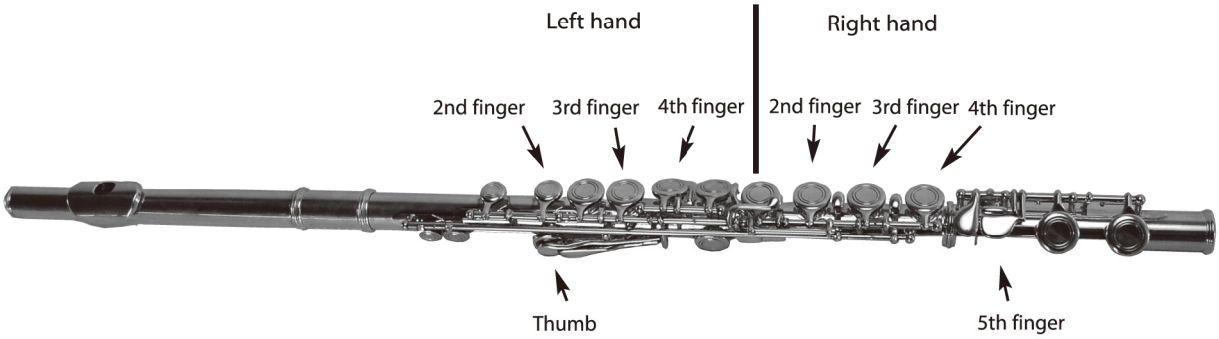
The foot

The head is turned when it is fitted into the body so that the hole in the lip plate is in a line with the second key of the body.



The foot is turned on the body until its axis is in a line with keys on the body.

The position of the fingers



Posture

It is best to play in standing. Weight should be placed equally on both feet. The flute is held to the right and rests on the lower part of the left index finger and the thumb of the right hand (see fig.).

Caution:
To ensure a safe grip, at least both index fingers should lie over the corresponding keys (see fig.)

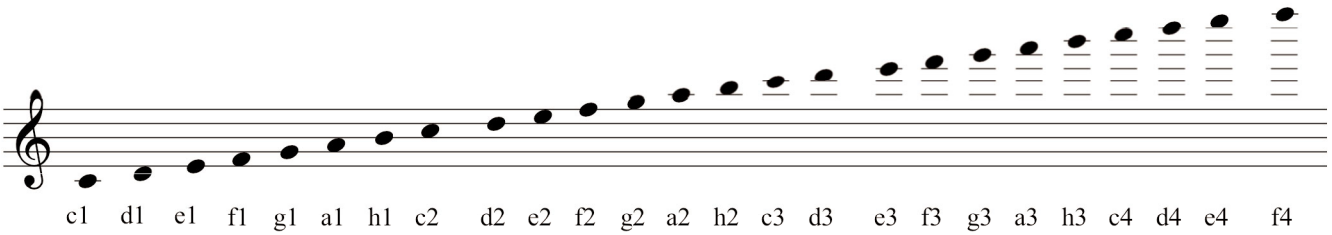
Both wrists are bent upwards, the fingers relaxed and slightly flexed and the elbows raised to chest height (see fig.)
The fingering chart explains which keys are operated by which fingers.

Producing a tone

The lip plate is placed loosely against the bottom edge of the lower lip. The tone hole of the flute must not be covered. Purse your lips as if to smile and open them so that there is a slit between them. After taking a deep breath, blow the air out against the outer edge of the tone hole. The tongue forms a "tu" or "du" as you do this. Important: part of the air goes across the tone hole and part of it into the flute (as in blowing across a bottle neck etc.). Through blowing harder or pursing the lips more, tones can also be "overblown".

The tone range

The tone range of the flute extends from middle C (C4) to double top D.



Tuning

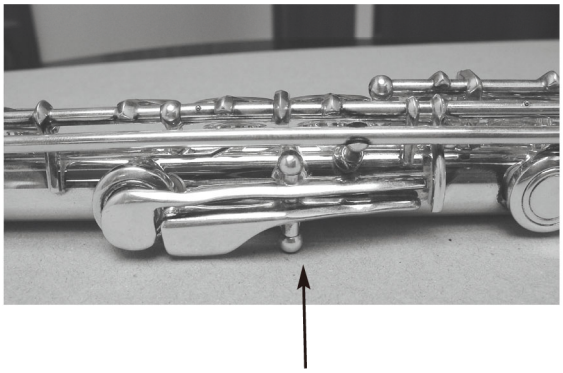
The flute is tuned to a C pitch; the notes are written in the treble clef.
At the beginning of the **audio files** an "A" tone sounds 3 times for tuning. The pitch of the flute can be changed by turning and drawing out the head section from the body.

No. 1

Care of the instrument

As condensation is formed in the flute during playing, the instrument should be dried on the inside with a soft cloth (e.g. handkerchief) after use.

To do this the cloth is fastened to the supplied cleaning rod and pushed carefully into the head and through the other two sections. The damp cloth should not be stored in the flute case. No further cleaning agents are required.

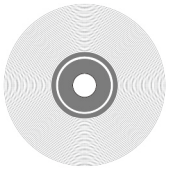


Foot rest

As the mechanics of the flute are sensitive, the instrument should always be placed down on the "foot rest" next to the B key and on the G# key.

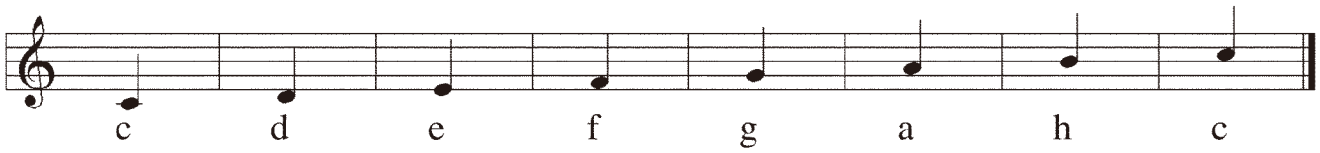
Our notes:

In order to depict sounds graphically, the notes were invented.
The following section shows the basic musical terms.



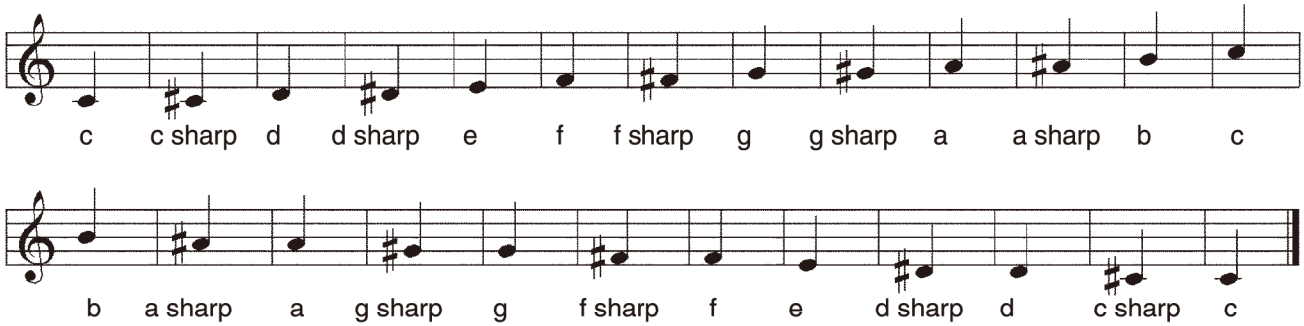
No. 2

The scale
In music there are seven basic tones, which are constantly recurring. They are called: c, d, e, f, g, a, b.

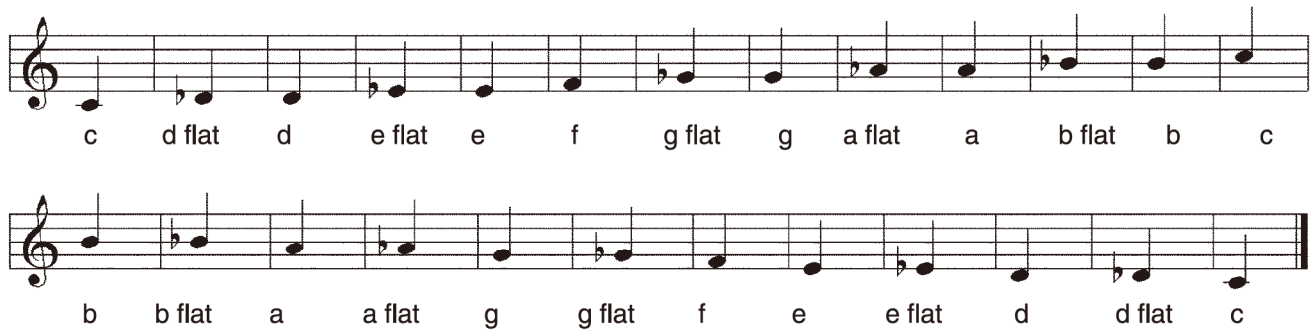


For playing in different keys sharps (#) are needed, which raise the pitch of a note by one half step, and flats („b"), which lower the pitch if a note by a halfstep.

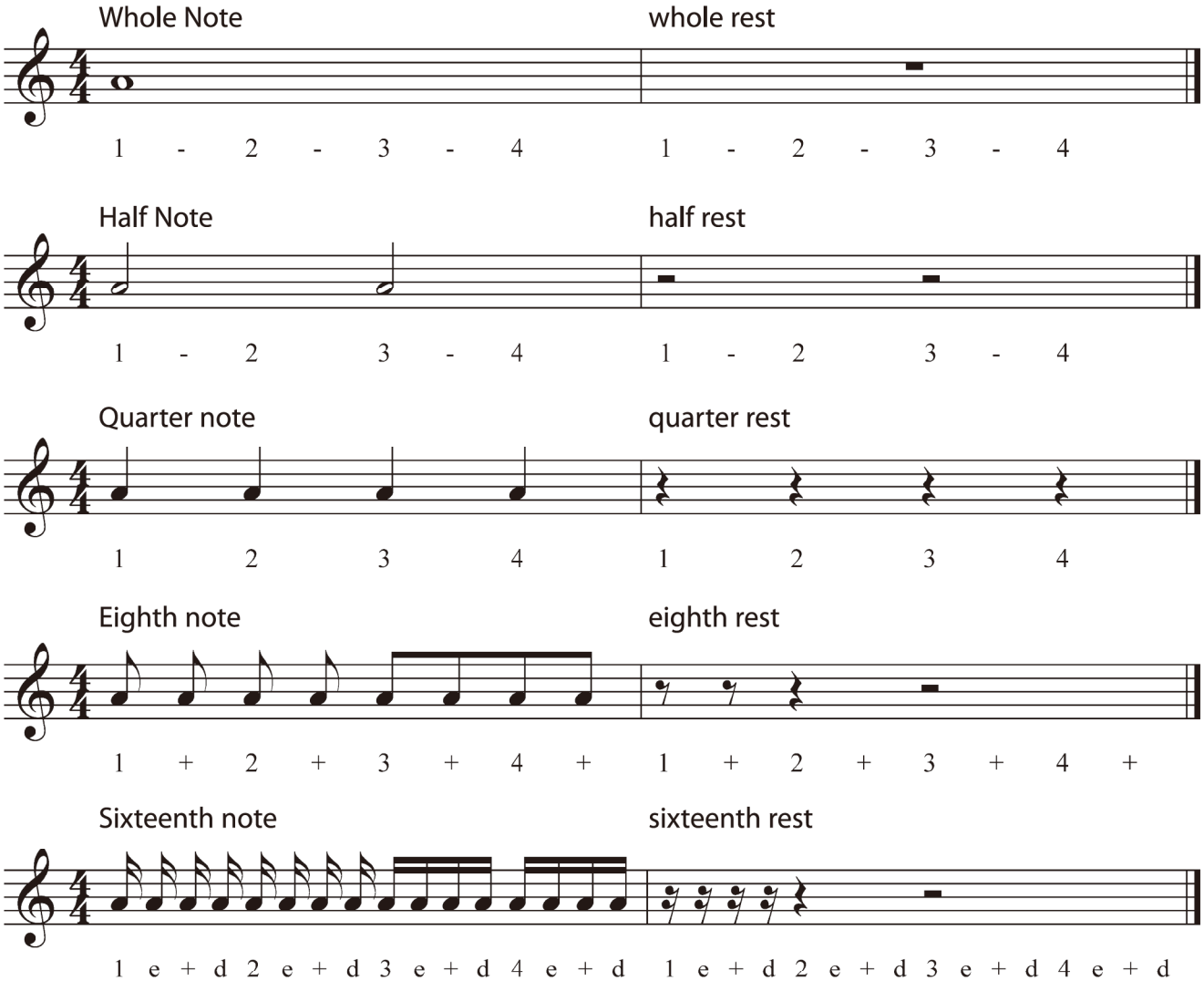
Scale with sharpening sign »#«:



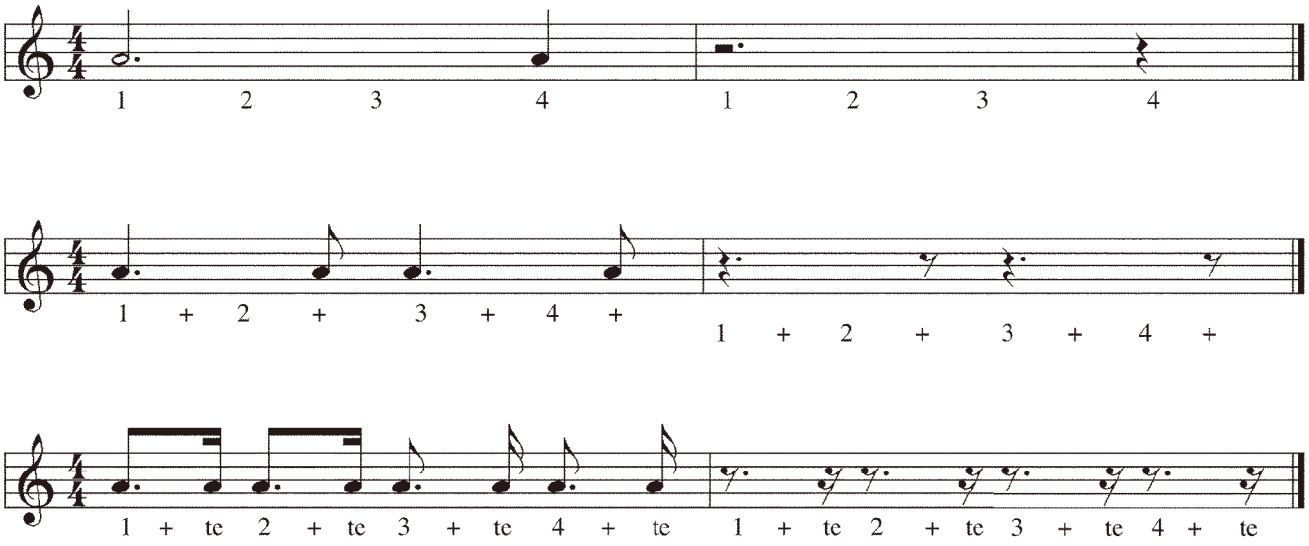
Scale with flattening sign «b»



The values of notes and rests

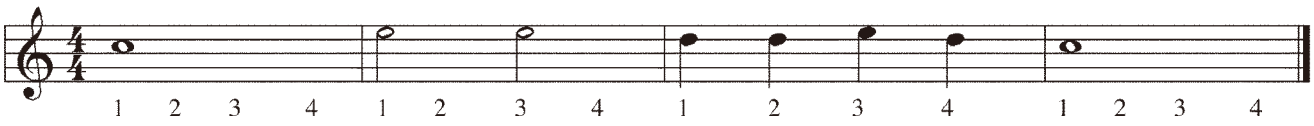


A point after a note or rest lengthens its value by the half.

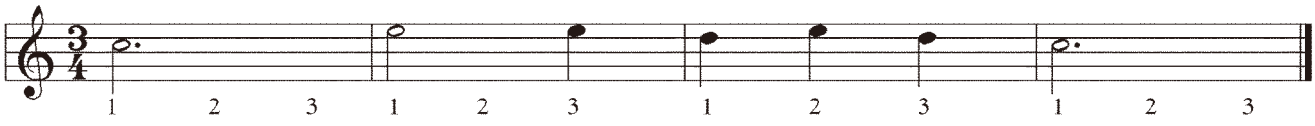


The types of beat

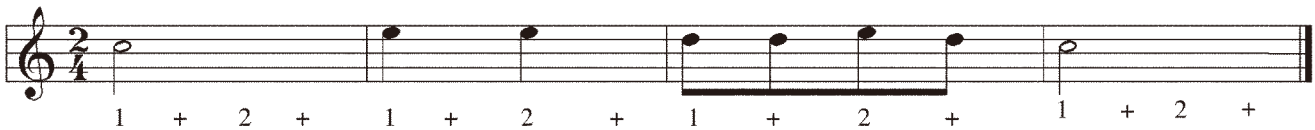
The 4/4 beat



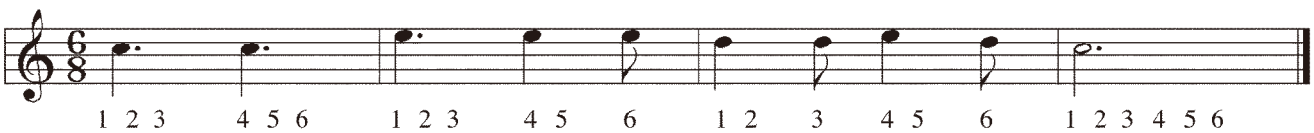
The 3/4 beat



The 2/4 beat



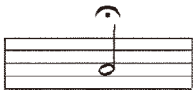
The 6/8 beat



Important musical signs

..... Final character

..... Repetition of all measures between those signs

 ..... Fermata – the note is lengthened

DA CAPO *D.C.* ..... Repetition from beginning of the piece

al ..... up to

Fine ..... End

DAL SEGNO *D.S.* 𝄋 ..... Repetition starting from DAL SEGNO sign

𝄇 ..... In case of repetition – jump from head 𝄇 to lower head 𝄇

p = piano ..... played silently
pp = pianissimo ..... played very silently
f = forte ..... played loudly
ff = fortissimo ..... played very loudly
Arpeggio ..... the tones are strummed subsequently starting with the lowest

Table des matières

Préface	10	Grün, grün, grün sind alle meine Kleider	18
L'instrument	10	Andenmelodie	19
L'assemblage de la flûte	10	Bunessan	20
La position des doigts	11	Bourrée	21
La tenue	11	Der Mond ist aufgegangen	23
La production d'un son	12	Greensleeves	25
La tessiture	12	Guten Abend, gut' Nacht	27
L'accord	12	My Bonnie is over the Ocean	28
L'entretien de l'instrument	13	Come, Missa Tallyman	29
Nos notes	13	Ein Vogelfänger bin ich ja	31
Les types de mesures	15	Wenn ich ein Vöglein wär	32
Les signes musicaux importants	16	Tablature	33
Amazing Grace	17		

Table des matières du fichier audio

1. L'accordage		14. Der Mond ist aufgegangen	pour accompagner
2. La gamme do majeur		15. Greensleeves	pour écouter
3. Amazing Grace	pour écouter	16. Greensleeves	pour accompagner
4. Amazing Grace	pour accompagner	17. Guten Abend, gut' Nacht	pour écouter
5. Grün, grün, grün sind alle meine Kleider	pour écouter	18. Guten Abend, gut' Nacht	pour accompagner
6. Grün, grün, grün sind alle meine Kleider	pour accompagner	19. My Bonnie is over the Ocean	pour écouter
7. Andenmelodie	pour écouter	20. My Bonnie is over the Ocean	pour accompagner
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12. Bourrée	pour accompagner	25. Wenn ich ein Vöglein wär	pour écouter
13. Der Mond ist aufgegangen	pour écouter	26. Wenn ich ein Vöglein wär	pour accompagner

Veuillez télécharger les fichiers audio sur www.jollyland.ca

Préface

Ce livre, en relation avec le **fichiers audio**, doit permettre de commencer (ou se remettre) à jouer de la flûte traversière. Il ne remplace toutefois pas un cours de flûte. Ce **fichiers audio** montre la diversité du jeu de la flûte traversière, à travers de nombreux exemples musicaux.

Avec les chansons :

A l'aide du **fichiers audio** ci-joint, on peut tout d'abord écouter les morceaux, s'exercer puis jouer avec la version Karaoké qui suit.

Et en pensant toujours au fait que: l'expérience fait le maître, mais qu'avec un peu de patience, bientôt, on pourra déjà jouer les premiers morceaux.

L'instrument

Au milieu du 19ème siècle, le développement de la mécanique favorisa une révolution dans la construction d'instruments à vent en Europe. Des clés, des leviers, des soupapes et des axes furent inventés à l'aide desquels les joueurs purent faire de la musique de façon plus flexible.

Jusque là, les flûtistes jouaient de la Flauto traverso, une flûte en bois. En 1832, Theobald Boehm réussit la percée avec la construction d'une flûte en métal et un système de clés, qui rendit possible un jeu chromatique rapide. Cette flûte de Boehm est aujourd'hui jouée dans le monde entier.

L'assemblage de la flûte

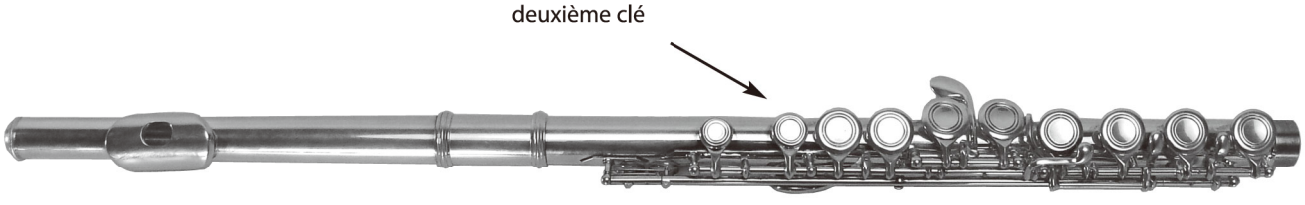
La flûte traversière se compose de trois parties: une tête, un corps et une patte.

Corps

Tête

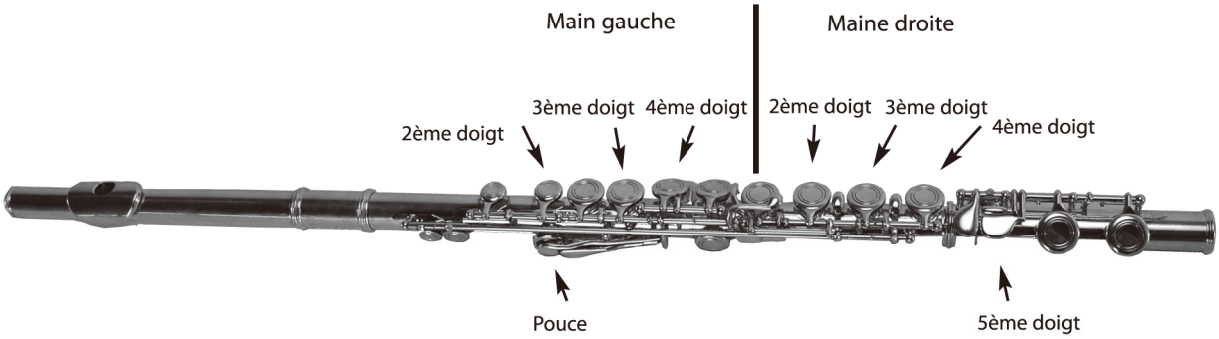
Patte

La tête est vissée dans le corps, de sorte que le trou se trouve aligné avec la deuxième clé du corps.



La patte est vissée dans le corps, jusqu'à ce que l'axe se trouve centré par rapport aux clés du corps.

La position des doigts



La tenue

Cet instrument se joue de préférence debout. Le corps doit bien reposer sur ses deux jambes. La flûte traversière est tenue vers la droite. L'instrument repose sur la partie inférieure de l'index gauche et le pouce de la main droite (voir illustr.).

Attention:
Pour une tenue sûre, les deux index au moins doivent se trouver sur les clés correspondantes (voir illustr.).

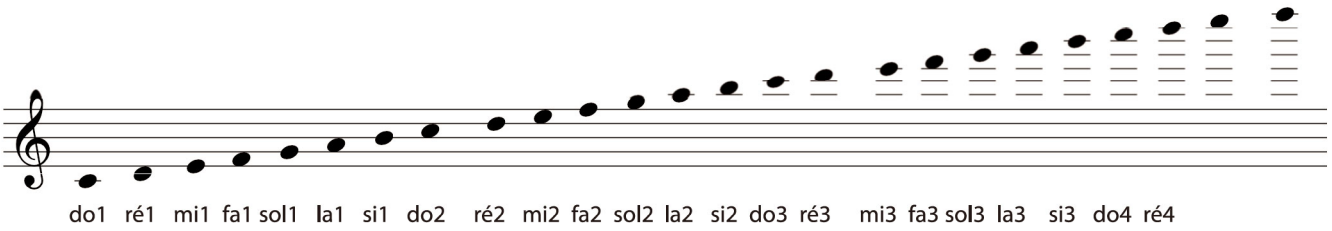
Les deux poignets sont pliés, les doigts légèrement repliés dans une position détendue et les coudes sont à élever à hauteur de poitrine (voir illustr.). La tablature expliquera quelles clés les doigts doivent utiliser.

La production d'un son

La plaque est placée de façon détendue sur la partie inférieure de la lèvre inférieure. Le trou de l'embouchure de la flûte ne doit pas être bouché. Les lèvres sont tendues, comme lorsque l'on sourit, de telle sorte qu'elles deviennent lisses et s'ouvrent en une fente. Après une profonde aspiration, l'air est soufflé contre le bord externe du trou de l'embouchure. La langue articule alors un « tu » ou un « du ». Important: une partie de l'air va sur le trou de l'embouchure, une partie dans la flûte (comme des bulles dans une bouteille, ou quelque chose d'équivalent). Avec une pression de souffle plus importante ou une tension des lèvres plus forte, on peut aussi « sursouffler » des tons.

La tessiture

La tessiture de la flûte va de do grave (do 1ère octave) à ré aigu (ré 4ème octave).

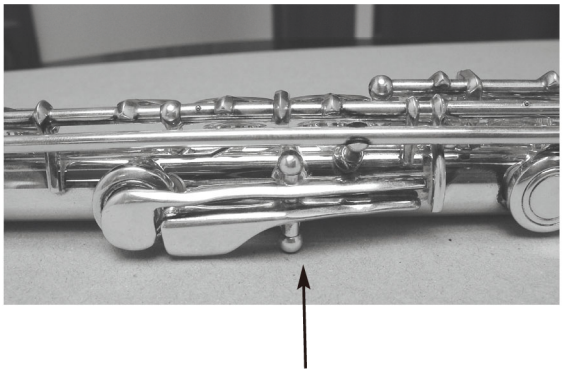


L'accord

La flûte traversière est accordée en « do »; les notes sont notées en clé de sol.
Au début du **fichiers audio**, le ton « la » va être jouer 3 fois pour accorder l'instrument. En dévissant légèrement l'embouchure du corps, on peut changer la hauteur du son de la flûte.

No. 1

L'entretien de l'instrument



Fußstift

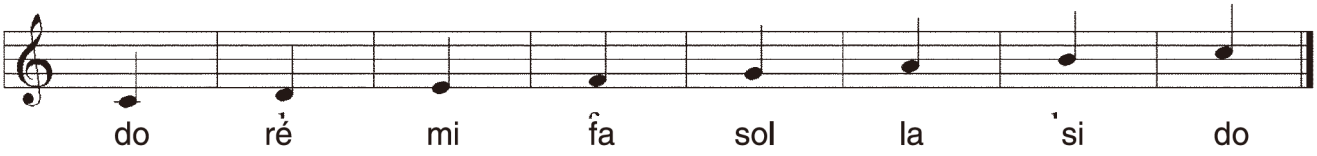
Puisque de la condensation se forme dans la flûte traversière du fait du souffle, l'instrument doit être séché à l'intérieur avec un chiffon en matière textile (par exemple un mouchoir en tissu) après usage.
Pour cela on fixe le tissu à la tige écouvillon jointe et on le pousse prudemment dans la tête et à travers les autres parties.
Le tissu humide ne devrait pas être stocké dans l'étui de la flûte. D'autres produits ménagers ne sont pas nécessaires.
Comme la mécanique de la flûte traversière est sensible, l'instrument devrait toujours être remis sur la « cheville de la patte » à côté de la clé de si et sur la clé de sol dièse.

Nos notes:

Pour représenter graphiquement les tons, on a créé les notes. La section suivante présente les notions de base de la musique.

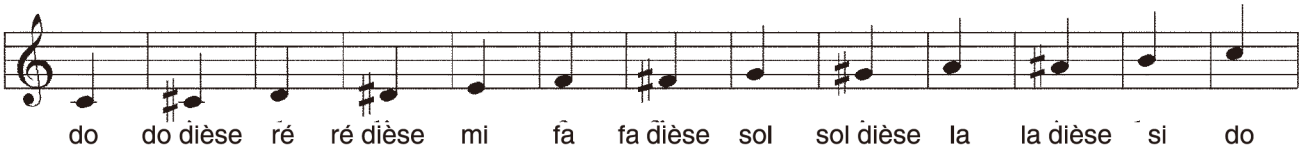
La gamme:
En musique, il existe sept notes de base, qui se répètent en permanence.
Elles sont les suivantes: do, ré, mi, fa, sol, la, si.

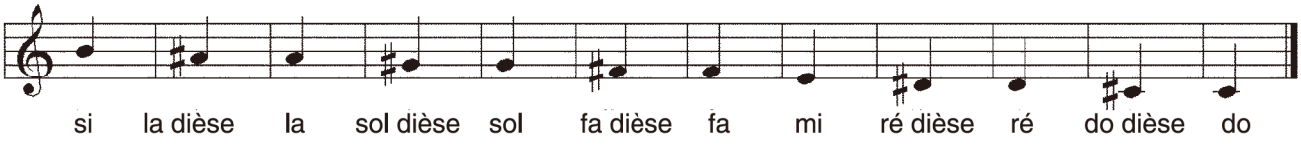
No. 2



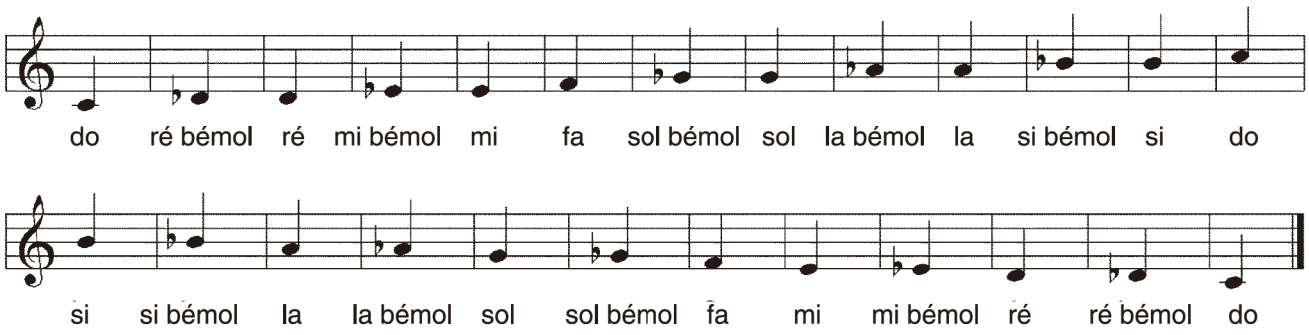
Pour jouer les différents types de tons, il faut un dièse (#), qui élève le ton défini d'un demi-ton et le signe « b », qui abaisse les tons d'un demi-ton.

Gamme avec signe d'élévation «#»:

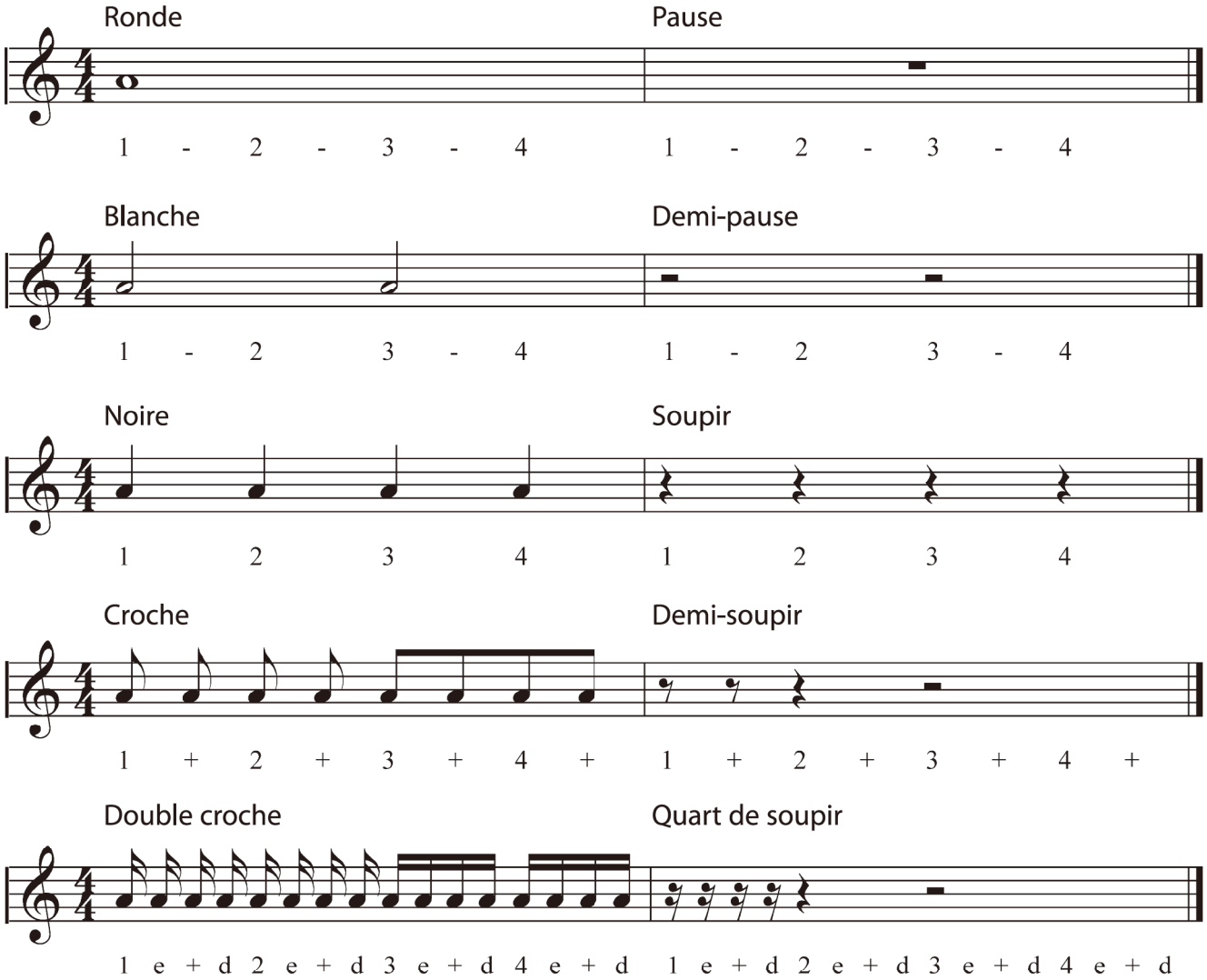




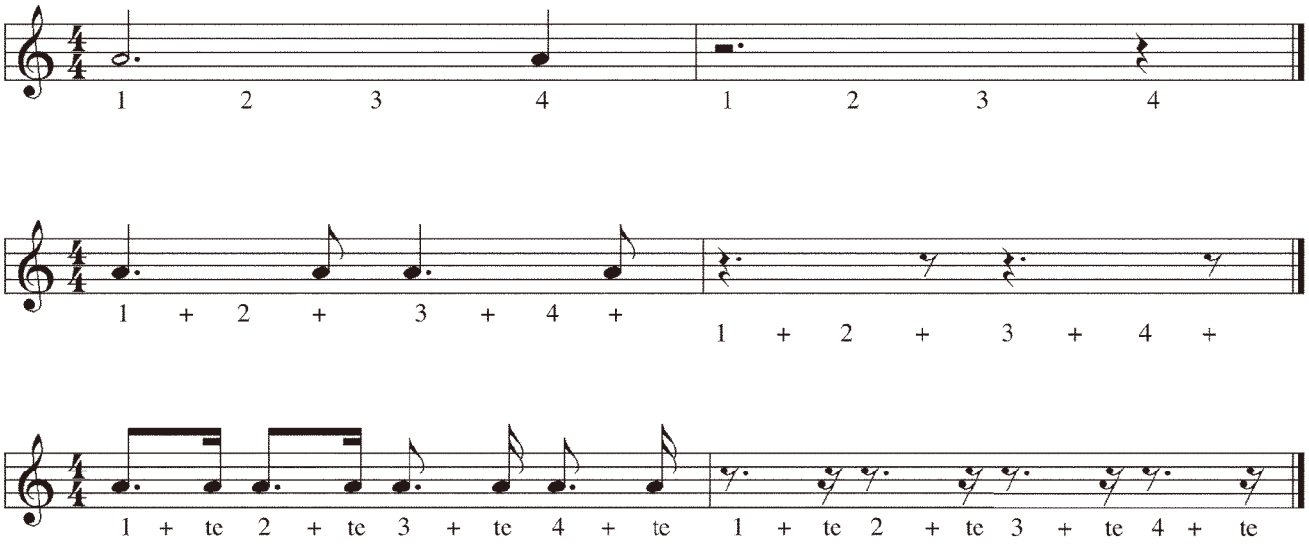
Gamme avec signe d'abaissement «b»:



La valeur des notes et des pauses

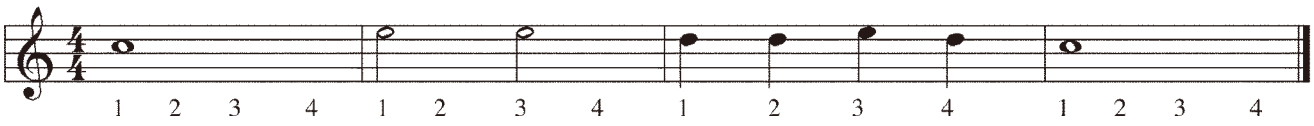


Un point derrière une note ou une pause allonge sa valeur de moitié.

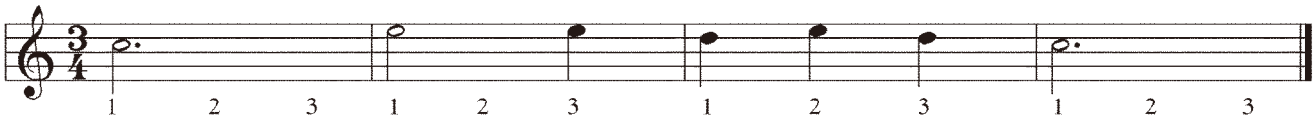


Les types de mesures

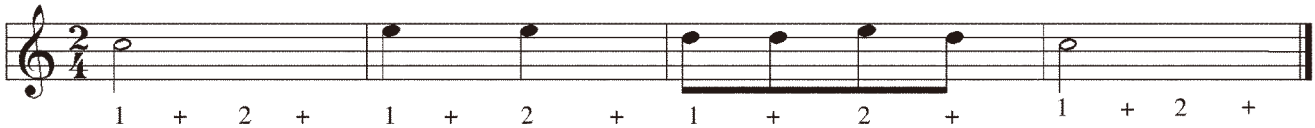
La mesure 4/4



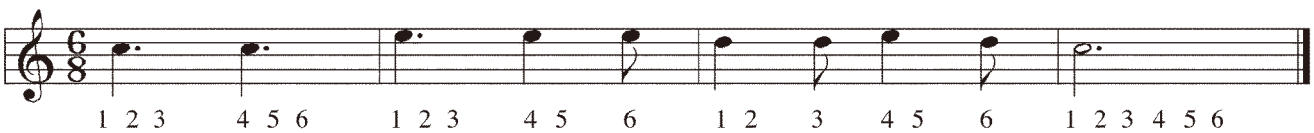
La mesure 3/4



La mesure 2/4

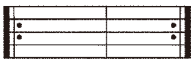


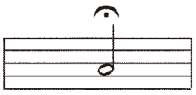
La mesure 6/8



Les signes musicaux importants

..... Double barre

 ..... Répétition de toutes les mesures entre ces signe s

 ..... Point d'orgue: la note est prolongée.

DA CAPO *D.C.* ..... Répétition depuis le début du morceau

al ..... jusqu'à

Fine ..... Fin

DAL SEGNO *D.S.* 𝄋 ..... Répétition à partir du signe DAL SEGNO

..... Lors d'une répétition: passe de tête en tête

p = piano ..... joué doucement

pp = pianissimo ..... joué très doucement

f = forte ..... joué fort

ff = fortissimo ..... joué très fort

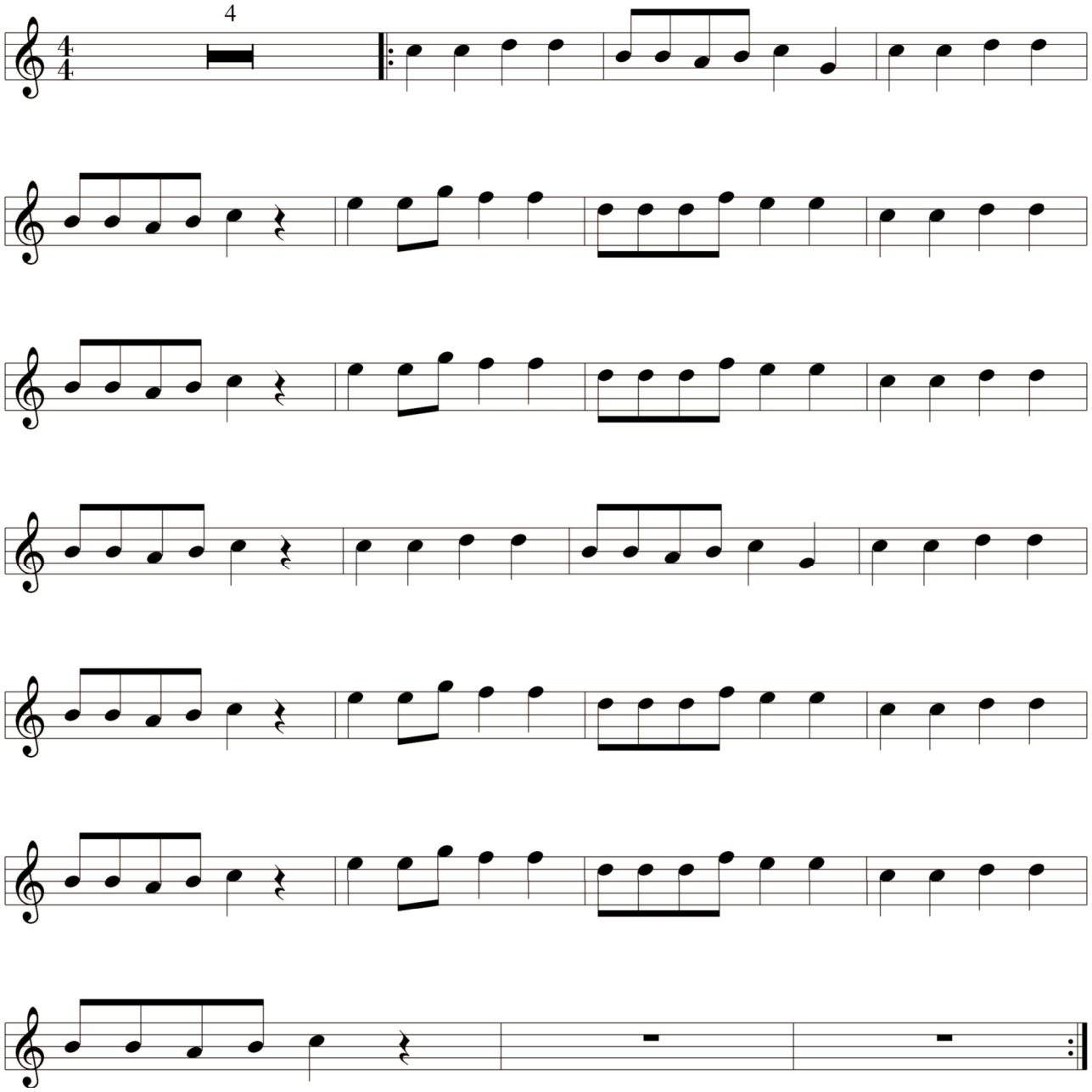
Arpeggio ..... les sons sont frappés l´un après l´autre
en commençant par le plus bas.

Amazing Grace

No. 3
No. 4

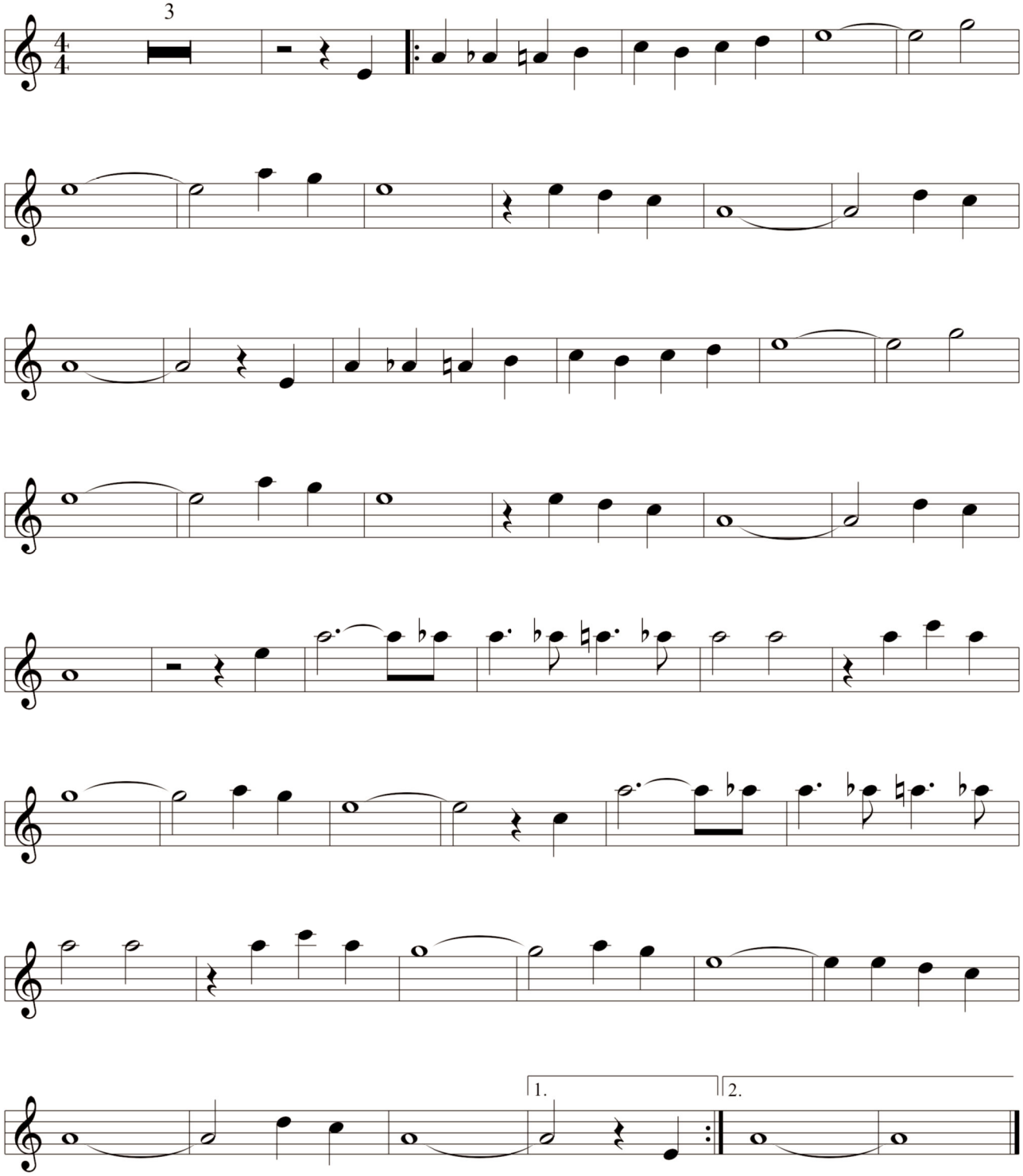
Grün, grün, grün sind alle meine Kleider

No. 5
No. 6



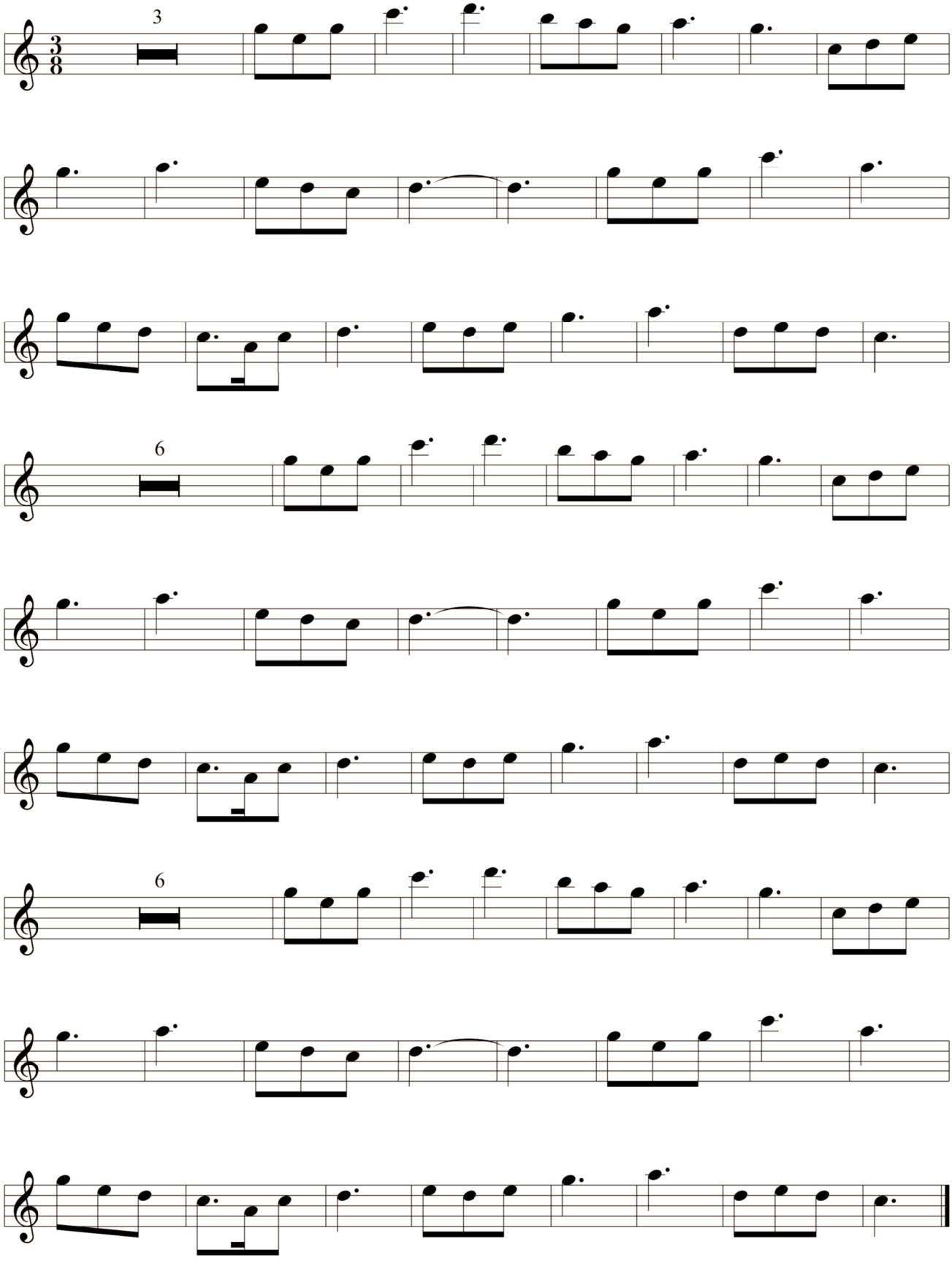
Andenmelodie

No. 7
No. 8



Bunessan

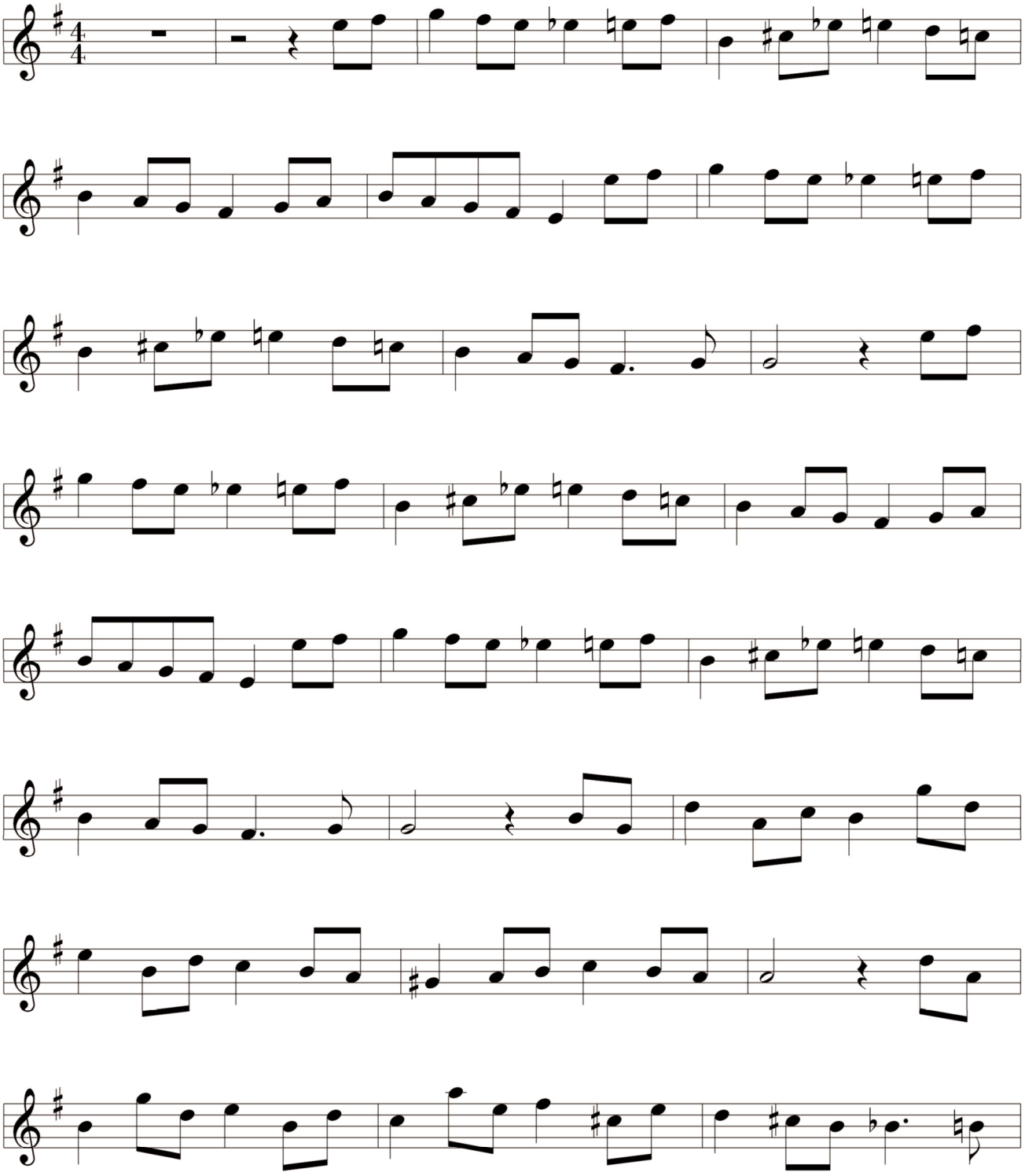
No. 9
No. 10

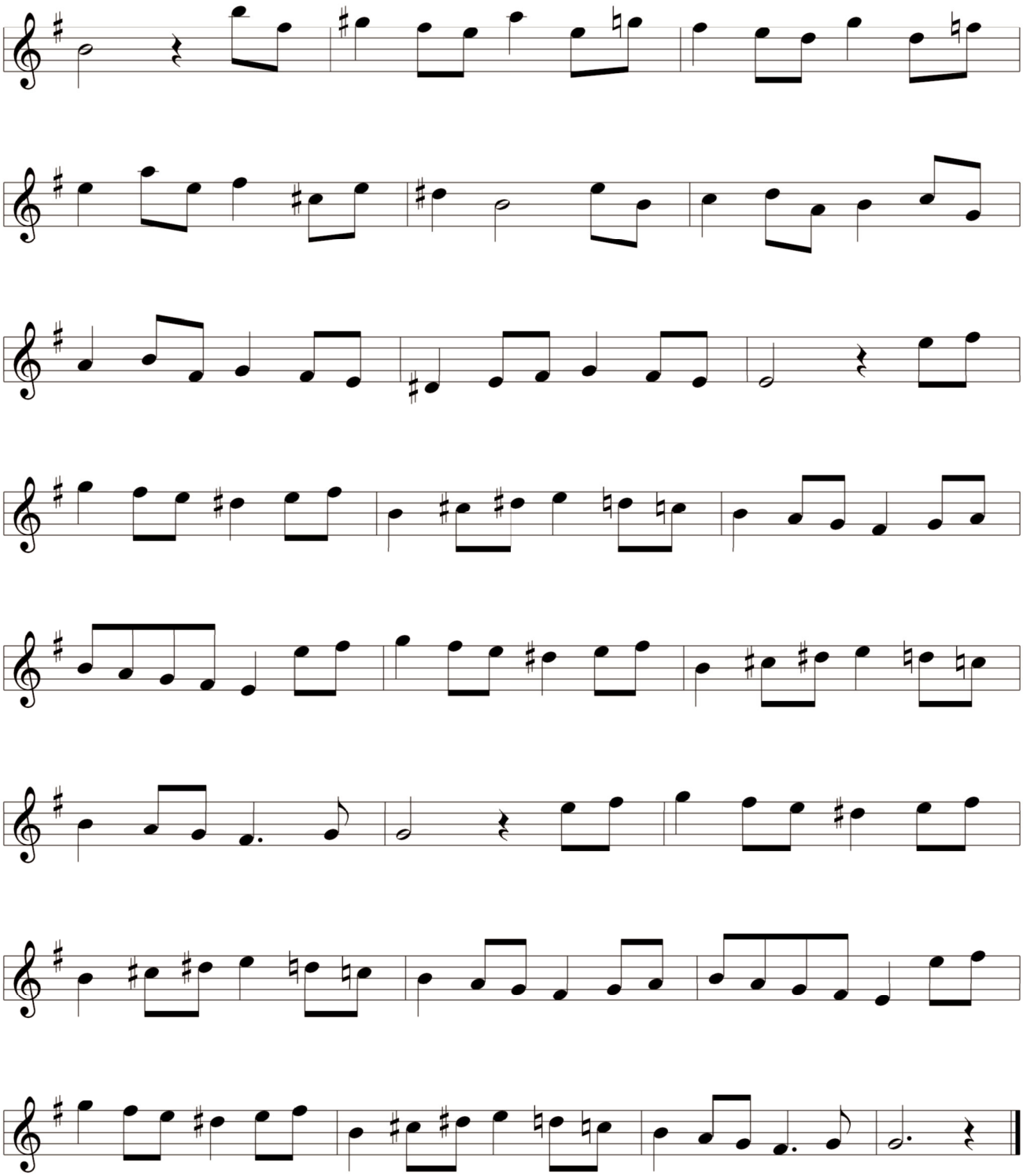


Bourrée

Johann Sebastian Bach

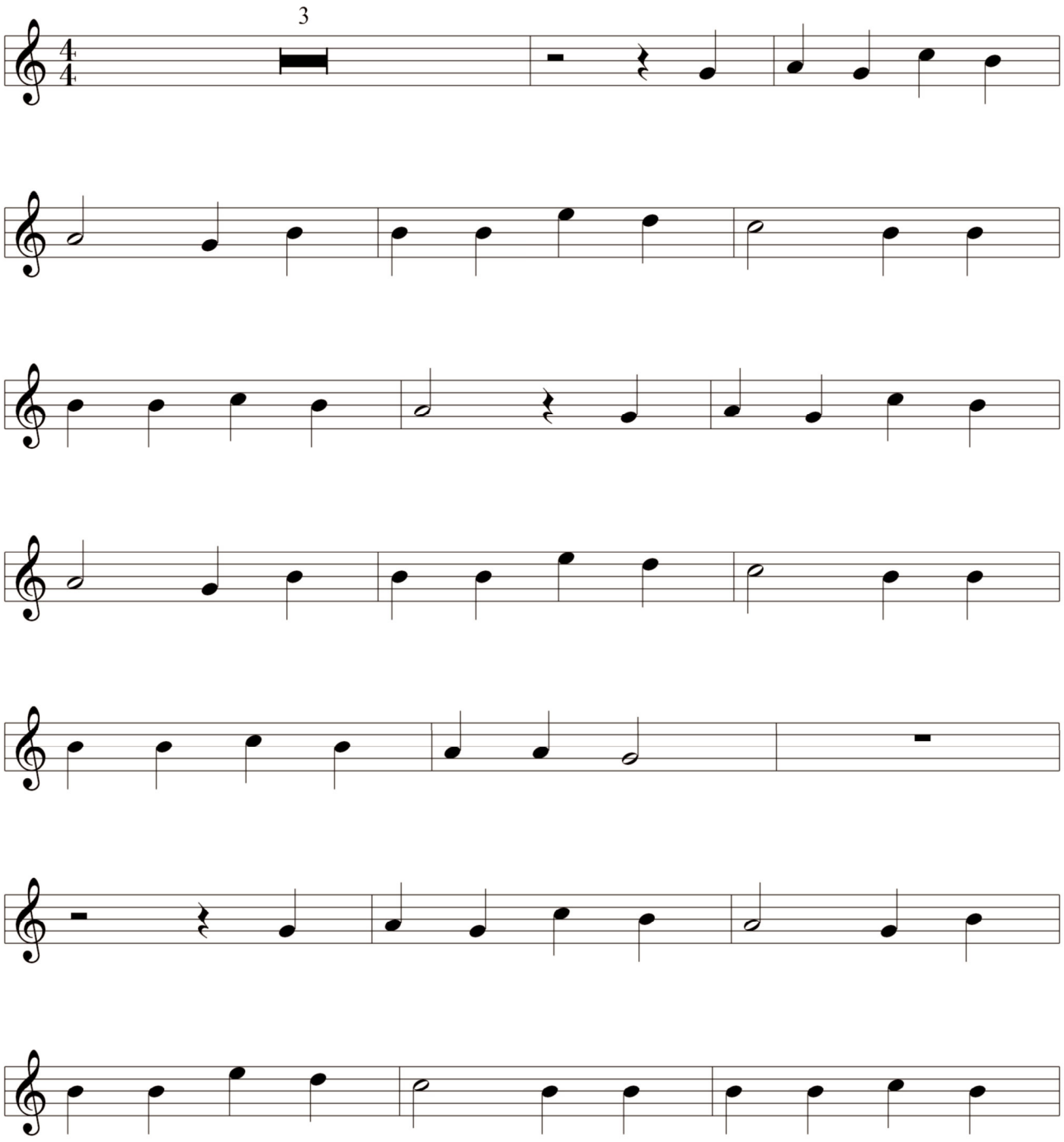
No. 11
No. 12

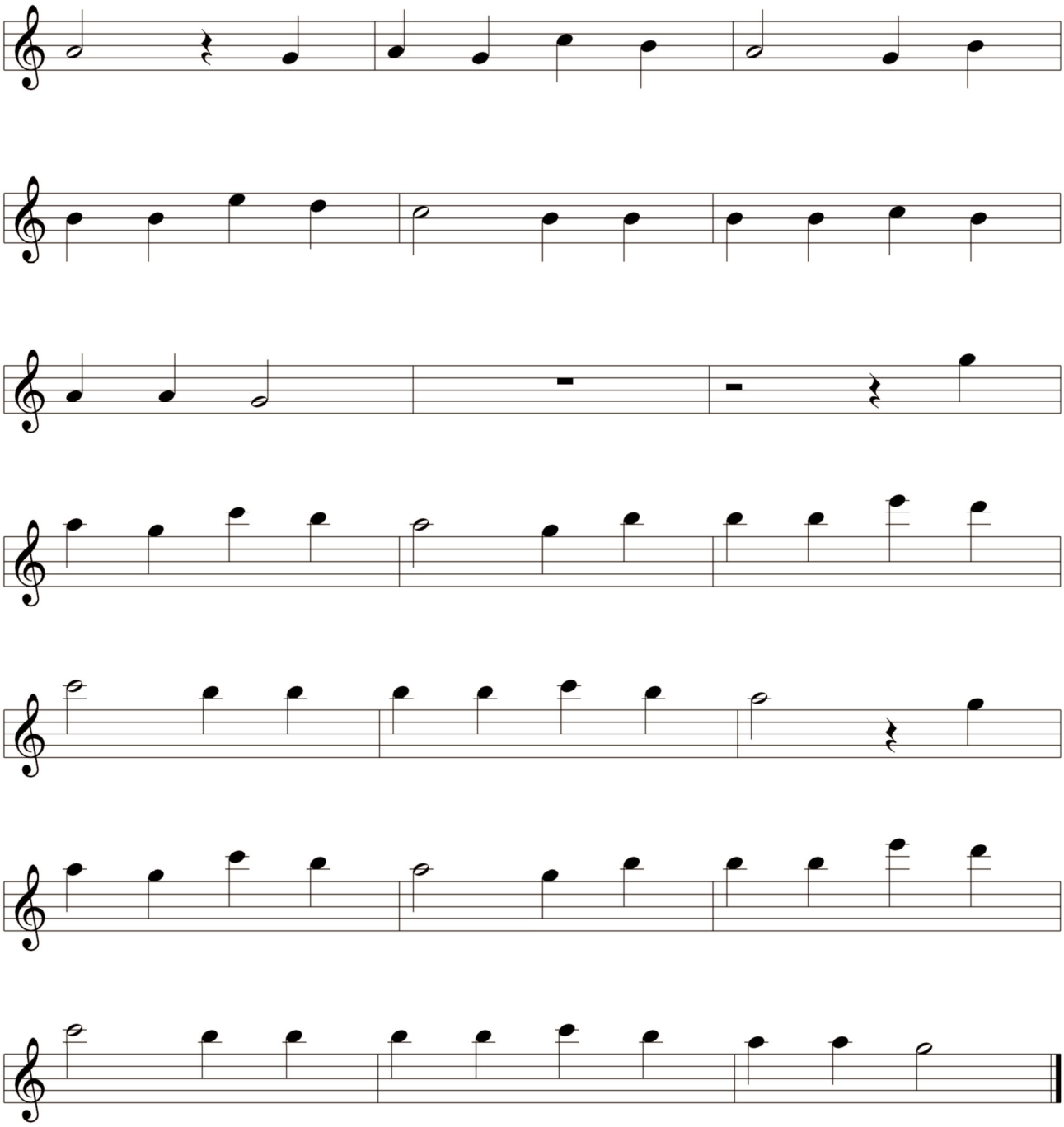




Der Mond ist aufgegangen

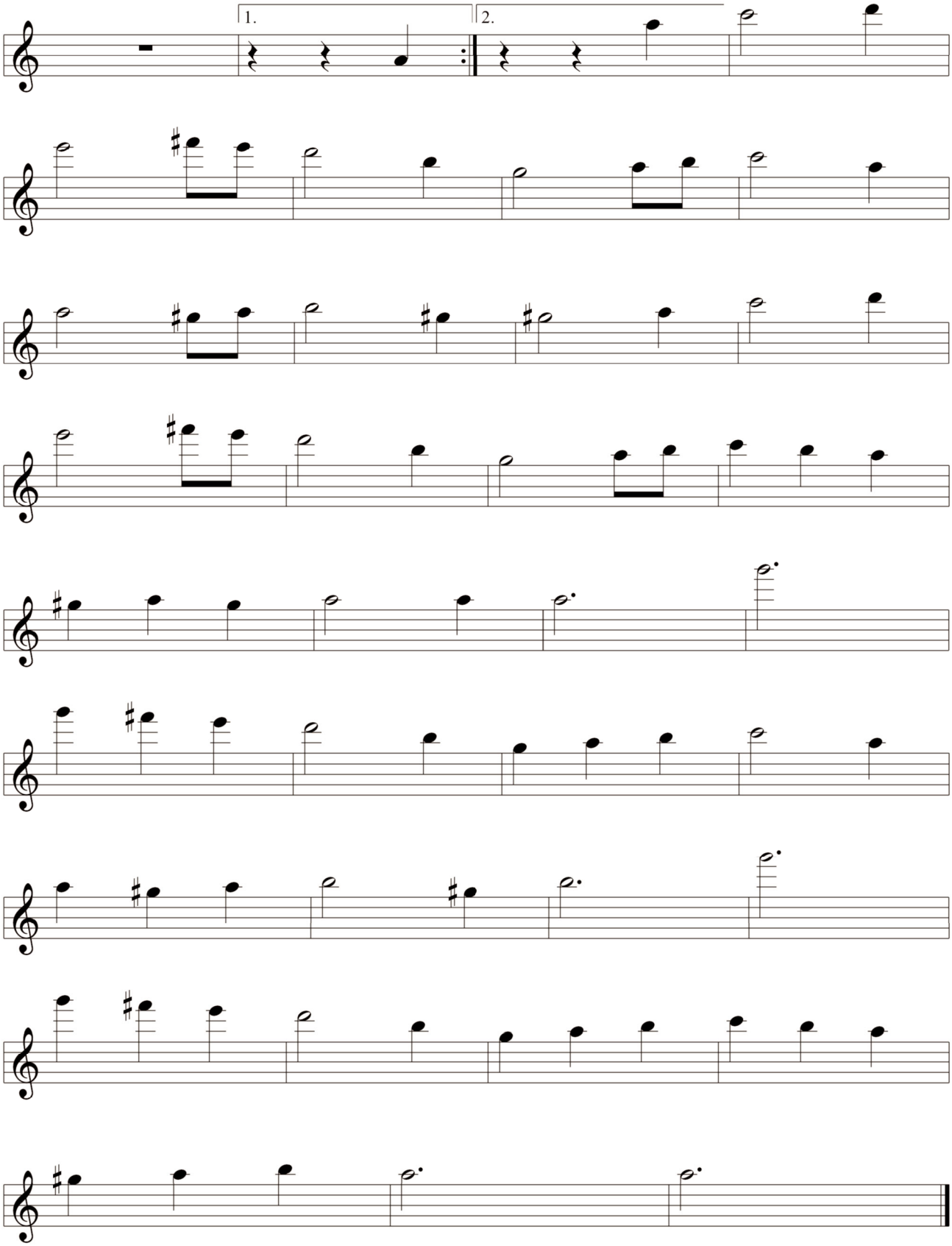
No. 13
No. 14





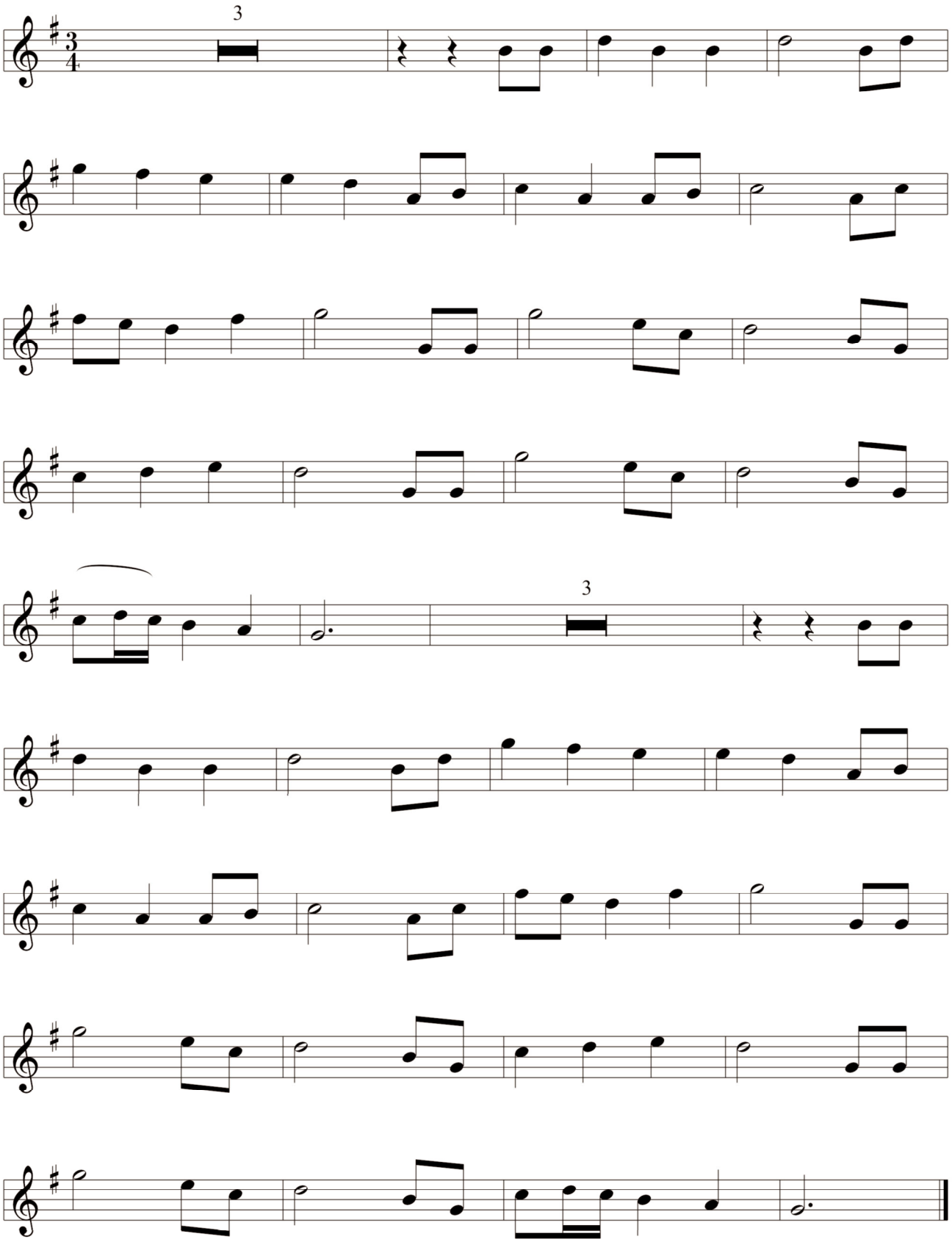
Greensleeves

No. 15
No. 16


1.
2.

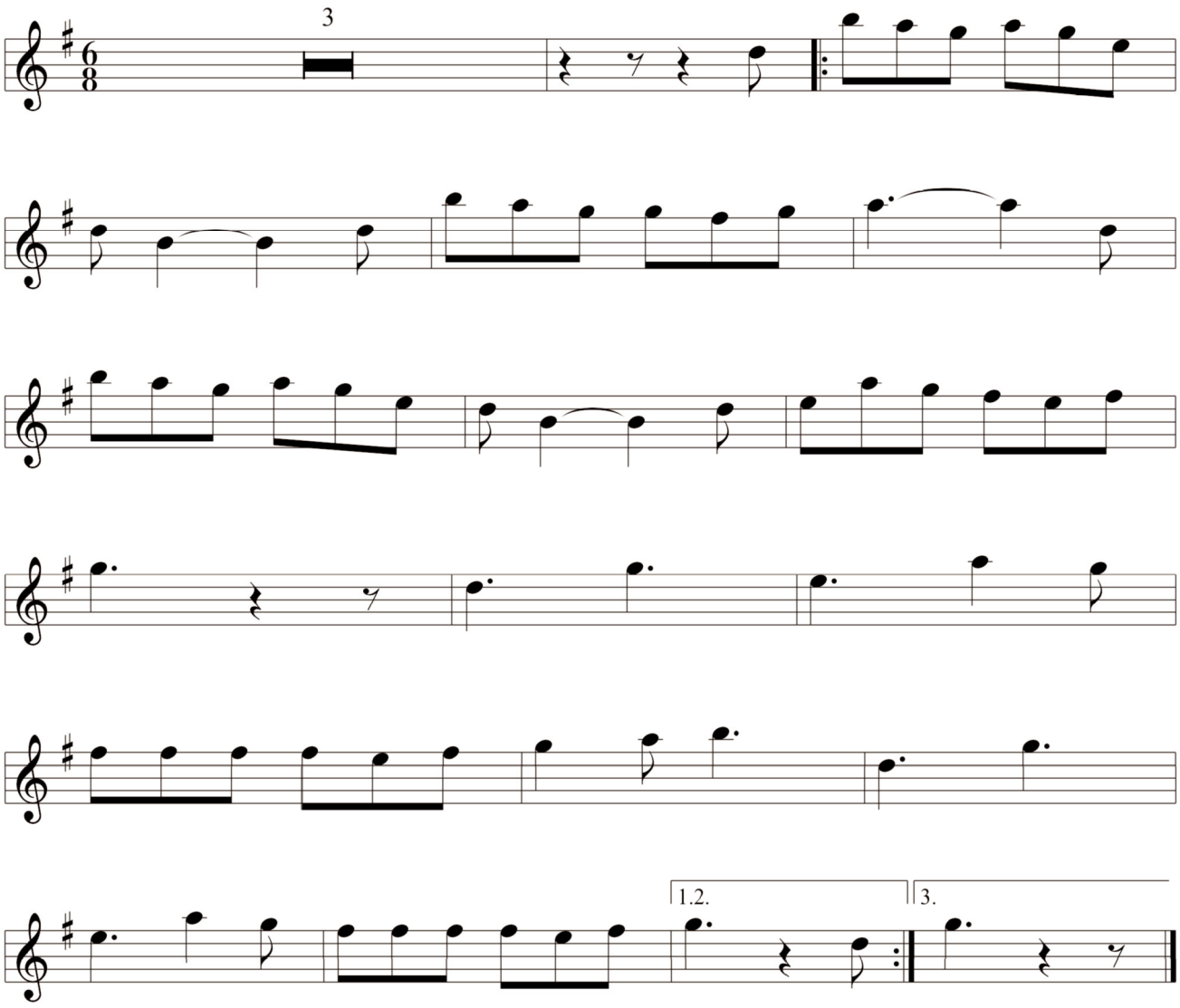
Guten Abend, gut' Nacht

No. 17
No. 18



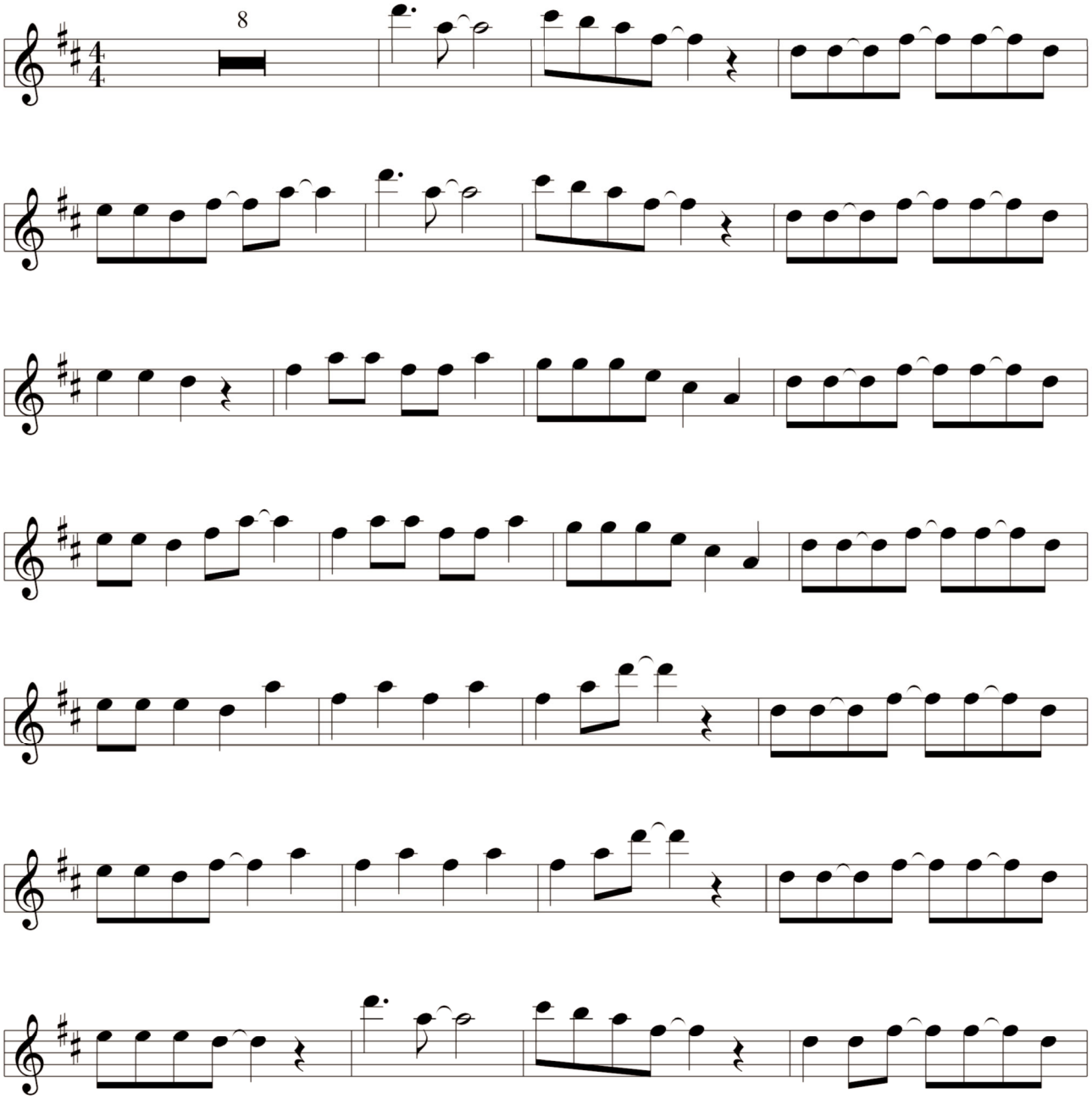
My Bonnie is over the Ocean

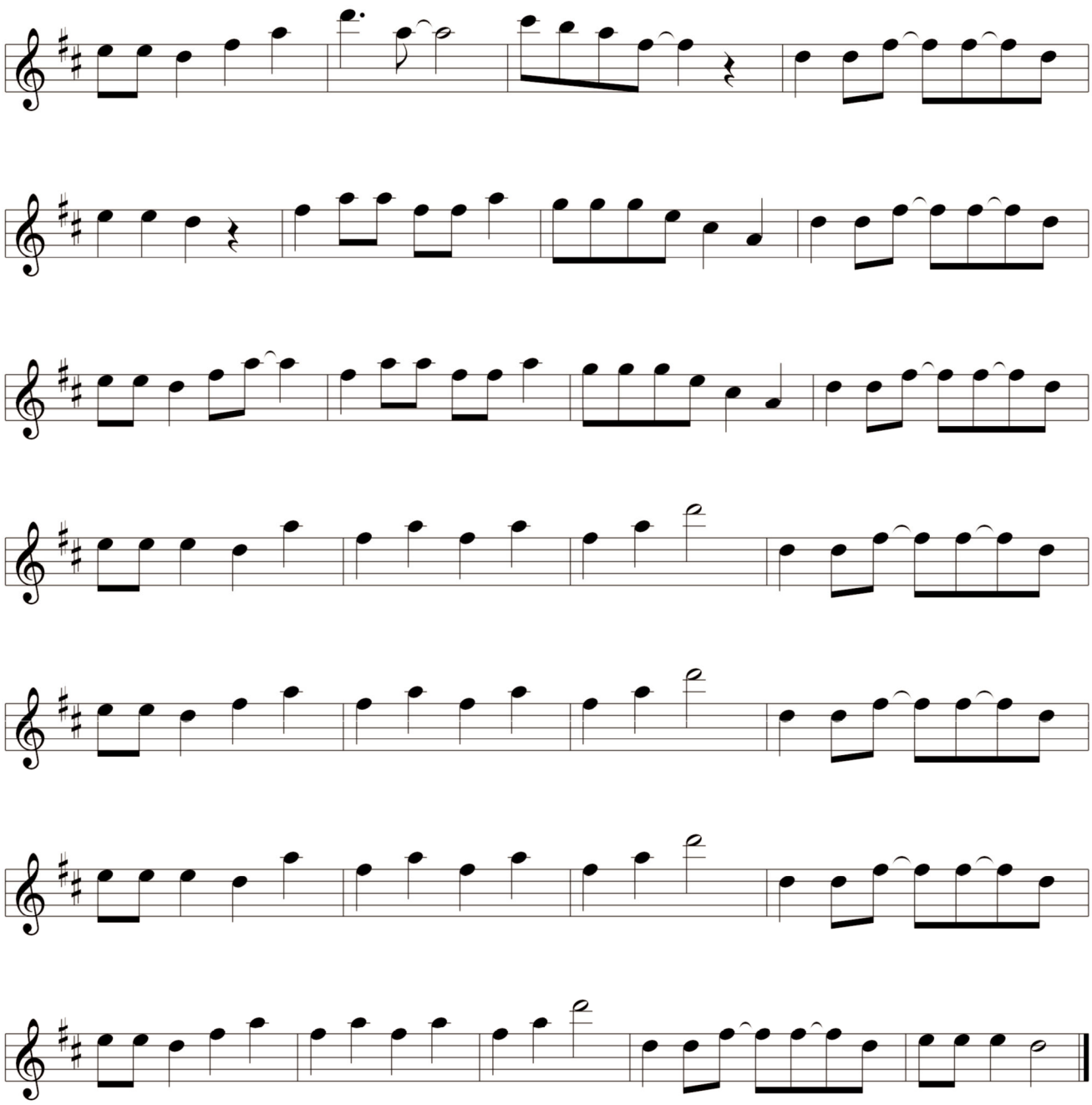
No. 19
No. 20



Come, Missa Tallyman

No. 21
No. 22

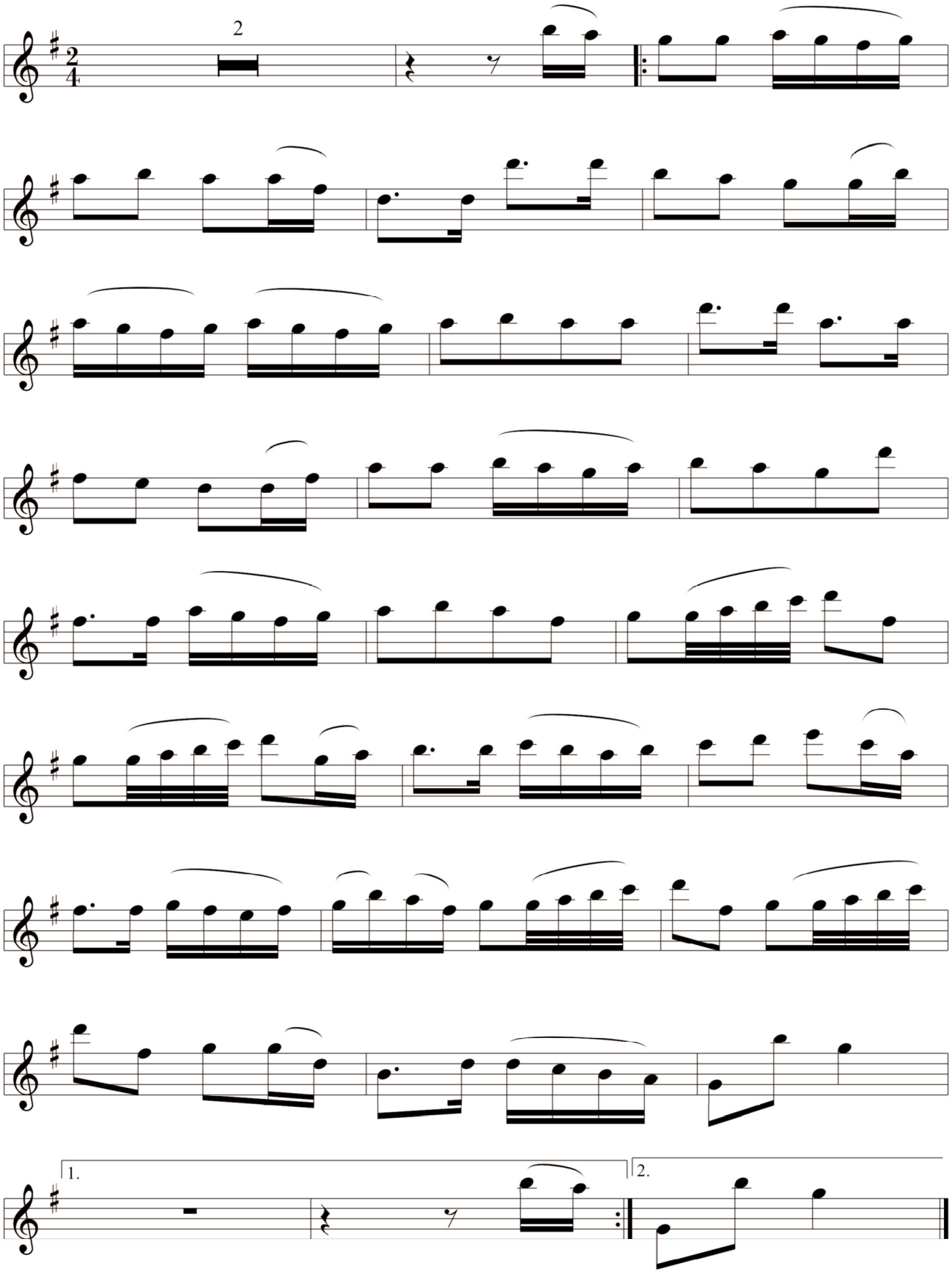




Ein Vogelfänger bin ich ja

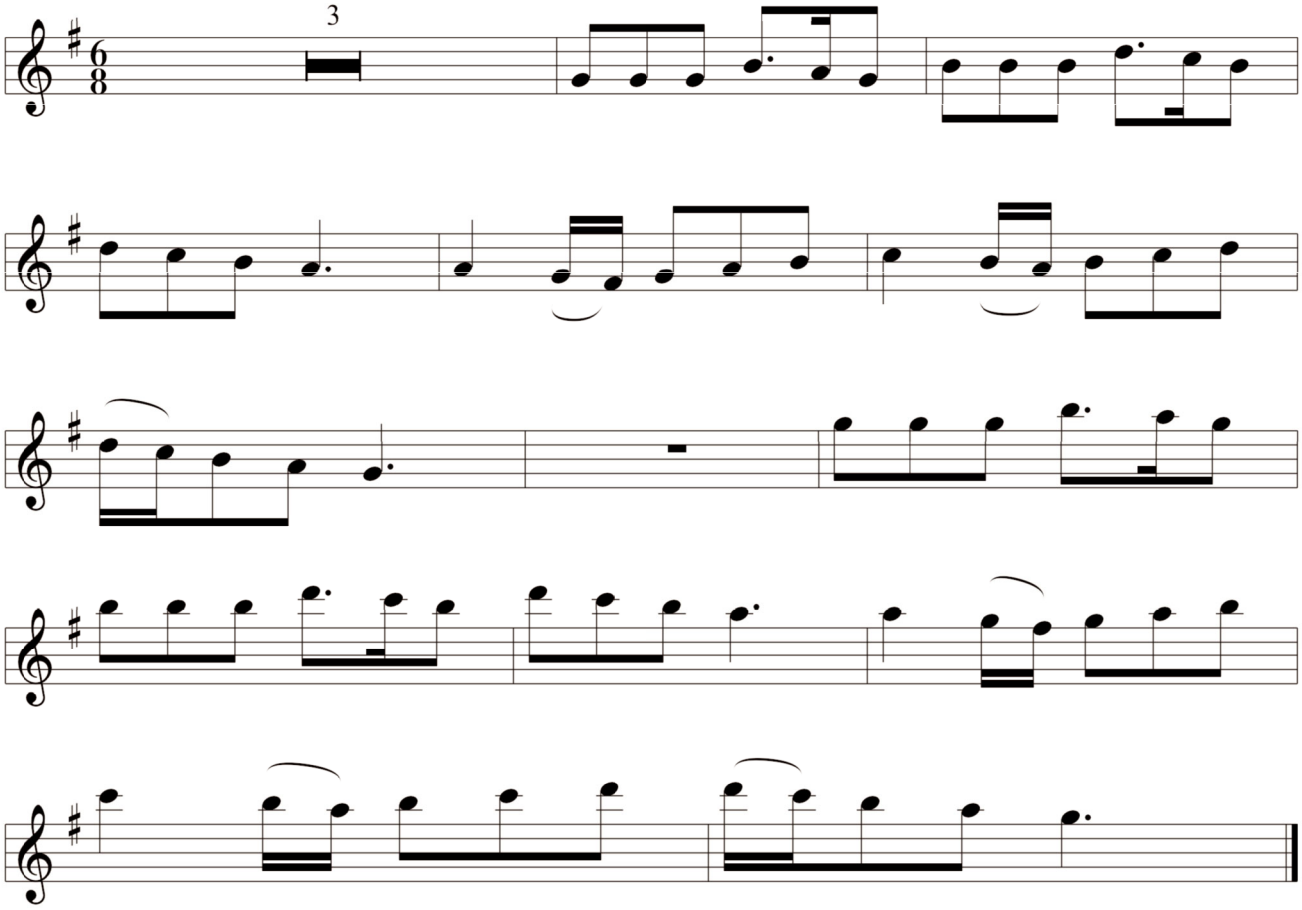
No. 23
No. 24

W.A.Mozart

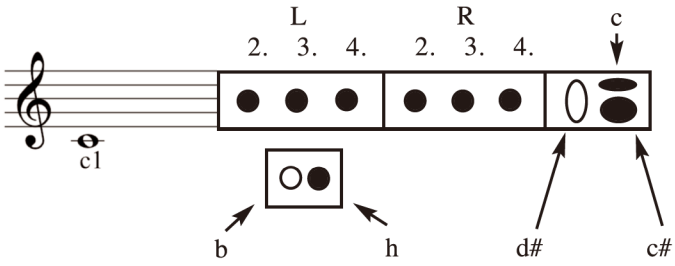


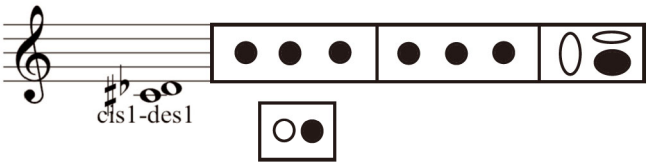
Wenn ich ein Vöglein wär

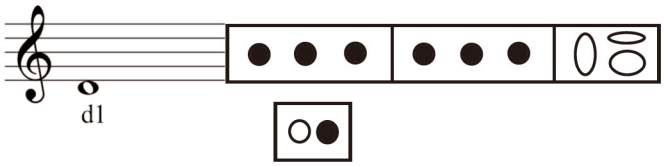
No. 25
No. 26

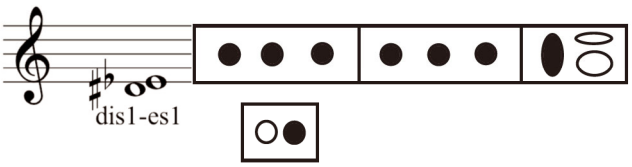


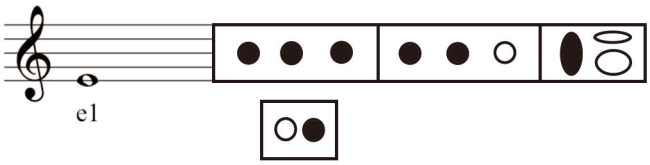
Fingering Chart · Tablature

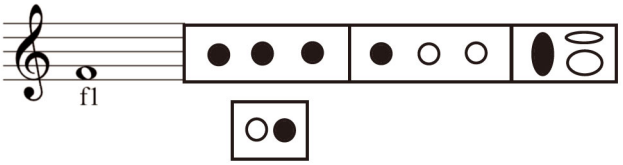


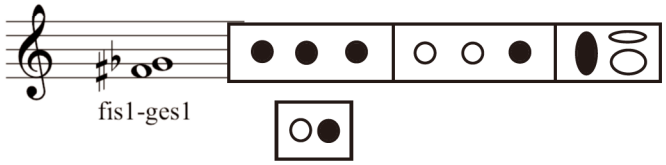


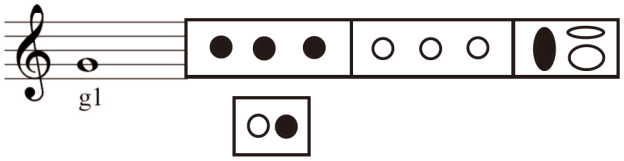


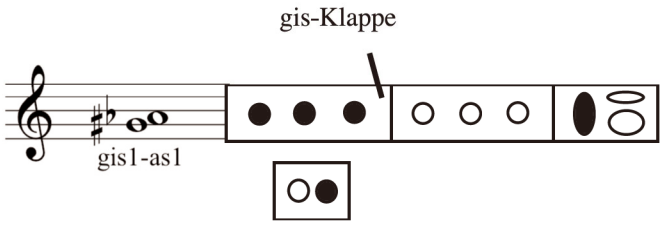


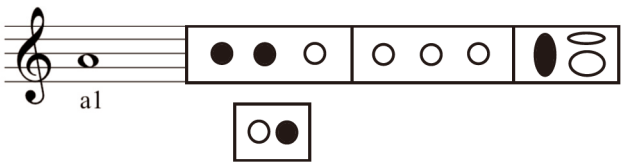


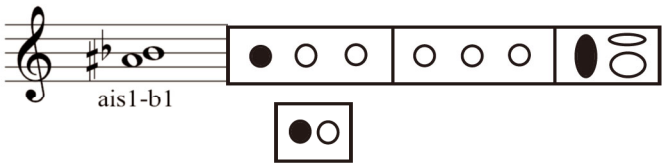


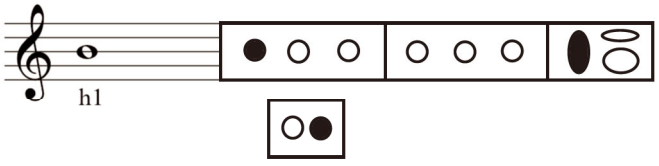


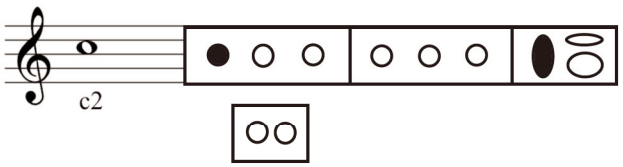


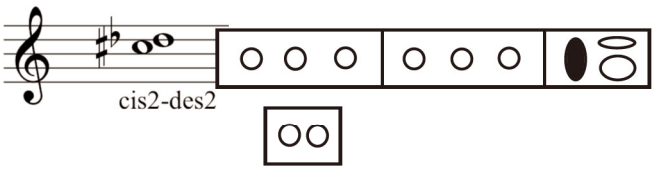


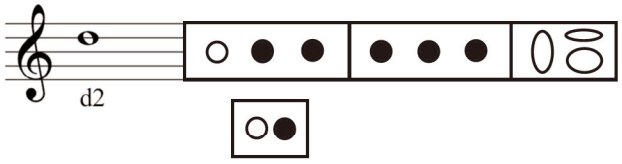


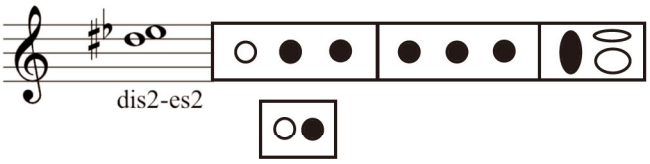


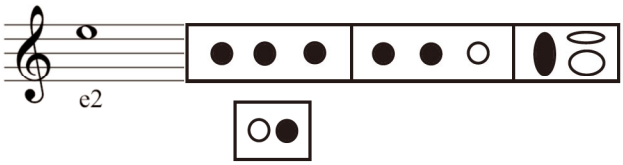



c2


cis2-des2


d2


dis2-es2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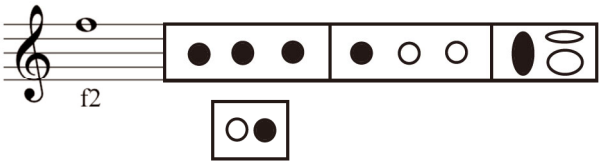
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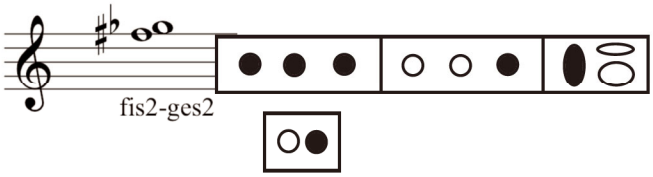
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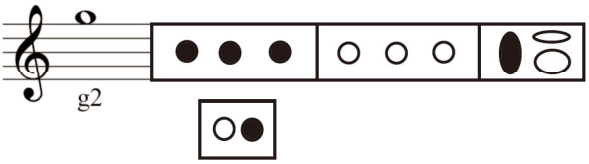
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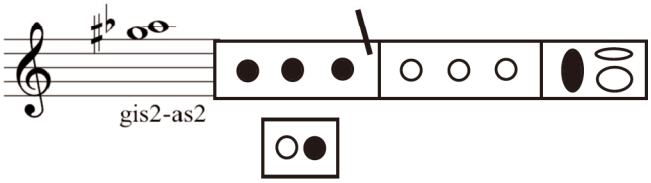
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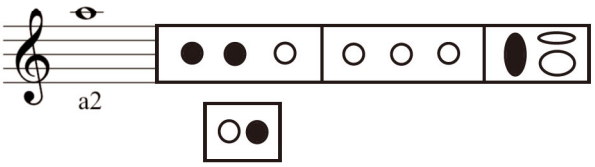
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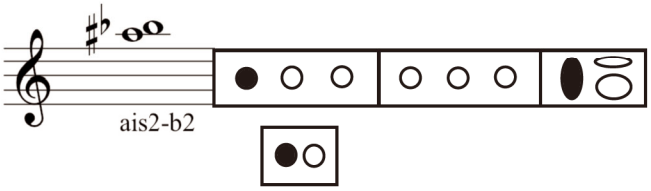
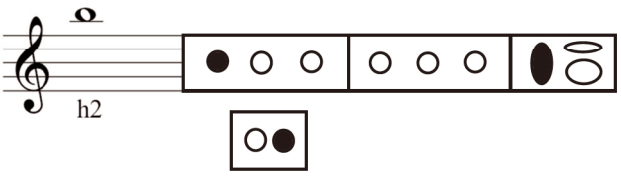

ais2-b2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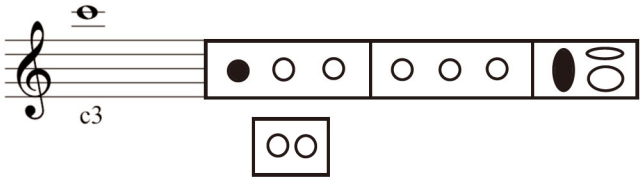
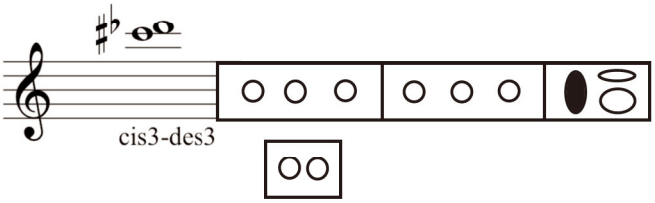

c3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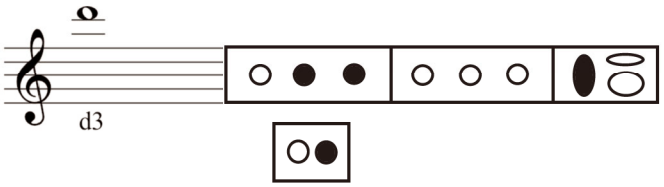
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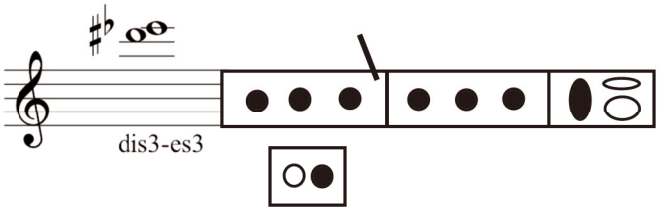
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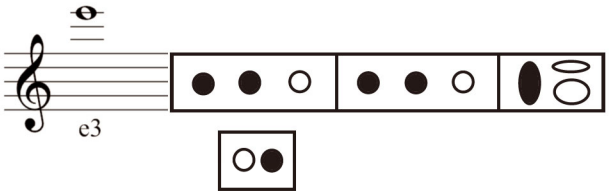
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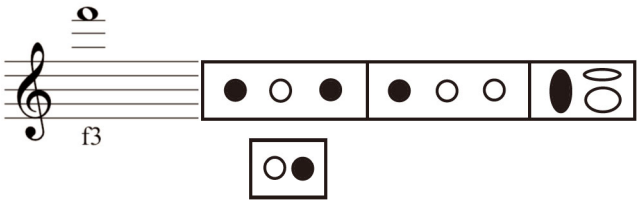
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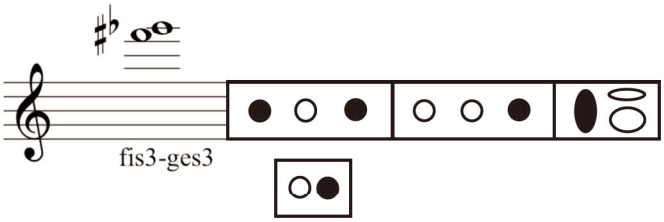
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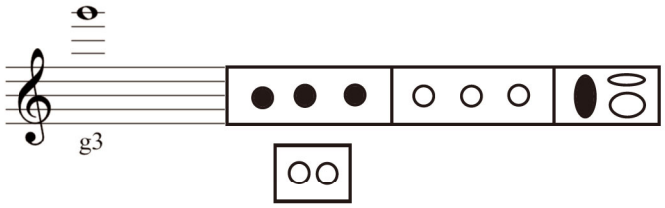
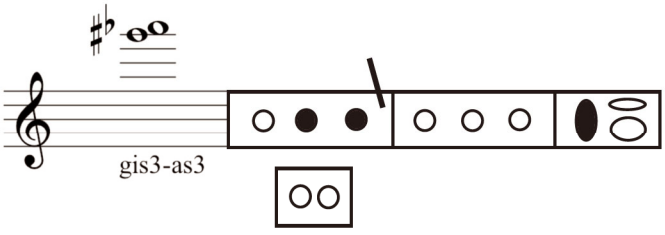

g3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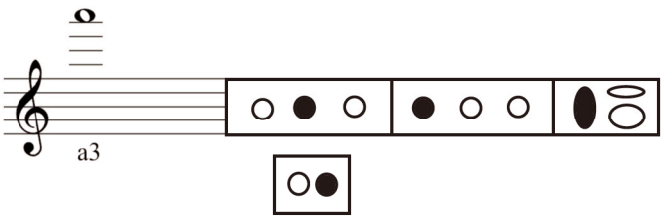
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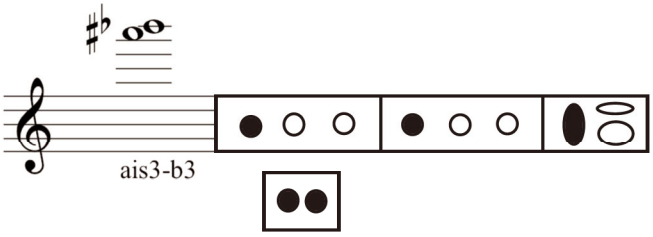
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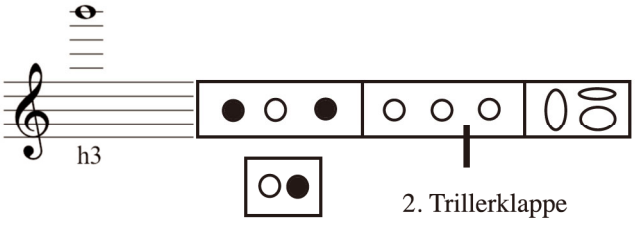
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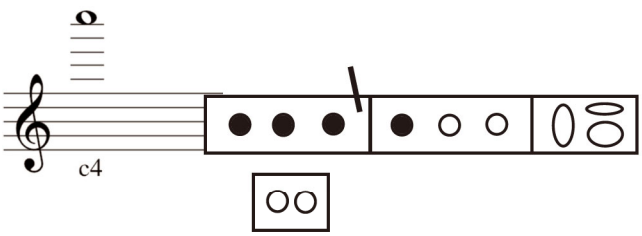
2. Trillerklappe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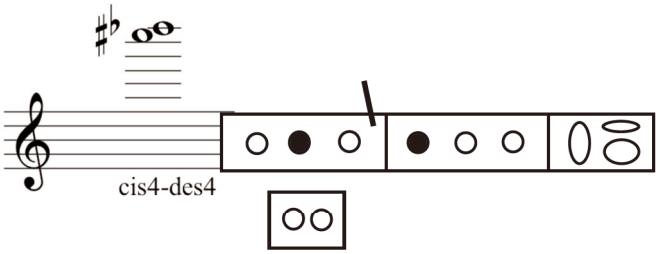
cis4-des4

Amazing Grace
Grün, grün, grün sind alle meine Kleider
Andenmelodie
Bunessan
Bourrée
Der Mond ist aufgegangen
Greensleeves
Guten Abend, gut' Nacht
My Bonnie is over the Ocean
Come, Missa Tallyman
Ein Vogelfänger bin ich ja
Wenn ich ein Vöglein wär

Clifton
FINEST MUSICAL INSTRUMENTS

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