Проф. В. Н. ЦЫБИН

ОСНОВЫ ТЕХНИКИ ИГРЫ НА ФЛЕЙТЕ

Часть I

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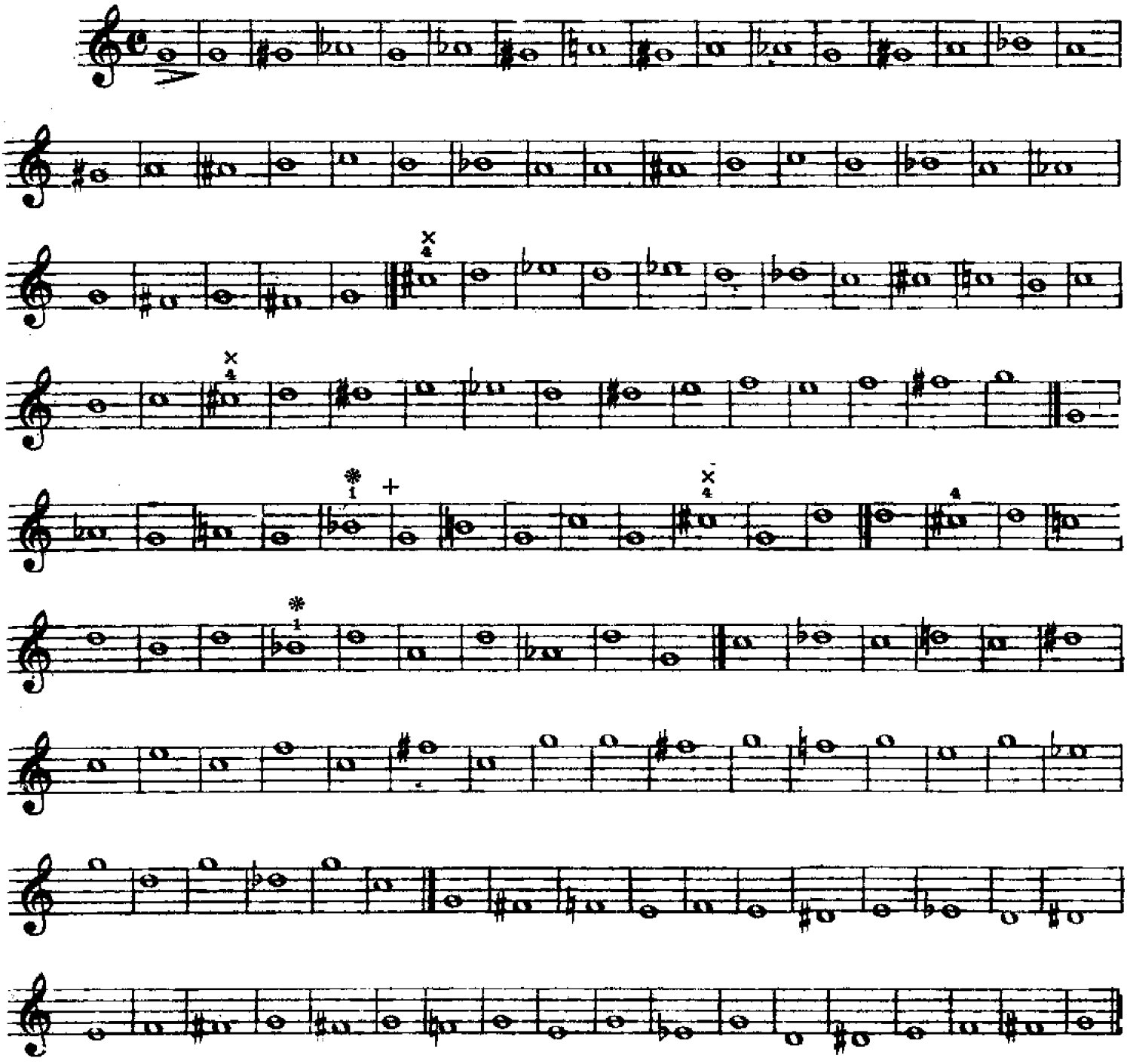
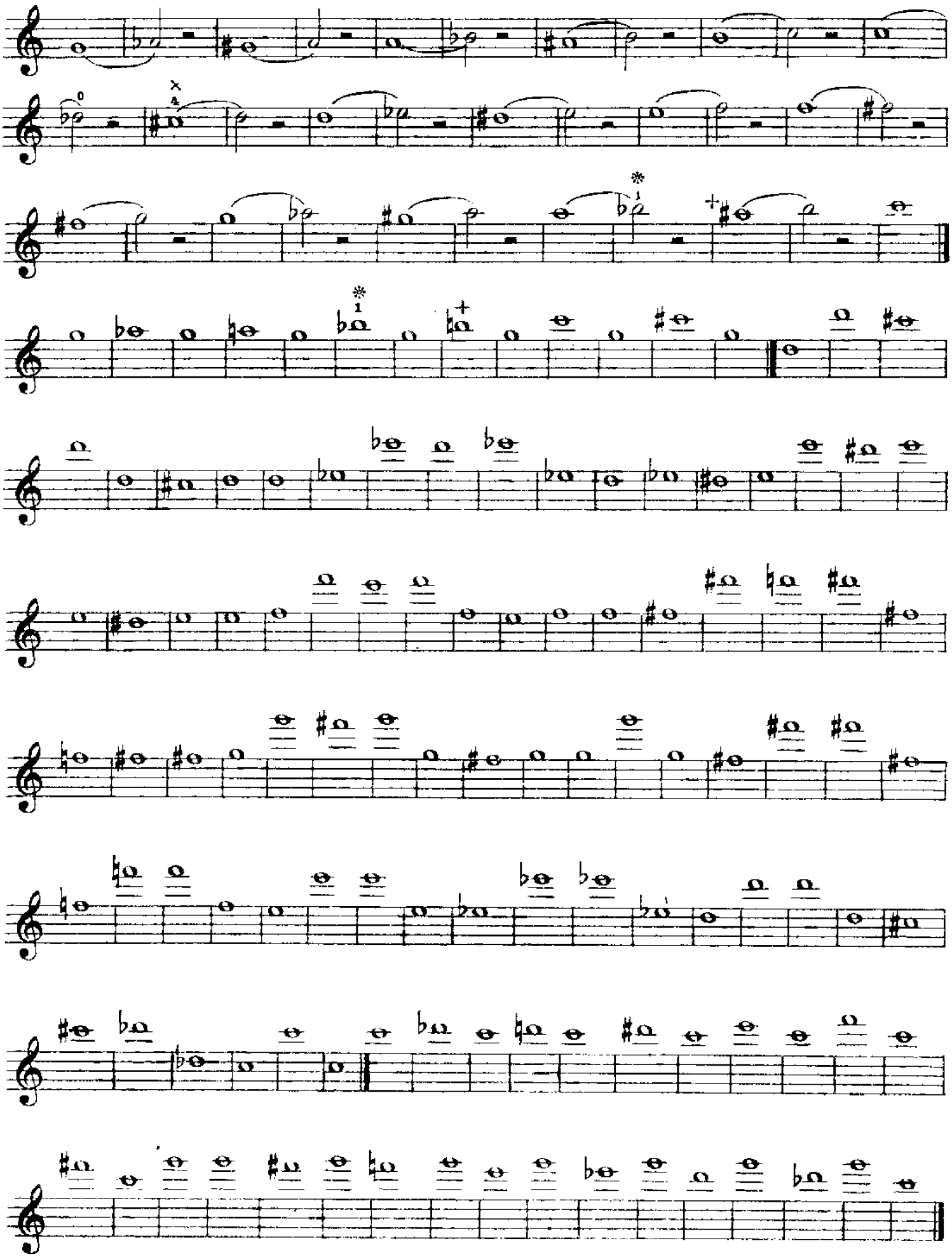
ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО
Москва 1940 Ленинград

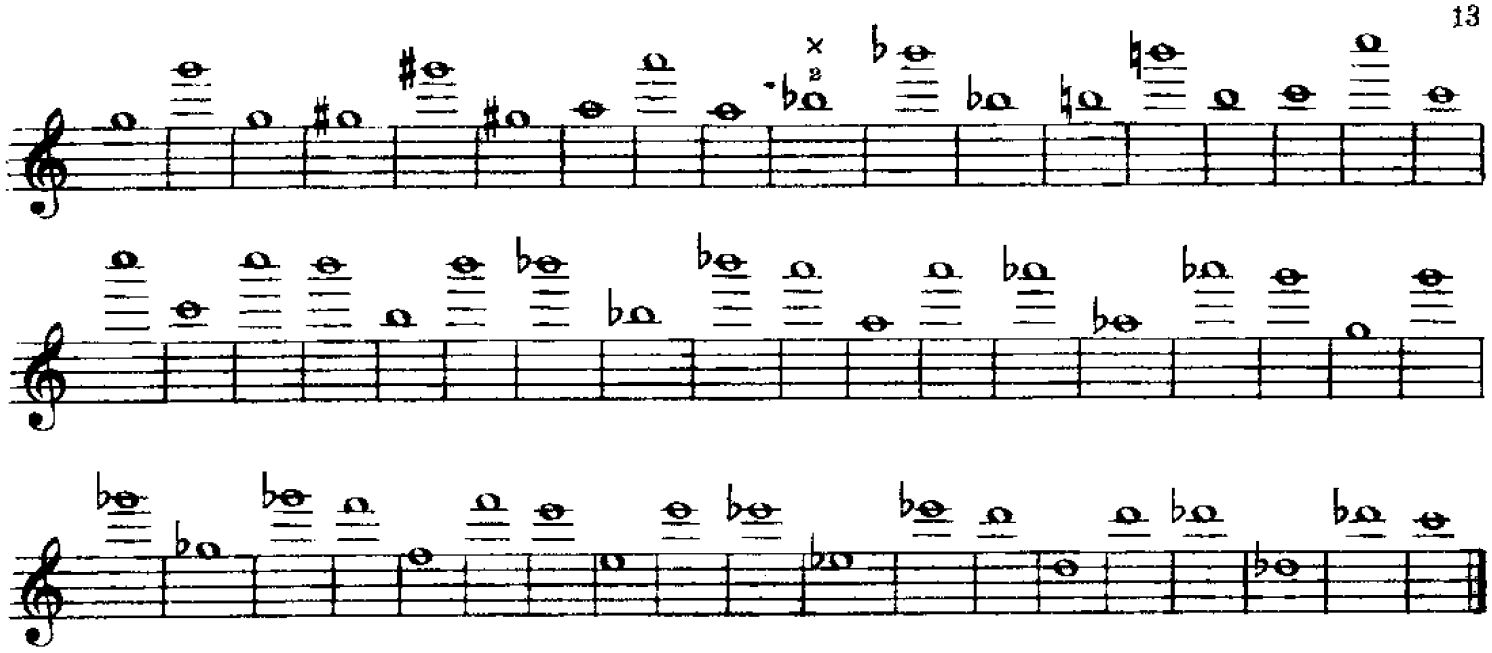
ОТДЕЛ I

А. 1. Приобретение навыка звукоизвлечения в пределах трех регистров. Упражнение в запоминании аппликатуры и развитие амбушюра. Развитие подвижности пальцев при исполнении мажорных и минорных гамм в пределах четырех знаков альтерации шестью метрическими фигурами. Проработка интервалов.

* — Нажать клапан „Си♭“ первым пальцем левой руки.
× — Закрыть клапан „Ре“ четвертым пальцем правой руки.
\+ — Снять большой палец левой руки с клапана „Си♭“.

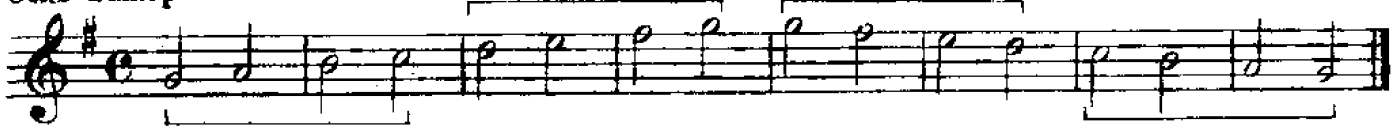




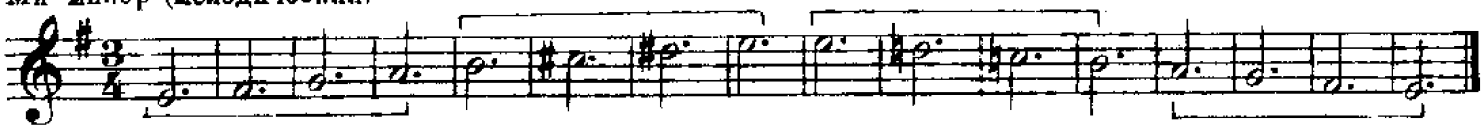


2. Тетрахорды мажорной и минорной (мелодической и гармонической) гамм

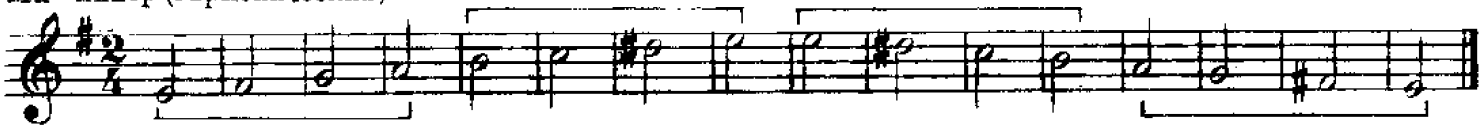
Соль мажор



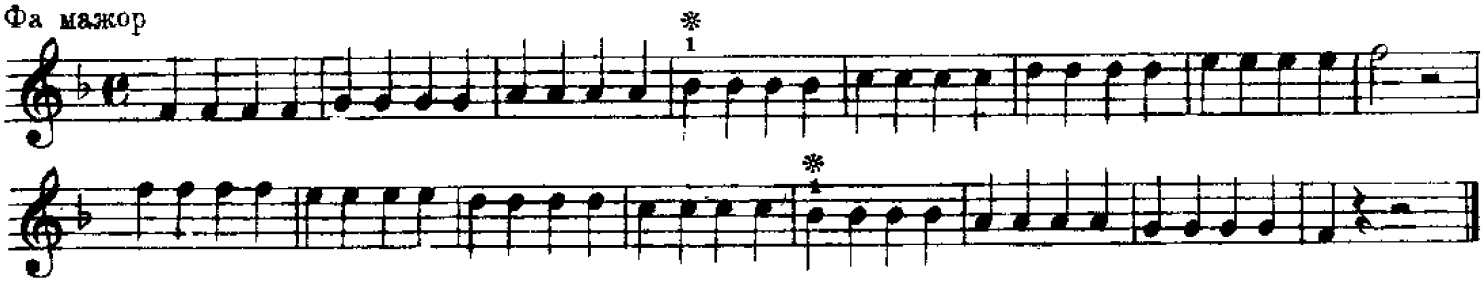
Ми минор (мелодический)



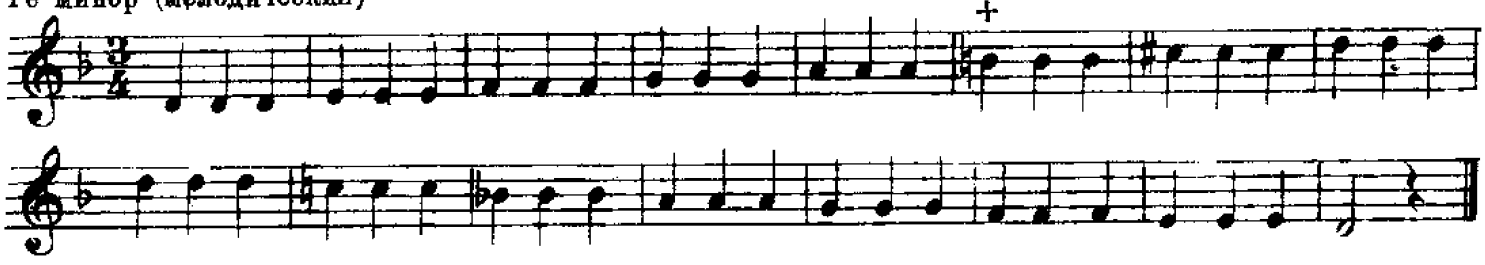
Ми минор (гармонический)



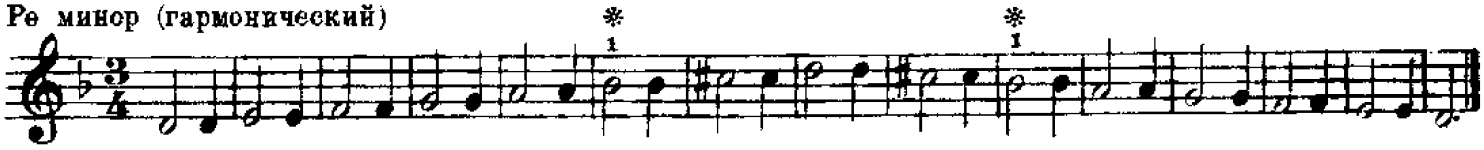
Фа мажор



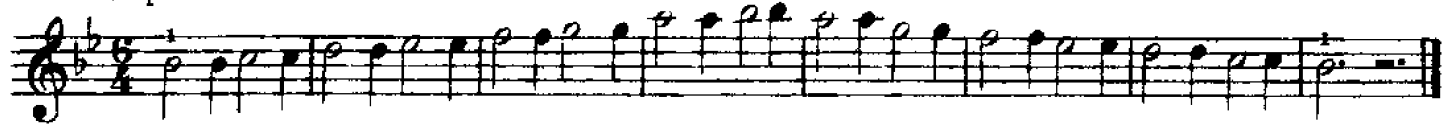
Ре минор (мелодический)



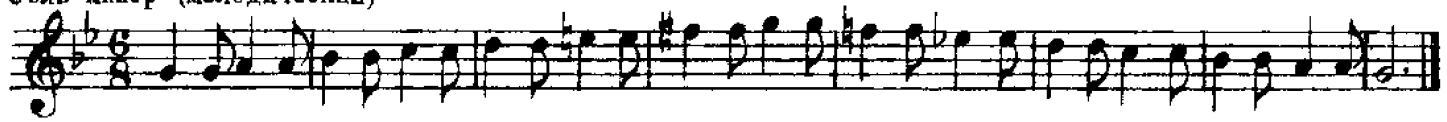
Ре минор (гармонический)



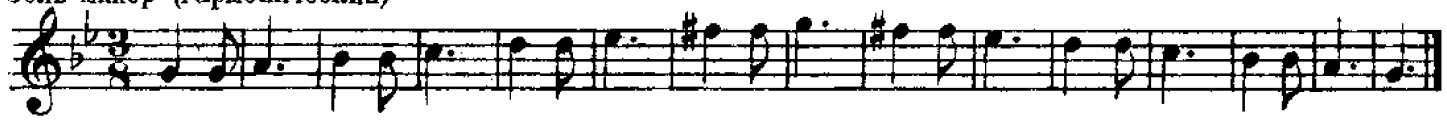
Си ♭ мажор



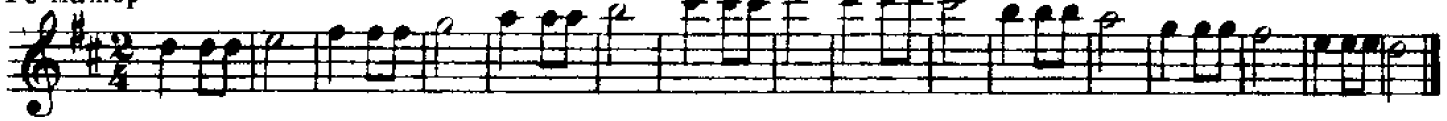
Соль минор (мелодический)



Соль минор (гармонический)



Ре мажор



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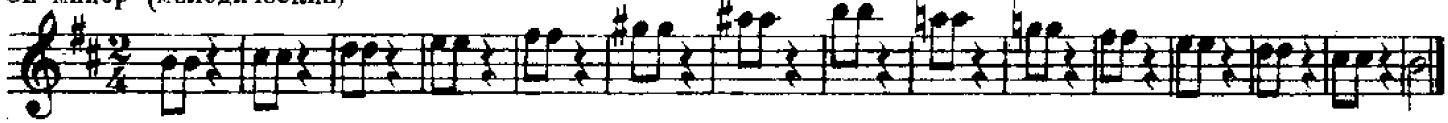
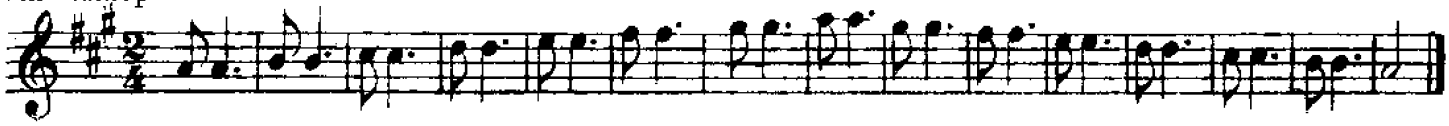
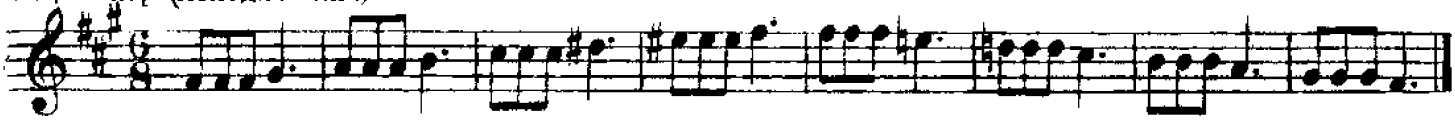


Си минор (гармонический)

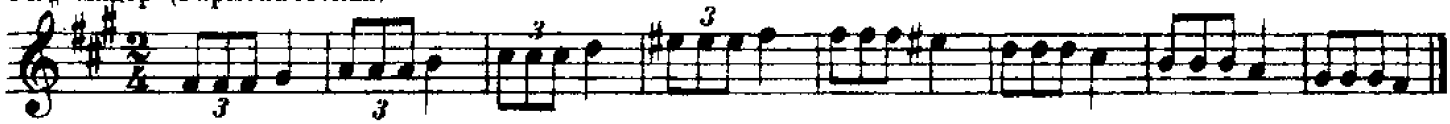
Ля мажор



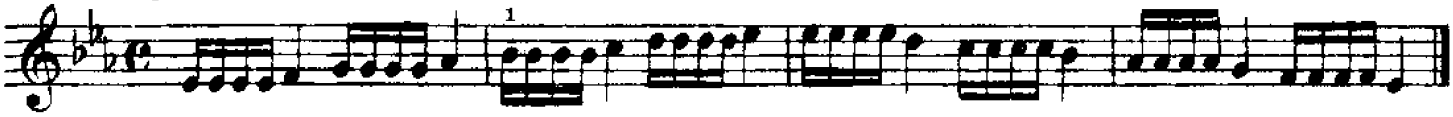
Фа ♯ минор (мелодический)



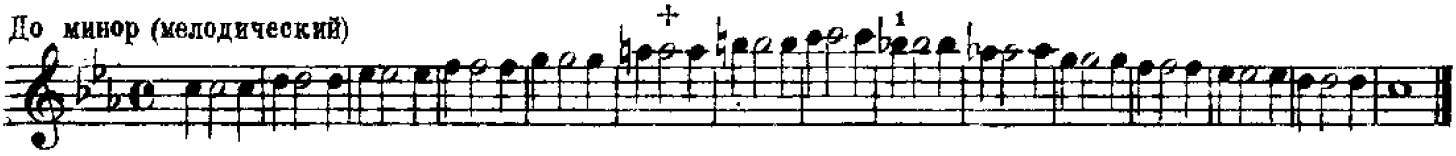
Фа ♯ минор (гармонический)



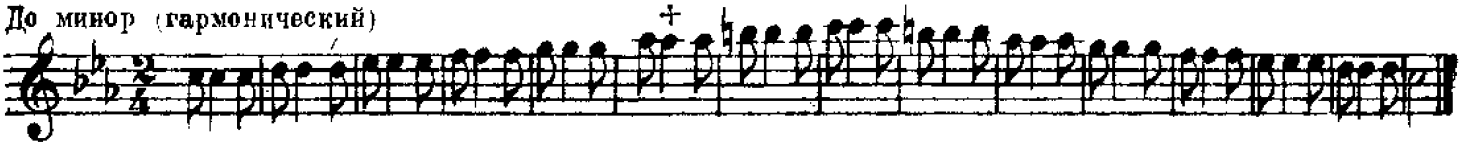
Ми ♭ мажор



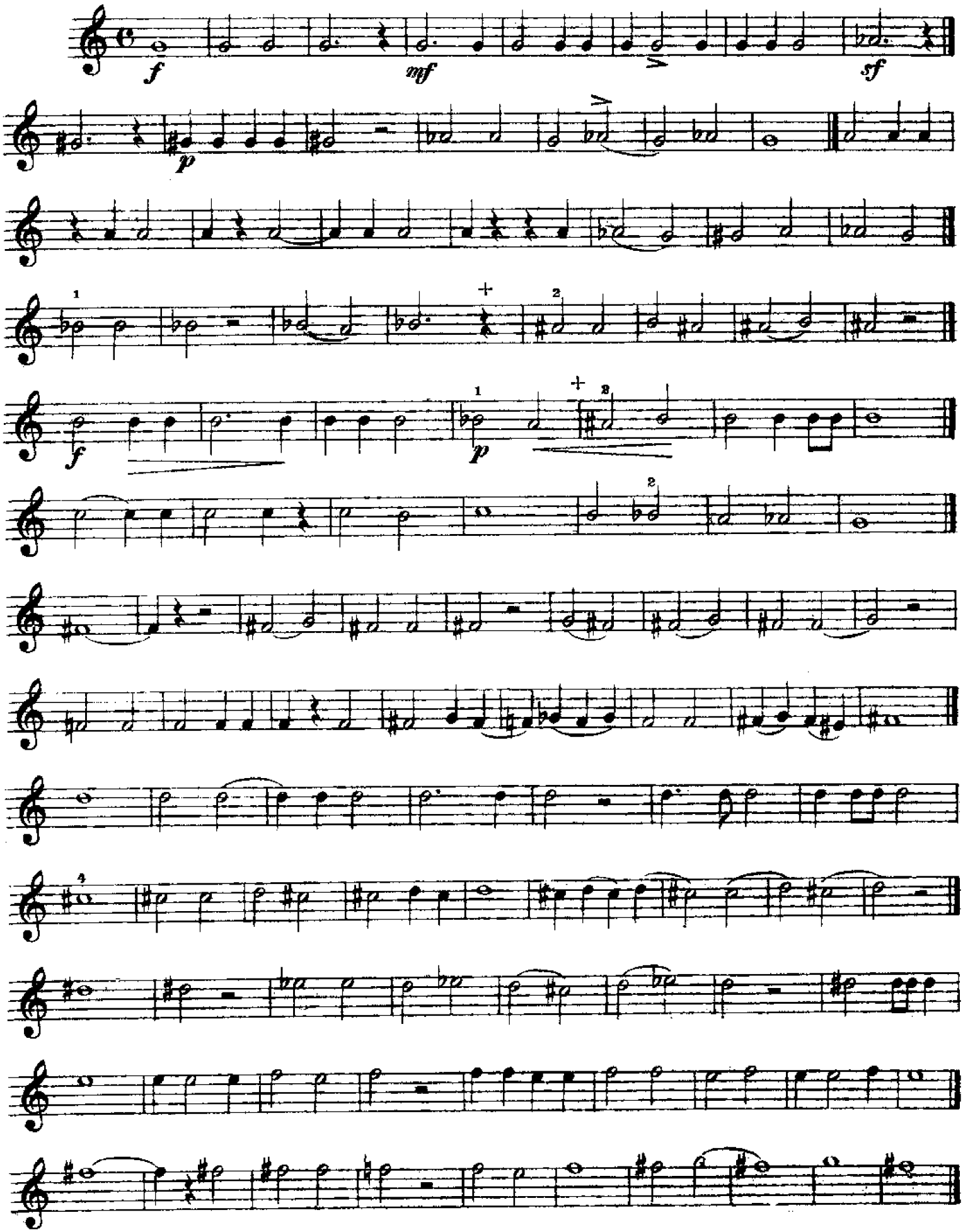
До минор (мелодический)

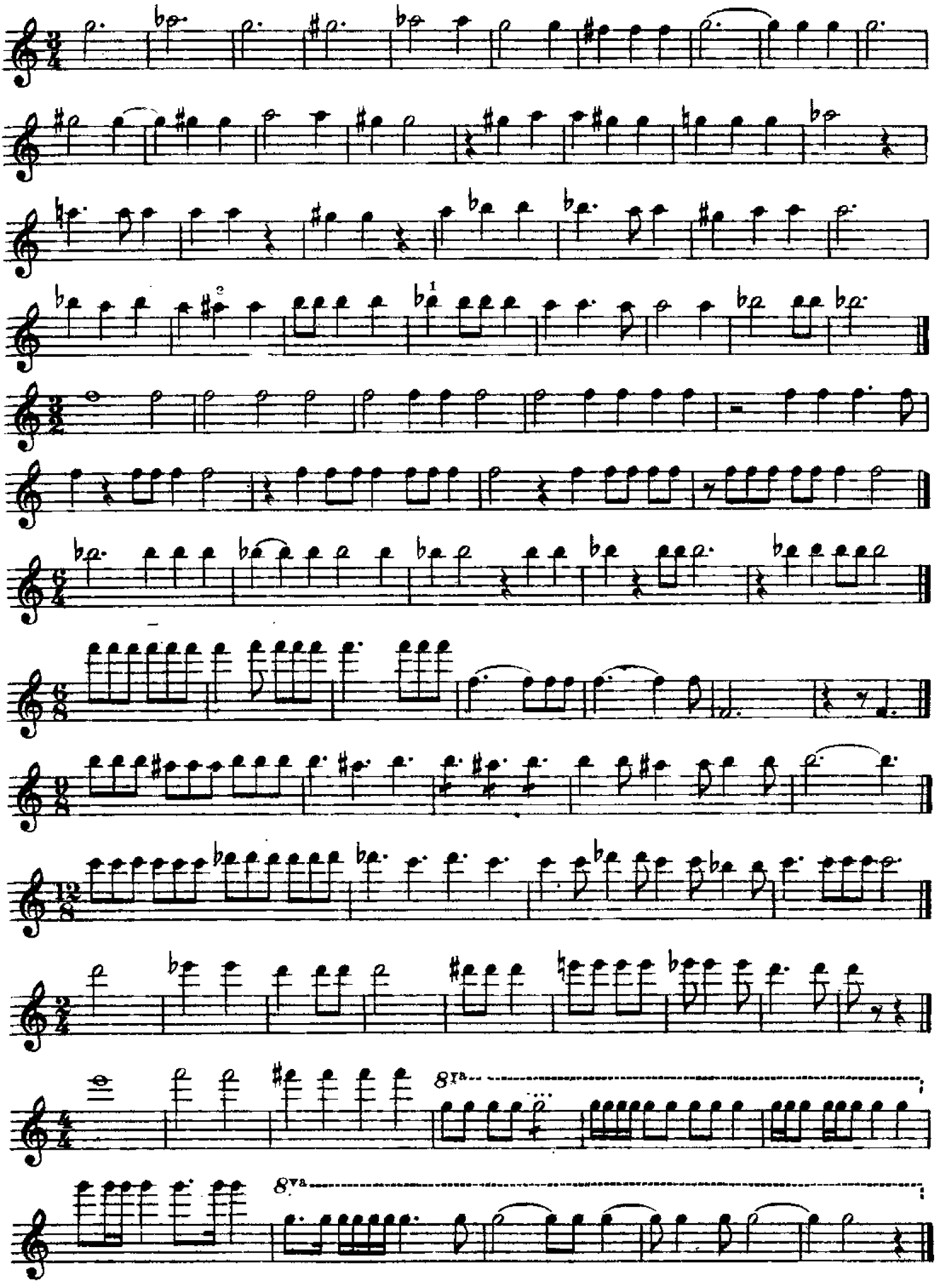


До минор (гармонический)

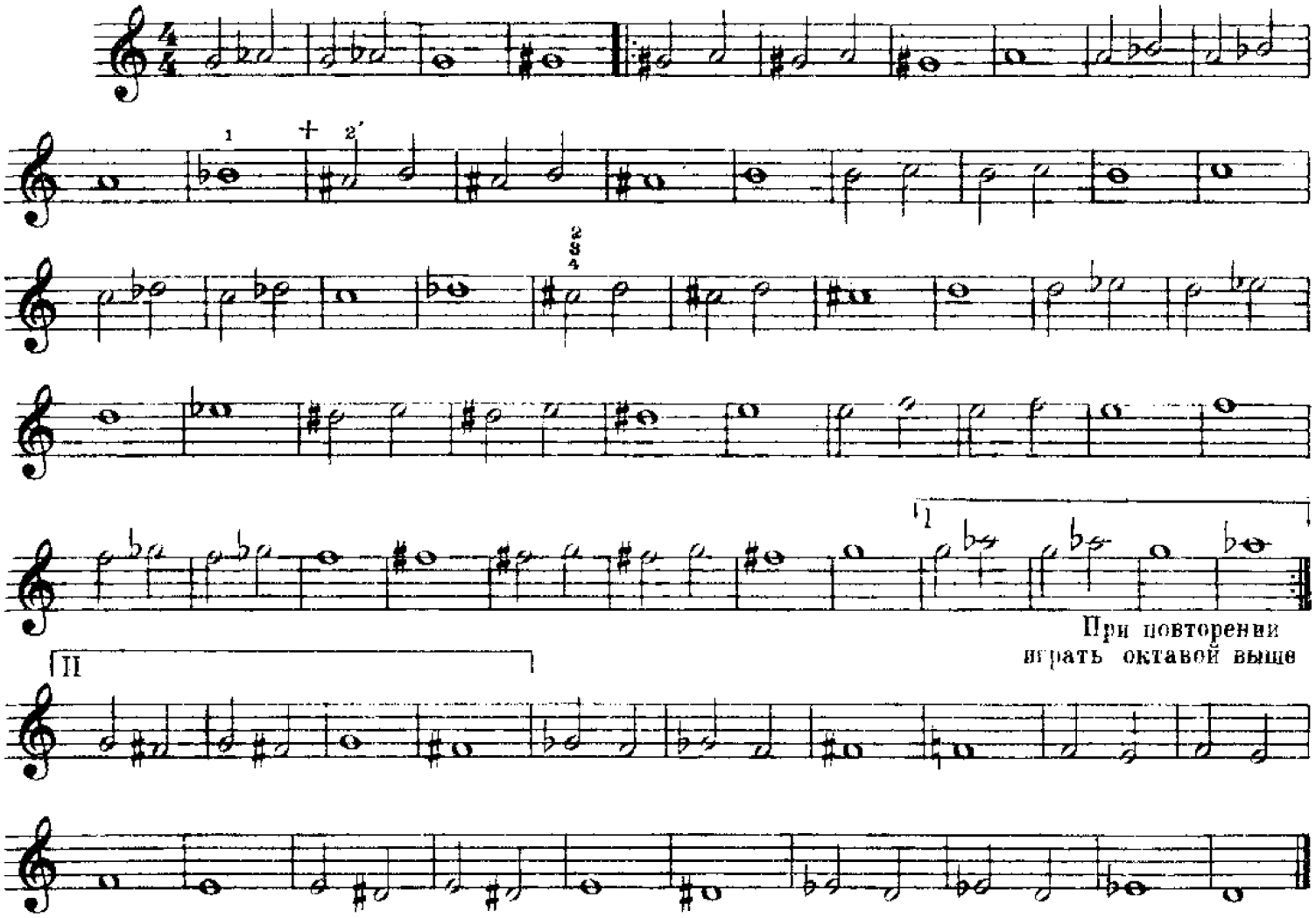


3. Группировка нот

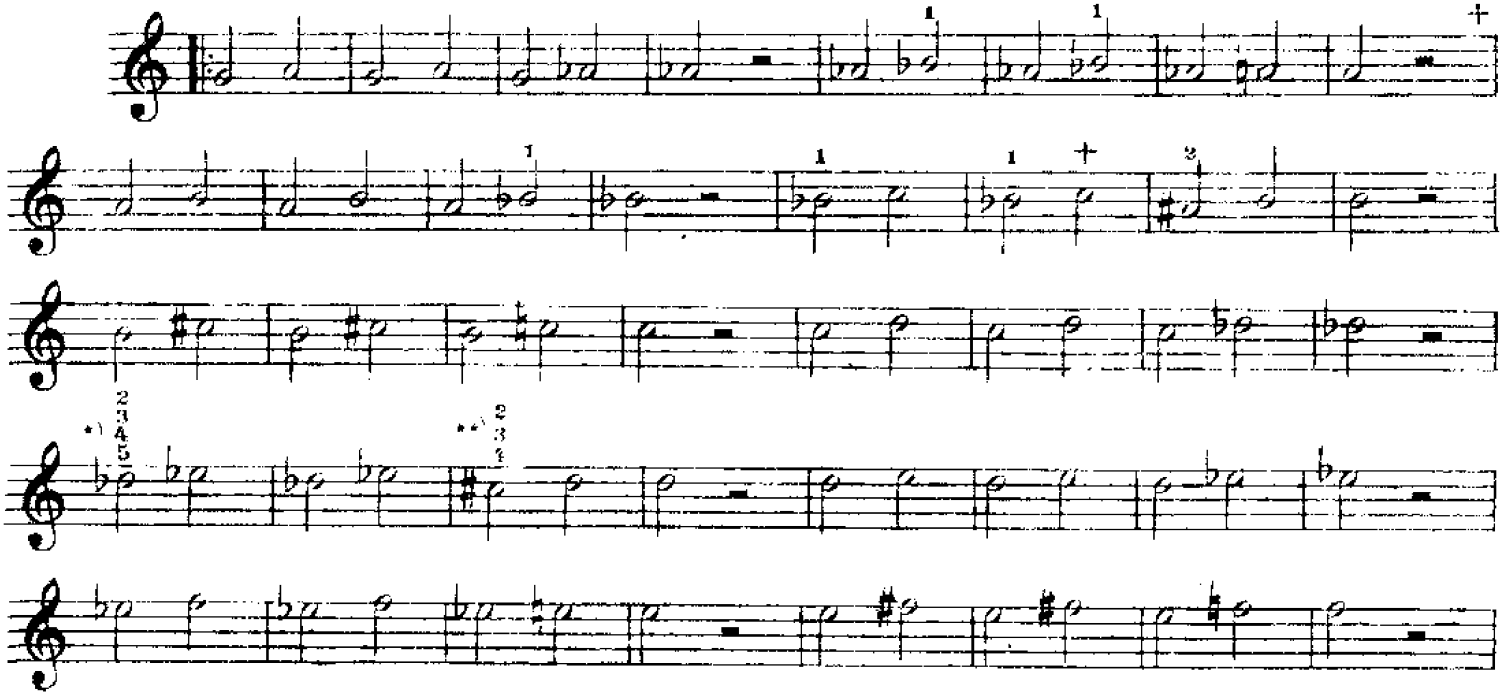



8va
8va

4. Диатонический полутон

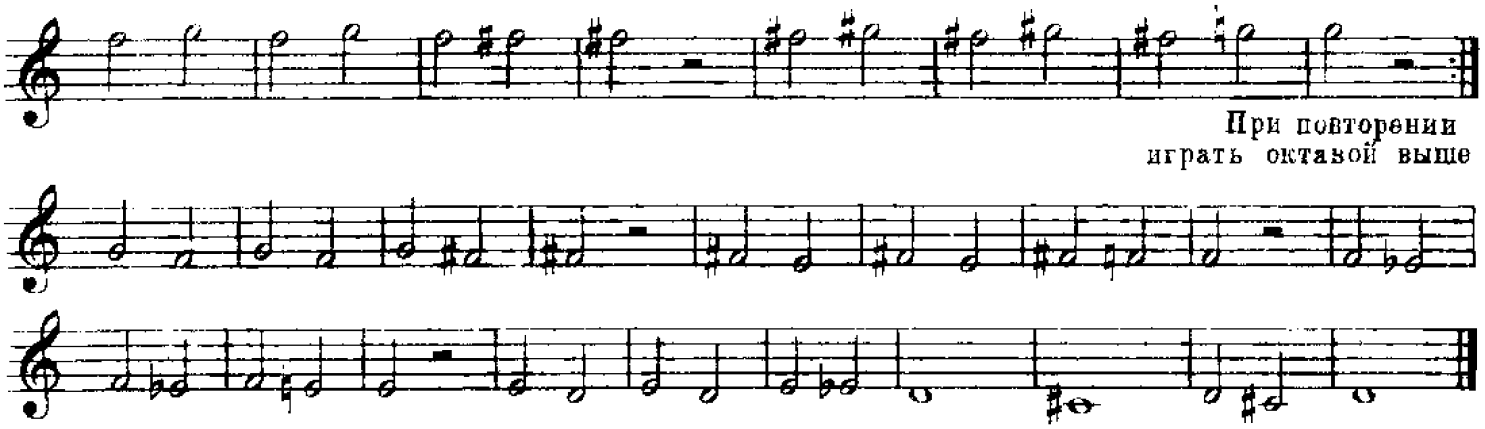


5 Диатонический тон



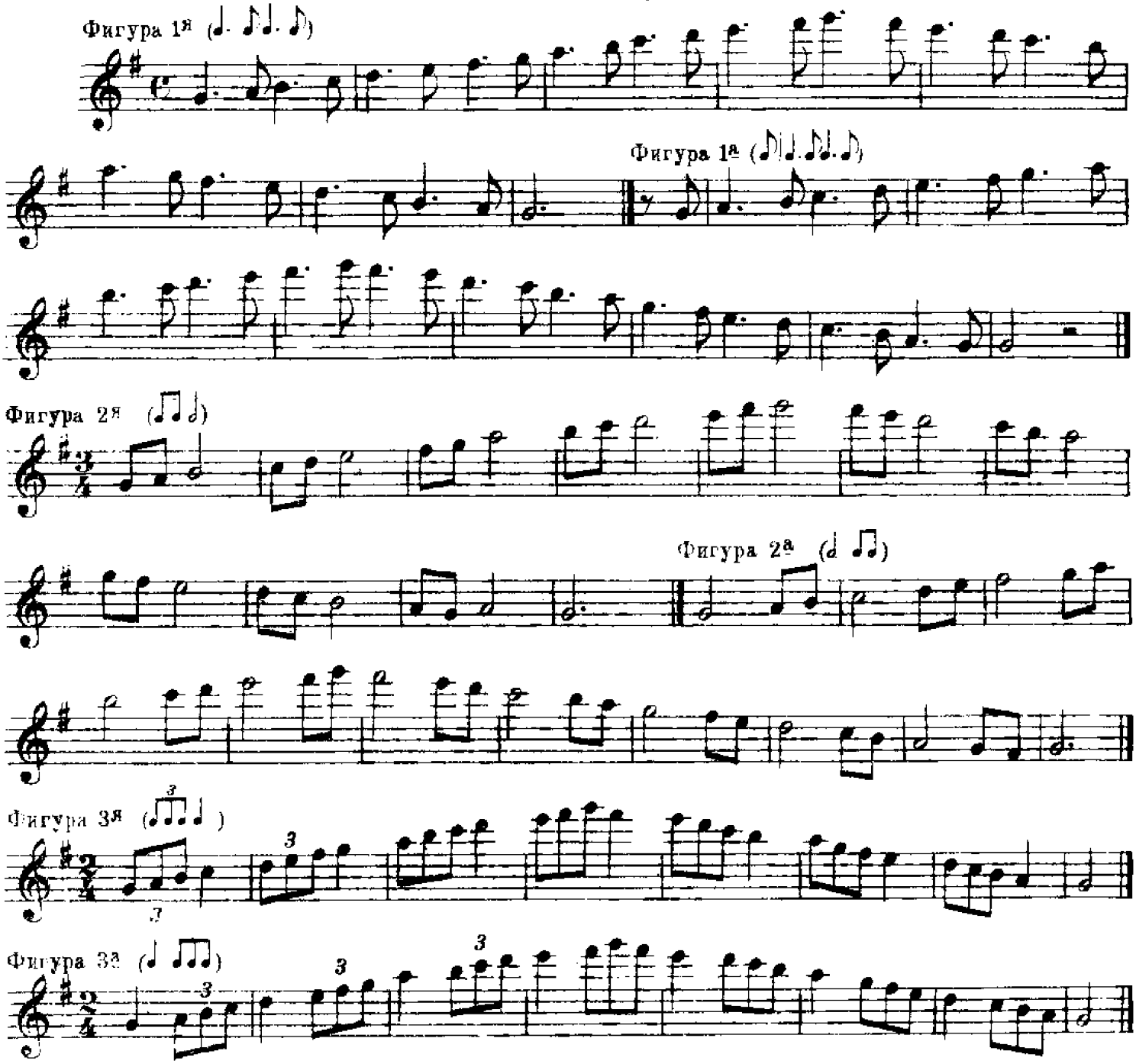
*) Заранее нажать 2, 3, 4 и 5 пальцы правой руки, приготовляя аппликатуру Ми♭

**) " " 2, 3 и 4 " " " " " Ре

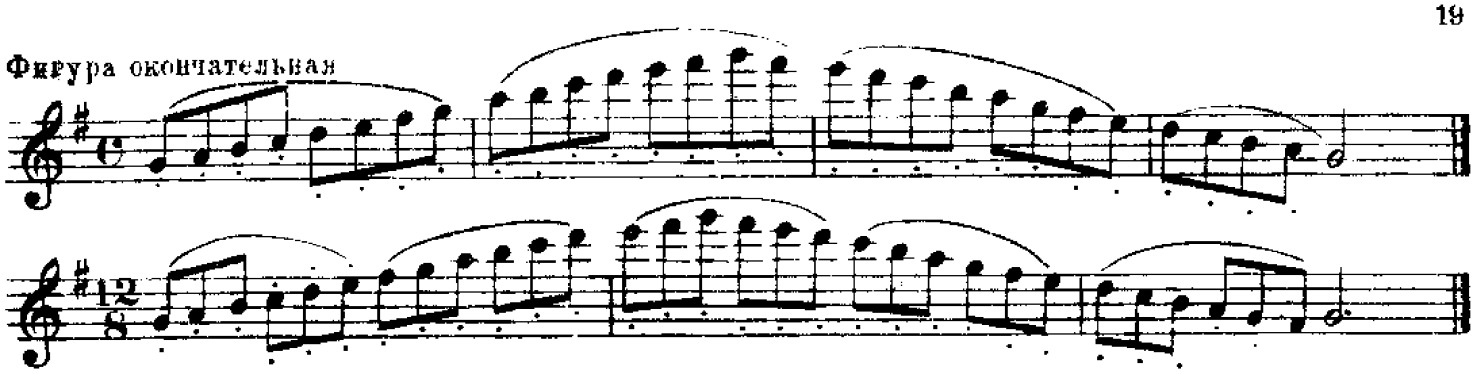


6. Развитие подвижности пальцев на мажорных и минорных гаммах шестью метрическими фигурами

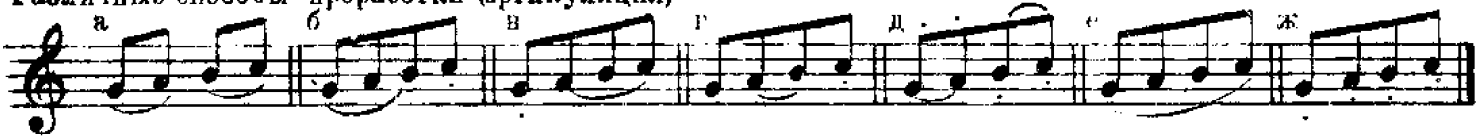
Гамма *Соль* мажор



Фигура окончательная



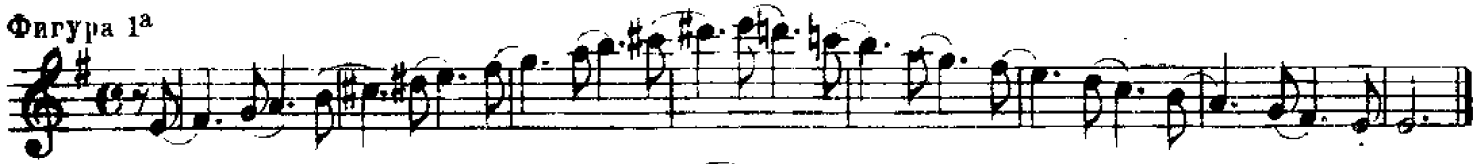
Различные способы проработки (артикуляция)



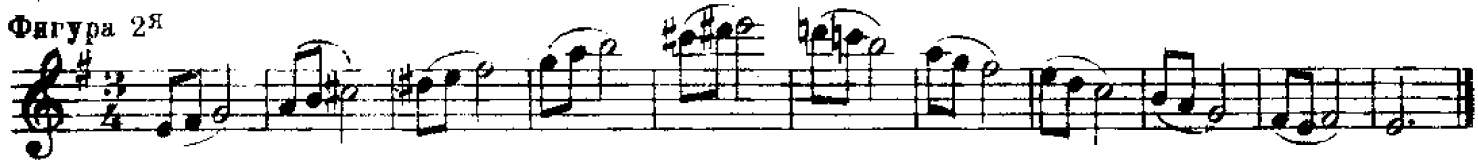
ми минорная мелодическая гамма

Фигура 1

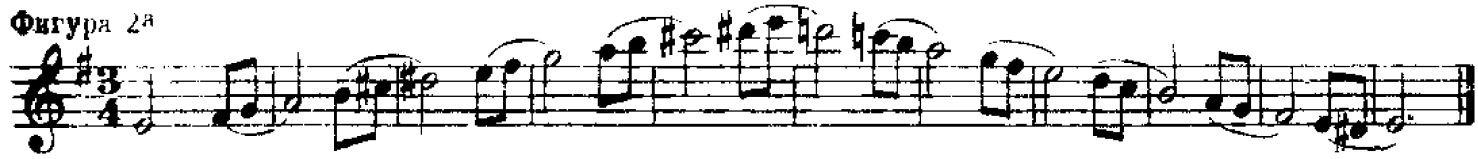
Фигура 1а



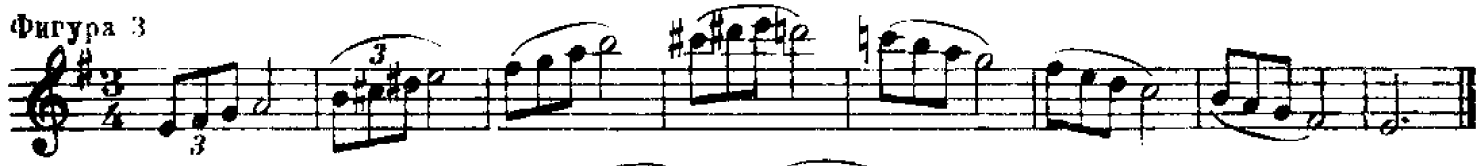
Фигура 2я



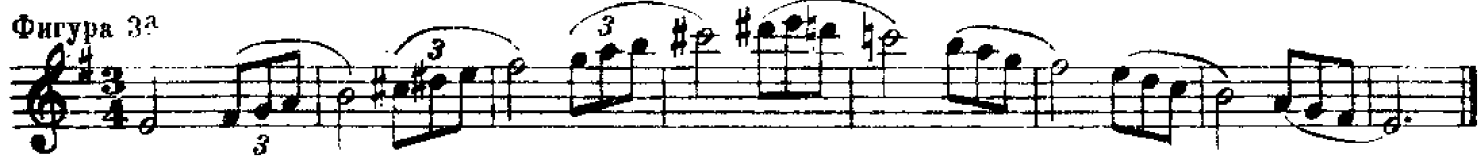
Фигура 2а



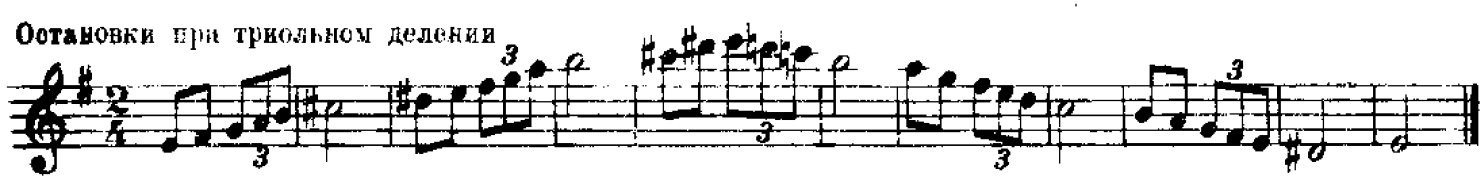
Фигура 3



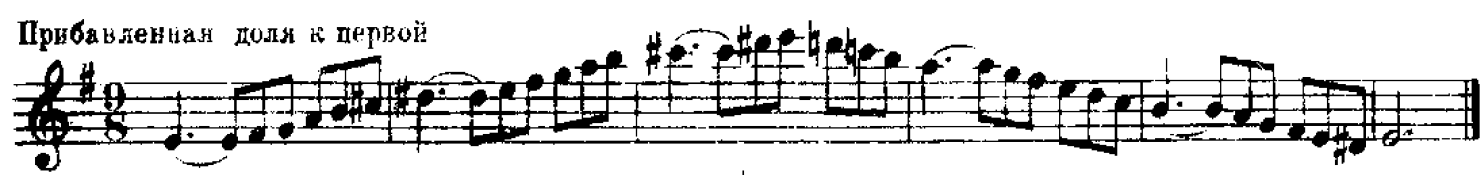
Фигура 3а



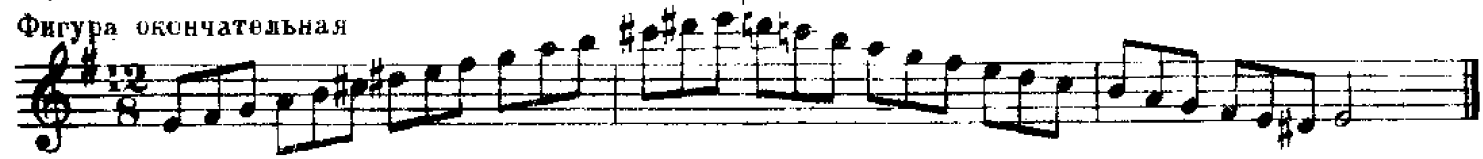
Остановки при триольном делении



Прибавленная доля к первой



Фигура окончательная

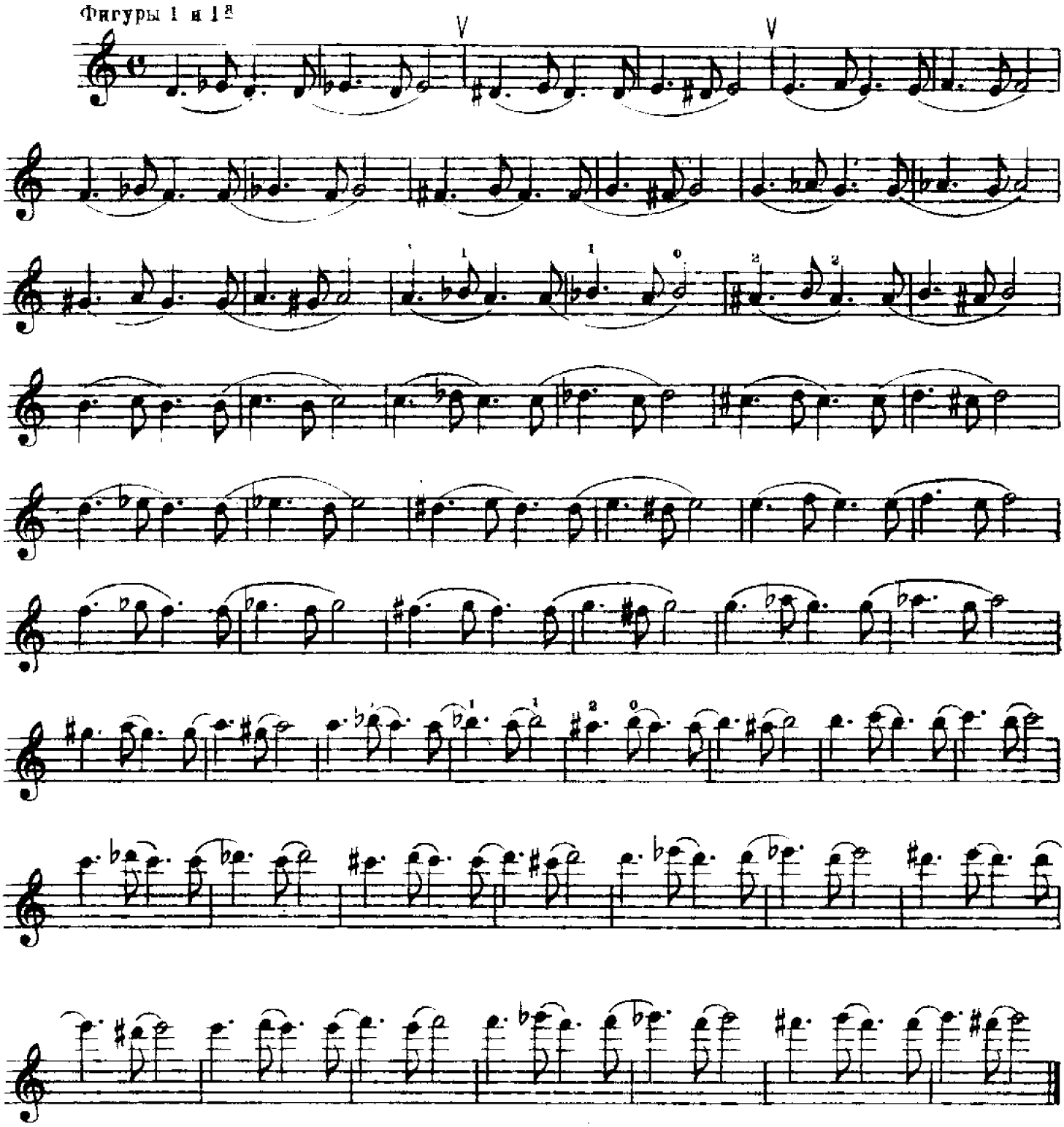


Следует играть мажорные и минорные гаммы до четырех знаков повышения и понижения, шестью основными метрическими фигурами и различной вышеуказанной артикуляцией.

7. Тренировка пальцев и амбушюра при чередовании двух звуков по способу 6-ти метрических фигур

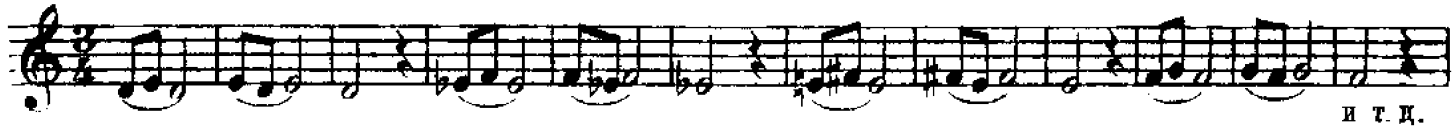
Малая секунда

Фигуры 1 и 1^a

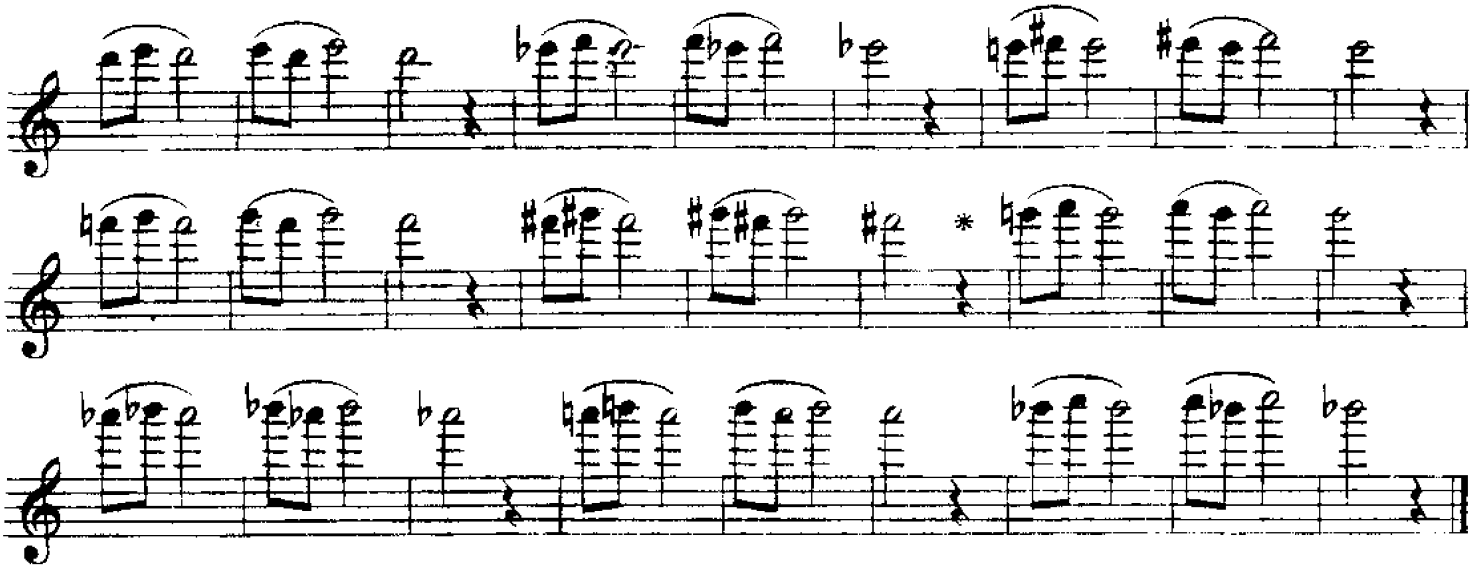


Большая секунда

Фигура 2

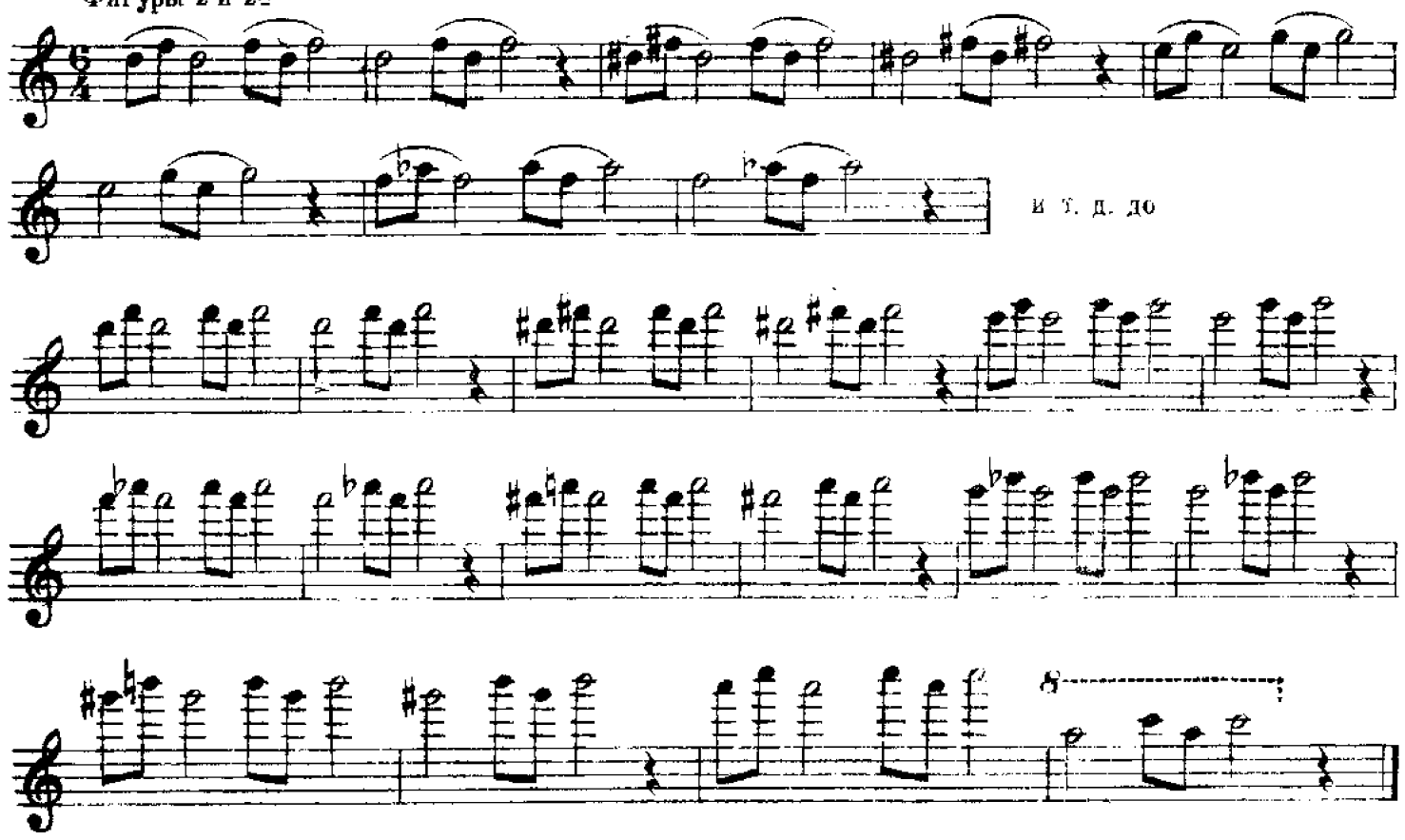


и т. д.



Малая терция

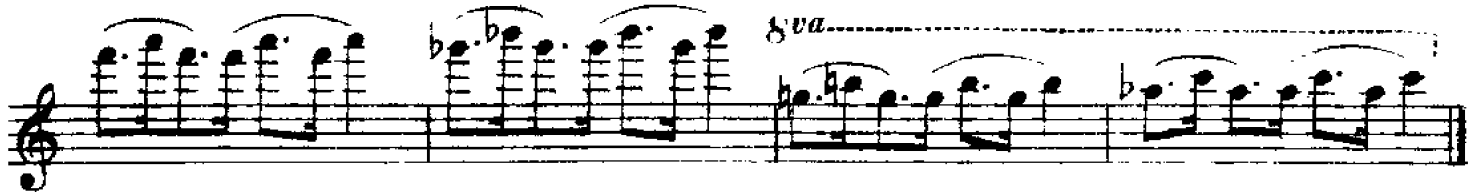
Фигуры 2 и 2а



Большая терция

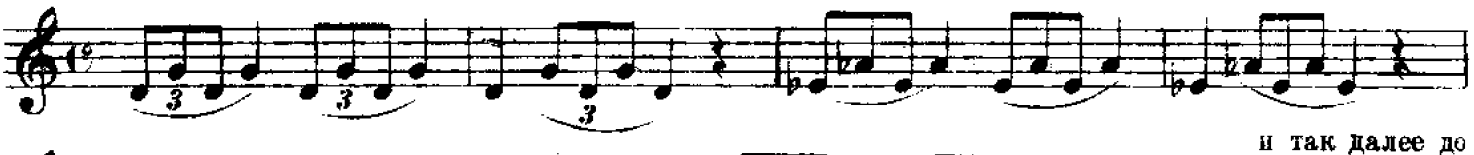
Фигуры 1 и 1а (ускоренная)

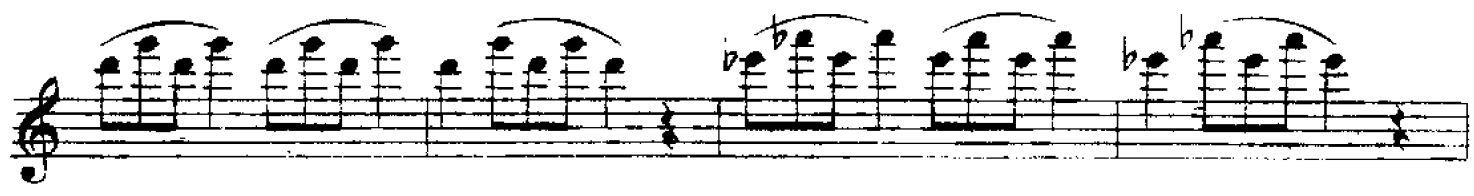
*) **Если учащийся не вполне усвоил способ извлечения звуков „соль #" „ля" „си b" „си ♮" и „до" трехчертной октавы, от знака * до конца следует исполнять вдвое медленнее**

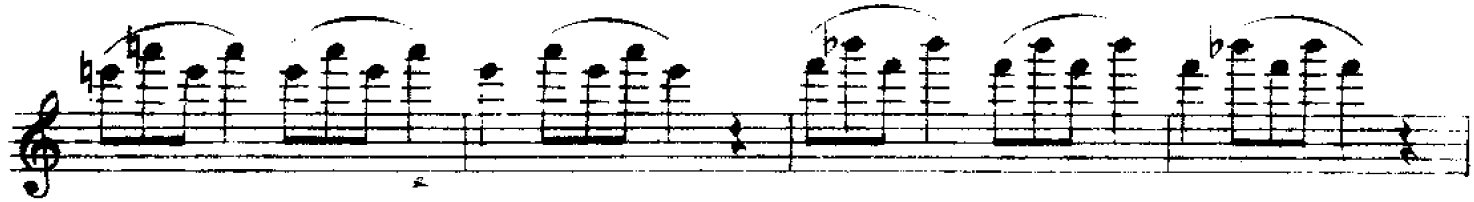


Фигуры 3 и 3а

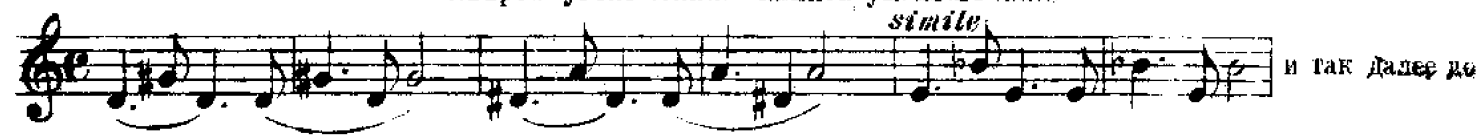
Кварта чистая

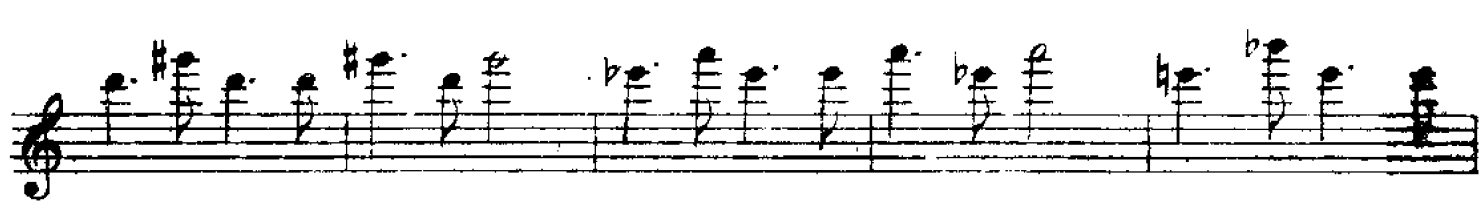


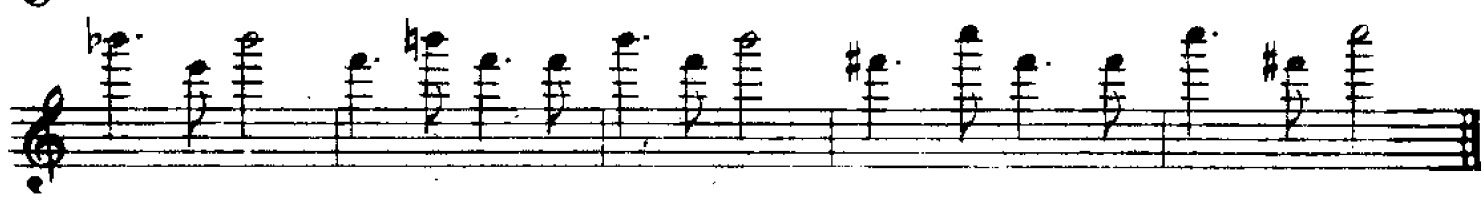




Кварта увеличенная (квинта уменьшенная)

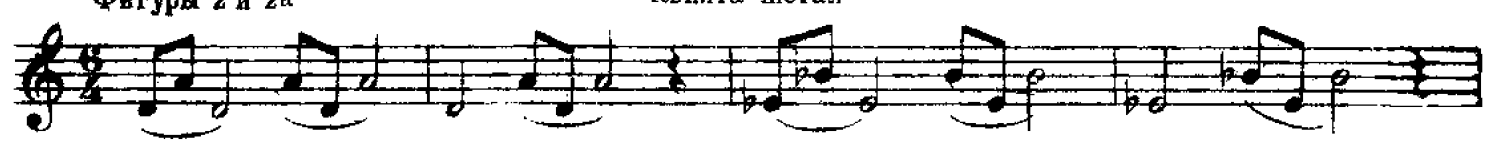


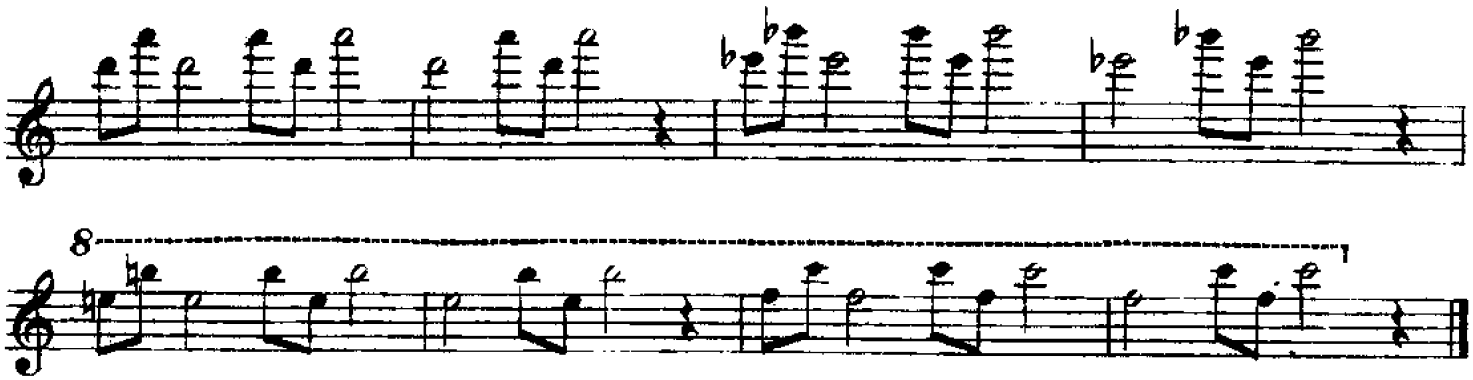




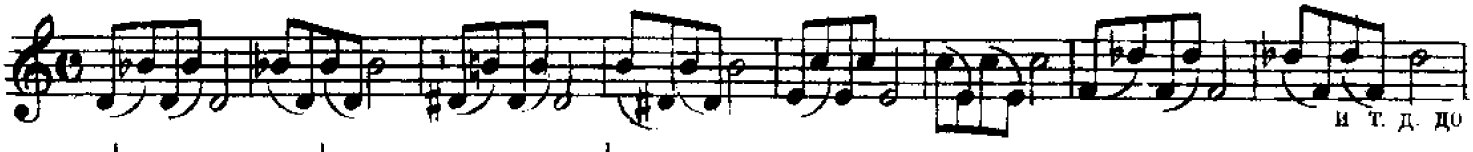
Фигуры 2 и 2а

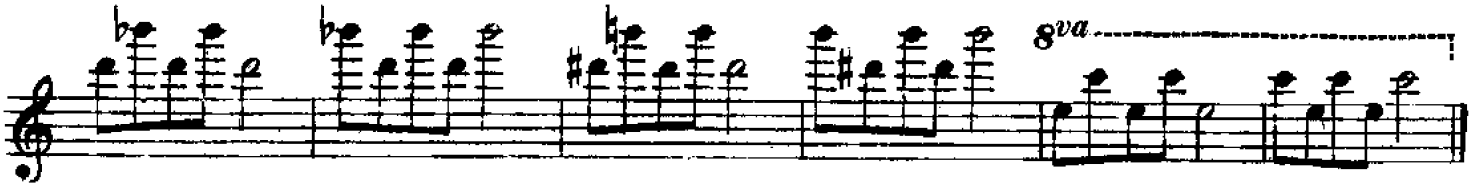
Квинта чистая





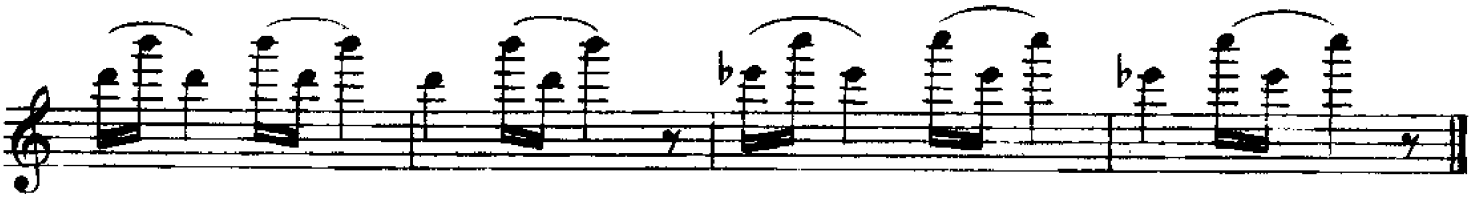
Секста малая





Фигуры 2 и 2а

Секста большая

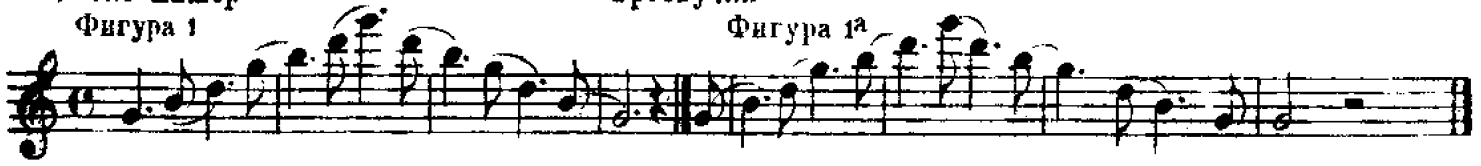


а) *Соль* мажор

Трезвучия

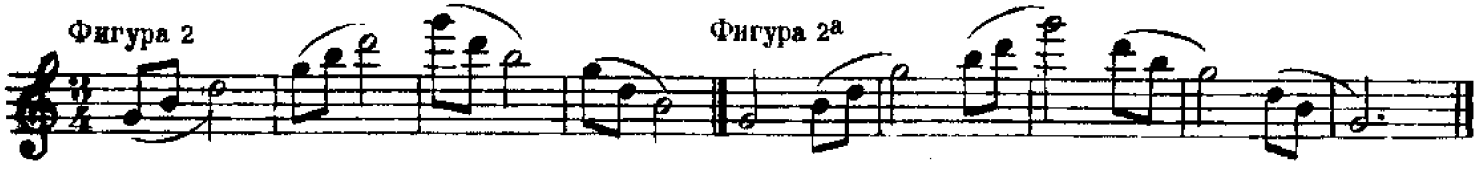
Фигура 1

Фигура 1а



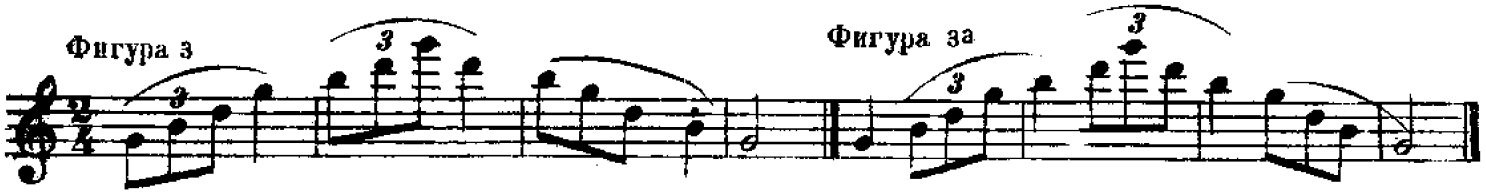
Фигура 2

Фигура 2а

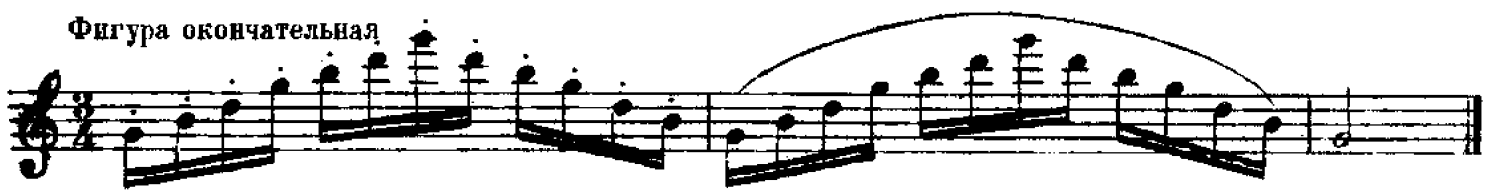


Фигура 3

Фигура 3а

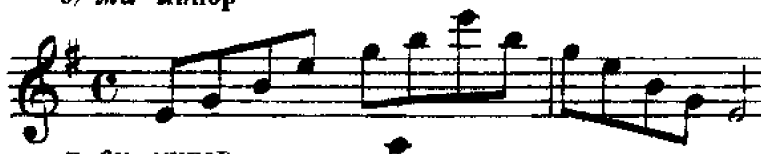


Фигура окончательная

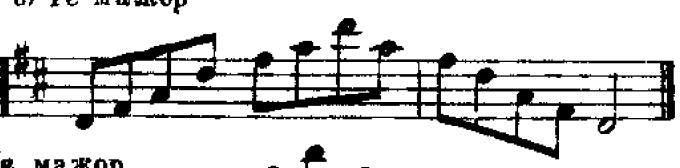


Тоническое трезвучие мажора и минора до 4 знаков альтерации следует исполнять фигурами 1, 1а, 2, 2а, 3, 3а и окончательной фигурой

б) *ми* минор



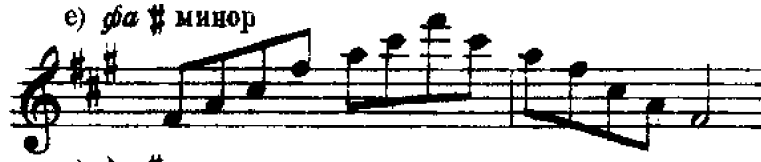
в) *Ре* мажор



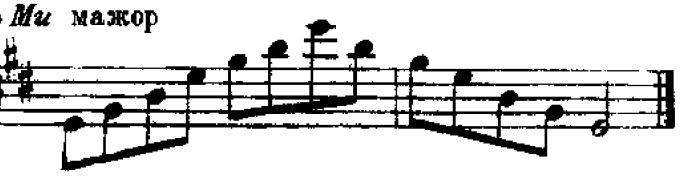
г) *си* минор

д *Ля* мажор

е) *фа* ♯ минор

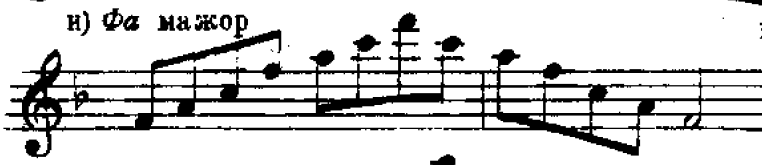


ж) *Ми* мажор

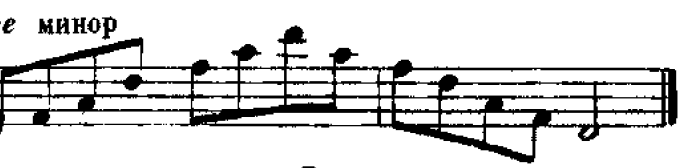


з) *до* ♯ минор

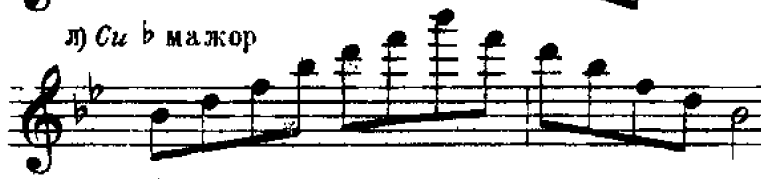
и) *Фа* мажор



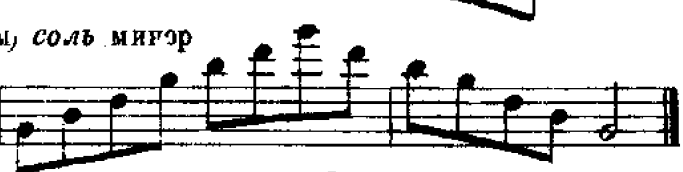
к) *ре* минор



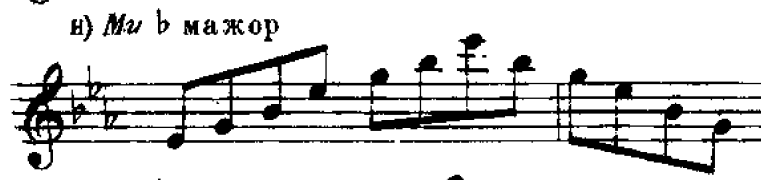
л) *Си* ♭ мажор



м) *соль* минор



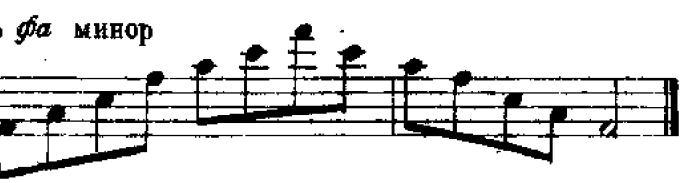
н) *Ми* ♭ мажор



о) *до* минор

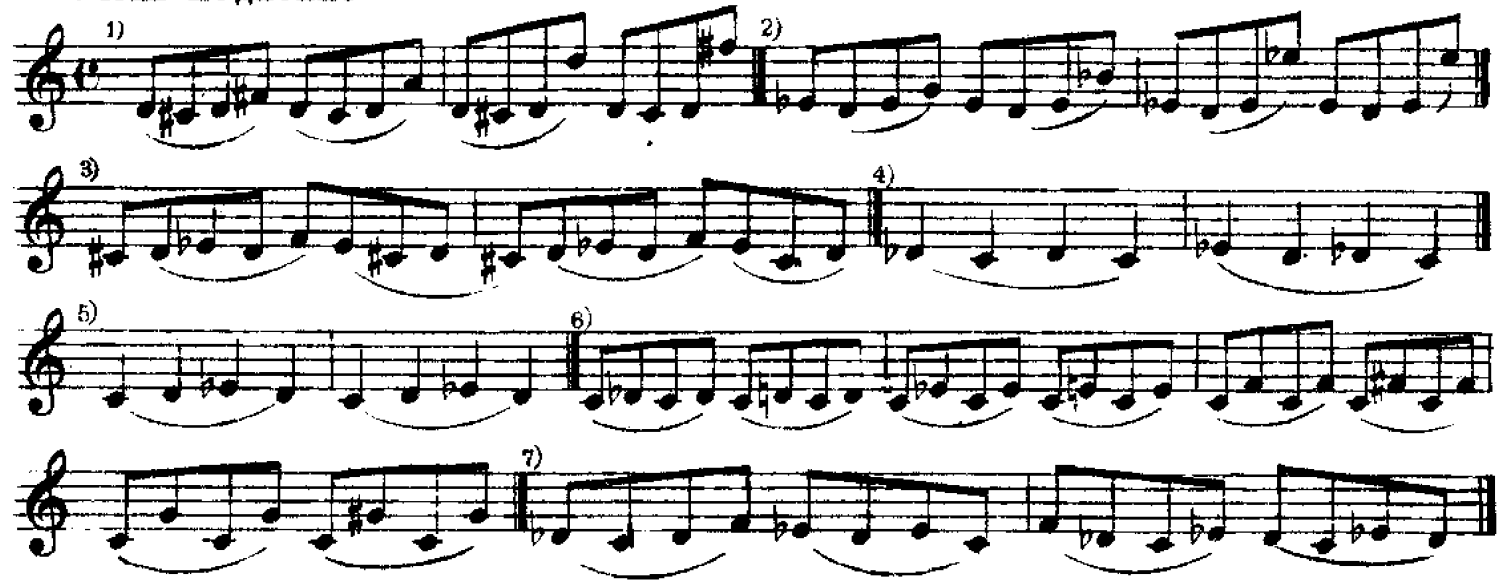
п) *Ля* ♭ мажор

р) *фа* минор



Упражнение для 5-го пальца правой руки

Очень медленно

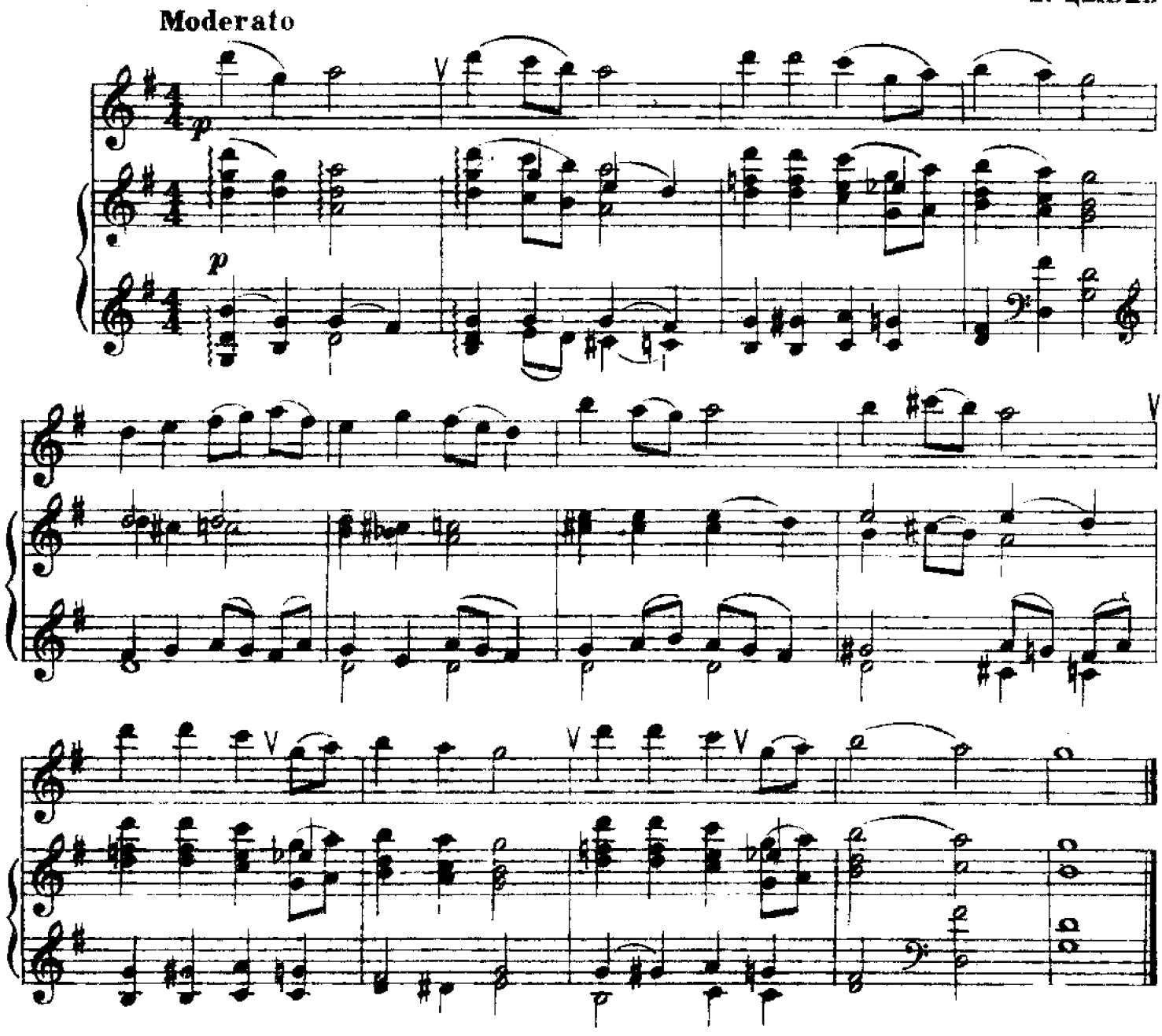


Каждое из семи упражнений для 5 го пальца правой руки необходимо повторять (ежедневно) не менее 4 х раз.

Б. Развитие навыков игры при исполнении доступных в техническом отношении музыкальных произведений

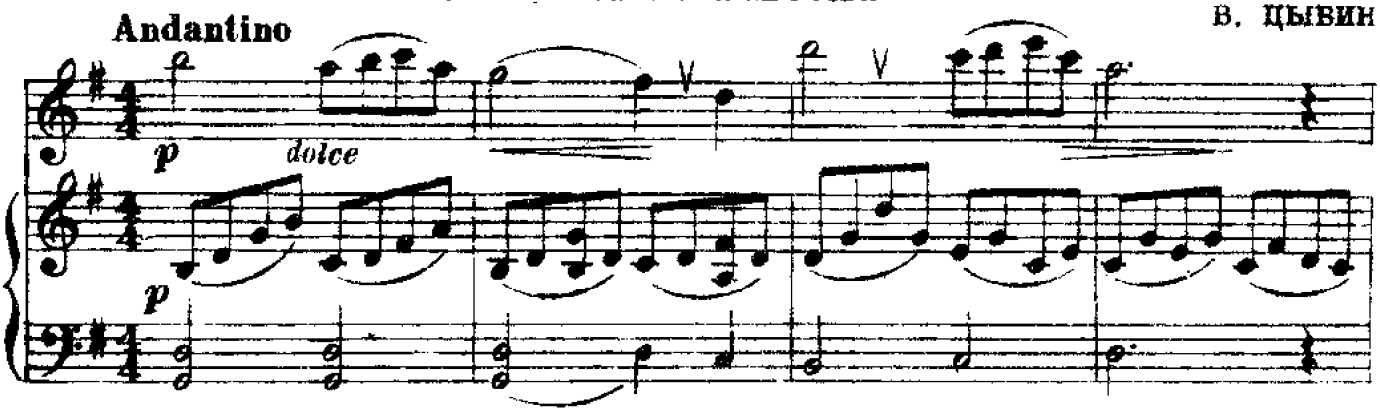
8. Мелодия

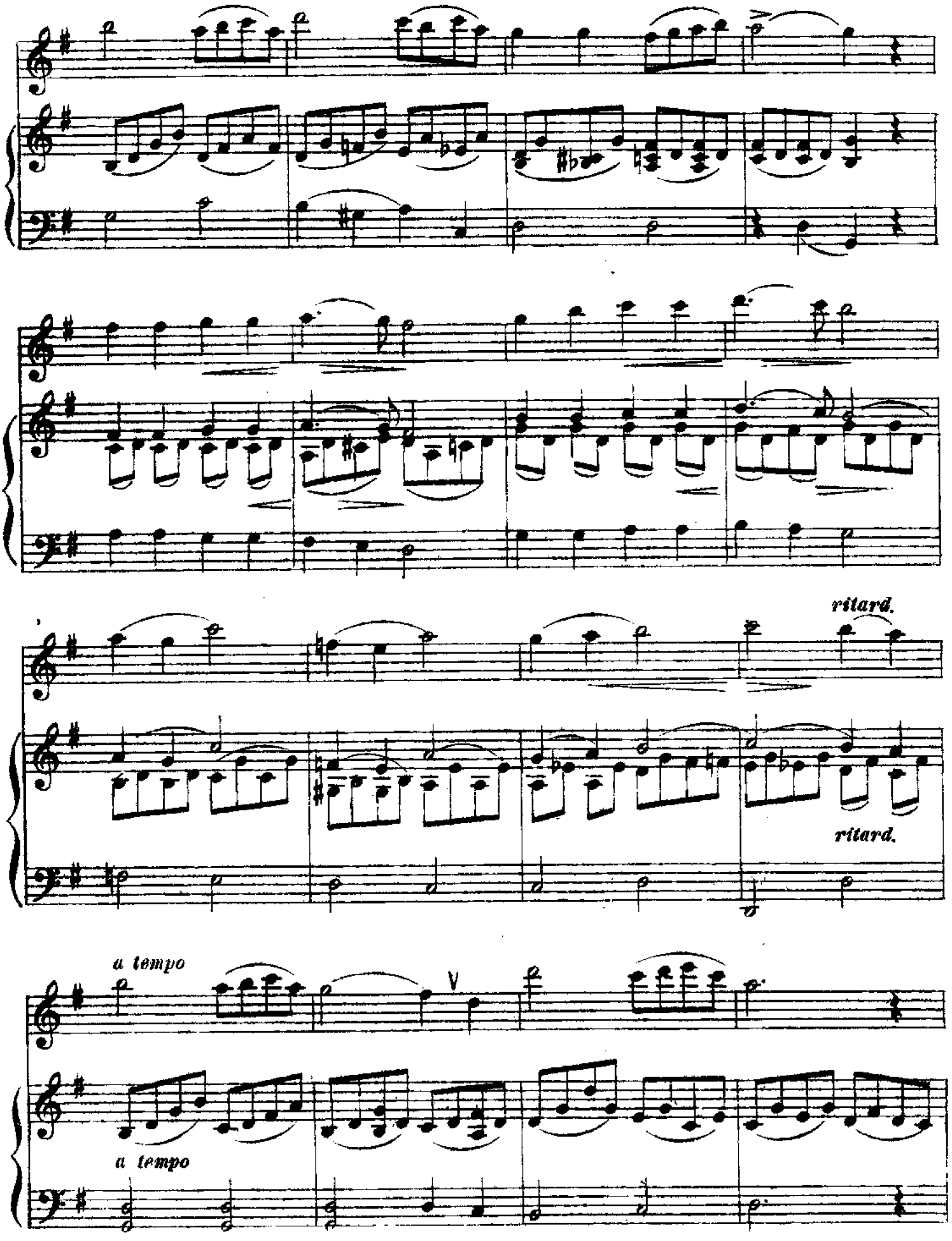
В. ЦЫВИН

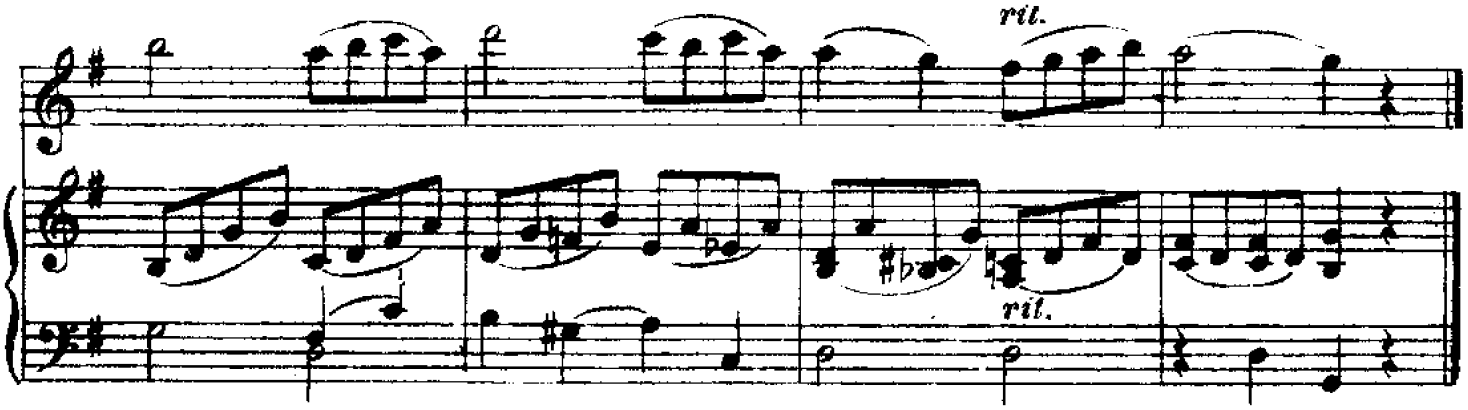


9. Листок из альбома

В. ЦЫВИН

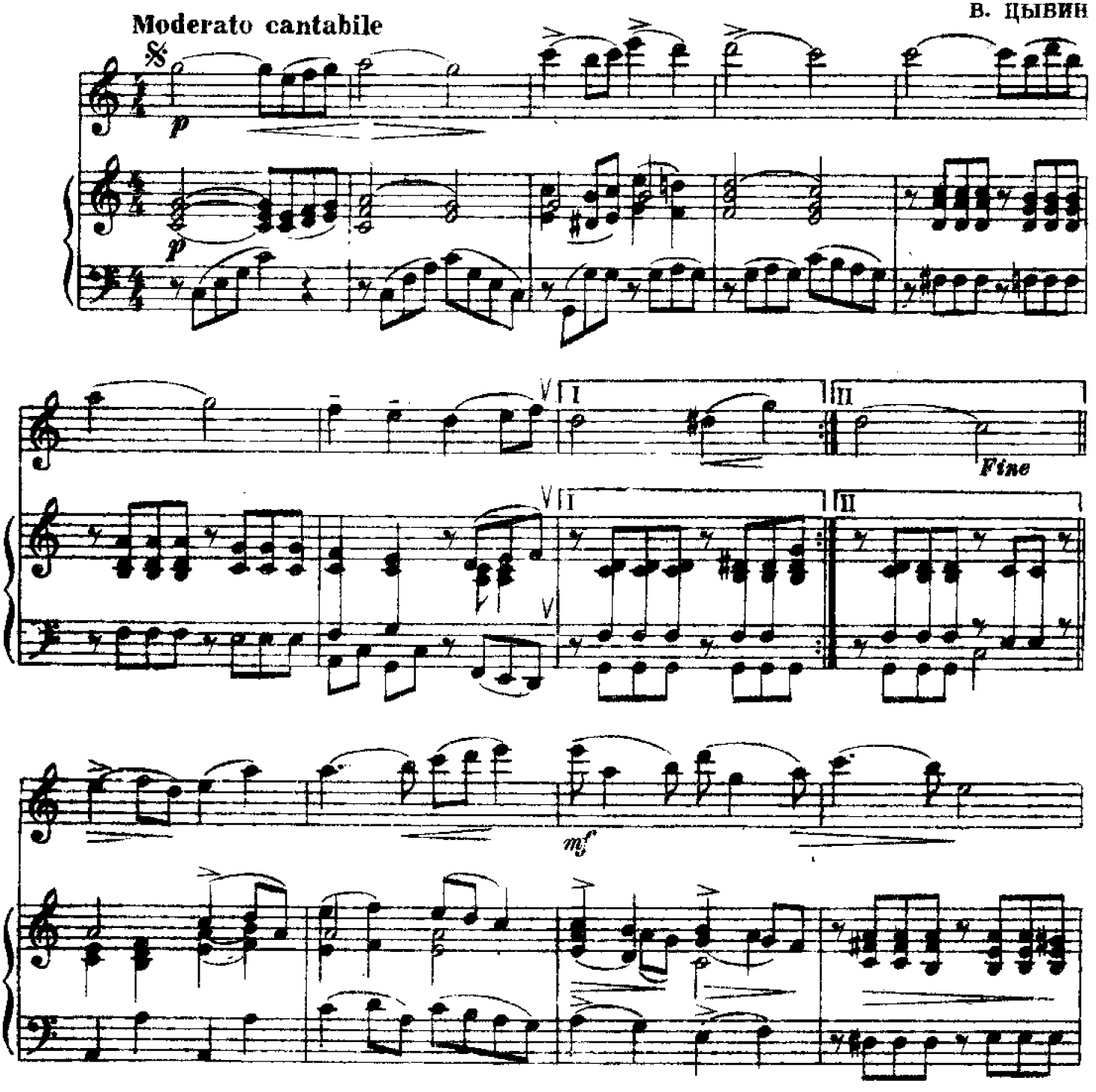


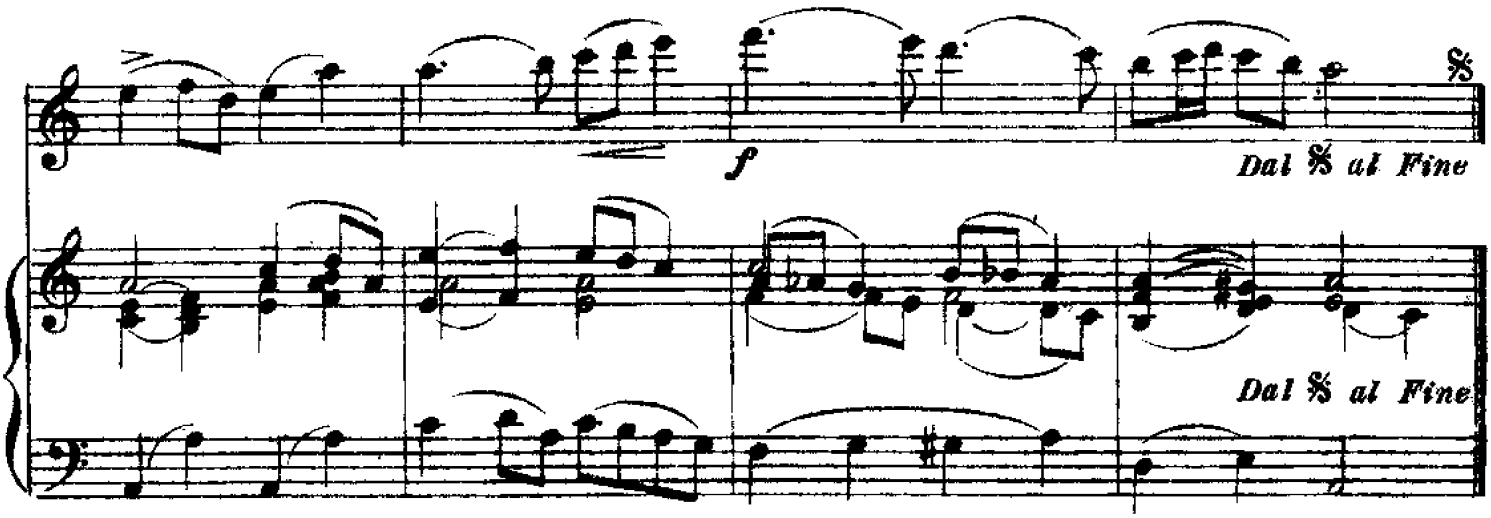

ritard.
ritard.
a tempo
a tempo



10. Улыбка весны

В. ЦЫВИН



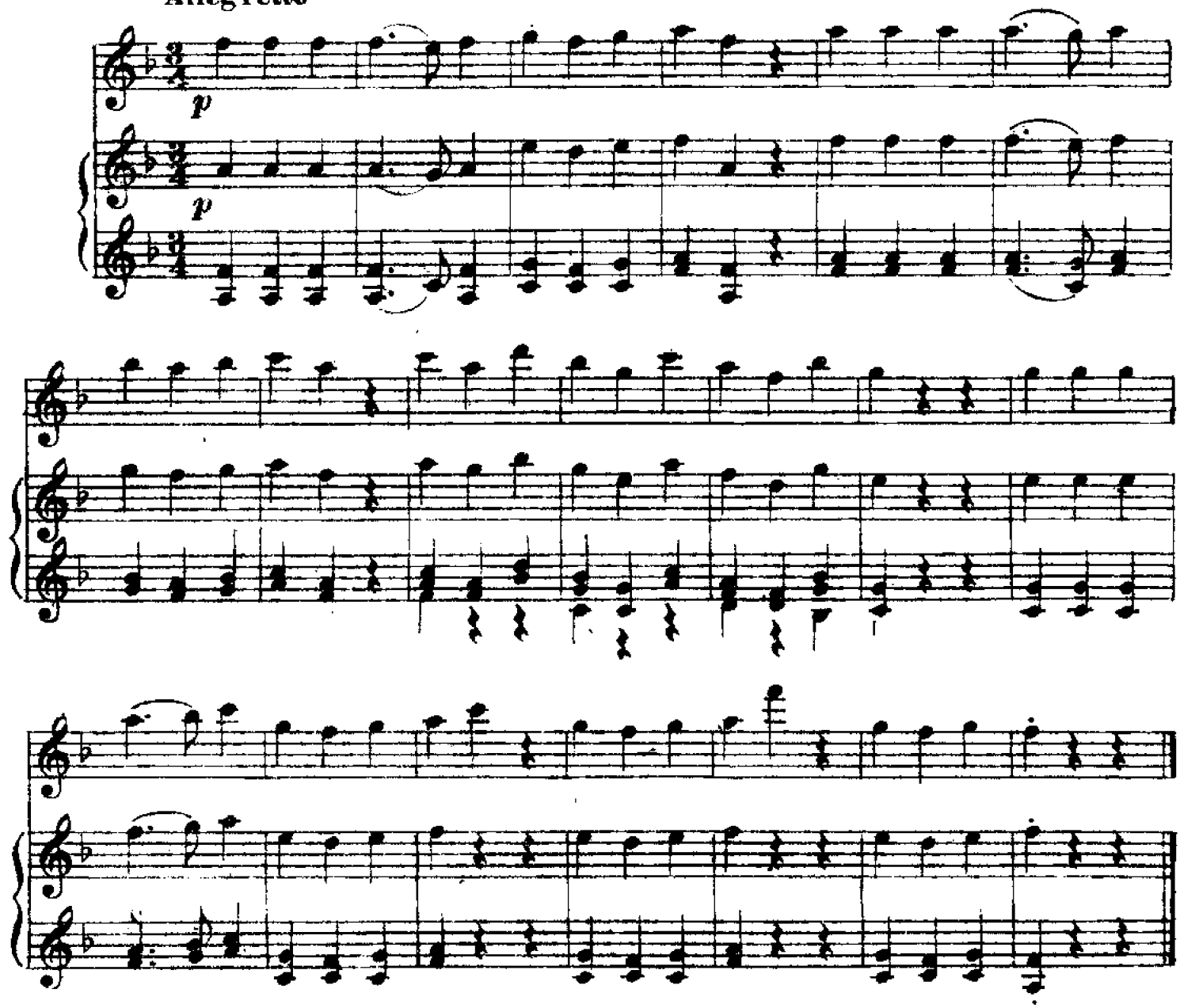


11. Каватина Фигаро

из оперы „Свадьба Фигаро"

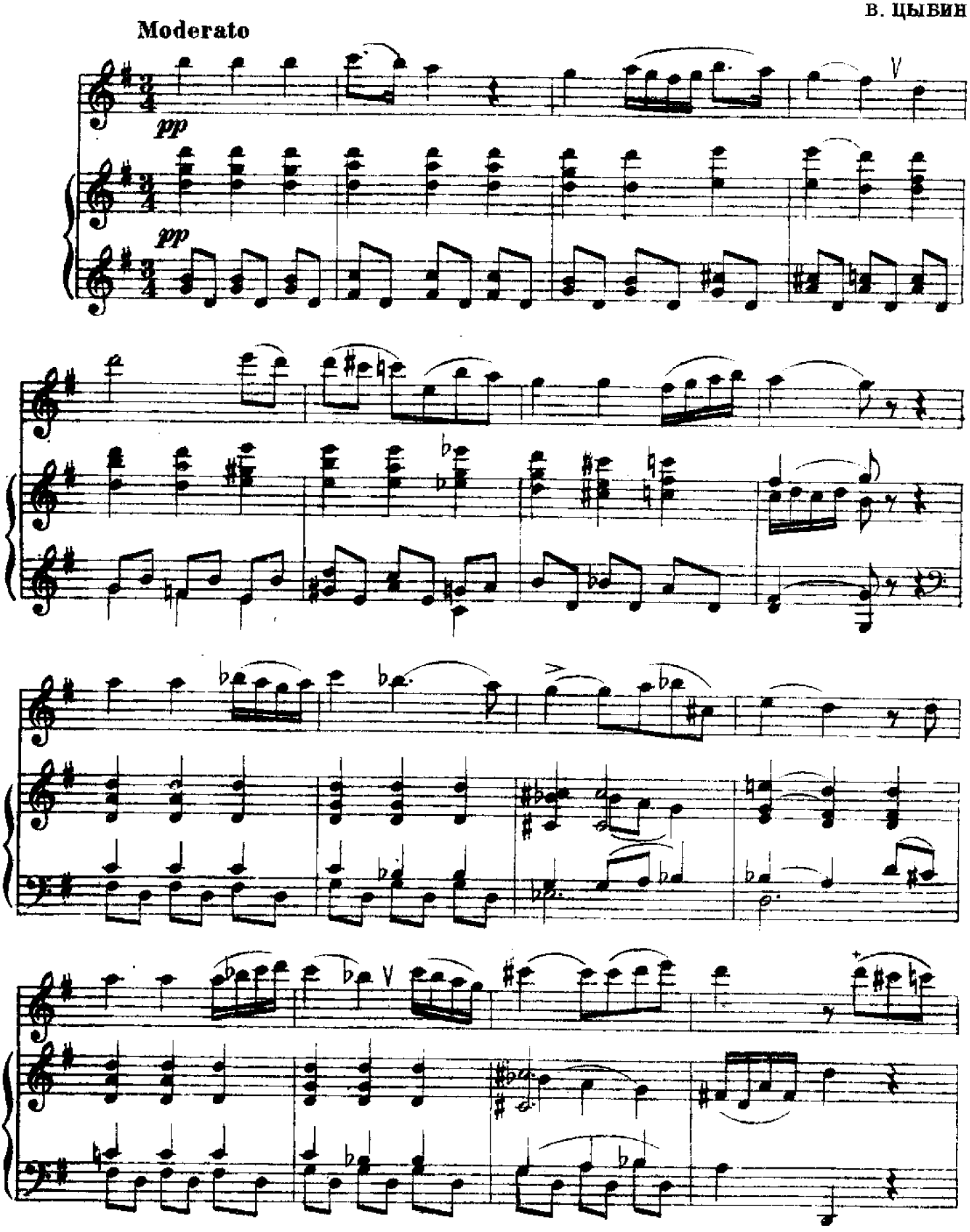
В. МОЦАРТ
1756 – 1791

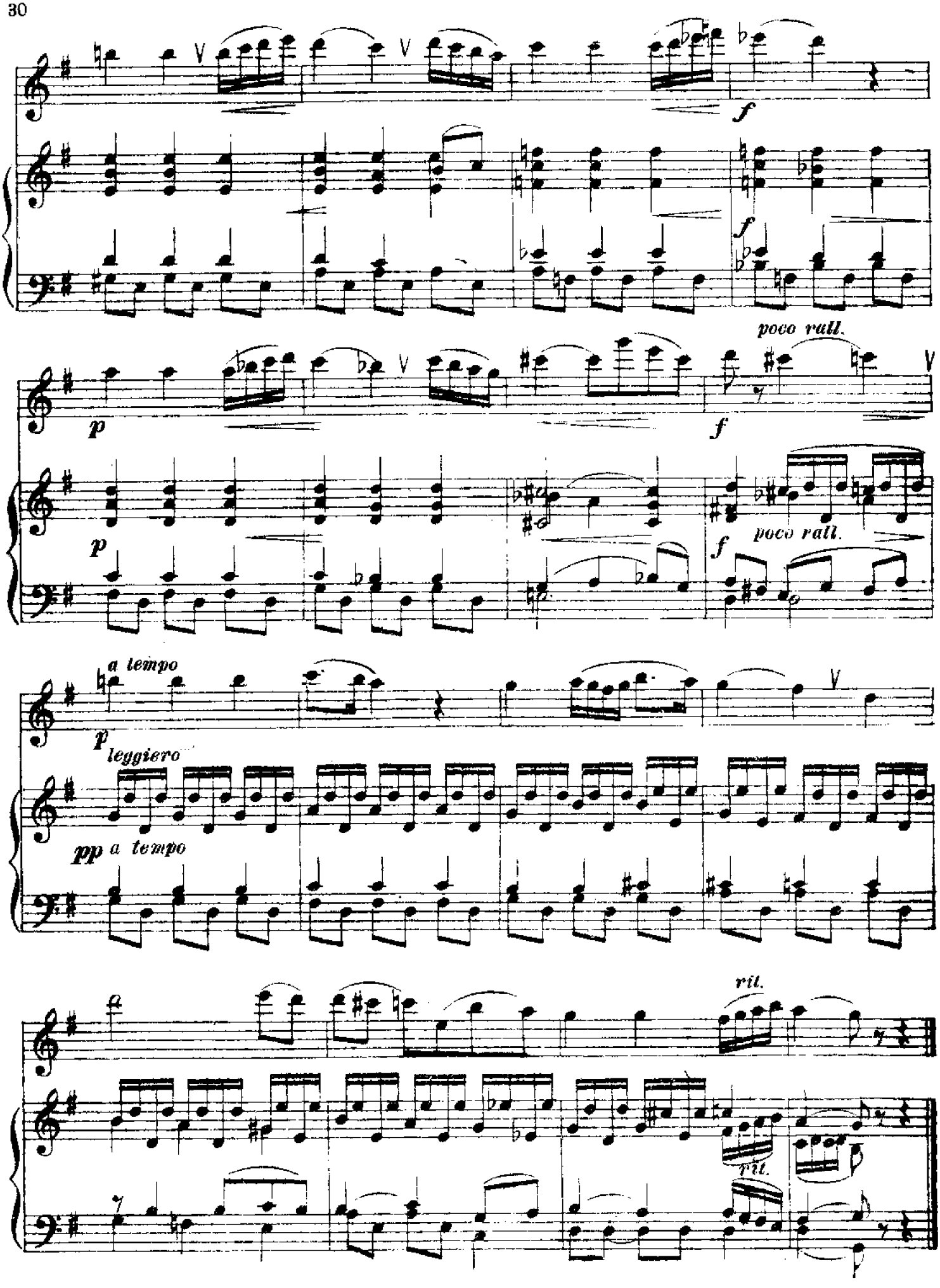
Allegretto



12. Менуэт

В. ЦЫБИН

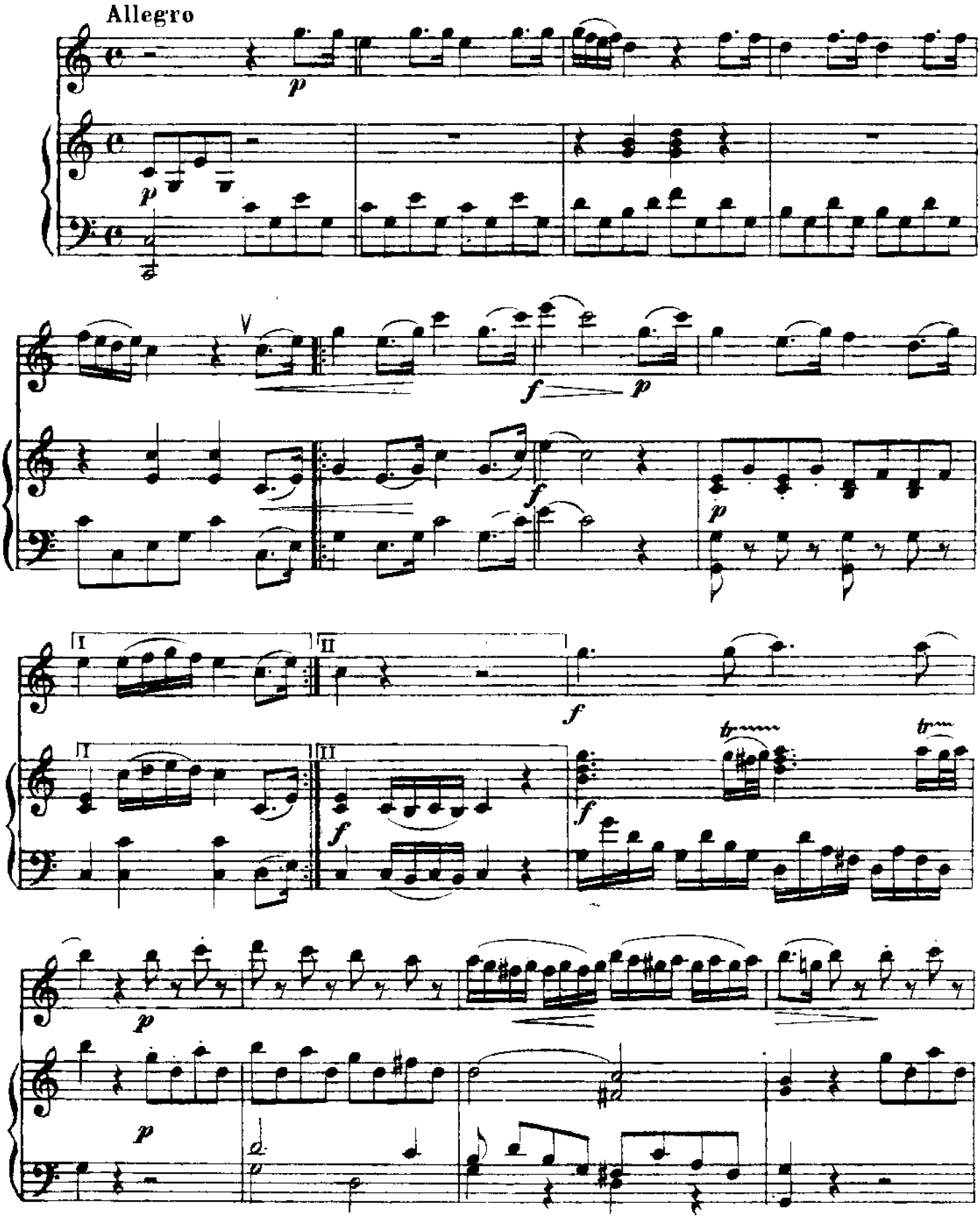


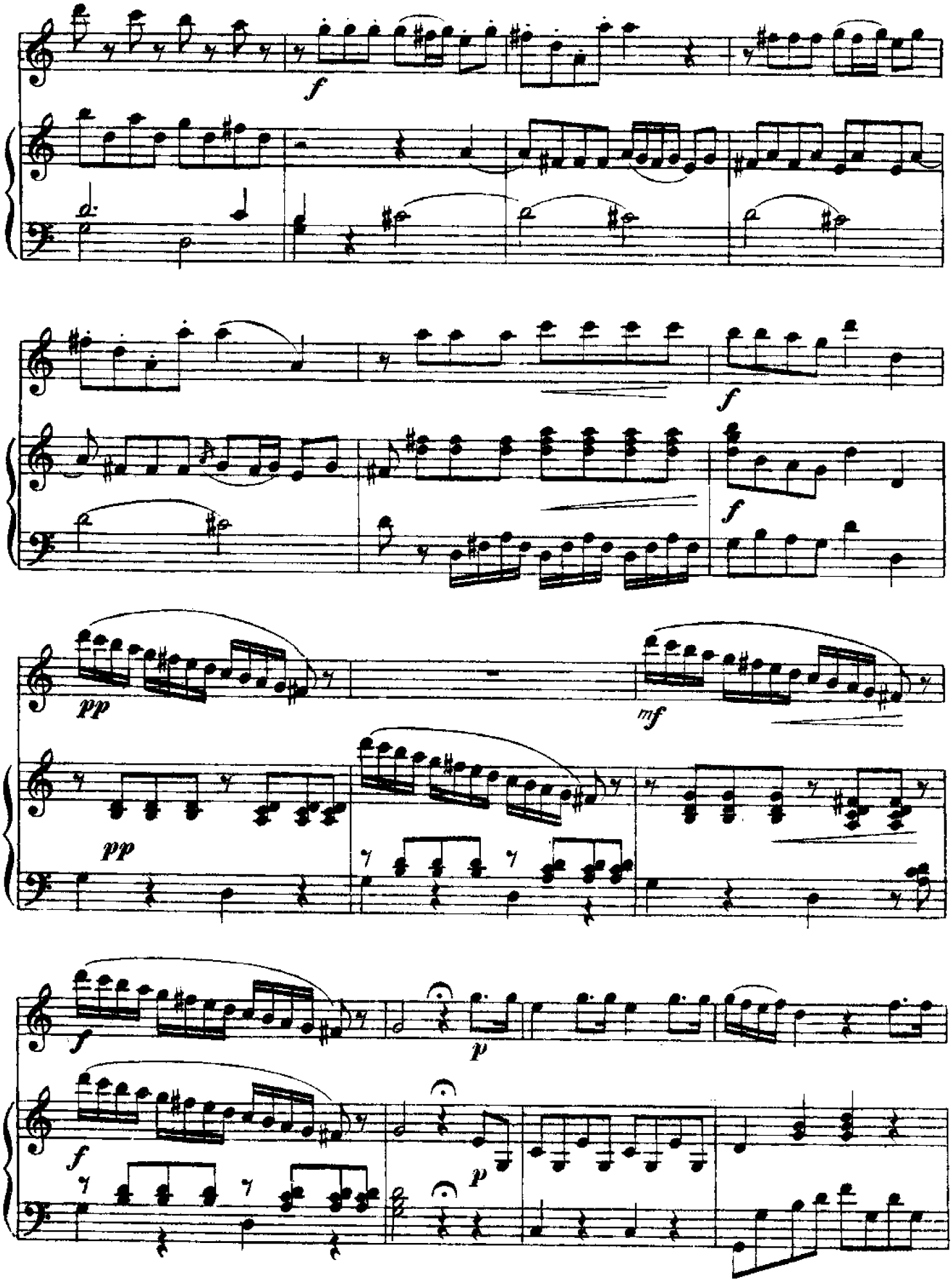

f
f
poco rall.
p
p
f
poco rall.
a tempo
p
leggiero
pp a tempo
rit.
rit.

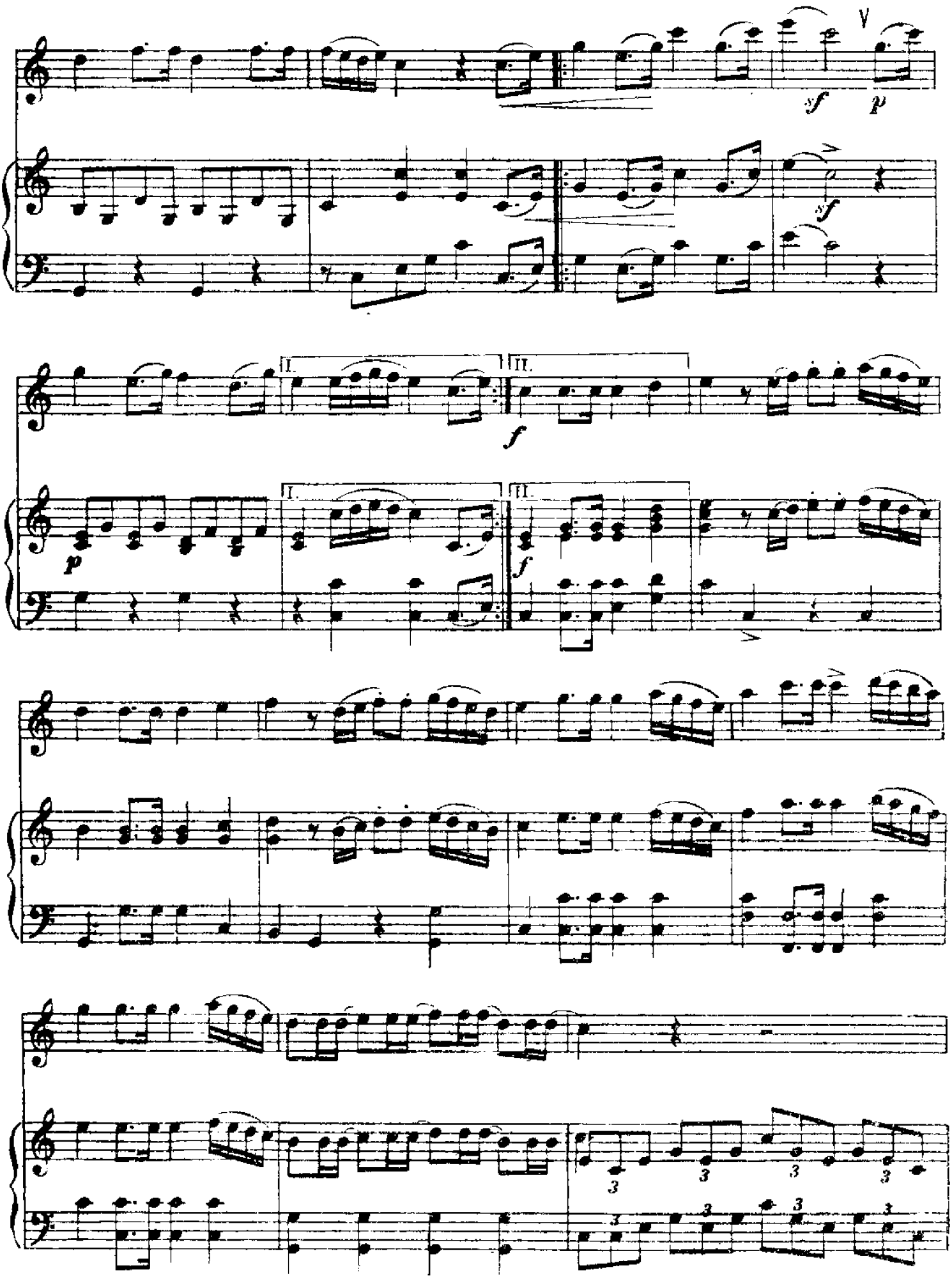
13. Ария Фигаро

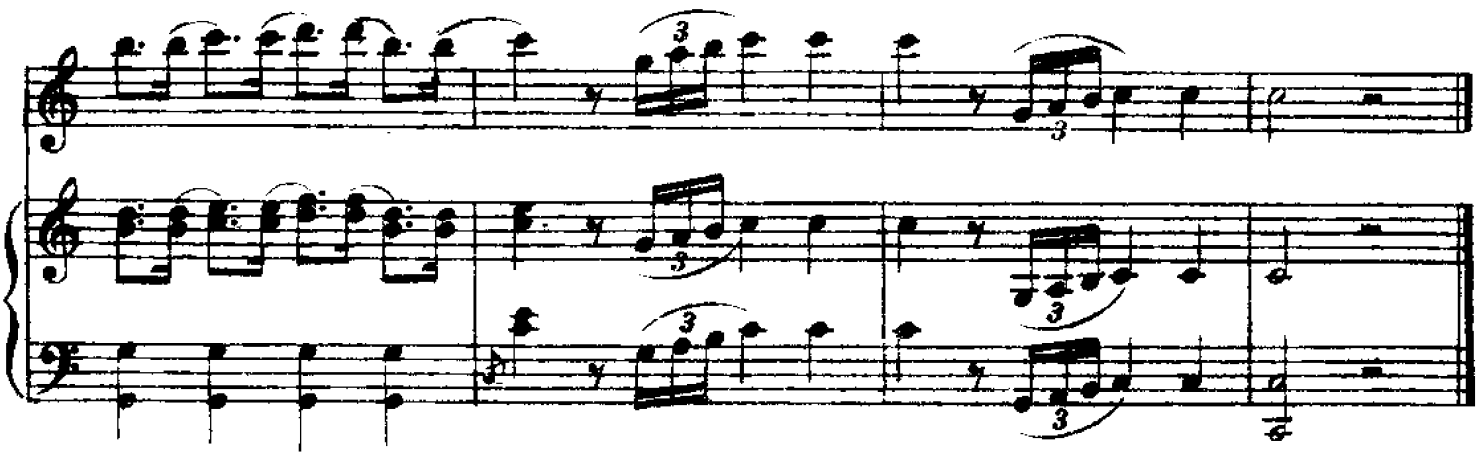
из оперы „Свадьба Фигаро"

В. МОЦАРТ

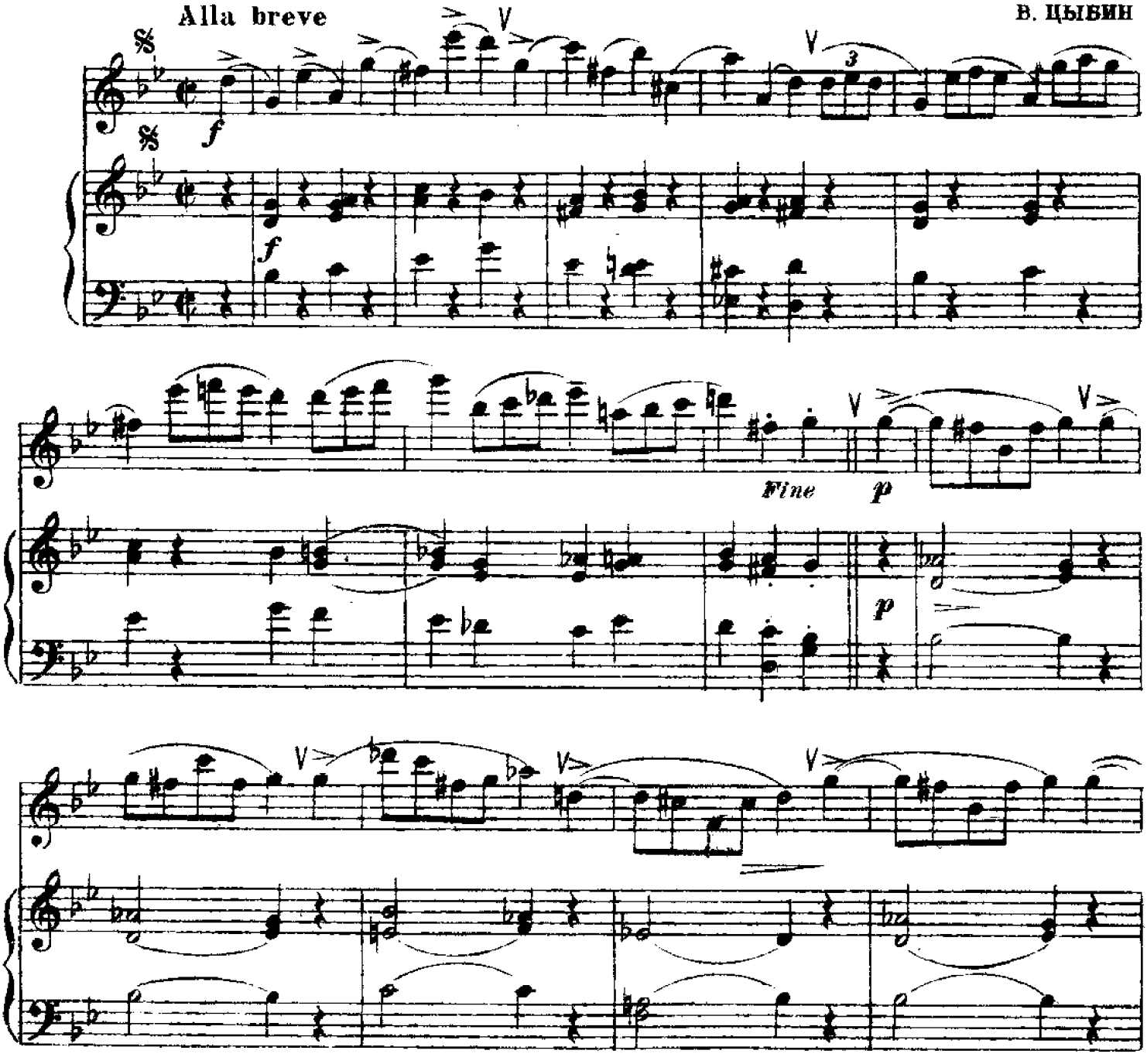


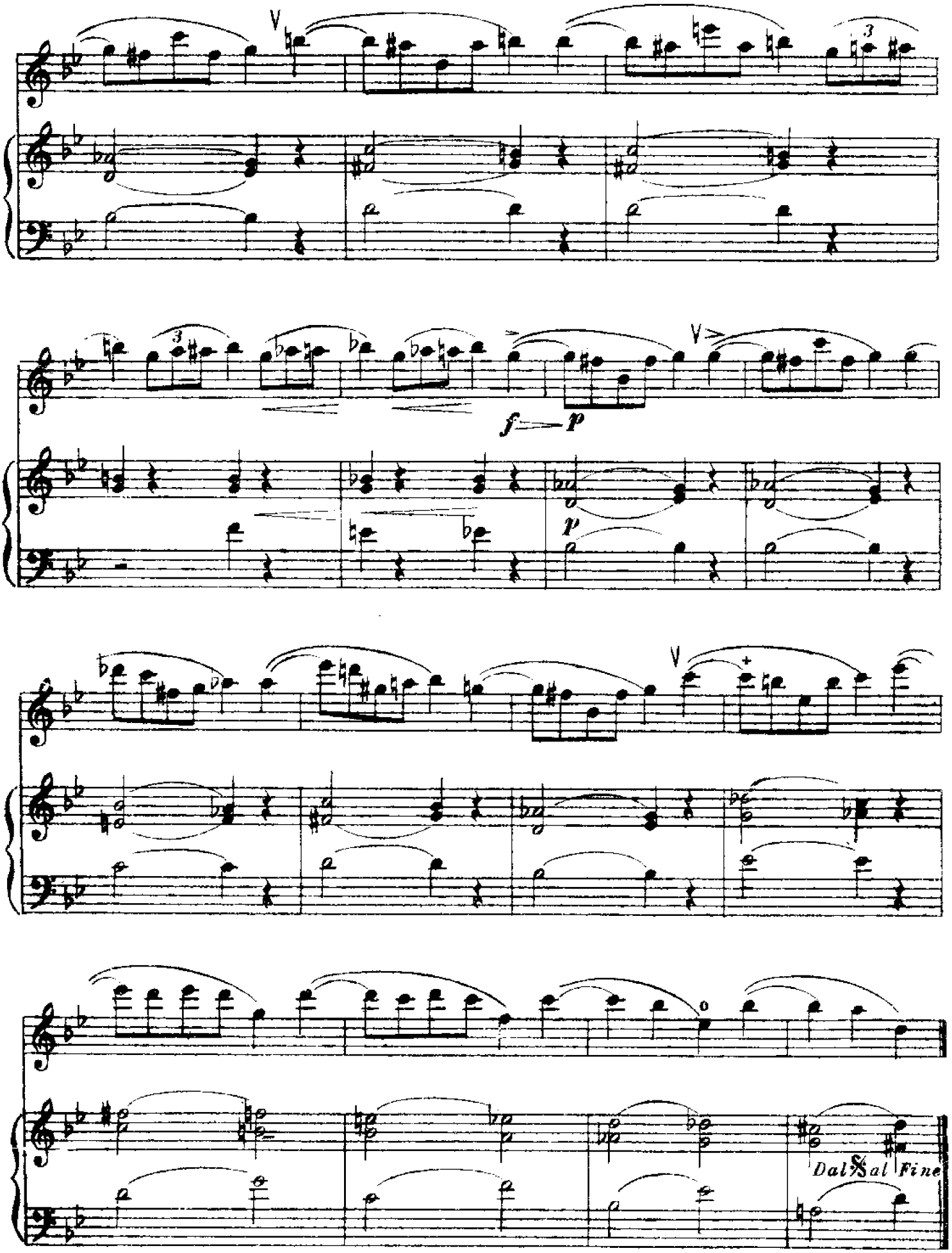

f
f
f
pp
mf
pp
f
p
f
p


V
sf
p
sf
I.
II.
f
I.
II.
p
f
3
3
3
3
3
3
3



14. Каприз

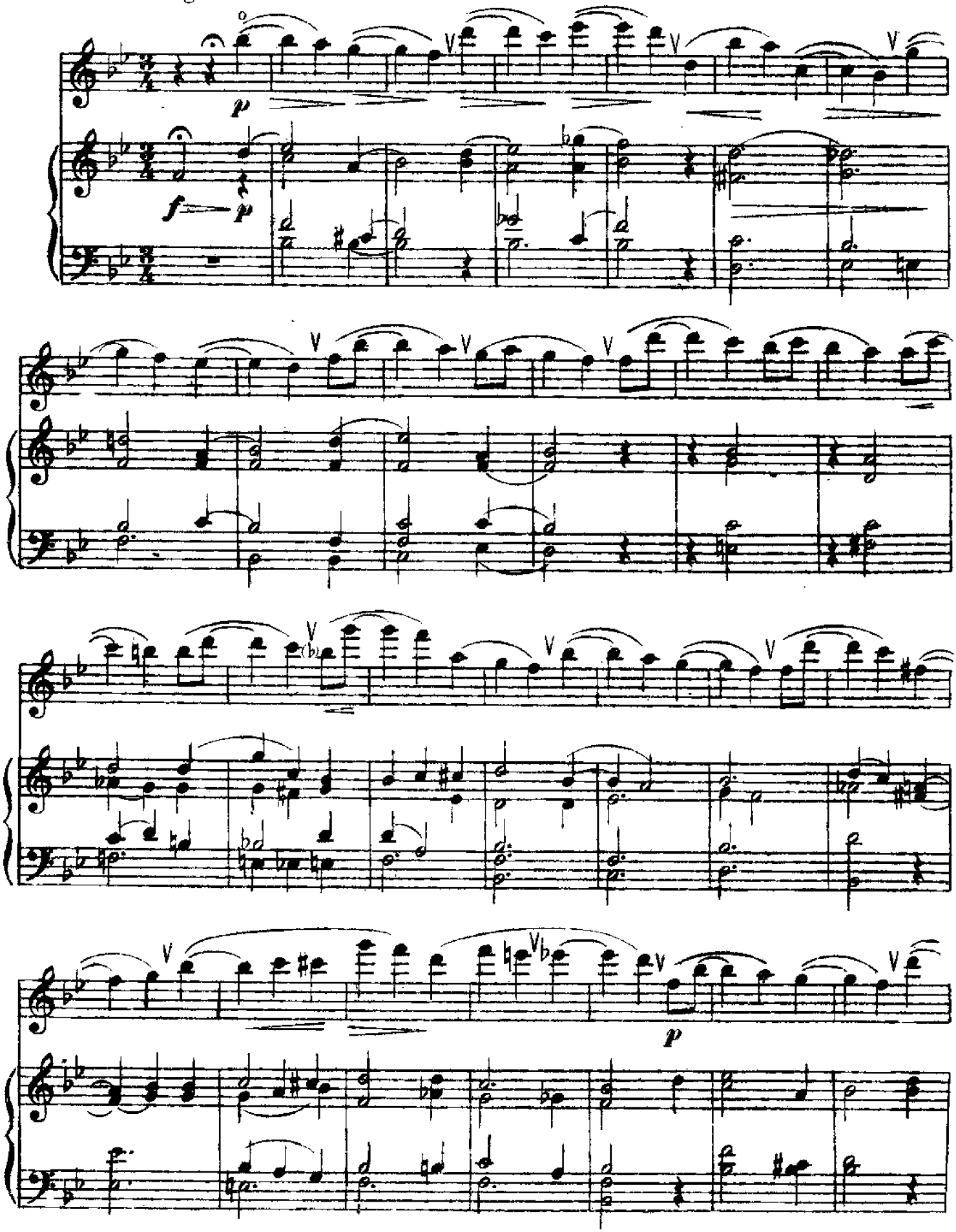


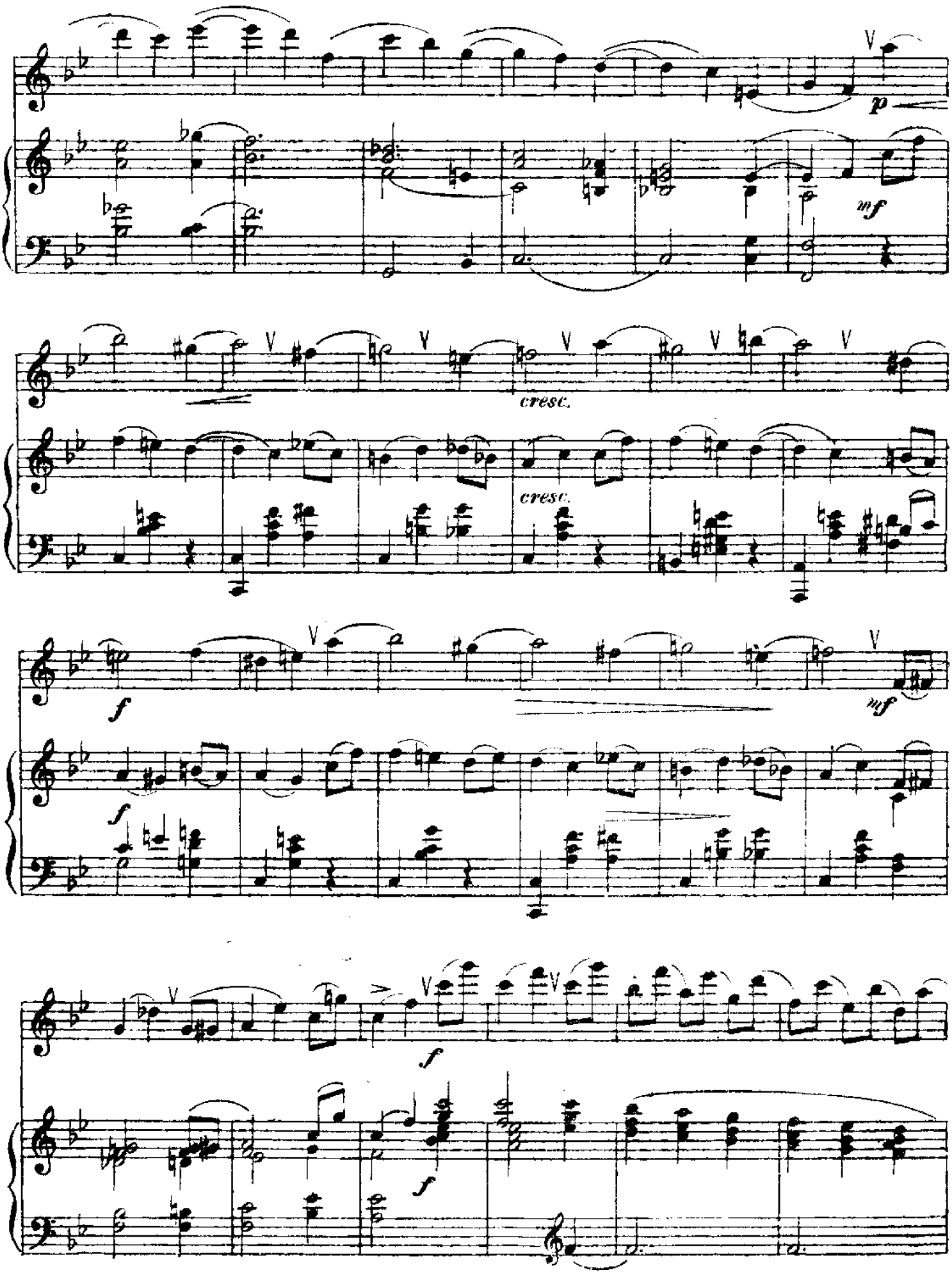

f
p
p
Dal Segno al Fine

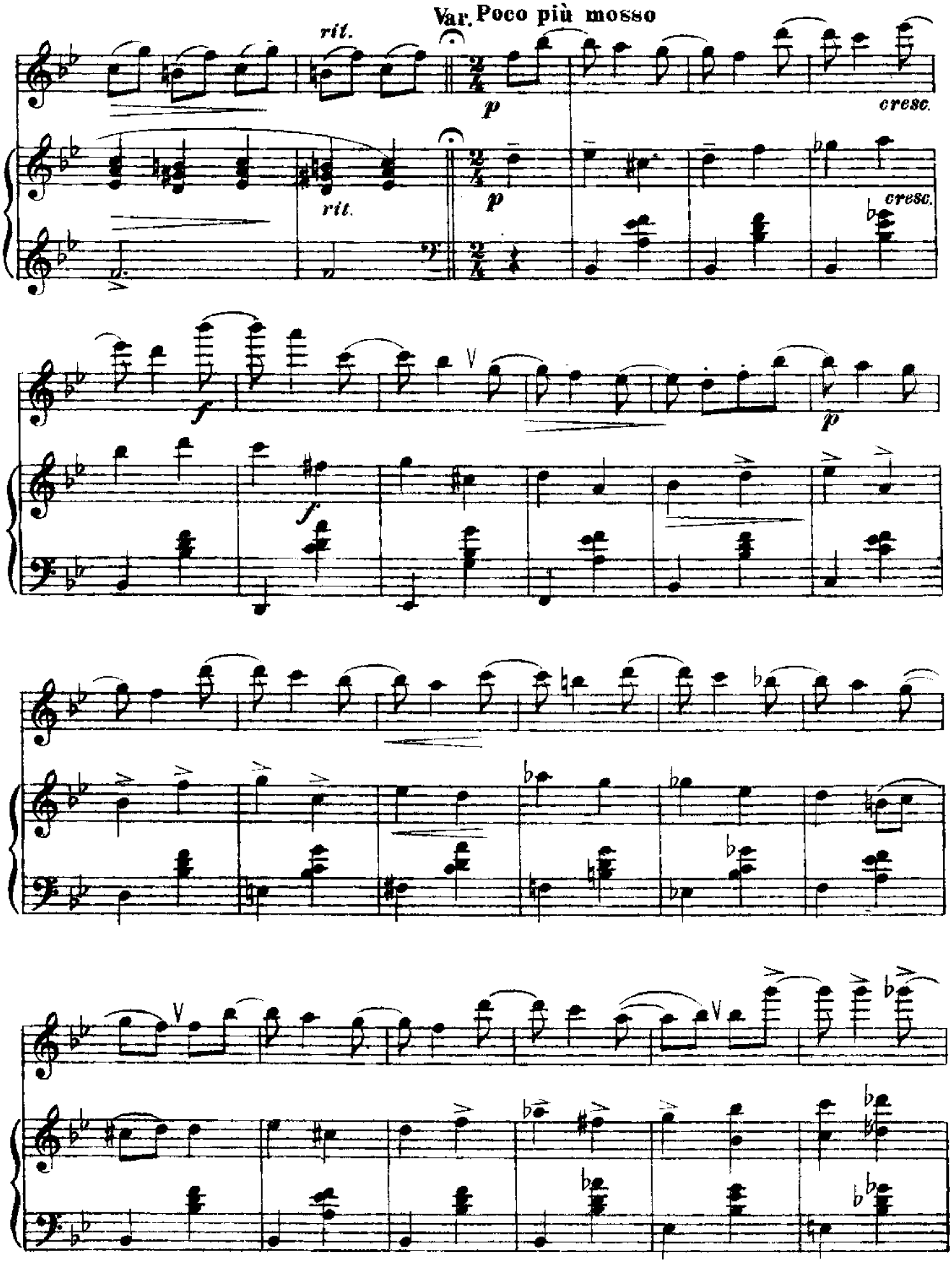
15 Тема и вариации

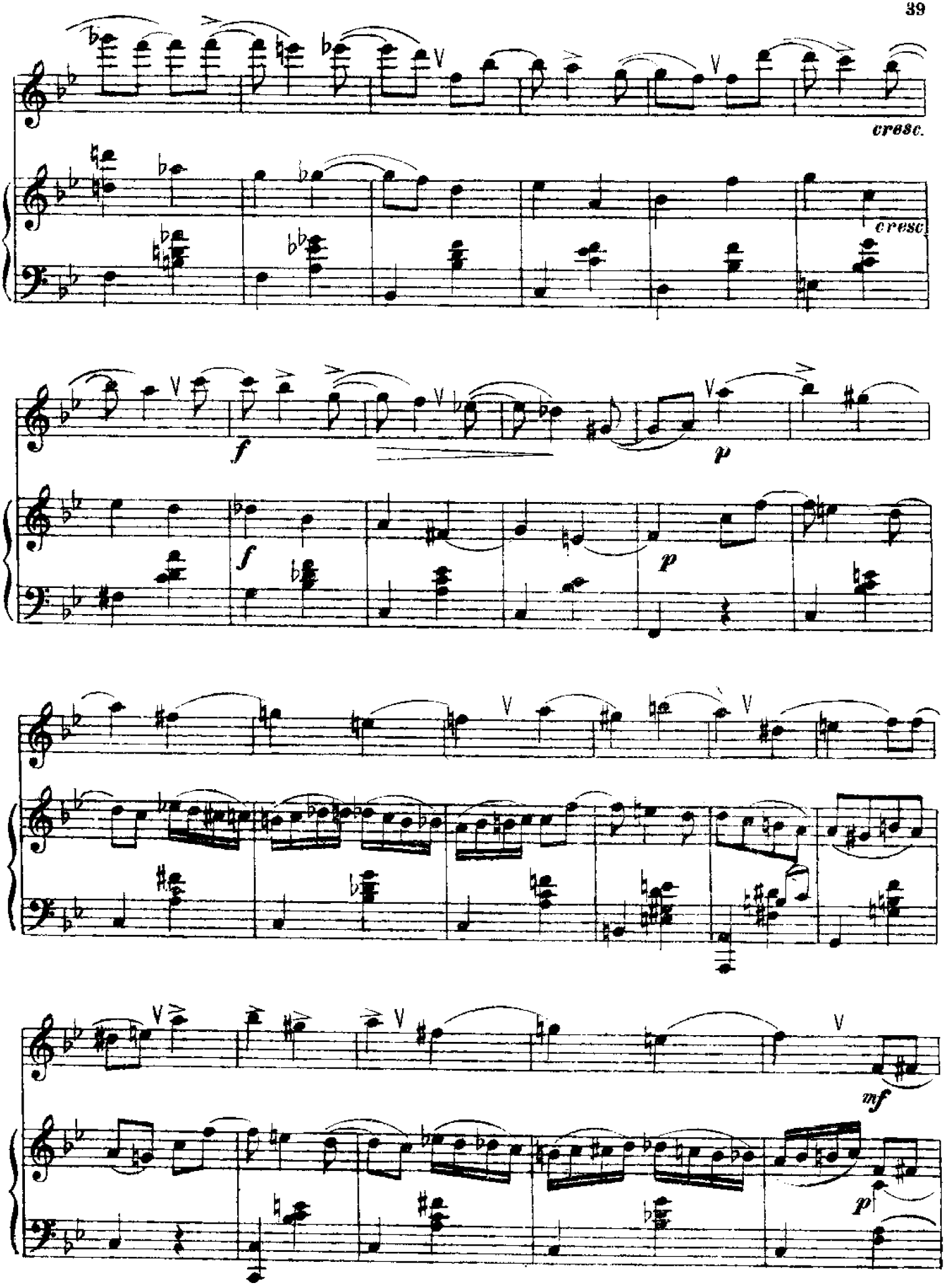
В. ЦЫБИН

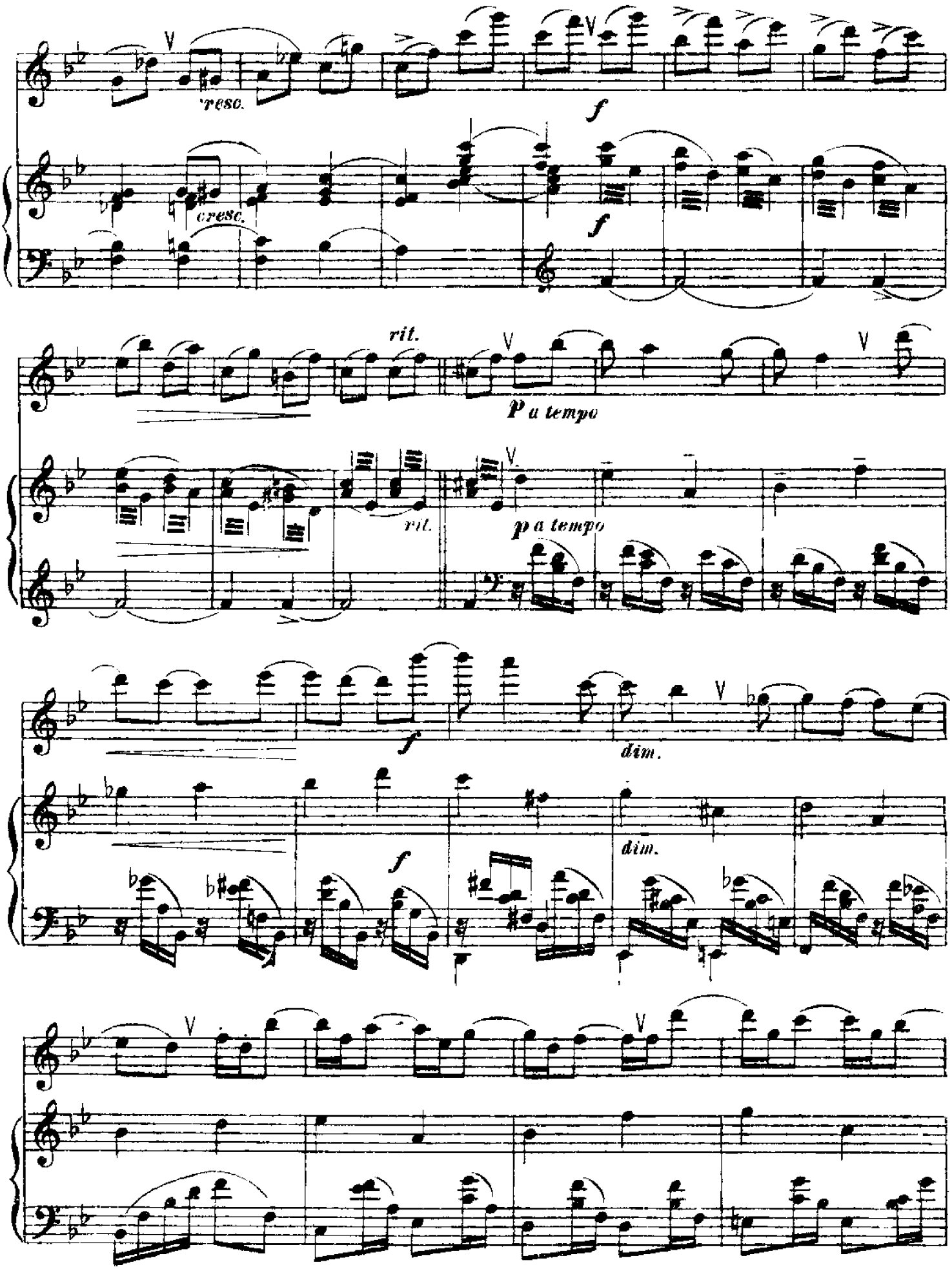
Allegretto

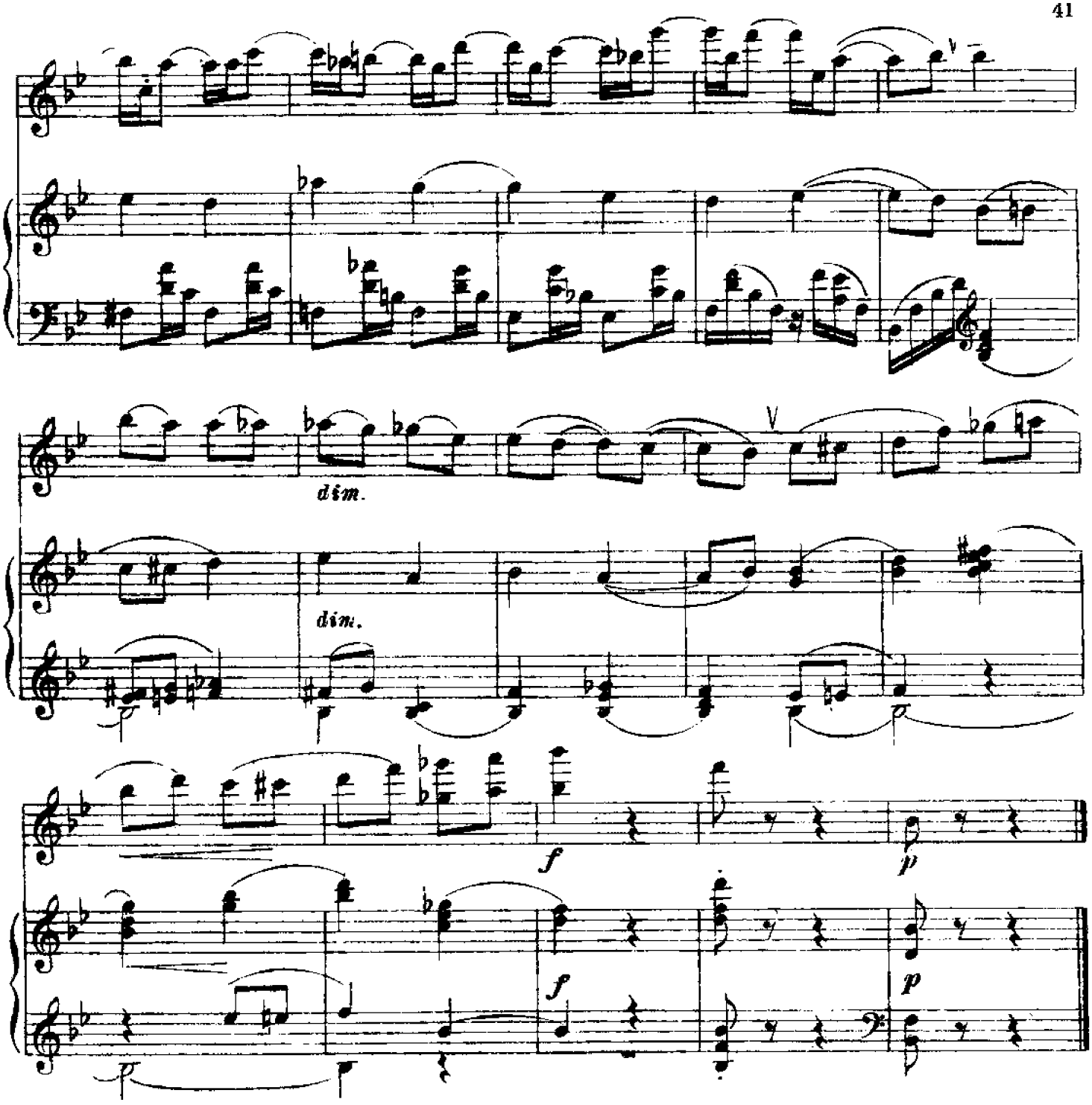



p
mf
cresc.
cresc.
f
mf
f
f
f


Var. Poco più mosso
rit.
rit.
p
cresc.
p
cresc.
f
p
f
V
V
V


cresc.
cresc.
f
p
f
p
mf
p

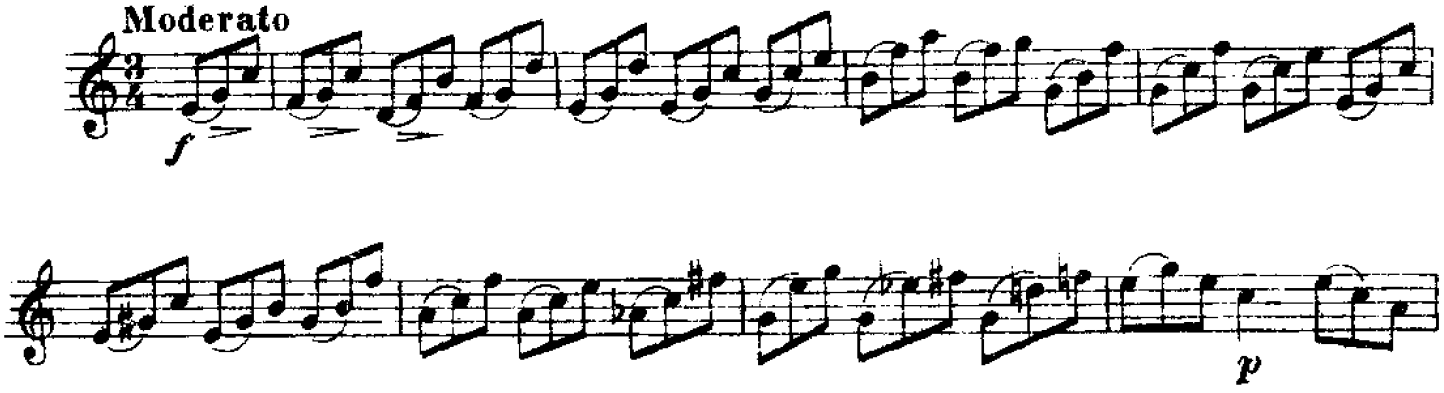

cresc.
cresc.
f
f
rit.
P a tempo
rit.
p a tempo
f
dim.
f
dim.



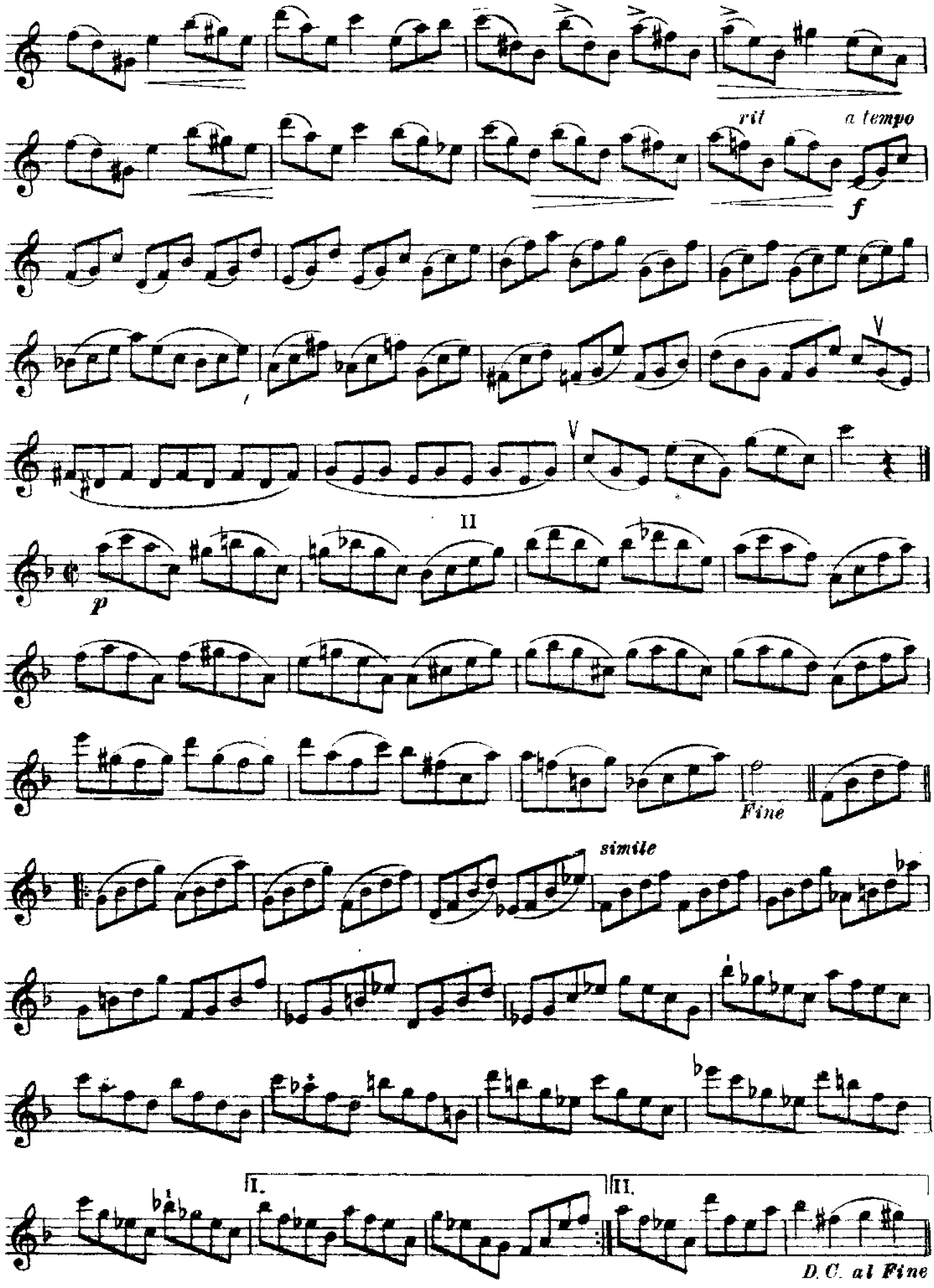
16. Два этюда *)

I

В. ЦЫБИН



*)Оба этюда предварительно следует проработать фигурами 2, $2\frac{3}{5}$ а затем исполнять как написано.

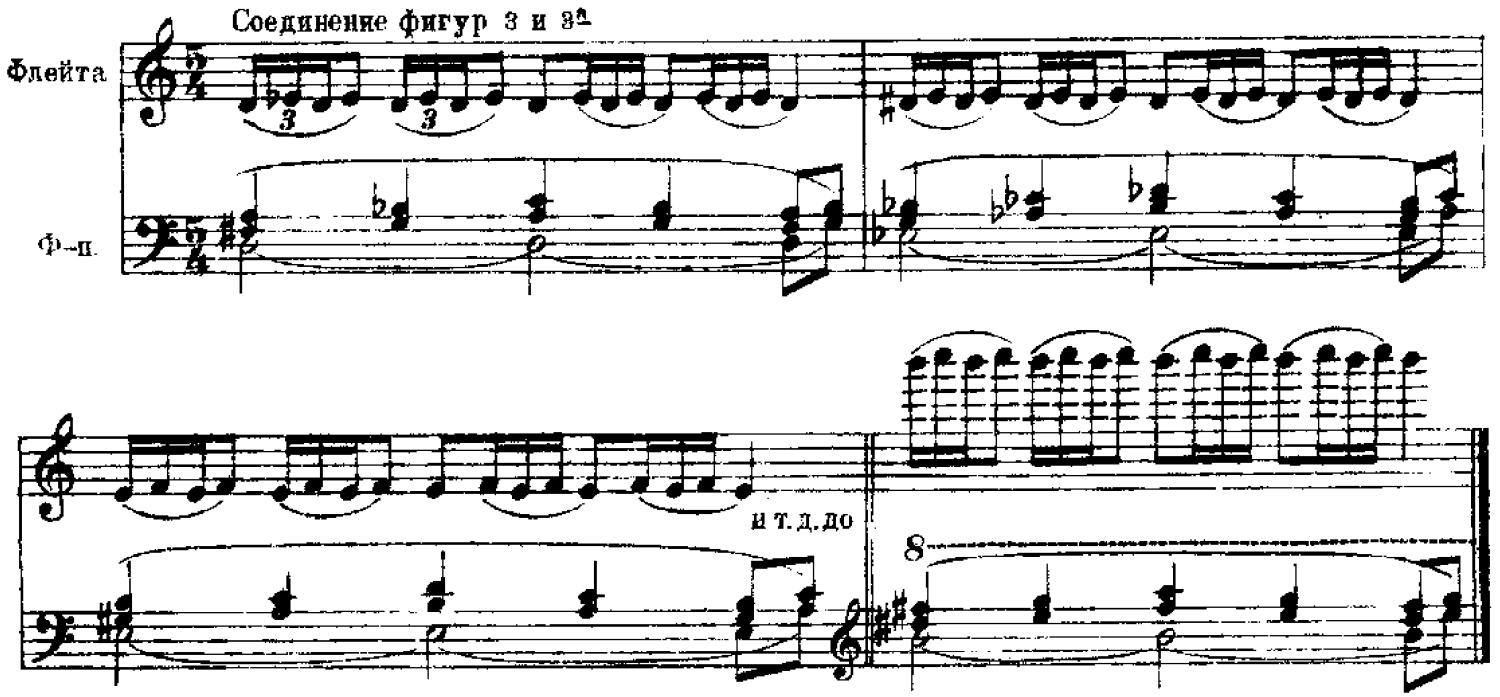

rit
a tempo
f
V
V
II
p
Fine
simile
I.
II.
D. C. al Fine

ОТДЕЛ II

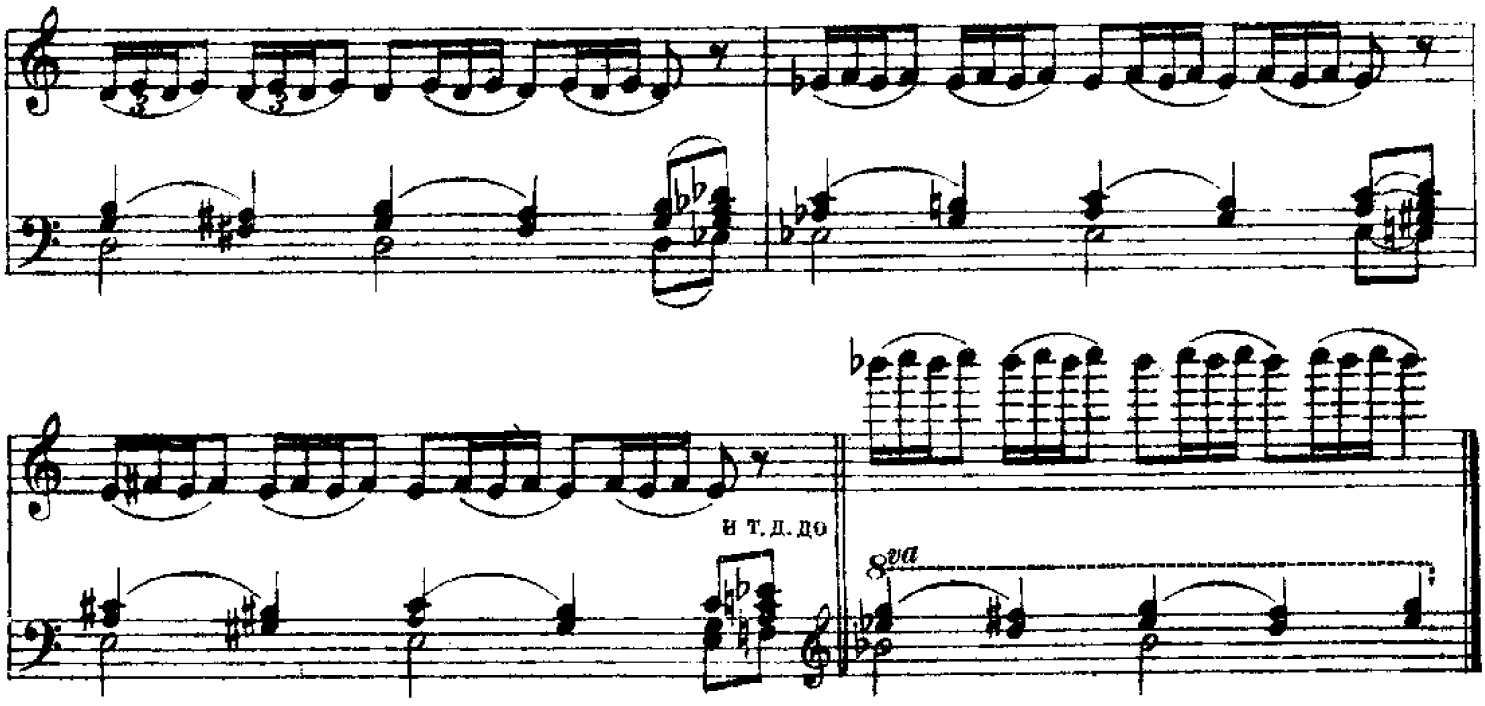
А. Усвоение аппликатуры всего диапазона флейты. Проработка интервалов в более быстром движении, изучение мажорных и минорных гамм и трезвучий тональностей, имеющих более четырех знаков альтерации. Проработка различных ритмических фигур различными способами исполнения (артикуляция

17. Быстрая смена пальцев при чередовании двух звуков

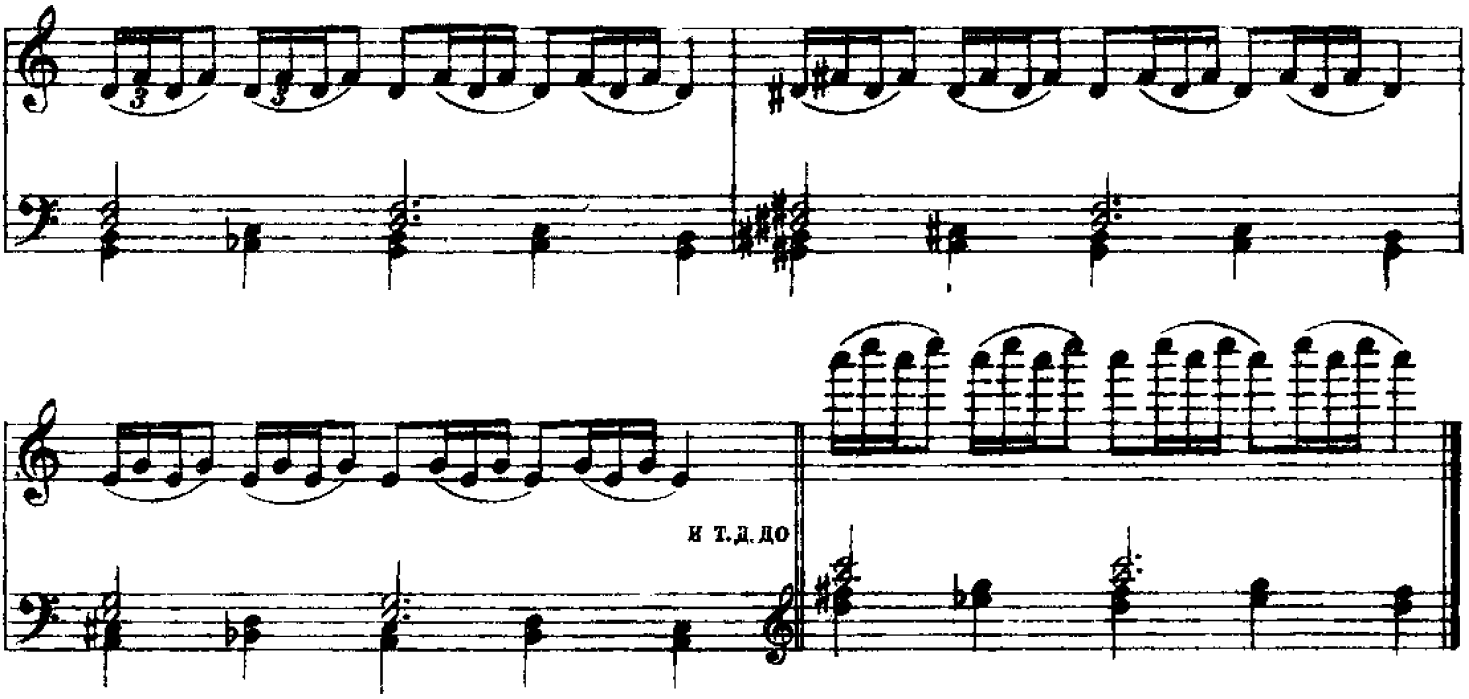
малая секунда



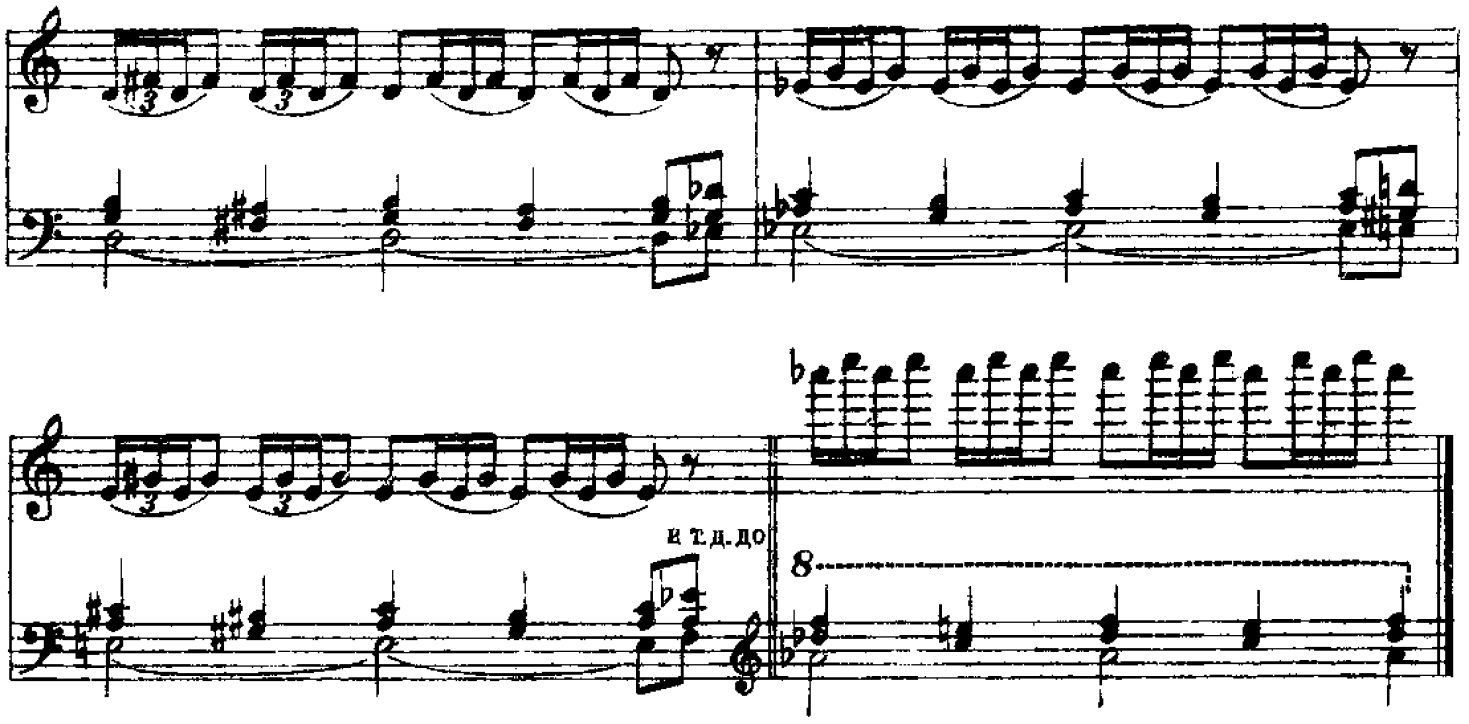
большая секунда



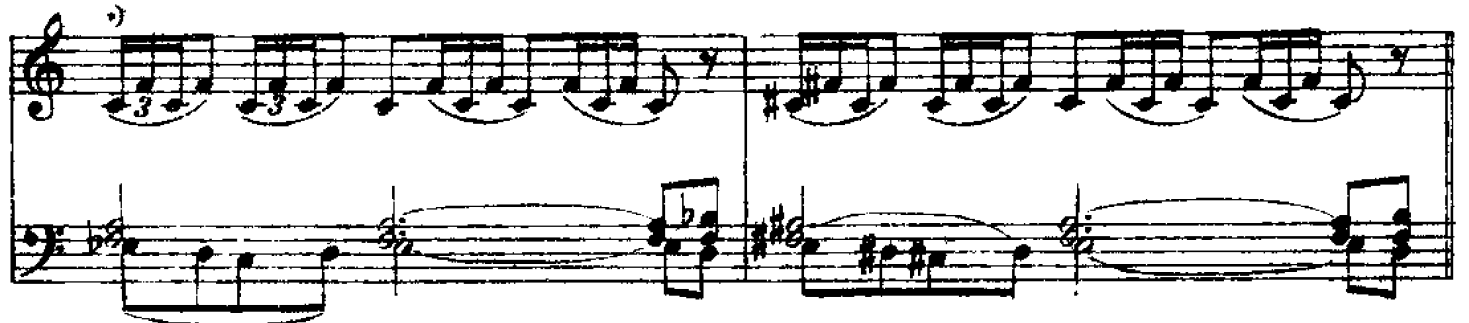
малая терция



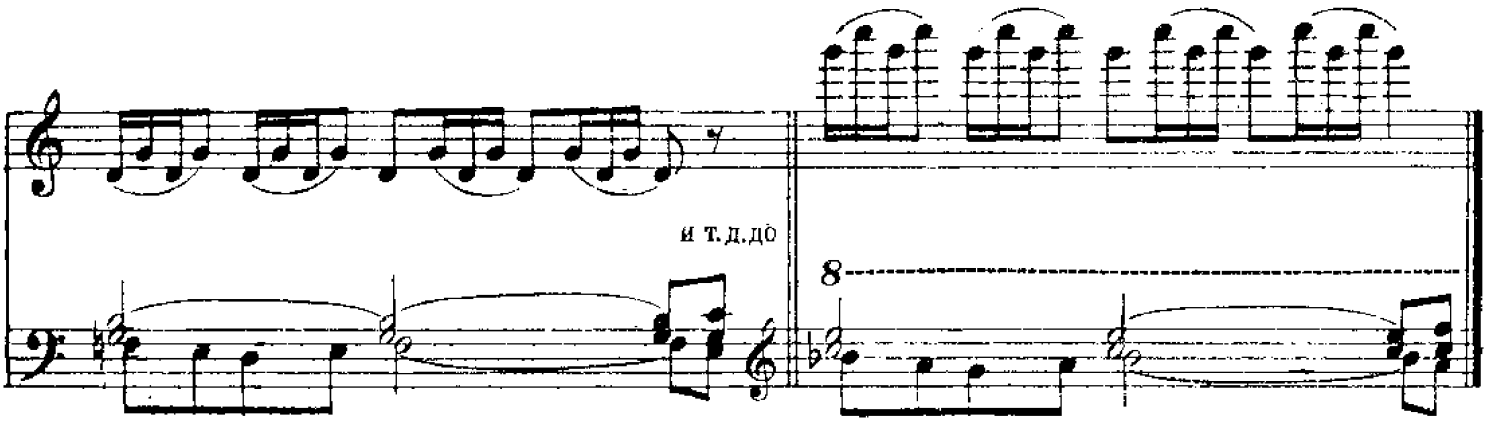
большая терция



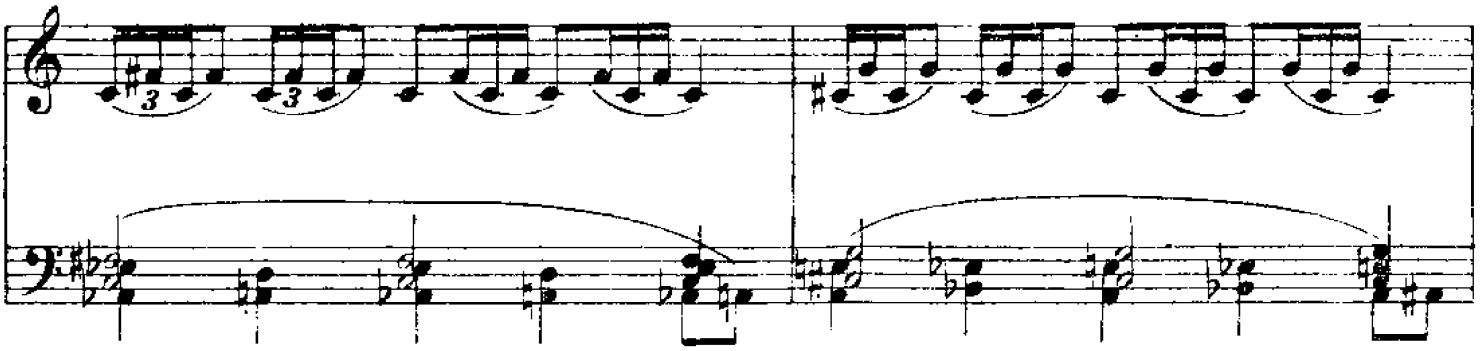
чистая кварта

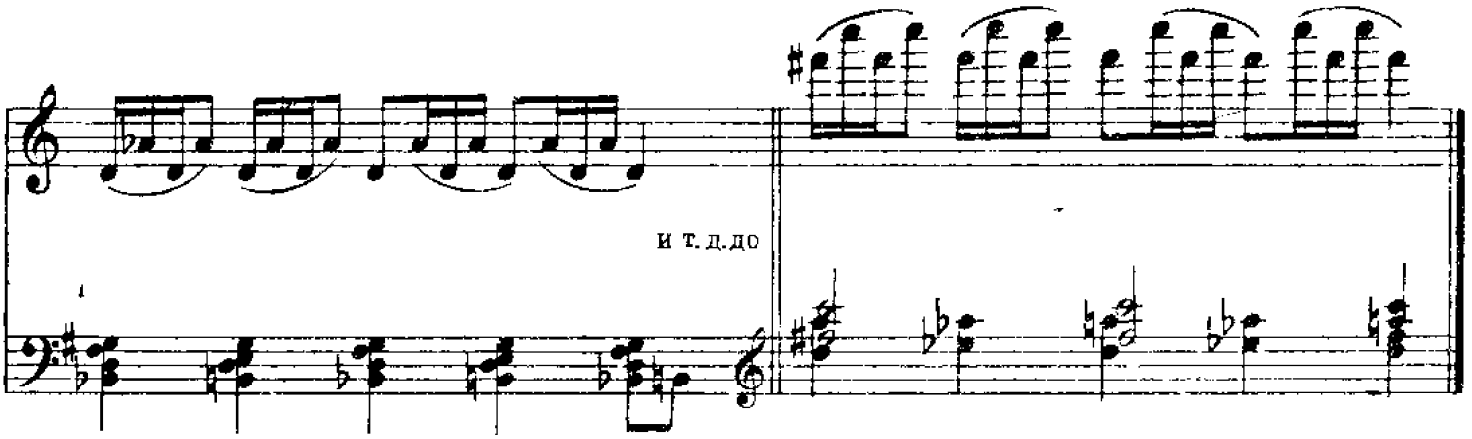


*) При быстром чередовании звуков „до“ и „фа“ звук „фа“ берется без нажима клапана „ре♯“

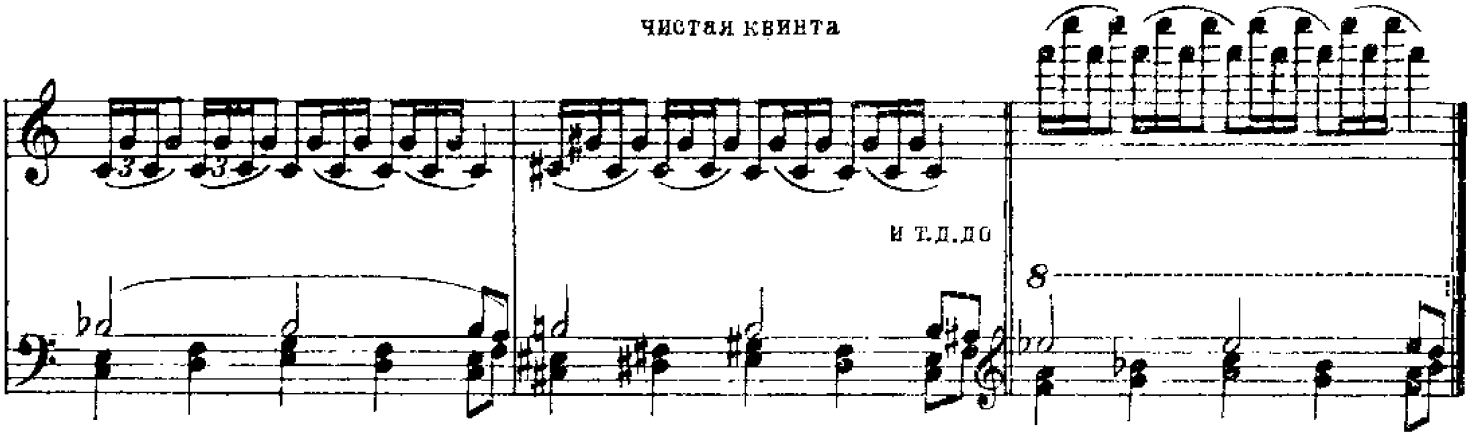


увеличенная кварта (уменьшенная квинта)

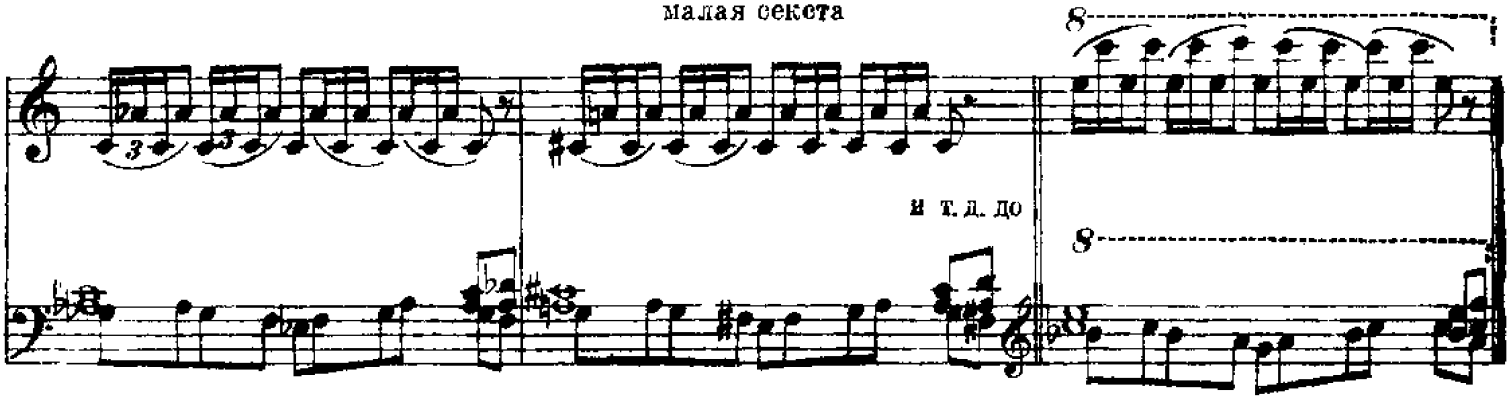




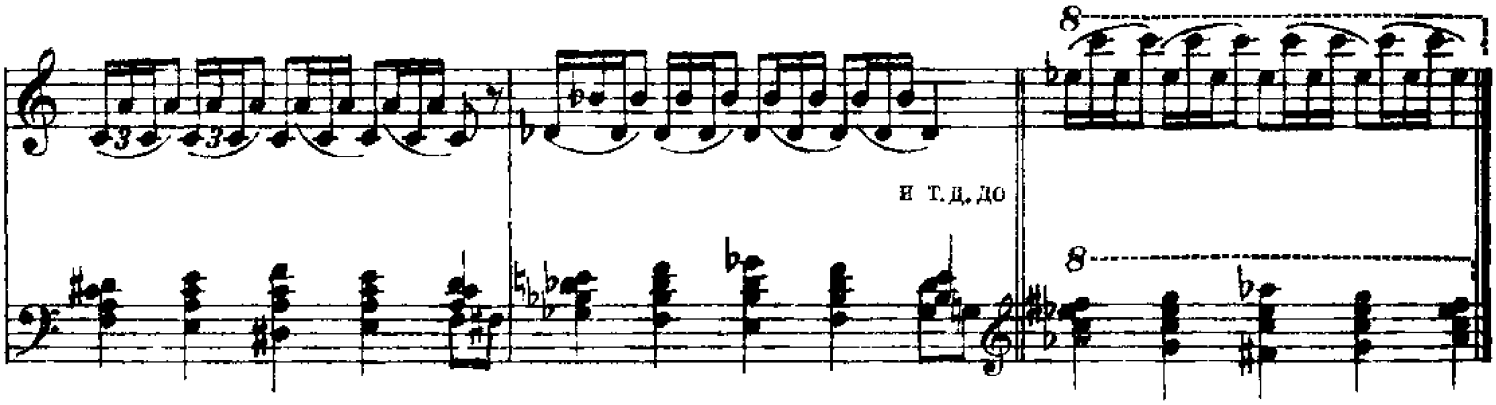
чистая квинта



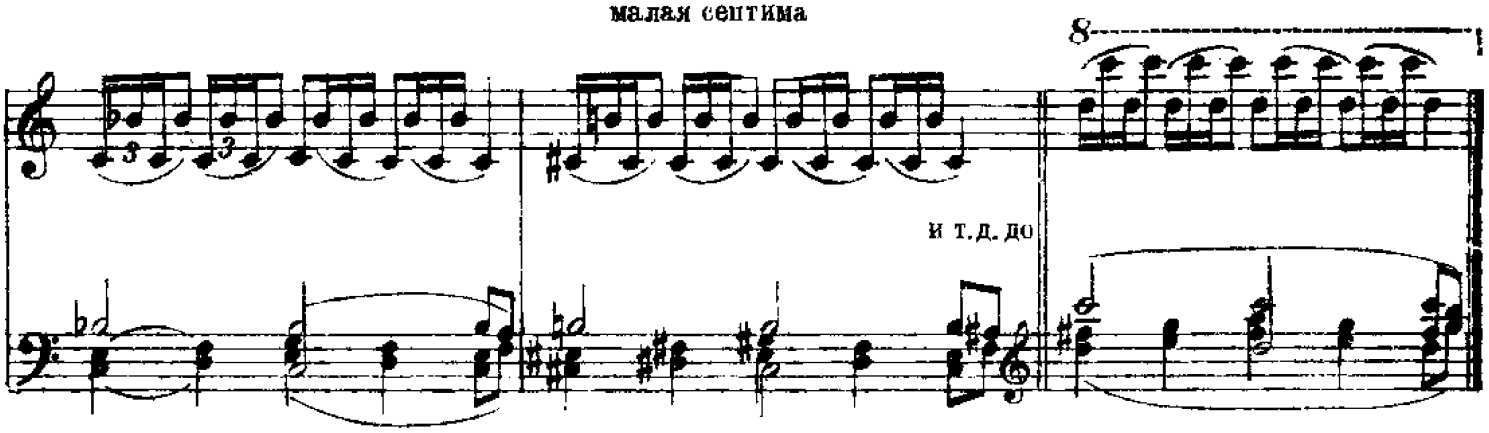
малая секста



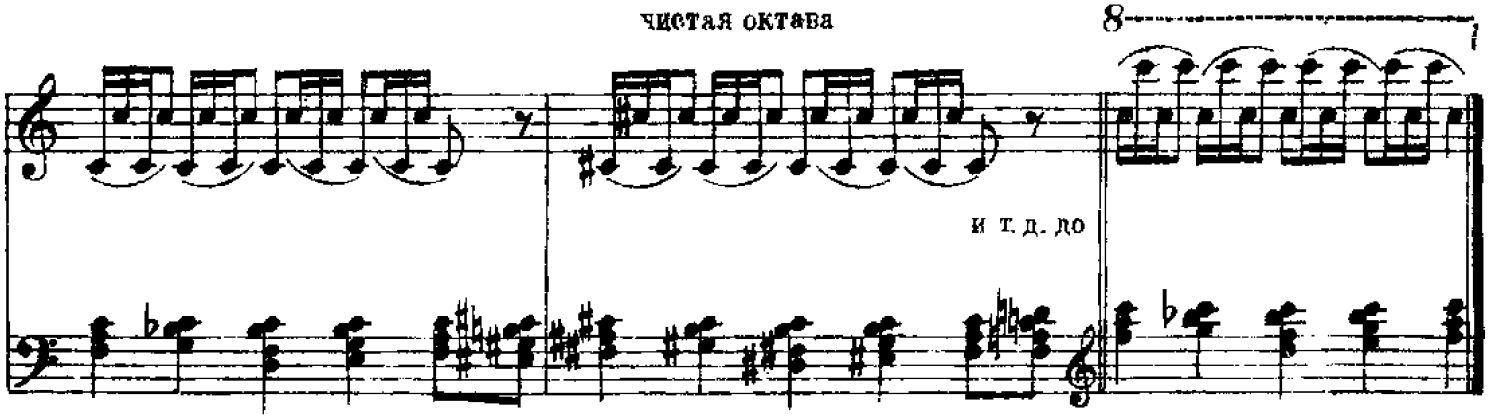
большая секста



малая септима



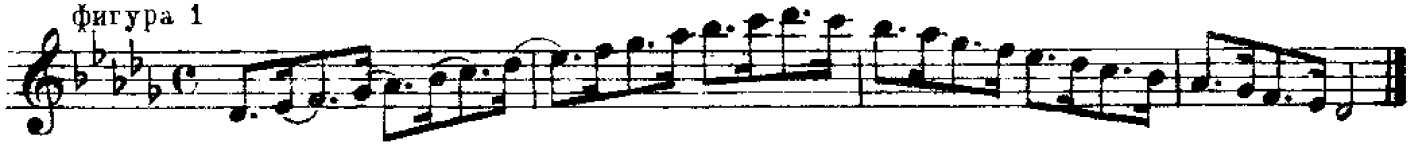
чистая октава



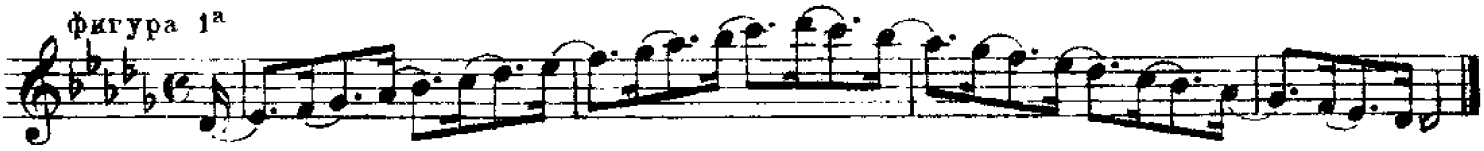
18. Гаммы *)

Ре ♭ мажор

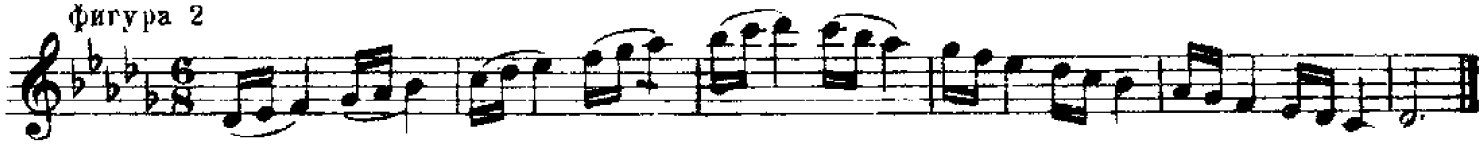
фигура 1



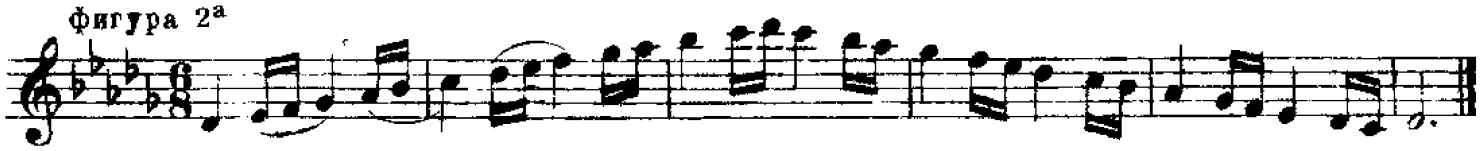
фигура 1а



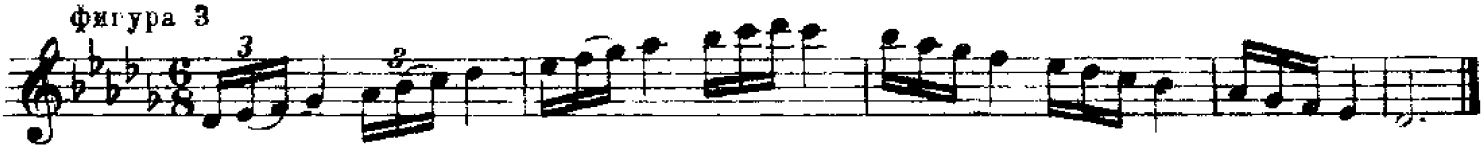
фигура 2



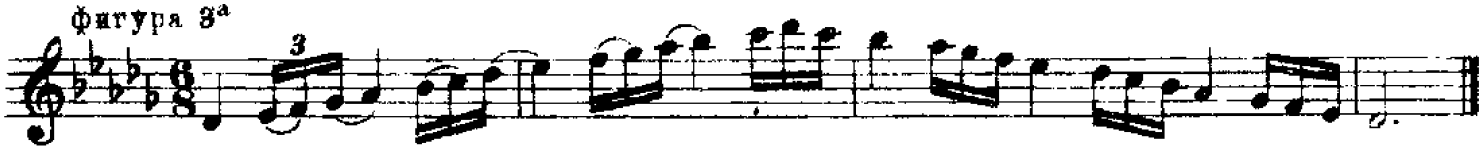
фигура 2а



фигура 3

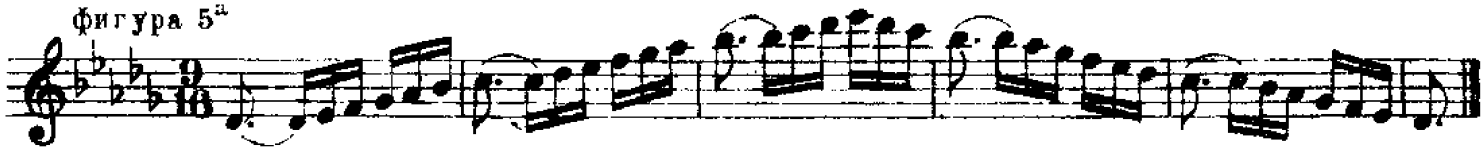


фигура 3а



фигура 5

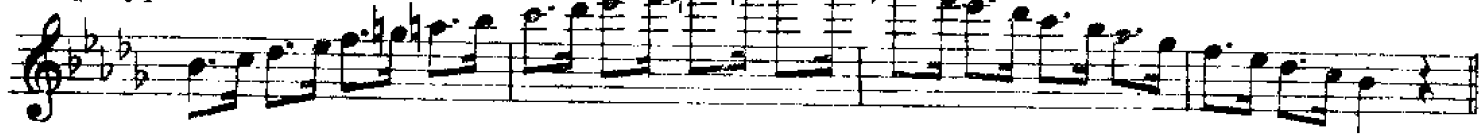
фигура 5а



фигура окончательная

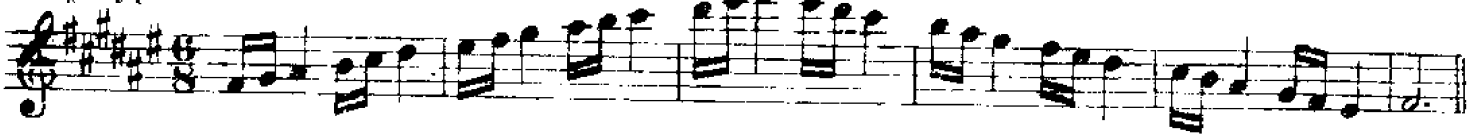
* Хорошо усвоив все гаммы, учащийся переходит на их основе к изучению трелей, пользуясь таблицей № 2. Гаммы в трелях следует играть в пределах двух октав целыми нотами. Кроме III и VII ступени все трели целотонные.

си ♭ минор (мелодическая)
фигура 1

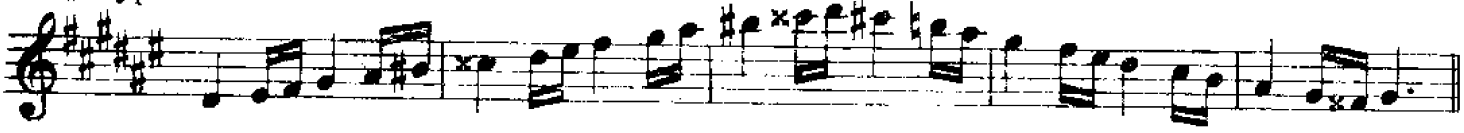


си ♭ минор (гармоническая)
фигура 1[а]

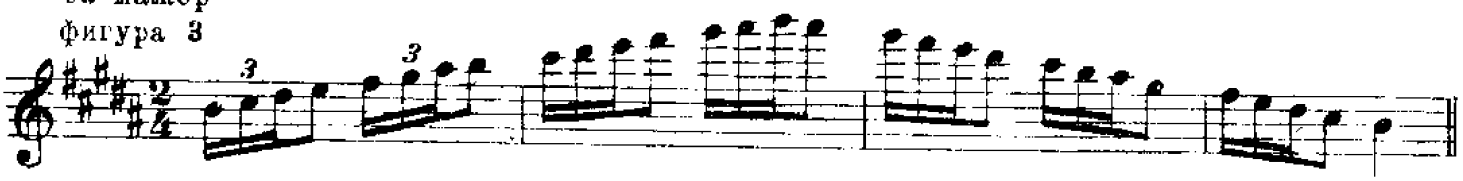
Фа ♯ мажор
фигура 2



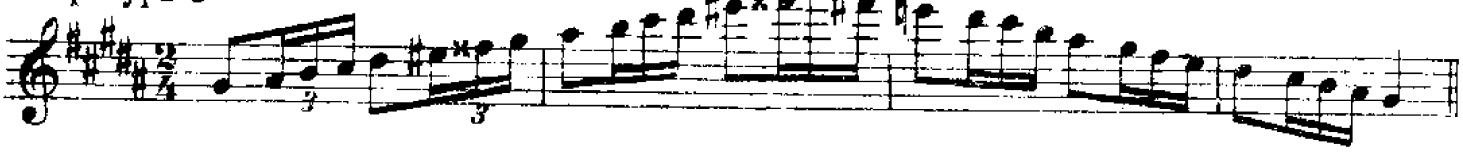
ре ♯ минор (мелодическая)
фигура 2[а]



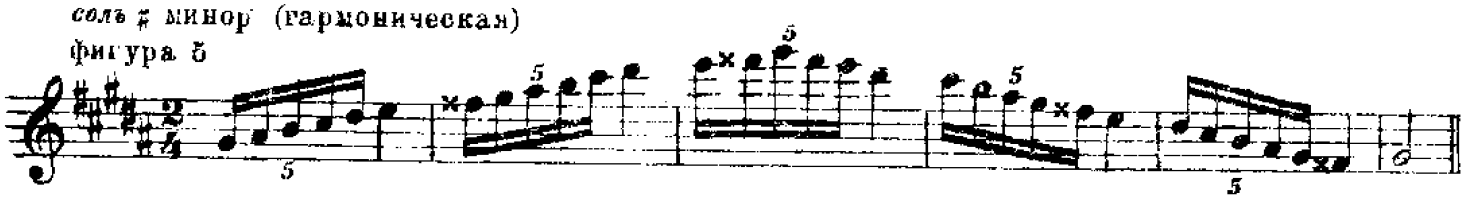
Си мажор
фигура 3



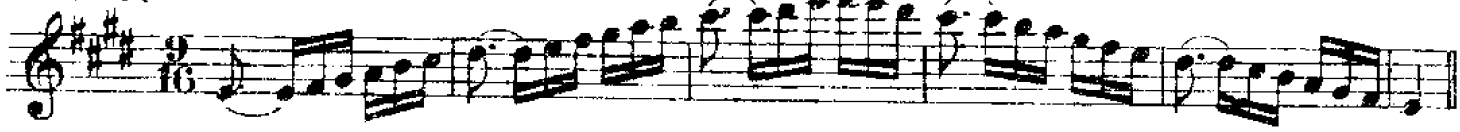
соль ♯ минор (мелодическая)
фигура 3[а]



соль ♯ минор (гармоническая)
фигура 5



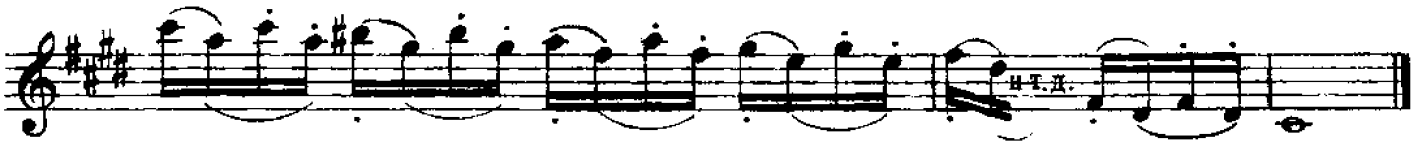
Ми мажор
фигура 5[а]



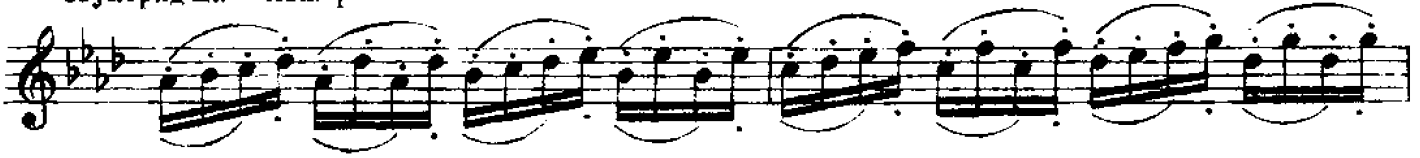
Различные способы исполнения - артикуляция

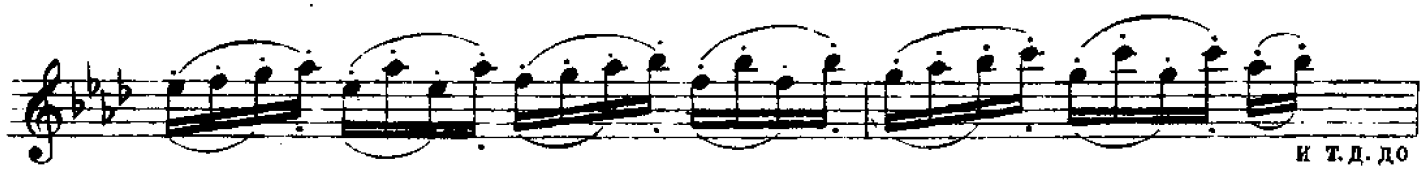
звукоряд *до* ♯ минор (мелодический)

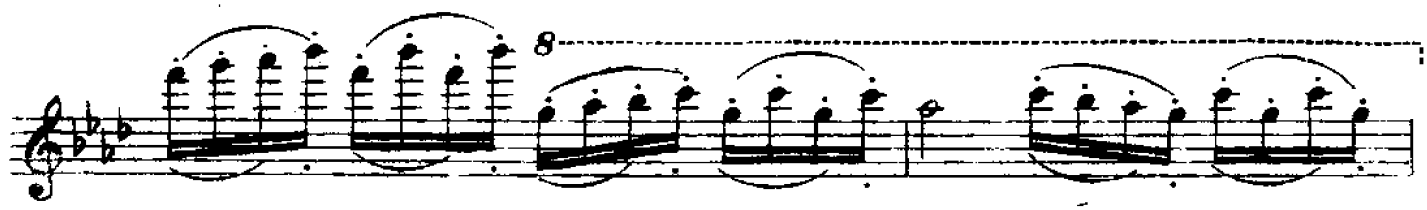
звукоряд *до* ♯ минор (гармонический)



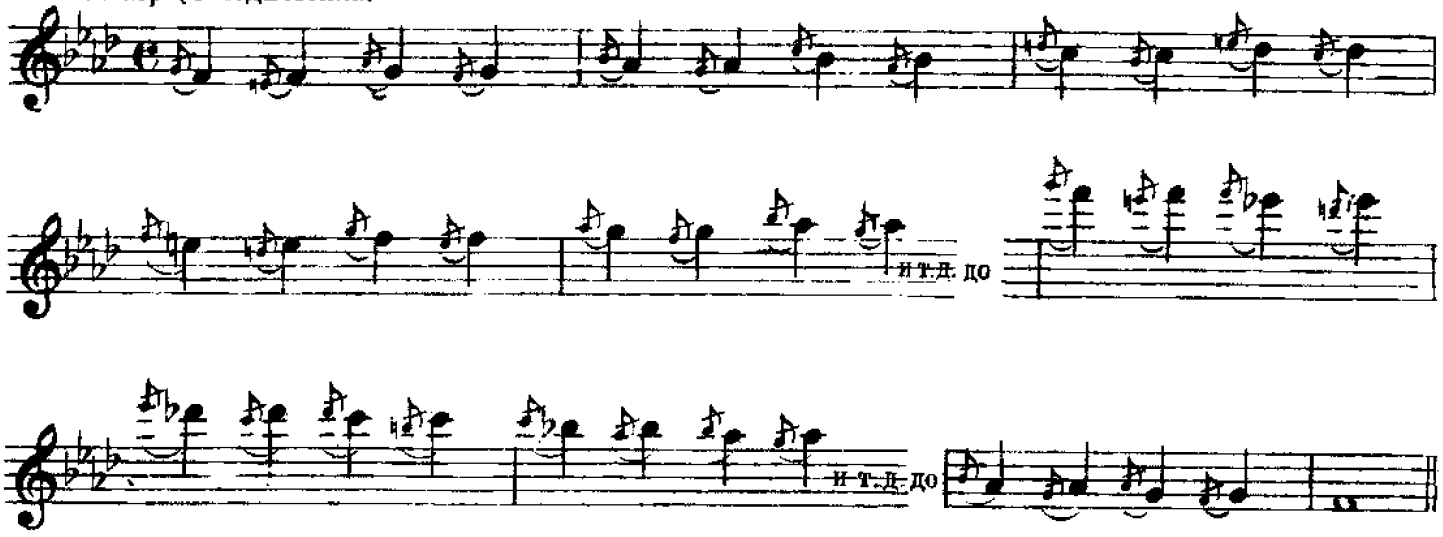
звукоряд *Ля* ♭ мажор



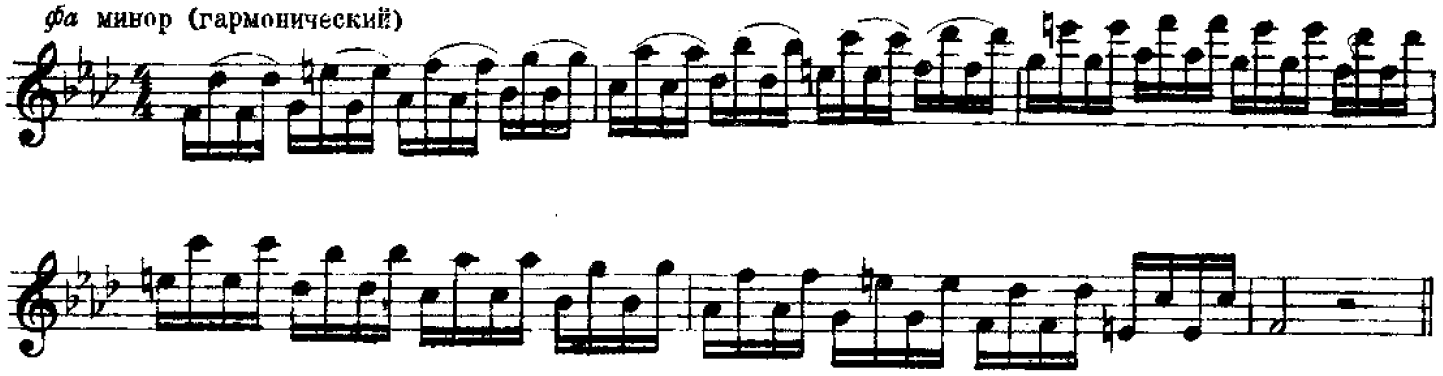




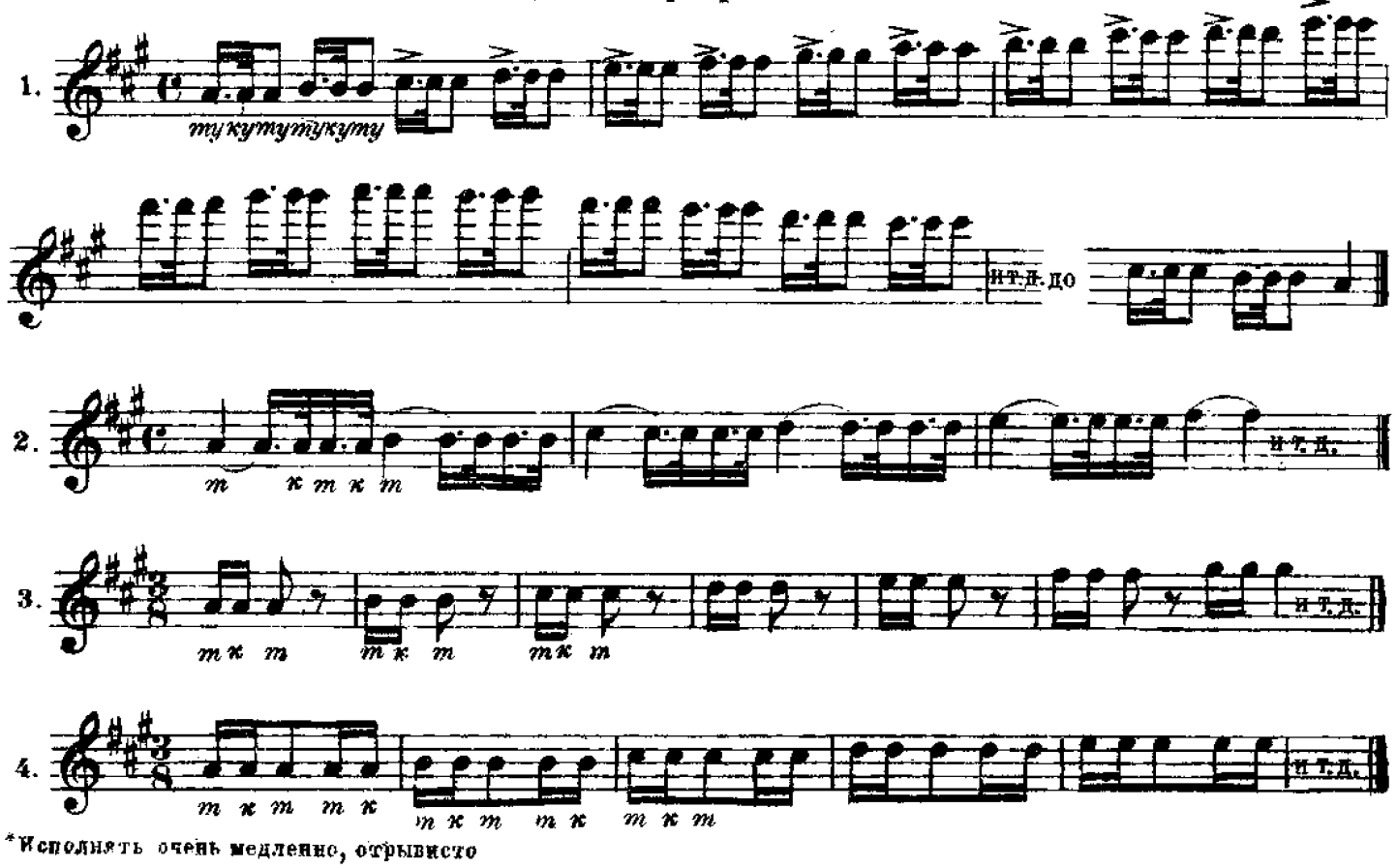
Фа мажор (мелодический)



фа минор (гармонический)

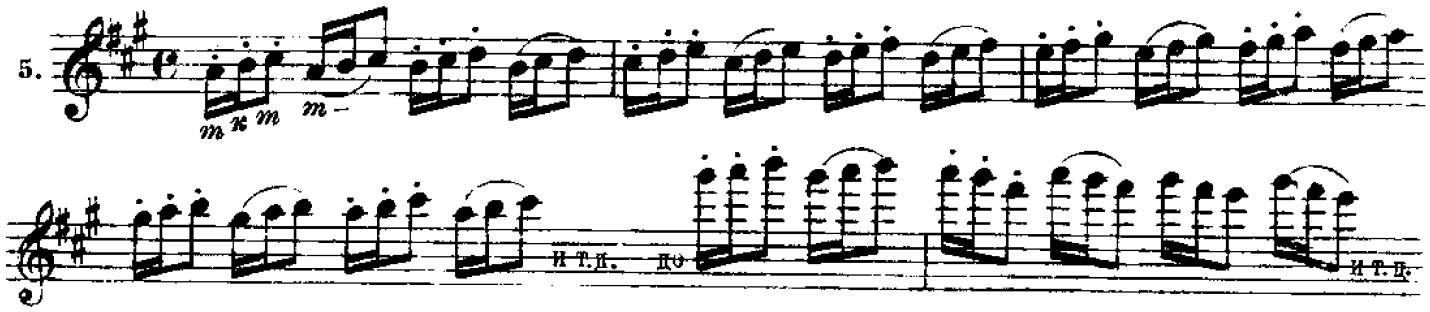


Двойной удар языка*



*Исполнять очень медленно, отрывисто

5.



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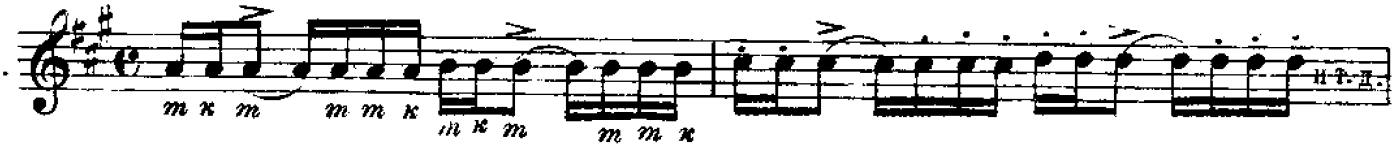

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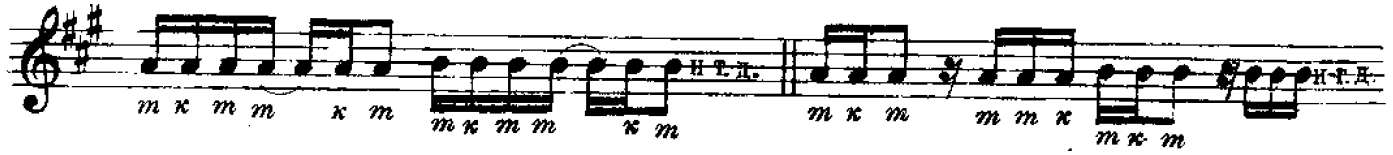

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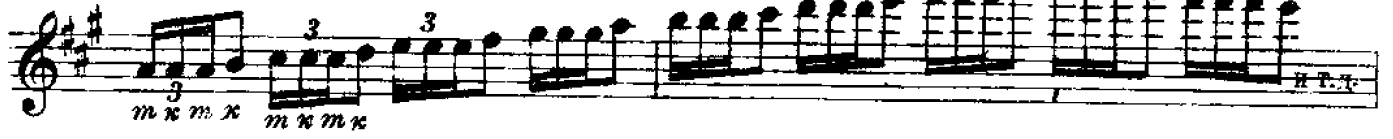

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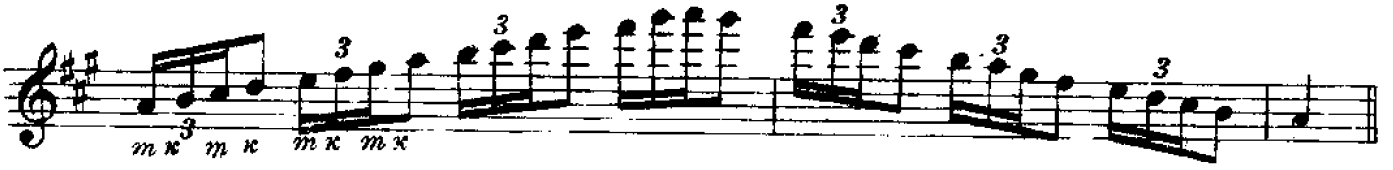

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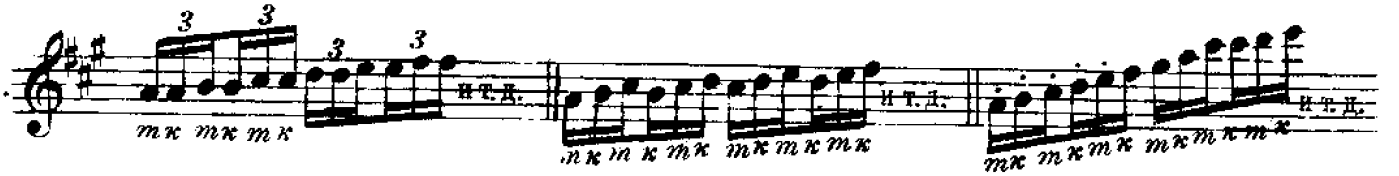
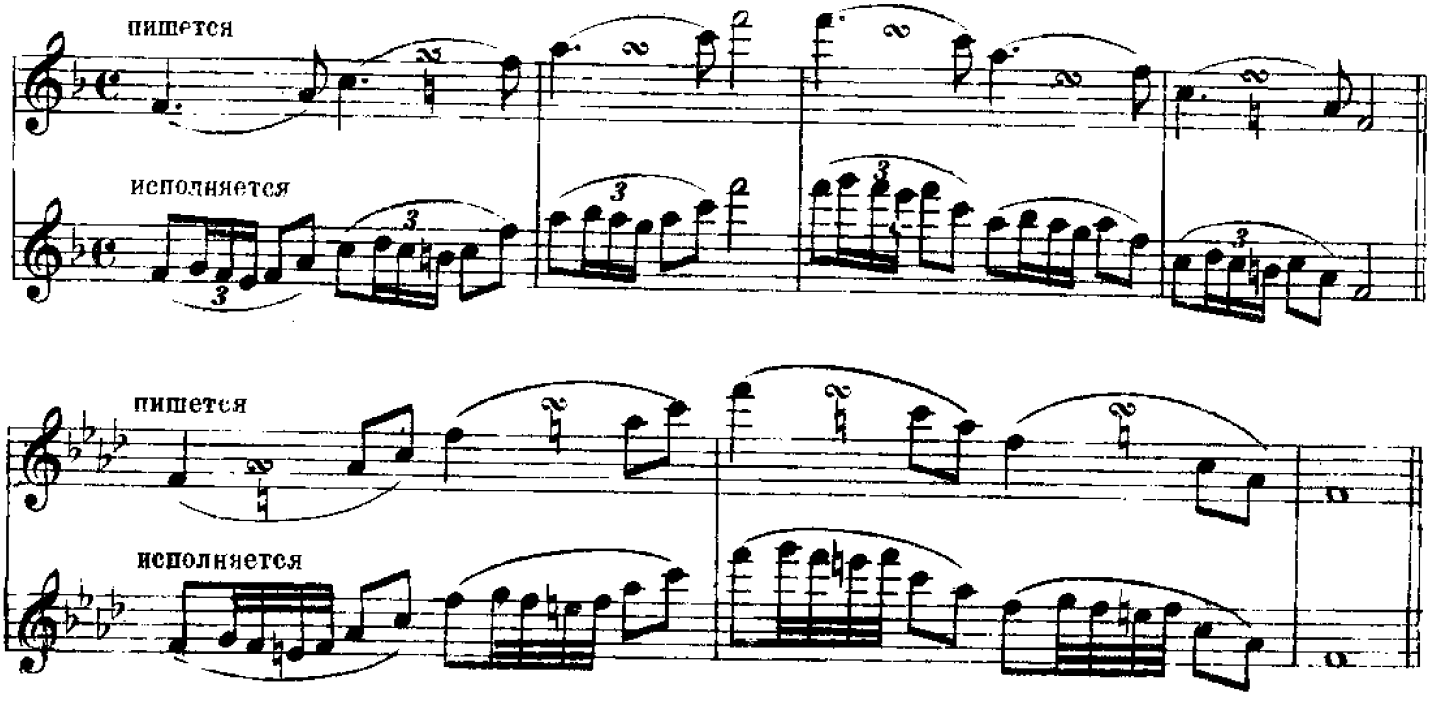
Группето