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Flute exercises of marcel moyse

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Abstract

Marcel Moyse is French flutist and made many exercises intended for Boehm Flute. These exercises are still being used as the primary resources of flute training today. This study will sketch the life and studies of Moyse and his influence on world flute art. Furthermore, his some method will be investigated. The aim of this study is examine Moyse's daily exercises. Investigations carried out have shown that Moyse's methods to overcome the technical difficulties he experienced in the beginning and to improve himself were the methods benefited by the flute player not only in his flute training but also throughout his life.

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1. Introduction

Legendary French flutist and teacher, Marcel Moyse had a profound influence on flute and woodwind playing in the 20th Century (Marcel Moyse Society, 2011). He was born in 1889 in St. Amour, France. After Moyse began the music, he often accompanied his grandfather to the local community chorus rehearsals and opera performances. When Moyse was twelve, his grandfather Alfred enrolled him in Besançon's municipal music school, where he received disciplined education in solfège, a form of music training he enjoyed thoroughly (Camp, 1997). At this time he also began taking flute lessons with a local flutist Angelloz.

In 1905 Moyse became a student of Paul Taffanel (he is a flute professor) at the Paris Conservatory. Moyse learned the importance of musicality rather than the technicality of the previous generation. This helped influence Moyse's philosophy and approach to flute playing, which emphasized the responsibility of the musician to reproduce the musical expression that the composer intended rather than to use the music as a vehicle for demonstrating virtuosity (Gearheart, 2011). Trevor Wye said about Moyse's musical ideas "Moyse was trying to establish an intelligent approach to making music which begins with practicing to reproduce what the composer wrote, or at least what the player believes the composer meant in his score." (Wye, 1993). After his graduation from the Paris Conservatory, he was selected to be Philippe Gaubert's teaching assistant.

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The ability to design exercises to correct his own shortcomings as well as those of his students came very naturally to Moyses, who was especially astute at interpreting Gaubert's performance ideals. Upon Gaubert's retirement in 1932, Moyses was promoted to Professor of flute at the Paris Conservatory, where he would remain until he fled the city when the Germans invaded Paris in 1940 (Camp, 1997). Marcel Moyses trained many important flutists. For example; Gaston Grunelle, Aurèle Nicolet, Peter Lucas Graf, James Galway and Trewor Wye. As a result, many of these flutists went on to have successful careers throughout the world, perpetuating the French traditional and filling the flute section of orchestras as well as serving on many conservatory faculties (Gearheart, 2011).

In 1949, Moyses immigrated to the United States and bringing the France school of flute playing to many North American through his pedagogical career there.

Also known as the author/composer of numerous publications for the flute, many of his books such as *De la Sonorite* and *Tone Development through Interpretation* have become invaluable to the serious flute student. Moyses produced several teaching books through his publisher, Leduc, which are still widely used today. He continued to attract dedicated and talented students throughout his life and remained a vital and inspirational force as a private studio and master class teacher until his death in 1984 (Marcel Moyses Society, 2011).

2. Marcel Moyses's Exercises

In the exercises and pieces which Moyses wrote, Technical and musical level of the pieces of the period was taken into account. Before they were published, these pieces had also been used by Moyses's students in his flute class. In later years, exercises were published and became a significant part of flute training (Hepycüel, 2009).

Le Débutant Flutiste (The Beginning Flutist) of Marcel Moyses, contains 13 lessons. The first four lesson dual solely with notes which are easiest to play. The next three lessons enable the learner to become familiar with the difficult attending passage from the low octave to the medium octave. At the end of the thirteen lessons, the pupil should be in possession of all the notes (Moyse, 1935).

In this method, Moyses first emphasized the studies on the first octave for a smooth embouchure. About Moyses's teaching technique, Eleanor Lawrence, a student of Marcel Moyses, said "Today many flutists think that the first octave is problematic. However, Boehm and Moyses defend the idea that the first is the main octave and the other octaves are based on it, and it is easier to play considering this." (Hummel, 1998).

Marcel Moyses's another method is *Gammes et Arpeges* (Scales and Arpeggios, 480 exercises). In this text-book, the major, minor scales and arpeggios of 3 and 4 tones included in the present work are written in ten different forms and variously arranged in the diagram annexed. The object of this diagram is to help with the practice of the scales and arpeggios in a comparatively short period, about 12 numbers in half-an-hour, and varying the tonality in a regular manner.

In her website Jennifer Cluff, a flutist of Island Symphony, suggests Marcel Moyses's "480 Gammes et Arpeges" method as daily exercise essential not only for beginner level flutists but also for professional ones so as to overcome technical difficulties (Cluff, 2004).

Moyse's pedagogical approach to articulation is further addressed in his method book *École de L'Articulation* (School of Articulation) (Moyse, 1928). This book provides exercises for every type of articulation throughout all three octaves in order to obtain coordination of the finger and tongue movement. This exhaustive treatment includes an additional type of articulation, called mixed tonguing (Gearheart, 2011). This technique employs a mix of the syllables that Moyses used for single, double and triple-tonguing. The purpose of mixed tonguing is to help keep

clarity and purity of articulation when the tempo is too fast for single-tonguing yet too slow for double-tonguing (Moyses, 1928).

The following excerpt provides examples of Moyses's application of mixed tonguing.



Figure 1. Marcel Moyses *École de L'Articulation* p. 5 (Moyses, 1928).

In this excerpt, Marcel Moyses used of single-tonguing and triple-tonguing, according to the rhythm of the eighth-note, sixteenth-note triplet combination.

These exercises illustrate Moyses's methodical approach to the pedagogy of articulation throughout all three octaves (Gearheart, 2011).

Exercices Journaliers (Daily Exercises) begins with chromatic exercises and continues to exercises chords on the augmented fifth and diminished seventh, scales by tones, thirds, fourths etc..., broken arpeggios. In this book, Moyses demonstrates the exercises using letters and provides a 26-day-work schedule in the prologue.

1- A B C D	7- M N O P	13- U V X Y	19- A B C D	25- A B C D
2- A B C D	8- A B C D	14- A B C D	20- M N O P	26- U V X Y
3- E F G H	9- E F G H	15- A B C D	21- A B C D	
4- A B C D	10- A B C D	16- E F G H	22- E F G H	
5- I J K L	11- Q R S T	17- A B C D	23- A B C D	
6- A B C D	12- A B C D	18- I J K L	24- Q R S T	

Figure 2. Marcel Moyses's work plan for daily exercises (Moyses, 1923).

Marcel Moyses said "The low and high register of the flute are generally less practised than the middle register for which the greater part of music for any instrument is written. Certain ones are written especially for the low and the high registers, but the register numbers keep to the middle register, the limits of which they pass only transiently." (Moyses, 1923). And Moyses suggested that all exercises contained in this work must be played in both simple and double 'coup de langue' (Moyses, 1923).

In Etudes et Exercices Techniques (Technical Studies and Exercises), Moyses suggested that the flutist play each measure four times in a row, slurred and tongued. The slurred articulation is beneficial as it exposes any unevenness in the flutist's finger movements. Once this has been corrected, the repetition of the pattern secures consistency (Moyses, 1921). This exercise presents a concentrated way of practicing technique through the use of a short triadic figure which is repeated in many different keys.

De La Sonarité: Art et Technique (Of the Sonorousness: Art and Technics) is most well-known book of Marcel Moyses. The opening exercise of this book uses both ascending and descending long tones with the intervals of half steps, whole steps as well as major and minor thirds. Moyses begins first exercise on B3, due to the fact that he could most easily obtain the best quality of tone on this particular note. According to Moyses, the clarity and purity of the tone quality of this first note is very important as it is to become the model sound that is to be recreated on each successive note (Moyses, 1973).



Figure 3. Marcel Moyse *De La Sonorite* p. 6 (Moyse, 1934).

“What might a flute teacher do to help a student to find just the right tones while practicing Moyse’s *De la Sonorité* #1?” asking Howard A. Cohan and he prepared Marcel Moyse’s tone exercises (*De La Sonorite*) with accompaniment. Cohan said about this version of exercises “In addition, there are major benefits to the teacher providing a live rendering of the accompaniment. First of all, it keeps the teacher awake, both physically and musically. Ideally, s/he should improvise within the harmonic progression so that the student gets into ‘the groove’ easily. In addition, it helps the student to enjoy playing as a team player when playing with someone who generally plays joyfully. This, too, carries into all other aspects of the students’ musical endeavours. This joyful feeling, I feel, should be groomed from Day One” (Cohan, 2010).



Figure 4. Tone Exercises with Accompaniment of Howard A. Cohan (MMS Newsletter, 2010, p. 3).

The last method is *Vingh Exercices et Etudes* (20 Exercises and Studies). These exercises are for studying tone production and producing an equal quality of tone in the 3 registers of the instrument, trill, octaves and grace notes, chromatic scales, low notes, great slurs, pauses and suppleness in the high register.

The most significant feature of Marcel Moyse’s exercises aimed at technical improvement is that it takes up the exercises comprehensively. Exercises were applied in all forms and repeated in various rhythms and articulations. Moyse’s exercises both those aimed at improving tone and musical expression and those aimed at increasing virtuosity were described as innovative/reformist when it was written, and it is still significant in flute world.

Interviews with experts revealed that they often use Marcel Moyse’s studies and exercises both during their students’ education and in their own studies. Especially *De La Sonorite*, *Gammes et Arpegges*, and *École de L’Articulation* are some of Marcel Moyse’s methods that are in flute curricula in conservatories. For example, Franz Albanese, a professor at Rome and Lorenzo Perosi Conservatory, includes *De La Sonorite* of Moyse; Dr. Beth E. Chandler, Assist.Prof. at James Madison University School of Music includes Moyse’s *De La Sonorite*, *Tone Development Through Interpretation*, and *24 Petites Etudes Melodiques* and *25 Etudes Melodiques* methods; and University of Santa Thomas Conservatory of Music includes Moyse’s *Le Débutant Flutiste*, *Gammes et Arpegges* methods in their flute training programmes. Furthermore, Marcel Morse’s exercises are utilized in the flute training programmes of a number of conservatories, departments of music education and fine arts high schools in Turkey.

3. Conclusion

In conclusion, Marcel Moyse’s exercise books played an important role in French school of flute becoming widespread all around the world along with Europe and America in the 20th century. In his mastership classes, many woodwind performers attending the course were influenced by Moyse’s experience in being a musician and a teacher.

In order to solve the technical and warm-up problems that he experienced and to improve himself, Marcel Moyses wrote separate daily exercises and studies for tone, articulation technique, chromatic rows, scales and arpeggios in later years. These methods that Moyses wrote in order to increase finger speed and improve tone brought a new perspective to studying technique in the early twentieth century. These exercises, which were used in Moyses's flute class before they were published, were published and started to be used in various countries in later years and has also become a significant part of flute training in our country. He became located in a central point in flute literature by means of the flute performers who he conveyed his exercise books teachings.

Research on today's flute performers' and instructors' opinions and studying methods demonstrated that the flute exercises written by Moyses are still primary preference and that an approach that used to be new only a few generations earlier has now become a tradition on international platform. For this reason, Marcel Moyses's exercises are those which are indispensable in a flutist's educational and professional life and need to be practiced life-long.

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