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# Analysis of Tafanel Flute Free Archer Fantasia Playing Skills

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## ABSTRACT

*The middle of the nineteenth century, modern French flute school gradually pulled open heavy curtain, in the late 19th century, France flute school began to show a real bright, tower at the same time, the method of Neil also established the important position of his flute school in France, French flute school believes that any technology is a service for music, flute of techniques can be divided into basic posture, breathing, tone Color (quality), articulation, finger dexterity, etc. This paper will make a basic introduction to the author and work of Tafanel's "Fantasia of the Free Archer" for a specific analysis. This paper is divided into five chapters. The first chapter introduces the author, including tafanel's life experience, main styles and main works. The second chapter is a brief introduction to the opera background and writing characteristics of the work. Section 1 and 5 of chapter 3 respectively introduce the importance of playing posture, breathing, tone quality, articulation and finger dexterity in flute playing. The fourth chapter is the performance analysis of the repertoire; The fifth chapter is the conclusion, enlightenment and understanding.*

**Keywords:** French flute school flute Paul Tafanel playing techniques

## I. INTRODUCTION TO THE AUTHOR

### Life Experience

Paul Taffanel (1844-1908) was born in France on September 16, 1844. He learned to play the flute from his father at an early age. After his solo concert in 1857, he went to Paris to follow Durus and studied at the Paris Conservatory of Music. He served as flute chief at the Paris Opera and the predecessor of the Paris Orchestra. His career as a professional flute player ended when he was hired as flute teacher at the Paris Conservatory of Music at the age of 48. As a representative of French flute school and a pioneer of modern French flute school, he devoted his whole life to elevate flute art to another peak state, and later generations honored him as "Paganini" of flute circle.

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## **Main Styles**

Since no recording of Tafanel's performance exists today, we can only understand and imagine that his performance should be flexible and sensitive, delicate and elegant. He never tried to show off his extraordinary skills, and he was opposed to exaggerated showmanship, perhaps because of his long experience as an orchestra member, and he was dedicated only to respecting the score and adhering to the principle of strict fidelity to the original. He pursues perfect timbre all his life, and holds the view that "volume is not the key, timbre is everything". Any damage to timbre is undesirable in his eyes.

## **Main Works**

Tafanel is better known for his flute works and writings. Tafanel and his students co-created the basic textbook "Daily Exercises", which is designed for basic skills such as flute fingers and spitting techniques, and has become one of the essential exercises for many flute players today. He also composed a number of operatic fantasia, the Free Archer Fantasia analyzed in this paper is one of the representative works, and the highly technical Fantasia fantasia is arranged from Toma's Opera Fantasia. His later work, Andante Pastoral and Scherzo, was completed a year before his death, and the feeling of "evening scene" fills every corner of the music. Tafanel devoted a great deal of effort and preparation to the compilation of the Encyclopaedia of Music at the Conservatory and the Flute Course, both of which were continued and published after his death by his students Gaubert and Flury.

## **II. THE INTRODUCTION**

Tafanel flute "Fantasia of Free Archer" is based on the three-act comprehensive opera "Free Archer" written by Johann Friedrich Kinder and composed by German composer Carl Maria von Weber. The play was first written in 1819 and finished on May 13, 1821. On June 18, 1821, it was performed for the first time at the Royal Theater in Berlin and won strong recognition. Later, it became an opera model of romantic music and the expression of nationalism and had a profound influence on the development of opera later.

Weber unique use of music in the opera, he will then ordinary orchestral configuration changes made to match the needs of the opera, such as horn on behalf of the hunter, hunter's black represents is the clarinet, ethnic music filled with every corner of the forest, the Wolf valley, the plot under the expressive music language to describe more image.

Fantasia of free Archer for flute was composed in 1876. Fantasia is an unconventional, imaginative and improvisational composition. Tower faneuil opera in the three most is known

as the aria technique such as using the variation to adaptation, refining, fully using the flute has a wide range, bright tone, brilliant performance ability and technique etc, just replace the full band with flute and vocals, lifelike depicts the content of each character in the drama and opera performance of blow out, on the stroke Draw the rich and romantic German culture color at the same time will bring people into the mythical realm.

### **III. SKILL ANALYSIS**

#### **Performance Posture**

The French flute school believes that when playing the flute, the body must be better integrated into the performance through the most natural and reasonable posture, so as to better exert the power of the body.

Is playing the flute, two legs are apart an appointment first shoulder width, right foot, left foot before, and focus on two feet apart, at the same time, after stand firm, waist as the axis, slightly to the left, until the two arms are in the most relaxed point of view, and then began to play, this state is natural and not lax, stationary and beautiful and the most reasonable playing position.

#### **The breath**

Proper breathing is to playing wind instruments what water is to fish. The French flute school regards the control and expression of breath as a way for players to express their emotions. The breathing technique of the performance is filled with every corner of the music, including the division of phrases, the soundness and artistry. The accuracy and expressiveness of breathing are the premise of a complete work.

#### **Affect**

By the time of French flute school, the classification of articulation has been very strict, and each leaf sound has a specific method of use.

(1) gas to vomit

This way of articulation is more like a method of articulation practice. Hu and Fu are delivered without adding the voice head, so that the support and impact of the white diaphragm can be more clearly felt.

(2) single spit

Single spit is our most frequent contact with a way of spitting, as a sound head is the most extensive and practical one, the purpose is to make the sound sound more clear, direct, and can better control the strong and weak. In The French system, tu is pronounced by placing the

tongue between the teeth, trapping air between the lips, and drawing the tongue back and forcing air out of the lips. This is slightly different from English. This sounds more authentic, clear and granular than the upper gums in English.

(3) the tk

The problems of double spit can be basically classified into two categories. One is the pronunciation method of ku, which requires good support of diaphragm to keep the sound clean and independent. The other is speed, both to improve speed, but can not ignore the importance of timbre.

(4) SanTu

Tukutu, kutuku, or tutuku in succession is the perfect way to practice controlled pronunciation.

### **Timbre**

The quality of the vibes. Timbre is always the first thing for any instrument. The importance of masters such as Tafanel devoting their entire lives to the pursuit of perfect timbre is evident. Theory of flute school in France, although like the voice of everybody is different, perfect quality and no relative criterion measure, but the right sound must be in conformity with the three conditions, of which the most difficult is a unity of three octaves and plumpness of sound and bass rule of two full of flexibility. A poet once wrote, "A flute, sounding mournfully on the desolate bridge of life and death kissed by the same darkness." Although the poem is slightly exaggerated, it can also be seen that the mellow, stable and elastic voice is somewhat difficult for the performer compared with the sharp, exciting and stiff voice.

### **Finger flexibility**

For the flexibility of fingers, hand shape is an important link that can not be ignored. The left hand wrist slightly turned inward can make the fingers more flexible. The right hand holds the flute with the natural hand shape of holding things, and press the fingers gently. There may be no strict and fixed standards for posture and hand shape. Everything is designed to be relaxed and natural so as to produce a better tone. The most important solution to the finger problem is to practice scales and difficult etudes in large quantities. The French flute school regards playing scales well as the foundation of practicing all works well.

## **IV. PERFORMANCE ANALYSIS**

### **"Introduction" (Section 1-47)**

Music to g Minor upward tone pulled open heavy curtain, full of strength in the beginning, 7,

8 section on the main chord of large span jumping between interval, warm, full, full of self-confidence, section 9 began octave jump downward crosstalk fully shows the flute register broad and scalability, from slow to fast play to both free and easy but it can't and pay attention to the octave of unity between, with good Grasp the appropriate intensity of the breath, so as to play a more consistent with the heart of the author, the purpose of the timbre. In the 15th and 16th sections, on the basis of the 7th and 8th sections, the mood is more excited and the effect is promoted. In bar 17, a large number of chromatic scales begin to appear, which requires very high finger conversion. It is necessary to treat each note carefully and carefully. In order to pursue speed, there should be no swallowing or ambiguity.

### Example 1

Section 18-34 (see example 1) selects the prelude part of Xiao's opera and plays clarinet part in the opera band version. In comparison, flute is not inferior, but has brighter and more colorful timbre.

### Part I (Sections 48 -- 155)

The first part is different from the intense and intense introduction. It starts with a slow and low melody in D major, which highlights the complementary elements of the song. In this slow rhythm, melodic, singing strong section, we should pay attention to the integrity of the phrase, adjust the breath. Bars 50-68 (see example 2), the theme of the first part, are derived from a prayer sung by the daughter of the forest forester in act I of the opera: "Sigh softly, the day is dying..." .

### Example 2

Bar 69 changes from flexo to allegro allegro, which is a free variation of the theme. With the change of speed, the music color also changes. Different from the melancholy before, the performance of this part has rich timbre changes, highlighting the lightness and brightness of the rhythm, and it starts to become positive, lively and sunny. In sections 87-89, the diminutive treatment is used by the author in polyphonic repetition. Fade out is a very difficult method to play, can not see the fade down immediately, there should be a gradual change process. Section 90 a 101 seemed to be a short period of calm in the wake of waters, ductility, and shall be filled with the sound there is a tension and not procrastinating, should have the feeling of pushing forward, because after the 105th section speed up again, but the strength requirement is weak, so the notes here to blow small, delicate, light spirit, liaison between the tongue and cohesion to manipulate.

### Part II (Sections 156-246)

Musk went to Wolf Valley when his heart was full of contradictions and struggles. The melody theme of e minor and then G major describes Musk's confused inner world. Eventually Samiel replaces Agate's theme, and Musk bows to the forces of evil, hinting at the triumph of the forces of darkness. The thematic variations in this section begin in bar 185 (see example 3), where harmonic variations are more free.



### Example 3

The author makes good use of the magnificent flute skills in the paragraph at the beginning of section 210. Continuous ascending and descending arpeggios present a picture of Wolf Valley full of gloom and weird atmosphere. Observed score we can find the (see PuLi 4), while the melody soon, but most of the chromatic scale up and half down, due to the small finger spacing, reduced the transport refers to the time required to, so it is not particularly difficult in the flute skills, we need to do is try to relax your fingers, avoid because of tension makes the fingers become stiff and properly gas and in each sentence The first note is slightly accentuated, giving the passage a more structured and rhythmic sound.



### Example 4

#### Part 3 (End of 247)

The humorous solo sung by An Xin in the second act of the opera is chosen as the theme of this part, and allegro in G major depicts her cheerful and lively character. Variations at the beginning of section 286 still adopt the technique of free variations, adopt a variety of rhythm patterns and use new materials. In the flute technique, the three utterances are fully and richly utilized in section 293-298, which requires good coordination of breath, tongue and fingers to achieve the desired performance effect.

At the very fast speed of 132, the end at the beginning of section 310 pushes the whole song to



the highest point of emotional outburst in the form of the upper line. The last end of the song jumps between octaves and finally falls on the bass G. It should be played firmly and soliously to draw a perfect full stop for the whole song.

## **V. CONCLUSION**

Tafanel, through variations, added his unique style and performance characteristics as a performer, so that this "Fantasia of the Free Archer", although only three arias from the opera are selected as the theme, is not monotonous, but highlights the vivid story, fully demonstrates the charm of the flute. Through the understanding of the French flute school and the author, the in-depth study of the opera source, writing techniques, playing techniques and other aspects of the work, we can more easily blend into our own emotions when playing this work, more in line with the author's original intention, and also make the work get a better interpretation.

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