

These scale and chord studies are intended for the development of our most basic skills: a smooth, relaxed air flow, a compact, efficient tongue stroke, and a responsive aperture framed by a strong, stable embouchure. I recommend establishing a very smooth legato tongue before moving to crisper articulations.

The overall concept for these drills is the same as in Herbert L. Clarke's Technical Studies- to play with ease in all registers, keeping our embouchure fresh and pliable. The ability to practice hard and productively while staying fresh is the simple key to acquiring real endurance, which Clarke described as "90% of cornet playing."

The late flutist Thomas Nyfenger once asked his teacher, Julius Baker, why he practiced so deliberately. Mr. Baker replied, "If I never make a mistake, I'll never make a mistake." This enigmatic wisdom can also be applied to endurance development- if, while practicing hard, we never get tired, we will never get tired. Obviously hard work is sometimes fatiguing, but we should always try to avoid completely draining our reserves.

A number of exercises are influenced by Richard Shuebruk's Graded Lip Trainer, Grade 3, and Robert Nagel's Rhythmic Studies. These should be practiced with a metronome, not for speed, but for developing a sense of relaxed composure when faced with difficult entrances. Our ability to enter well is crucial to our professional success, and relies largely on how relaxed and rhythmical our preparatory breathing is- how "synchronized" we are, as Carmine Caruso would explain. Try not to "stack air" (take in more than will be used)—when air has to be expelled during rests, we cannot avoid excess tension.

The Bach transcriptions should be interpreted very expressively within large, steady pulses. I am very grateful to have been inspired in this music by my colleagues, including oboist Stephen Taylor, flutist Susan Rotholz, organist Ted Guerrant, conductors Ryohei Nakagawa (Tokyo Bach Band) and Blanche Honegger Moyse (New England Bach Festival), and by recordings of Glenn Gould and Dinu Lipati.

Edited and engraved by Koji Muto

1.



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6.

$\text{♩} = 80 - 120$



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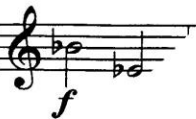
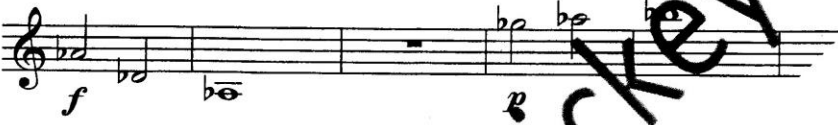


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10.

$\text{♩} = \pm 80$



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14.

♩ = 60 - 80

The musical score for exercise 14 consists of ten staves of music. The first two staves are in a key with two flats (B-flat major or D-flat minor). The next two staves are in a key with three flats (E-flat major or C minor). The fifth staff is in a key with three flats and a double flat (F major or D minor). The sixth staff is in a key with four sharps (A major or E minor). The seventh staff is in a key with four sharps. The eighth and ninth staves are in a key with four sharps. The tenth staff is in a key with four sharps. Dynamics include *p*, *mp*, *mf*, *f*, and *pp*. There are also trills and triplets indicated in the sixth and seventh staves.

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25.

♩ = 80 - 120+



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32. Benedictus (Mass in B minor) Flute Solo

♩ = 40

J.S. Bach

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