

THE FLUTE SCALE BOOK

A Path to Artistry

by

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and

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Why Scales?

This book has been a labor of love we wish to dedicate to our students. Many of these students originally thought playing scales was all about the notes. However, with scale study we have convinced them:

- We play scales to learn to play the flute.
- We play scales because scales and arpeggios are the building blocks of music.
- We play scales to learn to play in tune and in time.
- We play scales to perform various articulation patterns and rhythms.
- We play scales to develop breathing strategies.
- We play scales to develop dynamics.
- We play scales to develop a fluid technique.
- We play scales to clean up the connections between one note and the next.
- We play scales to develop an evenness of color and timbre.
- We play scales to lay the foundation for accurate sight-reading.
- We play scales to develop aural skills.
- We play scales to explore range.
- We play scales to learn to phrase.
- We play scales in varying styles to develop a musical conscience

How to Use This Book

THE FLUTE SCALE BOOK: A Path to Artistry is for:

Elementary Level Flutists learning scales for the first time. Starting with Chapter 1, this book directs the flutist through one-octave scales and nine-note scales with phrasing suggestions. Chapter 3 presents warm-up routines and embouchure development exercises. Sample Practice Plans are located on pages 1.00 and 3.00.

Intermediate Level Flutists who have some scale study experience. After review of Chapters 1 through 3, using the Practice Plans on pages 1.00, 2.10, and 3.00, the intermediate flutist should proceed to Chapter 4. This chapter presents two-octave scales and arpeggios with practice suggestions useful for audition preparation.

Advanced and Professional Flutists who know this material but enjoy having their technical basics in one volume. **THE FLUTE SCALE BOOK** includes a Practice Plan on page 5.00 to develop and maintain performance at an artistic level. Professionals will find the material in Chapters 1 through 4 to be useful in tone development, musical phrasing, and embouchure flexibility. Appendix 1 and 2 present over 450 articulation patterns and rhythms to maintain a fluid technique.

Scale studies is a lifetime adventure. In practicing, quality is more important than quantity. Patience is an asset in your *Path to Artistry*.

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CHAPTER 1

Whole Note Scales One Octave

Topics:

Learning the Notes

Tone: Vibrato, Intonation and Color

Technique, Articulation

Rhythm, Phrasing and Dynamics

1.00 Sample Practice Plan: Chapter 1

1.01 Practice Guide: Whole Note Scales

1.04 Major Scales

1.05 Melodic Minor Scales

1.06 Arpeggios

1.08 Ascending Thirds

1.09 Descending Thirds

1.10 Major Intervals



Sample Practice Plan

Chapter 1

Sample Practice Plans are on
pp. 1.00, 3.00, 4.00, 5.00

Choose a major key or a major/minor pairing each week.

Initially, play at *mf* dynamic level, then develop dynamic designs. (see page 1.03)

After practicing the Headjoint and Harmonics Exercises on pages 3.01–3.02, start each practice cycle with the *Even Air* exercise, rotating through the remaining daily exercises.

	Major Scale 1.04	Minor Scale 1.05	Major Intervals 1.10	Arpeggio Exercises 1.06-1.07	Thirds Ascending 1.08	Thirds Descending 1.09	Balancing the Flute 3.06
Day 1	Even Air p. 1.01 Keep tuner needle still	Articulation with T , p. 1.01 Use 2:1, 3:1, 4:1 rhythms	Vibrato p. 101 2, 3, or 4 cycles per pitch	Simple and Compound Rhythms per note, p. 1.02	Sequencing the Notes and Articulations p. 1.03	Wiggles p. 1.03 Even fingers and even air	Balancing the Flute Play all of p. 3.06
Day 2	Wiggles p. 1.03 Even fingers and even air	Even Air p. 1.01 Keep tuner needle still	Articulation with K , p. 1.01 Use 2:1, 3:1, 4:1 rhythms	Vibrato p. 101 2, 3, or 4 cycles per pitch	Simple and Compound Rhythms per note, p. 1.02	Sequencing the Notes and Articulations p. 1.03	Balancing the Flute Play all of p. 3.06
Day 3	Sequencing the Notes and Articulations p. 1.03	Wiggles p. 1.03 Even fingers and even air	Even Air p. 1.01 Keep tuner needle still	Articulation with “HAH” , p. 1.01 Use 2:1, 3:1, 4:1 rhythms	Vibrato p. 101 2, 3, or 4 cycles per pitch	Simple and Compound Rhythms per note, p. 1.02	Balancing the Flute Play all of p. 3.06
Day 4	Simple and Compound Rhythms per note, p. 1.02	Sequencing the Notes and Articulations p. 1.03	Wiggles p. 1.03 Even fingers and even air	Even Air p. 1.01 Keep tuner needle still	Articulation with T , p. 1.01 Use 2:1, 3:1, 4:1 rhythms	Vibrato p. 101 2, 3, or 4 cycles per pitch	Balancing the Flute Play all of p. 3.06
Day 5	Vibrato p. 101 2, 3, or 4 cycles per pitch	Simple and Compound Rhythms per note, p. 1.02	Sequencing the Notes and Articulations p. 1.03	Wiggles p. 1.03 Even fingers and even air	Even Air p. 1.01 Keep tuner needle still	Articulation with K , p. 1.01 Use 2:1, 3:1, 4:1 rhythms	Balancing the Flute Play all of p. 3.06
Day 6	Articulation With “HAH” p. 1.01 2:1, 3:1, 4:1 rhythms	Vibrato p. 101 2, 3, or 4 cycles per pitch	Simple and Compound Rhythms per note, p. 1.02	Sequencing the Notes and Articulations p. 1.03	Wiggles p. 1.03 Even fingers and even air	Even Air p. 1.01 Keep tuner needle still	Balancing the Flute Play all of p. 3.06

“Young people have great respect for technique. They must have. Music is technique. It is the only aspect of music we can control. A career without thorough training is inconceivable. Unfortunately, it sometimes happens. One can be free of the essential techniques of one’s art only when it has been completely mastered.”

Nadia Boulanger



Nadia Boulanger (Paris, 1887–1979, Paris) was known as a teacher, conductor, and composer. She held teaching positions at the École Normale in Paris (1920–1939), Paris Conservatory (1946–1979) and the American Conservatory at Fontainebleau (1921–1979). During WWII she taught at Wellesley, Juilliard, and Radcliffe in the United States. American composers Aaron Copland, Elliott Carter, Roy Harris, Walter Piston, Virgil Thomson, Ned Rorem, and Leonard Bernstein number among hundreds of students Boulanger taught over her lifetime. Ned Rorem wrote at the time of her death: “So far as musical pedagogy is concerned – and by extension musical creation – she is the most influential person who ever lived.” While these quotations were intended for the composer, her words of wisdom speak equally to the performer and studio teacher.

Whole Note Scales

Use Practice Guide 1.01 and Practice Patterns for 8 Notes, Appendix 1.

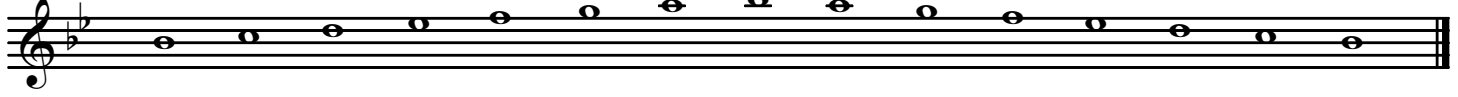
For the advanced player: Repeat 8va.

Major

F Major



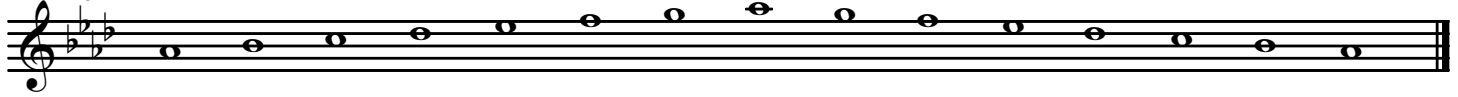
B \flat Major



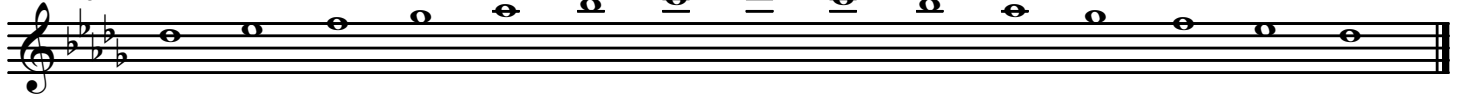
E \flat Major



A \flat Major



D \flat Major



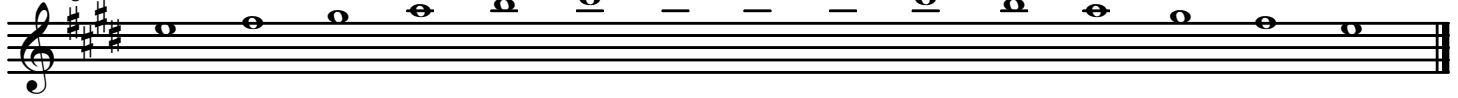
G \flat Major



B Major



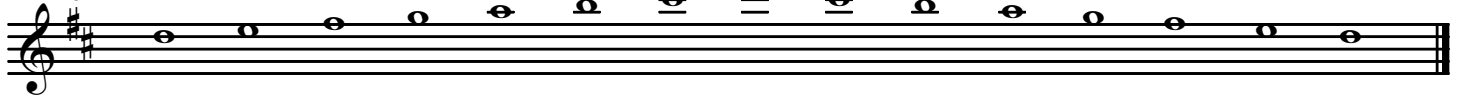
E Major



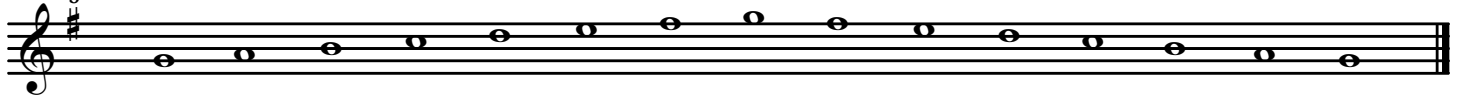
A Major



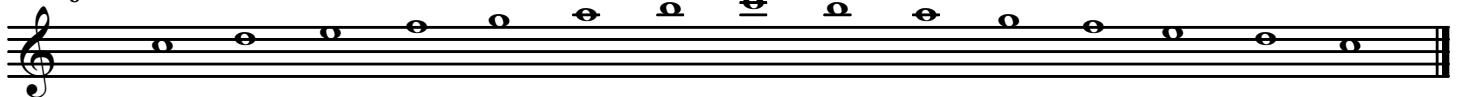
D Major



G Major



C Major



CHAPTER 2

Phrasing Gestures

Topics:

What to Do With the Notes

2.00 Practice Guide: Phrasing Gestures

2.03 The Swan and Video Resources

2.04 F Major and B \flat Major Scales

2.05 E \flat Major and A \flat Major Scales

2.06 D \flat Major and G \flat Major Scales

2.07 B Major and E Major Scales

2.08 A Major and D Major Scales

2.09 G Major and C Major Scales

2.10 Practice Guide: Putting It Together

2.11 Major and Relative Melodic Minor Scales

2.12 Major and Parallel Melodic Minor Scales






Practice Guide

Phrasing Gestures

Except for single notes, music is performed using a *down/up* or a *forward flow* gesture. The following Practice Guide explores the phrasing gestures of *down/up* and *forward flow*.

DOWN/UP


The *down/up* gesture starts **on** the beat. The first note is strong and the notes that follow are weaker. Musicians speak of this process as *coming away from the beat*. In violin performance, this gesture is notated with the “down-bow”  marking and informs the player that the bow should move toward the tip. All notes under a slur are played in a single bow stroke.

Practice an imaginary down-bow to experience this gesture. With your left hand, pretend you are holding a violin and with your right hand, the bow. Place the bow on the string with your right hand close to your nose. Pull the bow toward the tip. It is possible to play one or more notes on this single bow stroke. This gesture is called the down-bow . Use the following measure to explore the down-bow  in violin performance.



Down-Bow in Flute Performance. Stand with your left foot in front and right foot in back, as if serving a tennis ball. The weight of the body is spread equally between the two feet, and the flute is balanced in playing position.

Take a breath as if you were going to cue another player. Notice the natural rise or lifting of the chest and the arms on the inhale. This is called the *up* or preparatory gesture. The flute will not move independently of the body, but will remain stable in the chin.

On the exhale, the chest and arms will naturally move down. This is called the *down* gesture. The bottom of this gesture is called the *ictus*. Using the musical example above, place the beginning of the first note on the ictus of the first beat. Let the flute continue to naturally rise as you complete the dotted quarter note and then place the next note on the ictus of the third beat. You are now performing the *down/up* gesture. In this book, the *down/up* gesture is notated with the down-bow icon . Each *down* gesture is always preceded by an *up* or preparatory gesture.

A slur indicates the number of notes played in this upward gesture. A slur also shows that all notes in the group are played on one even blow of air. Keep the air speed constant when changing notes. At the conclusion of the slur, the end of the flute is returned to playing position.



Practice the following three exercises to explore the *down/up* gesture. [Video demonstrations: www.fabulousflute.com.]

Down/Up ♩ = 40 - 60

- 1.
- 2.
- 3.

CHAPTER 3

Warm-Ups and Embouchure Development

Topics:

Warm-Ups

Embouchure Development

Embouchure Flexibility

Harmonics and Third-Octave Studies

3.00 Sample Practice Plan: Chapter 3

3.01 Practice Guide: Warm-Ups and Embouchure Development

3.03 Harmonics: Embouchure Flexibility

3.04 Left-Hand Scales

3.05 Harmonics: Five-Note Scale Patterns

3.06 Balancing the Flute

3.06 Trills for Balance

3.07 Octave Variations

3.08 Third-Octave Wiggles

3.09 Third-Octave Studies: Short Scales

3.10 Third-Octave Chromatic Fingerings

3.10 Fourth-Octave Fingerings



Sample Practice Plan

Chapter 3

Sample Practice Plans are on
pp. 1.00, 3.00, 4.00, 5.00

Level 1	Level 2	Level 3	Level 4 & 5
Play Headjoint and Harmonics Exercises , pp. 3.01–3.02	Play Headjoint and Harmonics Exercises , pp. 3.01–3.02	Play Headjoint and Harmonics Exercises , pp. 3.01–3.02	Play Headjoint and Harmonics Exercises , pp. 3.01–3.02
Vibrato (2:1, 3:1, 4:1), p. 1.01 Use Key (s) of the Day	Vibrato (2:1, 3:1, 4:1), p. 1.01 Use Key(s) of the Day	Vibrato (2:1, 3:1, 4:1), p. 1.01 Use Key(s) of the Day	Vibrato (2:1, 3:1, 4:1), p. 1.01 Use Key(s) of the Day
Octave Variations (top half of page), p. 3.07	Harmonics , p. 3.03	Harmonics , p. 3.03	Harmonics , p. 3.03
	Left-Hand Scales , p. 3.04	Left-Hand Scales , p. 3.04	Left-Hand Scales , p. 3.04
	Octave Variations , p. 3.07 Play at least through F#3	Octave Variations , p. 3.07	Harmonics Five-Note Scale Patterns , p. 3.05
		Third-Octave Wiggles , p. 3.08 Play at least 6-7 lines	Octave Variations , p. 3.07
			Third-Octave Wiggles , p. 3.08
			Short Scales , p. 3.09

Add **Chapter 3 Sample Practice Plan** (above) to your daily practice routine of **Chapter 1 Sample Practice Plan** (below) and **Chapter 2 Phrasing Gestures**, pages 2.04–2.09, in the key(s) of the day.

Chapter 1 Sample Practice Plan

	Major Scale 1.04	Minor Scale 1.05	Major Intervals 1.10	Arpeggio Exercises 1.06- 1.07	Thirds Ascending 1.08	Thirds Descending 1.09	Balancing the Flute 3.06
Day 1	Even Air p. 1.01 Keep tuner needle still	Articulation with T , p. 1.01 Use 2:1, 3:1, 4:1 rhythms	Vibrato p. 101 2, 3, or 4 cycles per pitch	Simple and Compound Rhythms per note, p. 1.02	Sequencing the Notes and Articulations p. 1.03	Wiggles p. 1.03 Even fingers and even air	Balancing the Flute Play all of p. 3.06
Day 2	Wiggles p. 1.03 Even fingers and even air	Even Air p. 1.01 Keep tuner needle still	Articulation with K , p. 1.01 Use 2:1, 3:1, 4:1 rhythms	Vibrato p. 101 2, 3, or 4 cycles per pitch	Simple and Compound Rhythms per note, p. 1.02	Sequencing the Notes and Articulations p. 1.03	Balancing the Flute Play all of p. 3.06
Day 3	Sequencing the Notes and Articulations p. 1.03	Wiggles p. 1.03 Even fingers and even air	Even Air p. 1.01 Keep tuner needle still	Articulation with “HAH” , p. 1.01 Use 2:1, 3:1, 4:1 rhythms	Vibrato p. 101 2, 3, or 4 cycles per pitch	Simple and Compound Rhythms per note, p. 1.02	Balancing the Flute Play all of p. 3.06
Day 4	Simple and Compound Rhythms per note, p. 1.02	Sequencing the Notes and Articulations p. 1.03	Wiggles p. 1.03 Even fingers and even air	Even Air p. 1.01 Keep tuner needle still	Articulation with T , p. 1.01 Use 2:1, 3:1, 4:1 rhythms	Vibrato p. 101 2, 3, or 4 cycles per pitch	Balancing the Flute Play all of p. 3.06
Day 5	Vibrato p. 101 2, 3, or 4 cycles per pitch	Simple and Compound Rhythms per note, p. 1.02	Sequencing the Notes and Articulations p. 1.03	Wiggles p. 1.03 Even fingers and even air	Even Air p. 1.01 Keep tuner needle still	Articulation with K , p. 1.01 Use 2:1, 3:1, 4:1 rhythms	Balancing the Flute Play all of p. 3.06
Day 6	Articulation With “HAH” p. 1.01 2:1, 3:1,4:1 rhythms	Vibrato p. 101 2, 3, or 4 cycles per pitch	Simple and Compound Rhythms per note, p. 1.02	Sequencing the Notes and Articulations p. 1.03	Wiggles p. 1.03 Even fingers and even air	Even Air p. 1.01 Keep tuner needle still	Balancing the Flute Play all of p. 3.06

Practice Guide

Warm-Ups and Embouchure Development

HEADJOINT ONLY

Hold the headjoint in the *cradle* position. The cradle position is when the left thumb and middle finger are on the crown, and the right thumb and middle finger are on the tenon. Keep your hand away from the embouchure hole area. Place the embouchure plate *in* the chin. The embouchure hole should be parallel to the floor and facing the ceiling. You can play three notes on the headjoint with the end open: A1, A2, and E4.

Two Notes

In order to play A1 and A2, change the size of your aperture. The aperture is the small opening in your lips. The muscle that controls the size of the aperture is called the *orbicularis oris*. Use a larger aperture to play the lower note (an A1 that is flat), and use a smaller aperture for the upper note (an A2 that is sharp).

A good way to learn to control the orbicularis oris is to collect two drinking straws. One should be a “soda” straw and the other should be a “coffee stirrer” straw. First place the soda straw in your aperture and blow. Now place the coffee stirrer in your aperture and blow. Repeat this exercise several times to develop some “muscle memory.” Note how your orbicularis oris is used to change the aperture from the soda straw size to the coffee stirrer size. In changing the size of the aperture, you are also changing the angle of the air as it hits the wall of the embouchure hole.

To play the higher note, angle the air higher on the wall of the embouchure hole. The higher angle of the air stream corresponds to the position of the lower lip when saying “Pooh,” as in Winnie-the-Pooh. Play the A1 and A2 octave exercise below using your “muscle memory.”



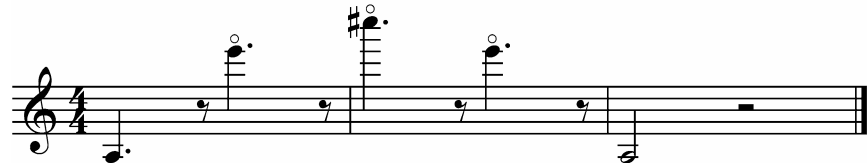
Also, practice with 3 vibratos per note.

Once you are comfortable in finding these two pitches easily, practice octave slurs ascending and descending. Also, practice 2, 3, or 4 vibratos to each note to improve the shape of the vibrato cycle.

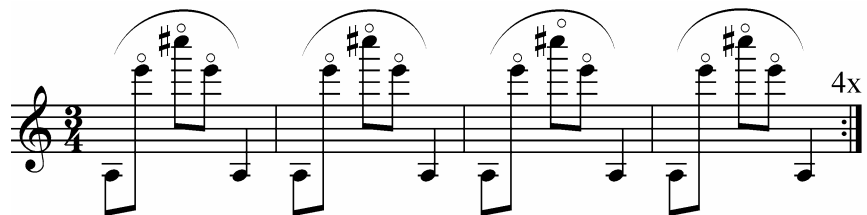


Three Notes

Cover the open end of the headjoint using the palm of your right hand. This makes it possible to play three different notes on the headjoint: A, E and C# (as shown below). Add a large diameter “malt” straw to your drinking straw collection. Alternate blowing with each of the drinking straws, noticing how you use your orbicularis oris muscle to change the size of your aperture. Eventually you will use the “malt” straw for the A, the “soda” straw for the E and the “coffee” straw for the C#. Practice the following with 3 vibratos per note.

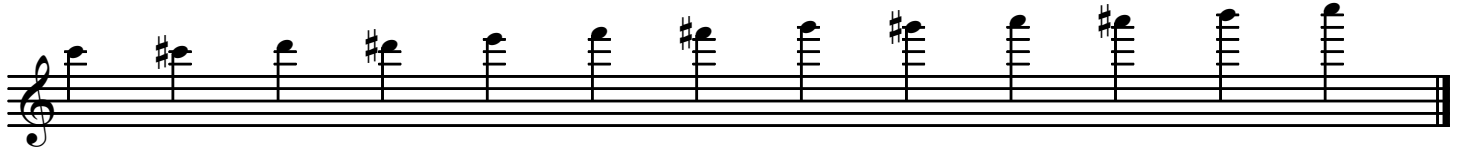


Once you are confident of your skills, practice the three pitches, slurred, ascending and descending, repeating the pattern four times.



Third-Octave Chromatic Fingerings

Another way to look at fingerings...



01	00	T0	T1	T1	T1	T1	01	00	T0	T0	T1	01
0	0	2	2	2	0	0	2	2	2	0	0	2
0	0	3	3	0	3	3	3	3	0	0	3	3
0	0	0	4	0	0	0	0	4	0	0	0	4
---	---	---	---	---	---	---	---	---	---	---	---	---
0	0	0	1	1	1	0	0	0	1	1	0	1
0	0	0	2	2	0	0	0	0	0	1t	0	0
0	0	0	3	0	0	3	0	0	0	0	2t	0
4	4	4	4	4	4	4	4	4	4	0	0	0
										4		

Fourth-Octave Fingerings

There are many fingerings for E4 and F4.
Try them all to see which ones work the best and are most in tune on your flute.

C C#/D \flat D D#/E \flat E F

sensitive fingering

CHAPTER 4

Audition Scales

Topics:

Audition Preparation

Developing Technical Fluency

Tone Color

4.00 Sample Practice Plan: Chapter 4

4.01 Audition Preparation Patterns: Two-Octave Scales

4.02 Major and Relative Melodic Minor Scales

4.04 Minor Scales: Natural, Harmonic, Melodic

4.07 Scales in Thirds: Major and Relative Melodic Minor

4.11 Practice Guide: Arpeggios and Chord Progressions

4.12 Ascending Arpeggios: Major and Minor

4.13 Ascending Arpeggios: Diminished and Augmented

4.14 Descending Arpeggios: Major and Minor

4.15 Descending Arpeggios: Diminished and Augmented

4.16 Neighboring Tone Scales: Upper-Neighbor

4.18 Neighboring Tone Scales: Lower-Neighbor

4.20 Gruppetto Scales: Version 1

4.22 Gruppetto Scales: Version 2

4.23 Octave Scale Rips

4.24 More Rips



Sample Practice Plan

Chapter 4

Sample Practice Plans are on
pp. 1.00, 3.00, 4.00, 5.00

Level 1	Level 2	Level 3	Level 4	Level 5
<i>Use 1 major/minor key pairing per week</i>	<i>Use 2 major/minor key pairings per week</i>	<i>Use 3 major/minor key pairings per week</i>	<i>Use 6 major/minor key pairings per week</i>	<i>Use 12 major/minor key pairings per week</i>
Headjoint and Harmonics Exercises pp. 3.01-3.02	Headjoint and Harmonics Exercises pp. 3.01-3.02	Headjoint and Harmonics Exercises pp. 3.01-3.02	Headjoint and Harmonics Exercises pp. 3.01-3.02	Headjoint and Harmonics Exercises pp. 3.01-3.02
Embouchure/Tone M: p. 3.03 T: p. 3.04 W: p. 3.05 TH: p. 3.03 F: p. 3.04 S: p. 3.05	Embouchure/Tone M: pp. 3.03, 3.04 T: pp. 3.04, 3.05 W: pp. 3.05, 3.06 TH: pp. 3.03, 3.04 F: pp. 3.04, 3.05 S: pp. 3.05, 3.06	Embouchure/Tone M: pp. 3.03, 3.04 T: pp. 3.05, 3.06 W: pp. 3.07, 3.08 TH: pp. 3.03, 3.04 F: pp. 3.05, 3.06 S: pp. 3.07, 3.08	Embouchure/Tone M: pp. 3.03, 3.04, 3.05 T: pp. 3.06, 3.07, 3.08 W: pp. 3.03, 3.04, 3.05 TH: pp. 3.06, 3.07, 3.08 F: pp. 3.03, 3.04, 3.05 S: pp. 3.06, 3.07, 3.08	Embouchure/Tone Daily: pp. 3.03-3.08
Phrasing Gestures Chapter 2 Major key of the day	Phrasing Gestures Chapter 2 Major key of the day	Phrasing Gestures Chapter 2 Major key of the day	Phrasing Gestures Chapter 2 Major key of the day	Phrasing Gestures Chapter 2 Major key of the day
Scales of the day pp. 4.02-4.03 Use Audition Prep pp. 4.01 Use Practice Guide for 8 Notes, Appendix 1	Scales of the day pp. 4.02-4.03 Use Audition Prep pp. 4.01 Use Practice Guide for 8 Notes, Appendix 1	Scales of the day pp. 4.02-4.03 Use Audition Prep pp. 4.01 Use Practice Guide for 8 Notes, Appendix 1	Scales of the day pp. 4.02-4.03 Use Audition Prep pp. 4.01 Use Practice Guide for 8 Notes, Appendix 1	Scales of the day pp. 4.02-4.03 Use Audition Prep pp. 4.01 Use Practice Guide for 8 Notes, Appendix 1
Scales in Thirds pp. 4.07-4.09 Key(s) of the day Use Practice Guide for 8 Notes, Appendix 1	Scales in Thirds pp. 4.07-4.09 Key(s) of the day Use Practice Guide for 8 Notes, Appendix 1	Scales in Thirds pp. 4.07-4.09 Key(s) of the day Use Practice Guide for 8 Notes, Appendix 1	Scales in Thirds pp. 4.07-4.09 Key(s) of the day Use Practice Guide for 8 Notes, Appendix 1	Scales in Thirds pp. 4.07-4.09 Key(s) of the day Use Practice Guide for 8 Notes, Appendix 1
Ascending Arpeggios pp. 4.12-4.13 Key(s) of the day Use Practice Guide for 6 Notes, Appendix 2	Descending Arpeggios pp. 4.14-4.15 Key(s) of the day Use Practice Guide for 6 Notes, Appendix 2	Ascending Arpeggios pp. 4.12-4.13 Key(s) of the day Use Practice Guide for 6 Notes, Appendix 2	Descending Arpeggios pp. 4.14-4.15 Key(s) of the day Use Practice Guide for 6 Notes, Appendix 2	Ascending and Descending Arpeggios pp. 4.12-4.15 Key(s) of the day Use Practice Guide for 6 Notes, Appendix 2
Whole Note Intervals Slur by 2's, p. 1.06 Key(s) of the day Use 4 vibrato cycles on 1st note and 3 on 2nd. (strong/weak concept)	Whole Note Intervals Slur by 2's, p. 1.06 Key(s) of the day Use 4 vibrato cycles on 1st note and 3 on 2nd. (strong/weak concept)	Neighboring Tone Scales , pp.4.16-4.19 Gruppetto Scales Version 1, pp. 4.20-4.21	Neighboring Tone Scales , pp.4.16-4.19 Gruppetto Scales Version 1, pp. 4.20-4.21	Neighboring Tone Scales , pp.4.16-4.19 Gruppetto Scales Version 1, pp. 4.20-4.21
Optional: Chromatic Work pp. 6.05-6.07	Optional: Chromatic Work pp. 6.05-6.07	Chromatic Intervals Advanced, p. 6.15 with vibrato Use strong/weak concept	Chromatic Intervals Advanced, p. 6.15 with vibrato Use strong/weak concept	Scale Rips pp.4.23-4.24
		Optional: Chromatic Work p. 6.05-6.07	Optional: Chromatic Work p. 6.05-6.07	Three Forms of Minor Scales , pp. 4.04-4.06
				Chromatic Intervals Advanced, p. 6.15 with vibrato Use strong/weak concept
				Optional: Chromatic Work pp. 6.05-6.07


“Practice this impossible until it is accomplished. Then find your next impossible. Keep going and nothing will be difficult.” Nadia Boulanger

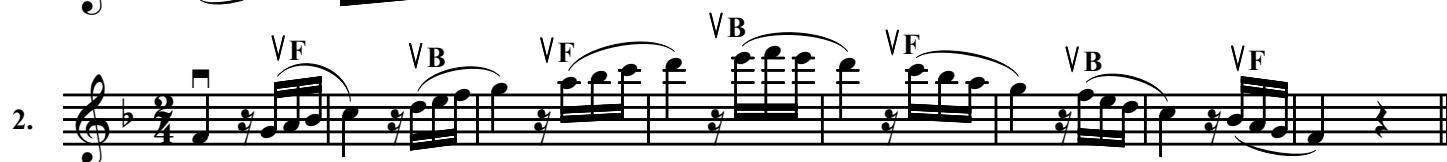
Two-Octave Scales

Audition Preparation Patterns

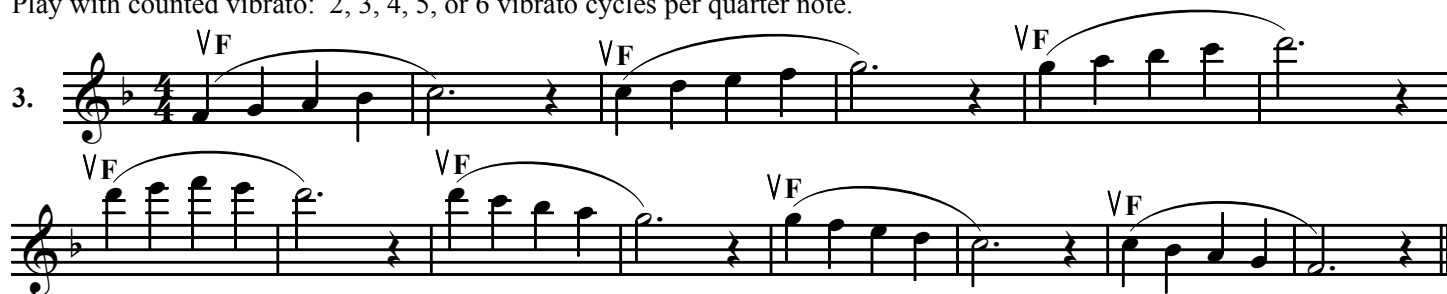
▣ = Move flute down/up
 VF = V_{forward} = Shift weight forward
 VB = V_{back} = Shift weight back
 See Practice Guide 2.01 for details

Practice each of the major and minor scales with the following patterns:

1. 

2. 

Play with counted vibrato: 2, 3, 4, 5, or 6 vibrato cycles per quarter note.

3. 

FIRST TIME: Play lines 4-12 with ▣ on each beat. SECOND TIME: Play each line V_{forward}.

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

Play with T, K, "HAH" staccato, TK, or slurred.


12. 

♩ = 40 - 160

FIRST TIME: Play with \square .SECOND TIME: Play each line \surd forward.

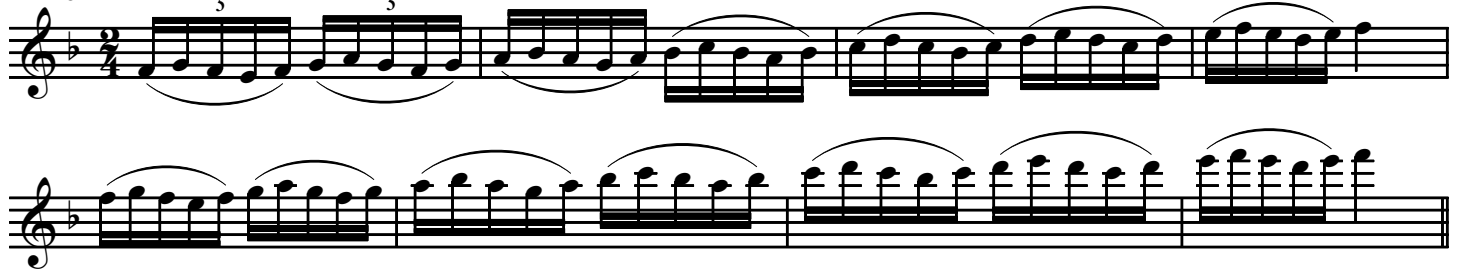
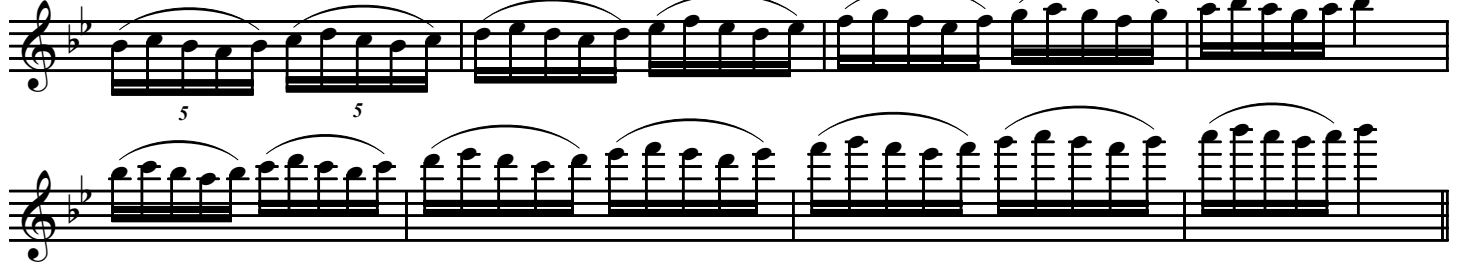
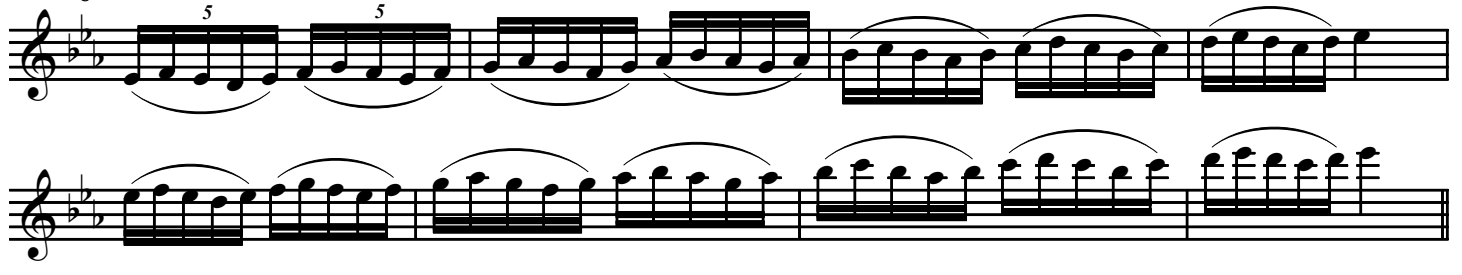
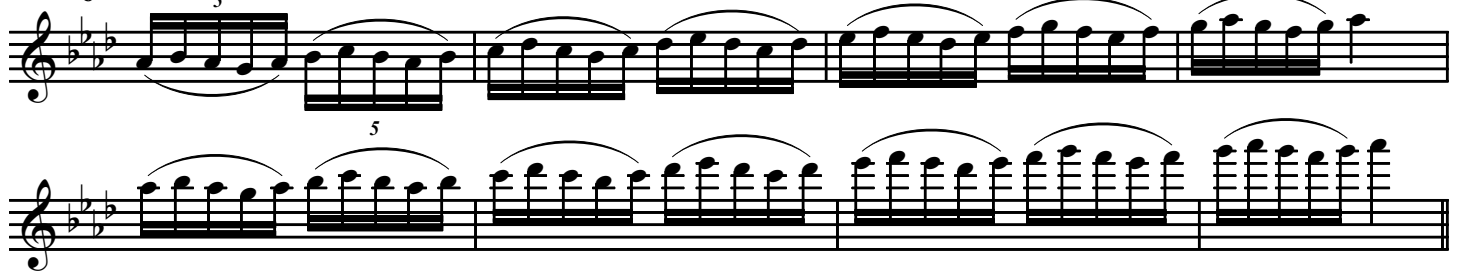
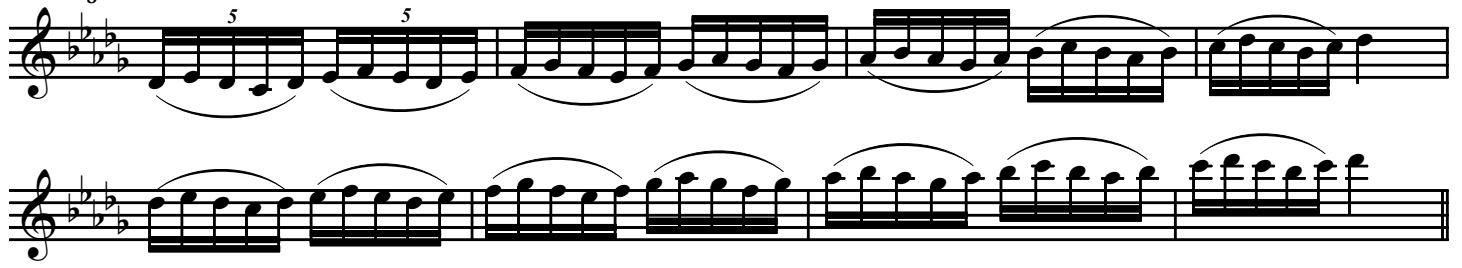
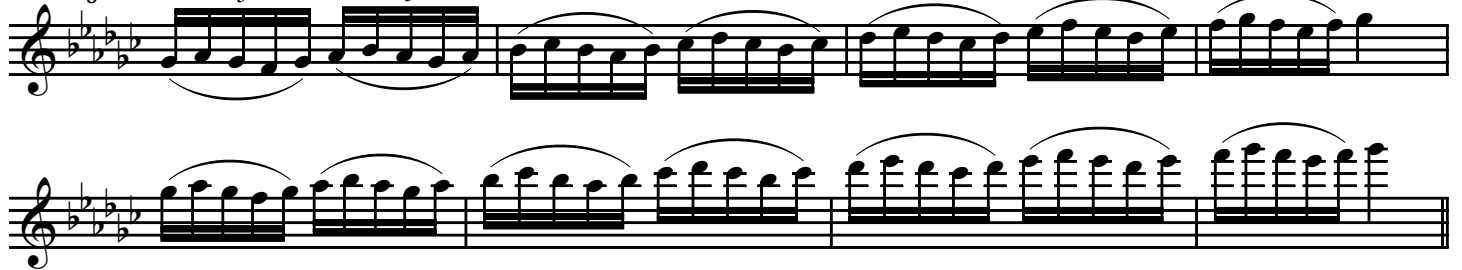
Gruppetto Scales

Version 1

Also practice in this rhythm: 

\square = Move flute down/up. \surd forward = Shift weight forward. See Practice Guide 2.01 for details.
--

F Major


B \flat Major

E \flat Major

A \flat Major

D \flat Major

G \flat Major


Repeat in all major keys. ♩ = 88 - 100

Octave Scale Rips

FIRST TIME: Play with \square .

SECOND TIME: Play $\surd F$ for two lines and $\surd B$ for two lines.

Use Practice Patterns for 8 Notes, *Appendix 1*.

\square	= Move flute down/up
$\surd F$	= \surd forward = Shift weight forward
$\surd B$	= \surd back = Shift weight back
See Practice Guide 2.01 for details	

Version 1

Version 2

Version 3

CHAPTER 5

Scales for a Lifetime

Topics:

Developing Fluid Technique

Full Range Studies

5.00 Sample Practice Plan: Professional

5.01 Five-Note Major Scale Patterns: Version 1

5.04 Five-Note Major Scale Patterns: Version 2

5.05 Five-Note Minor Scale Patterns

5.08 Tone Color Scales: Major and Minor

5.16 Scales in Thirds

5.17 Scales in Sixths

5.18 Pedal Point Arpeggios

5.23 Pedal Point Broken Arpeggios

5.30 Footjoint Patterns

5.31 Kuhlau Bass

5.34 Seventh Chords

5.37 Broken Seventh Chords

5.40 Dominant Seventh Chords

5.42 Chromatic Diminished Triads

5.42 Chromatic Diminished Seventh Chords



Sample Practice Plan

Chapters 5 and 6

Professional Level

Sample Practice Plans are on
pp. 1.00, 3.00, 4.00, 5.00

Professional flutists use a daily practice plan to keep their playing at an artistic level. This daily routine is called *maintenance* practice. The Sample Practice Plan for Chapters 5 and 6 is similar to what many professionals practice most days of the year. This routine is challenging and difficult. It may take years of practice for you to be able to play it well and in extreme tempi, such as ♩ = 40 – 200 and ♩ = 88 – 96, with a dynamic design. However, the conquering of this routine is an excellent goal. Be kind to yourself. If necessary, simplify the Sample Practice Plan by changing the requirements of Day 1 to Week 1 or even Month 1. *Chunking* is the best tool to use in learning these tone and technical exercises. Chunks can never be too small. Do rest between the chunks. Incorporate the movement suggestions discussed in Chapter 2. The artistic goal is to play these exercises well with a beautiful sound, in time, and in tune. Occasionally, record or video your practice sessions. Use the metronome and tuner. Keep a practice diary. You are your own best teacher.

Day 1	Day 2
Embouchure/Tone , Chapter 3, pp. 3.01-3.09	Embouchure/Tone , Chapter 3, pp. 3.01-3.09
Phrasing Scales : Chapter 2, pp. 2.04-2.09, Flat Keys	Phrasing Scales : Chapter 2, pp. 2.04-2.09, Sharp Keys
Major and Relative Melodic Minor Scales , p. 2.11 Use Practice Guide on p. 2.10	Major and Parallel Melodic Minor Scales , p. 2.12 Use Practice Guide on p. 2.10
Five-Note Patterns , Major, Version 1, pp. 5.01-5.03 OR Version 2, p. 5.04 Use Practice Guide for 8 Notes, Appendix 1	Five-Note Patterns , Minor, pp. 5.05-5.07 Use Practice Guide for 8 Notes, Appendix 1
Two-Octave Scales , pp. 4.02-4.03 Use Audition Preparation Patterns, p. 4.01	Neighboring Tone Scales , pp. 4.16-4.19 Gruppetto Scales , Version 1 and 2, pp. 4.20-4.22
Rips , p. 4.23, All Major Keys	Rips , p. 4.24, All Major Keys
Tone-Color Scales , pp. 5.08-5.15 Use Practice Guide for 8 Notes, Appendix 1 OR Modal Scales Version 1, pp. 6.00-6.01 MWF: Flat Keys TTS: Sharp Keys Use Practice Guide for 8 Notes, Appendix 1	Tone-Color Scales , pp. 5.08-5.15 Use Practice Guide for 8 Notes, Appendix 1 OR Modal Scales Version 2, pp. 6.02-6.03 MWF: Flat Keys TTS: Sharp Keys Use Practice Guide for 6 Notes, Appendix 2
Chromatic Work , pp. pp. 6.04-6.11 and 5.42 Be creative	Chromatic Work , pp. pp. 6.04-6.11 and 5.42 Be creative
Thirds and Sixths , pp. 5.16-5.17, Flat Keys Use Practice Guide for 6 Notes, Appendix 2	Thirds and Sixths , pp. 5.16-5.17, Sharp Keys Use Practice Guide for 6 Notes, Appendix 2
Pedal Point Arpeggios , pp. 5.18-5.22 Use Practice Guide for 6 Notes, Appendix 2	Pedal Point Broken Arpeggios , pp. 5.23-5.29 Use Practice Guide for 6 Notes, Appendix 2
Kuhlau Bass , pp. 5.31-5.33 Play fast and even	Dominant Seventh Chords , pp. 5.40 Play fast and even
Seventh Chords , pp. 5.34-5.36 Use Practice Guide for 8 Notes, Appendix 1	Broken Seventh Chords , pp. 5.37-5.39 Use Practice Guide for 6 Notes, Appendix 2
Chromatic Tonguing Exercise , pp. 6.12-6.13	Chromatic Tonguing Exercise , p. 6.14
Octatonic and Whole-Tone Scales , p. 6.16	Blues Scales , p. 6.17, Major Seventh Chords , p. 6.18
Major Pentatonic , p. 6.19	Minor Pentatonic , p. 6.20
Intonation and Tone Development Using the whole note scales in Chapter 1, play seven notes to a beat, slurred, eight times up and down as in Sequencing the Notes, p. 1.03.	Intonation and Tone Development Using the whole note scales in Chapter 1, play seven notes to a beat, slurred, eight times up and down as in Sequencing the Notes, p. 1.03.

“You must always work... Work with integrity. If a genius is there, the rest will take care of itself.”

Nadia Boulanger

Five-Note Scale Patterns

Major Scale - Version 1

V_F = V_{forward} = Shift weight forward.
See Practice Guide 2.01 for details

Slur each line with even air and use
Practice Patterns for 8 Notes, *Appendix 1*.

Keep the fingers independent of the air and close to the keys.

The image displays ten staves of musical notation, each representing a five-note scale pattern in a different key. The notation is written in treble clef with a 4/4 time signature. The first staff is marked with 'VF' above the first measure. Each staff contains a sequence of five notes, followed by a whole rest. The keys represented are: 1. D major (D, E, F#, G, A), 2. E major (E, F#, G, A, B), 3. F# major (F#, G, A, B, C#), 4. G major (G, A, B, C, D), 5. A major (A, B, C, D, E), 6. B major (B, C, D, E, F#), 7. C major (C, D, E, F, G), 8. D minor (D, E, F, G, A), 9. E minor (E, F, G, A, B), and 10. F# minor (F#, G, A, B, C#). The notes are beamed together in groups of five, and each line is slurred.

Tone Color Scales

Use Practice Guide 1.01, 2.01, 2.10,
Practice Patterns for 8 Notes, *Appendix 1*.

Major and Minor

Learn the patterns by practicing in 8 note chunks.

▣ = Move flute down/up
 VF = \checkmark forward = Shift weight forward
 VB = \checkmark back = Shift weight back
 See Practice Guide 2.01 for details

Play the Tone Color Scales with your most beautiful sound. Create the same timbre on each note.

FIRST TIME: Play Down/Up ▣ by 8 notes slurred, followed by a rest.

SECOND TIME: Play \checkmark forward for 8 notes slurred and \checkmark back for eight notes slurred.

THIRD TIME: Slur with Down/Up ▣ or Forward Flow \checkmark in chunks by 4's, 8's, 16's, 32's, etc.

F

d *also 8va*

Bb

Broken Seventh Chords

Use Practice Patterns for 8 Notes, *Appendix 1*.

Practice page 5.34 slowly using a "P" attack, to develop control of the aperture.

D7 = D dominant 7th dm7 = d minor 7th d^o7 = d half-diminished 7th d^o7 = d fully diminished 7th

D7

d^o7

C#7

c#^o7

C7

c^o7

B7

b^o7

Bb7

a#^o7

CHAPTER 6

A Bouquet of Scales

Topics:

Building Blocks of Contemporary Music

- 6.00 Modal Scales: Version 1
- 6.02 Modal Scales: Version 2
- 6.04 Chromatic Scales Preparation
- 6.05 Chromatic Scales: Two Octaves
- 6.06 Chromatic Scales: Three Octaves
- 6.07 Chromatic Neighboring Tone Scales
- 6.08 Chromatic Old Faithful: Stalagmites & Stalactites
- 6.10 Chromatic Intervals
- 6.12 Chromatic Tonguing: Ascending
- 6.14 Chromatic Tonguing: Descending
- 6.15 Chromatic Intervals: Seamless Slurs
- 6.15 Kuhlau Bass Tone Exercise
- 6.16 Octatonic and Whole-Tone Scales
- 6.17 Blues Scales
- 6.18 Major Seventh Chords
- 6.19 Major Pentatonic Scales
- 6.20 Minor Pentatonic Scales



Practice Patterns for Groups of 8 Notes: Appendix 1

Practice Patterns for Groups of 6 Notes: Appendix 2

Modal Scales

Version 1

MWF: Practice flat keys
TTS: Practice sharp keys

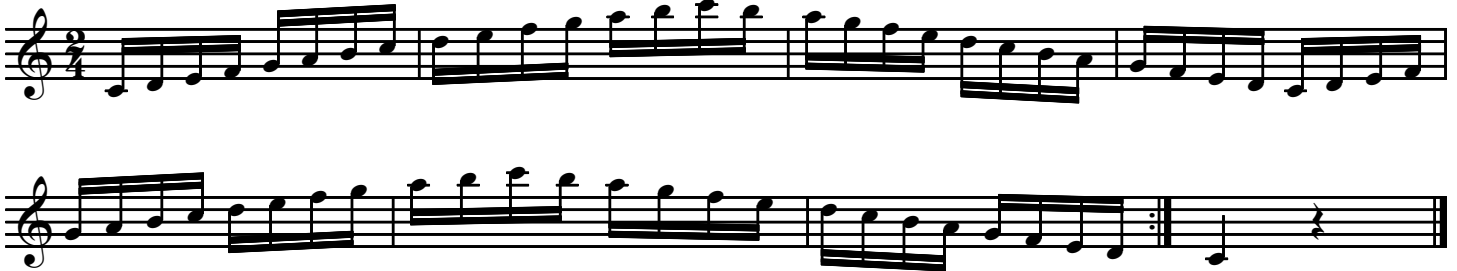
Use Practice Patterns for 8 notes, *Appendix 1*.

Play the cycle of scales with each of the following key signatures:

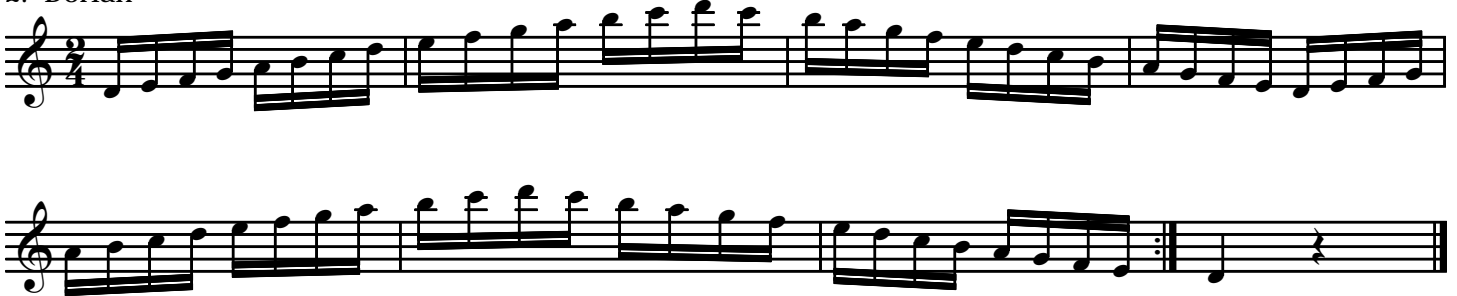


The key signature of no sharps or flats yields the following modal scales: *C Ionian* (identical to major), *D Dorian*, *E Phrygian*, *F Lydian*, *G Mixolydian*, and *A Aeolian* (identical to natural minor). The same sequence of modal scales may be built in any key signature.

1. Ionian



2. Dorian



3. Phrygian



4. Lydian



Neighboring Tone Scales

Chromatic

<p>☐ = Move flute down/up. √<i>forward</i> = Shift weight forward. See Practice Guide 2.01 for details.</p>

Use Practice Patterns for 6 Notes, *Appendix 2*.

FIRST TIME: Slur by 3's and play with ☐.

SECOND TIME: Slur each line and play √*forward*.

Lower-Neighbor

Upper-Neighbor

Major Seventh Chords

Use Practice Patterns for 8 Notes, *Appendix 1*.

Cmaj7 *also 8va*



D♭maj7 *also 8va*



Dmaj7 *also 8va*



E♭maj7



E♯maj7



Fmaj7



G♭maj7



G♯maj7



A♭maj7



A♯maj7



B♭maj7



B♯maj7



Pentatonic Scales

Major Pentatonic

The image displays twelve staves of musical notation, each representing a major pentatonic scale in a different key. The scales are written in treble clef with a 2/4 time signature. The first staff is for C major, with a '5' above the first measure and below the second measure. The second staff is for F major, the third for G major, the fourth for D major, the fifth for E major, the sixth for A major, the seventh for B major, the eighth for C# major, the ninth for D# major, the tenth for E# major, the eleventh for F# major, and the twelfth for G# major. Each scale is presented as an ascending and descending sequence of five notes, with accidentals (sharps, flats, and naturals) indicating the specific notes for each key.