

Steven De Baecke

Practice and Enjoyment with the Flute

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Tel.: +32-(0)16-40.40.49 - Fax: +32-(0)16-40.70.49
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INTRODUCTION

For the teacher

This book is intended for all music school pupils (from lower to higher grade).

I had several objectives in mind while compiling “Practice and Enjoyment with the Flute” :

1. The improvement of flute technique through the use of scales and other exercises.
2. A fingering chart, essentials concerning tempo and dynamics which every student should know, and a reference work of Italian tempo, character and dynamic indications.

In short, I wanted to provide the necessary information with which the student flautist can independently unravel a musical score without the extra help of the teacher.

A specific way of working is described in each part of the book. You are of course entirely free to change certain suggestions according to your own insight.

The teacher is nevertheless indispensable in teaching these exercises. The other aspects of flute playing (such as tone, posture, vibrato etc.) can be incorporated into them.

I hope you will find useful material in this book for your class.

For the pupil

My hope is that with this book you can spend many pleasurable hours playing your flute and thereby improve your technique. You can improve your finger technique by studying the exercises in this book step by step. Read “Practical practicing” first or ask your teacher for advice.

In the second part of the book you can look up information about your instrument.

There you will find a fingering chart for finding new notes, the theory of keys, a list of Italian words which appear in your flute pieces and a page which you can best learn by heart (“Essential knowledge”, page 38). That way you will always know how to play a piece. Also read “Theory”.

Have fun!

Steven De Baecke

PART 1: PRACTICAL PRACTISING

With the exercises in this part, I would especially like to help you develop **good finger technique**.

Lower grade

If you are not familiar with the notes in the third octave, begin with finger technique 1 and 2 in F major and G major. Especially practice the difficult groups in the third octave (first slowly then a bit faster).

When you can fluently play finger technique 1 in F major, start on the scales of C major and F major.

Begin with the first manner, and after a week add the second manner and the broken chord (without starting on the minor scales).

If you have difficulties with the second manner, practice finger technique 2 to solve the problem.

Before starting on the scale of G major, first play finger technique 1 (and eventually 2).

Build up further from here. Practice the scale of B flat major and D major. If you have problems with the notes in the third octave, practice using finger technique 1 and 2 in this scale.

When you can play D major, repeat the scales starting with C major and add the minor scales.

It is really useful to learn these scales by heart, then you can let go of the printed page and play more freely.

Continue with the remaining major scales and their related minor keys. Only go onto the next scale when you can play the last one without hesitation.

Middle grade

It is important that you keep working at your scales and move on to 5 sharps and 5 flats (if possible, even up to 6 sharps and 6 flats). Once this is behind you, you will have a good basic technique. You will easily be able to read flats and sharps and play through the three octaves.

Now is the time to develop speed. Start with the easy scales and practice at metronome ♩=60.

Increase the tempo: notch by notch on the metronome. The second manner will need more attention here.

Be sure that all the notes are even and that you keep time.

When you reach ♩=80 you can go on to the next scale.

Alternate with progressions of fifths. Start at ♩=80 and play legato.

Start by practicing the first page for a week and add weekly 4 more lines. Practice the groups that you find difficult slowly, often, and on their own.

If you have real difficulties with the highest notes, wait a few months with these groups, not practicing beyond here.

Make a note of other difficult groups and practice these separately. Keep an eye on the evenness of the groups. Once you become confident with these progressions, increase the tempo.

Alternate weekly: progressions of fifths/scale/progressions of fifths/the next scale.

Higher grade

To improve your technique even more, it is a good thing to add chromatic scales and also the progressions of fifths and thirds, providing you can already play the progressions of fifths fluently up to the top C/C fourth octave. Now try to develop speed in all scales, chromatic scales, progressions of fifths and progressions of thirds and fifths. Your goal is ♩=120. Aim at going beyond this. Remember to practise everything evenly (check with the metronome) and be sure your tone does not suffer. Also use different articulations: slurred, short, two notes slurred, two notes short.

Ask your teacher for advice on this.

If you can play through these exercises well and at a quick tempo, then you are ready to try your hand at the extended scales, developing your technique even further. Start with a moderate tempo and gradually increase the speed.

Work precisely and play evenly without missing out notes, losing tone, slowing down or increasing speed.

Try to enjoy playing these exercises and see each difficulty as a new challenge. Particularly practice the things you find difficult, be resolute and practise with care and patience.

Finger technique 1

in F major

The first system of the musical score for 'Finger technique 1' in F major consists of six staves. The first three staves contain eighth-note patterns: the first staff has a sequence of eighth notes (F, G, A, B, A, G, F) with rests; the second staff has a sequence of eighth notes (G, A, B, C, B, A, G) with rests; the third staff has a sequence of eighth notes (A, B, C, D, C, B, A) with rests. The last three staves contain sixteenth-note patterns: the fourth staff has a sequence of sixteenth notes (F, G, A, B, A, G, F) with rests; the fifth staff has a sequence of sixteenth notes (G, A, B, C, B, A, G) with rests; the sixth staff has a sequence of sixteenth notes (A, B, C, D, C, B, A) with rests. The system concludes with a double bar line.

in G major

The second system of the musical score for 'Finger technique 1' in G major consists of six staves. The first three staves contain eighth-note patterns: the first staff has a sequence of eighth notes (G, A, B, C, B, A, G) with rests; the second staff has a sequence of eighth notes (A, B, C, D, C, B, A) with rests; the third staff has a sequence of eighth notes (B, C, D, E, D, C, B) with rests. The last three staves contain sixteenth-note patterns: the fourth staff has a sequence of sixteenth notes (G, A, B, C, B, A, G) with rests; the fifth staff has a sequence of sixteenth notes (A, B, C, D, C, B, A) with rests; the sixth staff has a sequence of sixteenth notes (B, C, D, E, D, C, B) with rests. The system concludes with a double bar line.

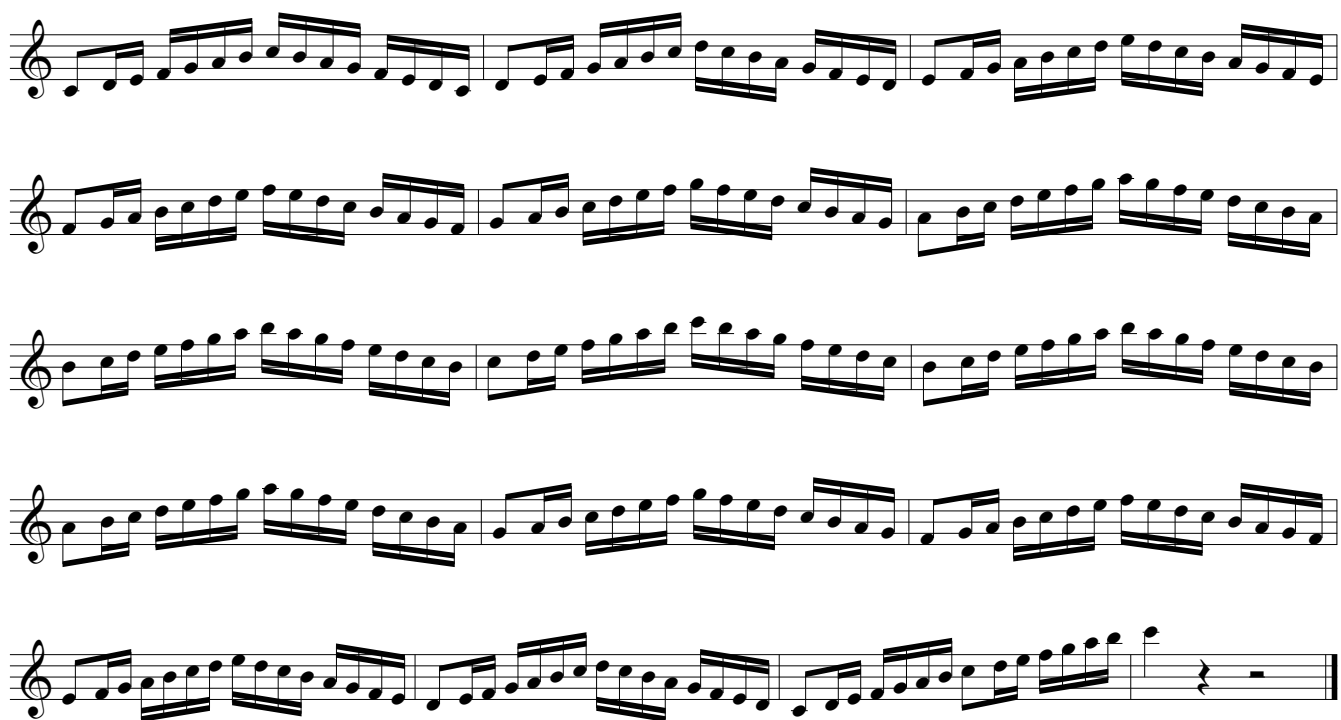
Scale of C major

First manner



D.C. al Fine 8va

Second manner



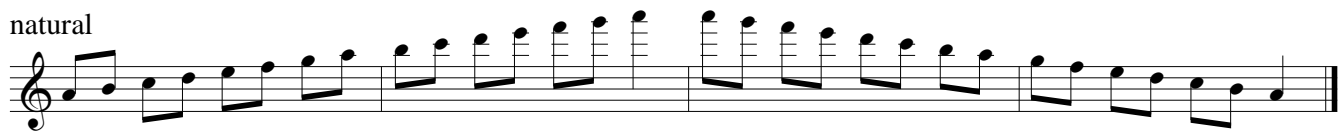
arpeggio



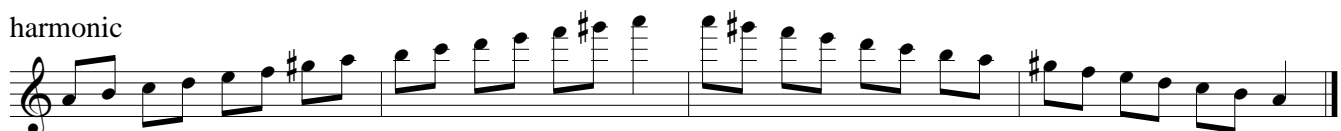
D.C. al Fine 8va

Scale of a minor

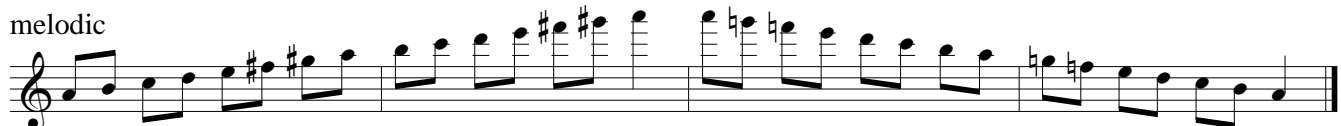
natural



harmonic



melodic



Chromatic scales

practice legato and staccato

in pairs



