TREVOR WYE

Complete Daily Exercises *for the* flute

Essential Practice Material

for intermediate to advanced flautists

NOVELLO



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Preface

I have often thought 'If only there was a book containing all of the daily exercises!' Well here it is.

This book contains the traditional exercises which most flautists worldwide use in their daily workout. They were based on the five most popular 'French School' study books, though some of them have been modified in the light of present day practice and custom, but, for those who prefer it the original material is still covered, too.

I have taken the liberty of extending the compass of some of the favourites to top D, or to low B, which is often now required, but allowing those with more traditional views to retain the old format if they wish. In order to save space, I have excluded the less important exercises, and added some new ones of my own – based on old ideas – which I find useful. I also wish to add that most of these exercises are fairly easy to memorise, a skill which is widely recognised as having great benefits for the future of any young player. Learning to memorise can be thought of as an investment, or 'money in the bank'!

Where appropriate, I have suggested ways of practising these exercises based on my experiences in teaching. Of course, there are as many ideas on practising as there are people playing the flute, but I hope you find these hints useful.

Finally, the Practice Card can be moved about the book and referred to for your daily practice scheme. It also provides a guide to different articulation patterns which can be used with most exercises.

Trevor Wye

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The Practice Card

How To Begin

With all daily exercises, variety not only increases your success rate but also makes the work more interesting. In providing the widest selection of technical exercises available for the flute, this book aims to sustain your interest whilst working out every aspect of your technique.

Knowing where to start isn't always easy, so you can use the following practice outlines to help you structure your time successfully according to your level.

The first plan is suitable for an intermediate student and when the exercises are familiar should fit within a daily routine of about an hour. When you have decided what to do, write out your personal plan overleaf.

Intermediate Plan

Section 1 Warming up is important. Use any one of the tunes in this section each day, or include your own favourites.

Section 2 Start with exercises 1-3 and a compass up to top B; only later extend this to top C and later to top D. Concentrate on slurring fluently to begin with, later varying the articulation according to your needs. As your fluency and speed increase, add one or more of the exercises from 7-11.

Section 3 Start 1, 3, 4 and 5 and vary the articulation only after the slurring is fluent.

Section 4 Begin with 1 and if time allows, any of 2 to 6.

Section 5 Once a week, take a break! Work through these studies instead of the previous sections. Besides being useful exercises, they will help to co-ordinate your technical progress.

Section 6 When the first two octaves are reasonably fluent and your technique allows, add a 3rd octave exercise from time to time. Gradually work through the section as you become more fluent. Don't play in the 3rd octave for too long; if there is a weakness in your technique which makes it difficult, sort out the technical problem first.

Advanced Plan

Section 1 Warming up is still important. Use any provided (Moyse used Reichert extensively as his daily warm up).

Section 2 As the compass of the scales to top D becomes more comfortable, start including the scales in 3rds (4-6).

Section 3 Work at one of nos. 10-14 according to your needs. A couple of times each week, learn one of nos. 15-20, preferably from memory. Alternate the broken arpeggios with the usual ones (1-9).

Section 4 Practise no. 2, but twice a week work at one of studies 3-6.

Section 5 Once a week, take a break from the daily routine and work at any of these exercises (except no.11, which is for a specific problem). They can all be memorised easily.

Section 6 Select one according to your needs. The repetition of 3rds in the top octave may be tricky but is very beneficial. As mentioned before, don't play in the 3rd octave for too long. Use the twelve articulation variations regularly.

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A Plan For Limited Time

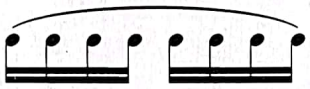
On a difficult day, or for the busy teacher, practise all the exercises in one key each day. For example, in the key of C play all the major, melodic & harmonic minors, chromatic & whole tone scales, and then the major, minor, dominant, diminished and augmented arpeggios. Practise until fluent and, if possible, from memory. If time allows, extend the chosen key with scales in thirds and broken arpeggios. Move on to C sharp the next day.

Practice Hints

Most players realise that improvement comes between practice sessions as the muscles of the mouth, fingers and your breathing acquire the complicated movements required to play fluently and with ease. Some exercises are more difficult than any solo or orchestral passage, but that is the best way to gain the ability to play freely and musically in public, without worrying about the technical difficulties too much.

Articulations

Begin with the first set of common articulations to be used with scales and arpeggios.

1. 
2. 
3. 
4. 
5. 
6. 

These can be added later when the above are familiar:

7. 
8. 
9. 
10. 
11. 
12. 

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Practice Schedule

DATE/DAY	WARM-UPS	SCALES HARMONIC MELODIC	ARPEGGIOS	CHROMATICS	DAILY EXERCISES	3RD OCTAVE EXERCISES
06/05/2012 DOM	PAG 52	1, 2, 3, 9 Ligado/golpe duplo				
08/05/2012 TER	PAG 52	10	15 ligado/golpe duplo	1 /		
09/05/2012 QUA	PAG 52					
10/05/2012 QUIN	PAG 52	10	15	3/lig, duplo ⊓⊓		

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SECTION 1

Tone Exercises, Warm-ups and 'Vocalise'

Every player has, at some time or another, been captivated by the beauty of a good melody, and used it to help them develop their tone. Moyse developed this idea further by compiling vocal melodies he heard at the Opéra Comique in Paris.

The first of these 'vocalise' by Reichert has been a standard warm-up exercise since the days of Paul Taffanel and perhaps before him. Moyse used this sequence in his classes to help encourage and develop the imagination of his students. It remains my all-time favourite, especially when used with different colours.* It is ideal to begin the day with this simple sequential exercise to warm-up the lips, the breathing, and begin to add expression.

The other exercises were suggested by enthusiastic students over the years. The 'expression' or 'interpretation' used to vocalise these melodies is personal, though I have made a suggestion as to how to start, but to gain the most benefit from them, a lot depends on the way they are played.

Exercise No.8 by Royer is useful for developing the strength of the lips and tone when moving from octave to octave.

As always, these exercises are better committed to memory because of the freedom of expression gained through dispensing with the process of reading the notes.

Blank pages have been added for you to add your own melodies.

1

The full exercise can be found on page 52. As a tone exercise it should be practised in all twenty-four keys, as each key has its own problems of tone, colour and intonation.*



This exercise may also be practised in the following way:



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Slowly

In each key, different notes will tend to crack when leaping from a low to a high note.
Continue in the following keys:

3

Repeat *pp* each time.

From Verdi's 'Il Fortuno di Desti

Slowly

mf

mf

mf

mf

See also No.5 from 'Seven Daily Exercises' (Reichert) on the following page

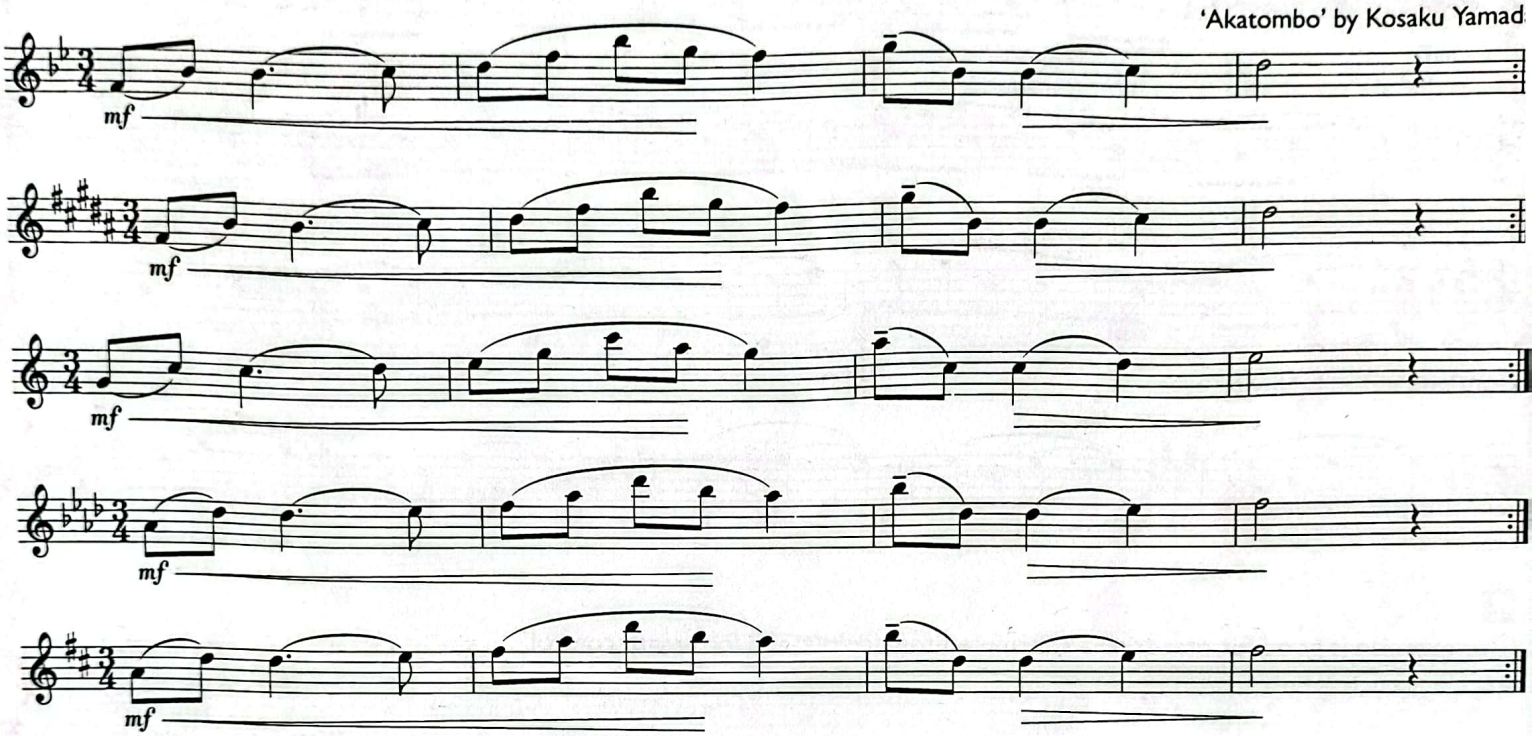
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4

Repeat *p* each time.

'Akatombo' by Kosaku Yamad



Continue in the following keys:

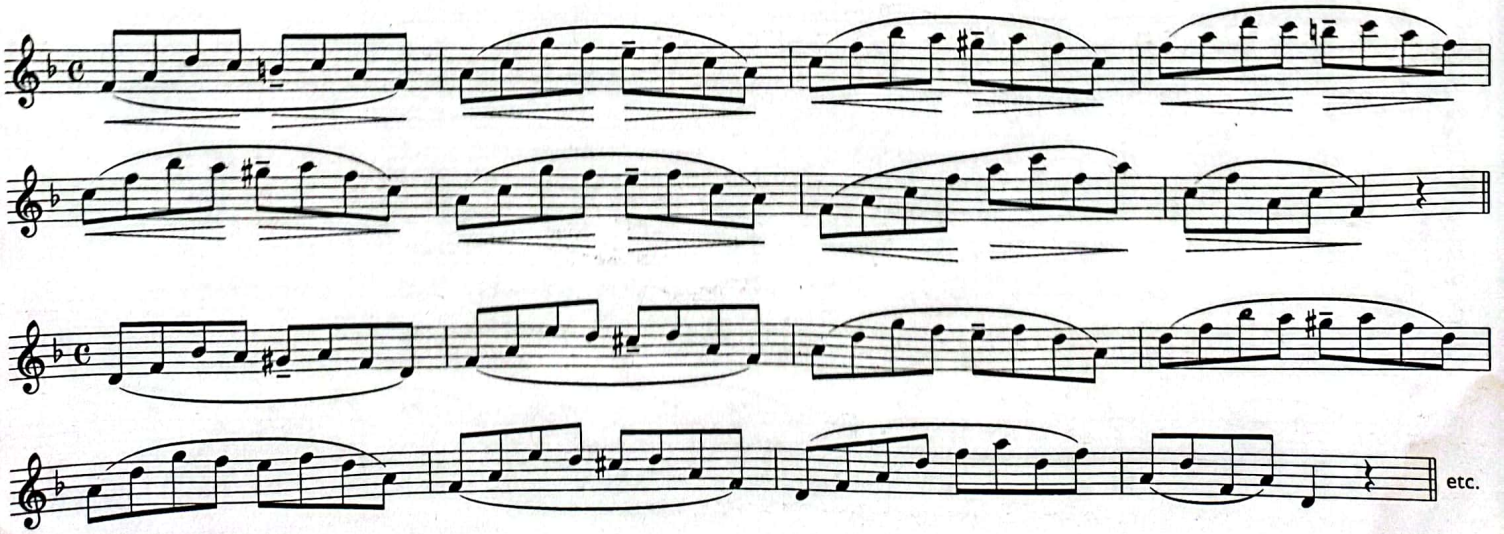


5

See page 56 for the complete exercise in 24 keys. Some days, start in one of the middle keys so that different problems are encountered and overcome.

Repeat *p* each time

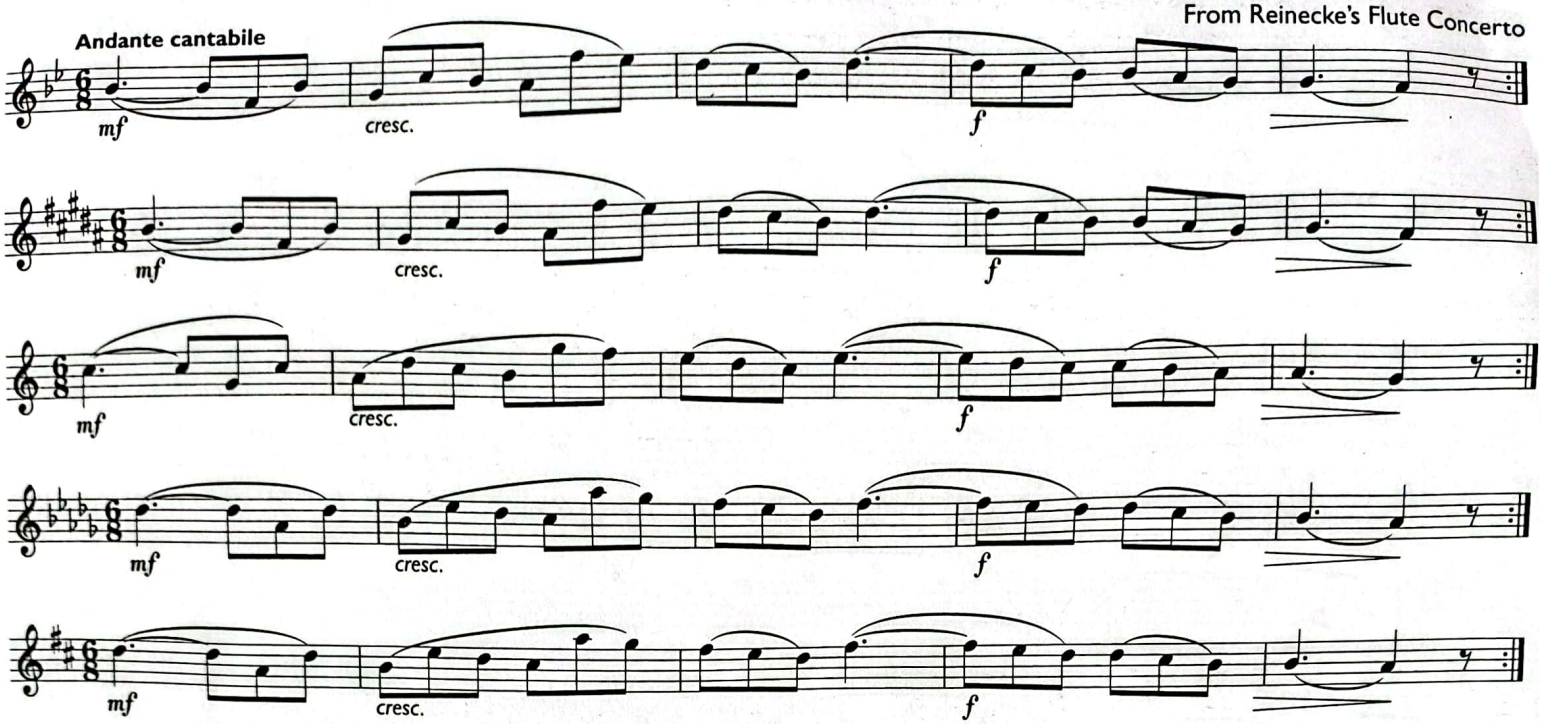
Reichert Daily Exercise No.5



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6

From Reinecke's Flute Concerto



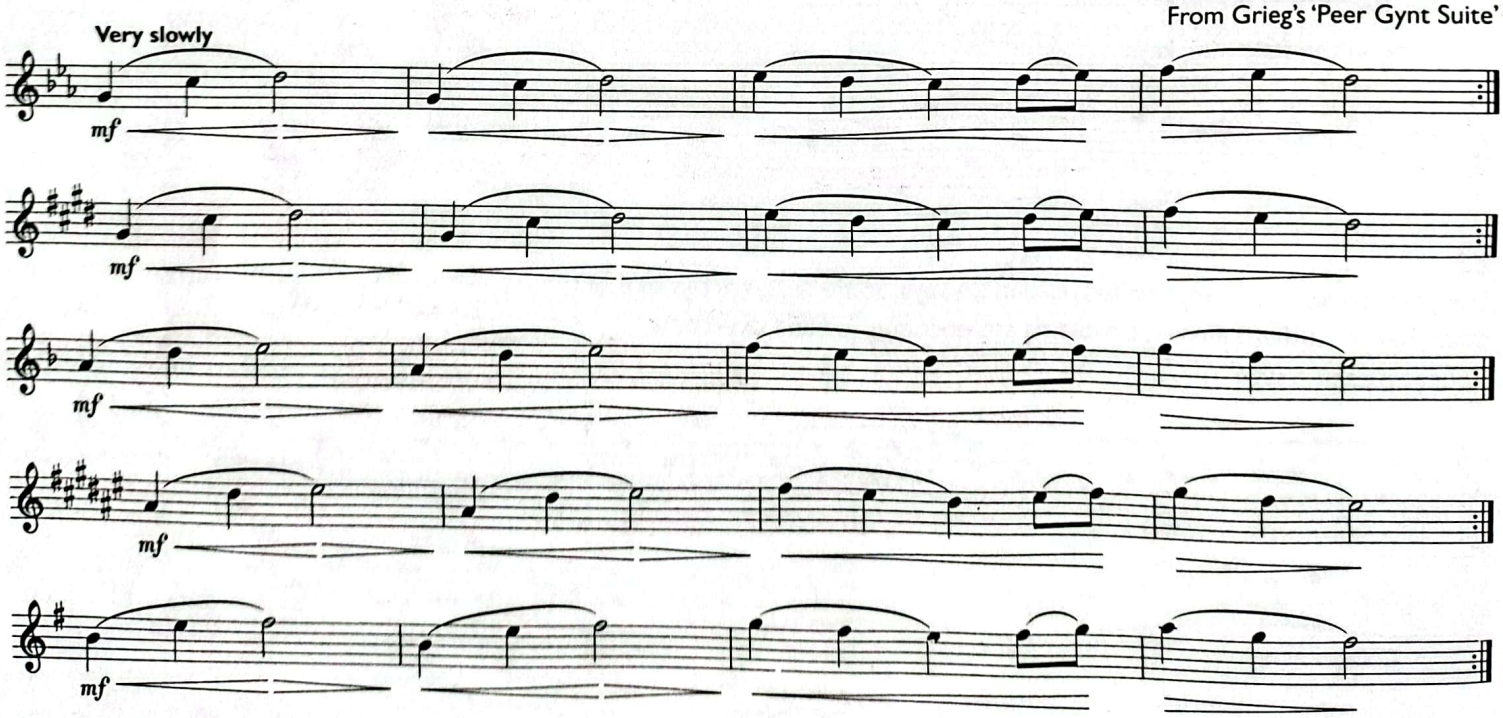
Continue in the following keys:



7

This exercise is good for practising a soft, muted tone colour, and for breath control.
Repeat *p* each time

The Death of Ase
From Grieg's 'Peer Gynt Suite'



Continue in the following keys:



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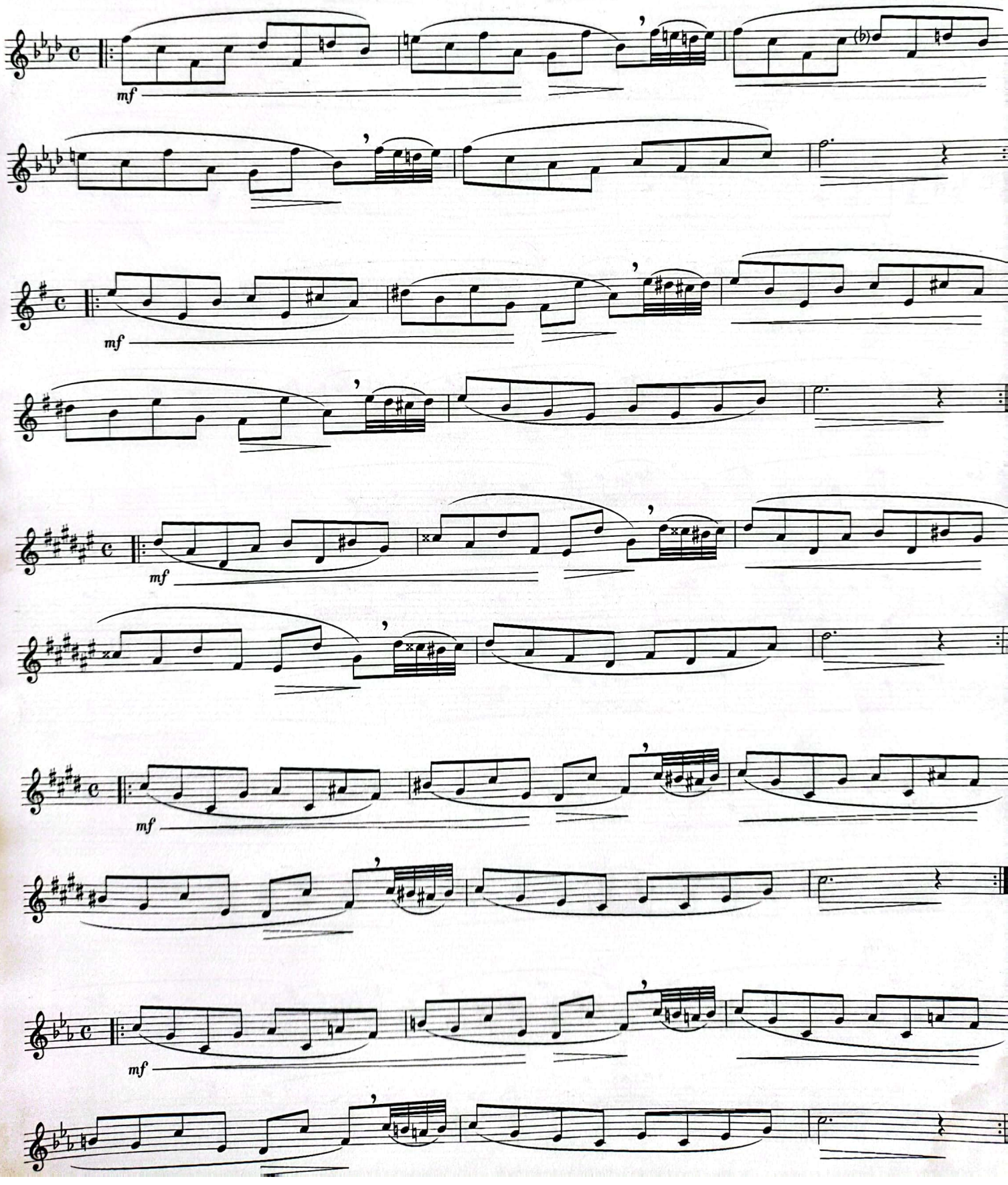
The Low Register

This exercise can be practised with various nuances and is useful for learning to 'follow' the notes with the embouchure, which helps achieve beauty and evenness of tone when moving through large intervals. If this first exercise is awkward for you to read, then choose an easier key to start with.

8

Repeat *mp*, *p* and *pp* each time

From Royer's 'La Sensib

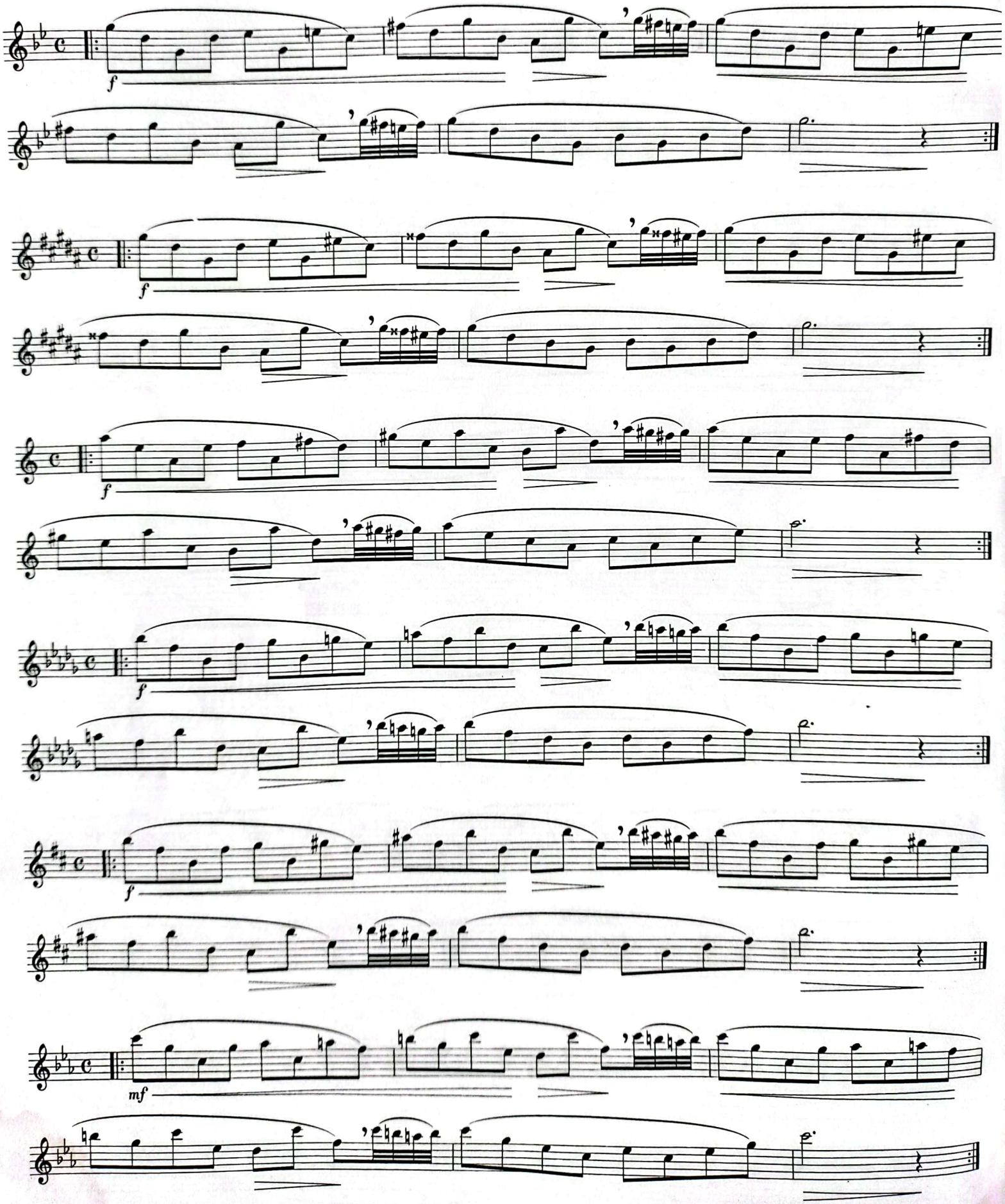


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The *Middle and High Registers*

When moving between registers, how easy it is to crack the notes!
Aim for clean and flexible intervals.

Repeat p each time.



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Scales And Scale Exercises

Why do we spend time on scales?
There are many reasons, but the one that hit me hardest was when some years ago, I spent a week at the British Museum Reading Room, for the purpose of listing all the music for one or two flutes and continuo written before the year 1800. I started on Monday afternoon and by Friday morning I had only reached the letter D or E and had already collected a huge list of sonatas and suites. Later, looking through the European Library Lists, I tried to calculate how many pieces *world-wide* may have been written for this combination. It might be more than 80,000, and *all* were written using common scales and arpeggios.

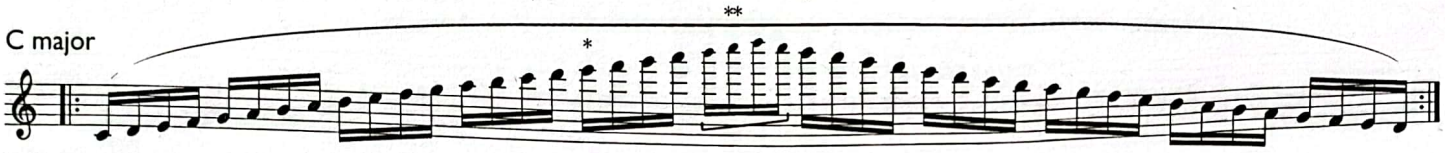
It follows that if we practise scales and arpeggios regularly, we are simultaneously learning a huge number of pieces. Scales and arpeggios *must* be a good investment!

The cue size notes in each scale can be omitted if preferred.

1 Major Scales to top B or D

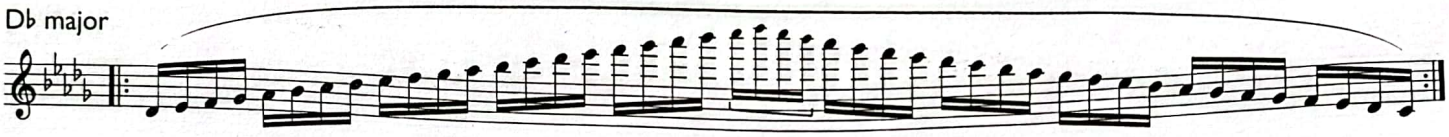
Omit the small bracketed notes throughout if you are unfamiliar with top D.

C major

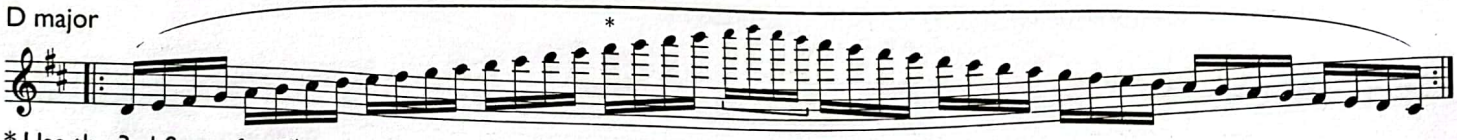


* Practise playing top E without the D♯ key – it's flatter.
** When slurring from top B to C, use the B fingering but remove the thumb.

D♭ major

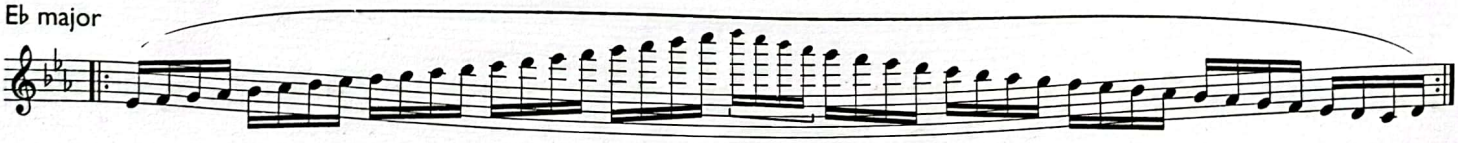


D major

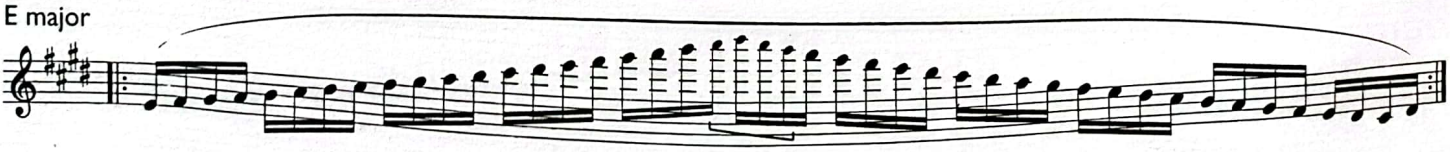


* Use the 3rd finger for F♯ in the 3rd octave only – this is also flatter.

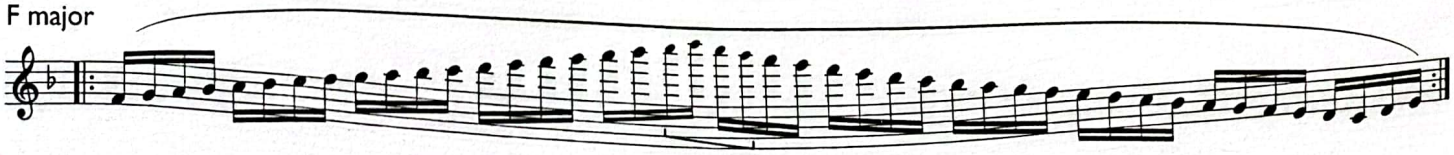
E♭ major



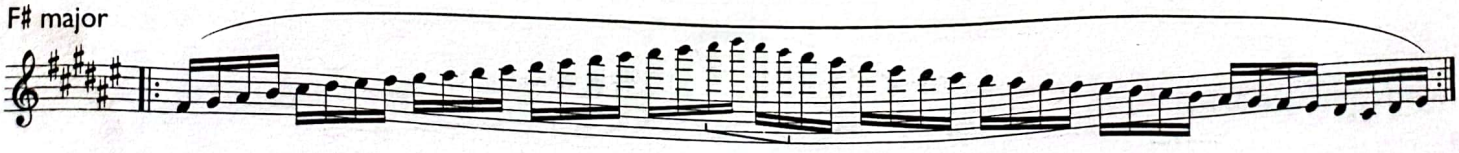
E major



F major

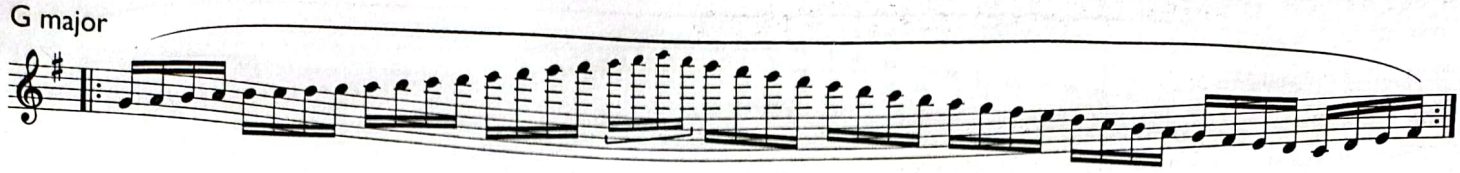


F♯ major

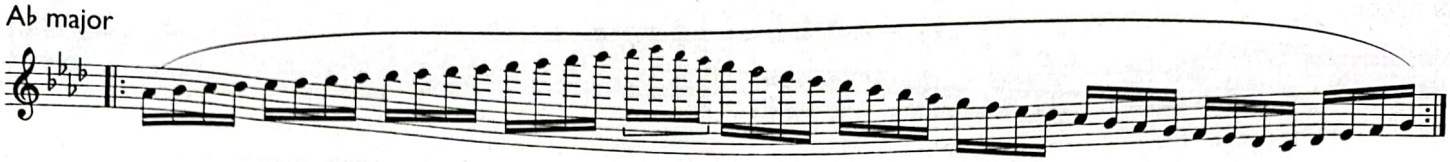


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G major



Ab major



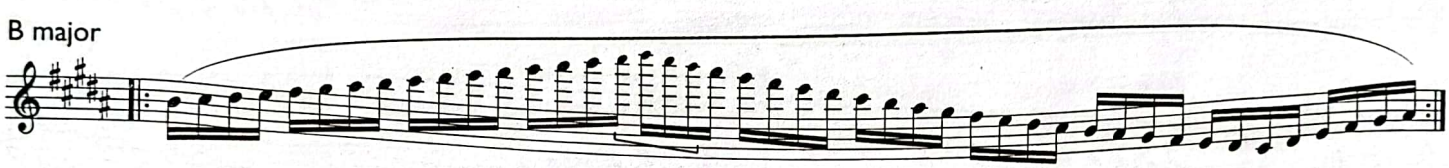
A major



Bb major



B major

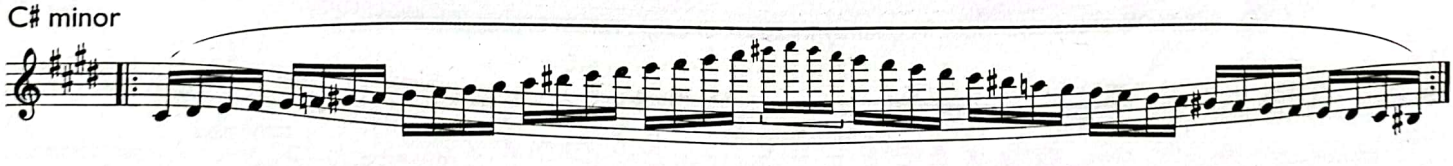


2 Harmonic Minor Scales to top B or D

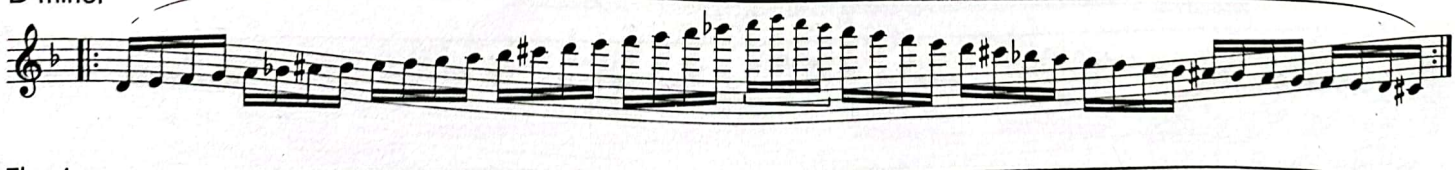
C minor



C# minor



D minor



Eb minor

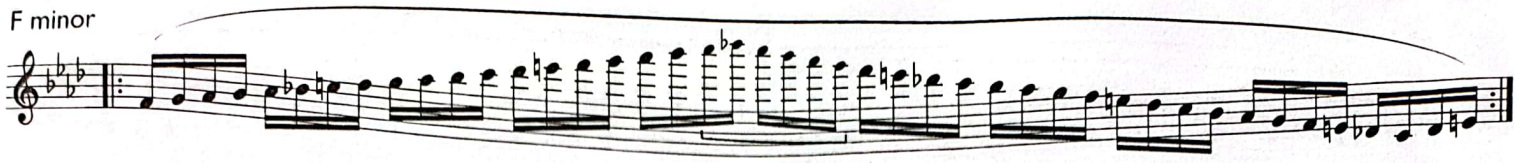


E minor

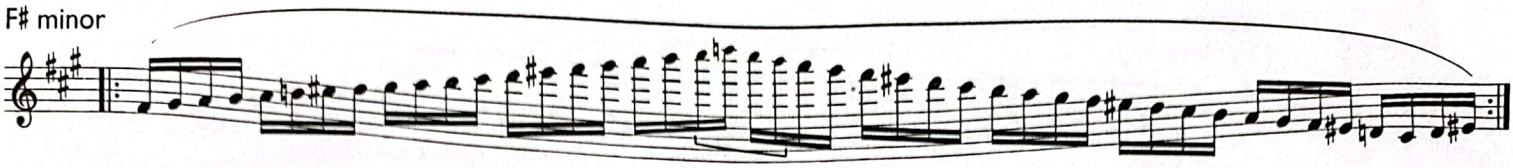


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F minor



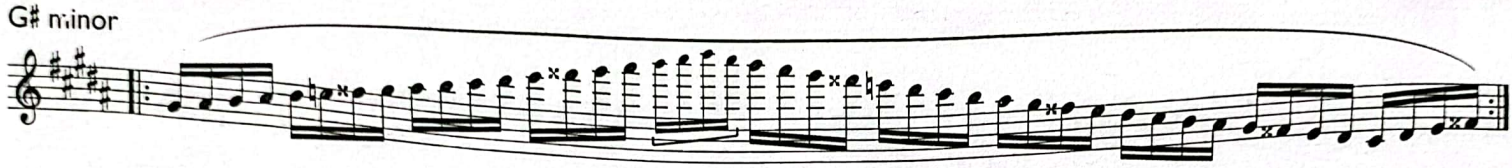
F♯ minor



G minor



G♯ minor



A minor



B♭ minor



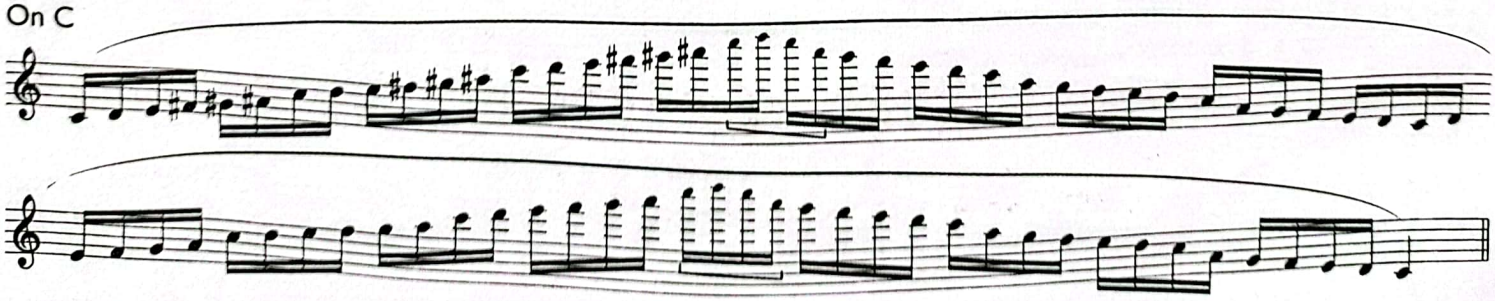
B minor



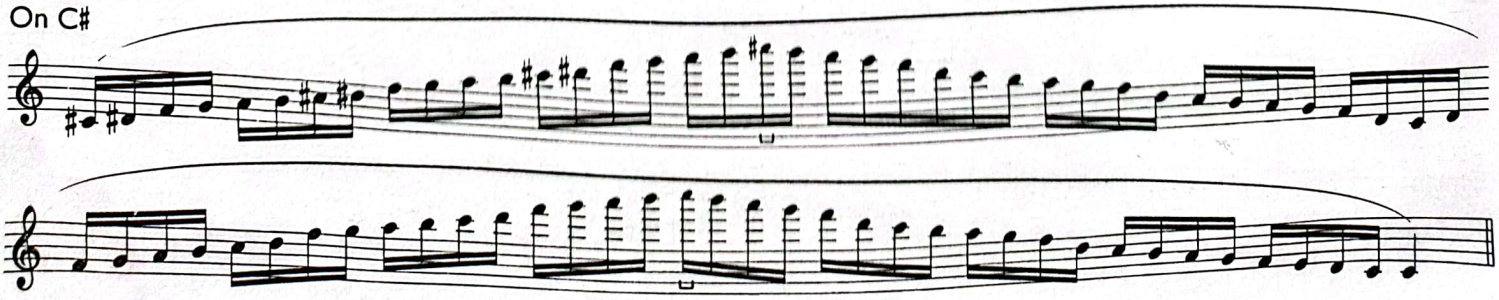
3 Whole Tone Scales

These are used by many composers and most frequently in 20th century French orchestral repertoire.

On C



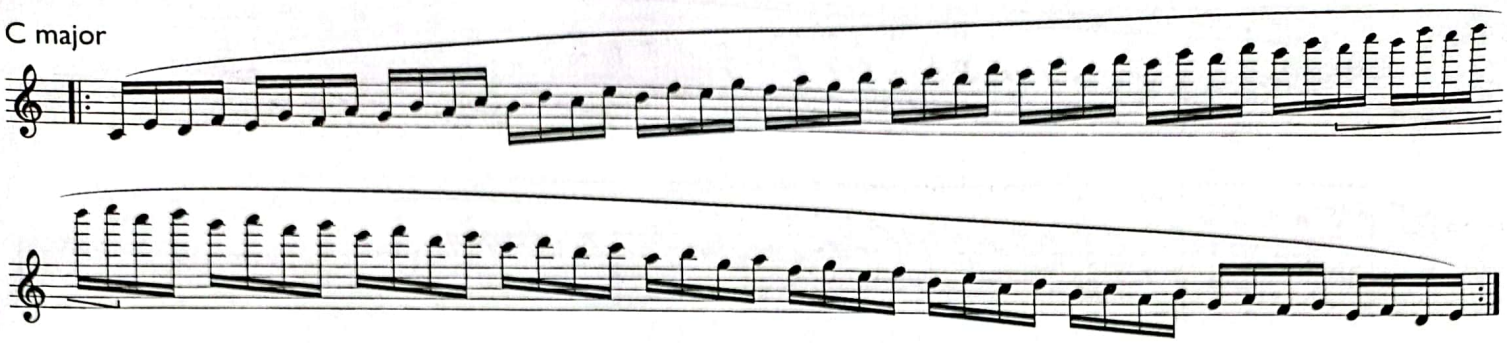
On C♯



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4 Major Scales to top B or D in thirds

C major



Db major



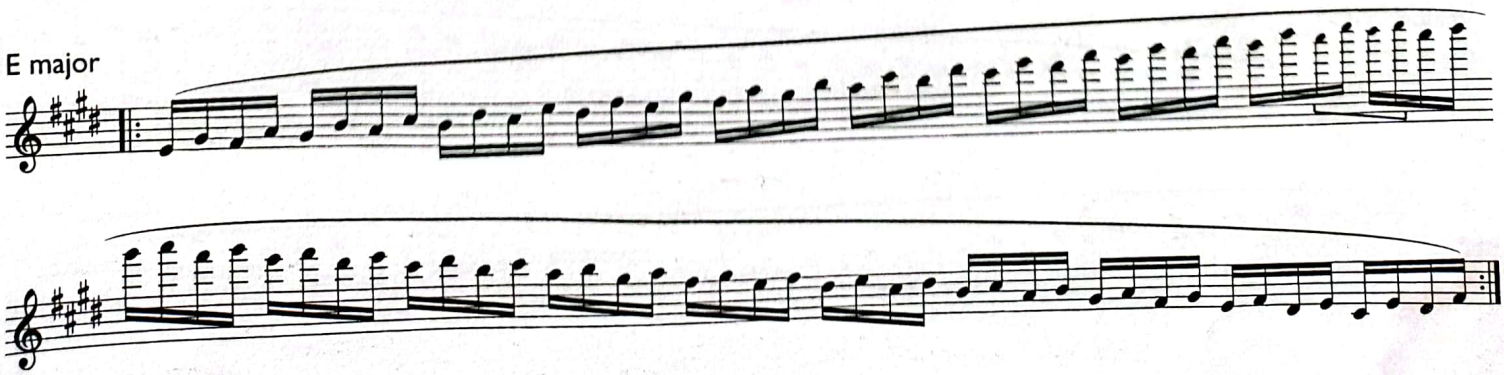
D major



Eb major



E major



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F major



F♯ major



G major



A♭ major

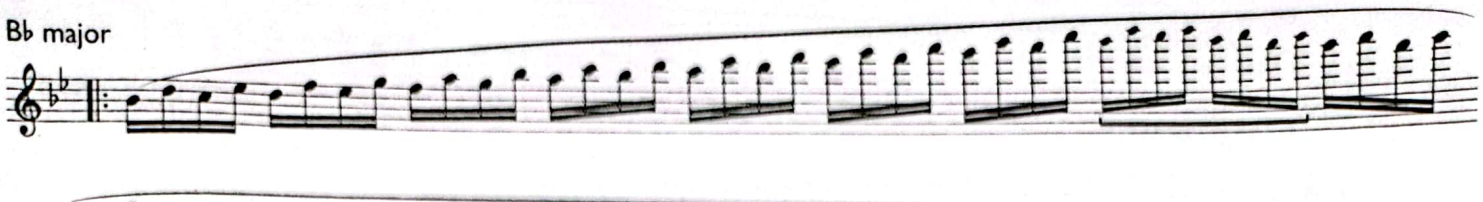


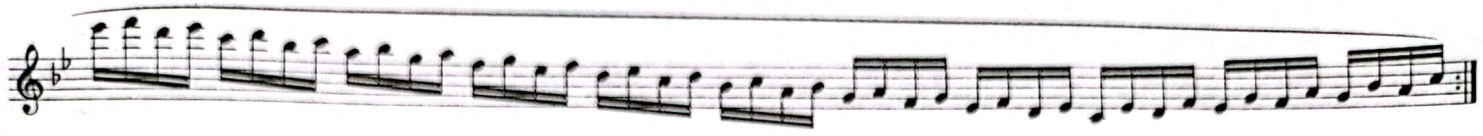
A major



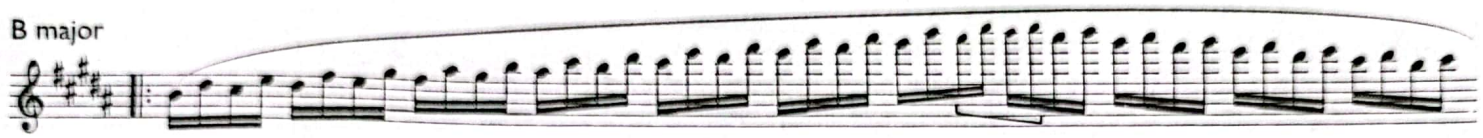
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B♭ major





B major





5 Minor Scales to top B or D in thirds

C minor





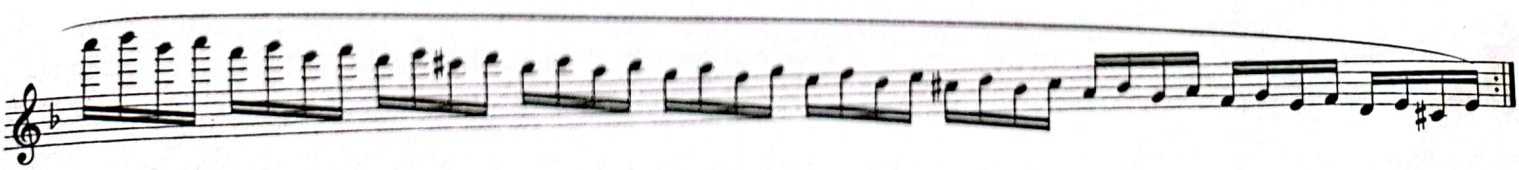
C♯ minor





D minor





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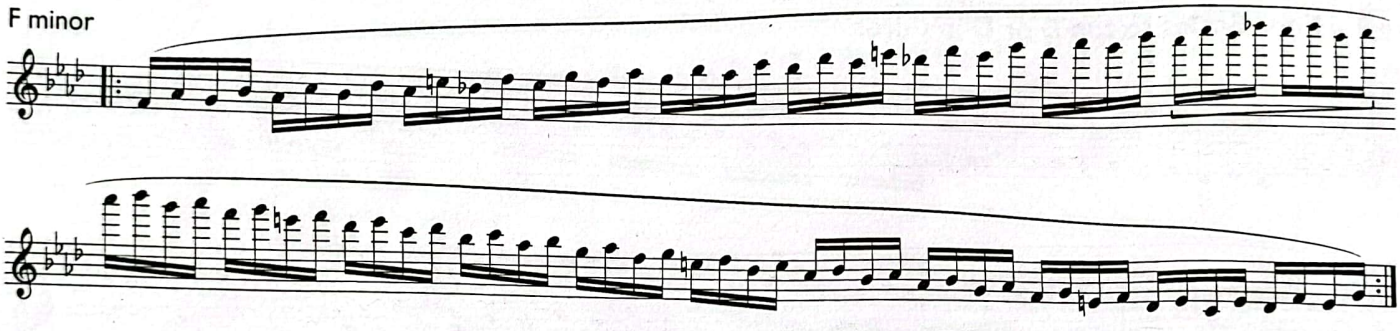
E♭ minor



E minor



F minor



F♯ minor

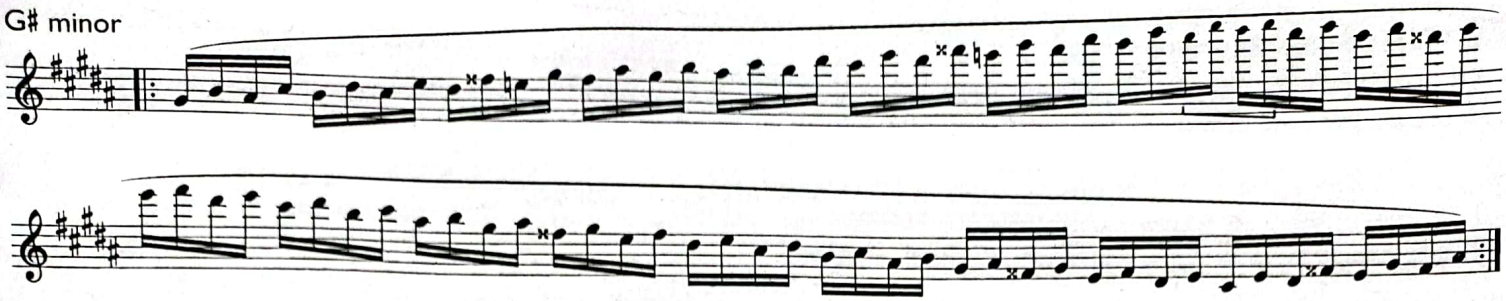


G minor



Digitalizado com CamScanner

G♯ minor



A minor



B♭ minor



B minor



6 Broken Whole Tone Scales



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7 Major Scale Exercise

Refer to the Practice Card for articulation suggestions.
Practise also in these forms:

a)



b)



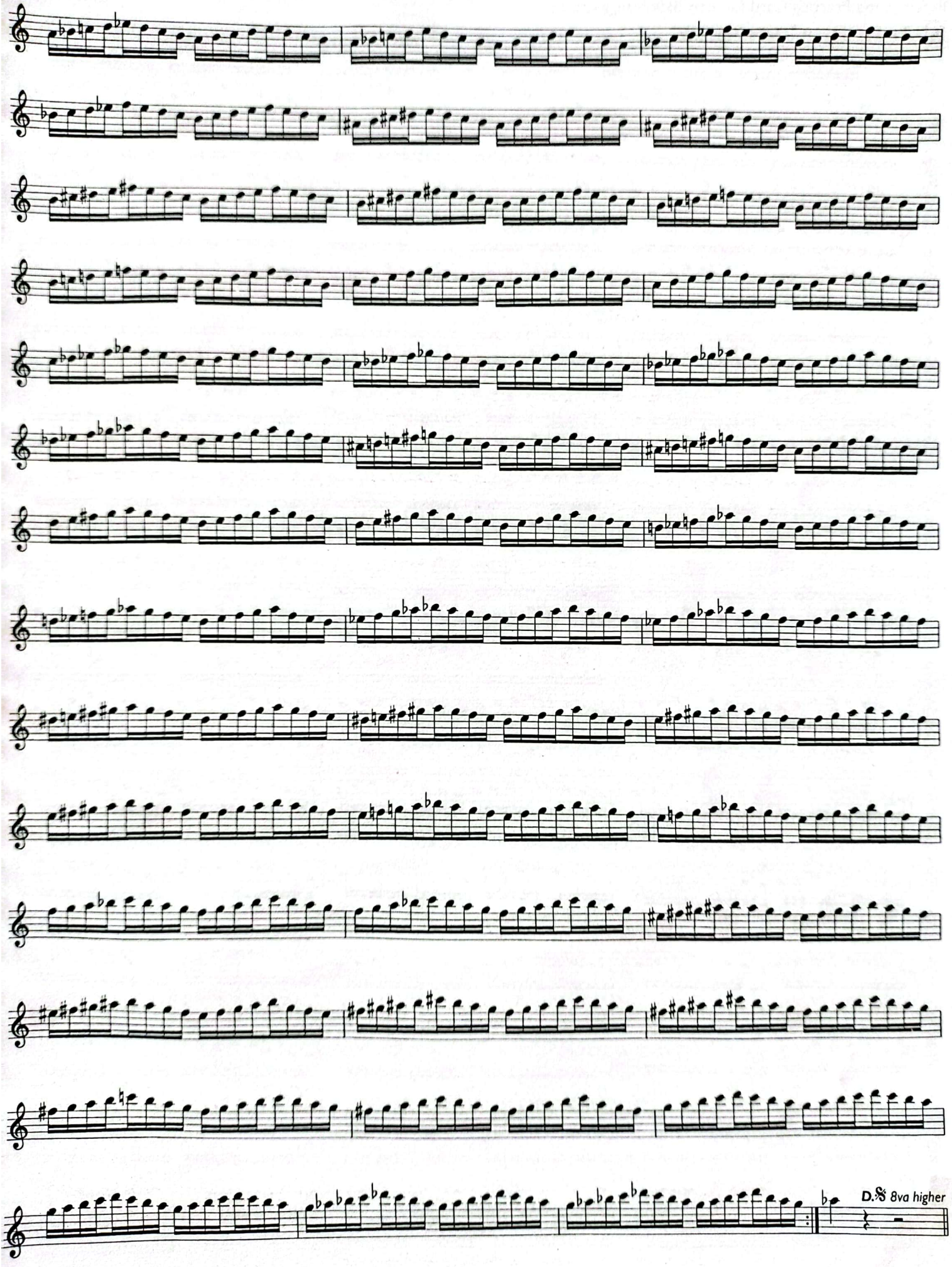
c)





* Take care to use the D♯ key for E. It is also a way to balance the flute when moving between octaves.

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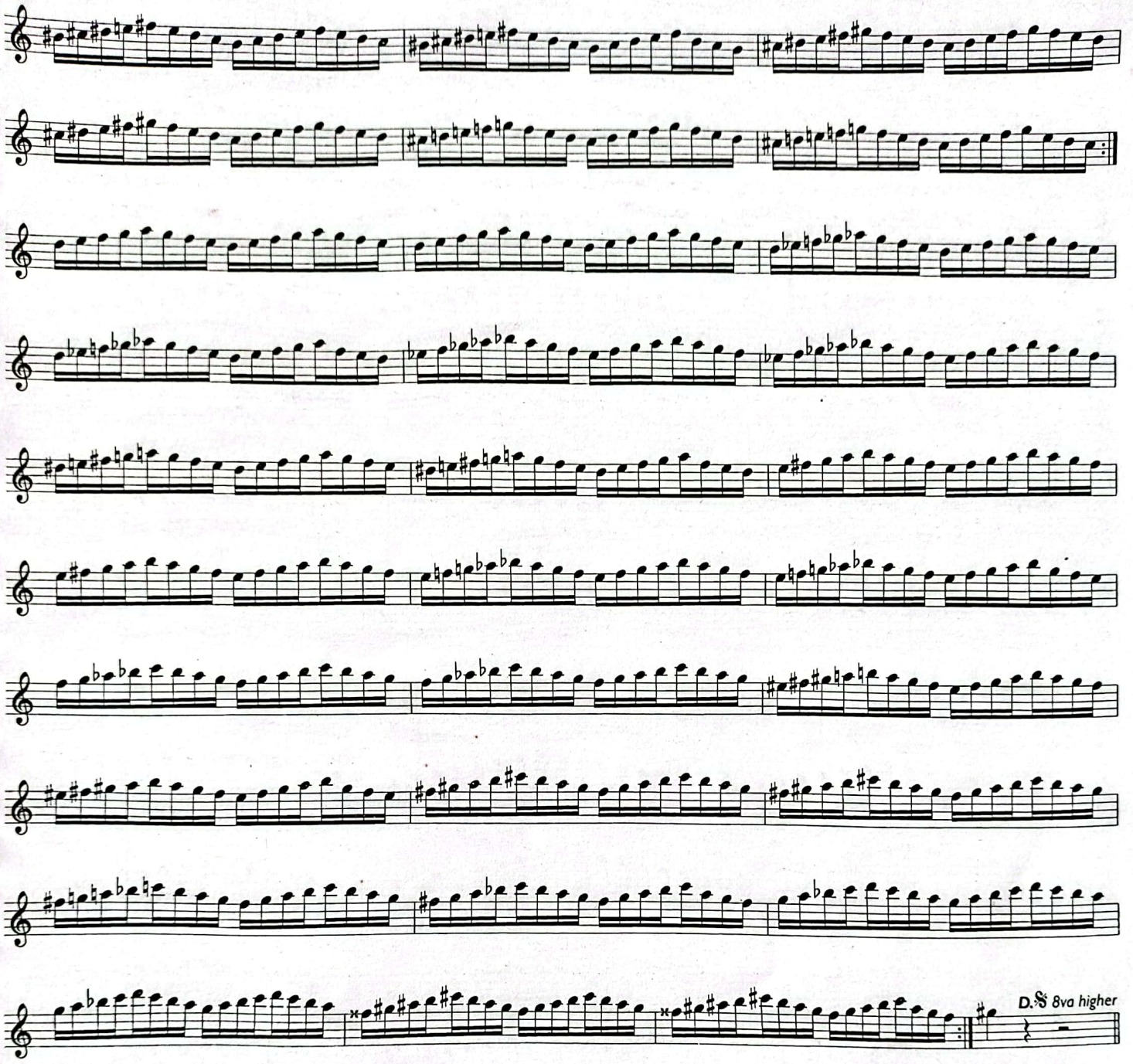
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8 Minor Scale Exercise

Refer to the Practice Card for articulation suggestions.



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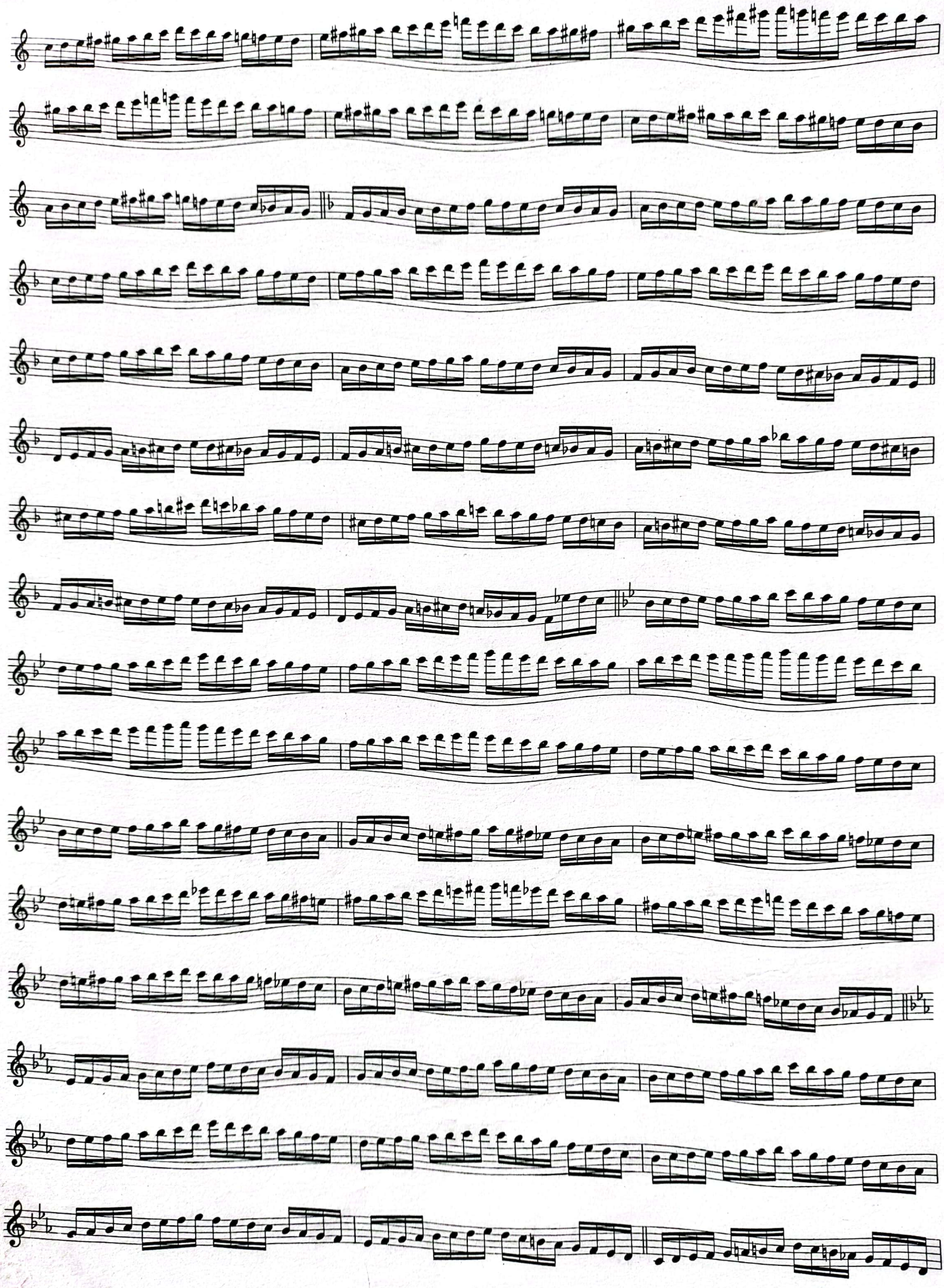


9 Major and Minor Scale Exercises

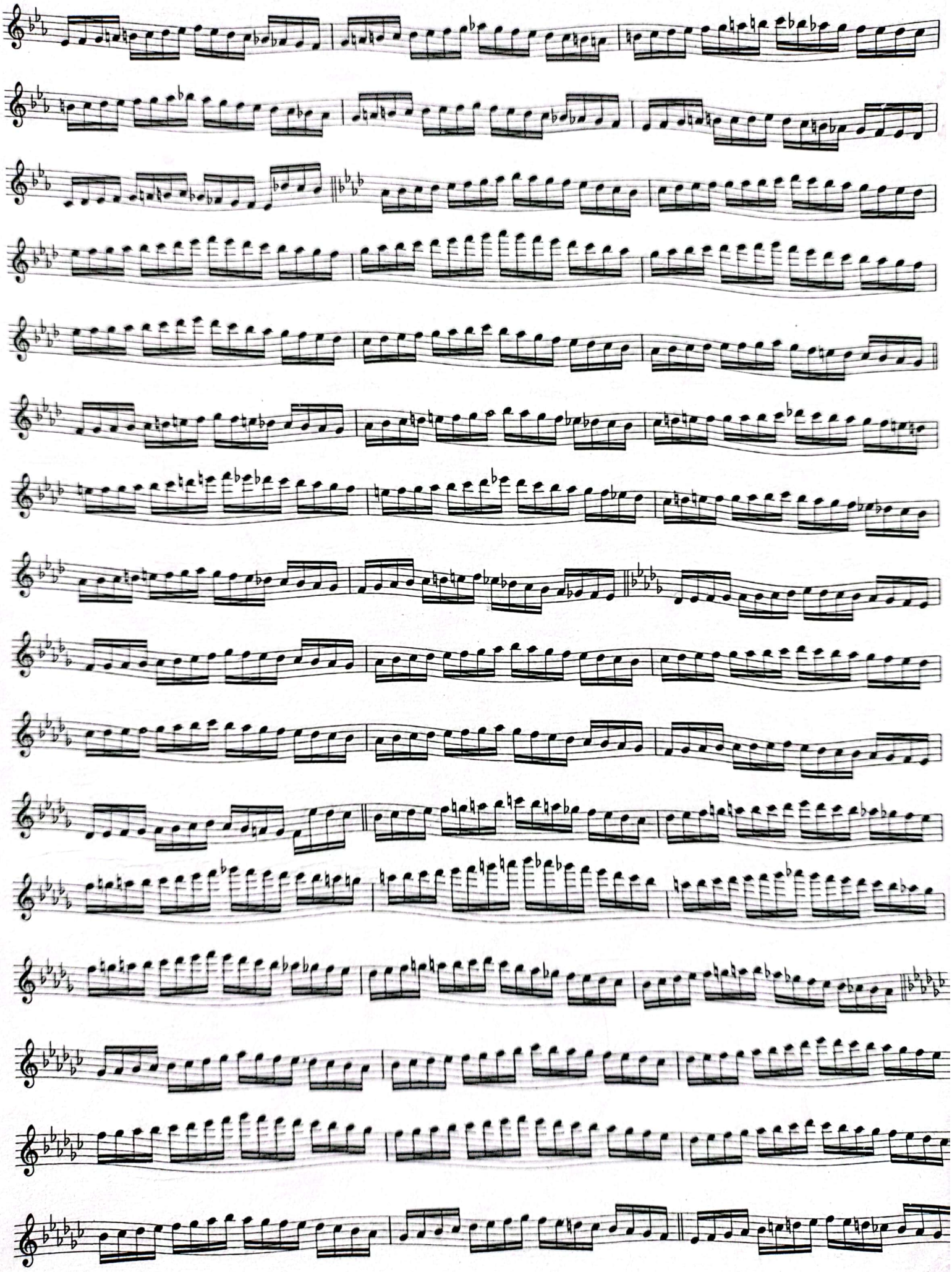
Refer to the Practice Card for articulation suggestions.



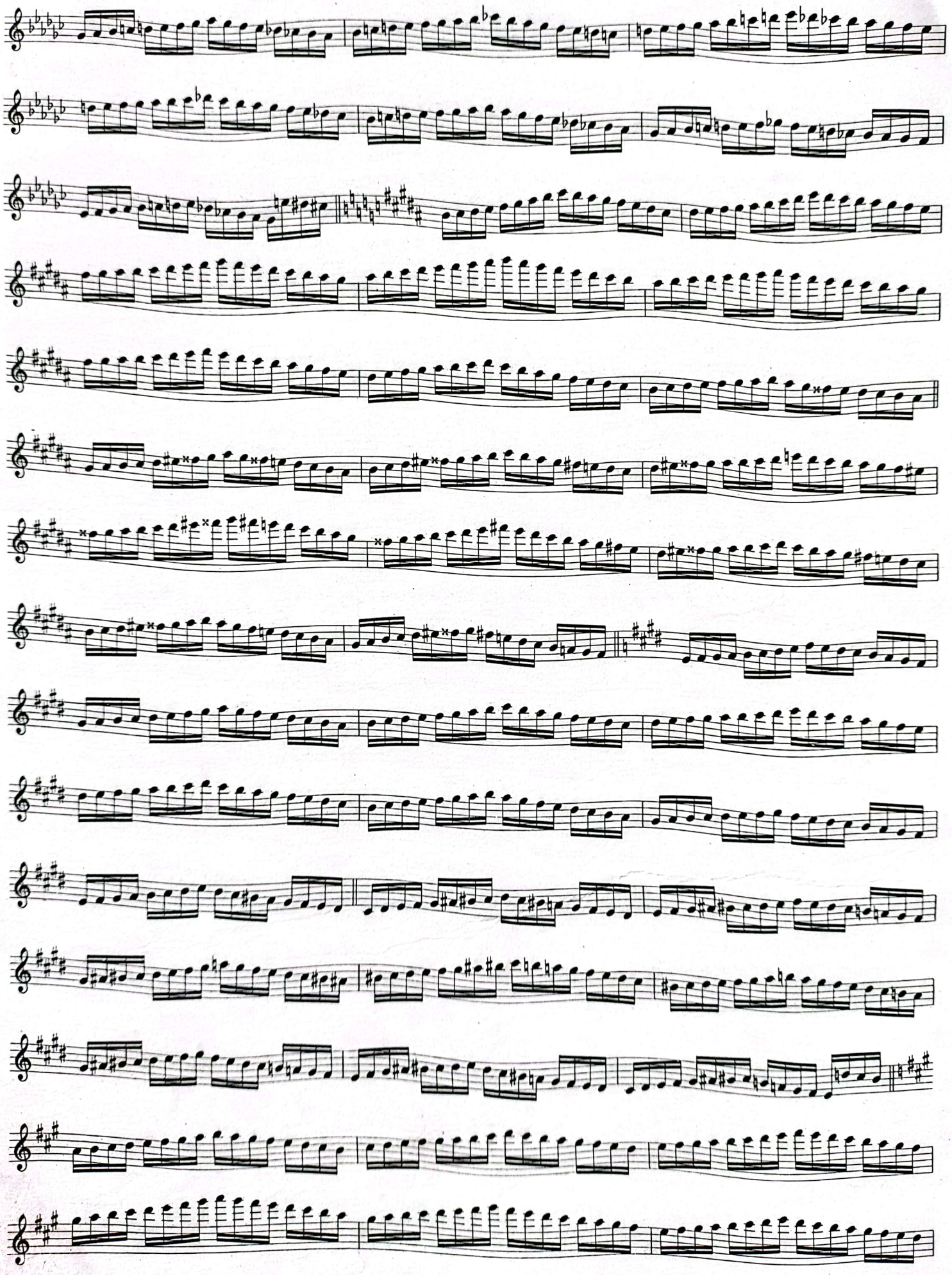
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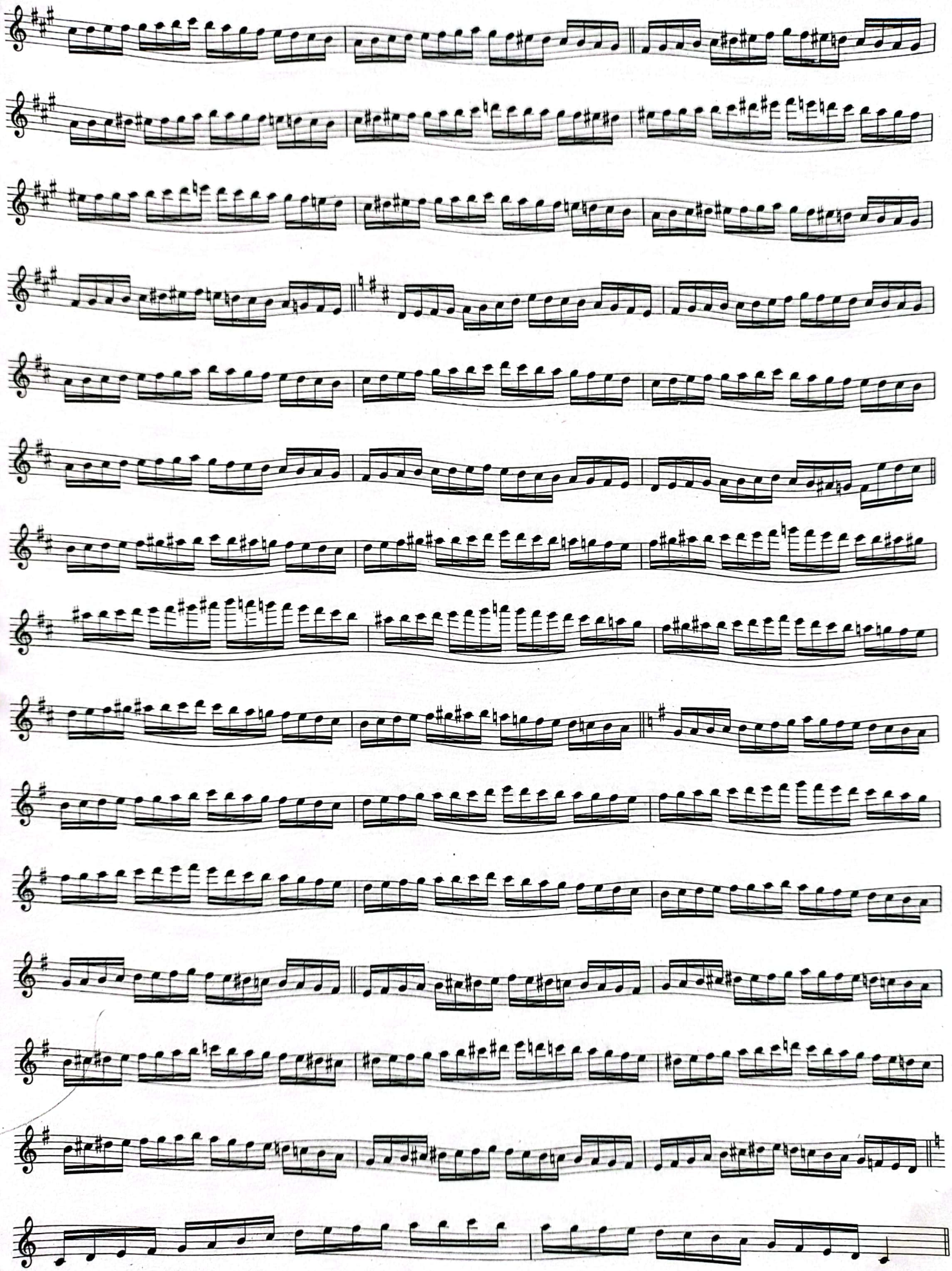
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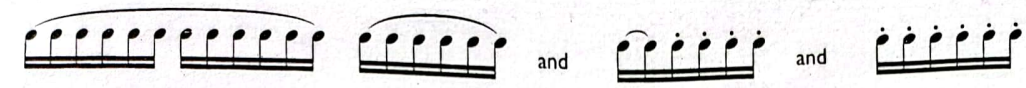
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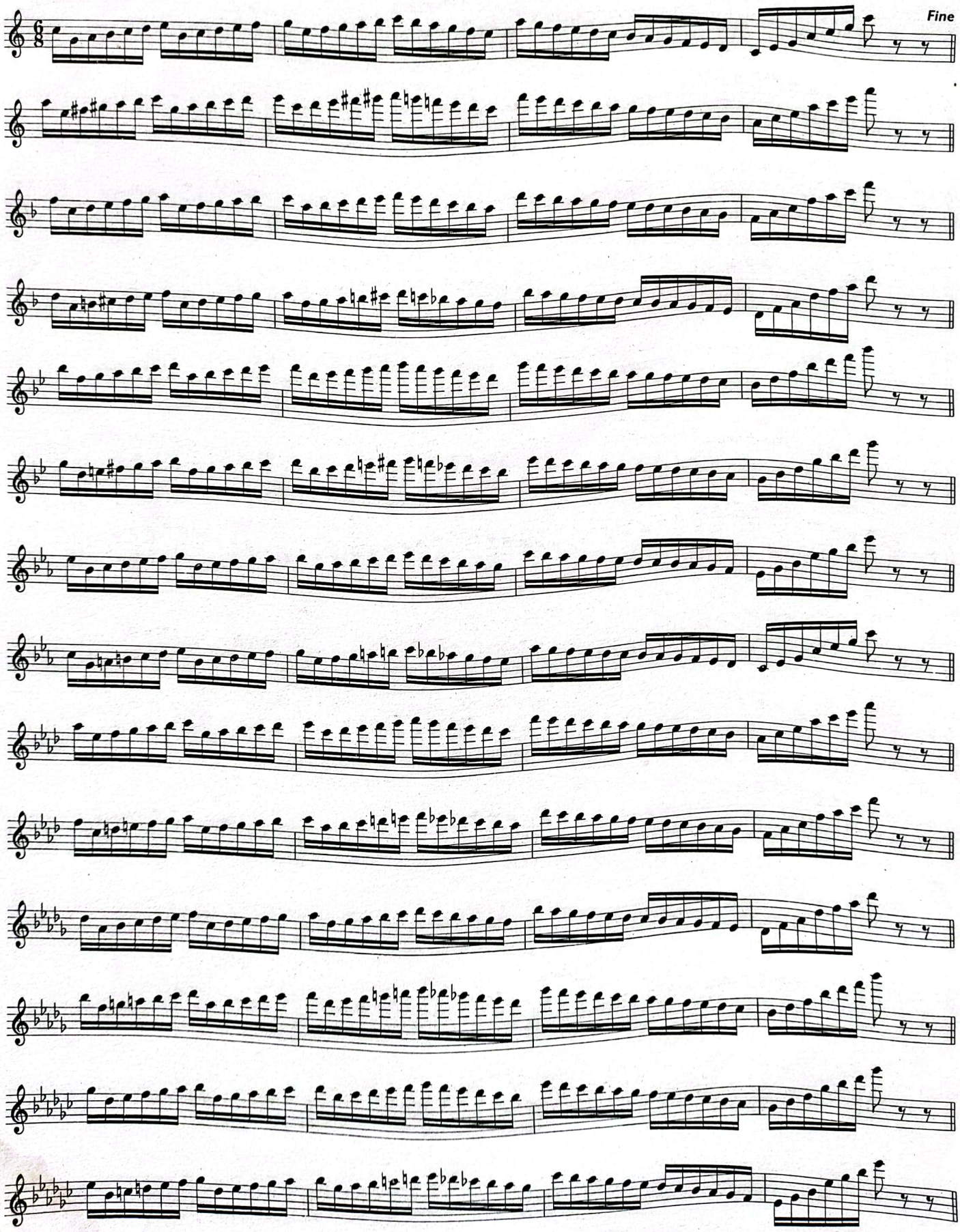


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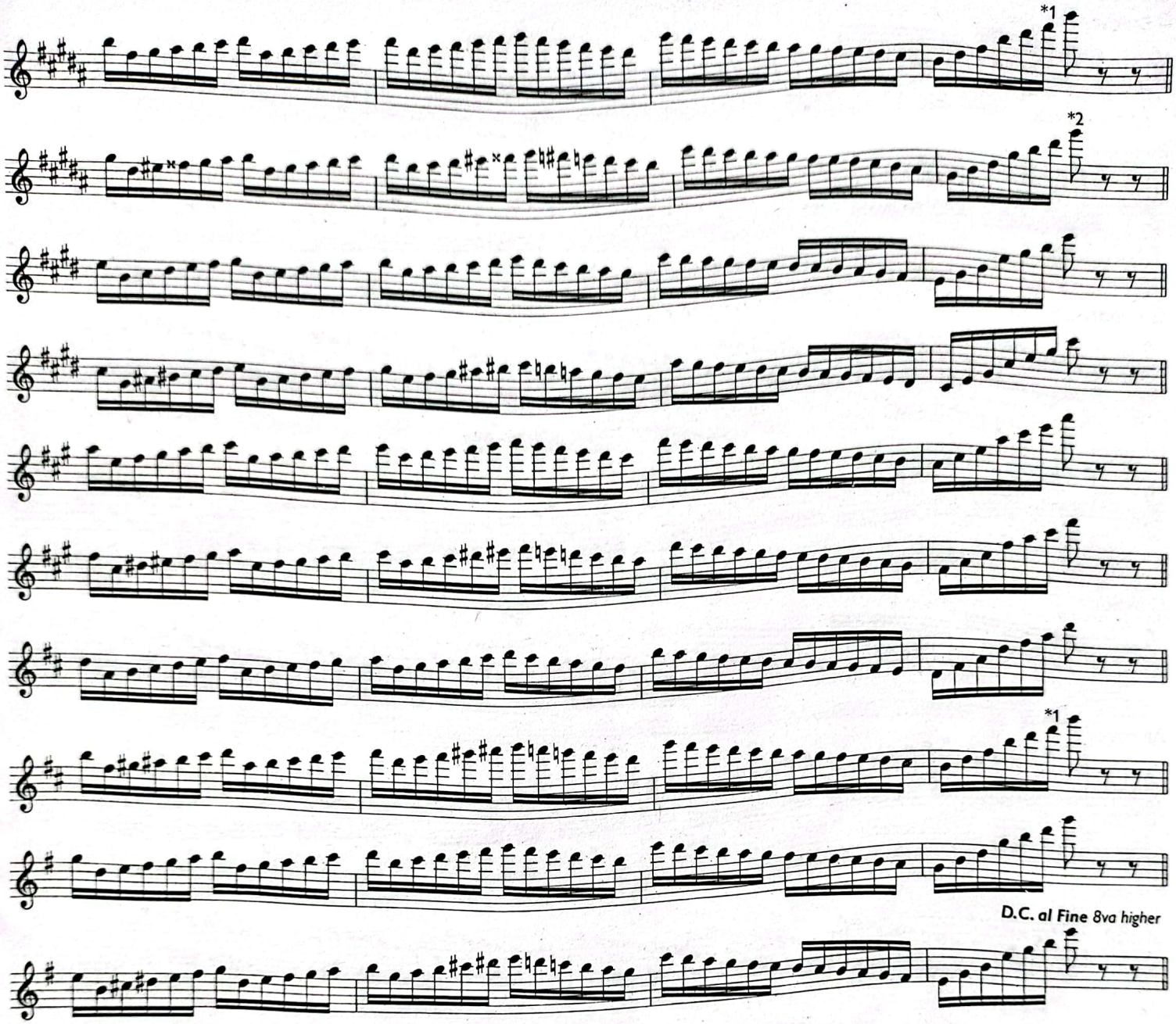
10 No.1 from Seven Daily Exercises (Reichert)

Practise using these articulations:





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*1 Use middle finger for F♯.

*2 Use 'long' A♭: ○ ● ●/○ | ○ ● ●)

11 Cascading Major and Minor Scales

Refer to the Practice Card for changes of articulation.
Vary your routine by starting at D♭ then making a Da Capo.

Trevor Wye

C major



A minor



F major



*When top E follows top A, take off the D♯ key for E.

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D minor



B♭ major



G minor



E♭ major



C minor



A♭ major



F minor



D♭ major



B♭ minor



F♯ major



D♯ minor



Digitalizado com CamScanner

B major



G♯ minor



E major



C♯ minor



A major



F♯ minor



D major



B minor



G major



E minor



*[1] Use 'long' G♯.

*[2] Use middle finger for F♯.

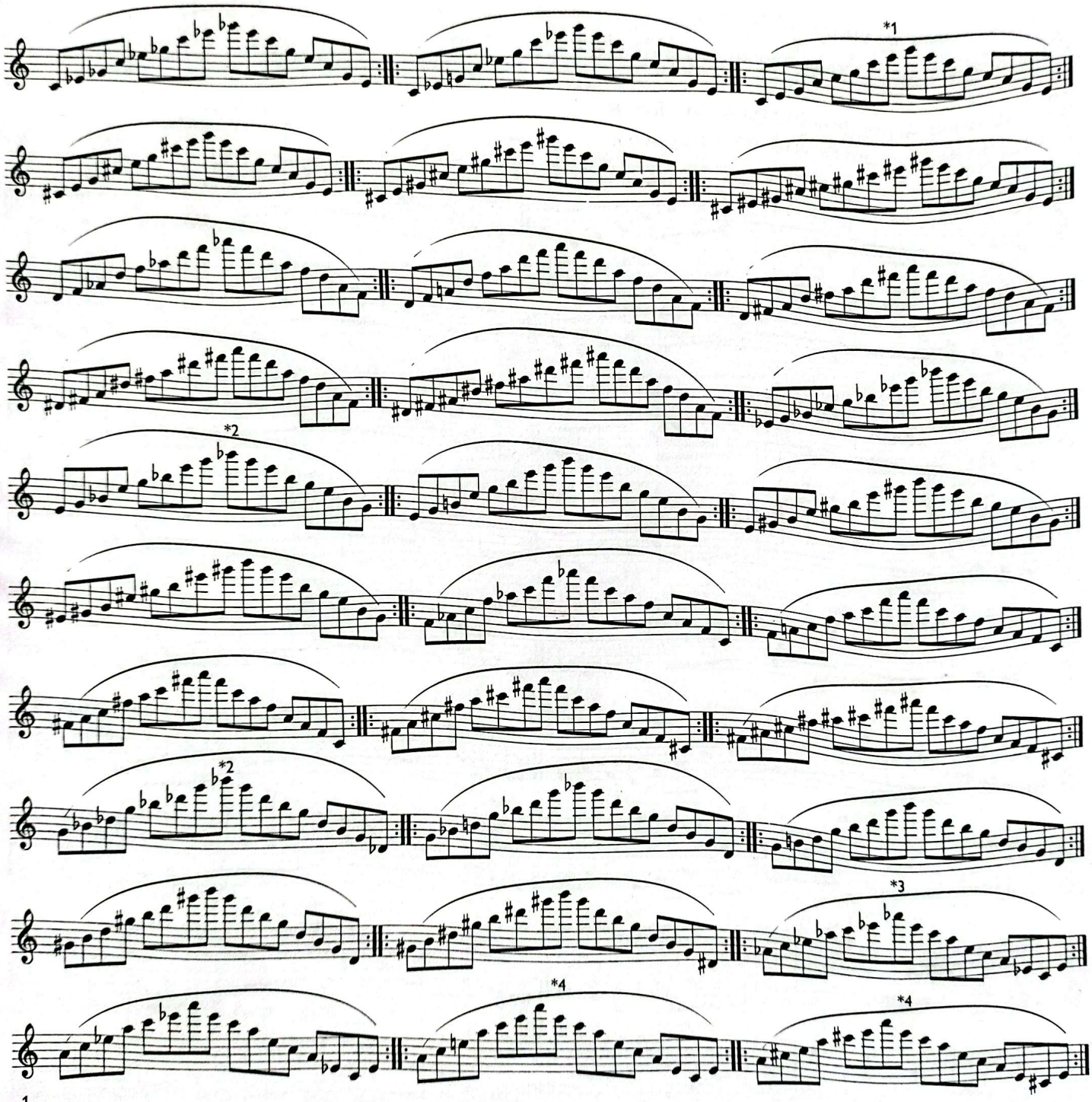
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Arpeggios

1 Arpeggios to top B and low C

Refer to the Practice Card for variations of articulation.

When practising these arpeggios, it is useful to include the various alternative fingerings for ease and fluidity, and also because they are in tune! Examples are given throughout. In general, D major is more in tune using the middle finger, flatter fingering for F♯.



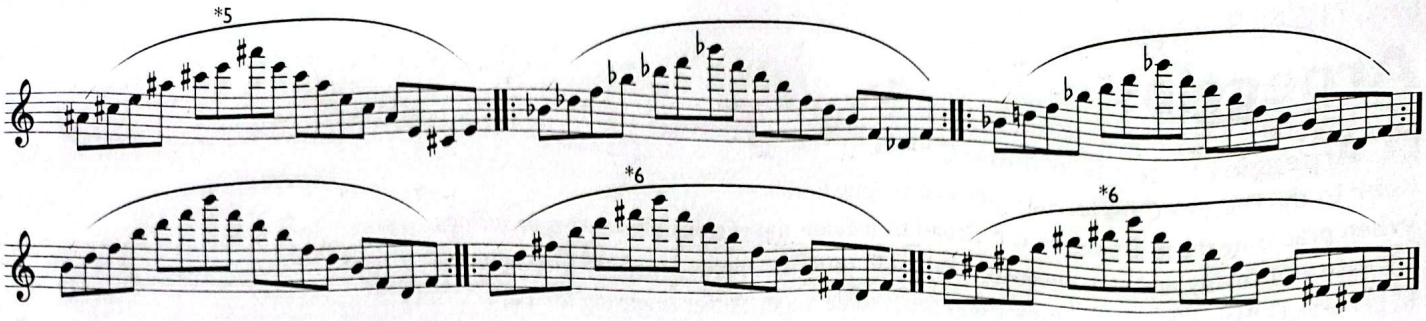
*1 Top E is more in tune (less sharp) without the D♯ key.

*2 To gain familiarity with a useful fingering, practise the so-called 'Mignon fingering' for top B♭ when playing *pp*. It is sharp and will require flattening: ● ○ ● | ○) ○ ●
●B♭

*3 Use the 'long' A♭ here: ○ ● ● | ○ ● ●)
○

*4 Play E without the D♯ key to facilitate the leap.

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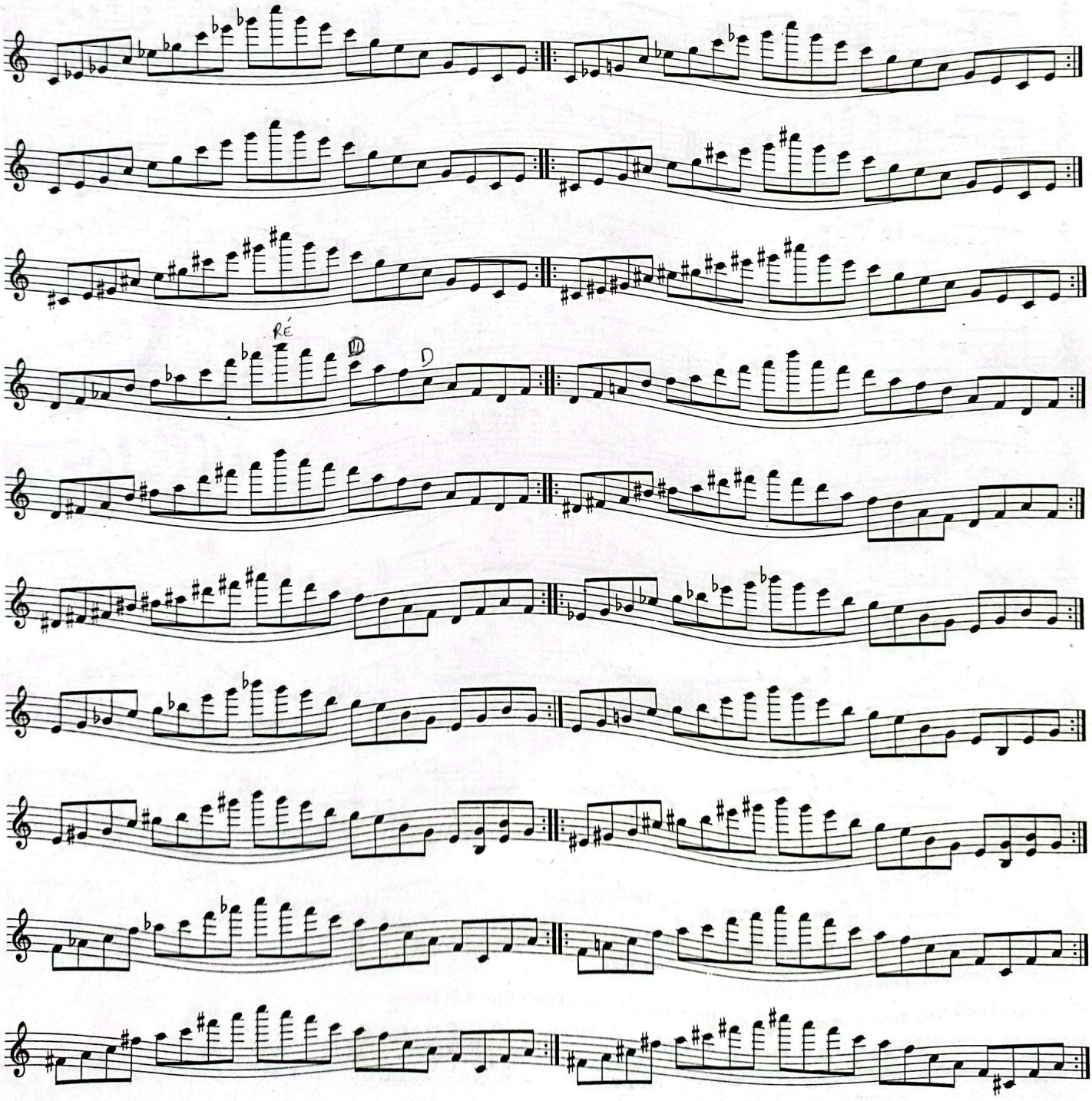


*5 Practise 'leaning' on the trill key for B♭ to gain speed.

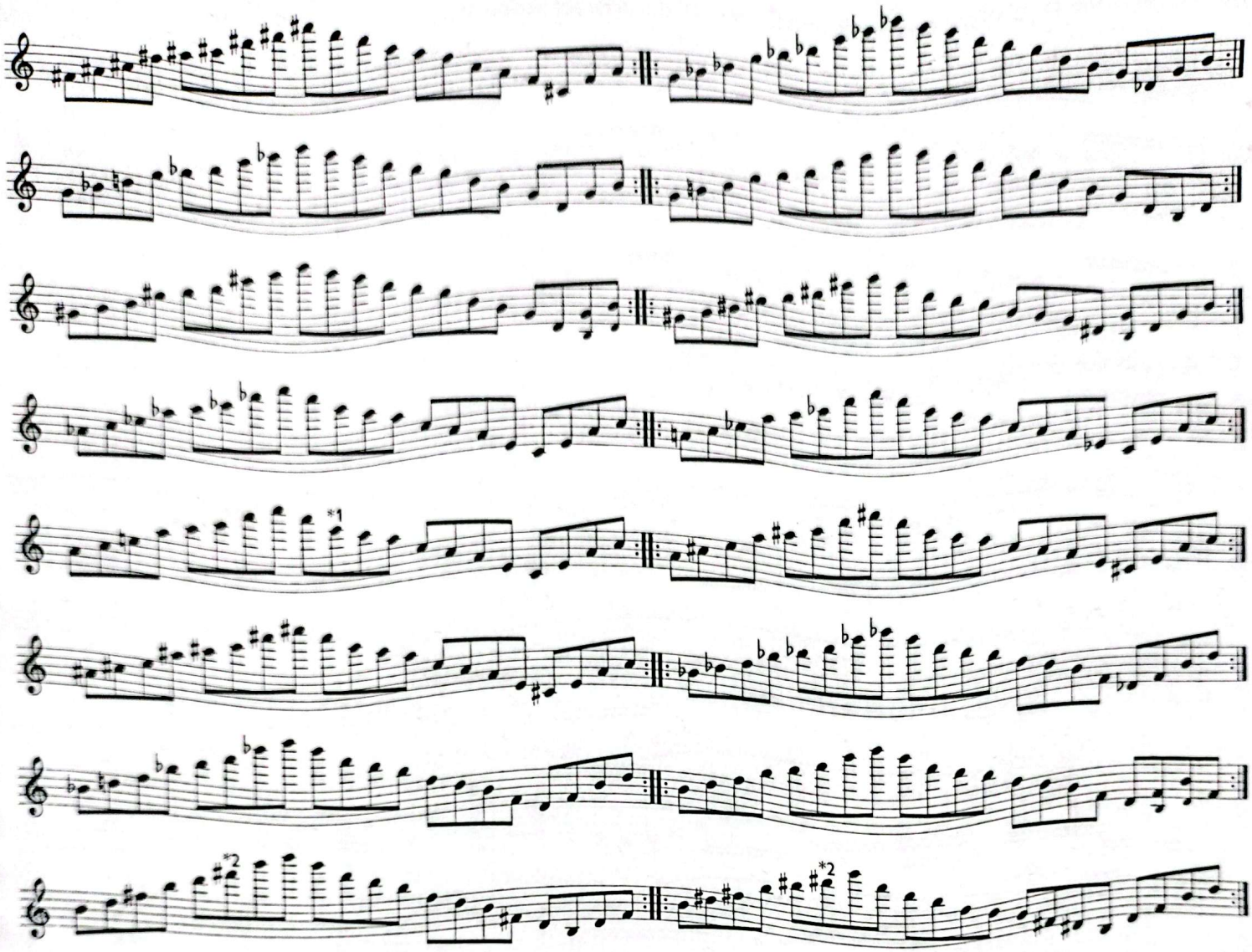
*6 Use middle finger F♯ here to smooth the interval.

2 Extended Arpeggios to top D and low B

Refer to the Practice Card for articulation suggestions.



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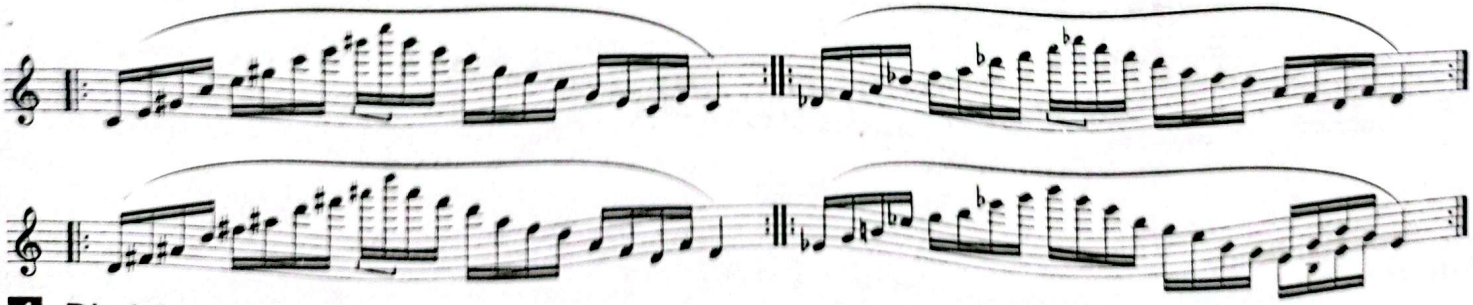


*1 Play E without the D♯ key to facilitate the leap.

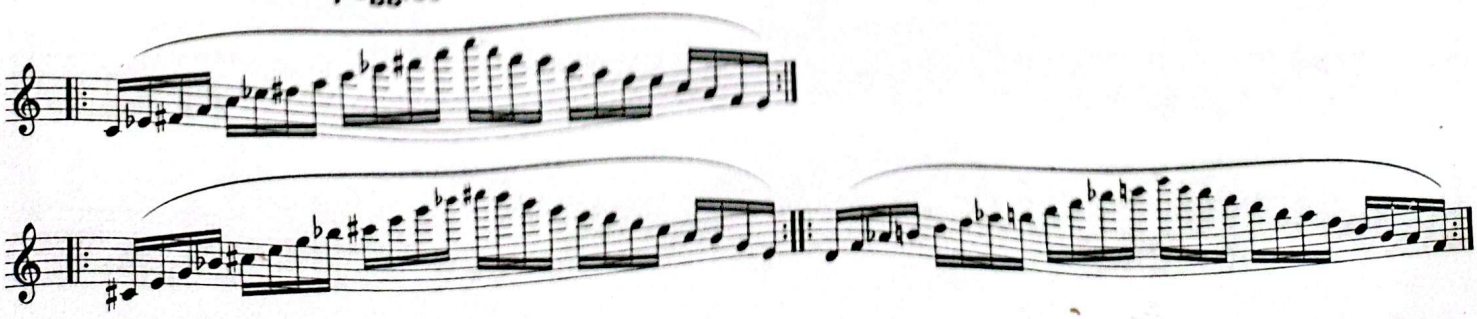
*2 Middle finger F♯.

3 Augmented 5th Arpeggios

Refer to the Practice Card for articulation suggestions.



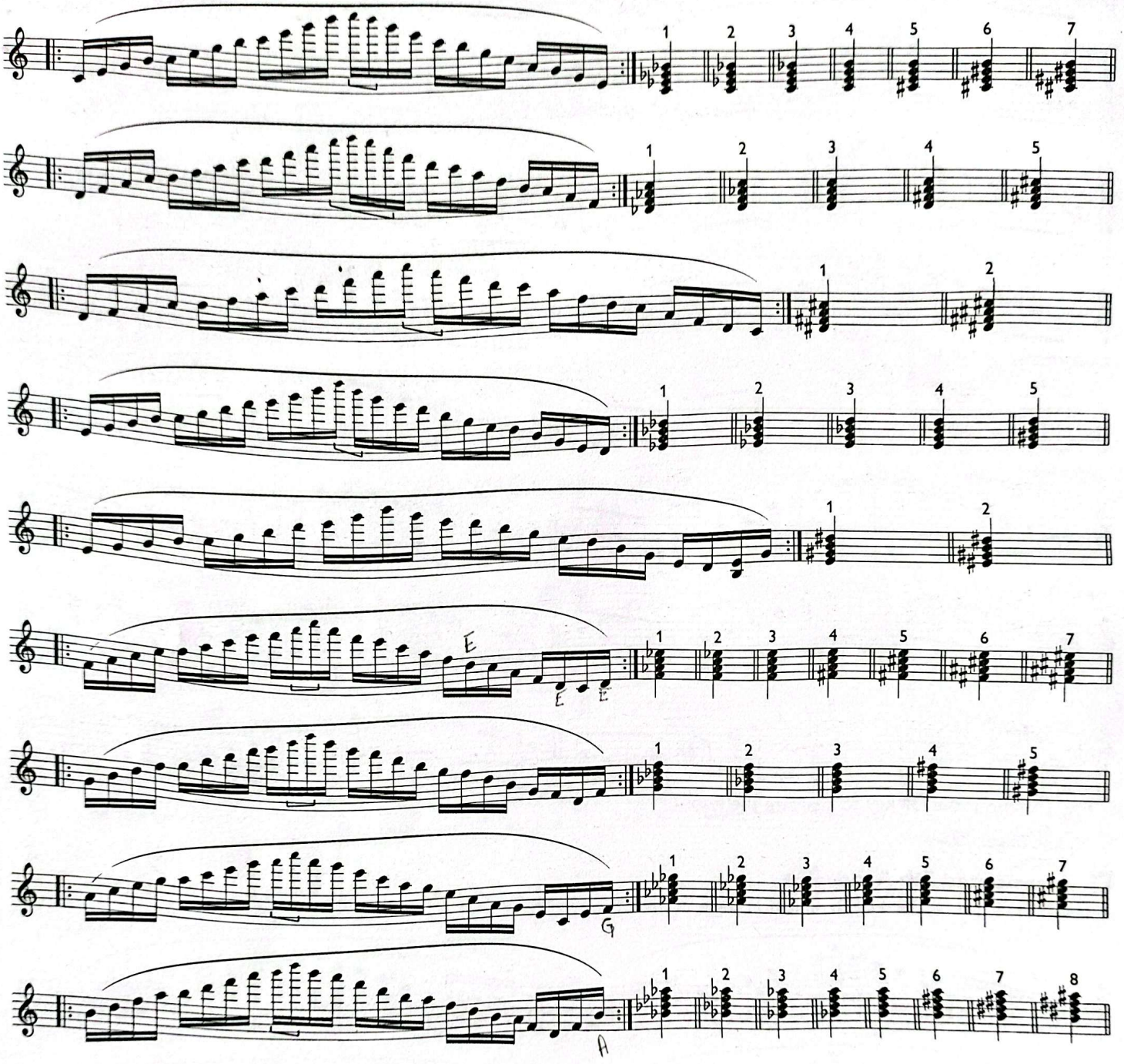
4 Diminished 7th Arpeggios



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5 Arpeggios of the 7th

The first bar is the 'form' of the exercise. Practise it with all the different accidentals.



6 Arpeggio Study 1

Refer to the Practice Card for articulation suggestions.

a)



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b)



c)



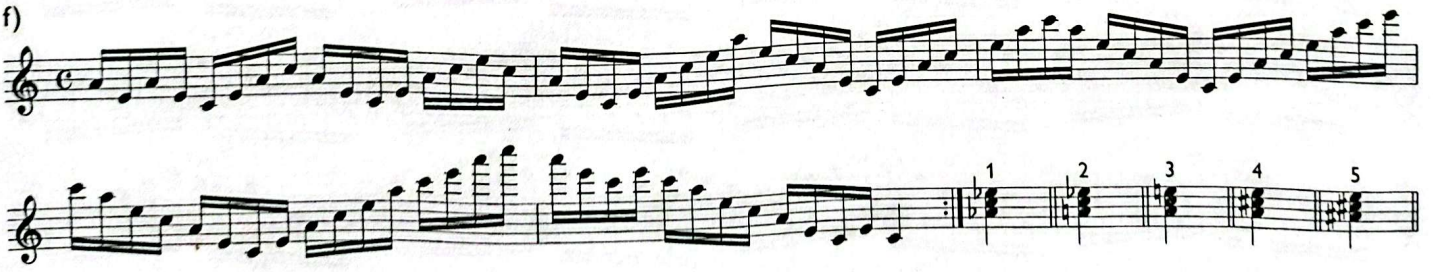
d)



e)



f)



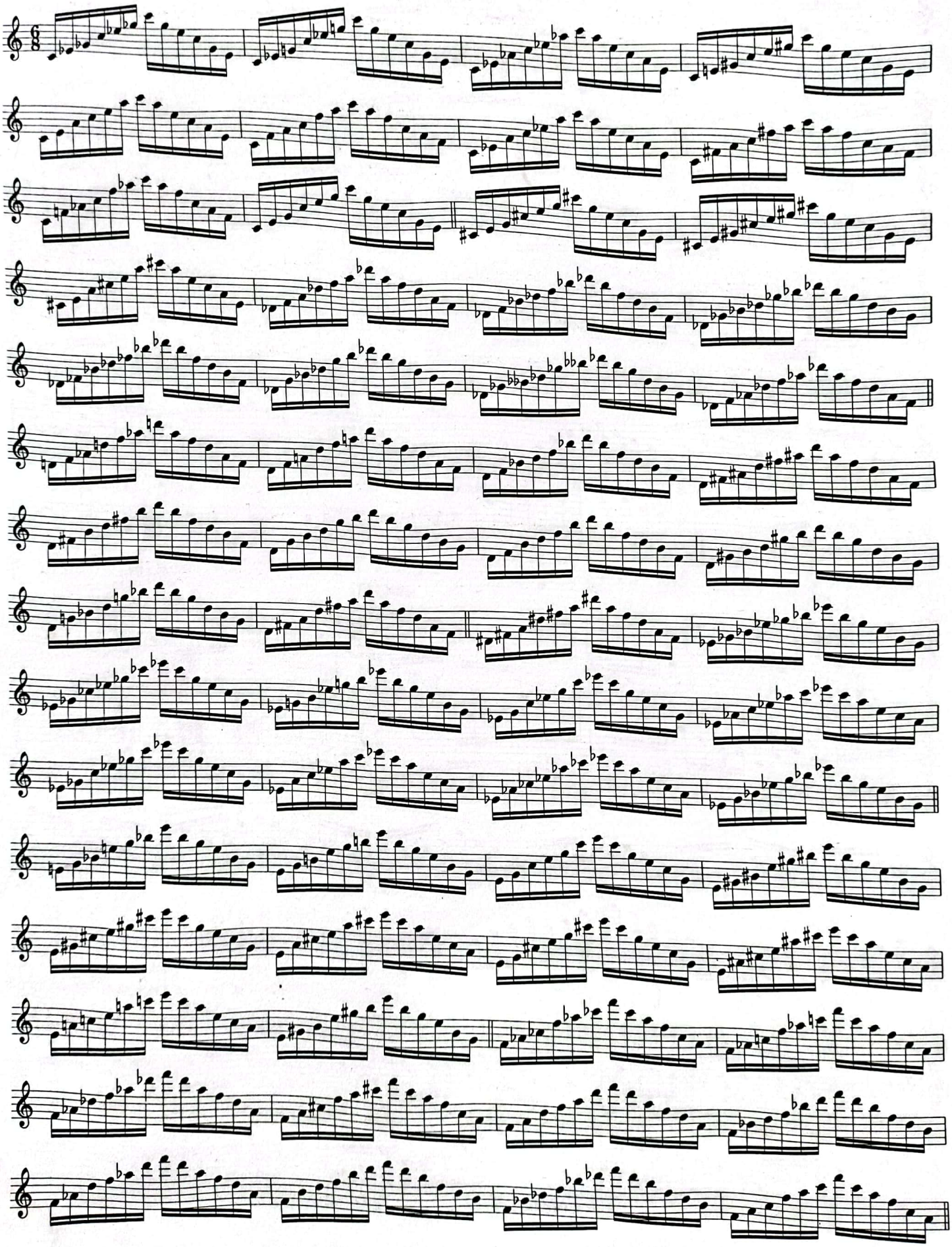
g)



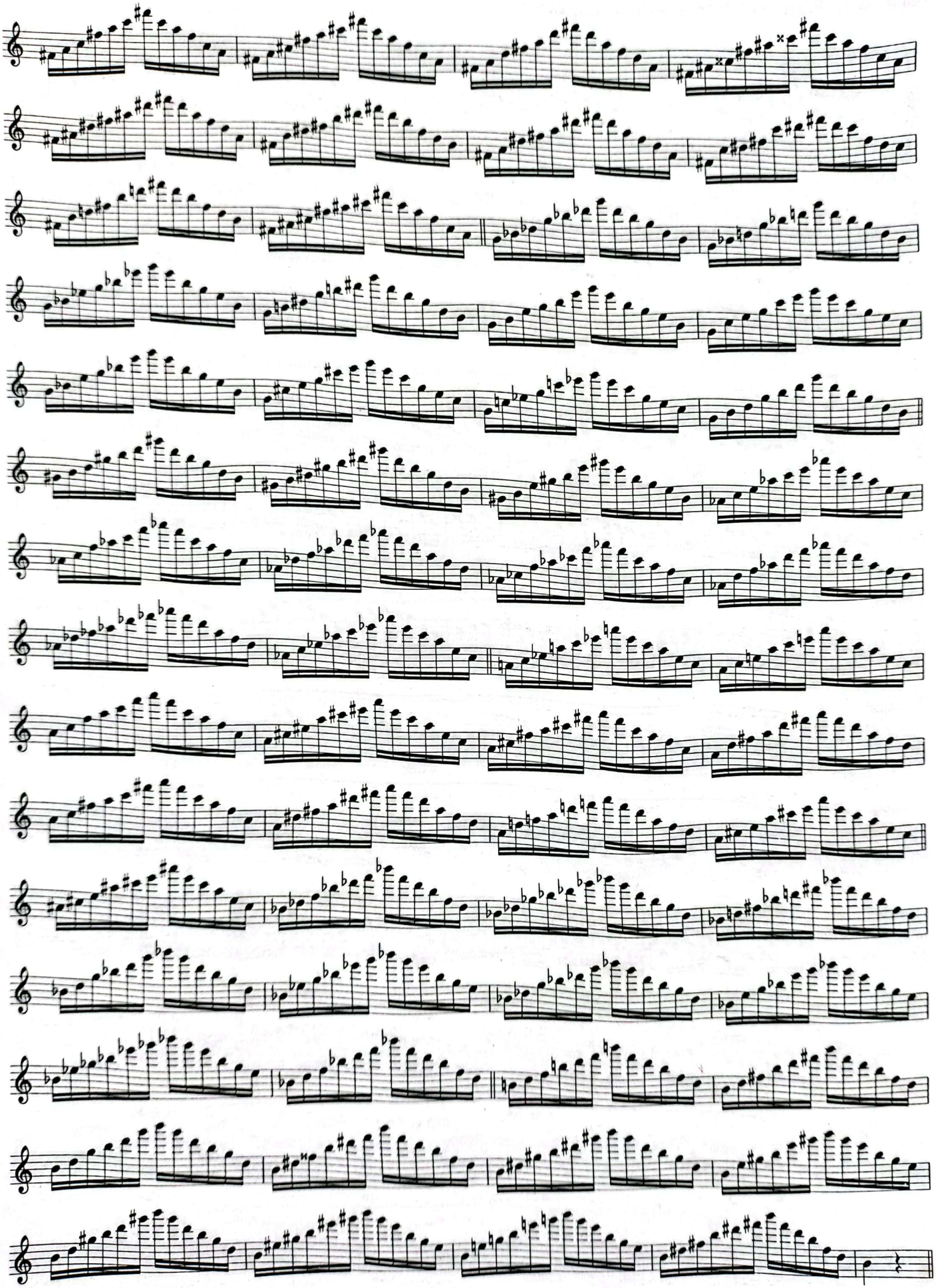
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7 Arpeggio Study 2

Refer to the Practice Card for articulation suggestions.



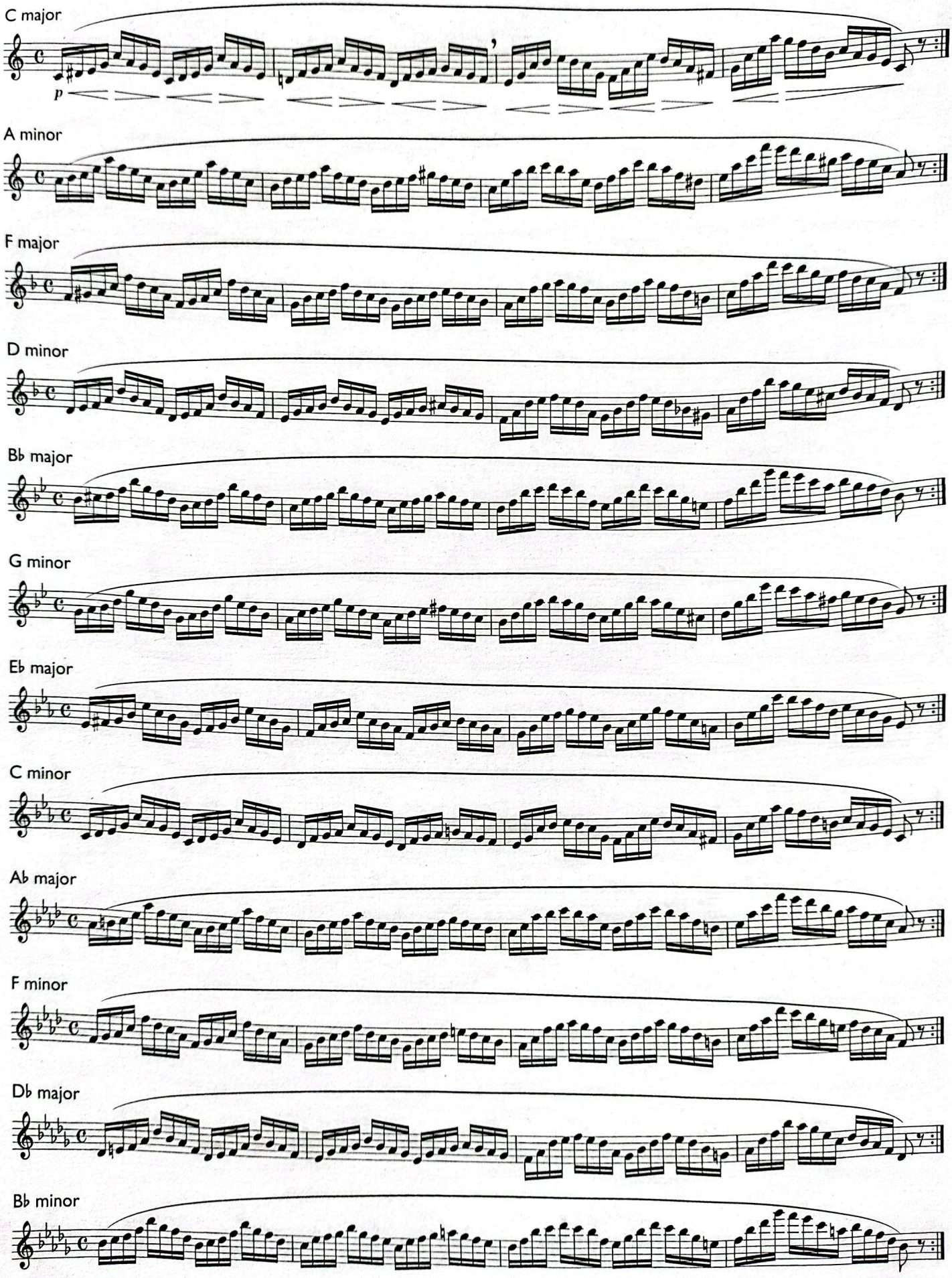
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8 Daily Exercise No.1 (Maquarre)

Refer to the Practice Card for articulation suggestions.



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Gb major



Eb minor



B major



G# minor



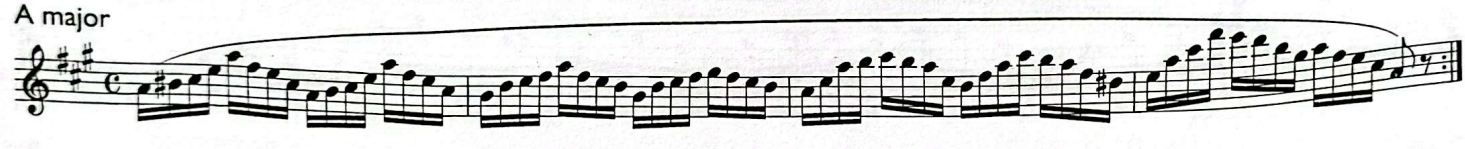
E major



C# minor



A major



F# minor



D major



B minor



G major



E minor



C major

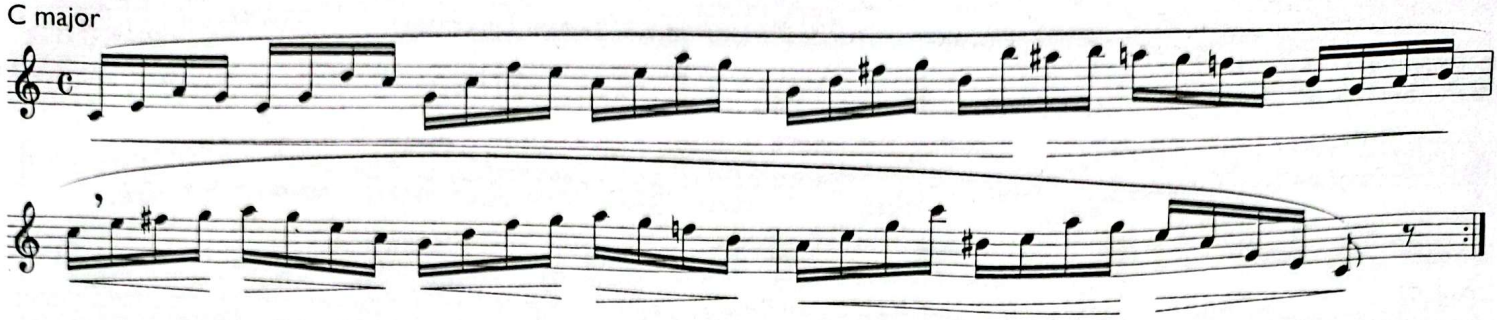


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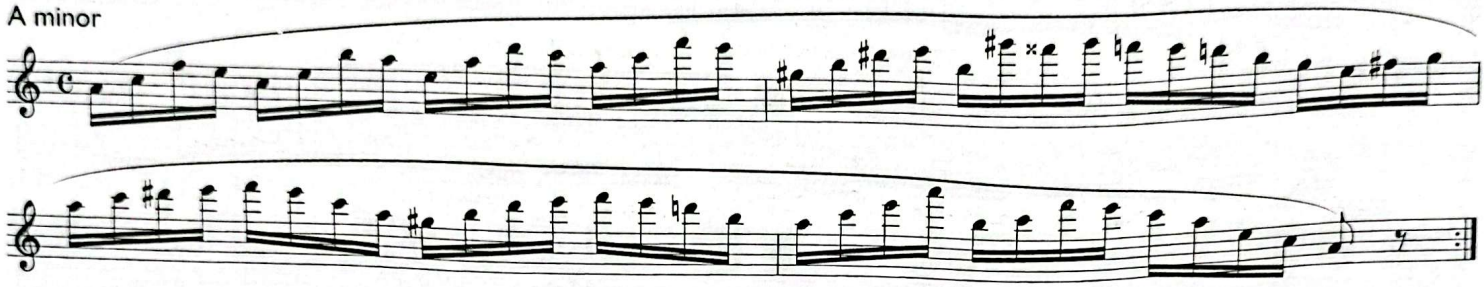
9 Daily Exercise No.5 (Maquarre)

Refer to the Practice Card for articulation suggestions.

C major



A minor



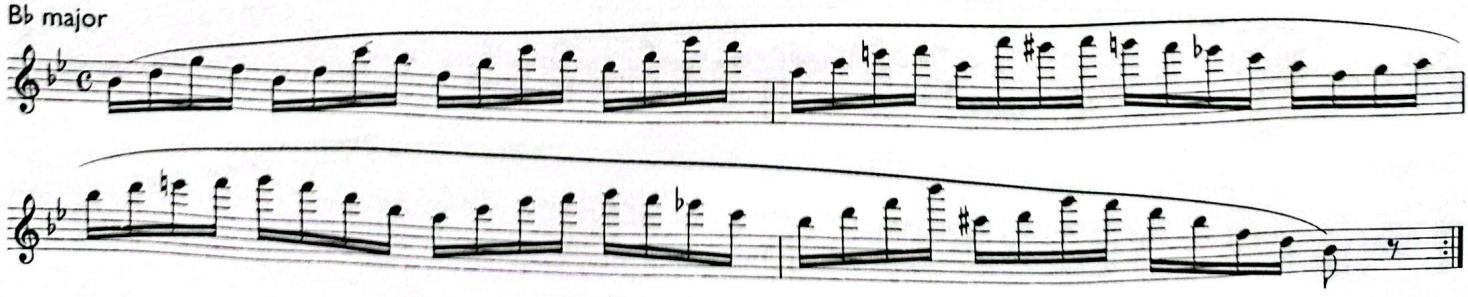
F major



D minor



B♭ major



G minor



Digitalizado com CamScanner

E♭ major



C minor



A♭ major



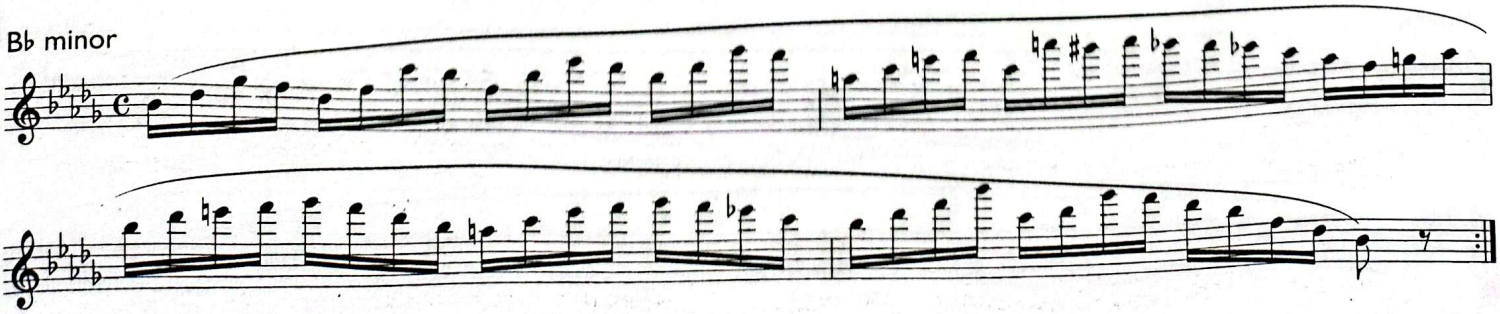
F minor



D♭ major



B♭ minor



Digitalizado com CamScanner

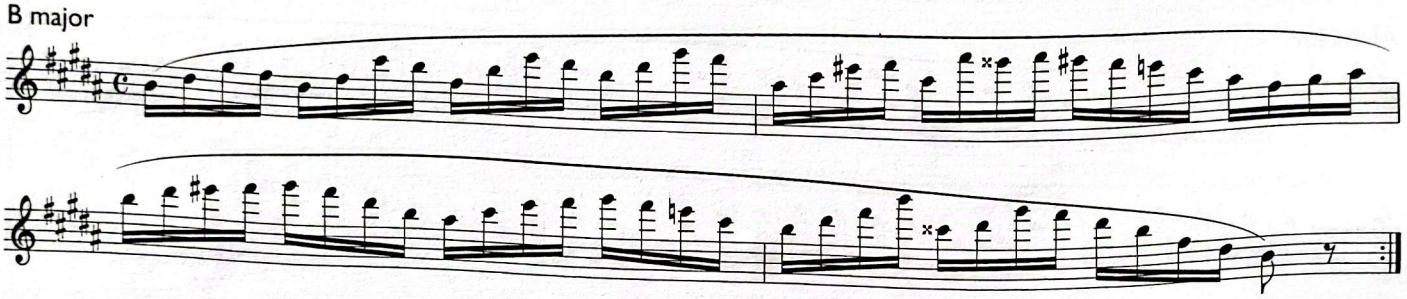
Gb major



Eb minor



B major



G# minor



E major

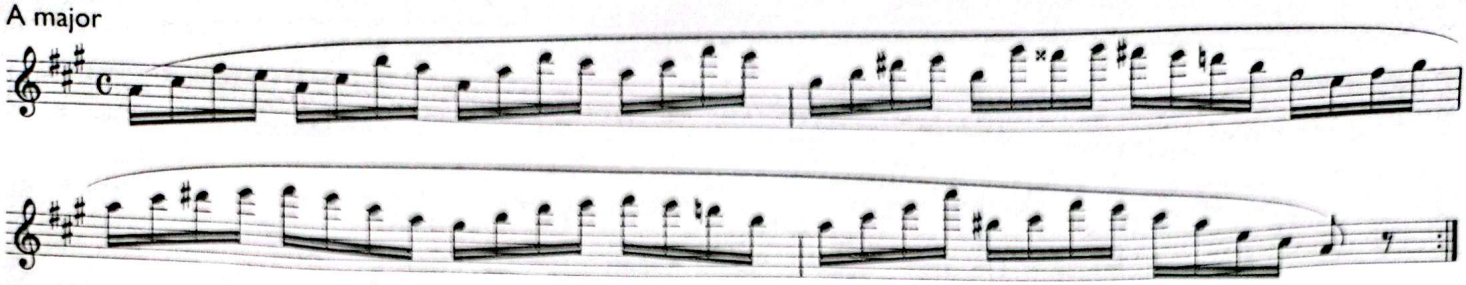


C# minor



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A major



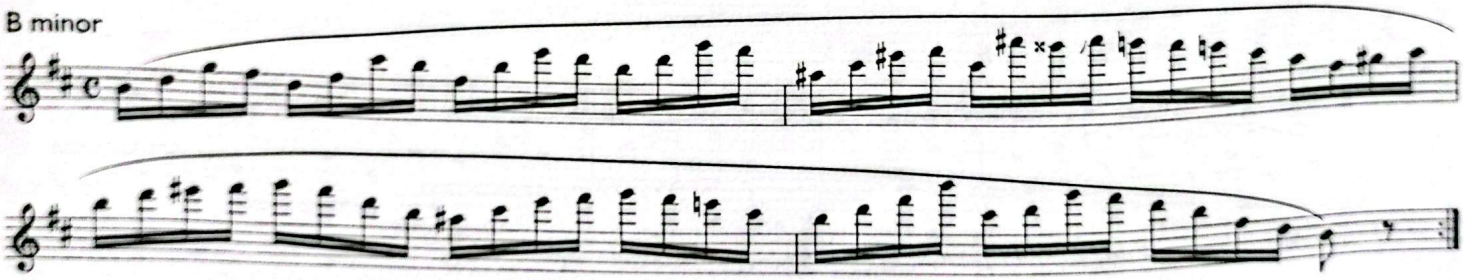
F♯ minor



D major



B minor



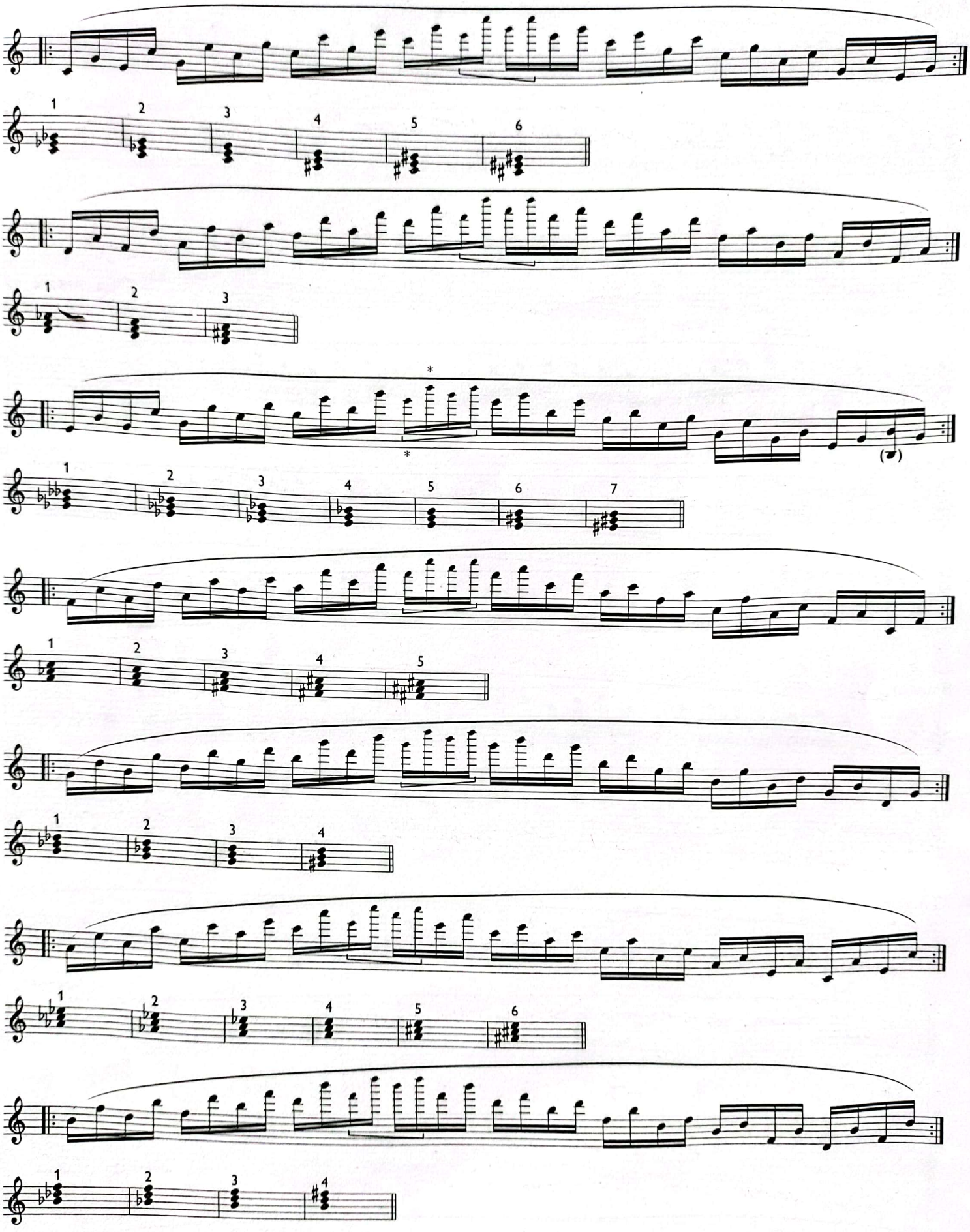
G major



E minor



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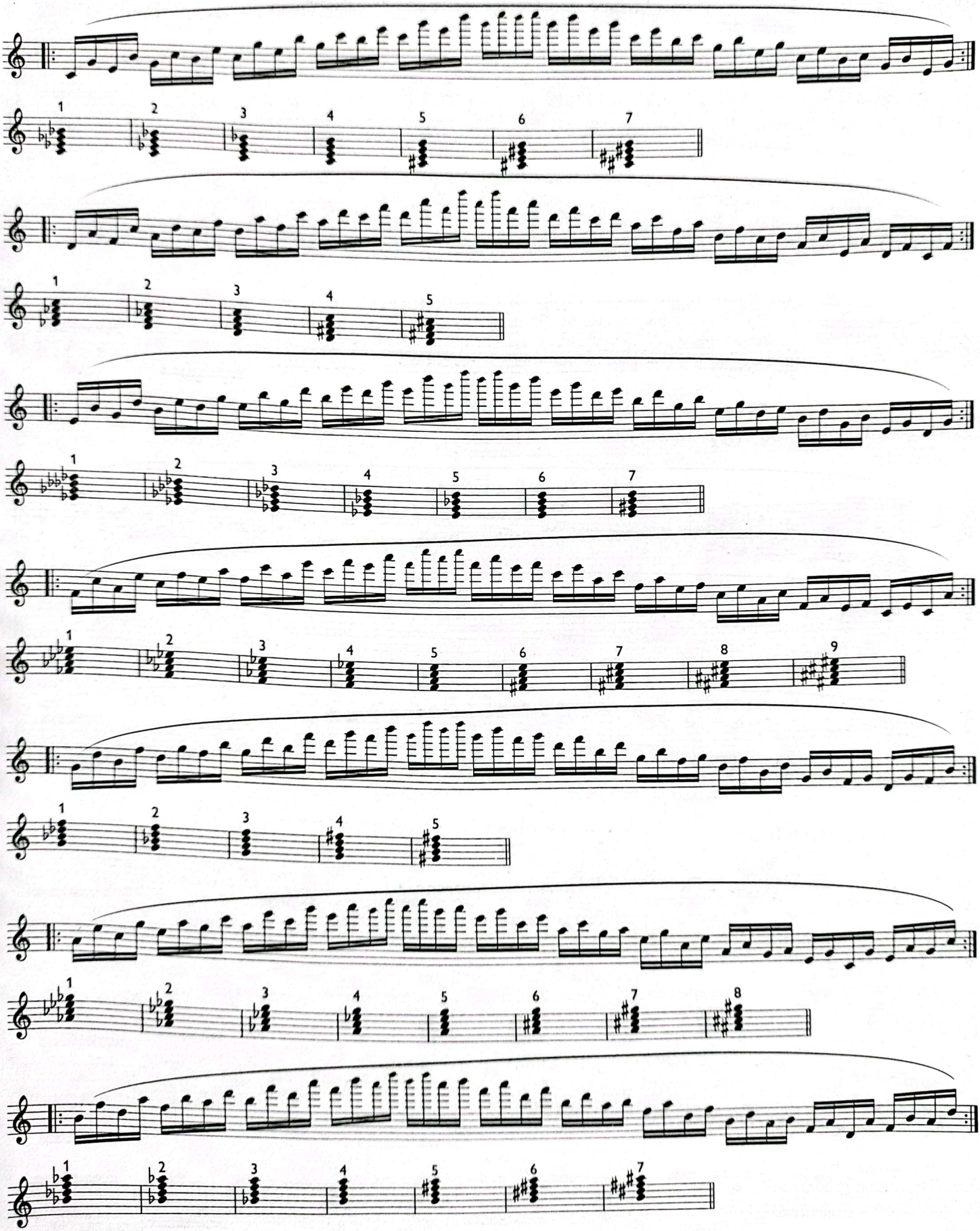


* When moving from top E♭ to B♭ it is better to become familiar with a useful forte B♭.
First play top E♭, then remove the 2nd finger of the left hand, and at the same time, 'lean' on the first trill key without taking your finger off the 'F' key, and take your finger off the G# key.

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11 Broken 7th Arpeggios

See note on previous page about top B♭. Also use the middle finger F♯ when moving to top B, and the long A♭ fingering after E♭.
Top E is better in tune (flatter) without the D♯ key.

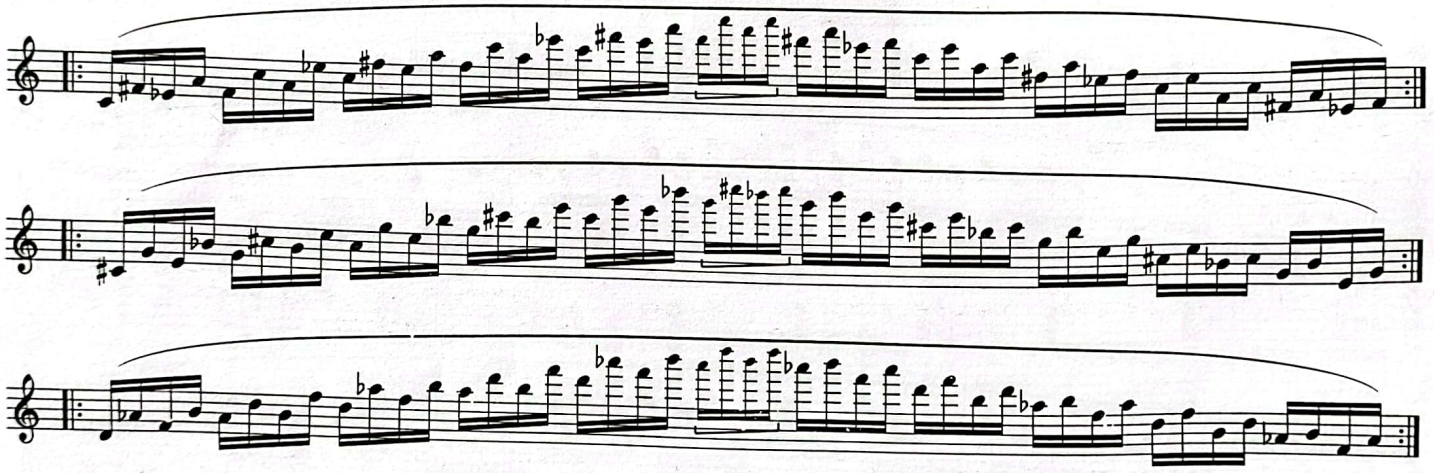


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12 Broken Augmented 5th Arpeggios



13 Broken Diminished 7th Arpeggios



14 Broken Arpeggio Study

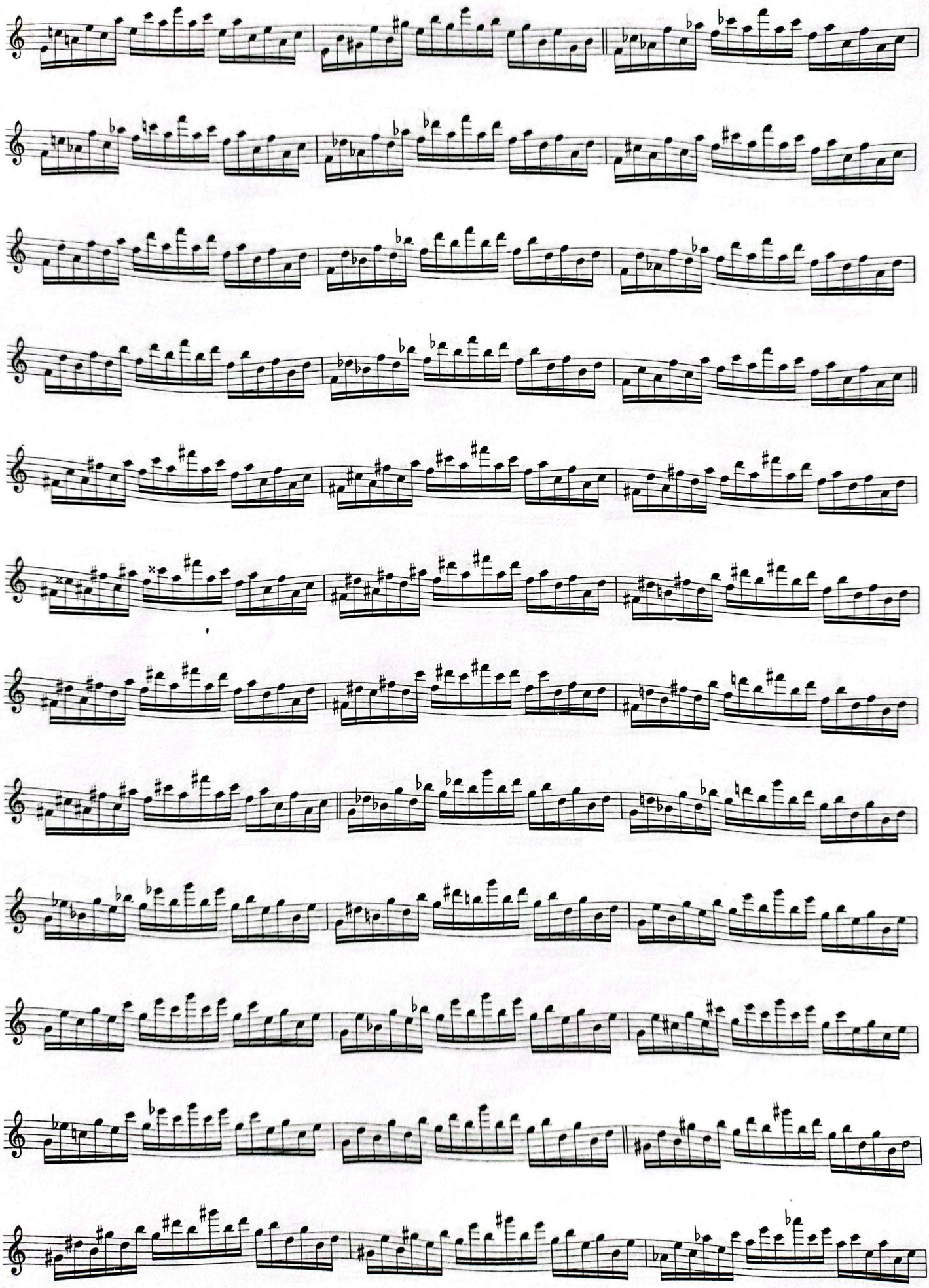
Refer to the Practice Card for articulation suggestions.



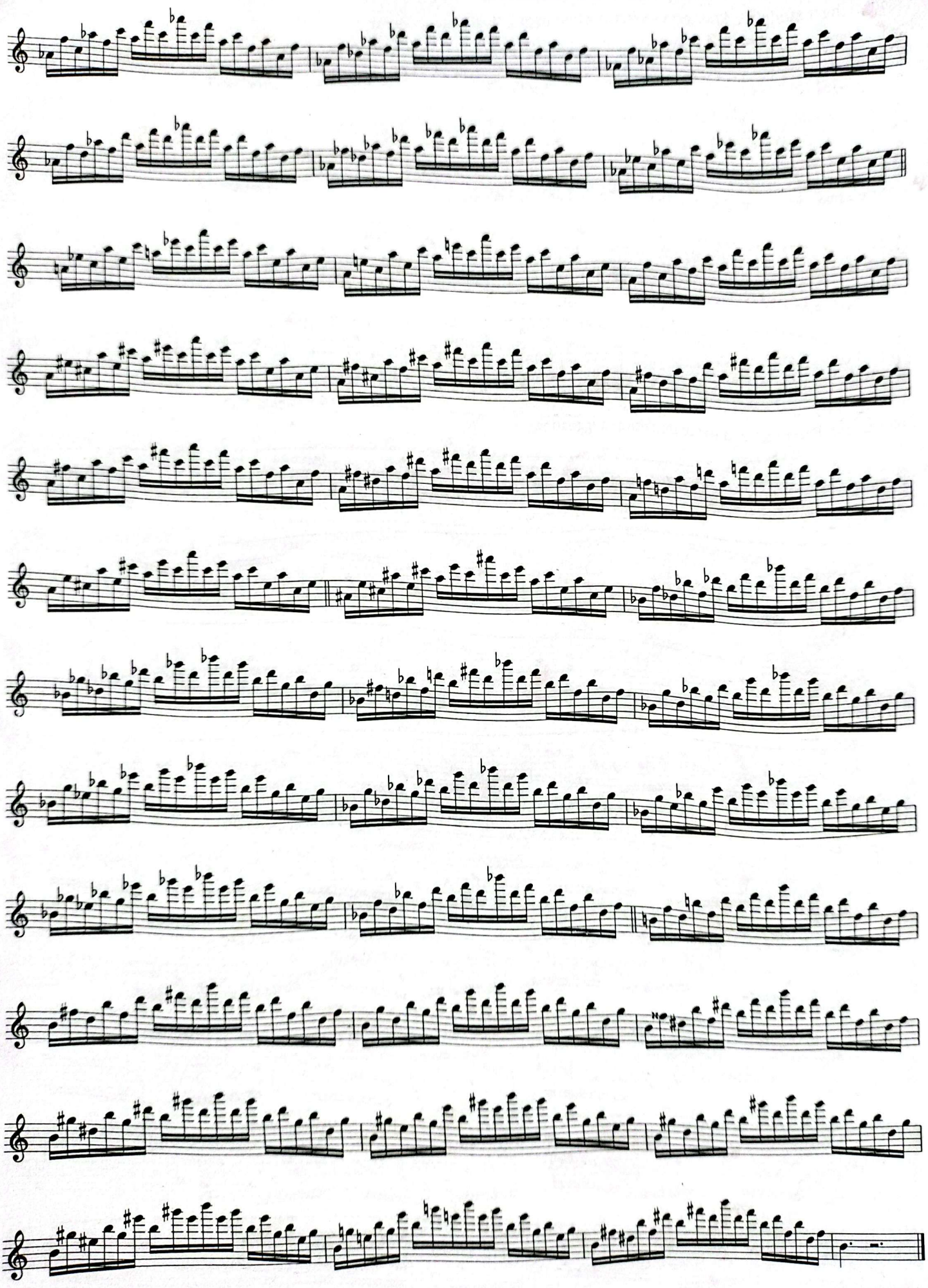
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15 No.2 from Seven Daily Exercises (Reichert)

This Reichert study is a fine tone exercise when played slowly.
It was a favourite of Marcel Moyse (see page 5 in the TONE section).
It can be practised in these two ways as well:



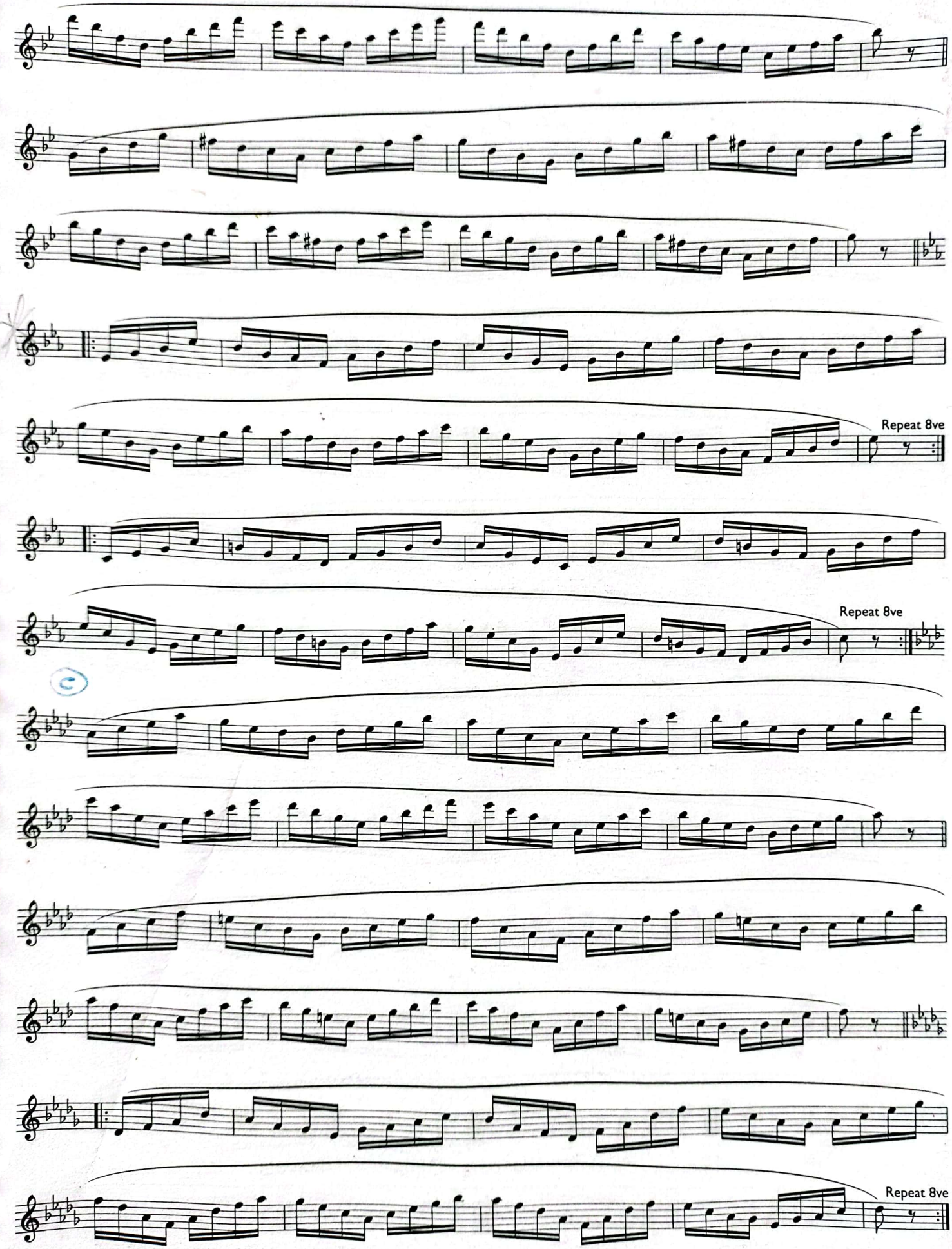
It can be used for *pianissimo* practice in the 2nd and 3rd octaves:



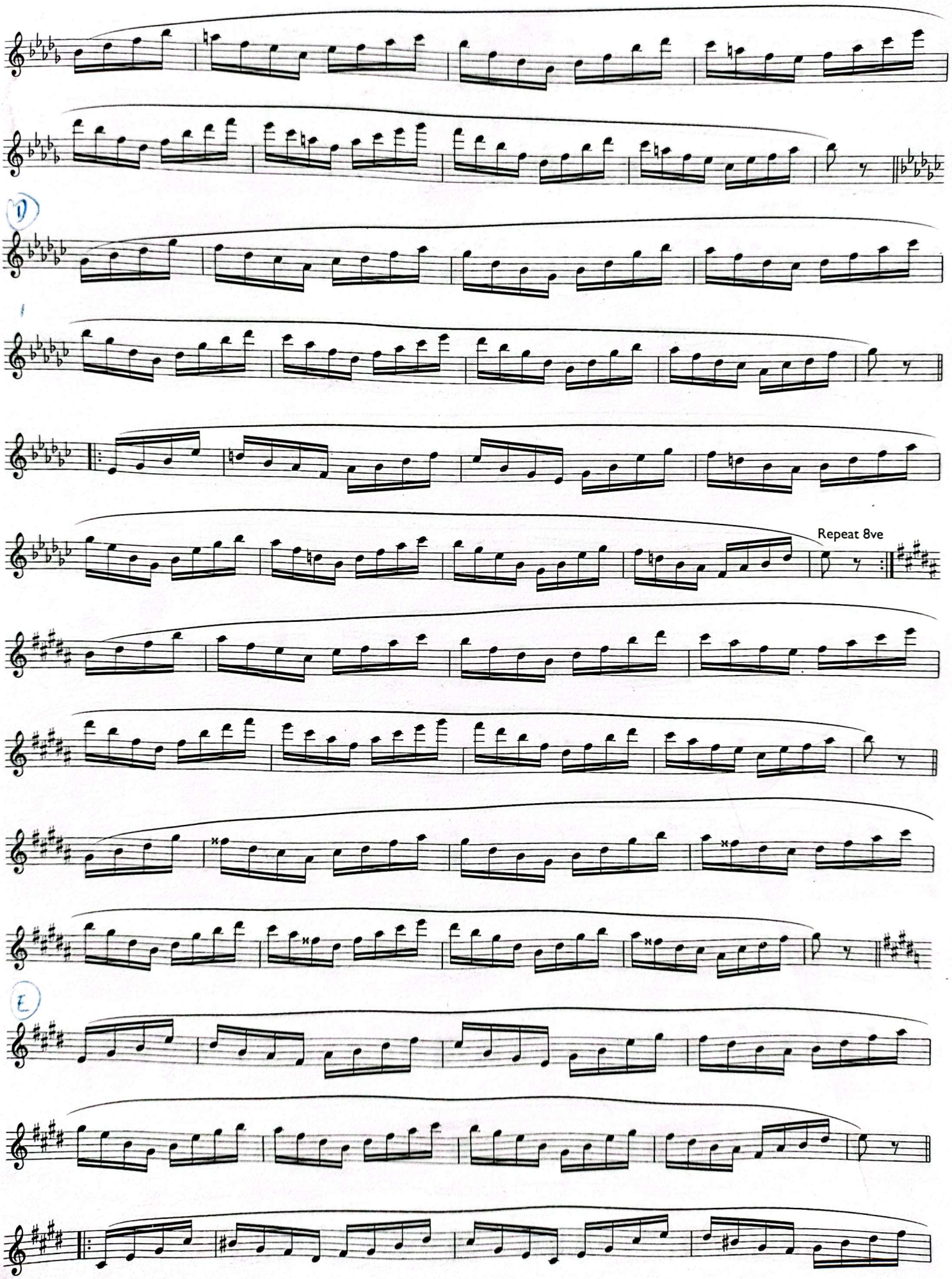
Refer to the Practice Card for articulation suggestions.



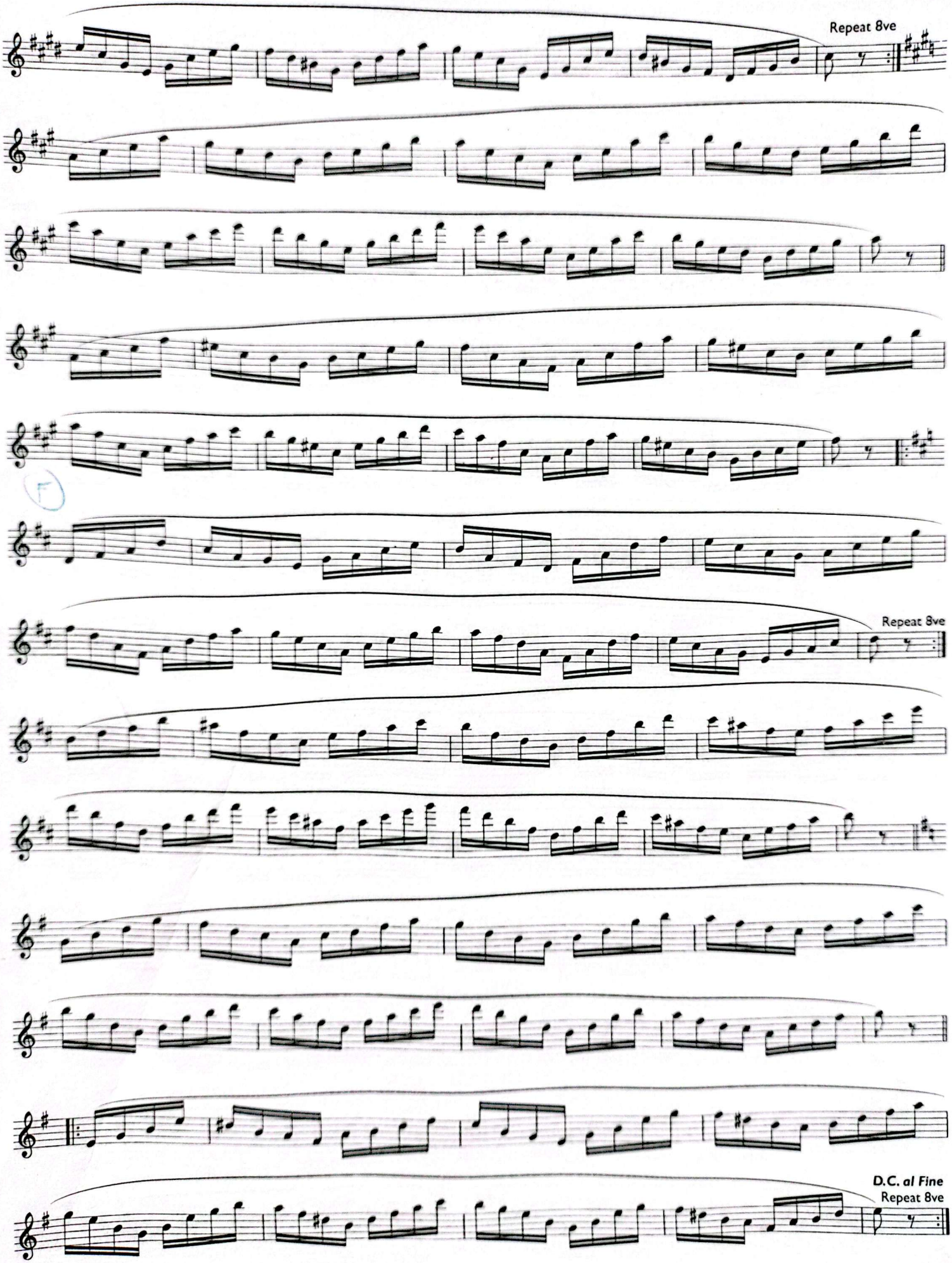
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16 No.4 from Seven Daily Exercises (Reichert)

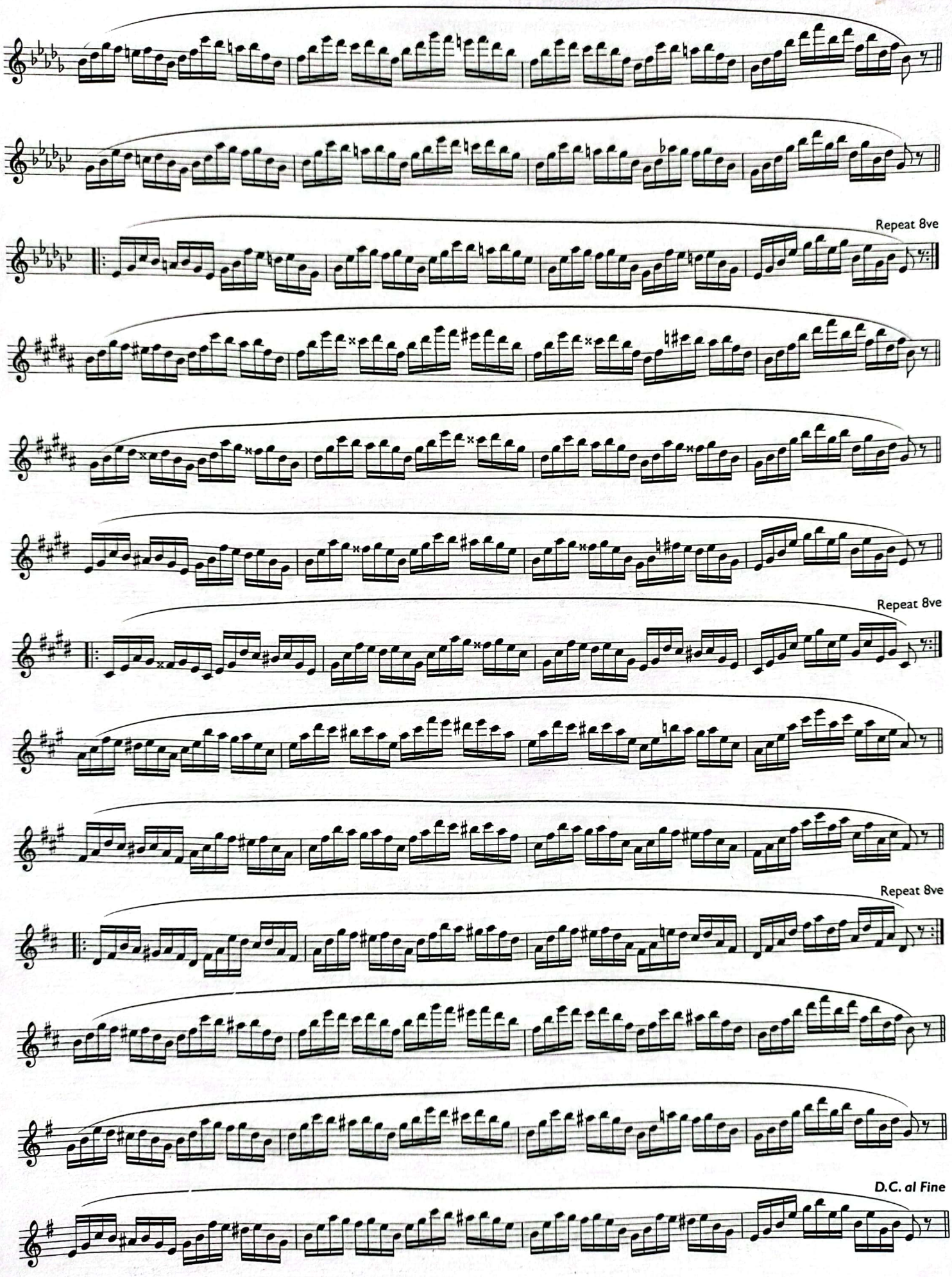
This is another which is both fascinating and beneficial to use as an expressive tone exercise or warm-up. It can also be played like this:



Refer to the Practice Card for articulation suggestions.



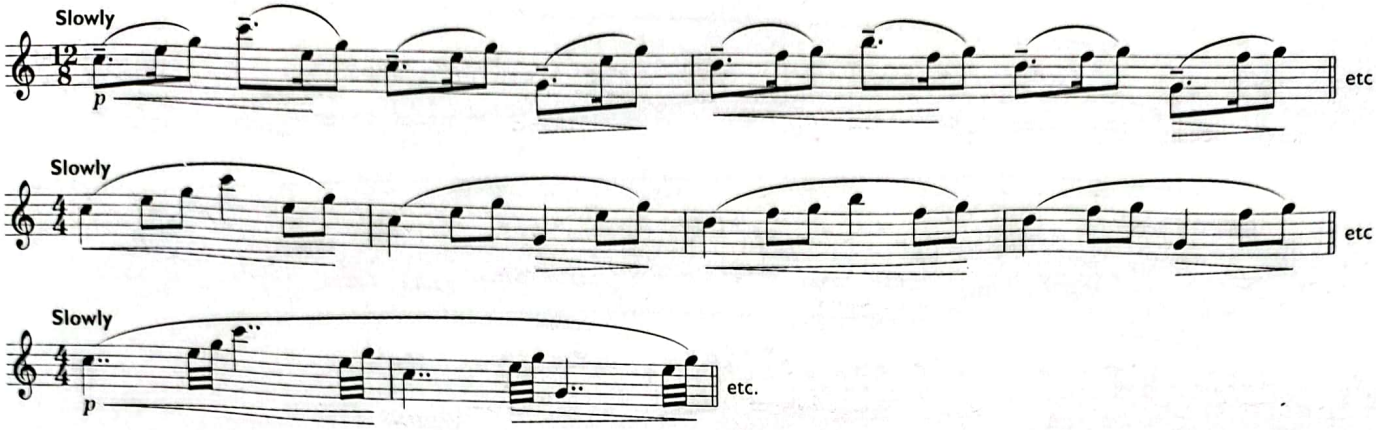
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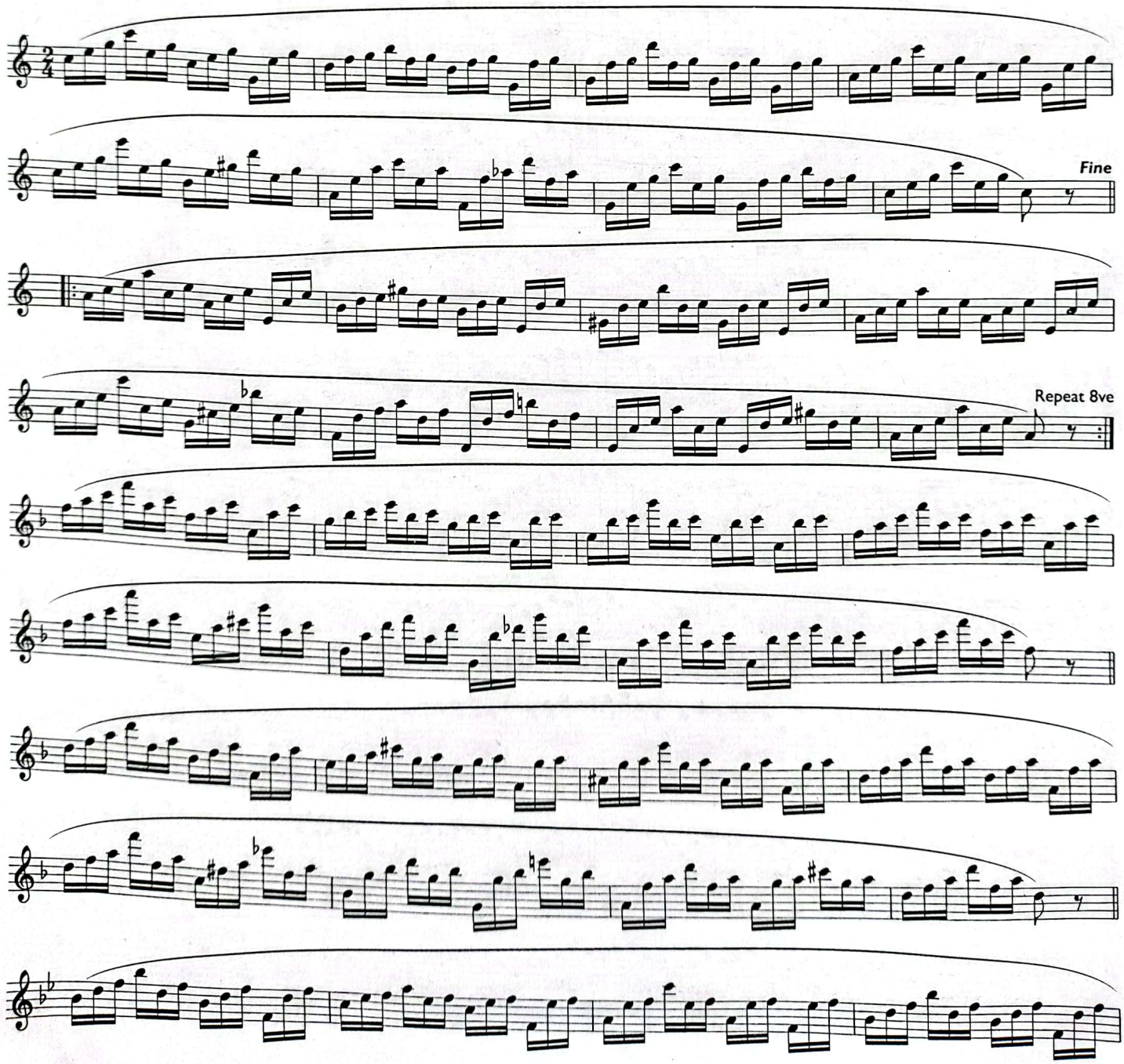
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17 No.5 from Seven Daily Exercises (Reichert)

This too, can be altered rhythmically and turned into a fine study for expression, intonation or triple tonguing, as well as flexibility.
Here are some suggestions:



Refer to the Practice Card for articulation suggestions.



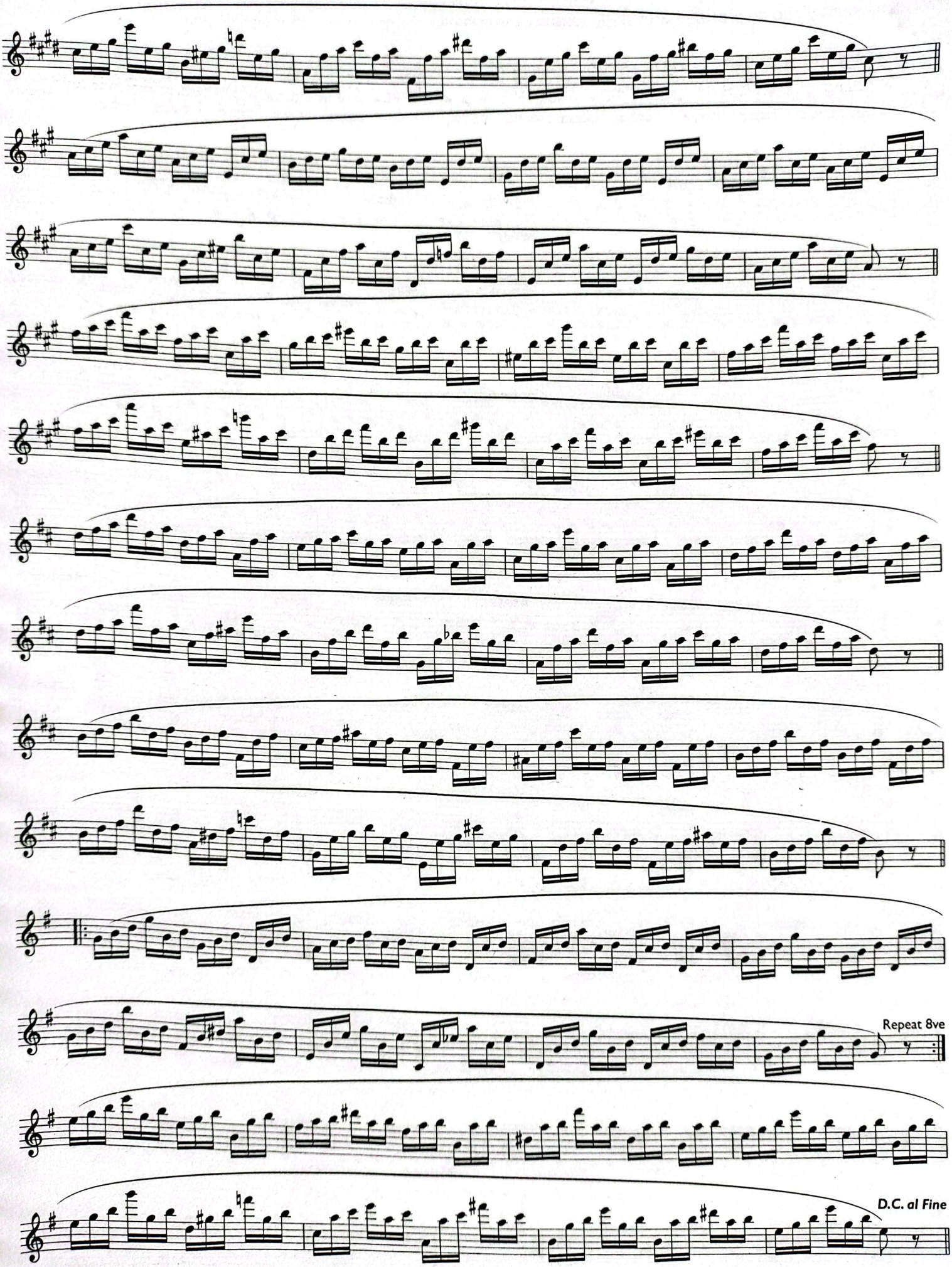
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18 No.7 from Seven Daily Exercises (Reichert)

This exercise may also be practised with single tonguing throughout.



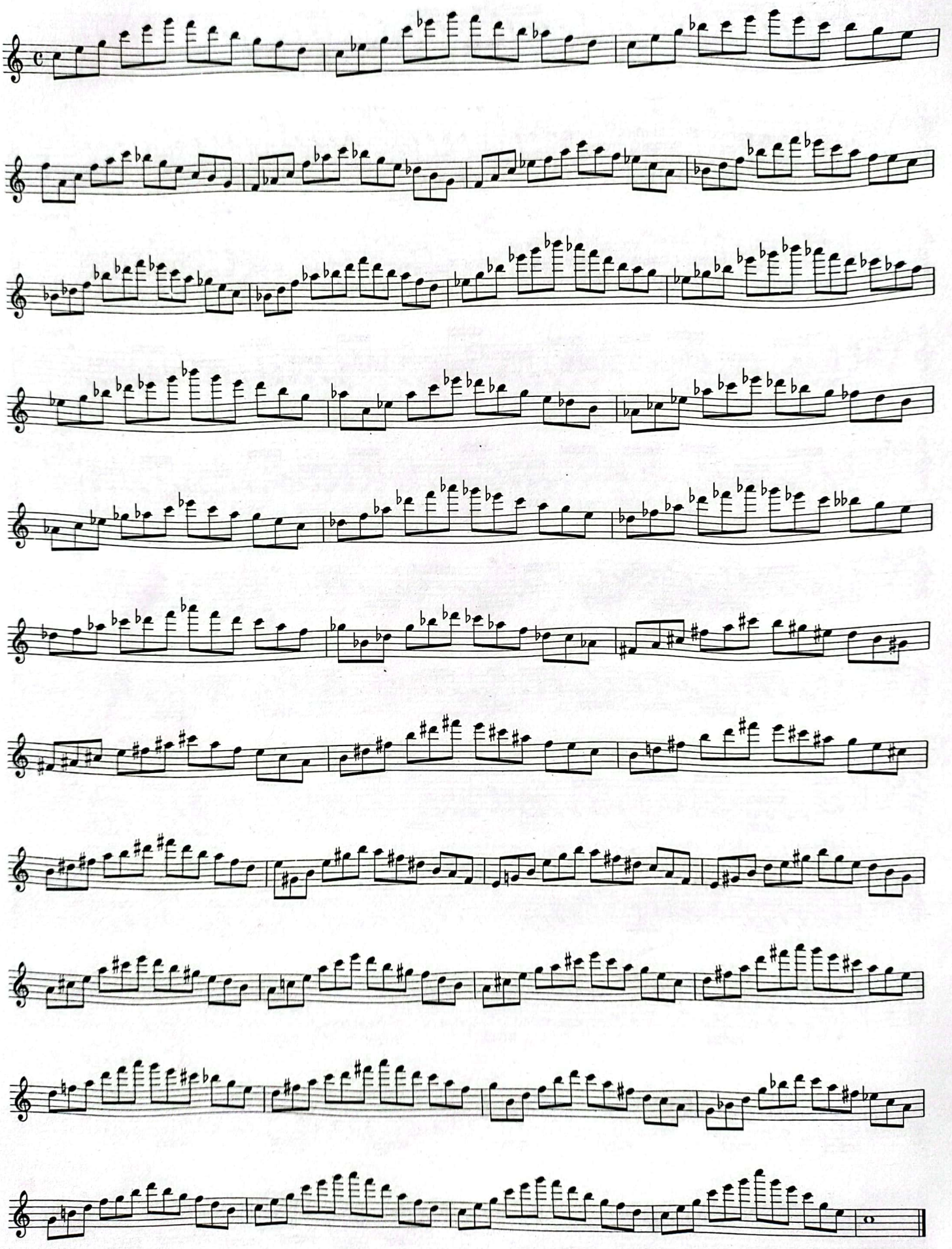
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19 No.1 from Twelve Studies (Boehm)

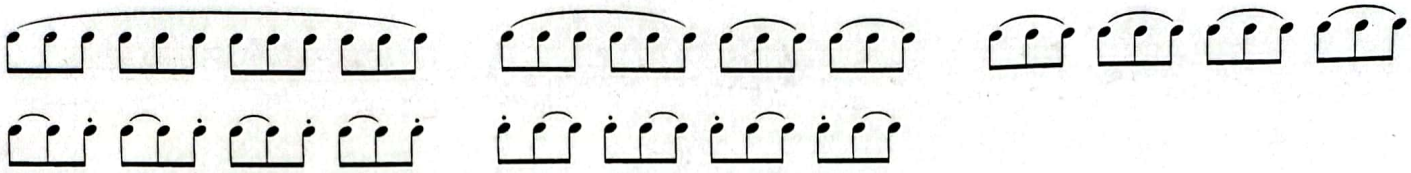
This study can be practised *legato*, and with single and triple tonguing.



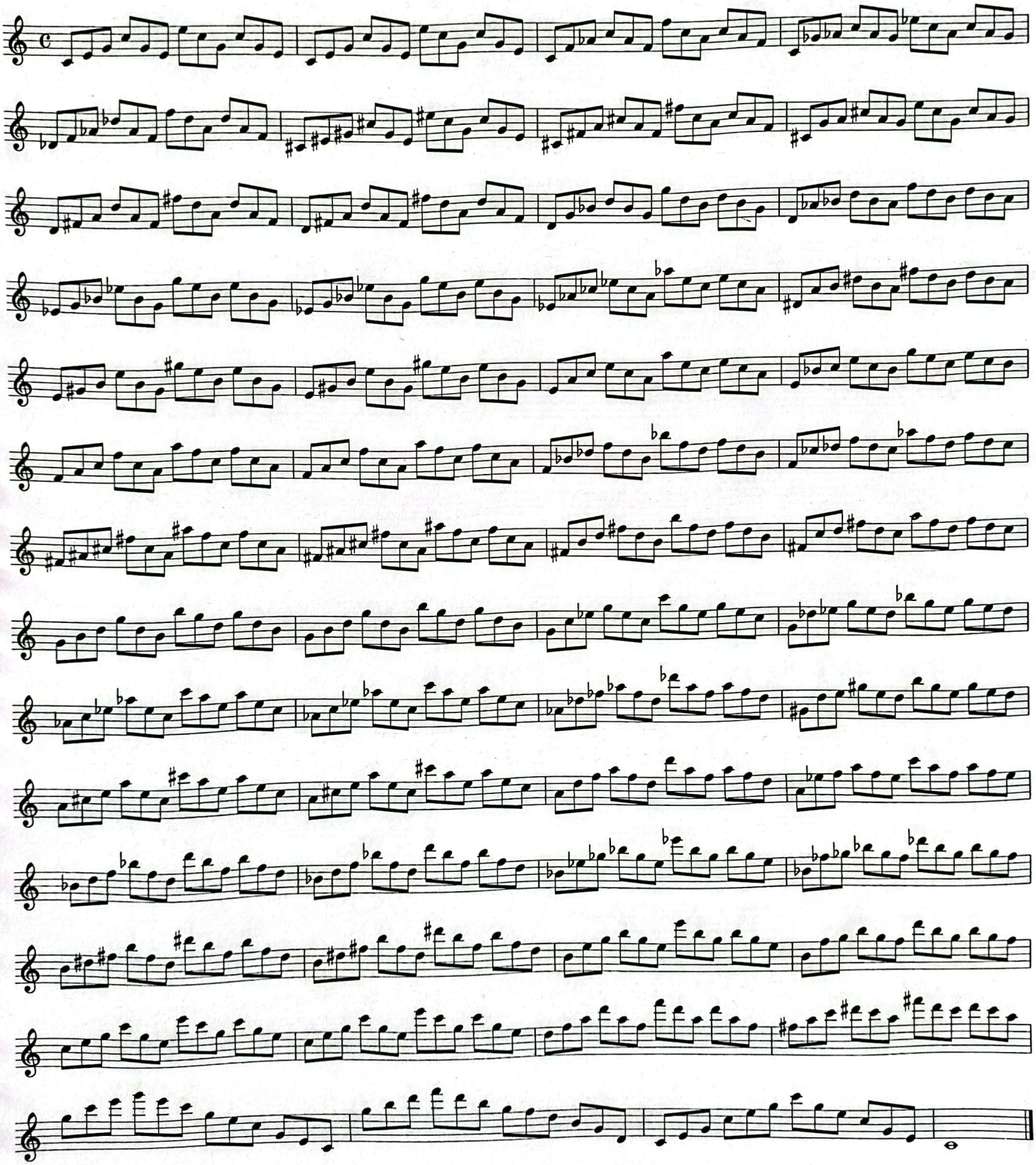
Digitalizado com CamScanner

20 No.11 from Twelve Studies (Boehm)

This may be practised in the following five ways:



This study can also be varied by making the second bar of each line a minor arpeggio.

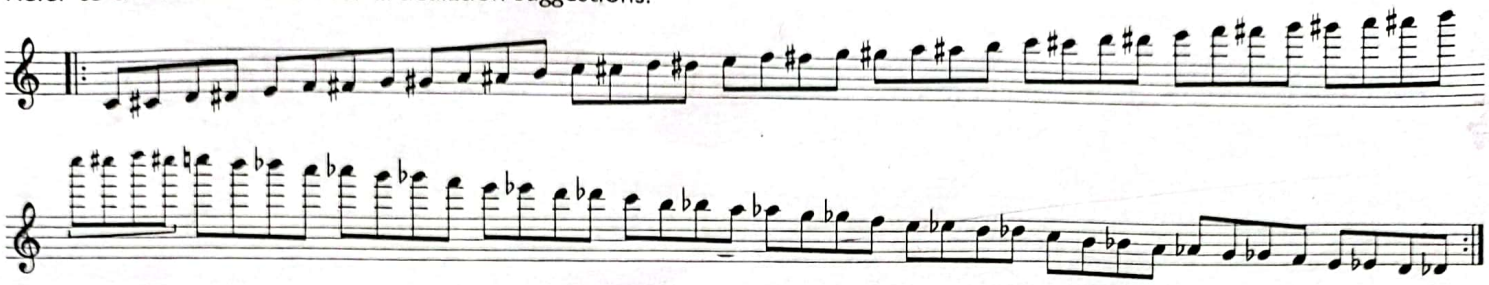


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Chromatic Exercises

1 Chromatic Scale to top C or D

Refer to the Practice Card for articulation suggestions.



2 Broken Chromatic Scales



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3 No.6 from Seven Daily Exercises (Reichert)

Refer to the Practice Card for articulation suggestions.



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4 Four Chromatic Sequences

Also practise with the following articulations:

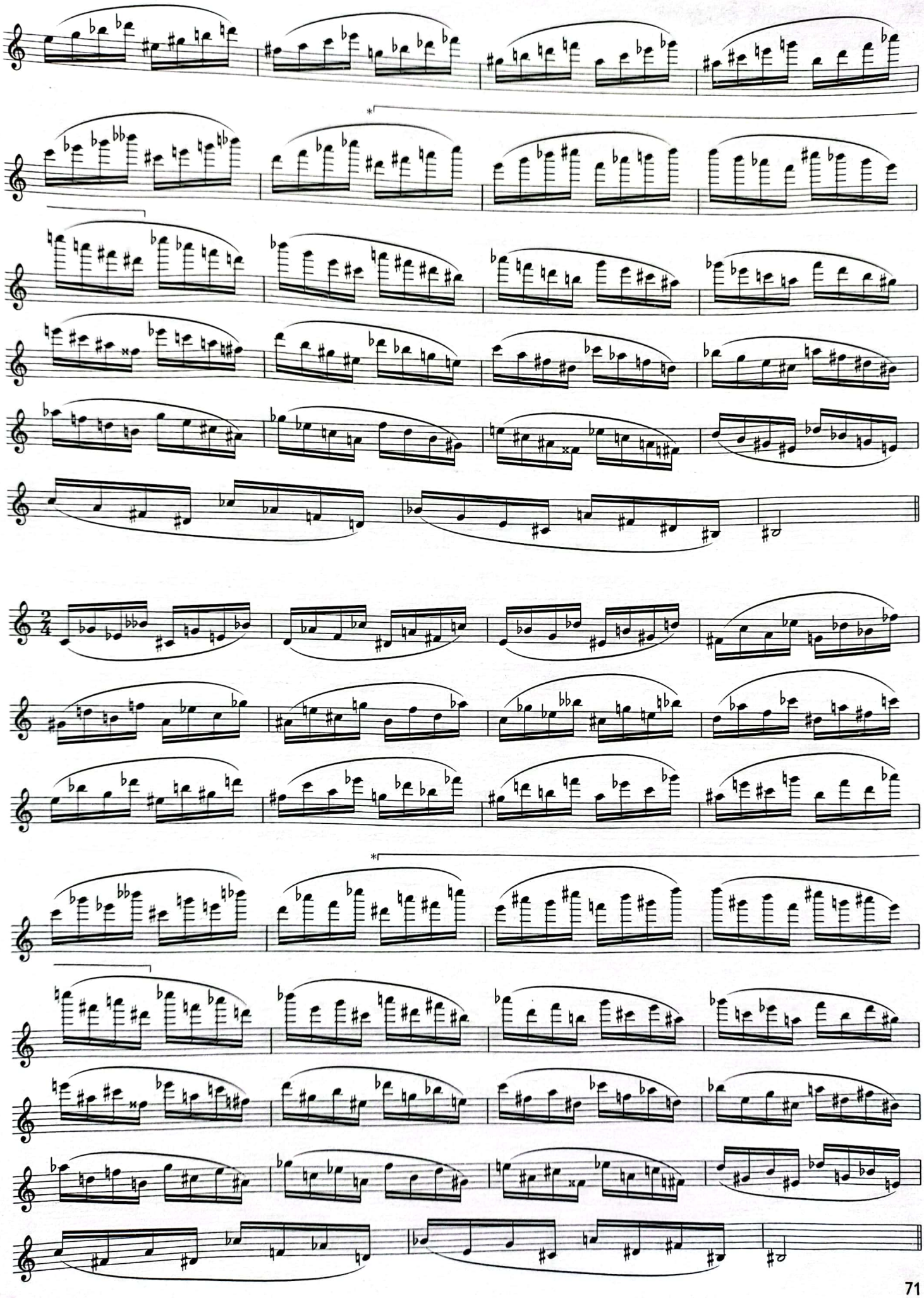


Refer to the Practice Card for articulation suggestions.



* Omit bracketed notes if your compass is to top B.

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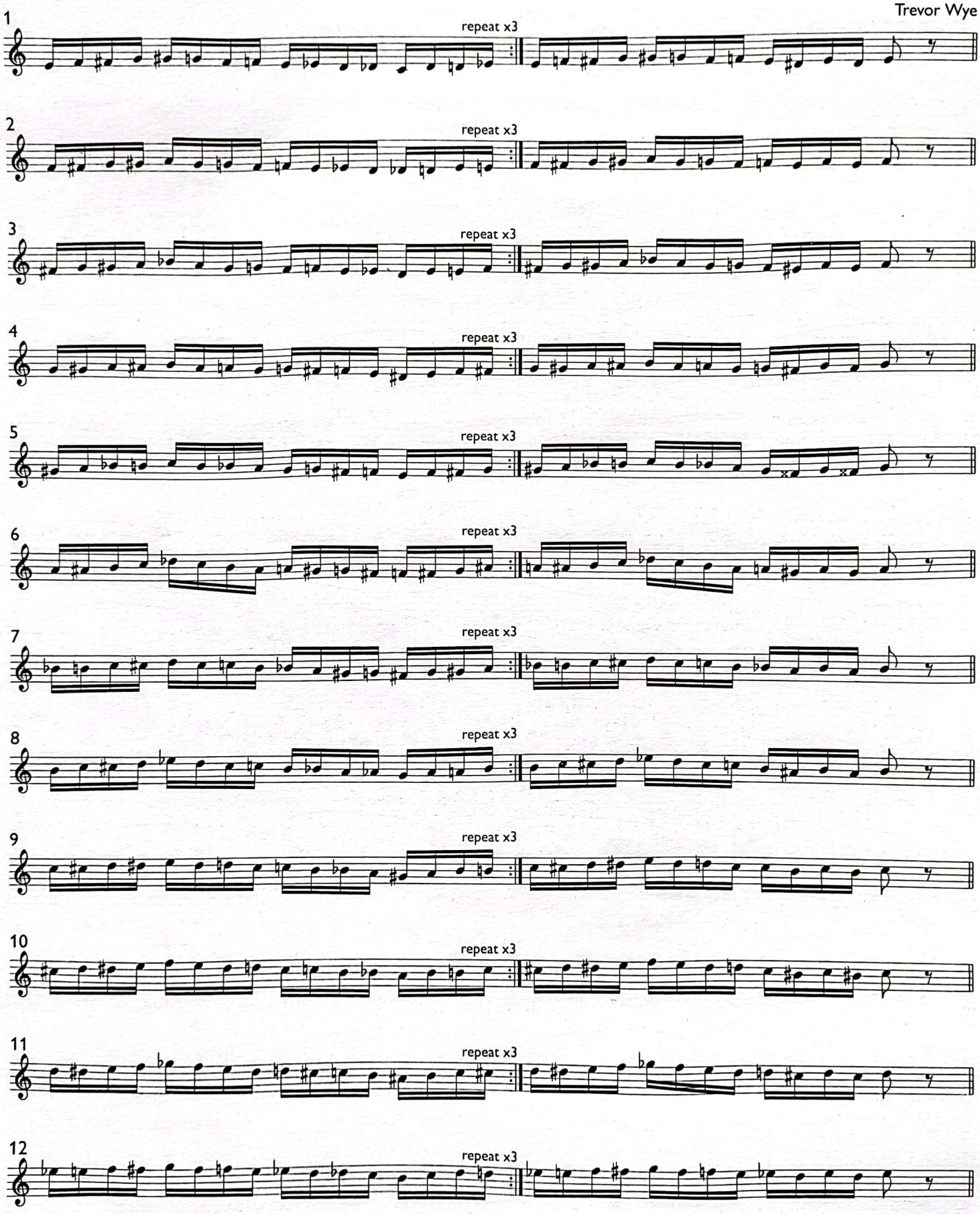


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5 First Chromatic Study

To practise the 3rd octave, play 7–12 an octave higher,
and follow with 1–5 two octaves higher.
Refer to the Practice Card for articulation suggestions.

Trevor Wye



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6 Second Chromatic Study

To practise the 3rd octave, repeat from No.12 in reverse order one octave higher (12, 11, 10, 9, 8, etc.).
Refer to the Practice Card for articulation suggestions.



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SECTION 5

The Third Octave

Six Daily Exercises to top B, C or D after D.S. Wood:
Studies For Facilitating The Execution Of The Upper Notes On The Flute

Beginning with the first study, play through it to the highest point that you reasonably can, and then try to add a higher note every week or so. When Exercise 1 has been worked at for some time, it is better to *add* the second study to it. This will lead to increased efficiency in the first exercise.

It is important to iron out any technical problems in the lower two octaves before venturing into the third octave, and the practise of pages 20–23 is advised.

Refer to the Practice Card for articulation suggestions.

1 Scales

C major



C minor



C♯ major



C♯ minor



D major



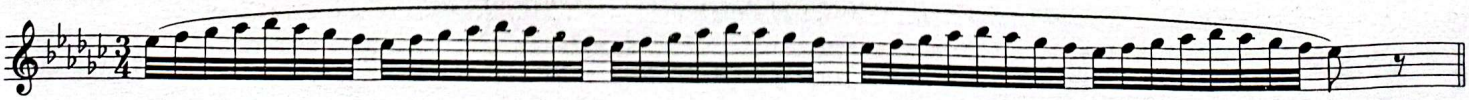
D minor



E♭ major



E♭ minor



Digitalizado com CamScanner

E major



E minor



F major



F minor



F♯ major



F♯ minor



G major



G minor



A♭ major



A♭ minor



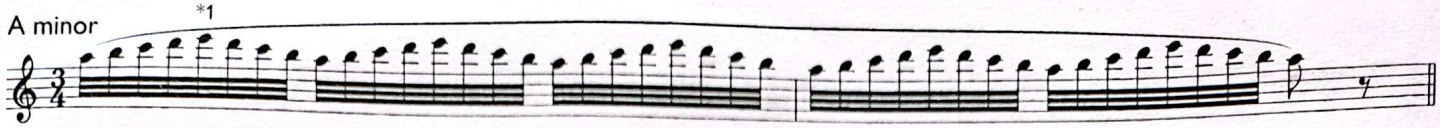
A major



*[1] E is flatter without the D♯ key.

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A minor *1



B♭ major



B♭ minor



B major *2



B minor *2



C major



C minor



C♯ major



C♯ minor



D major



*1 E is flatter without the D♯ key.

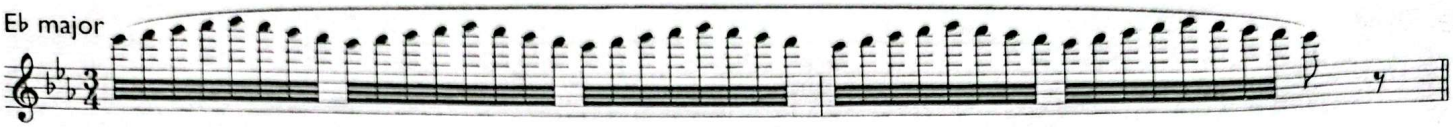
*2 Why not alternate between the 2nd and 3rd fingers for F♯?

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D minor



E♭ major



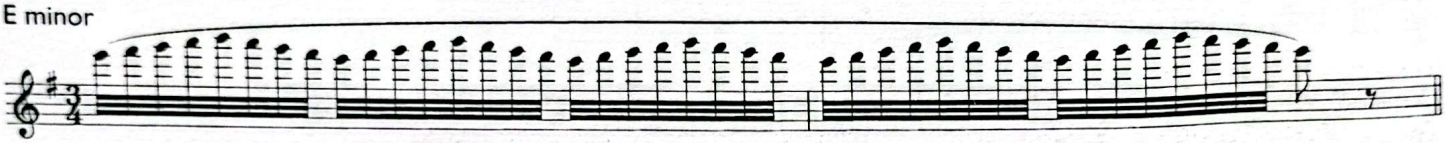
E♭ minor



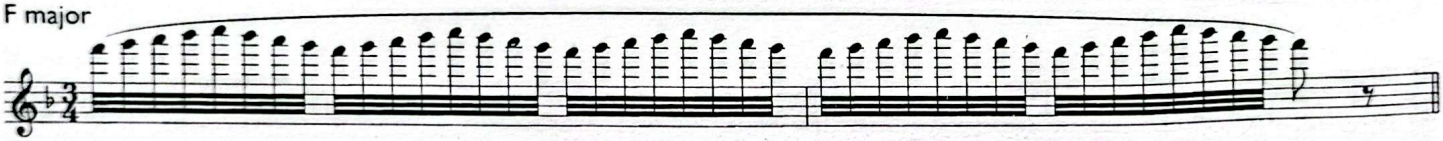
E major



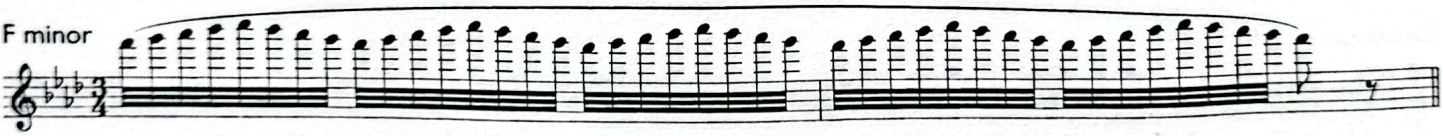
E minor



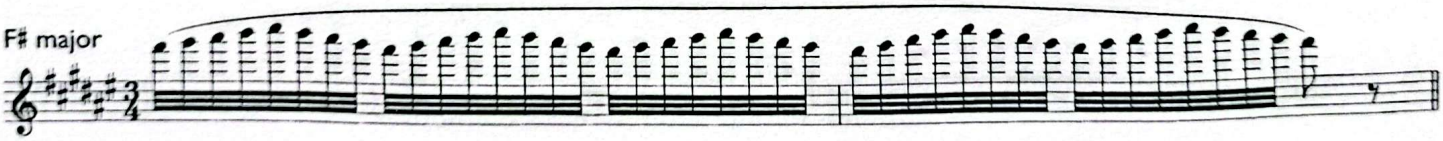
F major



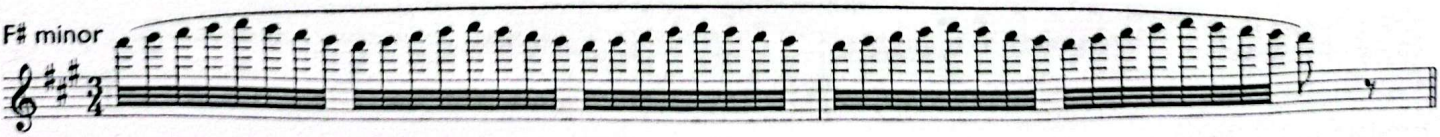
F minor



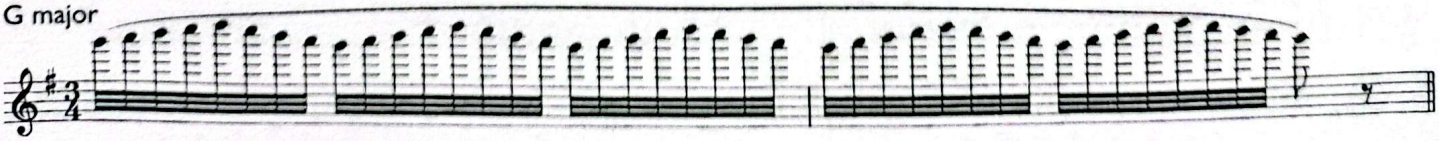
F♯ major



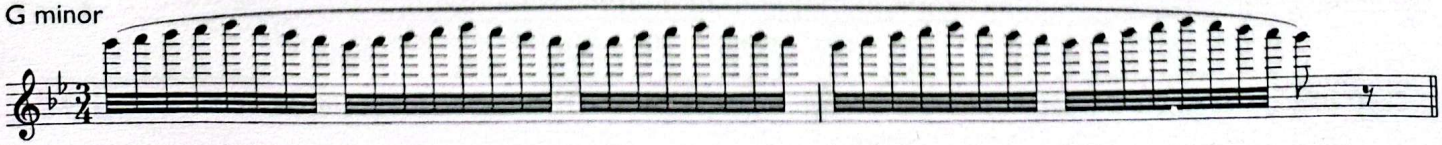
F♯ minor



G major



G minor



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2 Broken Scales 1

C major



C minor



C♯ major



C♯ minor



D major



D minor



E♭ major



E♭ minor



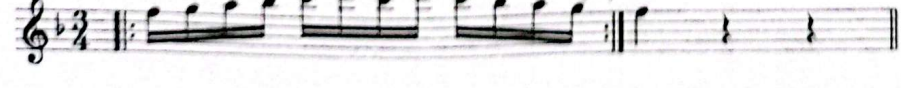
E major



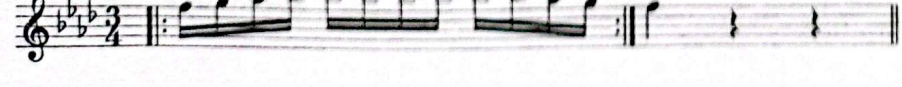
E minor



F major



F minor



* Don't be tempted to use any but the normal fingering!

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F♯ major



F♯ minor



G major



G minor



A♭ major



A♭ minor



A major



A minor



B♭ major



B♭ minor



B major



B minor



*1 Alternate between the 2nd and 3rd finger for F♯ in each repeat.

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C major



C minor



C♯ major



C♯ minor



D major



D minor



E♭ major



E♭ minor



E major



E minor



F major



F minor



* Use usual B fingering, and remove the thumb for an easier, flatter C.
This is also useful in a fast chromatic scale to top C.

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3 Broken Scales 2

C major



C minor



C♯ major



C♯ minor



D major



D minor



E♭ major



E♭ minor



E major



E minor



F major



F minor



* Although difficult, it is more beneficial as an exercise, to use the 1st finger for A♯ or B♭ in the first two octaves throughout.

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F♯ major



F♯ minor



G major



G minor



A♭ major



A♭ minor



A major



A minor



B♭ major



B♭ minor



B major



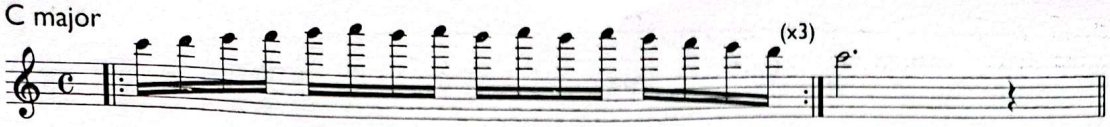
B minor



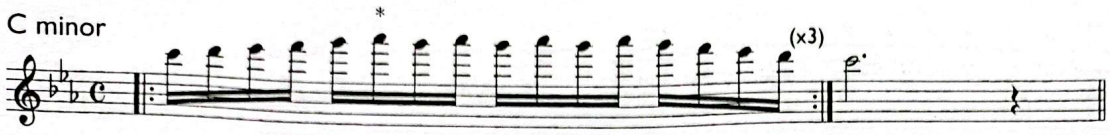
* Alternate in each bar with 2nd and 3rd finger for F♯.

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C major



C minor



C♯ major



C♯ minor



D major



D minor



E♭ major



E♭ minor



E major



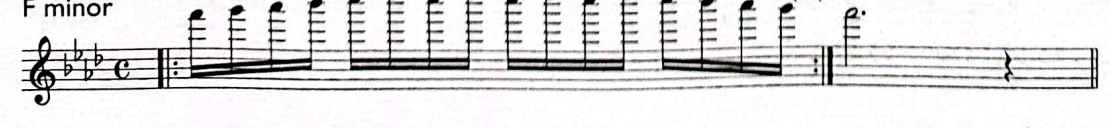
E minor



F major



F minor



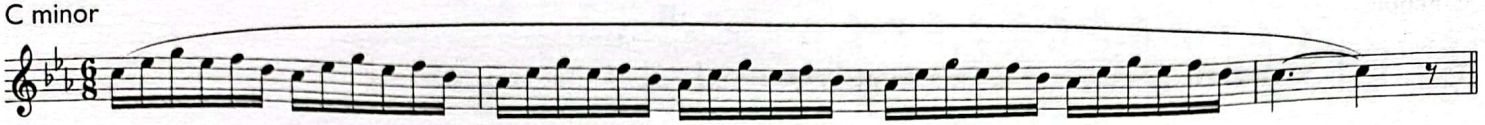
* Alternate in each bar between the normal A♭ and the 'long' fingering. (see p.33)

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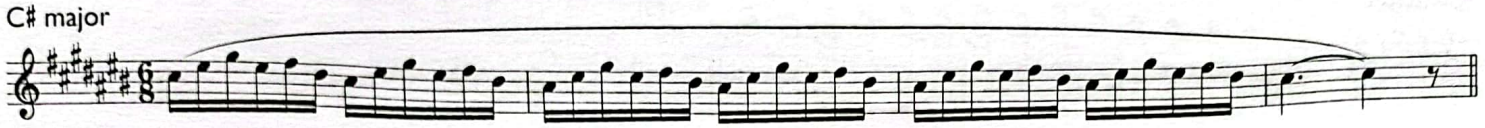
C major



C minor



C♯ major



C♯ minor



D major



D minor



E♭ major



E♭ minor



E major



E minor



F major



F minor



Digitalizado com CamScanner

F♯ major



F♯ minor



G major



G minor



A♭ major



A♭ minor



A major



A minor



B♭ major



B♭ minor



B major



B minor



Digitalizado com CamScanner

C major



C minor



C♯ major



C♯ minor



D major



D minor



E♭ major



E♭ minor



E major



E minor



F major



F minor



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5 Thirds 2

The repetition of pairs of notes can lead us unthinkingly into bad habits: be sure that fingers aren't left down when they should be off. The differences in tone may not be so noticeable now but it will lead to further problems later.

C major



C minor



C♯ major



C♯ minor



D major



D minor



E♭ major



E♭ minor



E major



E minor



F major



F minor



Digitalizado com CamScanner

F♯ major



F♯ minor



G major



G minor



A♭ major



A♭ minor



A major



A minor



B♭ major



B♭ minor



B major



B minor



Digitalizado com CamScanner

C major



C minor



C♯ major



C♯ minor



D major



D minor



E♭ major



E♭ minor



E major



E minor



F major



F minor



Digitalizado com CamScanner

C major



C minor



C♯ major



C♯ minor



D major



D minor



E♭ major



E♭ minor



E major



E minor



F major



F minor



Digitalizado com CamScanner

F♯ major



F♯ minor



G major



G minor



A♭ major



A♭ minor



A major



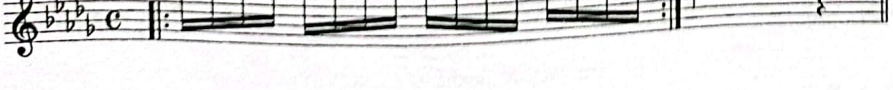
A minor



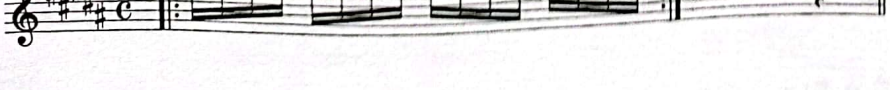
B♭ major



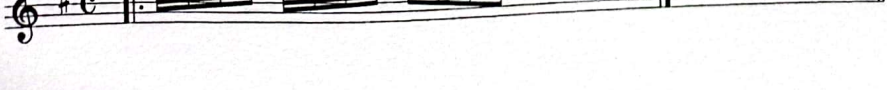
B♭ minor



B major



B minor

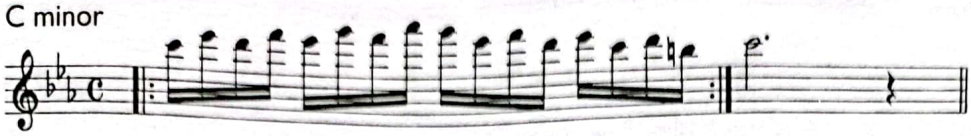


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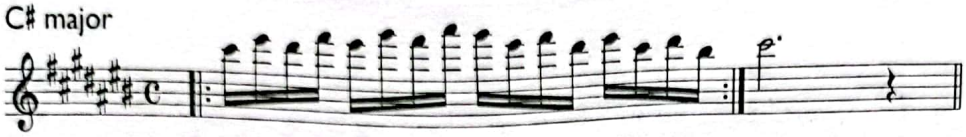
C major



C minor



C♯ major



C♯ minor



D major



D minor



E♭ major



E♭ minor



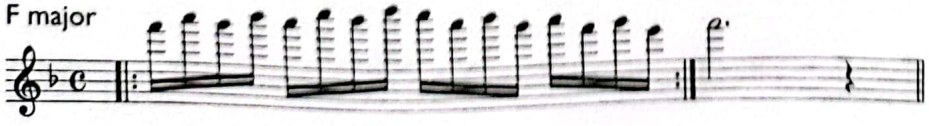
E major



E minor



F major



F minor



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7 Chromatic

C major



C♯ major



D major



E♭ major



E major



F major



F♯ major



G major



A♭ major



A major



B♭ major



B major



* To avoid 'cracking' of middle E♭ be sure the 1st finger of the left hand is off at the **start** of the note.

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C major



C♯ major



D major



E♭ major



E major



F major



8 FINAL STUDY

F major



F♯ major



G major



A♭ major



A major



B♭ major



Digitalizado com CamScanner

B major



C major



C♯ major



D major



E♭ major



E major



F major



F♯ major



G major



A♭ major



A major



B♭ major



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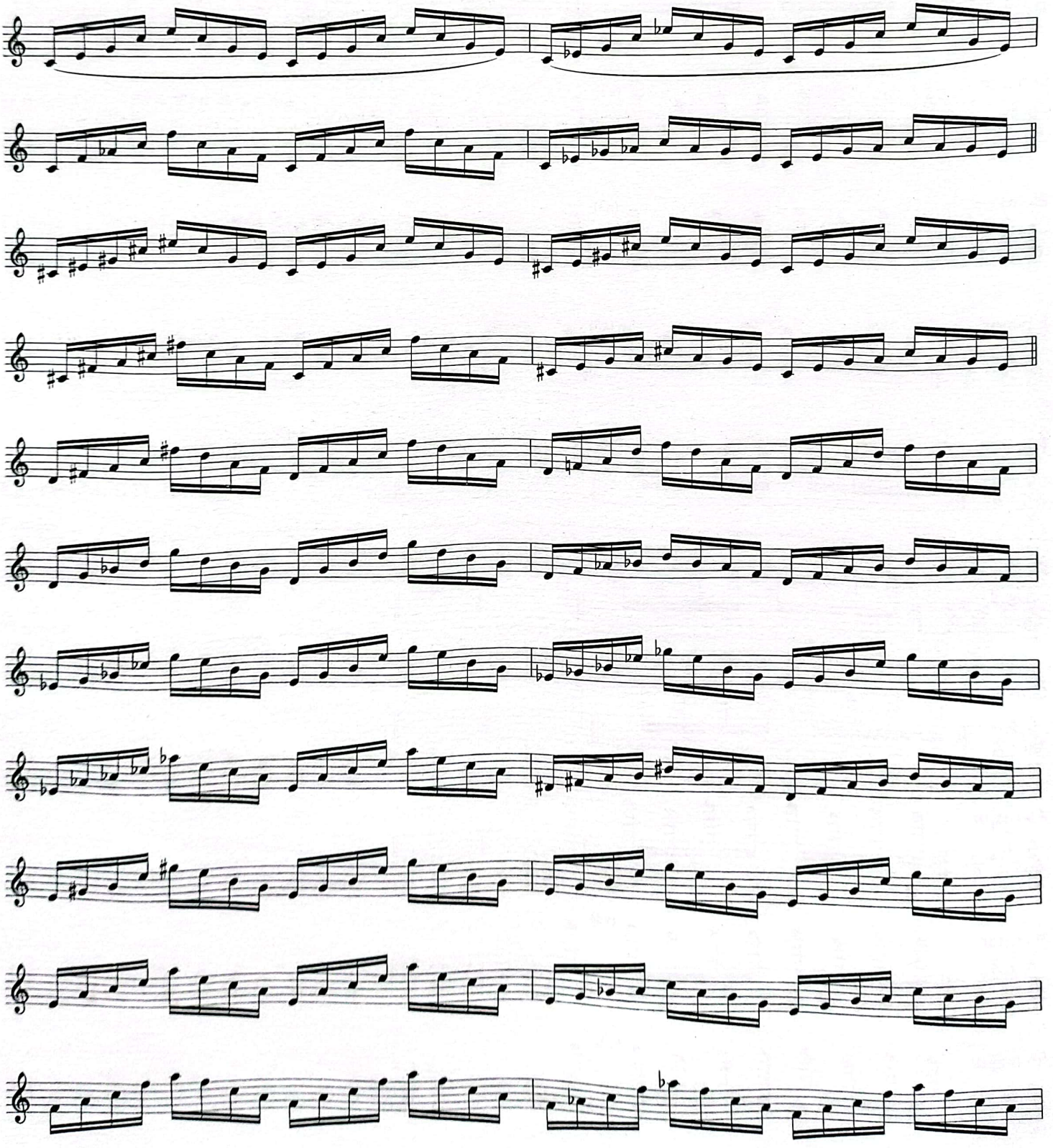
Daily Exercises

This section contains the most popular daily exercises which are often used as 'warm-ups', tone exercises, and aids to better articulation. Most of them are commonly played from memory.

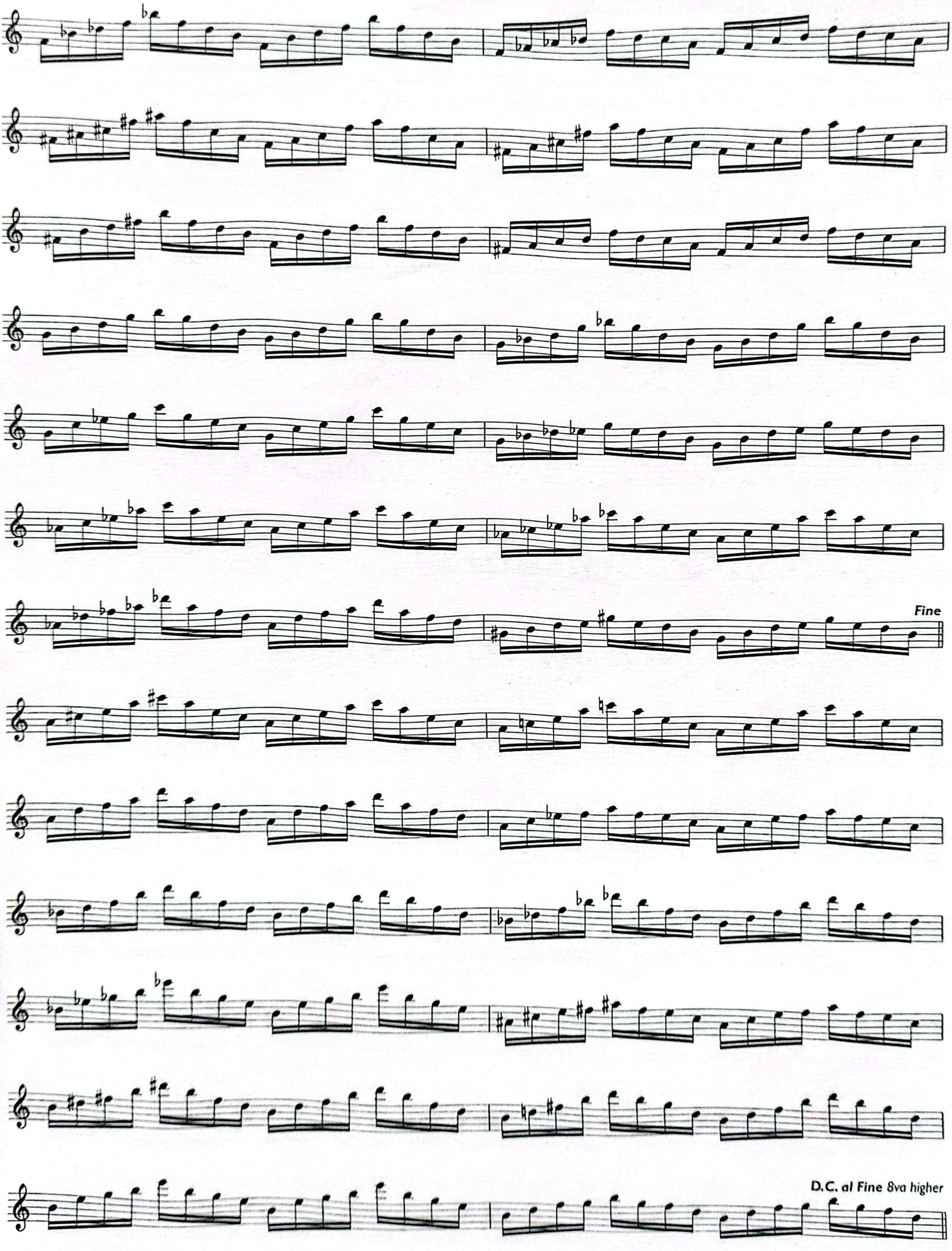
1

Refer to the Practice Card for articulation suggestions.

Trevor Wye



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2

Refer to the Practice Card for articulation suggestions.

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3

Refer to the Practice Card for articulation suggestions.

Trevor Wye



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This can also be practised in the following ways:

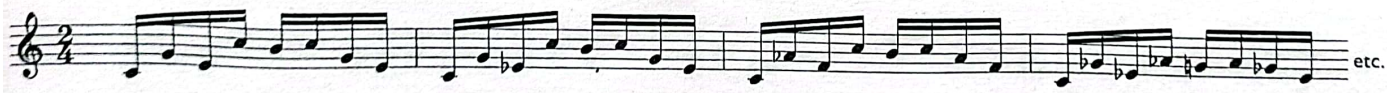
a



b



c



d



e



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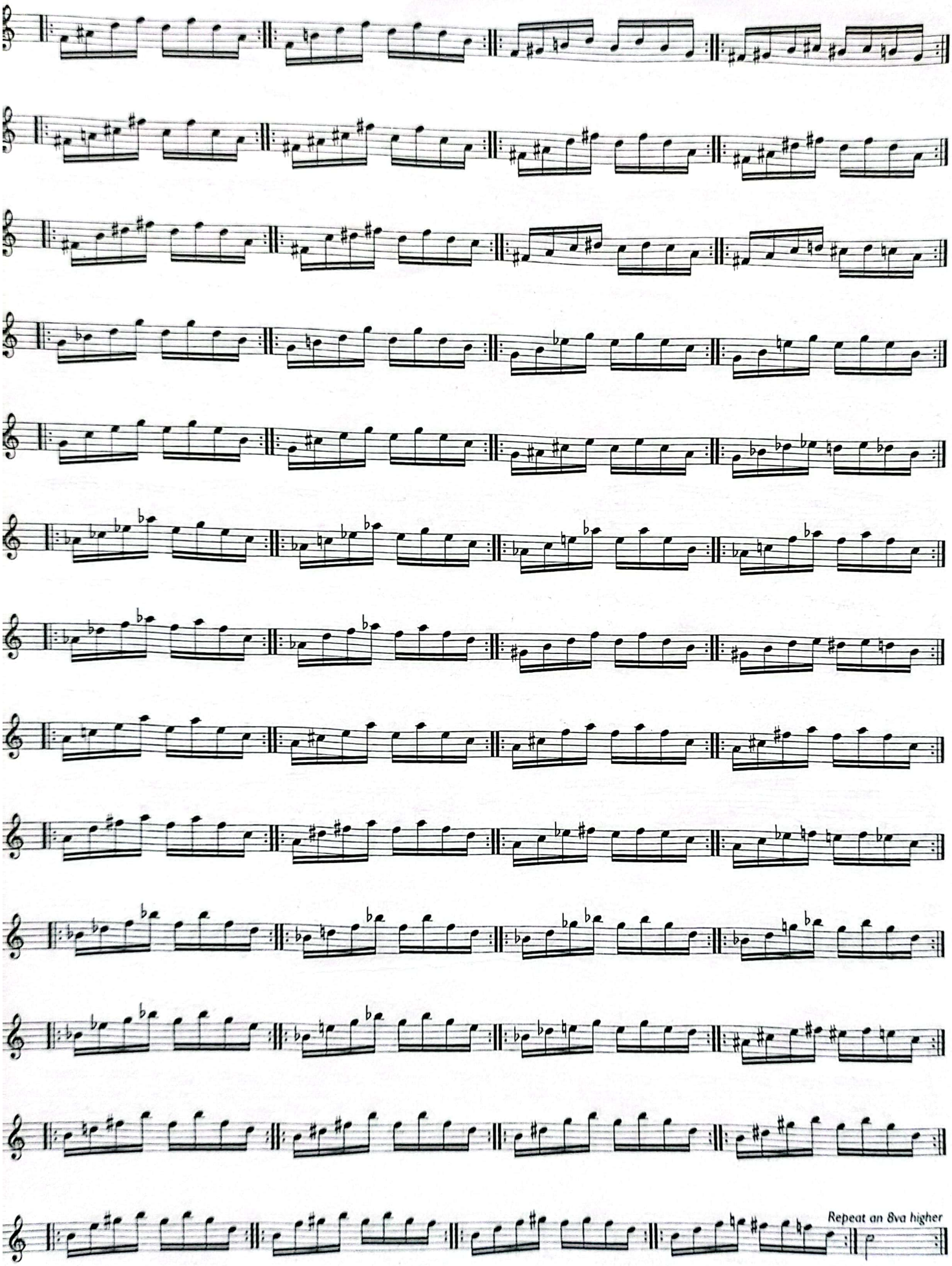
4

Refer to the Practice Card for articulation suggestions.

Trevor Wye



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This exercise can also be practised in the following forms:

a)



and

b)



c)



etc.

d)



e)



etc.

f)



g)



etc.

h)



i)



k)



etc. and

l)



m)



etc.

n)



o)



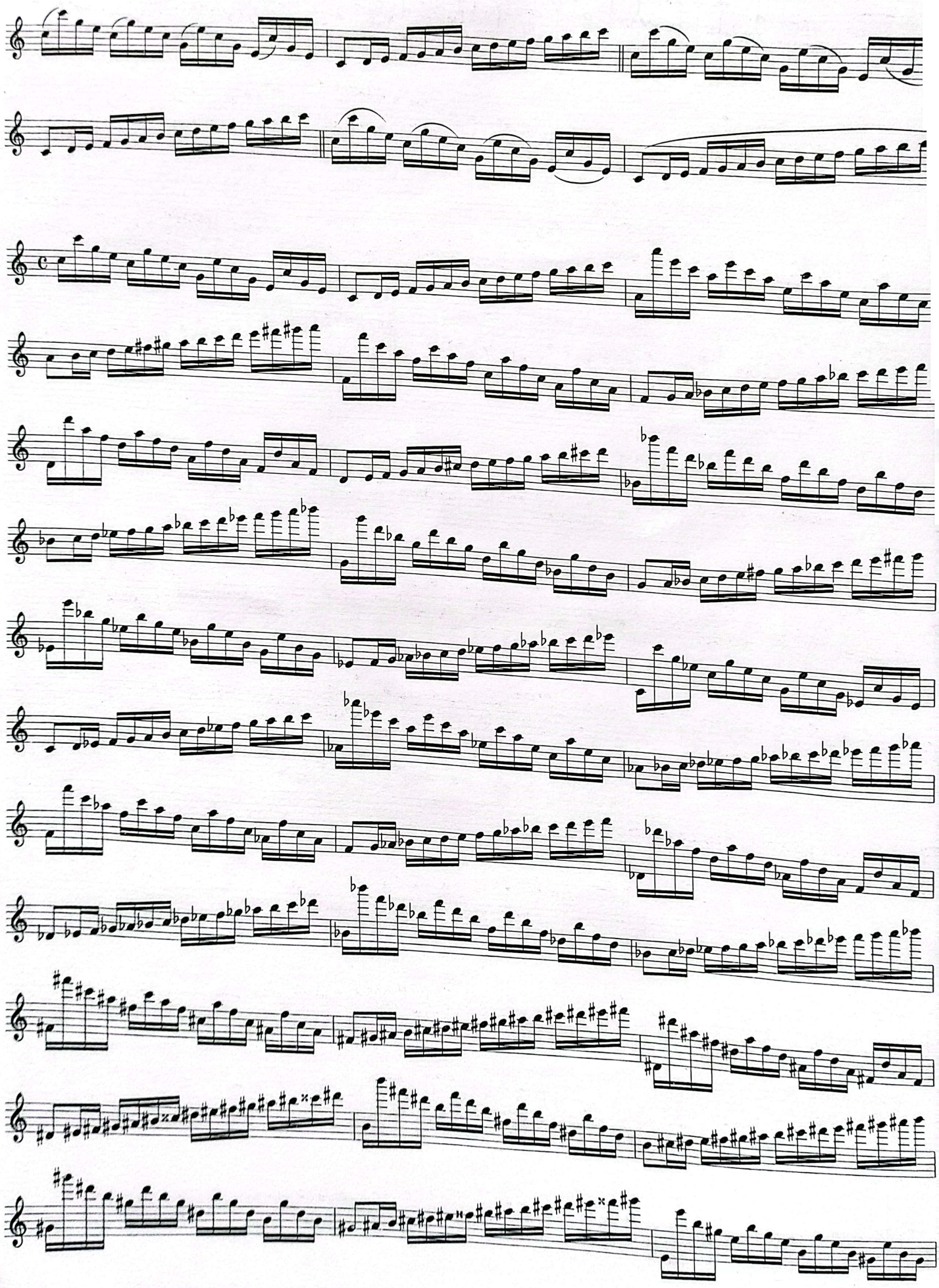
p)



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5 No.2 from Twelve Studies (Boehm)

Practise in the following ways:



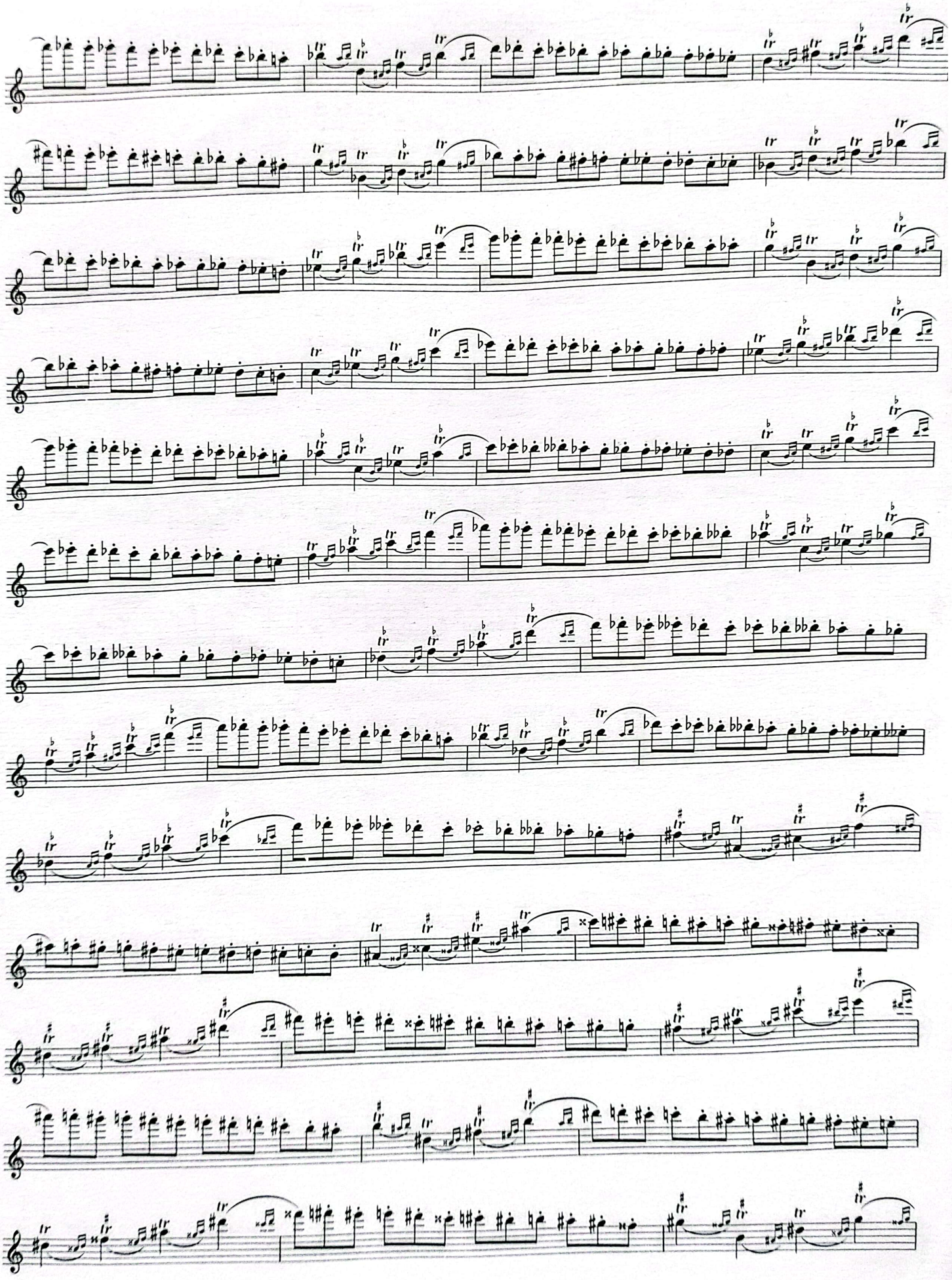
Digitalizado com CamScanner



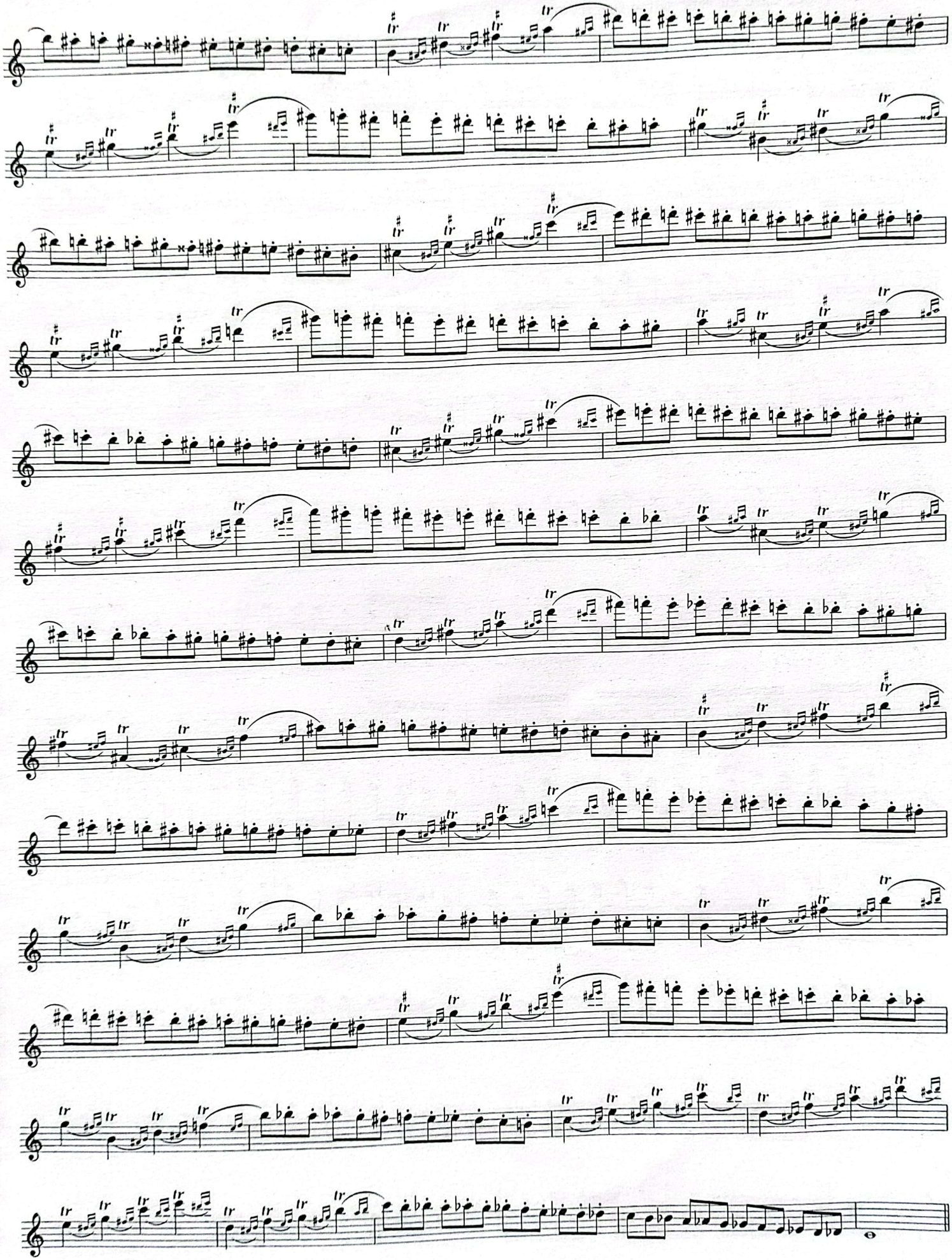
6 No.3 from Twelve Studies (Boehm)



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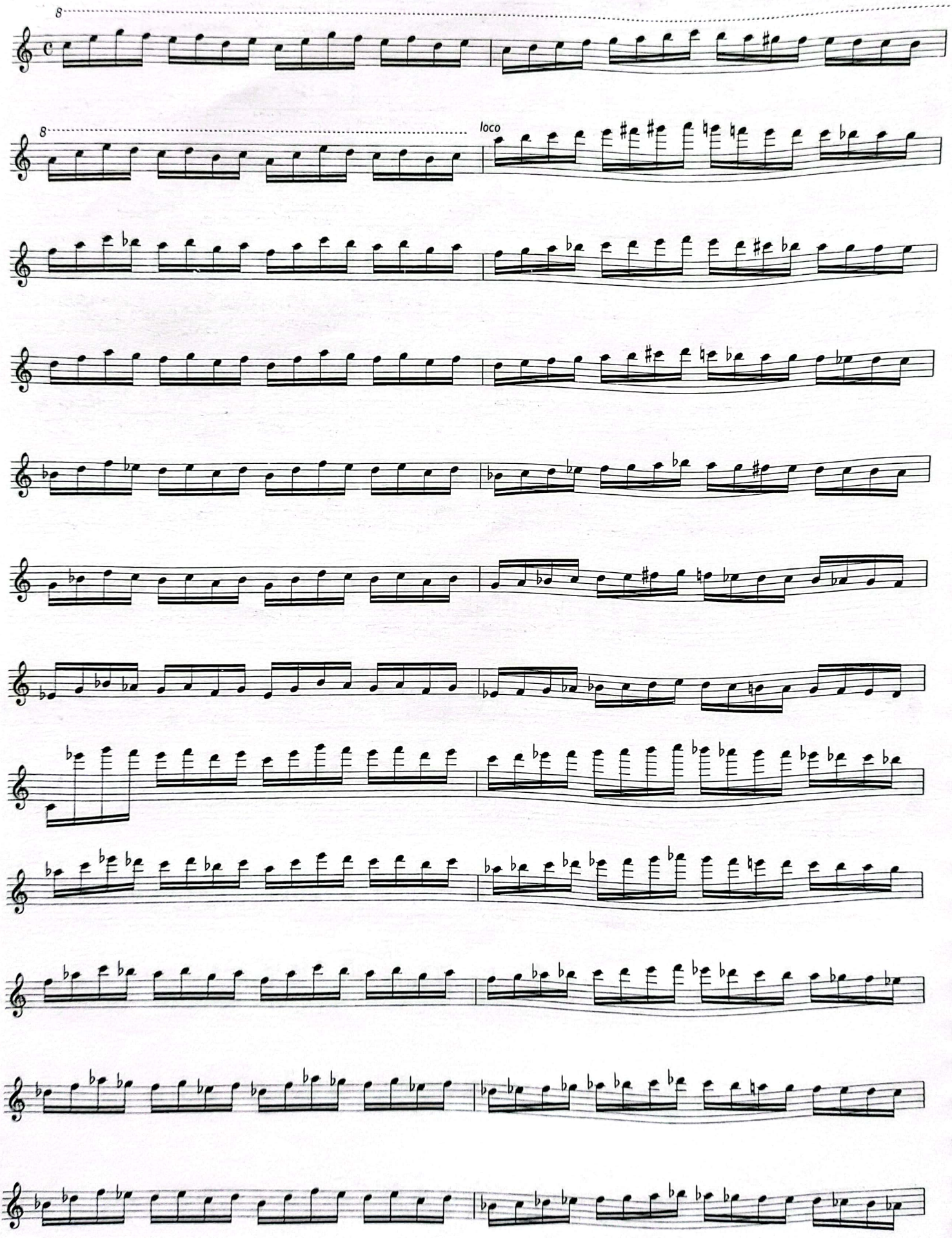
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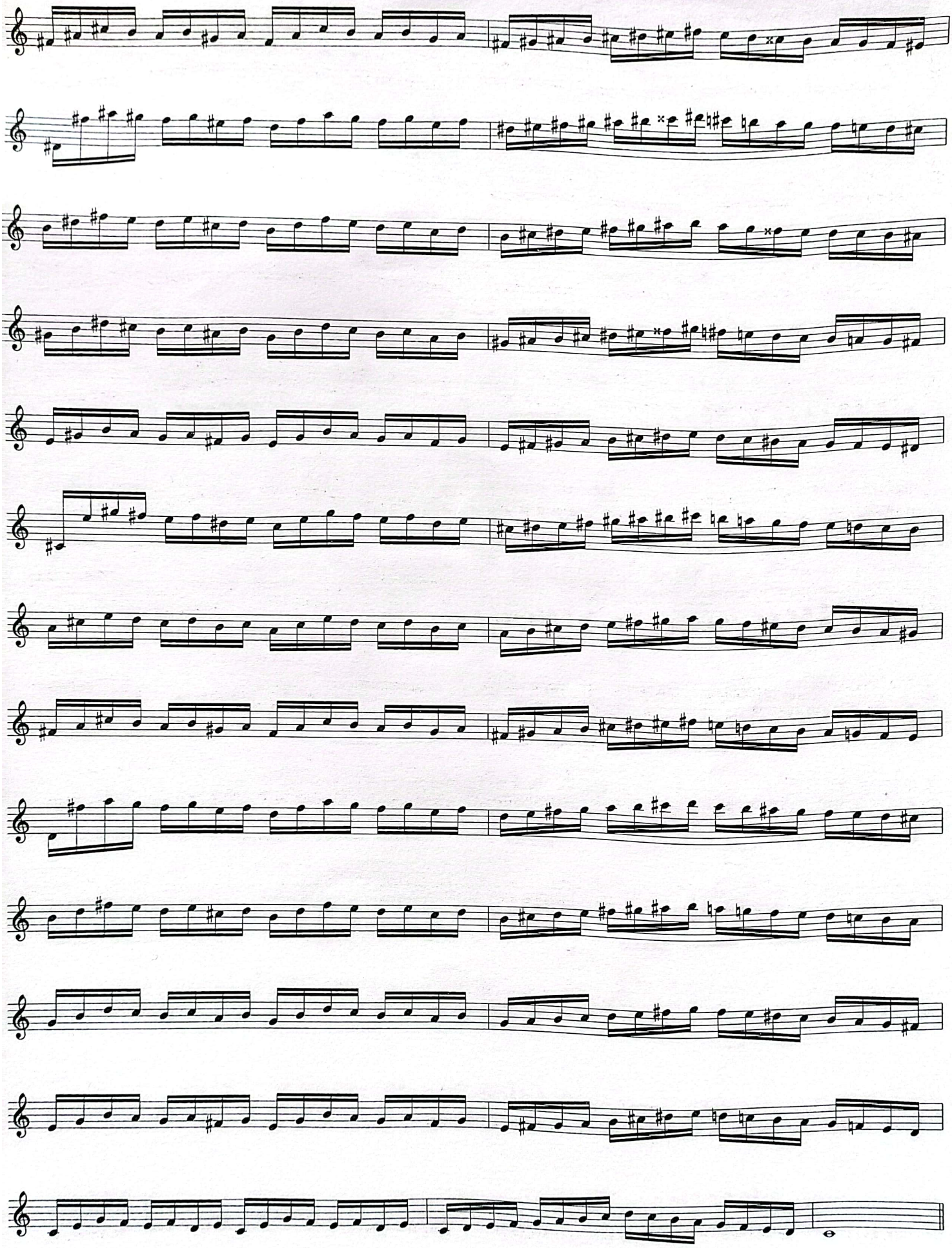
Digitalizado com CamScanner

7 No.4 from Twelve Studies (Boehm)

Refer to the Practice Card for articulation suggestions.



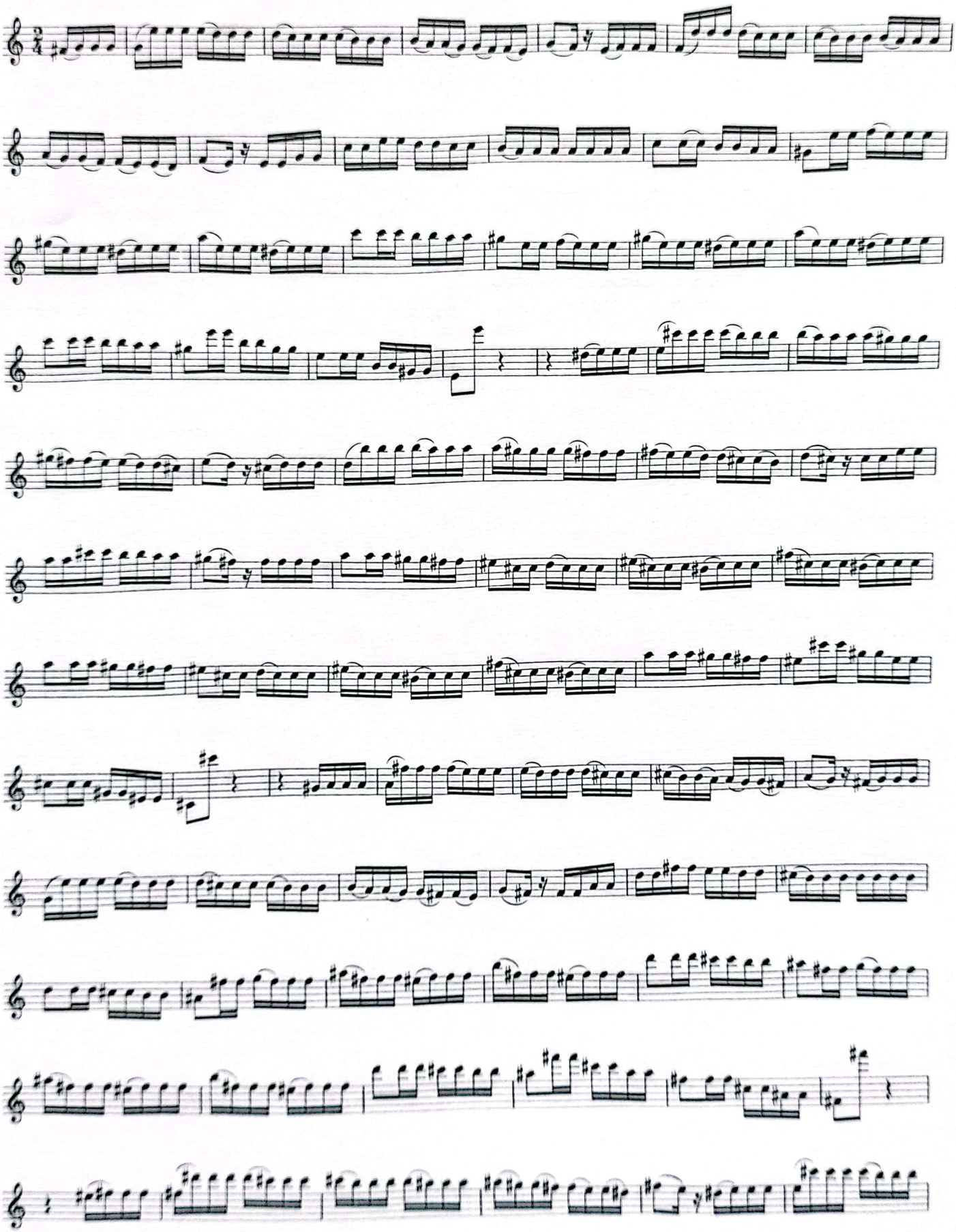
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8 No.9 from Twelve Studies (Boehm)

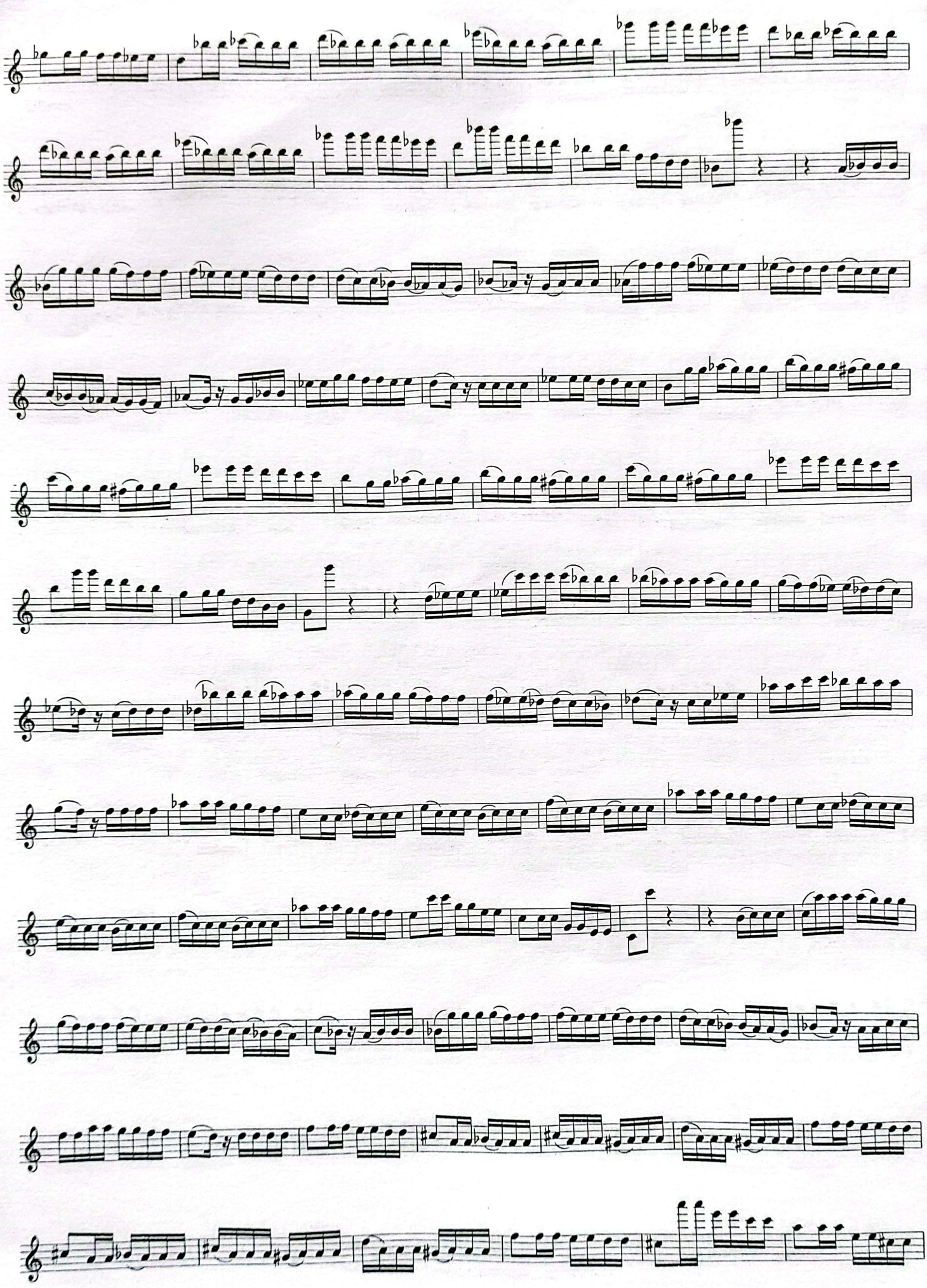
Refer to the Practice Card for articulation suggestions.



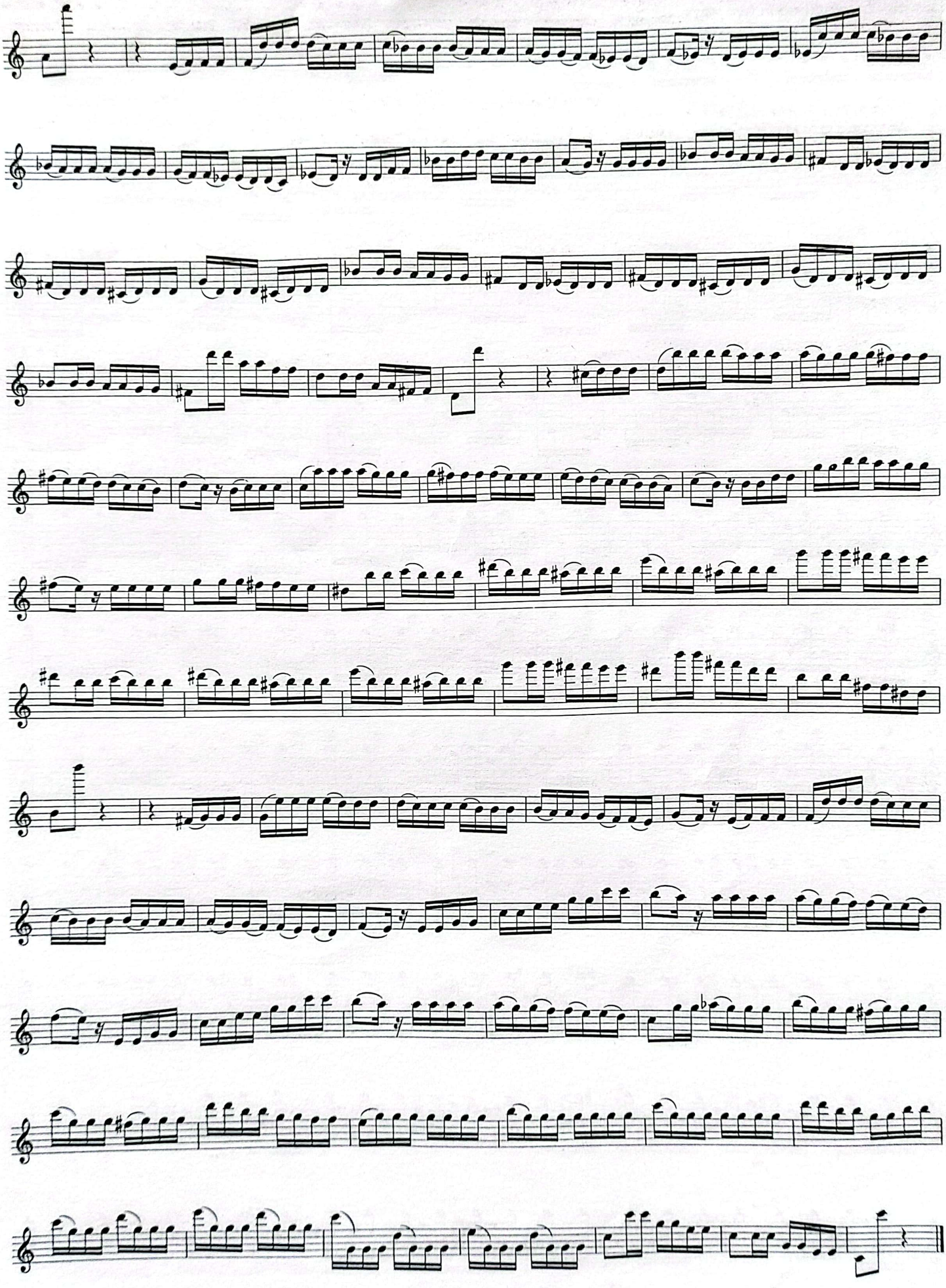
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Digitalizado com CamScanner



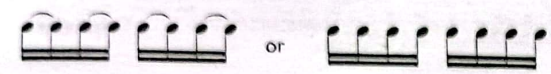
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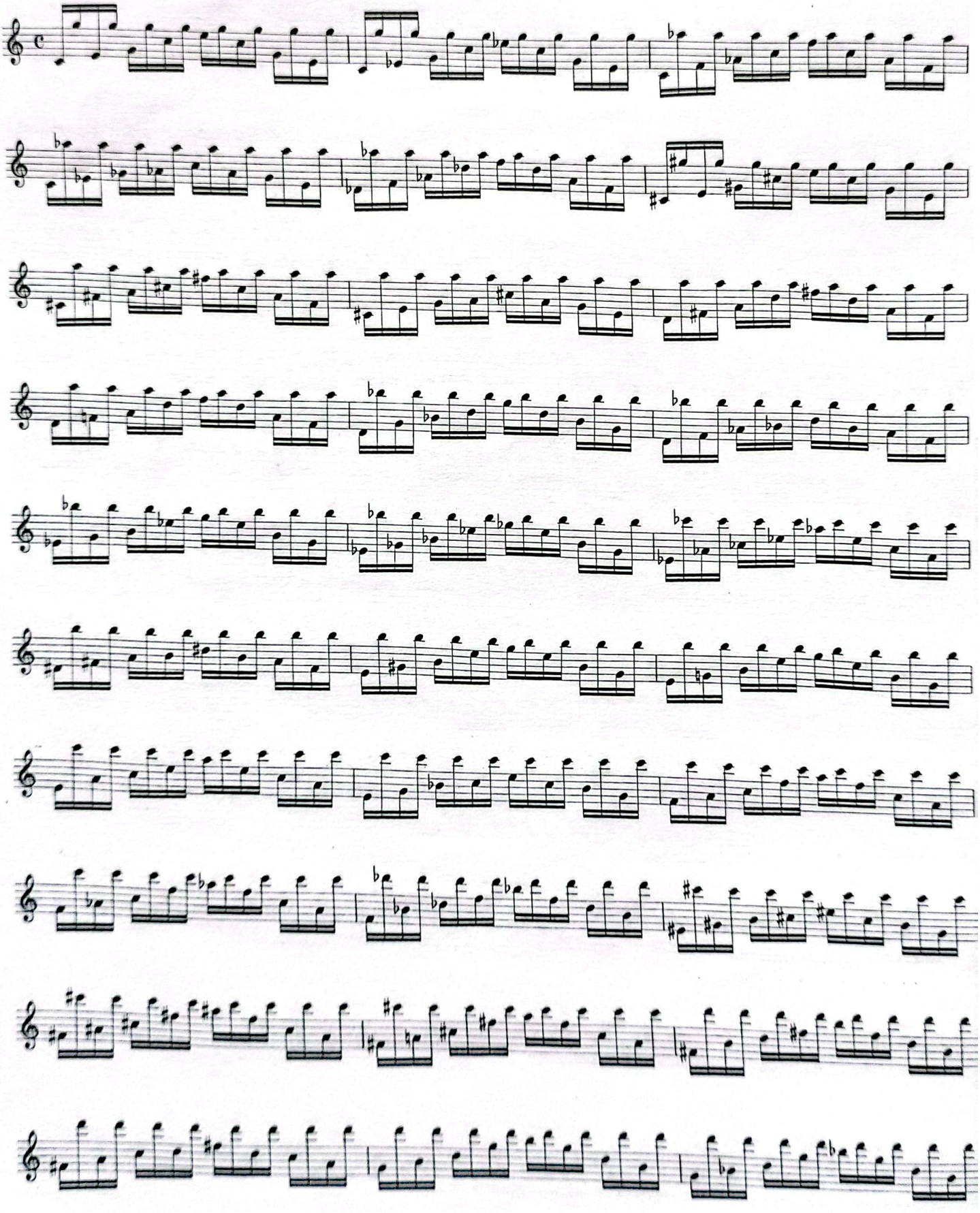


Digitalizado com CamScanner

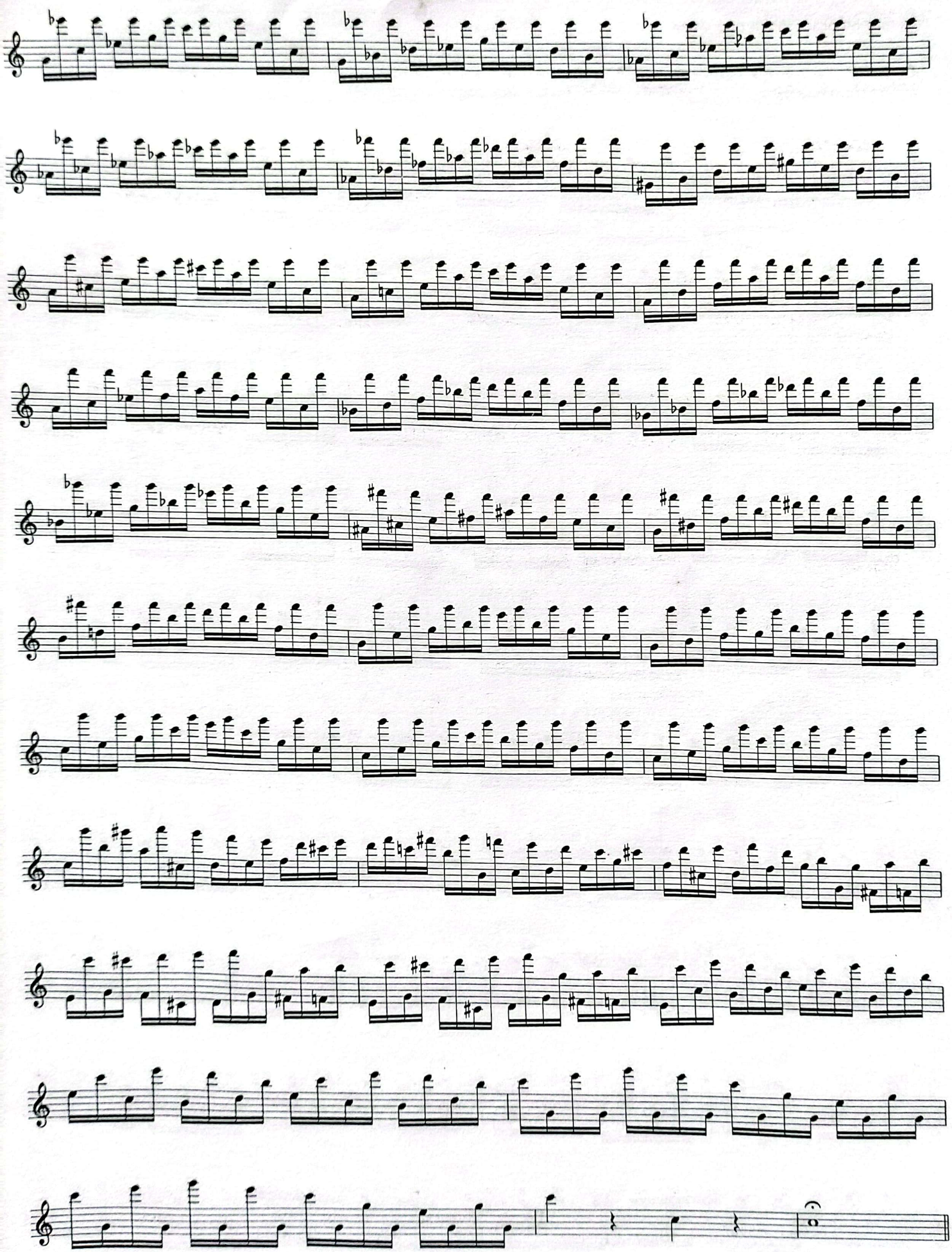
9 No.12 from Twelve Studies (Boehm)

This may be practised in two ways:





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10 No.10 from Twelve Studies (Boehm)

This may be practised in two ways:



and single tongued:

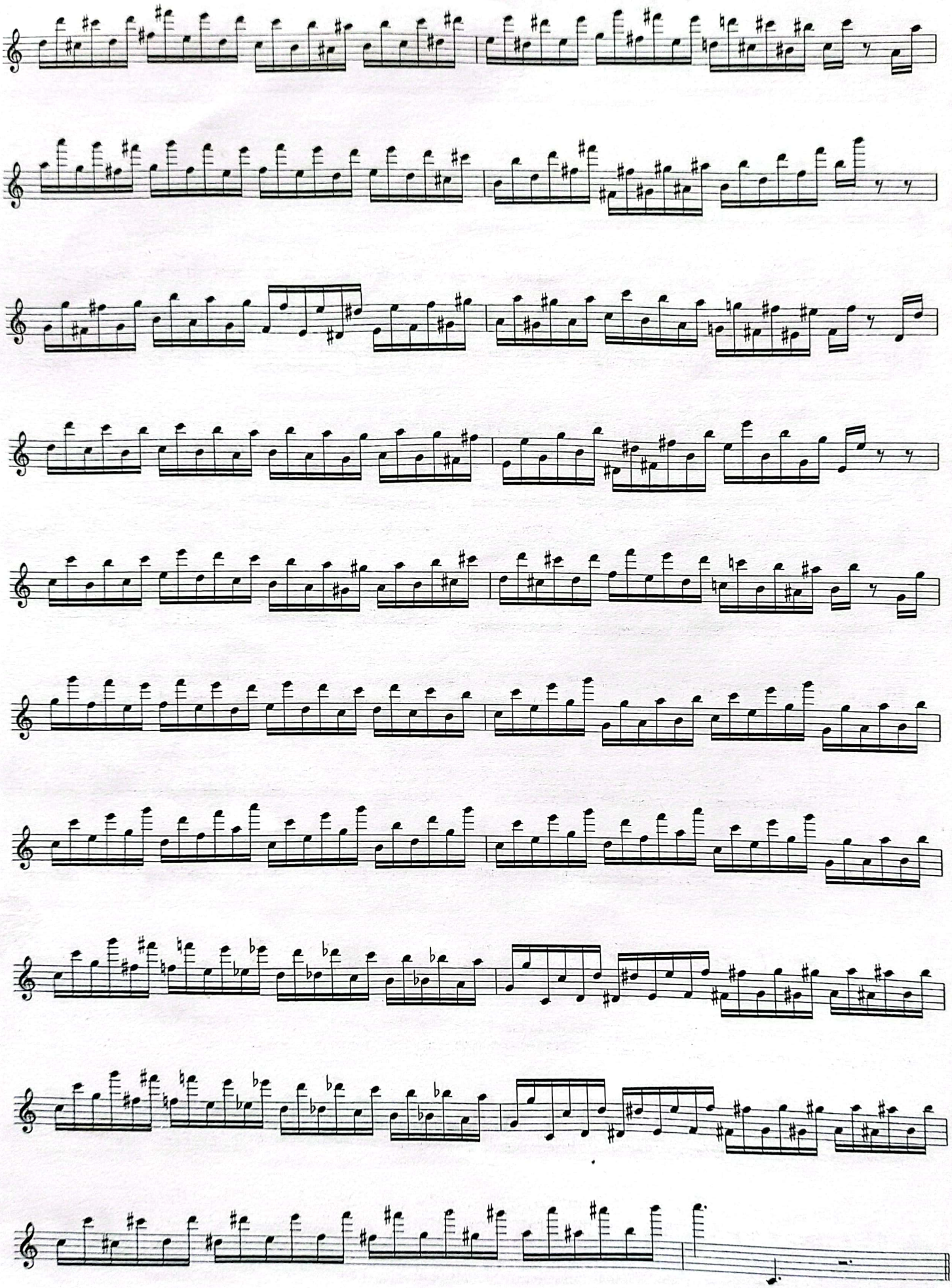




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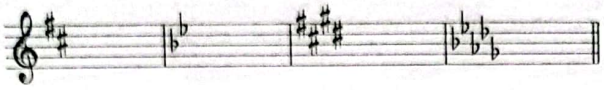
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11 Right and Left Hand Co-ordination Exercise

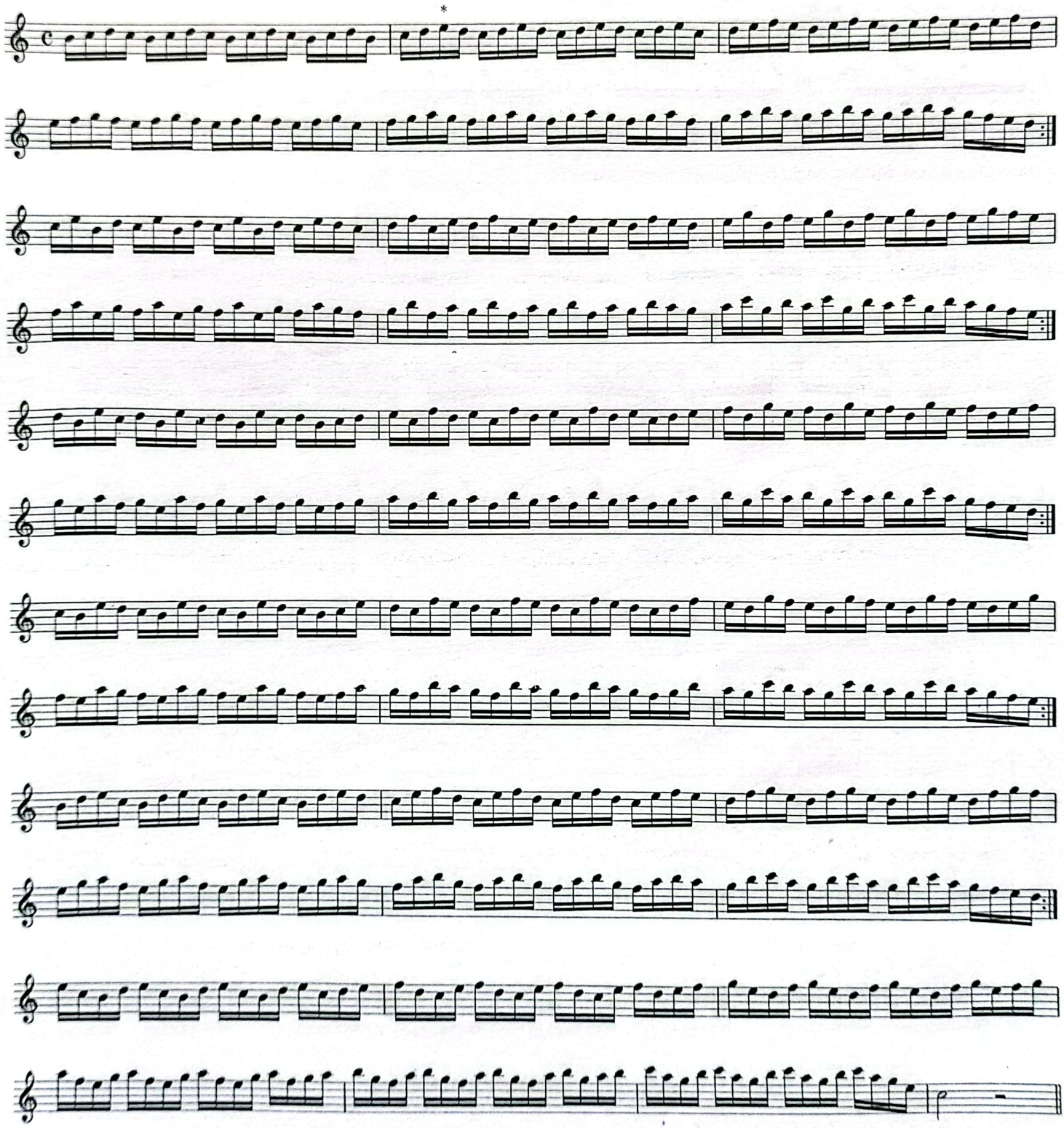
Also practise in these keys:



and with the following articulation:

a) all slurred b)  c)  d)  e) 

and, when able, an octave higher.

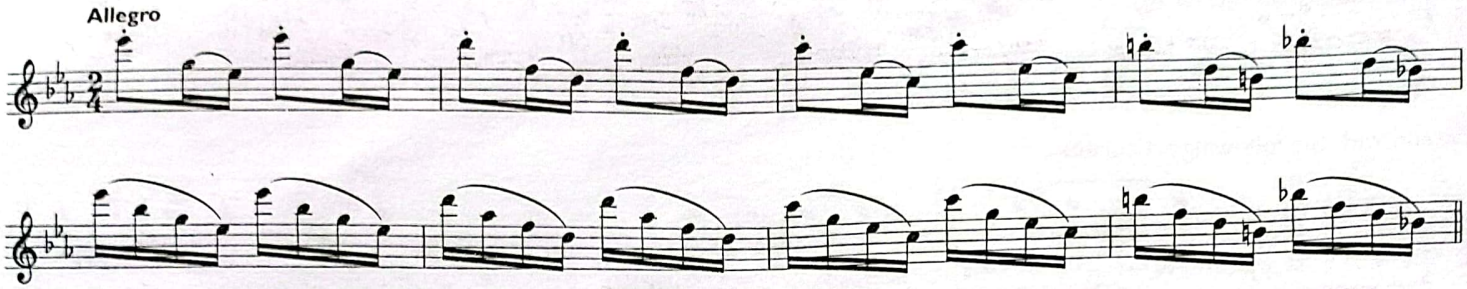


* *Don't forget the correct use of the D♯ key; it also helps the balance of the flute.*

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12 Four Studies on Perpetuum Mobile (Trevor Wye)

Original Solo

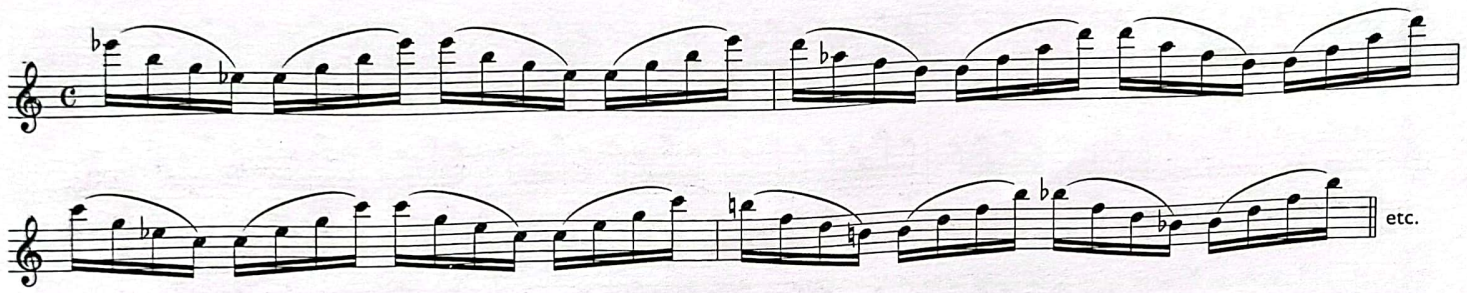


Practice in the following ways:

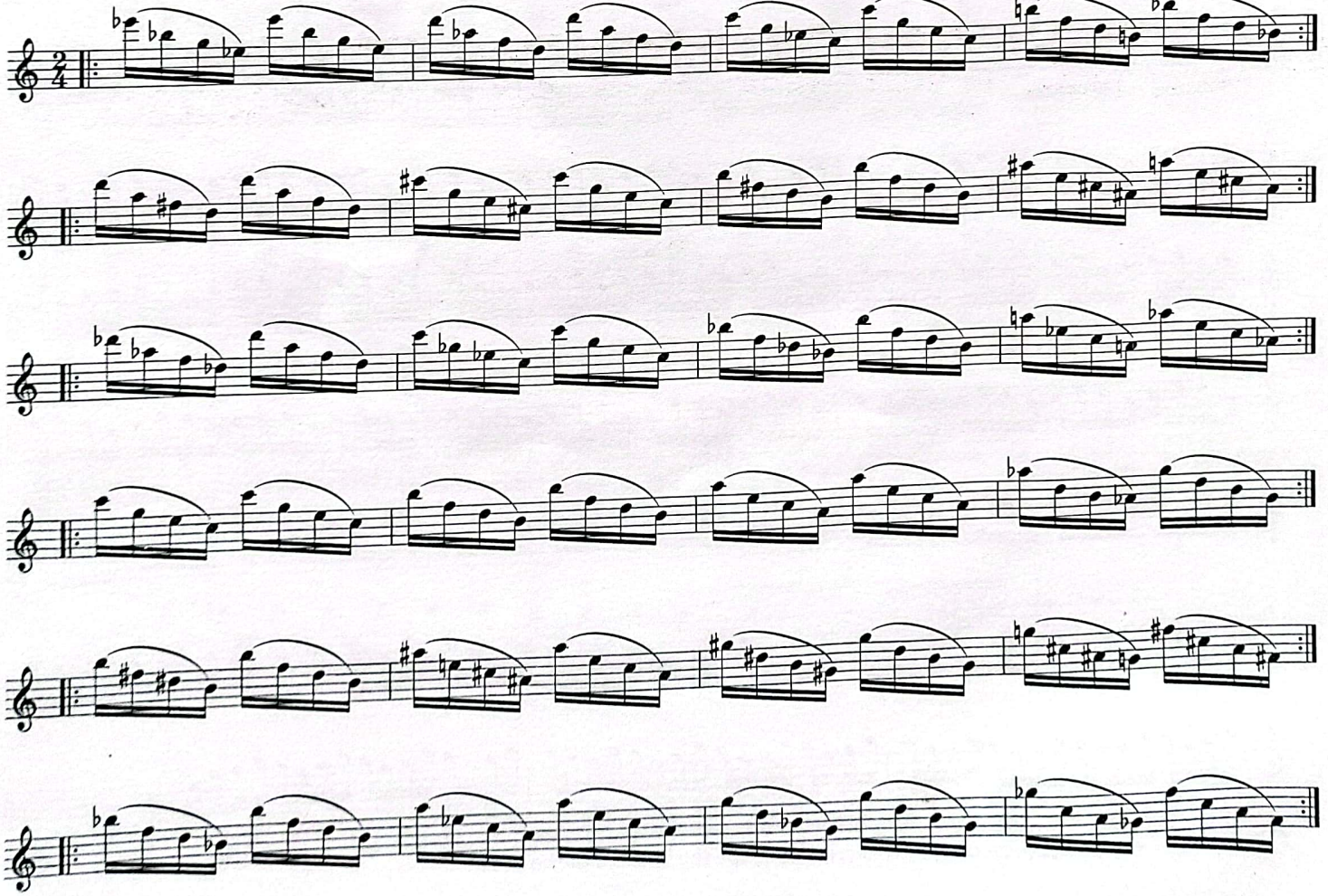
a) b) c)



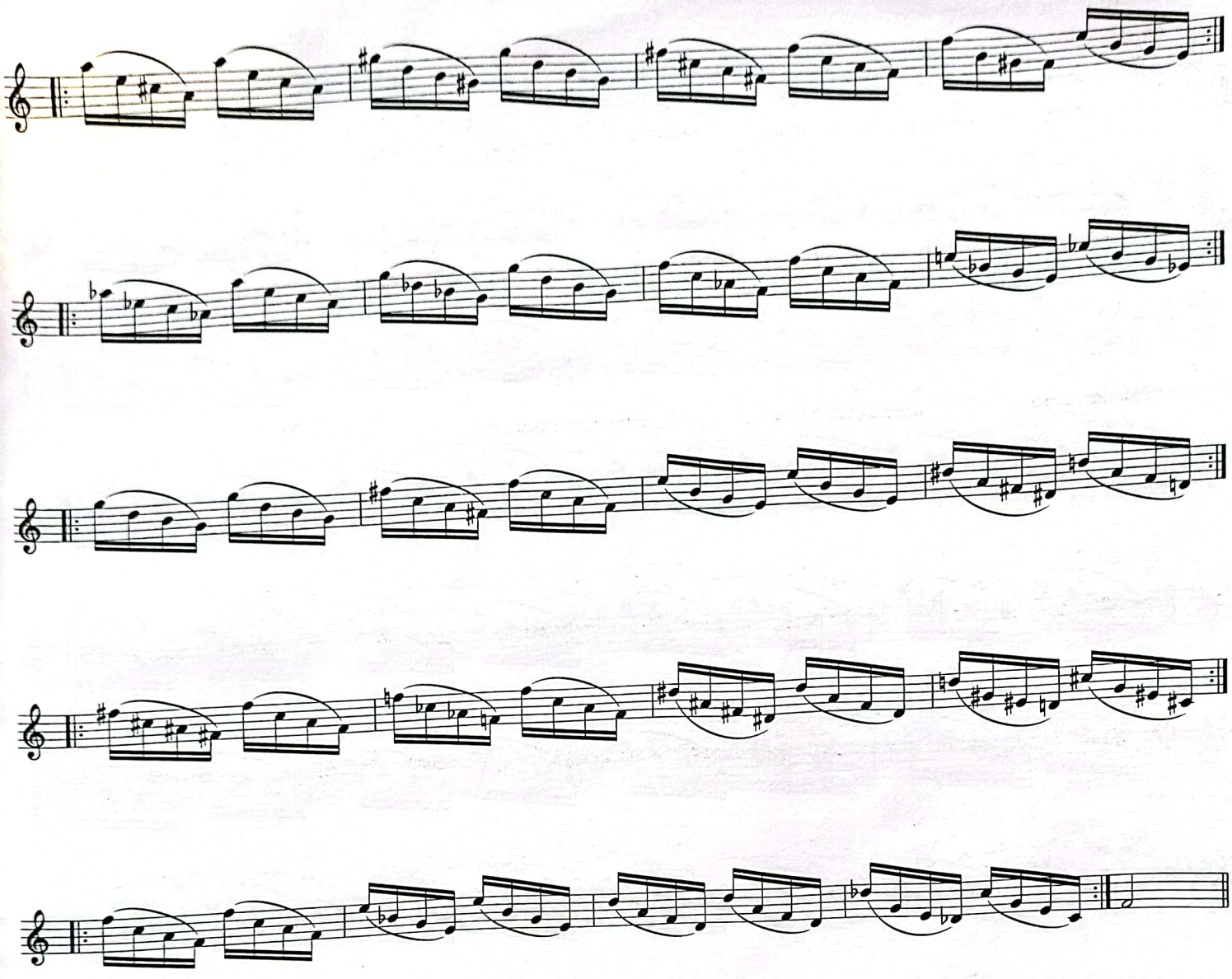
If this study is too difficult, begin by playing it in this pattern:



Study No.1



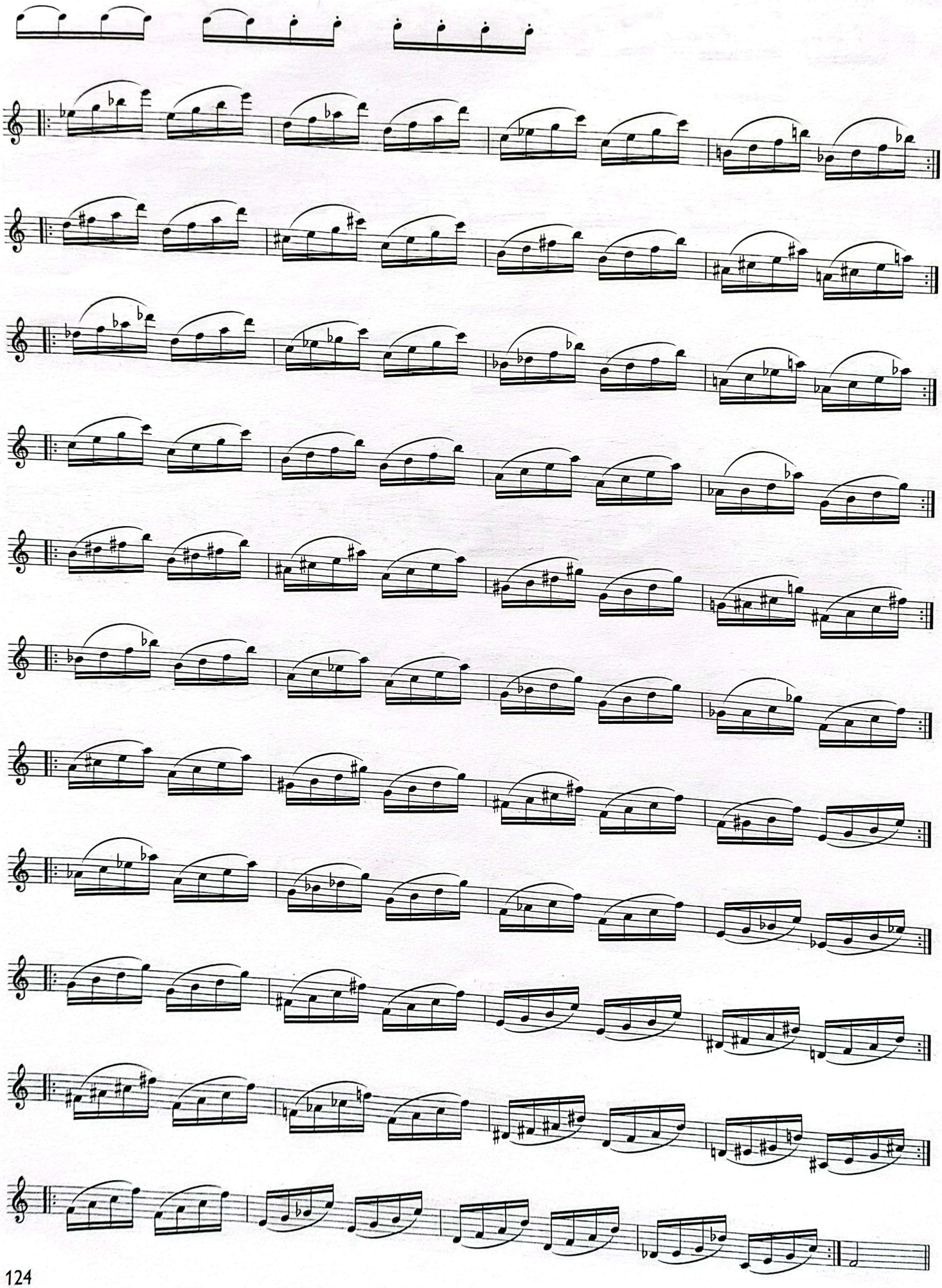
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Study No.2

Practise also in the following ways:

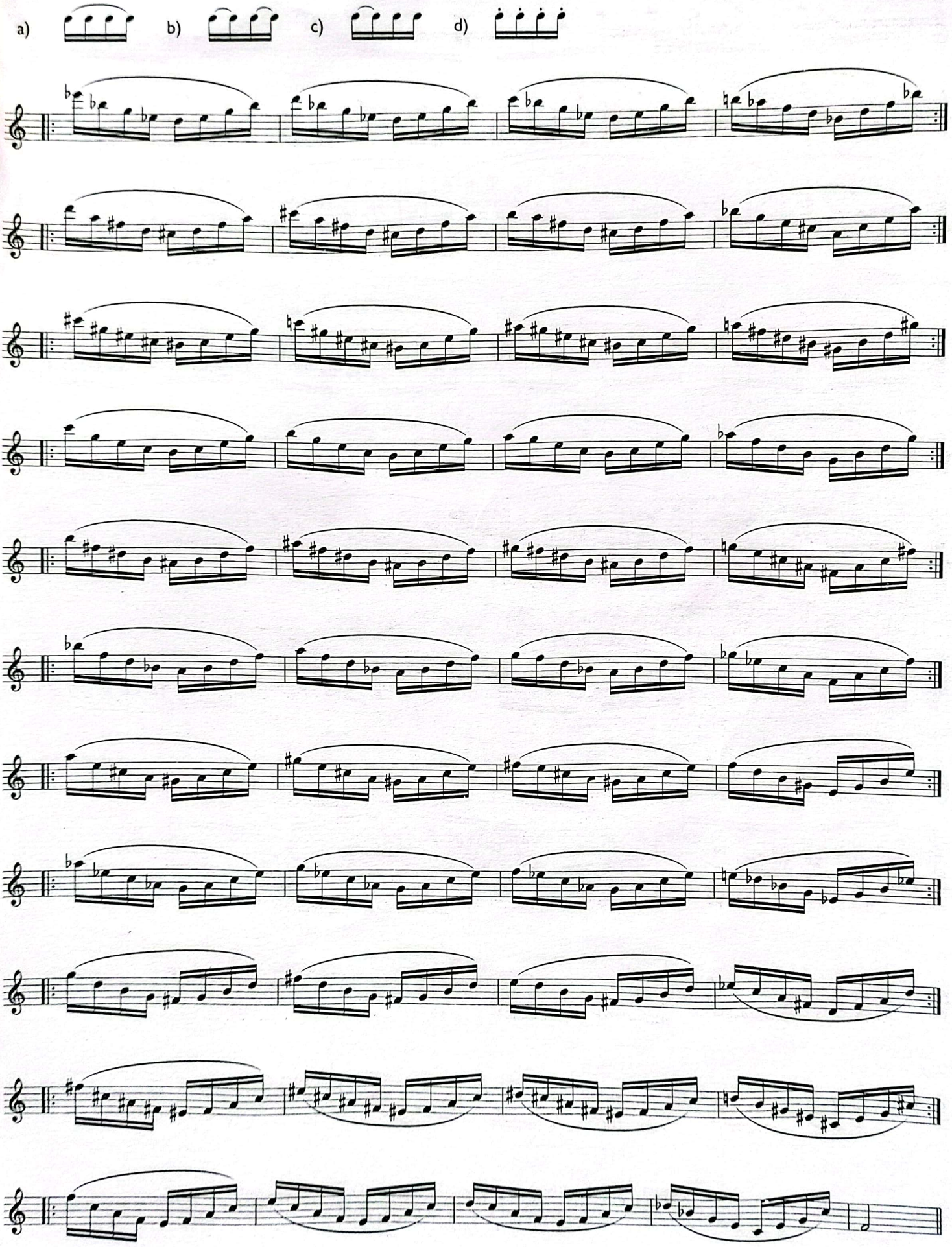


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Study No.3

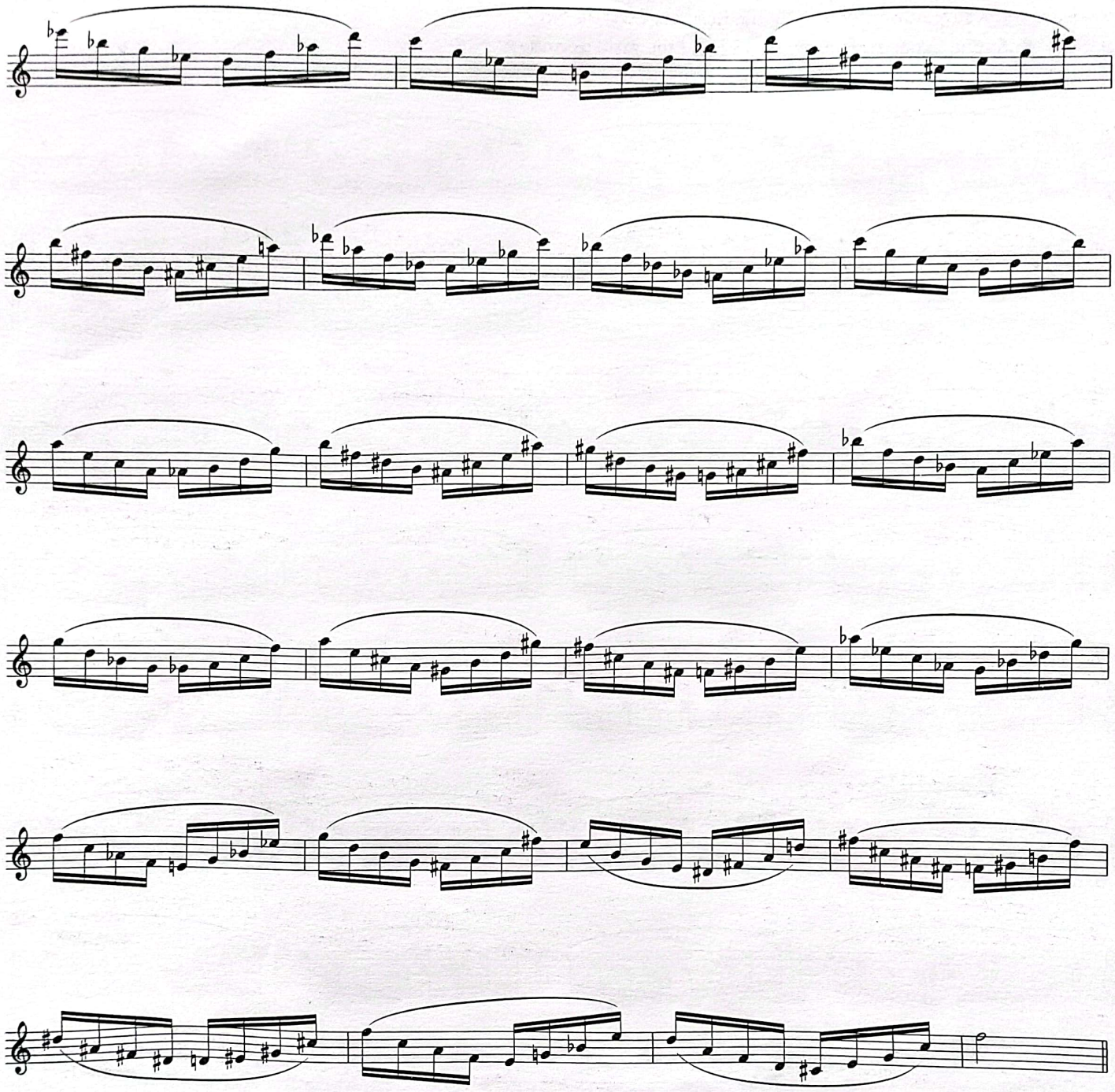
Practise also in the following ways:

a) b) c) d)



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Study No.4



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Practising

Here are some suggestions for varying the Reichert Exercise No.2 and the major and minor scale exercise p.52, and the scale exercises on p.23, two of the easiest exercises to memorise.

1



2



3



4



5



6



7



8

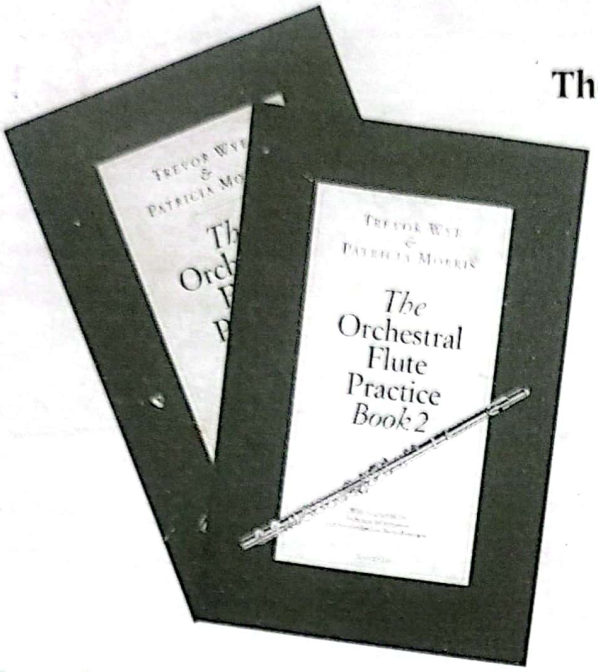


9



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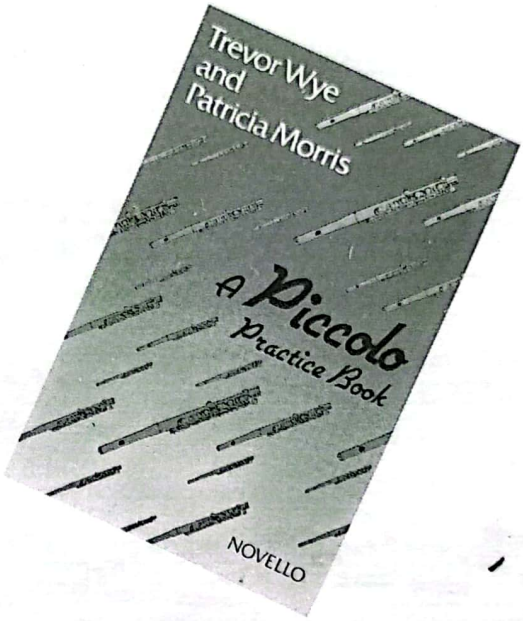
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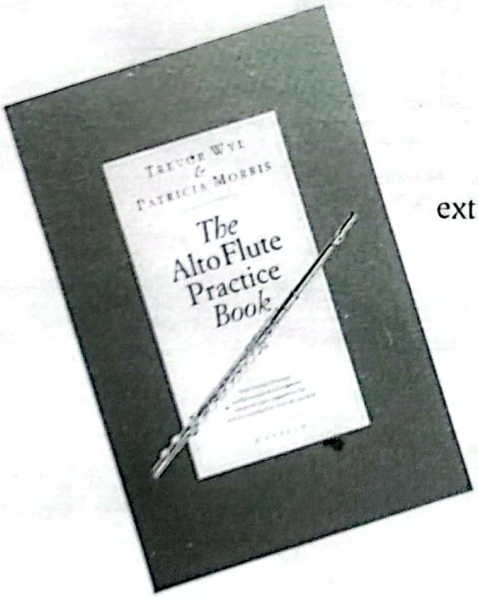
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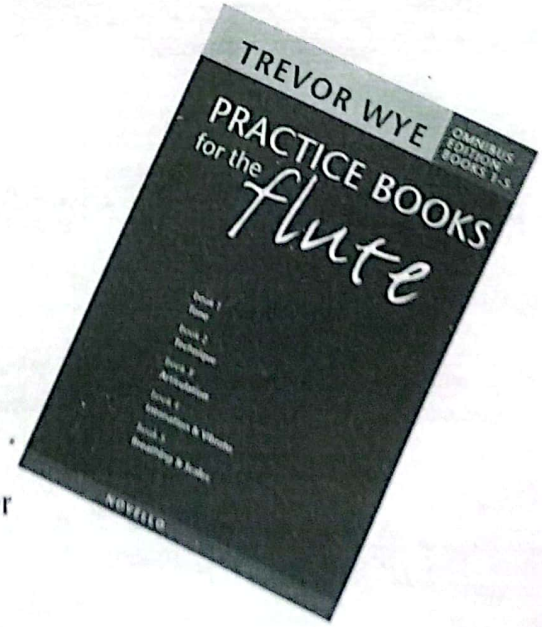
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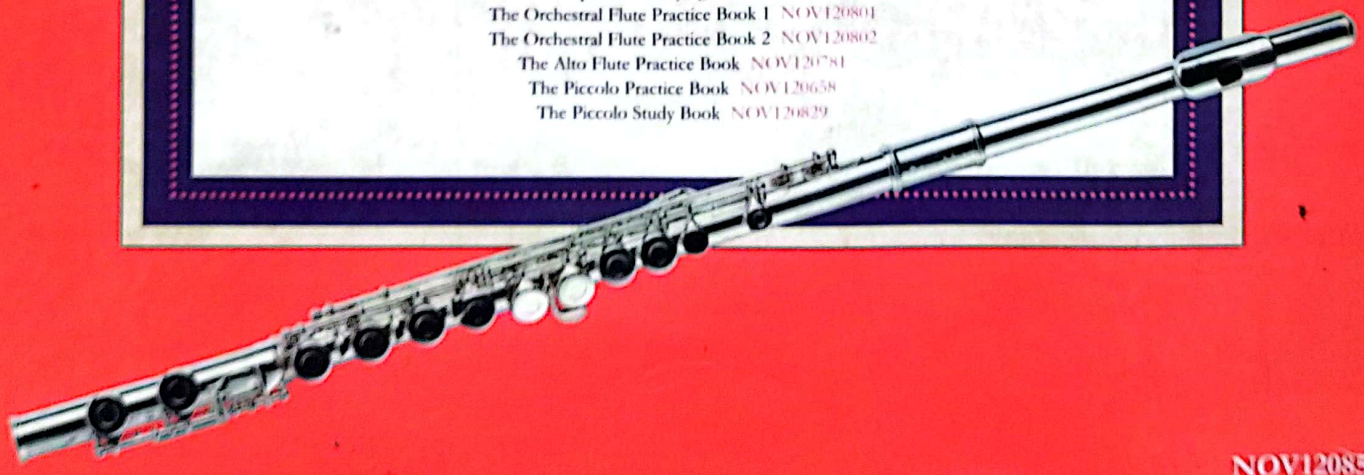
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