

# THE FLUTE SCALE BOOK

## *A Path to Artistry*

By Patricia George and Phyllis Avidan Louke

### LESSON 2

1. Page 3.02 – Read page. Explore Left Hand Harmonics and Scales. Use vibrato.  
Beginning a practice session with the right hand on the barrel offers so many benefits. The flute is placed well and stabilized in the chin. Notice the use of the word “in” the chin rather than “on” the chin. On the second line of music, I like to place 3 or 5 vibrato on each note. Do not let the vibrato stop when you change pitches. You will find that the change from one note to the next occurs in the same place in the vibrato cycle if all goes well.
2. Page 1.04 – Whole-Note Scales.  
Level 1: Bb major. Four “HAHS” per whole note.  
Level 2: All keys. Four “HAHS” per whole note. After the four “HAHS” on the top note, let the vibrato spin for several counts. Remember to keep the vibrato at the vocal folds. (That is where the HAH is produced.) There should be no movement in the abdomen.
3. Page 1.06 – Whole-Note Intervals. Ascending only.  
Level 1: Bb Major. Four “HAHS” per whole note.  
Level 2: All keys. Four “HAHS” per whole note. After the four “HAHS” on the top note, let the vibrato spin for several counts.
4. Page 5.01 – Five-Note Scale Patterns  
Level 1: Bb Major, Chunk by 4s slurred with a rest in between each beat.  
Level 2: All keys. Chunk by 16s slurred with a rest in between each four beats.
5. Page 4.02 – 4.03, Two-Octave Scales  
Level 1: Bb major and g Minor, Chunk by 4s slurred with a rest in between each beat.  
Level 2: All keys. Use one of the suggested rhythmic patterns on page 4.01. Vary pattern by key.
6. Page 4.07 – Two-Octave Scales in Thirds  
Level 1: Bb major and g Minor. Single tongue (T) or (K). Keep the K high and forward. Rather than KA, think KEY.  
Level 2: All keys. Use measure 7 and 8 only. MM=60. Five vibrato cycles per each eighth note.
7. Page 5.01 – Five Note Patterns  
Level 1: Bb Major only (Page 5.01, line 9; Page 5.03, line I). Tongue each pitch four times using T, K or TK.  
Level 2: All keys. Play in dotted rhythm. (Dotted eighth and sixteenth or Long, short with a space or silence where the dot occurs.) Quarter = 60, 72, 88, 96, 120, or 144)

8. Page 6.05 – Chromatic Scales Preparation

Level 1: Chunking by 3s, Omit measures 3 and 4)

Level 2: Entire page, MM= 80 per beat (quarter or dotted quarter) Think about playing many notes on one blow.

9. Page 3.08 – Third-Octave Wiggles

Level 1: first and second line only

Level 2: first six lines, HAH each note.

10. Level 1: Practice Page 4.19 slowly.

Level 2: Page 5.18, 5.25 and 5.26, molto staccato, with T, K or HAH.

11. Level 1: Explore the Gariboldi etudes in FLUTE 102: Mastering the Basics

Level 2: Andersen, Op. 33, 4 a day. Use the practice rhythms for groups of 6 or 8 notes found in the Appendix 1 and 2. Each exercise should be practiced differently. Variety is the key. Each etude may be played 8va.

N.B. (Note Bene or note well)

From the Wall Street Journal, Jan 8 – 9, 2011, Page C4.

“Israeli researchers compared how 40 people performed on a 25-item test requiring linguistic inventiveness. Before the test, some people squeezed rubber balls – hard- with their left hand while others squeezed with their right hands. The left-hand squeezers got an average of 12.5 questions correct on the test compared to 8.4 right handed squeezers. This led the authors to conclude that selective hand-clenching “can greatly influence the outcome of the thought process”. “

Could any of this apply to us?

*HERE'S TO GOOD PRACTICING – Patricia George, January 9, 2011*