

# THE FLUTE SCALE BOOK

## *A Path to Artistry*

By Patricia George and Phyllis Avidan Louke

### LESSON 5

1. Page 3.02 – Right hand on the barrel.  
2<sup>nd</sup> line of music (Slurred, three note harmonics): 6 vibrato cycles per note. (Simple time: 1+2+3+)  
Level 1: Page 3.04, G Major, 1<sup>st</sup> line, 2<sup>nd</sup> and 3<sup>rd</sup> lines  
Level 2: Page 3.04, G Major, 1<sup>st</sup> three lines, Ab Major and A Major
2. Page 1.04 – Whole-Note Scales.  
Level 1: F, Bb, Eb, G, D major. Three “HAHS” per note. Keep the HAH in the vocal folds.  
Level 2: All keys. However, use the advanced order. Start on C2 and then ascend chromatically (C, C#, D, Eb etc.). Use Rhythm 1, found on P. 1.03. Play with “KEY” rather than T. On the top note, play 4 KEY Staccato and then 4 HAHS Slurred (Spinning Vibrato). (Vibrato = HAHS slurred)
3. Page 1.08  
Level 1: F, Bb, Eb, G, D Major using “K” or “KEY” per note. Top note spinning vibrato for as long as possible. (“Stick the landing”) D Major. Play the Wiggle rhythm on each set of thirds. For example: GBGBG, ACACA, etc.  
Level 2: All keys. However, use the advanced order. Start on C2 and then ascend chromatically (C, C#, D, Eb etc.). Use “K” or “KEY” on each note.
4. Level 1: Page 3.07, First four lines. Use the following: T, K, or HAH staccato on each note. Think about your finger touching in the very center of the key. Articulate fingers.  
Level 2: Page 5.36 with “K” or “KEY” on each note. Notice how full your tone is as you progress down the page. Keep the vocal folds separated and blow.
5. Read Page 2.01. Phrasing Gestures. Strong/Weak or Loud/Soft. Level 1 and 2. Questions: See the video guide to this exercise.  
Level 1, play Exercise 1, 2, 3 in the keys of F, Bb, Eb, G and D.  
Level 2: Play Exercise 1,2,3 in two keys per day, so in six days you will have rotated through all the keys. REMEMBER: The first note is strong and the next notes are weaker. Record yourself to hear if you can tell a difference. Play one set of No. 1 very slowly with 4 vibrato cycles on the first note and 3 on the second. On the place where the 4<sup>th</sup> one should be, breathe and lower flute to original position.
6. Page 4.02 – 4.03, Two-Octave Scales  
Level 1: D major and b minor. Chunk by 4s slurred with a rest in between each beat.  
Level 2: All keys. But play 6 notes to a beat ascending and descending 3 times in one blow slurred, double tongued in a dotted rhythm (dotted eighth and sixteenth). For variety rather than playing in the circle of fifth order, play in a chromatic order (C, a, Db, bb, etc.)

7. Page 4.07 – Two-Octave Scales in Thirds

Level 1: D major and b minor. Single tongue (T) or (K). Keep the K high and forward. Rather than KA, think KEY.

Level 2: All keys. TK to EACH note with the metronome. Quarter = 72, 144, 80, 120, 88, 104

7. Level 1, page 5.27 in D minor, major and augmented

Level 2: Page 5.14 – 5.18. Play only the first measure of each beat. Slowly. Four beats of four vibrato per note, slurred, pp.

8. Page 6.05 – Chromatic Scales Preparation

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

Level 2: P. 6.08. Neighboring tone triplets. Slurred

9. Page 3.08 – Third-Octave Wiggles

Level 1: first, second, third, fourth and fifth lines only. Tongue and slur.

Level 2: first six lines, TKT to each note.

10. Level 1: Practice Page 4.16, Keys of F, Bb, Eb, G, and D

Level 2: Page 4.16 and 4.17. Tongue, TK, TKT to practice fast fives.

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

Level 2. Altes, 26 Selected Studies. Nos. 7, 8,9,10, 12, 13

12. Level 2: Play all the slow movements of Bach *Sonatas in C, e, E* with the metromome. Most ornaments are placed ON the best.

P.S. Level 2: Order Furstenau, Op. 107 in 2 volumes. If you have the Furstenau, practice the first four preludes only. Some rules to think about (From Flute 101 and Flute 102): shape of the note, decay or diminuendo to the dot or tie, dots after notes indicate a silence, two notes – play strong weak, think about expressive vibrato speed, definite dynamics—not all mf.

*HERE'S TO GOOD PRACTICING – Patricia George, January 30, 2011*