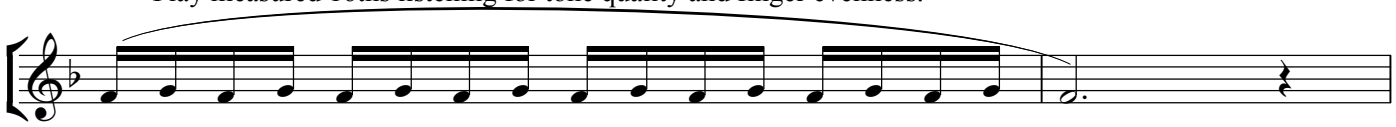
Trills & Ease of Finger Lifting

Avoid fatigue; one exercise per day is plenty.

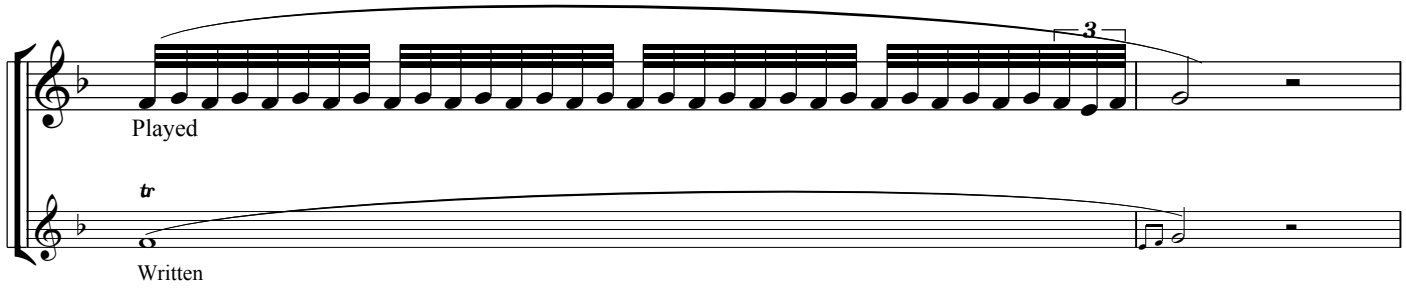
Jennifer Cluff
May 2012

1 F Major trill sequence

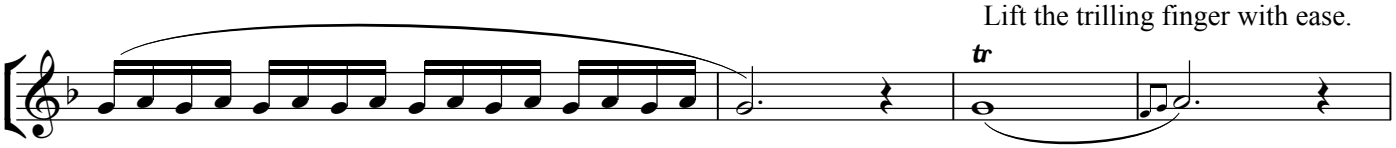
Play measured 16ths listening for tone quality and finger evenness.



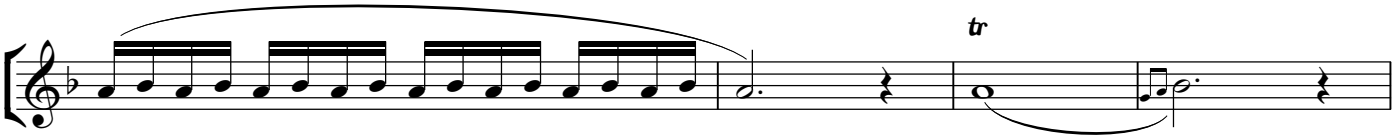
Now play the written whole note trill rhythmically in double time, as 32nd notes with a turn..



Lift the trilling finger with ease.



Experiment with all three Bb fingerings.



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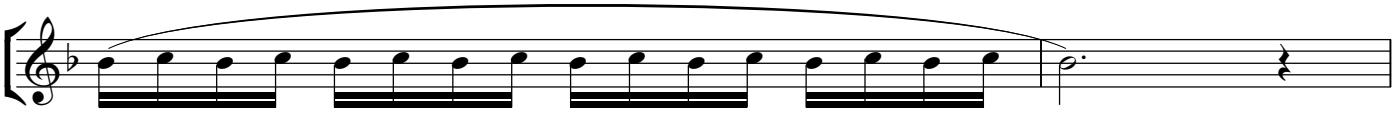
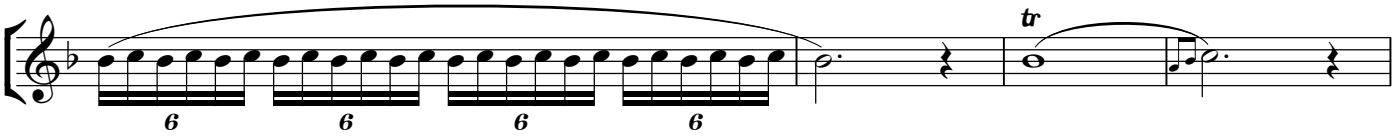
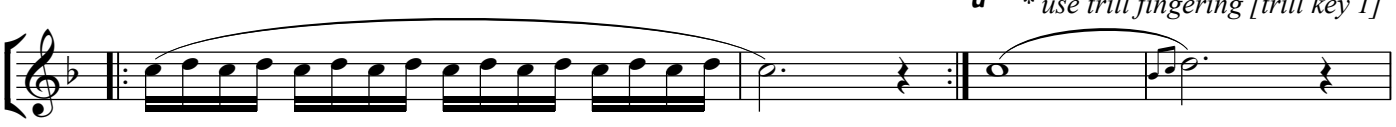


If your thumb seems slow, change the speed of the rhythm to create ease.



Begin with real fingerings at slower tempi, and switch to trill fingerings; matching pitch.
Closing RH 2&3 can help stabilize the flute when using real fingerings.



** use trill fingerings as required. Trill chart on page 17.*

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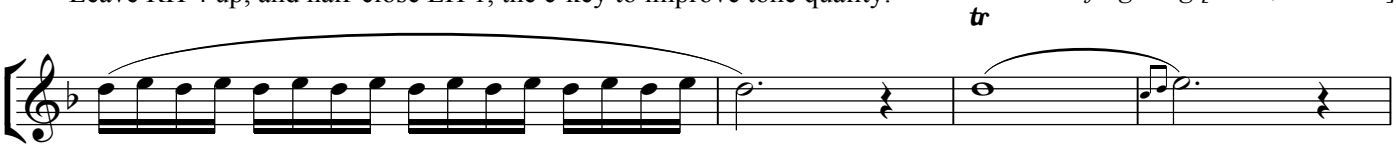
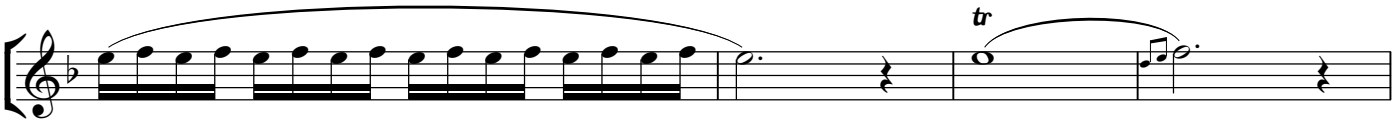
Ease of finger lifting

Begin with real fingerings, and switch to trill fingerings; matching pitch.
Leave RH 4 up, and half-close LH 1, the c-key to improve tone quality.

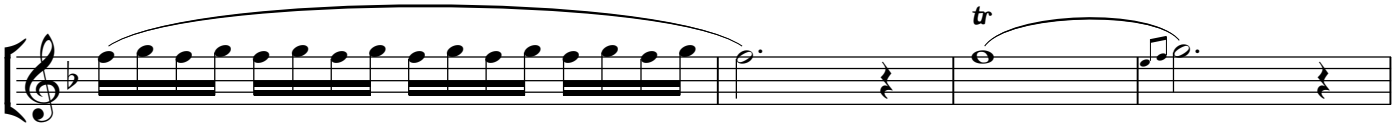
** use trill fingering [RH 3, LH 1 1/2]*



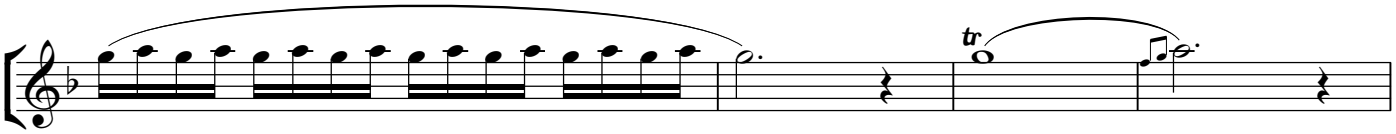
Lift the trilling finger with ease. Feel the spring is lifting the key back up again.



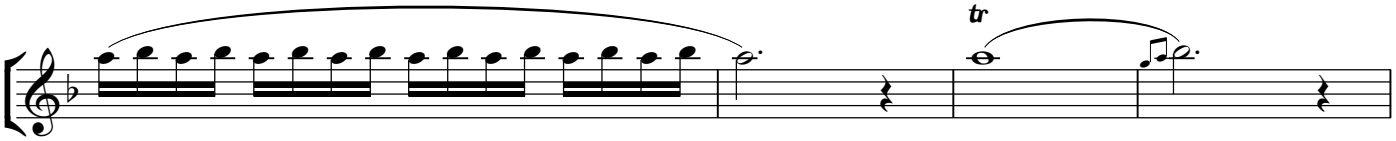
Think: "Can my arms feel 200% looser?"



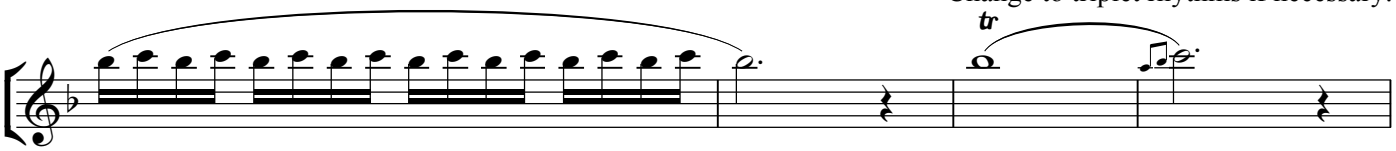
Ask: "Is my left elbow relaxed down?"



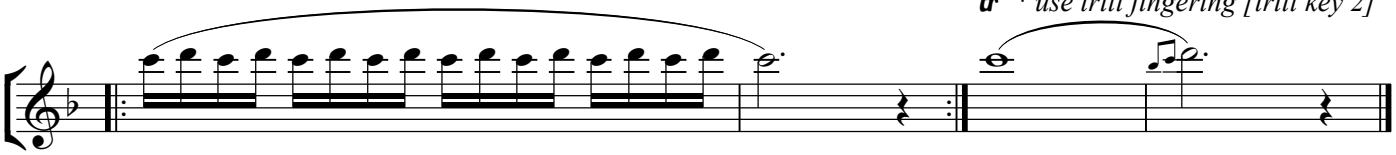
Experiment with all three Bb fingerings.



Change to triplet rhythms if necessary.



At slower tempi use real fingerings



** use trill fingering [trill key 2]*

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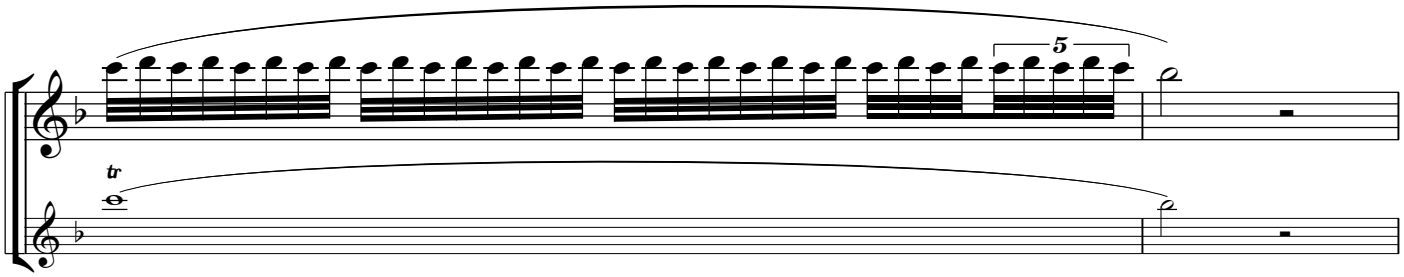
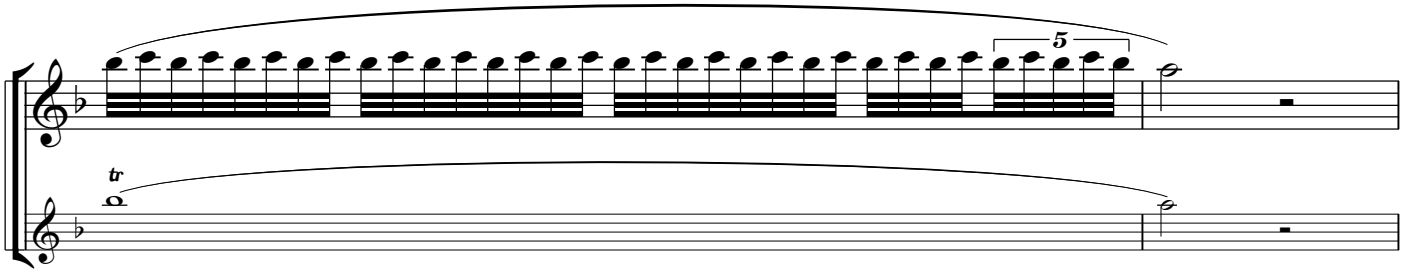
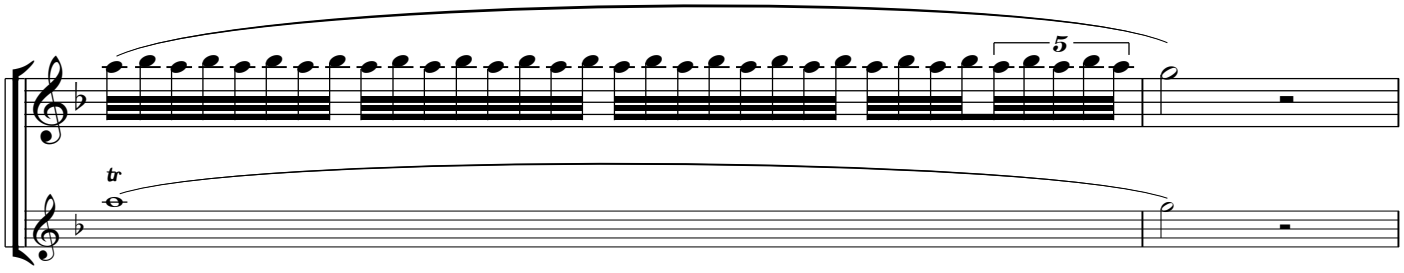
Descending Trills in F Major

Once you know the pattern by ear, you can look away, and focus on listening for tone,
sensing the release of tension in arms, and placing your attention on the ease of finger motion.

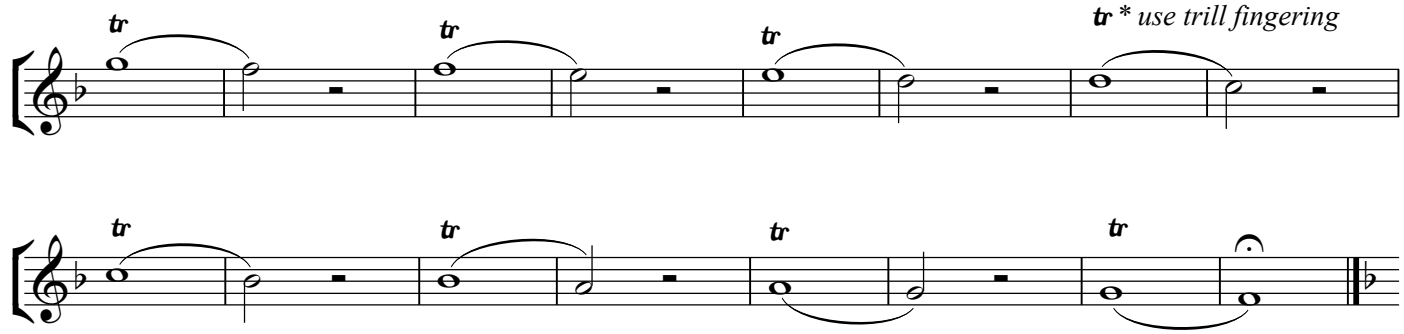


The right thumb can press lightly forward, against the flute tube, to stabilize the flute when the left hand is trilling.





Continue as shown above. Feel free to play triplets or slower patterns on thumb trills or when learning
to rebalance the flute lightly between the two hands. Experiment. Have fun. Keep glorious tone quality.



** use trill fingerings as required. Trill chart on page 17.*

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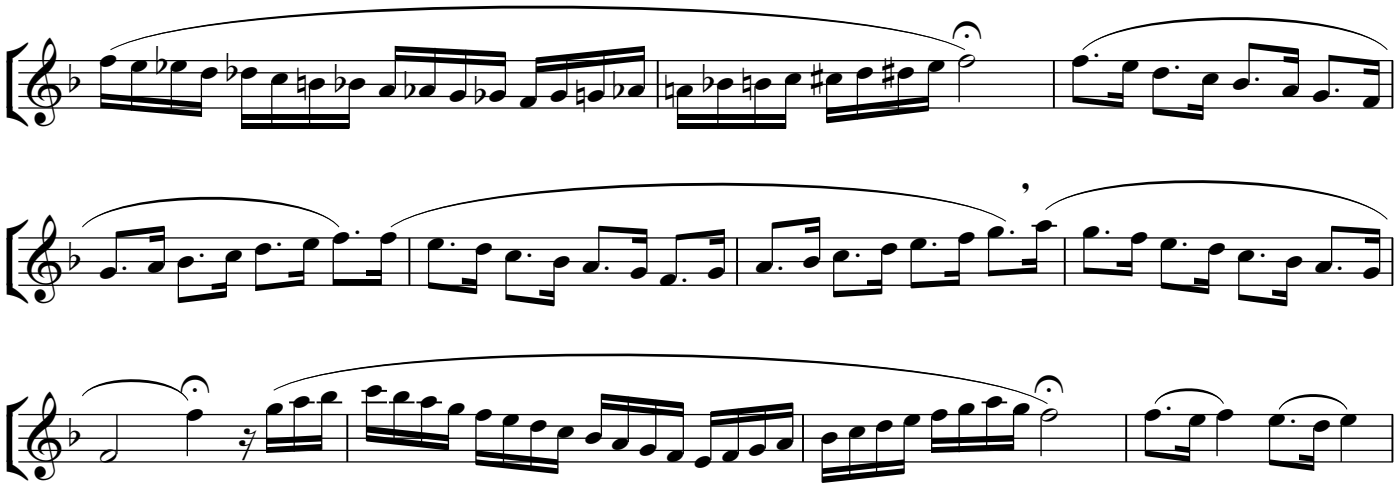
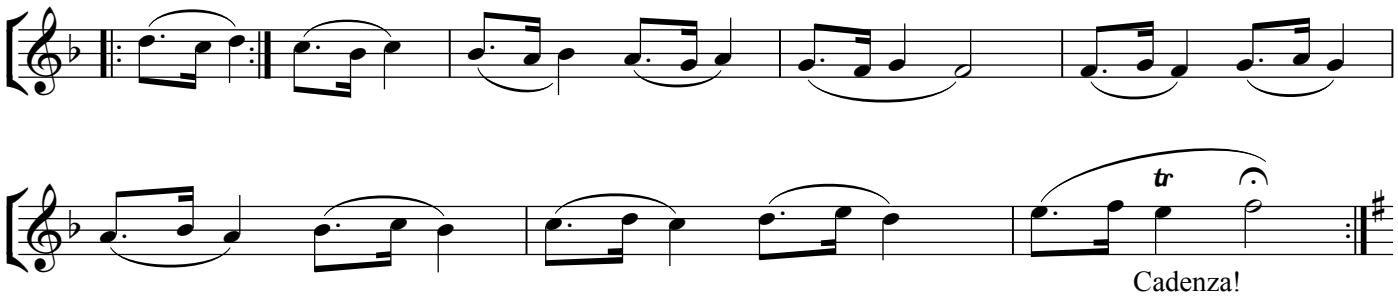
Ease of finger lifting

Release all tension from wrists, fingers, hands and arms. Let each finger lift lightly and independently.



Repeat for finger lightness



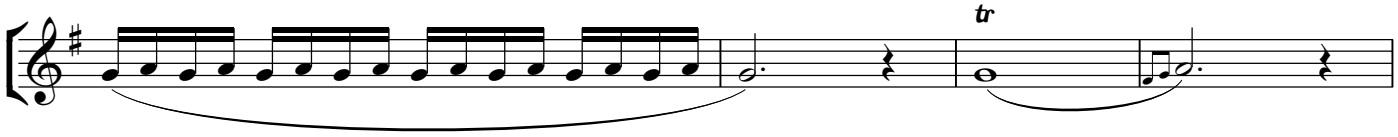
Cadenza!

D.C. Trills from 1

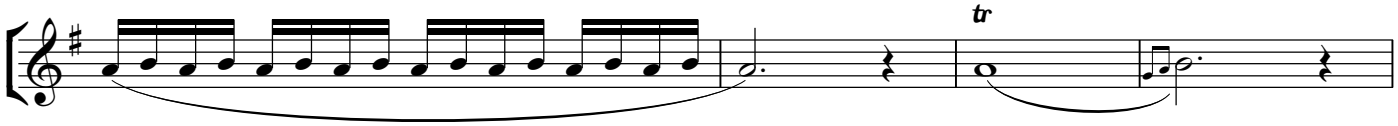
2 G Major trill sequence

Rhythmically even.

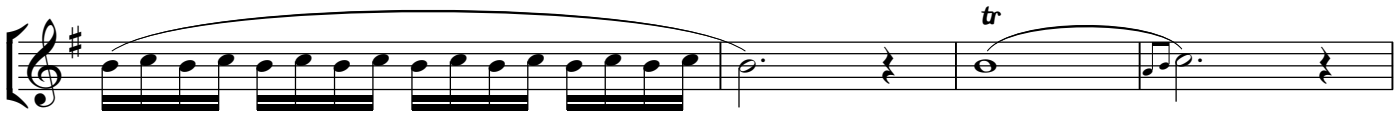
Play rapid 32nd notes as shown on page 1.



Think "lift lift, lift" for each trilling finger.



Always play with fabulous tone qality.



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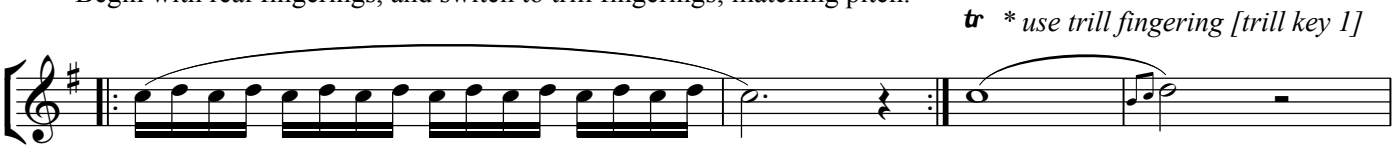
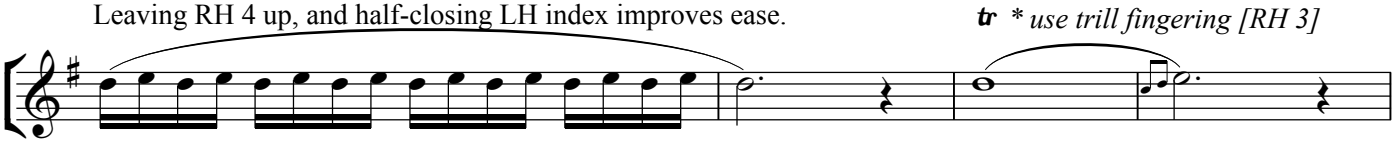
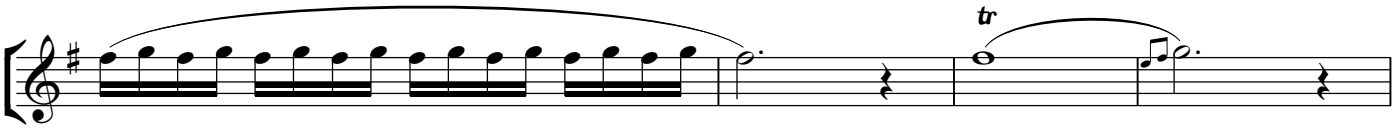
Begin with real fingerings, and switch to trill fingerings; matching pitch.



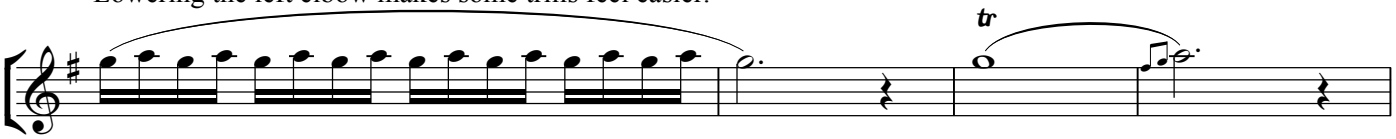
Begin with real fingerings, and switch to trill fingerings; matching pitch.
Leaving RH 4 up, and half-closing LH index improves ease.

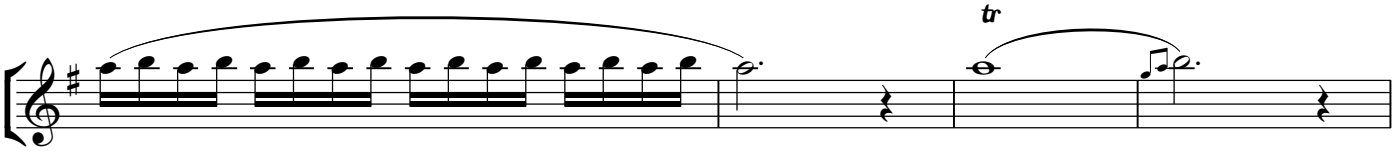


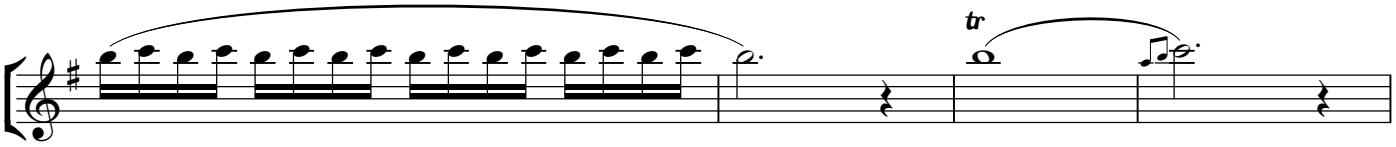
The use of a metronome is very helpful.



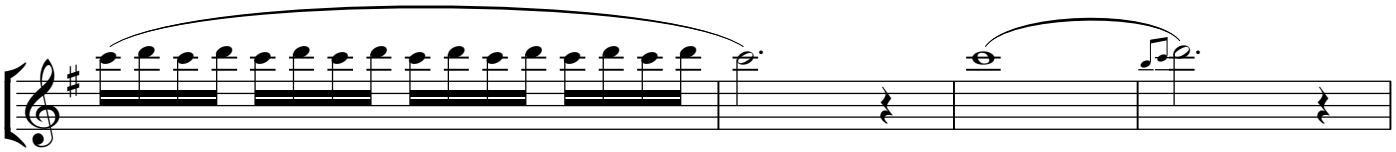
Lowering the left elbow makes some trills feel easier.



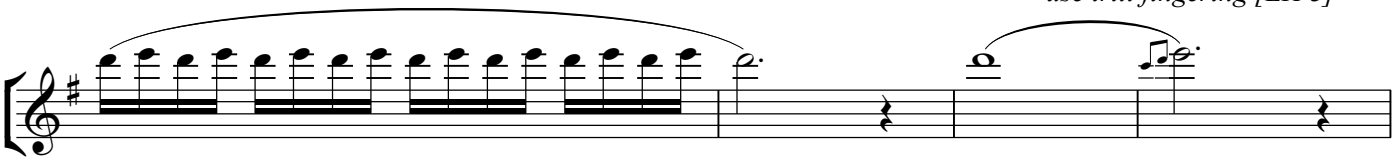




Begin with real fingerings, and switch to trill fingerings as tempo increases.
Match the tuning of the real fingering to the trill fingering..



Begin with real fingerings, and switch to trill fingerings; matching pitch.



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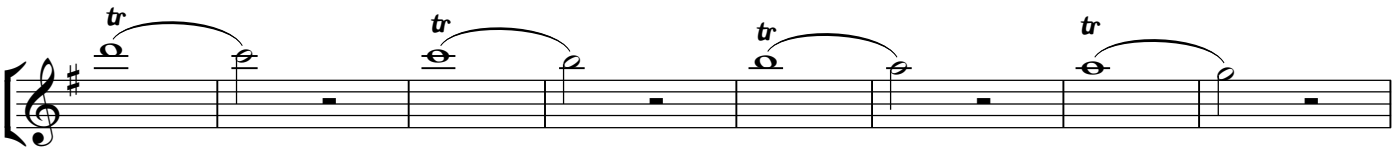
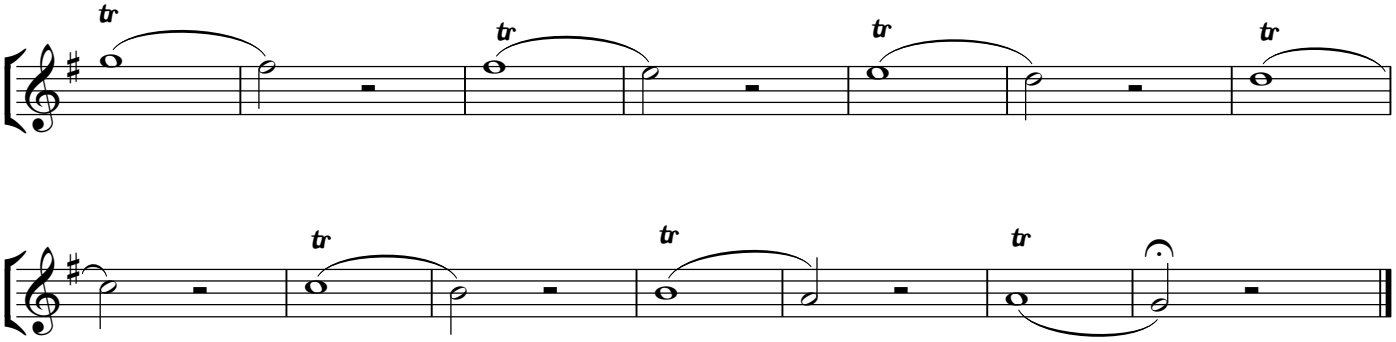
Ease of finger lifting

Descending Trills in G Major

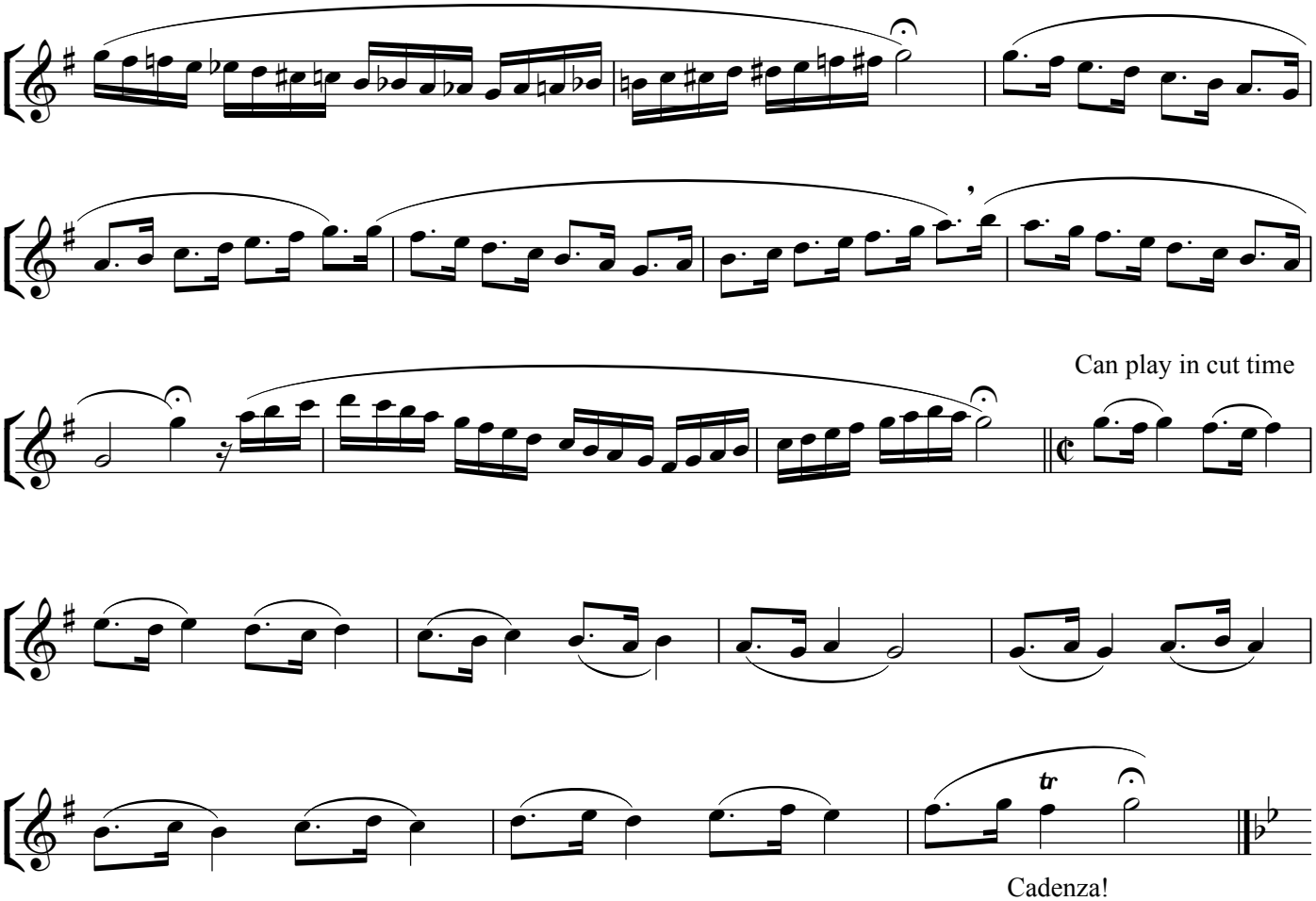
Play 32nds as shown on page 3



Think "lift lift, lift" for each lightly trilling finger.



Release all tension from wrists, fingers, hands and arms



Can play in cut time

Cadenza!

D.C. Trills from 2

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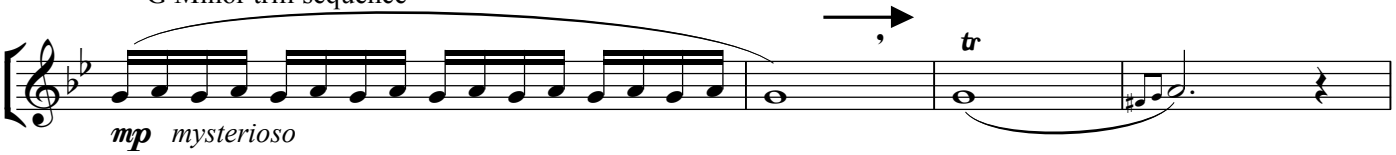
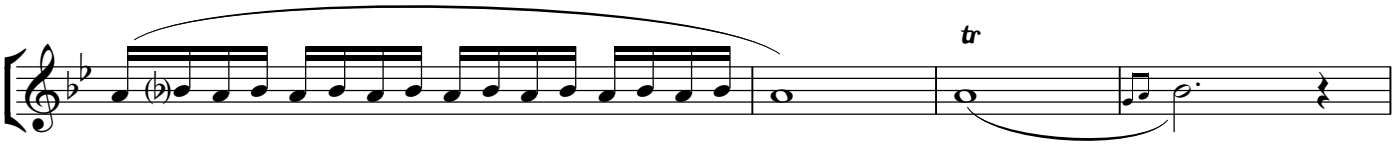
3

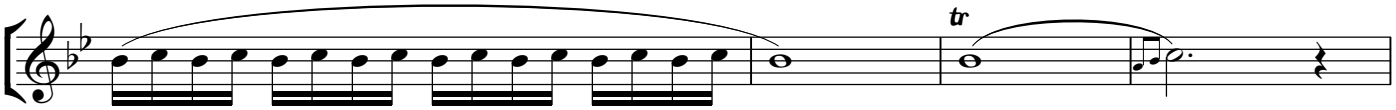
G Minor trill sequence

Play light 32nd notes as shown on page 1.

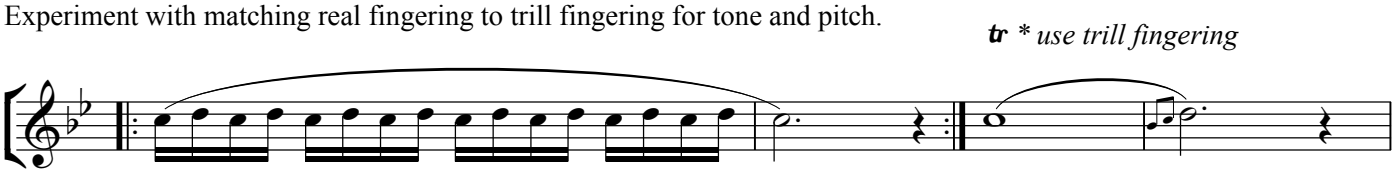




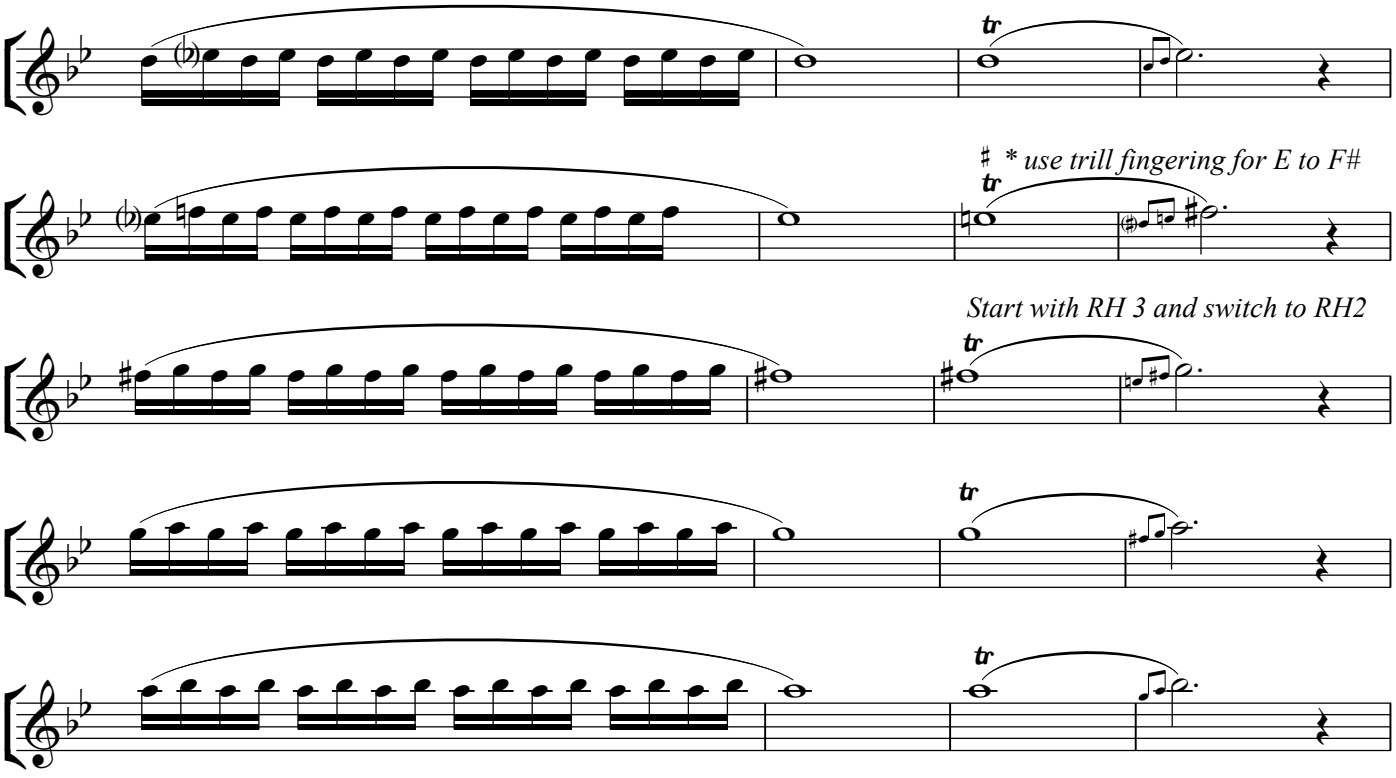
Allow the trilling finger to be aware of the key's spring tension.



Experiment with matching real fingering to trill fingering for tone and pitch.



A curved RH 4 makes trilling the pinky easier.



** use trill fingerings as required. Trill chart on page 17.*

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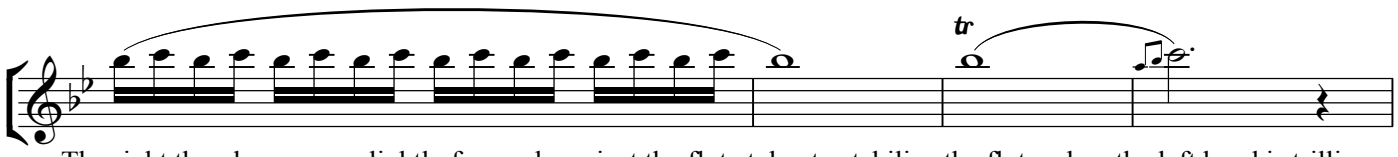
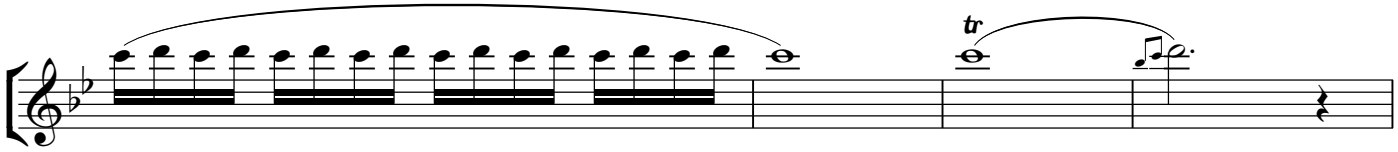
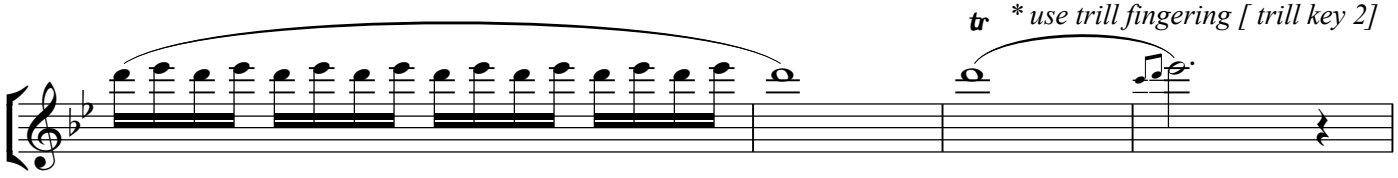
Ease of finger lifting

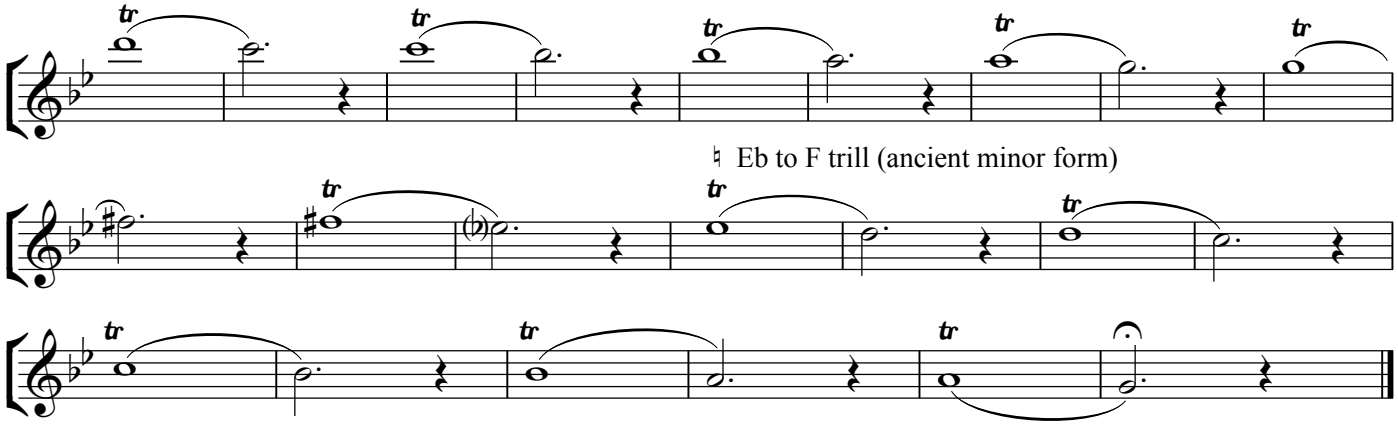


The right thumb can press lightly forward, against the flute tube, to stabilize the flute when the left hand is trilling.

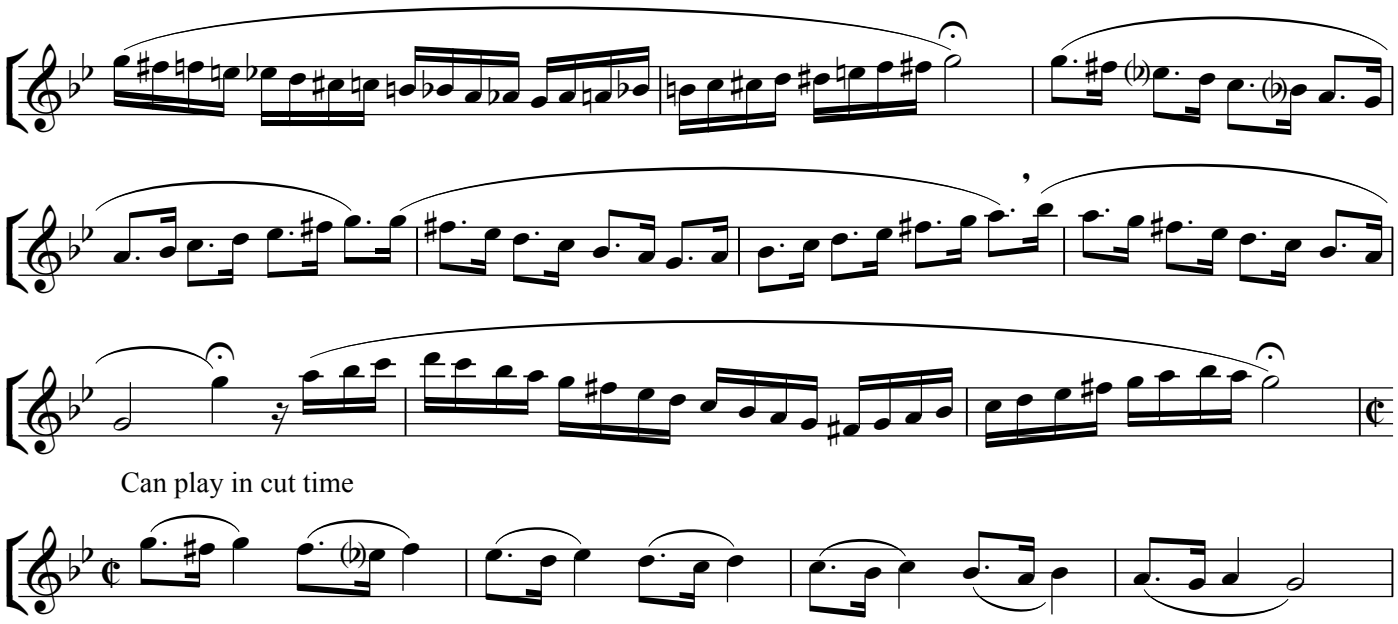




Descending trills in G minor



Release all tension from elbows, wrists, fingers, hands and shoulders.



Can play in cut time

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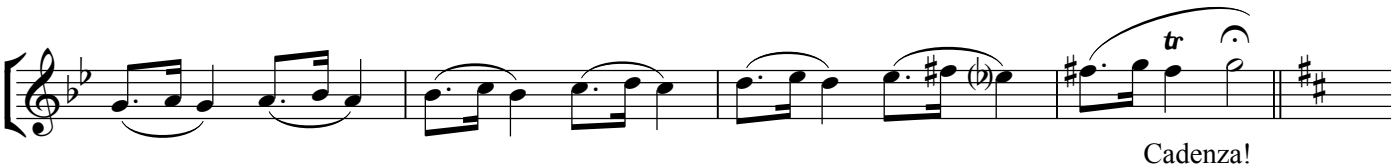
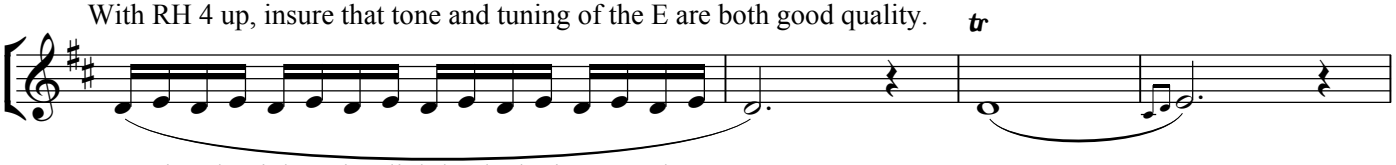


Cadenza!

D.C. Trills from 3

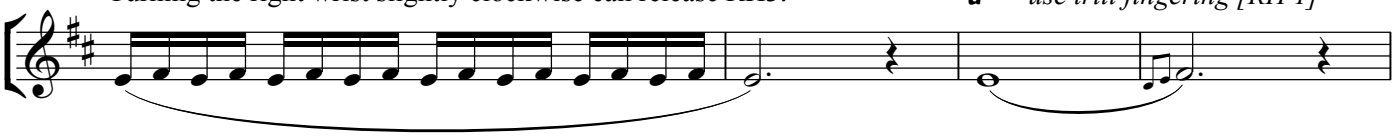
4 D Major trill sequence

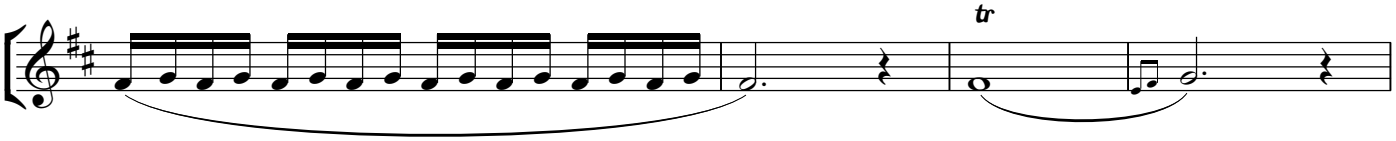
With RH 4 up, insure that tone and tuning of the E are both good quality.

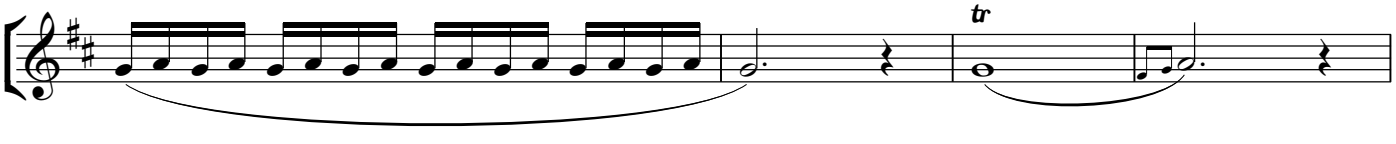


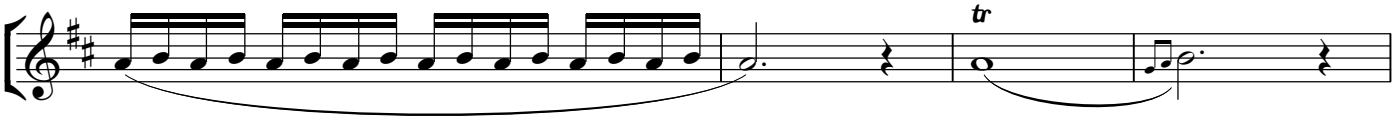
Turning the right wrist slightly clockwise can release RH3.

** use trill fingering [RH 1]*

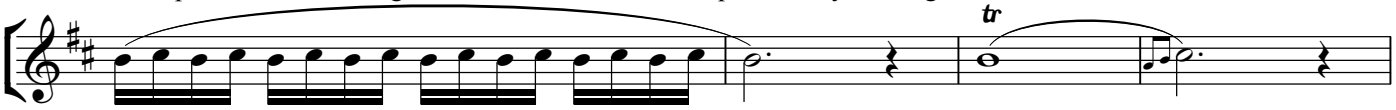






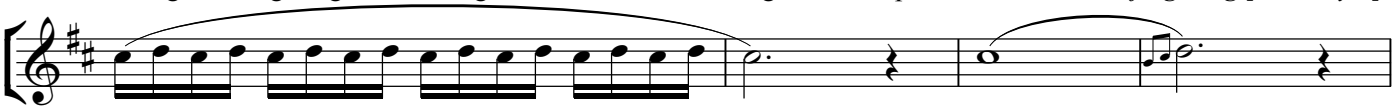


B to C# requires the index finger and thumb must move equidistantly and together.

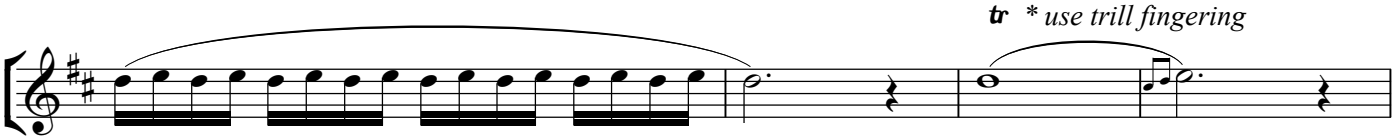


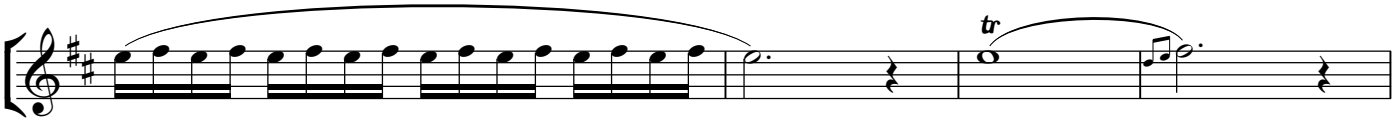
When using real fingerings, stabilizing with RH 2&3 remaining down is optional.

** use trill fingering [trill key 1]*



** use trill fingering*





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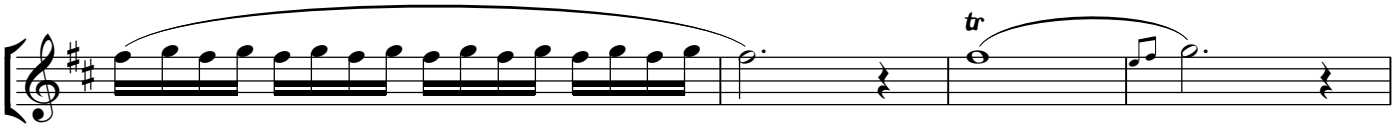
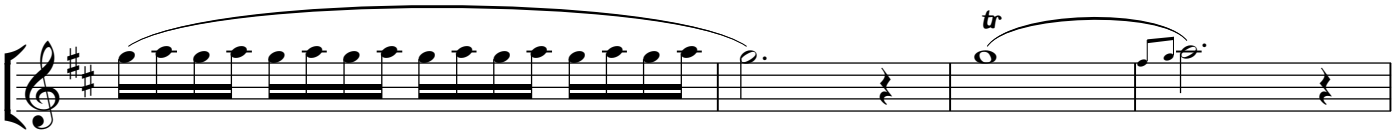
Ease of finger lifting

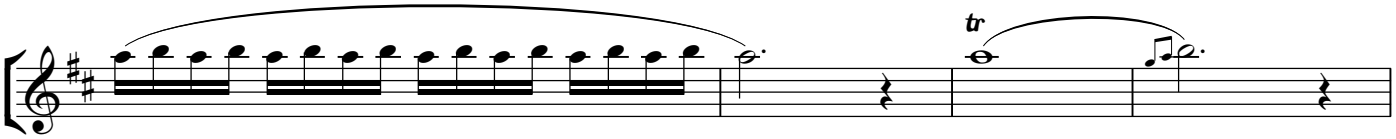
Experiment with RH 3 for beginning and end of and F# trill and use RH 2 for the main trill for speed.



Keep tone always glorious!

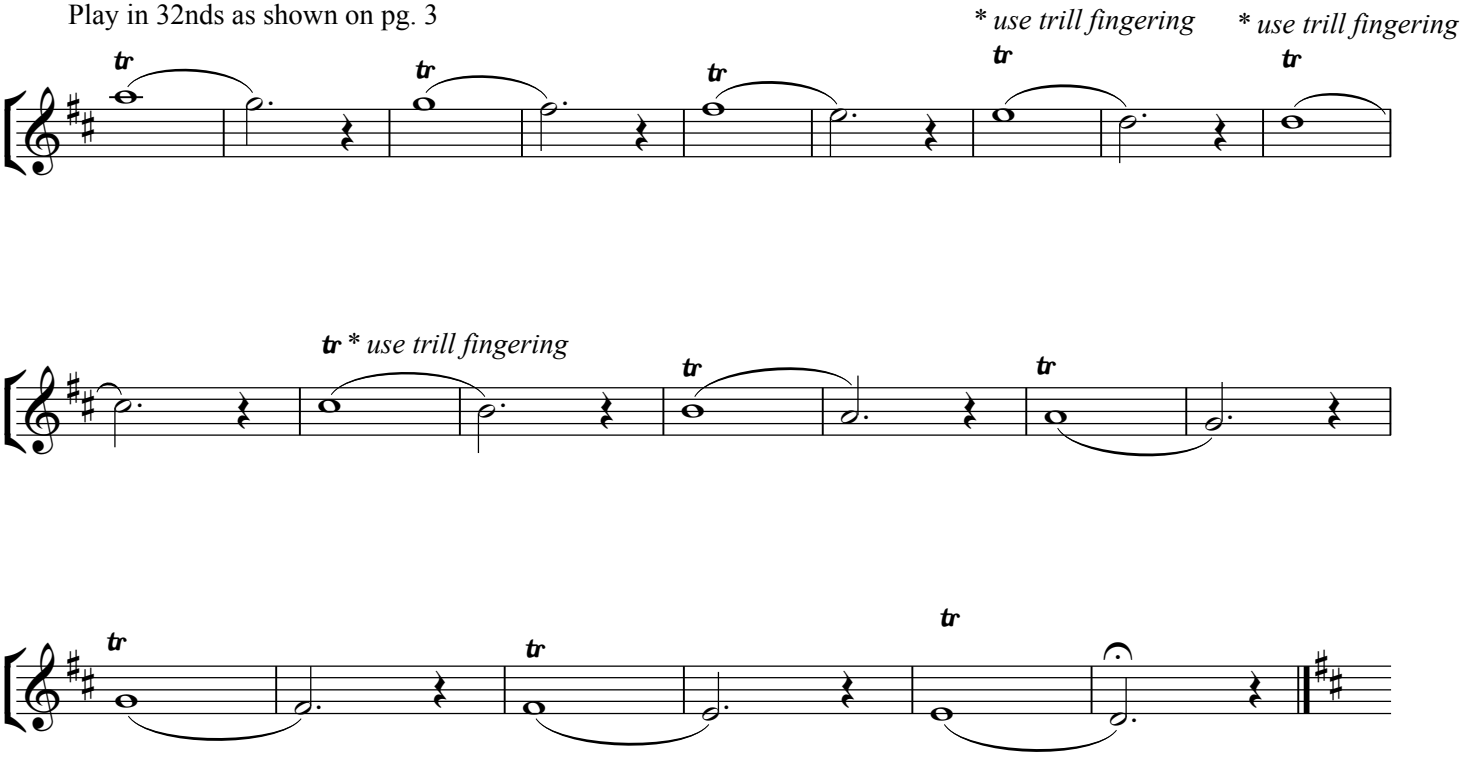


Think "lift lift, lift" for each trilling finger.



Descending trills in D Major.

Play in 32nds as shown on pg. 3



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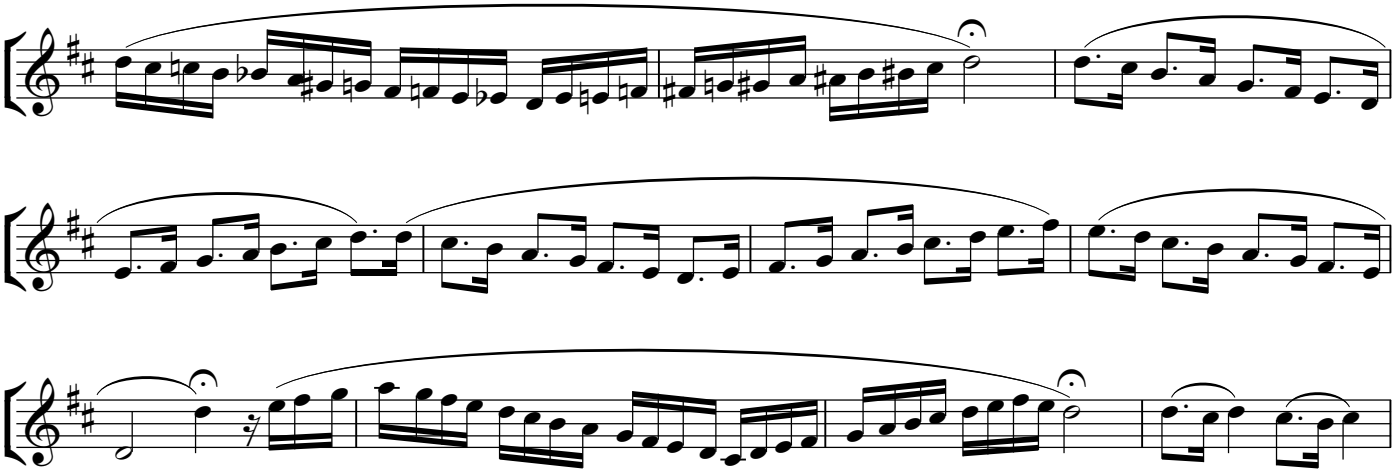
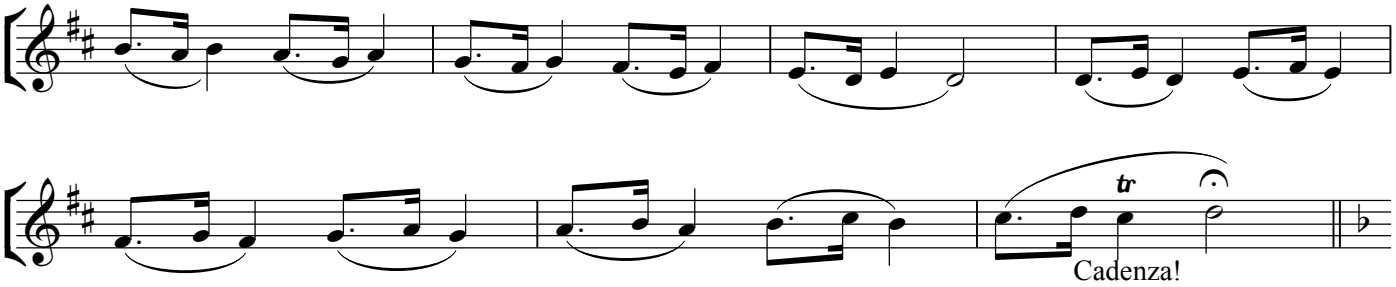
Release all tension from wrists, fingers, hands and arms



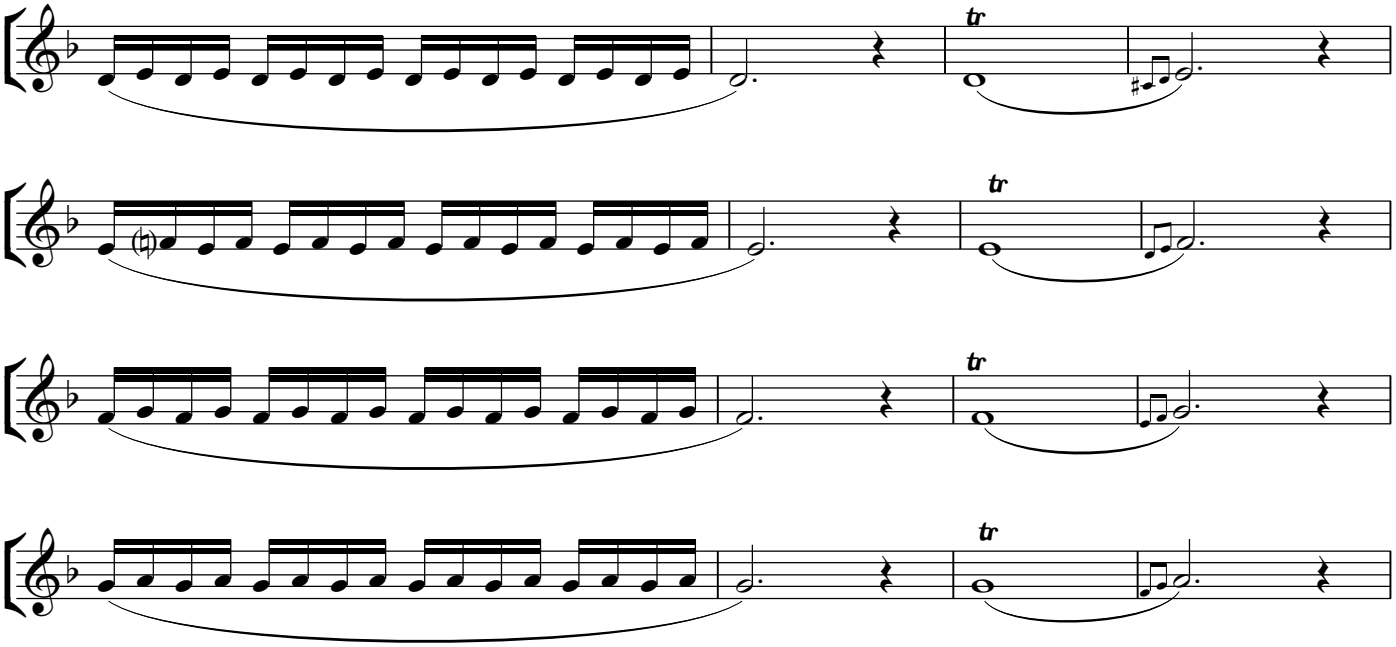
Fingers are faster when they stay relaxed and close to keys.



5 D Minor trill sequence

D.C. Trills from 4

With RH 4 up, insure that tone and tuning of the E are both good quality.



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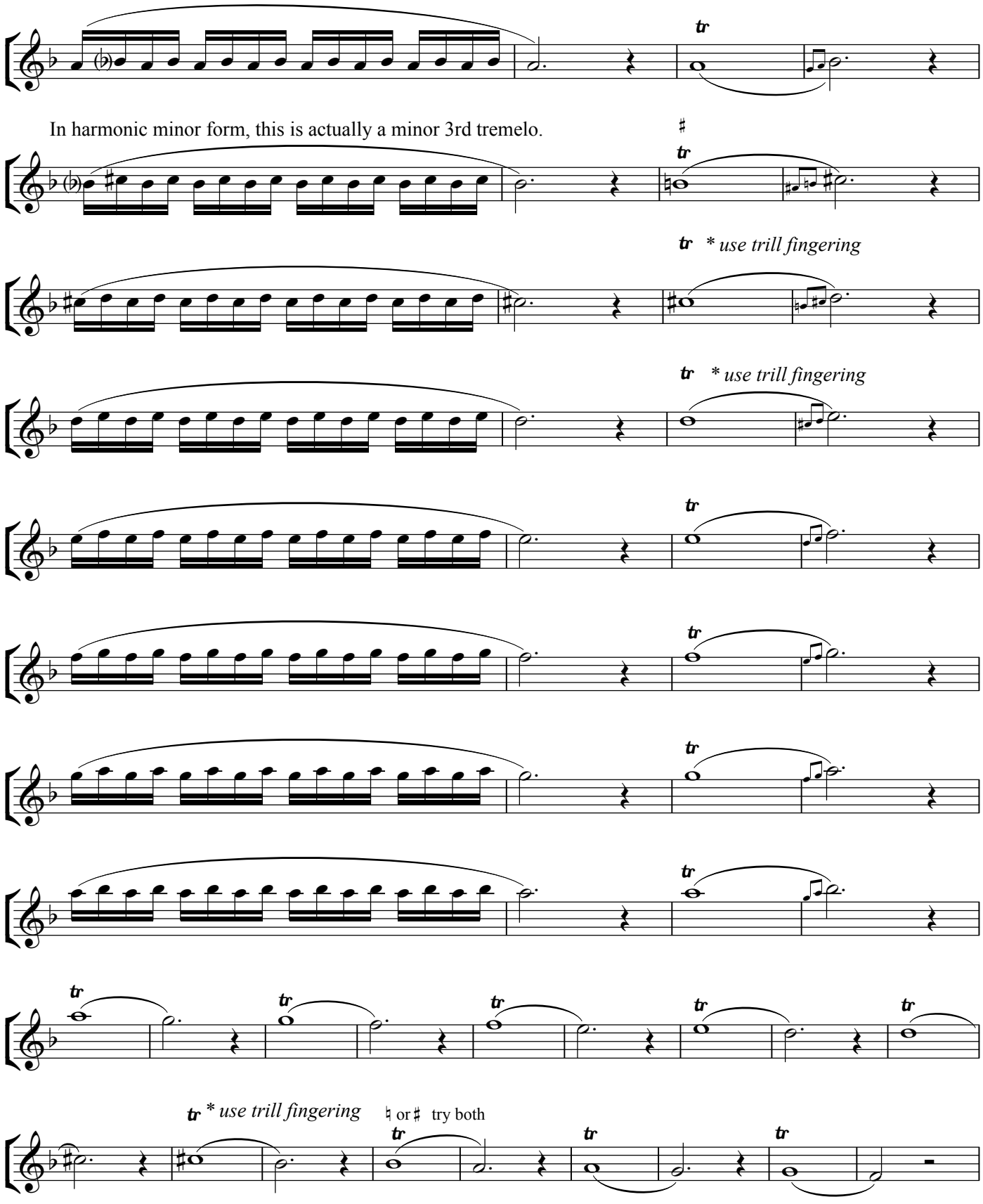
Ease of finger lifting



** use trill fingerings as required. Trill chart on page 17.*

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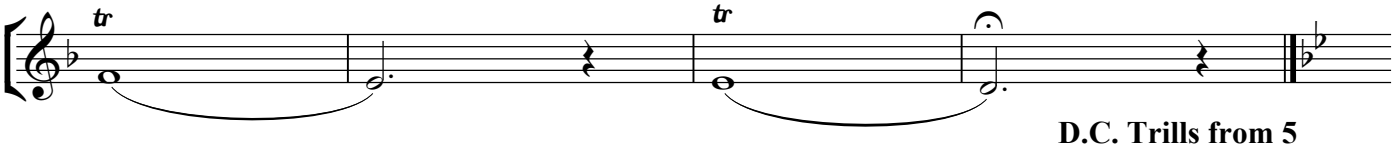
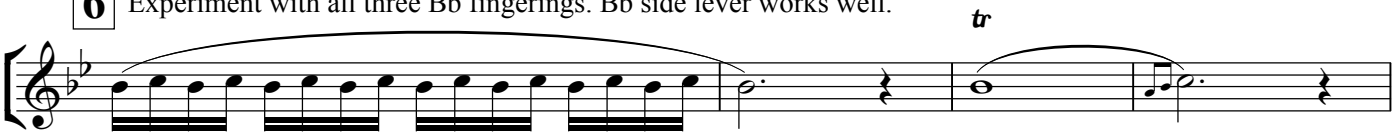


D.C. Trills from 5

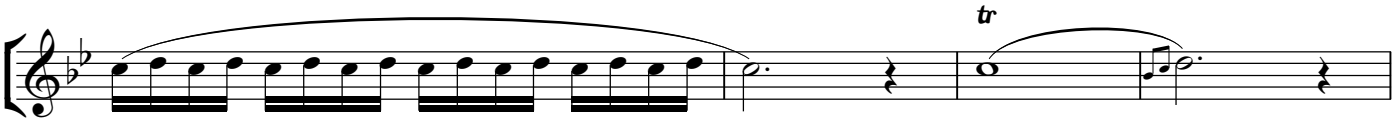
Bb Major trill sequence

Double time as shown on page 1.

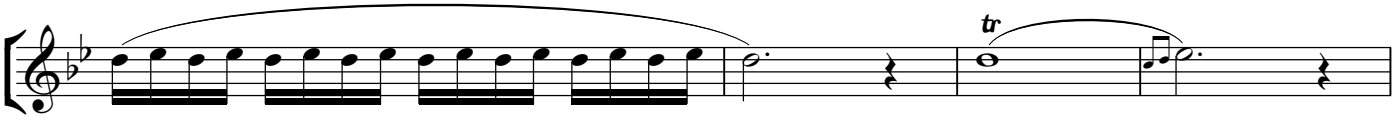
6 Experiment with all three Bb fingerings. Bb side lever works well.

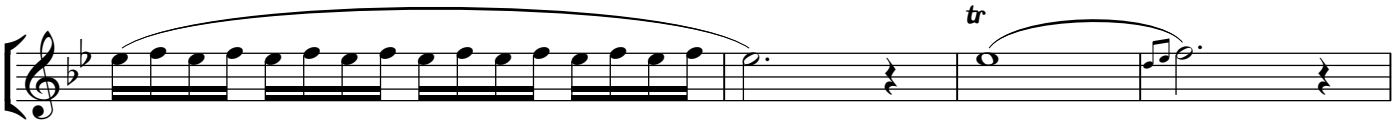


Real fingerings can eventually be matched in tone and tuning with trill fingerings.

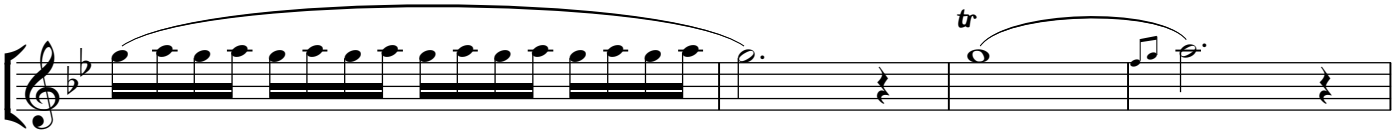


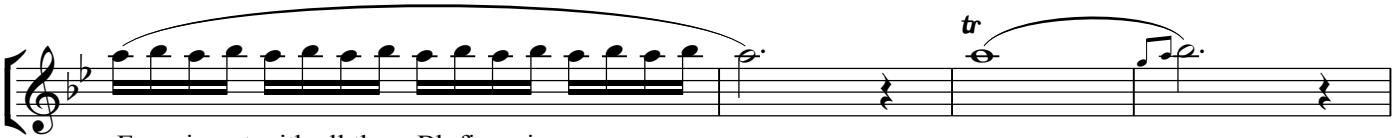
A curved RH pinky trills most easily.





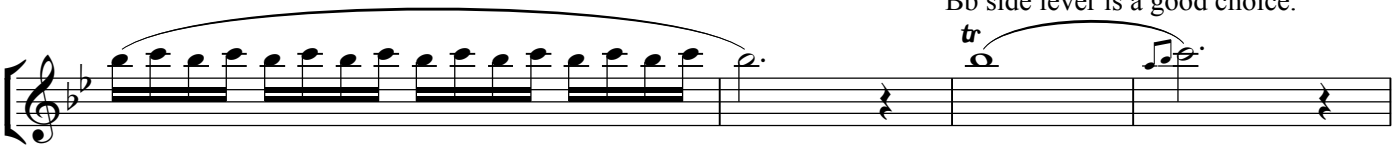
Use metronome throughout and listen for finger evenness.





Experiment with all three Bb fingerings.

Bb side lever is a good choice.



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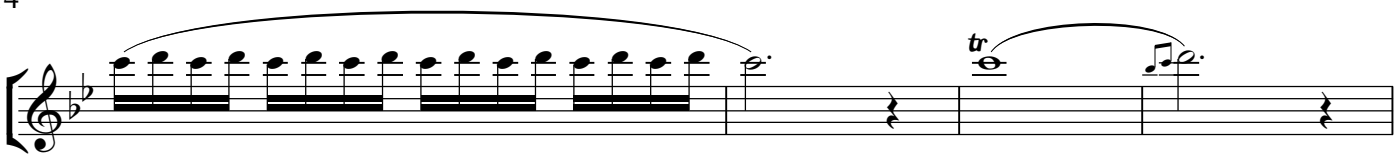
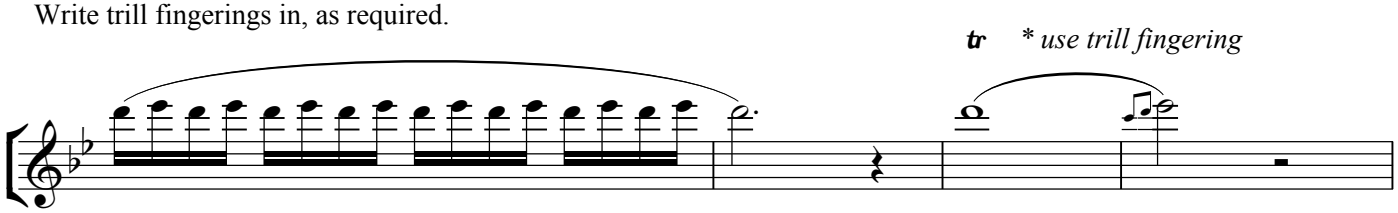
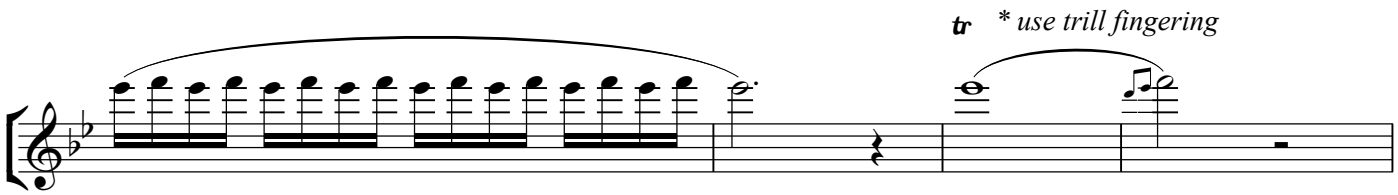
Ease of finger lifting

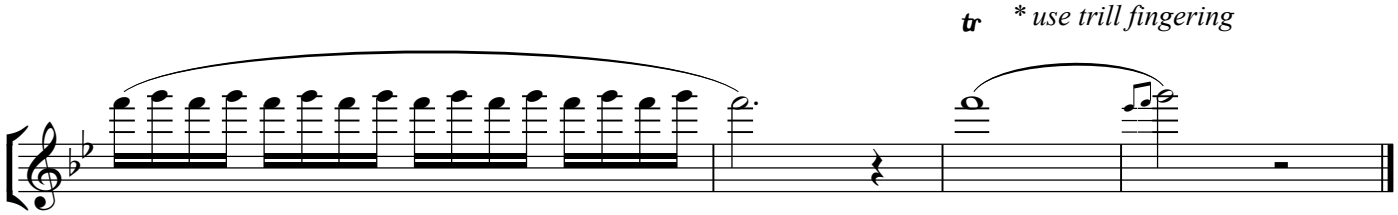


Start with real fingerings, and gradually speed up and match to trill fingerings.

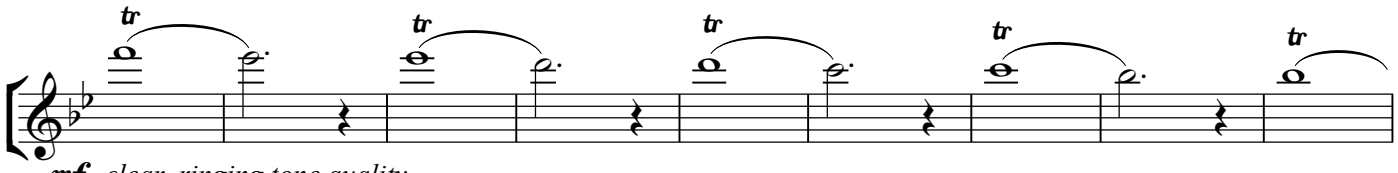
Write trill fingerings in, as required.

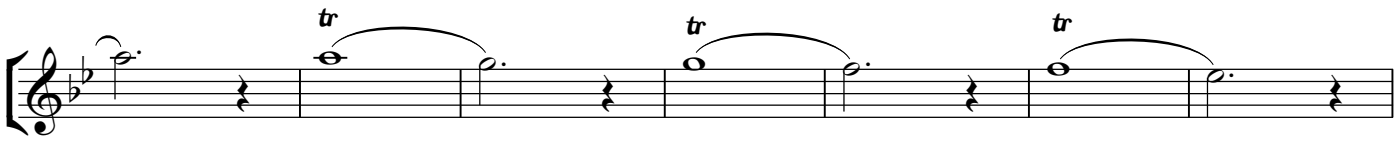






Endeavour to sense the flute key's spring tension, and only use enough finger pressure to overcome that spring.





D.C. Trills from 6

** use trill fingerings as required. Trill chart on page 17.*

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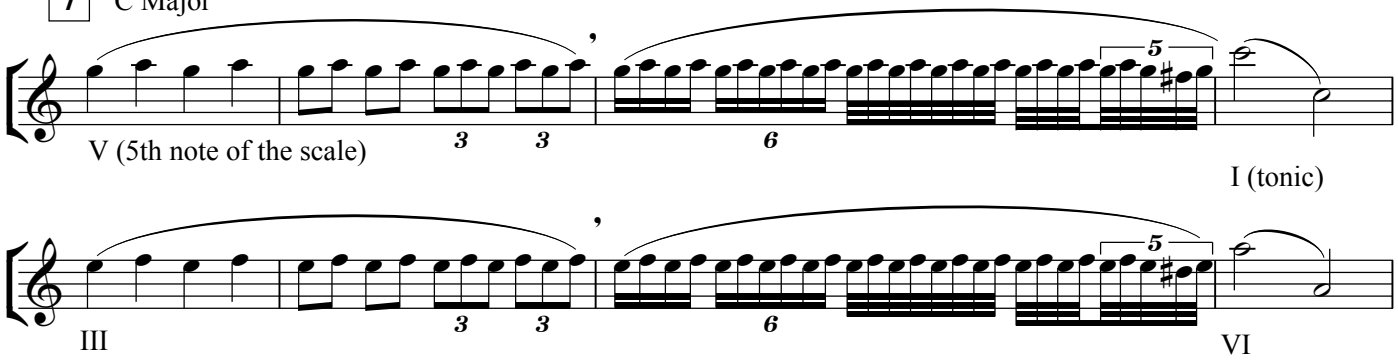
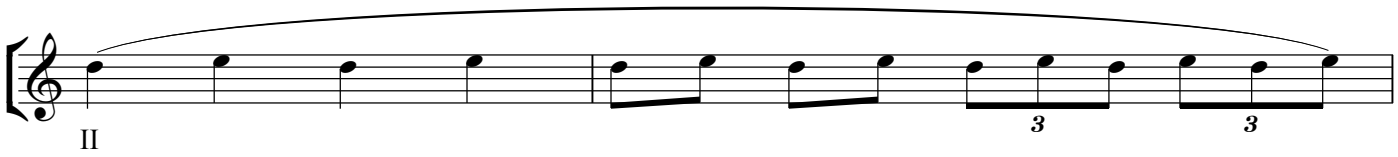
Expressive Trills

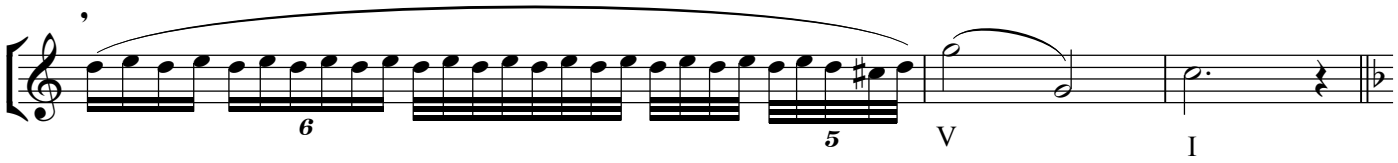
7 C Major



Start with the real fingering, and gradually switch to trill fingering as speed of rhythm increases.

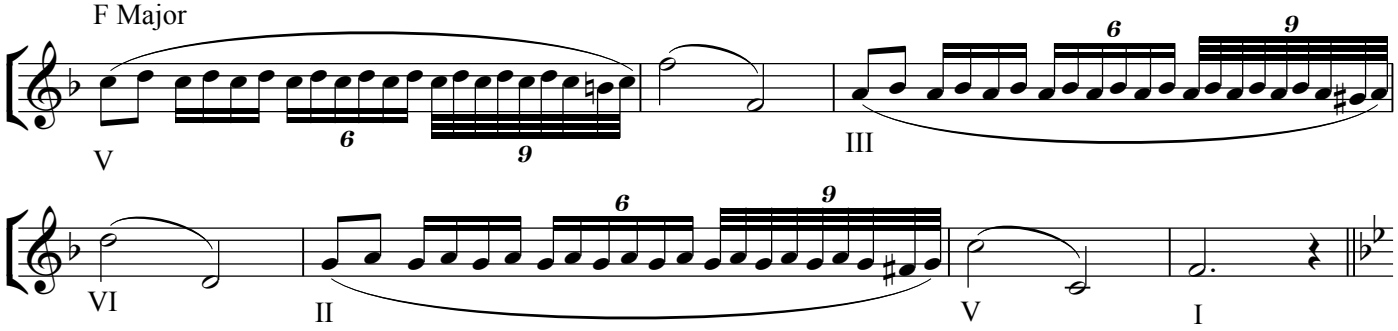


D to E can be improved in tone if you half-depress the LH index finger key (C-key half-closed)

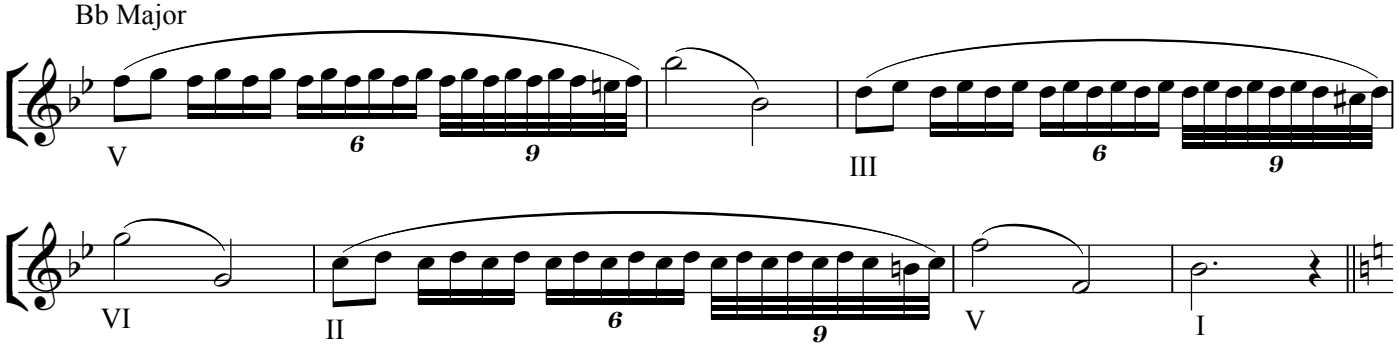


Release any excess tension by 300%. Relaxed elbows create light, flexible fingers.

F Major



Bb Major



Continue exercises in all keys, playing one key per day, relaxing arms throughout.

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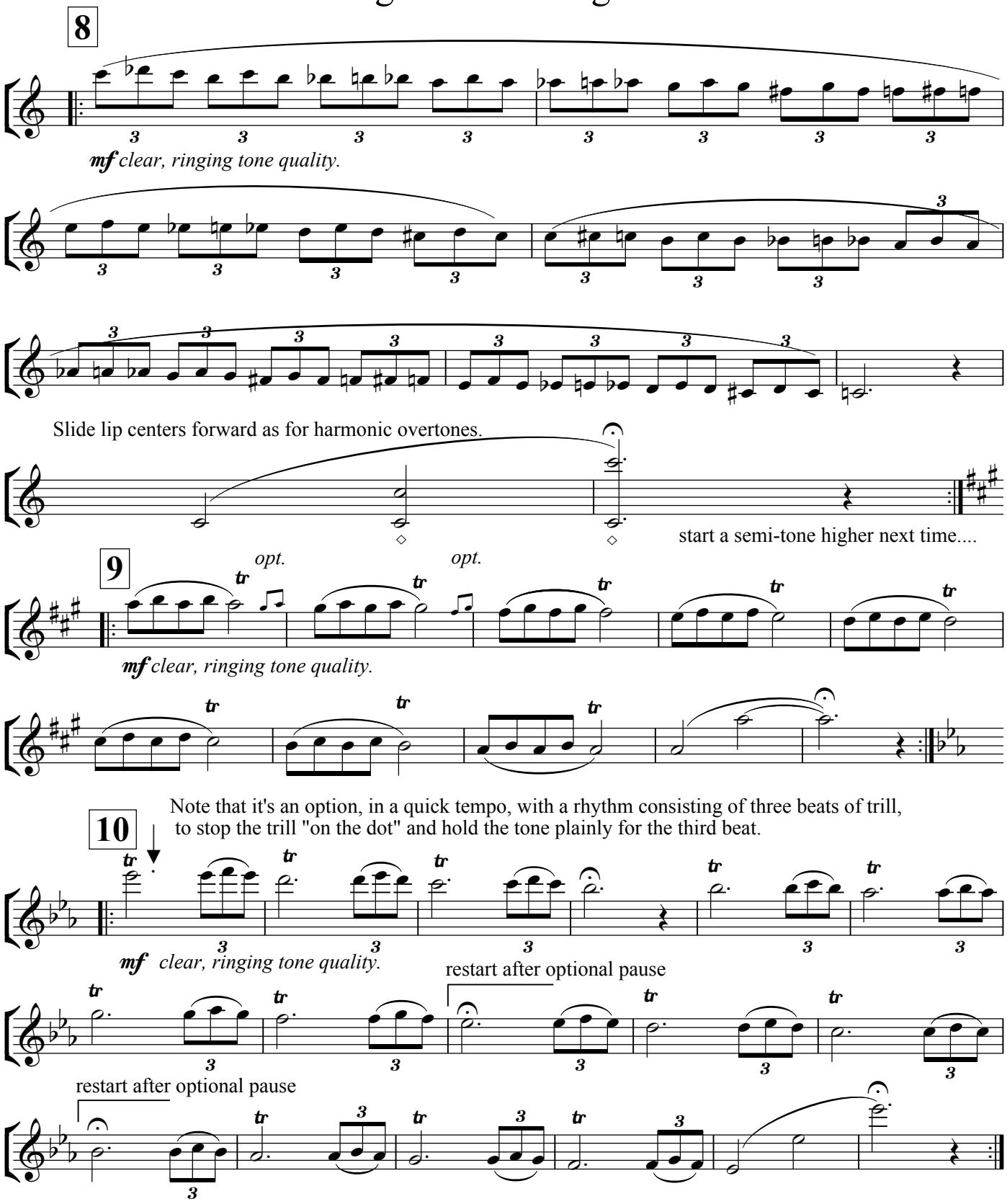
Lightness of Fingers



Continue your own exercises in all keys, one key per session, relaxing arms and lightening your fingers, throughout.

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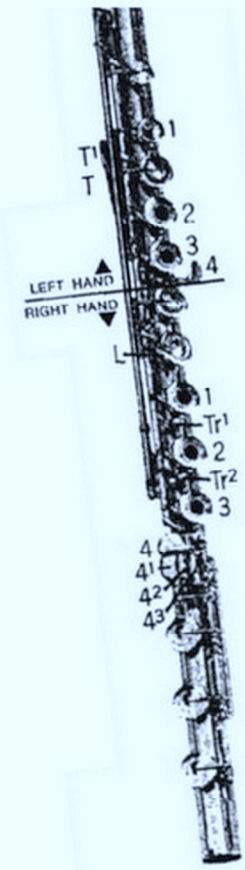
TRILL CHART

Mark Thomas

FIRST OCTAVE	LEFT HAND				RIGHT HAND				
C-D	1	T	2	3	1	2	3	(4¹)	(4³)
C♯-D	1	T	2	3	1	2	3	(4¹)	
D-E♭	1	T	2	3	1	2	3	(4)	
D-E	1	T	2	3	1	2	(3)		
D♯-E	1	T	2	3	1	2	(3)	4	
E♭-F (D♯-E♯)	1	T	2	3	1	(2)	(3)	4	
E-F	1	T	2	3	1	(2)		4	
E-F♯	1	T	2	3	(1)	2		4	
F-G♭ (E♯-F♯)	1	T	2	3	(1)		3	4	
F-G	1	T	2	3	(1)			4	
F♯-G	1	T	2	3			(3)	4	
F♯-G♯	1	T	2	3	(4)		3	4	
G-A♭	1	T	2	3	(4)			4	
G-A	1	T	2	(3)				4	
G♯-A	1	T	2	(3)	4			4	
G♯-A♯ (A♭-B♭)	1	T¹	(2)	3	4			4	
or	1	T¹	(2)	(3)	4			4	
A-B♭	1	T	(2)		1			4	
or	1	T¹	(2)					4	
A-B	1	T	(2)					4	
A♯-B (B♭-C♭)	1	T			(1)			4	
or	1	T			(L)			4	
B♭-C	1	(T)			1			4	
or	1	(T¹)						4	
B-C	1	(T)						4	
B-C♯	(1)	(T)						4	
C-D♭ (B♯-C♯)	(1)							4	

SECOND OCTAVE	LEFT HAND				RIGHT HAND				
C-D	1					(Tr¹)		4	
C♯-D						(Tr¹)		4	
C♯-D♯ (D♭-E♭)							(Tr²)	4	
D-E♭		T	2	3	1	2	3	(4)	
D-E		T	2	3	1	2	(3)		
D♯-E (E♭-E)		T	2	3	1	2	(3)	4	
E♭-F (D♯-E♯)	1	T	2	3	1	(2)	(3)	4	
E-F	1	T	2	3	1	(2)		4	
E-F♯	1	T	2	3	(1)	2		4	
F-G♭ (E♯-F♯)	1	T	2	3	(1)		3	4	
F-G	1	T	2	3	(1)			4	
F♯-G	1	T	2	3			(3)	4	
F♯-G♯	1	T	2	3	(4)		3	4	
G-A♭	1	T	2	3	(4)			4	
G-A	1	T	2	(3)				4	
G♯-A	1	T	2	(3)	4			4	
G♯-A♯ (A♭-B♭)	1	T¹	(2)	3	4			4	
or	1	T¹	(2)	(3)	4			4	
A-B♭	1	T	(2)			1		4	
or	1	T¹	(2)					4	
A-B	1	T	(2)					4	
A♯-B (B♭-C♭)	1	T				(1)		4	
or	1	T				(L)			
B♭-C	1	(T)				1		4	
or	1	(T¹)						4	
B-C	1	(T)						4	
B-C♯	1	T				(Tr¹)		4	



THIRD OCTAVE	LEFT HAND					RIGHT HAND				
C-D	1							(Tr²)	4	
C♯-D						(Tr₁)			4	
C♯-D♯ (D♭-E♭)						(Tr₁)		(Tr²)	4	
D-E♭ (D-D♯)		T	2	3				(Tr²)	4	
D-E		T	2	(3)					4	
D♯-E	1	T	2	(3)	4	1	2	3	4	
E♭-F (D♯E♯)	1	T	(2)	(3)	4	1	2	3	4	
E-F	1	T	(2)			1	2		4	
E-F♯	1	(T)	2			1	2		4	
F-G♭ (E♯-F♯)	1	T		3		(1)		3	4	
F-G	1	(T)		3		1			4	
F♯-G	1	(T)		3				3	4	
F♯-G♯ (G♭-A♭)	(1)	(T)		3				3	4	
G-A♭	1		2	3			(Tr₁)		4	
G-A	1		2	3	(4)		(Tr₁)	(Tr²)	4	
G♯-A			2	3	4		(Tr₁)		4	
G♯-A♯ (A♭-B♭)			2	3	4		(Tr₁)	(Tr²)	4	
A-B♭		T	(2)			1			4	
A-B	1	T	(2)	3		(1)		3		
A♯-B	1	T		3		(1)	(Tr₁)	Tr²		
B♭-C	1	(T¹)	(2)	3			2	Tr²	3	4
B-C	1	(T)		3				Tr²		
C-C♯	(1)		2	(3)	4	1			4¹	4³
*or	(1)		2	(3)	4	1				4³

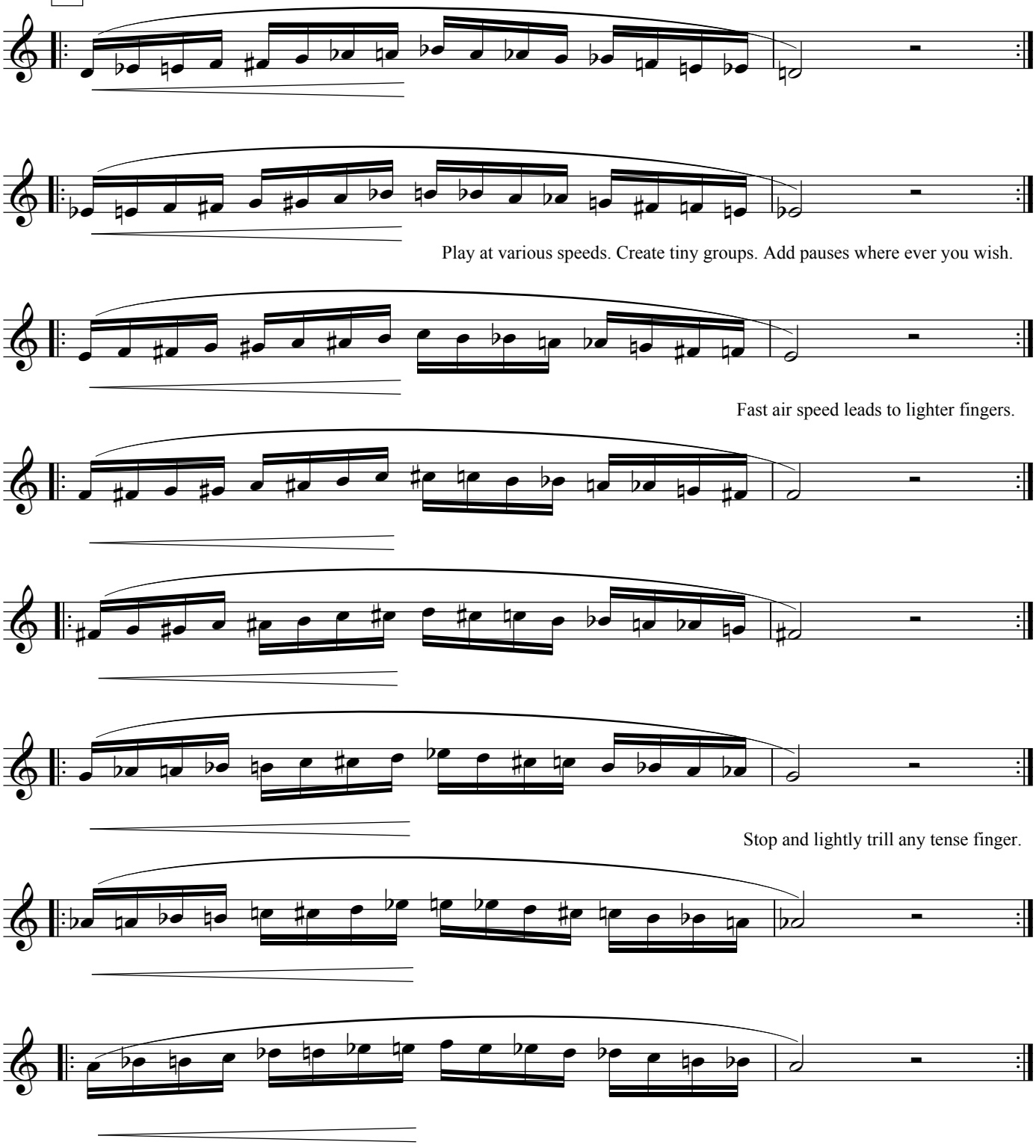
★for use on flutes with low-B foot joint.

Chromatic Scales

Jennifer Cluff
May 2012

Chromatic Scales can be played with the Tuning CD on the starting pitch,
and the metronome is helpful as well, for even, relaxed fingerings.
Take your time, make a musical phrase, and don't play too fast; release tension
in the fingers, arms, hands and face. Create the most musical expression.

1



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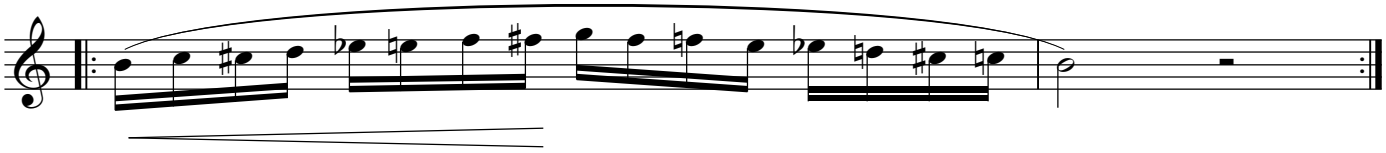
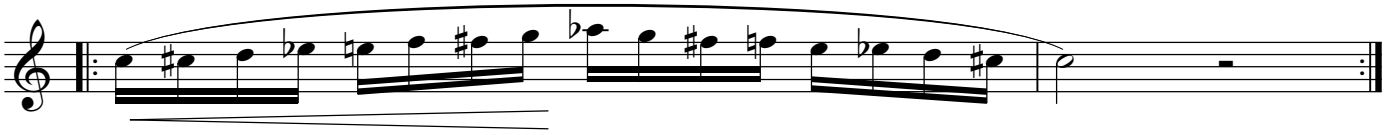
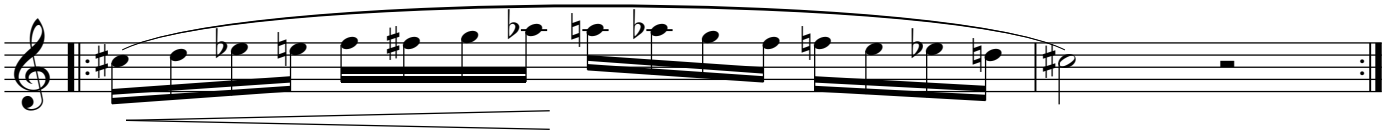
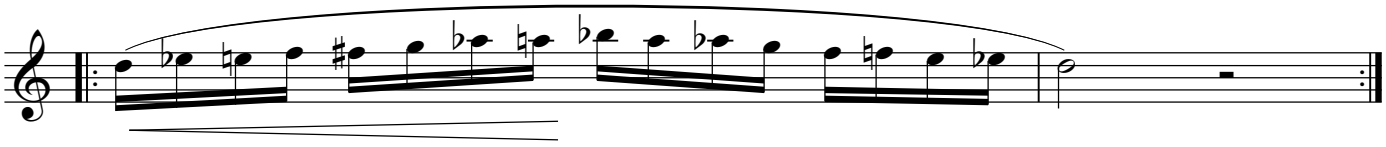
Release tension from fingers.



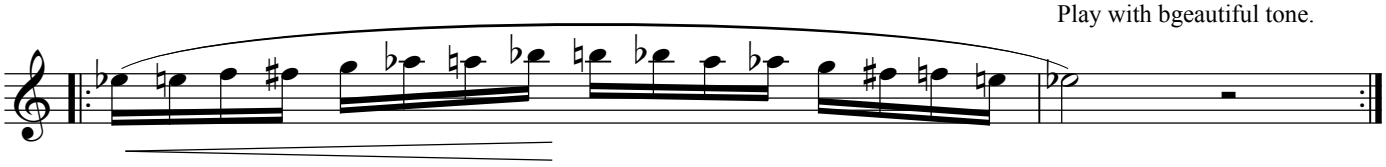


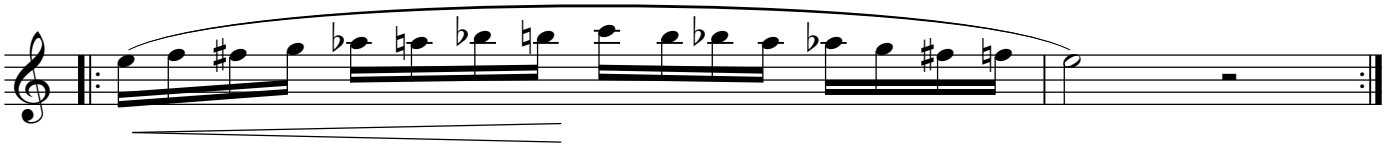
Stop and lightly trill any tense finger.



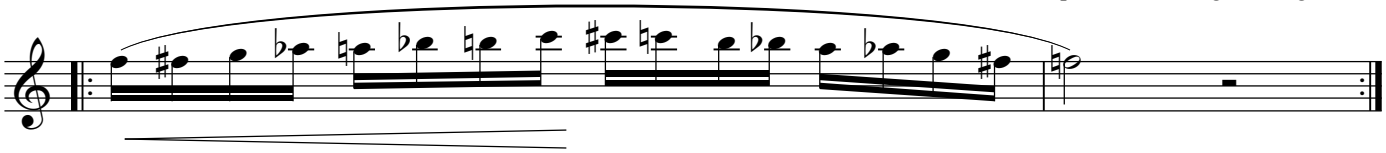


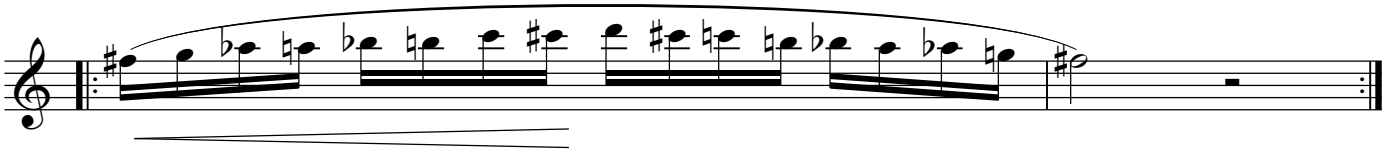
Play with bgeautiful tone.





Fast air speed leads to lighter fingers.





Play at various speeds. Create tiny groups. Add pauses where ever you wish.

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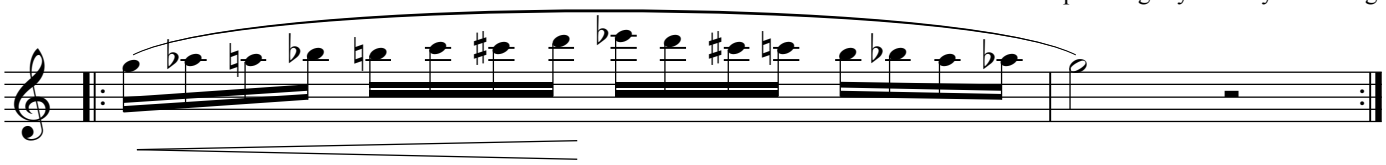
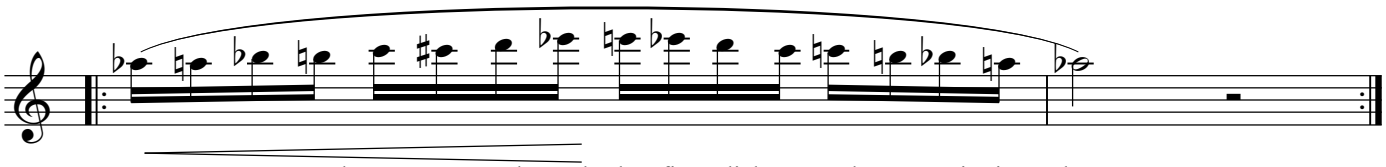
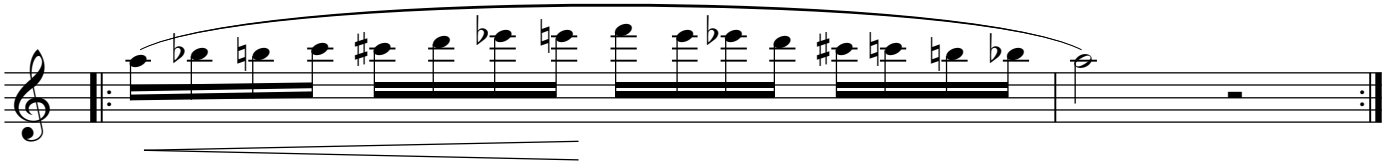
Chromatic Scales for Finger Evenness

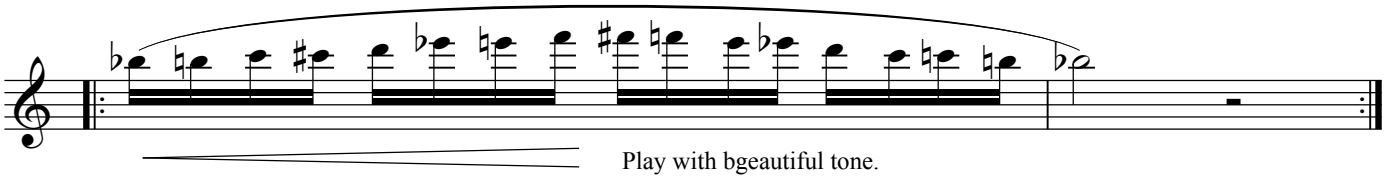
Stop and lightly trill any tense finger.



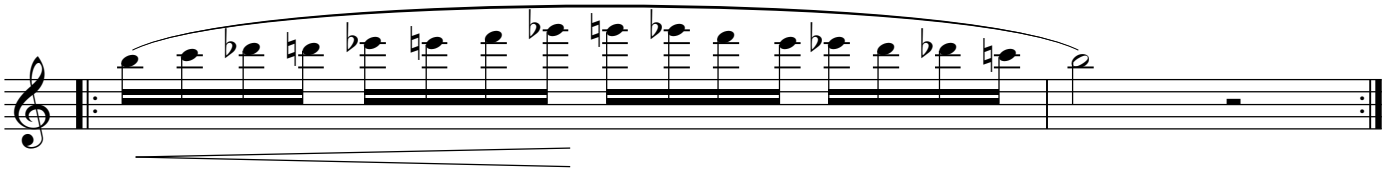


Use the metronome to hear absolute finger lightness and evenness in sixteenths.

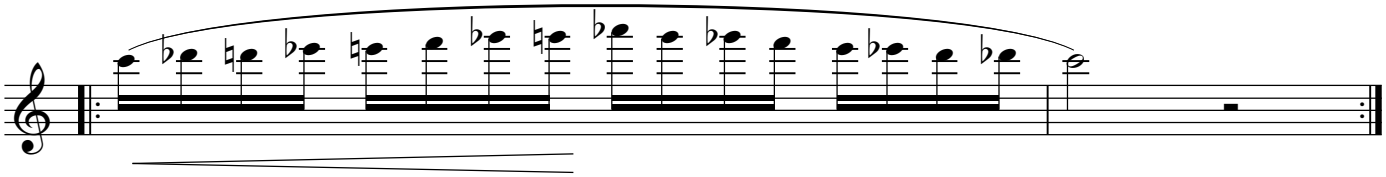


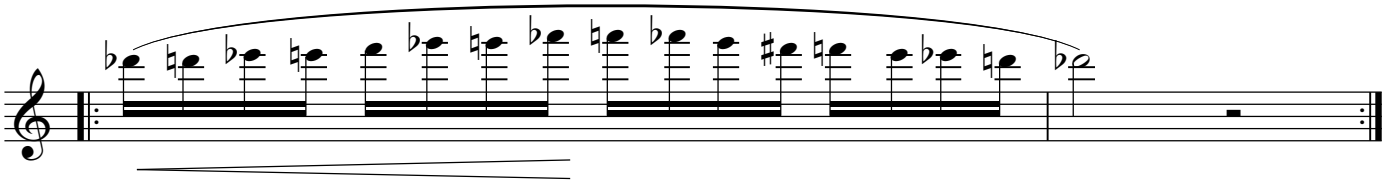


Play with bgeautiful tone.



Release tension from fingers.If any finger combination is difficult, put the flute in front of you and watch the fingersto understand which fingers exchange places.





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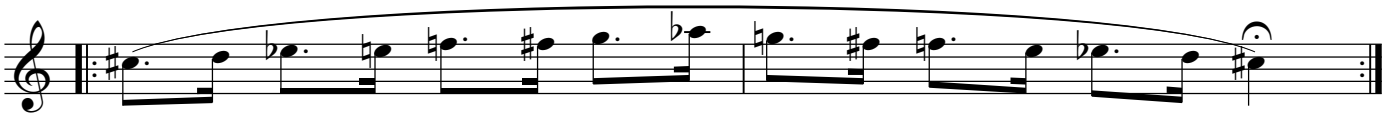
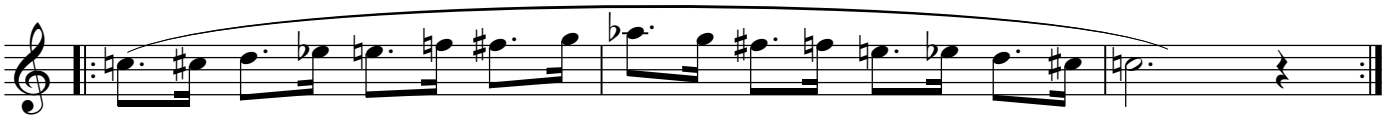
If you hear uneven fingerings, use these rhythms to make each finger motion lighter and freer.

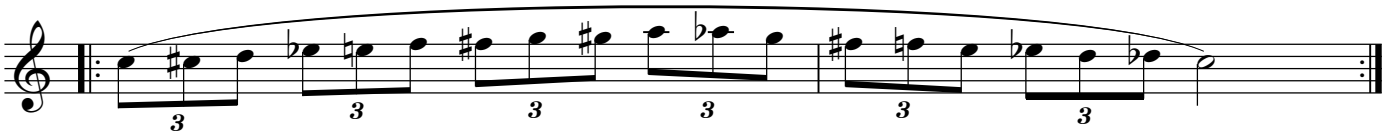
Example: Long-short rhythm



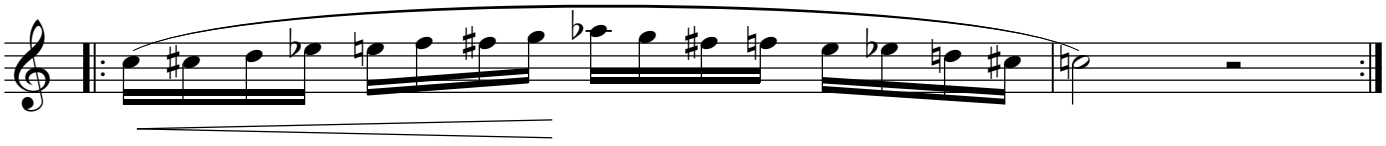
By starting one semi-tone lower, the long note now becomes the short note. This requires a different finger to be "the quick one", and speeds and lightens each finger change, in turn. Have fun like a Irish Jig or Reel.



Triplet rhythm is super fun and helps evenness also.
Feel free to switch to triplets or sixes anytime during practice.



Finally, return to the original Chromatic Scale that you were working on, and listen closely and hear whether the fingers have become lighter and more even in rhythm. If not, repeat the Long-Short and triplets above but even more slowly and even more lightly. Light fingers and a great tone are the goal.



Finally, proceed to the highest "good tone" pitch of your day, and apply the above rhythmic variations, in order to achieve the best tone, the best relaxation of the hands and arms, and the most musical result.

Glorious Tone Quality!

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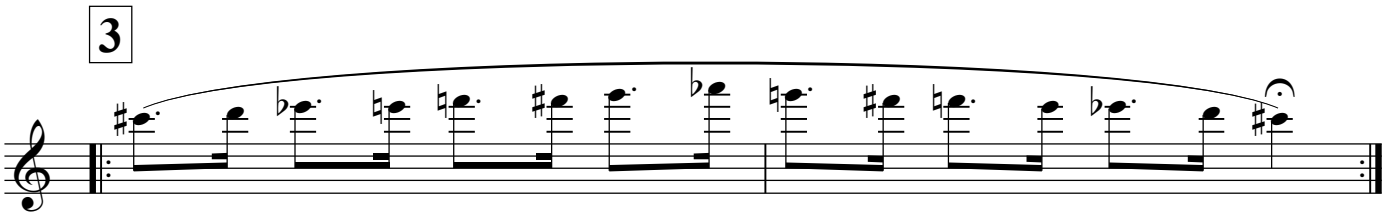
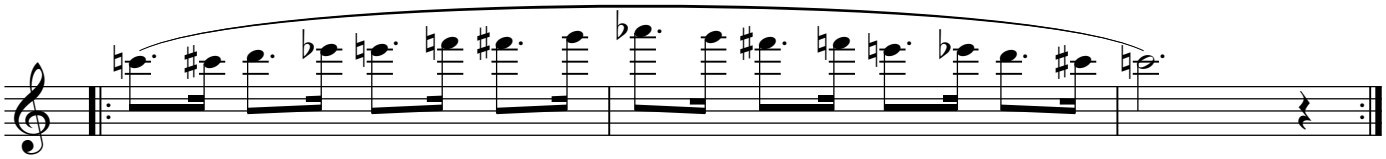
Chromatic Scales for Finger Evenness

High Octave Long-Short Rhythms for fingering improvements

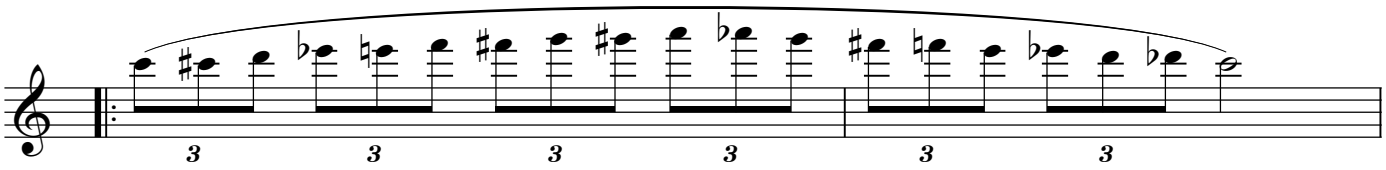
Long-short rhythm for finger lightness in the high register (when there are often more contrary finger changes).



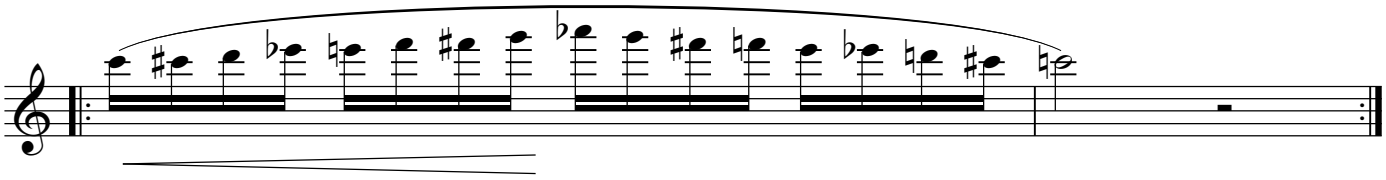
By starting one semi-tone lower, the long note now becomes the short note. This requires a different finger to be "the quick one", and speeds and lightens each finger change, in turn.



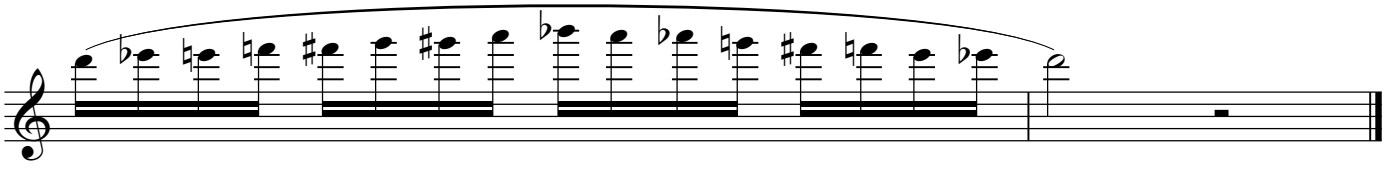
Triplet rhythm is fun and helps evenness also. Feel free to switch to triplets or sixes anytime during practice.



Finally, return to the original bar you were working on, and listen closely and hear whether the fingers have become lighter and more even in rhythm. If not, repeat the Long-Short and triplets above but more slowly and more lightly. If any contrary motion of the fingers confounds you, take the flute down and WATCH the fingers switch. Really helps.



Finally, proceed to the highest "good tone" pitch of your day, and apply the above rhythmic variations, in order to achieve the best tone, the best relaxation of the hands and arms, and the most musical result.



Glorious Tone Quality!

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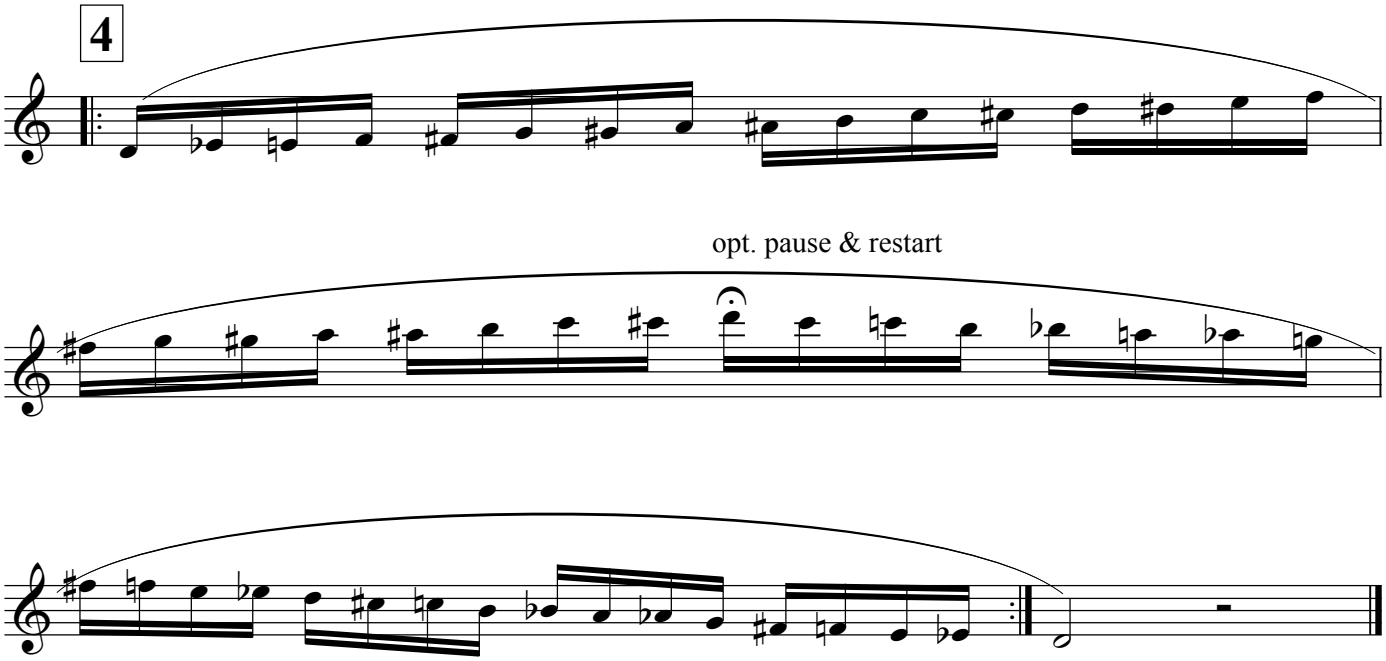
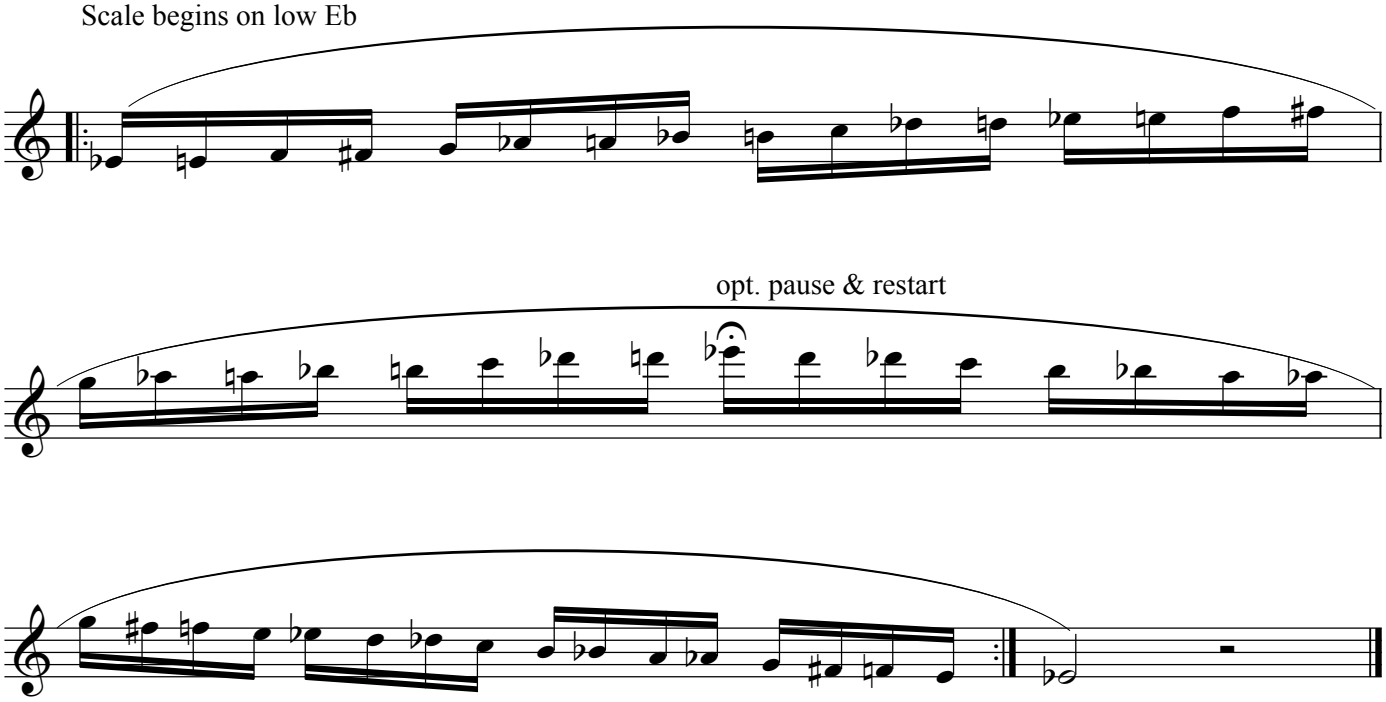
Two Octave Chromatic Scales

My all time fave chromatic two octave scale begins on low D. You can really make the higher D ring with great tone!



If you hear un-even fingers, use long-short & triplet rhythms. Add pauses. Create small groups of notes.
Play musically and with light fingers. Release fingers by trilling lightly if one finger is pressing too hard.

Scale begins on low Eb



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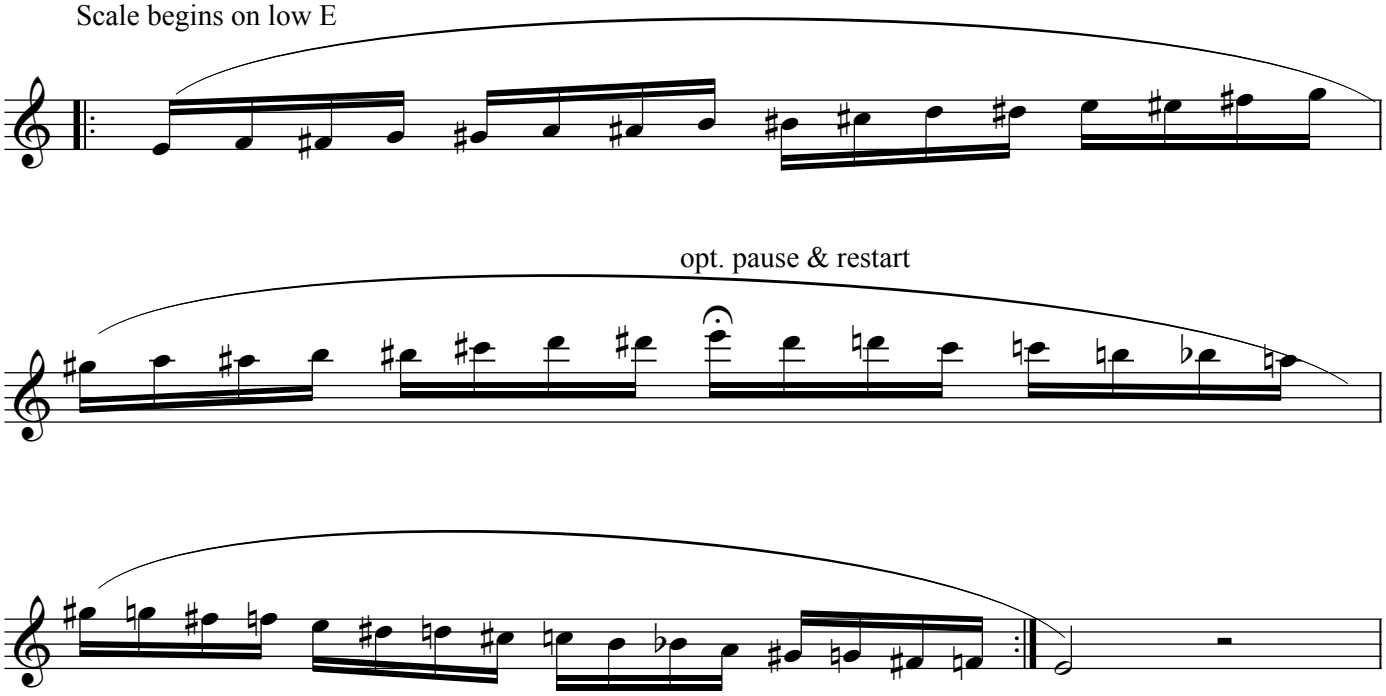
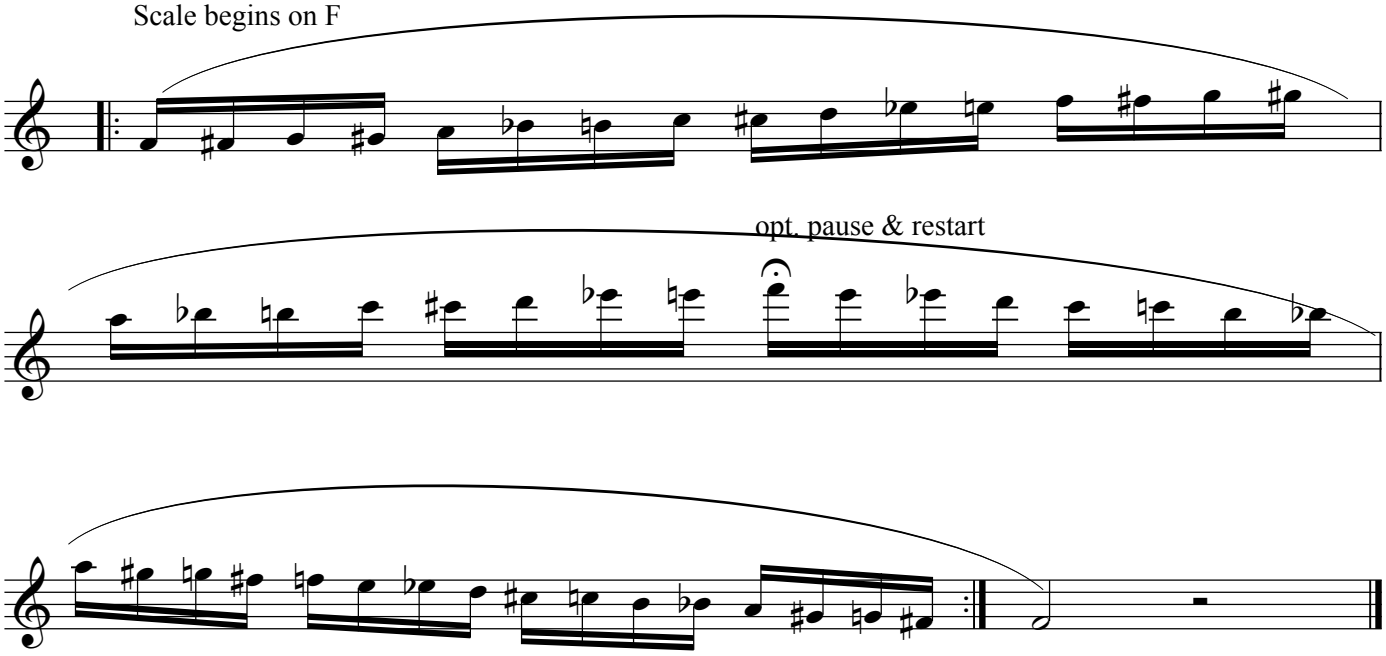
Chromatic Scales for Finger Evenness

Scale begins on low E



If you hear un-even fingers, use long-short & triplet rhythms. Add pauses. Create small groups of notes.
Play musically and with light fingers. Release fingers by trilling lightly if one finger is pressing too hard.
If a note becomes unclear UNLESS you press hard, you may have a pad-leak (have it repaired).

Scale begins on F



Continue upward to extend your range., by semitones.... Start a chromatic scale now on F#, G, Ab etc.

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