

# Trills & Ease of Finger Lifting

Avoid fatigue; one exercise per day is plenty.

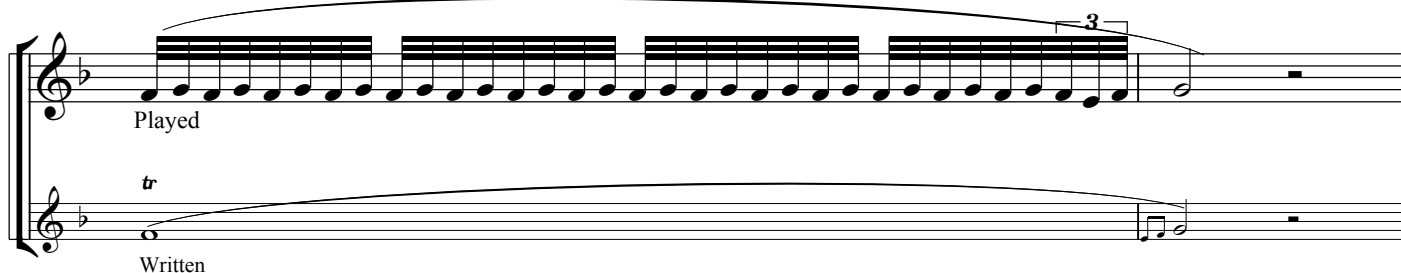
Jennifer Cluff  
May 2012

## 1 F Major trill sequence

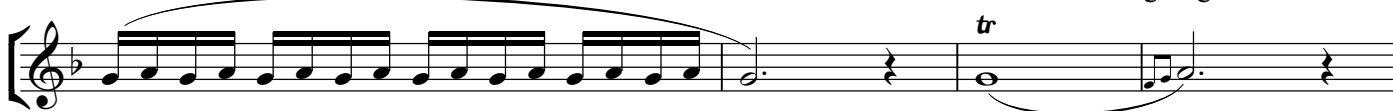
Play measured 16ths listening for tone quality and finger evenness.



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



Lift the trilling finger with ease.



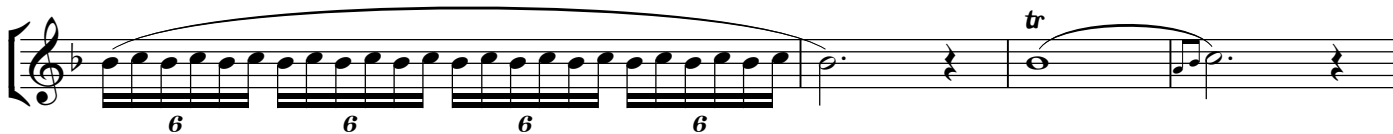
Experiment with all three Bb fingerings.



Experiment with all three Bb fingerings.



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.

*tr* \* use trill fingering [trill key 1]



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



## 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.

## Ease of finger lifting

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

Three staves of musical notation in G major. The first staff contains a complex trill sequence with slurs and accents. The second and third staves continue the trill sequence with various rhythmic patterns and slurs.

Repeat for finger lightness

Two staves of musical notation in G major, showing a simplified trill sequence for finger lightness. The first staff starts with a repeat sign and contains a series of slurred eighth notes. The second staff continues the sequence, ending with a trill marked 'tr' and a repeat sign.

Cadenza!

**D.C. Trills from 1**

**2** G Major trill sequence

Rhythmically even.

Play rapid 32nd notes as shown on page 1.

First staff of the G Major trill sequence. It features a series of rhythmic patterns, including a trill marked 'tr', and is enclosed in a large slur.

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

Second staff of the G Major trill sequence. It features a series of rhythmic patterns, including a trill marked 'tr', and is enclosed in a large slur.

Always play with fabulous tone quality.

Third staff of the G Major trill sequence. It features a series of rhythmic patterns, including a trill marked 'tr', and is enclosed in a large slur.

# Ease of finger lifting

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

*tr* \* use trill fingering [trill key 1]



A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains a sequence of eighth notes with fingerings 1-2-3-4-1-2-3-4-1-2-3-4-1-2-3-4. A repeat sign follows. The second measure contains a trill starting on G4, with a trill fingering symbol (tr) above it.

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

Leaving RH 4 up, and half-closing LH index improves ease.

*tr* \* use trill fingering [RH 3]



A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains a sequence of eighth notes with fingerings 1-2-3-4-1-2-3-4-1-2-3-4-1-2-3-4. A repeat sign follows. The second measure contains a trill starting on G4, with a trill fingering symbol (tr) above it.

*tr* \* use trill fingering [RH 1]



A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains a sequence of eighth notes with fingerings 1-2-3-4-1-2-3-4-1-2-3-4-1-2-3-4. A repeat sign follows. The second measure contains a trill starting on G4, with a trill fingering symbol (tr) above it.

The use of a metronome is very helpful.



A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains a sequence of eighth notes with fingerings 1-2-3-4-1-2-3-4-1-2-3-4-1-2-3-4. A repeat sign follows. The second measure contains a trill starting on G4, with a trill fingering symbol (tr) above it.

Lowering the left elbow makes some trills feel easier.



A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains a sequence of eighth notes with fingerings 1-2-3-4-1-2-3-4-1-2-3-4-1-2-3-4. A repeat sign follows. The second measure contains a trill starting on G4, with a trill fingering symbol (tr) above it.



A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains a sequence of eighth notes with fingerings 1-2-3-4-1-2-3-4-1-2-3-4-1-2-3-4. A repeat sign follows. The second measure contains a trill starting on G4, with a trill fingering symbol (tr) above it.



A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains a sequence of eighth notes with fingerings 1-2-3-4-1-2-3-4-1-2-3-4-1-2-3-4. A repeat sign follows. The second measure contains a trill starting on G4, with a trill fingering symbol (tr) above it.

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

*tr* \* use trill fingering [trill key 2]



A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains a sequence of eighth notes with fingerings 1-2-3-4-1-2-3-4-1-2-3-4-1-2-3-4. A repeat sign follows. The second measure contains a trill starting on G4, with a trill fingering symbol (tr) above it.

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

*tr* \* use trill fingering [LH 3]



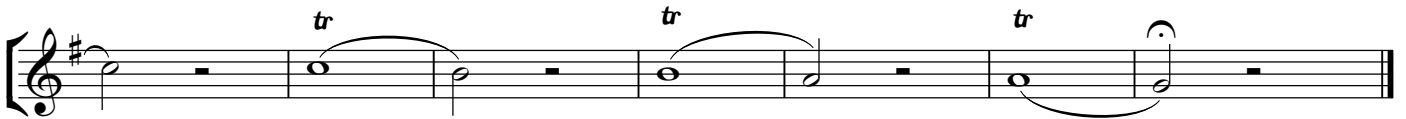
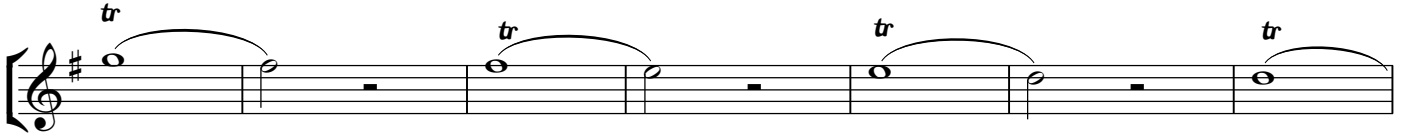
A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains a sequence of eighth notes with fingerings 1-2-3-4-1-2-3-4-1-2-3-4-1-2-3-4. A repeat sign follows. The second measure contains a trill starting on G4, with a trill fingering symbol (tr) above it.

Ease of finger lifting  
 Descending Trills in G Major

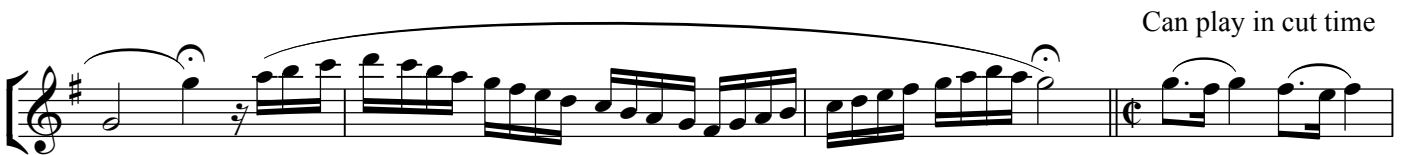
Play 32nds as shown on page 3



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



Release all tension from wrists, fingers, hands and arms



Cadenza!

D.C. Trills from 2

3

G Minor trill sequence

Play light 32nd notes as shown on page 1.

*mp misterioso*

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.

*tr \* use trill fingering*

A curved RH 4 makes trilling the pinky easier.


*# \* use trill fingering for E to F#*

*Start with RH 3 and switch to RH 2*

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

# Ease of finger lifting

8

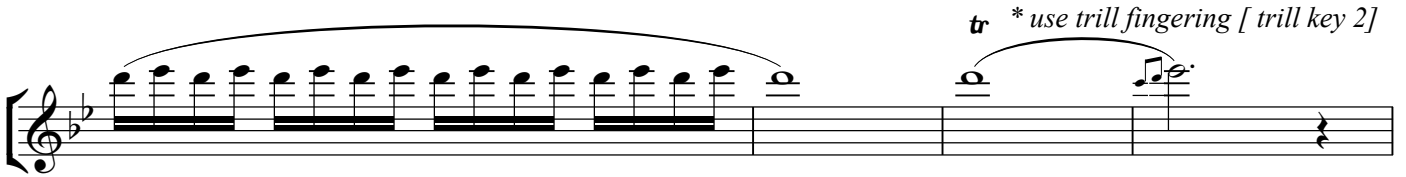


A musical staff in G minor showing a long slur over a series of notes, followed by a trill marked 'tr'.

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

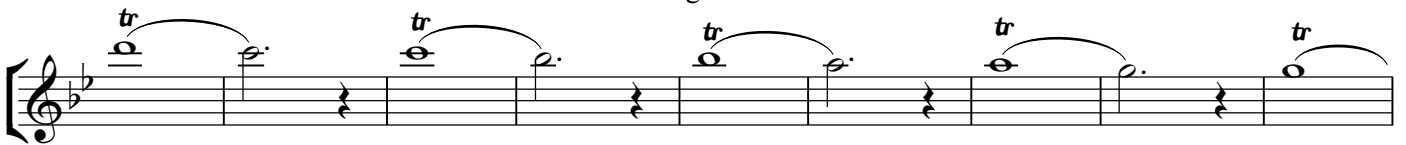


A musical staff in G minor showing a long slur over a series of notes, followed by a trill marked 'tr'.

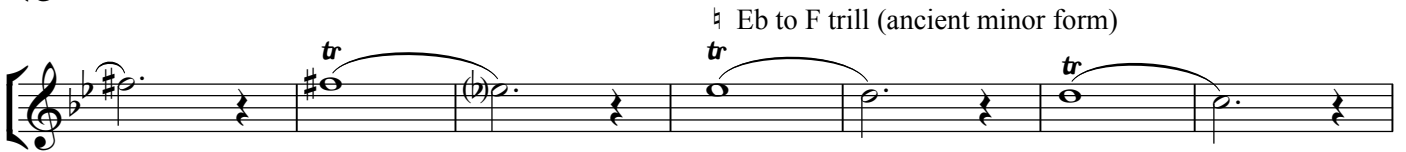


A musical staff in G minor showing a long slur over a series of notes, followed by a trill marked 'tr' with the instruction '\* use trill fingering [trill key 2]'.

## Descending trills in G minor



A musical staff in G minor showing five descending trills, each marked 'tr'.



A musical staff in G minor showing trills between Eb and F, with the instruction 'Eb to F trill (ancient minor form)'.



A musical staff in G minor showing trills, with the instruction '\* use trill fingering [trill key 2]'.

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



A musical staff in G minor showing a complex melodic line with various ornaments and slurs.



A musical staff in G minor showing a complex melodic line with various ornaments and slurs.



A musical staff in G minor showing a complex melodic line with various ornaments and slurs.

Can play in cut time



A musical staff in G minor showing a complex melodic line in cut time.





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. *tr*



Turning the right wrist slightly clockwise can release RH3. *tr* \* use trill fingering [RH 1]



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



When using real fingerings, stabilizing with RH 2&3 remaining down is optional *tr* \* use trill fingering [trill key 1]



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.

A musical staff in D major (one sharp) showing a long ascending trill starting on D4 and ending on F#4. This is followed by a trill on F#4, then a quarter note G4, and a quarter rest.

Keep tone always glorious!

A musical staff in D major (one sharp) showing a long ascending trill starting on D4 and ending on F#4. This is followed by a trill on F#4, then a quarter note G4, and a quarter rest.

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

A musical staff in D major (one sharp) showing a long ascending trill starting on D4 and ending on F#4. This is followed by a trill on F#4, then a quarter note G4, and a quarter rest.

Descending trills in D Major.

Play in 32nds as shown on pg. 3

*\* use trill fingering*    *\* use trill fingering*

A musical staff in D major (one sharp) showing four descending trills: D4 to C#4, E4 to D4, F#4 to E4, and G4 to F#4. Each trill is marked with 'tr' and a slur.

A musical staff in D major (one sharp) showing three descending trills: E4 to D4, F#4 to E4, and G4 to F#4. Each trill is marked with 'tr' and a slur. The first trill is annotated with *\* use trill fingering*.

A musical staff in D major (one sharp) showing three descending trills: F#4 to E4, G4 to F#4, and A4 to G4. Each trill is marked with 'tr' and a slur. The staff ends with a double bar line and a key signature change to D major.

Release all tension from wrists, fingers, hands and arms

Three staves of musical notation in G major. The first staff contains a complex melodic line with many slurs and accents. The second staff contains a simpler melodic line with slurs. The third staff contains a melodic line with slurs and accents, including a fermata on the final note.

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

Two staves of musical notation in G major. The first staff shows a melodic line with slurs. The second staff shows a melodic line with slurs and a trill (tr) on the final note, which is marked with a fermata. Below the second staff is the text "Cadenza!".

**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.

Four staves of musical notation in D minor. Each staff shows a trill sequence (tr) on the E note, starting with a melodic line and ending with a trill. The trills are marked with a fermata.

Ease of finger lifting

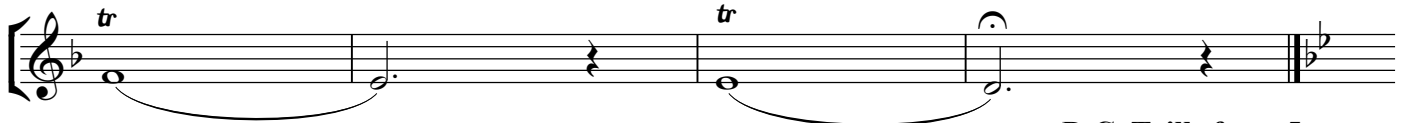
In harmonic minor form, this is actually a minor 3rd tremelo.

*tr \* use trill fingering*

*tr \* use trill fingering*

*tr \* use trill fingering* ♭ or # try both

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



**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.



Ease of finger lifting

A musical staff in G major (one sharp) with a treble clef. It begins with a long slur over a series of notes, followed by a trill marked 'tr'.

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

Write trill fingerings in, as required.

A musical staff in G major with a treble clef. It features a long slur over notes and a trill marked 'tr \* use trill fingering'.

A musical staff in G major with a treble clef. It features a long slur over notes and a trill marked 'tr \* use trill fingering'.

A musical staff in G major with a treble clef. It features a long slur over notes and a trill marked 'tr \* use trill fingering'.

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

A musical staff in G major with a treble clef. It contains five trills, each marked 'tr'. Below the staff is the instruction: *mf clear, ringing tone quality.*

A musical staff in G major with a treble clef. It contains three trills, each marked 'tr'.

A musical staff in G major with a treble clef. It contains three trills, each marked 'tr'.

D.C. Trills from 6

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

# Expressive Trills

7 C Major

V (5th note of the scale) 3 3 6 I (tonic)

III 3 3 6 VI

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

II 3 3

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

6 5 V I

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

F Major

V 6 9 III 6 9

VI II V I

Bb Major

V 6 9 III 6 9

VI II V I

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

# Lightness of Fingers

8

*mf* clear, ringing tone quality.

Slide lip centers forward as for harmonic overtones.

start a semi-tone higher next time...

9

*mf* clear, ringing tone quality.

Note that it's an option, in a quick tempo, with a rhythm consisting of three beats of trill, to stop the trill "on the dot" and hold the tone plainly for the third beat.

10

*mf* clear, ringing tone quality.

restart after optional pause

restart after optional pause

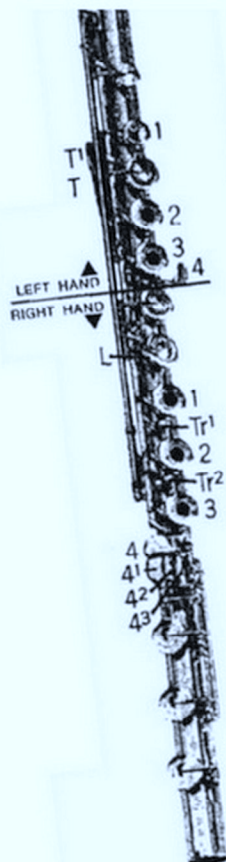
Continue your own exercises in all keys, one key per session, relaxing arms and lightening your fingers, throughout.



# TRILL CHART

Mark Thomas

FIRST OCTAVE	LEFT HAND	RIGHT HAND	SECOND OCTAVE	LEFT HAND	RIGHT HAND
C-D	1 T 2 3	1 2 3 (4) (4)	C-D	1	(Tr) 4
C#-D	1 T 2 3	1 2 3 (4)	C#-D		(Tr) 4
D-Eb	1 T 2 3	1 2 3 (4)	C#-D#(Db-Eb)		(Tr) 4
D-E	1 T 2 3	1 2 (3)	D-Eb	T 2 3	1 2 3 (4)
D#-E	1 T 2 3	1 2 (3) 4	D-E	T 2 3	1 2 (3)
Eb-F(D#E#)	1 T 2 3	1 (2) (3) 4	D#-E(Eb-E)	T 2 3	1 2 (3) 4
E-F	1 T 2 3	1 (2) 4	Eb-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-Gb(E#F#)	1 T 2 3	(1) 3 4	E-F#	1 T 2 3	(1) 2 4
F-G	1 T 2 3	(1) 4	F-Gb(E#F#)	1 T 2 3	(1) 3 4
F#-G	1 T 2 3	(3) 4	F-G	1 T 2 3	(1) 4
F#-G#	1 T 2 3 (4)	3 4	F#-G	1 T 2 3	(3) 4
G-Ab	1 T 2 3 (4)	4	F#-G#	1 T 2 3 (4)	3 4
G-A	1 T 2 (3) 4	4	G-Ab	1 T 2 3 (4)	4
G#-A	1 T 2 (3) 4	4	G-A	1 T 2 (3) 4	4
G#-A#(Ab-Bb)	1 T' (2) 3 4	4	G#-A	1 T 2 (3) 4	4
or	1 T' (2) (3) 4	4	G#-A#(Ab-Bb)	1 T' (2) 3 4	4
A-Bb	1 T (2)	1 4	or	1 T' (2) (3) 4	4
or	1 T' (2)	4	A-Bb	1 T (2)	1 4
A-B	1 T (2)	4	or	1 T' (2)	4
A#-B(Bb-Cb)	1 T	(1) 4	A-B	1 T (2)	4
or	1 T	(L) 4	A#-B(Bb-Cb)	1 T	(1) 4
Bb-C	1 (T)	1 4	or	1 T	(L) 4
or	1 (T)	4	Bb-C	1 (T) 2 3	1 4
B-C	1 (T)	4	or	1 (T)	4
B-C#	(1) (T)	4	B-C	1 (T)	4
C-Db(B#C#)	(1)	4	B-C#	1 T	(Tr) 4



THIRD OCTAVE	LEFT HAND	RIGHT HAND
C-D	1	(Tr) 4
C#-D		(Tr) 4
C#-D#(Db-Eb)		(Tr) (Tr) 4
D-Eb(D-D#)	T 2 3	(Tr) 4
D-E	T 2 (3)	4
D#-E	1 T 2 (3) 4	1 2 3 4
Eb-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-Gb(E#F#)	1 T 3	(1) 3 4
F-G	1 (T) 3	1 4
F#-G	1 (T) 3	3 4
F#-G#(Gb-Ab)	(1) (T) 3	3 4
G-Ab	1 2 3	(Tr) 4
G-A	1 2 3 (4)	(Tr) (Tr) 4
G#-A	2 3 4	(Tr) 4
G#-A#(Ab-Bb)	2 3 4	(Tr) (Tr) 4
A-Bb	T (2)	1 4
A-B	1 T (2) 3	(1) 3
A#-B	1 T 3	(1) (Tr) Tr
Bb-C	1 (T) (2) 3	2 Tr 3 4
B-C	1 (T) 3	Tr
C-C#	(1) 2 (3) 4	1 4' 4'
*or	(1) 2 (3) 4	1 4'

\*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



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



Fast air speed leads to lighter fingers.



Stop and lightly trill any tense finger.





Release tension from fingers.



Stop and lightly trill any tense finger.



Play with beautiful tone.



Fast air speed leads to lighter fingers.



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

## Chromatic Scales for Finger Evenness

Stop and lightly trill any tense finger.



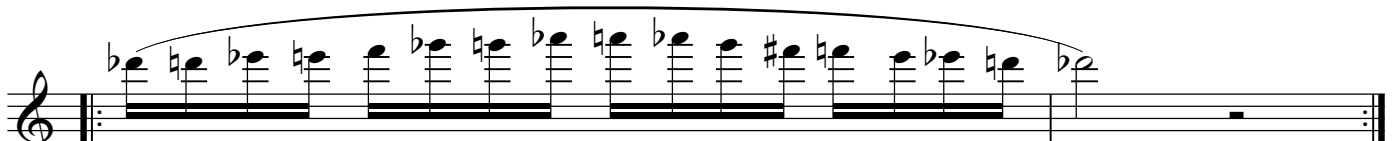
Use the metronome to hear absolute finger lightness and evenness in sixteenths.



Play with beautiful tone.



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



2

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.



## 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.



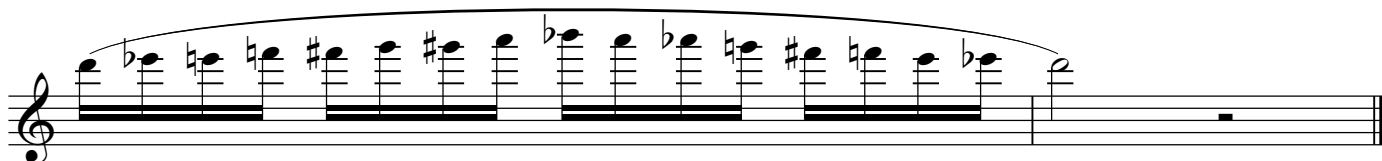
Triplet rhythm is fun and helps evenness also. Feel free to switch to triplets or sixes anytime during practice.



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!*

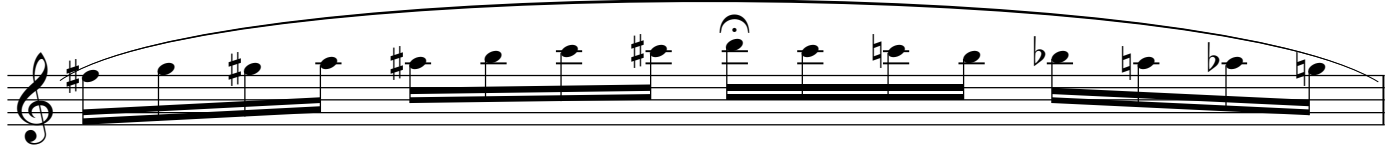
## Two Octave Chromatic Scales

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

4



opt. pause & restart



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



opt. pause & restart

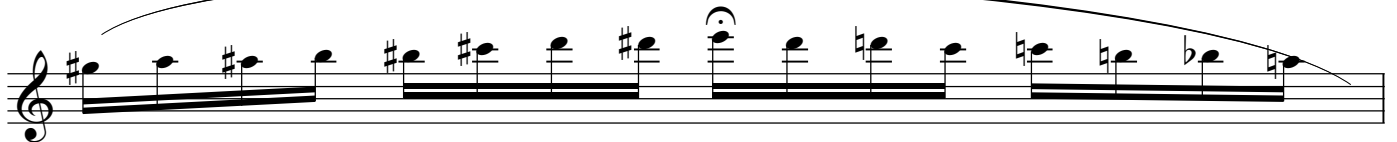


## Chromatic Scales for Finger Evenness

Scale begins on low E



opt. pause &amp; restart



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



opt. pause &amp; restart



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