

Artistic **FLUTE**

TECHNIQUE AND STUDY

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ROUTINE II

Part A

$\text{♩} = \text{mm } 40$

Play no faster than indicated, without vibrato, as slowly as necessary to develop each note's fullness to the highest degree possible each time exercise is played. When breathing, overlap last note played as indicated:

Use no accents, maintain a constant dynamic (dynamic may be varied in accordance with the needs of the student). Commence on lowest note in regular flute range and "turn-around" on highest; do not include notes above C₄. When C# is in the key signature, play the high "turn-around" as indicated:

Part B

- (1) All slurred, no accents.
 - (2) Single-tongued ("T"), not staccato. Should be cleanly-attacked, full-length notes, with as little space between notes as possible, no accents.
 - (3) Single-tongued ("K"), not staccato. This must sound exactly like the "T" in above.
 - (4) Double-tongued slowly, with one attack per note (T, TK, TK, TK, T, TK, etc.). Use same tempo as (2) and (3) above.
- (2), (3), and (4) should be practiced until the listener is unable to distinguish which is being played (see p. 45).

Part B

Play this scale-form slurred and triple-tongued (TKT, KTK, TKT, KTK, etc. - see p. 46). Work to develop maximum, controlled tempo. Play same form in each of the three relative minors (natural, harmonic, and melodic); in the interest of tonality awareness, do not use parallel minors.

Part C Play the following chord progressions as in example below:

I VII III VI IV V II V⁷ I

- (5) Double-tongued, one attack per note, as fast as possible without losing characteristics developed in (2), (3), and (4).

These five steps should be practiced on each of the three relative minors; in the interest of tonality awareness, do not use parallel minors.

Natural Minor



Harmonic Minor



Melodic Minor



The entire Routine II should be meticulously practiced each day (the first practice session only, if more than one session a day). Each lesson should commence with the routine. The student should remain in only one key for the entire period between lessons, and the tonality should not be "passed" until performance is letter perfect, in detail, if not in tempo. The teacher should then assign the next key in the circle of keys.

ROUTINE III

Part A

♩ = mm 40

Refer to instructions under Part A, Routine II.

These chord studies should not be played from written notes; the student may refer to the symbols (I, VII, III, etc.) but should perform the work of figuring out the chord structures mentally. A study of the above example will demonstrate the following instructions. The Roman numeral refers to the position of the chord root in the major scale of the tonality. For example, in the key of G, a VII triad would be spelled F \sharp A C; in the key of E major, a II triad would be spelled F \sharp A C \sharp ; in the key of B \flat major, a V triad would be spelled F A C and a V 7 spelled F A C E \flat . It is obvious that the student should be thoroughly conversant with keys and key signatures.

ROUTINE IV

Play the following chord progressions, one tonality per lesson; refer to example and instructions of Part C, Routine III:

I VII VII 7 III III 7 VI VI 7 IV IV 7 IV 7 V II II 7 II 7 V 7 I

$\flat 6$

$\sharp 4$
 $\flat 6$
 $\flat 3$

$\sharp 4$
 $\flat 6$

Alterations indicated beneath the Roman numeral refer to notes in the scale, i. e., $\sharp 4$ means raise the subdominant (fourth step of the scale) one-half step; $\flat 6$ means lower submediant (sixth step of the scale) one-half step. As a part of Routine IV, a review of scale-forms is wise. The use of the FLUTIST'S FORMULAE by Barrere, all slurred, in the same key as the current routine, will aid continued technical improvement.

ROUTINE V

Part A

Play the following chord progressions, one tonality per lesson; refer to example and instructions of Part C, Routine III:

I VII VII 7 VII 7 III III 7 VI VI 7 IV IV 7 IV 7 IV 7 IV 7 IV 7

$\flat 6$

$\sharp 4$ $\flat 6$ $\sharp 4$ $\flat 6$

$\sharp 4$ $\flat 6$ $\sharp 4$ $\flat 6$ $\flat 6$

IV 7 IV 7 IV 7 IV 7 IV 7 IV 7 IV 7 V II II 7 II 7 II 7 II 7 II 7 II 7

$\sharp 4$ $\flat 6$ $\sharp 4$ $\flat 3$ $\sharp 4$ $\flat 6$ $\sharp 4$ $\flat 6$ $\sharp 4$ $\flat 6$ $\sharp 4$ $\flat 6$ $\sharp 4$ $\flat 6$

$\flat 6$ $\flat 3$ $\flat 3$ $\flat 3$ $\flat 6$ $\flat 3$ $\flat 6$ $\flat 3$

II 7 II 7 V 7 V 7 V 7 I

$\flat 6$ $\sharp 4$ $\sharp 2$ $\sharp 2$

$\flat 6$

It is suggested that occasional inclusion of the extra-range notes, C \sharp_4 , D $_4$, D \sharp_4 , and E $_4$ be made in this routine; it is difficult to retain a sensitive embouchure if these notes are played too much.

Part B

As weaknesses appear, repetition of suitable scales and/or intervals is suggested.