

1/2 Step Finger Patterns

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Always work for a **fine and consistent quality of tone** as you play any exercise or music.
Vary your **Articulation Patterns** and **Dynamic Design**. See page 4 for more Ideas.

♩ = 72 Play faster as you are able.

"Never work for fingers alone..." - A. Marion

Flute

3 3 *

Begin by Slurring or tongue each note for articulation practice.
It is always an **expressive TONE** study too .

3 3 3

Yes this is a lovely pinky movement!

6 3 3

Use your Metronome - See **Metronome Motivation!**

8 3 3

Remember to keep checking in with your **whole body** for **ease and balance**.

10 3 3

Think of this as achieving **levels**, like a video game. **What level are you on?**

You can **add more to this each time you play it** and move to the next level of performance.

12 3 3

Feel the **lightness and sensitivity** of the interval in your **fingers** and your **ear**.

14 3 3

Be careful **not to rush f# to g**. Play with rhythmic integrity and beauty.

Left pinky work out!

16 3 3

* Next step after sixteenth is to trill 1/2 steps.
Please see **Precision and Flow**.

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Use the long fingering for A#/Bb and also try your side key and thumb key for practice.



Listen with your 4 Ears - physical, mental, emotional, spiritual.



How is the **balance** of your flute in both your hands and **balance** of your sound?



How is the movement **left index finger**? **Up** for middle D and Eb/D#'s!



Are you listening in detail to how **even, fluid and smooth** each interval is?



How is your body? Use your Alexander Directions. My neck is free so that....



How is the movement of your left **pinky** and your right one too?



Move... Take a step.... **Free yourself from habitual movement.**

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Shape your Air! Create a Beautiful and Consistent Sound!

68

3

3

Be Creative, Be Playful, Make Music!

70

3

3

A Balanced Body = a Supported Sound.

3

3

Feel free to continue pattern into d's and e's!

More Ideas:

1. **Vary your Dynamics.** F > p p < F. All p ... All F... mp... ppp... mf... p... etc Create a Dynamic Design.
2. Vary your **Articulations** - Use this as a tone and articulation musical exercise. See single, Double Triple & Articulations.
3. Use your **Finger Breaths** and other breathing techniques to create ease and openness in your body and the body of your sound as you practice. See all Breathing Ideas.
4. **Listen** - How you listen really is **the essence of practice** and of music making.
See The Art of Listening 4 Ears- physical, mental, emotional, spiritual.
5. **Release your eyes** from the page. This can free up your neck muscles and free your sound and mind a bit too.
See Alexander Directions, Release Eyes, By heart.
6. **Movement** - Horizontal movement to follow sound and breath. Notice if your movement is wholistic and connected to your music. Or is it a habitual movement that is not connected to the music? Make it a movement that is expressive and related to the music. Be natural, free, at ease. Try taking a step forward for crescendo and backward for diminuendo...
Use your imagination to free yourself and be playful in your practice.
7. **Looks Sounds and Feels** - the more you can be aware and use these 3 senses, the easier you can play these patterns.
Also, the faster you will learn and **make the connections** for these patterns in your **Brain, Body and the Music**.

Thought:

Music is a series of sound patterns that are created by the composer and then altered to create an infinite variety of musical expression... How are these patterns used in music? What are you learning? How can you give them more meaning and connection to the music you are making?
Enjoy playing, learning, exploring and creating these musical patterns on your instrument.
use your wonderful imagination, ears and open your circle of observation as you practice these intervallic patterns of music.