

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.

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 staff continues with similar trill patterns. The third staff features a more intricate trill with slurs and accents, ending with a fermata.

Repeat for finger lightness

Two staves of musical notation in G major. The first staff shows a simplified trill sequence with slurs and accents, intended for repetition. The second staff continues with similar trill patterns, ending with a fermata and a sharp sign indicating the end of the section.

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 with 'tr', and a fermata.

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 with 'tr', and a fermata.

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 with 'tr', and a fermata.

Ease of finger lifting

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

tr * use trill fingering [trill key 1]

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]

tr * use trill fingering [RH 1]

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..

tr * use trill fingering [trill key 2]

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

tr * use trill fingering [LH 3]

Ease of finger lifting Descending Trills in G Major

Play 32nds as shown on page 3

Musical staff 1: Treble clef, G major key signature. Four measures of descending trills starting on G4, marked with 'tr' and slurs.

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

Musical staff 2: Treble clef, G major key signature. Four measures of descending trills starting on F#4, marked with 'tr' and slurs.

Musical staff 3: Treble clef, G major key signature. Four measures of descending trills starting on E4, marked with 'tr' and slurs.

Release all tension from wrists, fingers, hands and arms

Musical staff 4: Treble clef, G major key signature. Rapid descending trills starting on D4, marked with 'tr' and slurs.

Musical staff 5: Treble clef, G major key signature. Rapid descending trills starting on C#4, marked with 'tr' and slurs.

Musical staff 6: Treble clef, G major key signature. Rapid descending trills starting on B3, marked with 'tr' and slurs. Includes a note "Can play in cut time".

Musical staff 7: Treble clef, G major key signature. Rapid descending trills starting on A3, marked with 'tr' and slurs.

Musical staff 8: Treble clef, G major key signature. Rapid descending trills starting on G3, marked with 'tr' and slurs.

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.

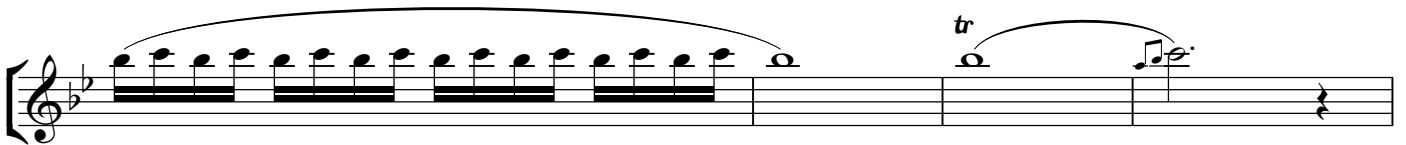
*# * use trill fingering for E to F#*

Start with RH 3 and switch to RH2

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

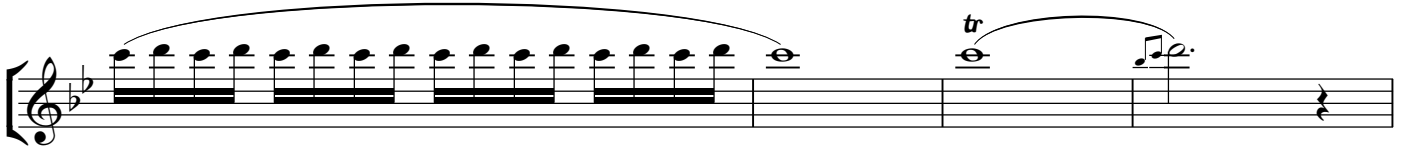
Ease of finger lifting

8

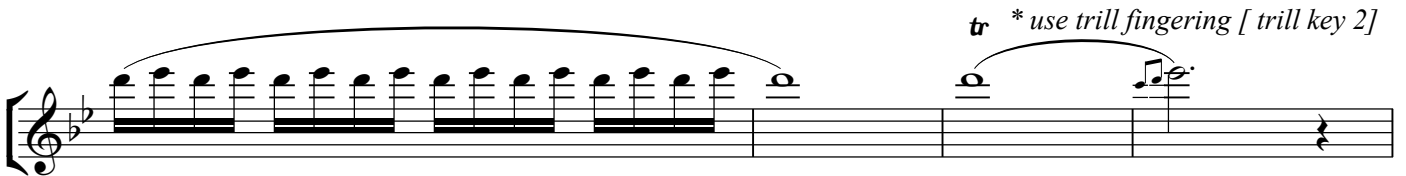


A musical staff in G minor showing a long slur over a series of notes, followed by a trill marked 'tr'.

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



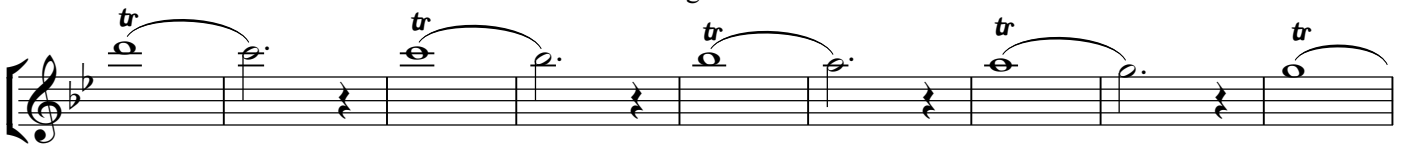
A musical staff in G minor showing a long slur over a series of notes, followed by a trill marked 'tr'.



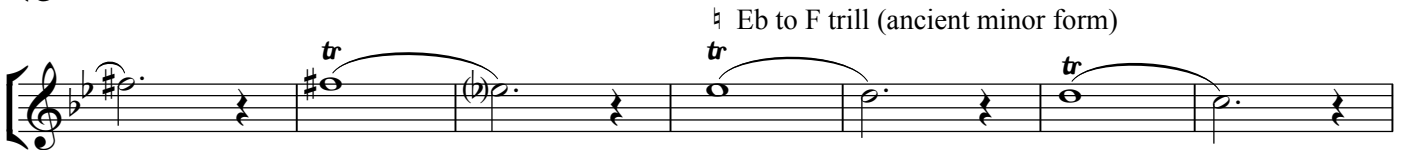
A musical staff in G minor showing a long slur over a series of notes, followed by a trill marked 'tr' with a note below it. A note with a trill key symbol is also present.

*tr * 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 marked 'tr' and a note with a trill key symbol. A key signature change to F major is indicated.

♯ Eb to F trill (ancient minor form)



A musical staff in G minor showing trills marked 'tr'.

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



A musical staff in G minor showing a long slur over a series of notes.



A musical staff in G minor showing a long slur over a series of notes.



A musical staff in G minor showing a long slur over a series of notes.

Can play in cut time



A musical staff in cut time showing notes and slurs.



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, E4, F#4, and G4. Each trill is marked with 'tr' and a slur. The notes are separated by quarter rests.

*tr * use trill fingering*

A musical staff in D major (one sharp) showing three descending trills: F#4, G4, and A4. Each trill is marked with 'tr' and a slur. The notes are separated by quarter rests.

tr

A musical staff in D major (one sharp) showing three descending trills: D4, E4, and F#4. Each trill is marked with 'tr' and a slur. The notes are separated by quarter rests. The staff ends with a double bar line and a sharp sign.

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.

Ease of finger lifting

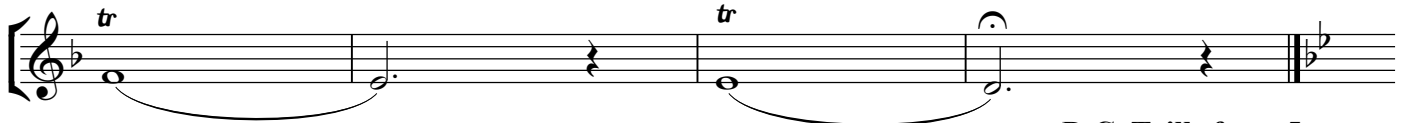
In harmonic minor form, this is actually a minor 3rd tremelo.

*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 16 eighth notes, ascending from G4 to G5. This is followed by a quarter rest, then a trill exercise consisting of a dotted quarter note G5 with a trill 'tr' above it, followed by an eighth note G5, and another quarter rest.

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 begins with a long slur over 16 eighth notes, ascending from G4 to G5. This is followed by a quarter rest, then a trill exercise consisting of a dotted quarter note G5 with a trill 'tr' above it and a fingering diagram (1-2) below it, followed by an eighth note G5, and another quarter rest.

*tr * use trill fingering*

A musical staff in G major with a treble clef. It begins with a long slur over 16 eighth notes, ascending from G4 to G5. This is followed by a quarter rest, then a trill exercise consisting of a dotted quarter note G5 with a trill 'tr' above it and a fingering diagram (1-2) below it, followed by an eighth note G5, and another quarter rest.

*tr * use trill fingering*

A musical staff in G major with a treble clef. It begins with a long slur over 16 eighth notes, ascending from G4 to G5. This is followed by a quarter rest, then a trill exercise consisting of a dotted quarter note G5 with a trill 'tr' above it and a fingering diagram (1-2) below it, followed by an eighth note G5, and another quarter rest.

*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 trill exercises, each consisting of a dotted quarter note G5 with a trill 'tr' above it and a fingering diagram (1-2) below it, followed by an eighth note G5, and a quarter rest.

mf clear, ringing tone quality.

A musical staff in G major with a treble clef. It contains four trill exercises, each consisting of a dotted quarter note G5 with a trill 'tr' above it and a fingering diagram (1-2) below it, followed by an eighth note G5, and a quarter rest.

A musical staff in G major with a treble clef. It contains three trill exercises, each consisting of a dotted quarter note G5 with a trill 'tr' above it and a fingering diagram (1-2) below it, followed by an eighth note G5, and a quarter rest.

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 5 I (tonic)

III 3 3 6 5 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

VI II 6 9 V I

Bb Major

V 6 9 III

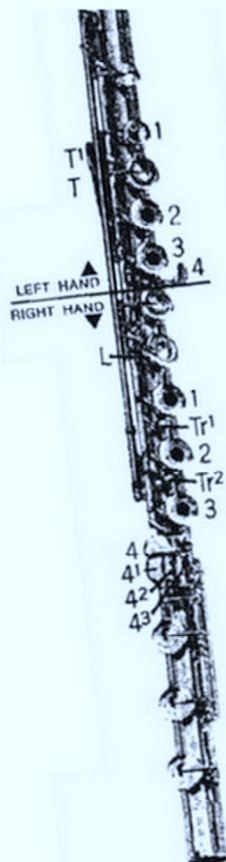
VI II 6 9 V I

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



Glorious Tone Quality!

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.



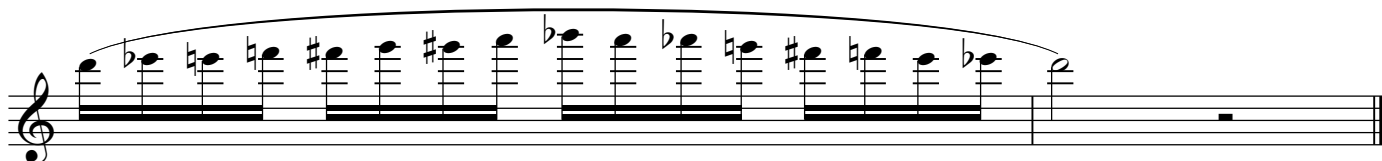
Triplet rhythm is fun and helps evenness also. Feel free to switch to triplets or sixes anytime during practice.



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!*

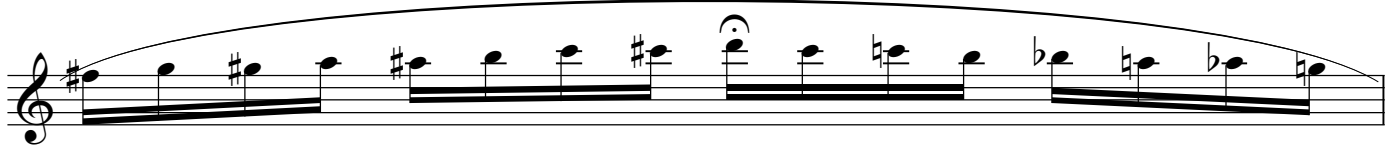
Two Octave Chromatic Scales

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

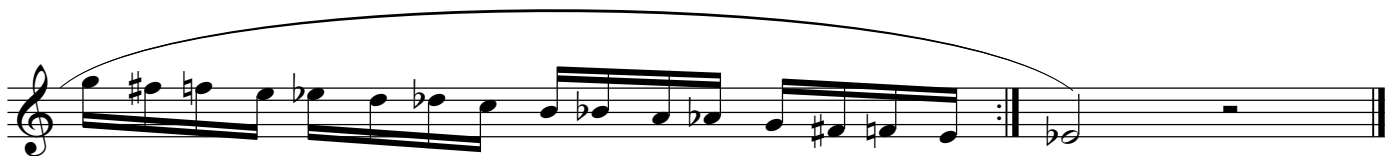


If you hear un-even fingers, use long-short & triplet rhythms. Add pauses. Create small groups of notes. Play musically and with light fingers. Release fingers by trilling lightly if one finger is pressing too hard.

Scale begins on low Eb



opt. pause & restart

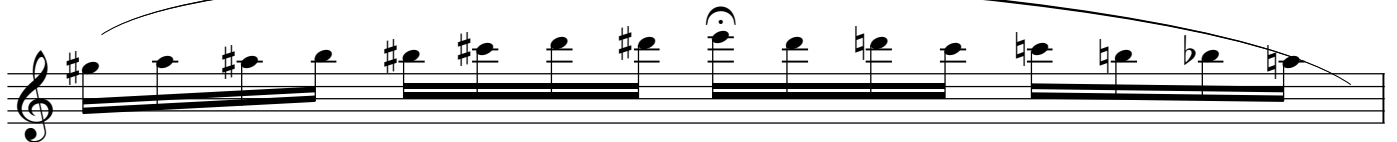


Chromatic Scales for Finger Evenness

Scale begins on low E



opt. pause & 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 & restart



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