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# CHAPTER I

## THE INSTRUMENT

### THE FLUTE FAMILY

The oldest of the wind instruments, flutes, because of their essential simplicity have been known to all civilizations. They are basically of two types, distinguished by the manner of tone production:

1. The recorder group (fipple-flute, flûte à bec, etc.). In these the tone is produced by blowing into a mouthpiece, or fipple, which splits the air column, producing the tone.
2. The transverse flute, or cross flute, in which the tone is produced by blowing across a hole near one end of the flute. This latter type is the one considered here. The recorder family, although presently enjoying a revival of interest, does not have the popularity, practicality, or problems associated with it that the transverse flute has.

In the western world today, the flute family has narrowed down to five basic instruments.

**CONCERT FLUTE** (grand flute; F. *flûte*; G. *Grosse Flöte*; It. *flauto*). A non-transposing flute in the key of C, with a range from C<sup>1</sup> to D<sup>4+</sup>. It is usually made of metal, with a cylindrical bore, or, still popular in some areas of Europe, made of wood with a conical bore.

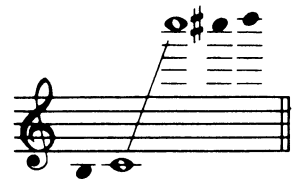
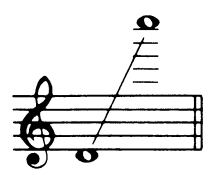
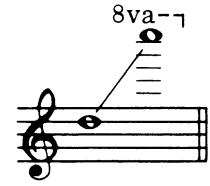
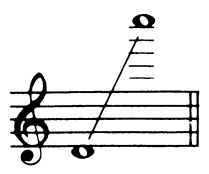

**PICCOLO** (F. *petite flûte*; G. *Kleine Flöte*; It. *piccolo*, or *ottavino*). These are made of wood or metal, in C or D<sup>b</sup>, transposing up an octave or a minor ninth, respectively. The written range is from D<sup>1</sup> to C<sup>4</sup>, and both conical and cylindrical bores are available.

**E<sup>b</sup> FLUTE** (G. *Terz Flöte*). Somewhat smaller than the concert flute, it is becoming more and more popular in school band organizations. It is in the key of E<sup>b</sup>, sounding a minor third higher than written, with a written range from C<sup>1</sup> to C<sup>4+</sup>.

**ALTO FLUTE** (F. *flûte alto*; G. *Altflöte*; It. *flautone*). In the key of G, it sounds a fourth lower than written, with the same written range as the concert flute. Although the extreme high range is not very practical, the low and middle registers have a very full and mellow tone.

**BASS FLUTE**. In the key of C, it sounds an octave lower than written. It is difficult to play, because of the quantity of air required and the problems of adjusting to the embouchure hole. The written range is, again, the same as the concert flute, with the extreme high register somewhat impractical.

### THE RANGE OF FLUTES

written	sounding
Concert Flute	
	same
Piccolo in C	
	
Piccolo in D <sup>b</sup>	
	

## CHAPTER IX

# TECHNICAL DEVELOPMENT

### FINGER DEXTERITY

The development of finger technique depends on both physical and mental attributes, but concentration on the physical aspects also aids the development of mental speed and accuracy. Of prime importance is the insistence on correct hand and finger position, and the use of only the basic fingerings to develop the necessary facility and independence of the fingers.

Finger exercises must be practiced with a light, relaxed technique, in a soft or moderate dynamic range, speeded up gradually, and slowed down again when the hands become tense.

The ideal to strive for in finger action is the minimum

motion and effort needed to close or open the keys. This is very light muscle action through a distance of about an eighth of an inch. Greater finger effort is wasted, and wider movement interferes with both speed and evenness of technique.

The insistence on basic fingering is important not only to develop the fingers, but to aid in sight-reading, where there is no time to figure out alternate fingerings for difficult passages.

The exercises that follow are the most rapid approach to independence of the ring fingers of each hand, if the right little finger is depressed when called for. The flutist should be aware that independence of these fingers is probably the most important physical aspect of finger technique.

For the right hand:

The image displays three staves of musical notation for finger dexterity exercises for the right hand. Each staff begins with a treble clef and a 2/4 time signature. The first staff contains three measures of eighth-note patterns, each with a slur over it. The second staff contains three measures of eighth-note patterns, also with slurs. The third staff contains three measures of eighth-note patterns, with slurs. The notation includes various accidentals (sharps and naturals) and repeat signs at the end of each measure.