

A PROGRESSIVE METHOD OF STUDY

Although I recommend practicing the exercises in all twelve keys without reading music, I wanted this book to be accessible to all flutists, regardless of experience. Therefore, the exercises have been written out in all the keys. The preferred approach is to digest the harmonic context of each melodic pattern, then transpose it into all keys without reading beyond the initial phrase. However, each flutist should progress through the book at his or her own pace.

As with any discipline, jazz training is a process. The challenge of transposition may be added to one's practice routine at any point, now or in the future. As an ear training tool, it helps internalize material while developing the skills necessary for jazz improvisation.

This book documents practice routines that I have developed over the years. From my experience, practicing scales and patterns have proven to be an effective way of internalizing intervals, chords and progressions; a way to navigate through the world of jazz harmony. Nonetheless, I believe they are more of a means to an end rather than the musical goal. The scales and patterns I practice most definitely expand what I hear, think and play, but musically they are only the beginning. For me, they are the tools, not the music.