

Self mastery

Empower yourself and set yourself free



Self-awareness is vital for musical development. We are often unaware of what is happening in our bodies and this can lead to all sorts of problems. Equally, we can also be unaware of the thoughts that run through our heads. We can become stuck in habitual patterns that are unhelpful. It is easy to become preoccupied with everything that is happening externally but sometimes the challenges we face can be internal, ones that practice alone won't resolve. A pause and some inner reflection is needed.

By considering how we relate to our bodies and minds I believe much more progress in playing can be achieved. Awareness is the first step towards change. A heightened awareness of body and mind provide valuable feedback.

Let us look at the mind, for example. Have you ever considered what percentage of your thinking is nurturing and supportive? Most musicians run a very critical inner voice. We have somehow come to believe that scolding ourselves from the inside will motivate us to do better.

Visualising a positive outcome can lift your performance to new levels says Niall O'Riordan

If you think this is you, ask yourself: how has this approach served me so far? Does it make me feel good? Am I willing to try a different approach? Most musicians have experienced performance anxiety at some point in their life. We allow this anxiety to build days and even weeks before a performance. But where does it start?

Anxiety can originate from a simple thought. This can be related to a past experience, but may not. Catastrophic thinking can be defined as ruminating about irrational worst-case outcomes. Musicians are very good at scaring themselves, and this worst-case scenario can become ever more elaborate as we run it over and over again. It is known that when visualising, the brain confuses what is real and what is not. People who suffer from performance anxiety usually run a process like this but have little awareness of it and have not developed the skills to put a stop to it. Think about how the body reacts when you're watching a scary film – you can actually jump with fright. Your body is reacting to what you're seeing on-screen as if it were real. A similar process happens with visualisation: if

you visualise a frightening outcome your body will begin to react as if it were true. We forget that what we are thinking is not real.

How do we change?

Breath awareness is a fantastic way to connect with the body and is also one of the finest methods there is to stabilise and calm the mind. Yogis have been using such techniques for centuries. The breath enters and leaves the body at a rate of approximately 15 times per minute. Of all vital functions in the human body, breathing is unique. It lies at the interface of the conscious and unconscious mind. Breathing normally functions unconsciously but we are also able to take conscious control of it. Other unconscious processes such as the heartbeat, body temperature and metabolic activity cannot be controlled by the average person.

Of all these vital functions the breath is also the easiest to become aware of. It provides a valuable insight into our mental and emotional state at any given time. For example, when we are happy the breath is normally rhythmic, deep and slow. In contrast when we are tense

*“You are not a helpless victim of your own thoughts, but rather a master of your own mind.”
Louise Hay*

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or unhappy the breath is gasping, shallow, fast and uneven. This valuable information, when observed, can provide a real turning point when dealing with performance preparation and performance anxiety. Regular and relaxed breathing induces relaxation in the whole system. When we are nervous or anxious our breathing always reflects this. It is usually shallow and quick. This type of breathing can also add to chaotic thinking patterns and these thoughts in turn generate even more anxiety and cycle continues.

Taking Control

How do we break the cycle? We need to cultivate awareness in two areas. We must learn to become aware of our breathing and we need to become aware of thought patterns and see them for what they really are: thoughts. The first step is to become consciously aware of your breathing.

As you are reading this now, notice your breath as you inhale and exhale. Become aware of its depth, speed and texture throughout the day and continually bring yourself back to this. Become a witness and cultivate awareness of how your breathing reflects your mood. The second step is to intervene by regulating the breath at times of stress and anxiety. Regular deep breathing calms the mind.

The second step is to stop scaring yourself by visualising worst-case scenarios. Remember it is only thought and a thought can be changed. From my experience many musicians find it very easy to visualise negative outcomes but find it much more difficult to visualise positive experiences.

Mental imagery and visualisation.

The sports profession has been using mental imagery and visualisation with huge success for decades. In one of the most well-known studies on creative visualisation in sports, Russian scientists compared four groups of Olympic athletes in terms of their training schedules:

- Group 1 - 100% physical training;
- Group 2 - 75% physical training with 25% mental training;
- Group 3 - 50% physical training with 50% mental training;
- Group 4 - 25% physical training with 75% mental training.

Group 4, with 75% of their time devoted to mental training, performed the best. They discovered that mental images can act as a prelude to muscular impulses. Visualisation techniques have become common practice with athletes and I believe that such an approach can equally benefit musicians. By using visualisation you can ease anxiety and bring your musical performance to the next level.

*“Your mind is a tool you can choose to use any way you wish.”
Louise Hay*

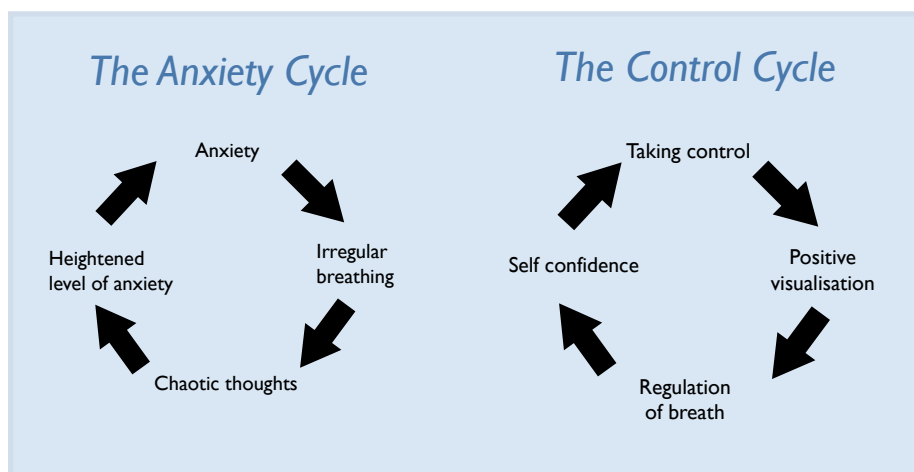
How does this work?

The reason visualisation works lies in the fact that when you imagine yourself performing the way you want to, you are in turn physiologically creating neural patterns in your brain, just as if you had physically performed the action. Mental imagery is intended to train our minds and create the neural patterns in our brain to teach our muscles to do exactly what we want them to do.

Visualisation can be used in many ways by musicians, particularly in dealing with performance anxiety. I recommend at least two weeks before a performance using a daily visualisation to run the performance in your mind from beginning to end to exactly the outcome you would like to achieve. Some people are better than others at visualising but it is a skill that everyone can develop with practice.

I strongly believe our outer world reflects our inner world. If you can change your thoughts and the beliefs you hold about yourself you can change your outer reality. We are always in control, although sometimes it may not appear to be so. With practice and some patience we can develop self-mastery. To quote Moshe Feldenkrais, “Nothing is permanent about our behaviour patterns except our belief that they are so.”

More from Niall at:
www.niallflute.com



Exercise

- Find yourself a quiet place where you will not be disturbed
- Take some time and become aware of your breathing
- Observe its depth and texture
- Scan through your body and release any tension that you're holding
- In your mind's eye see yourself performing a piece that you're just working on
- Visualise yourself playing how you would like to play - remember it is a visualisation and everything is possible
- Notice how it feels in your body when you're playing so well
- Build in as much detail as possible in your mental image - visualise your audience, the room you are playing in, the sounds that you can hear, even engage a sense of smell and taste
- Visualise how it feels in your body to perform standing tall and confidently
- Run through the performance again and again in your mind, each time building the picture of the outcome you wish to achieve; experiment by intensifying the colours and brightness in your visualisation



Niall O'Riordan was awarded his MA and BMus from Cork School of Music, Ireland. During his early years and BMus Degree, he studied with Evelyn Grant, receiving consecutive scholarships to the Cork School of Music. Other significant mentors include Prof. Robert Winn, Dr Anders-Lungar Chapelon & Sir James Galway. Niall enjoys a varied career performing, teaching, and writing. Recent masterclass engagements include the Lisa Friend Summer School in London as well as giving workshops at William Bennett's Summer School in 2011. Niall was also a visiting lecturer at Lund University Sweden in 2009.

Niall practices yoga and meditation. He is researching how flute players can use yoga techniques to enrich their practice and performance. He leads applied Flute Yoga workshops across Europe and the UK and has given workshops at the last two BFS International Conventions. Niall is now training as a certified

Feldenkrais method teacher. His holistic approach draws inspiration from a variety of yoga practices and philosophy as well as Feldenkrais method, voice work and visualisation.

Flute Tone

By Niall O' Riordan MA BMus © June 2006



- Each human voice is unique, so is each flautist's tone. Find your voice on the instrument
- Le son naturel' or 'the natural sound' can be regarded as a foundation in the French style. Find your son naturel
- Remember Moyses's four criteria for good flute tone
 - 1) Pure sound
 - 2) Alive sound
 - 3) Exact intonation
 - 4) Colours
- Listen to recordings of great flautists especially Rampal & Galway and other master musicians. Let their artistry inspire you and try and emulate their playing.
- Use **De la Sonorite**, slow movements from solos, Improvisation and Arias for tone development.
- Consider the following quotes from important flautists:

Marion:Blow to warm.....

Lloyd: Work like a singer

Moyse: ...find your best note and you must always start from this note.

Ljungar-Chapelon: ..The flute is your voice, therefore, always sing with the flute.

Boehm:When one has found the proper embouchure by which this tone can be clearly sounded in a delicate piano, one should gradually, without raising the pitch, swell it to a forte, and then bring it back again to the faintest piano.

Galway: (about exploring the instrument)Sometimes at home when I am practising I wander off on one of these "preludes"

The flute sound can be compared to the ocean. There are many layers but the most important is the stillness that is found at the bottom.

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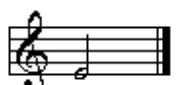






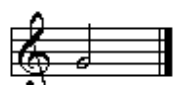

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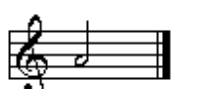
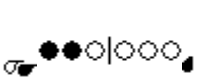




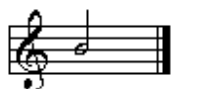



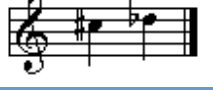

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Basic Fingering Chart for Flute and Piccolo

First Octave: B₃ to C[#]₅

This fingering chart includes the primary fingerings learned by all flutists. These fingerings are the same on all sizes of flute and piccolo unless specified otherwise.

Note	Written	Fingering		Description
B ₃ C ₄		T 123 123 _B		Basic.
B [#] ₃ C ₄		T 123 123 _C		Basic.
C [#] ₄ D ₄		T 123 123 _{C#}		Basic.
D ₄		T 123 123		Basic.
D [#] ₄ E ₄		T 123 123 _{E^b}		Basic.
E ₄ F ₄		T 123 12- _{E^b}		Basic.
E [#] ₄ F ₄		T 123 1-- _{E^b}		Basic.
F [#] ₄ G ₄		T 123 --3 _{E^b}		Basic.
		T 123 -2- _{E^b}		Trill fingering with E ₄ .
G ₄		T 123 --- _{E^b}		Basic.

<p>G₄ A₄</p>		<p>T 123^{G#} ---Eb</p>		<p>Basic.</p>
<p>A₄</p>		<p>T 12- ---Eb</p>		<p>Basic.</p>
<p>A₄ B₄</p>		<p>T 1-- 1--Eb</p>		<p>Basic.</p>
		<p>Bb 1-- ---Eb</p>		<p>Basic, use in passages without B₄ or B₅.</p>
		<p>T 1-- Bb---Eb</p>		<p>Trill fingering with B₄.</p>
<p>B₄ C₅</p>		<p>B 1-- ---Eb</p>		<p>Basic.</p>
<p>B₄ C₅</p>		<p>1-- ---Eb</p>		<p>Basic.</p>
<p>C₅ D₅</p>		<p>--- ---Eb</p>		<p>Basic.</p>

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Basic Fingering Chart for Flute and Piccolo

Second Octave: D₅ to C[#]₆

This fingering chart includes the primary fingerings learned by all flutists. These fingerings are the same on all sizes of flute and piccolo unless specified otherwise.

<< Back to First Octave				
Note	Written	Fingering		Description
D ₅		T -23 123		Basic.
D [#] ₅ E _b ₅		T -23 123 _{Eb}		Basic.
E ₅ F _b ₅		T 123 12- _{Eb}		Basic.
E [#] ₅ F ₅		T 123 1-- _{Eb}		Basic.
F [#] ₅ G _b ₅		T 123 --3 _{Eb}		Basic.
		T 123 -2- _{Eb}		Trill fingering with E ₅ .
G ₅		T 123 --- _{Eb}		Basic.
G [#] ₅ A _b ₅		T 123 ^{G#} --- _{Eb}		Basic.
A ₅		T 12- --- _{Eb}		Basic.
A [#] ₅ B _b ₅		T 1-- 1-- _{Eb}		Basic.
		B _b 1-- --- _{Eb}		Basic, use in passages without B ₄ or B ₅ .

		T 1-- Bb---Eb		Trill fingering with B ₅ .
B ₅ C _{b6}		B 1-- ---Eb		Basic.
B _{#5} C ₆		1-- ---Eb		Basic.
C _{#6} D _{b6}		--- ---Eb		Basic.

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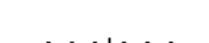
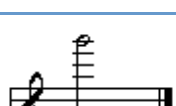



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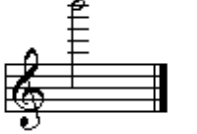




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Basic Fingering Chart for Flute and Piccolo

Third Octave: D₆ to C₇

This fingering chart includes the primary fingerings learned by all flutists. These fingerings are the same on all sizes of flute and piccolo unless specified otherwise.

<< Back to Second Octave				
Note	Written	Fingering		Description
D ₆		T -23 ---Eb		Basic.
D [#] ₆ E _{b6}		T 123 ^{G#} 123 _{Eb}		Basic.
E ₆ F _{b6}		T 12- 12- _{Eb}		Basic.
E [#] ₆ F ₆		T 1-3 1-- _{Eb}		Basic.
F [#] ₆ G _{b6}		B 1-3 --3 _{Eb}		Basic.
G ₆		123 --- _{Eb}		Basic.
G [#] ₆ A _{b6}		-23 ^{G#} --- _{Eb}		Basic.

<p>A₆</p>		<p>T -2- 1--Eb</p>		<p>Basic.</p>
<p>A₆[#] B₆^b</p>		<p>T --- 1D--</p>		<p>Basic.</p>
<p>B₆ C₇^b</p>		<p>B 1-3 --D#-</p>		<p>Basic.</p>
<p>B₆[#] C₇</p>		<p>123^{G#} 1--B</p>		<p>Basic with B-foot.</p>
		<p>123^{G#} 1--</p>		<p>Basic with C-foot.</p>

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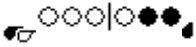















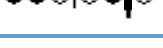





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Alternate Fingering Chart for Flute

Fourth Octave: C₇ to C₈

This fingering chart includes both basic fingerings and alternatives that are more appropriate in some passages. Some alternate fingerings are designed for fast passages, while others modify the tone, color, or pitch at normal and extreme dynamic levels. These fingerings are the same on all sizes of flute unless specified otherwise. There is a separate [alternate fingering chart for piccolo](#).

<< Back to Third Octave					
Note	Written	Fingering		Description	Src.
C ₇ D ₇		-2-G# 1--	○●○ ●○○		
		-2-G# 1--C	○●○ ●○○ 		
		-2-G# 1-3C	○●○ ●○○ 	Sharp.	
		-2-G# 123Eb	○●○ ●●● 		KJ
		-2- 123Eb	○●○ ●●● 		KJ
		-2- 1-3C	○●○ ●○○ 		
		-2- 1--C	○●○ ●○○ 		
		-2- 1--β	○●○ ●○○ 		DB RD2
		-2- 1--	○●○ ●○○		DB RD2
		-23 ^{G#} 1--	○●● ●○○	Flat.	
D ₇		T --3 12-C	 ○○○ ●●● 		
		T --3 12-Eb	 ○○○ ●●● 		

		Bb --- -23Eb		Roll out.	
		Bb --- --3B		Good response. Useful in the first movement of the Prokofiev Sonata.	DB
		Bb --- --3		Easy to finger, harder response than when foot keys are also depressed.	KJ
D#7 Eb7		B --3 ^{G#} -D2-			
		B --3 -D2-		For B-footed instruments.	KJ
		B --3 ^{G#} -D2-C			
		T --3 1D--C		Flat.	DB RD2
		T --3 1D--Eb			
		T --3 1D2-Eb		Flat.	
		B --3 -2-		Flat.	
		B --3 -2-C			
		T -23 1D--Eb			DB
		T --3 ^{G#} 1D--Eb			DB
		T 123 ^{G#} 1D-3Eb			
		12 ^{3/4} -2D#-			
		12- -2D#-		Sharp.	DB
		12- ^{G#} -2D#-		Sharp.	
		123 ^{G#} -D-D#3C		Flat.	
		12- -D2D#3C		Difficult to finger on open-hole models.	
		T 123 ^{G#} 0D-D#3Eb C#		Awkward but in tune. Press both the rim of RH 1 key and the D trill key with RH 1.	KJ
		123 -D2D#-C			

E₇
F_{b7}



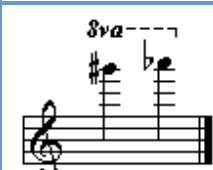

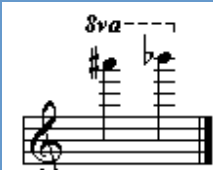
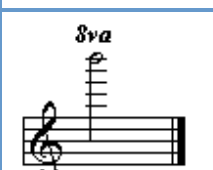
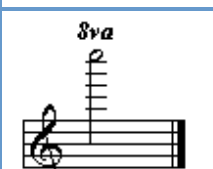


123 12 _{D#-}			
123 -2 _{D#3}			DB RD2
123 -2 _{D#-}			DB RD2
120 -2 _{D#-}		Slightly sharp.	DB RD2
12- - _{D#3} Eb C#		Sharp. Excellent response.	DB RD2
123 12-		Sharp, requires very fast air stream.	AS
12- 12-C			
12- 12 _{D#-}			
12- - _{D23} C			
12- - _{D-3} C		Good response.	
12- - ₃ Eb			
12- ^{G#} - _{D#3} Eb			
12- - _{D#3} Eb			DB

E_{#7}
F₇



-2- -2 _{D#-}			
-20 -2 _{D#-}		Better response.	MK
-2- - _{D#3} Eb C#			
10- - _{D#3} Eb C#		Flat. Excellent response.	DB RD2
-0- - _{D#3} Eb C#		Slightly sharp.	DB RD2
T 1-3 1-3 _{Eb} B		Sharp.	DB RD2
123 1 _{D-D#-}			ET
12- ^{G#} 1 _{D-D#-} C			ET
12- ^{G#} - _{D-D#-} C			
T -23 ^{G#} -23			
T 1-3 1- _{D#3}			

<p>F#₇ G_{b7}</p> 					
	T 1-3 1-D# ³ E _b C#				
	T --3 1-D# ³ E _b B				DB RD2
	T 1-3 1-D# ³ C				ET
	T 1-3 1-3E _b C#			Excellent response.	IR
<p>G₇</p> 	T -23 ^{G#} ₋ D ² -			Article by Robert Dick about G₄ from the Larry Krantz Flute Pages.	
	T -23 ^{G#} ₋ D ² -B				
	T -23 ^{G#} ₋ 23B				DB
<p>G#₇ A_{b7}</p> 	T -23 ^{G#} ₋ D ² 3B				DB
<p>A₇</p> 				Submit a fingering for this note.	
<p>A#₇ B_{b7}</p> 	T -23 ^{G#} _{1/2} D ² 3B			Very airy. Very difficult.	CP
<p>B₇ C_{b8}</p> 				Submit a fingering for this note.	
<p>B#₇ C₈</p> 	1-3 ^{G#} 1-D# ⁻ E _b			Very difficult.	MG

Daily Exercise No 1

Niall O'Riordan
www.niallflute.com

The musical score consists of 12 staves of music, each starting with a measure number. The key signature changes throughout the piece:

- Staff 1: 4/4 time, key of D major (no sharps or flats).
- Staff 2: 4/4 time, key of B-flat major (two flats).
- Staff 3: 4/4 time, key of E-flat major (three flats).
- Staff 4: 4/4 time, key of C major (no sharps or flats).
- Staff 5: 4/4 time, key of B-flat major (two flats).
- Staff 6: 4/4 time, key of D major (no sharps or flats).
- Staff 7: 4/4 time, key of E major (one sharp).
- Staff 8: 4/4 time, key of B-flat major (two flats).
- Staff 9: 4/4 time, key of C major (no sharps or flats).
- Staff 10: 4/4 time, key of D major (no sharps or flats).
- Staff 11: 4/4 time, key of B-flat major (two flats).
- Staff 12: 4/4 time, key of C major (no sharps or flats).

The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. There are several double bar lines with repeat signs, indicating sections to be played multiple times. The exercise is designed to improve technical skills such as finger dexterity, breath control, and key signature changes.

Musical score for guitar, measures 37-68. The score is written in treble clef and consists of ten staves of music. The key signature changes from two sharps (F# and C#) to one flat (Bb) at measure 39, and then to two flats (Bb and Eb) at measure 41. The time signature changes from 4/4 to 4/8 at measure 47. The music features a mix of eighth and sixteenth notes, often beamed together in groups. Measure 47 includes a double bar line followed by a change in time signature to 4/8. The score ends with a double bar line and a key signature change to two sharps (F# and C#) at measure 68.



Finger Exercise

from 25 Romantic Studies

Ernesto Köhler (1849–1907)
Op. 66, No. 5

Allegro (♩ = 112)

con Bravura

3

4

8

12

16

20

23

26

29

32

35

38

Intervals, Legato Playing and Repeated Notes

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- Always play with an even tone
- Play with good intonation
- Vary the dynamics
- Play at a tempo that you can easily focus the tone on every note
- Play with soft ‘legato fingers’ i.e. don’t slap the keys!
- Pay particular attention to the tone of the second and third notes in the groups of four.
When playing legato we sometimes play with a well focused tone on the first and last notes and neglect the notes in between
- For convenience, I have written this study to cover the 2nd and 3rd registers. The last two, starting on B and Bb are very tiring on the embouchure, don’t overdo it. Take care and stop when your lips feel tired. Also play the study down an octave.
- Sustain the flow of air between notes
- Each key has its own particular difficulties, it is best to just play a few a day, really practice them and work on the placement of the embouchure rather than just playing through the whole study
- Take care of the repeated notes.
- Strive for a sense of ease, never strain or force what you are doing
- When you become familiar with the study vary the articulations
- Take regular rests and most of all enjoy your playing!

Intervals, Legato Playing & Repeated Notes

Always play with an even legato tone

N O'Riordan

The musical score consists of 12 staves of music in 4/4 time. Each staff contains five measures of music. The notes are grouped in pairs, with each pair connected by a slur. The intervals between notes vary across the staves, including major and minor seconds, thirds, fourths, fifths, and sixths. The key signature changes throughout the piece: it starts in C major (no sharps or flats), moves to D major (one sharp), then to E-flat major (three flats), and finally to F major (one flat). The piece concludes with a double bar line and repeat dots.

This musical score consists of 12 staves of music, each containing five measures. The staves are numbered 66, 71, 76, 81, 86, 91, 96, 101, 106, 111, 116, and 126. The music is written in a single melodic line on a treble clef staff. The key signature changes throughout the piece: it starts with two sharps (F# and C#) for measures 66-80, changes to one sharp (F#) for measures 81-85, then to two flats (Bb and Eb) for measures 86-105, changes to one flat (Bb) for measures 106-110, then to three sharps (F#, C#, G#) for measures 111-115, and finally to three sharps (F#, C#, G#) and one flat (Bb) for measures 116-126. The melody is characterized by eighth-note patterns, often grouped in pairs or fours with slurs. Measure 81 begins with a double bar line and a key signature change to one sharp. Measure 106 begins with a double bar line and a key signature change to one flat. Measure 111 begins with a double bar line and a key signature change to three sharps. Measure 116 begins with a double bar line and a key signature change to three sharps and one flat.

Musical score for a piano piece, measures 131-191. The score is written in treble clef and consists of 13 staves of music. The key signature changes from three sharps (F#, C#, G#) at measure 131 to one flat (F) at measure 161, and then to two flats (Bb, Eb) at measure 186. The music features a continuous eighth-note pattern with various accidentals and phrasing slurs. Measure 131 starts with a treble clef and a key signature of three sharps. Measures 136-141 are in one flat. Measures 146-151 are in one flat. Measures 156-161 are in one flat. Measures 166-171 are in two flats. Measures 176-181 are in two flats. Measures 186-191 are in two flats. The piece concludes with a double bar line and a repeat sign at the end of measure 191.

Musical score for a piano piece, measures 196-256. The score is written in treble clef and consists of 14 staves. The key signature is G major (one sharp). The time signature is 4/4. The music features a complex, rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours and connected by slurs. The key signature changes to B minor (two flats) at measure 216 and back to G major at measure 241. The piece concludes at measure 256.

196

201

206

211

216

221

226

231

236

241

246

251

256

This musical score consists of ten systems of five staves each, representing measures 261 through 320. The notation is for guitar, featuring a treble clef and a key signature of one sharp (F#). The music is characterized by a consistent rhythmic pattern of eighth notes, often grouped in pairs and connected by slurs. Measure 266 includes a double bar line and a key signature change to one flat (Bb). Measure 296 features a double bar line and a key signature change to two sharps (D#). Measure 306 contains several notes marked with an 'x', likely indicating natural harmonics. The score concludes with a double bar line and a final key signature change to one flat (Bb) at the end of measure 320.

Reichert
Seven Daily Exercises, Op. 5
Flute

from 80 to 100

Nº 1.

Fine.

The image displays 11 staves of musical notation, each representing a different exercise. Each staff begins with a treble clef and a key signature of one sharp (F#). The exercises are characterized by long, sweeping slurs that encompass the first three measures of each staff, followed by a fermata (Λ) over the final measure. The exercises progress in difficulty, starting with simple eighth-note patterns and moving towards more complex chromatic and tritone exercises. Some exercises include fingering numbers (0, 3, 5) and dynamic markings like 'u' and 'x'.

from 120 to 152

Nº 2.

Fine.

8-----

8-----

8-----

8-----

8-----

8-----

8-----

8-----

8-----

8-----

8-----

8-----

The image displays a page of sheet music for 'Seven Daily Exercises, Op. 5' by Reichert. The music is written for a single melodic line in treble clef, 2/4 time, with a key signature of one sharp (F#). The piece consists of 12 staves of music, each containing a continuous eighth-note exercise. The exercises are characterized by beamed eighth notes, often in groups of four, and include various fingering patterns (0, 1, 2, 3). A repeat sign with a first ending 'A' is located at the end of the piece. A dashed line with the number '8' indicates a measure rest. The page is numbered '4' at the bottom center.

from 160 to 200

N^o. 3.

Fine

The image displays 12 staves of musical notation for guitar, arranged vertically. Each staff contains a single melodic line. The notation includes various fingerings, such as circles (0) for open strings, crosses (x) for muted strings, and numbers (3, 5, 7) for fretted notes. The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The notation includes slurs, accents, and dynamic markings like 'A'. The staves are connected by a large, sweeping slur that spans the entire page.

N^o. 4.

Fine.

The image displays a page of sheet music for 'Seven Daily Exercises, Op. 5' by Reichert. The page contains 11 staves of music, all written in treble clef and 3/4 time. The key signatures vary across the staves: the first two are in B-flat major (two flats), the next three are in D major (two sharps), and the last six are in G major (one sharp). Each staff begins with a common time signature 'C' and a key signature. The music consists of continuous eighth-note patterns, often grouped in pairs or fours, and is frequently marked with a fermata. Fingerings are indicated by numbers 1-5 above the notes. Some notes are marked with an 'x', likely indicating a natural sign. The page is numbered '8' at the bottom center.

from 144 to 184

N^o 5.

The musical score for exercise No. 5 is written on 11 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first staff contains a series of eighth-note chords, many of which are marked with a '3' indicating a triplet. The second staff ends with the word 'Fine.' and a fermata over the final note. The third staff continues the eighth-note chordal pattern. The fourth staff also ends with 'Fine.' and a fermata. The fifth staff introduces a new rhythmic pattern with sixteenth-note chords. The sixth staff continues this pattern with some accidentals (sharps and naturals) above the notes. The seventh staff continues the sixteenth-note pattern. The eighth staff continues the pattern with some accidentals. The ninth staff continues the pattern. The tenth staff continues the pattern. The eleventh staff concludes the exercise with a final chord and a fermata.

This page of sheet music contains 12 staves of music, each representing a different exercise. The exercises are written in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Many exercises conclude with a trill, indicated by a small 'A' above the final note. The exercises vary in their starting notes and the specific rhythmic challenges they present, such as alternating eighth and sixteenth notes or complex triplet groupings.

The image displays ten staves of musical notation, each representing a different exercise. The notation is written on a single treble clef staff per exercise. The exercises feature a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 0-3 above the notes. Accents (A) and dynamic markings (f, n) are used throughout. The key signature changes from three flats (B-flat, E-flat, A-flat) in the first exercise to three sharps (F-sharp, C-sharp, G-sharp) in the last. The time signature is 2/4 for the first exercise and 3/4 for the others.

The image displays ten staves of musical notation for Reichert's Seven Daily Exercises, Op. 5. Each staff contains a single melodic line with various technical markings and accidentals. The notation includes:

- Staff 1: Trills and slurs with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.
- Staff 2: Slurs and accents, ending with an accent (^).
- Staff 3: Slurs and accents, ending with an accent (^).
- Staff 4: Slurs and accents, ending with an accent (^).
- Staff 5: Slurs and accents, ending with an accent (^).
- Staff 6: Slurs and accents, ending with an accent (^).
- Staff 7: Slurs and accents, ending with an accent (^).
- Staff 8: Slurs and accents, ending with an accent (^).
- Staff 9: Slurs and accents, ending with an accent (^).
- Staff 10: Slurs and accents, ending with an accent (^).

from 116 to 144

Double tonguing

N^o. 6.

Fine.

12 staves of musical notation, each containing a single melodic line. The notation includes treble clefs, 2/4 time signatures, and a key signature of one sharp (F#). The exercises are numbered 1 through 12. Each exercise consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Some exercises include fingerings (e.g., 1, 2, 3, 4, 5) and accents (marked with 'A'). The notation is dense and technical, typical of a daily exercise book.

Triple tonguing

from 160 to 200

N^o. 7.

Fine.

