

WARM-UP GUIDE SHEET

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Burkart Flutes and Piccolos

The first exercise is similar to many traditional warm-ups. Strive to make your sound as musical and as expressive as possible, employing a beautiful vibrato which helps to lead from note to note. The added factor of using the metronome on off-beats will allow you to accomplish some extra tasks (notably developing a stronger sense of "time" and rhythmic sub-division). It takes some focused thought to adjust to hearing the click as "2 & 4", but it is time well-invested.

Ex. 1 $\text{♩} = 80$ (half note = 40 bpm) *8vb* ON REPEAT etc. to Low C

mp-f etc. up to high C

This exercise makes use of harmonics to develop lip/embouchure strength, control and flexibility. While it is possible to play different registers with a rigid lip position, it is definitely not the best method. It is important to develop a "mind's picture" of the slightly different lip/embouchure position for every note, in every register, at every dynamic. The differences in lip position are very fine, but none-the-less distinct. Skipping to the second partial (an octave and a fifth above the fundamental) presents the most extreme challenge in finding the proper lip position..

CAUTION: It is equally important to maintain a well-supported airstream as you play through each interval.

NOTE: Play both with and without vibrato.

Ex. 2 *mp-f* etc. to G-D

Exercise #3 is for developing control of your vibrato. Play the top note and vibrate in the rhythmic patterns on the low G position. Be sure to consider the shape or depth (sometimes referred to as intensity or amplitude) of the vibration as well as the rhythmic pulse. Always be aware of exactly what you kind of vibrato and sound you are producing. Remember that even in mechanical exercises such as these, it is important to make as beautiful a sound as possible.

Ex. 3 *8va & 8vb* on Repeats

Exercise #4 is based on a wonderful warm-up study that William Kincaid prescribed for his students. It is one of those simple melodies that allows a flutist to address many different musical elements. First of all, a large breath is essential. Second, technical smoothness between all notes and intervals is necessary. Third, it is important to vibrate beautifully throughout the melody so that the notes flow smoothly and connect very naturally. Fourth, intonation is always important, especially through the descending seventh chord and the final octave. Fifth, the last note needs a beautifully controlled taper, diminishing your vibrato as you soften the volume. (Getting to the last note with enough air is a big challenge. Pace yourself!.)

Ex. 4 $\text{♩} = 76 - 84$ *mf* *p*

Exercise #5 is based on the Taffanel & Gaubert "17 Daily Exercises" (#4). There are many great scale patterns which are essential for any serious flutist. Once again I have boosted the difficulty level by incorporation the "off-beat" metronome. This method is guaranteed to produce significant results. Articulating, with any combination of single and double-tongue, and various slurs is recommended. However, maximum results occur when slurring is used. (Technical discrepancies are much easier to hear when the articulation is not there to cover up uneven and erratic finger movement).
 NOTE: the "G's" represent the metronome patterns (both quarter and half off-beats).

Ex. 5

etc.

Continue exercise

Exercise #6 takes us into the "octatonic" or diminished scales (half-step/whole step sequences). Most advanced flutists play these (unknowingly) within much of the music of the twentieth century. Contemporary jazz players employ these scales quite often in their spontaneous offerings. They are often substituted when dominant harmonies are called for. Play all three (there are only three different scales) enough to gain comfort reading and playing them quickly. Once again, the two off-beat metronome patterns have been shown to add the challenging time feature to your expedition. Start very slowly and work to memorize these scales as soon as possible.

On the repeat, transpose up to Db and D to complete all three Diminished/Octatonic scales.

As you increase your speed, continue transposing to cover all registers

Exercise #7 presents major triads in two different patterns. Developing fluency with these types of patterns helps build the kind of solid musicianship that leads to comfort in sight-reading and improvisation. Use various articulations to cover more musical bases. Continue the exercises up to the highest octave. Playing up through high "D" is always recommended.

x. 7 8va on repeat

8va on repeat

The image shows two staves of musical notation for Exercise #7. The first staff is labeled 'x. 7 8va on repeat' and the second staff is labeled '8va on repeat'. Both staves feature a sequence of major triads starting from C4 and moving up through the octaves. Each triad is played as a triplet of eighth notes. The notes are grouped with brackets and the number '3' above them. The sequence of triads is: C major, D major, E major, F major, G major, A major, B major, C major (one octave higher), D major, E major, F major, G major, A major, B major, C major (two octaves higher).

Exercise #8 is similar to #7 except for the 7th added to the chords. Don't limit yourself to dominant and minor 7th chords. Develop comfort and fluency with major-major 7th's, diminish 7th's, half-diminished 7ths, minor-major 7th's, and augmented 7th chords. As in #7, continue the exercise by playing up through the top octave. With both #7 & #8, play them inverted, starting on high C. Although difficult, this kind of self-push guarantees big strides of progress.

Ex. 8

C7 D \flat 7 D7 E \flat 7 E7 F7 Continue through the top register

C7 D \flat 7 D7 E \flat 7 E7 F7

The image shows two staves of musical notation for Exercise #8. The first staff is labeled 'Ex. 8' and the second staff is labeled 'C7 D \flat 7 D7 E \flat 7 E7 F7'. Both staves feature a sequence of seventh chords starting from C7 and moving up through the octaves. Each chord is played as a triplet of eighth notes. The notes are grouped with brackets and the number '3' above them. The sequence of chords is: C7, D \flat 7, D7, E \flat 7, E7, F7, G7, A7, B7, C7 (one octave higher), D7, E7, F7, G7, A7, B7, C7 (two octaves higher). The text 'Continue through the top register' is written to the right of the first staff.

The best warm-up studies are those that you create and modify to fit your style of work. Strive to use your current repertoire studies as a basis for your warm-ups, being creative to address both musical and sonic issues. Always your best to consider your immediate and long-range goals. I must emphasize the benefit of memorizing every exercise and striving to "think in all keys". Many flutists are guilty of playing like angels, while not having a clue about the underlying harmonies and other musical fundamentals. One sure way of developing your ear and harmonic mind is to create your own exercise patterns which you play fluently in all keys.

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NOTES:

The image shows two blank musical staves, one above the other, for taking notes.