



PRESENTS  
JAZZ WORKSHOP SERIES

# Flute Master Class

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## LONG TONES EXERCISES

You can find and create many long tones exercises, here are five that work very good for me. Remember not to over do them. One exercise a day, EVERYDAY, is enough. You can stay one week with each one or pick different ones when you see that you have a problem in a note, a register, etc.

1. Use metronome and tuner (do not use vibrato):

The musical notation shows three staves of music in B-flat major, 4/4 time, with a tempo of quarter note = 60. The first staff contains eight measures of eighth-note pairs: B-flat, A; G, F; E, D; C, B-flat; B-flat, A; G, F; E, D; C, B-flat. The second staff contains eight measures of eighth-note pairs: B-flat, A; G, F; E, D; C, B-flat; B-flat, A; G, F; E, D; C, B-flat. The third staff contains eight measures of eighth-note pairs: B-flat, A; G, F; E, D; C, B-flat; B-flat, A; G, F; E, D; C, B-flat.

Repeat each twice to improve the mistakes done the first time. Do it one whole octave and use different registers like below. You should be happy with the sound that you are producing, concentrate on the sound, do not let your brain think in another thing, just the sound that it is coming out the flute!

When playing high register make sure you have a big sound, not a tinny one which occurs when the throat is closed and your lips in a 'beak' position. Throat should be open, imagine yourself saying Ahhh.

2. Sustain same note as long as possible. Breath thru nose without taking the lips out of the head joint. Do it using piano or tuner at a *mf* dynamic mark. Do it on middle register first and then on high and low registers.

3. Long Tones using dynamics. Do it with a tuner or piano (piano much better so you train your ears and not your eyes ;- ) Start by
  - a. Blowing only air, till the air becomes sound. Do it chromatic up to a P5.
  - b. Play a loud sound by removing the tongue from the reed. Be careful not to make an explosion sound at first.
  - c. Start very piano to loud and pianissimo again
  - d. Reverse of c.
 You can use metronome or not.

The image shows four musical staves, labeled a, b, c, and d, each containing two measures of music. Each measure consists of a half note followed by a dotted half note, with a slur over both notes. The first measure of each staff is in G major (one sharp), and the second measure is in C major (no sharps or flats). The notes are G4, A4, B4, C5 in the first measure, and G4, F4, E4, D4 in the second measure. Below the notes are dynamic markings and slurs indicating the intended performance style.

- a.** First measure: *air ppp* (pianissimo) with a wide upward-sloping slur. Second measure: *fff* (fortissimo) with a wide downward-sloping slur. The sequence repeats with *air ppp* and *fff*. Ends with "etc."
- b.** First measure: *fff* with a wide downward-sloping slur. Second measure: *ppp air* (pianissimo) with a wide upward-sloping slur. The sequence repeats with *fff* and *ppp air*. Ends with "etc."
- c.** First measure: *ppp* with a wide upward-sloping slur, followed by *fff* with a wide downward-sloping slur. The sequence repeats with *ppp* and *fff*. Ends with "etc."
- d.** First measure: *fff* with a wide downward-sloping slur, followed by *ppp* with a wide upward-sloping slur. The sequence repeats with *fff* and *ppp*. Ends with "etc."

## FINGERING EXERCISES

After the warm-ups exercises you need to be familiar with the instrument. I do fingering exercises. This one is a little more advanced and should be done in ALL keys with different articulations as follow:

The image shows five musical staves, numbered 1 to 5, each containing a single line of music. The time signature is 3/4, and the tempo is marked as  $\text{♩} = 60$ . Each staff starts with a repeat sign. The notes are: G4 (quarter), A4 (quarter), B4 (quarter) in the first measure; B4 (quarter), A4 (quarter), G4 (quarter) in the second measure; and a whole note G4 in the third measure. The notes are connected by slurs. The sequence of notes is: G4, A4, B4, B4, A4, G4, G4.

Start by playing one by one, two times each until you are familiar with the articulation, then do all of them together, from beginning to end. Increase the speed as you get familiar with them. I do all of them in one breath; then I play them half step higher or lower.

Using the same articulation as above you can play the extended version of the exercise:



This is a very useful fingering exercise using the full range of the flute in triplets. Do it even with metronome and add articulation later on:




## SCALES


Scales are not supposed to be your enemy. Try to be friendly to them. I know it is frustrating to play them at the beginning because we make mistakes all the time and we are not able to play a C major scale correctly in front of your teacher BUT once you pass this stage, then it is really fun to play them. Find the way of enjoying them: play them with different rhythms, different tempos, different articulations...Remember that they are the alphabet of music and you will be using them ALL the time. I bet you can learn them all in two weeks, just learn one a day (12 days). Everyday you start with a new one and after learning it, play the other ones you learnt the previous days!

Once you have all the major scales under your fingers then you can start playing them in different ways. Here is an example how to play the scales thru modes (starting from each one of the notes of a scale):


IONIAN    DORIAN    PHRYGIAN    LYDIAN    MIXOLYDIAN    AEOLIAN    LOCRIAN

1. 

IONIAN    DORIAN    PHRYGIAN    LYDIAN    MIXOLYDIAN    AEOLIAN    LOCRIAN


2. 

IONIAN    DORIAN    PHRYGIAN    LYDIAN    MIXOLYDIAN    AEOLIAN    LOCRIAN

3. 

ARTICULATIONS

1.    2.    3.    4.    5.    6.    7.    8.



1. Start by playing each one of them going up, starting from each one of the notes of the scale (start with major scales).
2. Scales going down while the root moves up. In C major play C major going down, then D dorian going down, E phrygian going down, etc.
3. One mode going up the next mode down.

You should play them with different articulations, starting with #1 till #8, then start making up your own articulation, like slur them every three notes.

It is a **MUST** to do them in all 12-keys with different root motion:

- Thru the cycle of fifths (C-F-Bb-Eb-Ab-Db-Gb-B-E-A-D-G)
- Cycle of fifth with different motion (G-D-A-E-B-Gb-Db-Ab-Eb-Bb-F-C)
- Chromatic (C-C#-D-Eb-E-F-F#-G-Ab-A-Bb-B) and viceversa (C-B-Bb-A-Ab-G-Gb-F-E-Eb-D-Db-C)

When you play without difficulty in the Major keys, then you should play them with other qualities: minor (dorian, melodic, harmonic), dominant, lydian, etc.

Knowing a scale is not just to be able to play it up and down but to be able to do different exercises based on the scale. Here are 3 exercises you need to play in all 12 keys. Tip: You can play the Hanon, The Virtuoso Pianist exercises on the saxophone!

1. 

2. 

3. 

Another way I practice scales is by playing them in the same key and different qualities:

MAJOR SEVENTH (DOMINANT)  
 MINOR 7TH (DORIAN) MAJOR #4 (LYDIAN)  
 5 SEVENTH #11 (LYDIAN DOMINANT) WHOLE TONE (WT) (SEVENTH #5)  
 9 DIMINISHED (WHOLE-HALF) SEVENTH B9 (HALF-WHOLE DIMINISHED)  
 13 DIMINISHED WHOLE-TONE (MELODIC MINOR 1/2 STEP ABOVE THE TONIC)  
 17

An advanced way of practicing scales is thru the ii-V-I idea (example in Major harmony)

II-7  
 V7 1 b35b7  
 I maj7 1 3 5 b7  
 IVmaj7#11 1 3 5 7  
 VI-7 1 3 #4 7  
 III-7 1 b35b6  
 VII-7b5 1 b2 5 b7  
 1 b2 b5b7

In this exercise we are playing the scales diatonically (in one key) and playing the characteristic notes of the mode in each arpeggio. Example: the characteristic notes of Maj#4 will be 1-3#4-7.

Example in Melodic minor harmony

II-7

V7

IminMaj7

IV7#4

VI-7b5

bIIIMaj7#5

VII-7b5

In this exercise we are playing the scales diatonically (in one key) and playing the characteristic notes of the mode in each arpeggio. Example: the characteristic notes of b7#4 will be 1-3#4-b7.



## BROKEN THIRDS (4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>)

When you have the scales under your fingers, playing them in broken motion, meaning playing them skipping notes, it is not difficult.

I start with broken thirds (then do the same in 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup>):

The image displays four sets of musical exercises, each consisting of an ascending and a descending line of broken thirds. The exercises are numbered 1 through 4. Exercises 1 and 2 are in G major, while exercises 3 and 4 are in D minor. Each exercise is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are quarter notes, and the exercises are played in a broken motion, skipping notes. Fingerings are indicated by numbers 1-8 below the notes.

**Exercise 1 (G Major):**  
Ascending: 1 3 2 4 3 5 4 6 5 7 6 8 7 9 8  
Descending: 8 6 7 5 6 4 5 3 4 2 3 1 2 7 1

**Exercise 2 (G Major):**  
Ascending: 3 1 4 2 5 3 6 4 7 5 8 6 9 7 8  
Descending: 8 10 7 9 6 8 5 7 4 6 3 5 2 4 2 4 1 3 7 2 1

**Exercise 3 (D Minor):**  
Ascending: 1 3 4 2 3 5 6 4 5 7 8 6 7 9 8  
Descending: 9 7 6 8 7 5 4 6 5 3 2 4 3 1 2 7 1

**Exercise 4 (D Minor):**  
Ascending: 3 1 2 4 5 3 4 6 7 5 6 8 9 7 8  
Descending: 7 9 8 6 5 7 6 4 3 5 4 2 1 3 2 7 1

The numbers below them are the place the note has on the scale. It is a good idea to start thinking in numbers because then you can transpose exercises, chords, melodies, etc. much easier.

Exercise 1 are thirds going up; 2. The thirds going down, starting from the 3<sup>rd</sup> of note of the scale; 3. One up and one down; 4. The other direction of #3.

As always this MUST be done in all 12-keys and with different qualities.

It is also important to do the broken thirds with triples. After having them under your fingers start using different articulations (here are two examples of articulation). Also do it in all four forms as above.

The image shows two musical staves in treble clef. The first staff contains a sequence of eighth notes with upward-pointing accents. The first three notes are grouped with a '3' above them, indicating a triplet. This is followed by a descending sequence of eighth notes, also with accents, and another triplet of three notes. The second staff contains a similar sequence, but with some notes beamed together and a '3' above a group of notes, indicating a triplet. The notes are accented throughout.

## Enclosure

Here is another exercise I like to work on since works very good to emphasize a note. In this first exercise, each note of the scale is enclosed (we play the note above and below the one we want to enclose)

### 1. Diatonic Enclosure

The image shows four musical staves in treble clef. Each staff contains a sequence of eighth notes with upward-pointing accents. The notes are grouped with slurs, indicating that each note is enclosed by the notes above and below it. The first staff shows a sequence of notes with slurs above and below. The second staff shows a similar sequence with slurs above and below. The third staff shows a sequence of notes with slurs above and below. The fourth staff shows a sequence of notes with slurs above and below. The notes are accented throughout.

## 2. Diatonic – Half Step Enclosure

Musical notation for exercise 2, showing four staves of music. The first staff is a treble clef with a key signature of one sharp (F#). The second and fourth staves are bass clefs with a key signature of one flat (Bb). The third staff is a treble clef with a key signature of one flat (Bb). The music features eighth-note patterns with slurs and accents, demonstrating diatonic half-step enclosures.

## 3. Half Step – Diatonic Enclosure

Musical notation for exercise 3, showing four staves of music. The first staff is a treble clef with a key signature of one flat (Bb). The second and fourth staves are bass clefs with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The music features eighth-note patterns with slurs and accents, demonstrating half-step enclosures followed by diatonic runs.

## 4. Chromatic Enclosure

Musical notation for exercise 4, showing four staves of music. The first staff is a treble clef with a key signature of one flat (Bb). The second and fourth staves are bass clefs with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The music features eighth-note patterns with slurs and accents, demonstrating chromatic enclosures.

## Triads

Chords are the most important notes that defines a scale. They can be three notes (triads) or four notes (seventh chords). They have to be under our fingers so we can use them whenever we need to. Here is a serie of exercises that will help you to achieve it.

This one is the same as the broken thirds but with triads. Once you are familiar with them you should add different articulations:

1.  

2.  

3.  

4.  

Diatonic Triads in 1st Inversion



Diatonic Triads in 2nd Inversion

Four staves of music showing diatonic triads in 2nd inversion. Each staff contains a sequence of triads, with the number '3' written below the notes to indicate a triplet. The first two staves show ascending triads, and the last two staves show descending triads. The notes are: Staff 1: G4, B4, D5; Staff 2: A4, C5, E5; Staff 3: B4, D5, F5; Staff 4: C5, E5, G5.

Diatonic Triads starting 1/2 Step below (approaching note)

Four staves of music showing diatonic triads starting a half step below the previous triad. The notes are: Staff 1: F#4, A4, C5; Staff 2: G4, B4, D5; Staff 3: A4, C5, E5; Staff 4: B4, D5, F5.

Practice the same exercise in 1st and 2nd inversions.

1st Inversion

Two staves of music showing diatonic triads in 1st inversion. The notes are: Staff 1: A4, C5, E5; Staff 2: B4, D5, F5.

2nd Inversion

Two staves of music showing diatonic triads in 2nd inversion. The notes are: Staff 1: C5, E5, G5; Staff 2: D5, F5, A5.

Diatonic Triads 1-3-5-8

Four staves of musical notation in C major, each containing a sequence of diatonic triads (1-3-5-8) in ascending and descending order. The first staff starts with C major (C-E-G) and ends with C major. The second staff starts with D minor (D-F-A) and ends with D minor. The third staff starts with E minor (E-G-B) and ends with E minor. The fourth staff starts with F major (F-A-C) and ends with F major.

Chromatic Triads

Four sets of musical notation, each consisting of two staves. Each set contains a sequence of chromatic triads (1-3) in ascending and descending order. The first set is in C major, the second in D minor, the third in E minor, and the fourth in F major. Each triad is marked with a '3' indicating a triplet.

Triads based on I IV and V degrees

Musical notation for triads based on I, IV, and V degrees in C major. The first staff shows the C major triad (C-E-G) labeled 'C' above and 'I' below. The second staff shows the F major triad (F-A-C) labeled 'F' above and 'IV' below. The third staff shows the G major triad (G-B-D) labeled 'G' above and 'V' below.

Here are some exercises that follow this same pattern

C G/D C/E F C/G F/A G/B C

I V I IV I IV V I

C G F C F C G C

I V IV I IV I V I

C G C F C F G C

I V IV I IV I V I

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

Triads are much easier if we play them in triplets simply because they have three notes; but we can also experiment playing them in 8<sup>th</sup> notes:

The image shows two staves of musical notation. The first staff contains eight groups of eighth notes, each labeled 'TRIAD' below it. The second staff contains a continuous sequence of eighth notes, also labeled 'TRIAD' below it, demonstrating a more complex rhythmic pattern.

Triads encloure are also a great exercise to do so we learn how to approach them. This is used a lot by jazz players:

The image shows three staves of musical notation, numbered 1, 2, and 3. Each staff contains a sequence of eighth notes with accents, illustrating different ways to approach triads using enclosure techniques.



## 7<sup>th</sup> chords

As mentioned before, when we add the 7<sup>th</sup> note of the scale to a triad, this becomes a 7<sup>th</sup> chord. Exercise 1-4 are the same as the broken triads and triads, and one more time, once you get familiar then add articulation:

The image displays eight numbered musical exercises on a single staff, each consisting of four measures. Exercises 1-4 are diatonic triads with their 7th notes. Exercises 5-8 are diatonic triads with their 7th notes, but with chromatic alterations (sharps and naturals) to create 7th chords. Exercise 5 is the 3<sup>rd</sup> inversion of the 7th chord. Exercises 6-8 show chromatic approaches to the triad. Each exercise ends with 'ETC.'. Below the exercises is an 'ARTICULATION:' section with a list: 1. SLUR, 2. STACCATO, 3. 4. 5. 6. 7. 8. 9. This is followed by a musical staff showing a sequence of notes with various articulation marks (accents, slurs, staccato) corresponding to the list.

Exercise 5 connects each diatonic 7<sup>th</sup> chord with the scale.

Exercise 6 is the 3<sup>rd</sup> inversion of the 7<sup>th</sup> chord or you can see it as the chromatic approach to a triad, done diatonically.

Exercise 7-8 is a diatonic triad connected by a scale note.

All of the above exercises have to be done with the nine articulations, at least, and all 12-keys.

As the triads are easy when played in triplets, the 7<sup>th</sup> chords are easier when played in 8<sup>th</sup> notes, so we should change them as well and play them in triplets:

This image displays a page of musical notation consisting of ten staves. The notation is written in a single system with a treble clef and a key signature of one flat. The music is primarily composed of eighth notes, with many of these notes grouped into triplets, indicated by a '3' above the notes. The staves are arranged vertically, and the music concludes with a double bar line on the final staff.

Tongue is Thick + wide  
in mouth

Bzzz

Bzzz

Bzzz

Bzzz w/ vibrato

chirping

vibrato ex.

1x - staccato      2x - Legato      Descend chrome

Back of tongue

octaves

in common: the presence of many harmonics in the sound. Gilbert urged flutists to remember that directing the air stream down, by bringing the top lip over to cover more of the embouchure hole, introduced more harmonics into the sound, while increasing the breath pressure heightened the harmonic content further. Keep these points in mind when practicing tone exercises.

Gilbert recommended Trevor Wye's exercises based on the harmonic series for developing strong harmonic content in the sound (see Example 9). Flutists will find that these exercises provide the following additional benefits if practiced correctly: (1) assistance in finding the placement of the lips and embouchure, (2) help in developing breath support, and (3) assistance in achieving greater flexibility throughout the registers.

Gilbert stressed two essential points to remember when practicing the harmonic exercises: (1) change from one harmonic to the next by increasing the breath pressure, and (2) do not initiate the change from the lips—keep the embouchure still.

**Example 9.** Trevor Wye, *Practice Book for the Flute*, Volume 1, "Tone," (Borough Green, Great Britain: Novello, c1980), Harmonic Exercise (number 1, page 6)



Follow these recommendations when practicing the harmonic exercises:

1. Refrain from focusing the sound by turning in—the pitch will be flat.
2. Find the focus by covering with the upper lip. The more one covers, the more harmonics will be present.
3. Keep the lips free from tension. Do not attempt to focus the sound by pulling from the corners of the mouth.
4. When warming-up on the harmonic series, do not force the upper notes. Start softly and get louder, making the tones vibrate very fast at the beginning (bell-like tones).

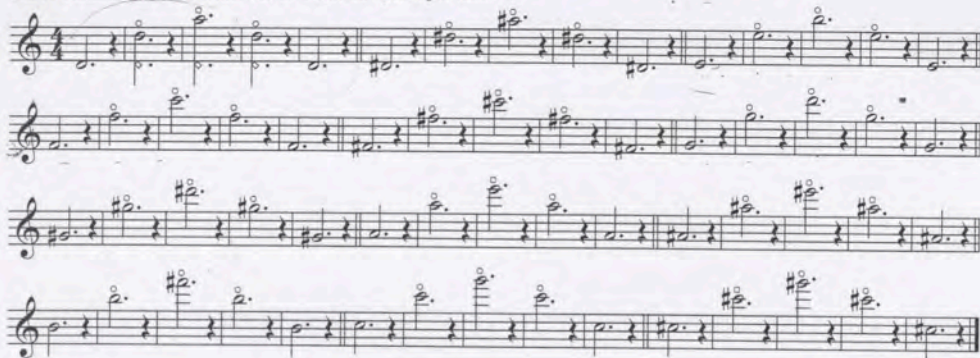
#### Importance of the first note

When beginning a passage remember to pay careful attention to the quality of the first note. After one makes certain the focus is correct, the breath support is sufficient, and the attack is clean on the beginning note, the proper elements of sound are more likely to follow on the succeeding notes and passages. In addition, the repetition of phrases, difficult passages, or even single notes, will ensure further improvement of the general quality of the sound.

**Problem analysis:** When a flutist encounters problems with scales or difficult passages, there will be one note where the focus and quality of the sound begin to weaken. Once the tone weakens, the following notes will not suddenly become focused and bright; they will get worse. Identifying the problem area (or note) and practicing the proper sound from the

## Embouchure Flexibility

Three Partials: Practice with 2, 3, or 4 vibrato cycles per beat.



Musical notation for the 'Three Partials' exercise, consisting of four staves of music in 4/4 time. The first staff contains a sequence of notes with vibrato markings (circles with dots) and slurs. The second staff continues the sequence with similar markings. The third and fourth staves show more complex rhythmic patterns with vibrato markings and slurs.

Ascending Harmonics: Play with 6 vibrato cycles per beat.



Musical notation for the 'Ascending Harmonics' exercise, consisting of three staves of music in 4/4 time. The first staff shows a sequence of notes with vibrato markings and slurs. The second and third staves continue the sequence with similar markings and slurs.

Harmonic Wiggle Patterns



Musical notation for the 'Harmonic Wiggle Patterns' exercise, consisting of three staves of music in 4/4 time. The first staff shows a sequence of notes with vibrato markings and slurs. The second and third staves continue the sequence with similar markings and slurs.

*Different Articulation and Rhythm Exercises*

A handwritten musical score consisting of ten staves of music in 4/4 time, written in a single treble clef. The music is a rhythmic exercise with a consistent melodic line. The first staff has handwritten annotations above it: 'Allegro' and 'tu tu tu'. The notes are primarily eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line and repeat dots. Below the eighth staff, there is a line of text: 'with T, K, "HAH" staccato, TK, or slurred.'

F major

Trevor Wye

EXPRESSIVE SCALES

↳ the motion thing

First system of four staves of musical notation for the F major scale. The first staff begins with a dynamic marking of *f*. Each staff contains four measures of eighth-note runs, with slurs indicating phrasing across measures.

D minor

First system of four staves of musical notation for the D minor scale. The first staff begins with a dynamic marking of *pp*. The word *simile* is written above the second and third staves. Each staff contains four measures of eighth-note runs, with slurs indicating phrasing across measures.

B♭ major

First system of four staves of musical notation for the B♭ major scale. The first staff begins with a dynamic marking of *f*. The word *simile* is written below the first staff. Each staff contains four measures of eighth-note runs, with slurs indicating phrasing across measures.

Moyses

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GAMMES MAJEURES - MAJOR SCALES - DUR - TONLEITERN - 長音階

The image displays five musical staves, each containing a major scale in treble clef. The scales are written in a continuous, flowing style with slurs connecting the notes. The key signatures are as follows:

- Staff 1: A major (one sharp: F#)
- Staff 2: B-flat major (two flats: Bb, Eb)
- Staff 3: C major (no sharps or flats)
- Staff 4: D major (two sharps: F#, C#)
- Staff 5: E major (three sharps: F#, C#, G#)



On the other hand, daily exercises are materials that flutists should practice every day throughout their playing career, such as Moyse's *De la Sonorité* and *Exercices Journalier*, Reichert's *Seven Daily Exercises*, and Taffanel & Gaubert's *Daily Exercises* and *Méthode Complète de Flûte*.

### Gilbert's Daily Practice Routine

It is essential for the flutist to organize a daily practice routine which incorporates (1) tone studies, (2) daily exercises such as scales, arpeggios, etc., (3) studies or "dispensable" etudes, (4) and finally, pieces. Gilbert organized the following daily practice routine, which outlines the amount of time devoted to specific techniques, extensive repertoire for all sections, and methods of practice.<sup>4</sup> The following outline of Gilbert's daily practice routine, separates practice into four categories of specific techniques and materials:

PART I. TONE STUDIES (forty-five minutes to one hour)

PART II. TECHNIQUE (ca. one hour total for A and B)

Section A. Required Daily Technique (twenty to thirty minutes)

Section B. Variable Technique (thirty minutes)

PART III. ETUDES "Dispensable" studies (thirty minutes)

PART IV. SOLO PIECES (thirty to forty-five minutes)

The following, more comprehensive, description of Gilbert's daily practice routine provides an outline for a well balanced practice schedule:

PART I. TONE STUDIES (forty-five minutes to one hour)

"One-third of daily practice time should be devoted to tone studies." (MCT-86)

A. How to practice

1. Tone studies should be practiced first
2. Think posture, hand and finger position
3. Practice concentrating on specific problems
4. Practice transpositions—every key has its own character and its own color

B. Recommended materials

1. Trevor Wye, *Practice Book I, "Tone"*
2. Marcel Moyse, *De la Sonorité*
3. Moyse, *Tone Development through Interpretation*
4. Reichert, Op. 5

PART II. TECHNIQUE (ca. one hour)

Section A. Required Technique: (twenty to thirty minutes) Gilbert's scales and arpeggios must be practiced every day without fail—the "indispensable" exercises.<sup>5</sup>

#### Materials Used

1. Major scales up to high D
2. Harmonic minor scales up to high D
3. Melodic minor scales up to high D<sup>6</sup>

4. Whole Tone scales up to high D
5. Major scales in thirds
6. Major scales in fourths
7. Chromatic scale as found in Example 59
8. Arpeggios up to high D
  - a) major
  - b) minor
  - c) augmented
  - d) dominant sevenths
  - e) diminished sevenths

**Method of practice.** All scales and arpeggios should be practiced in the following manner:

1. Use the extended pattern from low C up to high D for all the scales.
2. Play through the twelve different articulations in the basic grouping of 4s (Example 60).<sup>7</sup> Apply two articulations each day; over a six-day period one will have covered all of them. After playing the groupings of 4s, then practice 3s, 5s, 6s, and 7s.<sup>8</sup> Being curious and thorough in nature, Gilbert wrote out a basic chart of phrasings which included all these groupings.
3. Remember to play the scales (1) very rhythmically, with accents if necessary, to keep from rushing, (2) with no slapping or popping the keys, and (3) in one breath if possible. Find a speed that works and practice for success, not failure.
4. Start slowly and build the tempo evenly and steadily. For these daily exercises, steadiness is the most important factor. Gilbert recommended a final goal of quarter note equals 120.

**Example 59.** Gilbert, *Technical Flexibility* (San Antonio, Texas: Southern Music company, c1988), Chromatic scale exercise, page 13

The image displays three staves of musical notation for a chromatic scale exercise. The first staff shows the scale from C4 to D5 with articulation markings: "4 times" above the first four notes, "twice" above the next four notes, and "once each" above the final four notes. The second staff shows the scale from D5 down to C4 with similar articulation markings. The third staff shows the scale from C4 up to D5 with articulation markings above the notes.

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## GOOD RESOURCES FOR FLUTE WARM UPS

### Books

*The Flute Scale Book*, by Patricia George and Phyllis Avidan Louke

*Practice Book for the Flute*, books 1-6 (Tone, Technique, Articulation, Intonation & Vibrato, Breathing & Scales, Advanced Practice), by Trevor Wye

*Complete Daily Exercises for the Flute*, by Trevor Wye

*17 Big Daily Exercises for the Flute*, by Paul Taffanel and Philippe Gaubert

*De la Sonorité: Art et Technique*, by Marcel Moysé

*Daily Exercises for the Flute*, by Marcel Moysé

*The Paula Robison Flute Warmups Book*, by Paula Robison

*Super Warmups for the Flute*, by David Shostak

*Warm-ups for the Busy Flutist*, by Carol Gilkey

*Daily Exercises for the Flute*, by Julius Baker

### Online

“Nina Perlove on singing while playing the flute,” by Nina Perlove  
<https://www.youtube.com/watch?v=EIxaYRgf418>

Articles on warm ups at [www.jennifercluff.com](http://www.jennifercluff.com):

<http://jennifercluff.blogspot.ca/2012/02/2-higher-longtone-warmups-free-pdfs.html>

<http://jennifercluff.blogspot.com/2007/07/expanding-intervals-warmup.html>

<http://jennifercluff.blogspot.com/2007/10/whats-deal-with-longtones.html>

Handout from Patricia George’s 2015 NFA Convention Flute Spa Warm-Up Session:  
<http://fabulousflute.com/wp-content/uploads/2015/08/Powerpoint-Presentation-NFA-Warmup.pdf>

# 18 STUDIES

In all tonalities

Edited by JOHN WUMMER

BENOIT-TRANQUILLE BERBIGUIER

C major  
Allegro

1.

*mf*

# Groove Blues

TRACK 3

Jim Snidero

$\text{♩} = 78$

## CHORUS 1

Musical notation for Chorus 1, measures 1-6. Chords: F7, B $\flat$ 7.

Musical notation for Chorus 1, measures 7-12. Chords: F7, G-7, C7, F7, C7.

## CHORUS 2

Musical notation for Chorus 2, measures 13-18. Chords: F7, B $\flat$ 7.

Musical notation for Chorus 2, measures 19-24. Chords: F7, A-7, D7, G-7, C7, F7, C7.

## CHORUS 3

Musical notation for Chorus 3, measures 25-30. Chords: F7, F7alt, B $\flat$ 7.

Musical notation for Chorus 3, measures 31-36. Chords: F7, A-7, D7, G-7, C7, F7, C7.

## CHORUS 4

Musical notation for Chorus 4, measures 37-42. Chords: F7, B $\flat$ 7.

Musical notation for Chorus 4, measures 43-48. Chords: F7, G-7, C7, F7, D7alt, G7, C7alt.

## CHORUS 5

Musical notation for Chorus 5, measures 49-54. Chords: F7, B $\flat$ 7.

Musical notation for Chorus 5, measures 55-60. Chords: F7, A-7, D7, G-7, C7, F7, C7, F7 $\sharp$ 11.