PRESENTS

JAZZ WORKSHOP SERIES

Flute Master Class

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Flute Master Class
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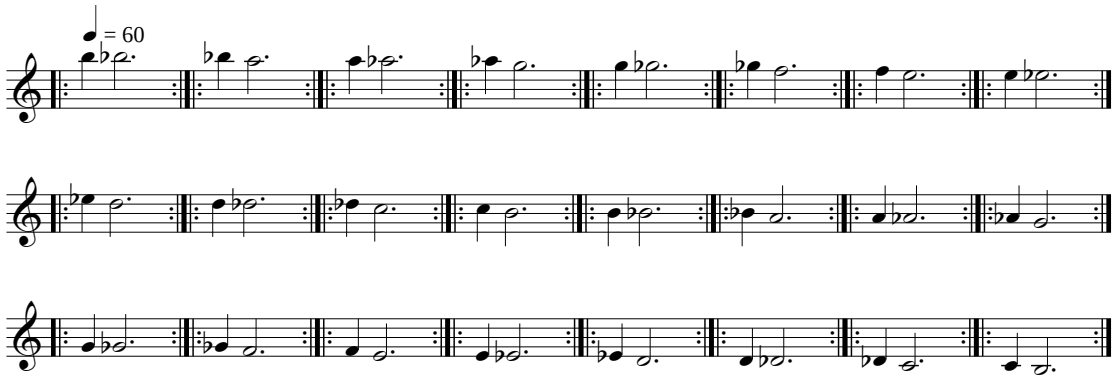
LONG TONES EXERCISES

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):



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!

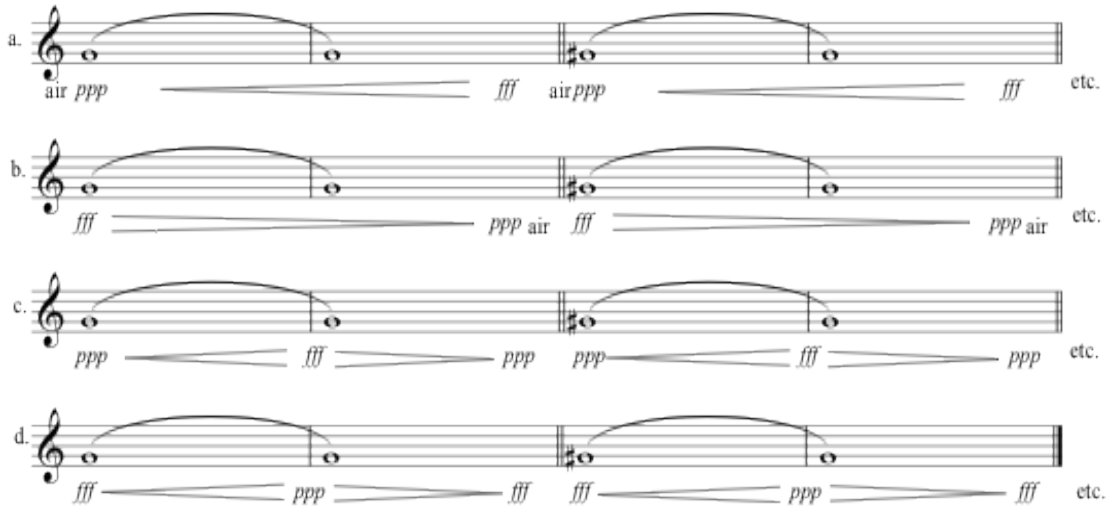
When playing high register make sure you have a big sound, not a tinny one which occurs when the throat is closed and your lips in a 'beak' position. Throat should be open, imagine yourself saying Ahhh.

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

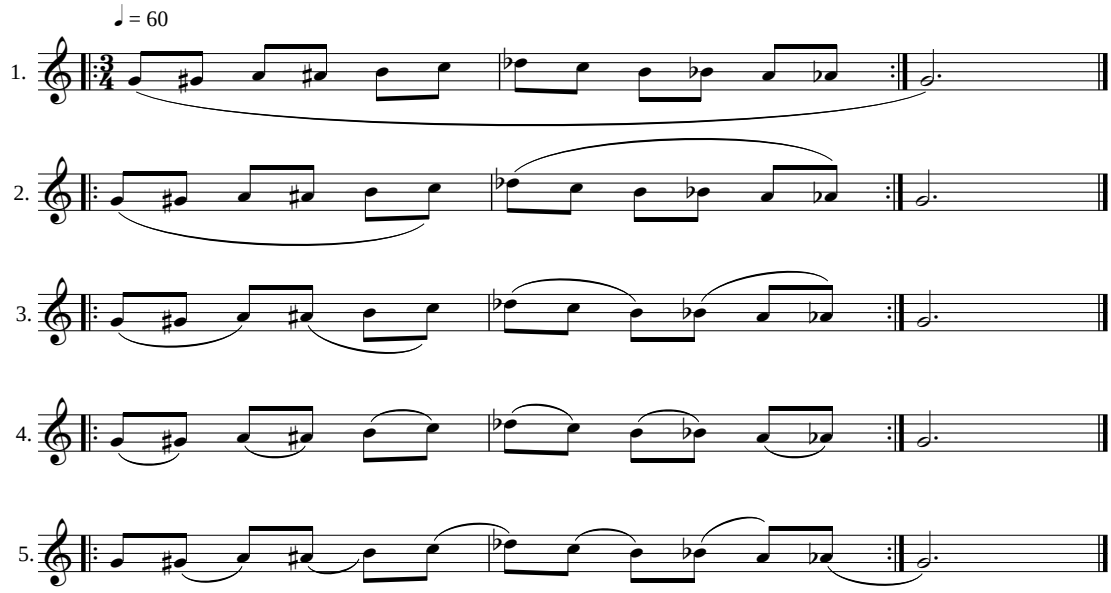
    a. Blowing only air, till the air becomes sound. Do it chromatic up to a P5.
    b. Play a loud sound by removing the tongue from the reed. Be careful not to make an explosion sound at first.
    c. Start very piano to loud and pianissimo again
    d. Reverse of c.

    You can use metronome or not.



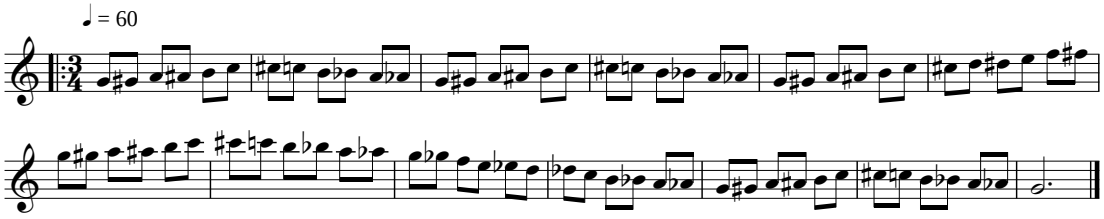
FINGERING EXERCISES

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:

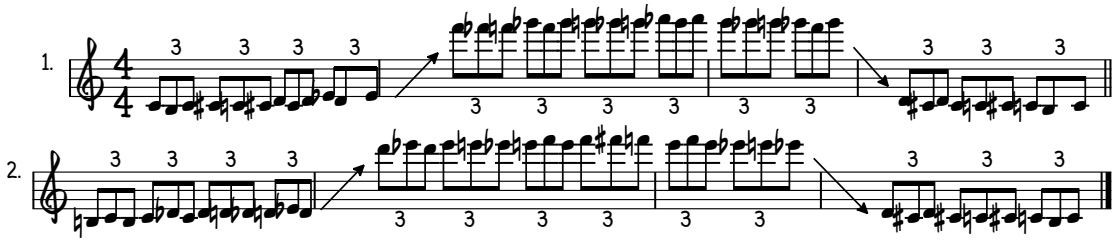


Start by playing one by one, two times each until you are familiar with the articulation, then do all of them together, from beginning to end. Increase the speed as you get familiar with them. I do all of them in one breath; then I play them half step higher or lower.

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

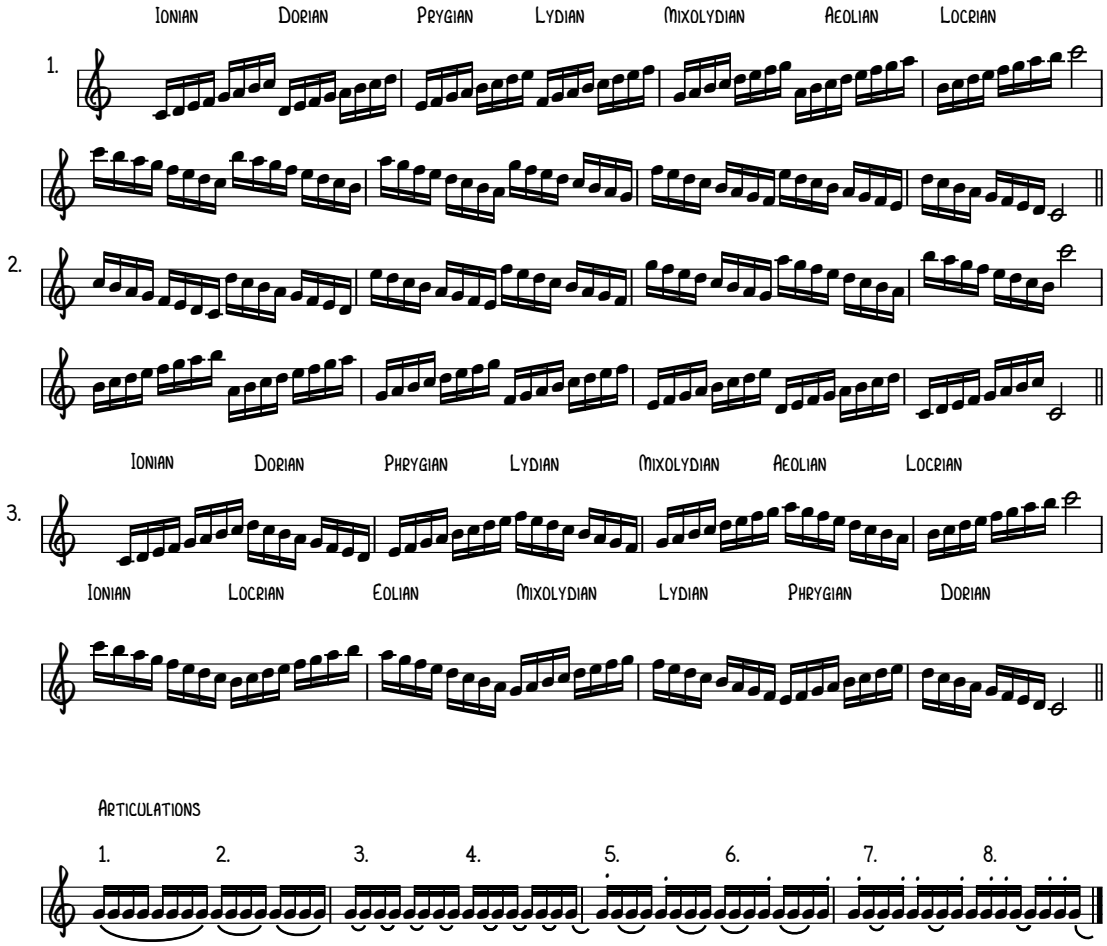


This is a very useful fingering exercise using the full range of the flute in triplets. Do it even with metronome and add articulation later on:



SCALES

Scales are not supossed 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 infront 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 leanr 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):



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.

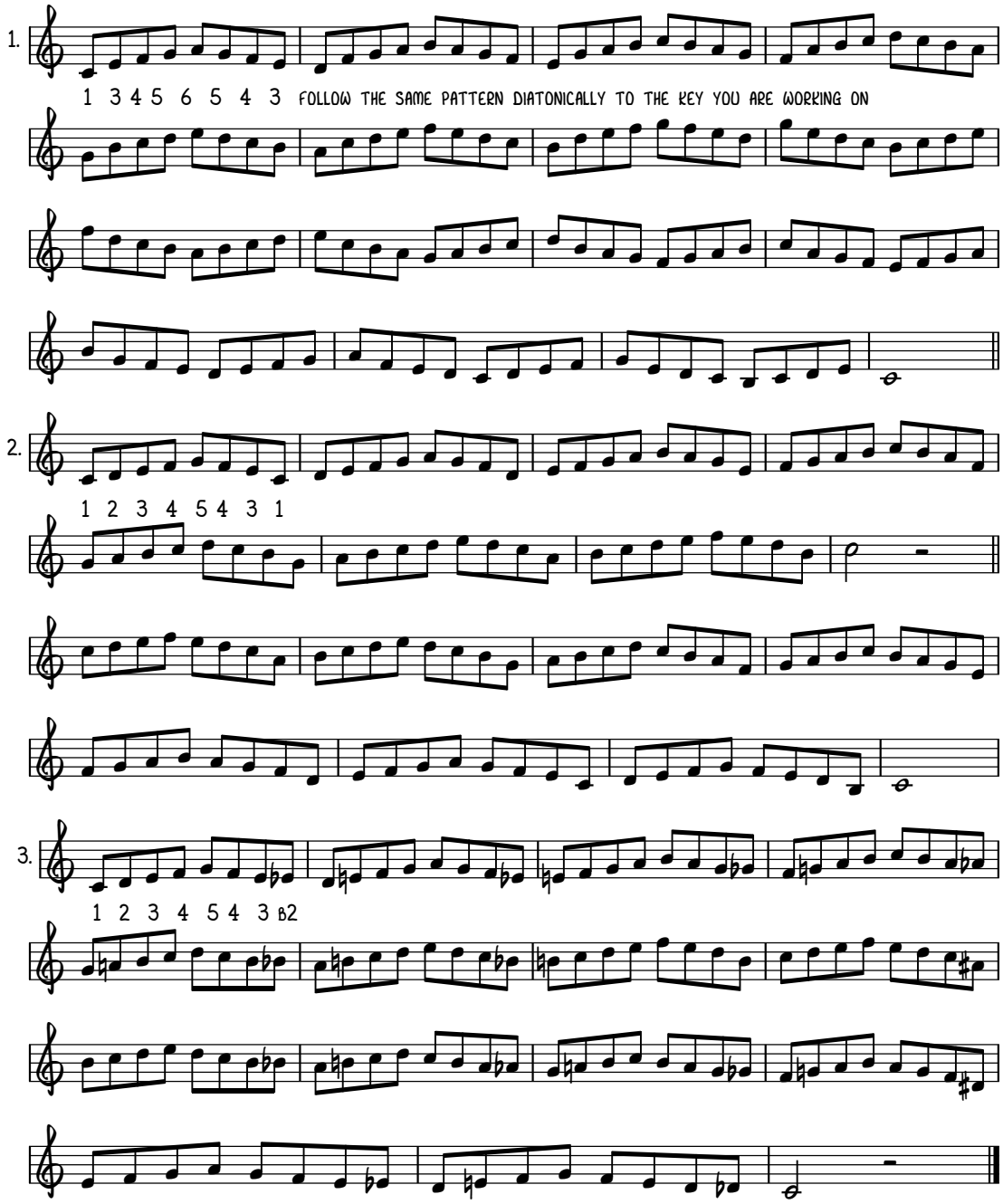
You should play them with different articulations, starting with #1 till #8, then start making up your own articulation, like slur them every three notes.

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

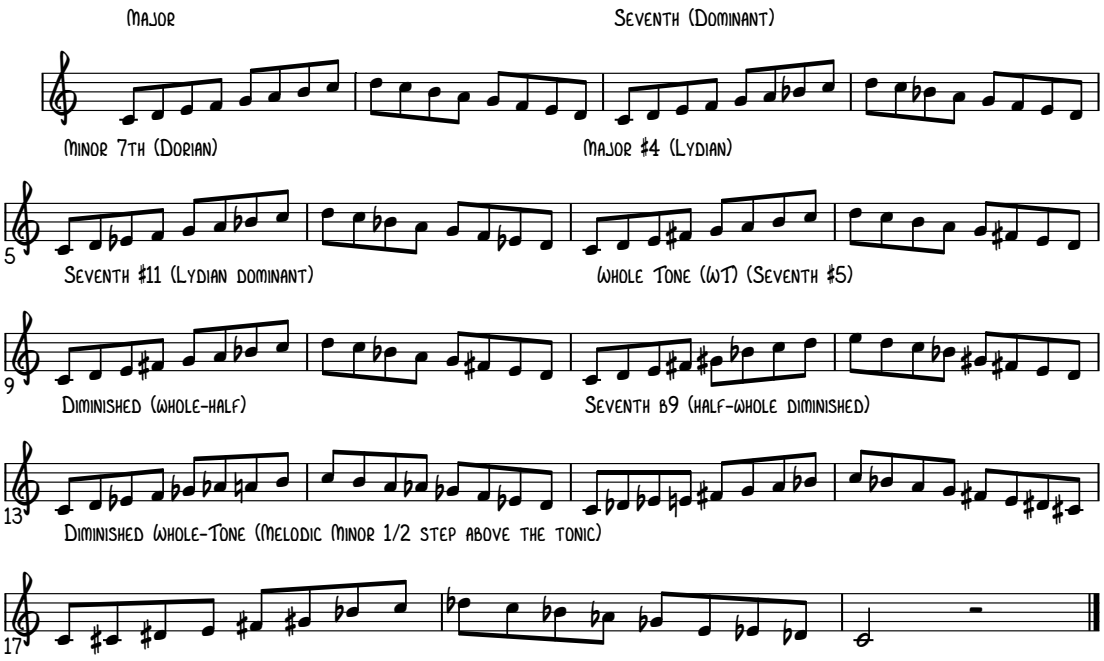
- Thru the cycle of fifths (C-F-Bb-Eb-Ab-Db-Gb-B-E-A-D-G)
- Cycle of fifth with different motion (G-D-A-E-B-Gb-Db-Ab-Eb-Bb-F-C)
- Chromatic (C-C#-D-Eb-E-F-F#-G-Ab-A-Bb-B) and viceversa (C-B-Bb-A-Ab-G-Gb-F-E-Eb-D-Db-C)

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

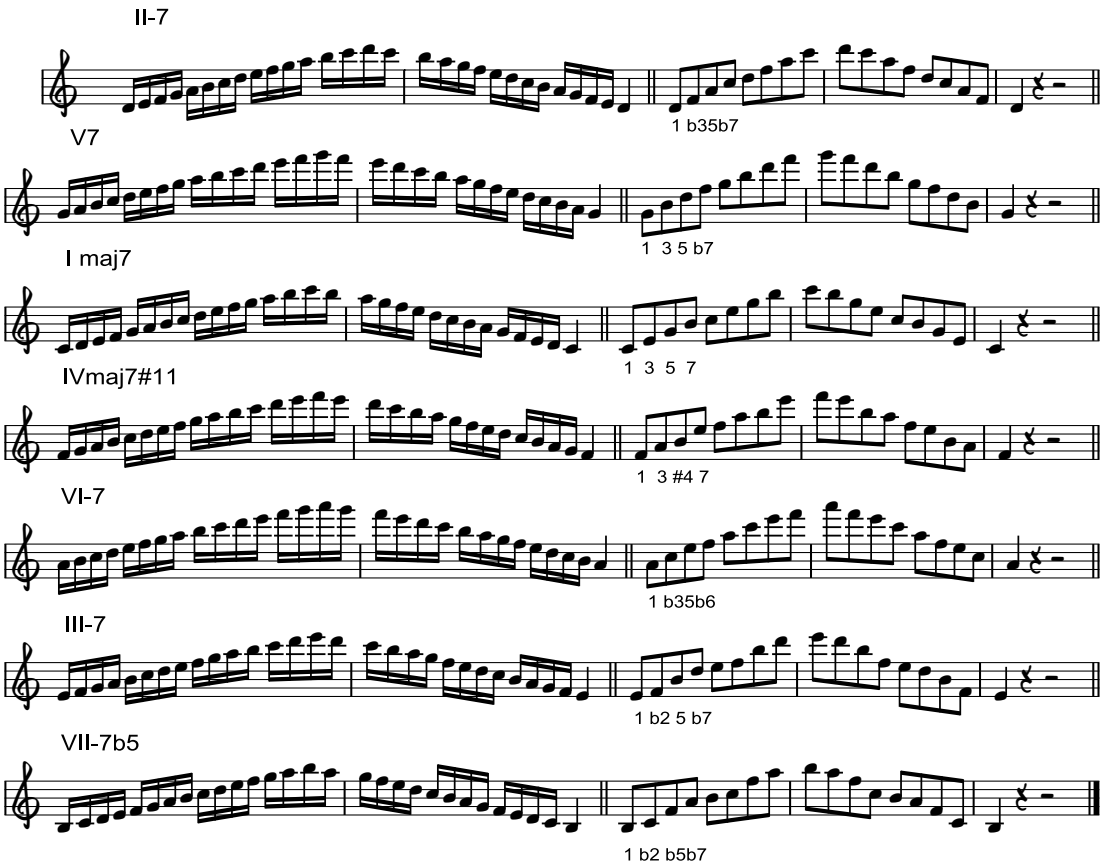
Knowing a scale is not just to be able to play it up and down but to be able to do different exercises based on the scale. Here are 3 exercises you need to play in all 12 keys. Tip: You can play the Hanon, The Virtuoso Pianist exercises on the saxophone!



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

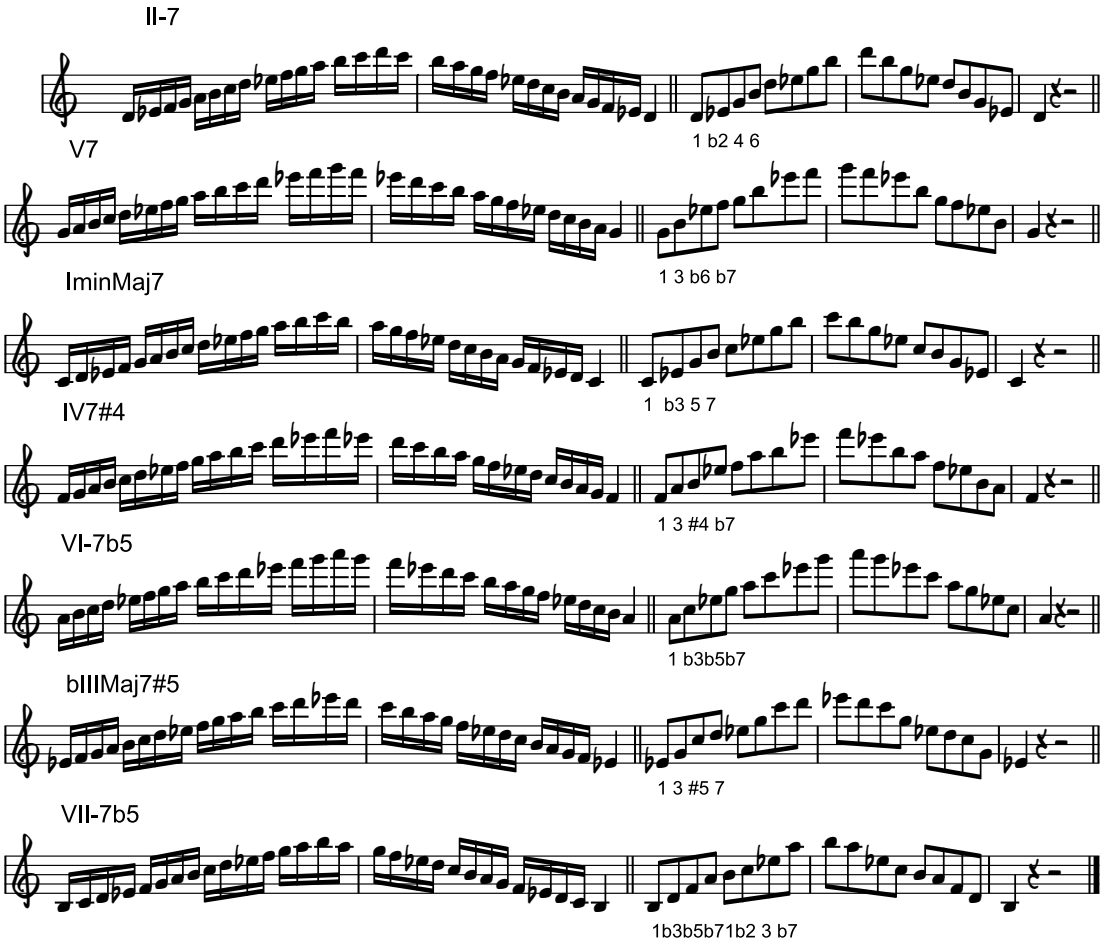


An advanced way of practicing scales is thru the ii-V-I idea (example in Major harmony)



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

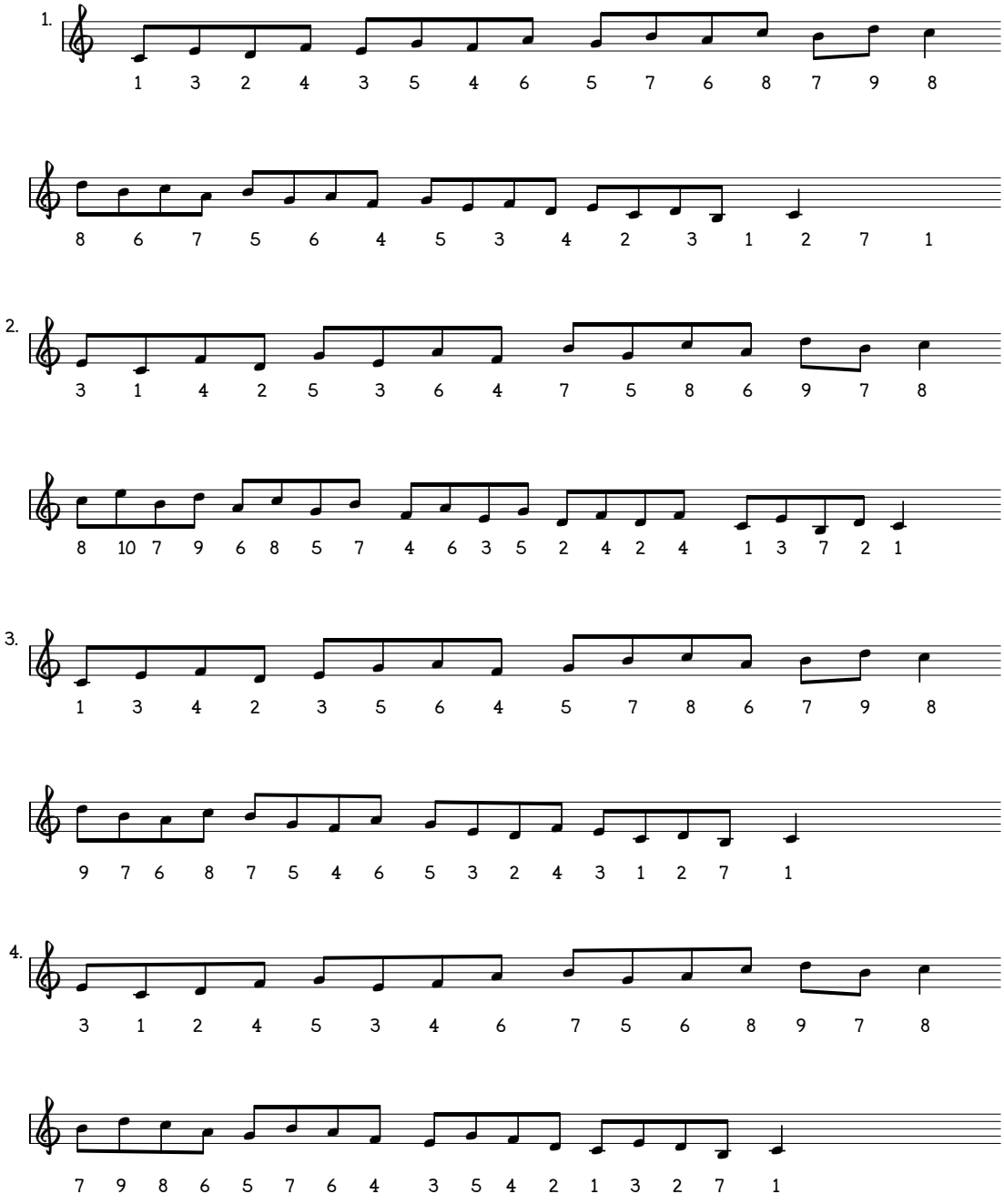


In this exercise we are playing the scales diatonically (in one key) and playing the characteristic notes of the mode in each arpeggio. Example: the characteristic notes of b7#4 will be 1-3#4-b7.

BROKEN THIRDS (4th, 5th, 6th, 7th)

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

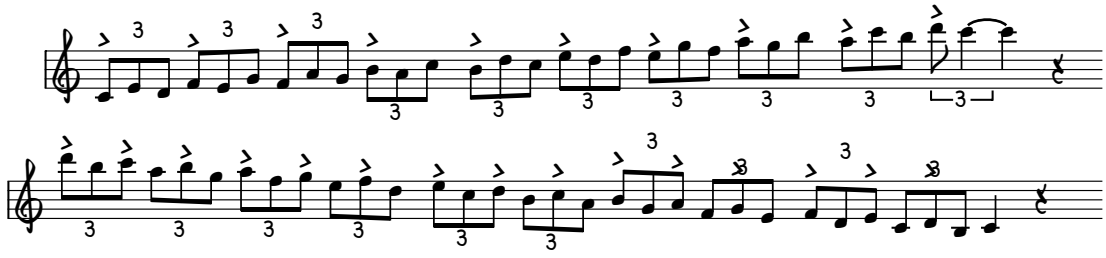
I start with broken thirds (then do the same in 4th, 5th, 6th and 7th):



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 thrids going down, starting from the 3rd of note of the scale; 3. One up and one down; 4. The other direction of #3.

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

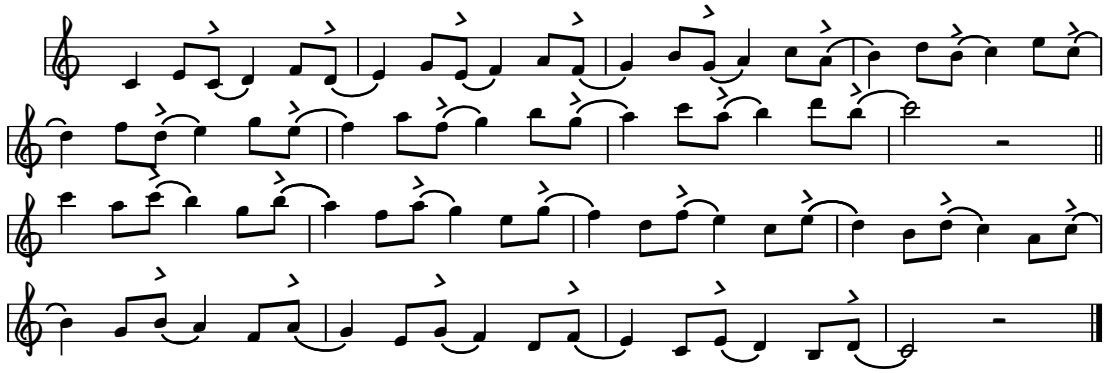
It is also important to do the broken thirds with triples. After having them under your fingers start using different articulations (here are two examples of articulation). Also do it in all four forms as above.



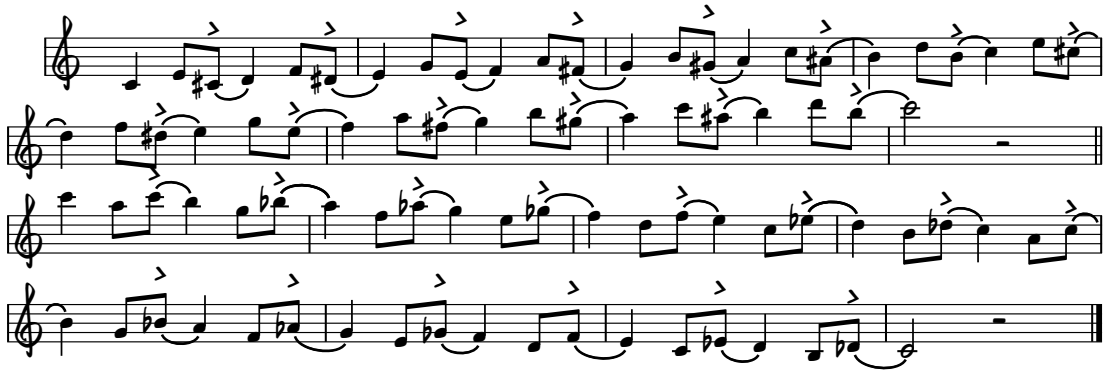
Enclosure

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)

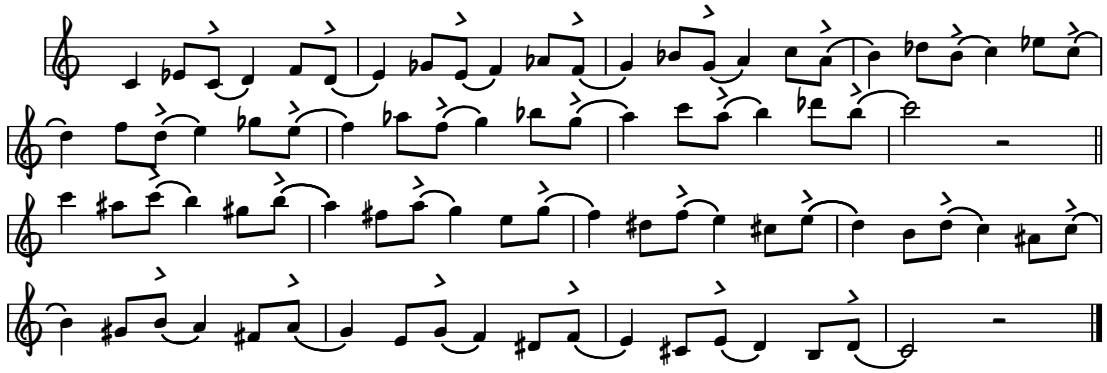
1. Diatonic Enclosure



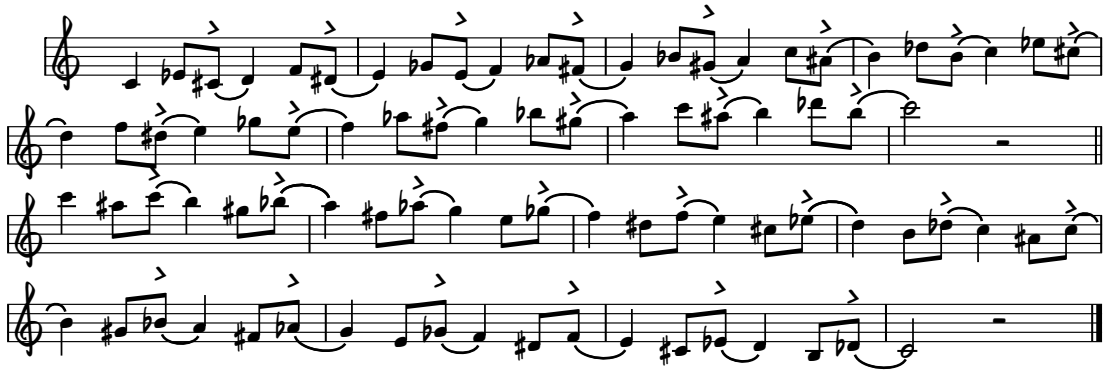
2. Diatonic – Half Step Enclosure



3. Half Step – Diatonic Enclosure



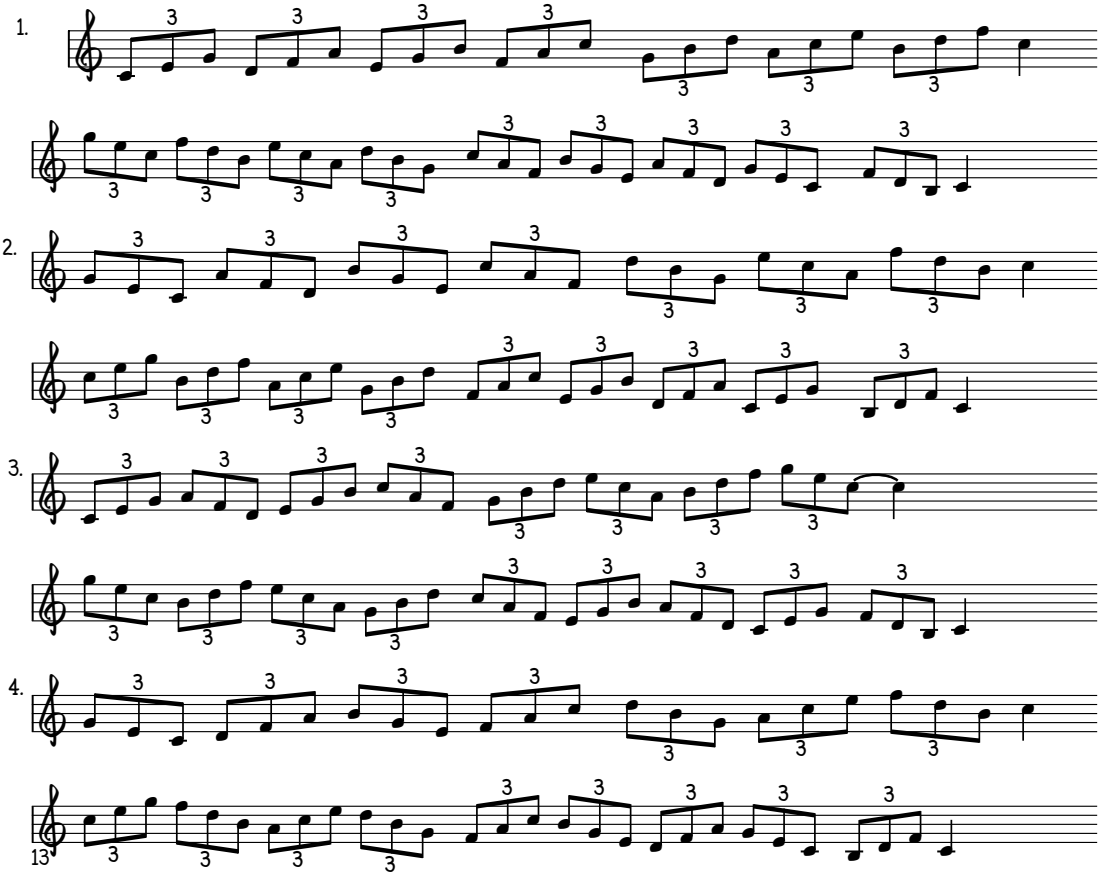
4. Chromatic Enclosure



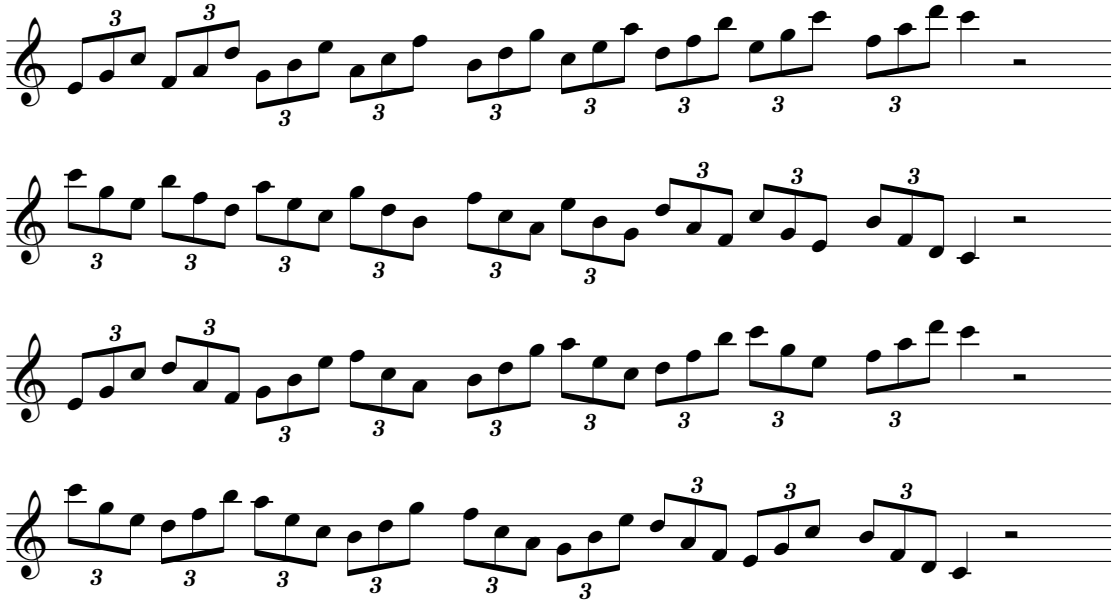
Triads

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.

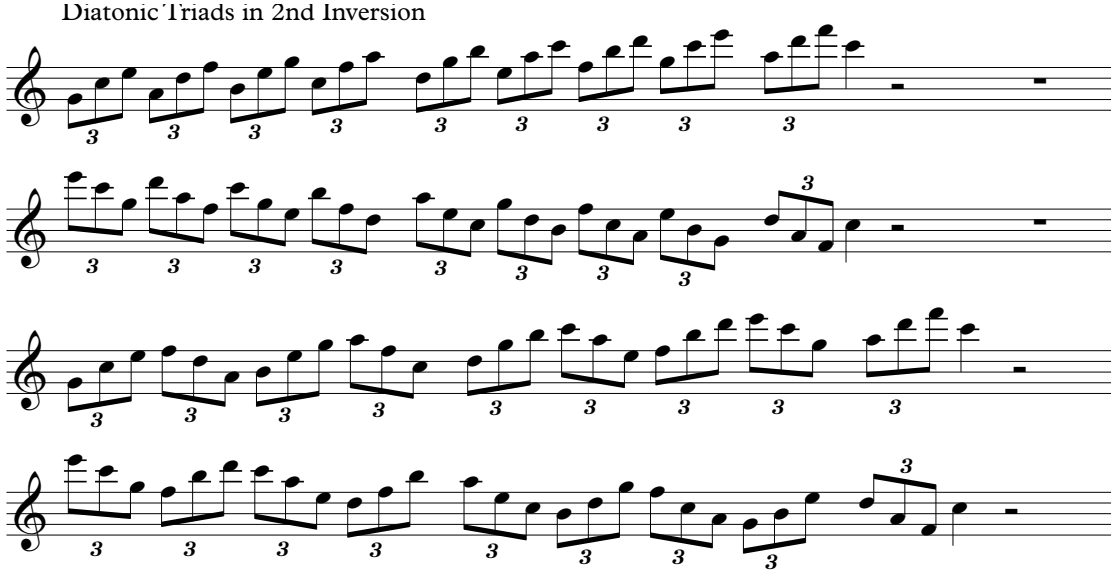
This one is the same as the broken thirds but with triads. Once you are familiar with them you should add different articulations:



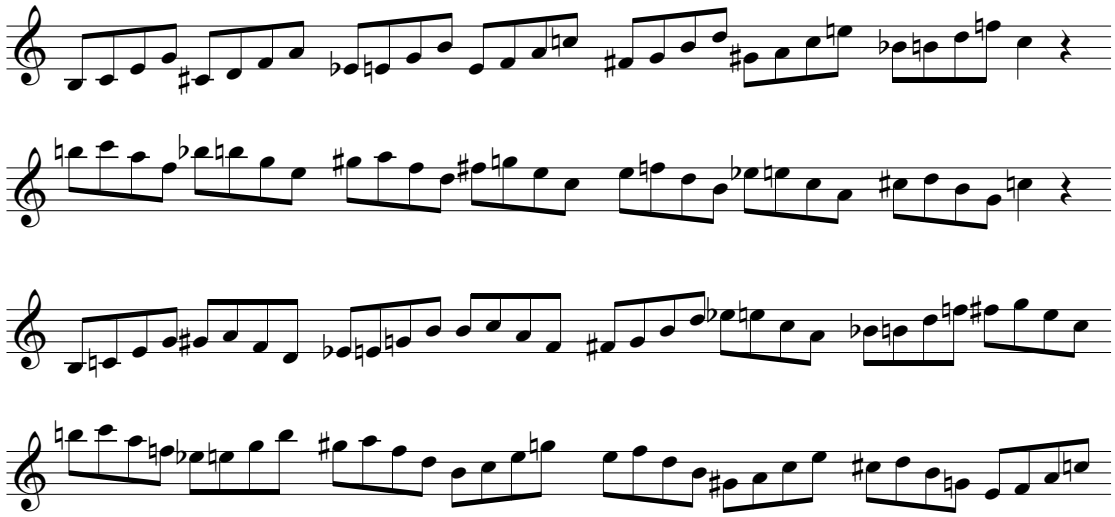
Diatonic Triads in 1st Inversion



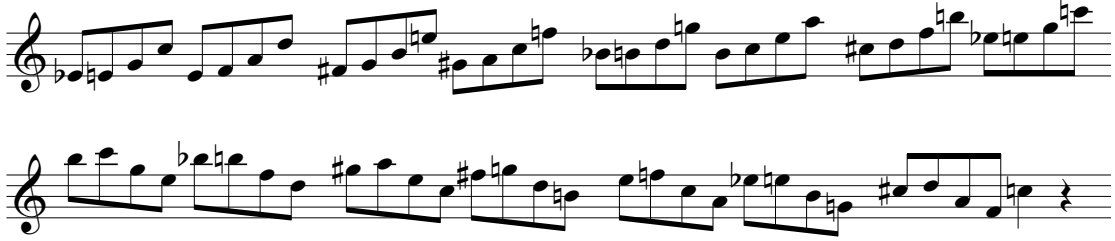
Diatonic Triads in 2nd Inversion



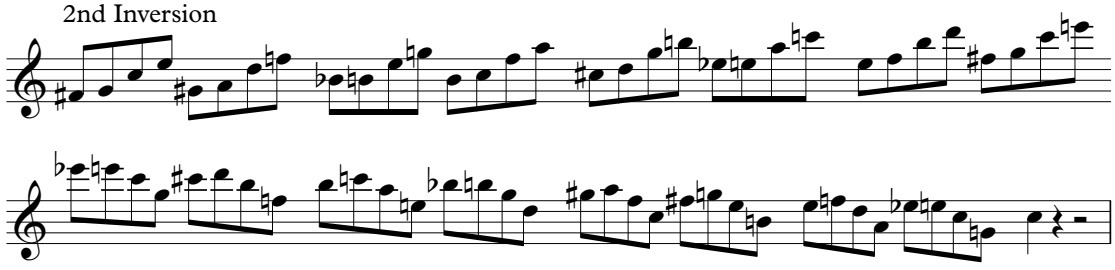
Diatonic Triads starting 1/2 Step below (approaching note)



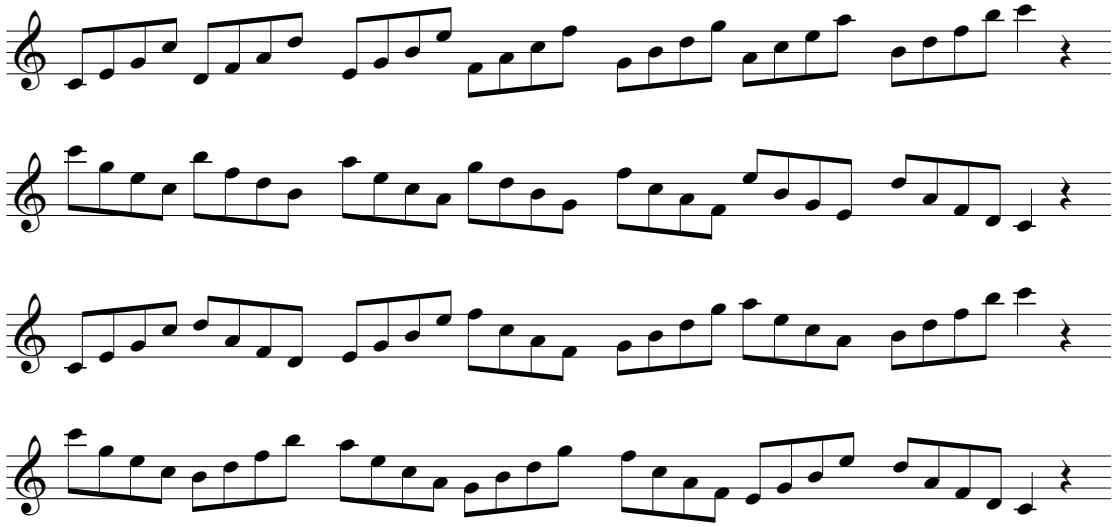
Practice the same exercise in 1st and 2nd inversions.
1st Inversion



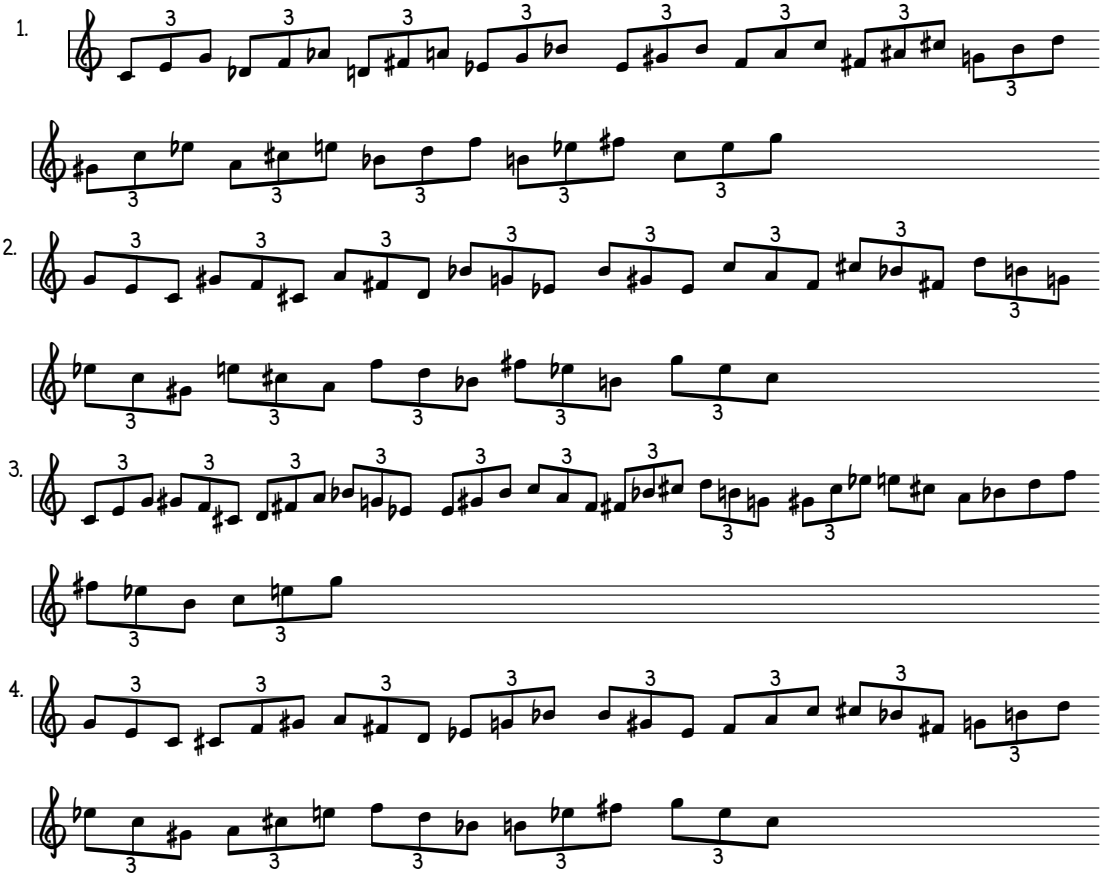
2nd Inversion



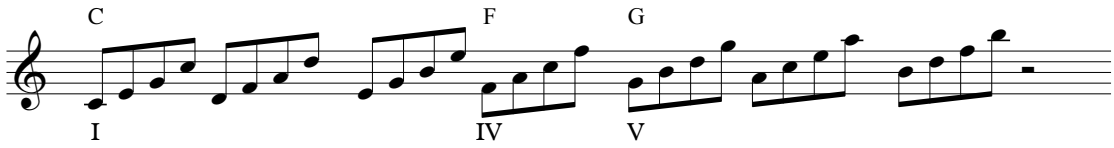
Diatonic Triads 1-3-5-8



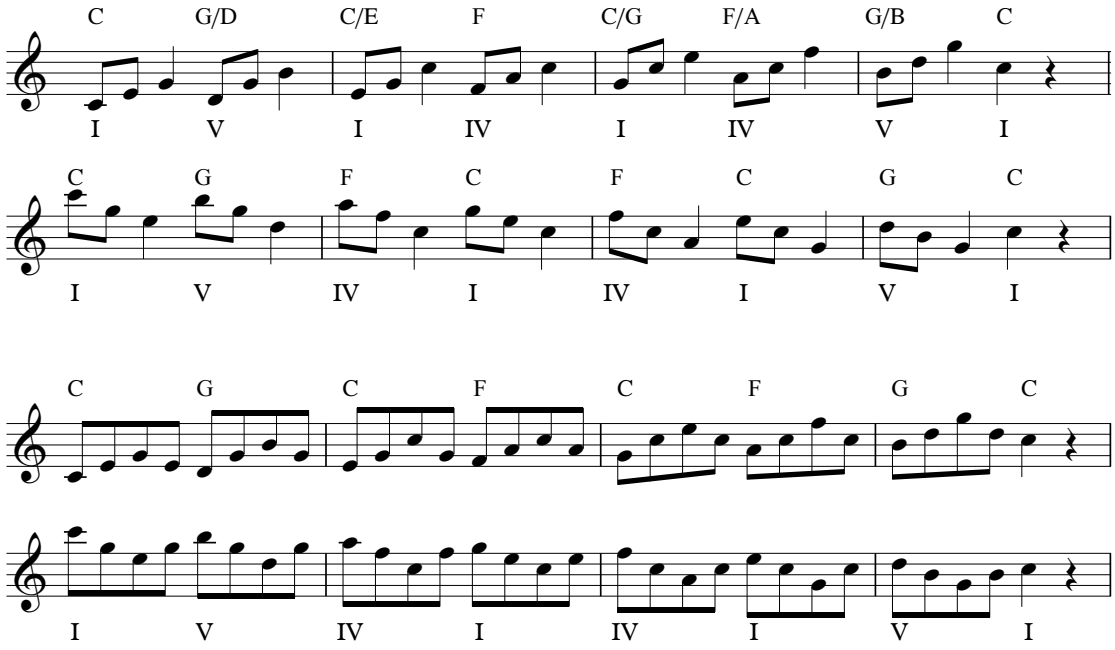
Chromatic Triads

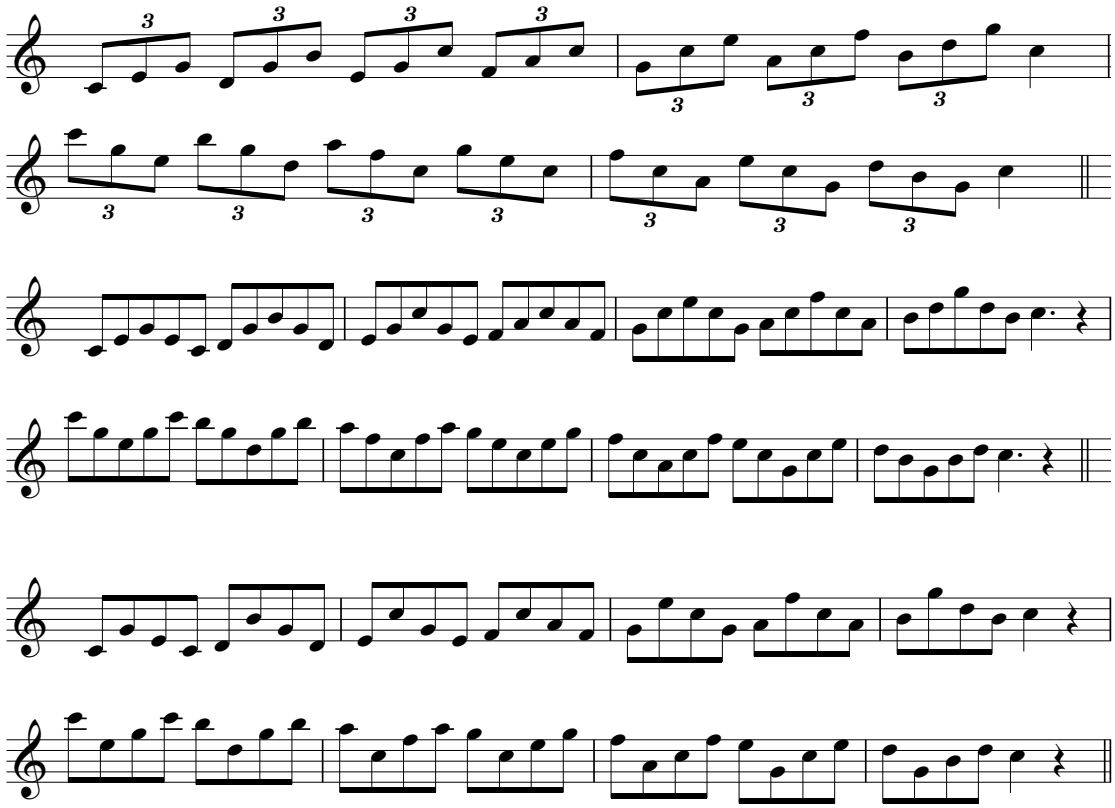


Triads based on I IV and V degrees

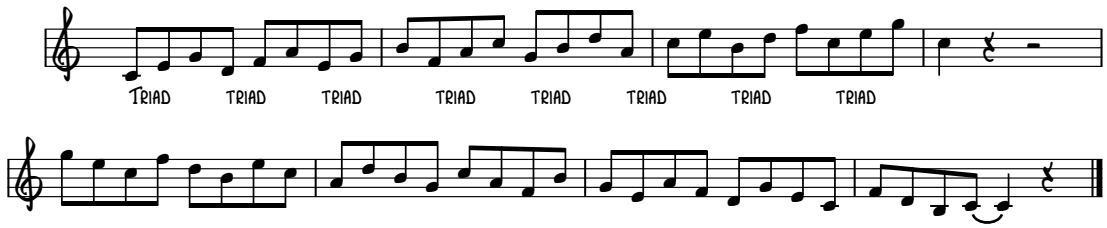


Here are some exercises that follow this same partern

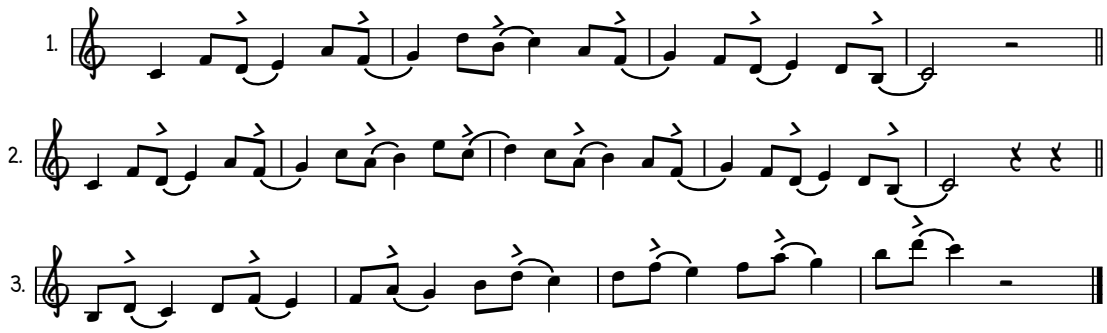




Triads are much easier if we play them in triplets simply because they have three notes; but we can also experiment playing them in 8th notes:

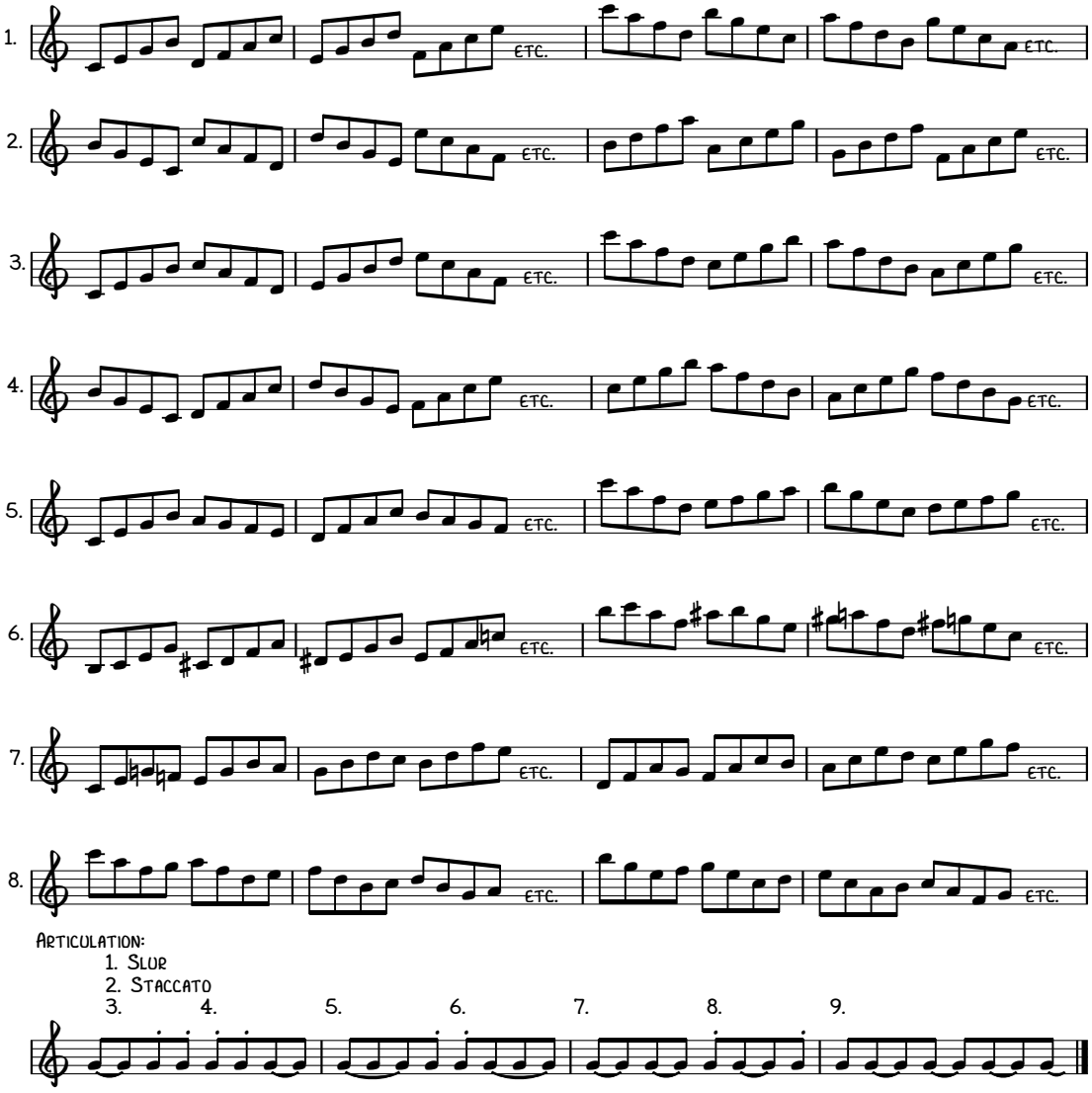


Triads encloure are also a great exercise to do so we learn how to approach them. This is used a lot by jazz players:



7th chords

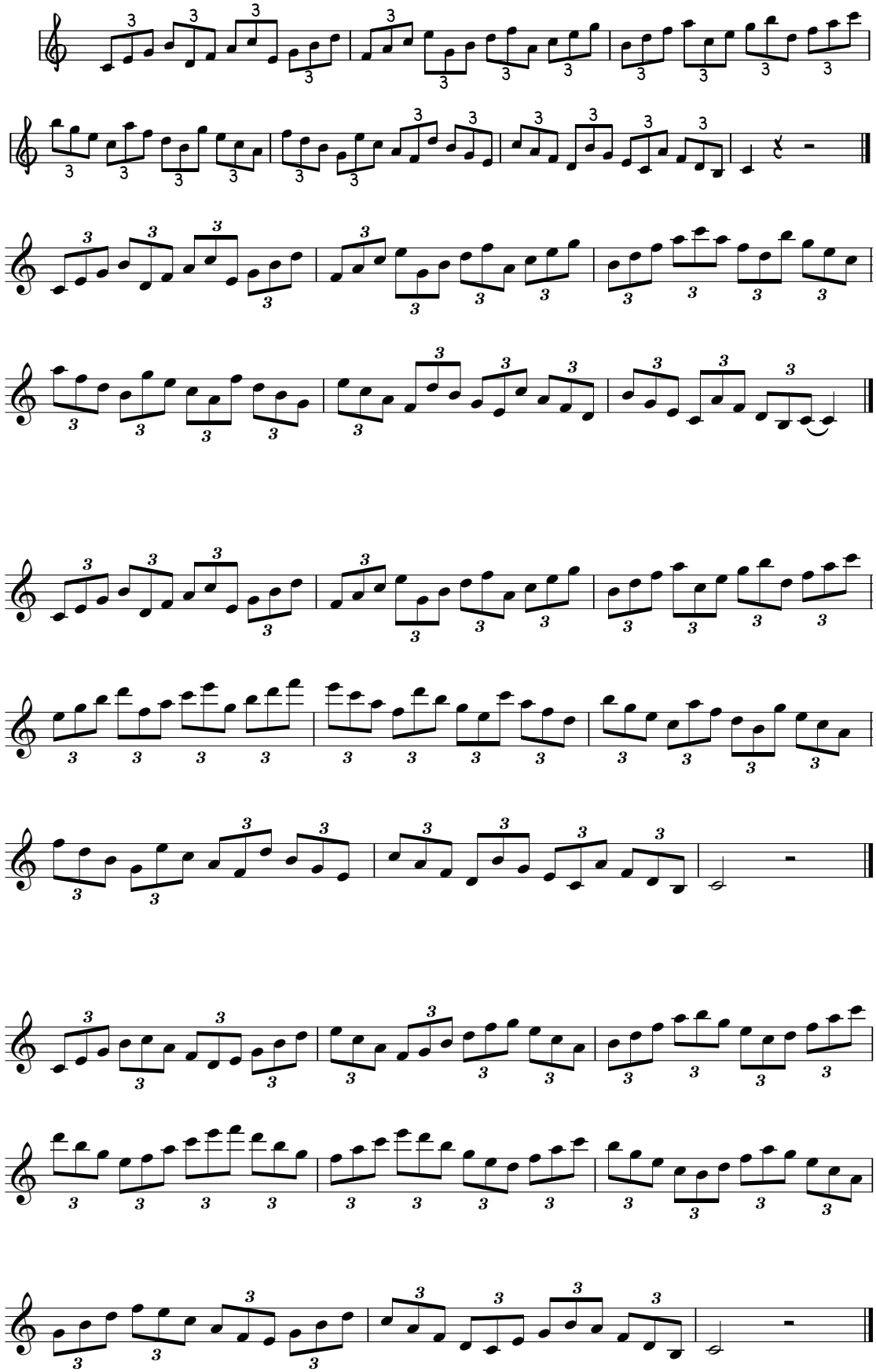
As mentioned before, when we add the 7th note of the scale to a triad, this becomes a 7th chord. Exercise 1-4 are the same as the broken trids and triads, and one more time, once you get familiar then add articulation:

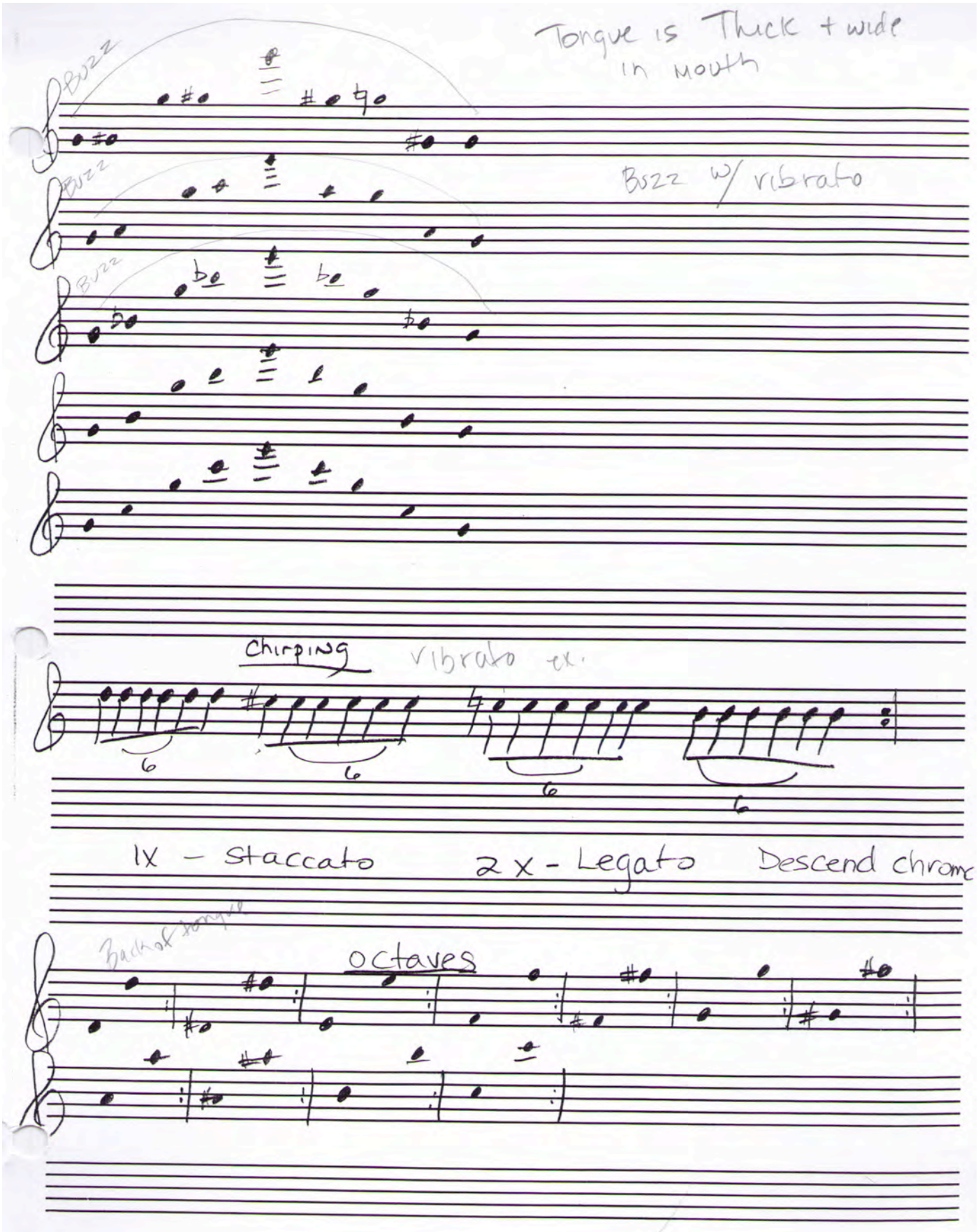


Exercise 5 connects each diatonic 7th chord with the scale.
Exercise 6 is the 3rd inversion of the 7th chord or you can see it as the chromatic approach to a triad, done diatonically.
Exercise 7-8 is a diatonic triad connected by a scale note.

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 7th chords are easier when played in 8th notes, so we should change them as well and play them in triplets:



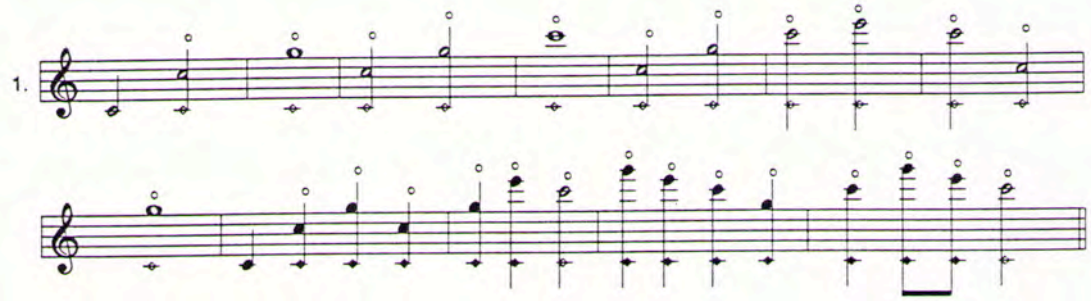

Tongue is Thick + wide in mouth
Buzz
Buzz
Buzz
Buzz w/ vibrato
Chirping
vibrato ex.
6
6
6
6
1x - Staccato
2x - Legato
Descend chrom
Back of tongue
octaves

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 I, "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).

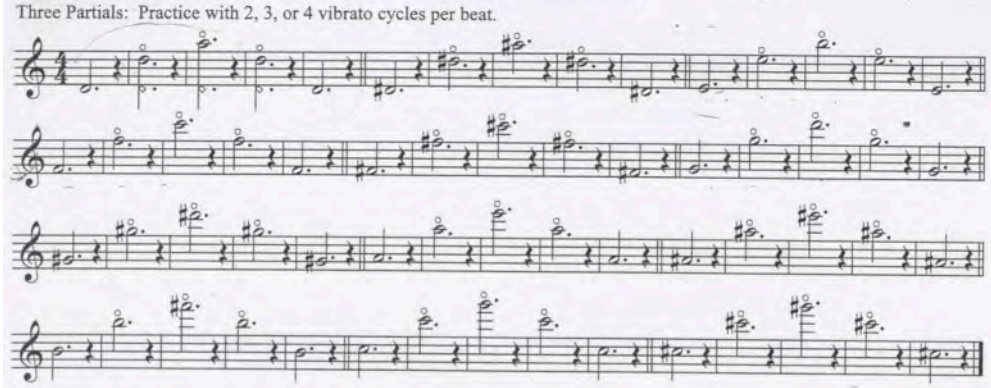
Importance of the first note

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.

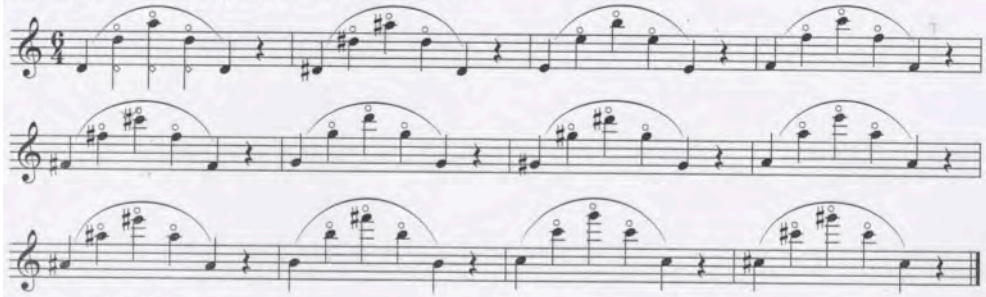
Problem analysis: When a flutist encounters problems with scales or difficult passages, there will be one note where the focus and quality of the sound begin to weaken. Once the tone weakens, the following notes will not suddenly become focused and bright; they will get worse. Identifying the problem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

Embouchure Flexibility

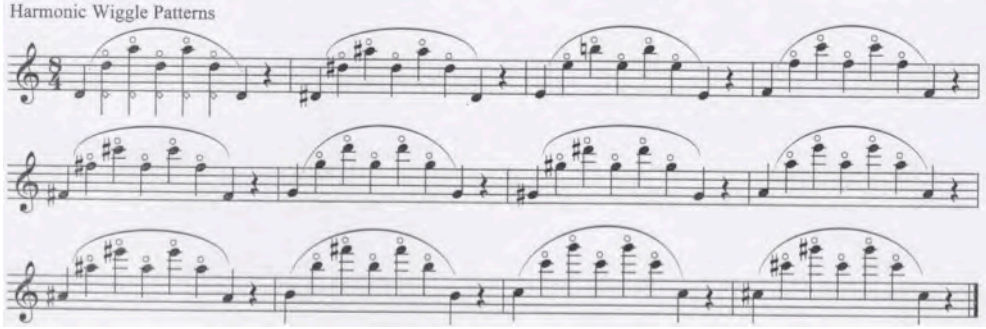
Three Partials: Practice with 2, 3, or 4 vibrato cycles per beat.



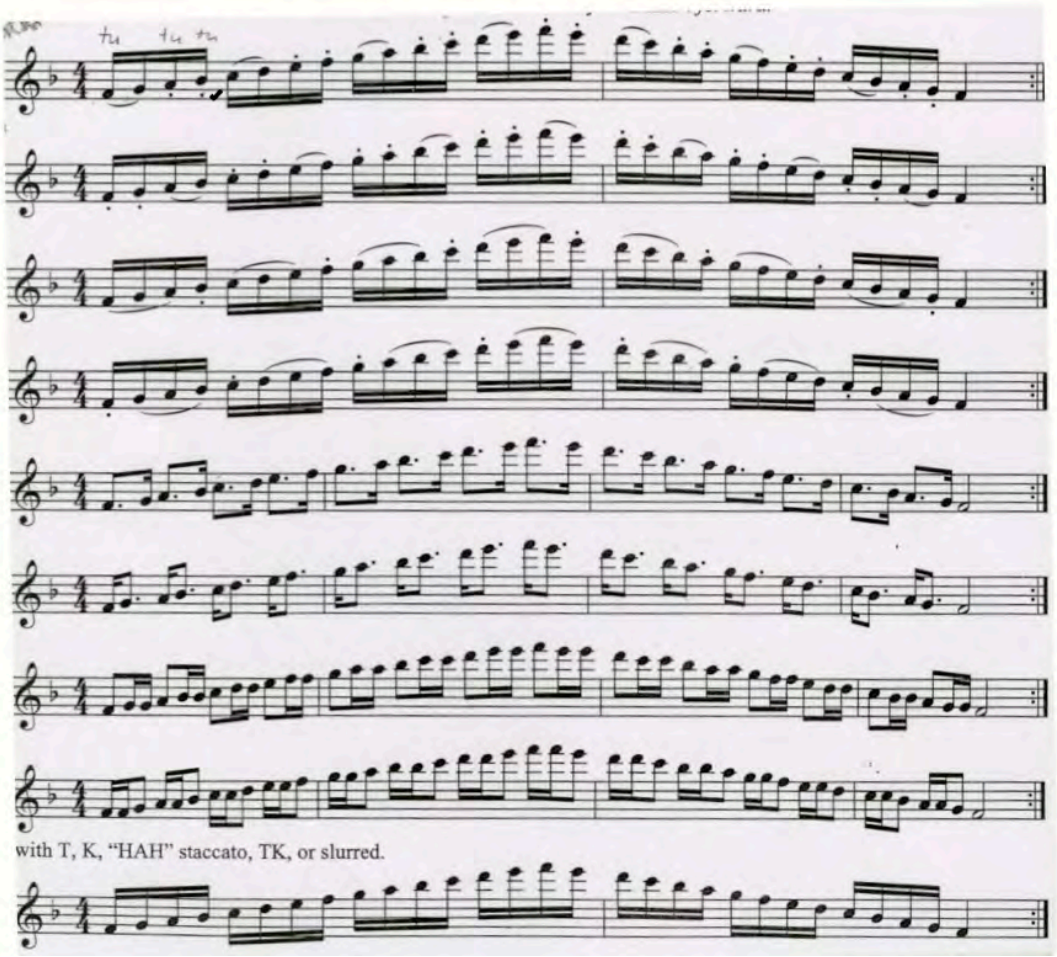
Ascending Harmonics: Play with 6 vibrato cycles per beat.



Harmonic Wiggle Patterns

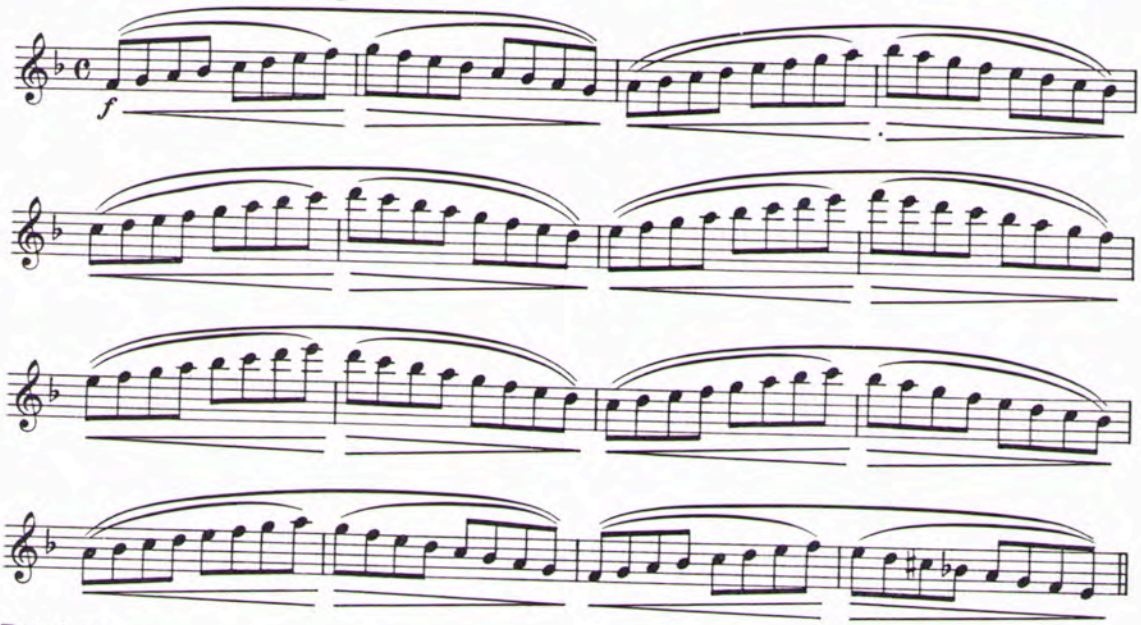


Different Articulation and Rhythm Exercises

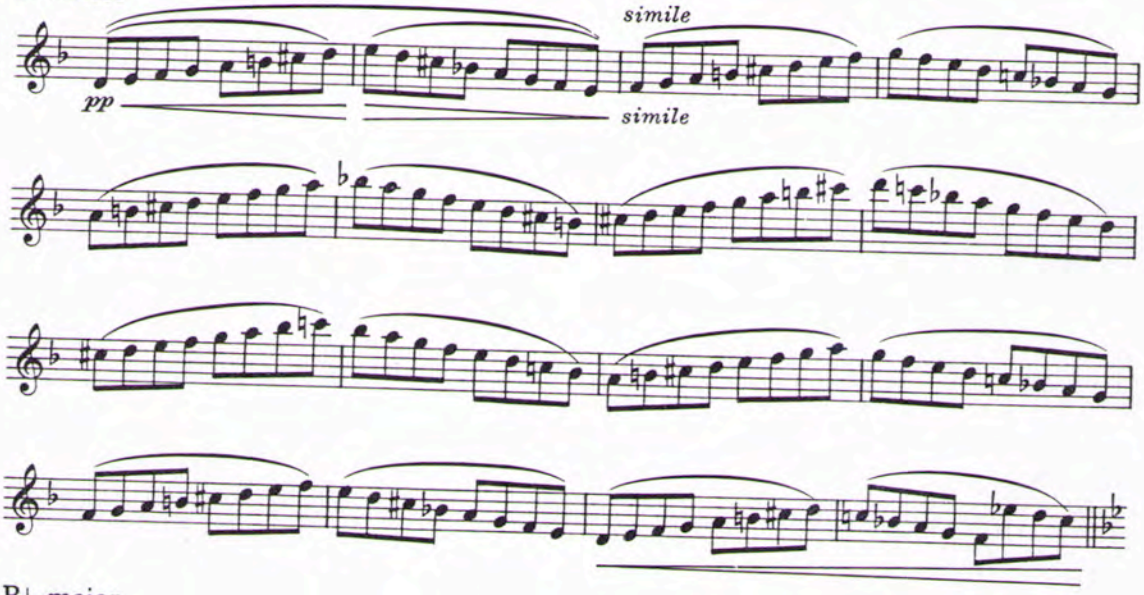


with T, K, "HAH" staccato, TK, or slurred.

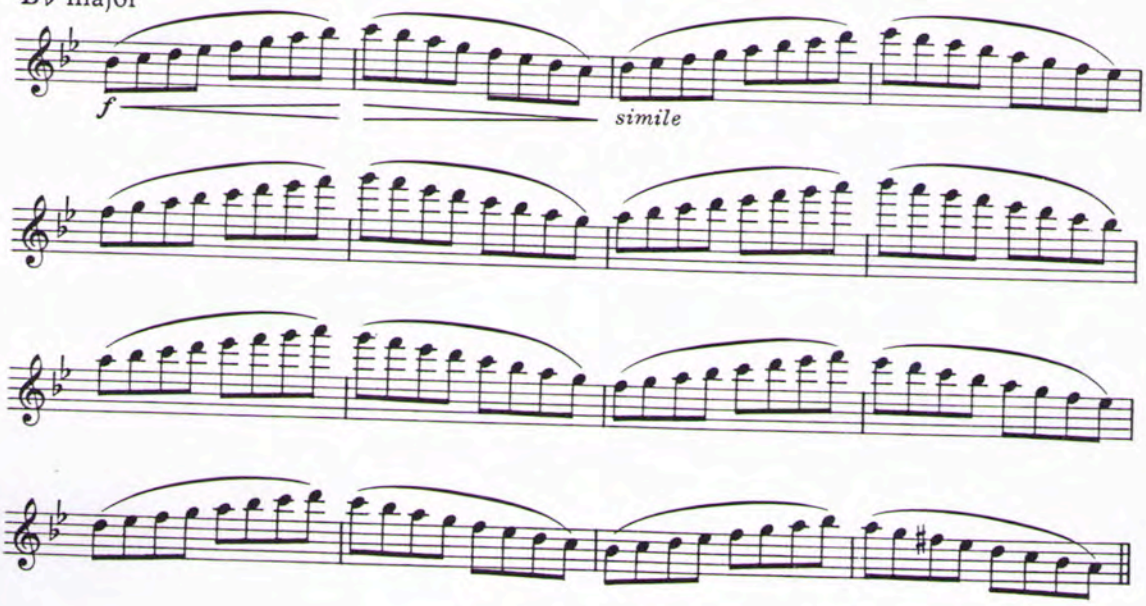
F major Trevor Wye EXPRESSIVE SCALES Do the motion thing



D minor

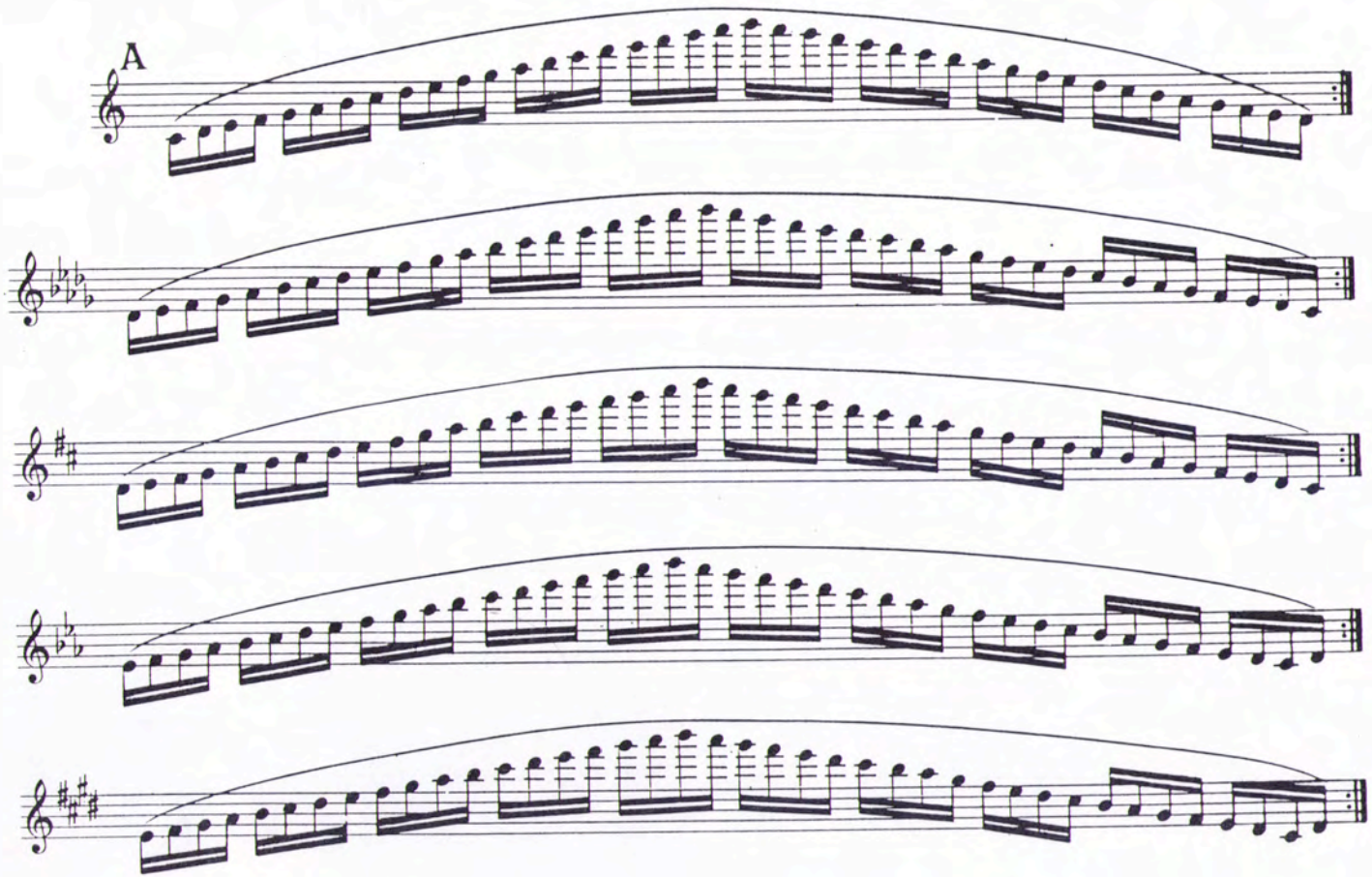


B♭ major



Moyse

GAMMES MAJEURES_ *MAJOR SCALES* _ DUR - TONLEITERN_ 長 音 階



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 *Exercises 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 "dispensible" 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.[4] 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 "Dispensible"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.[5]

Materials Used

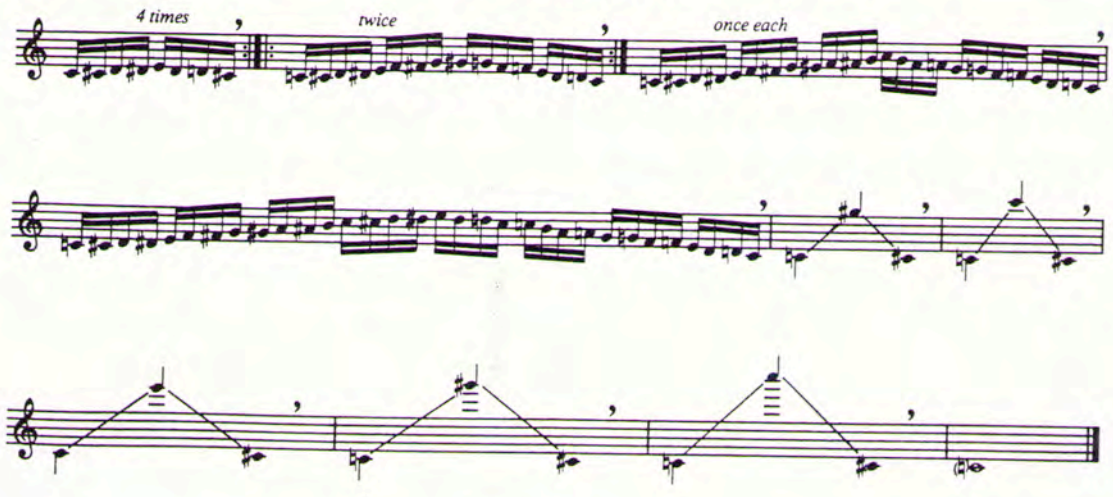
1. Major scales up to high D
2. Harmonic minor scales up to high D
3. Melodic minor scales up to high D[6]

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).[7] 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.[8] 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



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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 Moyse

Daily Exercises for the Flute, by Marcel Moyse

The Paula Robison Flute Warmups Book, by Paula Robison

Super Warmups for the Flute, by David Shostac

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://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

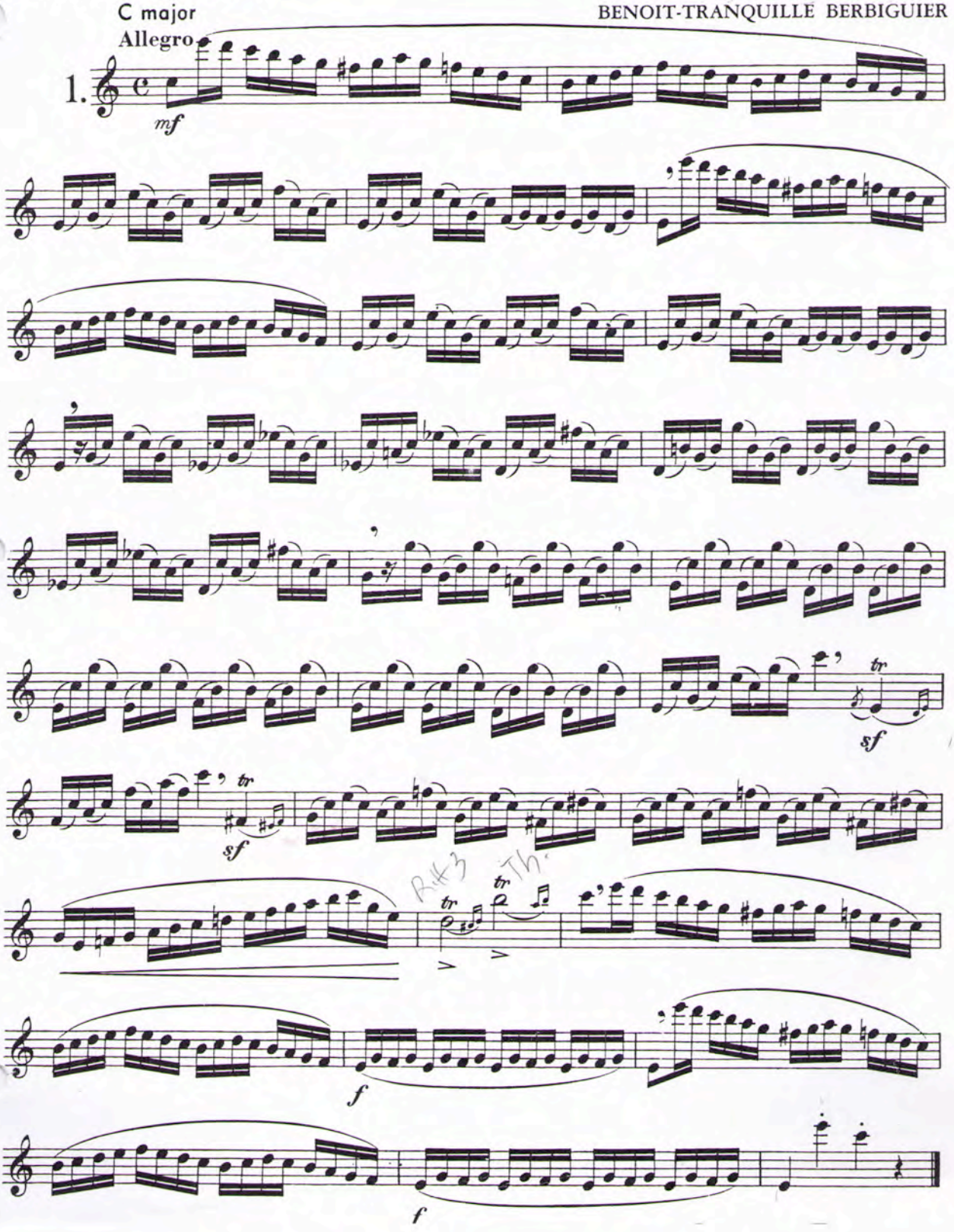
Edited by JOHN WUMMER

BENOIT-TRANQUILLE BERBIGUIER

C major

Allegro

1.

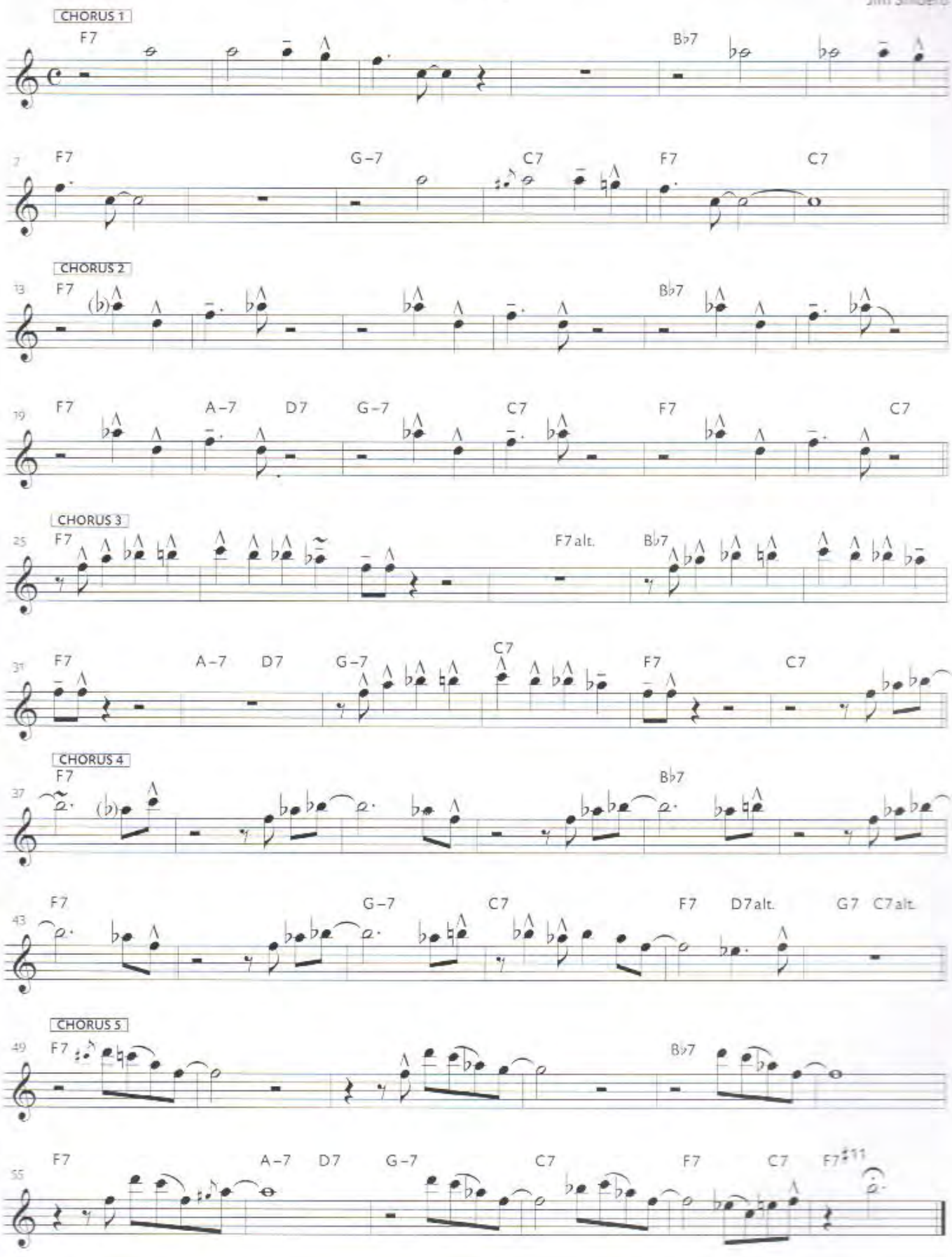


Groove Blues

TRACK 3

Jim Snidero

♩= 78



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