

A Complete Warm-Up for Flutists

To play your best, it is important to warm up properly. A complete warm up should consist of: 1) tone exercises for the sound; 2) flexibility exercises for the lips; 3) finger exercises for technique; and 4) single and double tongue exercises. It is best to do these warm up exercises at the beginning of your practicing, before playing etudes or pieces. Depending on how much time you have, you can shorten or lengthen the warm up, but generally it is best to spend at least 45 min. to 1 hr. on these (of course, the longer the better). These sorts of exercises will improve your playing and make it more consistent, especially if you can do them everyday (even if only for a short time). Remember to breath correctly!

I. Tone Exercises These are the most important exercises. If you only have a little time, do one of these. I am listing a few suggested exercises. You may have your own, or find others in books. Vary them so you don't become bored. Try to spend 10-15 min. on these. Remember, they are to improve your tone, so listen, and play with your best sound.

A. Chromatic Build - Using no vibrato, start on low C and go up 4 chromatic notes (including C). Do the same thing starting on C#; on D; etc., all the way up to high C. Coming down, do the same thing, but add vibrato and vary the dynamics as many ways as you can think of.

Handwritten musical notation for exercise A. It shows a chromatic scale starting on low C (C4) in 3/4 time. The first four notes (C, C#, D, D#) are marked "etc., up to" and "no vib.". The next four notes (D, D#, E, E#) are marked "8va" and "etc., down to". The final four notes (E, E#, F, F#) are marked "back down add vib., dynamics" and "p < f". The notation includes dynamic markings like "f > p" and "p < f" with arrows indicating the direction of the dynamic change.

B. Lip Flexer - Use this to warm up the lips and sound in big intervals. You can start the exercise on any note of the chromatic scale. You may also want to concentrate on a certain octave that seems troublesome.

Handwritten musical notation for exercise B. It shows a chromatic scale in 2/4 time, divided into three sections: "low reg.", "mid. reg.", and "high reg.". The first section is labeled "[1 octave expansion] low reg." and the second "[2 octaves] low-mid.". The third section is labeled "[3 octaves] high reg." and "back down in each octave". The notation includes various intervallic patterns and dynamic markings.

C. Sound Strengthener - Take a melodic minor scale and play it with full sound and vibrato; then play it once more, adding lower neighbor tones going up, and upper neighbor tones coming down.

Handwritten musical notation for exercise C. It shows a melodic minor scale in 4/4 time, starting on C4. The first part is a melodic minor scale with vibrato. The second part is a chromatic scale with triplets. The notation includes dynamic markings and vibrato symbols.

Complete Warm-Up (cont.)

D. If you don't have a lot of time, play a chromatic scale 3 octaves (from low C to high C) slowly (4 beats on each note, ♩ = 76-80) up and down.

II. Flexibility Exercises These are really for the tone, also, but adding the problem of flexibility of the lips when playing larger intervals. See tone exercise "B" on previous page.

III. Finger Exercises There are millions of technical exercises for the fingers. You should always practice the most basic of these: major, minor, & chromatic scales; scales in 3rds; chords; etc. You can find these in almost any book, but eventually you should be able to play them from memory, at almost any reasonable tempo.

A. Daily Scale Exercise - The best scale exercise I have found is Taffanel-Gaubert #4 in the Daily Exercise book. Try to learn them by heart. To warm up the fingers, do them slurred. Later, add various articulations (refer to the Scale Exercise sheet).

B. Chordal Exercise - I like the A. Reichert - 7 Daily Exercises (op.5), especially #'s 2 and 4. Also try Taffanel-Gaubert #10 in the previously mentioned book.

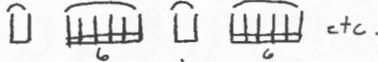
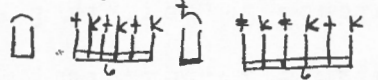
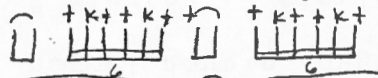
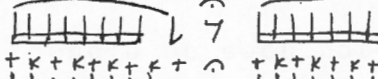
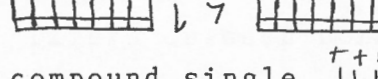
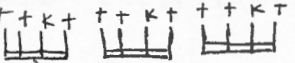
C. Chromatic Scales - These are very important for finger development. Take a 2 octave chromatic scale (they are written out in the Taffanel-Gaubert book #5) and alternately group it in 4's and 6's, slurring the whole scale. You can also add various articulations, or use it as a tonguing exercise.



IV. Tonguing Exercises As a very basic warm up, play a chromatic scale 3 octaves, single tonguing rather slowly. Then try 4 ♩'s on each note, both single and double tongued, on a few major and minor scales, increasing the speed (always with the metronome!). Next, try Taffanel-Gaubert #4 as well as Reichert and Chromatics already described. For specific work on double tongue, see the Double Tonguing Exercise sheet.

Scale Exercise - 20 - 40 min.

Taffanel-Gaubert No. 4. Start each day with a different scale. Play them from memory. Don't play the connecting notes between scales, but count them while resting. Breathe after the high or low tonic notes.

3 - 6	scales	slurred
3 - 6	"	single tongued
1 or 2	"	triple on each note tkt/tkt/tkt and tkt/ktk
2 or 4	"	double on each note tk/tk/tk etc.
3 - 6	"	normal double tongue
2	"	2 slurred, 2 single tongued.
2	"	2 slurred, 2 double tongued
2	"	 etc. — fast, slurred
2	"	 fast, double
2	"	 fast, triple
2	"	 slurred, very fast
2	"	 doubled, very fast
2	"	compound single  etc.
2	"	3 slurred, 2 tongued
2	"	1 tongued, 3 slurred

Also:

Reichert, Sept Exercices Journaliers, No. 2 or 4

Taffanel - No. 6 and 10

15-30 min.

E. J. 4

A travailler successivement
avec chacune des articulations
suivantes:

To be practised with each of the
following articulations.

Nacheinander mit folgenden
Artikulationen zu üben:

Trabájase sucesivamente con
cada una de las siguientes arti-
culaciones:

次のアーティキュレーションで順々に練習しなさい。

1 2 3 4 5 6 7 8

RÉLATIF MINEUR — RELATIVE MINOR — ZUGEHÖRIGE MOLLTONART
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