

Warm-Up Packet

Dr. Erika Boysen
Flute Professor, UNCG

This warm-up packet is divided into five sections:

Harmonics, Vocalises, Vibrato, Intonation and Articulation

Please note:

- It is advised that a tuning device be used throughout the warm-up as a way of creating an awareness of pitch and one's position on the lip plate.
- The first two sections are to be practiced **without vibrato** focusing on the open and natural flow of air in the body.
- The use of the term "open" refers to the elimination of tension or closure anywhere in the body i.e., throat, jaw, lips, shoulders etc. Everyone has their own tendencies as to places that contract under stress and fatigue.

I. Harmonics

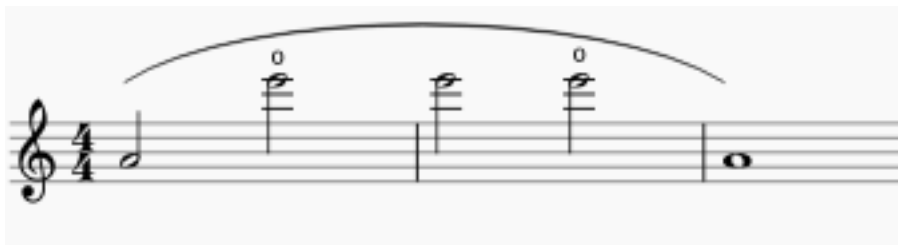
By eliminating the use of fingers, the flutist begins with an open and "raw" sound. Instead of closing the aperture to reach upper partials try to keep a bigger aperture using a larger **quantity** of air instead of a closing off the aperture to create a **faster** airstream. Reminder, the harmonic series in scale degrees include the following: fundamental, 1,5,1,3,5,b7,1

Version #1



Version #2

In this modified version, notice that the "real" fingering should be used in between two harmonic fingerings. The goal is to match the depth that is naturally apparent in the harmonic fingering to the real fingering. Unhinge jaw and spin your air to get as deep of a sound as possible. Start on A and descend by half steps until you reach low B.



Warm-Up Packet

II. Vocalises

In this next section, the flutist's aim is to divorce the fingers from the airstream. So often, the air stream is dictated by the changing of notes and the fingers that initiate those changes. Instead, by using a constant, intense and open airstream we are reminded of the basics of sound and line regardless of intervals and changing notes. Start with smaller intervals working toward larger arpeggios.

Note - Often flutists rely on vibrato for a false production of support. Because this exercise is to be executed without vibrato, be sure to use a tuner to insure upper octaves are supported and in tune, without the use of vibrato. In addition, you may want to start with flutter tonguing or singing while playing to get a feel for a constant air speed. *Vocalises are to be played in all major and minor keys. exercises have been transposed for the player the following pages.

Vocalise #1 - Listen for the connection of sound between the notes while surging air to the top of the arpeggio and decreasing as you return to the original tonic note.



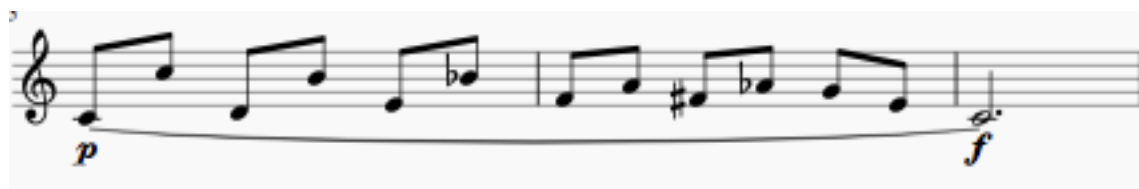
Vocalise #2- Like the first vocalise, use your air not your lips to reach the upper notes and play the contour of the line.



Vocalise #3- Enjoy the transition of tonality when the beginning tonic pitch becomes the third member of the new triad. How might you change your color of tone to reflect this harmony shift?



Vocalise #4- Practice sustaining a constant air flow through these large intervals noting the gradual crescendo.



Warm-Up Packet

III. Vibrato

The purpose of these exercises is to work on the amplitude and frequency of vibrato production starting with a slower vibrato that is initiated in the belly to a faster vibrato that can only be achieved in the throat. In addition, the flutist is simultaneously working towards broadening the pallet of vibrato choices, i.e. mf with smaller amplitude, ff with large amplitude and slow frequency etc.

Note your own tendencies in regard to amplitude and frequency and pay particular attention to exercising the opposite. Example: My natural vibrato is very wide and slow, therefore I work decrease the amplitude throughout my warm-up and spend a significant amount of time in the faster tempos.

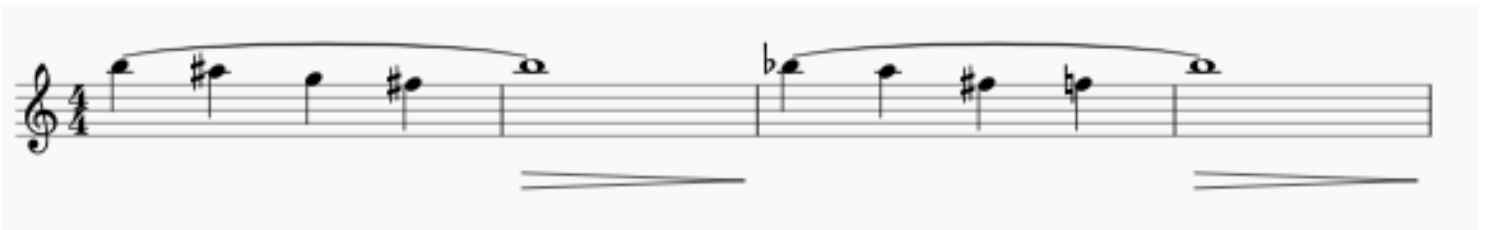
Quarter note=60-132

#1 Rolling Triplets



In this next exercise, continue with triplet pulses of vibrato and focus on vibrating through the half-step, minor third and perfect fourth intervals. Continue the exercise on additional descending notes.

#2 Good Vibrations



Warm-Up Packet

IV. Intonation

Using different shades of vibrato and dynamics try these miniature musical phrases to tune perfect intervals in all octaves and registers, incorporating all concepts previously reviewed. Use a drone on the tonic of each phrase for pitch reference.

Spinning - Spin your air through to the dominant, 7th scale degree.

* Play an octave above written and continue in ascending keys.

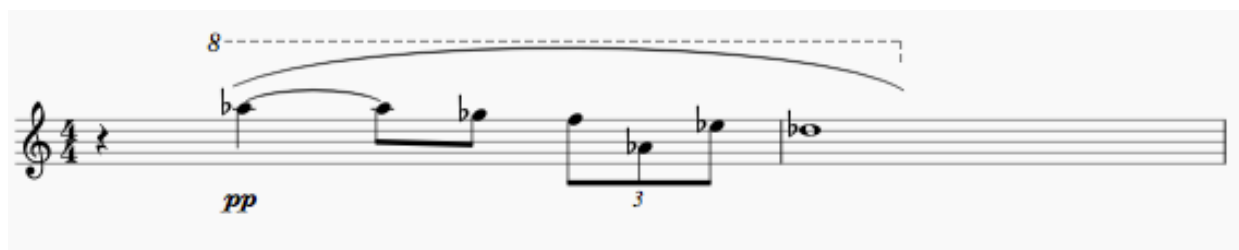


Singing-



Death and Transfiguration- How soft, in tune and with a beautiful pure tone can you play this intimidating entrance in Strauss' tone poem? Transpose into additional keys.

Adapted from Richard Strauss, *Tod und Verklärung*, Op.24



Warm-Up Packet

V. Articulation/Scales

Articulation and scale practice are one in the same. The fundamentals of articulation practice are the following to be used on all scalar patterns.

- "ha-ha", very slow tempo
- With the ha-ha use minimal surface area of tip of tongue to articulate "T", very slow to moderate tempos
- With ha-ha use back of tongue (as close to the "T" as possible) articulate "K", very slow to moderate tempos
- Really warm up the tongue muscle by triple tonguing each note, slow to fast tempos

Attacks and Releases

Be aware of the mouth, spit and licking of lips rituals used prior to an attack and reduce as much as possible.

Adapted from Jeanne Baxtresser

Play this exercise on all pitches throughout the different registers of the flute listening for perfect intonation regardless of dynamic and articulation.

