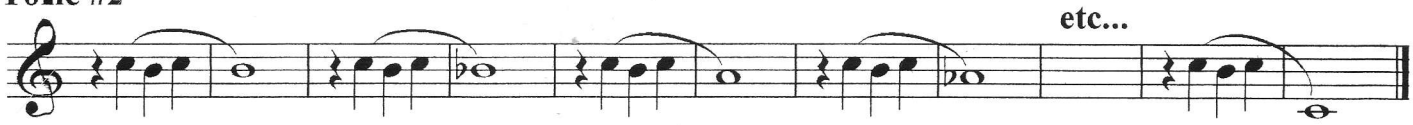
Uncontrolled Warm Up (use air only)

and...

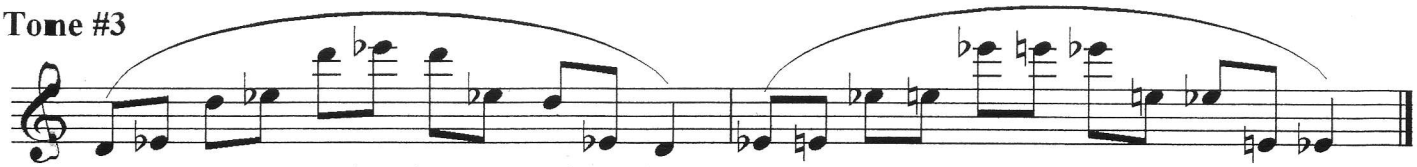
Tone #1

Always pick a color, an atmosphere, an emotion.

Tone #2

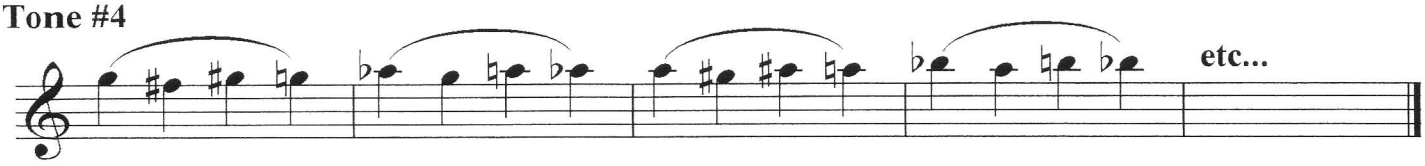


Tone #3

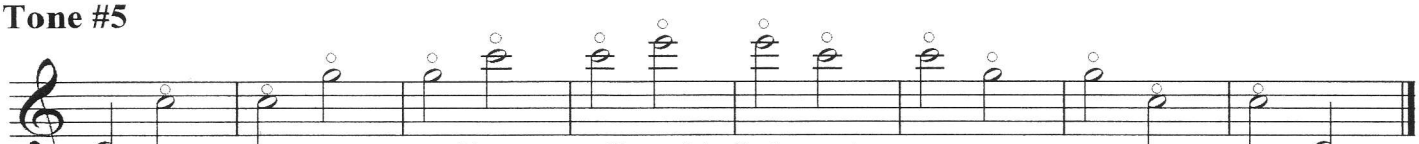


1. Air only. 2. Lips only. 3. Combine both.

Tone #4

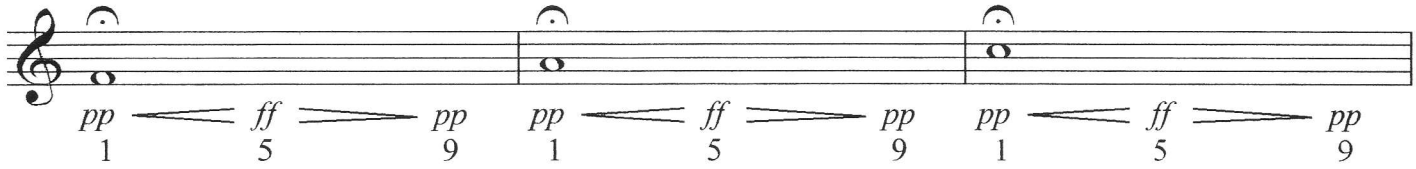


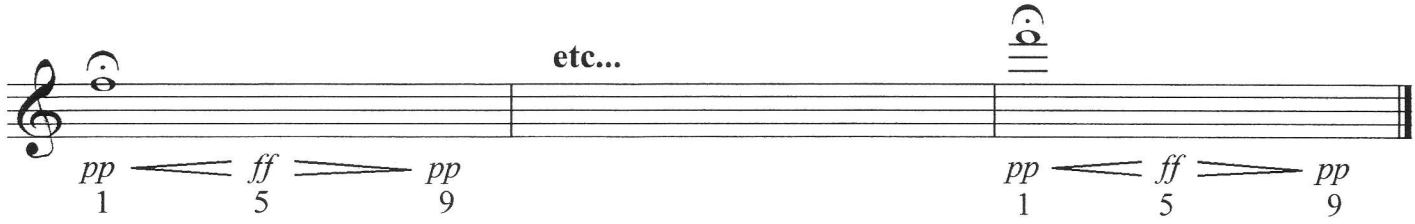
Tone #5



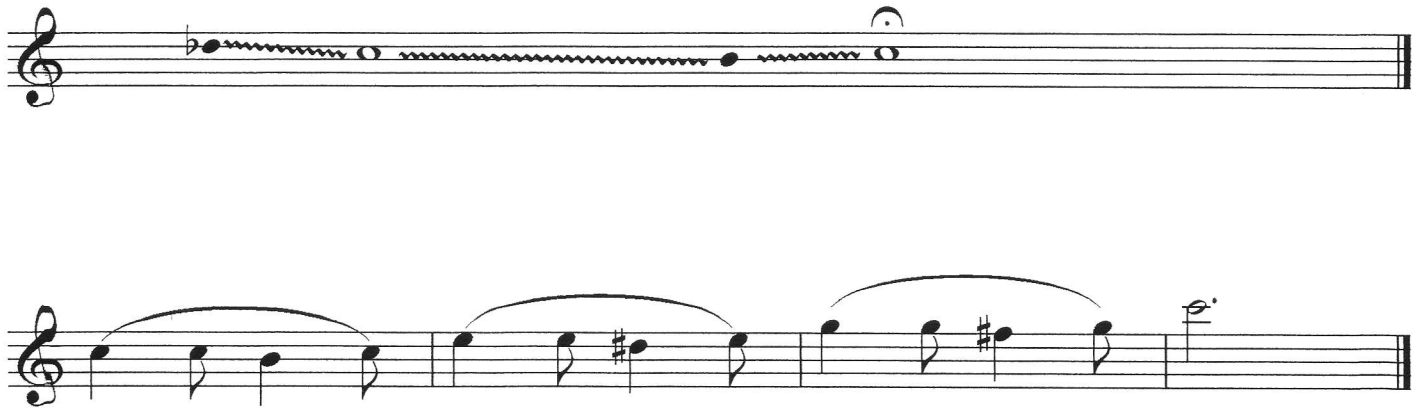
1. Separate 2. Slur 3. Slur with diminuendo
Repeat on C#, D, D#, etc... (each bar)

inTONEation

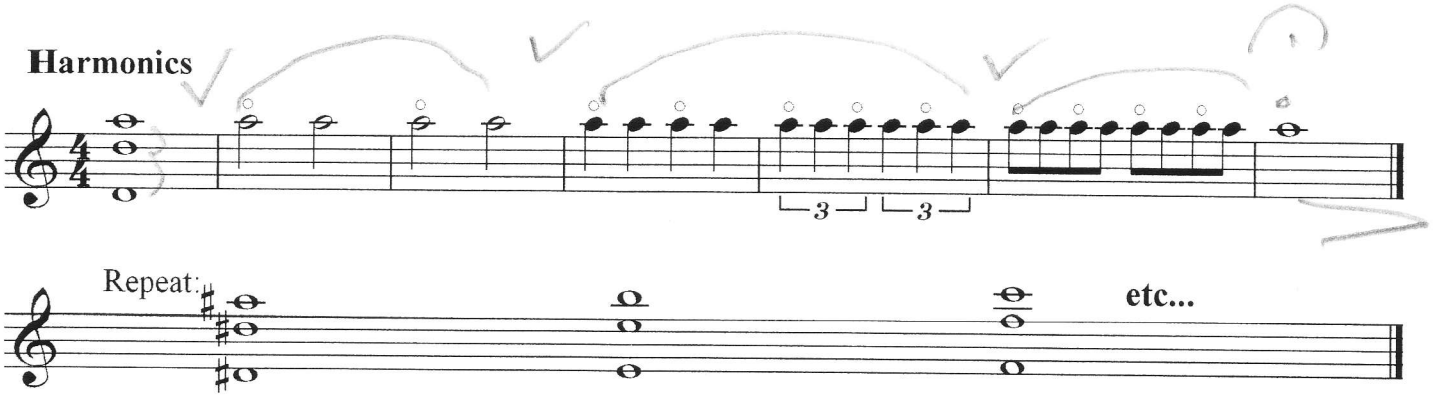




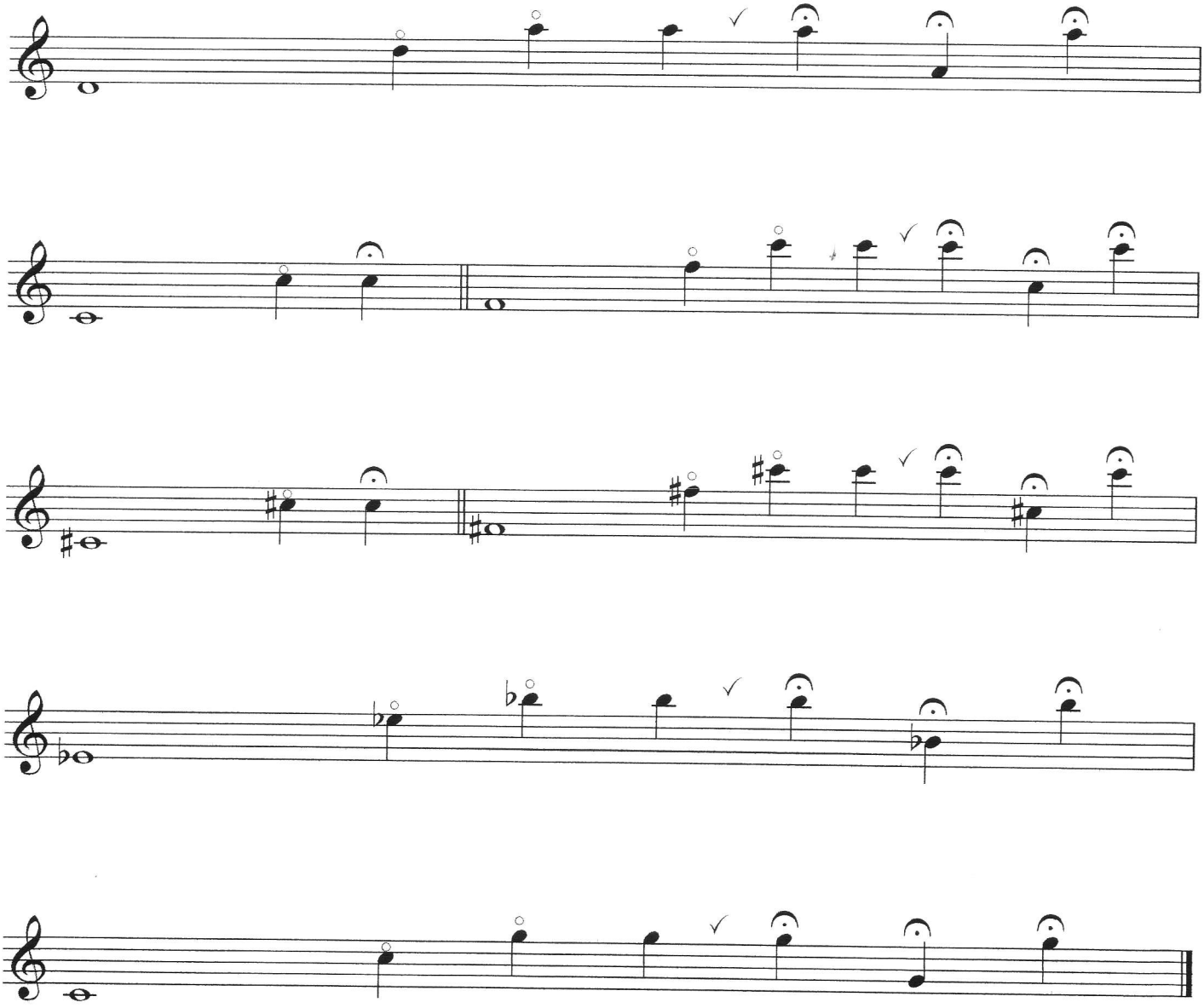
Pitch Benders



Harmonics

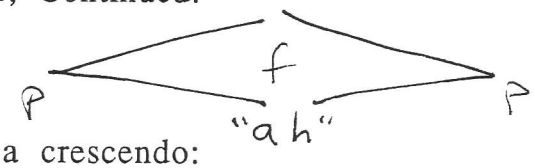


More Harmonics!



GEOFFREY GILBERT CLASS
Belfast, Ireland, April 1 - 7, 1986

April 2, Continued:

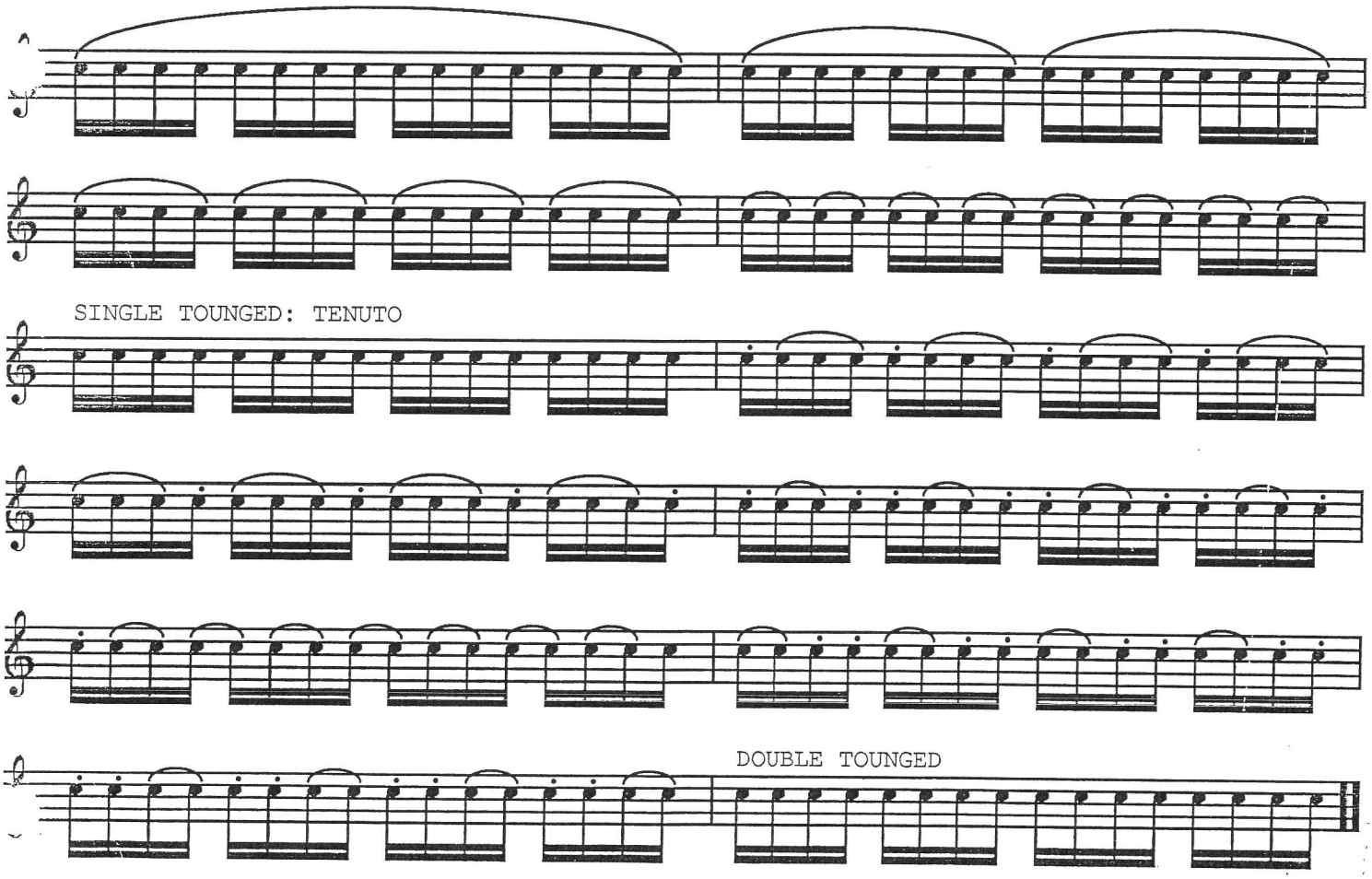


Speak a crescendo:

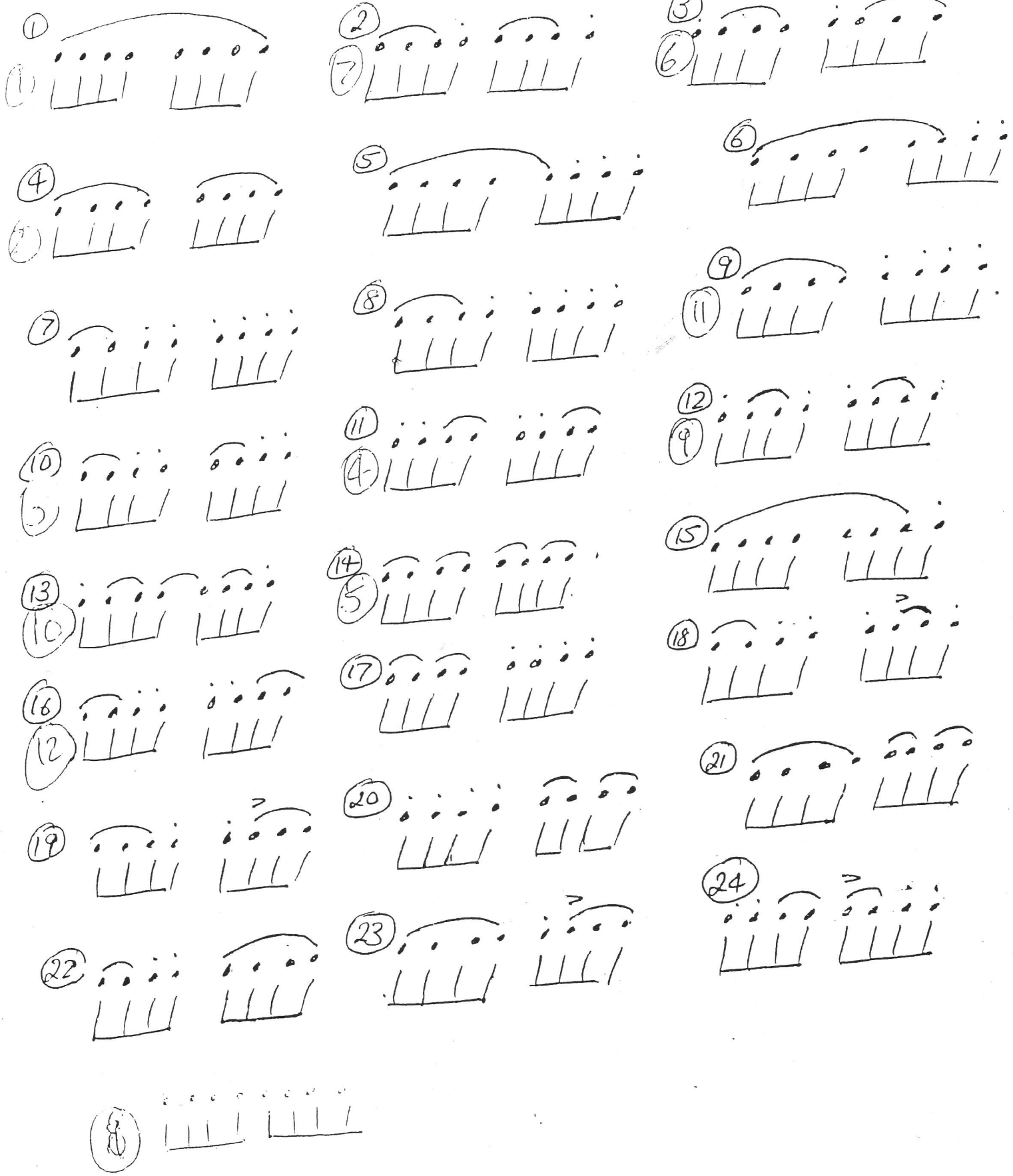
-you articulate the beginning, but that's the softests part of it.
-decide the lenth of 1/8th notes and stick to it throughout

SCALES

Scales., arpeggios (dim/dom.) 20 min/day including these combinations:



JCHLE



THE STUDIO

Practise Scheme

Warm-up: Start with a 15 minute slow/fast expessive warm-up 15

Then either **Fast** or **Slow** first [you do both]:

Fast: Daily exercises, finger exercises, scales, octaves, etc. All scales to be played with a fine tone: *make a special point of this.* 60

OR

Slow: tone exercises, flexibility exercises, tone colour, exercises in whatever octaves you are working on. Try to include - at the same time - remedial work on vibrato and intonation. 45

Studies [Études]: Do a long study for two weeks, or a short one for one week, then try to perform it: then leave it and move on to another 75

Special Problems: Articulation, vibrato, whatever. 20 - 30

Pieces: Learn a new piece thoroughly every 10 days or so: choose pieces in different styles so that you work at the unfamiliar. Then finish with **orchestral repertoire.** Do as much from memory as you can. 60

Finish with a slow melody: practise communicating. Use slow passages from pieces, or the tunes from the 'Melody Book'. Do as much from memory as possible. 20

TOTAL.....5 hours & 5mins

IMPORTANT: ***You practise to get good fast***: combine other techniques into your tone, technique and scale sessions, such as vibrato, expression, breathing - the breathing indications in most pieces and studies are there for the amateur, the disabled, the elderly or for small girls. **Really** fill up your lungs and make *long* phrases when you practice. **It won't get better unless you do.**
Regular practise is the only way. Get up earlier and start at 8.30 or 9.00. Then you are free to do other things during the day.

Listen to other players, or CDs. This will help develop your critical faculties.

The Six Week Repeating Technique and Tone Hot-Up.

WEEKS One and Two:

(a) Moyse Technical Mastery for the Virtuoso Flutist: pages 1-4, and later 1-6. Later still, the two variations, 'B' Series and 'C' Series.

(b) Daniel S. Wood. Technical Exercises for Facilitating the Execution of The Upper Notes of the Flute.

(c) Reichert 2 and Practise .Book. Five, *expressivo*

(d) Tone Exercises.

(e) Sequential exercises: Reichert 1-6, Boehm 12....etc.

(g) Intonation: P.Bk. Four, 24 Studies **or** Expressive Scales in P.B Five, **or** Reichert 2, **or,** Melodies.

WEEKS Three and Four:

(a) Practise Book Six, p.12. A,B,C,D,Q and p.17. *(Don't practice!)*

(b) Daniel S. Wood. Technical Exercises for Facilitating the Execution of The Upper Notes of the Flute.

(c) Reichert 2 and P.B. Five, *expressivo* Five, **or** Reichert 2, **or,** Melodies.

WEEKS Five and Six:

(a) Moyse: *Gammes et Arpeges* (480 Exercises). Work through the chart

(b) Daniel S. Wood. *Technical Exercises for Facilitating the Execution of The Upper Notes of the Flute.*

(c) Reichert 2 and P.B. Five, *expressivo*

(d) Tone Exercises.

(e) Sequential exercises: Reichert 1-6, Boehm 12....etc.

(f) Articulation.

(g) Intonation: P.Bk. Four, 24 Studies **or** Expressive Scales in P.B Five, **or** Reichert 2, **or,** Melodies.

DAILY: Scales to **top B**, (Moyse *Exercises Journaliers*) or to **C** (Practise Book Five) or to **D,** (Geoffrey Gilbert's Book). Half way through working at top 'B', start in thirds. Half way through working to top 'C', start doing scales in thirds.

End with an arpeggio to top 'F' (4th octave, as in Practise Book Six)

After some facility is gained, begin using '**Variations on an Exercise**'

The Complete Audition Tangler

A Selective Ranking of Orchestral Solos for Flute and Piccolo

by Walfrid Kujala

The following excerpt books are refered to in this tabulation:

John Wummer--Orchestral Excerpts from the Symphonic Repertoire for Flute, 8 vol.; International Music Co.
Code: W4.21.1.6(8) is Wummer, vol.4, page21, line 1, bar 6 play 8 bars.

Karlheinz Zoller--Moderne Orchester Studien fur Flote, 2 vol., Schott.
Code: Z1.25.6(18) is Zoller, vol.1, page25, line 6, bar 1, play 18 bars.

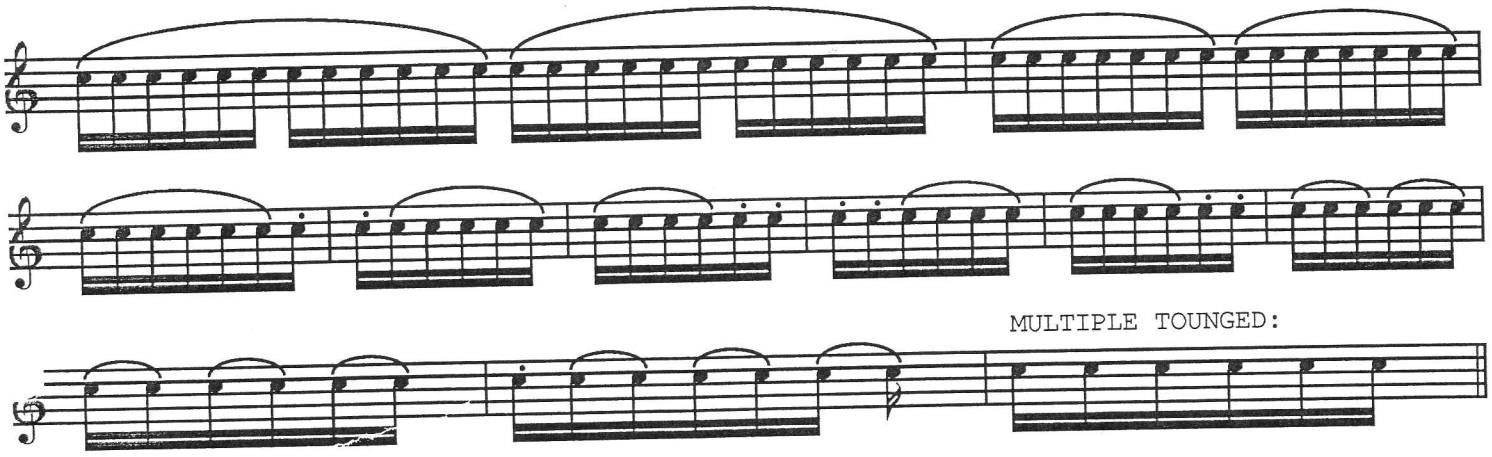
The Modern Flutist (orchestral excerpts on pp. 36-96), Southern Music Co.
Code: MF.79.404(6) is Mod. Flut., page 79, line 4, bar 4, play 6 bars.

John Krell--20th Century Orchestra Studies for Flute, G. Schirmer.
Code: W.95 (3pages) is Krell, page 95, play 3 full pages.

Wilfred Smith--Orchestral Studies for the FLute, 3 vol., United Music Publishers.
Code: S2.32.9.6(64) is Smith, vol.2, page 32, line 9, bar 6, play 64 bars.

Shostakovitch Orchestral Excerpts (Symphonies 1-9), compiled by John Wummer, Leeds.
Code: Shos.26.3.5(14) is Shostakovitch, page 26, line 3, bar 5, play 14 bars.

1. Debussy: Afternoon of a Faun; W1,30-31(all)
2. Beethoven: Leonore No.3; W4,21.1.6(8): W4.22.3.1(33)
3. Ravel: Daphnis and Chloe: W5.41.5.4(25)
4. Mendelssohn: Scherzo from Midsum. Night's Dream; final 46 bars.
5. Brahms: Symphony No.4; W7.6.4.6(13)
6. Beethoven: Symphony No.3; W2.30.2.1(28): W2.29.8(9)
7. Brahms: Symphony No.1; W2.61.5.1.(9)
8. Hindemith: Symphonic Metamorphasis on Weber Themes; W7.40.9.4(18)
9. Strauss: Dance of 7 veils from Salome; W7.12.11.5(24)
10. Dvorak: Symphony in G; W4.19.5.1(34)
11. Prokofieff: Classical Symphony; W6.42.6.2(36)
12. Stravinsky: Petrouchka; Z1.25.6.1(18)
13. Bartok: Concerto for Orchestra; Z1.47(all); Z1.48.5.1(6)
14. Kahler: Das Lied von der Erde; W6.19.2.1(9); W6.19.10.4(8)
15. Schumann: Symphony No.1; W1.3.2.3(11): W1.3.5.3(6)
16. Strauss: Till Eulenspiel; MF.79.4.4(6);MF.80.6.5(19)
17. Tschaikowsky: Symphony No.4; W2.47.3.1(13) W2.47.8.1(27)
18. Beethoven: Symphony No.6; W7.8.1.7(8)
19. Mendelssohn: Italian Symphony; W2.8.4.6(29)

20. Beethoven: Symphony No.7; W8.14.1(44); W8.17.8.1(22)
21. Brahms: Symphony No.3; W6.61.4.1(14)
22. Rossini: William Tell Overture; S2.32.9.6(64)
23. Prokofieff: Peter and the Wolf; W1.49.6.1(16); Krell also good
24. Saint-Saens: Carnival of the Animals; W7.62(all)
25. Bizet: L'Arlesiene Minuet; Various solo collections
26. Gluck: Minuet and Dance of the Blessed Spirits; Various solo collections
27. Ravel: Bolero; W3.26.1.1(17)
28. Shostakovitch: Symphony No.1; W3.17.5.4(9); W3.17.8.4(9)
29. Shostakovitch: Symphony No.5; Shos.26.3.5(14); 29.8.2(23); 30.6.2(17); 31.9.1(25)
30. Stravinsky: Firebird; K.95 (3 pages)
31. Debussy: La Mer; W8.21.9.1(21)
32. Stravinsky: Song of the Nightingale; W1.43.9.3(13);W1.44.3.4(Cadenza plus 8) or Z1.28.7.1(13); Z1.29.3.1(Cadenza plus 8)
33. Rimsky-Korsakov: Capriccio Espagnole; W6.45.2.1(through cadenza)
34. Rimsky: Scherazade; W2.9.5.6(5); 10.8.1(5); 11.3.2(4); 12.7.6(13); 12.11.1(5); 13.11.1(5)
35. Rimsky: Russian Easter Overture; W1.23.1.1(9)
36. Thomas: Mignon Overture; W8.3.1.1(6)
37. Strauss: Symphonie Domestica; MF.92.1.1(22)
38. Strauss: Heldenleben; MF.89.8.1(12); MF.90.2.2(10)
39. Strauss: Don Quizote; MF.87.1.1(5)
40. Hindethmith: Nobilissima Visione; W5.32.1.1(14)
41. Shostakovitch: Symphony No.6; Shos.35.7(24); 41.4.5(20)
42. Stravinsky: Faiey's Kiss; Z2.14.5.2(4)
43. Debussy: Nocturne; Z2.5.1.1(19)
44. Dvorak: New World Symphony; W5.48.9.6(8)
45. Tschaikowsky: Symphony No.6; W6.51.8.1(5); W6.52.10.1(8)
46. Tschaikowsky: Piano Concerto No.1; 2nd Movement, bars 5-12
47. Piston: The INcredible FLutist; K.64.1.1(26)
48. Mussorgsky: Night on Bare Mountain; W1.54.11.1(7)
49. Shostakovitch: Symphony No.15; ist Movement, bars 3-41
50. Romicek: Donna Diana Overture: W5.60.4.9(20)
51. Kodaly: Peacock Variations; Z2.35.Var.14
52. Britten: Young Person's Guide; Z1.7(Var.A)
    Also Johann Stauss: Cadenza from Tales from Viene Woods:
    and Perpetuum Mobile

IN 6'S AS WELL: (12 combinations)