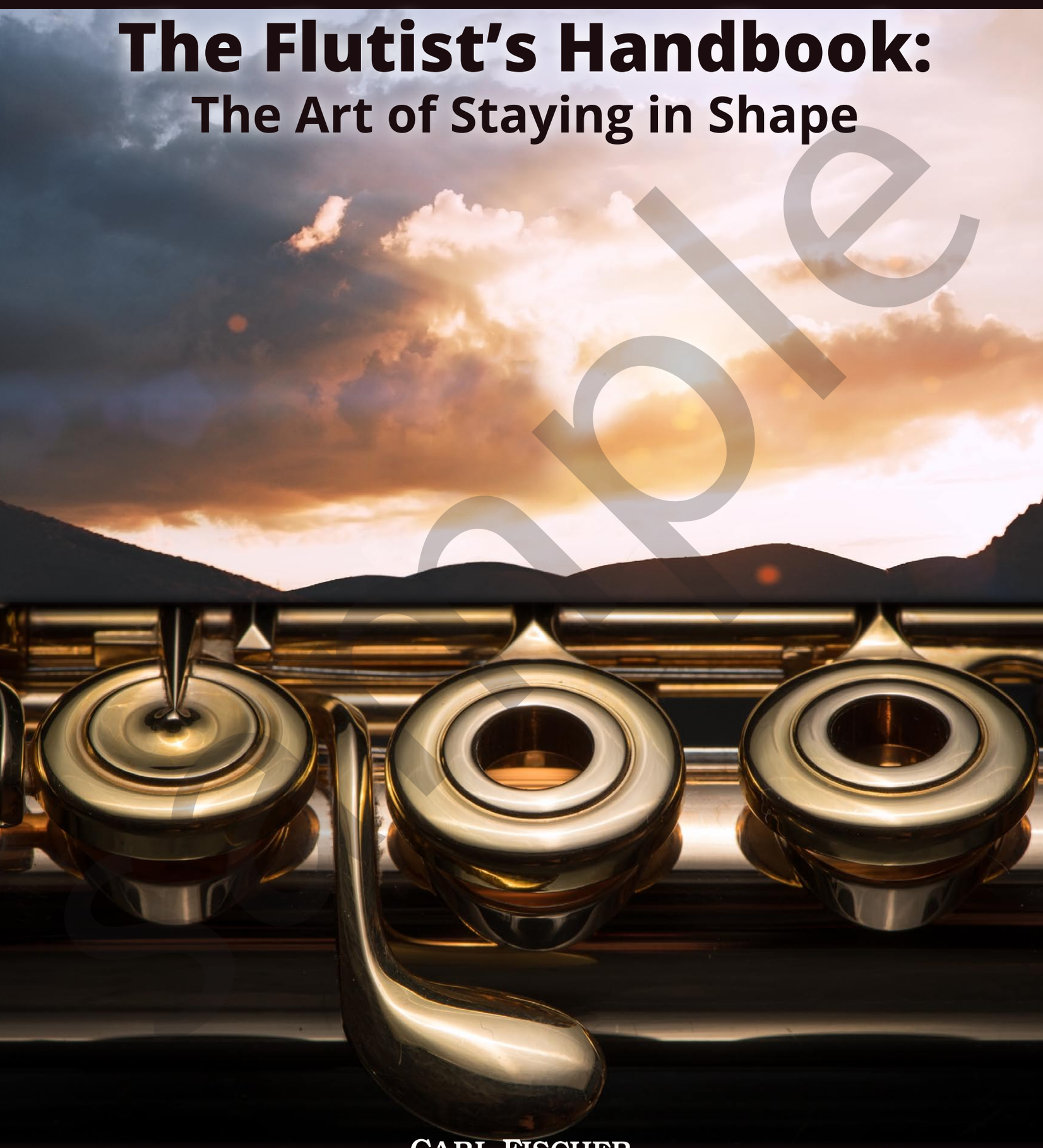
# Robert Stallman

# The Flutist's Handbook:

## The Art of Staying in Shape



Sample

CARL FISCHER®

# Robert Stallman

# The Flutist's Handbook:

## The Art of Staying in Shape

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# Preface

One morning many years ago I opened my flute case and suddenly found myself questioning the wisdom of having scales and long tones come first in my practice session. Of course, these are essential to daily practice, but I wondered if there might be a better way to begin the day—with something more melodic and engaging, something to really inspire me.

*The Flutist's Handbook* emerged from a stream of musical ideas I began to jot down during practice sessions after that "aha" moment. As I worked with them, I noticed a more spontaneous interest in practicing. In fact I even looked forward to starting my day this way. As a result, my work on scales, arpeggios and long tones followed with more enjoyment and focused attention.

In creating many of the *détaché* warm-ups found in Part I, I was drawn to the musical sequences of J. S. Bach, particularly those developed in his keyboard works. Bach had discovered the most satisfying musical patterns on which to build his music, so here was a treasure trove of invigorating melodic material. I also borrowed apt *détaché* passages from C.P.E. Bach, Schubert, Dvořák and others.

Part II includes more musical quodlibets and echos in a collection of fifteen short melodies designed to open and center the tone, while encouraging full breath support. These melodies also concentrate on developing our *sostenuto*, or true legato playing—the foundation of a beautiful sonority and natural vocal expression. Except for final cadence notes, these warm-ups should be practiced without vibrato, to create an even and seamless instrument, bottom to top.

All of these warm-ups are to be played *forte* and *piano* in every major key, proceeding chromatically by rising half-steps. Tempo indications are given in the headings, as are optional rhythmic and articulation variants. Suggested breath marks are in parentheses.

The *Handbook* opens with *détaché* warm-ups for a good reason. It is vital to begin our practice with tonguing, as a clean attack is essential to producing a beautiful tone. Also, in working on tonguing (single, double, triple and *tremolando*) we stimulate and strengthen the jaw muscles that support the embouchure (which must remain supple and flexible). As we fine-tune these muscles, we gain tonal center and clarity, qualities that may elude us at the beginning of our practice. Of course, we also need to wake up the air stream and deepen our breath support. Once the tongue is alive and the tone is centered, we are ready to work further on our sonority with the melodic warm-ups in Part II.

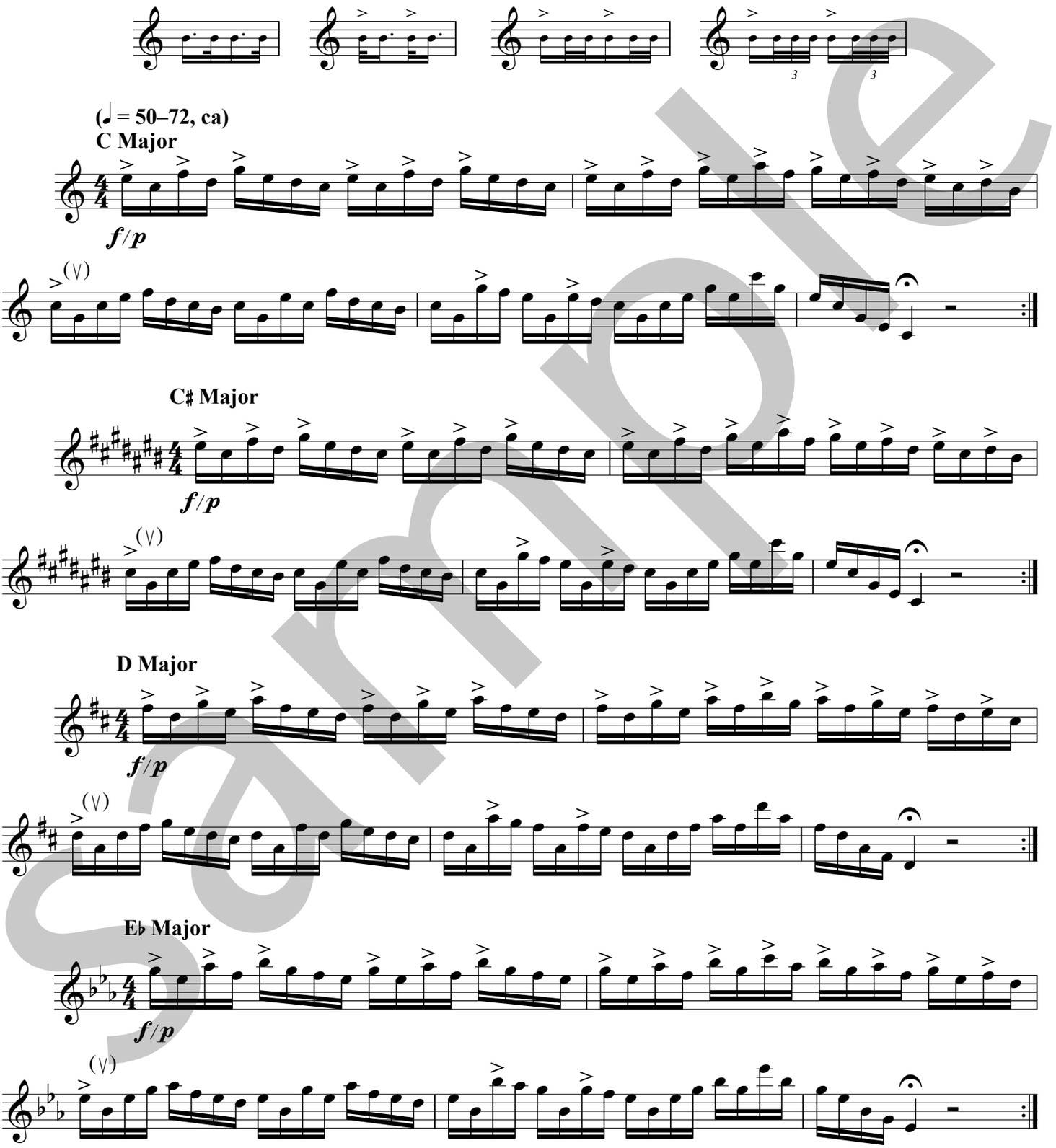
This book is meant for professionals, students and amateur flutists alike. I offer it to all as a companion that invites more pleasure and vitality into our daily practice. It is my firm belief that by aligning ourselves with our love of music and its energizing patterns each day—from the very first moment we pick up the instrument—we will bring more ease and focus into our lifelong task of staying in shape. This in turn will support the heightened inspiration we want to take into rehearsals and performances. Enjoy!

—Robert Stallman
Marblehead, Massachusetts
April 20, 2018

Sample

# 1.
# For Single Tonguing

ROBERT STALLMAN




sample

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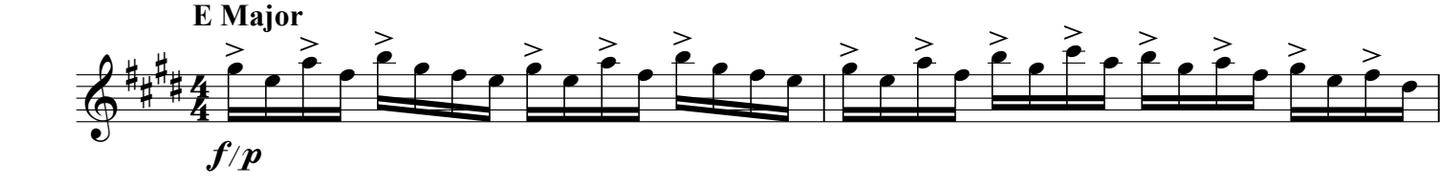
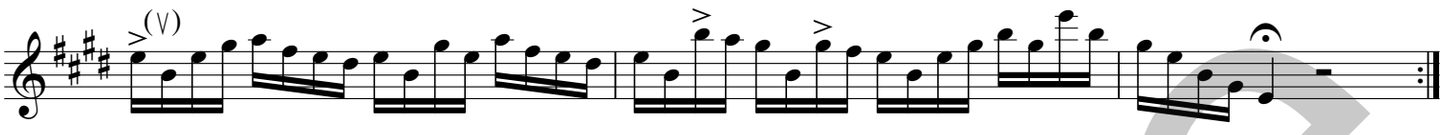
**E Major**



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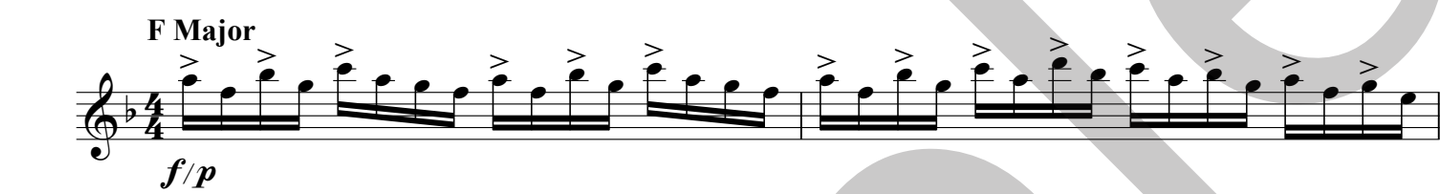


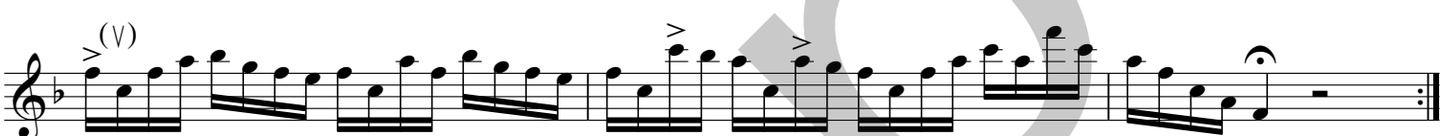

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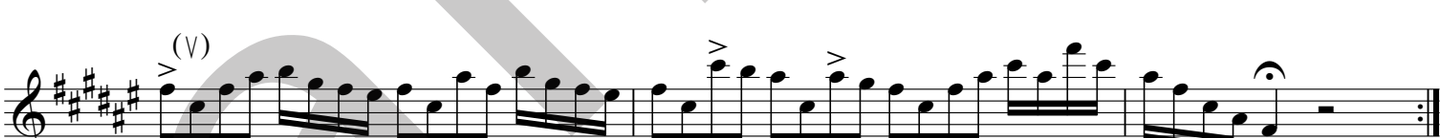
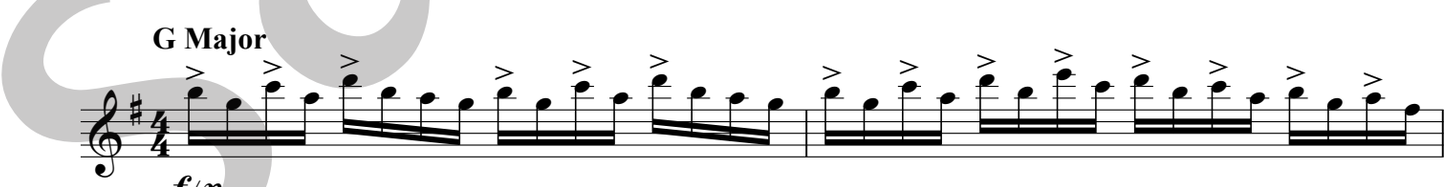
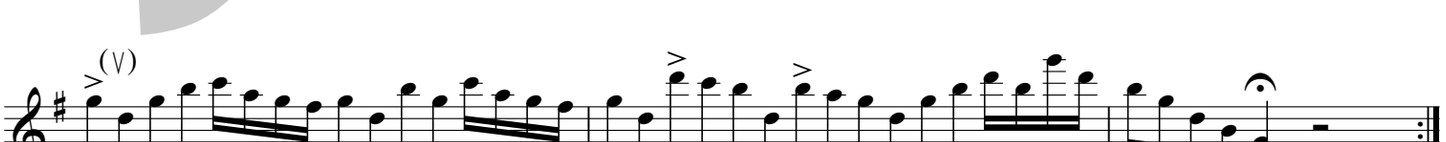


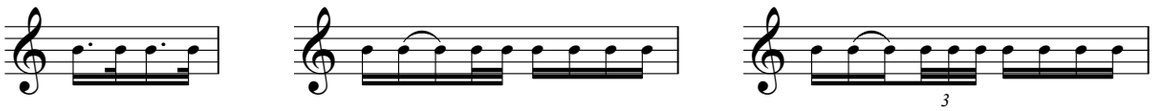
**G Major**



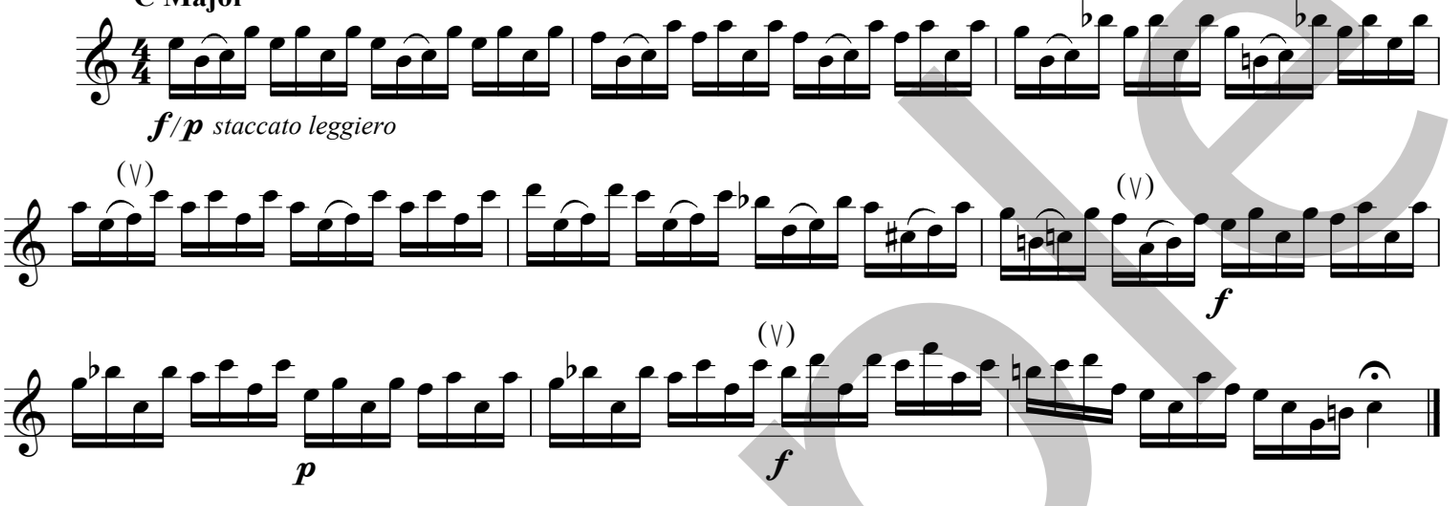
sample

# 2.
# For Single Tonguing

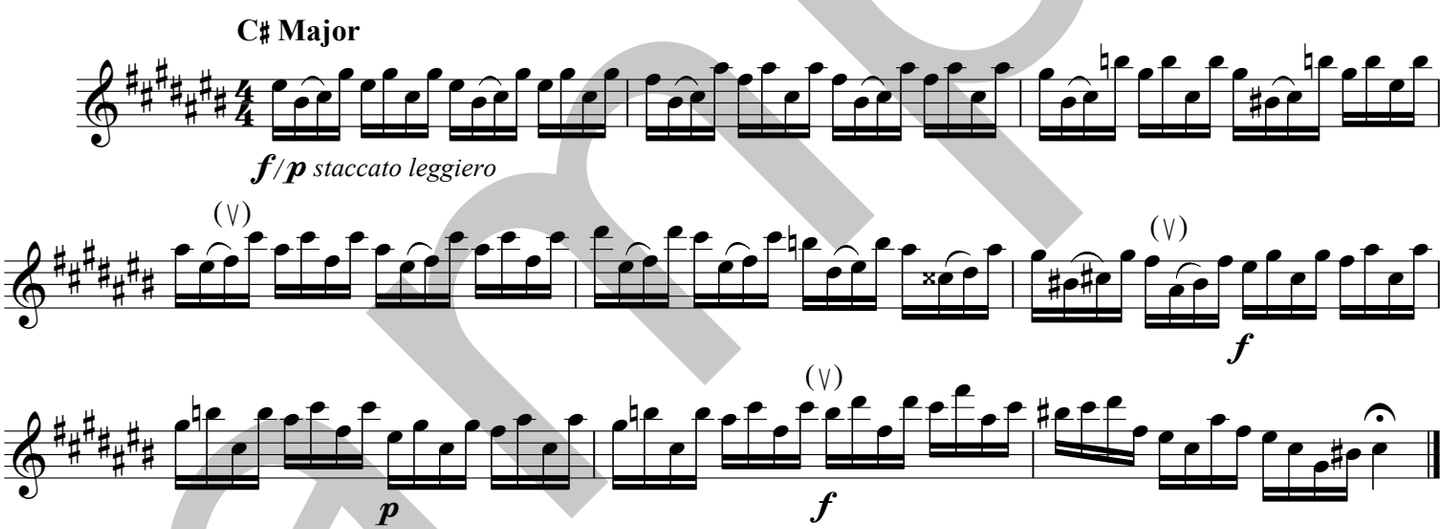



(♩ = 60–132)

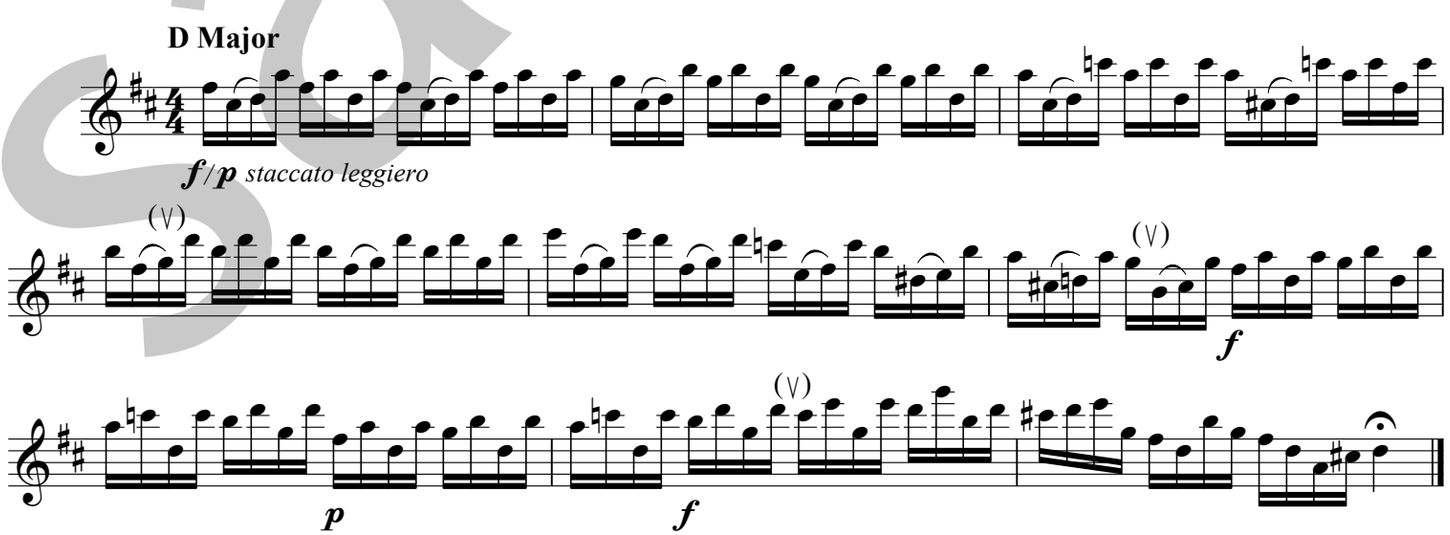
**C Major**




**C♯ Major**

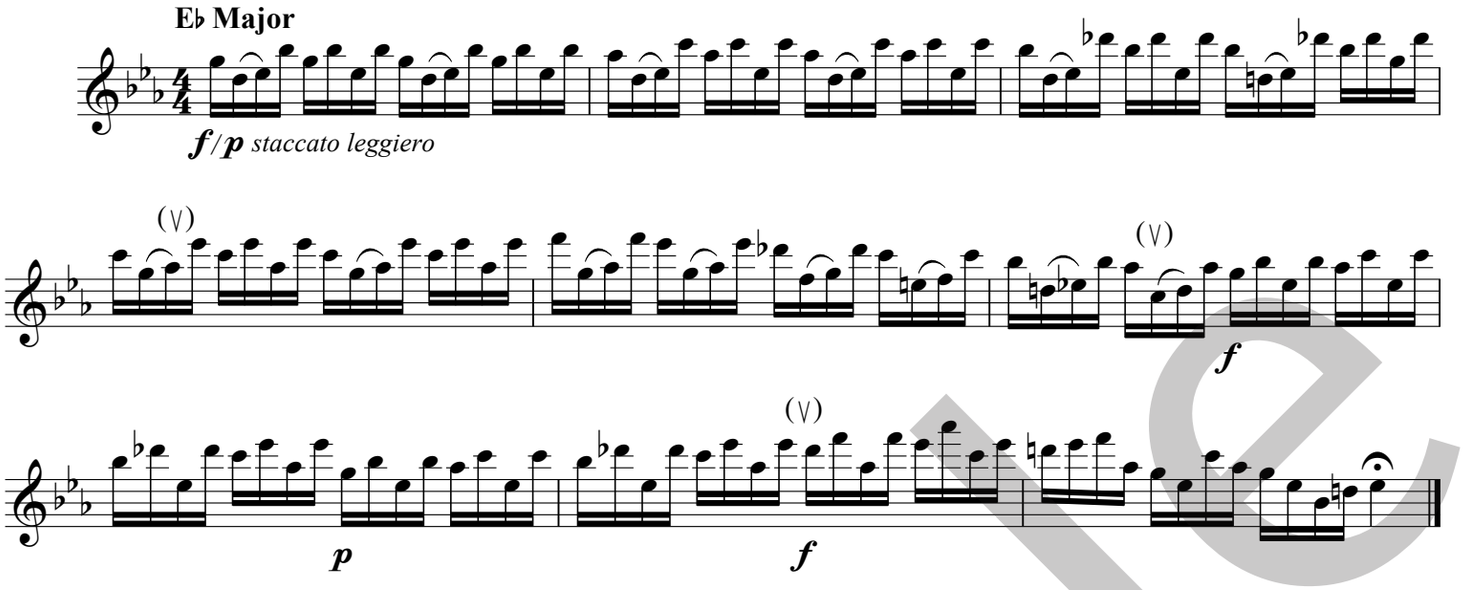



**D Major**

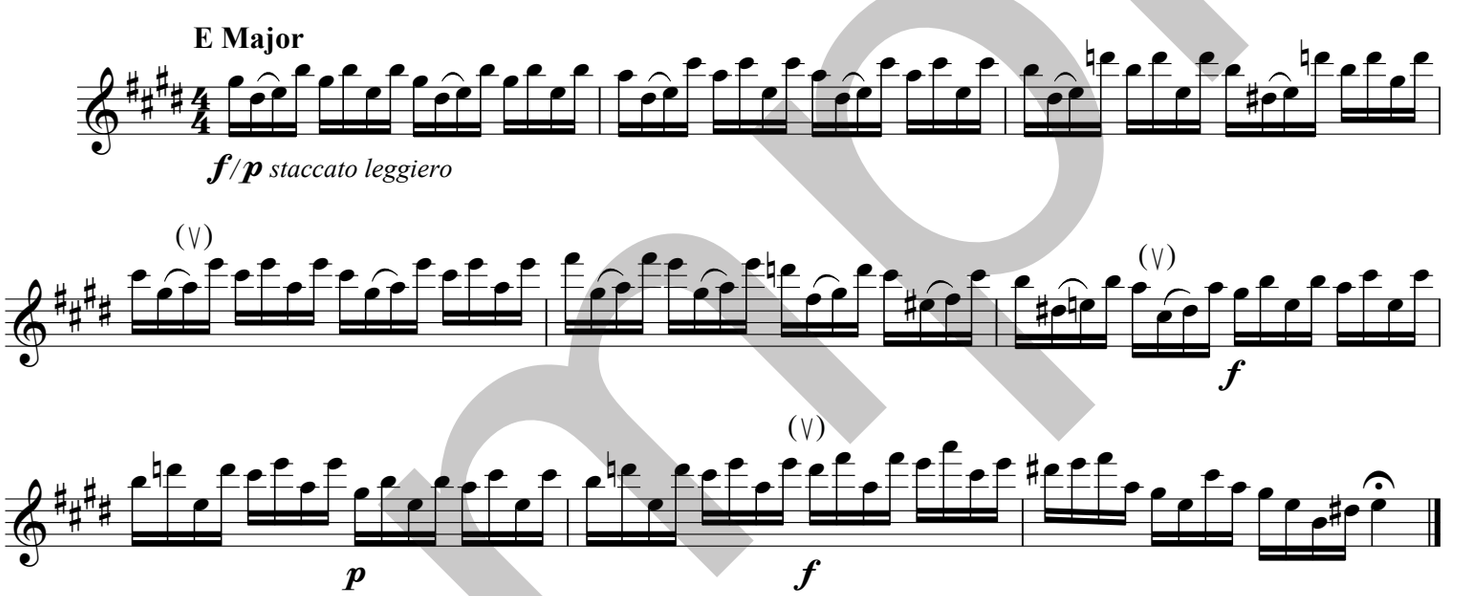



sample

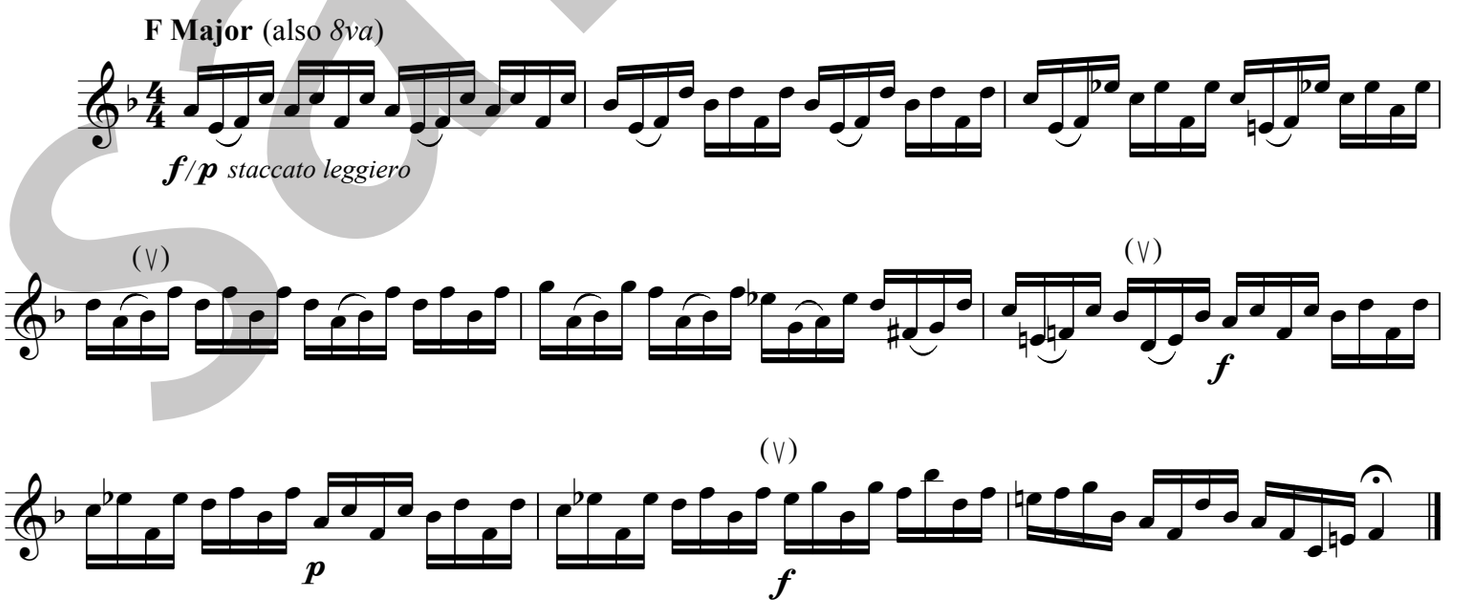
**E♭ Major**




**E Major**

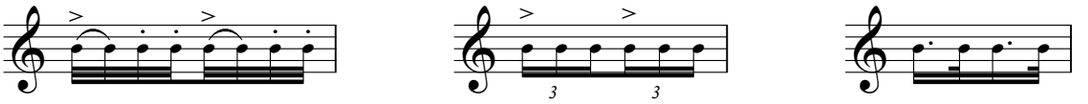



**F Major** (also *8va*)



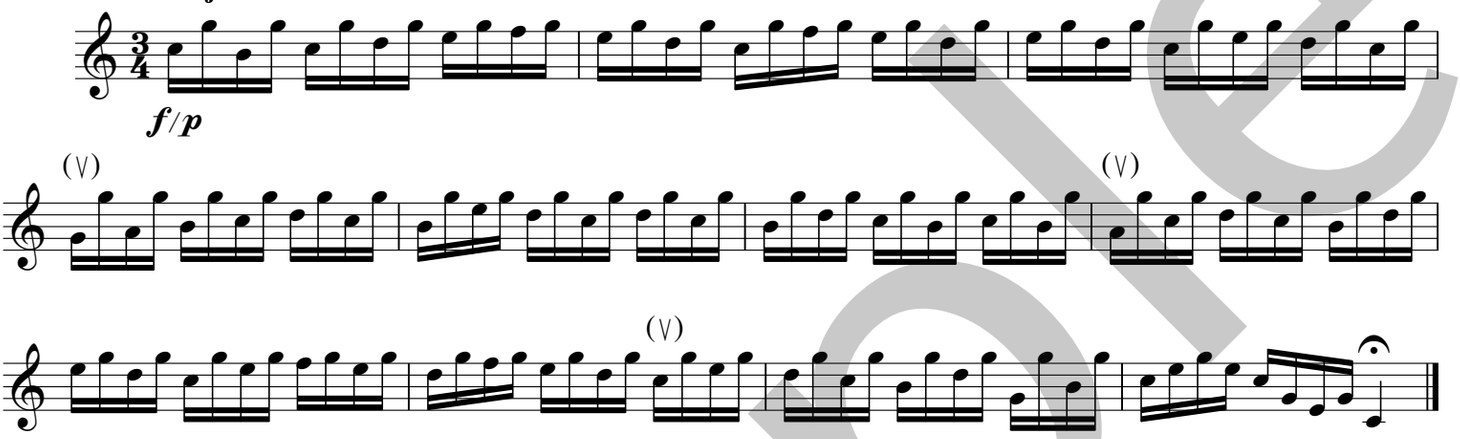

sample

# 7.
# For Single and Double Tonguing



(♩ = 60–116)

**C Major**

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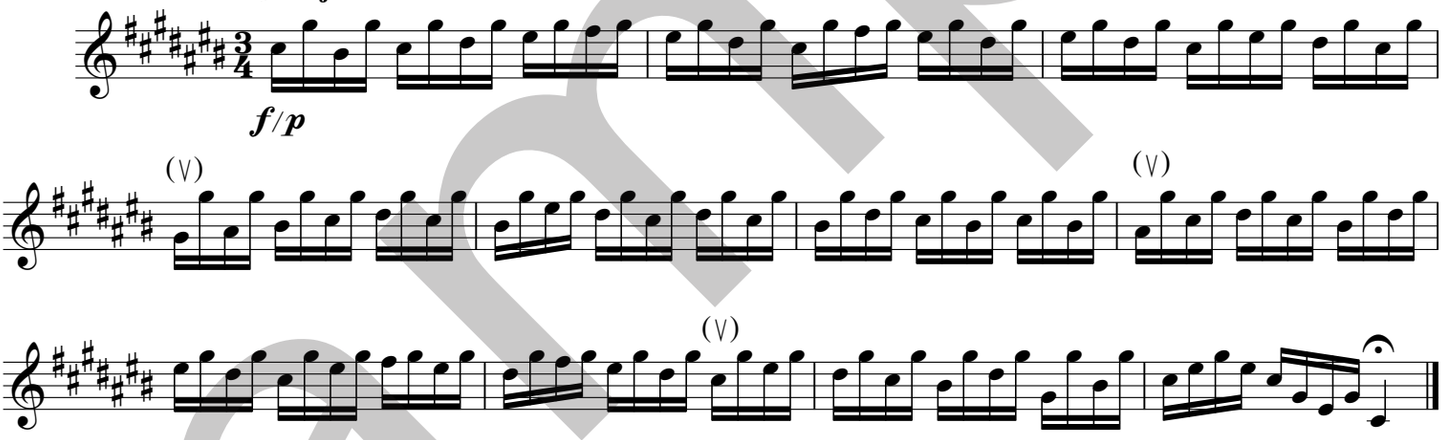
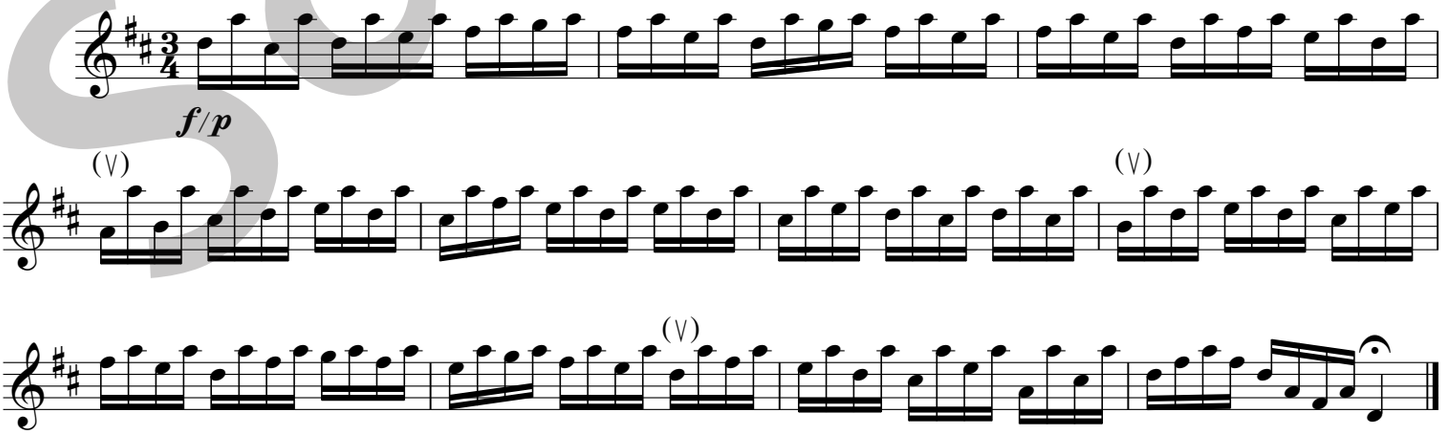



**D Major**

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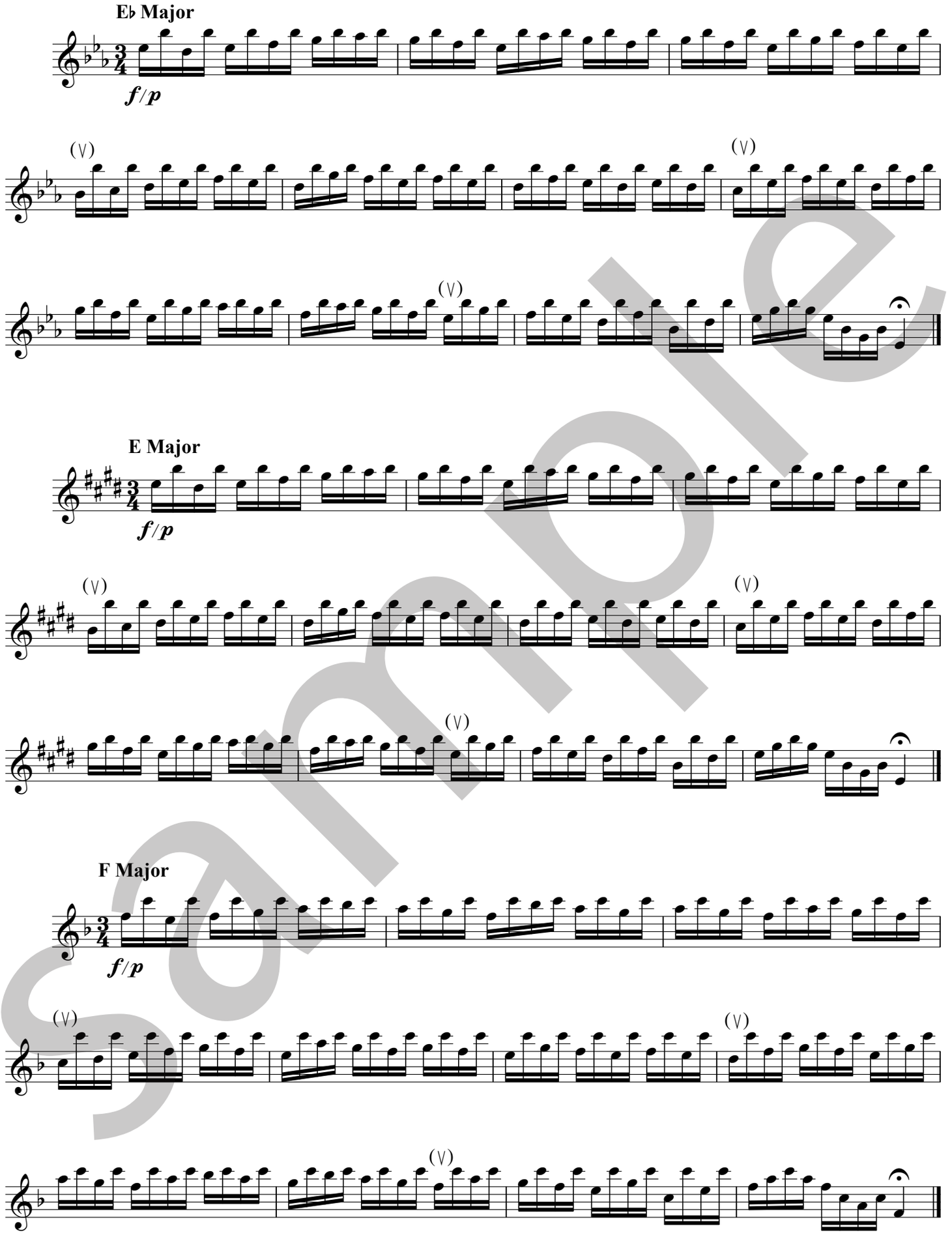
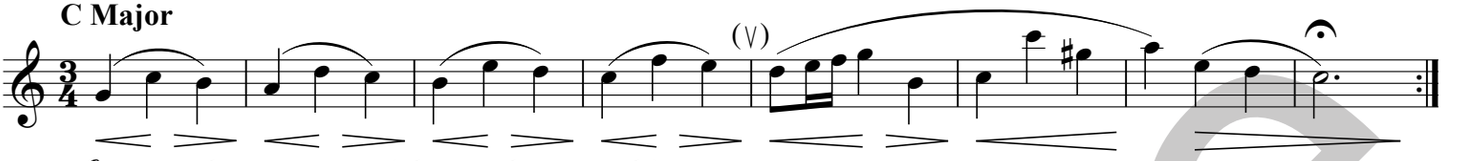



sample

# 1.
# "Reaching Out"
## To Open the Tone, Bottom to Top

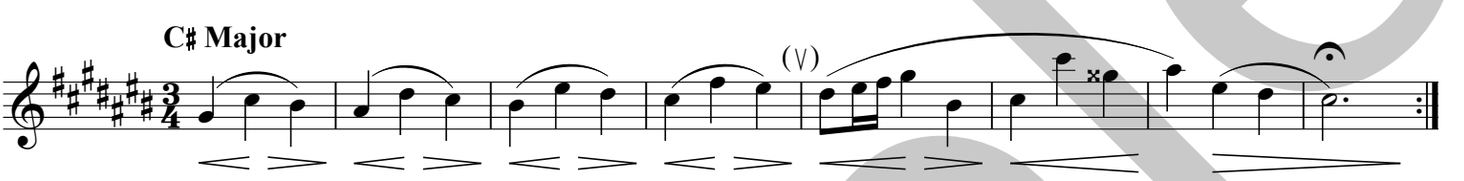
(♩ = 72–76, ca)

**C Major**



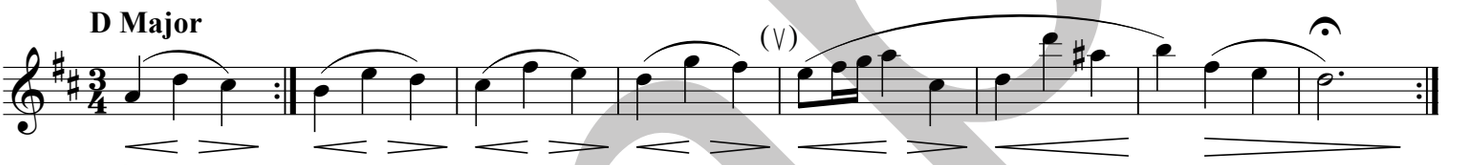
***f*/*p*** *non vibrato, sostenuto (vibrate on last note only)*

**C♯ Major**



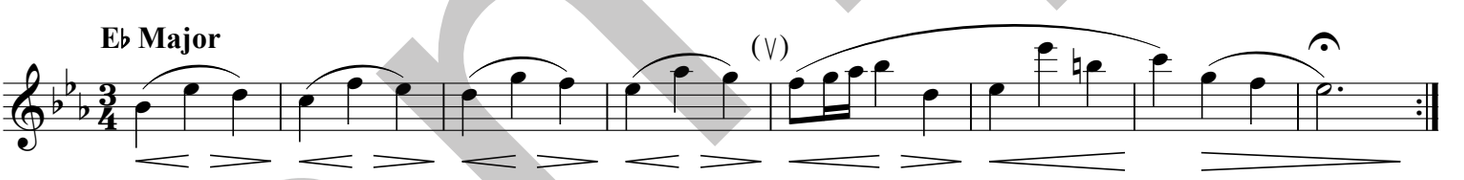
***f*/*p*** *non vibrato, sostenuto (vibrate on last note only)*

**D Major**



***f*/*p*** *non vibrato, sostenuto (vibrate on last note only)*

**E♭ Major**



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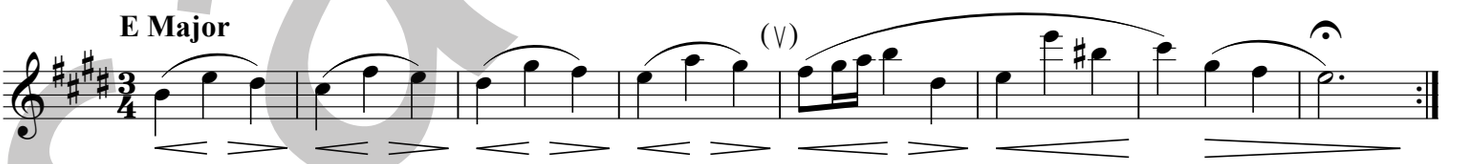
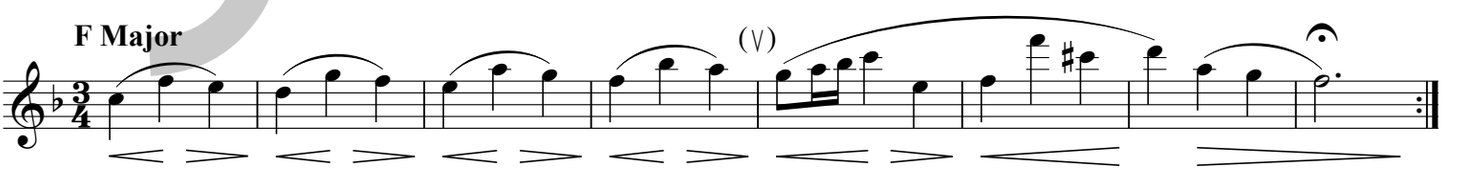
**E Major**



***f*/*p*** *non vibrato, sostenuto (vibrate on last note only)*

**F Major**



***f*/*p*** *non vibrato, sostenuto (vibrate on last note only)*

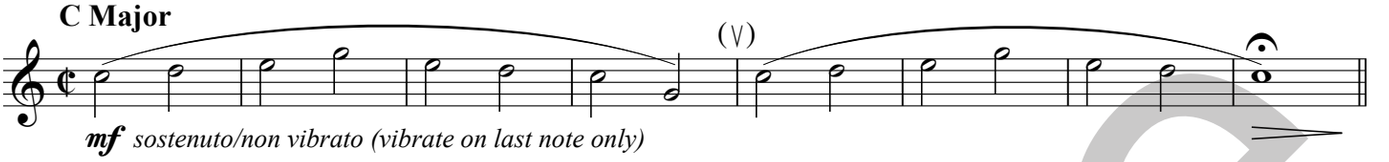
sample

# 2.
# "Cécile"
**Legato Warm-up for the Middle Register**

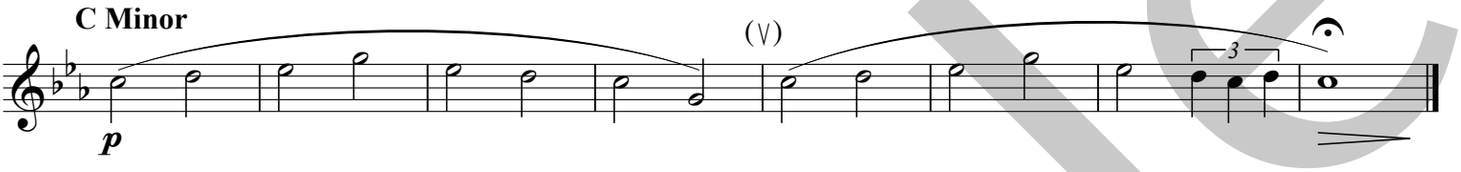
## A.

(𝅗𝅥 = 60–80)

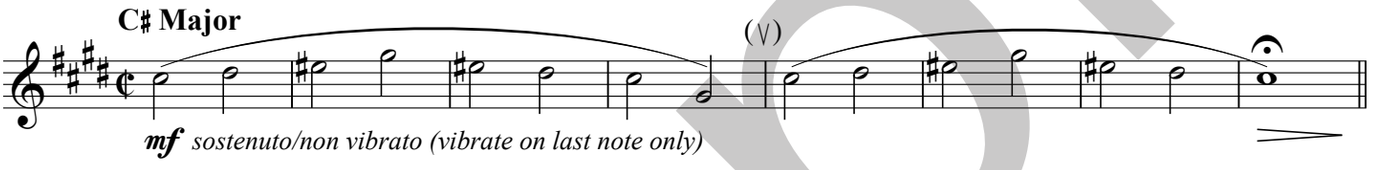
**C Major**



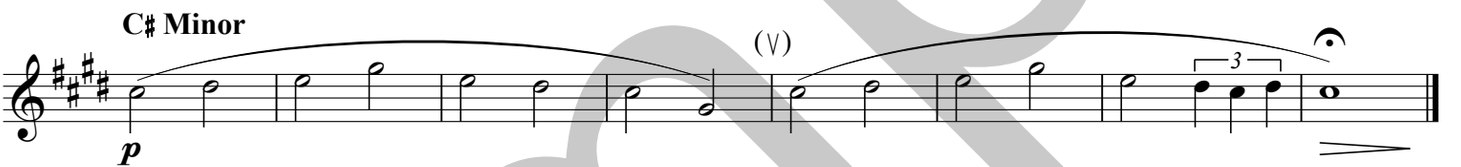

**C Minor**



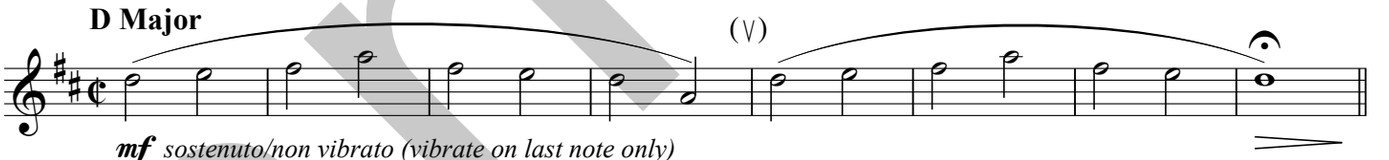

**C♯ Major**



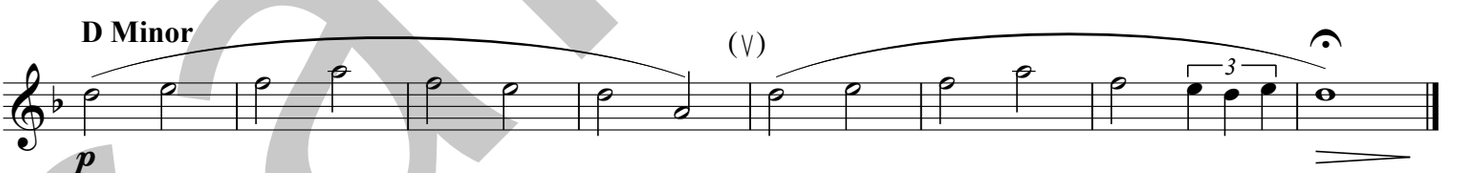

**C♯ Minor**



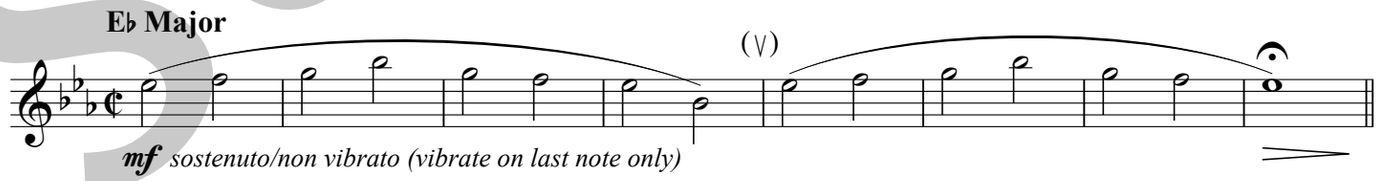

**D Major**




**D Minor**




**E♭ Major**

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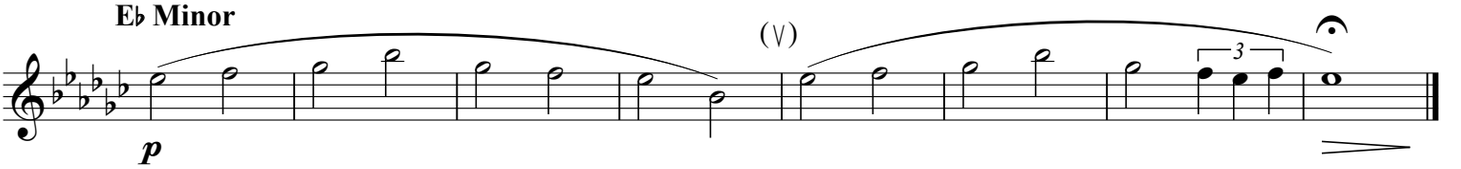
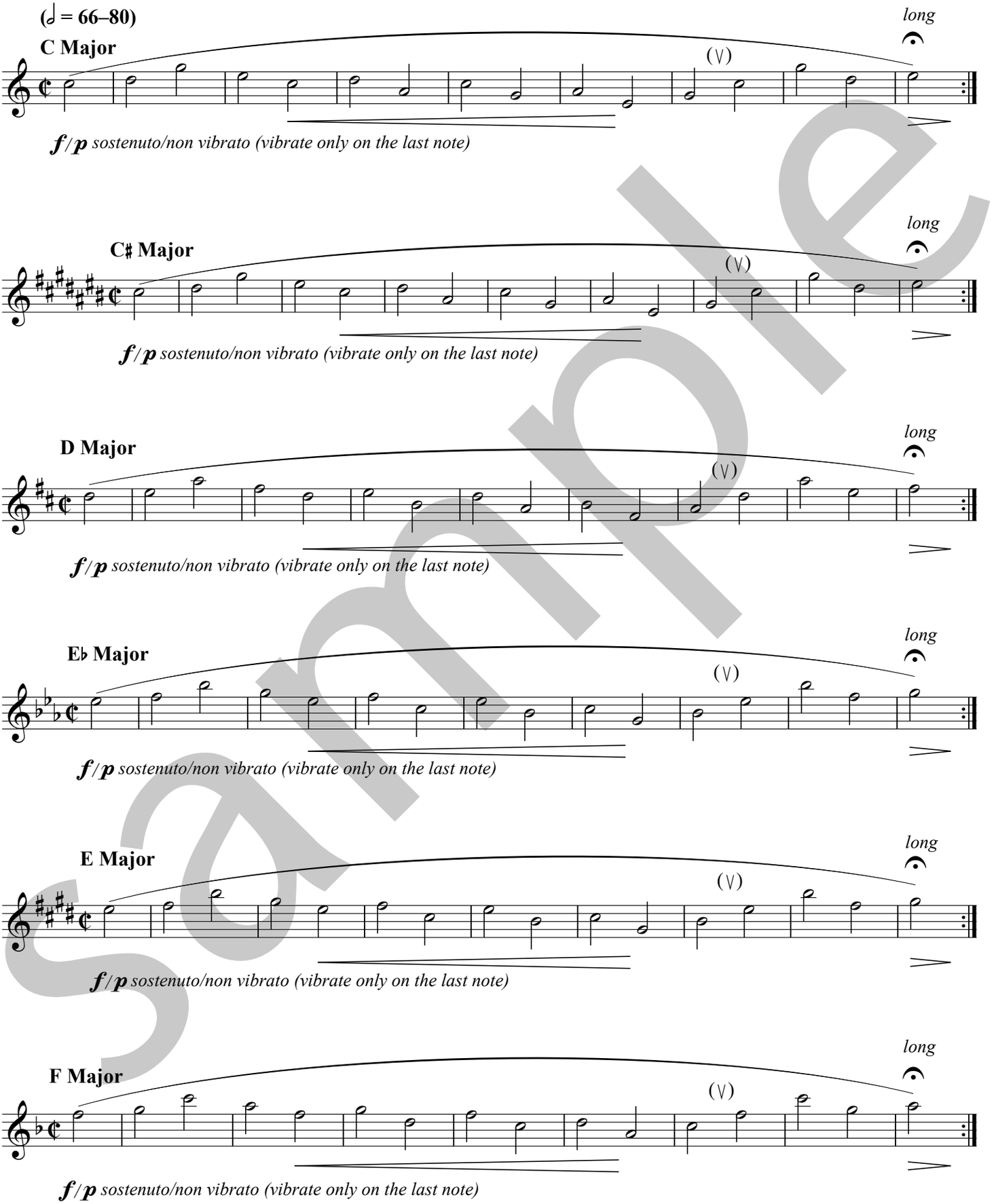



sample

# 3.
# "Sunrise"
## For the Middle Register

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