

24 Melodious Warm-Ups

daily tone and articulation studies
from the flutist's repertoire

JOAN SPARKS
with exercises by Daniel Dorff

*****SAMPLE PAGES*****

A collection of flute technique exercises drawn from the flutist's repertoire:

This volume of 24 warm-ups based on real flute repertoire is one of a kind. We have built this book from pieces every flutist should know and play well. Each section has a distinct purpose.

PART I: Tone Warm-Ups with Transposition Exercises offers 12 interesting and beautiful melodies that are enjoyable to practice.

PART II: Articulation Warm-Ups presents technique-building exercises for skills that are eventually required of every flutist.

Memorizing in the original keys is recommended both for thorough learning, and for when you are asked point blank, "play something for me."

We suggest you focus on *one* exercise from *each* part, *every day for a week*. Intentionally pairing an exercise from Part I with one from Part II is recommended as well. And each time you cycle through the book, make different pairings.

For instance, one week you might warm up the sound with *Londonderry Air*, followed by warming up the technique from Paganini or Andersen. One fun and obvious pairing could be the *William Tell* melody from Part I, followed by the *William Tell* obligato in Part II.

We all know long tones are necessary, but flutists sometimes express frustration that they are boring, uninspiring, and dull. Not anymore! This collection of well-known themes cuts through the drudgery and lets us play our hearts out as we enjoy a beautiful melody, conjure up a scene, or play through heartbreak. Enjoyment + tone building = a great use of practice time. We suggest you play one of the exercises from each section every day, for one week, and cycle through the whole book. The 12 exercises will take 3 months, and then repeat the process with different combinations.

* * *

A warm thank you to Daniel Dorff who eagerly and brilliantly contributed to the first iteration of this idea to release free downloads of *Long Tones of the Month* and *Articulation of the Month* on the Flute Pro Shop website. Special thanks to him for shepherding this second iteration into a published collection. It's been a pleasure to collaborate on these projects.

— Joan Sparks

PART I: Tone Warm-Ups with Transposition Exercises

Londonderry Air	4
Spring, from <i>The Four Seasons</i> (Vivaldi)	5
Ranz des Vaches, from <i>Overture to William Tell</i> (Rossini).....	6
June – Barcarolle, from <i>The Seasons</i> (Tchaikovsky).....	7
Nocturne, from <i>A Midsummer Night's Dream</i> (Mendelssohn)	8
<i>Prelude to The Afternoon of a Faun</i> (Debussy)	9
Kezar Lake, from <i>Sonata (Three Lakes)</i> (Dorff)	10
Dreams of a Witches' Sabbath, from <i>Symphonie Fantastique</i> (Berlioz)	11
We Gather Together	12
Coventry Carol	13
<i>Birthday Ode to Queen Anne</i> (Handel)	14
Love theme from <i>Overture to Romeo and Juliet</i> (Tchaikovsky).....	15

PART II: Articulation Warm-Ups

Caprice No. 11, from <i>24 Caprices, Op. 1</i> (Paganini)	16
Sonata in C Major, BWV 1033, Mvt. 2 (J.S. Bach)	18
Ranz des Vaches, from <i>Overture to William Tell</i> (Rossini).....	20
<i>Prelude to The Afternoon of a Faun</i> (Debussy)	22
Volière, from <i>Carnival of the Animals</i> (Saint-Saëns)	24
<i>Leonore Overture No. 3</i> , bars 328-360 (Beethoven)	25
Etude No. 8, from <i>24 Etudes Techniques, Op. 63</i> (Andersen)	26
Play – Change – Play	28
Sarabande, from <i>Morceau de Lecture</i> (Fauré)	29
Scherzo, from <i>A Midsummer Night's Dream</i> (Mendelssohn)	30
Saltarello, from <i>Symphony No. 4 "Italian"</i> (Mendelssohn)	31
Hommage à Murray Panitz	32

PART I: Tone Warm-Ups

We all know the sound of Sir James Galway in this tender melody that has inspired so many. Take this opportunity to experiment with the vibrato so it has the spinning forward motion that Mr. Galway produces. More interesting, see what happens without vibrato. Can you motivate the notes one to the next?

Londonderry Air

IRISH FOLK SONG

PART II: Articulation Warm-Ups

The middle section of Paganini's *Caprice No. 11* offers a very musical study in triple-tongue, dotted 16ths alternating with 32nds, *p* dynamic, and *leggiero* articulation. Irregular alternation of tongued rhythmic patterns is part of the challenge. Make sure the 32nds always propel the line forward and are played accurately, not as triplets.

The wide leaps provide a great flexibility exercise. Aiming for mastery at $\text{♩} = 88$, begin working on the study at $\text{♩} = 88$. That may seem too slow at first, but when you arrive at the wide leaps, you will be glad for half-tempo! Strive to keep this *p* throughout.

Caprice No. 11 from *24 Caprices, Op. 1*

(middle section)

NICCOLÒ PAGANINI
(1782-1840)

The musical score is presented in seven staves, each beginning with a measure number. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a complex rhythmic pattern of dotted 16th notes alternating with 32nd notes, often with triplets. Fingerings are indicated by numbers 1-4 and 6. A 'sim.' (sforzando) marking is present above the first staff. The score includes various accidentals and dynamic markings.

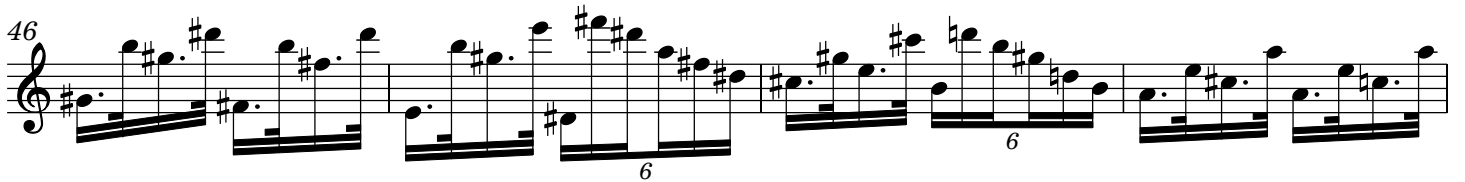
30 

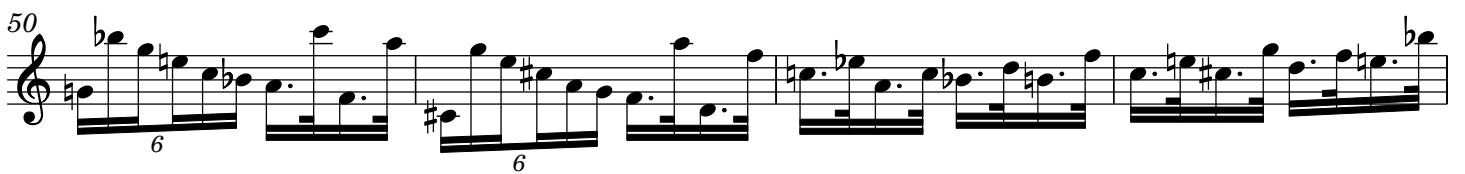
34 

37 

40 

43 

46 

50 

54 

58 

62 