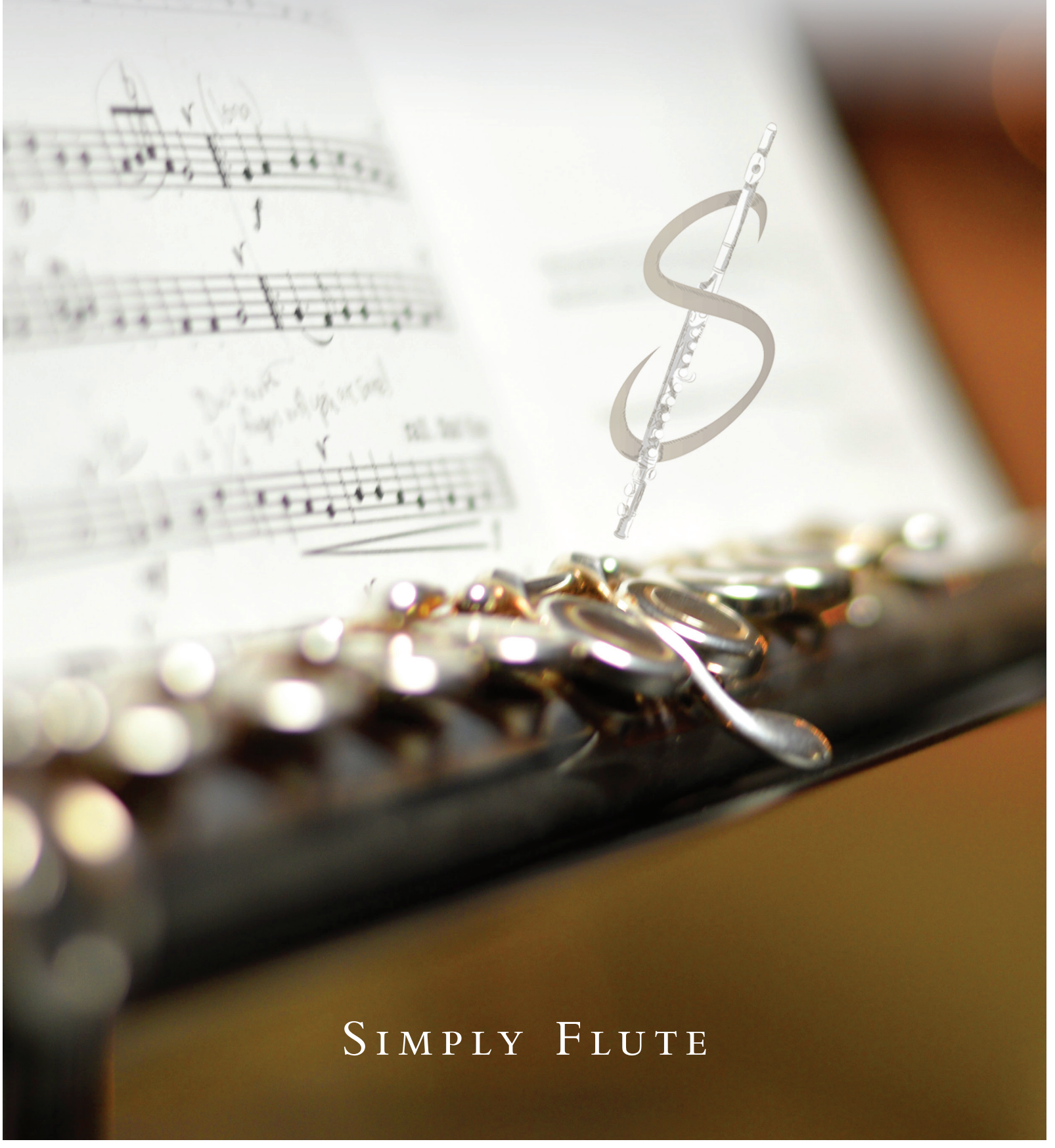
One Small Step at a Time

Chapter 3: Articulation

Warming up with the 'Four Pillars' of essential technical exercises,
presented by
Paul Edmund-Davies and Simply Flute
Dedicated to members of the British Flute Society



Simply Flute

Simply Flute

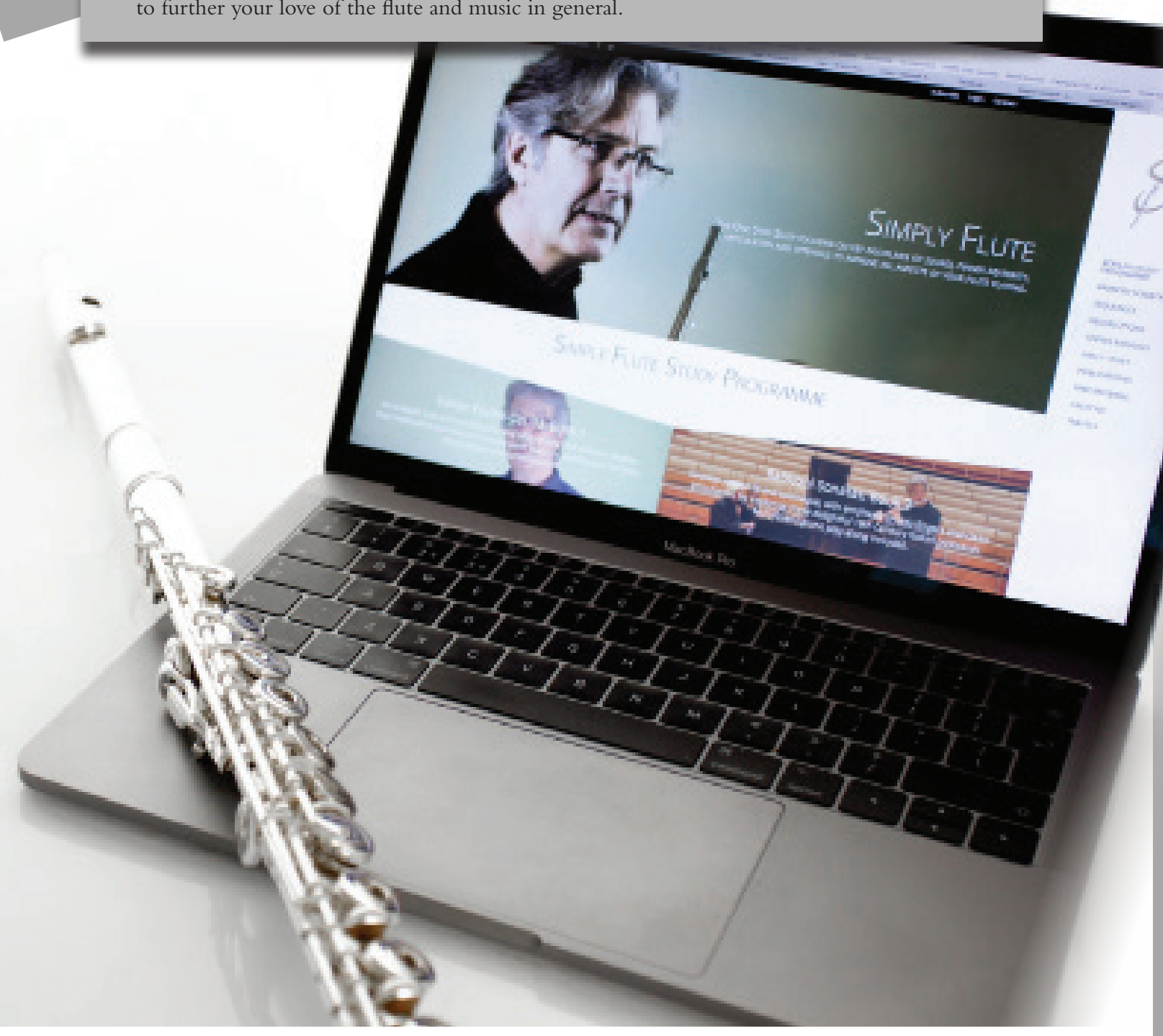
A 21st century educational resource, designed ultimately for flute players of all ages and stages throughout the World.

This complete, one-stop online platform has grown rapidly, with multiple sections and something for every flautist, suiting all tastes.

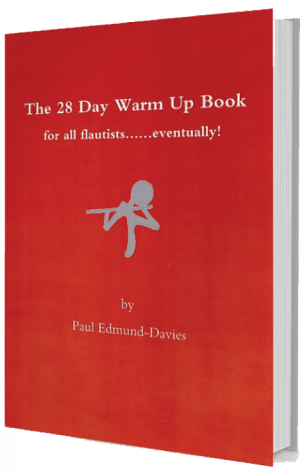
Whatever your particular flute related challenge might be, from producing a good sound to cleaner articulation or more accurate finger work and on through to the navigation of large intervals, **Simply Flute** has the answers.

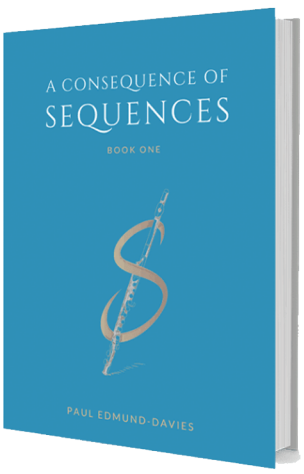
With precise focus on all matters technical and clear analysis of a selection of 19th century Studies and Sonatas, this unique and original approach to learning is stimulating, logical and methodical.

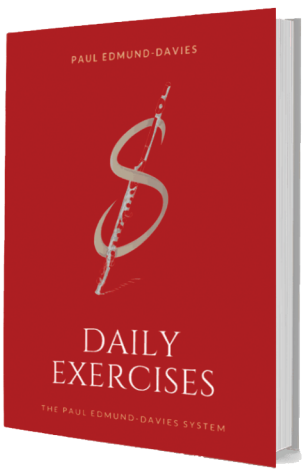
Constantly evolving and with its wide range of topics, **Simply Flute**, at the price of less than two coffees a month, is a highly efficient and inexpensive way to access all you need to further your love of the flute and music in general.

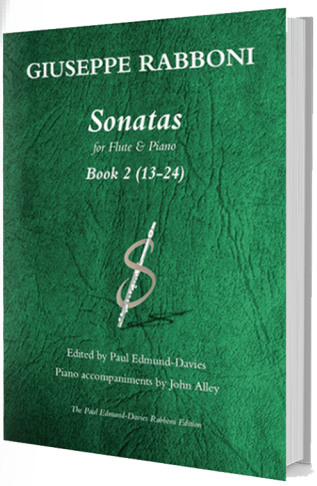


Simply Flute Publications









Alongside thousands of pages of sheet music and more than 300 performance and educational videos, **Simply Flute** has an online shop for its growing selection of publications.

Here, you will find Paul Edmund-Davies's original technical warm up and workout books *The 28 Day Warm up Book, A Consequence of Sequences* and *Simply Flute Daily Exercises*. Divided into 4 organised sections of Breathing and Phrasing, Fingers, Articulation and Intervals, flute students have the opportunity to explore a progressive 'method', systematically improving their technical skills in these 4 key areas of study.

New editions of beautiful Italian flute works from the 19th century are available. These stylish 'postcards' of music from the golden era of opera, are ideal for recitals and concerts.

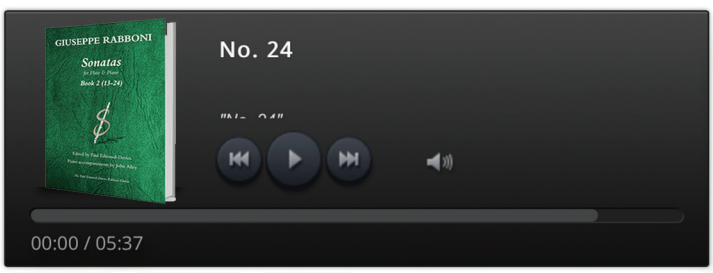
www.simplyflute.com/publications/

Rabboni Sonatas

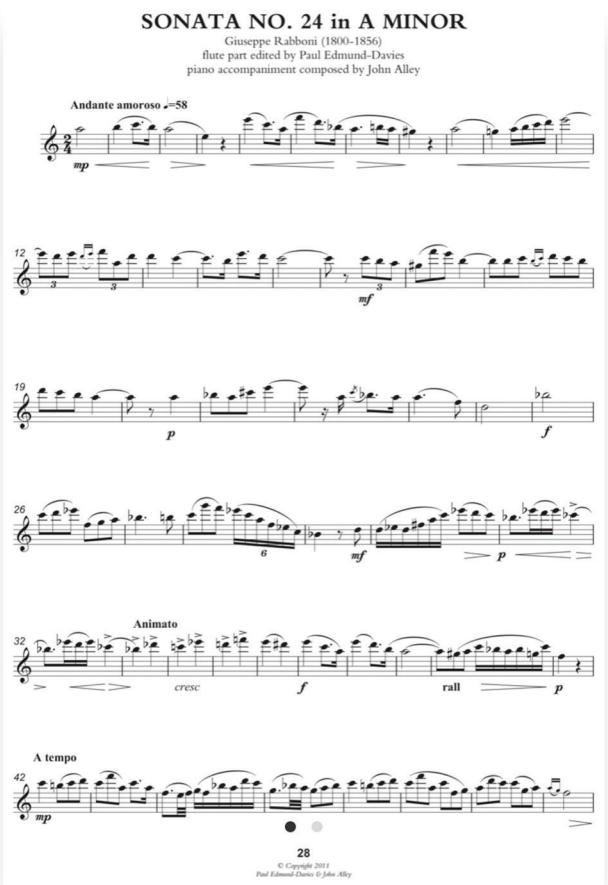
Many years ago, in a second-hand shop in Hungerford (UK), I discovered a tattered old book containing much of the flute music of Giuseppe Rabboni and was immediately fascinated as to why this music was no longer readily available. It transpired that his original publishers (Lucca Presso) were taken over by Riccordi. After a major fire at their main warehouse in Milan in the second world war, a vast quantity of music had been destroyed, including much of that from Rabboni.

In the original book, there are forty two one movement Sonatas by Rabboni, aimed at exploring sonority and developing technique. He was clearly a great admirer of the human voice and its similarities with sound production on the flute. These sonatas certainly encourage the performer to approach the task in hand in a vocal manner.

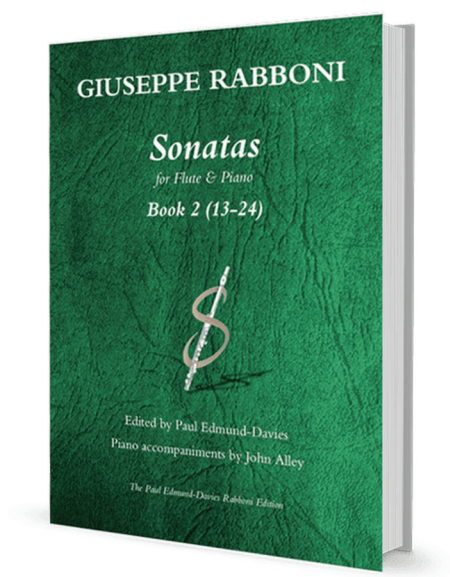
However, it transpires that Rabboni also had magpie tendencies, as many of these pieces are arrangements of the music of other composers. As no piano parts are known to exist, John Alley has painstakingly composed sympathetic accompaniments to these delightful musical postcards from 19th century Italy.



Play along piano practice tracks (performed by John Alley) are provided at three different speeds.



Subscribers to **Simply Flute** have full access to the *Rabboni Sonatas* and can download both flute and piano parts (and play along piano tracks).



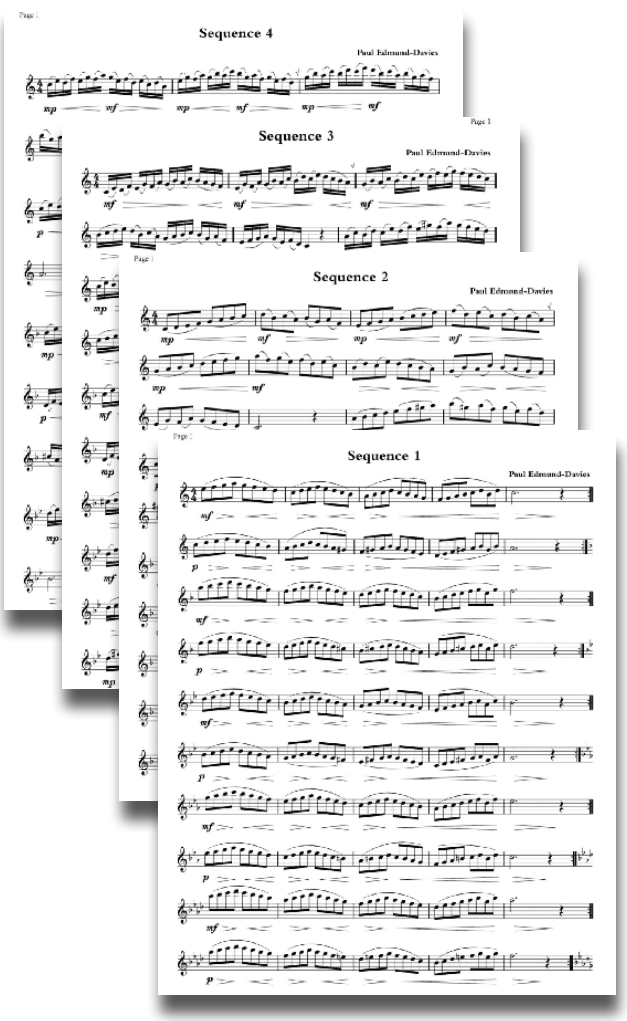
www.simplyflute.com/flute/rabboni-sonatas/

Sequences

We play our scales and arpeggios and diligently go through our studies, but sometimes we need something that falls between these two and that is where Sequences come into their element. Not too long or too short and constantly shifting from major to minor and covering all keys, these little musical 'amuse bouche' are a highly effective way to start a practice session.

Lips and breathing get a workout, but perhaps of greater importance, right from the start, we are required to engage our brains. This means that there is less of a chance of our mind wandering and the body resorting to 'automatic pilot mode', which may well be pleasurable at times, but has little impact on constructive progress!

In this four week programme (Sunday should be a day of rest!), the four key areas of daily flute practice are covered: Breathing and Phrasing, Finger work, Articulation and Intervals. Starting your practice with a Sequence a day, will put you in perfect shape, physically and mentally, for the session to follow.



www.simplyflute.com/flute/sequences/

Flute

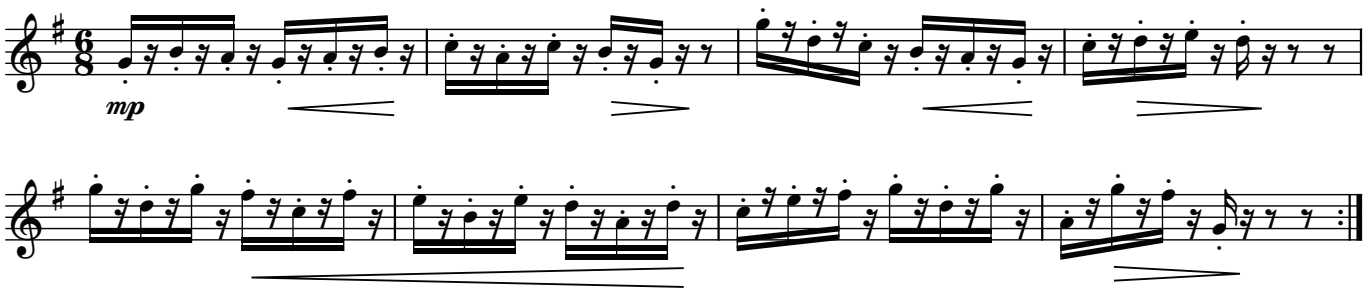
Articulation 1

Taken from "The 28 Day Warm Up Book"

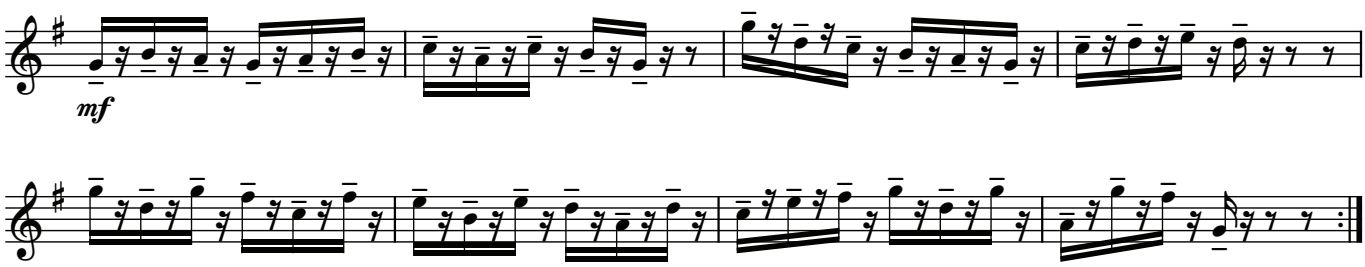
Paul Edmund-Davies

Articulate with tip of tongue between lips - very short and crisp

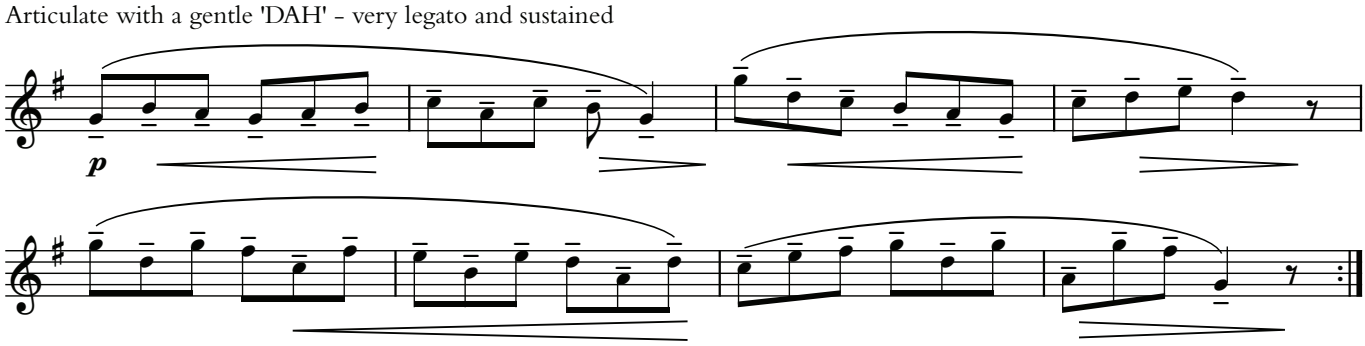
G major



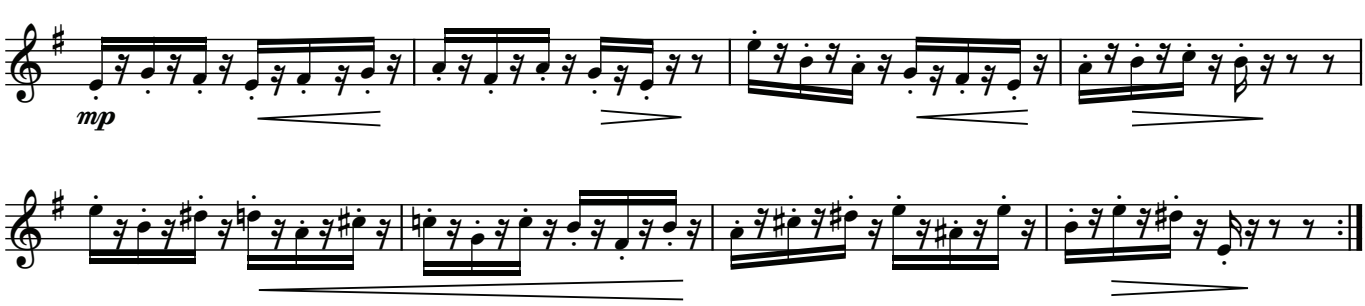
Articulate with a gentle 'DOO' - slightly longer notes than above



Articulate with a gentle 'DAH' - very legato and sustained



Articulate with tip of tongue between lips - very short and crisp



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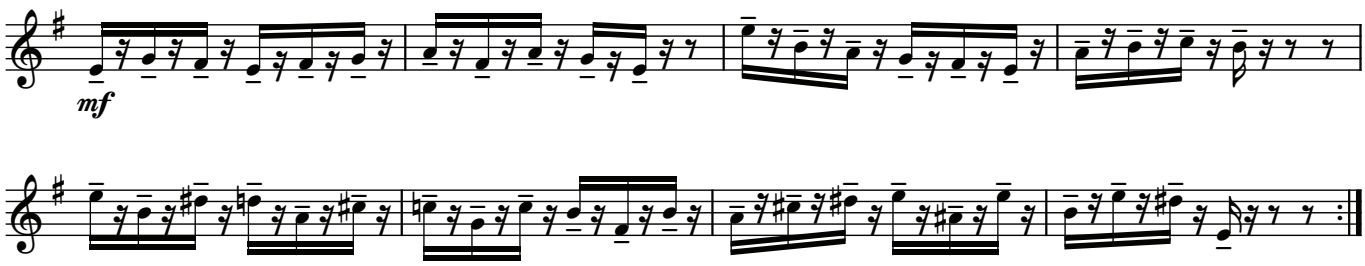
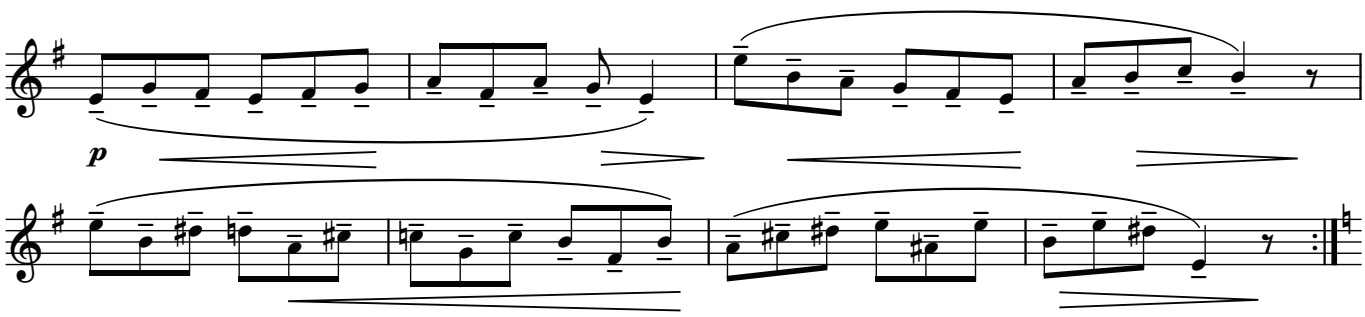
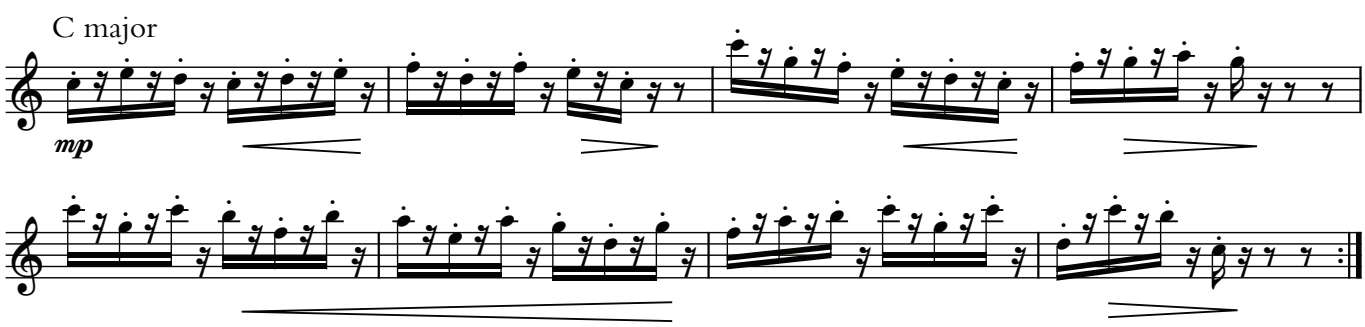
Articulate with a gentle 'DOO' - slightly longer notes than previously



Articulate with a gentle 'DAH' - very legato and sustained



Articulate with tip of tongue between lips - very short and crisp



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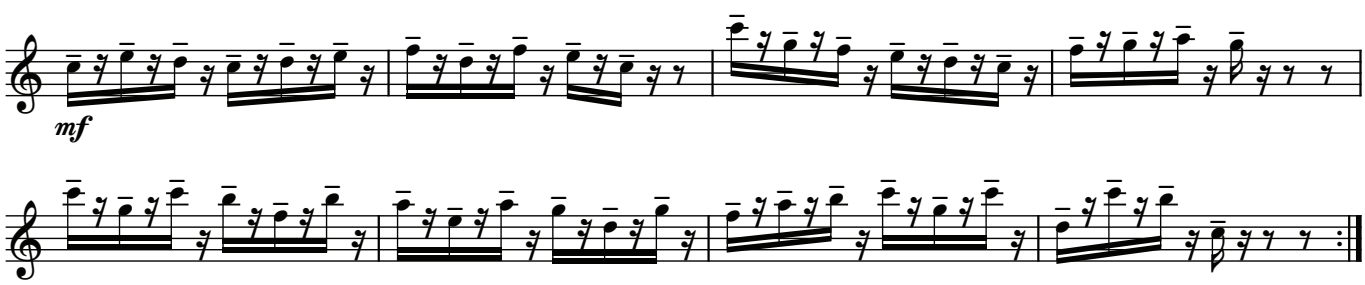
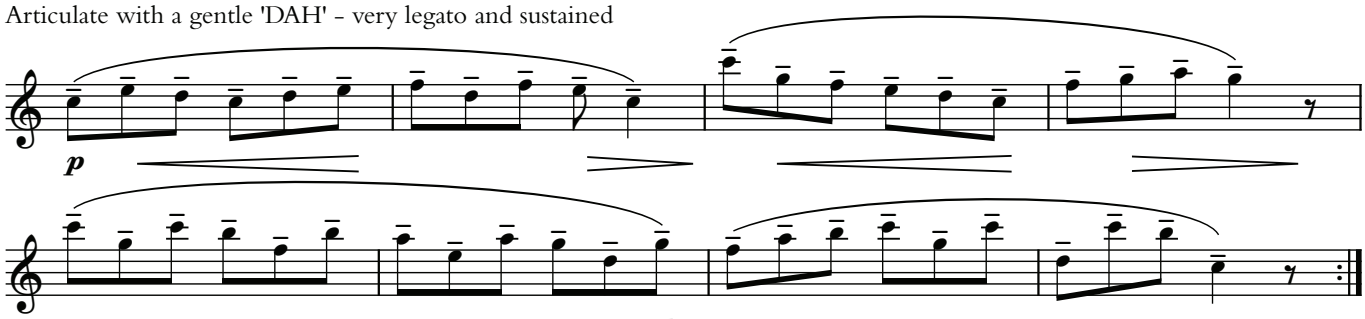


Articulate with a gentle 'DAH' - very legato and sustained



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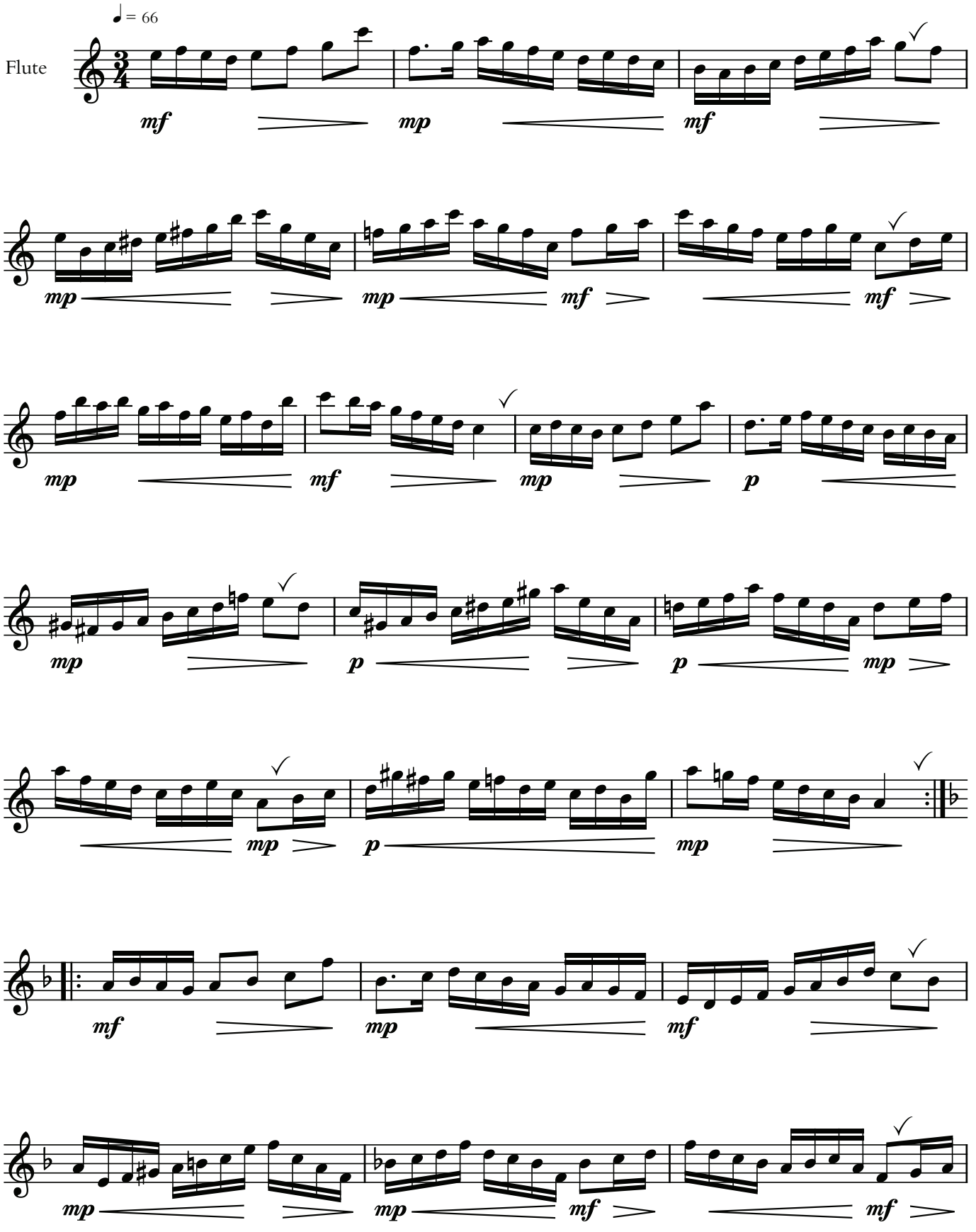
Sequence 15

Paul Edmund-Davies



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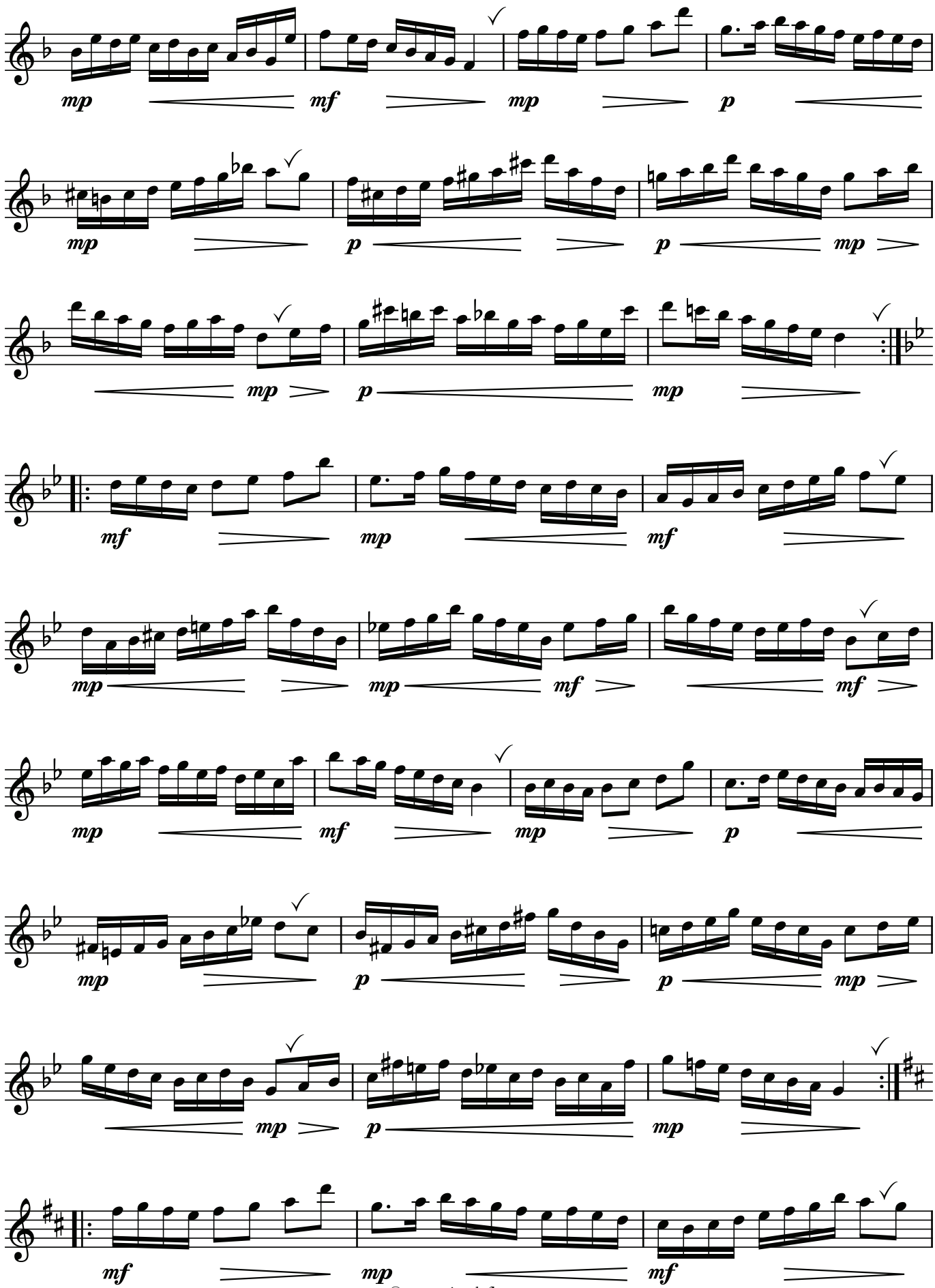

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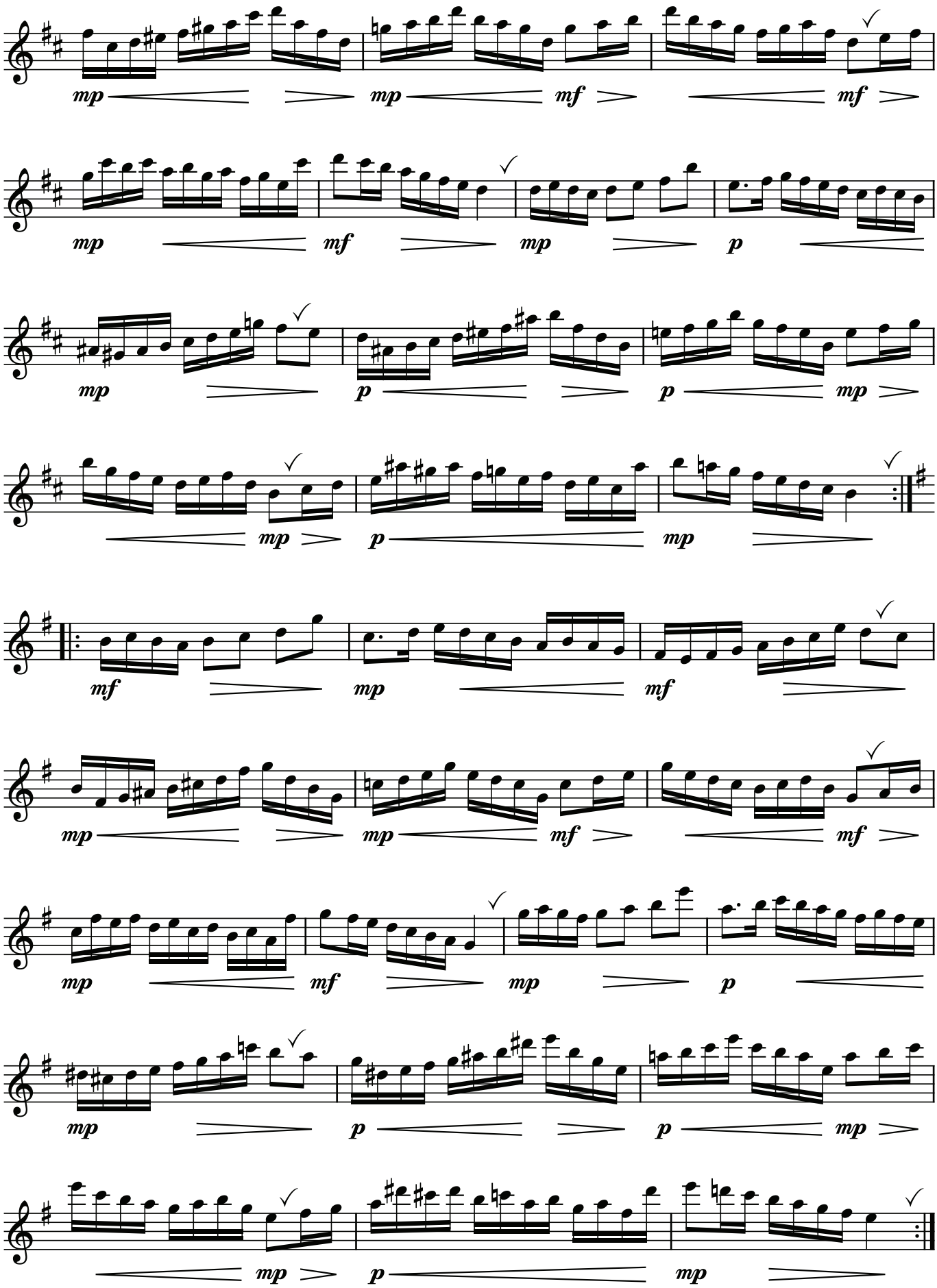

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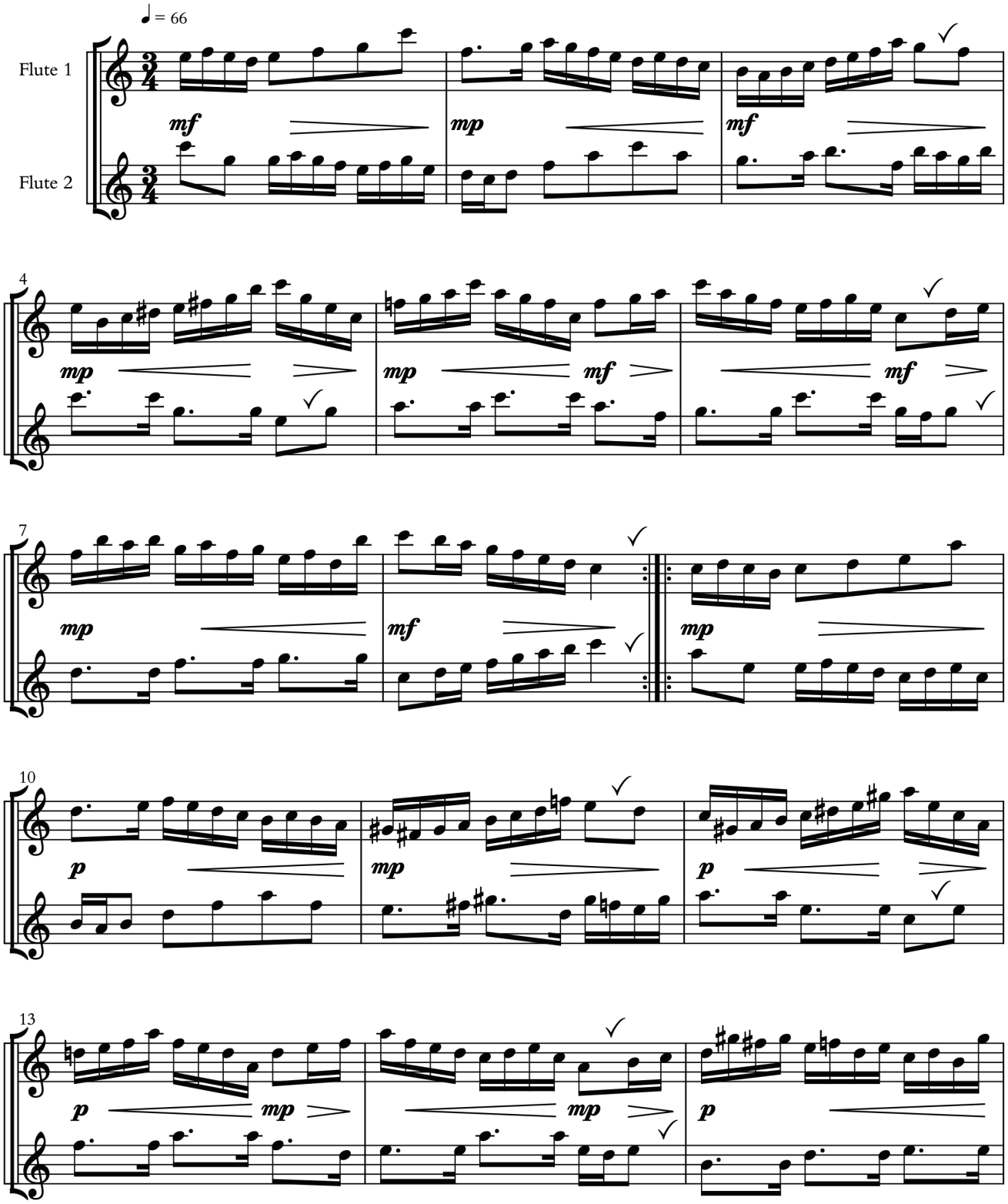
A Consequence of Sequences

Articulation Duet

Paul Edmund-Davies



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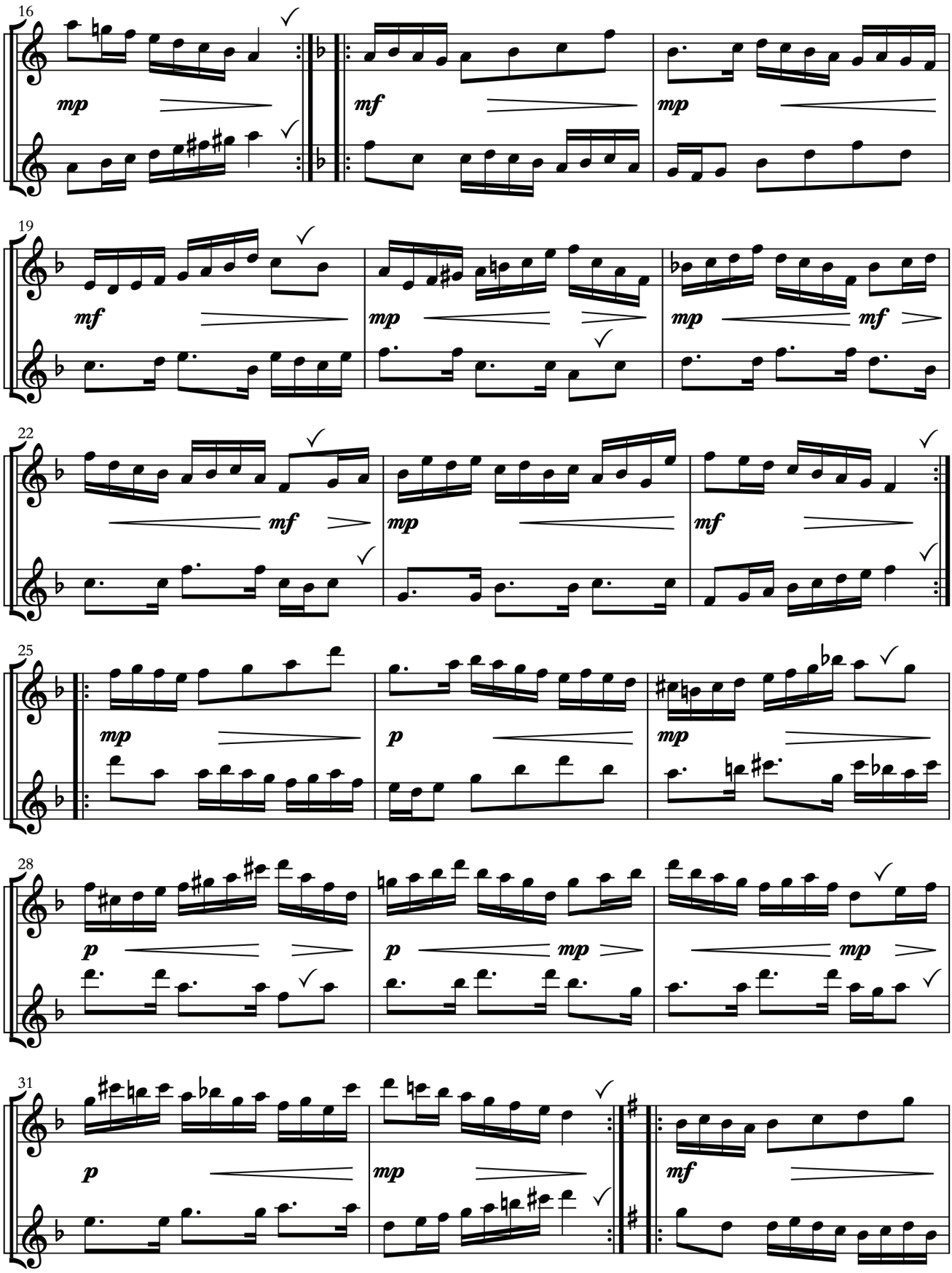

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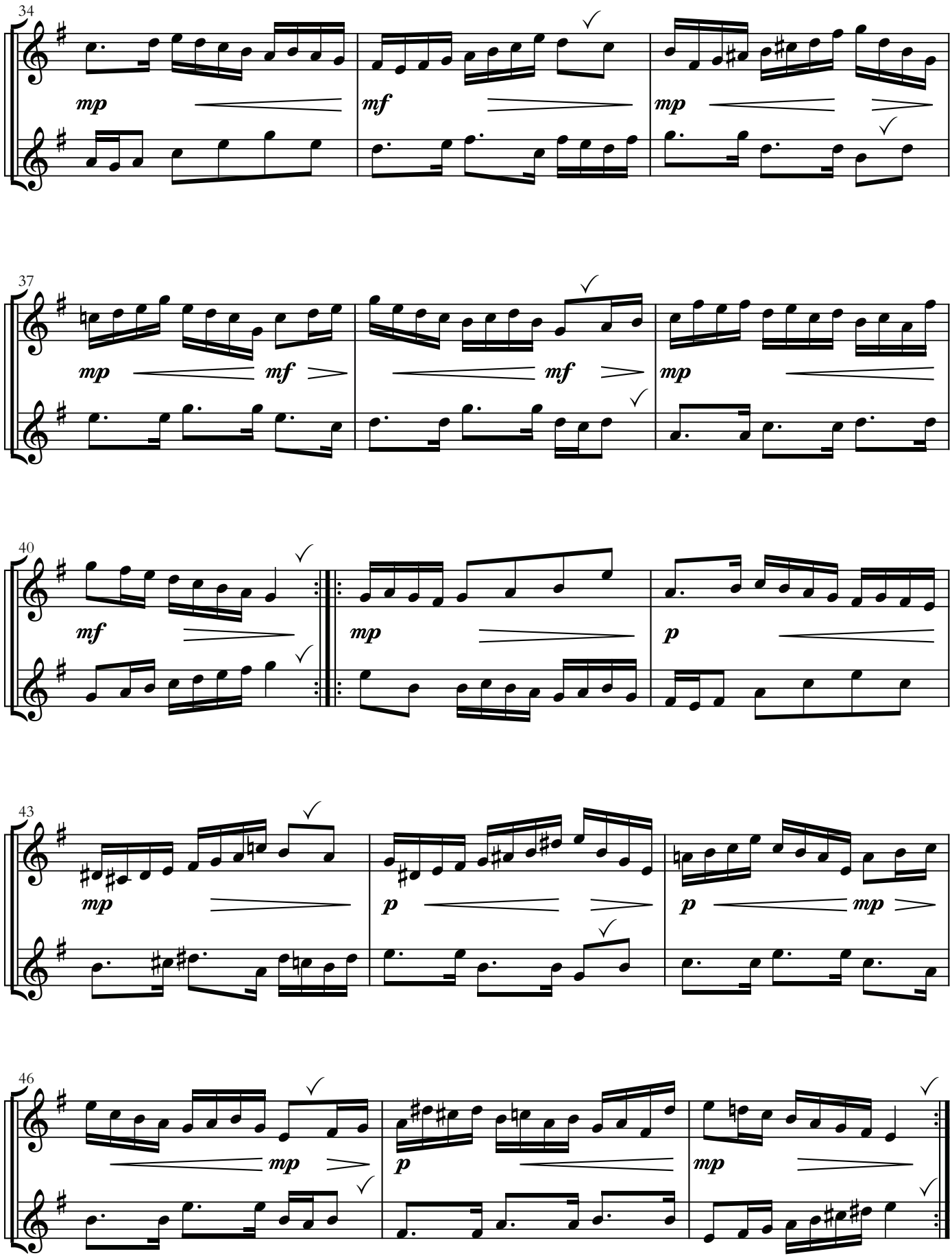

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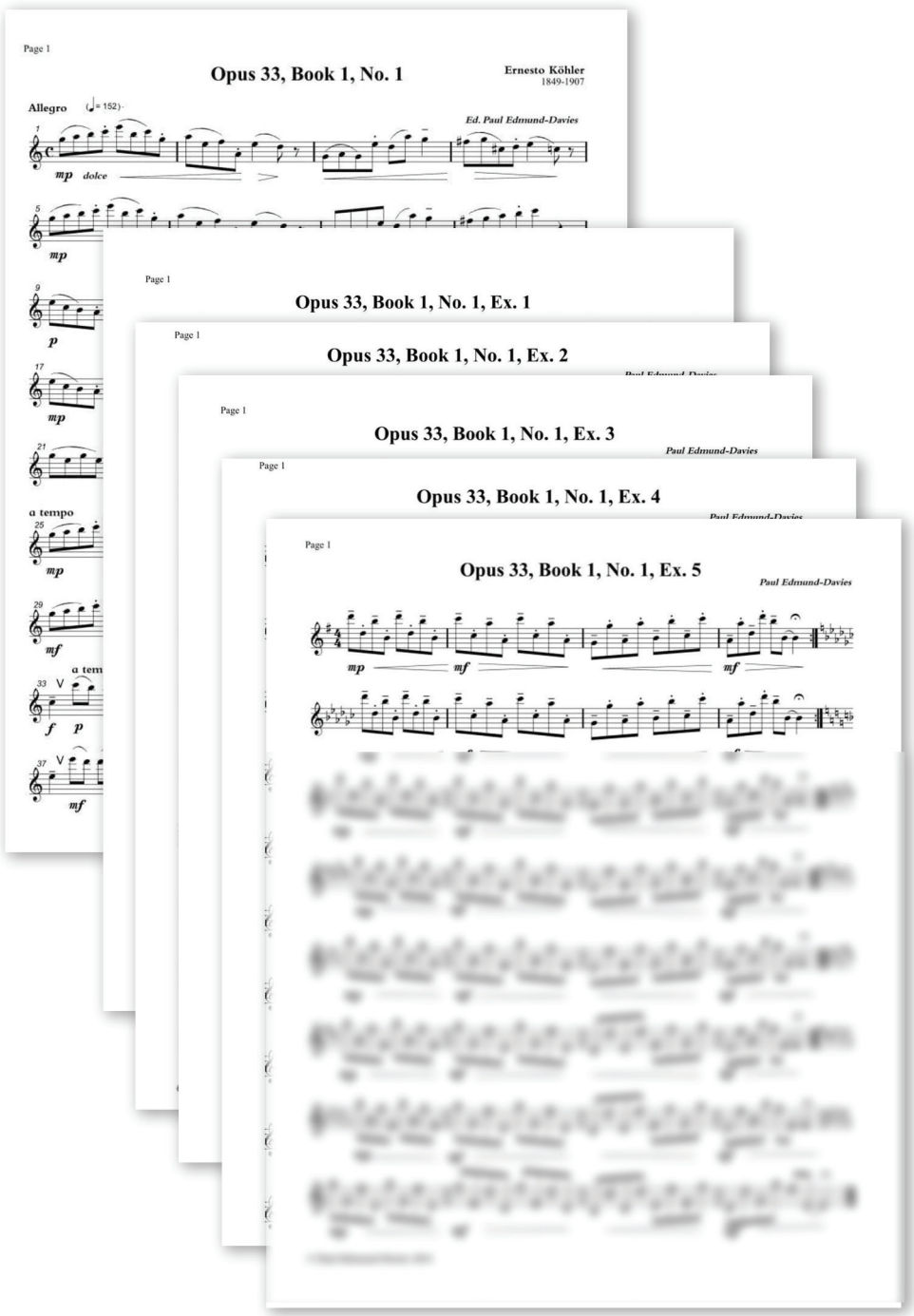
Note Pad

Köhler Study Programme



Ernesto Köhler was a 19th century Italian flute virtuoso and composer of elegantly crafted studies for the instrument. As one of the most highly respected teachers of his generation, he possessed acute awareness of the shortcomings of both the flute and those who wished to play it!

A good study (or étude) should provide us with specific areas to work on and be musically stimulating. At times, there may only be a few bars within that present us with 'issues', but it makes sense to focus on these weaker areas and then to put the troublesome bar (or bars) through different keys. Over a period of time a greater sense of security and fluidity will be established, leading to a more rounded technique.

I have created a new online edition of *Köhler Opus 33, Book 1*, written teaching practice notes for each study and composed up to 5 exercises per study, relating to the 'issues' to be found within (all of this original material is available to download at any time).

There are also performance videos of every study and demonstrations of each exercise, along with comprehensive information on how to approach all of the 'issues' raised.

More information on the Köhler Study Programme can be found at:
www.simplyflute.com/flute/kohler-study-program-trailers/

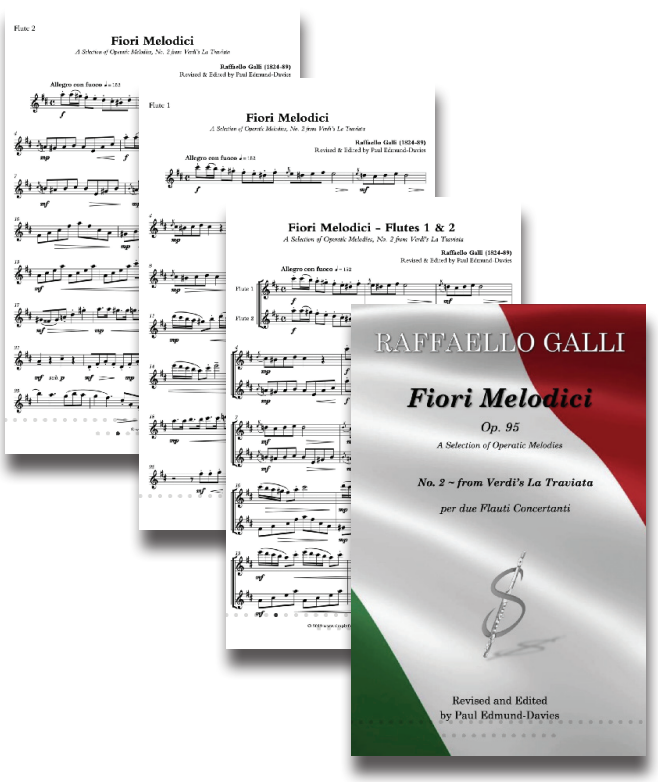
Raffaello Galli

Fiori Melodici

A Selection of well-known Operatic Melodies.
No. 2, from Verdi's *La Traviata*

Full Performance

An Introduction to *Fiori Melodici*



Following on from the success of Opera in 19th century Italy, composers (mostly Italian), penned numerous sets of themes and variations on well established melodies. With the passing of time, this incredible 'seam' of repertoire went out of vogue and ended up gathering dust on library and music conservatory shelves.

One such composer/flute player who has caught my attention is Raffaello Galli (1824-1889), who wrote more than 400 works for flute.

Today, apart from a book of exercises *30 Esercizi*, there is little of his material still in print. However, digging deep into the internet, many of his publications are now gradually coming to the surface.

The scores that I have so far found are in the most basic form, lacking bar numbers and containing little in the way of dynamic advice.

Simply Flute is pleased to present a new, up to date edition of *Fiori Melodici*, a duet for two flutes, containing well-known melodies and tingling allegro sections from Verdi's *La Traviata*.

Available exclusively at www.simplyflute.com/flute/galli-duet/free/

SF by McKenna

WHY? When we play, a 'V' shape of condensation is created on the lip plate at the front. Looking closely at the more conventional head joints that I have played, this 'V' never completed its journey to arrive at its lowest point. Once the air arrived at the front edge of the lip plate, with no further support, it dispersed, effectively falling off a cliff edge and dying. With an almost continuous lip plate, the **SF by McKenna**, allows air to complete its natural journey.

HOW is the **SF by McKenna** head joint different?

- A focused and centred sound with noticeably less air noise
- An extraordinary range of dynamics, in particular at the 'PP' end
- Ease of playing, depth and control in the bottom octave
- Crisp, clear and immediate articulation

To date, I have played the **SF by McKenna** head joint on the following movie soundtracks:
James Bond - No Time to Die, Wonder Woman 1984, Blithe Spirit and *The Prom*.

For more information and prices on **SF by McKenna** head joints, please contact the following:
Chris McKenna - mckflutes@gmail.com
Simply Flute - support@simplyflute.com
Just Flutes - www.justflutes.com

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