



BY JENNIFER CLIPPERT

AEROBICS

A **50-WEEK** Workout Program for Developing, Improving, and Maintaining Flute Technique

Contents

Introduction..... 2

 About the Online Audio..... 3

Weeks 1–50.....4–107

Acknowledgments 108

About the Author..... 108

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TONE

The foundation for a beautiful flute tone is built from the bottom up. Play the first note of this exercise with your most beautiful tone (repeat and restart as necessary), and match it seamlessly into the next note. The goal is to make the beauty of the last note match the quality of the first note. This should be played without vibrato to get to the core of your sound. Slower is better.

Advanced tip: Focus on the beginning of the note (matching articulation), the ends of each note (sustain, diminuendo or taper), add vibrato and practice with a tuner for consistent pitch throughout.



$J = 60-72$

SCALES

Beginning with the basics: Focus on smooth, even fingers and build in speed as appropriate.

Note: Throughout the book, only the printed scales are included on the audio tracks (Track 2 presents the C major scale.) As a practice tool, all the major scales are presented below, in the Circle of Fourths. Feel free to dog-ear these pages for easy reference.

Advanced tip: Vary articulations to include the following:



$J = 72-200$

TONE

Slow whole-tone and chromatic scales. Listen carefully to the distance between the whole and half steps. Train your ear to begin to hear and anticipate the distance between the different intervals. Playing in tune doesn't rely on your fingers, but in where you place each note. Slower is better.

Advanced tip: Play this with a tuner, training your ear to hear the interval before playing.



J = 60-72

SCALES

Ascending triplets. Focus on keeping the fingers close to the keys and the triplets even. Increase speed as possible. (See Track 54 for audio example.)

Advanced tip: Vary articulations to include the following:

J = 72

B \flat major, G \flat major, D major

FINGER MOBILITY

Strive for evenness of fingers. Repeat each measure four times, more if necessary. Increase speed with the metronome over time. Also, play this exercise up one octave.



J = 72-160

TONE

Johannes Brahms, Symphony No. 4, movement 4. This excerpt requires flexibility throughout the high register. Focus not only on the beauty of sound from beginning to end, but also on maintaining a lovely phrase shape.



[♩ = 84-96]

p

6

10

14

f *cresc.* *tr* *sf* *cresc.* *ff*

SCALES

Wandering scales; two octaves in a non-traditional format. Practice all slurred, all tongued, or with a variety of articulations. Increase speed as possible. (See Track 148 for audio example.)

♩ = 84

B \flat major, G \flat major, D major

FINGER MOBILITY

Strive for evenness of fingers. Repeat each measure four times, more if necessary. Increase speed with the metronome over time. Transpose on the indicated starting pitches.



♩ = 72-160

4x

4x

sim.

Repeat with beginning notes:

COMPLETE WORKOUTS FOR 50 FULL WEEKS!

This book provides a year's worth of practice material with a two-week vacation.
The online audio provides demo tracks of the exercises.

TECHNIQUES COVERED:

- Tone Development
- Scales & Arpeggios
- Finger Mobility
- Articulation
- Flexibility
- Intonation

BENEFITS:

- Facile Technique
- Better Intonation
- Improved Tone
- Heightened Rhythmic Acuity
- Extended Range
- Increased Style Vocabulary
- Improved Ensemble Playing

Jennifer Clippert began her musical career on the piccolo at age nine, and was forced to switch to the flute a few years later when she got braces on her teeth. Her infatuation with the instrument led to a life-long pursuit of perfection that continues today. Ms. Clippert's performance career reflects her passionate knowledge of music from the Baroque to the present day. Equally comfortable as a soloist, chamber musician, and orchestral player, she has performed with the Chicago Symphony Orchestra – among numerous others – playing under many of today's prominent conductors. Her woodwind ensemble, Quintet Attacca, won both the Senior Wind Division and the Grand Prize at the Fischhoff National Chamber Music Festival and has maintained an active performance schedule throughout the United States and abroad. She is currently Assistant Professor of Flute at the University of Wisconsin-Milwaukee.

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