Tone Exercises, Warm-ups and 'Vocalise'

Every player has, at some time or another, been captivated by the beauty of a good melody, and used it to help them develop their tone. Moyse developed this idea further by compiling vocal melodies he heard at the Opera Comique in Paris.

The first of these 'vocalise' by Reichert has been a standard warm-up exercise since the days of Paul Taffanel and perhaps before him. Moyse used this sequence in his classes to help encourage and develop the imagination of his students, it remains my all-time favourite, especially when used with different colours." It is ideal to begin the day with this simple sequential exercise to warm-up the lips, the breathing, and begin to add expression.

The other exercises were suggested by enthusiastic students over the years. The 'expression' or 'interpretation' used to vocalise these melodles is personal, though I have made a suggestion as to how to start, but to gain the most benefit from them, a lot depends on the way they are played.

Exercise No.8 by Royer is useful for developing the strength of the lips and tone when moving from octave to octave.

As always, these exercises are better committed to memory because of the freedom of expression gained through dispensing with the process of reading the notes.

Blank pages have been added for you to add your own melodies.

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The full exercise can be found on page 52. As a tone exercise it should be practised in all twenty-four keys, as each key has its own problems of tone, colour and intonation.*

Slowly

Slowly

Petrology

Reichert Daily Exercise No.2

Petrology

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This exercise may also be practised in the following way:



^{*} See Practice Book One TONE Page 24 - Tone Colour