



## Introduction to *Eye of the Hawk* Warm-Ups

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There are two *Eye of the Hawk* Warm-ups provided to help prepare to rehearse and perform the piece:

### 1. *EYE OF THE HAWK* RHYTHM WARM-UP

This warm-up highlights rhythms from *Eye of the Hawk*. The most complex rhythms in the piece contain tied notes. In the warm-up exercises each rhythm is presented first without the ties (A) and then with the ties (B.) The students count both parts and note the similarities between the A and B part rhythms and also the differences in how the ties affect where they tongue. The rhythms may be performed on a concert pitch or applied to a selected scale.

### 2. *EYE OF THE HAWK* EXPRESSION MARKINGS WARM-UP

To perform *Eye of the Hawk* with the composer's intended style and character, it is important that the musicians accurately attend to and apply the dynamic and articulation markings. The *Eye of the Hawk* Expression Markings Warm-Up isolates and highlights dynamic markings, accents, crescendos, decrescendos and trills notated in the piece. The warm-ups can be performed on a designated concert pitch or applied to a scale, ascending one note in the scale with the repetition of each exercise. The trill in exercise #6 is performed by various instruments on the concert pitches Bb, C, D, or G in *Eye of the Hawk* (m. 65,) so it will be especially helpful to practice that exercise applied to those concert pitches. The trill in exercise #7 is performed on the concert pitches F or C in *Eye of the Hawk* (m. 75,) so the same rehearsal strategy may be applied to that exercise.