intentional

FLUTE TECHNIQUE

COMPILED BY
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CONSTANTS OF TONE CREATION

RESONATING SPACE

- OPEN THROAT
- LIFT ROOF OF MOUTH
- SPACE BETWEEN TOP AND BOTTOM TEETH

RELEASE TENSION

- JAW RELAXED DOWN
- SHOULDERS DOWN
- TONGUE DOWN
- RELEASE TENSION IN BACK
- RELAXED HANDS

SUPPORT

- USE ABDOMINAL MUSCLES TO SUPPORT AIR
- STAY EXPANDED THROUGH CHEST WHEN EXHALING

VARIABLES OF TONE CREATION

QUANTITY OF AIR

- MORE AIR CREATES A LOUDER SOUND
- LESS AIR CREATES A SOFTER SOUND

ANGLE OF AIR

- BLOWING UP/ROLLING OUT RAISES THE PITCH
- BLOWING DOWN/ROLLING IN LOWERS THE PITCH)

SPEED OF AIR

- FASTER AIR RAISES THE PITCH
- SLOWER AIR LOWERS THE PITCH

TECHNIQUE

REFLECTIONS

FOR EACH OF THE CATEGORIES BELOW, WRITE DOWN THINGS YOU ARE DOING WELL AND WHERE YOU NEED IMPROVEMENT. TAKE THE TIME TO REFLECT ON THESE, AND WRITE A GOAL FOR EACH CATEGORY.

CATEGORY	WHAT I'M DOING WELL	WHAT I'M WORKING ON	MY GOALS
TONE			
DEXTERITY			
ARTICULATION			
FLEXIBILITY			

WEEKLY GOALS

TRACKER

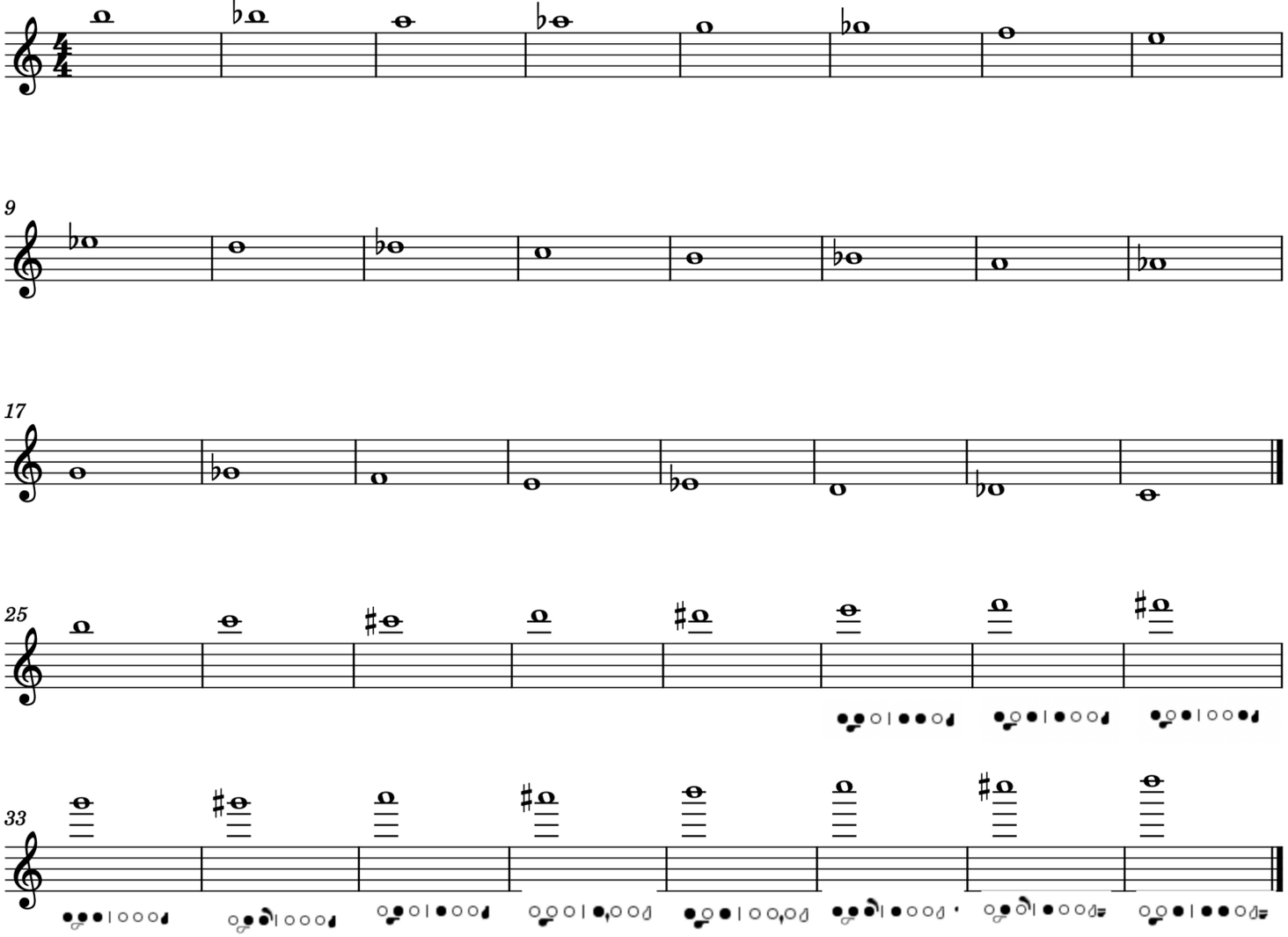
WEEK OF: _____

	TONE	DEXTERITY	ARTICULATION	FLEXIBILITY
MON				
TUES				
WED				
THURS				
FRI				
SAT				
SUN				

TONE #1

adapted from Moyse, *De La Sonorité*

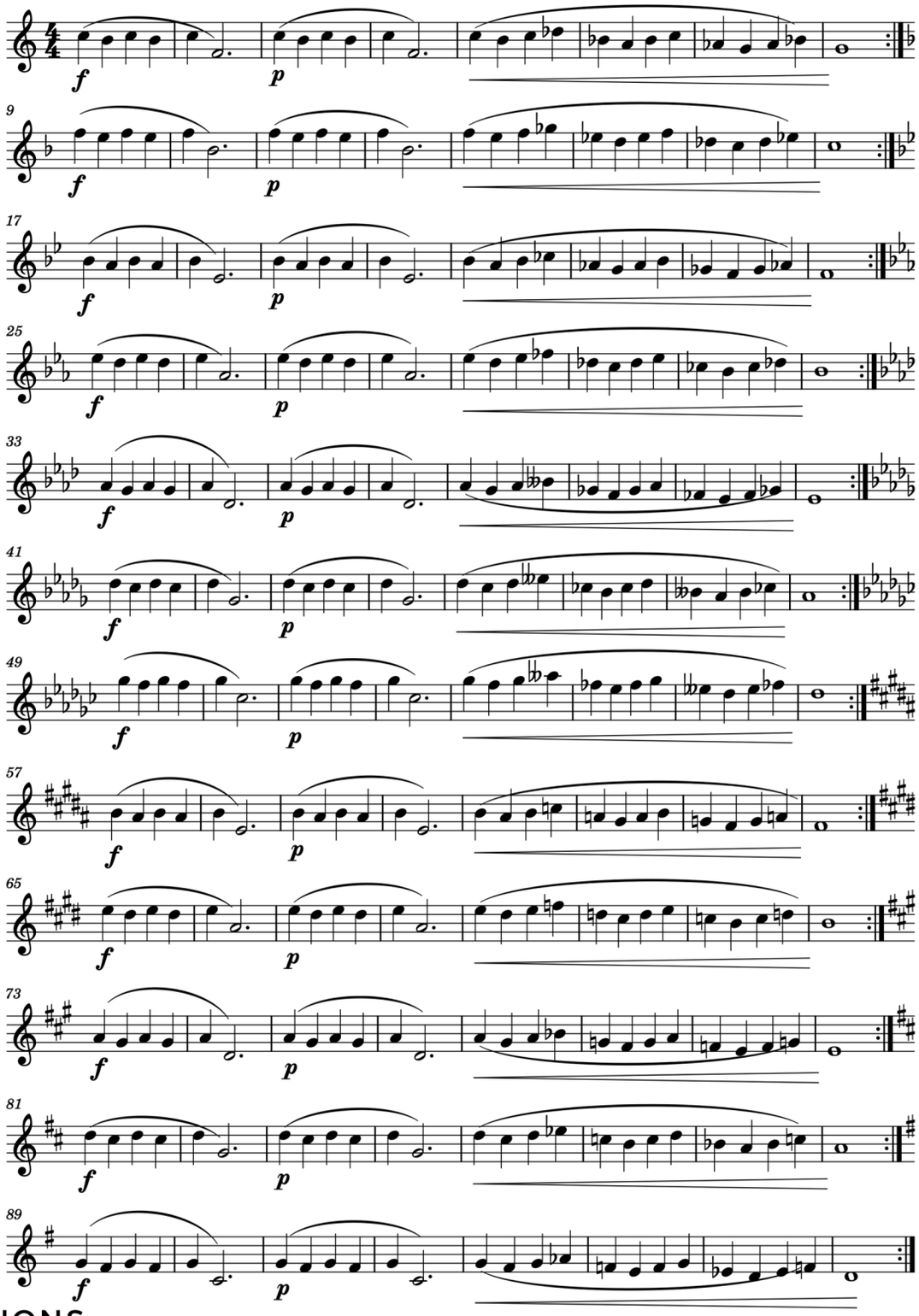
Always strive for a full, resonant, round, focused sound. When slurring between notes, focus on achieving a true legato. Use tuner and metronome frequently!



VARIATIONS

Slur 2 whole notes	Slur in half steps	*pianissimo* throughout	shimmery, fast vibrato	whistle tones (top register)
Slur 3 whole notes	Slur in whole steps (every other	crescendo to *ff*	no vibrato	flutter tongue
Slur 4 whole notes	<> hairpin dynamics	dimuendo to niente	deep, wide vibrato	sing & play

TONE #2: "AQUARELLES" (FROM *CARNIVAL OF THE ANIMALS)*



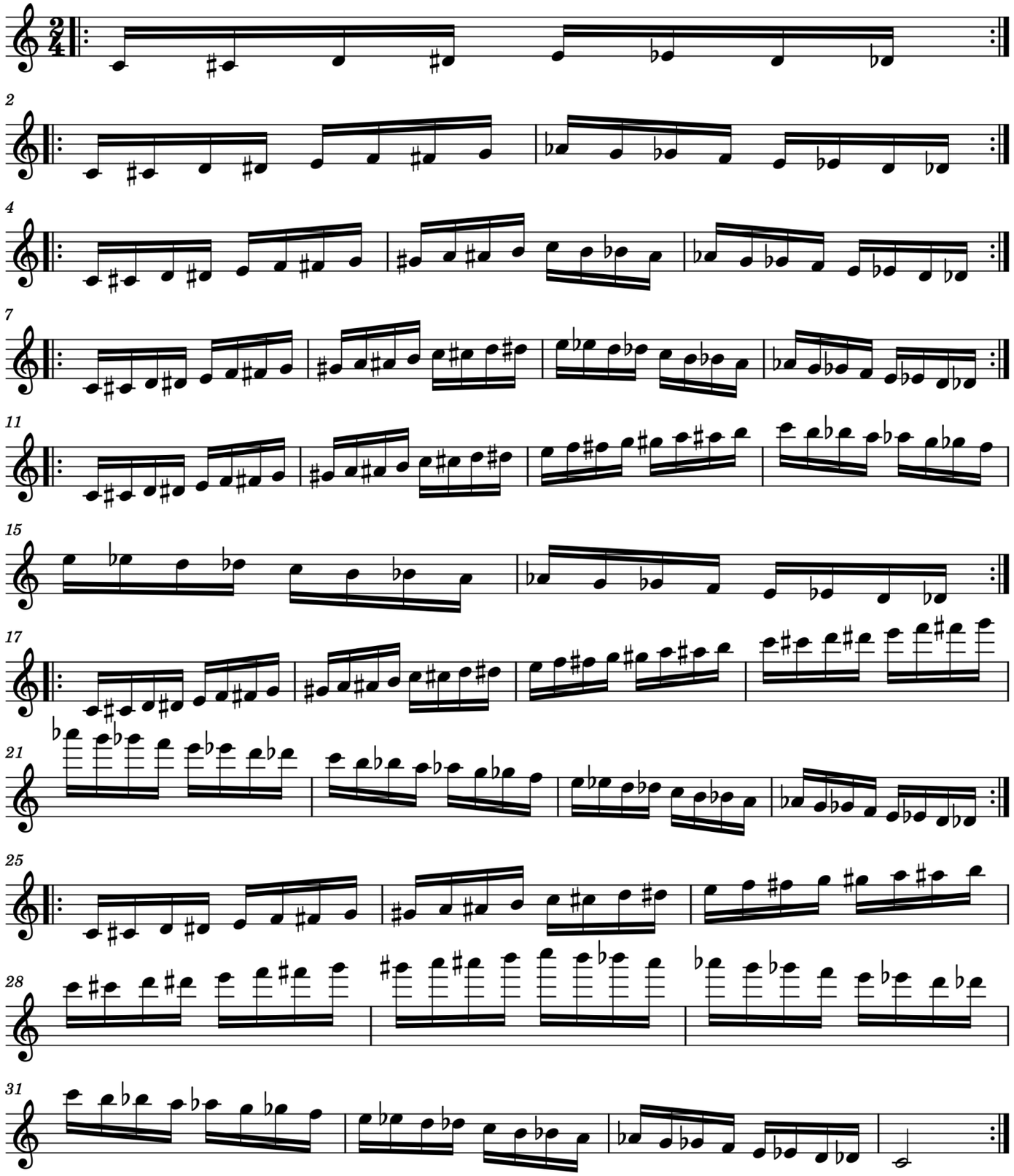
VARIATIONS

Breathe after bars 2, 4, and 8	*Forte* 2 bars, *piano* 2 bars, crescendo 4 bars	Try different vowel syllables: ee, oo, aah, eeh
Breathe every 4 bars	*Forte* throughout	Dark, round, edgy tone color
Breathe every 8 bars	*Piano* throughout	Transparent tone color

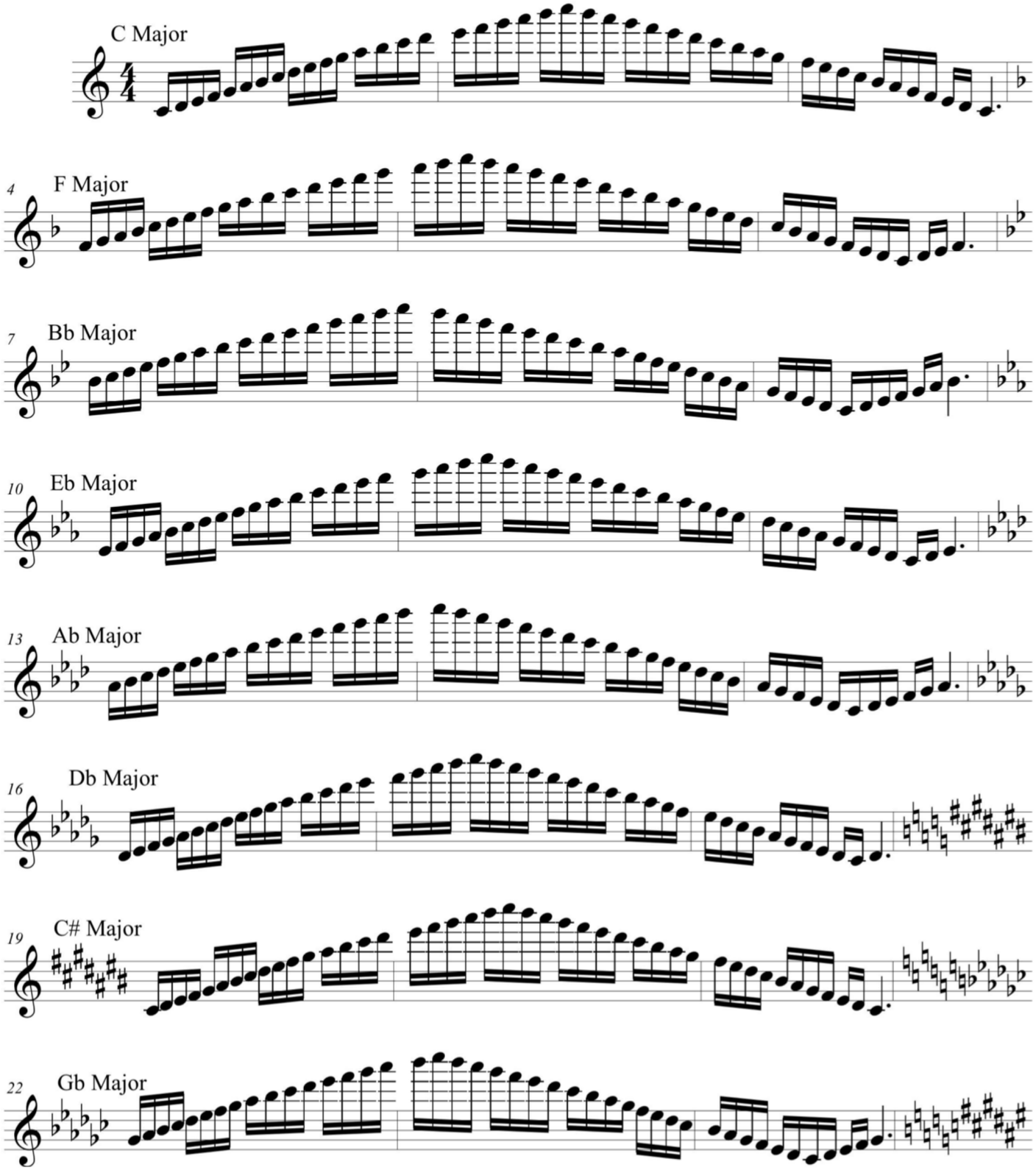
DEXTERITY #1: CHROMATIC WAVES

adapted from Jill Felber's Extreme Flute Makeover

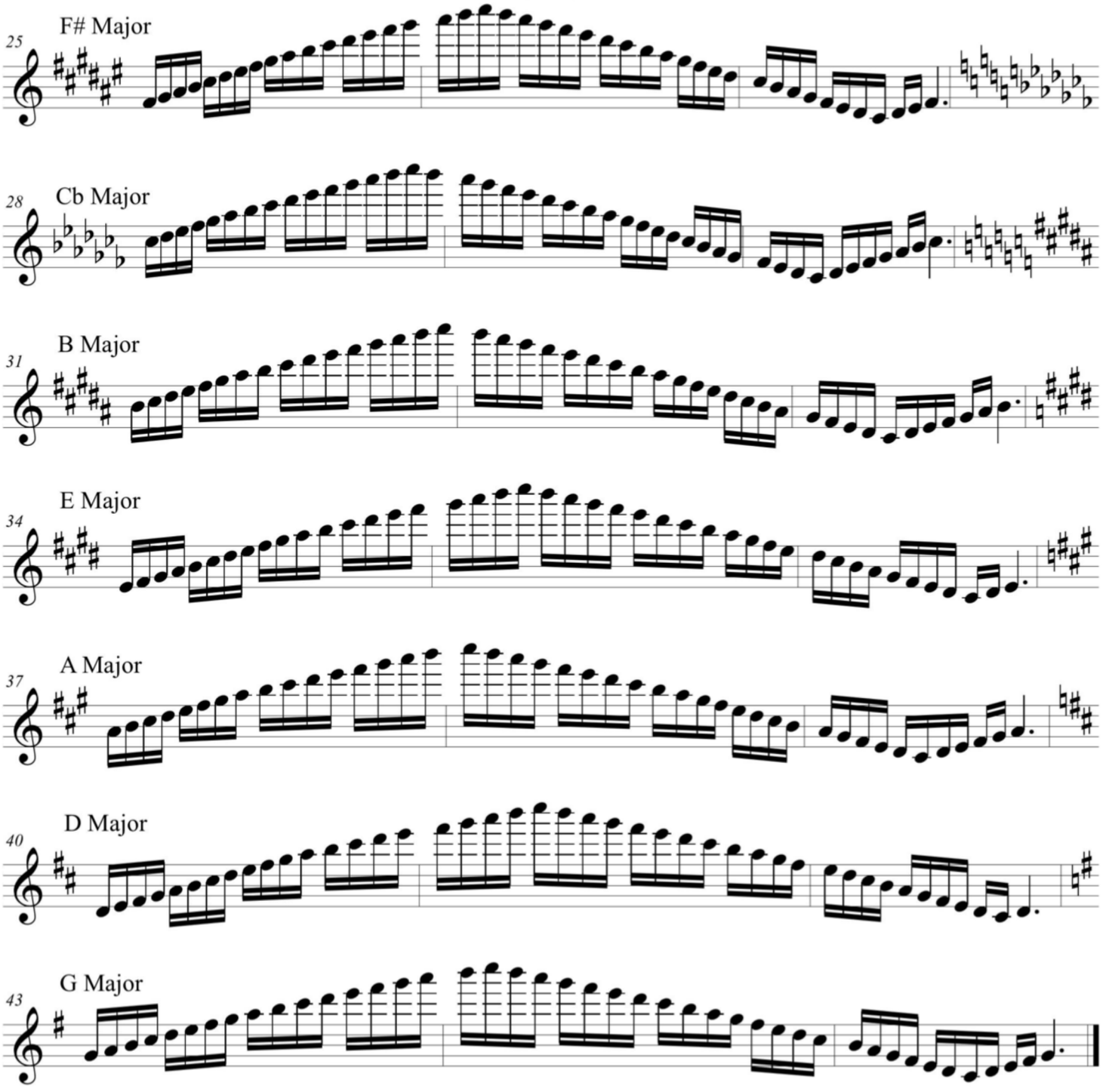
Goal: play each repeated section 3–5x before moving to the next grouping. Strive for evenness between all notes. Give accents to each beat and use the metronome to measure your progress.



DEXTERITY #2:
FULL RANGE MAJOR SCALES



DEXTERITY #2:
FULL RANGE MAJOR SCALES (CONT'D)



- Aim for extreme evenness.
- Keep the tempo the same as you reach the extremes of register.
- Practice small note groupings at the top and bottom between challenging combinations.
- Try a variety of articulation patterns, dynamics, and tone colors.
- Can you do it all in one breath? Twice in one breath?

ARTICULATION

BASIC PRINCIPLES

- Keep the jaw still
- The airstream is being interrupted by the tongue. Don't stop the air before/after/during articulation.
- For double tonguing, the "K" or "G" should be forward in the mouth

BASIC ARTICULATION VARIATIONS

- Slur 3, tongue 1
- Tongue 1, slur 3
- Slur 2, tongue 2
- Tongue 2, slur 2
- Breath staccato "ha"
- Tongued staccato
- Tongued legato

Double tonguing (use metronome to track progress!)

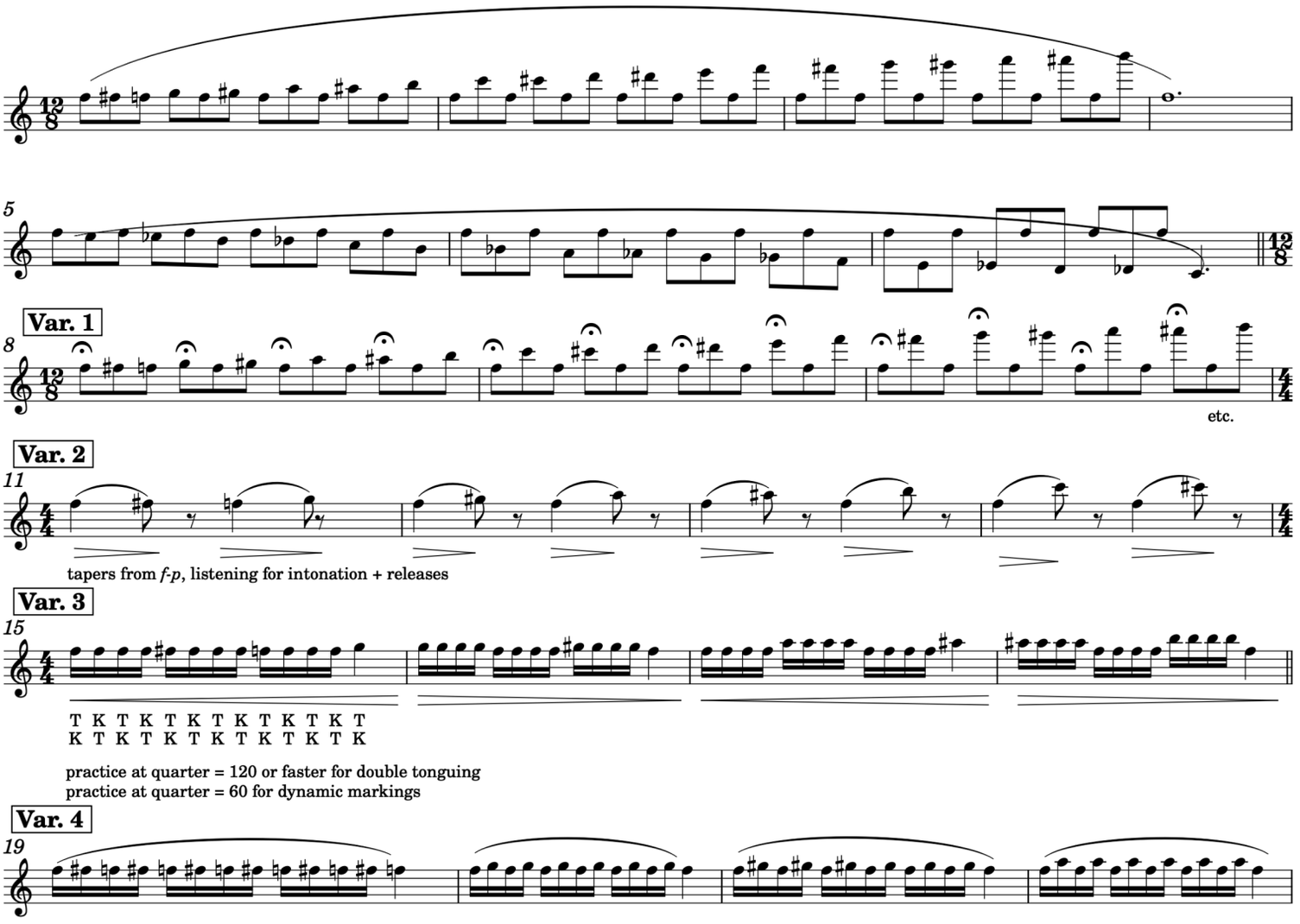
- "T" or "D" on every note
- "K" or "G" on every note
- "T-T" on every note (two articulations per pitch)
- "K-K" on every note (two articulations per pitch)
- "T-K" on every note (two articulations per pitch)
- "K-T" on every note (two articulations per pitch)
- "T-K-T-K" on every note (four articulations per pitch)
- "K-T-K-T" on every note (four articulations per pitch)
- double tongued with one syllable per pitch

For triple tonguing, try TKT-TKT, TTK-TTK, or TKT-KTK!

FLEXIBILITY:
ROLLER COASTER VARIATIONS

adapted from Moyse, De La Sonorité

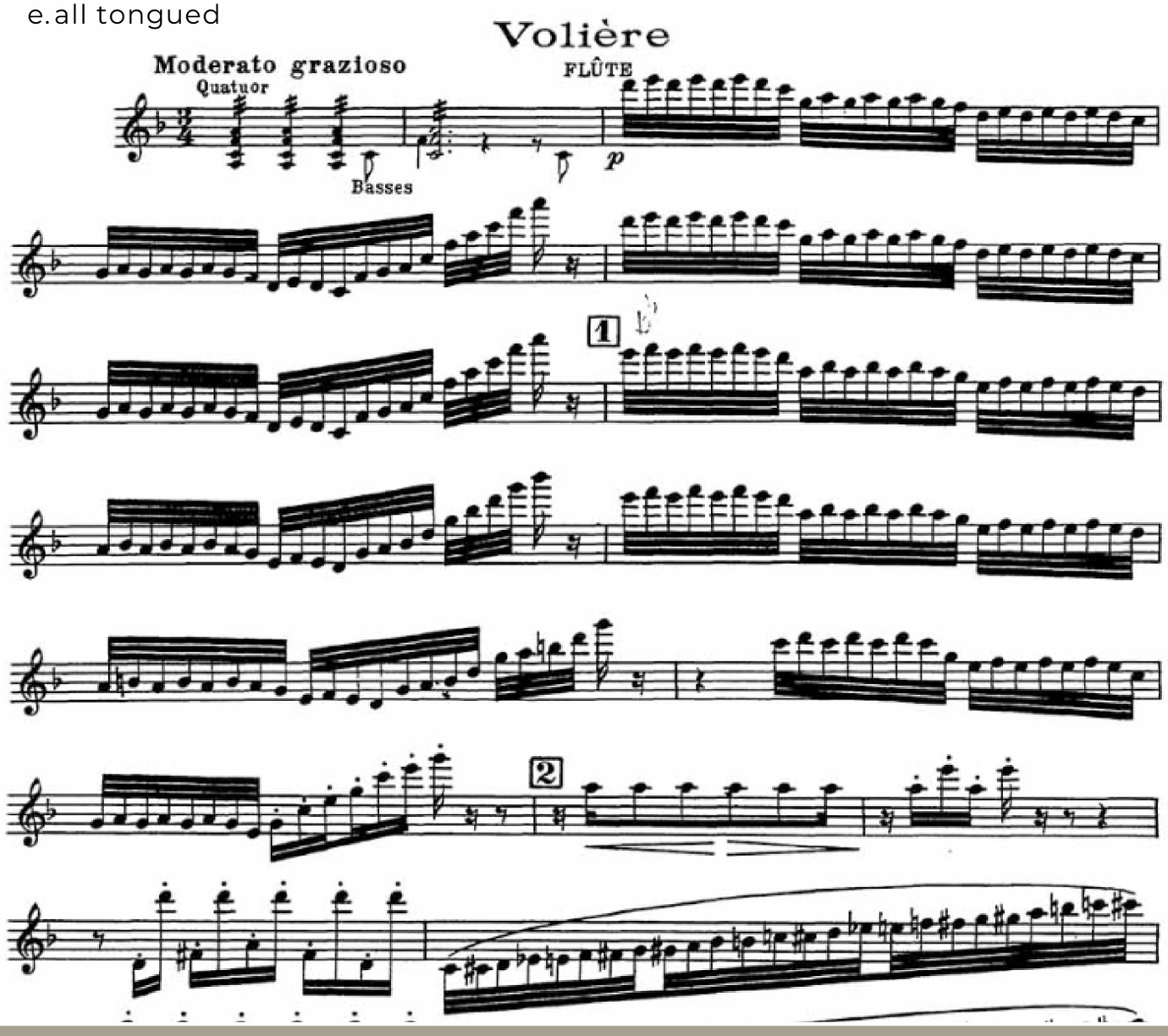
Aim for extreme legato connection between each note. The key to a smooth leap to higher notes is to support the lower note with plenty of air while staying open and relaxed.



BREAKING IT DOWN

<u>Challenging technical works can be tackled with time, patience, and methodical practice!</u>

1. Divide the work into small sections based on patterns and then mini sections (one measure or less is ok!)
2. Look for patterns, identify common scales/arpeggios/patterns you've seen before.
3. Identify a goal metronome marking, and then make a list of tempos leading up to that. For example, if the goal tempo is 80, work through these tempi: 40-43-46-49-52-46-60-63-66-72-80). Write down your current tempo to keep track of progress.
4. Go slow enough that it feels *easy.* Don't go on until it feels easy and sounds just right, even if that is extremely slow. It's ok to just work on two notes at a time.
5. Try each mini section in as many ways as possible. Use different rhythmic patterns, groupings, and articulations:
   a. long-short
   b. short-long
   c. fermata on the first note of a grouping
   d. all slurred
   e. all tongued



RECOMMENDED

TECHNIQUE BOOKS

- Reichert, *Seven Daily Exercises* (free on IMSLP.org)
- Taffanel & Gaubert, *17 Daily Exercises/17 Grand Exercices Journaliers* (free on IMSLP.org)
- Moyse, *De La Sonorité, Exercises Journaliers*
- Paul Edmund Davies, *28 Day Warmup*