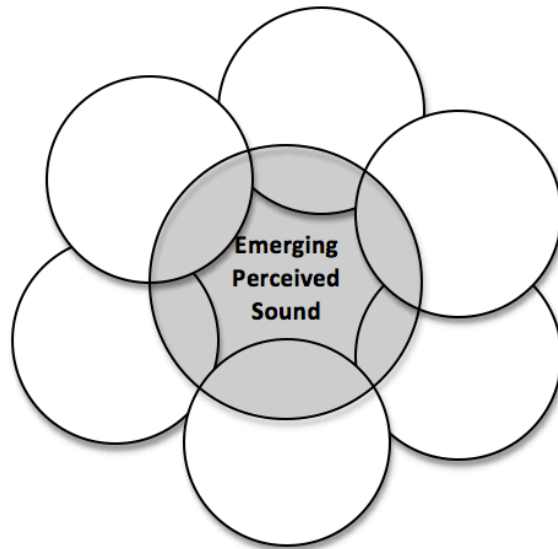


Getting to the Next Level: Intermediate/Advanced Flute Techniques: NYSSMA 2019

©Dr. Yvonne Chavez Hansbrough, Professor of Flute at The College of Saint Rose

Factors that influence SOUND production:

- Air (breathing)
- Embouchure
- Placement (lip plate/embouchure hole)
- Other factors that affect Sound (see diagram below and fill in circles)



Posture and Hand Position (can affect tone, intonation, breathing, finger technique)

Do:

- Hold flute so that keys are slightly angled forward; use LH index finger as a shelf to support flute (modified "Rockstro grip"); headjoint alignment may need adjustment
- Keep flute parallel to mouth
- Keep head in natural position
- Bring flute to head, NOT head to flute
- Curve Fingers
- Keep top of music stand below chin level; distance between body and music stand
- Keep elbows, hands, fingers in a relaxed position

Avoid:

- Gripping flute tightly
- Pressing flute tightly to chin
- Resting R-hand (index finger) on rod of flute
- Dangling LH little finger
- Placing RH thumb parallel to flute (thumb goes between F and E key on RH)
- Bending wrists too far
- Sticking elbows out
- Lowering or raising head too much

Guide to producing the best possible tone (qualities of a great tone?)

Do

- Breathe deeply, from bottom to top, take slow, deep breath, -full expansion bottom to top -belly, ribs, back, sternum area
- Think “ah” or “oh” to open throat and full expansion
- Keep mouth open (let embouchure form around teeth); avoid setting embouchure before or while breathing
- Center aperture over blow hole of flute
- Keep corners of mouth relaxed
- Practice long tones, harmonics, and whistle tones

Avoid:

- Squeezing or tightening embouchure
- Covering too much or too little embouchure hole (roll in/out too far)
- Pressing flute against chin too firmly or loosely
- Curling lips in
- Pulling corners of mouth back (“smile”)

Changing octaves/registers: air, embouchure, combination, throat tuning

Using Pneumo Pro (blockiflute.com) excellent device for teaching use of air and direction of airstream (students can now visualize airstream and direction) and head position

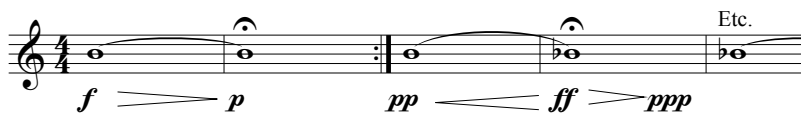
Intonation

Factors:

- Amount of air used; dynamics and tendencies
- Placement: Amount of blowhole covered (related to posture)
- Direction of airstream (down for loud; across and up for soft); embouchure
- Pitch tendencies of certain notes and octaves (sharp on C^{#2}, Eb³, etc.) low vs. high registers
- Adjustment of head joint into tenon of flute (also, cork in head joint)

Exercises:

- Long tones: hold pitch and vary with crescendos and diminuendos while maintaining pitch; without/with vibrato



- Tune octaves and other intervals (5ths, 3rds, 4ths) by ear
- Tune intervals to a drone by ear
- Practice full range scales while maintaining pitch from low to high registers
- Use tuner as a guide
- Special fingerings: E³ –no Eb key; F³ use 5 instead of 5; F³ –add 6; vent open holes to correct flatness

Finger Technique

Scales/Arpeggios of all sorts in daily practice! Learn correct fingerings (Eb², D², **all** Bb options, Bb³, F^{#1-2}, use of D# key) Five-note scales: with metronome, fingers should lift up and come down quickly from note-to-note and should not lift too high off keys. Pay special attention to note changes that involve contrary motion in fingers (C²-D², F^{#3}-G^{#3})-be sure fingers are moving exactly together. Slow practice will take care of this. Do not slap keys or grip flute! Keep fingers light and quick. Use alternate fingerings for quick passages (harmonic and trill fingerings).

Articulation

Placement and shape of tongue

- Curved tongue; “N” for tongue placement (area behind teeth)

Syllables and vowels for desired color, dynamics, and articulation style:

- “T”: Tah, Tooh, Teh, Tee
- “D”: Dah, Doo, Deh, Dee
- “P” and “B”: Pah, Bah, Pooh, Booh, combined ee and ooh, etc. (for beginning soft note)
- “Hah” alone combined with T and D syllables

Double

- Tah kah; dah gah; lah gah (practice ktkk “kitty” and gu-du-gu-du to strengthen back syllables)
- Separate vs. legato styles; accented vs. light

Triple

- TKT TKT; TKT KTK (for very quick passages)
- Using “d” syllables for lighter articulation
- “Ooh” for softer dynamics

Exercises: choose any note and alternate between “Hah” and other articulations while maintaining strong sound:

hhhh - dddd – hdhd – gggg- ghgh, hgtk, etc.

Mary Karen Clardy has an excellent exercise in Flute Fundamentals: ttt, ddd, gdgdg, dgdgdg

Baroque articulations: variety with Quantz and Hotterre syllables

Vibrato:

Vibrato Exercise

Pulse with air: ♩ = 50

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Flute

The image shows two staves of musical notation for a flute exercise. The first staff is in 4/4 time and consists of a series of eighth notes. The first four notes are grouped as a quarter note. The next four notes are grouped as a quarter note. The next four notes are grouped as a quarter note with a '3' above them, indicating a triplet. The final four notes are also grouped as a quarter note with a '3' above them. The second staff continues the exercise with a series of eighth notes, with the final five notes grouped as a quintuplet with a '5' above them, followed by 'etc.'.

Use for expression:

- Loud: fast/wide = intense
- Soft: slower/narrow =less intense
- Match to style (i.e. baroque vs. romantic)

Practice pulses above AND below pitch

Resources

- De La Sonorité by Marcel Moyse (Alphonse Leduc)
- Tone Development Through Interpretation by M. Moyse (McGinnis & Marx)
- 17 Big Daily Exercises by Taffanel and Gaubert (Alphonse Leduc Editions Musicales, Paris)
- Flute Fundamentals by Mary Karen Clardy (Schott)
- Vibrato: by John Wion (slows down audio of famous players): <https://www.johnwion.com/vibrato.html>
- For the contemporary flutist, 12 studies by Wil Offermans (Musikverlag Zimmerman)
- Tone Development Through Extended Techniques by R. Dick (Multiple Breath Music Company)
- Practice Books for flute by Trevor Wye, Omnibus edition (Music Sales America)
- Jenn Cluff’s links to many fingering charts: <http://www.jennifercluff.com/fingering.htm>
- Flute and Piccolo fingering charts: <http://www.wfg.woodwind.org/flute/>
- Third Octave Alternate fingering chart: https://www.wfg.woodwind.org/flute/fl_alt_3.html
- Baroque: On Playing the Flute by Quantz and Rudiments of Flute, Oboe, Recorder by Hotteterre

Tone Development with Extended Techniques

Harmonics: using regular fingerings for low octave notes to produce overtone series

How: use embouchure and air to produce pitches (Pneumo Pro excellent tool)

Benefit: strengthens and develops embouchure (lips, oral cavity, throat and direction/speed of airstream); aural skills; use in place of regular fingerings for color variation

Notation: diamond shaped note-head for fundamental (lower note on handout) with circle above sounded pitch

Harmonic series

#1

#2

TAPS

Etc.

Sing and Play Simultaneously: sing pitches while playing notes (octaves, unison, harmonies)

Notation: pitches stacked; sung note heads are square-shaped

Benefit: resonance of sound using throat tuning; use in contemporary works; aural skills; color

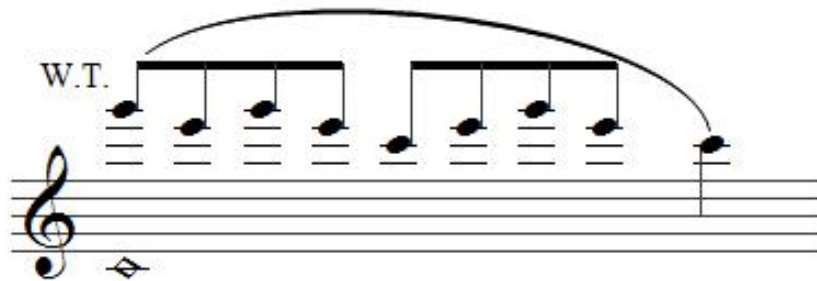
Exercise:

- Find comfortable singing range of 5-note scale
- Play 5 note scale (low F up to C, back down to F)
- Sing pitches and finger the pitches using “ooh” syllable
- Play and sing pitches
- Play pitches with throat positioned to singing

Whisper Tones (whistle): playing with very slow air speed to produce very soft “whistle” like tone; pitches produced are in overtone series

Notation: triangle shaped note head with normal sounding pitches written above

Benefit: control of embouchure, oral cavity, and airstream; excellent for pianissimo playing in upper register



Pitch Bends: change of pitch without changing fingering by using embouchure and air or rolling flute in and out (with hands/head)

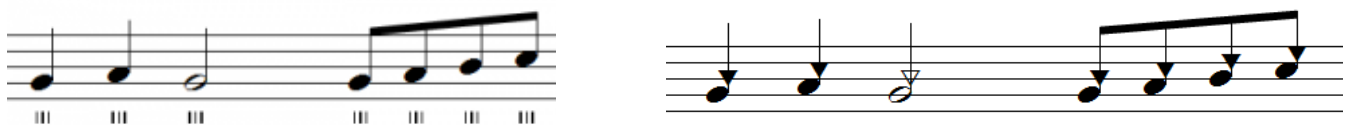
Notation: line connecting pitches

Benefit: extreme changes in embouchure and air stream while maintaining good tone; pitch



Wind Tones (diffused): blow airstream up and loosen embouchure to produce sound

Benefit: versatility and flexibility of embouchure; Exercise: begin with normal tone and gradually produce wind tone by 1) increasing embouchure tension 2) by aiming airstream up/forward with embouchure. Notation varies with composers.



Multiphonics: produce 2 or more pitches simultaneously using special fingerings

Benefit: control of airspeed and adjustment of embouchure and oral cavity

Notation: stacked pitches

Exercise: play F2 (no D# key) with tr 1 and 2: fingering will produce D2 and F2: play pitches individually, throat tune to weak note; adjust embouchure to produce both pitches

