

JILL FELBER'S EXTREME MAKEOVER : FLUTE EDITION

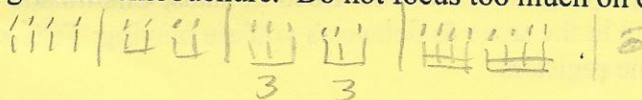
*This routine was inspired by the teachings of the incredible flutists:
Sir James Galway, William Bennett, Geoffrey Gilbert, Judith Bentley, and
Bradley Garner.*

Sweet Spot Exercise

Find the "sweet spot" by slightly moving the headjoint *in and out, left and right, up and down*...til you find the best position for intonation and tone. Pick 2-3 notes in each register. After practicing altering the tone quality and pitch with different positions, take note of the optimum embouchure hole/aperture relationship. When you find the "sweet spot," practice 10 attacks on each note, putting the flute down between each attack. Rely on muscle memory to find the sweet spot.

Harmonic Exercise

Start by fingering low E, but playing the harmonic B above the staff (octave plus a fifth). Slowly and quietly alternate between the harmonic fingering (E), and the natural fingering for B in the following rhythm: (4 beats of quarter notes, 2 beats of eighth notes, 2 beats of triplets, 2 beats of sixteenth notes). End on the harmonic, and do a 10 second diminuendo with taper. This entire sequence should be in one breath. Repeat the exercise by ascending chromatically until C#/G#. Concentrate on fluidity, smoothness, air speed, support, and keeping a firm embouchure. Do not focus too much on correcting the pitch differential.



Rabbit Attacks

This exercise is an embouchure builder for developing resistance in the upper lip. Do this in front of the mirror. Practice moving your upper lip as follows: "Up" (upper lip is above the top of the upper teeth), "Out" (as in the word "glue" or "use"), and "Down". Then immediately play a short, breath attacked note. Make sure not to crinkle your forehead or scrunch your face. Pick a few notes in the middle, low, and high registers, and do 10 repetitions of each.

Vibrato Exercise

At quarter note = 60, pulse 2's, 3's, 4's, 5's, 6's, and 7's. Use "over the top" vibrato and really exaggerate the air pulses.

Chromatic Exercise

From Geoffrey Gilbert's *Technical Flexibility for Flutists*. Play page 13 (the last three lines) slurred. Try to do every measure four times in one breath (not just the first measure as written).

C1-E1, up and down

C1-G#1, up and down

C1-C2, up and down

C1-E2, up and down

C1-G#2, up and down

C1-C3, up and down

C1-E3, up and down

C1-G#3, up and down

C1-C4, up and down

Articulation

Practice articulation in some form every day. Practice syllables TKTK, KTKT, DGDG, and GDGD.

Singing and Playing

Glissando:

Sustain a pitch and sing glissandos around it. This is especially helpful for finding the right throat position for all notes, especially high notes.

Same pitch:

Practice singing and playing pieces like the Bach Sonatas, Chaminade Concertino, and Debussy Syrinx. Sing in the same as octave as you are playing. Take note of the various throat positions for the registers.

Eliminate the voice and note the efficiency of your flute playing as you glide through the range of the flute.

"Bits of Scales" Exercise

In C Major, play an (all slurred) sixteenth note pattern in the low register as follows:

CDEF GFED CDEF GFED CDEF GFED CDEF GFED C.

Then, repeat the 5-note pattern, but start on D instead of C as follows:

DEFG FEDC DEFG FEDC DEFG FEDC DEFG FEDC D.

Repeat starting on E:

EFGF EDCD EFGF EDCD EFGF EDCD EFGF EDCD E.

Repeat starting on F:

FGFE DCDE FGFE DCDE FGFE DCDE FGFE DCDE F.

And finally, starting on G:

GFED CDEF GFED CDEF GFED CDEF GFED CDEF G.

Next, venture up to the stratosphere and work the upper register in the same manner from E3-B3:

EFGA BAGF EFGA BAGF EFGA BAGF EFGA BAGF E
FGAB AGFE FGAB AGFE FGAB AGFE FGAB AGFE F
GABA GFEF GABA GFEF GABA GFEF GABA GFEF G
ABAG FEFG ABAG FEFG ABAG FEFG ABAG FEFG A
BAGF EFGA BAGF EFGA BAGF EFGA BAGF EFGA B

CONGRATULATIONS! You have practiced the extremes of the flute range!

Moyse Scales

Practice scales in the "Moyse style." Start on tonic in low register, go up to high B or B-flat (depending on the key), play back down to low C or C#, and then back to tonic. Ultimately aim for enough speed and evenness to play through the pattern 4 times in one breath. Practice all sharp keys on Monday, Wednesday, and Friday, and flats on Tuesday, Thursday, and Saturday.

"Niente" Exercise

With vibrato, starting on D3, practice doing a mini crescendo from "niente" to "ppp" then back to "niente." Ascend and repeat the exercise. Experiment with bringing the right arm forward and/or turning out your left hand to help the execution.

from Taffanel & Gaubert, 17 Daily Exercises:

ZINGY AND ZIPPY

#1 For power, projection, and endurance. Play each line slurred and fast, holding a long resolution note at the beginning of the next line. Put as much air through the flute as possible, and play the final held note with lots of vibrato. Cracking is OK. Achieving a full, thick tone while you work on speed and evenness is the goal.

RICH AND DECADENT

#4 For consistency and resonance. To be played slower and slurred, thick and full of resistance. Tenutos on all notes. Nice spin in the sound. While playing with another flutist), play "ping-pong" by alternating measures.

LIQUID AND GLOSSY

#6A First two lines only. Play this exercise by memory. Practice upper register turnaround first if necessary. To be played slurred and in ONE breath. In all 12 keys, first play in duples, then in triples. Play smoothly-be sure not to bump or accent any notes. When practicing, alternate articulations to complement the style and demands of your current repertoire you are studying.

Fingers should remain close to the keys. Practice slowly at first to avoid tension in left hand and wrist. Use a mirror to improve discipline in fingers. Spot practice in small cells for challenging keys or bits.

CRISP AND CRUNCHY

#7 To be practiced up an octave, with no repeats, in all 6 keys, in the following ways:

- a) Breath attacks only (no tongue)
- b) Single Tongued
- c) Double Tongued (two notes on each pitch)
- d) Triple Tongued (three notes on each pitch)
- e) Various rhythms (dotted eighth with sixteenth, eighth with triplet, triplet with eighth, eighth with two sixteenths and eighth, etc.)

SMOOTH AND SILKY

#11 Slow and slurred with molto vibrato to practice a smooth interval of the sixth (no bumps). If you have problems executing a legato interval, penetrate the lower note more, or add grace notes to fill in the interval.

DISCIPLINED VS. IMPROVISED CONTROLLED VS CREATIVE

- #12**
- a) All slurred, starting *ff*, make a diminuendo ascending to *pp*, then a crescendo descending to *ff* in each measure
 - b) All slurred, starting *pp*, make a crescendo ascending to *ff*, then a diminuendo descending to *pp*
 - c) Faster, with breath attacks only (no articulation)
 - d) Double tongue (single notes and double notes per pitch)
 - e) As a cadenza. Experiment with different articulations, dynamics, speeds and momentum