Flute Fundamentals

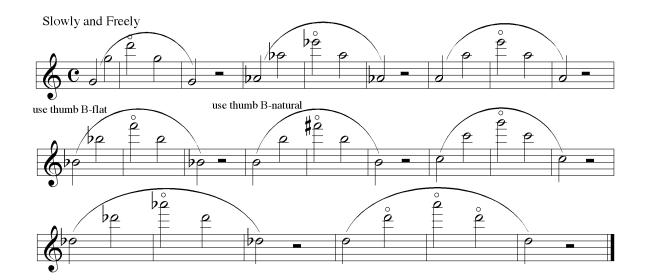
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By the time you graduate from High School, you should be able to do the following on the flute:

- •Memorize all fingerings from low C through high C, and be able to play an ascending and descending chromatic scale in 3 octaves;
 - •Memorize all trill fingerings;
 - •Show good posture and finger position;
 - •Play with a beautiful, full, focused sound with vibrato and make dynamic differences.
 - •Memorize all major scales in 2 octaves;
 - •Develop intonation skills;
 - •Read articulations accurately, tongue cleanly and rapidly, and use double and triple tonguing;
 - •Hold a long tone for 20 seconds in one breath;
 - •Have some knowledge of the solo flute literature.

I. TONE

- A. Harmonics: a warm-up for flexibility between registers. To move to the high register:
 - a. Increase airspeed
 - b. Make aperture smaller
 - c. Point lips forward (move from "ah" to "u" as in truth)

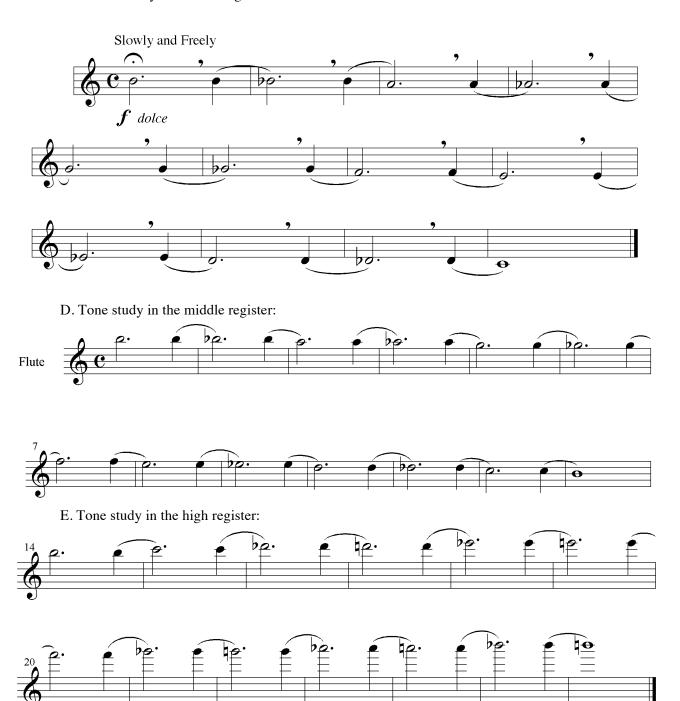


B. Vibrato

- 1. Vibrato is a fluctuation of pitch, volume, and tone color.
- 2. Vibrato is NOT produced with the diaphragm; slow vibrato is produced with the abdominal muscles, and faster vibrato with the throat.
 - 3. Vibrato speed should be 5-7 times per second. Practice a vibrato at 84 with 4 waves per pulse.

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C. A Tone study in the low register:



II. TECHNIQUE

A. Fingerings

- 1. Regular Fingerings: In most cases, choose the fingering that has the best tone and intonation.
- 2. Always put R4 (right-hand pinky) down for E1 and E2.
- a. Exception: At a fast tempo when alternating between D and E, leave R4 off (but move L1).
- 3. ALWAYS keep L1 up for D2 and E-flat2.

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- 4. In most cases, use R3 for F-sharp, and not R2.
 - a. Exception: At a fast tempo when ALTERNATING between E and F-sharp, use R2.
- 5. Which B-flat?
 - a. Thumb B-flat: please learn how and when to use this! You must avoid thumb B-flat when playing high F-sharp.
 - b. Lever or side key (especially for A-sharp to B trills). Try using in G-flat and B major scales.
 - c. One-and-one (use to avoid a shifty thumb, as in a chromatic scale).

B. Scales

1. All major scales in two octaves, ascending and descending, and the chromatic scale from low C to high C, ascending and descending.

IV. Articulation

- 1. The resonant staccato
 - a. Practice tongueless attacks (Ha)
 - b. Start but don't end the note with the tongue (Tah not Tut)
- 2. Double tonguing exercises
 - a. Gu-Gu-Gu (back of the tongue
 - b. Gu-Du-Gu-Du (backwards double tongue)
 - c. Du-Gu-Du-Gu (regular double tongue)
- 3. Triple tonguing
 - a. Regular: Du-Gu-Du Du-Gu-Du
 - b. Compound: Du-Gu-Du Gu-Du-Gu

III. INTONATION AND DYNAMICS

- A. Playing in tune is the process of eliminating beats between two pitches
- B. Check the headjoint cork.
- C. The following factors influence intonation on the flute:

makes the pitch lowermakes the pitch highercold flutewarm fluteheadjoint pulled outheadjoint pushed inslow airstreamfast airstream

air angled down into flute air angled up over flute

D. Adjusting individual notes:

if a note is flat if a note is sharp roll the flute out roll the flute in lower your head

use lips and jaw to blow high drop your jaw and bring the upper lip down

- E. Keep the angle of the airstream the same for all registers.
- F. For any given note, there is one airspeed that provides proper intonation; a flutist needs to maintain the same airspeed through all dynamics.
- G. When playing *forte*, blow from the upper lip down ("DEPTH"); when playing *piano*, support the airstream with the lower lip ("SKIM THE SURFACE").
 - H. Exercise for dynamic contrast and adjustment of intonation:

forte: B-B-flat-A piano (echo): B-B-flat-A forte: A-A-flat-G piano (echo): A-A-flat-G (etc.)

IV. SOLO REPERTOIRE

A. The National Flute Association, P.O. Box 800397, Santa Clarita, CA 91380 or http://www.Nfaonline.org

Selected Flute Repertoire: A Graded Guide for Teachers and Students

- B. Recommended solo collections
 - 1. Robert Cavally, 24 Short Concert Piece for Flute and Piano (Southern)
 - 2. Louis Moyse, *Flute Music by of the Baroque* (Schirmer)
 - 3. Donald Peck, Solos for Flute: 36 Repertoire Pieces (Carl Fischer)
 - 4. Himie Voxman, Concert and Contest Collection (Rubank)