Tone Warmups

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Jan 30th, 2012

Find your most glorious flute tone

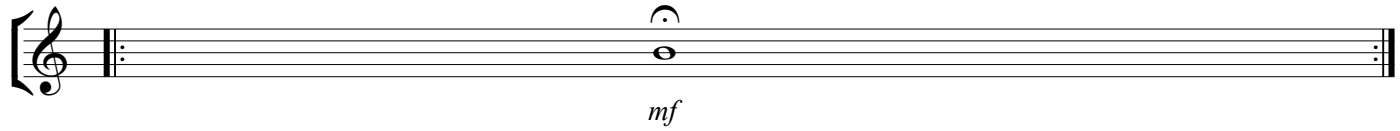
Discover your richest possible tone quality in the low register. Breathe well, take bars off to breathe. Always seek a fuller, richer, and more resonant tone. Each bar may be repeated, improving tone each time, but without fatigue. Moyse says "suddenly relax your face, your lips, your jaw" while still continuing to produce an amazingly glorious tone and thus discover the least amount of tension that your best tone needs.

1. Pure Quality Longtones

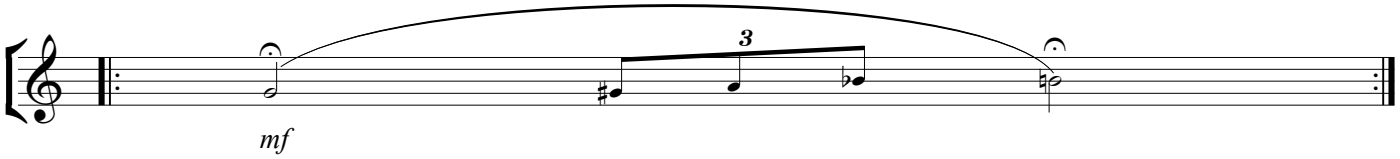
1 Breathe easily ,

Play the most beautiful B-natural possible.

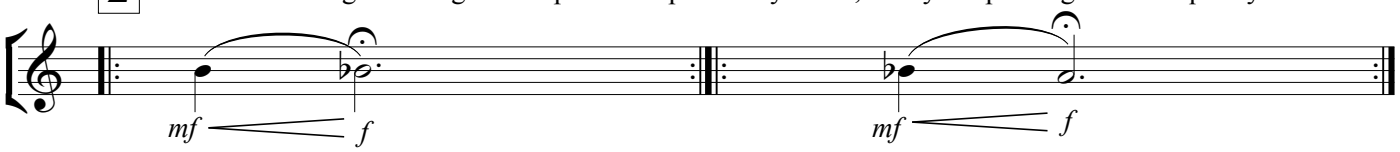
Take time off to breathe. ,



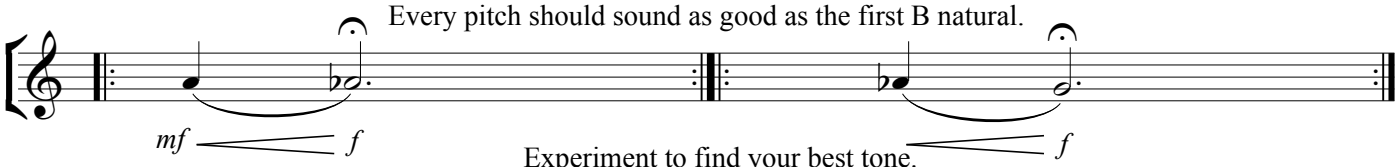
If low G is easier for you, start there, and find the B from the G chromatically slurring.



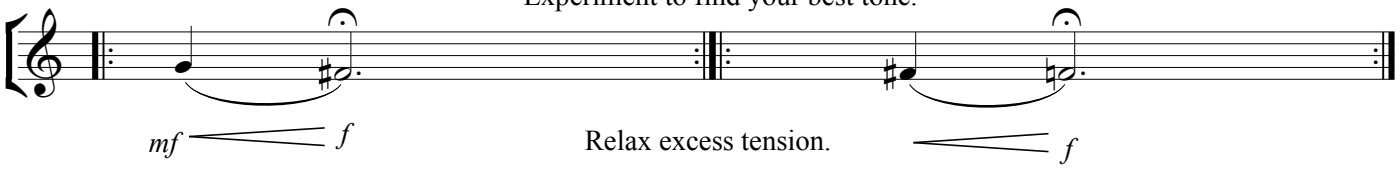
2 Slur with gentle fingers. Repeat each pair many times, always improving the tone quality..



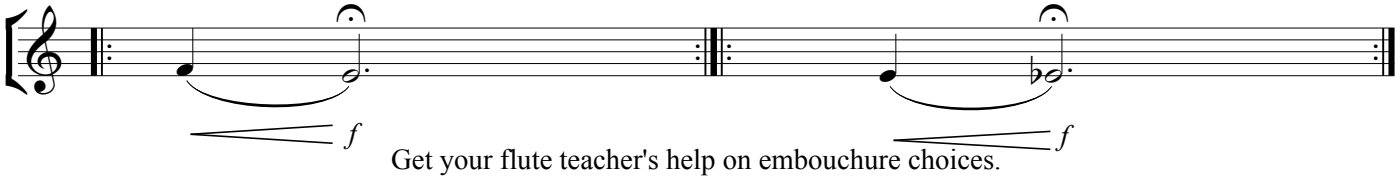
Every pitch should sound as good as the first B natural.



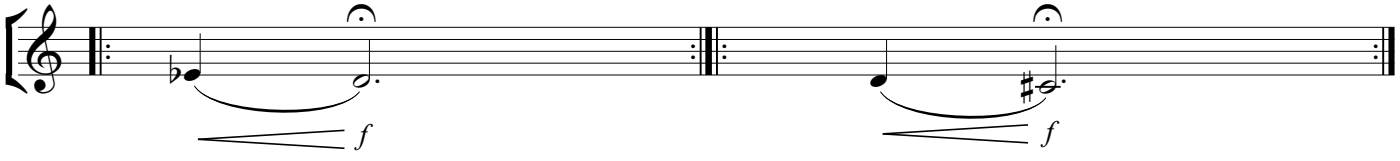
Experiment to find your best tone.



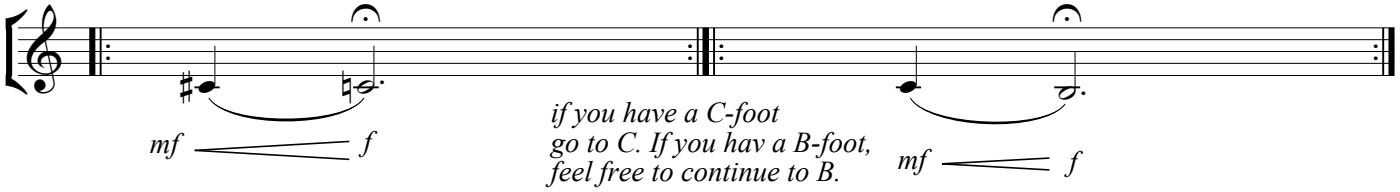
Relax excess tension.



Get your flute teacher's help on embouchure choices.

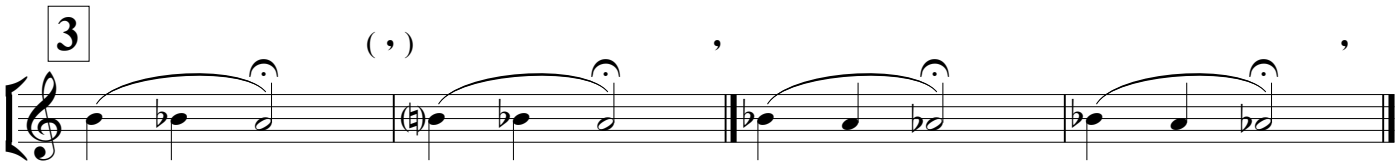


Create a resonant, glorious, sound quality.

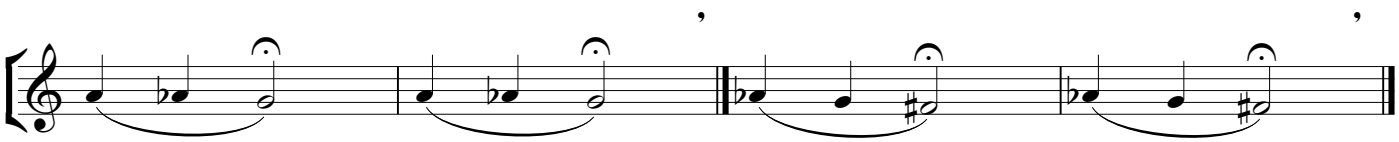


if you have a C-foot go to C. If you hav a B-foot, feel free to continue to B.

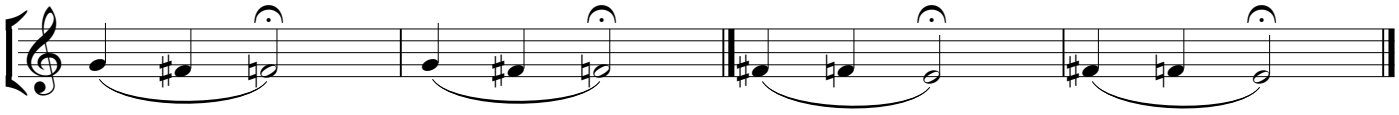
Three in a Row



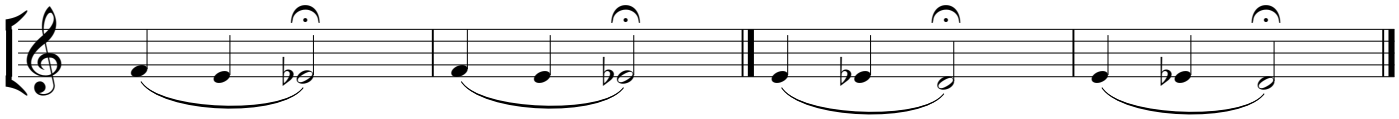
If you lose your glorious tone, return to the B natural and improve it, then keep the same quality of tone and "walk" down chromatically. You can also reverse, and play upward to match tone.



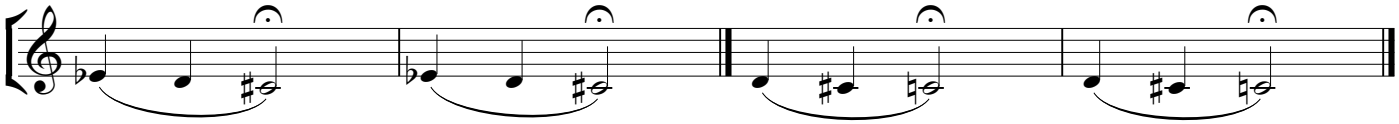
If the sound becomes "squelched", roll out 1-2 mm, and stay rolled out. The upper lip can compensate.



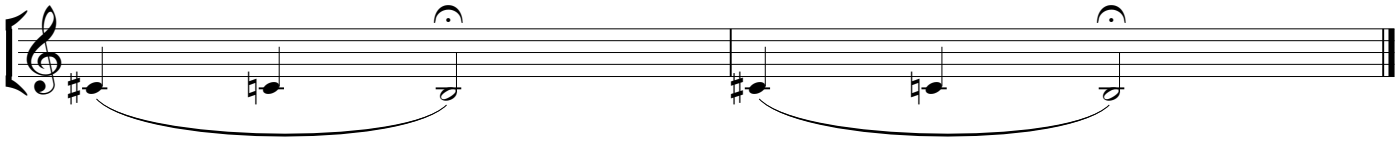
You can repeat multiple times to improve, and also feel free to look away from the page and improvise!



Relax excess tension in the face, while continuing to sound a great tone.



Low flute register is more brilliant if the flute's blow hole is only 1/4 covered by lower lip.



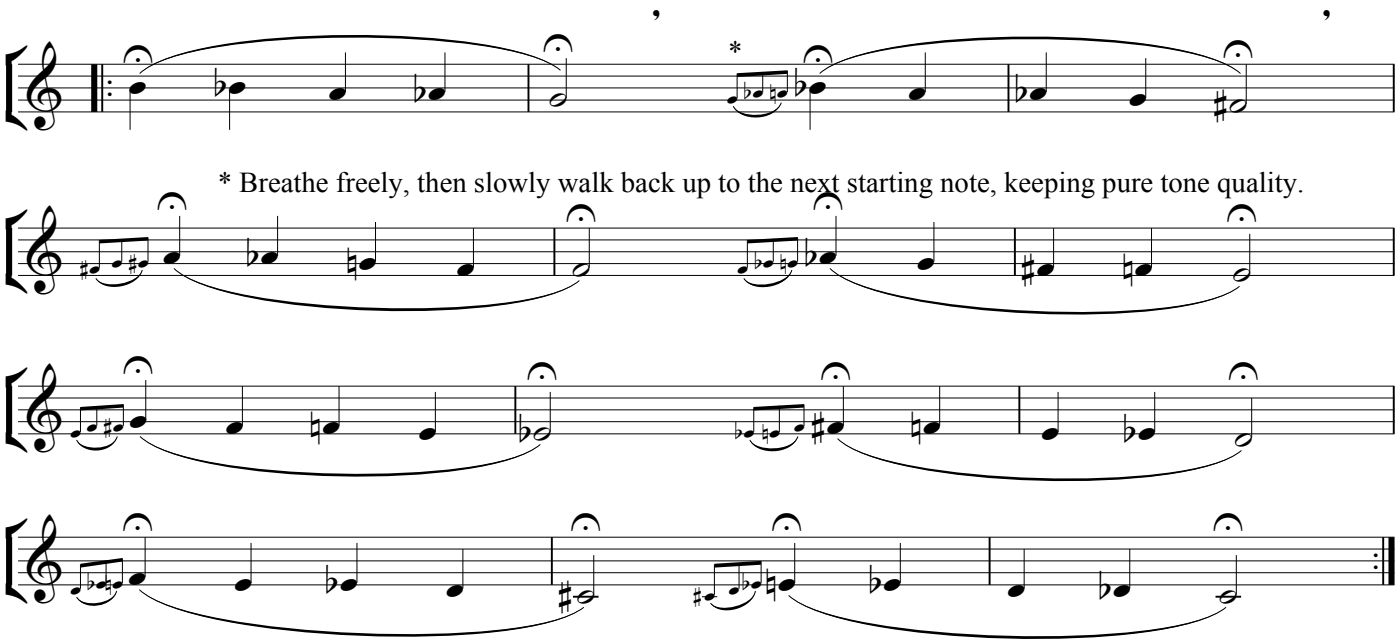
Four Pure Tones in a Row

Can you produce identical pure tone on several notes in a row, down to low C or B?

etc... to lowest note

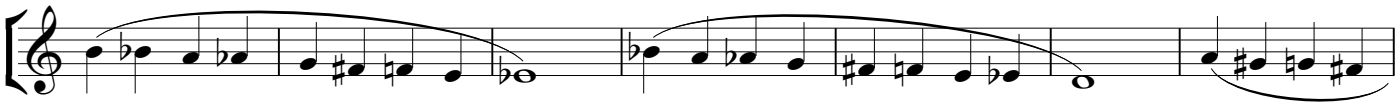
Close your eyes, and really listen. Repeat and improve each set of notes, comparing them to the original glorious B-natural you started with. Take a break anytime. Return to the original two note exercise, forward or backward, at any time.

Five in a Row

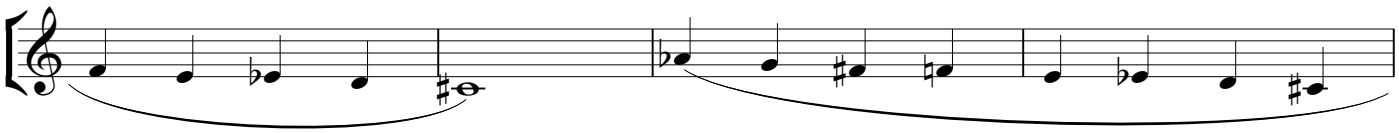


* Breathe freely, then slowly walk back up to the next starting note, keeping pure tone quality.

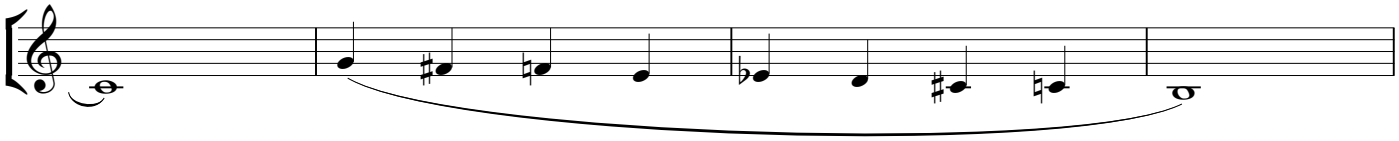
All in a Row?



Does the quality of tone sound the same all through the lower octave?

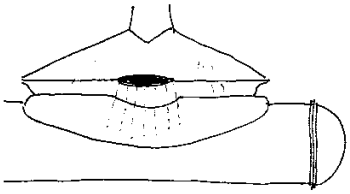


After several days practice, can you get all in a row with the same glorious tone?

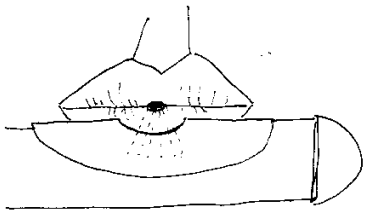


From B to Shining B

When experimenting with leaping up an octave, try leaping up two ways;
1. With increase in air speed only (speed up the air to 90 miles per hour, to rise to the 2nd octave.)
2. With lip change only (move lips forward in a 'kiss shape' until upper note sounds.)

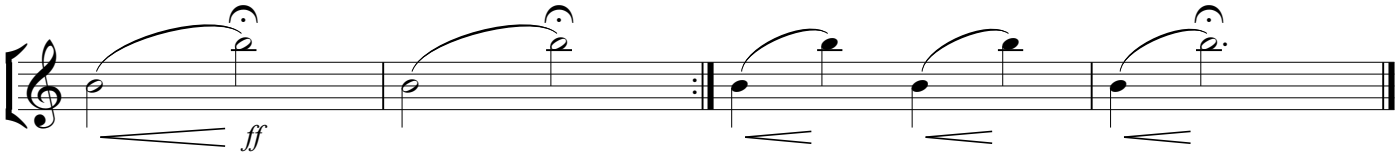


Lower notes, embouchure
is spread from side to side



Higher notes, embouchure
slides forwrad. Aperture rounder,
and the inner lip membrane (wet part)
moves forward to create a flexible
and more circular lip opening.
(consult your flute teacher for advice).

4



Once your upper octave B sounds easy, ringing and clear,
then proceed downwards by semitones, repeating each bar many times
until the tone is clear, full, ringing and free of any facial tension.

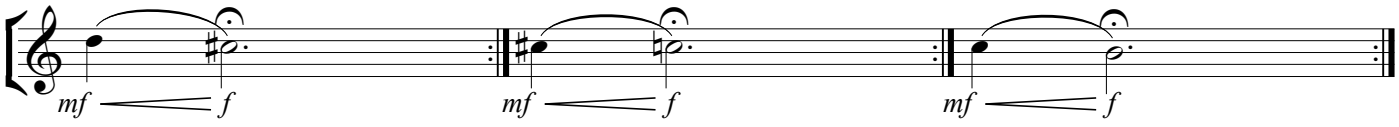
Middle Register Pure Tones

5

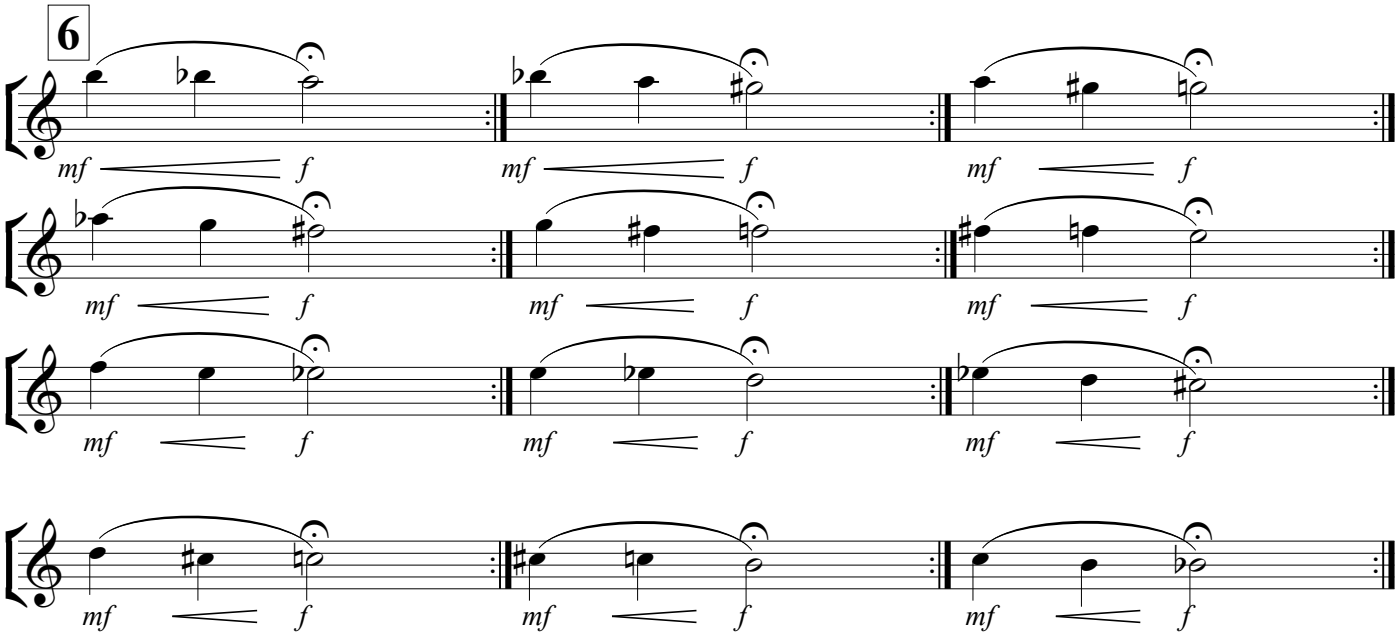
Keep air stream fast and constant.

Repeat many times, always improving the tone and matching it to the B natural you started with.

Balance the keyboard of the flute so that keys stay parallel to the ceiling.

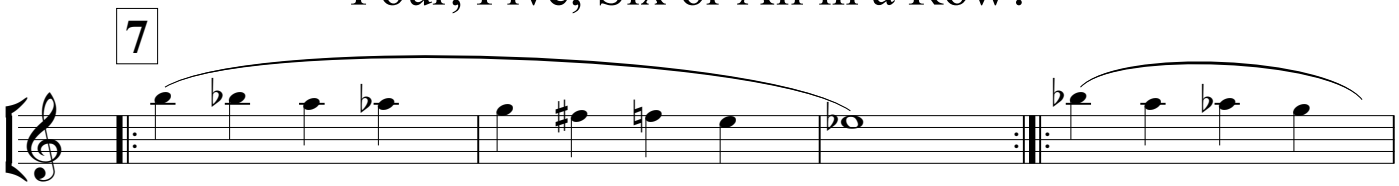


Three in a Row Middle Octave

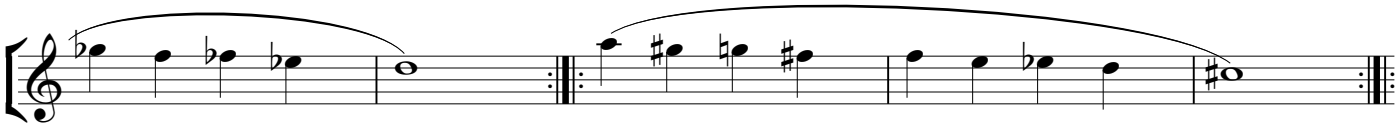


you can continue all the way down to low B or C

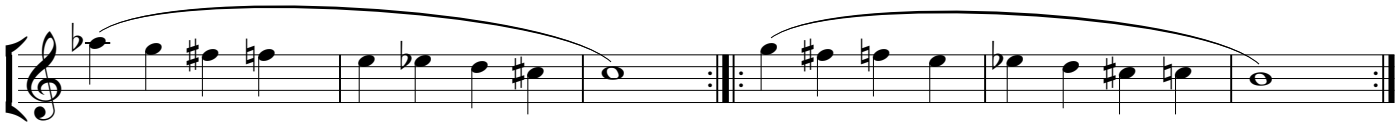
Four, Five, Six or All in a Row?



Does the quality of tone sound beautiful and ringing and all the same all throughout the middle octave?

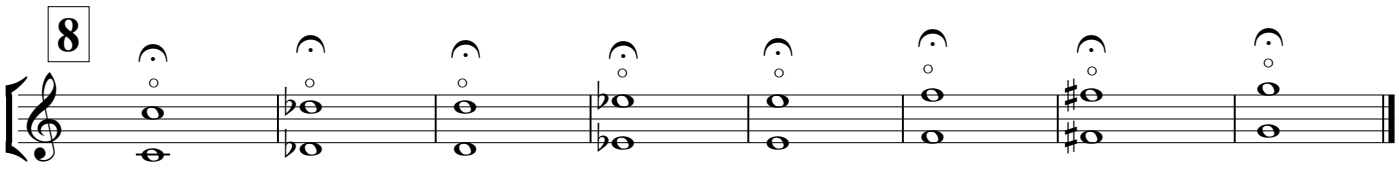


While sustaining a ringing tone, can you drop all facial tension and still hear that lovely ringing tone?



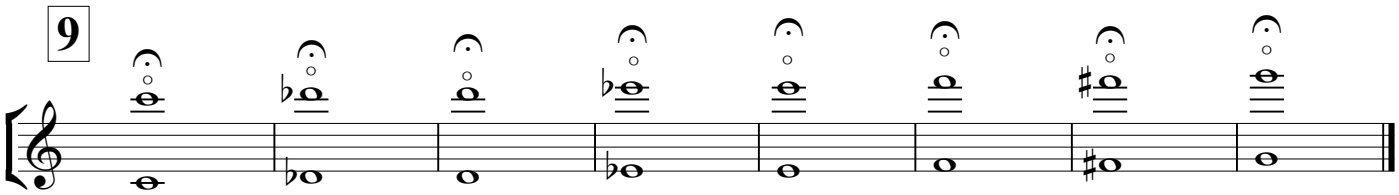
2. Overblowing Harmonics
Preparation for High Octave.

One Octave



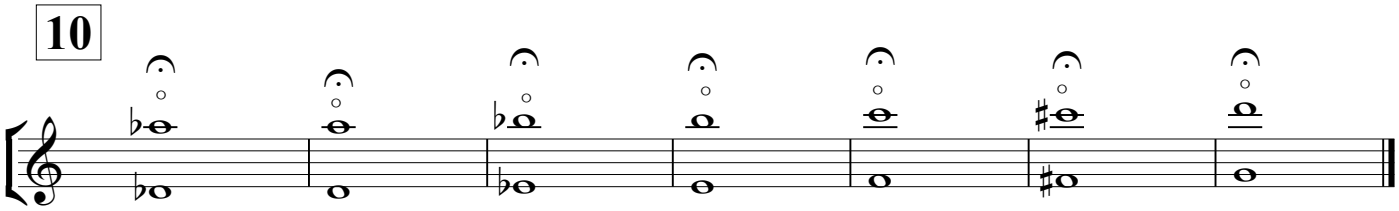
Use the REAL fingering for the upper note, first, sound the pitch with good tone,
and then change immediately to the low note fingering, while continuing to sound the pitch.
This allows time to practice sliding the lips forward as shown on page 4.

Two Octaves

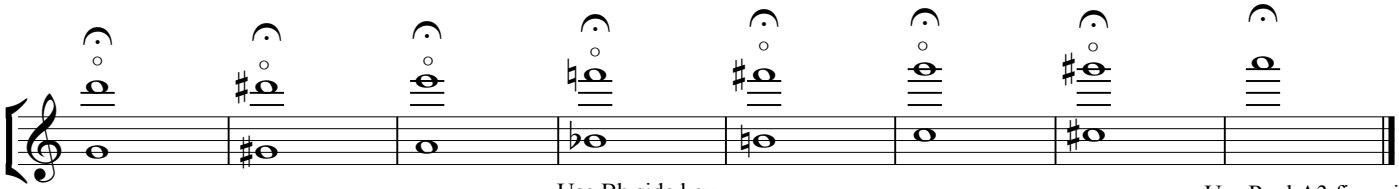


Create a serene tone quality that feels effortless.
Flexible lips work best. Tight lips produce a "hiss" in the sound.
Suddenly relax all uncessary muscles while continuing
to sound a clear, pure overtone with the least effort.
Take breaks. Stay fresh and listen to the ease and quality of your tone.

Twelth = octave plus P5th



Experiment with any low fingering to refine the embouchure overblowing of harmonics.
Find out what overtones and harmonics are available to you for a given fingering.
Keep fingers gentle and the flute's keys parallel to the ceiling.
Experiment with the lips to find upper pitches by sliding the lips forward.
Note: some harmonics will be flat or sharp compared to regular fingerings.
Change to the REAL fingering for a given harmonic to hear the quality of the note.

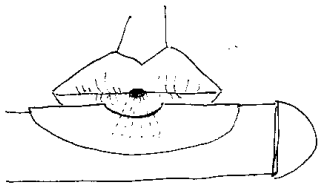


Use Bb side key

Use Real A3 fingering.

Harmonics for Purity of Sound

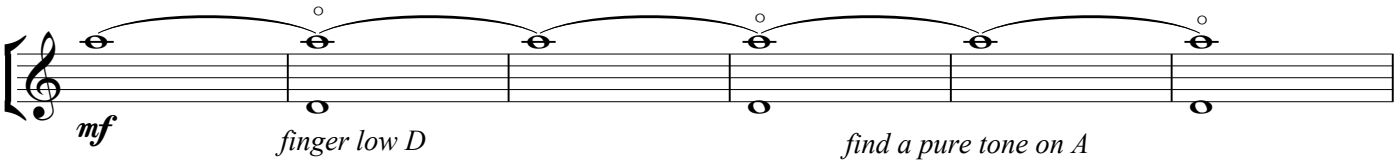
When you close the keys for the low note you create the perfect sense of how much air and embouchure aim you really need for an effortless high note. Use harmonics to find the best and easiest embouchure with fast air.



For middle and high register embouchure slides forward at lip centers. Aperture is rounder, and the inner lip membrane (wet part) moves forward to create a flexible and more circular lip opening. Creating a longer "tube" with the inner lip membrane makes it easier to sustain upper register notes. Release excess tension. Steady your air and keep air speeds 10% faster than you think you need to, so lips can relax more.

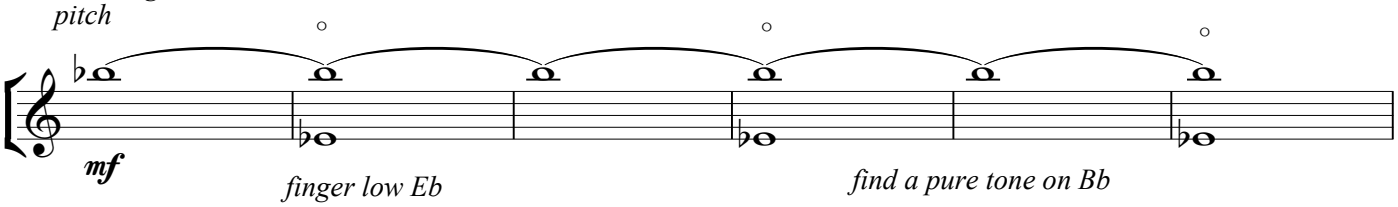
11

sounding pitch



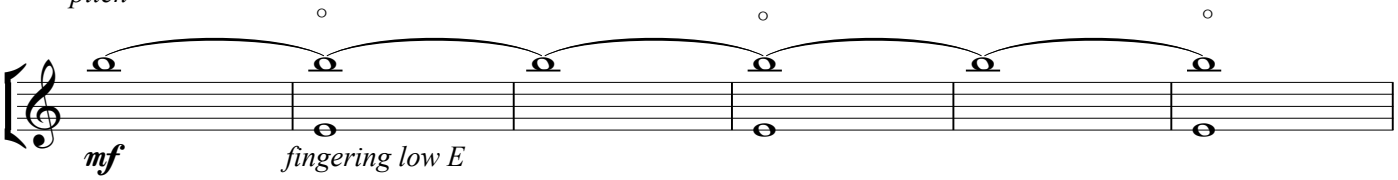
From deep in lungs, maintain your air speed at an imaginary 50 miles per hour

sounding pitch



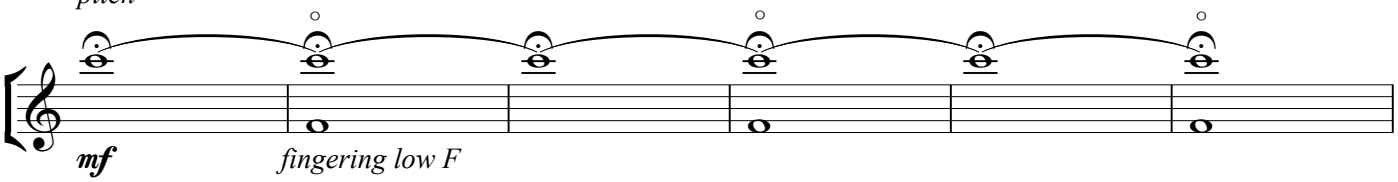
sounding pitch

Maintain the air speed at 55 miles per hour



sounding pitch

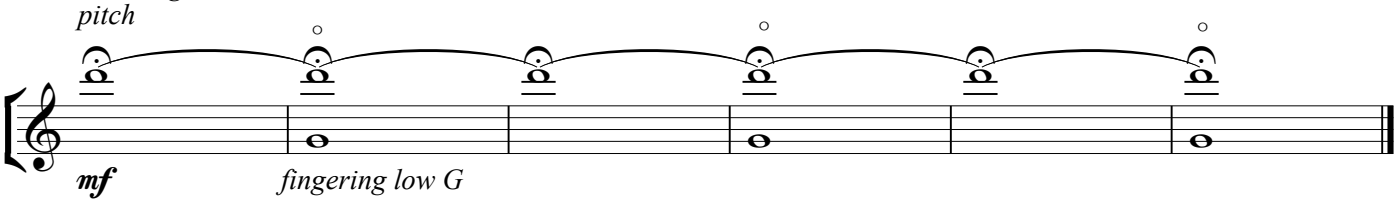
Maintain the air speed at 60 miles per hour



Maintain the air speed at 80+ miles per hour; aim with the inside of the upper lip.

Hint: The farther your lip- centers travel toward the splitting edge of the blow hole, the less air it takes to hold the upper notes up.

sounding pitch



Maintain the air speed at 90 miles per hour. Listen to hear the note ringing and centered.