



eXpanded Warm-ups

Whistle Tones

Benefits: *relaxed embouchure and control of airstream, precision with air direction, control of airstream*

1) Whistle Tone Exercise:

- Begin on G3 (3rd octave, upper register) and continue chromatically up to D4, then go back down.
- For each note: Isolate the whistle tone for the pitch you are fingering as long as you comfortably can (if you are fingering G3, the whistle tone should be a steady G3, no variance). Breathe for 1 beat. Repeat 6x for a total of approximately 1 minute per note, total time = 11 minutes.
- Now do the same thing going down. How low can you go?

2) Starting on a low fundamental (B1-D1 to start) and play the harmonic series on each fundamental holding each pitch for 5 seconds each.

3) Play 3rds, 4ths, and 5ths, and melodies using Whistle Tones.

Glissando – Chromatic Slinky

Benefits: *critical for all other techniques of tone extension (multiphonics, aeolian, intonation control, dynamics, etc) because Glissandi focus on embouchure flexibility—everything moves, thus the muscles (and muscle awareness) develop.*

****Do NOT move the flute or your head. Use the lips only. In music you might also move head and flute to help, but using the lips first gives you more control.*

1) Descending:

- Begin on a middle B and gliss with the lips only down a half-step until it reads a Bb on the tuner. Then gliss back up to the starting note.
- Play the note in tune bending it a quarter-tone lower at first, increasing the distance with time. Eventually a minor third is possible on most notes.
- Continue with a Bb with a glissando down to an A, etc., down the chromatic scale to low C (or B if applicable).

2) Ascending:

- Begin on middle B and glissando with the lips only up a half-step until it reads C on the tuner. Then glissando back down to the starting note.
- Play the note in tune bending it up a quarter-tone at first, increasing the distance with time.
- Move the lips forward and up, primarily the bottom lip to raise the air. Also be sure to raise the soft palate and tongue in the back of the mouth to help raise pitch
- Continue with a C and glissando up to a C#, etc. up the chromatic scale to the upper C.

After this is more comfortable, expand these exercises into all octaves of the flute's range.

Incorporate a drone to train ear more.

Singing and Playing

Benefits: *More resonance in sound, more relaxed and open throat, deeper connection between body and instrument*

- 1) Sing and play 5-note scale patterns in unison with self.
- 2) Sing/play unison scales (one or two octaves depending on vocal range/comfort).
- 3) Sing/play arpeggios (one or two octaves)

Repeat all of the above with the following variations:

- sing tonic pitch while playing the pattern
- play tonic pitch while singing the pattern

- 4) Moyse Long Tones: Glissando voice down before changing fingering. Trains vocal control and intonation

Aeolian Tone (Air Sound)

Benefits: *Develop relaxed embouchure, control over the air stream and sound, flexible embouchure*
—> Tips: keep lips further forward and aim slightly higher so that you can achieve the color of the fingered pitch while avoiding full tone until you want it.

Windy Long Tones:

- Begin on a note of your choice (recommended middle D or 1st octave). As you gain more comfort with the sound and skill, expand into the higher registers.
- Choose a direction: Air —> full tone OR full tone —> air.
- Slowly transform the sound allowing all gradations of air and tone mixture to happen as you move between the sound qualities. Enjoy the messy middle, that's where the magic is!
- You can work it all one direction or do both back to back. Either way enjoy the process of feeling how the sound changes and exactly when and how your full tone emerges or disappears.