

Intermediate Series

Flute - Jolette Wine

Mrs. Wine began playing flute in Central Junior High, progressed at Bell High School, and continued studying at West Texas A&M University during her college years. She earned a Bachelor of Music Education at the University of Texas at Arlington and a Master of Music from the University of North Texas. Directing experience includes four years at Hedrick MS, six years at Euless Jr. High. Currently she is teaching in Grapevine-Colleyville ISD. In 1994 the Colleyville MS band was named as the CC State Honor Band. In 1995 Mrs. Wine was named "Teacher of the Year" at her school.

The intermediate flutist encompasses students with a wide range of expertise from a variety of band programs throughout the state of Texas. Some beginner flute students have a flute class every day for 60 minutes with a flutist as their primary teacher. 90% of these students may also be enrolled in a supplemental private lesson program. Other flute students come from band programs where all beginning band students (every instrument) are taught in the same class. These are some of the reasons the achievements of the flutist **in the second year** may vary. The information contained in this packet can be achieved by all intermediate students. The goals, methods, reinforcements, and evaluation procedures can be utilized in any band program and should be the primary focus of the intermediate flutist regardless of individual background differences. The "intermediate" level may be a 2 to 5 year process.

GOALS: The Four "T's"

1. Tone quality
2. Tuning
3. Tonguing
4. Technique

GOAL REINFORCEMENTS:

1. Proper individual flute warm up procedures
2. Proper individual technique and tonguing drills
3. Weekly flute sectional
4. Director reinforcement in band rehearsal
5. Supplemental private lessons if available
6. Feedback and suggestions from others
7. Individual practice and development

GOAL EVALUATIONS:

1. Individual analysis through listening skills
2. Peer analysis and comparison
3. Feedback from teachers, directors, and other listeners
4. Chair tests
5. Competitions - All Region, Solo & Ensemble, etc.

TONE QUALITY

1. LONG TONE WARM UP

- a. Listen for a clear and full sound.
- b. Use a mirror and experiment with embouchure for best tone

c. Work for a clear and consistent tone quality in all registers

2. FLEXIBILITY STUDIES (octave slurs, harmonics)

- a. **Embouchure/aperture adjustment** is necessary between registers - **Use a mirror!** The size of the aperture is different for each note on the flute and the change is gradual between the notes.
 - 1). **Lower register** (below the staff C to 3rd space C) -corners of mouth and/or jaw should be down and slightly back making the aperture size longer and opening the inside of the mouth.
 - 2). **Middle register** (3rd space C to above the staff G) -natural lip position with a steady air stream forming the natural opening in the lips.
 - 3). **Upper register** (above the staff A to highest C) - corners of mouth should be forward changing the aperture size smaller and making the distance between the aperture and the tone hole edge closer.
- b. Embouchure adjustment is necessary to develop good Intonation in all registers - many flutists are too loud and sharp in the upper register. This is mainly due to a lack of embouchure and aperture adjustment causing the flutist to overblow in order to get the upper register to respond.
- c. Octave slurs will teach range by reinforcing the embouchure changes and fingering changes.

(appendix B)

- d. Flexibility can also be achieved through “harmonic studies”. Finger low C and change the embouchure and aperture to get the harmonic series to respond. (appendix C)

3. BREATH CONTROL - use long tone warm ups to concentrate on correct breathing habits.

- a. Open mouth (yawn) to increase the amount of air inhaled (not through corners)
- b. Think of expanding the entire chest, back and stomach area to take in as much air as possible
- c. Gradually increase the length of time played on one breath (work to play the long tone warm up enclosed in this packet on one breath)

4. VIBRATO STUDIES (appendix D)

- a. Practice breath Impulses to begin development of air pulsation's Many flute students mistakenly stop at this step and never achieve a true vibrato. Vibrato is achieved through a combination of air and throat pulsation's.
- b. “Train” exercise - develop a variety of vibrato speeds by starting with slow wide pulsation's and gradually moving to fast and intense vibrato. In order to play musically and expressive, the flutist must be able to perform with a variety of vibrato speeds depending on the register, tempo, dynamic marking, style, etc.
- c. Practice a slow melody of choice using vibrato. Vary the speed of the vibrato.

TUNING (intonation)

1 TUNING THE FLUTE

- a. Tune to 5th line F (slightly flat) and above the staff A (not Bb!)
- b. Adjust the embouchure forward for A. If the flutist is in tune (or slightly flat) for F and sharp for A: it is an embouchure problem. The student should not pull out or more tuning problems may occur throughout the registers.
- c. Check the cork In the head joint so that the tuning rod marking is in the center of the tone hole. Tighten the top head joint screw to move the marking up to the center. If you need to lower the cork, unscrew the top and push the cork down to the center marking. The cork needs replacing if the cork pulls out of the top of the head joint!
- d. The head joint should be pulled out approximately 1/4 of an inch - never push in all the way!

2. FLUTE PITCH TENDENCIES

- a. Know the tendencies of the flute
- b. Know the tendencies of your particular flute
- c. Learn how to adjust notes up and down with the embouchure
- d. Use a tuner and work to get each note to stop the needle on pitch. It is extremely beneficial for students to see the needle and watch themselves adjust the pitch.

3. FLEXIBLE EMOUCHURE ADJUSTMENT

- a. Embouchure/aperture adjustment is necessary to play in tune in all registers. (see Tone - 2. a. & b.)
Remember: Many flutists are too loud and sharp in the upper register. This is mainly due to a lack of embouchure and aperture adjustment causing the flutist to overblow in order to get the upper register to respond.

4. HEAD/AIR ADJUSTMENT

- a. If adjustment is still needed after embouchure adjustment, lower head and blow the angle of the air downward to help with sharpness. Do not simply roll in as this inhibits tone quality.
- b. Lift head and direct the air more across the hole to raise the pitch.

5. ALTERNATE FINGERINGS (appendix F)

- a. Know the common finger adjustments to correct pitch problems.
- b. The alternate fingering should not be learned as the “real” fingering.

6. HAND POSITION

- a. Bad hand position can cause bad pitch and bad tone.
- b. A “lazy” right hand can cause a rolled in and covered tone as well as a flat pitch center.
- c. Left hand pressure or tension can cause too much pressure on the chin and embouchure which results in a flat pitch center.

7. FLUTE ALIGNMENT AND PLACEMENT

- a. Many flutists play out of tune because the head joint is not properly In line! The outside edge of the tone hole should line up with the outside edge of the 1 st key. Flute students should check this frequently.
- b. Align the head joint with the lips. The flute and the lips must be parallel. The posture of the flutist and the position of the flute greatly effect pitch and tone quality.
- c. The placement of the flute on the chin effects intonation and tone quality. Position the flute under the bottom lip on the red line where the lip begins and the chin ends - a flute that is too high on the lips plays sharp!

8. MAINTENANCE

- a. Good mechanical condition is important for good intonation.
- b. The cork in the head joint should be tight and in the correct spot.

A GOOD TONE IS NECESSARY FOR GOOD TUNING

TONGUING

1. SINGLE TONGUING EXERCISES

- a. Practice exercises such as scales, arpeggios, thirds, and etudes to develop a good single tongue
- b. Practice with a metronome and increase the speed one notch at a time
- c. Work for evenness of tonguing
- d. Keep tongue close to front of mouth for fast tonguing
- e. Use tip of tongue directly behind the top teeth (“tu” or ‘too’)

2. DOUBLE TONGUING EXERCISES

- a. Use syllables ‘Yu’ & ‘ku’ or ‘du’ & ‘gu’ (too & koo - doo & goo)
- b. Practice a daily double tonguing exercise (appendix E)
- c. Practice scales using double tonguing
- d. Start slow and gradually increase speed using a metronome
- e. Work for evenness of tonguing
- f. Work for same tone quality on both syllables
- g. Work for clear sound in all registers while double tonguing

*Once double tonguing is mastered, continue to develop and practice single tonguing exercises! The better a student can single tongue, the better he/she can double tongue.

TECHNIQUE

1. HAND POSITION

- a. Check hand position in mirror
- b. Fingers should be close to keys at all times
- c. Watch right hand - curved "C" position with a level wrist
- d. Watch left hand - palm in under the flute with a bent wrist
- e. Place fingers in the center of keys - use of an open hole flute from the start will establish correct placement of fingers
- f. Relax fingers and hands so there is no pressure or tension

2. CORRECT FINGERINGS.

- a. Learn correct fingerings from low C to high C (appendix H)
- b. Use of the 3 note octave slur warm up will teach and reinforce fingering changes between registers
- c. Learn all 3 Bb fingerings and know when to use them! !
 - 1). Use double thumb Bb in flat key signatures (except Gb)
 - 2) Use the one and one Bb fingering for chromatic passages or when Bb and B occur side by side
 - 3) Use the lever Bb fingering for chromatic passages and B major scale passages - usually the best choice for A# as well as Ab, Bb, B passages. The lever allows you to prepare early by adding the lever on G, Ab, or A. (most fingering charts do not include the lever Bb fingering?)
- d. Learn correct trill fingerings (appendix I)
- e. Avoid common fingering mistakes:
 - 1). 1st finger should be up on 4th line D and 4th space Eb
 - 2) Low and middle F# are played with the 6th finger - not 5th. This is contrary to **some fingering charts** who list both as good fingerings
 - 3). High F# should also be played with the 6th finger although the 5th finger is a good alternate fingering to correct the upper register sharpness
 - 4). High F# and high B can not be played with the double thumb Bb key
 - 5). Thumb should not slide from the double thumb Bb key to the single thumb key
 - 6). Right pinkie should be up on highest Bb, B, and C

3. SCALES AND SCALE STUDIES

- a. Learn 7 to 12 major scales' the full range of the instrument (all scales are 2 octaves except C which is 3 octaves)
- b. Learn arpeggios, thirds and other interval studies
- c. Learn the chromatic scale from low C to high C - (6 ledger spaces above the staff) - practice one octave at a time
- d. Vary the articulations on all scale studies
- e. Use a metronome faithfully and gradually increase tempos!

4. FLUTE STUDIES

- a. All Region/All State exercises
- b. Weekly prepared etudes (lesson material)
- c. Technique books

5. MOTIVATIONAL GAMES

Use speed drills, chair tests, charts, volunteers, and other games during class time and sectional time to motivate students to work for good technique. Students at all age levels enjoy the competition and will work for success.

OTHER CONCERNS

1. REPAIR AND MAINTENANCE (appendix J)

2. EQUIPMENT

- a. step up flutes
- b. open hole flutes
- c. solid silver
- d. head joint separate purchases

3. LITERATURE

- a. solos
- b. method books
- c. technique books
- d. warm up books
- e. duets and flute ensembles

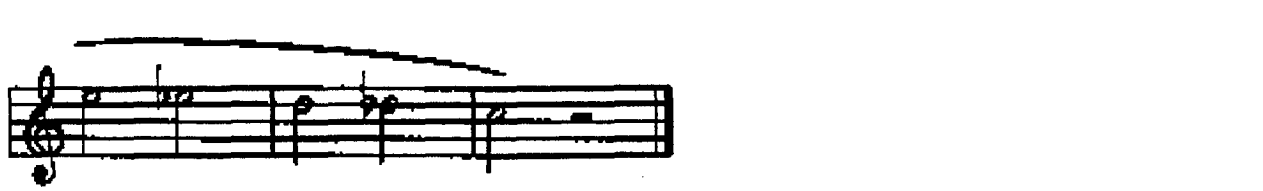
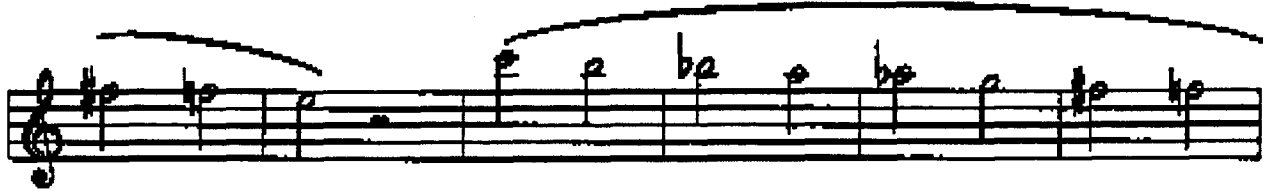
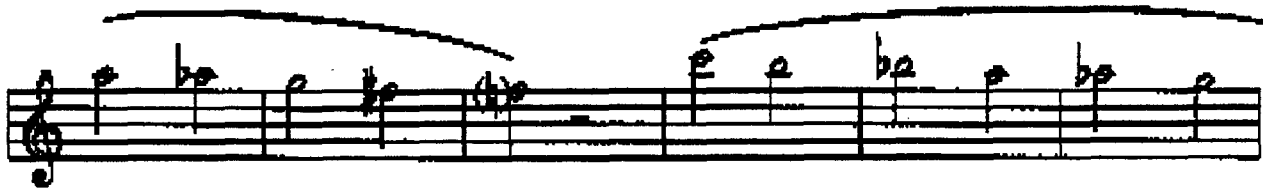
4. LISTENING

- a. solo performers
- b. orchestral and band recordings
- c. purchase places

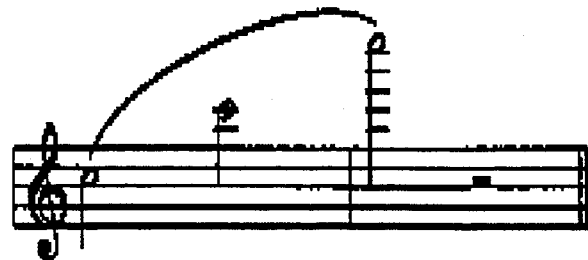
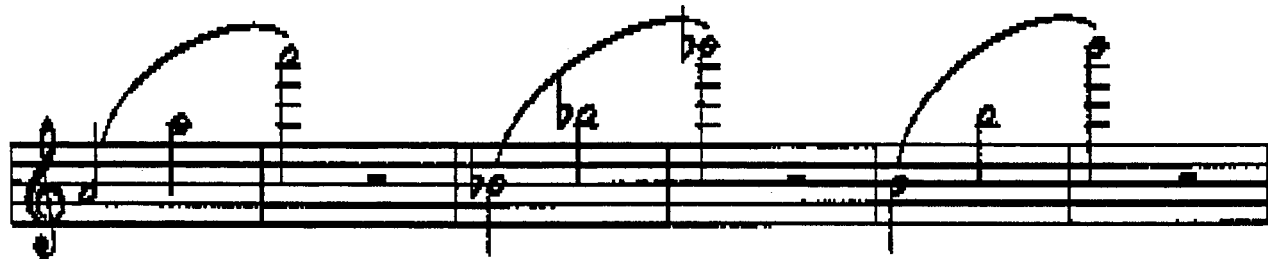
APPENDIX

- A Flute Long Tones
- B Flute Three Note Octave Slurs
- C Flute Harmonics
- D Flute Vibrato
- E Double Tonguing Exercise
- F Alternate Fingerings For Tuning
- G Common Fingering Mistakes
- H Flute Care and Maintenance

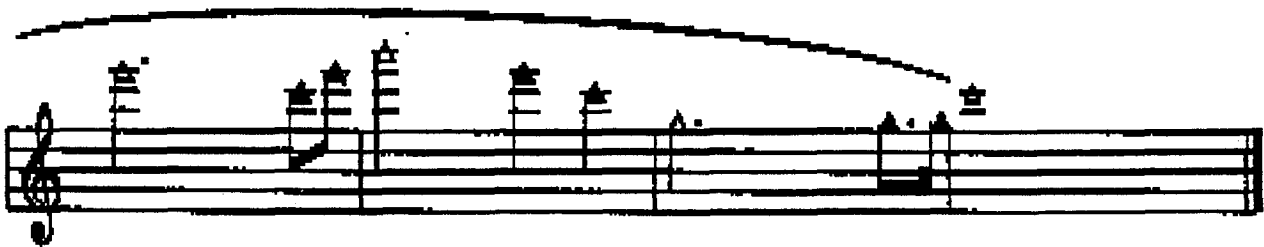
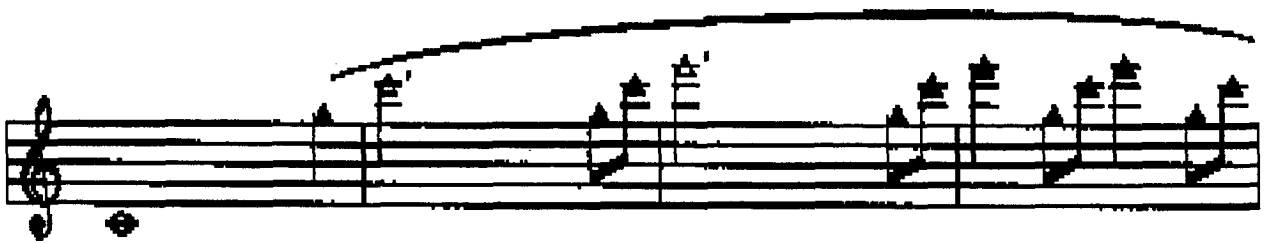
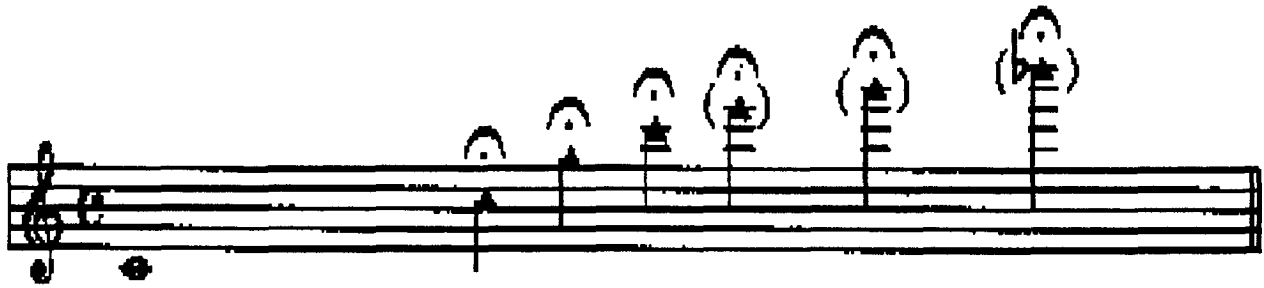
Flute Long Tones



Flute Three-Note Slurs

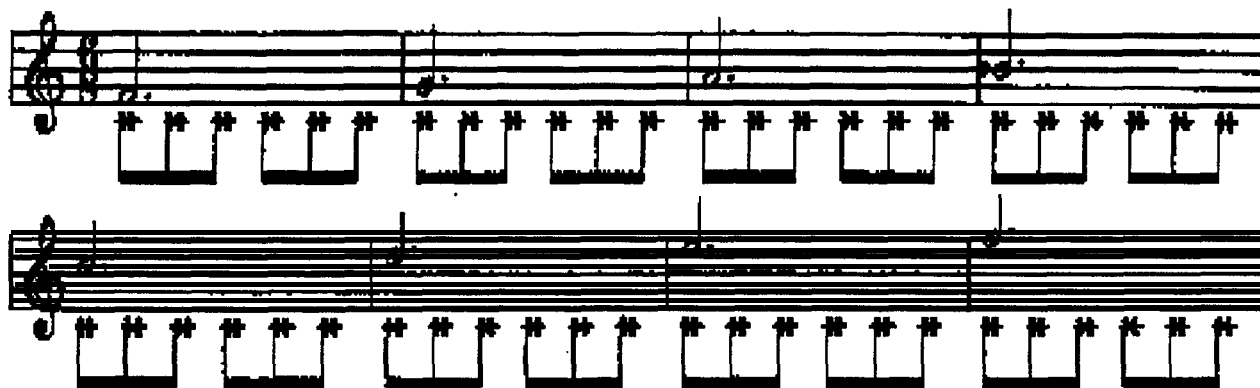


Flute Harmonics

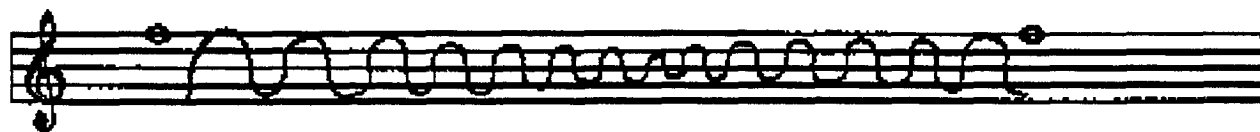


Flute Vibrato

Pulsations



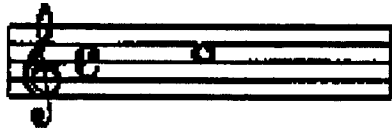
The Flute Train



"Amazing Grace"



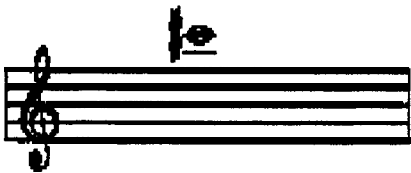
Alternate Fingerings and Tuning



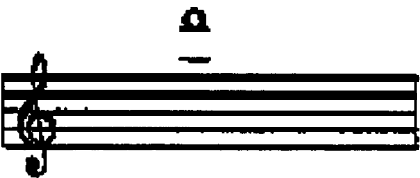
add fingers 5 & 6



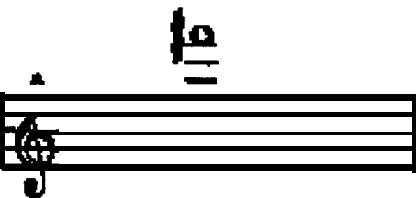
add fingers 5 & 6



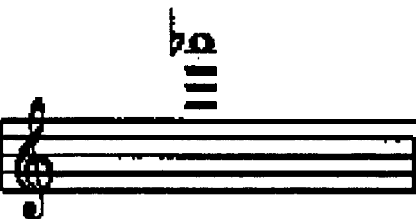
add fingers 5 & 6



add finger 6

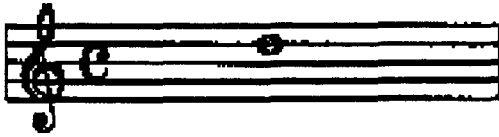


use finger 5 instead of 6

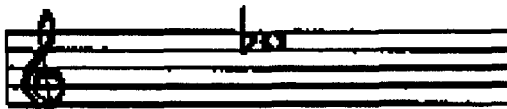


add fingers 5 & 6

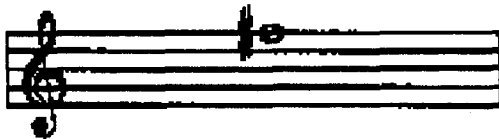
Common Fingering Mistakes



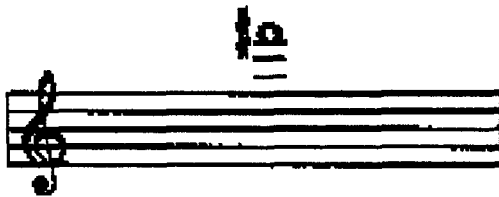
1st finger must be up



1st finger must be up



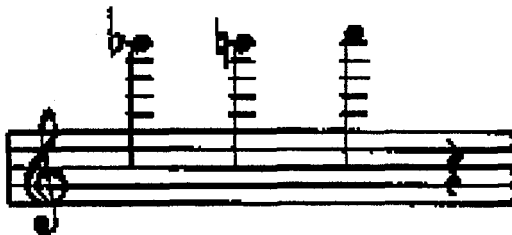
use 6th finger, not 5th



**single thumb key must be on,
not double thumb key!**



do not slide from single to double thumb



right hand pinky should be up for all 3 notes

FLUTE CARE AND MAINTENANCE

1. Always swab out your flute at the end of each practice session. *Insert* a **soft lint-free** cloth (cotton or silk) through the cleaning rod opening to dry the inside of the flute. Be sure to run the swab through all 3 parts of the flute. The body joint should be swabbed 112 through one side and then the other. Remember to clean the tone hole with the end of the swab. Wipe fingerprints from the outside with a clean dry cloth. Do not use a polish cloth on the body or foot joint.
2. The flute is best maintained without oils, grease, and polish cloths. If you must use grease to fit the pieces together, have the repair shop round out the ends for a proper fit.
3. Occasionally rinse the head joint out with water. Clean the tone hole and the lip plate with gel toothpaste and a Q-tip. This will not hurt the head joint or the cork. Soaking cork in water causes it to expand and this will help the cork fit tighter inside the head joint,
4. Make sure that you do not put added pressure on the keys and rods when assembling and disassembling the instrument.
5. Check for leaks by lightly depressing the key and checking to see that all the pads are completely covering the tone hole.
6. If the pads become sticky, moisture and/or dirt may be removed by inserting a dollar bill or piece of paper under the pad, depressing lightly and gently pulling out the paper. This does cause the pads to wear out more quickly and should only be used in emergency situations.
7. Do not oil the rods of the flute with key oil. This process only needs to be done once a year and should be done by a repairman during the yearly check up.
8. Send the flute into the repair shop for a yearly maintenance inspection to check for pad replacement, leaks, and general playing condition.
9. Do not lay pencils, metronomes, mirrors, etc. inside the flute case! The top of the case is built to close directly on the flute.