



# American Flute School

BUILD YOUR  
TECHNIQUE

## Alignment of the Flute

\*Tone hole should be centered with the first key

## Placement of the Flute

\* $\frac{1}{4}$  inch below the aperture

\*Flute placed parallel to the bottom lip

## Holding the Flute

\*Left hand - between first and second knuckle / fulcrum

\*Right hand - thumb behind the flute / pushing forward

\*\*Wiggle nine\*\*

## Function and Use of the Embouchure

- \*Role of the embouchure is pitch
- \*Form your embouchure inside the lips saying the word "pew"
- \*All movement should be generated from the inside of your lips

## Point of Maximum Resonance (PRM)

- \*Split the air in half (50/50) - blow down to your elbow
- \*This gives you the best tone, pitch, and amplification

## Distance to the Edge Theory

- \*The shorter the distance the higher the harmonic because the air is being split at a higher velocity
- \*Cover more to play higher
- \*Uncover more to play lower



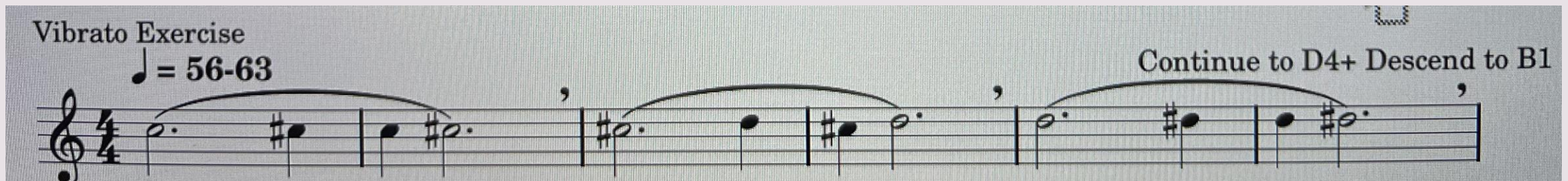
## Vibrato

- \* Purpose of vibrato is to enhance the mood of the music
- \* Intensity vibrato vs. Pitch vibrato
- \* Production of vibrato from the larynx not the diaphragm
- \* Use "who" to create pulses
- \* Undulate in groups of 5 - not sub-dividable
- \* Say it - blow it - play it

Vibrato Exercise

♩ = 56-63

Continue to D4+ Descend to B1



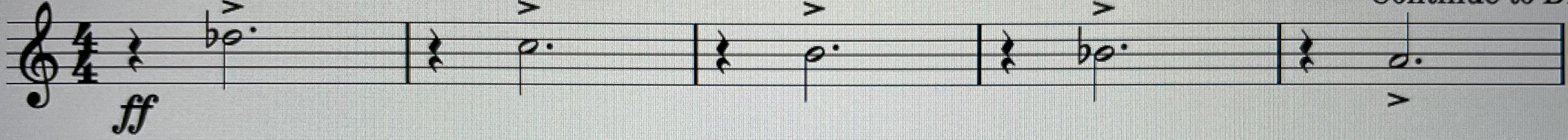
## Articulation

- \*Weakest aspect for flute – lack of clarity, especially in the low register
- \*Best aspect for flute – speed of articulation
- \*Two steps to create clear articulation:
  1. Preparation – create resistance
    - \*Block the air completely behind your tongue
    - \*Squeeze the aperture
  2. Release tongue from top to bottom using "Tah"
- \*Tongue should not know what note you are playing
- \*Notes crack because of incorrect embouchure coverage
  - \*Act of tonguing make the air spray – cover more to counteract

Low Attacks

♩ = 60

ff



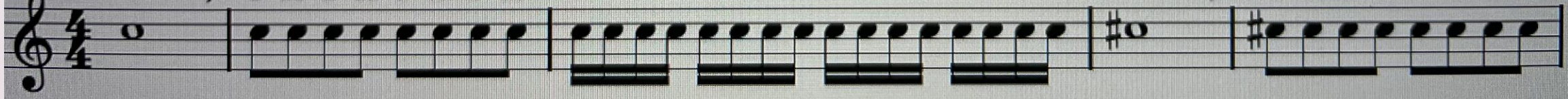
The notation shows five measures of music on a single staff. The first measure has a treble clef, a 4/4 time signature, and a forte (ff) dynamic marking. It contains a half note G2 with a breath mark and an accent (>). The following four measures each contain a half note with a breath mark and an accent (>), alternating between Bb2 and B2. The fifth measure has a half note G2 with a breath mark and an accent (>). The text 'Continue to B1' is written above the end of the staff.

Continue to B1

2  
Double Tonguing Exercise

♩ = 80

, T K T K T K T K    T K T K T K T K T K T K T K T K    , T K T K T K T K



The notation shows four measures of music on a single staff. The first measure has a treble clef, a 4/4 time signature, and a whole rest. The second and third measures each contain a sequence of eight eighth notes: G4, A4, B4, C5, B4, A4, G4, F4. The fourth measure contains a whole note G4 with a sharp sign (#). The text 'Continue to D4+ Descend to B1' is written above the end of the staff.

Continue to D4+ Descend to B1

## Dynamics

\*Change dynamics by only changing the amount of air you are using

\*Embouchure, aperture, and angle should not change

\*Use of jaw movement and amount of air

1. Warm air = loud – more air moving slowly / jaw dropped

2. Cold air = soft – less air moving fast / jaw forward

\*Use jaw to maintain PMR as you add / subtract air

\*Embouchure and jaw work independently

**Tapering Exercise**

*ff* *pp* *ff* *pp*

etc. down 1 beat



# Scales, Arpeggios, Etc.

\*JB Scales - Major, Natural minor, Harmonic minor, Melodic minor

\*E.J. #5, 6, 10, 17

\*Right Pinky Exercise

The image displays four staves of musical notation, each representing a different scale exercise. The first staff is labeled '5' and features a treble clef with one flat (B-flat), indicating the key of B-flat major. The second staff is labeled '7' and features a treble clef with three flats (B-flat, E-flat, A-flat), indicating the key of B-flat minor. The third staff is labeled '9' and features a treble clef with three flats (B-flat, E-flat, A-flat), indicating the key of B-flat major. The fourth staff is labeled '11' and features a treble clef with three flats (B-flat, E-flat, A-flat), indicating the key of B-flat major. Each staff contains a sequence of notes and rests, with fingerings indicated by numbers 1-5 above the notes. The exercises consist of ascending and descending runs of eighth notes, with some staves including slurs and repeat signs.

E. J. 5 - *GAMMES CHROMATIQUES* - *Chromatic scales* - *Chromatische Tonleitern* - *Escalas cromáticas*.

半音音階

A travailler successivement avec chacune des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trabájese sucesivamente con cada una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。

*1st x - 6's*  
*2nd x - 8's*  
*♩ = 76*

A

B

C

D

E

# E. J. 6 - INTERVALLES - Intervals - Intervalle - Intervalos - 音程

A travailler successivement avec chacune des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trabájese sucesivamente con cada una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。

1 2 3 4 5 6 7 8

*slurred*

B A travailler successivement avec chacune des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trabájese sucesivamente con cada una de las siguientes articulaciones:

A travailler successivement avec cha-  
cune des articulations suivantes:

To be practised with each of the follow-  
ing articulations:

Nacheinander mit folgenden Arti-  
kulationen zu üben:

Trabájese sucesivamente con cada una  
de las siguientes articulaciones:

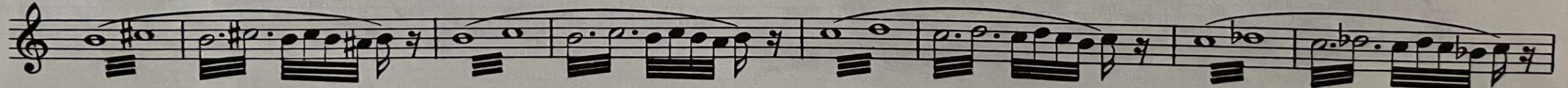
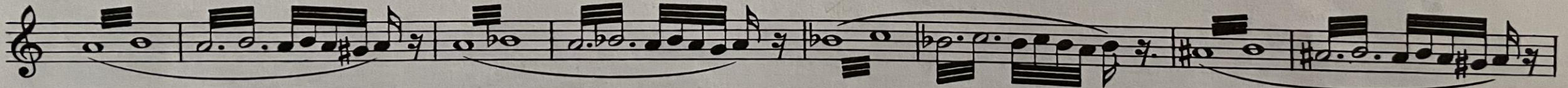
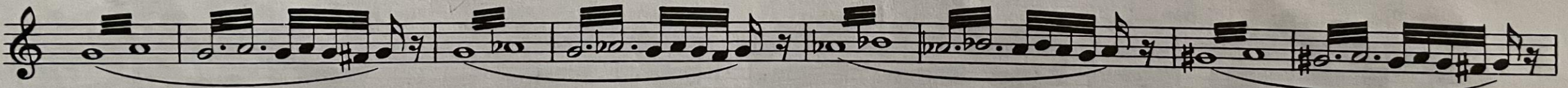
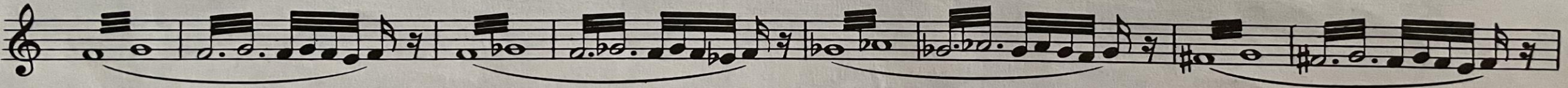
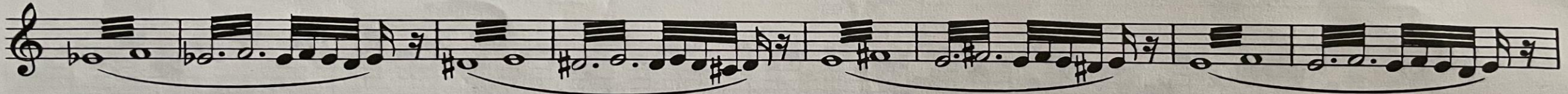
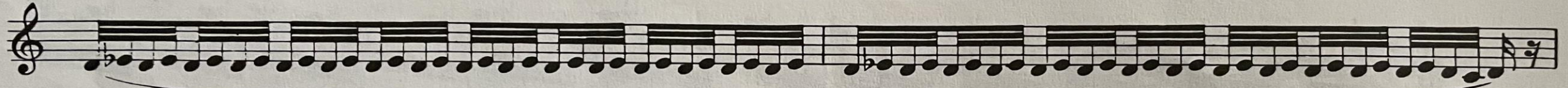
次のアーティキュレーションで順々に練習しなさい。

1 2 3 4 5  
6 7 8 9 10

*Handwritten notes:*  
 1. = 50+  
 ♩ = 80  
 Start on F<sub>1</sub>  
 dim.  
 minor  
 maj. 6  
 min. 6  
 maj. 6  
 dim. 6  
 dim. 6  
 min. 6  
 maj. 6

E. J. 17 - SUR LE TRILLE - Trills - Triller - Sobre el Trino - トリルについて

repeat - 8va



# Pinky Exercise

37 ♩ = 60

Repeat in eighth notes, triplets, and 16ths

## Constants and Variables in Flute Playing:

Topic	Constants	Variables
Aperture	size	shape
Air	speed and angle	quantity
Embouchure	placement on the flute	movement of embouchure
Dynamics	speed and angle of air	jaw and amount of air
Technique	Hand position	finger movement