

ESSENTIAL FLUTE QUARANTINE ROUTINE
with
JILL FELBER'S
EXTREME MAKEOVER: FLUTE EDITION
a guided process to progress

THE EXTREME MAKEOVER: FLUTE EDITION is designed to:

- *Transform your tone for more power and projection*
- *De-mystify responses and releases improving sensitive beginnings to notes and achieving successful endings to notes in an EXTREME soft dynamic in the upper range*
- *Improve core and consistency in tone in all registers*
- *Create a facile technique in the EXTREME ranges of the flute*
- *Aid in technical and tonal efficiency with scales and intervals throughout the entire range of the flute*

You will challenge yourself with EXTREME dynamics, EXTREME vibrato, technical facility in the EXTREME ranges and will witness EXTREME progress with this invigorating, fun, addictive and transformative routine.

This routine was inspired by the teachings of the incredible flutists: Sir James Galway, William Bennett, Geoffrey Gilbert, Judith Bentley, and Bradley Garner.

Decide how many weeks you wish to devote to this routine. Six weeks is a good length if you have FOUR hours a day to devote to this makeover. If you only have TWO hours a day, you will want to extend your makeover period longer. A two-hour commitment per day will consist of two one-hour long sessions separated at different parts of the day. Within each hour session, take a ten-minute break between two twenty-five minute sessions. A four-hour commitment per day will consist of four one-hour long sessions spread throughout the day. Within each hour session, take a ten-minute break between two twenty-five minute sessions. During your ten-minute breaks, stretch your hands, arms and body and hydrate! I recommend using a NCAA lacrosse ball to massage your hands, forearms, biceps and shoulder areas. You will need access to a mirror, a timer/alarm, a metronome, a recording device (optional), a lacrosse ball, and water or hot tea. Approach these exercises with a sense of humor, acceptance (reality check) and perseverance. Enjoy your progress!!!

PART ONE

Sweet Spot Exercise

This exercise will reveal the best embouchure/headjoint set up and position for an efficient, centered, generous and resonant tone.

Find the “sweet spot” by slightly moving the headjoint in three different modes: *in and out, left and right, up and down*...until you find the best position for intonation, clarity of tone, efficiency and optimal resonance. Choose 2-3 notes in each register. Begin the note with your *normal* position for that note. While sustaining the note, roll the headjoint *in* toward you, eventually covering the entire embouchure hole. You will need to diminish your airstream while you roll *in* to make the tone as flat as possible. Roll the headjoint back *out*, past your *normal* position until you uncover all of the embouchure hole, increasing your airspeed as you turn *out*. Feel the stretch of that lower lip as you turn out. Allow the tone to be sharp and airy in the *out* position. Return back to your *normal* position. The four positions of *normal, in, out* and back to *normal* should all be done in one breath.

For the *left* and *right* segment of this exercise, begin the note in your *normal* position then slightly move the headjoint to the *left*, back to *normal* and then to the *right* and back to your *normal* position. Take note of the position that produces the clearest and most resonant tone.

For the *up* and *down* segment of this exercise, begin the note in your *normal* position then slightly move the headjoint *up* on the chin, back to *normal* and then *down* (lower) on the chin and then come back to your *normal* position. Take note of the position that produces the best projection and focus of your tone.

While you are altering the tone quality and pitch with these different positions, take note of the optimum embouchure hole/aperture relationship for each mode. After you have found the “sweet spot” for all three modes, rely on that muscle memory to find the optimal “sweet spot” as you play the note 10 times, taking the flute away from your face between each note.

Harmonic Exercise

This is my favorite exercise to get (and keep) your airspeed fast and consistent and to train your lips to be in an optimal position for *ppp* playing.

Start by fingering low E, but playing the harmonic B above the staff (octave plus a fifth). Slowly and quietly (*ppp*), alternate in a legato (slurring) manner between the harmonic fingering (E), and the natural fingering for B above the staff with the following rhythm: (4 beats of quarter notes, 2 beats of eighth notes, 2 beats of triplets, 2 beats of sixteenth notes). End on the harmonic (E fingering), and perform a 10 second diminuendo with a controlled tapered release. This entire sequence should be in one breath. Repeat the exercise by ascending chromatically (F fingering but sounding C above the staff, etc) until you reach the third octave C# fingering (sounding as the fourth octave G#). Concentrate on fluidity, smoothness, air speed, support, and keeping a

controlled embouchure. Do not focus too much on correcting the pitch differential the higher you ascend.

Rabbit Attacks

This exercise will help you achieve an immediate response and a strong tone, especially for the lowest notes on the flute.

It might be helpful for you to perform this exercise in front of a mirror (or screen on one of your devices) and to use only the headjoint at first. This exercise is an embouchure builder because it develops strength and resistance in the upper lip. With the chin remaining in a fixed position and the lower lip remaining stable in an embouchure position on the lip plate, move your upper lip as follows: *Up* (upper lip is above the top of the upper teeth), *Out* (upper lip is turned out, as in the word “glue” or “use”) and then *Down*. As you stretch the lip to the *Down* position, immediately play a short, breath-attacked note (without engaging the tongue). It is important that you focus on isolating the upper lip. Try not to crinkle your forehead or scrunch your face. When you have mastered the three-part lip strength training (*Up, Out, Down*), use the assembled flute. Choose a few notes in the middle, low, and high registers, and do 10 repetitions of each. If you find yourself buzzing in the top octave, drop your jaw more. Your low register response will improve dramatically in 3 or 4 days with this exercise.

EXTREME Vibrato Exercise

This exercise is meant to be performed in an EXTREME, exaggerated way to build your endurance and to increase your expressive options.

Choose 1 or 2 notes in the middle register, 1 or 2 notes in the low register and 1 or 2 notes in the top register. At quarter = 60 on the metronome, connect the notes for 8 beats using a “ha” syllable in 2’s (duples), then 3’s (triplets), 4’s (sixteenths), 5’s, 6’s, and 7’s. Use “over the top” vibrato and really exaggerate the air pulses. Examine different depths/widths as you repeat the exercise (for the 1st note in each register, use very EXTREME wide, deep vibrato and for the 2nd note in each register, use a very EXTREME narrow and shallow vibrato).

Stay engaged with your core support and remain open in the throat area. You may be slightly winded after performing this exercise.

EXTREME Chromatic Exercise

This is a marathon exercise to build a smooth technique. Start slowly and proceed gradually and cautiously to master this exercise during your makeover period. This may take up to six weeks or more before you are comfortable with the entire sequence.

From Geoffrey Gilbert’s *Technical Flexibility for Flutists*. Play page 13 (the last three lines) slurred. The goal is to do each cell four times in one breath. Do not repeat the top note of each cell. This exercise is challenging, so pace yourself! It is important that you perform this exercise

with relaxed fingers, hands, arms and shoulders, with a focus on your form and on your evenness. Begin with only performing only the first 3 cells. When you have mastered the first 3 cells, gradually add the next cells. It may take you a full 6 weeks to feel very accomplished with completing all 9 cells (the entire range up to C4). Performing this in front of a mirror will be revealing.

- 1.C1-E1, up and down x 4
- 2.C1-G#1, up and down x 4
- 3.C1-C2, up and down x 4
- 4.C1-E2, up and down x 4
- 5.C1-G#2, up and down x 4
- 6.C1-C3, up and down x 4
- 7.C1-E3, up and down x 4
- 8.C1-G#3, up and down x 4
- 9.C1-C4, up and down x 4

Double Tonguing/Triple Tonguing

With this exercise, start at a slow tempo and gradually work up speed after you are satisfied with your response and evenness, quality of tone, and maintenance of pitch.

Practice articulation in some form every day. Choose 1-2 notes in each register and practice repeating the note with syllables TKTK, KTKT, DGDG, and GDGD for 4 beats of eighth notes, 4 beats of sixteenth notes, and 4 beats of thirty-second notes with each of the syllable patterns. Change up your oral cavity shape with different vowels and note which vowels produce the best response and clarity of tone:

for TKTK, try tickle, turkey, tacky, taco, etc.

for KTKT, try kitty, cutter, kettle, etc.

for DGDG, try doggie, dagger, digger, etc.

for GDGD, try gutter, giddy, goody, etc.

With each note you choose, compare your double tonguing to your single tonguing for clarity of response, airflow, pitch, depth of tone, and projection. Remember to keep your body relaxed but your core engaged. The more relaxed your body is, the more relaxed the tongue will be.

Alternate between playing a soft dynamic and a loud dynamic when you play the two notes in each register.

For triple tonguing, experiment using different vowels and both patterns: TKT TKT and TKT KTK (or DGD DGD and DGD GDG).

Singing and Playing

This voicing technique will improve your tonal generosity and efficiency.

Glissando: Sustain a pitch and sing glissandos above and below the sustained pitch. around it. This is especially helpful for finding the right throat position for all notes, especially high notes.

Same pitch: Practice singing and playing pieces like the Bach Sonatas, the Chaminade Concertino, or Debussy Syrinx. Sing in the same as octave as you are playing. Take note of the various throat positions for the registers. Eliminate the voice and play the same piece, noting the efficiency of your flute playing as you glide through the range of the flute.

EXTREME RANGE Bits of Scales Exercise

This is a “finger buster” exercise. Expect to feel a bit uncoordinated at first, but with an attitude of determination and courage, you will notice dramatic improvement in just four days!

In C Major, play an all slurred sixteenth note pattern in the low register as follows:

CDEF GFED CDEF GFED CDEF GFED CDEF GFED C.

Then, repeat the 5-note pattern, but start on D instead of C as follows:

DEFG FEDC DEFG FEDC DEFG FEDC DEFG FEDC D.

Repeat starting on E:

EFGF EDCD EFGF EDCD EFGF EDCD EFGF EDCD E.

Repeat starting on F:

FGFE DCDE FGFE DCDE FGFE DCDE FGFE DCDE F.

And finally, starting on G:

GFED CDEF GFED CDEF GFED CDEF GFED CDEF G.

Next, venture up to the third octave stratosphere and work the upper register in the same manner from E3-B3:

EFGA BAGF EFGA BAGF EFGA BAGF EFGA BAGF E.

FGAB AGFE FGAB AGFE FGAB AGFE FGAB AGFE F.

GABA GFEF GABA GFEF GABA GFEF GABA GFEF G.

ABAG FEFG ABAG FEFG ABAG FEFG ABAG FEFG A.

BAGF EFGA BAGF EFGA BAGF EFGA BAGF EFGA B.

Begin this exercise slowly at quarter note=70. Focus on a comfortable hand position and on evenness. Form is more important than speed as you begin working on this exercise. Work up to quarter note =144, which may take 6 weeks to achieve mastery. Of course, you are not only going to drill C Major! Keep the same note patterns as above, but apply various key signatures. Address the sharp keys on Monday, Wednesday and Friday and the flat keys on Tuesday, Thursday and Saturday. Rest on Sunday!

CONGRATULATIONS! You have drilled technique in the EXTREMES of the flute range!

EXTREME FACILITY-Moyse Scales

With this exercise, you will gain digital efficiency and breath management.

Practice scales in the “Moyse style.” Start on the tonic in the low register, ascend to high B or B-flat (depending on the key), play back down to low C or C#, and then back to tonic (considered one cycle). Ultimately aim for enough speed and evenness to play through the cycle 4 times in one breath. Practice all sharp keys on Monday, Wednesday, and Friday, and all flat keys on Tuesday, Thursday, and Saturday. Take a break on Sunday!

EXTREME CONTROL-Niente Exercise

This exercise will give you the confidence that you can begin and end a note successfully in the upper register at an ultra-soft dynamic level.

With shimmery vibrato, starting on D3, make a tiny crescendo/diminuendo from “*niente*” to “*ppp*” then back to “*niente*.” Ascend chromatically up to C4. Aim for a pure tone with no escaped air. Experiment with bringing the right arm forward and/or turning out your left hand to help the note respond. Turn your lower lip out for the diminuendo/taper. When you are successful with the response and taper, use your metronome for rhythmic execution. For instance, in 4/4 time at quarter note=40, begin the note on beat 2 and release the note on beat 4.

PART TWO

from Taffanel & Gaubert 17 Big Daily Finger Exercises

ZINGY AND ZIPPY

With this exercise, the aim is to overblow and get a “gritty and metallic” sound to improve your power, projection, breath management and physical endurance.

#1 Play each line slurred and fast, holding a long resolution note at the beginning of the next line. Working for an EXTREME “metallic” sound, put as much air through the flute as possible, and play the final held note with EXTREME vibrato. Cracking is OK and playing two octaves at the same time is encouraged. Achieving a full, gritty, overblown thick tone is the goal while you also work on speed and evenness. Playing in this “over the edge” EXTREME manner will build your breath capacity and endurance. Expect to feel a bit winded the first few days, especially when you are working in the third octave.

RICH AND DECADENT

This exercise is meant to improve your consistency and resonance.

#4 To be played slowly and slurred. Produce a thick tone full of resistance between notes. Imagine applying tenutos on all notes. Aim for a nice spin in the tone. Focus on tonal consistency and homogeneity throughout each scale. As you ascend, send your support to your lower core. Stay engaged with your core as you descend, too. Breathe after every bar. Play with a metronome and work on rhythmic breathing, not adding any time between measures. Gently release your last note of every measure and don't accent the first note of every measure. While playing with another flutist, play "ping-pong" by playing in alternate measures, matching tone projection, tone color and resonance and keeping an even tempo and good flow.

LIQUID AND GLOSSY

Working with smooth and facile scales in thirds, you will experience better coordination, especially in the EXTREME low and high ranges of the flute.

#6A Memorize this exercise so you can watch your fingering exchanges in a mirror. Play the first two lines only (all slurred at first). Practice the upper register turnaround before playing the entire scale in thirds. Practice slowly at first to avoid tension in the left hand/wrist, making sure the fingers remain close to the keys as you look in the mirror. The mirror practice will help improve the discipline and coordination with your finger exchanges. Spot practice in small cells for challenging keys or bits.

Your goal is to do the entire scale in thirds in ONE breath. Practice all sharp keys on Monday, Wednesday, and Friday, and all flat keys on Tuesday, Thursday, and Saturday. Take a break on Sunday! In all 12 keys, first play in duples, then in triples. Play smoothly, making sure not to bump or accent any notes. When you are comfortable with the slurred scales, apply different articulations to complement the style and demands of the current repertoire you are studying.

CRISP AND CRUNCHY

While drilling the third octave finger patterns with this exercise, you will also gain endurance.

#7 To be practiced UP AN OCTAVE, with no repeats, in all 6 keys, in the following ways:

- a) Breath Attacks only (no tongue)
- b) Single Tongued LEGATO and STACCATO
- c) Double Tongued (two notes on each pitch)
- d) Triple Tongued (three notes on each pitch)
- e) Various Rhythms (dotted eighth with sixteenth, eighth with triplet, triplet with eighth, eighth with two sixteenths and eighth, etc.)

SMOOTH AND SILKY

You will achieve security of response and flexibility in your wide intervals with this exercise.

#11 Perform this slowly and slurred with molto vibrato to practice a smooth execution of the wider intervals. If you have problems executing a legato interval because of a bump on the top note, penetrate the lower note more, add more core support or add grace notes to fill in the interval. The grace notes could be chromatics to fill the gap or you could add any “booster note” between the lower note and upper note. You do not need to play the exercise in its entirety. Choose the areas that need the most attention. Do play daily the measures with E3, F#3, and G#3 as the top note in the phrase.

DISCIPLINED VS. IMPROVISED

This exercise will allow you to play in both a controlled manner and also in a fun, flexible and creative way.

#12 Alternate daily practice with these different styles:

- a) Fast breath attacks only (no articulation)
- b) All slurred, starting *ff*, make a diminuendo ascending to *pp*, then a crescendo descending to *ff* in each measure
- c) All slurred, starting *pp*, make a crescendo ascending to *ff*, then a diminuendo descending to *p*
- d) Double tongued (single notes and double notes per pitch)
- e) As a cadenza. Experiment with different articulations, dynamics, speeds and momentum. Add fermatas, singing and playing, flutter tongue, overblown tones, double tonguing, triple tonguing, etc. Be wild.
- f) If you have a practice partner, play this game. Alternate by each playing one measure. The first player improvises the measure in any way, in the cadenza fashion mentioned above. The way the first player ends the first measure is the way the second player begins. The second player improvises and may change up the style. The first player starts in the style of the second player and improvises the third measure. Continue alternating and aim for continuity-no breaks between measures. Go crazy and enjoy the freedom!