

Helen Blackburn's Super Duper Zen Yoga Warm-Up

(to increase strength, flexibility, balance and patience . . . of embouchure, tone and mind.)

① Over The Rainbow Wake-Up

$\text{♩} = 50$ Lever (Low & Middle Register w/octave slur)

f/mf 1st *x* - N.V.
2nd *x* - with vibrato

or for a quick warm-up: No repeats -
m. 1 - NV;
m. 2 - w/vib.

11

- Start with a round, resonant tone.
- Lips slide forward when slurring to upper octave
- Connect between the notes w/air (and connect with vibrato when using vib.)
- Be sure octaves are in tune.
- Taper the half-note release without going flat.

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② Magic Carpet

$\text{♩} = 50$ (Leone Buyse's Harmonics)

f N.V. + vib N.V. + vib simile . . .

TB

Lever

- Be sure the corners of your lips are in NEUTRAL
- don't produce the harmonics by pulling corners back towards your ears.
- Use your AIR! Strive for FREEDOM of air, embouchure and tone.
- Start out playing this exercise forte with a great airflow (your air is your "magic carpet" that everything rides on: sound, vibrato, phrasing, articulation . . . even your fingers!)
- Eventually, when your embouchure is strong, try this exercise at all dynamic levels: *mf*, *mp*, *p*, *pp*
- but be sure to keep your air moving!

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3 Up and Away

(3rd Octave w/octave slur)

♩ = 50

f/mf

The musical score consists of three staves of music in treble clef, 4/4 time. The tempo is marked as ♩ = 50. The first staff begins with a dynamic marking of *f/mf*. The music features a series of eighth-note patterns with slurs and repeat signs. The notes are in the third octave, and the piece is titled 'Up and Away'.

(• same instructions as #1)
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4 Ding, Dong

(Whistle Tones)

(adapted from Peter-Lukas Graf)

Finger the 3rd octave notes, but produce whistle tones as notated.

ppppp

The musical score consists of three staves of music in treble clef. The first staff begins with a dynamic marking of *ppppp*. The music features a series of notes with slurs and repeat signs, indicating whistle tones. The notes are in the third octave, and the piece is titled 'Ding, Dong'.

- Drop your jaw (stretch your chin away from your nose - far!)
- Roll out - FAR!
- No pressure with the Left hand.
- Release upper lip away from teeth. Use your "beak" to aim the air.
(Feel the air travel on the inside "wet" part of your aperture.)
- If you hear air, you're blowing too hard. (if you're having a hard time finding the whistle tone, try fingering the 3rd octave note, but play as if you're playing a note 3 octaves lower - ppppp - just fog up the embouchure plate.)
(It may also help to try to whistle and/or sing the note you are aiming for.)
- Have patience! (This is the "zen" part - if you're trying to right way, you're getting the full benefits.
You will improve every day!) The harder you work, the less results you will see . . . let go . . . surrender.
(STOP if you get frustrated.)

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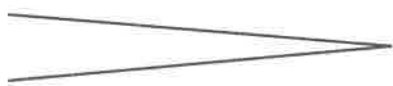
5 Angela's Teeter Totter

(Diminuendo and Pianissimo exercise)

No vibrato

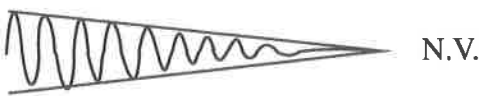
- Finger the main note and use your embouchure to “flick” or “teeter” up to the harmonic as you diminuendo.
- Jaw slides forward and up.
- Lips move forward.
- Aperture becomes smaller.
- Air is FAST, FAST, FAST!!
- The goal is to gradually lift your always-fast airstream up and out of the embouchure hole without getting tense or tight.
- Keep the pitch up as you diminuendo - don't let it go flat (use a tuner to help train your ears.)
- Also try on B \flat , B \natural , C, and C \sharp

5a - N.V. - no teeter



(diminuendo with N.V., don't teeter up to the harmonic, but move the jaw, lips, and air so you almost teeter.)

5b - with vibrato - no teeter



(same as 5a, but with vibrato. Vibrato should act narrower and narrower until it becomes a straight tone at the end.)

Coming soon: Vibrato and Double Tongue Exercises

⑥ "Gut Puffs" Vibrato Exercise

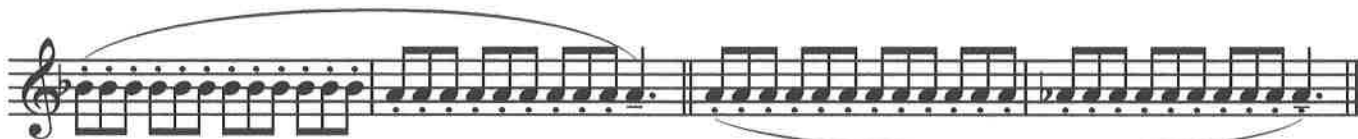
(Adapted from Gary and Brad Garner)

$\text{♩} = 60 - (70)$

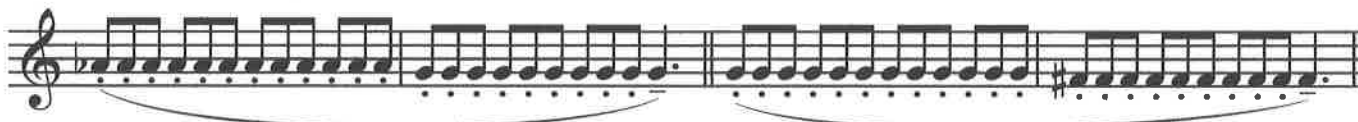


N.V. N.V.

• Use "gut puffs" or throat staccato (try both!) NO TONGUE!



* Increase tempo to $\text{♩} = 70 - (80)$



• As the tempo increases, let the triplets run together (this usually happens around dotted $\text{♩} = 80$)

* Increase tempo to $\text{♩} = 80 - (90)$



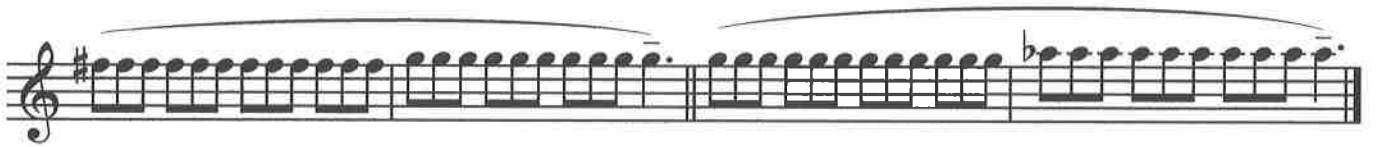
* Increase tempo to $\text{♩} = 90 - (100)$





* Increase tempo to ♩. = 100 - (110)

(pulses move up into throat around here)



* Increase tempo to ♩. = 110 - (120)



- CRACKING & SQUACKING? - Drop your jaw, roll out, relax upper lip, try putting air in your cheeks.
- If you do this exercise consistently and correctly you'll be amazed at the improvement in your tone and articulation in addition to vibrato! (Interesting, since you are not playing long tones or using your tongue - it's all about the air!)

7 The World's Greatest Double Tongue Exercise

(Start slower - work up to these tempi over time)

(Thank you, Gary Garner!)

(Increase tempo on each line by 5-10 bpm.)

Choose ANY scale - play each line on each note of the scale, then increase tempo and move to next line.

♩ = 120

T T T K K K K T K T K T K T K T

♩ = 130

T T T T T K K K K K K T K T K T K T K T K T

♩ = 140

T T T T T T T K K K K K K K K T K T K T K T K T K T K T K T K T K T

♩ = 150

T T _____ K K _____ K T _____ T K _____

♩ = 160

T T _____ K K _____ K T _____ T K _____

♩ = 170

T T _____ K K _____ K T _____ T K _____

♩ = 180

T T _____ K K _____ K T _____ T K _____

♩ = 190

T T _____ K K _____ K T _____ T K _____

♩ = 200

T T _____ K K _____ K T _____ T K _____

8 LOOKOUT!

We're going to sing . . .

Flute/Play

Voice/Sing

Flute/Play

Voice/Sing

Flute/Play

Voice/Sing

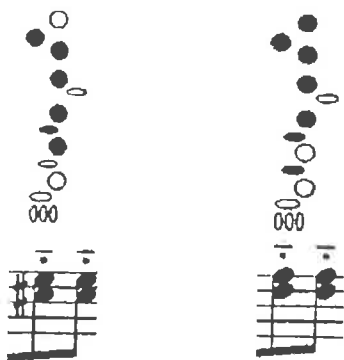
Flute/Play

Voice/Sing

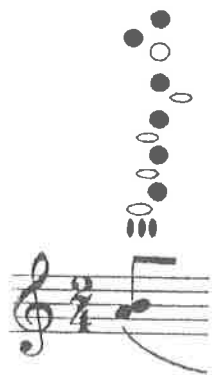
9 MULTIPHONICS!!!

- 1) Use the indicated fingering.
- 2) Isolate the lower note, then the higher note (compare with regular fingerings to be sure you are producing the correct pitch.) (Some notes WILL be out of tune ... don't try to adjust them.)
- 3) Alternate between the 2 pitches many times ... spend a bit of extra time on the weaker pitch (usually the lower pitch.)
- 4) Starting with the weaker pitch, gradually bring the 2nd pitch.

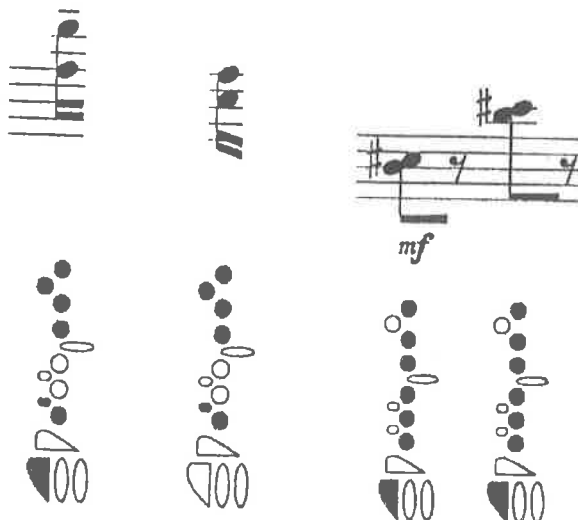
From Ian Clarke's "The Great Train Race":



From Ian Clarke's "ZOOM TUBE":



From Robert Dick's "LOOKOUT":



Gary Garner's 10 Triller Thrillers

Left-hand fingers are 1,2,3; right-hand 4,5,6. Unless otherwise indicated, use the regular fingering for the lower note and trill with the key or keys shown.

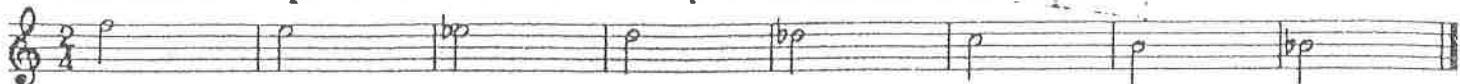
- m. 1 G-Ab 1st trill key
- m. 2 F-G trill thumb
- m. 3 F-Gb Th,1,3,4,6 & trill 4
- m. 4 Eb-Fb trill 3
- m. 5 D-Eb trill 2nd trill key
- m. 7 C-D (upper) trill 2nd trill key; (lower) trill 1st trill key
- m. 8 D-E (upper) trill 3; (lower) trill 6 with 1 slightly vented
- m. 9 Eb-F (lower) trill 5&6; (upper) trill 2&3 **NOTE: 2 only is wrong.**
- m. 10 A-Bb trill 2

- m. 11 Ab-Bb both trill keys; Ab-Bbb 1st trill key
- m. 13 - (upper) Db-Eb both trill keys; (lower) 2nd trill key
- m. 14 C#-D 1st trill key
- m. 15 F-Gb 1,2,3,4,6 & trill 4; Eb-Fb trill 6 with 1 slightly vented
- m. 16 F#-G (upper) trill thumb; (lower) finger F# with 5, not 6, although you may wish to finger the 1st F# w/6.
- m. 17 E-F# trill thumb; C#-D 1st trill key
- m. 19 F#-G# trill thumb and 1; lower octave, trill G# key

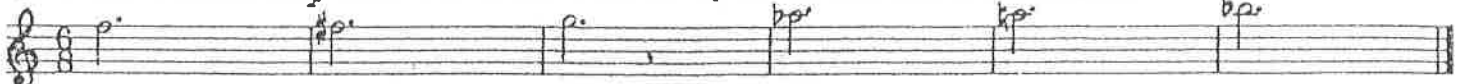
VIBRATO EXERCISES

$\text{♩} = 60$

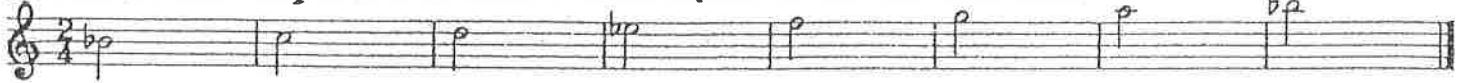
1. Two Breath Impulses Per Beat 4 breath impulses on each tone of the chromatic scale.



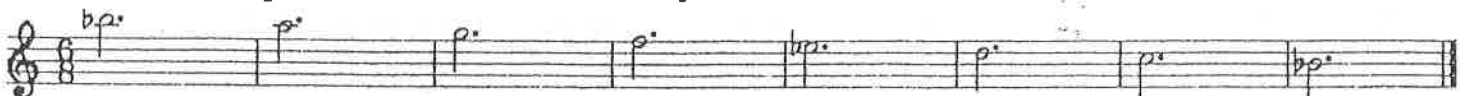
2. Three Breath Impulses Per Beat 6 breath impulses on each tone of the chromatic scale.



3. Four Breath Impulses Per Beat 8 breath impulses on each tone of the scale.



4. Six Breath Impulses Per Beat 12 breath impulses on each tone of the scale.

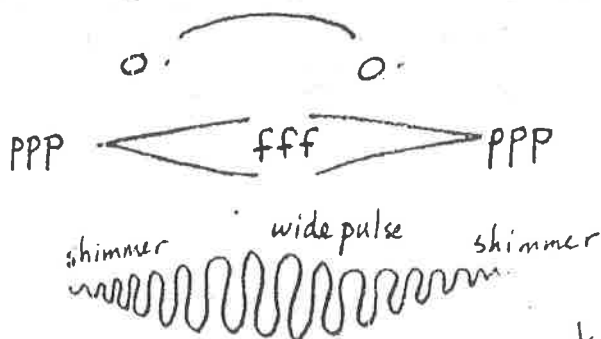


5. Train: slow \rightarrow fast \rightarrow slow

[start with super-slow "chugging" pulse then gradually speed up (but never pulse faster than pulse speed in exercise #4), then gradually slow down — like a choo-choo train.]

6. Shimmer:

$\text{♩} = 60-75$



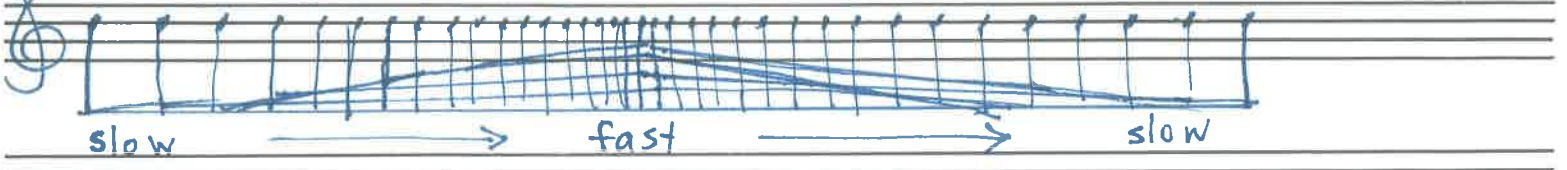
Start as softly as possible; crescendo to as loud as possible
 Pulse in 16th note pulses (4 pulses per beat).

Pulse should be a narrow "shimmer" at ppp level — gradually increase width of pulse as you crescendo.

VIBRATO EXERCISES

TRAIN
(speed)

In "Real" Life:
Change vibrato speed w/ tessitura: LOWISH = SLOWISH; HIGHISH = FASTISH.



SHIMMER
(width/depth)

In "Real" Life:
Change vib. depth w/ volume: SOFTISH = NARROWISH; LOUDISH = WIDISH

measured vib
fff
♩ = 60-72



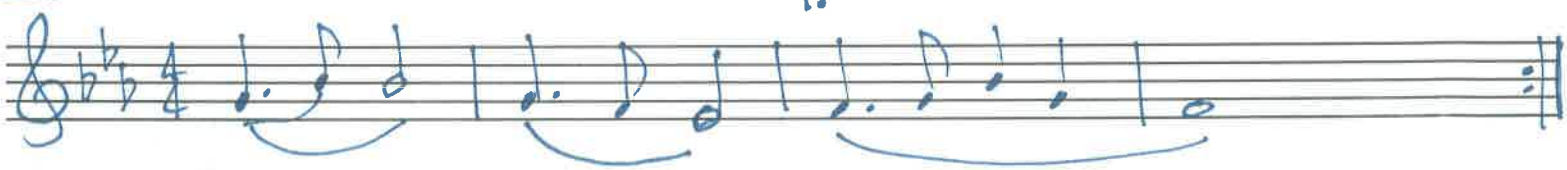
HUGE
FAT
PULSE

COMBO DEAL

(combine speed + depth)

(almost the same as shimmer exercise, but w/ slight change in speed, too)
start softly w/ narrow, slightly slower vib;
crescendo while increasing width + speeding up just a bit. REVERSE

DVORAK - NEW WORLD



warm, spinning sound + vibrato.

Try in different octaves
w/ different dynamics.

TIPS FOR FLUTE STUDENTS

(Things I've learned from my students and myself over the years.)

(by Helen Blackburn...Artist Teacher of Flute - WTAMU, Principal Flute - Dallas Opera Orchestra)

- ★ FUNDAMENTALS are the SHORTCUT!! (Scales, arpeggios, tone, vibrato & articulation exercises, perfect posture, perfect hand position, relaxed embouchure, great breathing.) Spend time every day on fundamentals...*reward* yourself with pieces.
- ★ Practice in front of a mirror – constantly evaluate (& correct) your posture/body position, hand position and embouchure. (Look at **yourself** in the mirror...not the floor, wall or ceiling!)
- ★ PRACTICE SLOWLY to develop good habits and muscle memory.
- ★ PRACTICE **EVERY DAY!** A little bit every day is much better than a whole lot once or twice a week.
- ★ Always HAVE A PLAN for what you want to accomplish & how you're going to go about it.
- ★ Always COUNT the rhythm before you play. Subdivision is the secret of life! (Tongue the subdivisions as an intermediate step to help w/subdivision.)
- ★ Practice what you aren't good at YET.
- ★ Be "present" when practicing. (Just going through the motions is a total waste of time.)
- ★ Practice mentally.
- ★ Practice fingering without blowing.
- ★ Practice with the headjoint turned upside down.
- ★ Learn to play softly and loudly *correctly* (i.e. without letting tone & intonation suffer.)
- ★ Play long tones for a few minutes every day. (Be sure your ears are "ON".)
- ★ Learn **all** of the trill fingerings. Trill exercises are fabulous technique builders. (Trevor Wye trill study – p. 73-74; Taffanel/Gaubert – EJ 17)
- ★ LISTEN to as many live performances as possible. (Flute, orchestral, other instruments, voice, etc.)
- ★ LISTEN to recordings. Start a CD library. (And LISTEN to them often!)
- ★ SING your pieces!

- ★ DANCE to your music!
- ★ Learn all 3 fingerings for A#/B-flat (Thumb B-flat, Lever, 1&1) and when & where to use them. (Be flexible...not stubborn! This will change your life!!)
- ★ Drop your jaw. (Try using a pencil eraser, wine cork cut in half, or a small piece of carrot to keep teeth apart.)
- ★ FIND A GREAT TEACHER that fits you and the way you play now. (Ask around...schedule a trial lesson.)
- ★ Learn to DOUBLE TONGUE as soon as possible. Start TODAY if you haven't yet!
- ★ Play the PICCOLO!
- ★ Practice with a tuner to learn the tendencies of your instrument, but use your ears to hear! "In tone" = "In tune"
- ★ HAVE FUN!!! (If you're not enjoying it, take a break & come back later...you'll accomplish more!)

COMMON PROBLEMS (& solutions)

- ★ Thin, airy tone. (Move flute lower on chin, drop jaw, aim air down.)
- ★ Sharp, shrill tone. (Drop jaw and relax embouchure...esp. corners and upper lip.)
- ★ Wrong fingerings:
 - LH #1 *must* be up for middle D and E-flat and high B-flat.
 - F# *must* be fingered with RH #3 (ring finger)....**not** #2 (middle finger)
 - (you *may* finger **high** F# w/middle finger.)
 - RH pinky should be down for E natural in the low & middle registers.
- ★ "Monstrous" hand position. (Curve fingers & depress the keys with the *pad* of the finger.)
- ★ "Rockette" fingers. (Keep fingers low & close to the keys.)
- ★ "Nanny goat" vibrato. (Pulse in 8th notes, triplets, 16ths...ask your teacher for more vibrato exercises.)

RECOMMENDED FLUTE ARTISTS

(available on CDs, Amazon, iTunes, etc...this is just the beginning...

there are many fine performers not listed here.)

- ★ **Emmanuel Pahud** (International artist, Principal Flute – Berlin Philharmonic)
- ★ **Jacques Zoon** (International artist, former Principal Flute – Boston Symphony)
- ★ **Paula Robison** (Solo artist)
- ★ **Timothy Hutchins** (Principal Flute – Montreal Symphony)
- ★ **Jeanne Baxtresser** (former Principal Flute – NY Philharmonic)
- ★ **Goran Marcusson** (Fabulous Swedish flutist)
- ★ **Claire Southworth** (Wonderful English flutist)
- ★ **Marina Piccinini** (Solo artist, Professor of flute – Peabody Conservatory)
- ★ **Mathieu Dufour** (Principal Flute – Chicago Symphony)
- ★ **Amy Porter** (Professor of Flute – University of Michigan)
- ★ **Manuela Weisler** (International artist)
- ★ **Alexa Still** (Professor of flute – Oberlin Conservatory)
- ★ **Kirsten Spratt** (another wonderful English flutist)
- ★ **Julius Baker** (former Principal Flute – NY Philharmonic...before Baxtresser)
- ★ **Barthold Kuijken** (Historical flute specialist)
- ★ **Janet See** (Historical flute specialist)