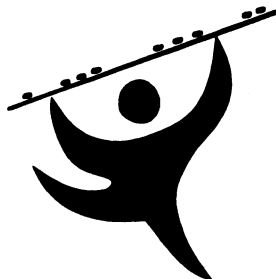


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## *Introduction*

This is a book about freedom. It offers no quick answers and no magic cures. It is about living with an instrument for a lifetime, and the total awareness and understanding that this demands. It is a testament to the great powers we have in all of us to adapt, change and develop when the mind and body are working together. The emphasis throughout the book is on repetition of detailed control which will result in a solid technique and a powerfully expressive tone.

Growth and development over a lifetime take very special qualities. In order to keep growing, we have to really want what we are after. The yearning for self expression on the instrument should never lose its fire in you. Search gently but persistently for answers, and allow yourself to develop at your own rate. True solutions take a very long time...

*"The Physical Flute* is a fascinating study with a human pragmatic approach to flute playing. It will be of interest to both student and teacher. I recommend it highly."

JEANNE BAXTRESSER,  
New York Philharmonic

*"The Physical Flute* represents a positive, reinforcing enthusiastic and encouraging approach to playing a wind instrument. The book promotes a 'thought-first' approach; it contains the best ideals and combines in a realistic and usable way some of the most recent thinking on the playing of musical instruments."

CHRISTOPHER WEAIT,  
Professor of Bassoon, Ohio State University

### #3. Diminished 7th Chords

Choose a dynamic of *p*, *mf* or *f* and keep the lower notes as fully projected as the top notes.

$\text{♩} = 60 - 80$

Repeat up the octave, keeping the high register projection supple and consistent with the mid range.

### #4. Thirds

Avoid timbre change between registers. Aim to breathe quickly, without disturbing a consistent tempo, and play the exercise in one continuous stream of sound without pauses.

**Allegro**  $\text{♩} = 100 - 120$

You will find that the width of your vibrato will shrink as the speed increases. This is unavoidable. Aim at being able to do a number of different speeds and widths while keeping the tone very pure. Keep in mind that a vibrato is a tool of expression that must be practised just like dynamics. This has two ramifications:

- 1) Tone warm-ups should be practiced without vibrato to keep the focus of the tone sharp and the pitch centre true.
- 2) Vibrato will not be a constant factor in your playing. It will be like an underline pencil; stressing development of phrases and supporting your dynamic levels.

Take this train of thought one step further. The flute has a very narrow dynamic range in the low and middle registers compared to other instruments. If we use the vibrato to change the shape of the phrase, this will help sustain interest in a solo line when our dynamic changes are limited. In a large ensemble, you should find that a properly supported vibrato actually projects your sound more, creating fullness and balancing better with the louder instruments.

### **Vibrato with Melodic Intervals:**

The vibrato tends to stop as our fingers change notes. We want the vibrato unrelated to finger changes in order for the tone to sing through larger intervals with an *independence*. This is the true essence of legato flute playing.