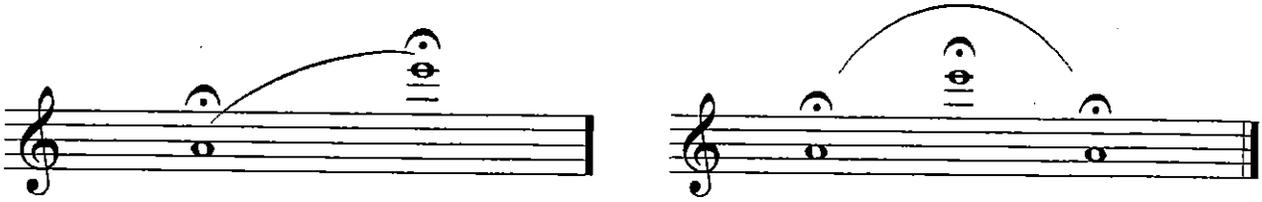


Flexibility Exercises

A. Covered Headjoint Exercise



B. Initial Flexibility Exercise



C. Octave Slurs

It is important that students practice moving from the low note to the high note before moving from the high note to the low note.



Exercises like this allow students to focus on direction and consistency of airflow.

D. Harmonics

Harmonic slurs are notes that are “overblown” from the fundamental tone. Harmonics are important for developing flexibility and strength in the embouchure.



Left Hand Position

1. With the flute in its upright position on the left knee and supported by the right hand already in its correct position, the left hand makes a light fist at the barrel while the fingers are being placed.
2. Place the first finger on the second key-then skip one key and place the second and third fingers on the next two keys.
3. The little finger is placed on the G#/Ab key, and is curved and never leaves this "home position." Watch for pinkies that disappear either under the flute or under the G#/Ab key itself.
4. The thumb is between 12:00 and 1:00 on the "thumb Bb" key. The thumb forms a "T" with the body of the flute.
5. The palm is close to the body of the flute under the index finger. The index finger should touch the body of the flute and not look angular as the pad of the finger touches the key. The back of the left hand should be perpendicular to the flute. There is a slight "break" in its shape. This can be achieved by rocking the left hand towards your body.
6. The fingers of the left hand should float or hover over the keys at all times. Students should "push" down the keys only when appropriate for the fingerings. Be sure the palm of the hand is soft so no tension is felt or seen.
7. The big knuckle will go somewhere between the first and second physical keys.
8. The fingers move from the big knuckles except for the index finger, which moves from the second joint.
9. The tip of the thumb and the base of the thumb should be on the same side of the flute.

Aperture shapes

1. When playing in the low register, the aperture is oval or cigar shaped. 
2. When playing in the middle register, the aperture is oval or cigar shaped but smaller. 
3. When playing in the upper register, the aperture shape is smaller and round. 

Changing registers

1. The jaw and corners literally come forward. The aperture shape will resemble the shape when whistling. Use more top lip when playing in the lower register to aim the air down. When starting in the lower register, the air speed should be very fast and should move forward. In general, the air should come more forward the higher the student plays.
2. Students should never be allowed to duck their heads and/or roll flute towards them when attempting to play in the lower register. This habit often results in students covering too much of the embouchure hole.....as well as the headjoint position on the lower lip feeling natural in relation to the actual flesh.
3. Any time the eyes move, change shape, close or change direction, there will be a noticeable reaction tonally.