

From Book: 'Conditioning Training for the Flutist's Embouchure'

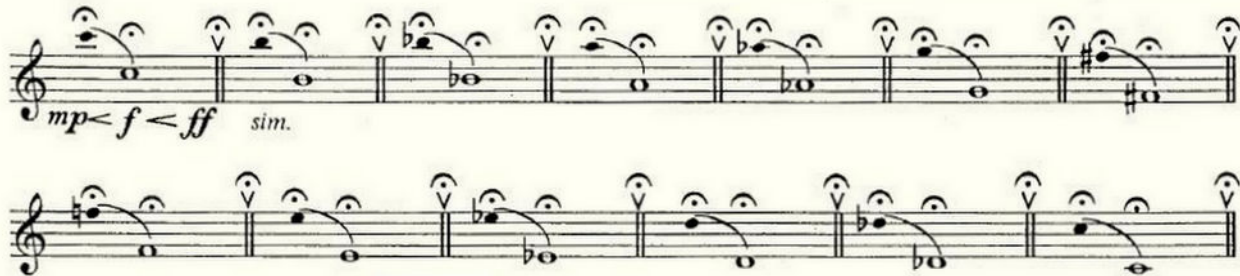
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THE BASIC DAILY EXERCISE

This basic exercise covers the most important problems to be mastered in the following exercises. Therefore, thoroughly read and reconsider the subsequent comments over and again during the first period of practicing.

Users of models with a b-key may include the low b in all exercises.

SAMPLE



Start the upper note very loosely - almost sluggishly. Gradually increase in loudness while quickly broadening the lips starting from the corners of the mouth. The center areas of the lips slightly withdraw so that the distance between the lip opening and the mouth hole edge becomes greater. In the course of this, the lip opening will enlarge slightly, which must be countered by increasing the *closing force* so that a clearly higher *blowing pressure* is produced. Let the low tone **develop**, do not produce it deliberately neither by decreasing the *blowing pressure* nor by any other embouchure activity or movement of the head. A transition to the low octave that is precise in terms of time is neither necessary nor desired - on the contrary: if there is a temporary state of instability between the two notes during the phase of „underblowing“ it is a sign of correct execution. It may be emphasized once again: the motion is the crucial criterion!

Now, keep the low tone and continue to increase the blowing pressure with the help of the closing force until an almost trumpet-like sound is produced. The abdomen should by no means be pulled in; rather, you must feel a slight barrier effect, which is directed antagonistically (= „like a support“) from the lip opening against the exhaling from the abdomen area.

The octaves between E \flat and C should be played in such a way that it is already the upper tone that starts *forte*; right from the start, the embouchure should be kept so that the low tone responds precisely in terms of time, without any *change in embouchure*, solely and directly due to the change of fingering. This is possible because already the upper notes belong to the same, not-overblown register.

Definition of terms

1. **Increase embouchure:** increase the *blowing pressure* - resulting in higher *closing force* and increased *lip tension*.
2. **Decrease (relax) embouchure:** opposite activity to 1.: reduced *blowing pressure* and less *lip tension*.
3. **Change in embouchure:** basically, the higher register requires a higher *blowing pressure* than the lower one. In order to provide the tonal balance between the various registers, the differences must be kept as small as possible. This can be accomplished by countering the natural need for *increasing the embouchure* towards the higher register, i.e., by *relaxing* the embouchure towards the treble range as far as possible and by *increasing* it towards the lower tone range.
4. **Lip tension:** a general term for different forces in the lip area that are effective in different directions.
5. **Closing force:** the vertically directed force applied by the center lip areas towards each other, which prevents the lips from being forced open by the air flowing through them and which appropriately opposes the air flow.
6. **Lip-broadening:** the energetic broadening of the lips towards the corners of the mouth - almost always combined with a withdrawal of the lip opening from the embouchure hole.
7. **Lip-shaping:** general straining of the lip area to form a given lip opening, which is as resistant as possible to the deformative forces of the air flow. Mostly used for pronounced low notes.
8. **Blowing pressure:** the excess air pressure inside the mouth which results from the breathing energy provided by the respiratory organs and the resistance to the air flow at the lip opening. Without exception, the speed of the air leaving through the lip opening depends solely on the blowing pressure, and so do the overblowing register and the sound color (faster = higher).
9. **Blowing angle:** the angle at which the air flow hits the edge of the mouth hole