

## Flutewise Seattle - March 20, 2004

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### Extended Techniques

What are extended techniques? Extended techniques are simply unusual techniques that are not found in the standard flute repertoire (each instrument has their own set of extended techniques).

Why do them? They're fun, they can be very expressive, they expand your repertoire of musical sounds, many pieces written within the last 100 years include some, they can improve your tone and technique in all of your playing, and they can be entertaining for your dog or siblings, or for impressing that special someone.

#### List of Techniques included:

harmonics  
fluttersong  
sing and play  
key clicks – with and without air  
multiphonics  
microtones – includes quarter tones, pitch bending, colored notes  
tremolos and timbral trills  
whistle tones  
tongue ram  
altissimo register  
unusual notation  
circular breathing

### Harmonics:

#### What is it?

The harmonic series is the series of pitches that result from overblowing (speeding up the air stream on) a note on the flute. This series of notes is the same in all instruments, and can be found in machine noise and nature, too. Harmonics are great practice for control of your tone and air stream.

#### Harmonic series:

Starting pitch: B (lowest)	Harmonics possible:	B1	F#	2	B2	D#	3	F#	A3	
		C1			C2	G2	C3	E3	G3	Bb3
		C#1			C#2	G#2	C#3	E#(F)3	G#3	B3

D1  
E1  
F1  
F#1

D2 A2 D3 F#3 A3 C4  
E2 B2 E3 G#3 B3  
F2 C3 F3 A3 C4  
F#2 C#3 F#3 A#3 C#4

*How to do it:*

Harmonics are basically normally fingered low notes, which you speed up the air stream increasingly to get each higher harmonic. It's better to speed up the air stream by making a smaller hole and directing the air upwards than by blowing harder. You can get very good at controlling them if you use your lower lip to subtly change the direction of the air.

*Challenges:*

Harmonics get flatter as they get higher, so pitch can be hard to control. There is the danger of tightening up when doing harmonics – make the hole small without tensing. It's also hard to control which harmonic in the series you'll get – this gets easier.

*Literature: Brotons Sonata I, Doppler Hungarian Fantasy, Taps, Reveille, Bach, Band exercises, David del Tredici Final Alice, \*Bun-Ching Lam Bittersweet Music III*

Band Waru-up (this is better if you play the last phrase 1st, and go "backwards")

*Brotons concerto*

*Brotons Sonata No. 1*

## Flutter Tongue

*What is it?*

Fluttertonguing is playing a note with a rolled "r" (fluttering) tone. Can be sustained as long as the air is sustained.

*How to do it:*

Without the flute, roll your tongue. You have two choices: a rolled "r" (like a spanish "r") and growled "r" (like a german "r"). The first one is done using the tongue, while the second is done in the back of the throat, much like gargling (you can even get the hang of it by gargling some mouthwash, and then copying that sound). Once you've got the roll going, bring the flute to your lips, add extra air to your flutter, and play.

*Challenges:*

Some people can't roll their tongue, so need to do the growl instead. Can be hard to keep it up for long, but the muscle gets stronger with practice.

*Literature:* Sancan Sonatine, Dutilleux Sonatine, Ibert Concerto, \*Vincent Plush The Little People of Mt. Ranier, Schocker Airborne

### Sancan Sonatine



### Dutilleux Sonatine

*Ad lib. (Flat)*



A musical score for a flute part from 'Dutilleux Sonatine'. The notation is on two staves in treble clef with a key signature of one flat (F). The top staff contains a series of chords, starting with a half note F4 and moving up stepwise to a half note C5. The bottom staff contains a series of eighth notes, starting with a half note F4 and moving up stepwise to a half note C5. The piece is marked 'molto' and 'Ad lib. (Flat)'. The notation is written in a style that suggests a flutter-tongued effect.

## Sing and Play

*What is it?*

Singing and playing is just that, singing while playing. You can adjust how much of the sound is voice and how much is playing.

*How to do it:*

With the flute down, start singing. Bring the flute to your lips and continue singing while adding air to play at the same time. It's basically like singing while exhaling extra air.

Unison – sing the same note as you're playing

Harmony – sing a specific note other than the one you're playing (example: Silent Night)

Random – sing while playing without worrying about what notes you're singing

Glissando – slide the voice through many pitches while playing

Some music even called for singing without playing.

*Challenges: may be hard to strike a balance between voice and playing; hard to control what note the voice is singing.*

*Literature: \*Roger Nelson Stalks in the Wind, George Crumb Vox Balanae, \*Janice Giteck Agrarian Chants*

### Janice Giteck Agrarian Chants

Handwritten musical notation for Janice Giteck Agrarian Chants. The score is on a single staff in treble clef. It begins with a melodic line starting on a middle C, moving up stepwise. The first note is marked "oh" and "p" (piano). The tempo is marked "slower". The melody continues with a slur over several notes, then a "slowly" marking. The dynamics shift to "pp" (pianissimo) and then "mp" (mezzo-piano). The melody ends with a final note marked "oh" and a fermata. A large, hand-drawn double-headed arrow is positioned below the staff, indicating a range or duration.

### Roger Nelson Stalks in the Breeze

Handwritten musical notation for Roger Nelson Stalks in the Breeze. The score consists of two staves. The top staff is in treble clef and starts with a "(played)" marking. The melody is marked "pp" (pianissimo). The bottom staff is in bass clef and has a melodic line marked "mf (sung)" (mezzo-forte sung). Both staves have slurs and fermatas over certain sections of the music.

Handwritten musical notation for Roger Nelson Stalks in the Breeze. This block shows two staves of music. The top staff is in treble clef and has a dynamic marking "f" (forte). The bottom staff is in bass clef and has a dynamic marking "f" and a "sigh" marking at the end of the phrase. Both staves have slurs and fermatas.

# Foss Renaissance concerto

42 (9) ↓ add breath tone to the clicks (9)

## Key Clicks

What are they?

Key clicks are the percussive sounds of closing the keys hard and fast.

How to do it:

It works best to hit a key with the left hand (the G key, for example)-it's louder.

Can be done with or without blowing (the composer often indicates which)

Finger a low note, hit G key (sounds 1/2 step lower)

Challenges: Hard to project – it's just not very loud.

Literature: Foss Renaissance Concerto, Karpen Exchange, \*Roger Briggs Trailblazers  
Bun-Ching Lam Bittersweet Music III

## Roger Briggs Trailblazers

key click, partial pitch, but no spit attacks, "bongo effect"

2

## David Mahler One-Banned Man

Use any key clicks in this rhythm, avoiding obvious scale patterns.

VERSE 3A

37

3

flute

voice

other

sim.

In the Ser - ies of Nine - teen nine - teen Joe got caught up in some

(The "color" and/or dynamics of these stomps should be in contrast to the previous.)

## Multiphonics

### What are they?

Multiple sounds, literally. Playing 2 or more notes on the flute simultaneously. It's reasonable to get 2 notes at a time, possible to get 3 or 4, and some folks (like Robert Dick) can get up to 5 or 6 notes at a time.

### How to do it?

First, know what notes you intend to play. Play each separately with normal fingerings. Then relax your embouchure, get ready to vary the air direction, and start by getting the lower note to sound (with the alternate fingering). Once you've got that, slowly (SLOWLY!) speed up your air and angle your airstream upward (lower lip comes forward), and without losing the first tone, try to add the higher tone. It may bounce between the two. Open your mouth so that you can simultaneously have the correct embouchure for each one.

### Challenges:

Hard to control, hard to get loud, very unusual embouchure. Much easier on oboes and bassoons (or violins and pianos, for that matter!).

*Literature:* Brotons *Concerto*, Robert Dick multiple works, Karpen *Exchange*, \*Bun-Ching Lam *Bittersweet Music III*, \*Julian Priester *Equanimity*, \*Herbolsheimer *Ashik Dances Before His Love*, \*Janice Giteck *Agrarian Chants*

### Julian Priester *Equanimity*



### Brotons *Concerto*



## Microtones

*What are they?*

They are wonderfully colorful, expressive and adventurous! These are the fabled “notes between the notes”! That is, they are notes that are less than 1/2 step apart, such as between an F and F#. Fingering may or may not be provided by the composer.

*quarter tones* – these are exactly half way between notes that are a 1/2 step apart. F quarter tone sharp is half way between F and F#, and is notated either F or F.

*pitch bending* – this is done by beginning on a given note, then sliding either up or down. Can be done with 1)the embouchure 2)rolling the flute in or out, and 3) sliding fingers on or off open holed keys.

*colored notes* – these are false fingering for notes that change the tone color of the note without losing the integrity of the pitch completely. Example:

*Challenges:*

can be hard to remember new fingering and have a sharp enough ear to recognize exactly where you are in regard to the true pitch.

*Literature:* Durand various pieces, Schocker *Green Places*, Brotons *Concerto*,  
\*Bun-Ching Lam *Bittersweet Music III*

Sarah Bassingthwaighe Eleven Portraits

The image shows a musical score for Sarah Bassingthwaighe's 'Eleven Portraits'. It consists of five staves of music in treble clef, 4/4 time. The score includes various musical notations such as triplets, quintuplets, and trills. Specific annotations include 'LT1234 R1234' above the first staff, 'timbral trill' and '(R2)' below the third staff, and 'f' (forte) below the fifth staff. The piece concludes with a final triplet of notes.

## Tremolos and Timbral Trills

*What are they?*

They're different from standard trills (which always trill to the note either a half or whole step above) in the distance between the trilled notes. A tremolo involves an interval of a minor 3<sup>rd</sup> or larger, such as F to Bb. A timbral trill is a trill to the same note, but one of them is an altered fingering that produces a different timbre (gives a shimmer effect).

*Challenges:*

None, really, except possibly a new fingering. They are pretty easy!

*Literature:* Thome Bright *Air Brilliant Fire*

The image shows a musical score for flute and percussion. The flute part is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a tremolo marked with a '5' and the instruction '(ad lib, tongued sound)'. This is followed by a timbral trill marked with a '4' and the handwritten note '(timbral trill) (F 4 key)'. The trill is marked 'Colmly' and 'trill XRH'. The piece concludes with a toneless pizzicato marked '(toneless pizz.)'. The percussion part is on a single staff with a bass clef. It includes a 'Whoosh' sound, a 'New gesture (octaves)' marked with a circled '2 12', and a '(gesture repeats)'. Dynamics include 'molto', 'ff', and 'p'. A '5' is written above the first flute measure.

## Whistle Tones

*What are they?*

Very quiet notes sounded by barely blowing into the flute – they bounce around between various harmonics of the note fingered. Can be very haunting and ethereal.

*How to do it:*

Form the embouchure like usual, but barely flow into the tone hole (hardly more than a normal exhale). Control is gained by carefully directing the air to achieve a steady tone.

*Challenges:*

These are extremely delicate and quiet, and hard to control, so you need a quiet place to do them and time to take them slowly.

*Literature:* \*Robin Holcomb *Shiloh*

The image shows a musical score for flute on a single staff with a treble clef. It is divided into three sections. The first section, labeled 'whistle tone', shows a series of notes with a slur over them. The second section, labeled 'random whistle tones', shows notes marked with 'mp'. The third section, labeled 'normal tone', shows notes marked with 'p' and '25'.



## Tongue Ram

*What is it?*

A loud, thumpy percussive sound sounding somewhat like a cork being pulled out of a bottle.

*How to do it:*

Put your entire mouth around the tone hole, sealing it shut with your lips, then exhale sharply at the same time as you quickly plug the tone hole with your tongue.

*Challenges:*

Some times are just easier than others, takes a little time to prepare.

*Literature:* Karpen Exchange, \*Bun-Ching Lam Bittersweet Music III, \*Bern Herbolzheimer Ashik Dances Before His Love

Herbolzheimer Ashik Dances Before His Love

Handwritten musical notation for 'Herbolzheimer Ashik Dances Before His Love'. The notation is on a single staff in treble clef. It begins with a 'p' dynamic and 'a tempo' marking. There are four 'TR' (tongue ram) markings with downward arrows pointing to specific notes. The dynamics change to 'f' and then 'mf'. The piece ends with a 'ord.' (order) marking and a key signature change to one sharp.

Bun-Ching Lam Bittersweet Music III

Handwritten musical notation for 'Bun-Ching Lam Bittersweet Music III'. The notation is on a single staff in treble clef. It features several '+' symbols above the notes. The dynamics are marked as 'sfz', 'pp', 'f', 'mp', 'f', and 'p'. A '\*' symbol is placed above a note, with a legend below the staff: '\* tongue ram'.

## Alitissimo Register

*What is this?*

It's just really, really, really high notes. They're great for forcing you to support and relax.

*How to play them:*

Try various fingering, relax your cheeks, open your mouth really big inside, and support liek crazy. Don't forget to aim high (angle upward).

*Challenges:*

New fingerings, hyperventilation, ringing eardrums, the dog won't like them. But just remember, almost every note seemed like a high note when you were a beginner.

*Literature:* Davidovsky Synchronism No. 1, Schocker Green Places, Foss, Renaissance Concerto, Khachaturian Concerto, Ibert Concerto, Varese Density 21 5

Handwritten musical notation for 'Davidovsky Synchronisms #1'. The notation is on a single staff in treble clef. It features a 'lunga!' marking above a note. The dynamics are marked as 'sfz' and 'pp'. There are handwritten notes: 'Piu Lento Same as p. 1 sys 3 beg.' and 'A tempo = 50'. The piece ends with a 'pp' dynamic.