

THE FLUTE VIBRATO BOOK

by

PATRICIA GEORGE

and

PHYLLIS AVIDAN LOUKE



THEODORE
PRESSER
COMPANY

TABLE OF CONTENTS

About This Book.....	4
1. Vibrato.....	5
2. Headjoint Octaves.....	6
3. Vibrato Initiation and Single Notes.....	7
Two-Octave Scales: Major and Relative Melodic Minor.....	8
4. Continuous Vibrato: Putting the Cycles Together.....	10
5. Vibrato Placement, and On and Off.....	11
6. Vibrato Speed.....	12
7. Vibrato and Harmonics.....	13
8. Preliminary Vibrato Practice.....	14
9. Melodies in Simple Meter.....	16
Two or Three Vibrato Cycles per Quarter-Note.....	
10. Melodies in Simple Meter with Dotted Rhythms.....	19
Two Vibrato Cycles per Quarter-Note.....	
11. Melodies in Simple Meter with Pick-Up Notes.....	21
Two Vibrato Cycles per Quarter-Note.....	
12. Melodies in Simple Meter.....	23
Four Vibrato Cycles per Quarter-Note.....	
13. Duet Melodies.....	
Four Vibrato Cycles per Quarter-Note.....	26
14. Melodies in Simple Meter with Dotted Rhythms.....	27
Four Vibrato Cycles per Quarter-Note.....	
15. Melodies in Simple Meter with Pick-Up Notes.....	32
Four Vibrato Cycles per Quarter-Note.....	
16. Melodies in Compound Meter.....	36
17. Repeated Notes and Articulatory Silence.....	39
18. Two-Note Slurs and Sigh Figures.....	40
19. Harmonic Melodies in Simple Meter.....	42
Four Vibrato Cycles per Quarter-Note.....	
20. Refining and Polishing.....	45

© 2016 by Theodore Presser Company
All Rights Reserved
Printed in U.S.A.
International Copyright Secured

Unauthorized copying, arranging, adapting, recording, or digital storage or transmission is an infringement of copyright. Infringers are liable under the law.

About This Book

VIBRATO

Vibrato is one of the most controversial topics in flute playing. One school of thought maintains it cannot and should not be taught; adding it will appear in the sound once the flutist has found his musical, expressive soul. Another school of thought champions that vibrato can and should be taught once the teacher hears any suggestion of natural vibrato in the student's tone. Part of the mystique of flute vibrato has been the lack of understanding about how it is produced. Modern technology has now given us the tools to understand vibrato production. Once understood, it becomes clear how to approach the teaching of vibrato; however, discovering the artistic and expressive usage of vibrato takes a lifetime. For a video demonstration of vibrato production: <http://fabulousflute.com/teaching-tips/>.

Violinists of the past have had a huge impact on modern vibrato usage. Fritz Kreisler (1875-1962) was the first violinist to use a continuous vibrato in performances even though the use of vibrato had been written about in early violin treatises. Isaac Stern (1920-2001) reflected, "The vibrato should be carefully planned." Jascha Heifetz (1901-1987) said, "Vibrato...is part of each individual musical personality, something one is born with...expressing one's temperament." Most violinists learn to vibrate in their first year of study. This should be true in flute pedagogy also.

This book defines vibrato, explains how vibrato is produced, offers a wealth of information about learning and refining the skill, and its usage. Well-known melodies are used throughout so the flutist can focus on the vibrato production. Whether you developed a natural vibrato or are learning vibrato for the first time, the explanations and exercises in this book will enhance your vibrato production and control. This book is designed for flutists of all ages and levels of advancement.

Basic Suggestions

FLUTE ALIGNMENT: Align the flute the *same way* each time. Pull the headjoint $\frac{1}{4}$ inch from the body.



STANCE: Generally flutists should stand for lessons and practice. Place the left foot in front (at the 12:00 position) and right foot in back (at the 3:00 position) as if serving a tennis or volleyball. The left foot should be pointed to the center of the music stand and the lower body angled 45° to the right. As the head turns to the left, the upper body slightly spirals to the left to achieve the lineup of nose, aperture, embouchure hole, and left elbow crease with the center of the music stand. When sitting to play, rotate the chair 45° to the right and repeat the above directions achieving the same lineup of nose, aperture, embouchure hole, and crease in the left elbow with the center of the music stand.



HEADJOINT OCTAVES

Practice the following exercises alternating octaves on the headjoint. There should be no movement in the jaw, chest, or abdomen. The *HAH staccato* is detached (HAH HAH HAH), and playing the *HAH staccato slurred* (HAH-AH-AH) creates the vibrato cycle. Vibrato is learned more quickly when using the chunking technique. With the chunking technique, play a one-inch chunk or group of notes, followed by a rest. Breathe in every rest.

While the headjoint pitches are approximately A1 and A2, the exact pitch of the low and high notes may vary depending on the design of the headjoint.

With the headjoint only, alternate *HAH staccatos* (HAH HAH HAH) with *HAH staccatos slurred* (HAH-AH-AH). ♩ = 60

1. 
HAH HAH HAH HAH-AH -AH

With the headjoint only, play *HAH staccatos slurred* on Exercise 2 to create vibrato cycles. ♩ = 60

2. 
p




simile 4x

MELODIES IN SIMPLE METER

Two or Three Vibrato Cycles per Quarter-Note

Using the metronome, practice the following steps:

1. **Count Aloud:** Practice subdividing by 2s [1 & 2 & 3 & 4 &], then 3s [1 la li, 2 la li, 3 la li, 4 la li].

2. **Use Articulations:** Practice subdividing each beat by 2s, then 3s using the articulations T, K, then *HAH staccatos* to fill in the background of each beat.



3. **Vibrate** with *HAH staccatos slurred* with 2, then 3 vibrato cycles per beat. Start each note with the tongue, unless the note is under a slur. Play at a *p* to *mf* dynamic with no movement in the jaw, chest, or abdomen. ♩ = ± 100

4. When appropriate, also play the melodies on pages 16-38 at *8va* and *15ma*.

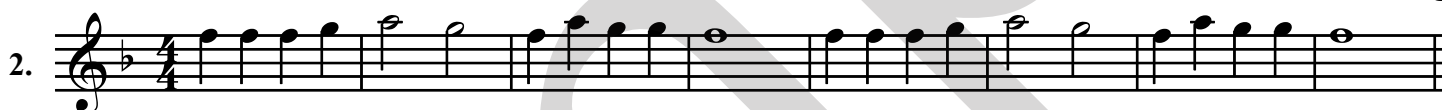
Go Tell Aunt Rhody

Traditional



Au Clair de la Lune

French Folk Song



Old MacDonald

Children's Song



Sur le Pont d'Avignon

French Folk Song



Twinkle Twinkle Little Star

French Folk Song



Morning Mood from *Peer Gynt Suite No. 1*, Op. 46

Edvard Grieg

Allegretto pastorale

6. 

Repeat, playing 3 vibrato cycles per eighth note.

Sicilienne from *Pelléas et Melisande*, Op. 80, measures 1-9

Gabriel Fauré

Allegretto molto moderato

7. 

Fantaisie, Op. 79, measures 1-19

Gabriel Fauré

Andantino

8. 