

## 12. Tone Color

### Recommendations:

- Warm-up exploring the placement of the tongue, lips, and jaw, using the phonetic diagram found in *Section I, 4. Tone Color*. Speak or sing each word listed, while looking at the diagram; follow this with a sustained pitch on the flute, sequencing through the vowel positions as you play.
- Play the pitch sequences below with the oral cavity shaped to produce the vowels marked beneath each measure. Resist the urge to change the color of the notes in the phrases when descending or ascending. Strive to match the tone color of the starting and ending pitches in each measure.
- Play these notes without vibrato, as well as with vibrato of varying amplitudes and frequencies.

**Suggested Tempo:** any, with or without metronome

A. Five-Pitch Patterns: repeat each vowel group noted at will before proceeding to the next vowel group.

B. Arpeggios: repeat each vowel group noted at will before proceeding to the next vowel group.

C. Crescendo and Decrescendo: repeat each vowel noted at will before proceeding to the next vowel; resist the urge to alter the color when changing the dynamics.

D. Varied Tone Color: play each line through maintaining one consistent color for the duration of the phrase or varying colors throughout at will.


## 14. Vibrato


## A. Vibrato in Quarters, Duples, Triples

## Recommendations:

- Perform this exercise with attention to the aspects of vibrato and body engagement discussed in *Section I*, 6. *Grounding* and 7. *Vibrato*.
- Using the pattern provided, apply rhythmic oscillations to the sustained pitch; place a light abdominal pulse as if saying "huh" on the quarter, eighth, and downbeat notes of the triplets. Allow the remaining triplet oscillations to emerge from the laryngeal vibrato.
- Repeat each line (a-g) with any starting note desired.
- Review cautionary notes in *Section I*, 7. *Vibrato*, regarding repetitions and registers.

Suggested Tempo: ♩=78 – 108


a.  Continue this pattern ascending to high C and descending to low B

b.  Continue this pattern ascending to high C and descending to low B

c.  Continue this pattern ascending to high C and descending to low B

d.  Continue this pattern ascending to high C and descending to low B

e.  Continue this pattern ascending to high C and descending to low B

f.  Continue this pattern ascending to high C and descending to low B

g.  Continue this pattern ascending to high C and descending to low B

## B. Vibrato in Quadruples

**Recommendations:**

- Perform this exercise with attention to the aspects of vibrato and body engagement discussed in *Section I*, 6. *Grounding* and 7. *Vibrato*.
- Using the pattern provided, apply rhythmic oscillations to the sustained pitch; place a light abdominal pulse as if saying "huh" on the downbeats of beats one through four of each measure. Allow the remaining quadruple oscillations to emerge from laryngeal vibrato.
- Repeat each line as many times as desired or play all lines without repeats in the ascending and descending sequences provided.
- Review cautionary notes in *Section I*, 7. *Vibrato*, regarding repetitions and registers.

**Suggested Tempo:** ♩=72 – 92

## a. Vibrato in Quadruples Descending:

The musical score consists of nine staves of music, each containing four measures. The first measure of each staff features a rhythmic pattern of eighth notes with a slur over the first three notes and a quarter rest on the fourth. The second measure has a similar pattern but with a slur over all four notes. The third and fourth measures are continuous eighth-note runs. The key signature changes from C major to B-flat major in the second staff, then to A major in the third, and continues to change through the remaining staves. Each staff concludes with a double bar line and repeat dots.

## D. Vibrato Full Circuit

**Recommendations:**

- Perform this exercise with attention to the aspects of vibrato and body engagement discussed in *Section I, 6. Grounding and 7. Vibrato*.
- Using the pattern provided, apply rhythmic oscillations to the sustained pitch; place a light abdominal pulse as if saying "huh" on the downbeats of beats one through four of each measure. Allow the remaining oscillations to emerge from laryngeal vibrato.
- Repeat each line as many times as desired or play all lines without repeats in the ascending and descending sequences provided.
- Review cautionary notes in *Section I, 7. Vibrato*, regarding repetitions and registers.

**Suggested Tempo:** ♩=54 – 64

## a. Vibrato Full Circuit Descending:

The musical score consists of ten staves, each representing a different register. Each staff contains a descending melodic line with a vibrato effect indicated by a wavy line above the notes. The notes are grouped into measures, with fingerings '3 3' and '5 5' indicated below the notes. The first two measures of each staff are marked with a '3' and the last two with a '5'. The staves alternate between treble and bass clefs, starting with a treble clef and ending with a bass clef. The tempo is suggested as ♩=54 – 64.

## E. Vibrato Free Style

**Recommendations:**

- Perform this exercise with attention to the aspects of vibrato and body engagement discussed in *Section I*, 6. *Grounding* and 7. *Vibrato*.
- Using the pitches provided, apply vibrato oscillations at will; incorporate a variety of tone colors and dynamics.
- Repeat each phrase as many times as desired or play through all phrases without repeats in the ascending and descending sequences provided.

**Suggested Tempo:** ♩=54 – 108

## a. Middle Register:

Four staves of musical notation for the Middle Register exercise. Each staff contains a melodic line with various intervals and repeat signs. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff has a key signature of one flat (Bb). The third and fourth staves have a key signature of two sharps (D# and F#).

## b. Low Register:

Two staves of musical notation for the Low Register exercise. Each staff contains a melodic line with various intervals and repeat signs. The first staff has a key signature of one sharp (F#). The second staff has a key signature of one flat (Bb).

## c. High Register:

Four staves of musical notation for the High Register exercise. Each staff contains a melodic line with various intervals and repeat signs. The first staff has a key signature of one sharp (F#). The second and third staves have a key signature of one flat (Bb). The fourth staff has a key signature of one sharp (F#).

# Syrinx

Measures 1-2

Claude Debussy  
(1862-1918)

Très modéré

**Warm-Up:**

Preliminary Exercises: 11, 13, 14

Repertoire Study Warm-Up: a, d

**Recommendations:**

- Practice this study at varying tempi as noted below. Pause to sustain triangle notes as desired, giving attention to the focal points you have chosen.
- Craft the phrasing, tone color, and dynamics as desired; note the challenges presented by each transposition. Use fermatas to increase breath control challenge.
- Suggested focal points: Tone Color; Vibrato; Grounding; Visual Elements of Performance

**Suggested Tempo:** ♩=50 – ♩=55

**Studies:**

On B:

On C:

On C#:

On D:

On Eb: