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THE ART OF SINGING AND PLAYING ON THE MODERN FLUTE

Volume I : Fundamentals

BY JESUS AUGUSTO CASTRO TURRIAGO

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By
Dr. Jesus Augusto Castro-Turriago

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Jennifer Griffith

Formando líderes para la construcción de un nuevo país en paz

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Sede Principal Pamplona,
Km 1 Vía Bucaramanga-Ciudad Universitaria.
Norte de Santander, Colombia.
www.unipamplona.edu.co
Phone: 6075685303

Facultad de Artes y Humanidades
Carrera 4 #4–38
Phone: (+57) 605-685303 ext:223 –225
jesus.castro3@unipamplona.edu.co

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Abstract

The present treatise is a first result of a music research project led by the author in collaboration with The Music, Education, Culture, and Society Research Team. This document realizes a study of the flute extended technique known as Singing and Playing. In describing this technique, this document first presents a complete discussion about various aspects that relate to the Singing and Playing Extended Technique, for example, 1) diverse pedagogical benefits of its regular use; 2) descriptions about basic flute sound and talking/singing making procedures; 3) an exploration of some of the most common graphic notation used to write singing and playing; 4) a suggested basic instruction for developing this extended technique; 5) inclusion of basic etudes to center the learning of the domain of singing and playing; and, 6) inclusion of the conceptual philosophy behind the treatise. Second, this book presents a complete Singing and Playing method on the modern flute, which studies the basic fundamentals required to master this extended technique. Some of these fundamentals include the practice of major, minor, chromatic, diminish and augmented scales and intervals, and diverse etudes focused on the study of thirds, fourths, fifths and sixths.

Key Words
Music, Music Performance, Music Education, Musical Instruments, Performing Arts, Flute, Flute Pedagogy, Flute Performance, Flute Extended Techniques, Singing and Playing Pedagogy.

About the Author

Dr. Jesus Augusto Castro-Turiago

Jesus Augusto Castro-Turriago holds a Doctor of Musical Arts in Flute Performance degree from the University of Southern Mississippi, USA; a Master of Music degree from the same institution; and a Bachelor of Music degree from the Tolima Conservatory.

He is a Professional Flutist with international experience in the USA, Peru, and Ecuador. Castro is a winner of music competitions such as The University of Southern Mississippi 2010-2011 Band Soloists Competition (2011-2012), USM William T. Gower Orchestra Soloists Competition, and Second Place in the MTNA Young Artist Woodwind State Division Competition. Dr. Castro was awarded with the prize for Graduate Musician of the Year for both 2011-2012 and 2012-2013, and Most Valuable Wind Player 2012-2013 by the USM Symphony Orchestra.

Castro's chamber music experience involves participation as arranger and performer in ensembles Dueto Camino Real, Ensamble Monteadentro, and Quartet Note Ensemble, among others.

Castro's research experience includes work for the Colombian National Department of Science, Technology and Innovation (SNCTI), and Minciencias has classified him as Associate Researcher in the 894 National Call for Researchers.

Castro's administrative experience includes the position of General Director of the Fundación Musical Artística Camerata Ibagué, with experience in development of cultural and educational projects such as the Ibagué Music Festival 2015 and 2016. He has also directed developing cultural and educational exchanges between Colombian universities and international universities, such as The State University of New York, Tennessee State University and international entities including the Guaranda International Music Festival. Dr. Castro received a national grant from the Colombian National Department of Culture in its 2015 National Stimulus Program.

Dr. Castro is currently Full Professor at the University of Pamplona and Director of the *Presencias, Saberes y Expresiones University Journal*. His experience as a Flute Professor includes institutions such as Bolivar University Institution of Fine Arts and Sciences, ASAB College of Arts at The Francisco José de Caldas District University, College of Arts and Music at The Sergio Arboleda University, and The College of Arts and Humanities at The Pamplona University.

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Presentation

Dr. Danilo Mezzadri

The Art of Singing and Playing on The Modern Flute is a remarkable method that guides flutists through the process of integrating larynx and ears, encouraging a more resonant sound and more refined intonation. This book is the result of several years of experience, research, and exploration by Dr. Jesus Castro, a renowned flute virtuoso and pedagogue.

This book goes beyond traditional instruction. It incorporates aural perception of scales and chord progressions with relaxed movements of throat and larynx. Although it works with what used to be considered an “advanced technique,” Castro's book is appropriate to flutists of all levels. By fostering a meaningful connection in between larynx and ears, beginning flutists learn to have a richer tone and great level of dynamic control. They also develop a higher level of intonation.

As a musician and educator, I have personally experienced the profound impact of Jesus Castro's approach. His exercises have not only elevated my own playing but also improved the way I teach my students. Witnessing their growth reaffirmed the significance of incorporating Castro's approach in my daily practice and teaching.

Whether you are a beginner embarking on your new musical journey or an advanced flutist seeking to refine your technique, this method book will serve you well. It is my hope that the concepts and exercises presented here will not only expand your technical abilities, but also ignite a passion for musical expression that resonates in every note you play. I invite you to embrace the teachings present in this book and use them on your path to mastery.

CHAPTER I

INTRODUCTION

CHAPTER I
Introduction

This book, *The Art of Singing and Playing on The Modern Flute*, is the first part of a research project of the same name, led and developed by the author in collaboration with The Music, Education, Culture, and Society Research Group during the years 2022 and 2023. This project included the participation of flute students enrolled in the Universidad de Pamplona, Universidad Distrital Francisco José de Caldas, and Universidad Sergio Arboleda, among others. This book presents a concise and analytical discussion of diverse facts that comprise the flute extended technique known as Singing and Playing. These elements explore topics such as 1) the pedagogical benefits of frequent use of the Singing and Playing technique; 2) a brief description to illustrate the procedure of sound production on the flute (in order to understand the principles of the Singing and Playing technique); 3) an exploration of the graphic notation of Singing and Playing; and 4) a suggested instruction for developing the use of Singing and Playing. Following this discussion, the book illustrates the philosophy and the main conceptual pillars of the treatise developed during the research project. Finally, the last section of the book contains a method that guides students in developing the skill of singing and playing on the modern flute.

This method focuses on the study of music fundamentals, such as major and minor scales and arpeggios, harmonic progressions, and the study of intervals (thirds, fourths, fifths, and sixths). The complete method might be approached as a type of solfeggio method, while playing the flute, in order to build singing skills, rather than treated as a method of building technical fundamentals on the flute (scales or intervals, for example). In fact, during the first part of each chapter, the flute should be used as a pitched-instrument reference to help in learning scales and intervals in the Singing and Playing technique.

Research in flute-pedagogy is constantly developing new ways to approach the development of flute technique. Since the mid-20th century, the use of *extended techniques*[1] has contributed to this topic during the last decades. For example, Christopher Davis, in her doctoral dissertation, argues that, "Sing[ing] and playing and using multiphonics

[1] An extended technique "could be defined as a way of playing a musical instrument that goes beyond, or that is not part of the standard instrumental technique. For instance, in the case of flute playing, an extended technique can be an alternative way of producing a sound vibration on the instrument, the use of uncommon articulations and/or alternative fingering, a technique that breaks the tone homogeneity of the instrument, or a way of playing that results in pitches that are not part of the equal temperament" (Delisle, 2016, para. 5). Some of the most commonly used flute techniques are percussive sounds (pizzicato sounds and key clicks), harmonic trills, multiphonics, specific non-traditional tongue articulations, sing and playing, glissandi and pitch bending, microtones, circular breathing, and the use of electronics, among others.

can help enhance the throat muscles while playing and cause relaxation when playing straight long tones. This leads to having great embouchure flexibility. In addition, it can increase control of the embouchure, air speed, and diaphragm" (Davis, 2012, as cited in Martone, 2019, p. 10). Moreover, flutist and pedagogue Robert Dick maintains that,

***natural harmonics* improve the strength of the lips and breath support, accurate placement of the air stream for full and resonant tone, clarification of tone, and development of an alternate fingering and timbral system and *bending* helps to relax the embouchure, increase flexibility, control of tempering youth of tune notes, and use of very wide range of blowing angles. (Dick, 1986, p. 9)**

Also, Peter Lucas Graff, in his methodbook *Check Up*: *20 Basic Studies for Flutists*, presents different etudes based on the use of extended techniques to develop the flute sound technique. Graff's treatise contains some etudes using extended techniques such as glissando sounds, whistle sounds, singing and playing, and harmonics. These extended techniques are used to achieve different goals, such as, through the practice of glissandi, to "discover and practice the optimum basic position of the lips, lower jaw and mouth piece, to the mobility of the jaw, flexibility of the lips and to develop a relaxed positioning of the flute" (Graff, 2002, p. 14); or through the frequent practice of whistle sounds, to develop "a relaxed but precise embouchure" (p. 16); through the practice of singing and playing to develop "a relaxed optimum position of the larynx" (p. 18); and through the regular practice of harmonics to develop and practice embouchure positions appropriate for each register" (p. 30).

As can be seen, the use of extended techniques to approach sound development on the flute as a pedagogical tool has nourished research in the field. In addition, extended techniques have contributed to much exploration of the processes of sound production of the flute. Regarding sound production on the flute, it is a process that involves both the use of the flutist's body, as a resonator, and the instrument itself to make the sound. Robert Dick, in *Tone Development Through Extended Techniques*, observes that:

The tone of the flute is not just the tone made in the instrument, it is a complex combination of the flutist and the flute. The sound we hear is that of the air vibrating within the flute, but resonated within the body of the flautist! The tone begins when air is blown across the edge of the embouchure hole, setting up an oscillation of the airstream in and out of the flute, causing the air inside the instrument to vibrate. But the vibrations pass not only forward from the embouchure into the flute, but back through the mouth, neck and chest of the flutist as well. Thus, the four primary resonators affecting the tone are the chest, neck (especially the vocal chords), mouth and the flute itself. The sinus cavities are resonators as well, but are considered subsidiary to the main four because their shape, and thus their influence on the sound, cannot be voluntarily controlled. (Dick, 1986, p. 9)

Julie Delisle, in *Mapping the Sound World of the Flute: Towards a New Classification of Standard and Extended Techniques*, notes that,

As for the voice, most ways of producing a sound on the flute require an airstream, which comes from the lungs, and is controlled through a common action of thorax, abdomen and diaphragm muscles. This airstream passes through the larynx and the mouth, and the degree of tension and the position of vocal articulators (vocal folds, tongue, soft palate, lower jaw) have a direct influence on the sound quality. Then the airflow is controlled by the lips, which can be considered separately in the context of flute playing, as they are responsible of embouchure control (speed, angle and width of the airflow). (Delisle, 2016, para. 21)

Regarding the talking/singing basic process, first air is inhaled and fills the lungs; then, the diaphragm empties the lungs by propelling an air column outward. As this happens, the air column vibrates against the vocal folds and creates a sonorous air column. Afterwards, the sonorous air column reaches the larynx, pharynx, and is exhaled through the mouth. Finally, the sonorous air column passes through the lips, which act as articulators. Thus, the talking/singing process is closely related to sound production on the flute.

Singing and Playing is a flute extended technique that requires the conscious use of the flute player's body as an apparatus directly involved with the sound production. It needs the activation and participation from the flute player's vocal folds during the sound production. Robert Dick, in *The Other Flute: A Performed Manual of Contemporary Techniques*, observes that,

Almost all flutists can, to some degree, hum while playing single pitches, creating multiple sonorities that are often heard with very pronounced modulation. The intervals formed and the timbre of these multiple sonorities depend, of course, on the pitch and timbre both of the note played and of the flutists' voices. (Dick, 1989, p. 143)

This extended technique can be classified as one based on the *modification gesture*[2] of the flute player. As mentioned before, this extended technique is executed by producing a sound throughout the airstream,

[...], which comes from the lungs, and is controlled through a common action of thorax, abdomen and diaphragm muscles. This Airstream passes through the larynx and the mouth [...]. Then, the airflow is controlled by the lips [...], which are responsible of the embouchure control (speed, angle and

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2 According to Claude Cadoz and Marcelo Wanderley, in Gesture – Music, there is no simple definition of the term "musical gesture." In fact, it depends on the point of view of the user. A musical gesture can be "consider[ed] as equivalent to physical (playing) techniques or performers actions" (Cadoz and Wanderley, 2000, p. 73). On the other hand, musical gestures "should be seen as the features based on which musical intentions will eventually be recovered through some decision making" (Métois, 1996, as cited in Cadoz and Wanderley, 2000, p. 89). They also can be seen as "the equivalent of performer actions" (Drake, 1998, as cited in Cadoz and Wanderley, 2000, p. 89) In addition, "The notion of a musical gesture that at the time it occurs involves no actual human movement, but merely fevers to it is quite common. Obviously, musical expression is intimately connected with human movement, hence the existence of such an idiom [...]" (Mulder, 1998, as cited in Cadoz and Wanderley, 2000, p. 90). "There are three types of instrumental gestures: i.) excitation gestures; ii.) modification gestures; and iii.) selection gestures" (Cadoz and Wanderley, 2000, p. 71). Modification gestures [...] consist of sound modulations and periodical or aperiodic alterations of a continuous sound. This can be an alteration of pitch, intensity and or duration, and techniques belonging to this category distinguish themselves from those of the previous category [...] by happening during the sound phenomena and by having a constant or repetitive character" (Delisle, 2016, para. 17). Some examples of extended techniques that would be classified under this category are *vibrato*, in all its possible variations, singing and playing, flutter tonging, and glissandi or pitch bends.

width of the airflow). (Delisle, 2016, para. 21)

In following these instructions, the player sings a pitch by activating the vocal folds using the same airstream. In other words, this technique is produced by one airstream, used to produce the vocal sound (by activating the player's vocal folds), while directing the same airstream across the embouchure hole of the instrument to produce the flute sound. The result of this technique is the production of two different sounds (vocal and flute) with one air column, allowing the player to sing and play homophony or polyphony parts. The following table makes a direct comparison of the talking/singing-flute playing and the singing-and-playing process:

Talking/ Singing Process	**Sound Production in Flute Playing**	**Singing and Playing**
1 Air is inhaled and fills the lungs. 2 The diaphragm empty the lungs by propelling the air column. 3 The air column vibrates against the vocal folds and creates a sonorous air column. 4 The sonorous air column reaches the larynx and pharynx. 5 The air is exhaled through the mouth and passes through the lips, which act as articulators.	1 Air is inhaled and fills the lungs. 2 The diaphragm empties the lungs by propelling the air column. 3 The air column vibrates against the vocal folds and creates a sonorous air column. 4 Once the air column hits the bevel of the embouchure, vibration occurs, creating a sonorous air column. 5 The sonorous air column travels through the flute.	1 Air is inhaled and fills the lungs. 2 The diaphragm empties the lungs by propelling the air column. 3 The air column vibrates against the vocal folds and creates a sonorous air column. 4 The sonorous air column reaches the larynx and pharynx. 5 The air is exhaled through the mouth and passes through the lips (no longer functioning as articulators), which direct it toward the flute embouchure. 6 Once the air column hits the bevel of the embouchure, vibration occurs, creating a sonorous air column. 7 The sonorous air column travels through the flute.

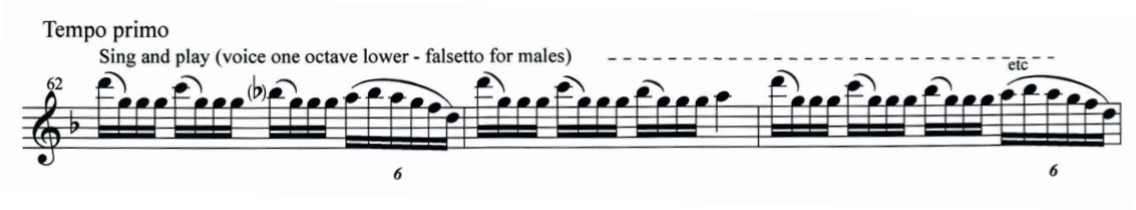
TABLE A1: *Talking/singing – Flute Playing – Singing and Playing Sound Production Basic Description of Execution* – **Source**: Author's Elaboration.

Singing and Playing Technique in Flute Literature

In mastering this extended technique, we see the pedagogical benefits developed by the flute player with frequent use of this technique, and the different styles of execution of The Singing and Playing. The following presents a short description of how the notation of this extended technique has been used by some composers.

There are different ways to notate the Singing and Playing extended technique for flute; in fact, the graphic notation of singing and playing is presented according to the individual composer's notation. One manner is to write a simple line indicating that the line should by sung above the notation. Some works may include specific registers for singing the line.

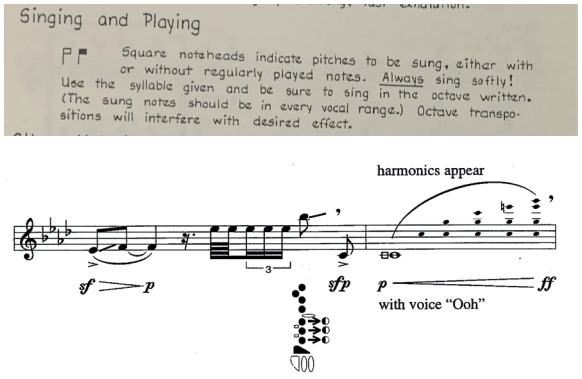
Figure 1
Ian Clarke, The Great Train Race, mm. 62-64
The composer indicates to sing and play, and gives specific instructions about vocal register.



Source: Ian Clarke –The Great Train Race [Score].

Other literature presents performer indication lists or legends for the work, describing what symbols mean and how to perform them.

Figure 2
Robert Dick, Fish are Jumping, mm. 43-44
To guide performance of work composer gives specific instructions, in Performers Indication List, to clarify symbols used in graphic notation.



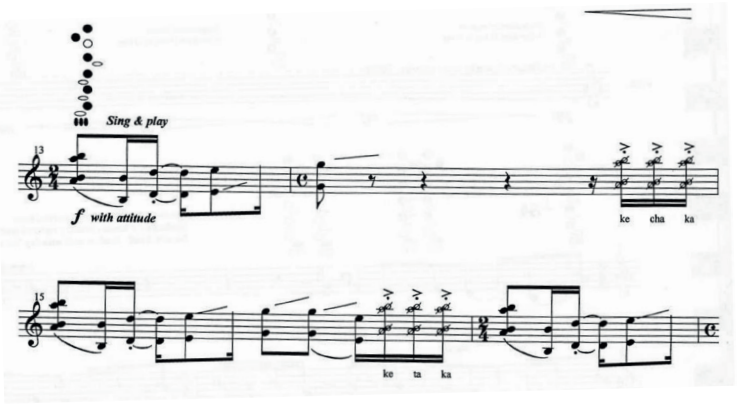
Source: Robert Dick –Fish are Jumping for Flute Alone [Score].

Another way to notate this extended technique is simply by writing and doubling the same notes of the melody and specify to sing and play in a specific section of music. This kind of notation suggests that both voices are playing in unison, octaves, or fifteenths, according to the players' vocal range.

Figure 3

Ian Clarke, Zoom Tube, mm. 13-16

Composer gives instructions to sing and play without specifying vocal register.



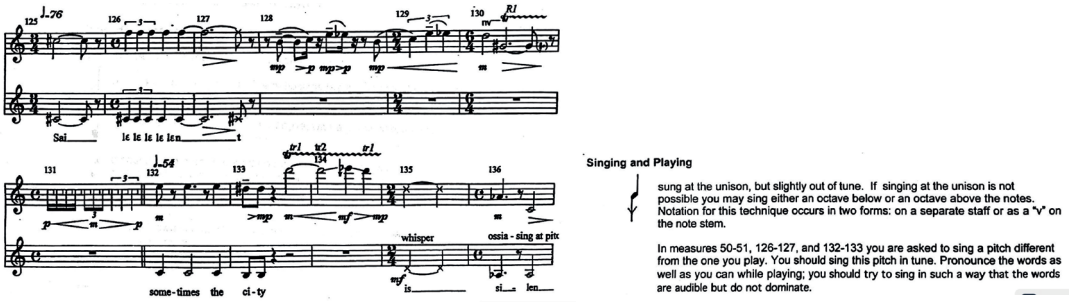
Source: Ian Clarke – Zoom Tube for Solo Flute [Score].

Finally, the Singing and Playing technique can be found in notation that uses two different staves, one for the flute part and the other for the voice part. This is most commonly used in homophonic and polyphonic passages.

Figure 4

Janice Misurell-Mitchell, Sometimes the City is Silent, mm. 125-136

Composer writes voice and flute parts in separate staves for polyphonic or homophonic passages.



Source: Janice Misurell-Mitchell – Sometimes the City is Silent [Score].

Suggestions of Instructions for Singing and Playing Technique

The above section explored some conceptual elements that comprise some conceptual elements in composing and giving instruction for executing the Singing and Playing technique for flute. This section presents suggested instructions for the development of this technique, thus to guide the flutist in learning and master it.

Although there are several ways to approach the development of singing and playing, the following instructions have comprised the most effective manner; in fact they were applied by a group of flute students[3] who practice the principles presented in this book during their participation in this research project, *The Art of Singing and Playing on the Modern Flute*. The given instruction to the students comprised the following steps:

Instructions for Singing and Playing Technique	
Step	**Action**
1	Without using the flute, sing any sound in a comfortable vocal range (not too low or too high).
2	Without using the flute, set the lips and embouchure, as if playing the instrument; and then, sing the same pitch without modifying the flute embouchure.
3	Without using the flute, while doing the previous step, focus on creating lip resistance of the airstream in order to create a sound resembling a repeated 'Fuh" phonetic: or an *airy* sound, with the air column crossing through the positioned lips. Try to equally balance the volume of the sung sound with the *airy* sound.
4	Once you feel conformable with the balance in volume of both sounds in doing the previous step, and without stopping to blow, position the flute head joint on the lips. Then, roll the head joing in and out in order to focus the air column through the hole.
5	Once you have focused the airstream directly across the embouchure whole, play special attention to equally balance the voice sound and the flute sound. Try to continuously sustain both sounds, balanced equally, without any interruption.
6	Once you feel comfortable with the volume balance using just the flute head joint, assemble the rest of the body of the instrument and repeat this process.
7	Finally, tune both pitches in unison, an octave or up to a fifteenth (according to your vocal range)

TABLE A2: *Singing and Playing Procedure Instructions* – **Source**: Author's Elaboration.

3 This particular group of flute students was enrolled in the music programs of the following Colombian universities: Universidad de Pamplona, Universidad Distrital Francisco José de Caldas, and Universidad Sergio Arboleda. A previous version of these suggested instructions for developing singing and playing was also applied to another group of students enrolled at The Institución Universitaria Bellas Artes y Ciencias de Bolívar. These Colombian universities are located in Cartagena, Bogotá, and Pamplona, respectively.

CHAPTER II

THE PHILOSOPHY OF THE ART OF SINGING AND PLAYING

CHAPTER II
The Philosophy of the art of Singing and Playing

Conceptual Philosophy

Various authors and authorities in the field of the teaching and practice of flute, such as those mentioned in the Chapter I, have demonstrated that the frequent use of extended techniques improves the flute sound overall. Indeed, one of the extended techniques for flute that most contributes to sound improvement is Singing and Playing. Because the performance nature of Singing and Playing, its continuous use contributes to the development of a robust sound on the flute. Pedagogical advantages include the development of air-column support, accurate placement of the air stream through direct improvement of adequate lip positioning, development of lip resistance, *resonance*[4] through the natural opening of the flutist's sonority apparatus, clarification of tone, control of air speed and sound colors, finger-airstream independence and, pitch control–– by improving the inner flutist perspective of sounds through a *kinesthetic relationship*[5] in between the brain, the ear, and the physical sensation of sung and played sonorities.

Before diving into a discussion of this treatise's philosophy, we might consider some fundamentals and exercises that center the process of developing the Singing and Playing technique. Before singing and playing any note on the flute, the flute player should identify some aspects related to their singing and an adequate vocal range. These aspects can be identified by following the next steps:

Finding Your Adequate Vocal Range	
Step	**Action**
1	You should identify the lowest note in your vocal range. In order to do so, sing a note in a comfortably medium-low register and identify it with the help of a pitched instrument (a piano for example). Identify the exact name and frequency of the note you are singing (i.e., C4, G4, etc.)

4 In this context 'resonance,' for example, relates to a resonator tube found beneath each bar of a vibraphone. Each of these tubes, of varying lengths, has the correct length to amplify its note. The human throat can function in a similar, but far more sophisticated manner, where the vocal chords are held in the same position as if one were preparing to sing the note about to be played on the flute. To understand this sensation, play a note on the piano, or other fixed pitch instrument, that is comfortably within your vocal range. Then take a moment to prepare to sing it. Before the note is sung, there is a change in the throat muscles and tissues, when the vocal chords are brought to the correct position to sing the pitch. When the vocal chords are held in position to sing a given pitch, *the throat is in position to resonate that pitch best* (Dick, 1986, p. 9).

5 Robert Dick observes that the ear-voice connection develops through use, and it is vital to all aspects of flute playing" (Dick, 1986, p. 9).

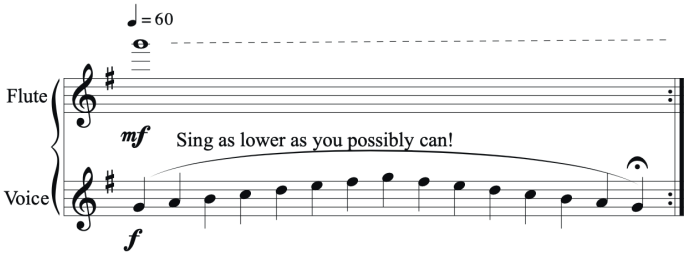
Finding Your Adequate Vocal Range	
Step	**Action**
2	Once you know which note you are singing, sing a descending chromatic scale from that note until you reach the lowest note you can sing at a reasonable volume. Feel how your larynx opens up when singing in this low vocal register!
3	After you have found the lowest comfortable note in your vocal range, find your highest note singing in a *sotto voce* manner. In other words, the note in your medium-high to high register where you can easily sing without closing up your larynx. (For non-singers the vocal range usually falls within a distance of a tenth to a fifteenth interval upward from the lowest note).

TABLE A3: *Finding Your Adequate Vocal Range*[6] – **Source**: Author's Elaboration.

After finding your proper vocal range for singing, the flutist should learn the next group of exercises, which center the process of learning the technique. The following group of singing and playing exercises contains the basics and fundamentals of the complete treatise: i.) Pedal Tone on Flute with Moving Line in Voice; ii.) Pedal Tone in Voice with Moving the line on Flute; iii.) Mirroring the scale/arpeggio; iv.) Normal Playing; and, v.) Sing and Playing Arpeggiated Major Chords on Tonic/Dominant/Mediant (playing over pedals and and playing lines in parallels). The main purpose of these exercises focuses on opening the larynx, activating the body as an apparatus of resonance, developing lip resistance, learning focused direction of the airstream through the embouchure hole, clarifying the sound, and developing independence between the brain and the fingered air column. In order to maximize results of the exercises, the player should sing as low as possible, according to their vocal range, and play the scales and arpeggios as high as possible, according to the flute register. Thus there's no need to avoid switching octaves for some notes, in either the voice or the flute, according to the level of comfort executing various notes throughout your vocal or flute range.

Exercise 1.1 Pedal Note in Flute with Moving Line in Voice

Figure 5
Singing and Playing Scales – Pedal note in flute with moving line in voice



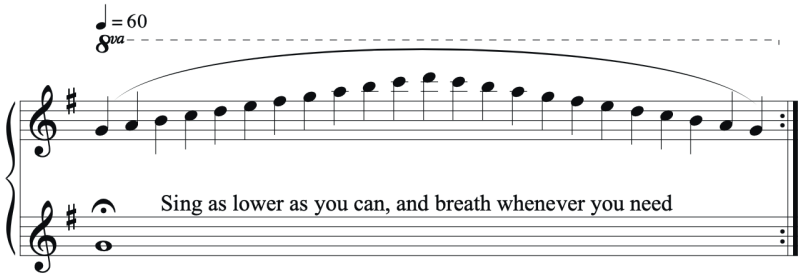
Source: Author's Elaboration

6 Once we have found the *proper vocal range* to work (i.e., the range comprised between the lowest notes and medium-high/high notes found by doing the previous steps), the flutist can start the next group of basic exercises. The viewpoint of this exercise also consists of always singing as low as one can, while playing as high as one can in the flute register. In fact, the exercise works better if the performer decides to change octaves for some notes (according the vocal and flute ranges).

The main goal of this exercise is to sustain the flute sound without gaps or shakes while the voice moves between pitches (therefore, focusing on the pitch of the vocal sounds). With this exercise, the larynx of the performer opens up, the body works as an apparatus of resonance, and the lips develop resistance, contributing to the optimum positioning of the air stream through the entire embouchure. This exercise also improves air column speed and control, with its independence from finger movement.

Exercise 1.2 Pedal Note in Voice With Moving Line in Flute

Figure 6
Singing and Playing Scales – Pedal note in voice with moving line in Flute

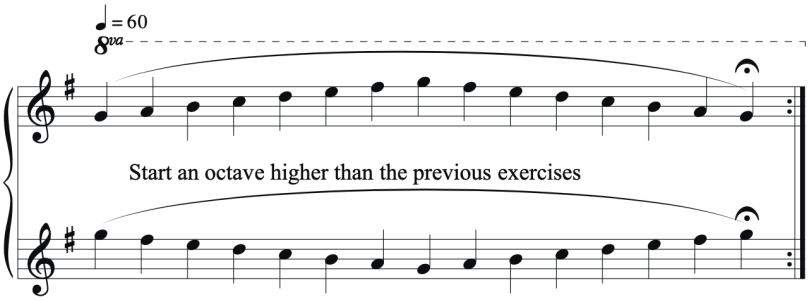


Source: Author's Elaboration

The main goal of this exercise is to maintain the vocal sound in tune (without getting flat or sharp) while the flute line moves freely (focus on the sensation of the stable pedal tone in the voice and the freedom of finger movement on the flute). With this exercise, the larynx of the performer opens up, the body works as an apparatus of resonance, and the lips develop resistance contributing to the optimum positioning of the air stream through the embouchure whole. This exercise also contributes to control of the air column speed and its independence from the finger movement.

Exercise 1.3 Mirroring Scales

Figure 7
Sing and Playing Scales – Mirroring scales (or contrasting motion)

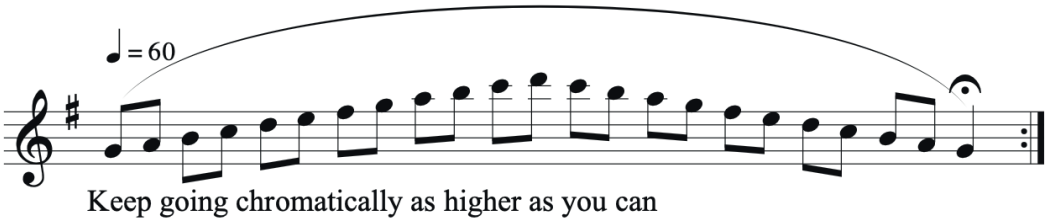


Source: Author's Elaboration

The main goal of this exercise is to challenge your brain by executing two opposing actions simultaneously. Singing an ascending line (in the opposite direction) while playing a descending line helps to establish stronger independence between the air stream and solid finger movement. Focus on the pitch of the sung sounds and the note-per-note counterpoint. This exercise also contributes to the development of all the other pedagogical skills described above. It is important to remember that the exercise must adjust according to the flutist's vocal range. There is no need to sing the exercise in the written register (specially that high G note).

Exercise 1.4 Normal Playing

Figure 8
Normal Playing

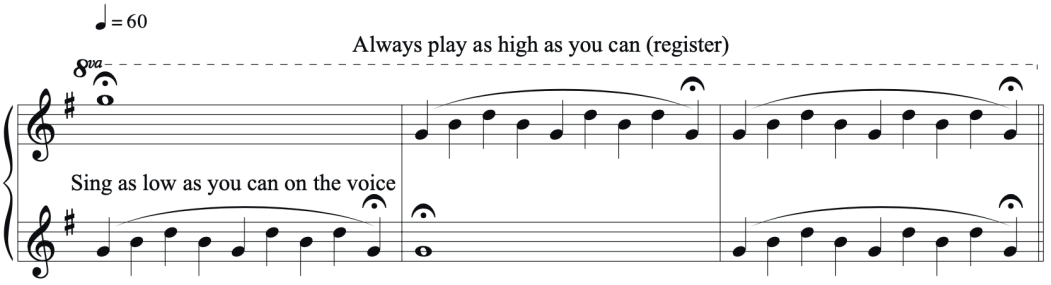


Source: Author's Elaboration

The main goal of this exercise is to keep the physical sensation of the air flow independent from the finger movement, and to become aware of the sensation of the whole body as a resonant apparatus that contributes to sound production and quality. Play this scale through the whole range of the flute.

Exercise 1.5 Singing and Playing Arpeggiated Major Chords in Tonic/Dominant/Mediant Positions (With Pedal Notes or Parallels)

Figure 9
Singing and Playing arpeggiated major chords on the tonic (with pedal notes or parallels)

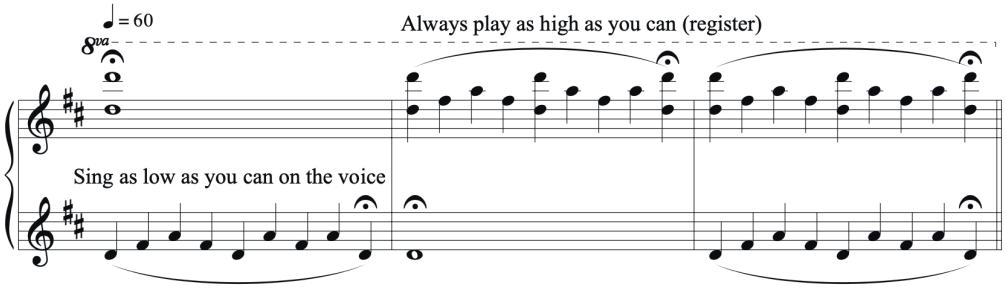


Source: Author's Elaboration

The main goal of this exercise is to sustain the flute sound without gaps or shakes while the voice also moves (focus on the pitch of the vocal sounds). Then, one must sustain the vocal sound in tune while the flute line moves freely (again, focus on the sensation of the stable pedal note in the voice and freedom of finger movement on flute). Finally, both lines move together in order to focus on the pitch and kinesthetic sensation of brain, ear (pitch), and the body (air movement and resonance). Once this has been practiced, transpose to the dominant arpeggiated chord (fifth degree of the scale). Be sure to perform only major chords.

Exercise 1.6 Singing and Playing Major Arpeggios – Chords on Dominant (with Pedal Notes and Parallels)

Figure 10
Singing and Playing arpeggios and major chords on the dominant (with pedals and parallels)

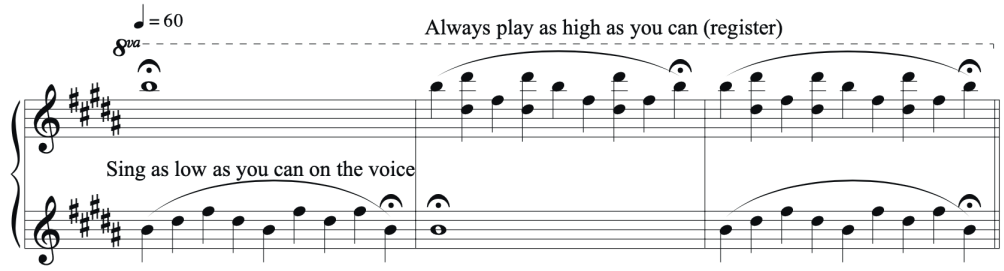


Source: Author's Elaboration

Exercise 1.6 has the same purpose as the previous exercise. Once you finish, you can then transpose it to the mediant (third degree of the scale). Be sure to play or sing only major chords.

Exercise 1.7 Singing and Playing Arpeggiated Major chords on Mediant (with Pedal Notes and Parallels)

Figure 11
Singing and Playing major arpeggios on the mediant (with pedal tones and parallel lines)



Source: Author's Elaboration

Exercise 1.7 has the same purpose as the previous exercises.

Conceptual Pillars of the art of Singing and Playing

Once the player feels comfortable and has a clear understanding and execution of the basics and fundamentals, she or he can begin practicing this book's method studies. However, to better understand and execute the method studies, we must consider nine principles that work as the conceptual pillars of the method. These nine pillars work independently within every chapter, but together unify the method. Thus, each pillar works both separately and together with the others within the specific goal of each chapter, and constitute a holistic philosophy of the method. The nine pillars are based on the following principles:

The Art of Singing and Playing Pillar Exercise	
No.	**Pillar**
1	Warming Up
2	Singing in Unison or Octaves
3	Contrary Motion
4	Melodic Singing and Playing
5	Permutation of Lines
6	Exploration of Registers (in voice and flute)
7	Independence between voices
8	Performing Parallelism
9	Gradualism

TABLE A4: *The Art of Singing and Playing Nine Pillars* – **Source**: Author's Elaboration.

Pillar 1. Warming Up

Each chapter of the method begins with a warm-up etude for learning a specific interval. Pillar 1 is thus used in each chapter to allow the body to become aware of the philosophical idea behind the practice of the main etudes. Pillar 1 is also used to explore the sonority of each interval studied within the chapter. Through warming up, the flute player prepares for practicing the etudes of the chapter and discovers the color of the sonority given by the interaction of homophony and polyphony in the flute and vocal lines.

Pillar 2. Singing in Unison and Octaves

Pillar 2 constitutes the primary main etudes required to begin mastering the skill. Through this second pillar, the flutist learns to sing the respective intervals worked on each in chapter in an accurate manner, using the flute as a pitched-reference instrument to guide the process of memorizing the sound and learning to vocalize it.

Pillar 3. Contrary Motion

The third pillar works on several different levels to contribute to building the skill of singing and playing and obtaining different benefits on the flute sound technique. First of all, through the practice of the etudes built on the principle of contrary motion, the flute player develops a stronger and more supported air column. Also, through this principle, the flute player develops independence between the air column and finger movement. In other words, the player will develop a steady air column while also allowing freedom of finger movement. Another goal developed by contrasting motion is maximizing improvement of the player's aural skills. Finally, the exercises of Pillar 3 help the player to build kinesthetic relationships between the brain, the ear, and the physical sensation of sung and played notes.

Pillar 4. Melodic Singing and Playing

Pillar 4 reinforces the horizontal and vertical intervallic relationships while singing and playing simultaneously. The mastery of these short and easy, cantabile counterpoint etudes will ensure that players emphasize on the learning of each particular intervallic relationship.

Pillar 5. Permutation of Lines

The permutation of lines consists of interchanging the musical content established in any particular line (flute or vocal). This principle seeks to improve the learning intervals studied by leaving out memorizing a particular tune or line. Permutation of Lines also avoids the stratification of lines and maintains the importance of the musical content given in any particular line (flute or vocal).

Pillar 6. Exploration of Registers (in voice and flute)
For this principle, a series of etudes are mastered through easy-to-sing exercises, using different types of vocal production, such as chest voice, middle register, or head voice (falsetto). Practicing the exercises of Pillar 6 helps to explore different colors created by vertical relationships between lines.

Pillar 7. Independence

Pillar 7 focuses on reinforcing the learned skill of singing a particular interval, while also ensuring the improvement of independence between flute and voice and freedom of movement in each particular line.

Pillar 8. Performing Parallelism

Pillar 8 concerns the study of vertical relationships, color, musical mood, and sonorities of different intervals treated in this method. Through the study of this principle, which focuses on performing every interval note-per-note on the flute and the voice, the player will learn to master the skill of singing and playing every interval practiced.

Pillar 9. Gradualism

This method uses the principle of gradualism to control the learning process and promote the continuous improvement of the Singing and Playing technique. The method begins by explaining basic instructions for the technique, then gradually presents increasingly challenging exercises.

CHAPTER III

THE METHOD

CHAPTER II
The Method

This chapter comprises putting into practice the musical treatise on the flute extended technique known as Singing and Playing. The player begins by practicing the fundamentals, such as major, minor, chromatic, augmented, diminished, and chromatic scales and arpeggios, ending with a singing and playing etude on a harmonic progression. Afterwards, the treatise focuses on the interval practice of thirds, fourths, fifths and sixths.

The method should always be approached beginning with Pillar 1: warming up with the given etudes, important for preparing the vocal folds to sing and preventing non-singers from inadvertently causing lesions to form on the throat.

After warming-up, the method teaches the extended technique of Singing and Playing intervals simultaneously (Pillar 2), in unisons or octaves (depending on the player's vocal register), using the flute as a pitch-reference instrument. Each etude presents a melodic line in ascending and descending motion, which ensures the accuracy of sonority and pitch of each kind of interval.

Next, for Pillar 3, the method presents a series of etudes based on the principle of Contrary Motion. These exercises also expose the player to intervals in contrary motion, both ascending and descending. This group of etudes develops step-by-step independence between the flute and vocal lines, builds a more supported, and steadier air column, improves aural skills of the player, and helps to open the player's body resonators. Through the practice of these types of exercises, the player will develop the ability to sing musical content independently of playing the flute.

For Pillar 4, the method introduces Melodic Singing and Playing, a specific series of etudes. These are short and easy, polyphonic etudes composed for mastering the execution of each kind of interval. They also include independent content for each line (whether vocal or flute).

Following the Pillar 4 etudes, the treatise presents another type of etude for Pillar 6: the Exploration of Registers in voice and flute. These kinds of etudes present short melodies independent for each line, which should be transposed and performed in different octaves. These kinds of etudes focus on the exploration and understanding of various sonorities formed by the combination of both lines in different vocal and flute registers. This group of etudes also helps to explore different registers of the voice, such as chest-voice, *sotto voce voice*, and head voice (falsetto), exploring colors formed by the relationship between vocal and flute lines presented in different registers, and work to develop independence between the lines (in flute and voice).

Following these etudes, the treatise introduces a series of etudes for Pillar 7, in Working for Independence. The main goal of these etudes is to reinforce the skill of singing and playing lines of different musical content, focused on dissimilar rhythmic changes, more independently.

Next, for Pillar 8, the method presents a group of etudes based on performing parallelism within the musical content. These kinds of etudes focus on practicing each particular color and sonority for each respective interval (3rds, 4ths, 5ths, or 6ths).

For Pillar 9, Permutation of Lines, the etudes seek to improve singing and playing different musical content simultaneously. This is accomplished through the kind of practice where the player reduces the memorization of lines or tunes, and avoids the voice stratification. Pillar 9 seed to avoid giving importance of one line over another, instead also giving equal value to all. Also, this principle creates variety through the practice of the different etudes.

For Pillar 10, Gradualism, the etudes guide and control the learning process of singing and playing different scales, arpeggios, and intervals, and to increasingly improve these skills in a step-by-step manner.

General Approaches

In order to improve the results of practicing etudes of each chapter, the following suggestions are recommended:

1. Always keep the vocal folds hydrated. Practice the scales/arpeggios in groups of three and hydrate the vocal folds. For example, perform a particular etude on G, Ab, and A; then, hydrate the vocal fold before executing the etude on Bb, B and C.
2. Start each practice session playing the warm-up thirds etude.
3. Teach and learn the chapter as gradually as you would with an amateur student. It requires ongoing practice to develop control.
4. The teacher should reinforce and support the learning of the vocal line of each etude by singing or playing it while the student focuses on understanding and developing control of the performing process.
5. Some students might require the execution of the ascending/descending scale/arpeggio on octaves without pedal before performing the etudes on the mirroring manner.
6. When performing an etude on a mirroring manner, focus on listening to the vertical interval formed between the flute and the voice lines.
7. Try to avoid unnecessary accents by keeping the air stream as controlled and stabilized as possible.
8. Try to focus on the pitch and vertical (harmonic) relationship between the flute and voice lines.

9. Try to avoid the production of uncontrolled harmonics.

10. If you do not have a flute with a B foot, do not perform the etudes that include an Eb 7.

11. Try to develop, step-by-step, the mental process of reading both voices by developing a consciousness of control of reading and executing both lines, the pitch and balance of voices without the process becoming mechanical.

Singing and Playing Major/Minor Diminish/Augmented Scales and Arpeggios and Progressions

The method starts with the singing and playing of major or minor scales, diminished or augmented scales, arpeggios, and progressions. The player might sing and play the scale or arpeggio as low as possible according to their vocal range, and the scale or arpeggio as high as possible according to the domain on the flute register. It is fine if the player decides to change the octaves of some notes or passages on the voice or flute part. Each scale or arpeggio follows the pattern of moving the scale on the voice over a flute pedal; moving the scale on the flute over a voice pedal; and moving the scale in the opposite motion of lines. It is important to always keep the vocal folds hydrated and play with a supported air column. Also, the slurs on each etude are indications to state the horizontal phrases instead of being considered as breathing marks or suggestions. In other words, the player might breathe whenever it is required, focusing on playing with a strong air column. Through the frequent execution of these etudes, the player will work on the opening of the larynx, the activation of the body as an apparatus of resonance, the development of lip resistance, the airstream proper direction of air through the embouchure whole, the clarification of sound, and the development of independence between the brain-finger-air column relationship.

Singing and Playing Singing and Playing Intervals (thirds, fourths, fifths, and sixths)

Etudes 3 to 6 of the method included in Chapter III focus on singing and playing intervals of major and minor thirds, perfect fourths and fifths, and major and minor sixths. The etudes that center on singing and playing intervals are organized to be studied over a sequence that includes the execution of the studied interval (3rds, 4ths, 5ths, or 6ths) on ascending, descending, and contrary motions. The ascending and descending execution of the studied interval is performed in octaves or unison (depending on the vocal range) between the sung and played lines. The contrary motion etudes execute 1) the ascending studied interval on the flute over the descending studied interval on the voice, and then 2) the descending studied interval on the flute over the ascending studied interval on the voice. Each type of study-interval study includes execution on different key signatures. Also, it includes an element described as a permutation of lines that interchange musical content between the flute and voice lines. In addition, each section of the studied interval includes etudes that study melodic singing and playing through short chants; explore different vocal and instrumental registers; work on developing independence between the flute and the voice; and perform the studied interval in parallel motion, creating thirds, fourths, fifths, and sixths between the flute and the voice.

About the Research

Theoretical Framework and the State of Art

The Art of Singing and Playing on the Modern Flute was developed as a research-creation project. The theoretical framework and the state of the art that guided this research first focused on the understanding of the legal regulations on research and creation established by the Department of Science, Technology, and Innovation of Colombia (Minciencias). These regulations were promoted by the 894 National Call for Recognition and Measurement of Research, Technological Development, or Innovation Groups and for the Recognition of Researchers of the National System of Science, Technology, and Innovation 2021. The Minciencias research call 894 established the classification, measurement, and characterization of research products in Colombia.

According to Call 894, the typology of research products is divided into four categories: 1) products resulting from activities to generate new knowledge; 2) products resulting from technological development and innovation activities; 3) products resulting from activities of social appropriation of knowledge and public dissemination of science; and 4) products of activities related to the training of human resources. In architecture, art, and design (AAD), the national regulations in Call 894 recognize and validate the products resulting from creation or creative research as products of the generation of new knowledge. Works or products results of Creation and Research-Creation in AAD are understood to be those works, designs, or products resulting from the creation and research-creation processes that imply new, original, and unpublished contributions to the AAD, to culture, and knowledge in general through symbolic languages that express, interpret, and substantially enrich the intellectual, emotional, cultural, and social life of human communities (Minciencias, 2021, p. 196, translated by Jesus Castro). According to Call 894 of 2021, it defines the research and creation in the following manners: 1) Inquiry that seeks to answer a research question or problem through a creative experience that gives rise to works, objects, or products with aesthetic value and whose temporary nature can be ephemera, processual, or permanent. (ibid., p. 197); 2) [...] Also called artistic research or research based on practice, it is research that takes as its object the aesthetic experience of the researcher himself, the creator. (Borgdoff, 2006; Asprilla, 2013; Hernandez Salgar, 2014, cited in Minciencias, 2021, p. 197, translated by Jesus Castro); 3) Research-creation generally leads to two types of products: the work, object, or product of creation itself, and a text in which the reflection on the creative experience and its relationship with the research question or problem is recorded. (Archerm 1995; Lopez-Cano, 2013, cited by Minciencias 2021, p. 197, translated by Jesus Castro).

Creation in AAD [...] refers to the process as well as the result of the creative activity consisting of exploring different experiences and sensibilities through play with shapes and materials that may or may not have functionality beyond their aesthetic value. The results of creation, although they are reflected in aesthetic artifacts, also include the dynamics between the work, the people who use or contemplate it, and the culture in which this relationship is immersed. [...] The contribution of creation as a generation of knowledge does not lie in the artifact but in the experience that it generates and fosters.

(Minciencias, 2021, p. 199, translated by Jesus Castro). Call 894 classifies AAD research products into three categories: ephemeral products, permanent products, and processual products. Ephemeral products “are works or products, material and immaterial, whose existence is of a limited duration in time and whose evidence depends on reconstructive memory. The record must be repeatable, exportable, and verifiable” (Minciencias, 2021, pp. 196–197, translated by Jesus Castro). Permanent products “are works, designs, or material and immaterial products whose existence is intended to be unlimited in time.

The presence and persistence of the object that registers the work or product demonstrates its existence” (ibid.). Processual products “are those works, designs, or material or immaterial products, in whose nature the transformative, systematic, and dynamic predominate relational; in fact, they have an open character and are not subject to a predetermined space-time framework.” (ibid).

Also, the theoretical framework and the state of the art that led to this research focused on other flute methods that guided the pedagogical construction of the book. Taffanel & Gaubert. The complete flute method is the most important, complete, and widely used method in the world. Developed in the 20th century by Paul Taffanel and Phillippe Gaubert. The method is structured into eight parts that work on various topics. The first part studies technical development through the implementation of exercises on simple attack, syncopation, sharps and flats, scales, and breathing. The second part works on ornaments, specifically trills, mordents, acciaccaturas, and appoggiaturas. The third part works on double and triple staccato. In the fourth part, it develops daily mechanism exercises. Next, it carries out 24 progressive studies in its fifth part. Subsequently, the technical study of the instrument concludes by implementing twelve virtuosity studies. In the seventh part of the method, the interpretive style is studied. Finally, the eighth part studies the difficult passages of the orchestral parts.

The Flutist's Vade Mecum of Scales, Arpeggios, Trills, and Fingering Technique is a flute method developed by W. Kujala. It is structured in eight parts. The first part studies technical elements such as scales, arpeggios, triads, seventh chords, and studies. The second part carries out an in-depth study of scales, while the third part studies intervals. The fourth part studies elements such as accelerandos, trills, open arpeggios, and miscellaneous studies. The fifth part of the method studies several types of unusual scales, such as pentatonic, blues, octatonic, Hungarian minor, and modal scales. The sixth part of the method presents various studies based on chord progressions. Finally, the seventh part contains instructions for the method.

The Other Flute: A Performance Manual of Contemporary Techniques is a treatise for flute developed by R. Dick that studies extended techniques in depth and is organized into four sections. The first section explores aspects of the traditional flute, such as the Boehm mechanism, various types of concert flutes, positions in the fourth octave, the piccolo, bass, and alto flutes, and traditional writing. The second part of the method studies simple sounds through elements such as harmonics, alternative fingerings, microtones, quarter tones, microtonal segments, and glissandos. The third section studies multiple sounds and their foundations. Finally, the fourth part studies various extended

techniques such as flutter tonging, percussive sounds, glissandos, whispertones, jet whistles, singing and playing, and circular breathing. Tone Development Through Extended Techniques is another of Robert Dick's contributions. This method is structured in three chapters. The first chapter studies elements such as throat tuning, natural harmonics, whisper tones, and bending. The second chapter explores elements such as extended timbres, diffuse tones, bright tones, bamboo scales, and timbral trills. Finally, the third chapter explores various multiphonic positions for intervals of thirds, sixths, perfect fourths, ninths, octaves, perfect fifths, and other types of short intervals.

Graff, Peter Lukas. Check-up: Basic Studies is one of the most revolutionary methods, and it contains a series of 20 basic exercises for flute. Explore elements such as abdominal breathing, full breathing, extended techniques—specifically whistle tone, glissandos, harmonics, and singing and playing. The method also explores studies of position and timing, scales, arpeggios, chromatic scales, whole tone scales, intervals, registers, and dynamics, language training, and control of octaves and trills.

Other documents that supported this research are those such as the master's degree dissertation written by Jane D. Bottieff entitled *Flute Extended Techniques: A Practice Guide and Analytical Study of* Hatching Aliens *by Ian Clarke*. This document presents an overview of extended techniques, a list of common extended techniques for flute, contextual and biographical information about Ian Clarke, and a study on the work Hatching Aliens. Also, the article written by Julie Delisle entitled *Mapping the Sound World on the Flute: Towards a New Classification of Standard and Extended Techniques* presents a study that classifies flute extended techniques based on musical gestures and articulators involved in sound production. First, it categorizes techniques into excitation, selection, and modification gestures, drawing from existing literature on flute-extended techniques. This study applies the Hornbostel and Sachs classification systems to explore the flute as a versatile instrument and discusses the relationship between playing techniques and sound production. The result of this classification showed implications for instrumental pedagogy, acoustics, and contemporary music notation studies.

Research Methodology

The methodology of the research project is structured in five phases that articulate the development of the stated goals: 1) Analytical Phase; 2) Creation of etudes; 3) Etude application and selection; 4) Product compilation; and 5) Conclusions. The first methodological phase of research involved a qualitative, detailed, and in-depth study from a holistic perspective on the flute-extended technique known as singing and playing. This phase identified the common problems presented with sound construction during the practice of instrumental performance. The second methodological phase focused on developing different etudes based on singing and playing that could help with sound development. The creative process was concentrated on developing etudes that explore fundaments such as major and minor scales and arpeggios, harmonic progressions, and intervals (thirds, fourths, fifths, and sixths) through singing and playing. The third phase focused on applying the studies developed in phase 2 to a group of students from Colombian universities such as the Universidad de Pamplona, Universidad Distrital, and Universidad Sergio Arboleda. Through the weekly observation and feedback from each of the participants, the most significant etudes, according to the students' comments, were selected to be included in the method. During this phase, the technical benefits of the constant and guided use of singing and playing were identified. The fourth phase organized the selected etudes in a method that guides the mastery of singing and playing. The last phase developed the general thoughts and conclusions of the research project.

Conclusions

This treatise provides an analytical examination of several facts that make up the flute-extended technique known as singing and playing. These components covered topics such as 1) the pedagogical benefits of frequently using the Singing and Playing flute extended technique; 2) a succinct explanation that demonstrates the process of producing sound on the flute (to comprehend the principles of the Signing and Playing flute extended technique); 3) an examination of the Singing and Playing graphic notation; and 4) a recommended lesson plan for expanding the use of the Singing and Playing flute extended technique. Then, the book presented the philosophy and the primary conceptual tenets of the treatise created throughout the study. The primary conceptual pillars are Warming Up, Singing in Unison or Octaves, Contrary Motion, Melodic Singing and Playing, Permutation of Lines, Exploration of Registers (in voice and flute), Independence between Voices, Performing Parallelism, and Gradualism. Last, the book's final section presented a method that guides students to master the fundamentals of the art of singing and playing. This approach concentrated on studying, through this extended technique, some principles such as major and minor scales and arpeggios, harmonic progressions, and the study of intervals (thirds, fourths, fifths, and sixths). Finally, the complete method, instead of treating the entire process to develop technical flute foundations (scales or intervals), might be viewed as a kind of solfeggio method for improving singing abilities while playing the flute.

Singing and Playing Major Scales

Jesús Castro Turriago

Directions:

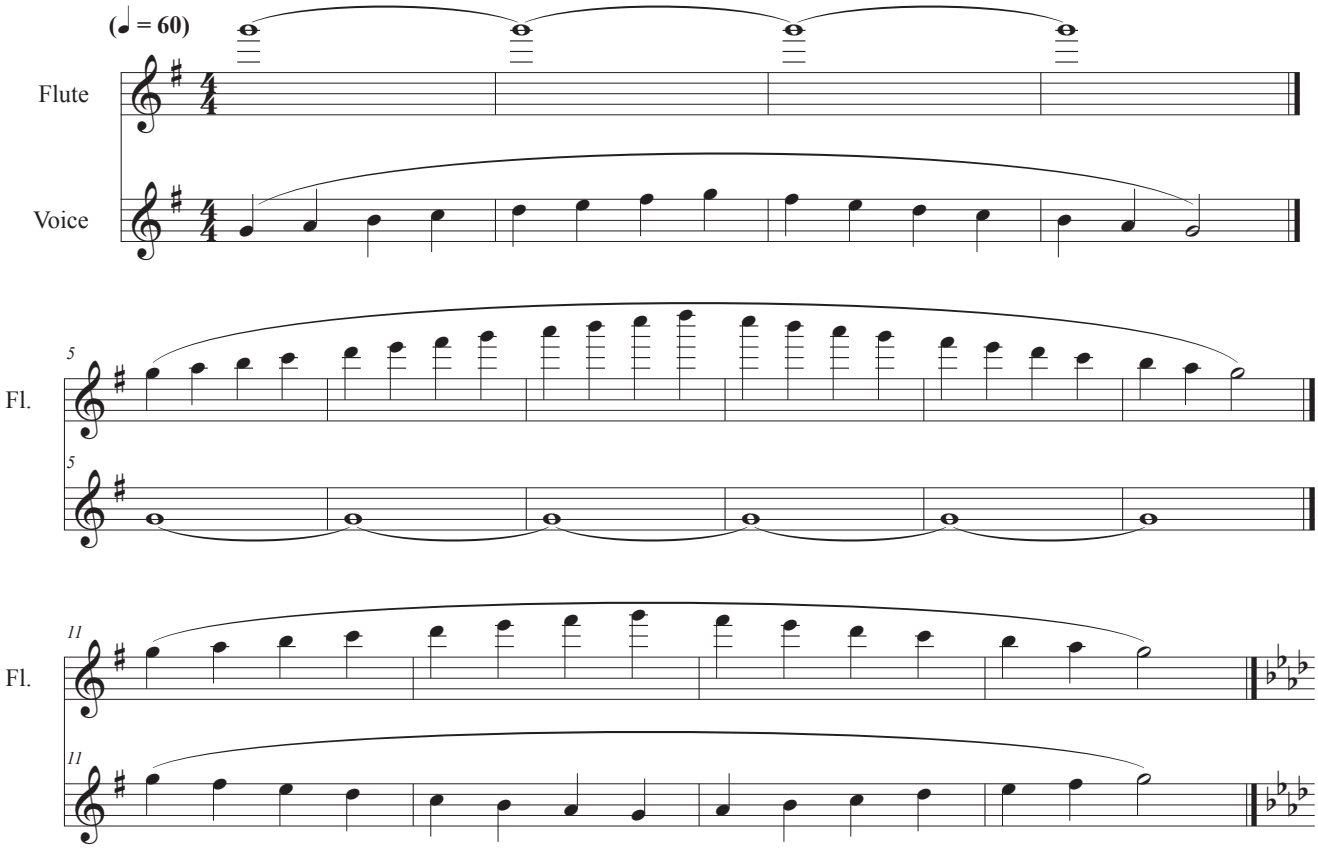
Sing as low as you can, according to your vocal range, and play the scales and arpeggios as high as you can according to your flute register. It is fine if you decide to change octaves of some notes in the voice or flute part, according to your domain of the vocal or flute range.

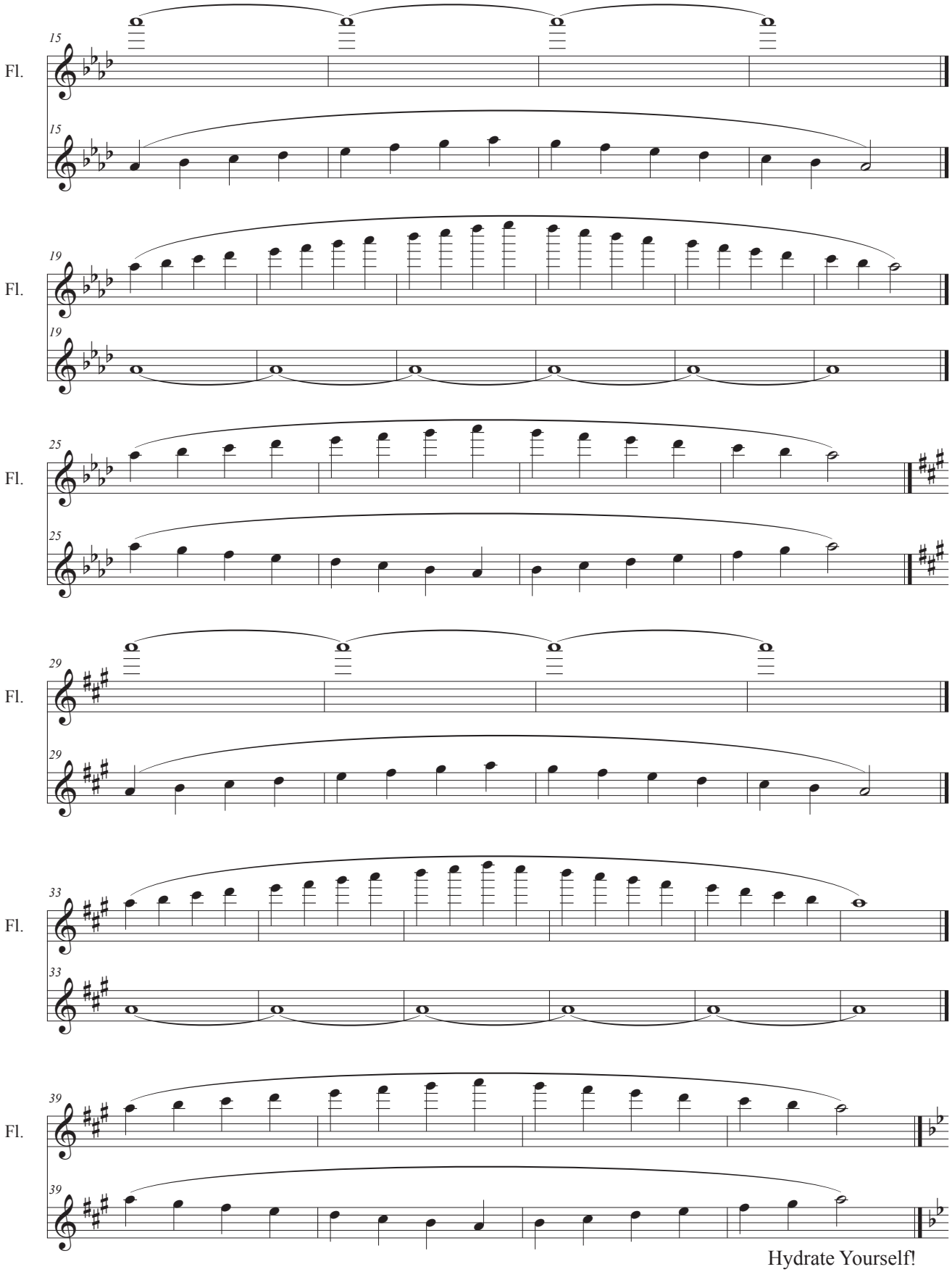
Each scale/arpeggio follows the pattern of moving the scale on voice over a flute pedal; moving the scale on the flute over a voice pedal; and, moving the scale in opposite directions on both lines.

Goals:

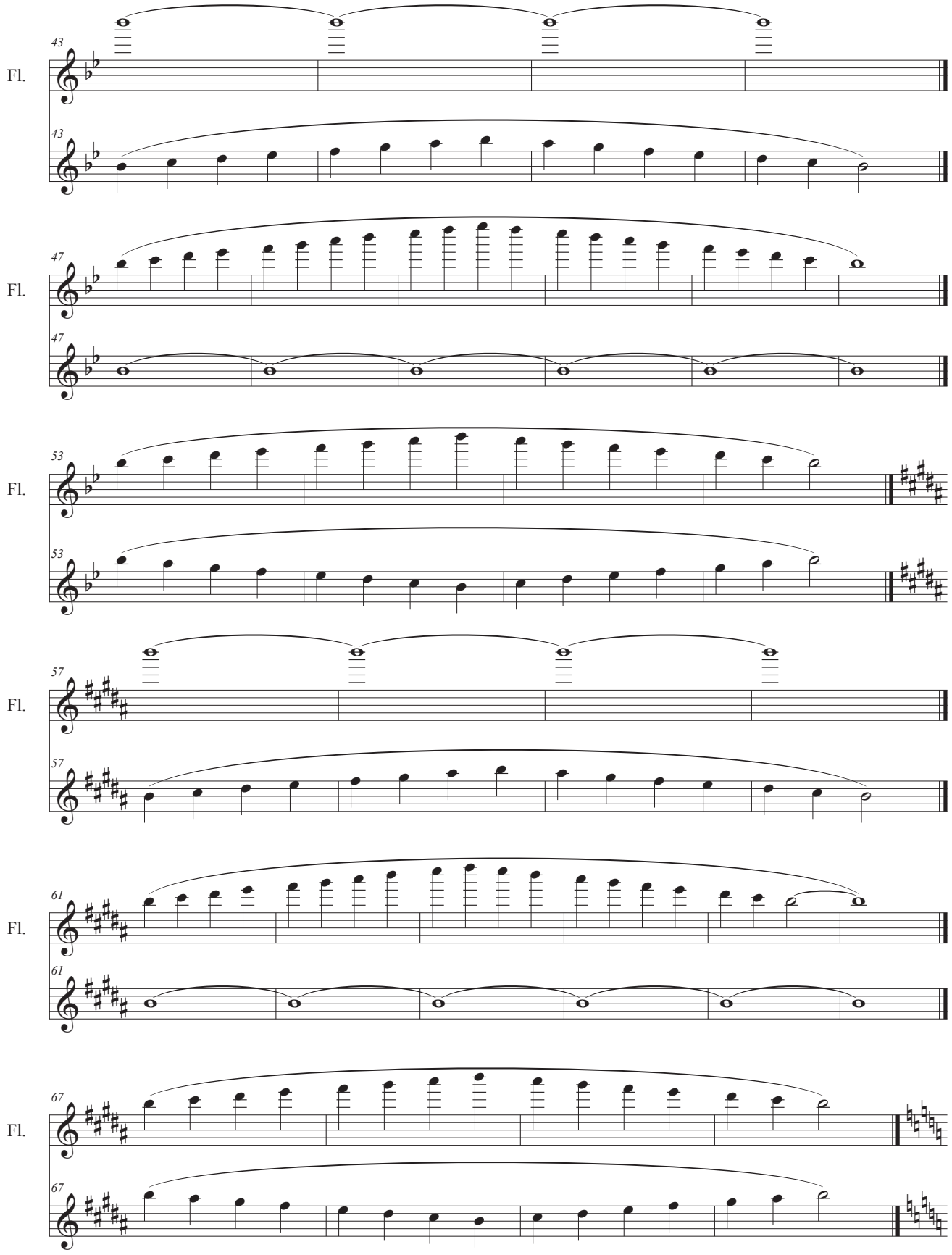
1. Openning of the larynx.
2. Activation of the body as an apparatus of resonance.
3. Development of lips resistance.
4. Focused airstream direction trhough the embouchure whole
5. Clarified sound.
6. Development of independence between the brain-finger-air column relationship.

2.1 Flute Pedal/ Voice Pedal/ Contrary Motion





Hydrate Yourself!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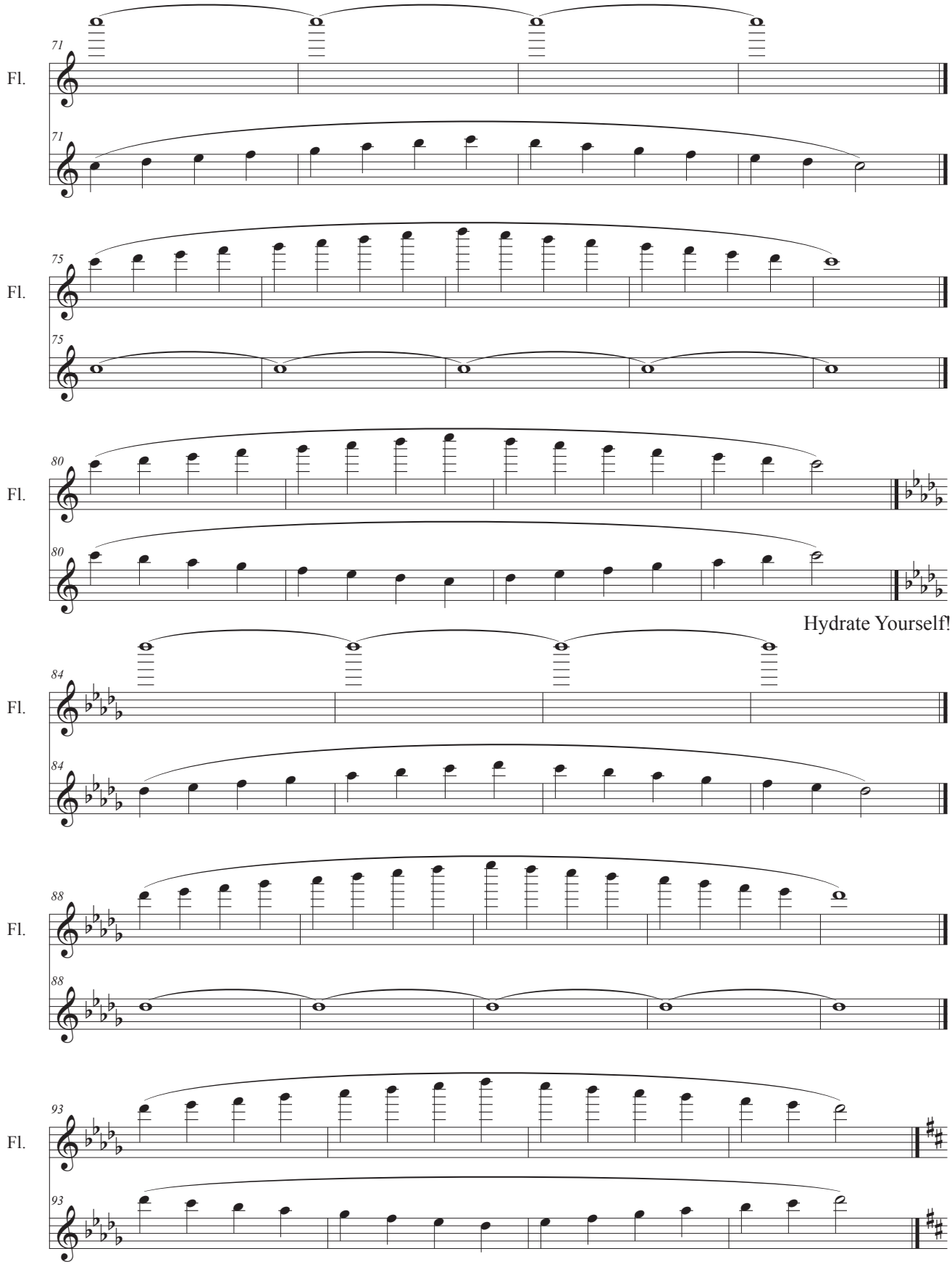
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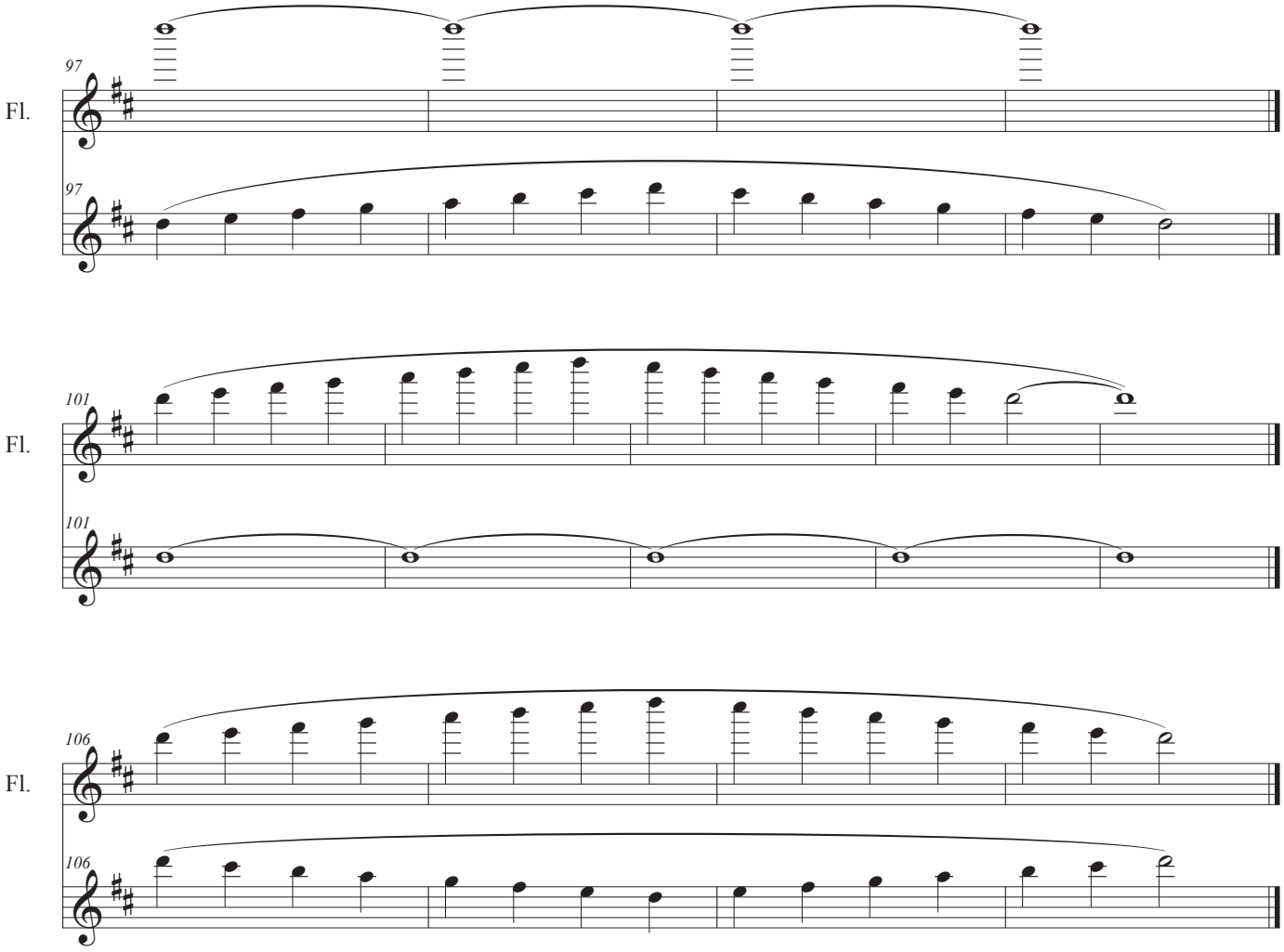
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Fl.
106

Singing and Playing Minor Scales

Jesús Castro Turriago

Directions:

Sing as low as you can, according to your vocal range, and play the scales and arpeggios as high as you can according to your flute register. It is fine if you decide to change octaves of some notes in the voice or flute part, according to your domain of the vocal or flute range.

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1. Openning of the larynx.
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3. Development of lips resistance.
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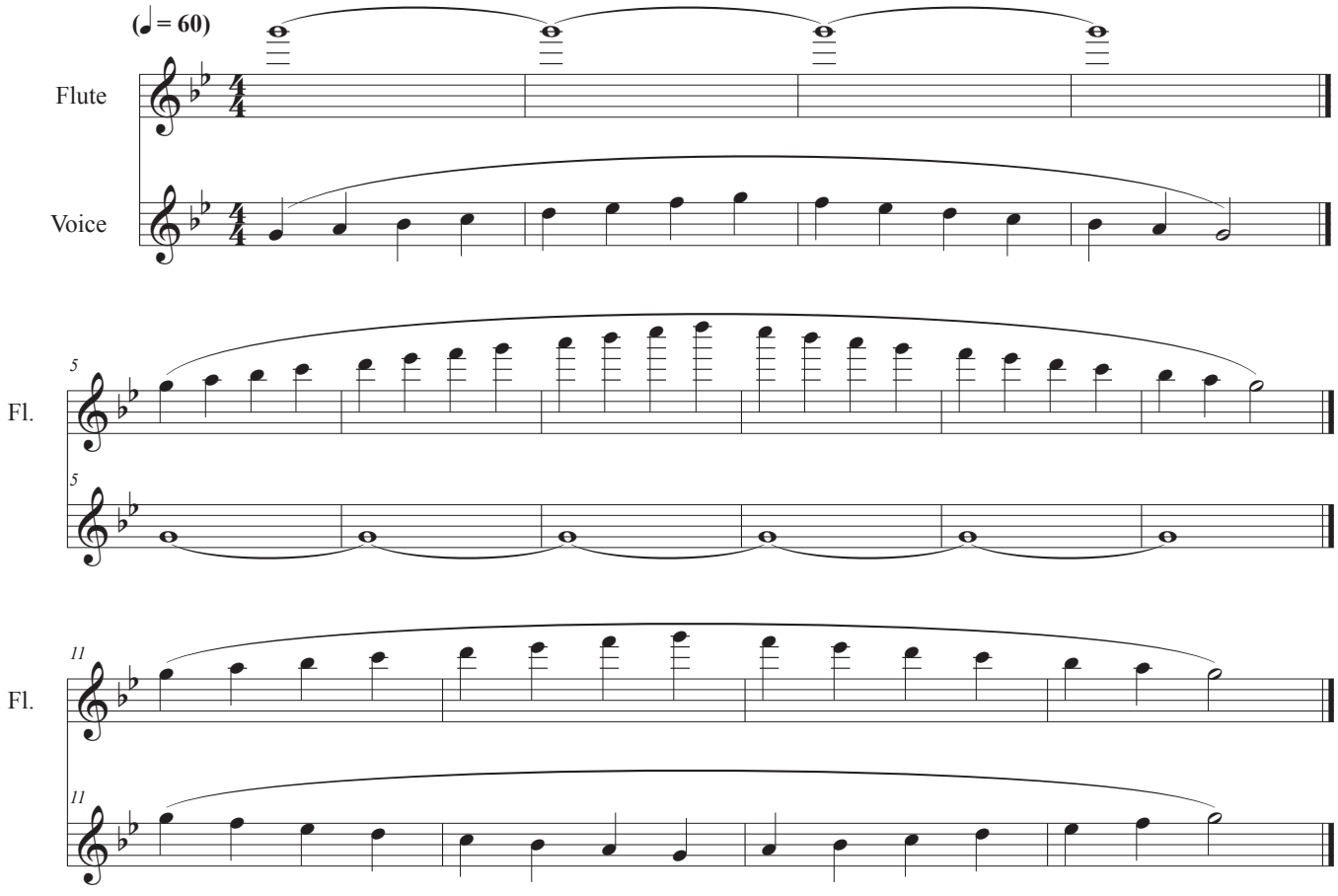
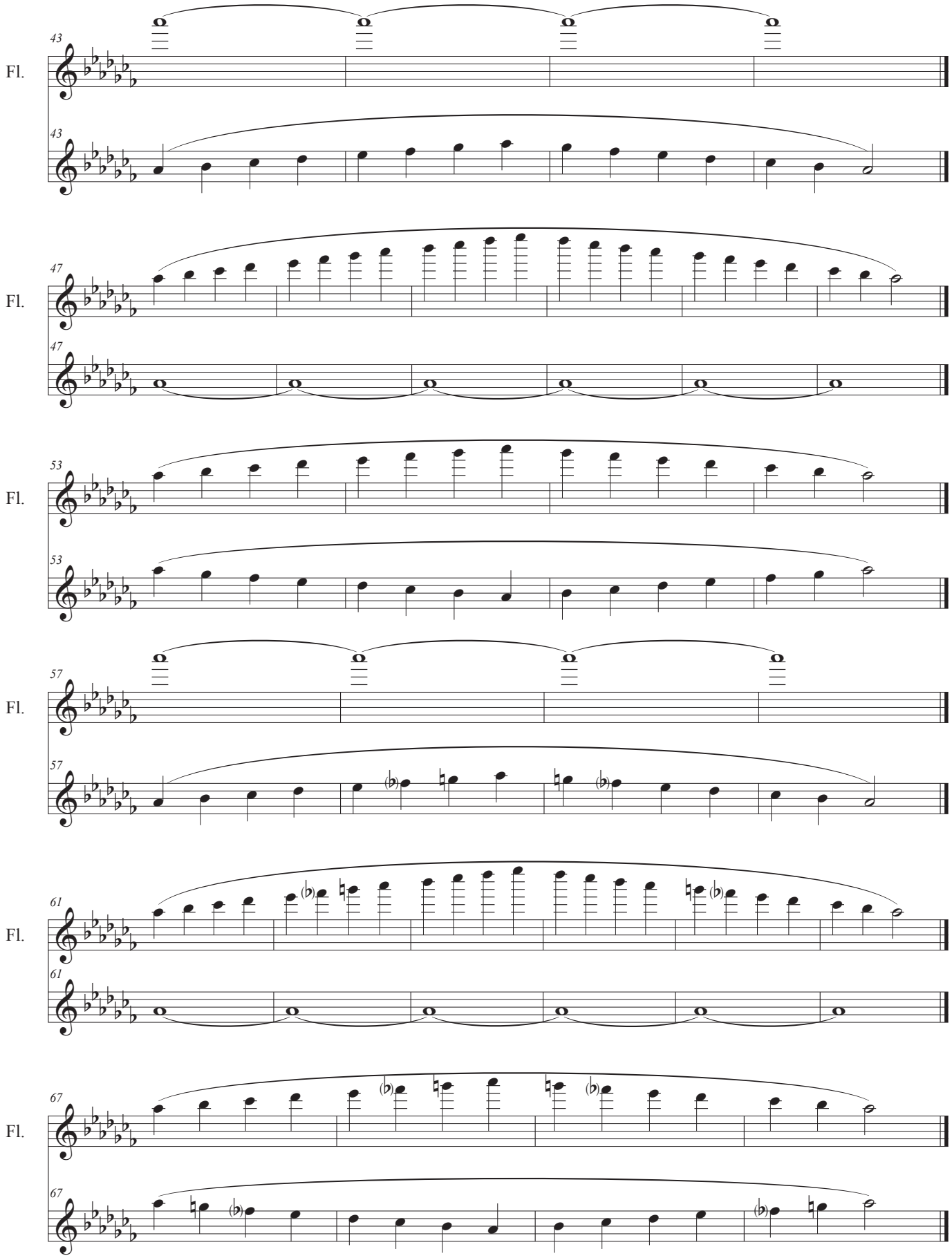
5. Clarified sound.
6. Development of independence between the brain-finger-air column relationship.

2.2 Flute Pedal/ Voice Pedal/ Contrary Motion

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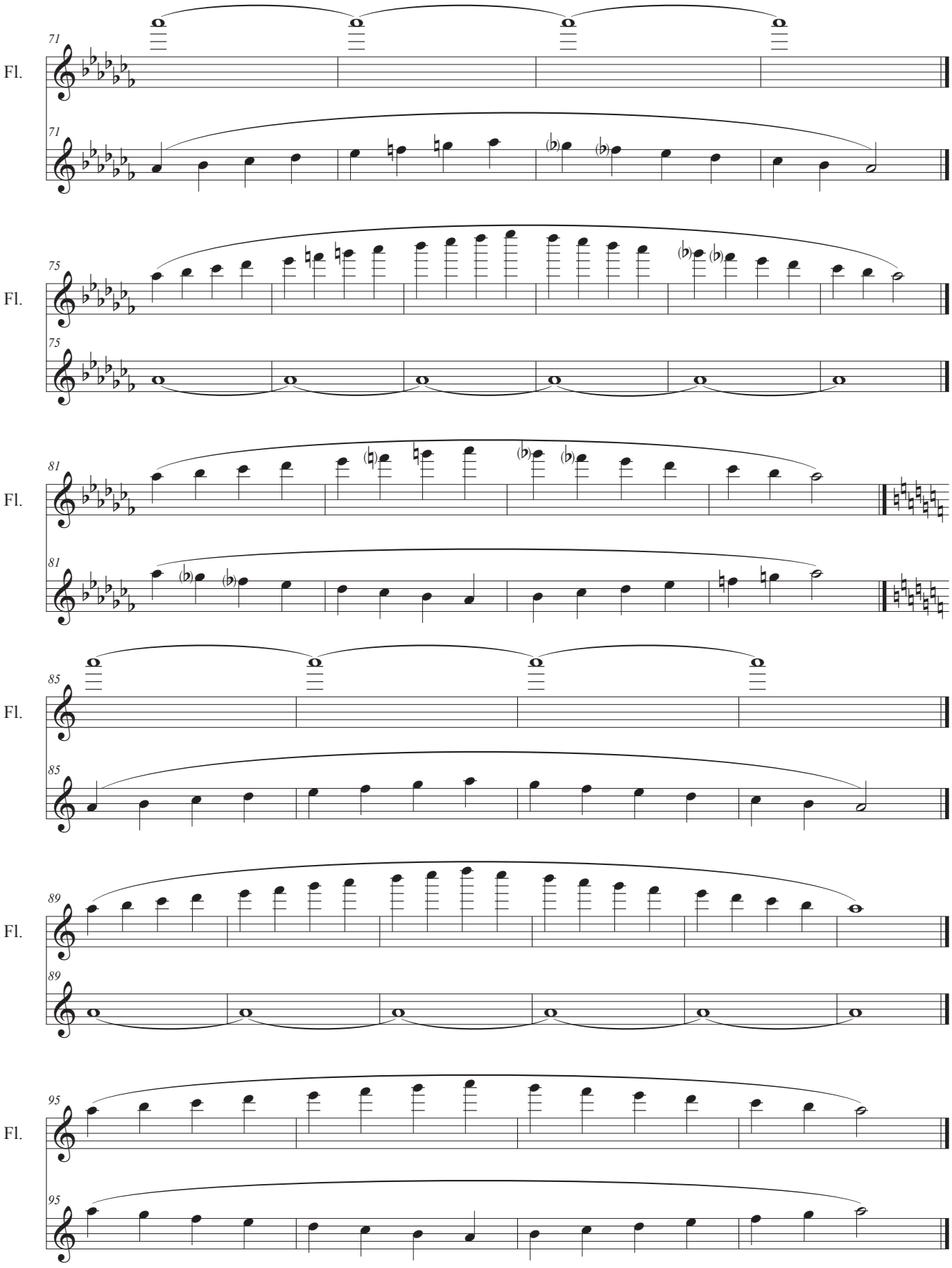
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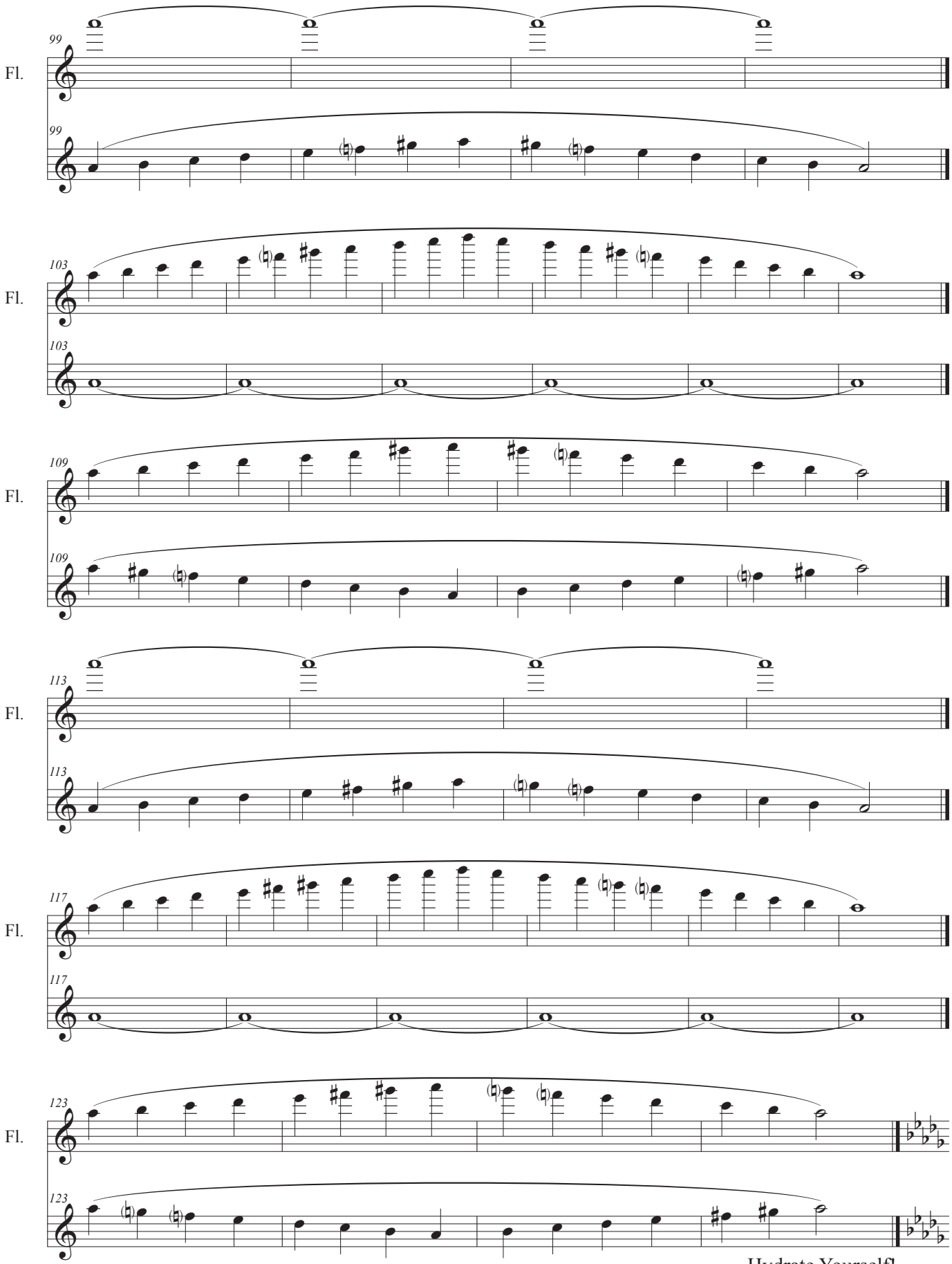
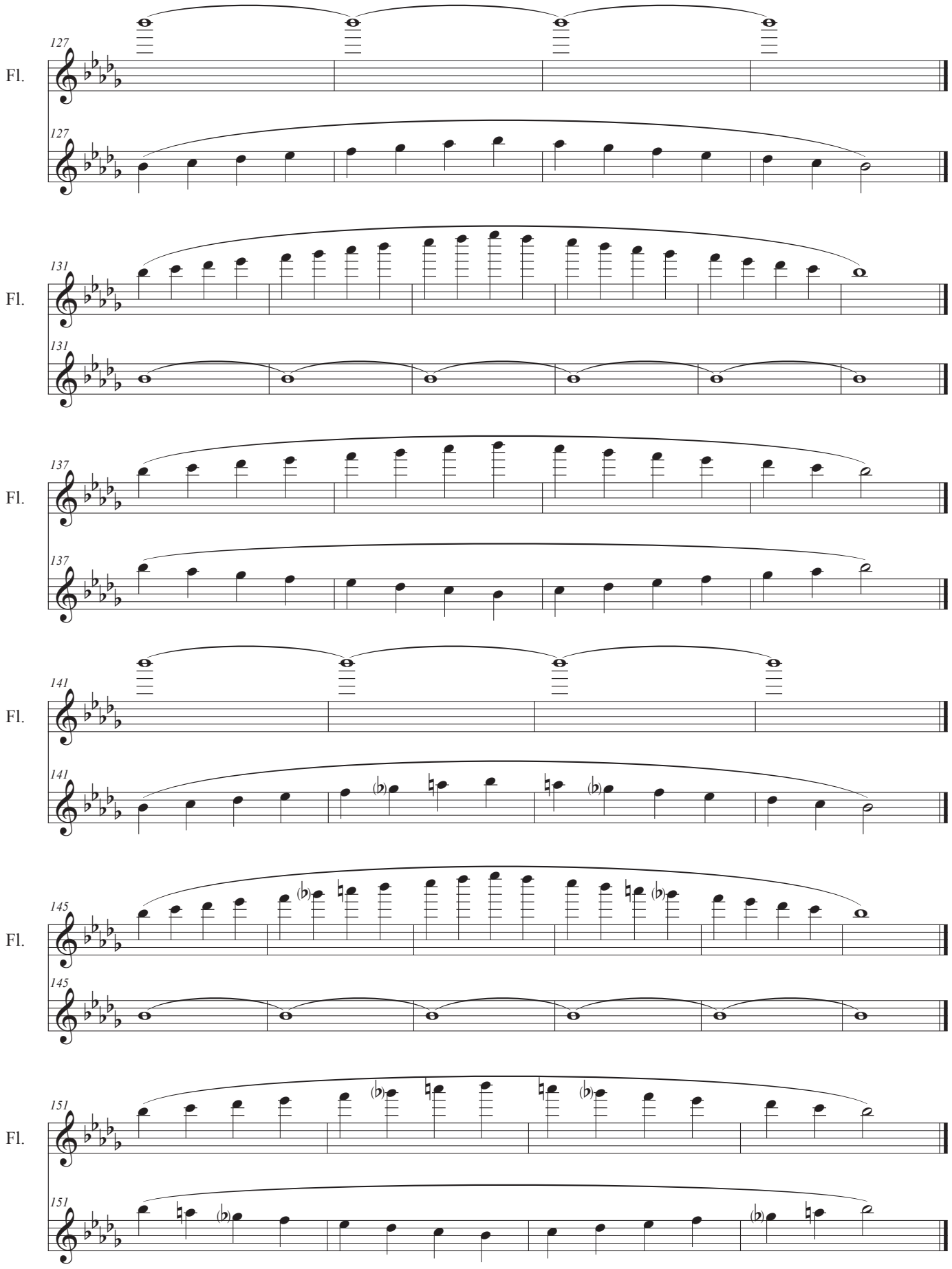


Hydrate Yourself!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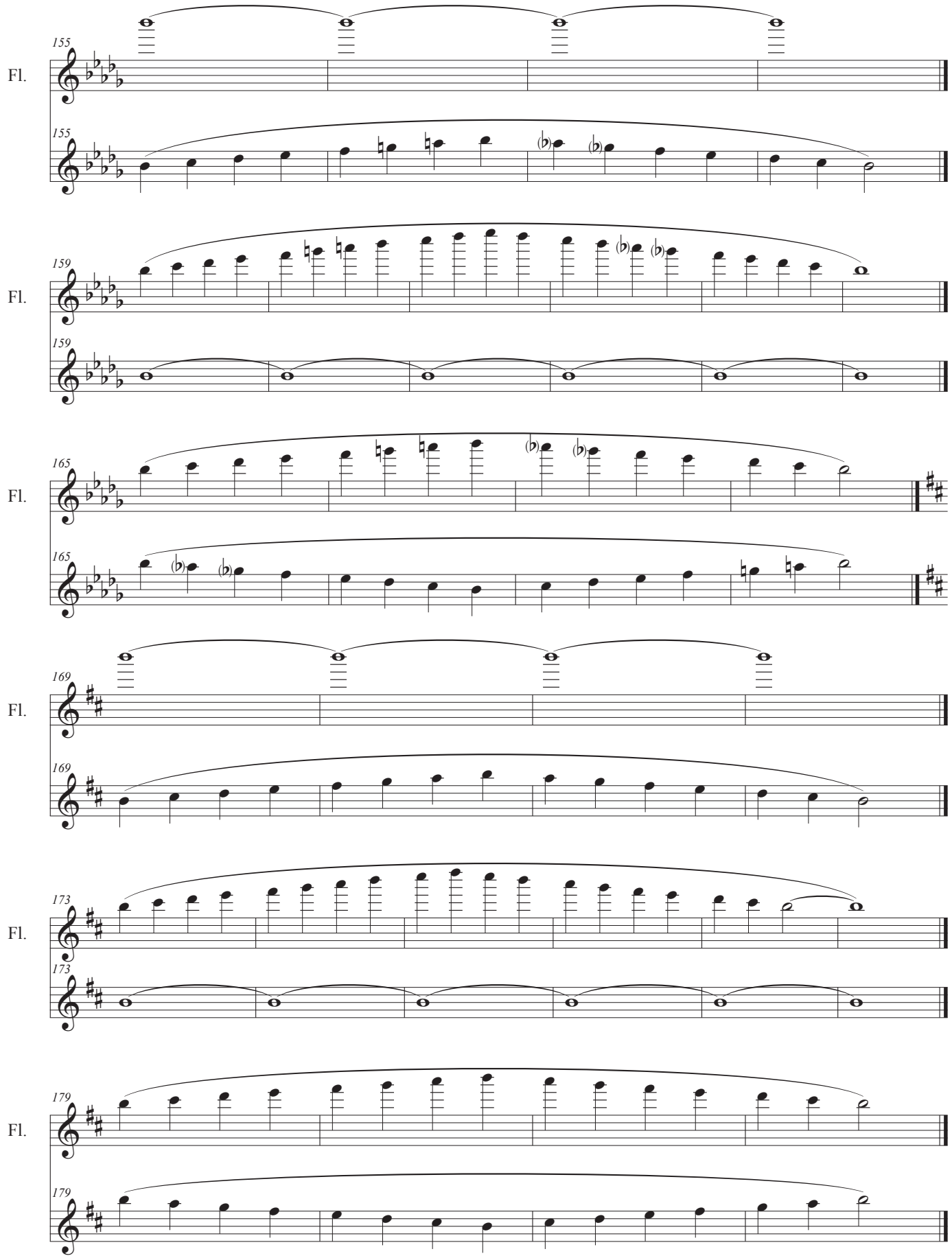
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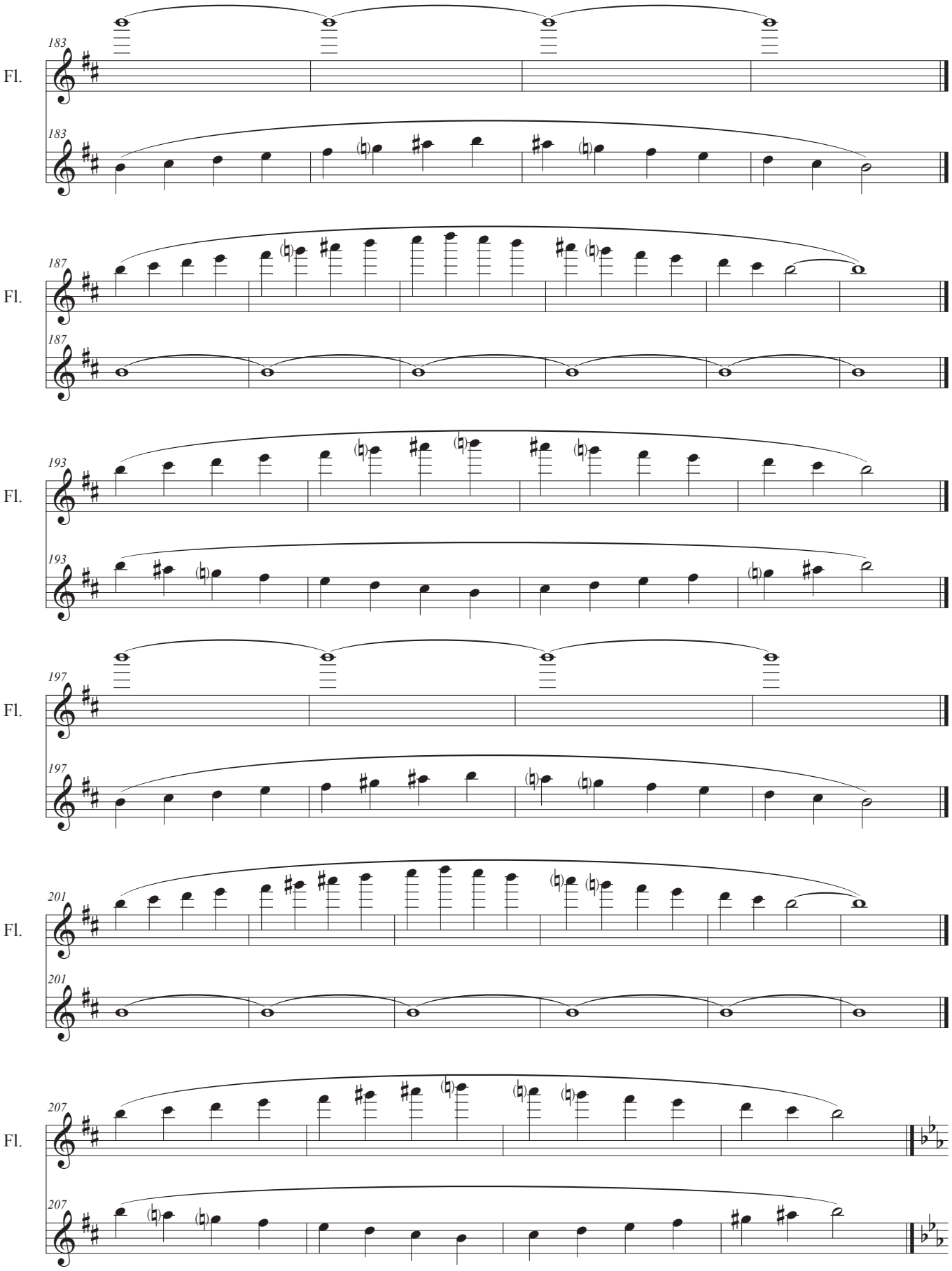
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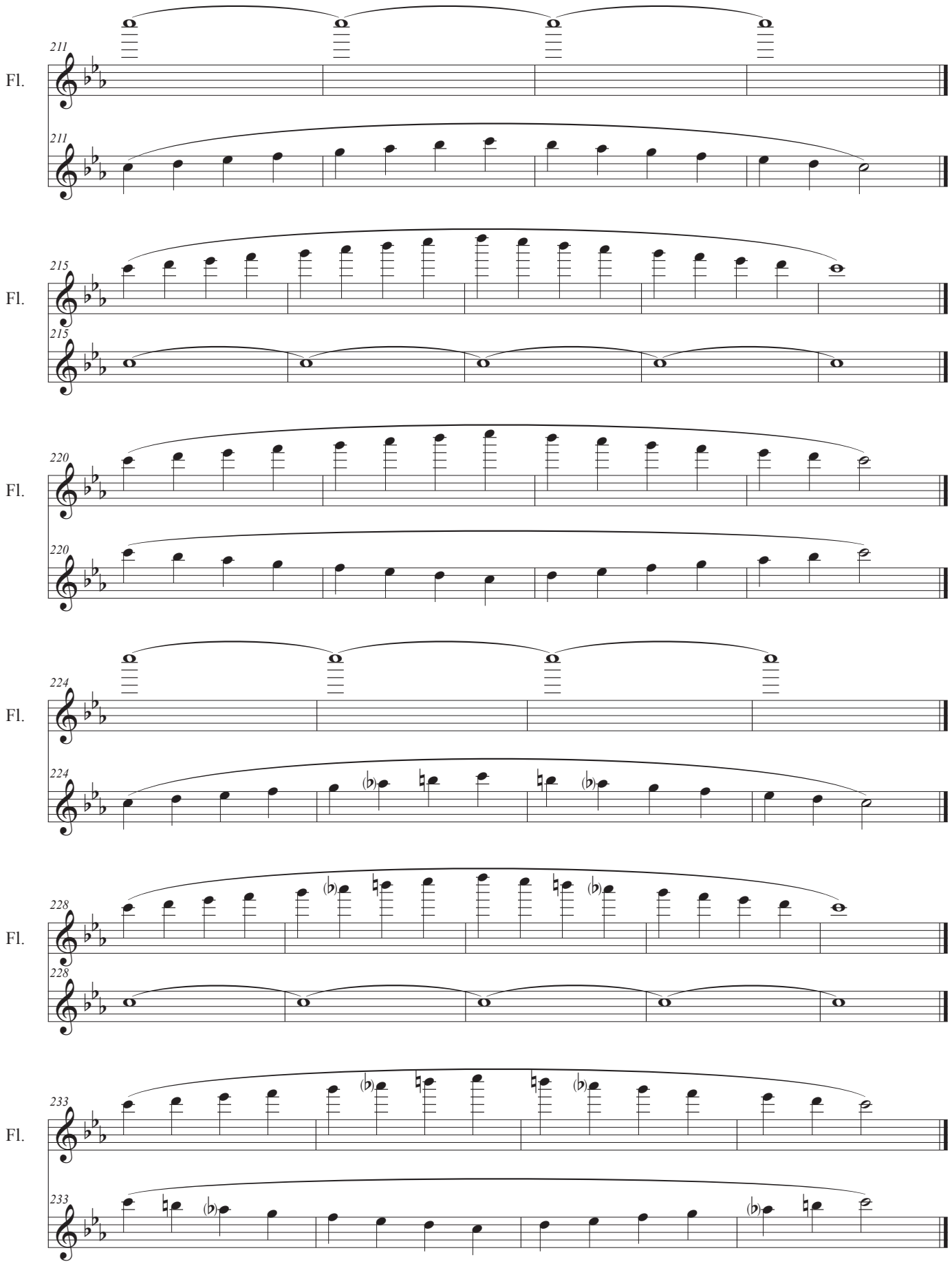
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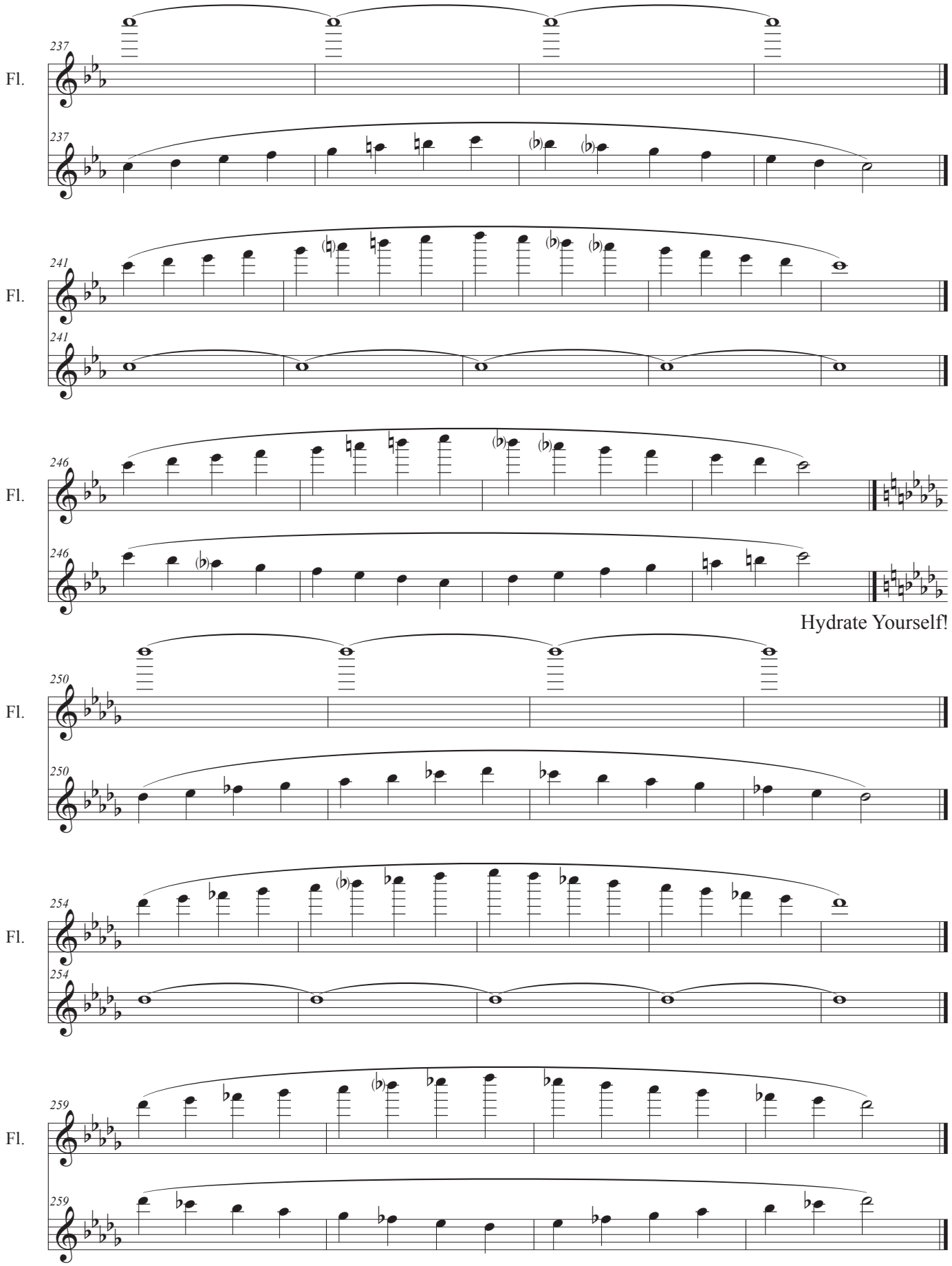
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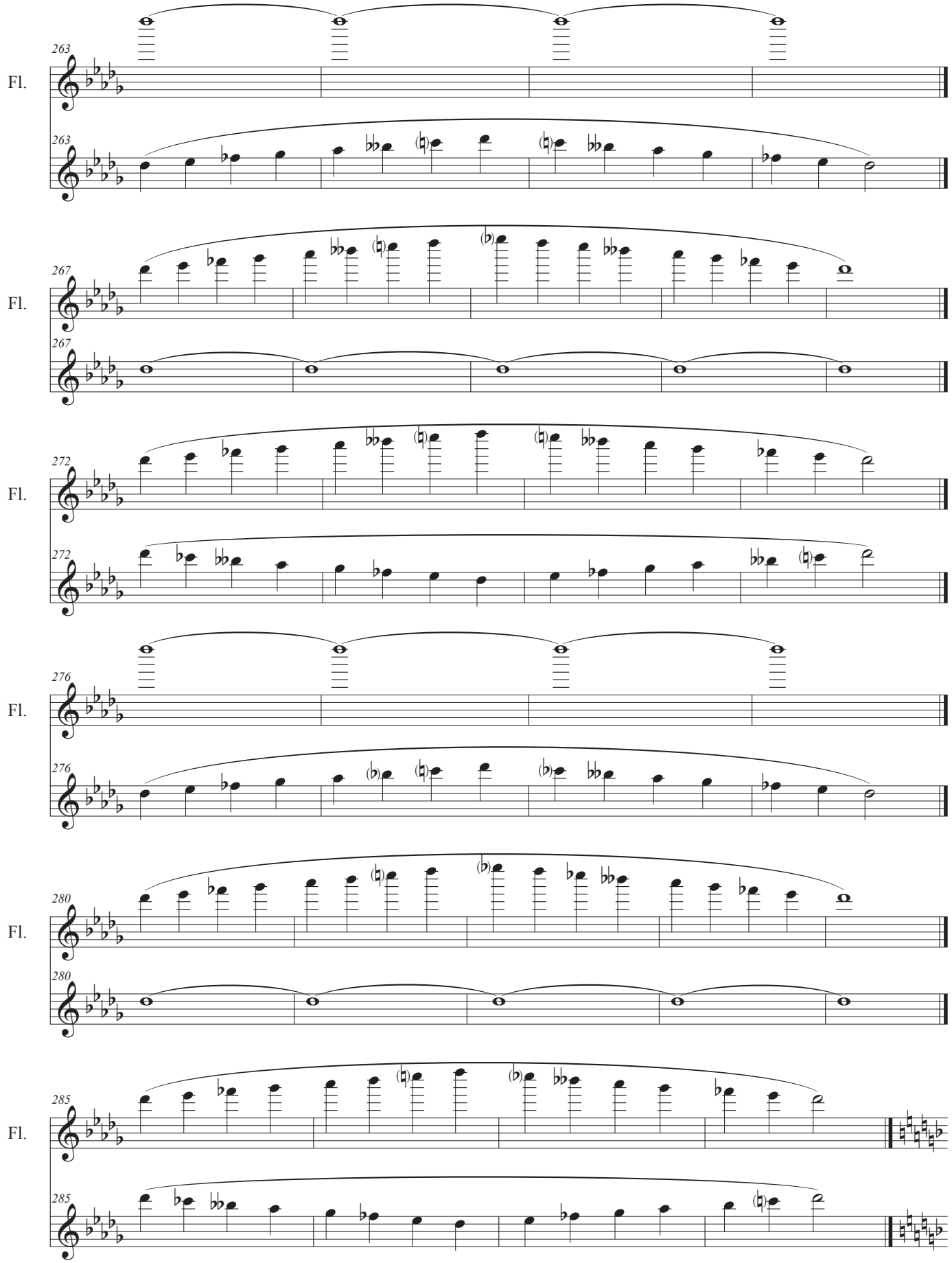
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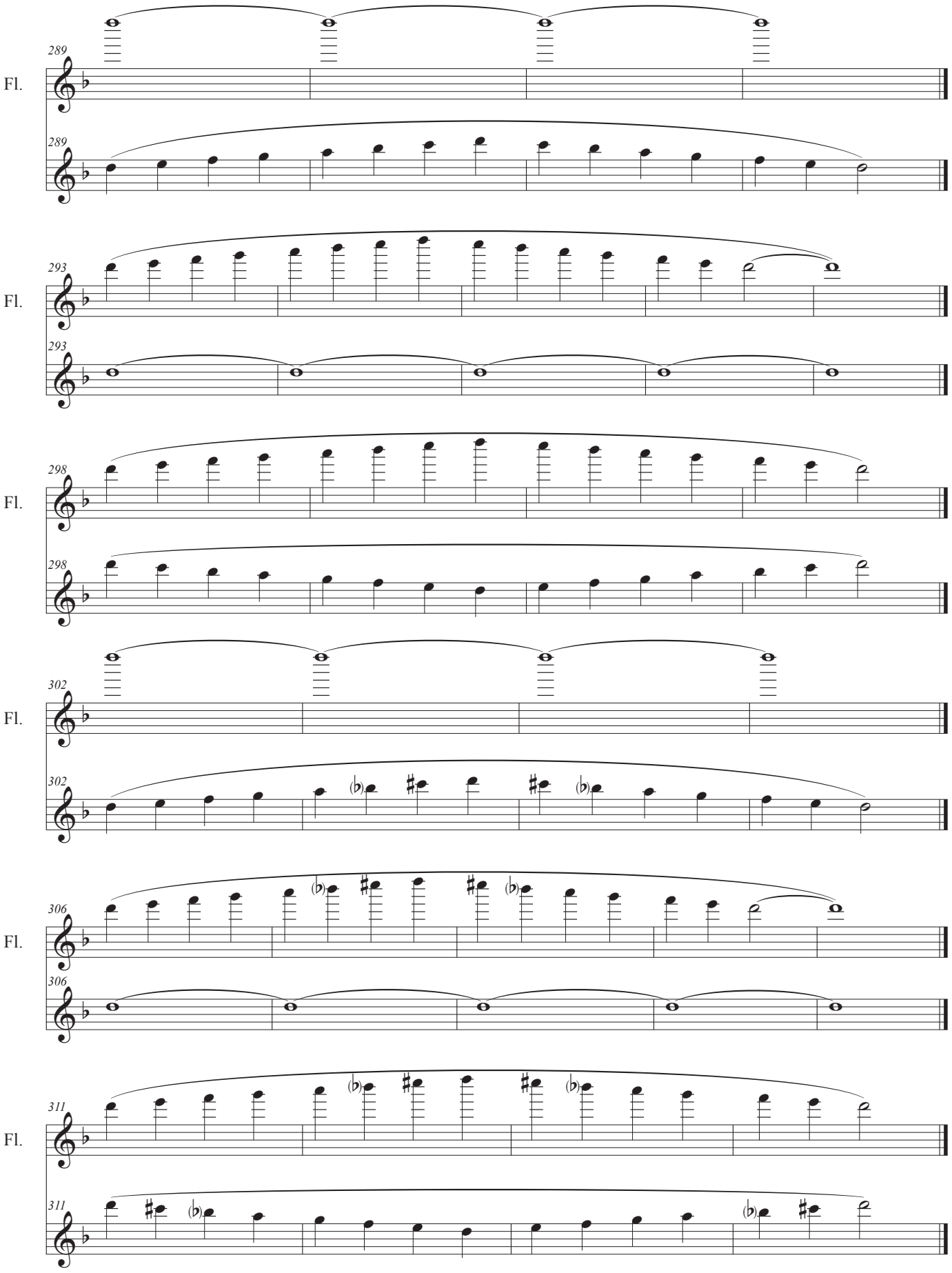
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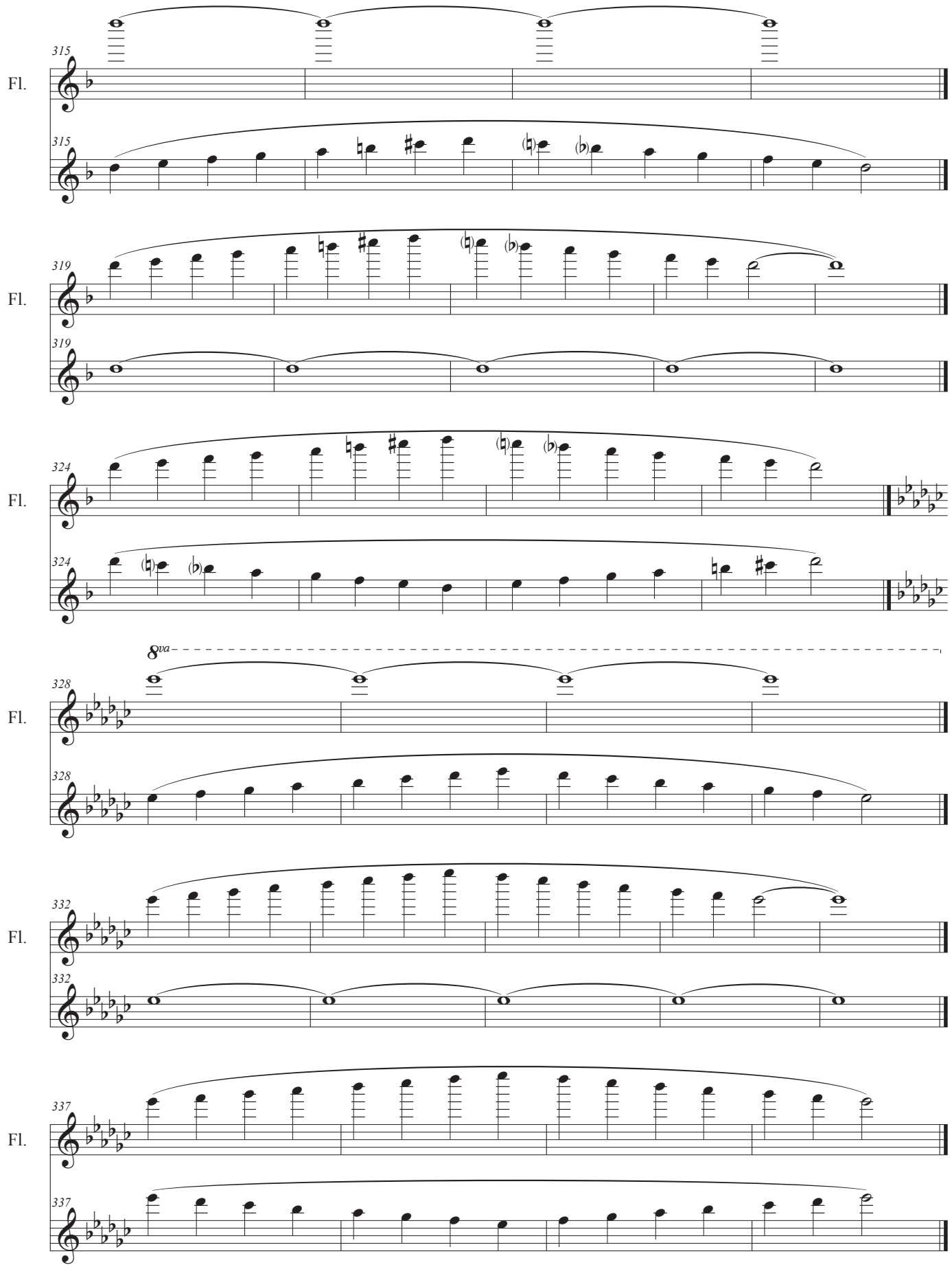
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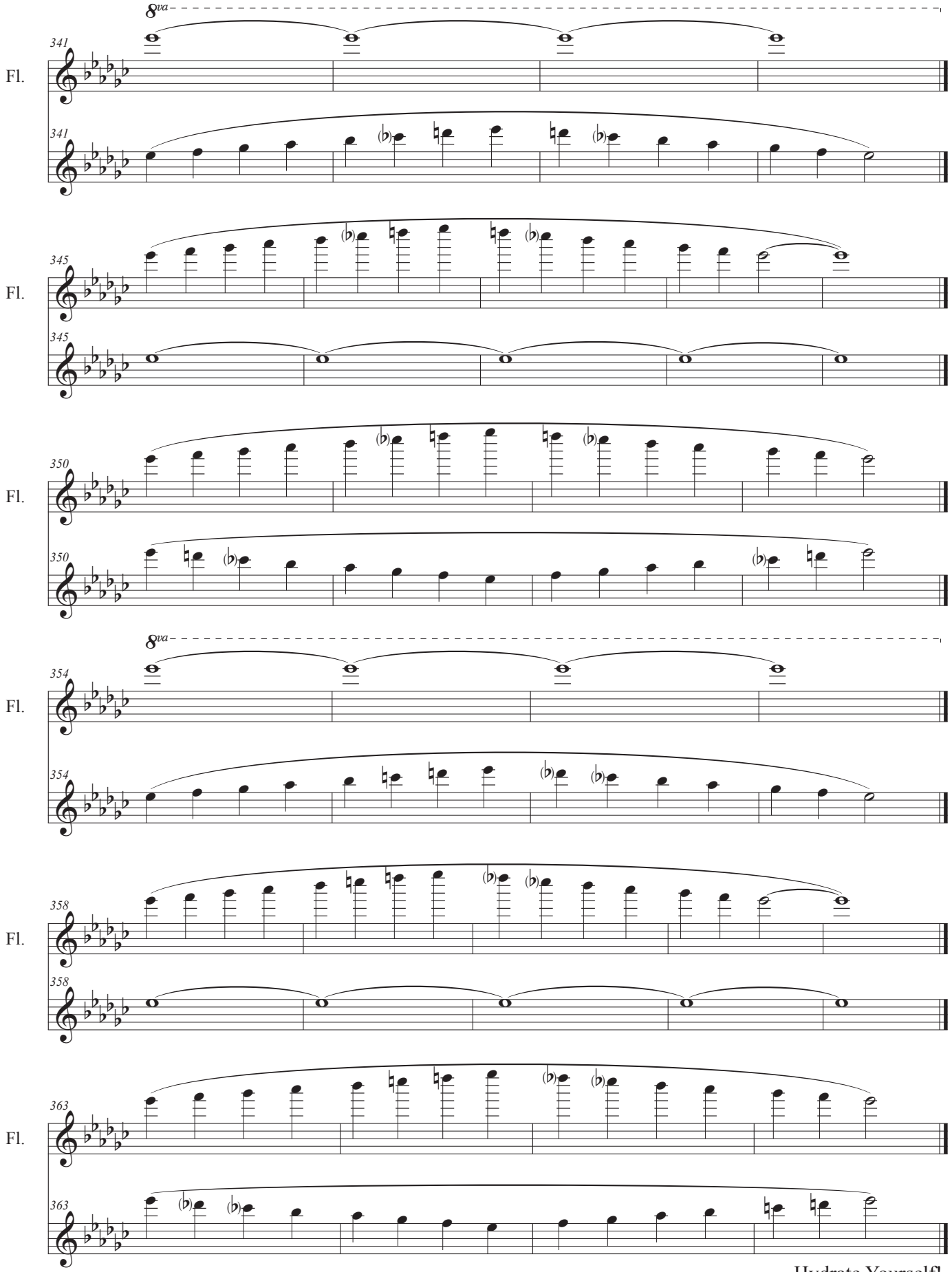


Hydrate Yourself!

Singing and Playing Major Arpeggios

Jesús Castro Turriago

Directions:

Sing as low as you can, according to your vocal range, and play the scales and arpeggios as high as you can according to your flute register. It is fine if you decide to change octaves of some notes in the voice or flute part, according to your domain of the vocal or flute range.

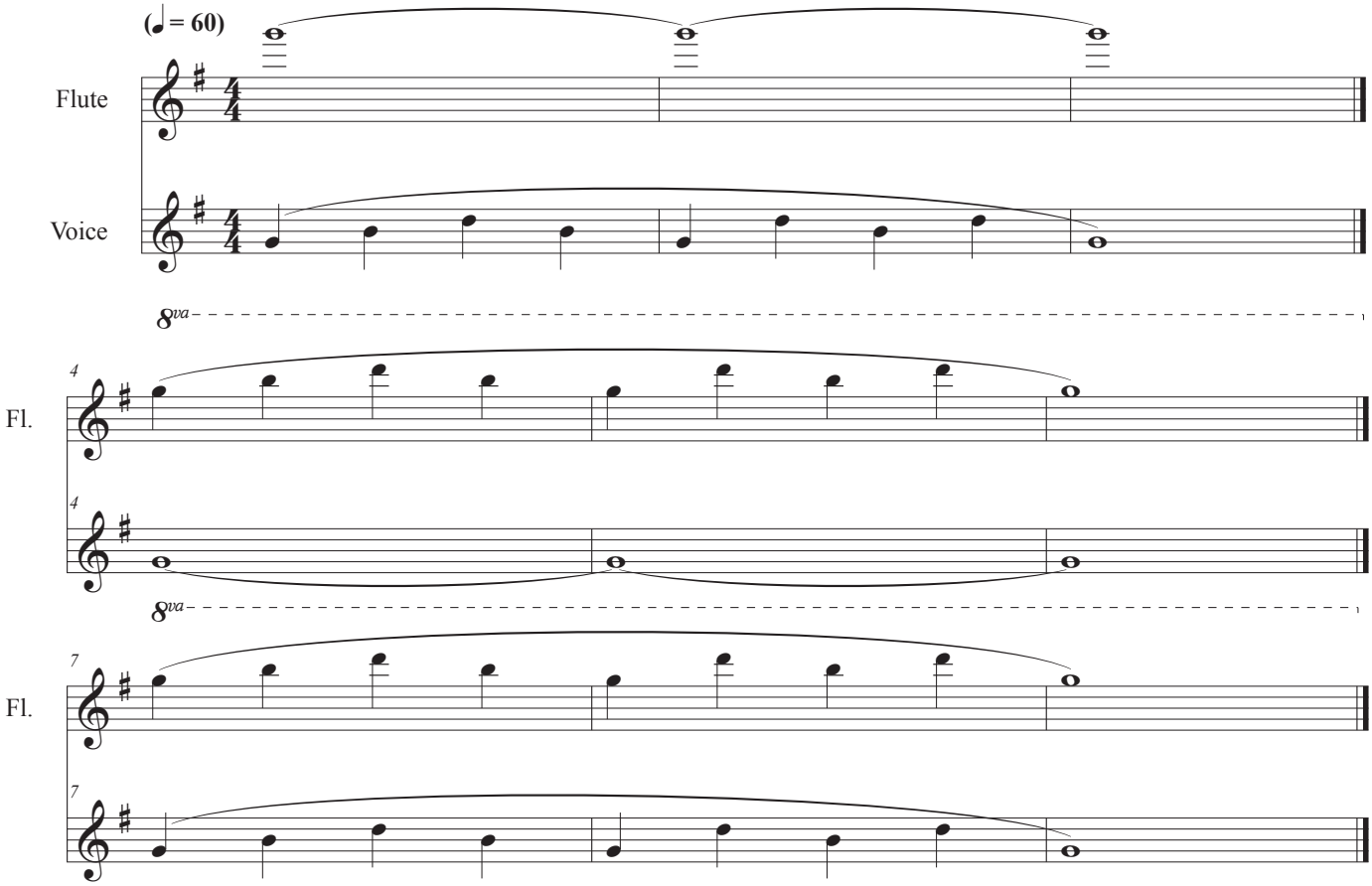
Each scale/arpeggio follows the pattern of moving the scale on voice over a flute pedal; moving the scale on the flute over a voice pedal; and, moving the scale in opposite directions on both lines.

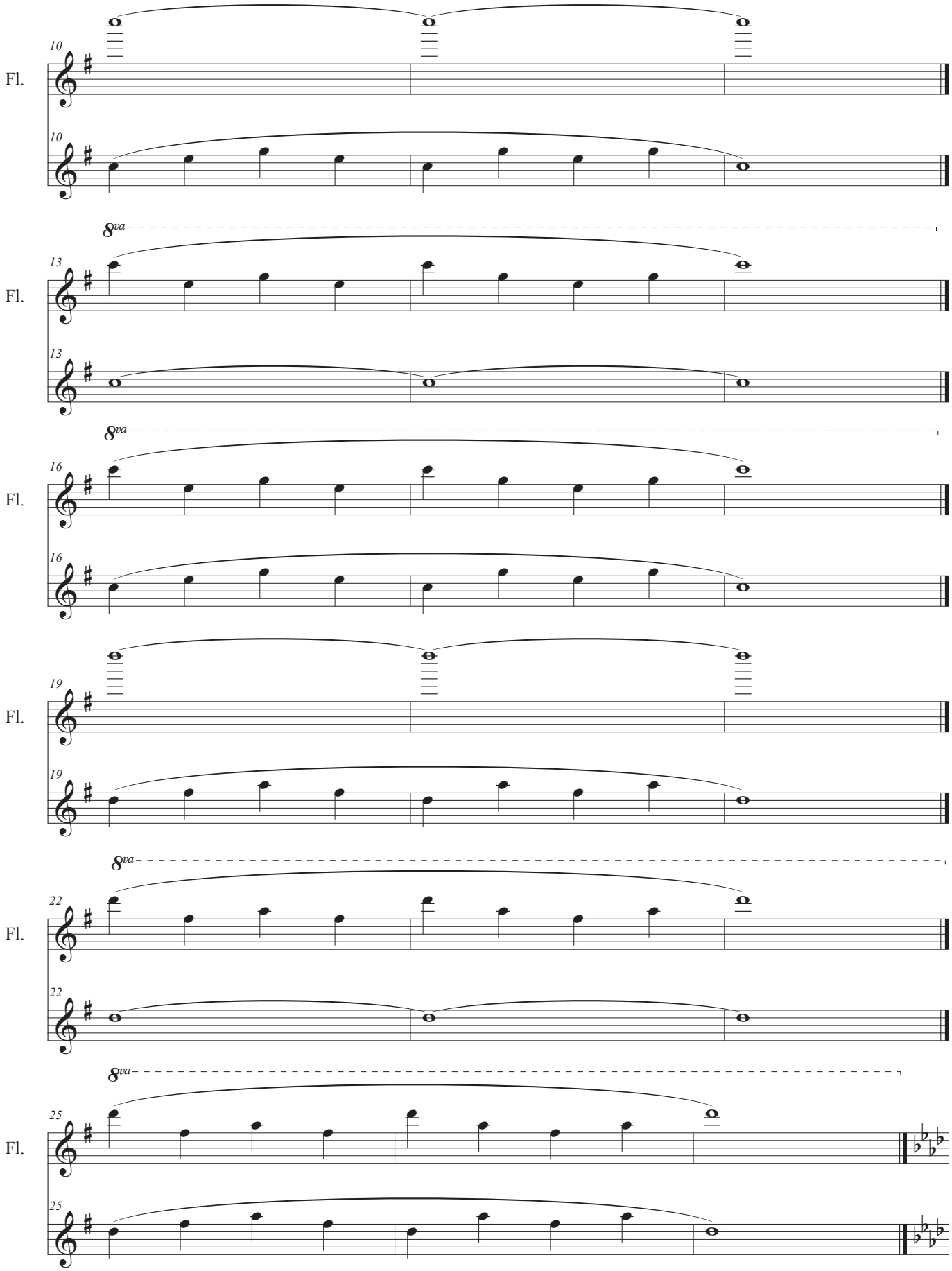
Goals:

1. Openning of the larynx.
2. Activation of the body as an apparatus of resonance.
3. Development of lips resistance.
4. Focused airstream direction trhough the embouchure whole
5. Clarified sound.
6. Development of independence between the brain-finger-air column relationship.

The folloing group of etudes are inspired in Pter Lukas Graff´s Check Up - Excercise No. 6 Singing and Playing

2.3 Flute Pedal/ Voice Pedal/ Parallel Motion

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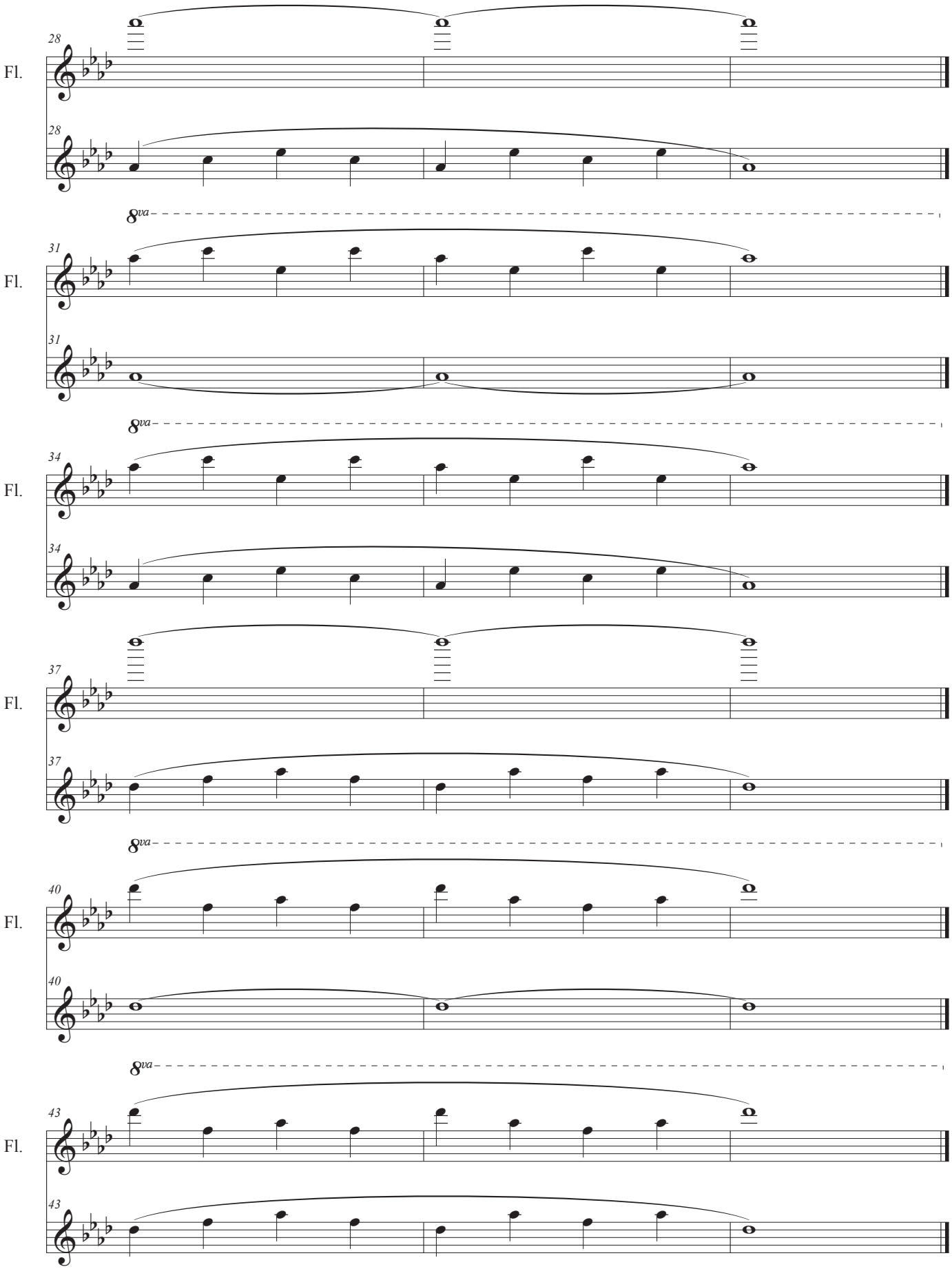
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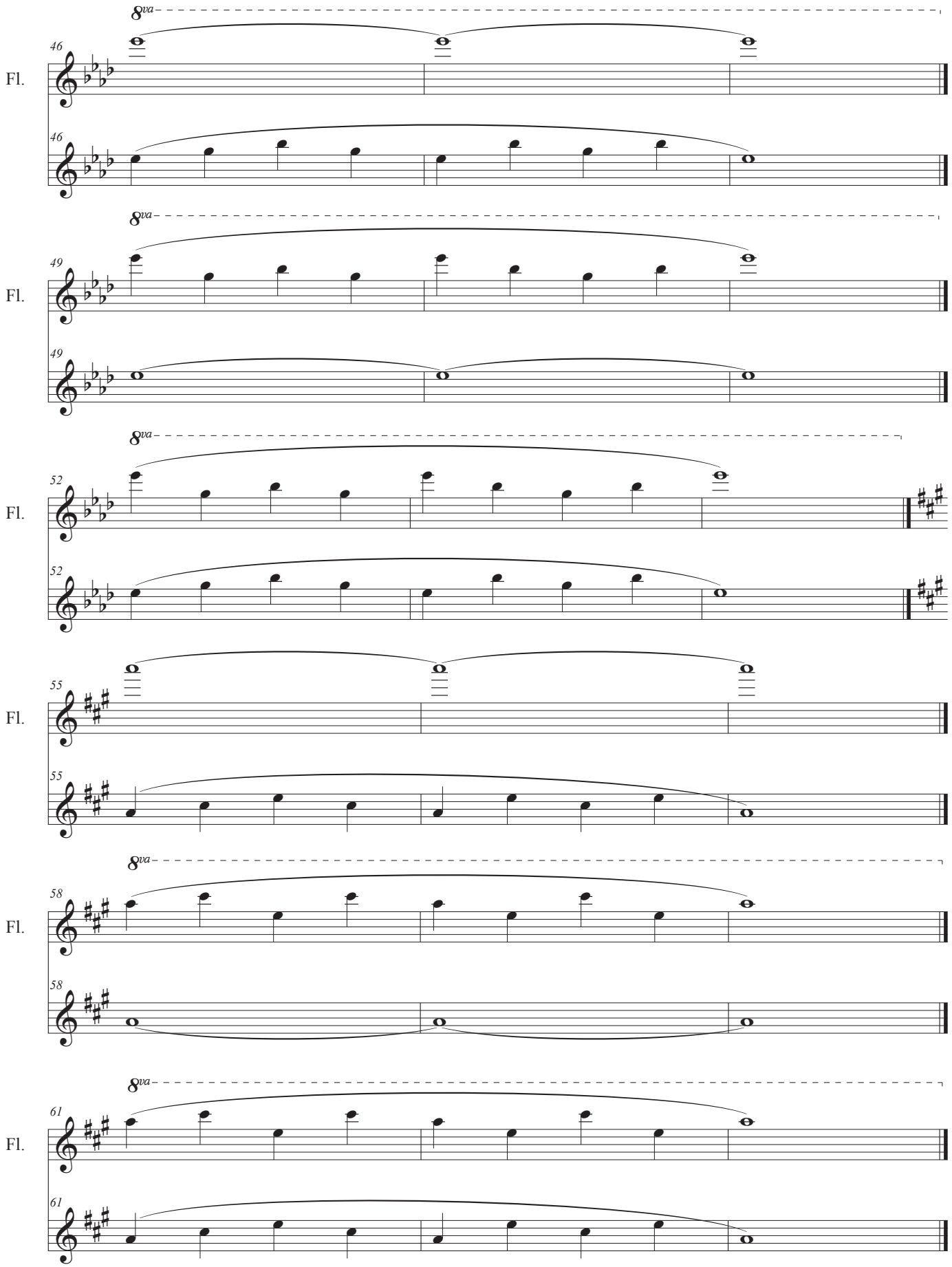
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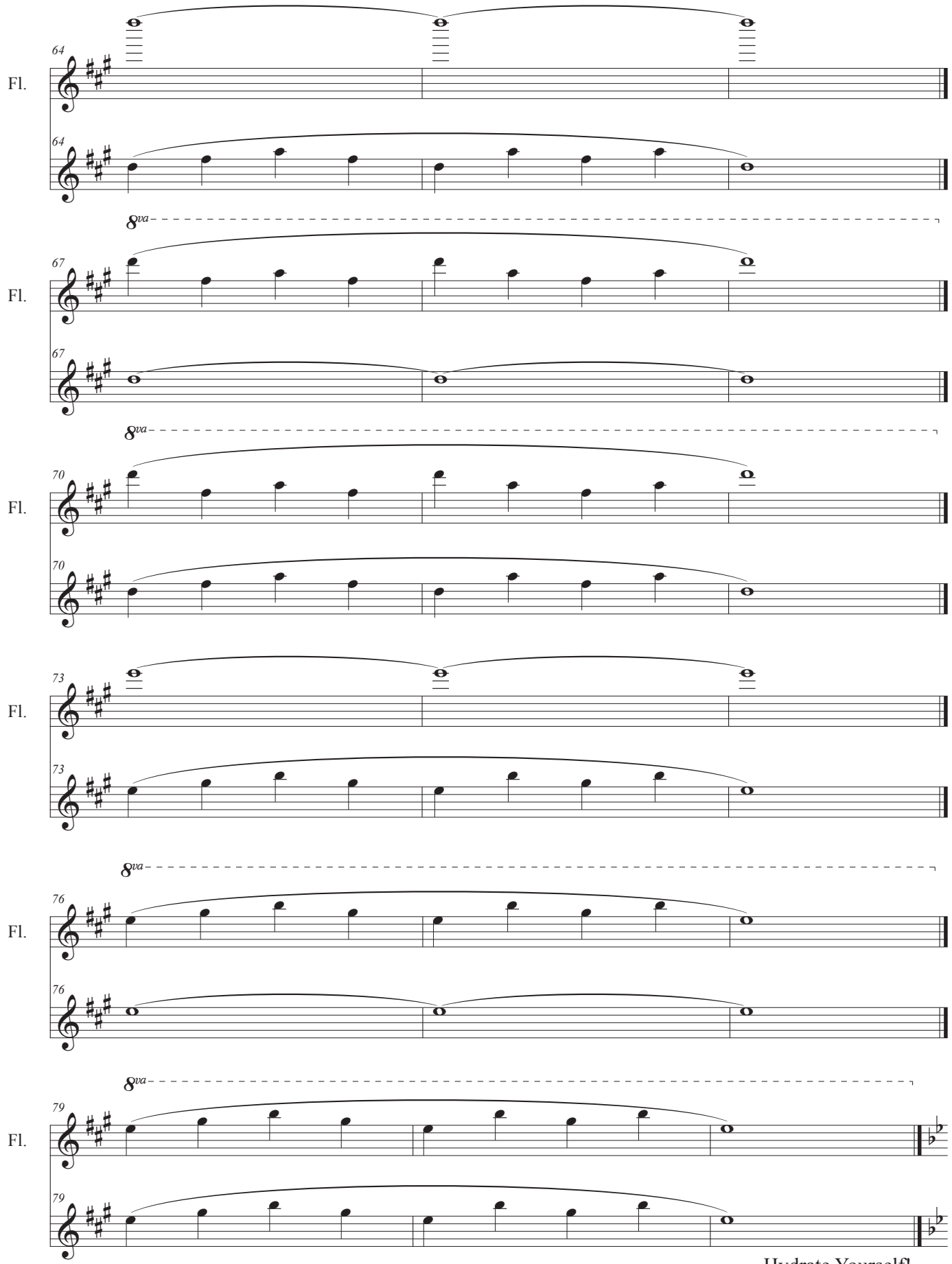
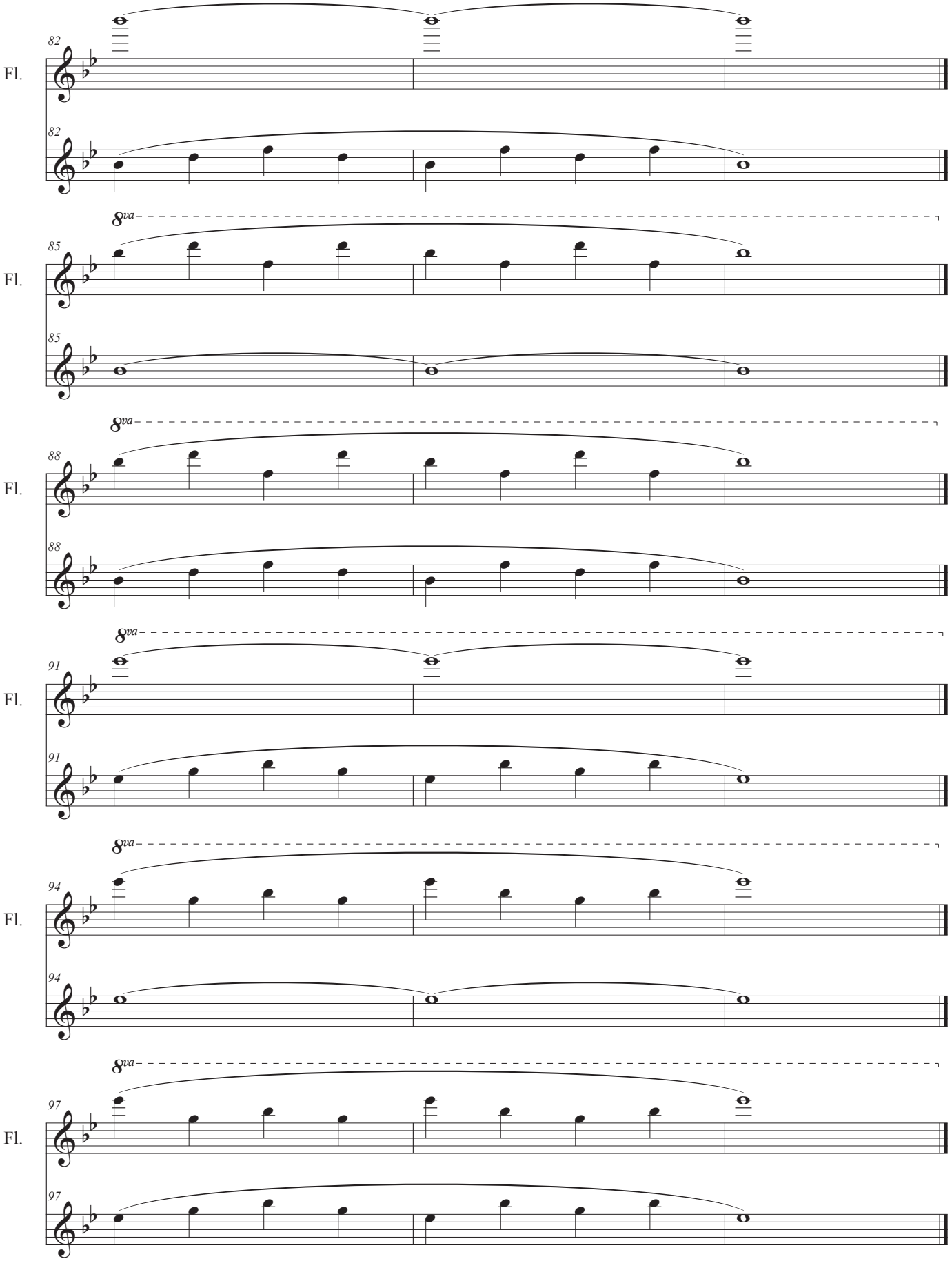


Hydrate Yourself!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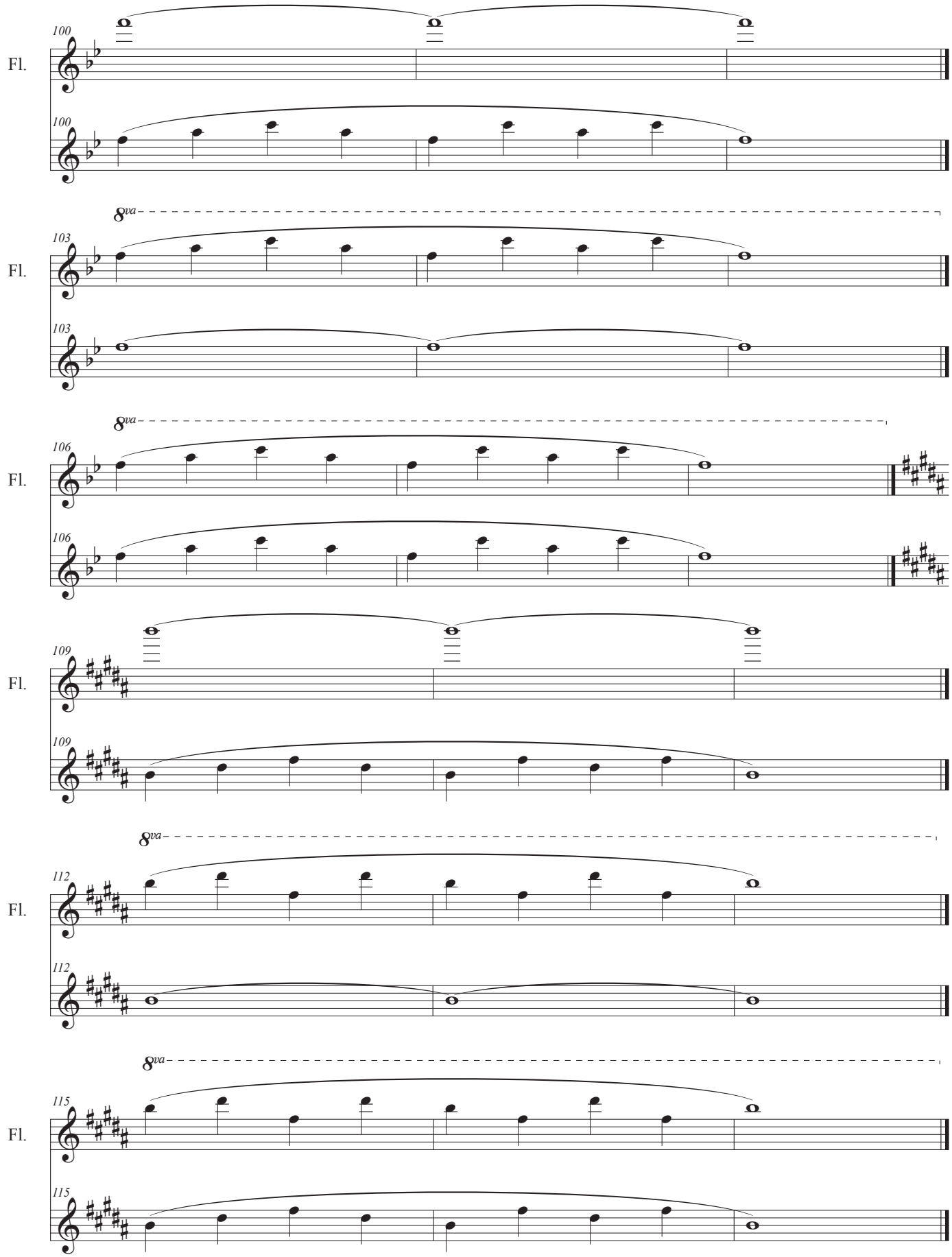
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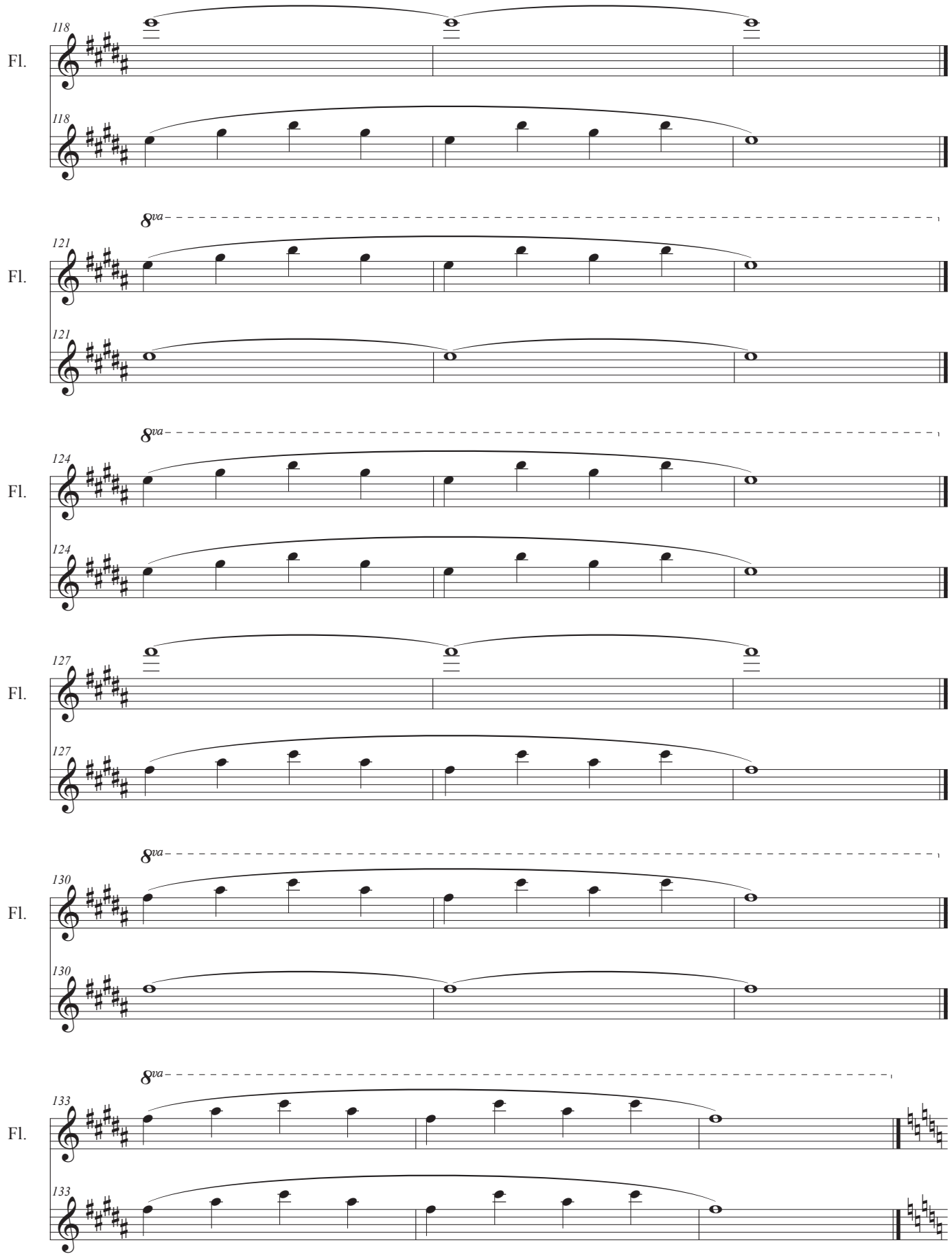
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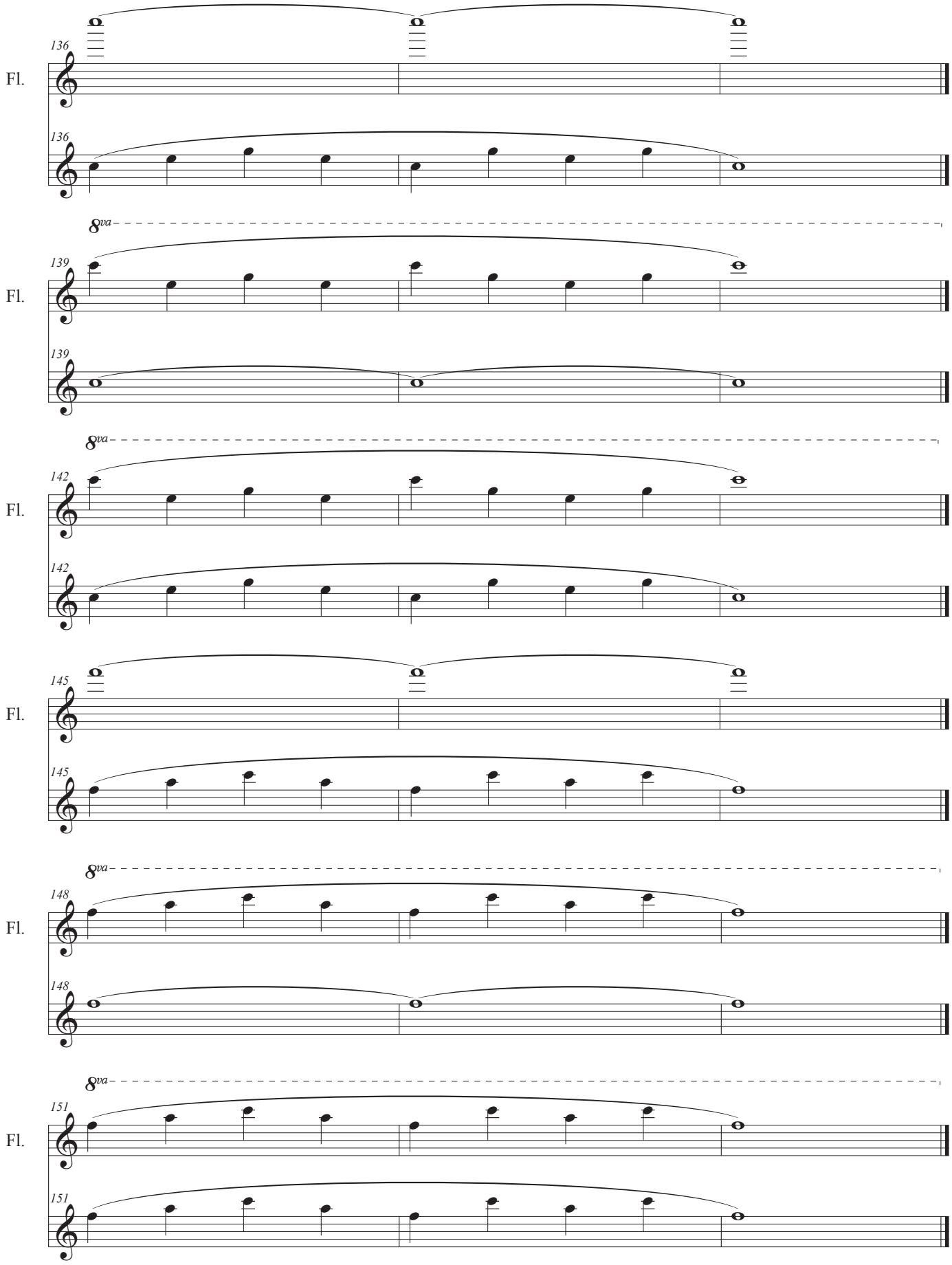
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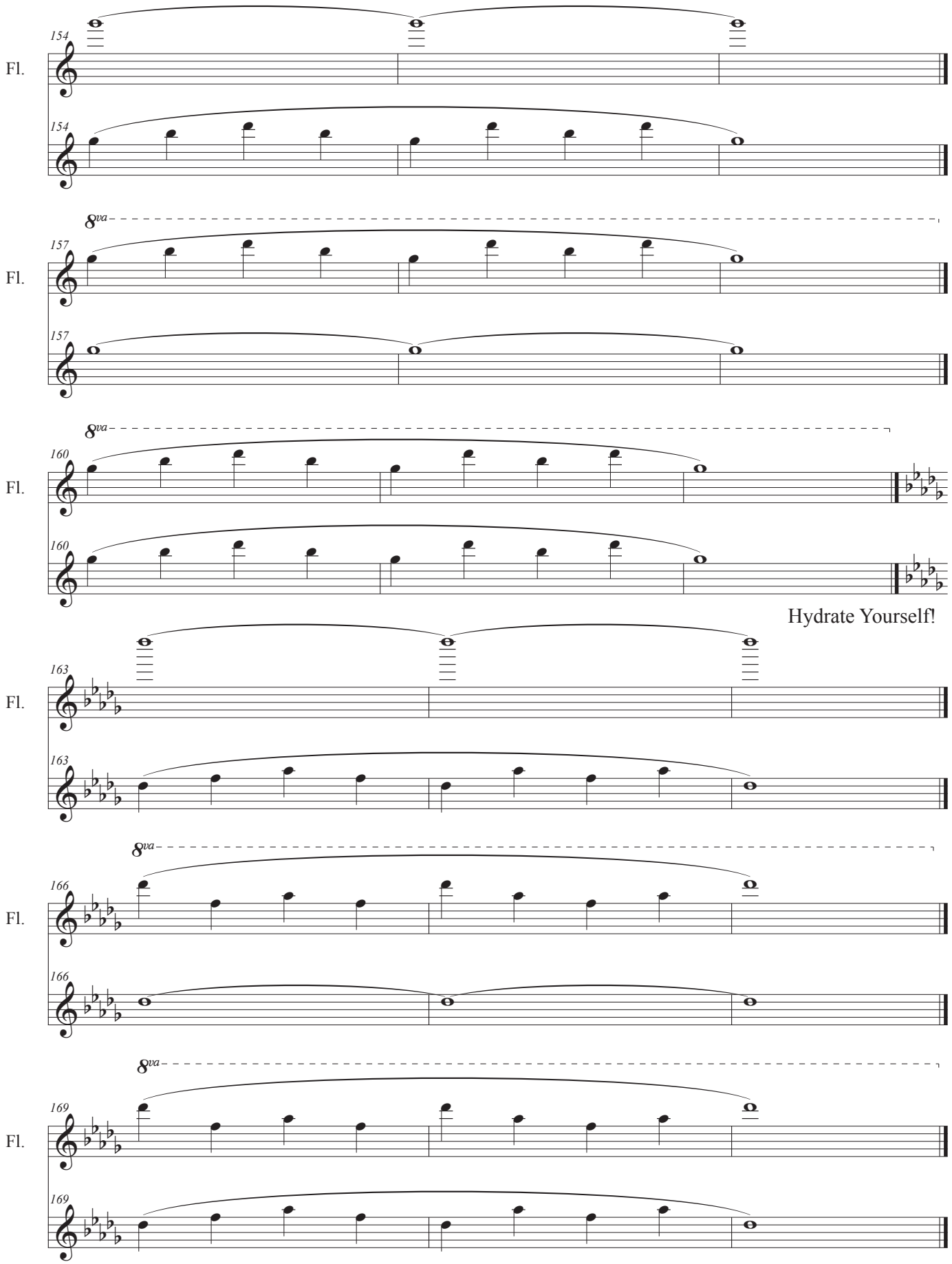
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Hydrate Yourself!
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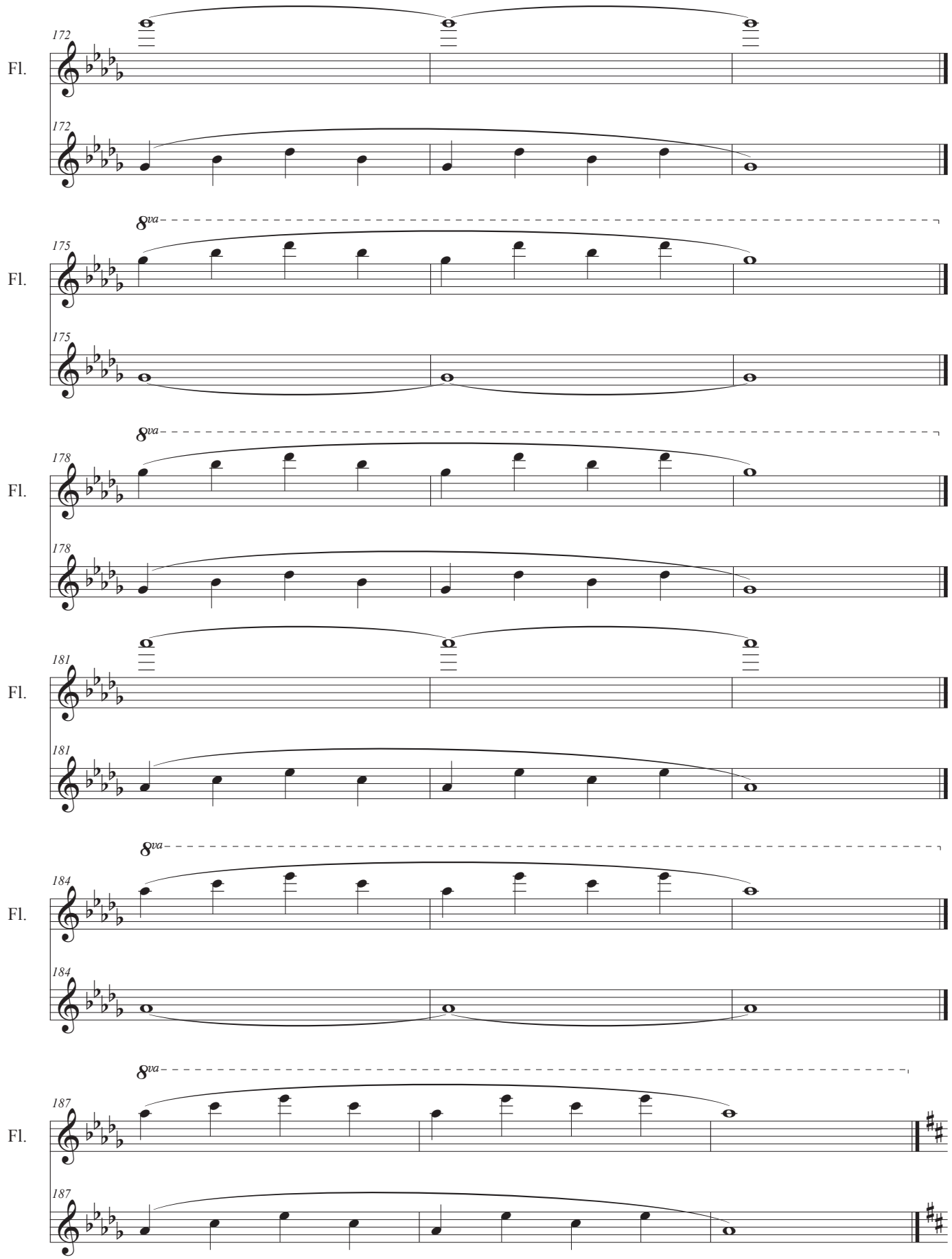
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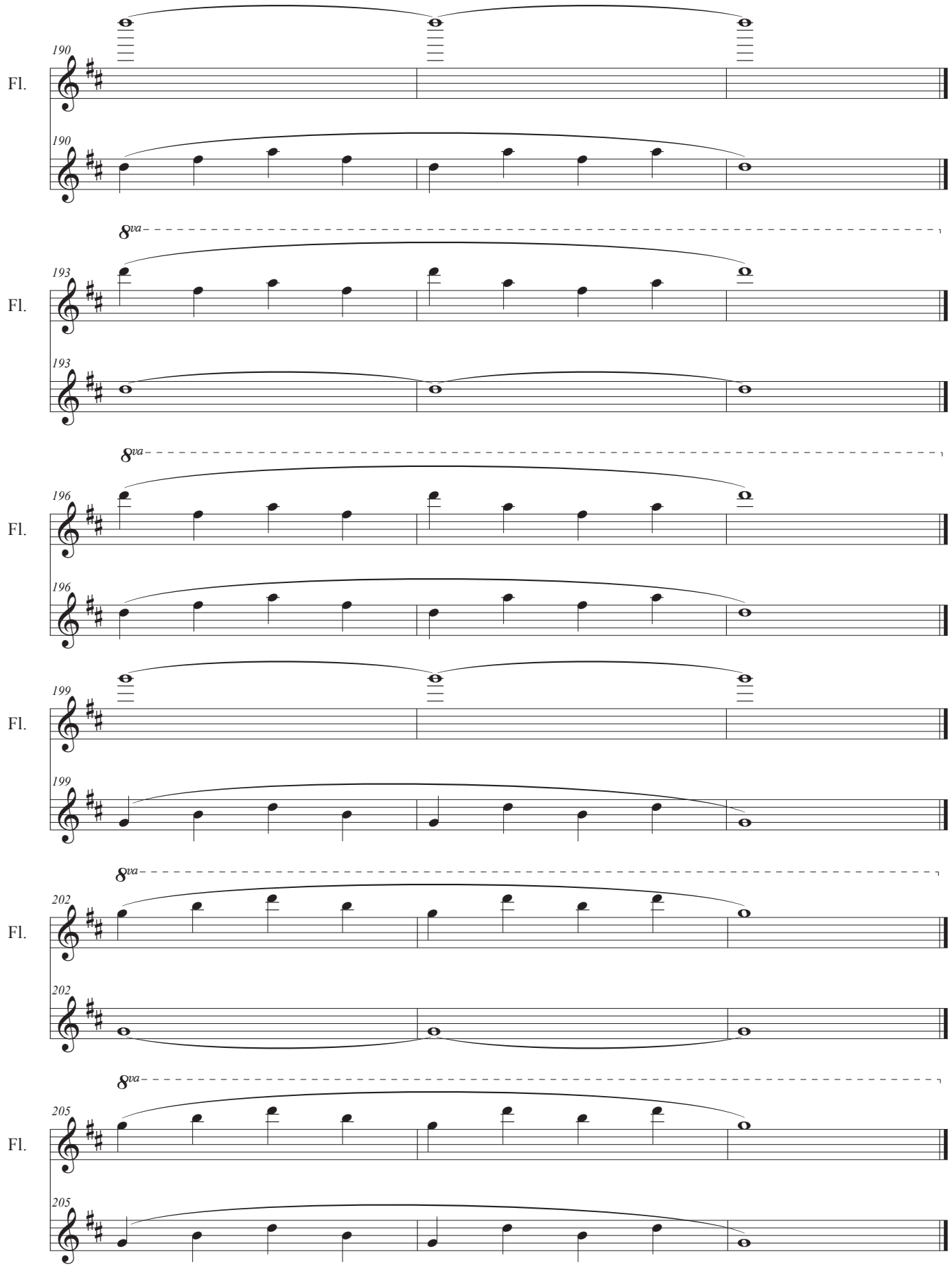
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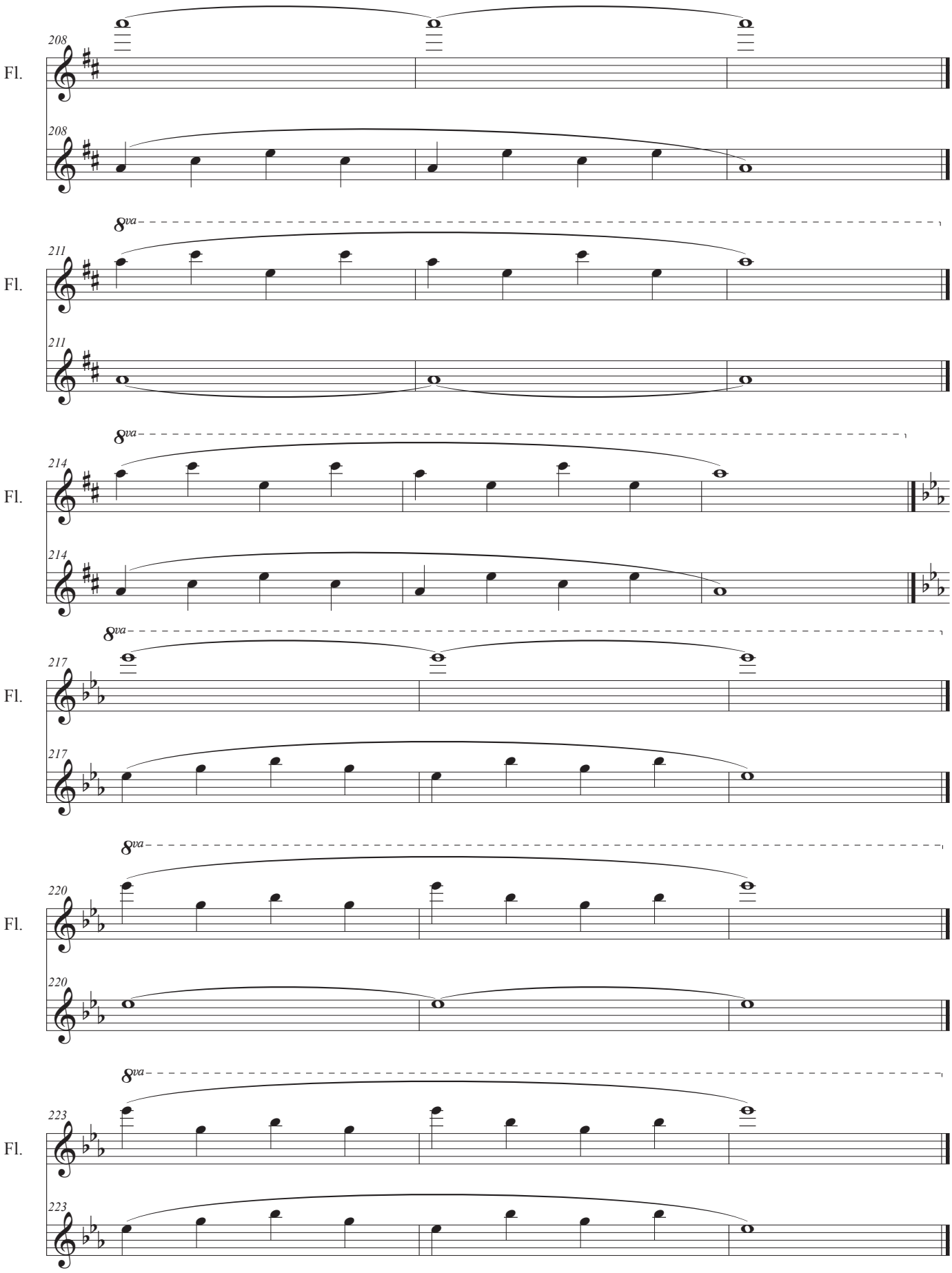
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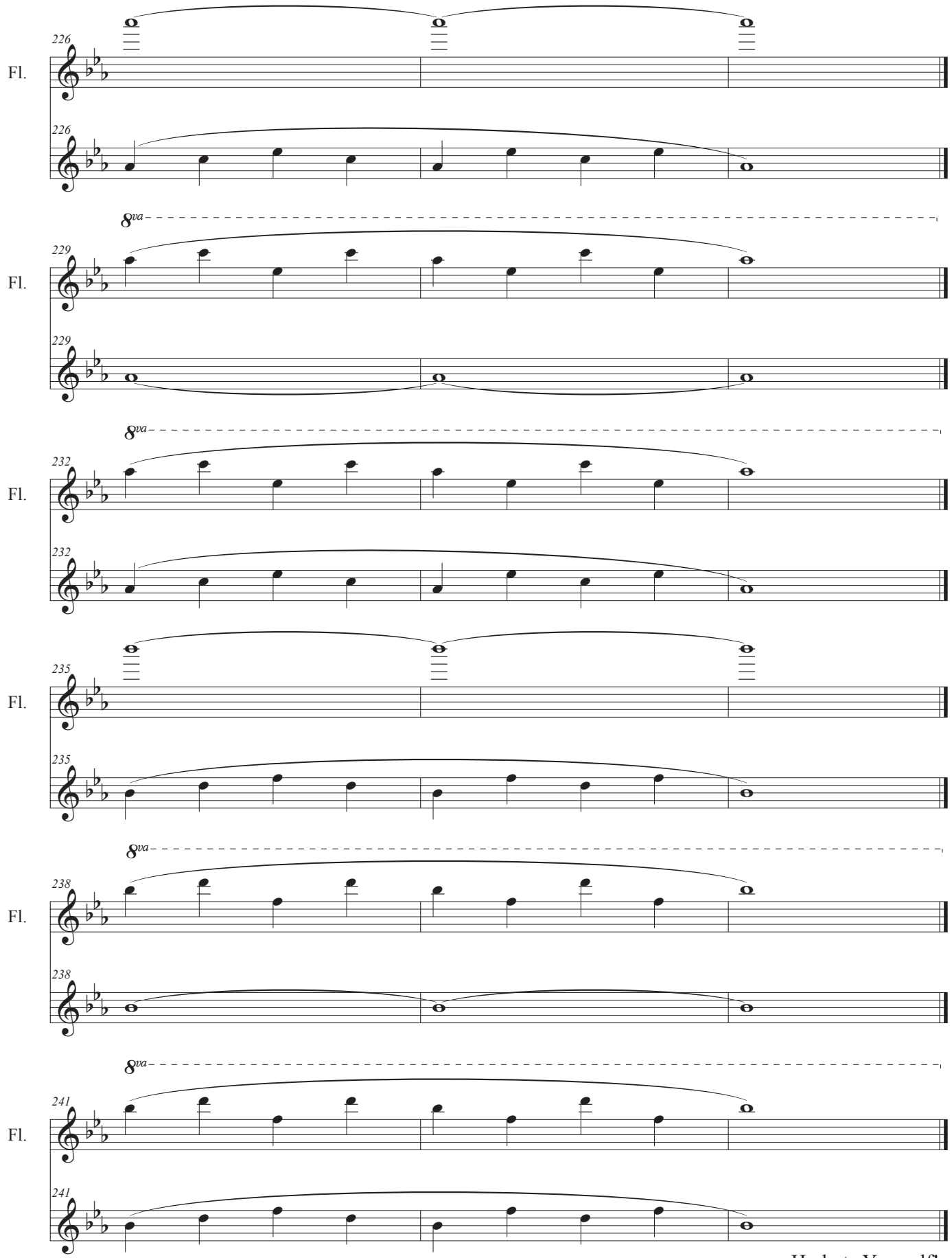


Hydrate Yourself!

Singing and Playing Minor Arpeggios

Jesús Castro Turriago

Directions:

Sing as low as you can, according to your vocal range, and play the scales and arpeggios as high as you can according to your flute register. It is fine if you decide to change octaves of some notes in the voice or flute part, according to your domain of the vocal or flute range.

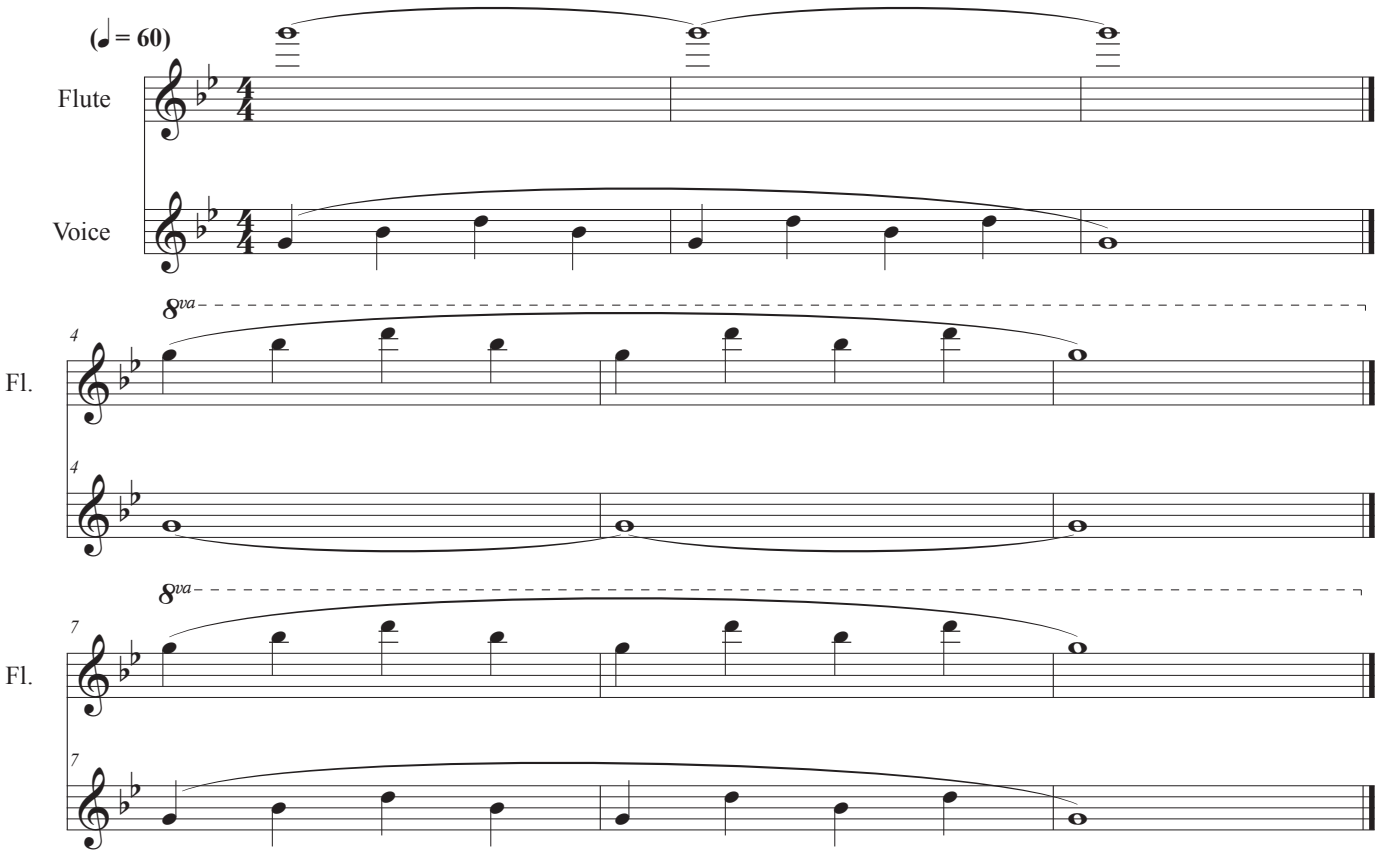
Each scale/arpeggio follows the pattern of moving the scale on voice over a flute pedal; moving the scale on the flute over a voice pedal; and, moving the scale in opposite directions on both lines.

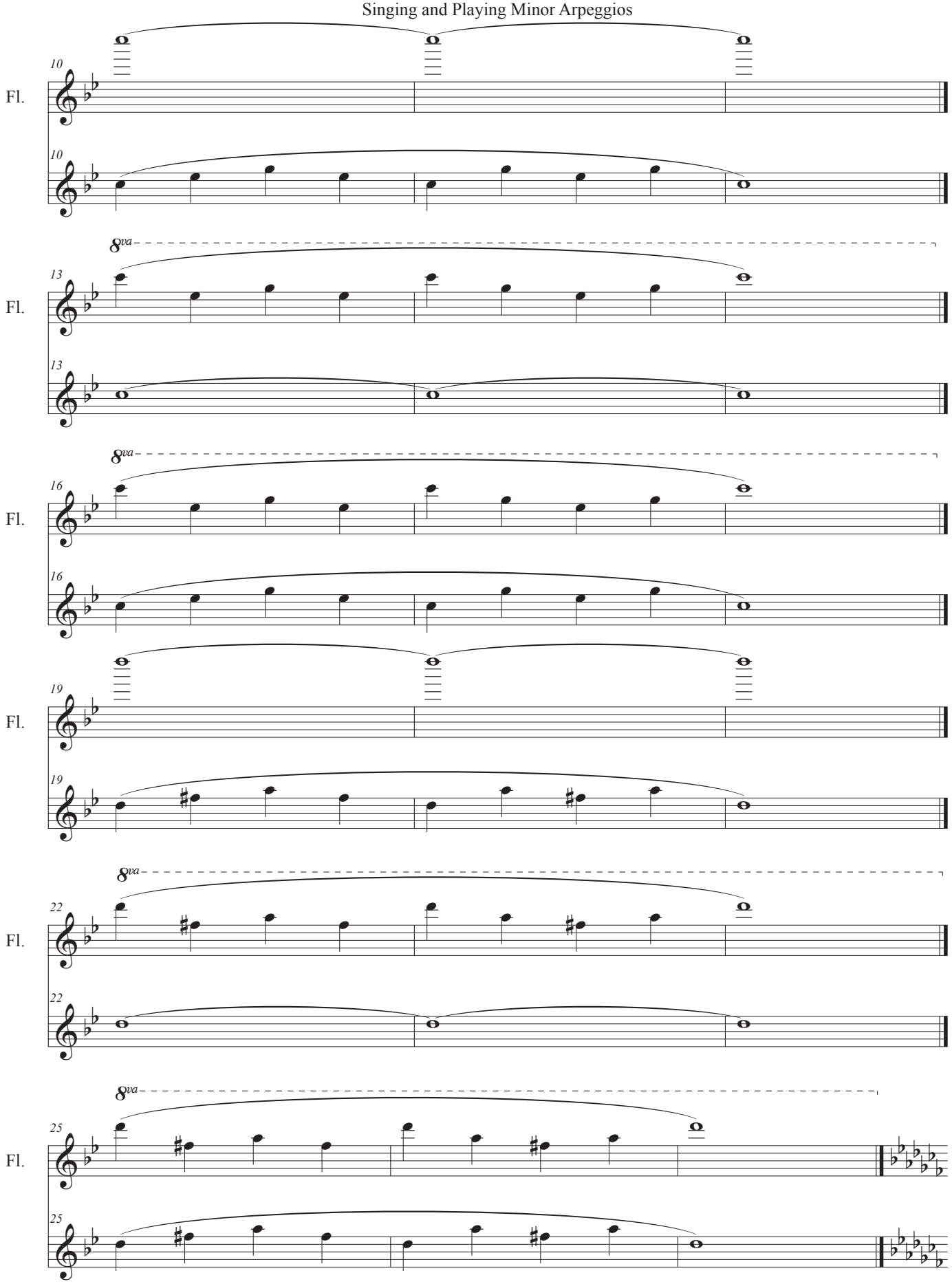
Goals:

1. Openning of the larynx.
2. Activation of the body as an apparatus of resonance.
3. Development of lips resistance.
4. Focused airstream direction trhough the embouchure whole
5. Clarified sound.
6. Development of independence between the brain-finger-air column relationship.

The folloing group of etudes are inspired in Pter Lukas Graff´s Check Up - Excercise No. 6 Singing and Playing

2.4 Flute Pedal/ Voice Pedal/ Parallel Motion

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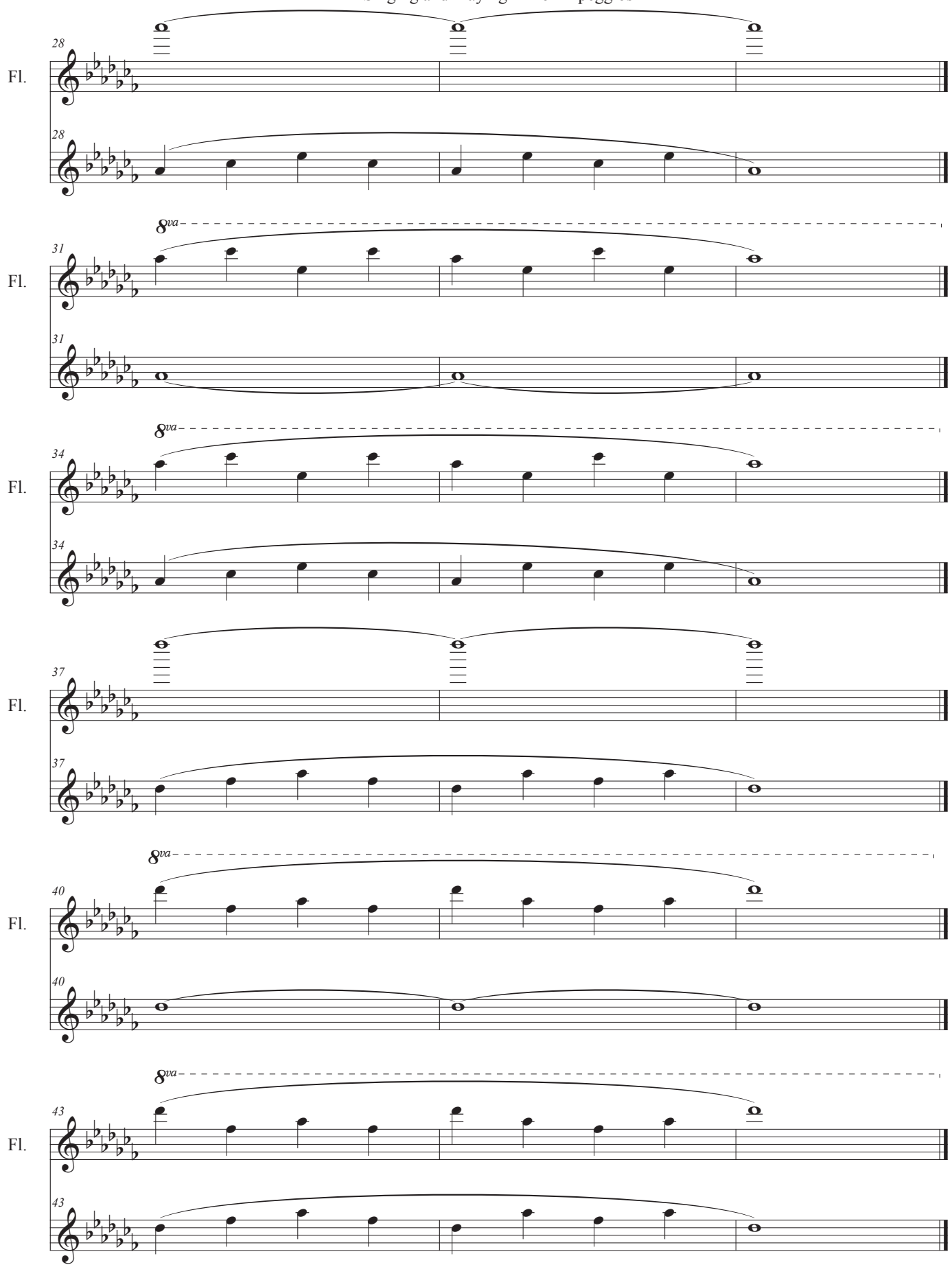
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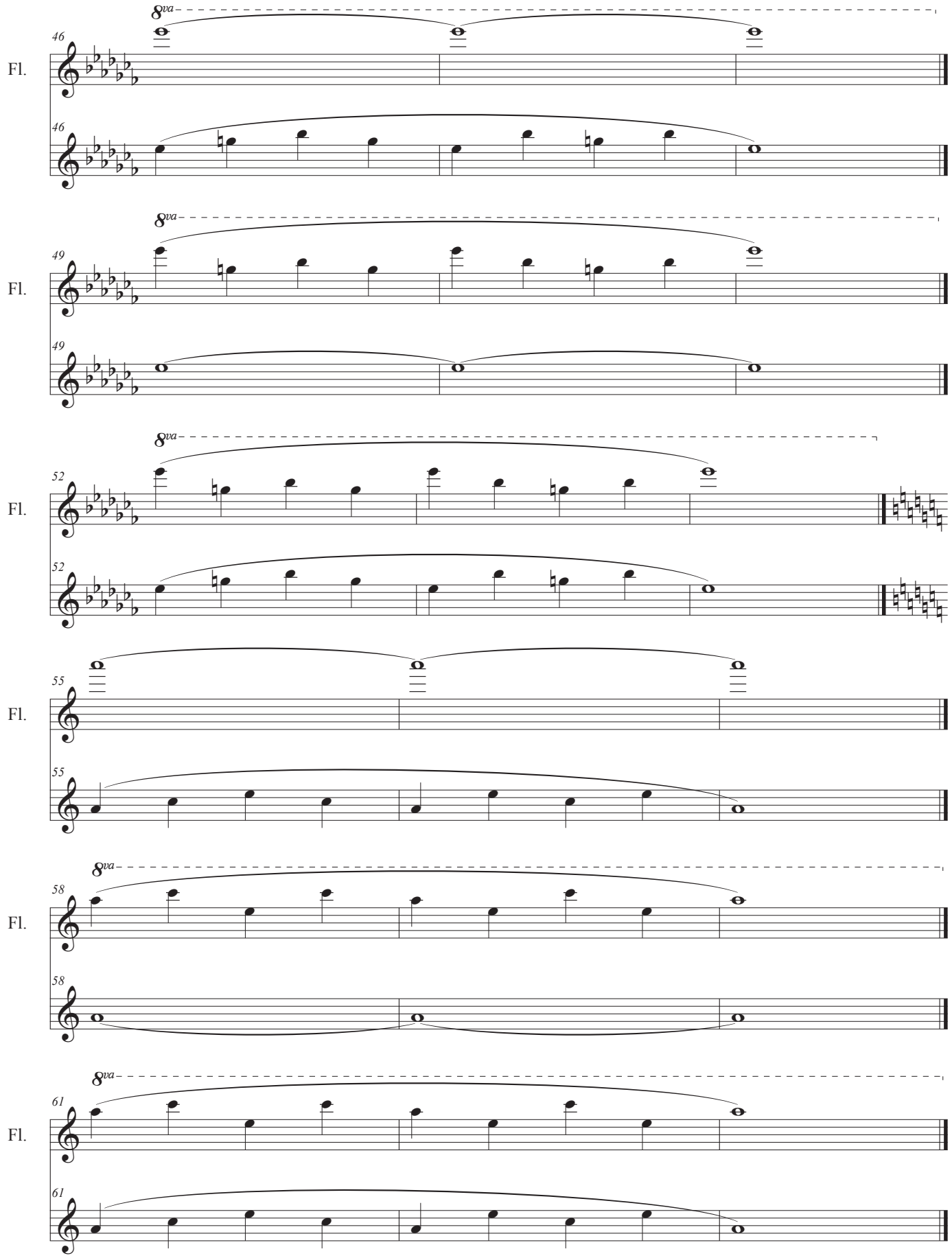
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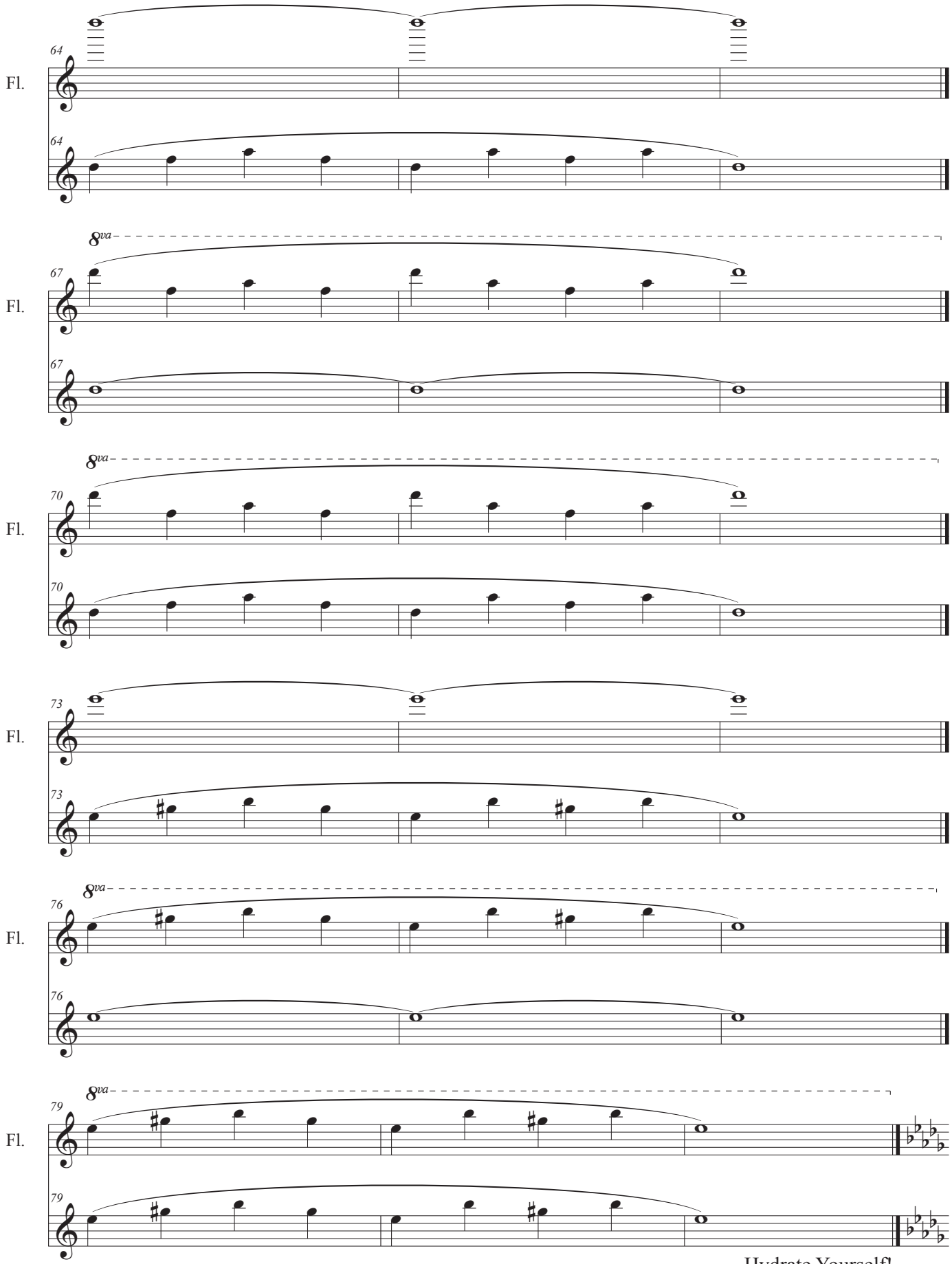
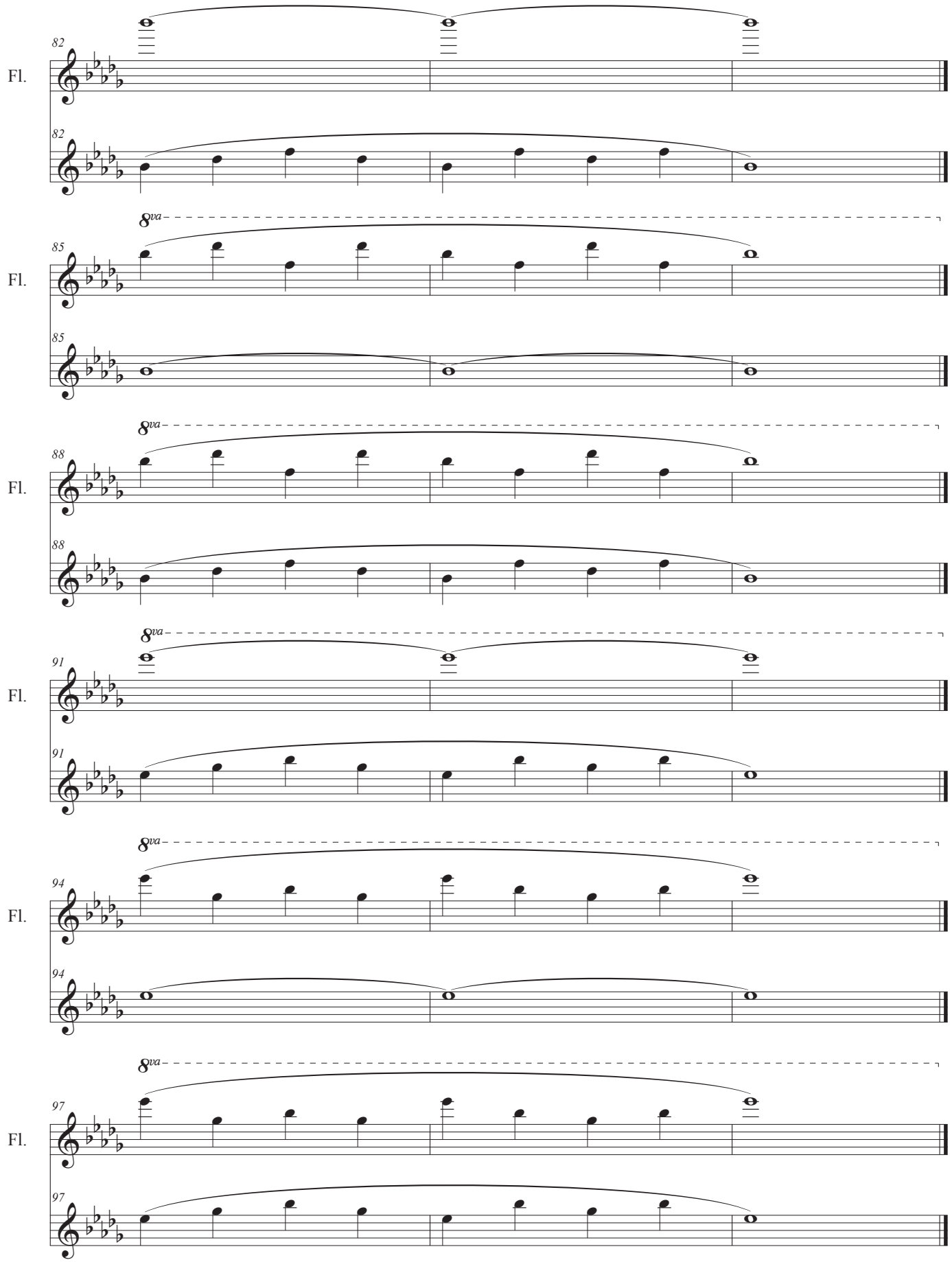


Hydrate Yourself!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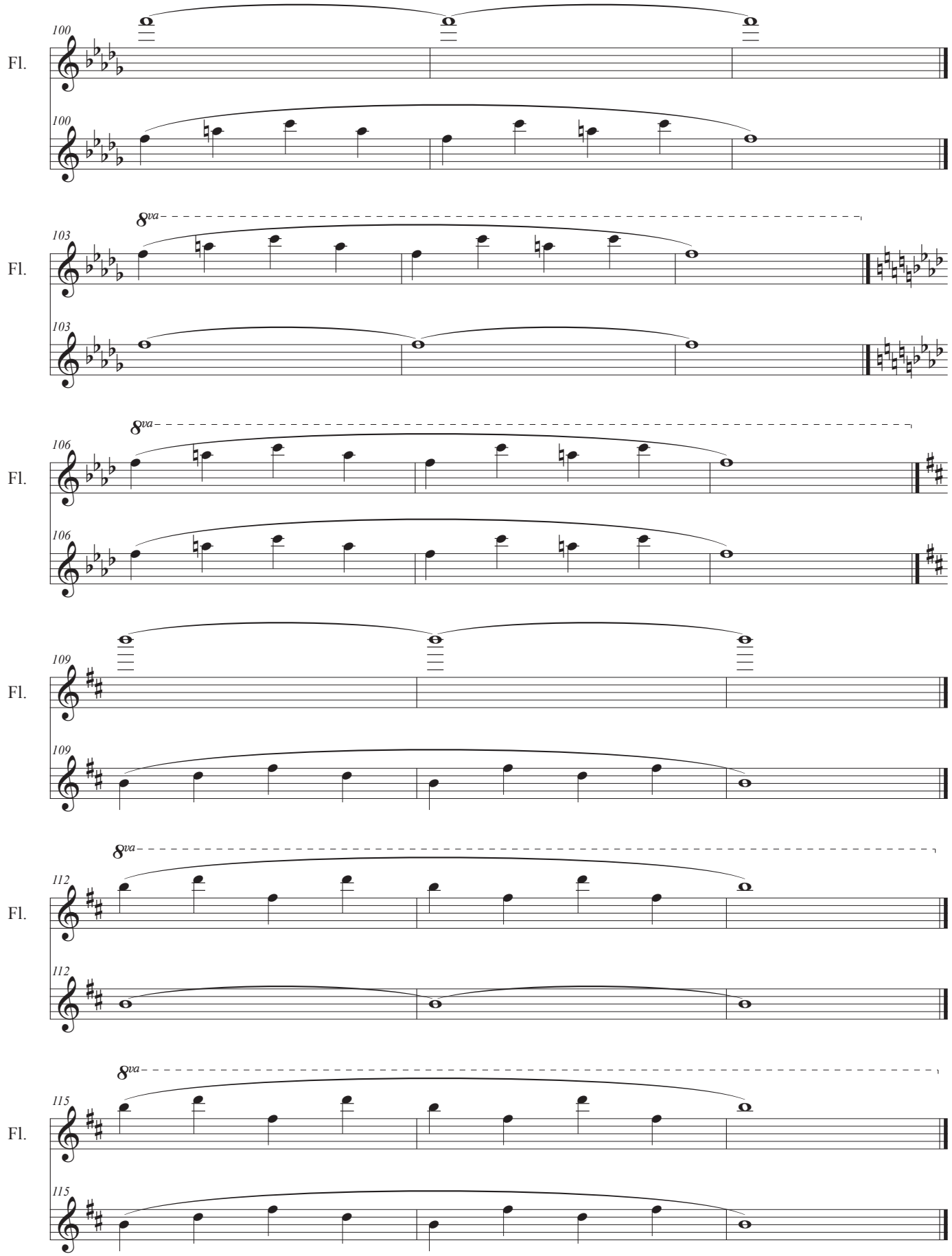
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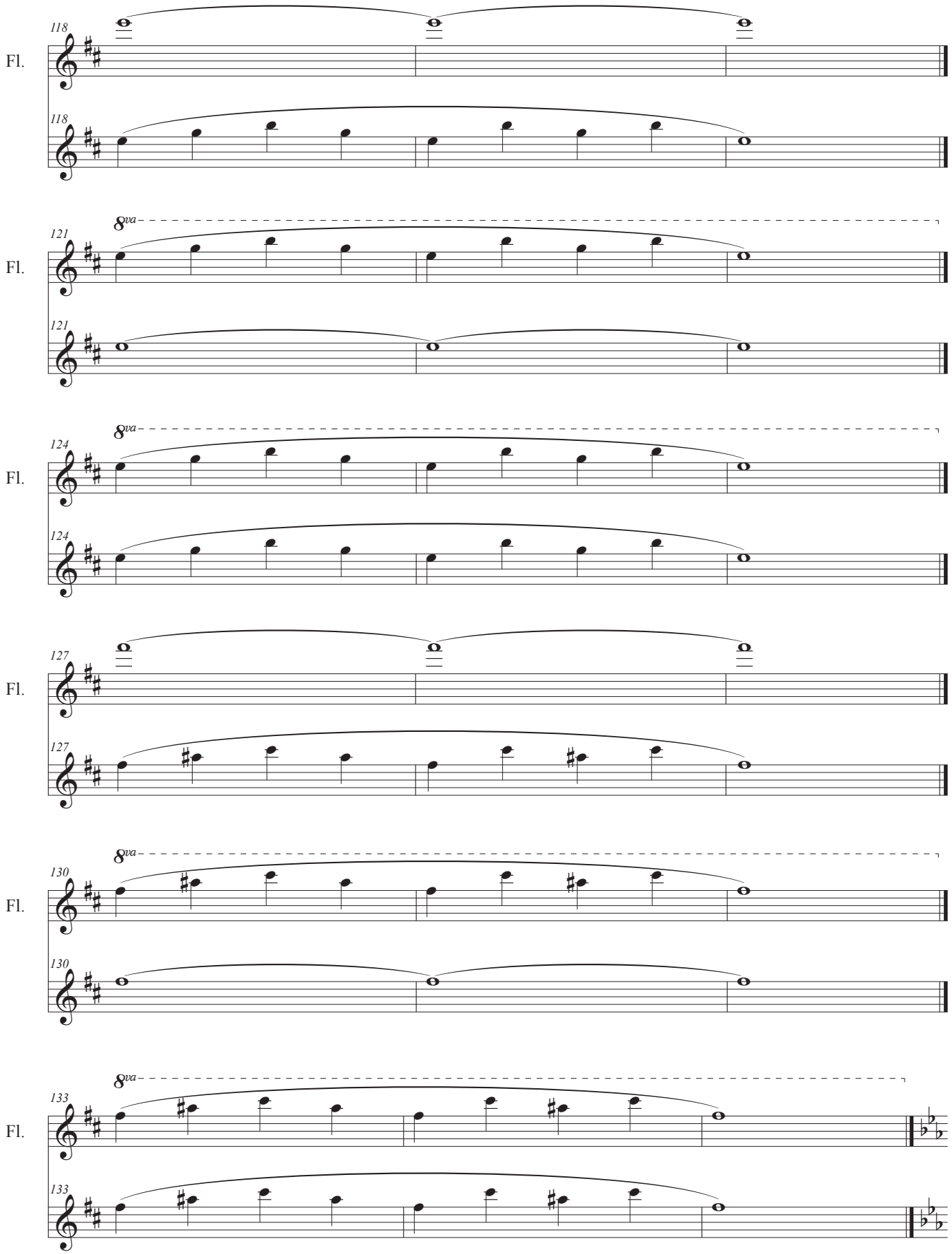
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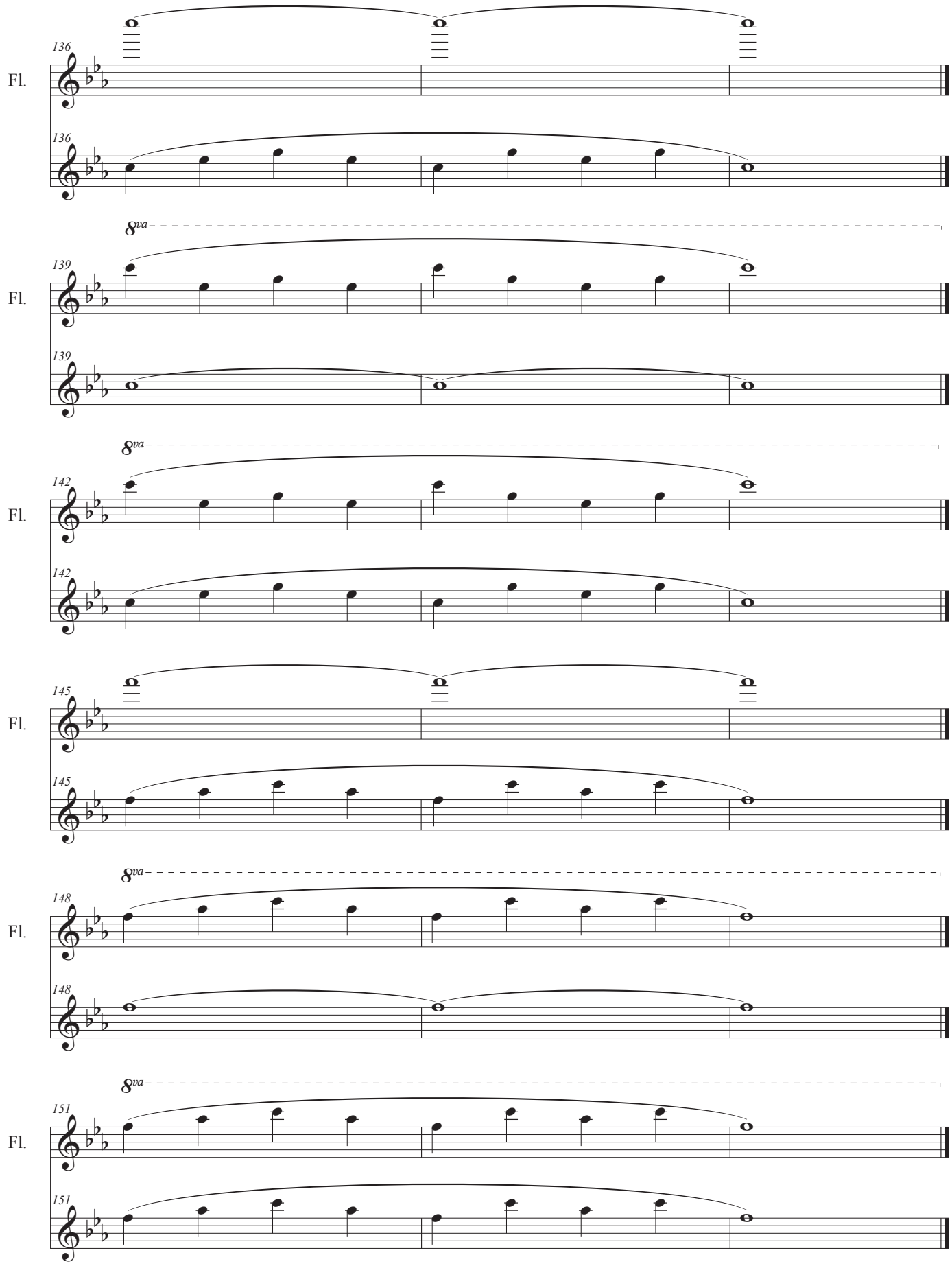
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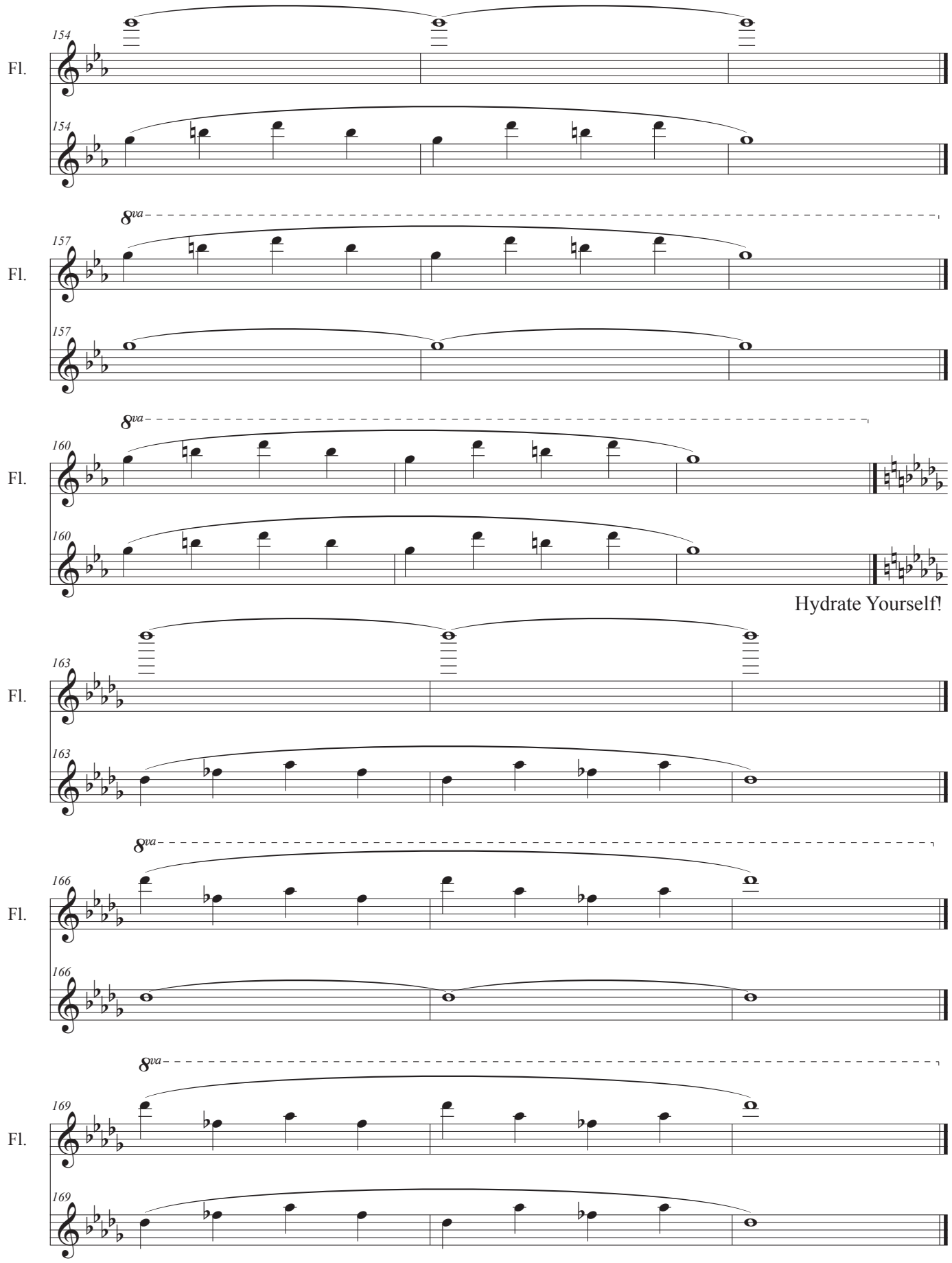
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Hydrate Yourself!
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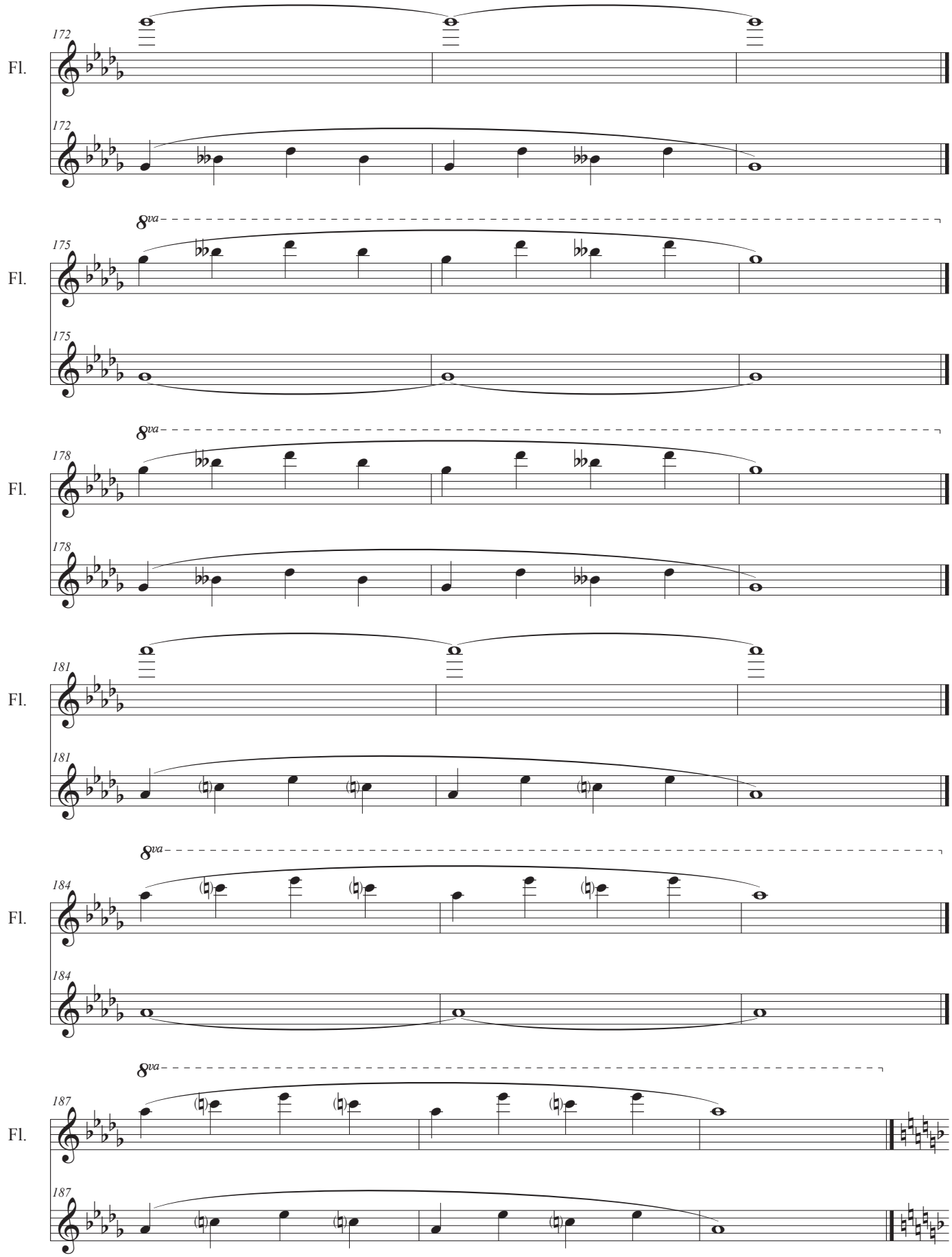
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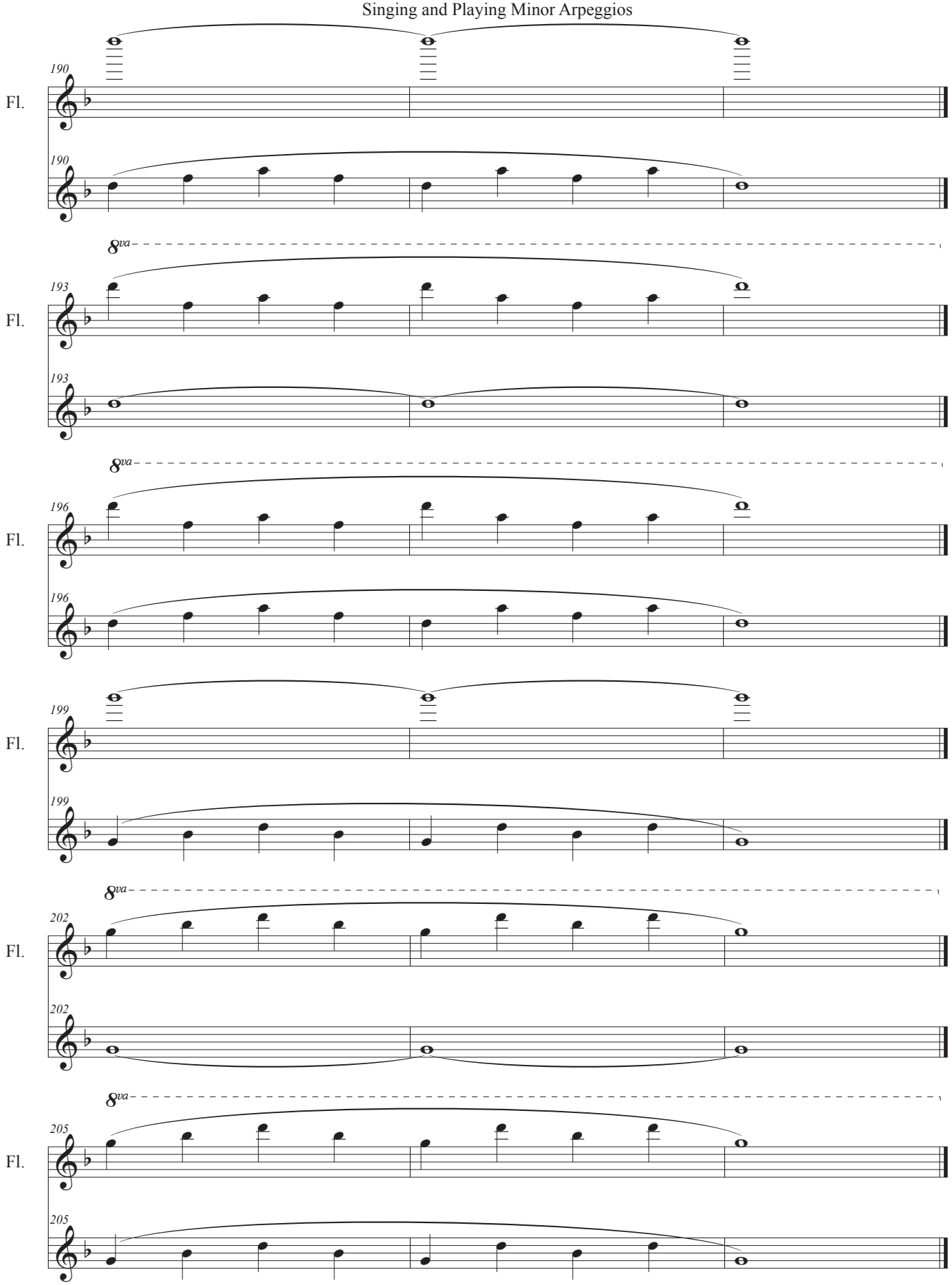
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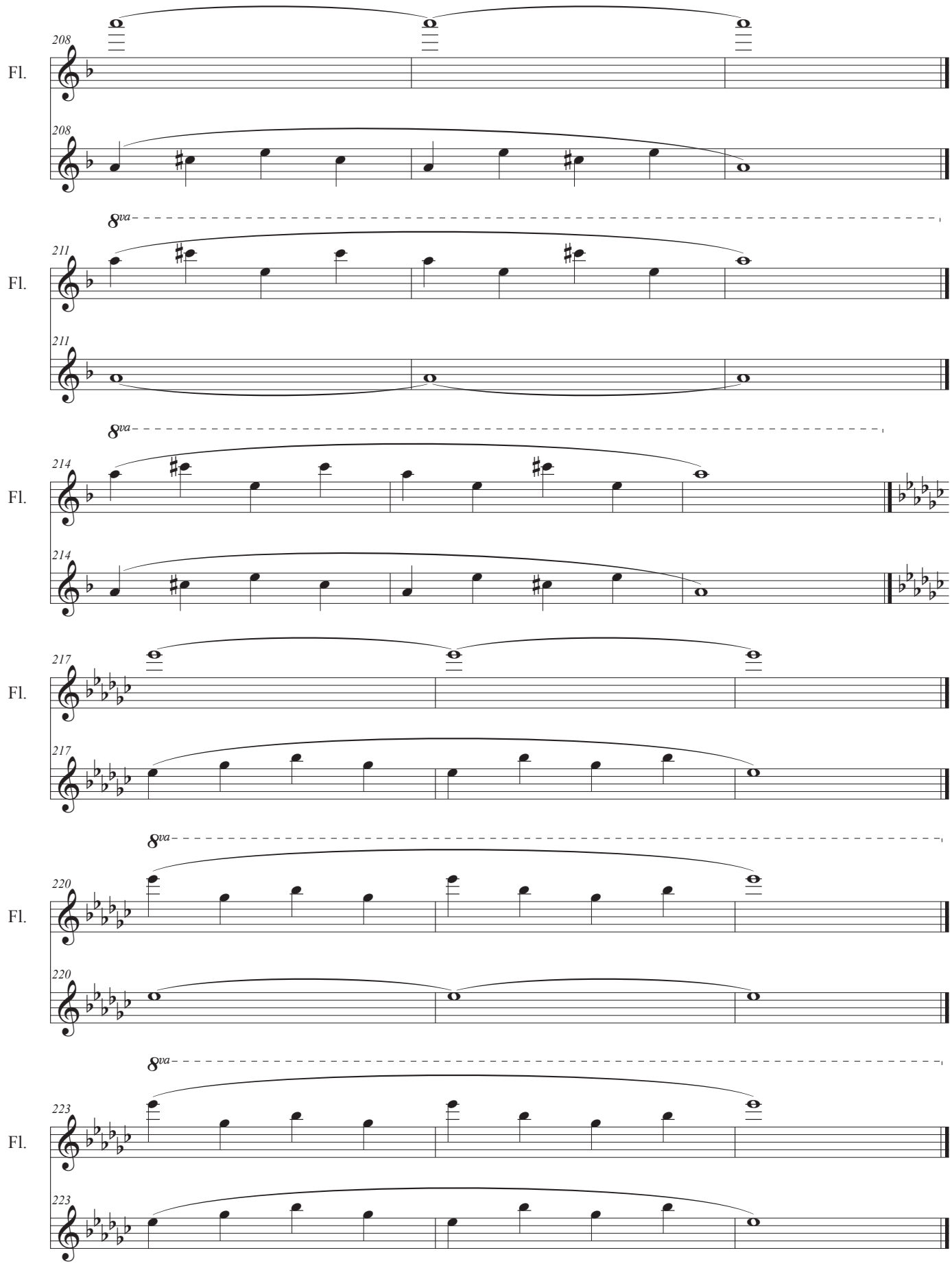
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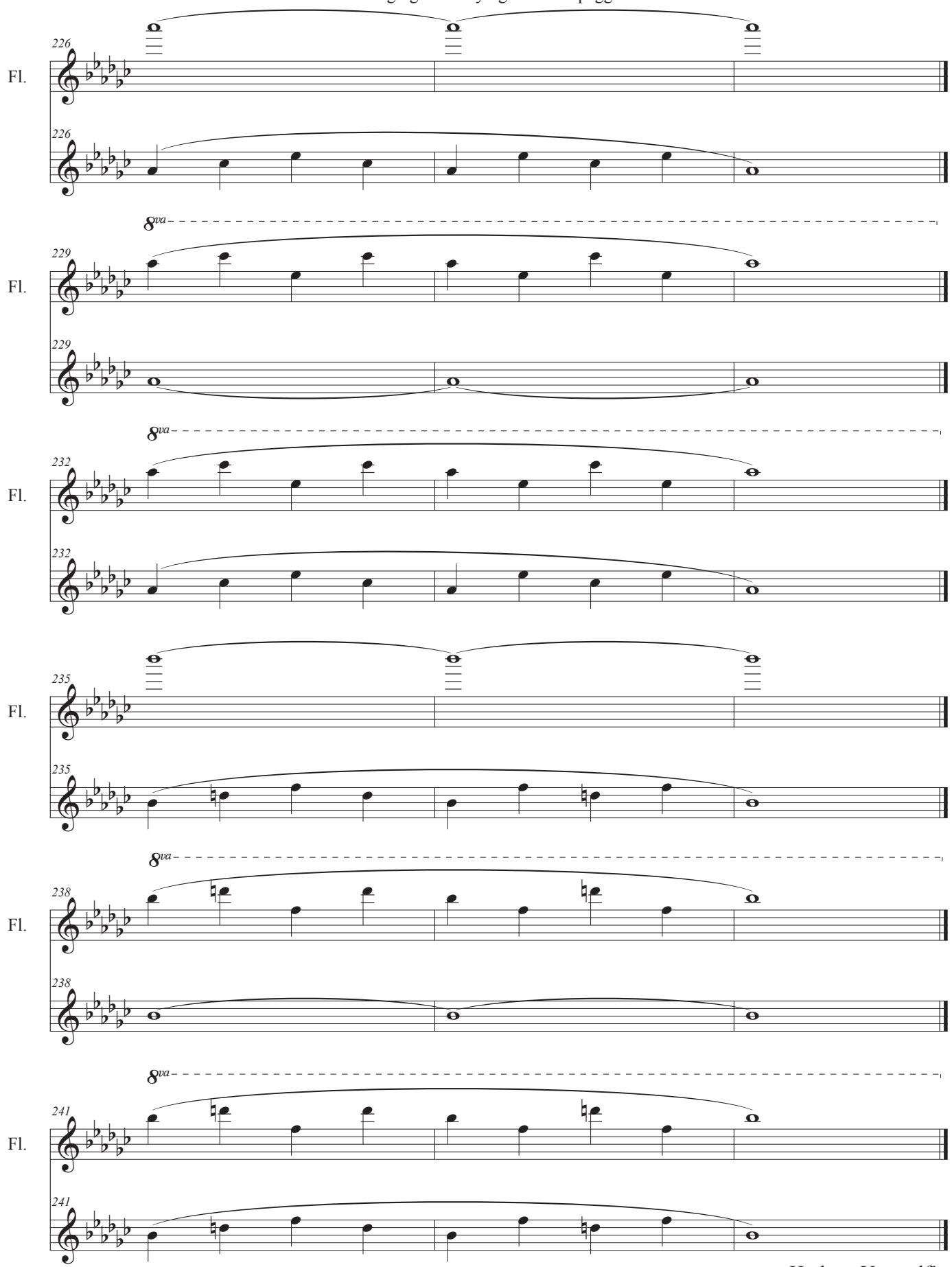
8va
220
Fl.
220
8va
223
Fl.
223



Hydrate Yourself!

Singing and Playing
Diminish Seventh-Arpeggios

Jesús Castro Turriago

Directions:

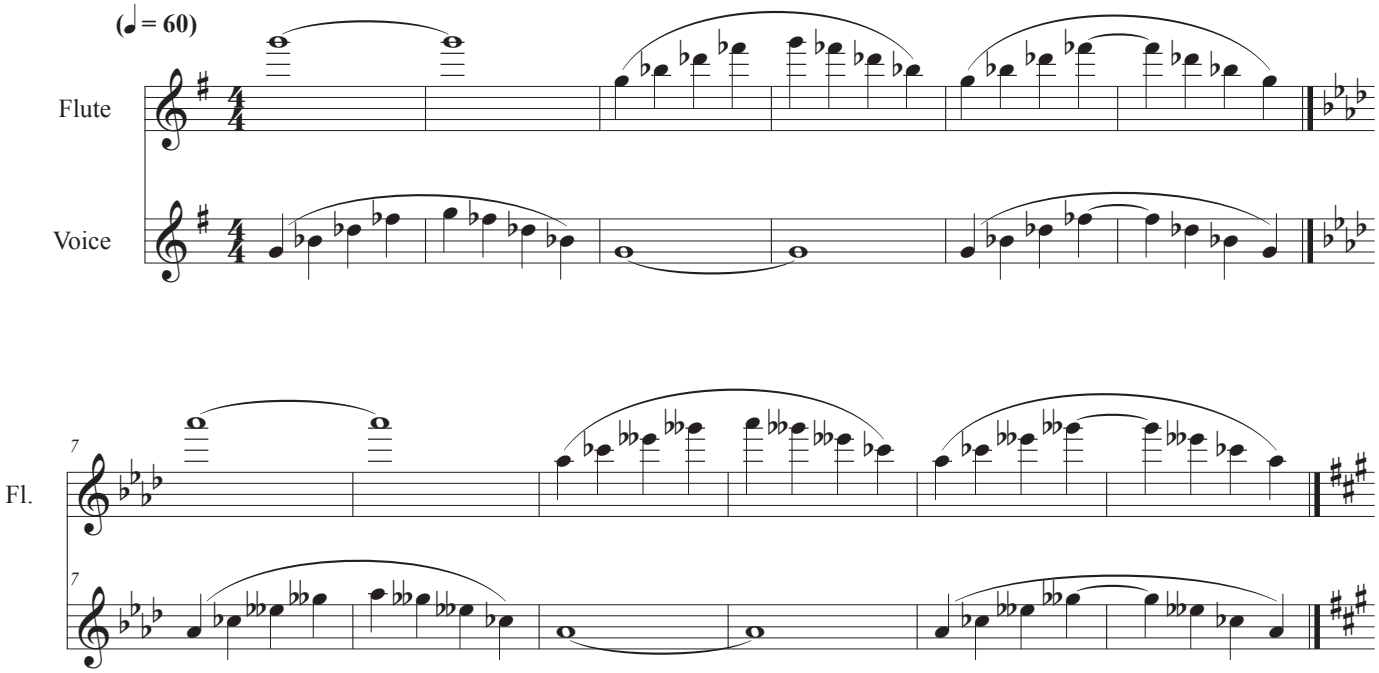
Sing as low as you can, according to your vocal range, and play the scales and arpeggios as high as you can according to your flute register. It is fine if you decide to change octaves of some notes in the voice or flute part, according to your domain of the vocal or flute range.

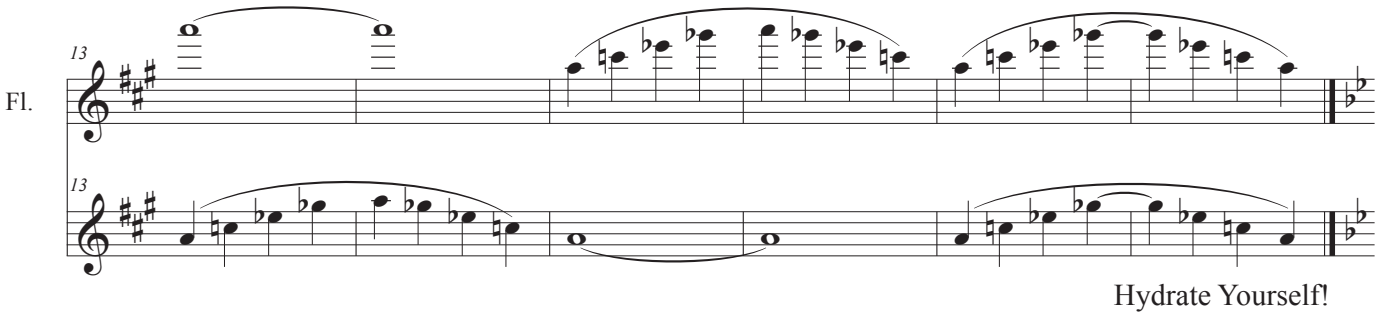
Each scale/arpeggio follows the pattern of moving the scale on voice over a flute pedal; moving the scale on the flute over a voice pedal; and, moving the scale in opposite directions on both lines.

Goals:

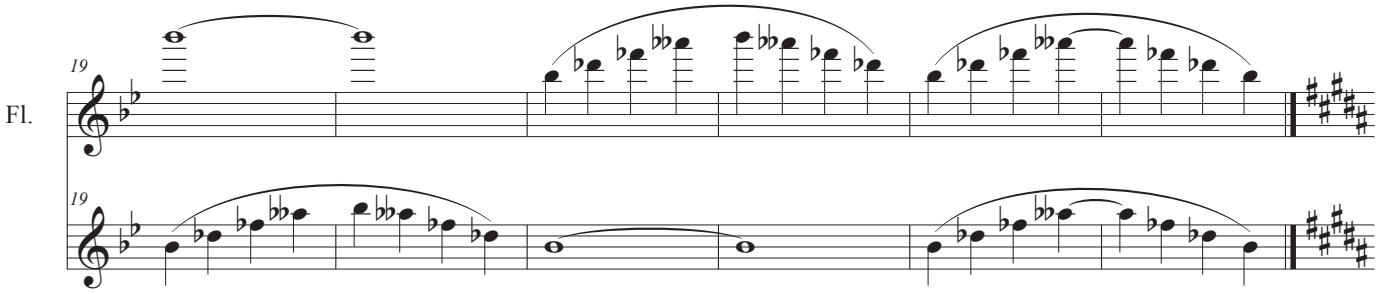
1. Openning of the larynx.
2. Activation of the body as an apparatus of resonance.
3. Development of lips resistance.
4. Focused airstream direction trhough the embouchure whole
5. Clarified sound.
6. Development of independence between the brain-finger-air column relationship.

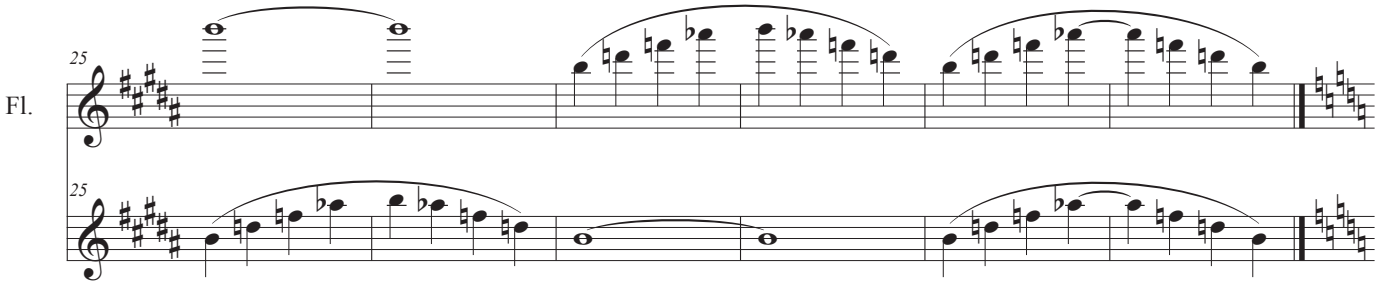
2.5 Flute Pedal/ Voice Pedal/ Parallel Motion

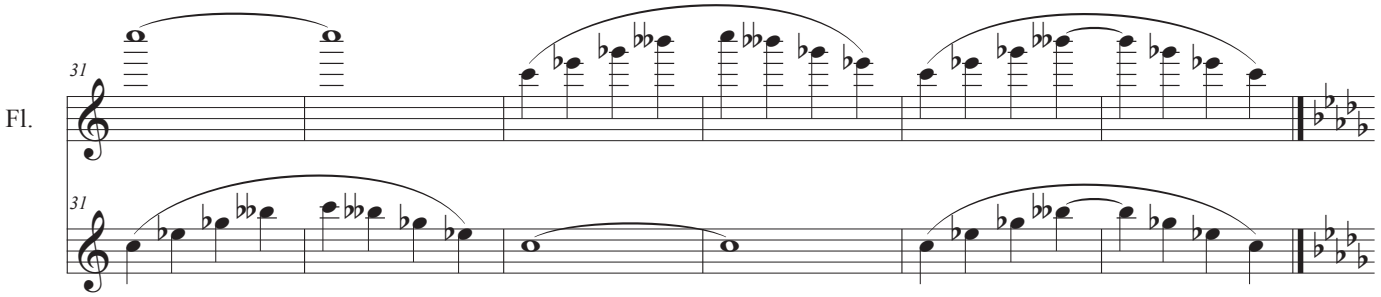




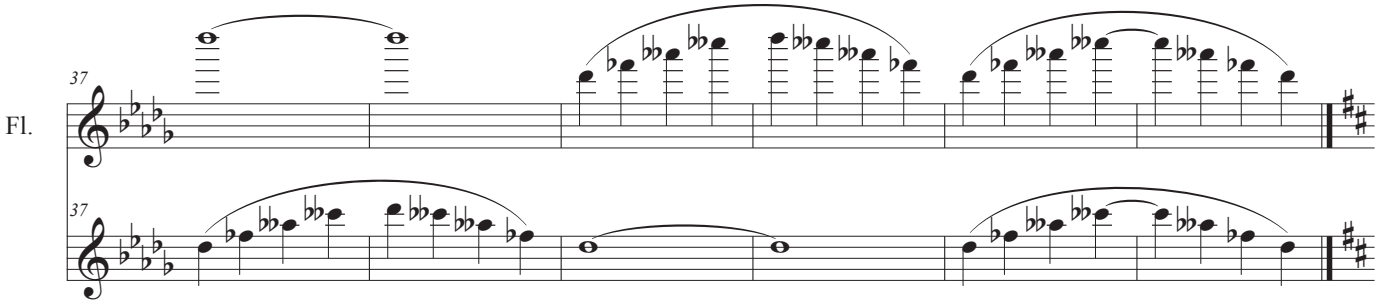
Hydrate Yourself!

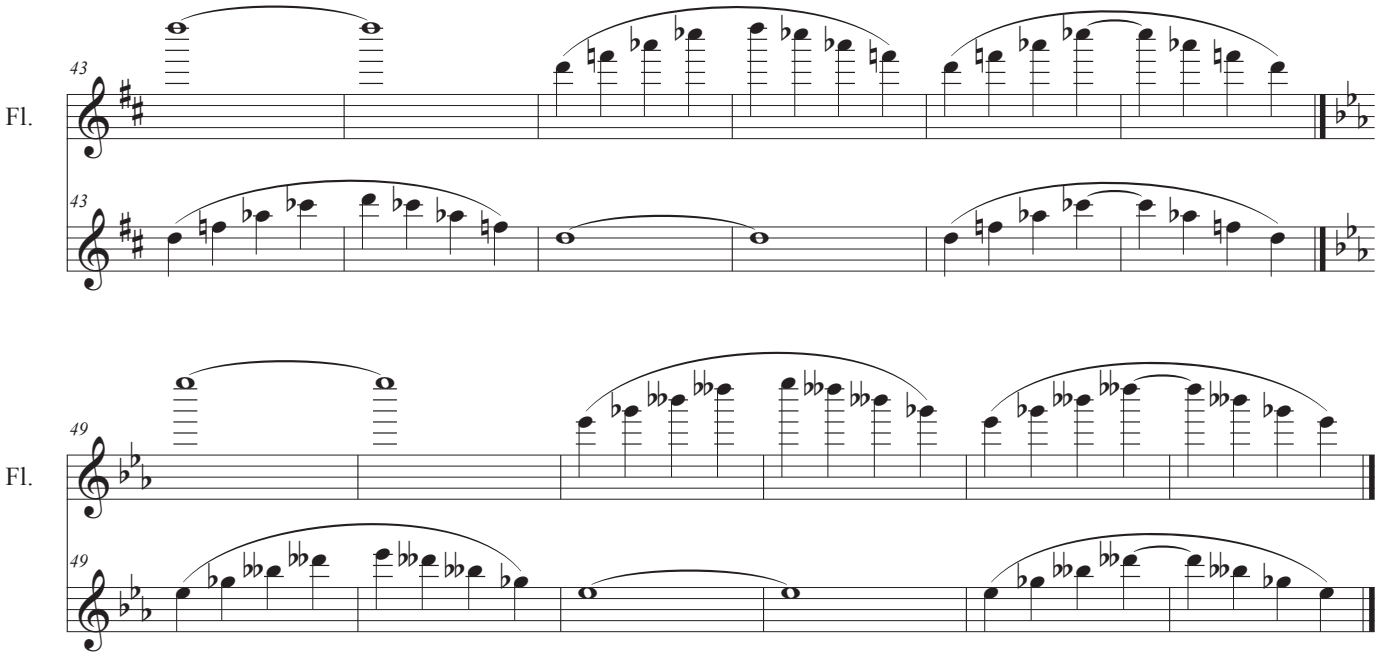






Hydrate Yourself!





Hydrate Yourself!

Singing and Playing Augmented Arpeggios

Jesús Castro Turriago

Directions:

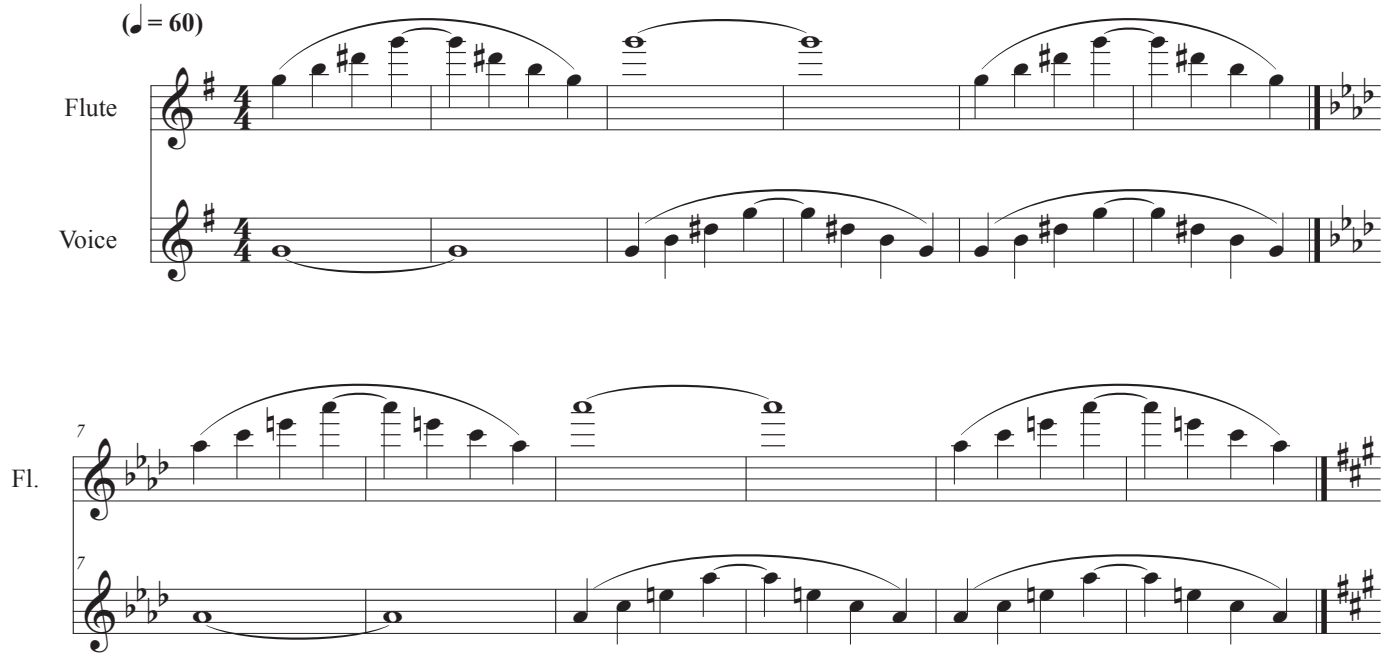
Sing as low as you can, according to your vocal range, and play the scales and arpeggios as high as you can according to your flute register. It is fine if you decide to change octaves of some notes in the voice or flute part, according to your domain of the vocal or flute range.

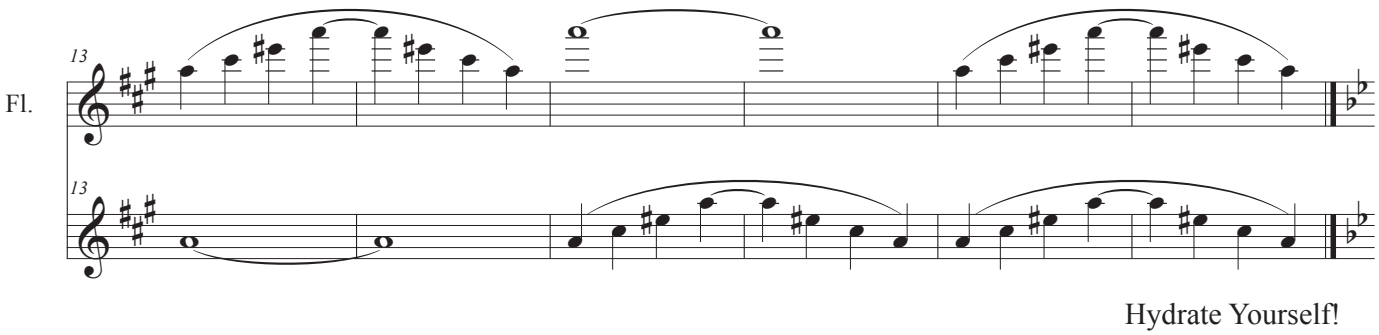
Each scale/arpeggio follows the pattern of moving the scale on voice over a flute pedal; moving the scale on the flute over a voice pedal; and, moving the scale in opposite directions on both lines.

Goals:

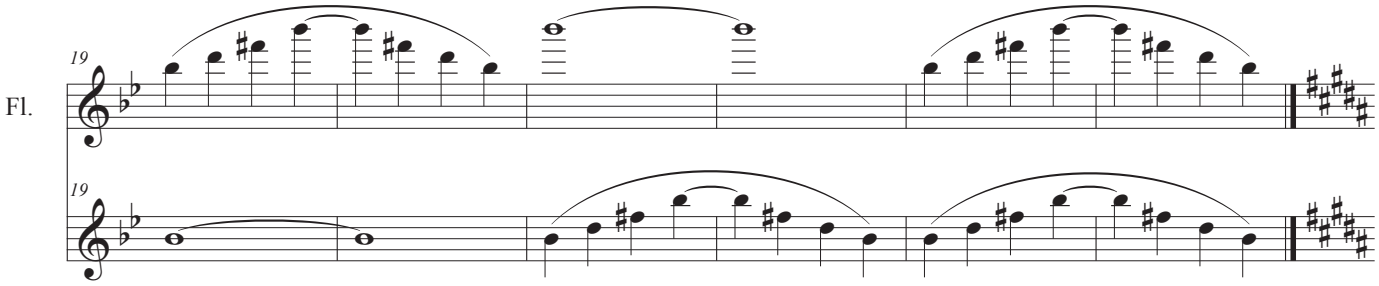
1. Openning of the larynx.
2. Activation of the body as an apparatus of resonance.
3. Development of lips resistance.
4. Focused airstream direction trhough the embouchure whole
5. Clarified sound.
6. Development of independence between the brain-finger-air column relationship.

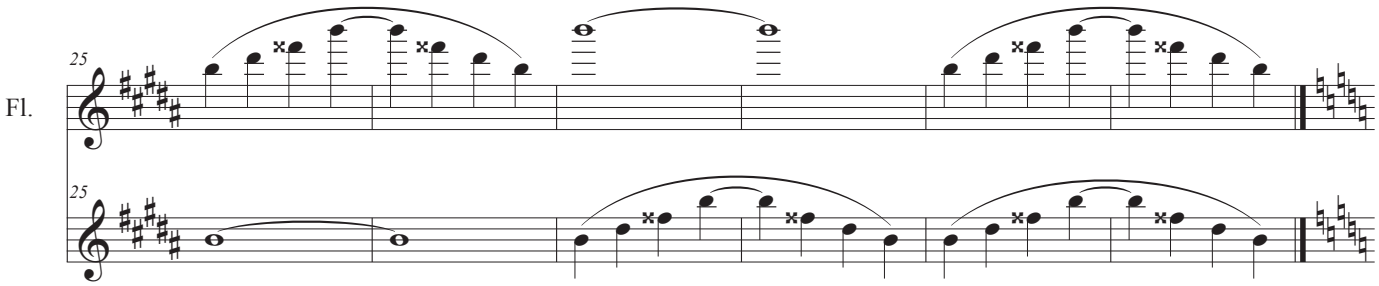
2.6 Flute Pedal/ Voice Pedal/ Parallel Motion

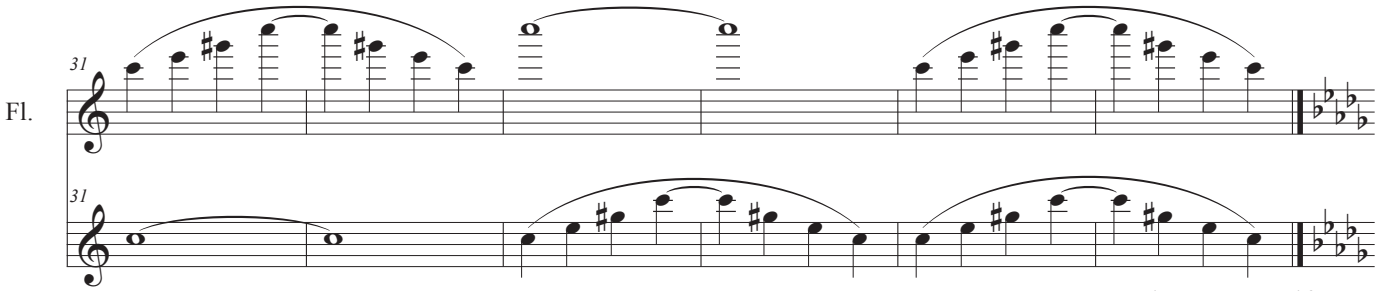




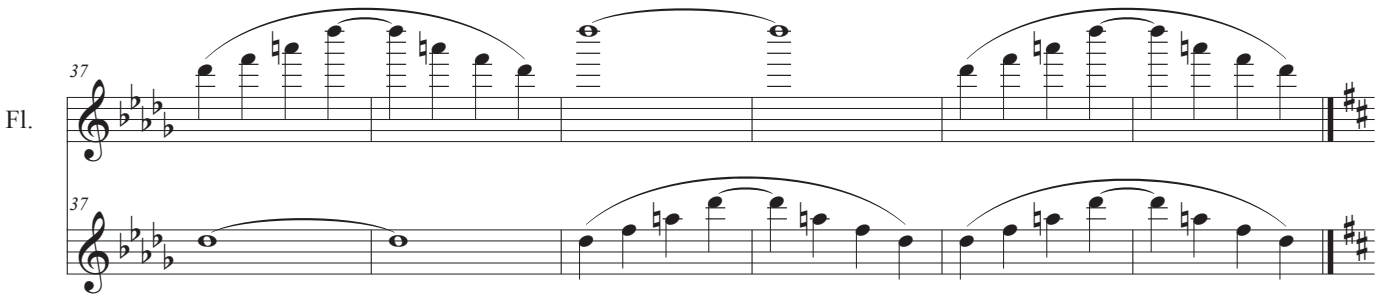
Hydrate Yourself!

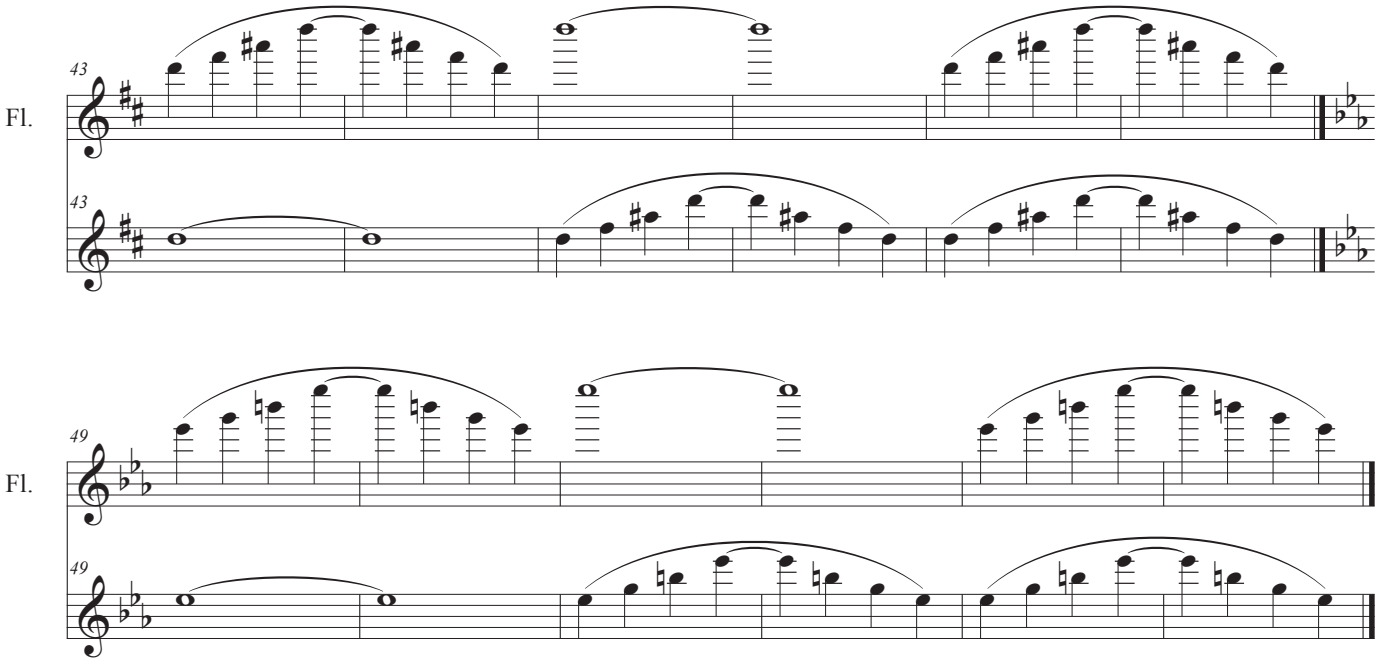






Hydrate Yourself!




Fl.
43
43
Fl.
49
49

Singing and Playing Progressions

Jesús Castro Turriago

Directions:

Sing as low as you can, according to your vocal range, and play the scales and arpeggios as high as you can according to your flute register. It is fine if you decide to change octaves of some notes in the voice or flute part, according to your domain of the vocal or flute range.

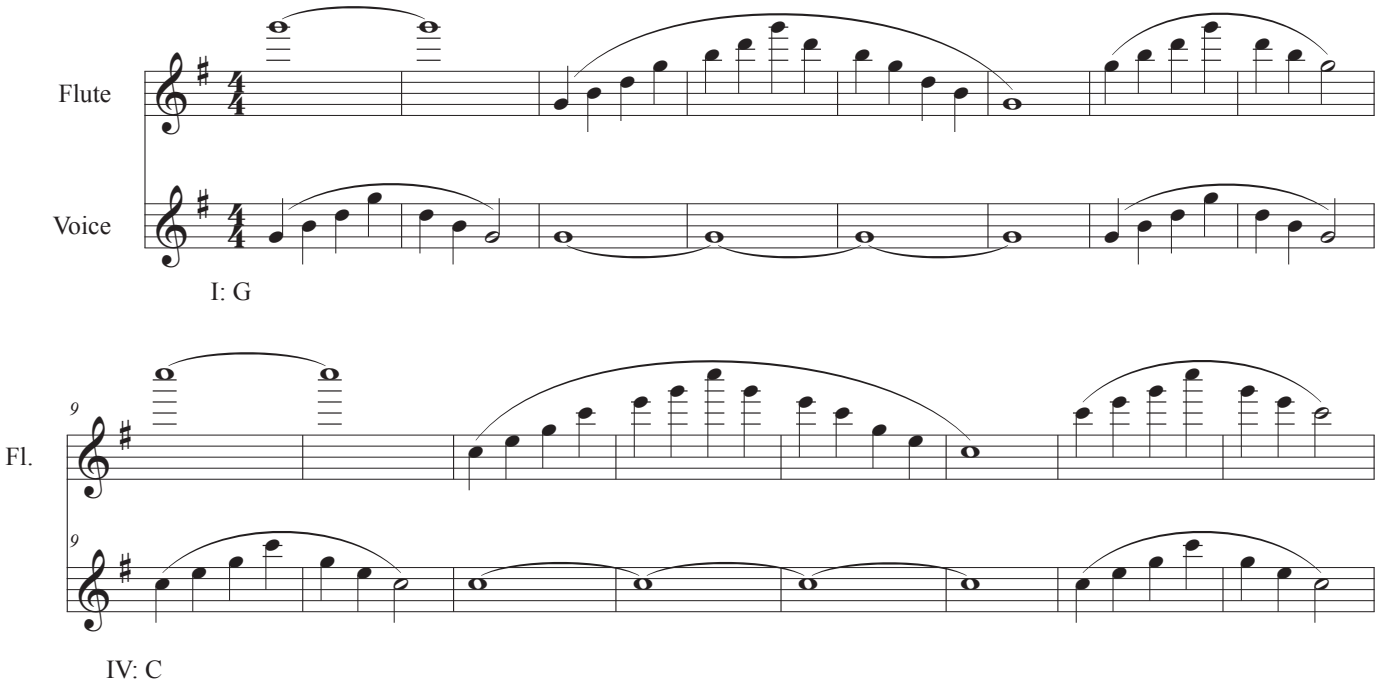
Each scale/arpeggio follows the pattern of moving the scale on voice over a flute pedal; moving the scale on the flute over a voice pedal; and, moving the scale in opposite directions on both lines.

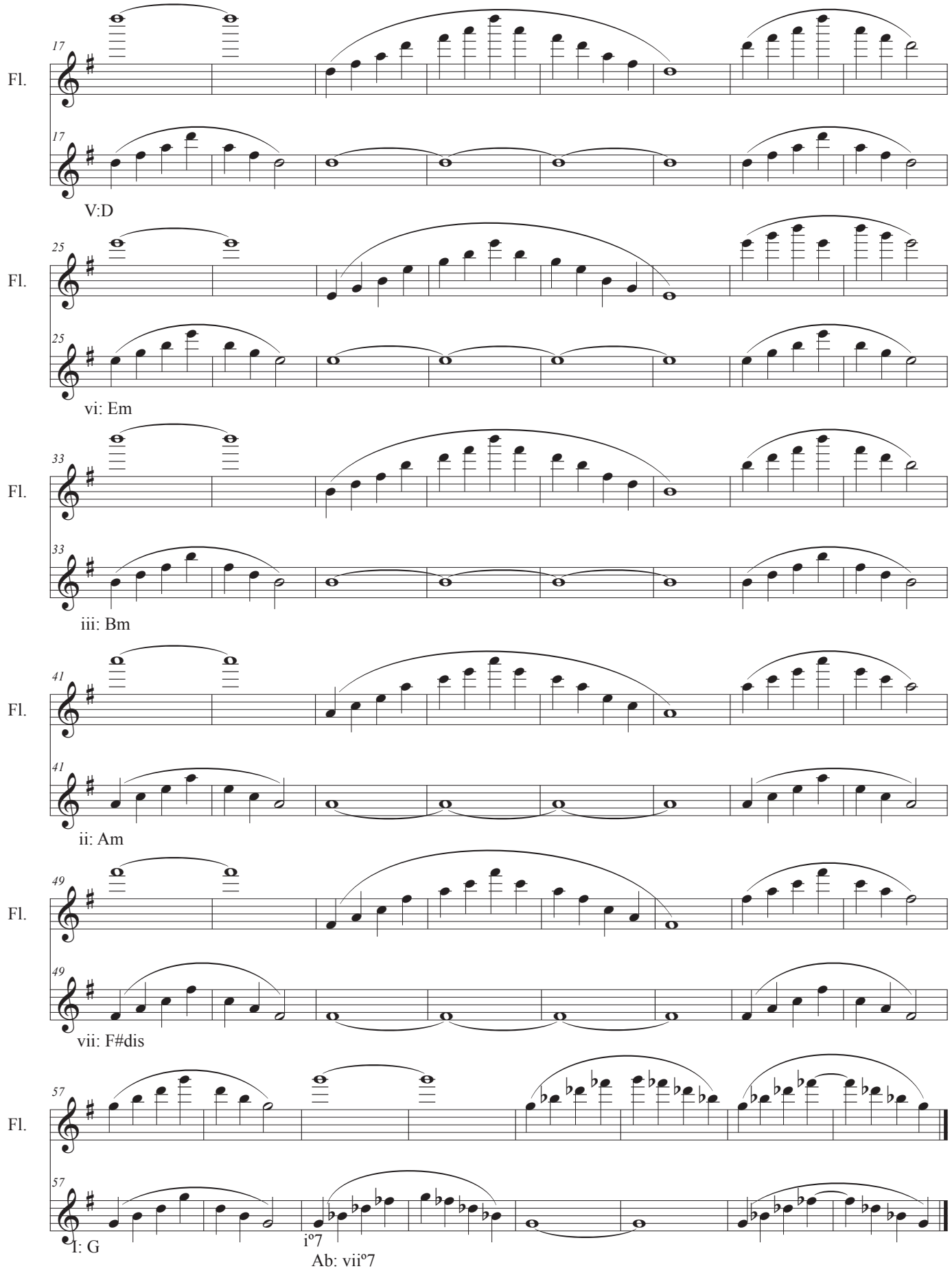
Once you understand the progression, transpose it chromatically half step above. Always think about the following harmonic progression:
I - IV - V- vi -iii- ii - viiº - I - iº7

Goals:

1. Openning of the larynx.
2. Activation of the body as an apparatus of resonance.
3. Development of lips resistance.
4. Focused airstream direction trhough the embouchure whole
5. Clarified sound.
6. Development of independence between the brain-finger-air column relationship.

2.7 Flute Pedal/ Voice Pedal/ Parallel Motion




Fl.
17
17
V:D
Fl.
25
25
vi: Em
Fl.
33
33
iii: Bm
Fl.
41
41
ii: Am
Fl.
49
49
vii: F#dis
Fl.
57
57
I: G
iº7
Ab: viiº7

Singing and Playing Progressions

Jesús Castro Turriago

Directions:

Sing as low as you can, according to your vocal range, and play the scales and arpeggios as high as you can according to your flute register. It is fine if you decide to change octaves of some notes in the voice or flute part, according to your domain of the vocal or flute range.

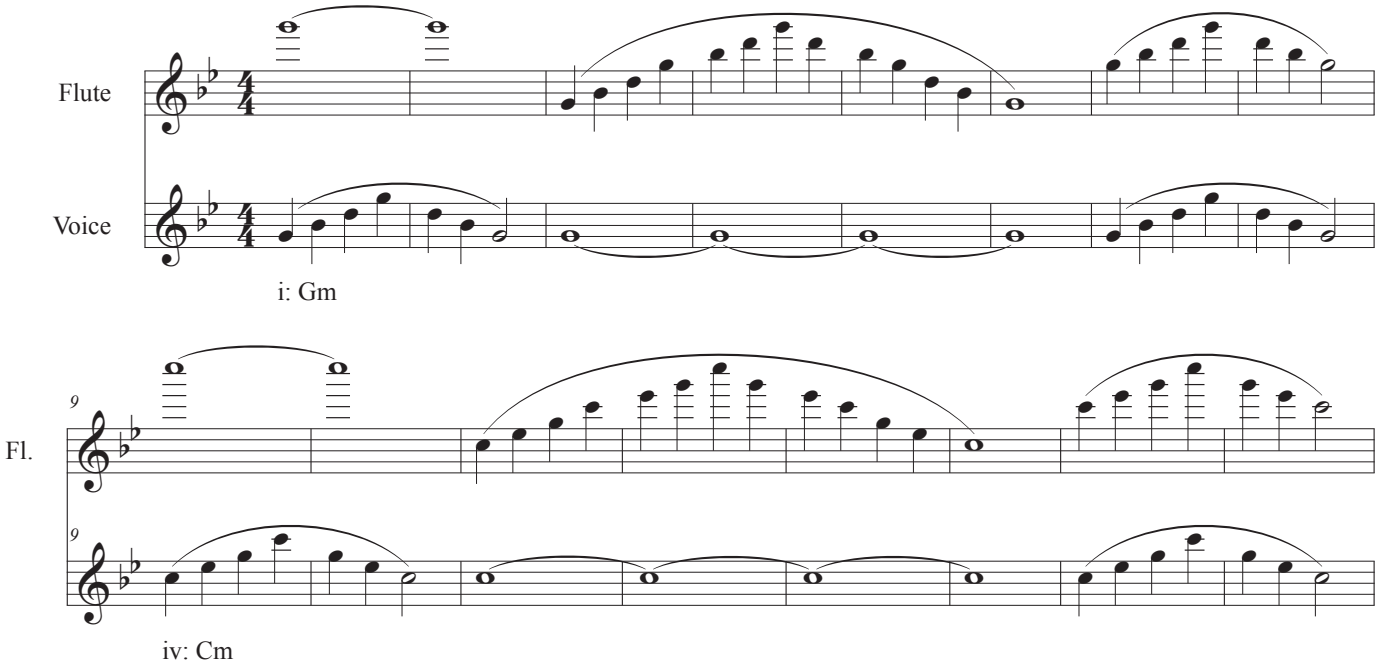
Each scale/arpeggio follows the pattern of moving the scale on voice over a flute pedal; moving the scale on the flute over a voice pedal; and, moving the scale in opposite directions on both lines.

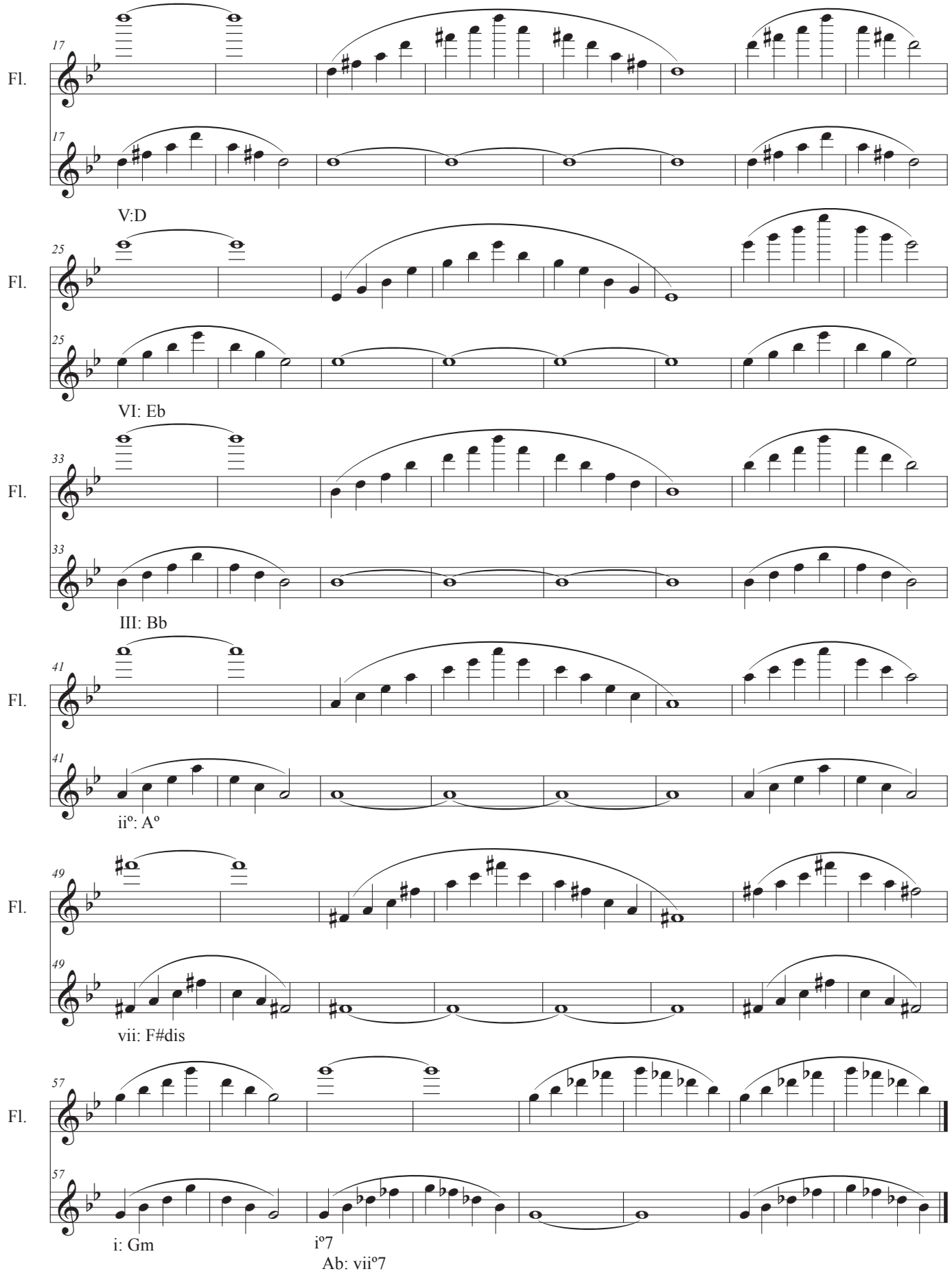
Once you understand the progression, transpose it chromatically half step above. Always think about the following harmonic progression:
i - iv - V- VI - III - iiº7 - viiº - i - iº7

Goals:

1. Openning of the larynx.
2. Activation of the body as an apparatus of resonance.
3. Development of lips resistance.
4. Focused airstream direction trhough the embouchure whole
5. Clarified sound.
6. Development of independence between the brain-finger-air column relationship.

2.8 Flute Pedal/ Voice Pedal/ Parallel Motion




17
Fl.
17
V:D
25
Fl.
25
VI: Eb
33
Fl.
33
III: Bb
41
Fl.
41
iiº: Aº
49
Fl.
49
vii: F#dis
57
Fl.
57
i: Gm
iº7
Ab: viiº7

Singing and Playing Chromaticisms

Jesús Castro Turriago

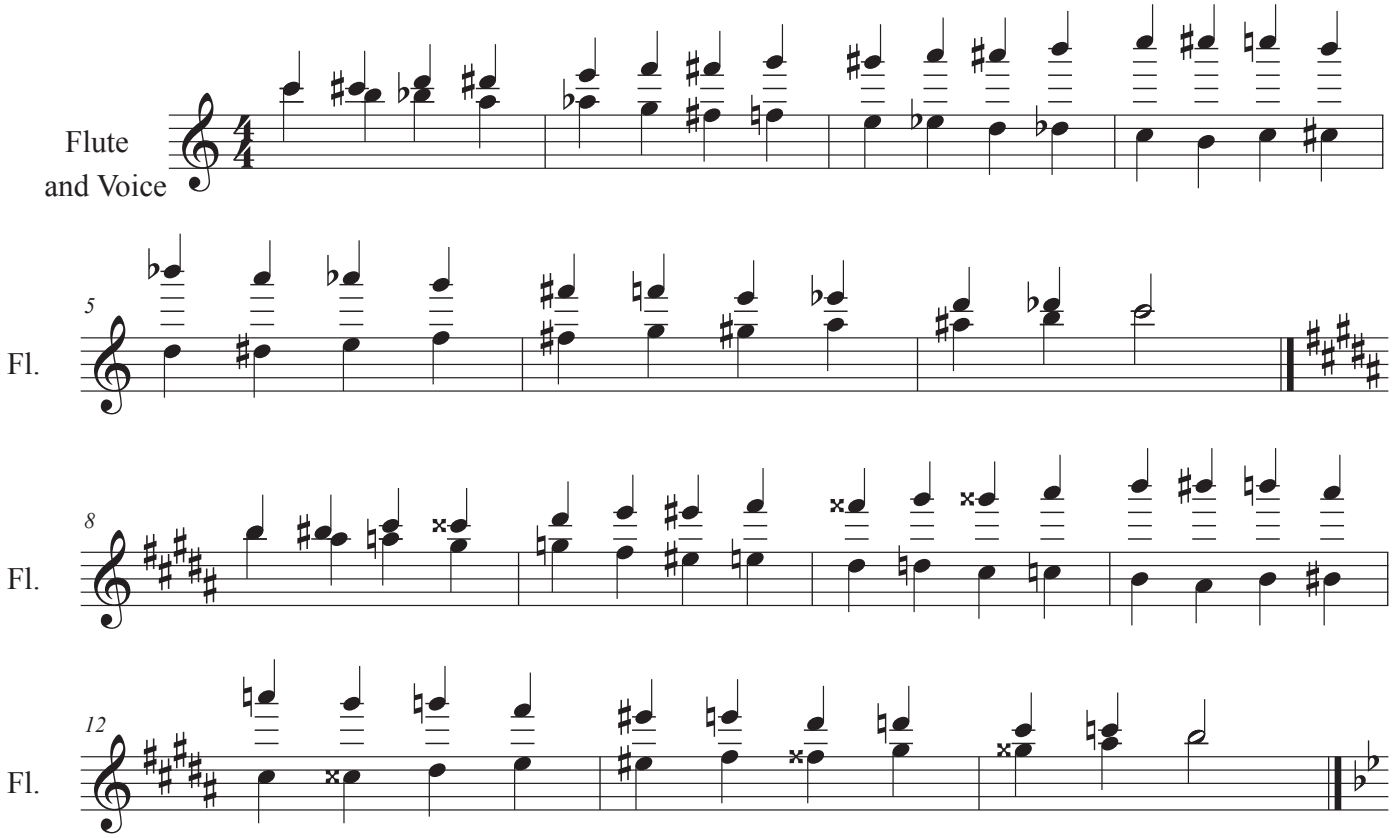
Directions:

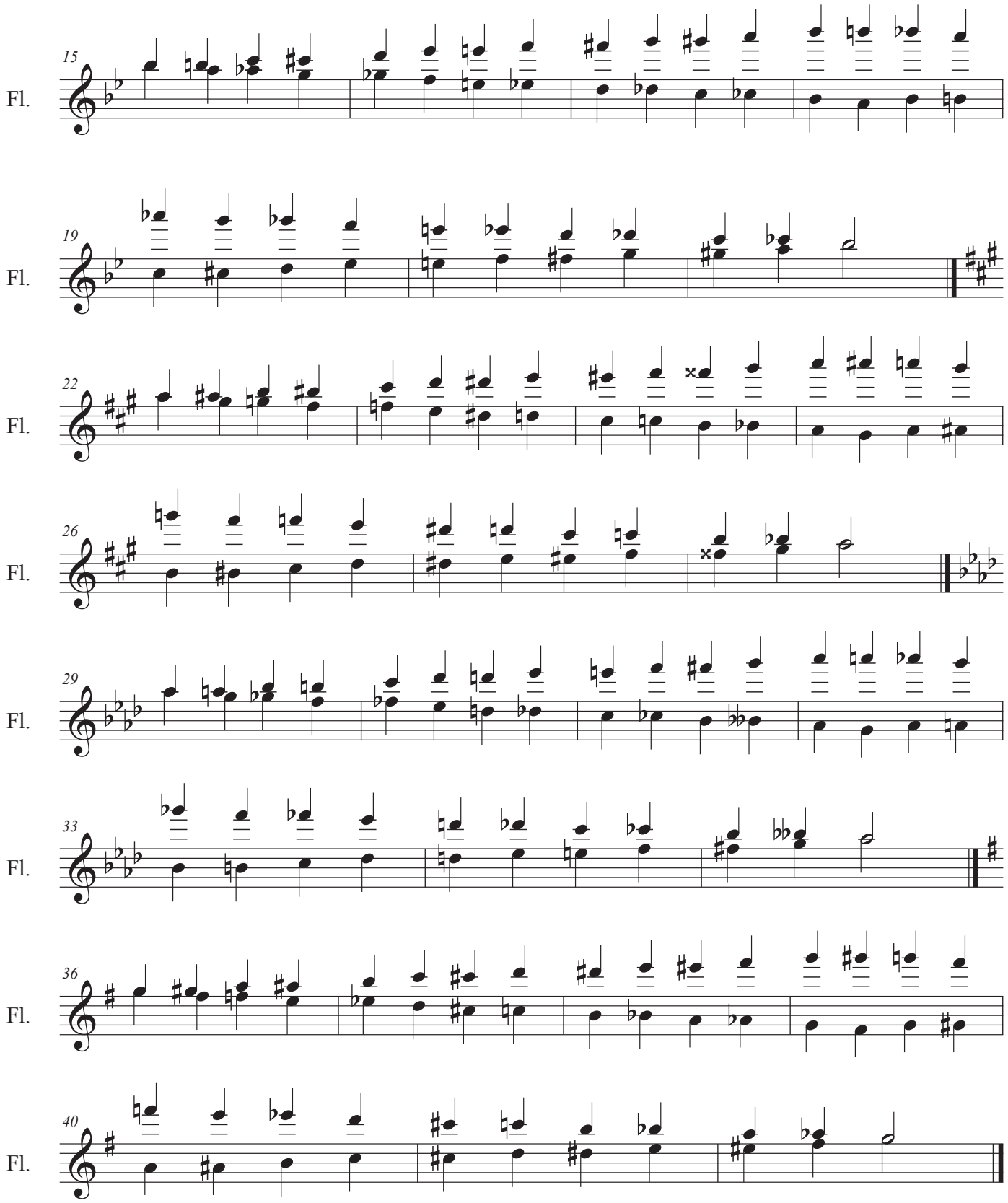
Try to sing as low as you can, according to your vocal range, and play the chromaticisms. The upper line is the flute while the lower line is the voice. This etude is one of the most difficult ones. Focus on the voice line and sing as best as you can.

Goals:

1. Openning of the larynx.
2. Activation of the body as an apparatus of resonance.
3. Development of lips resistance.
4. Focused airstream direction trhough the embouchure whole
5. Clarified sound.
6. Development of independence between the brain-finger-air column relationship.

2.9 Singing and Playing Chromaticisms

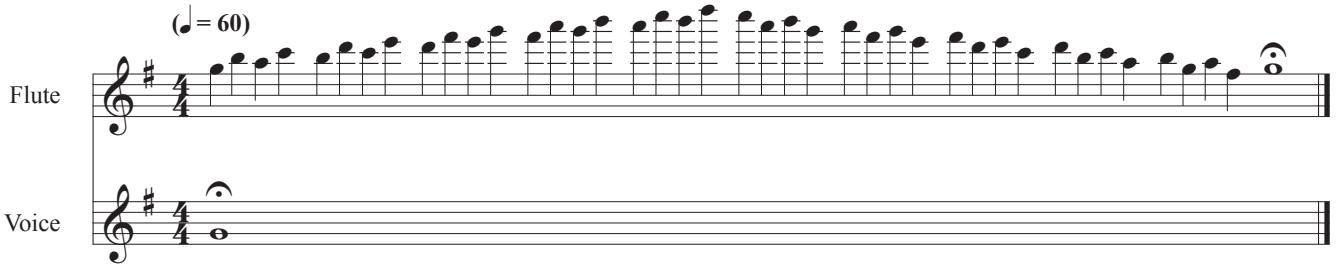



15
Fl.
19
Fl.
22
Fl.
26
Fl.
29
Fl.
33
Fl.
36
Fl.
40
Fl.

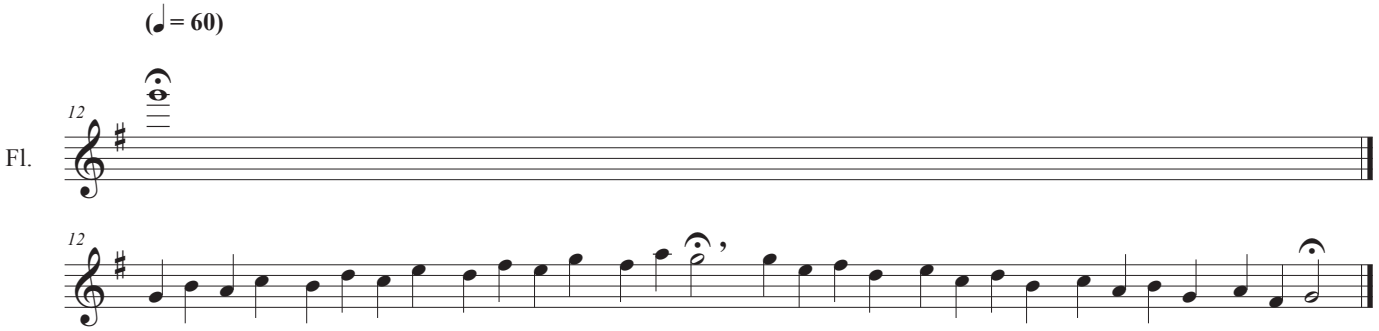
Thirds Etude Warm Up

Jesús Castro Turriago

Sing as lower as you possibly can!



Sing as lower as you possible can and breath whenever you need.



Thirds Etude Based on Major Scales

Jesús Castro Turriago

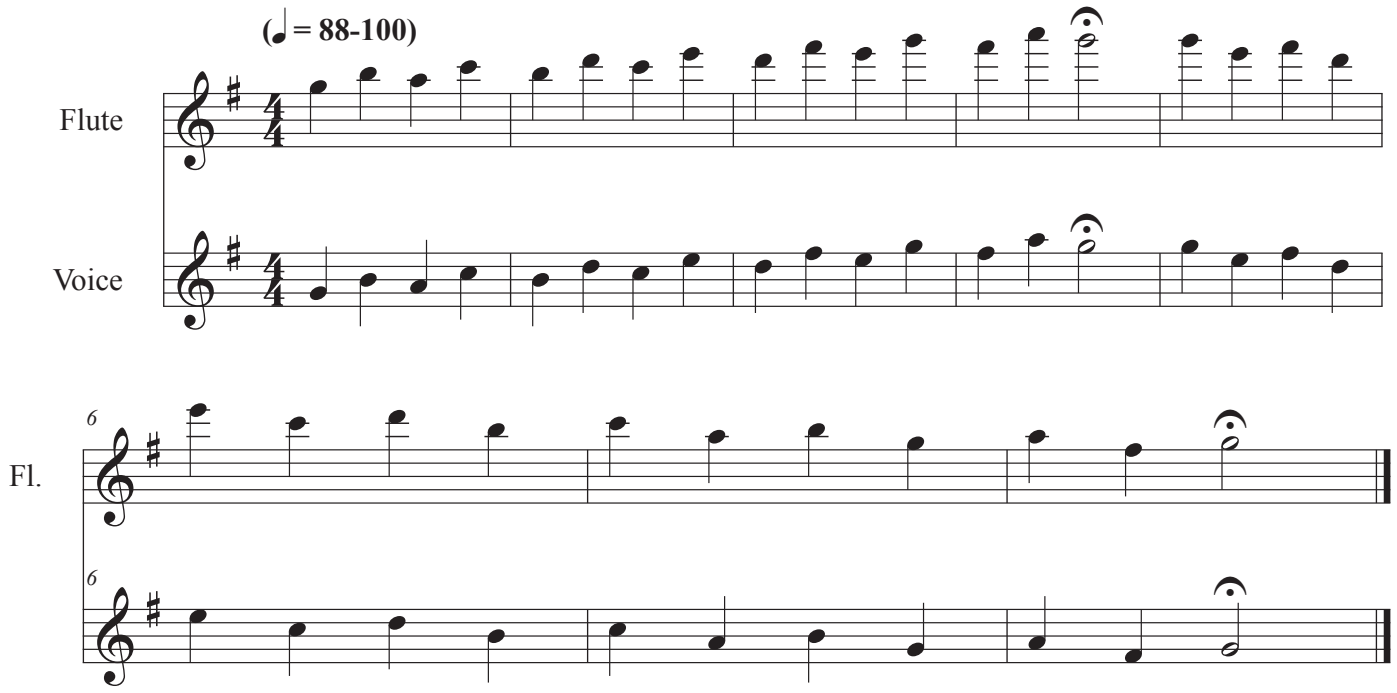
Directions:

Sing as low as you can, according to your vocal range, and play the thirds as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

3.1 Ascending unison/octaves by thirds

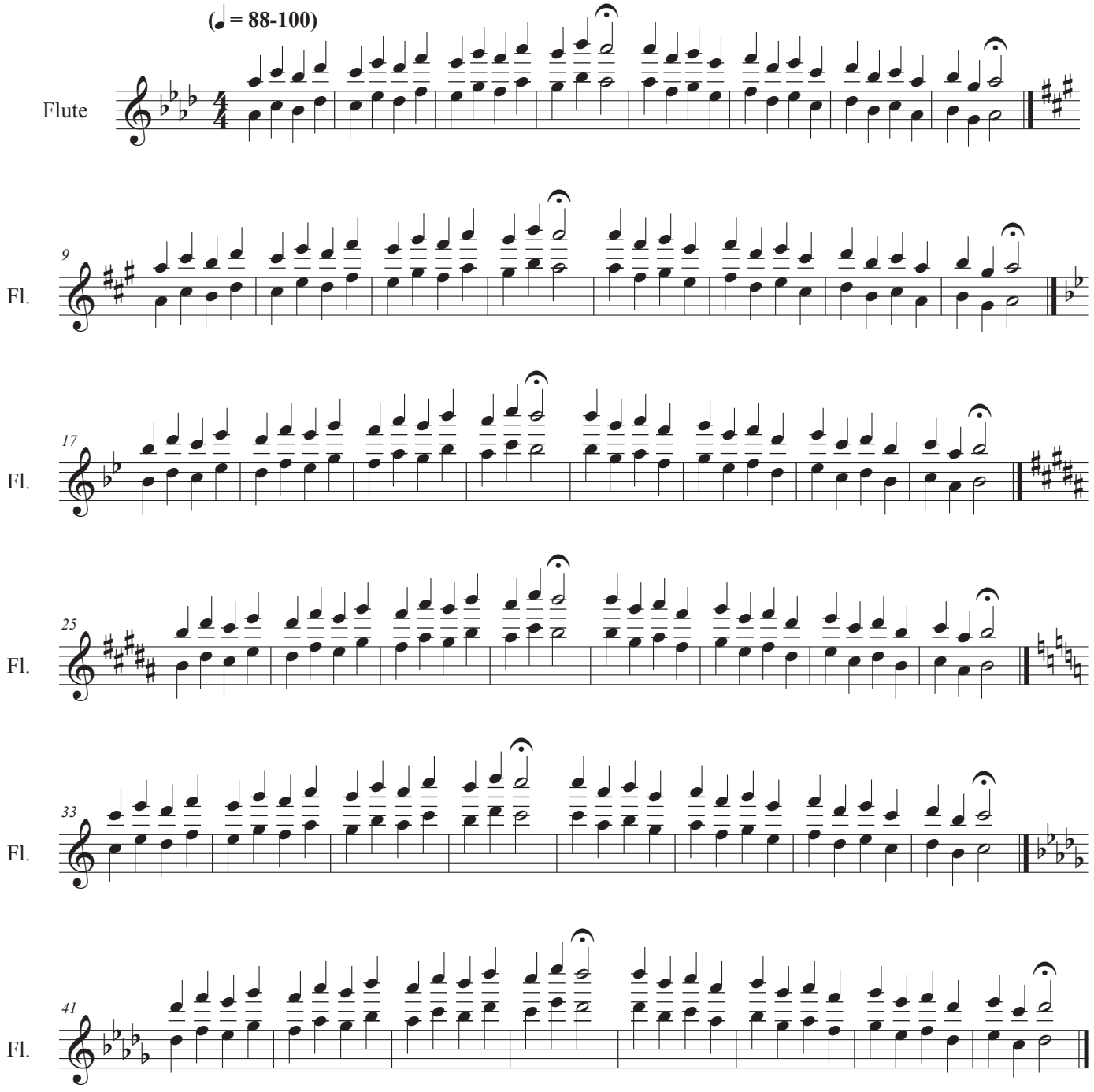


Thirds Etude Based on Major Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

3.1.1 Ascending unison/octaves by thirds (transposed)



Thirds Etude Based on Major Scales

Jesús Castro Turriago

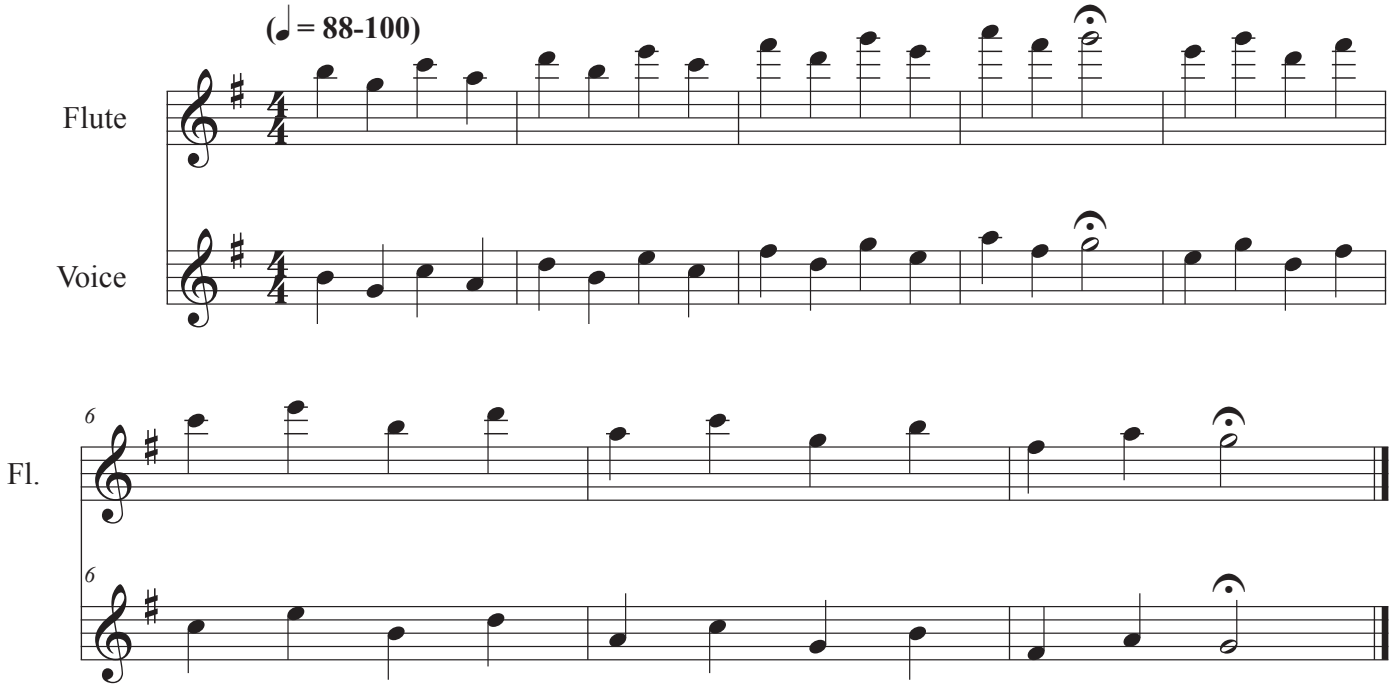
Directions:

Sing as low as you can, according to your vocal range, and play the thirds as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

3.2 Descending unison/octaves by thirds

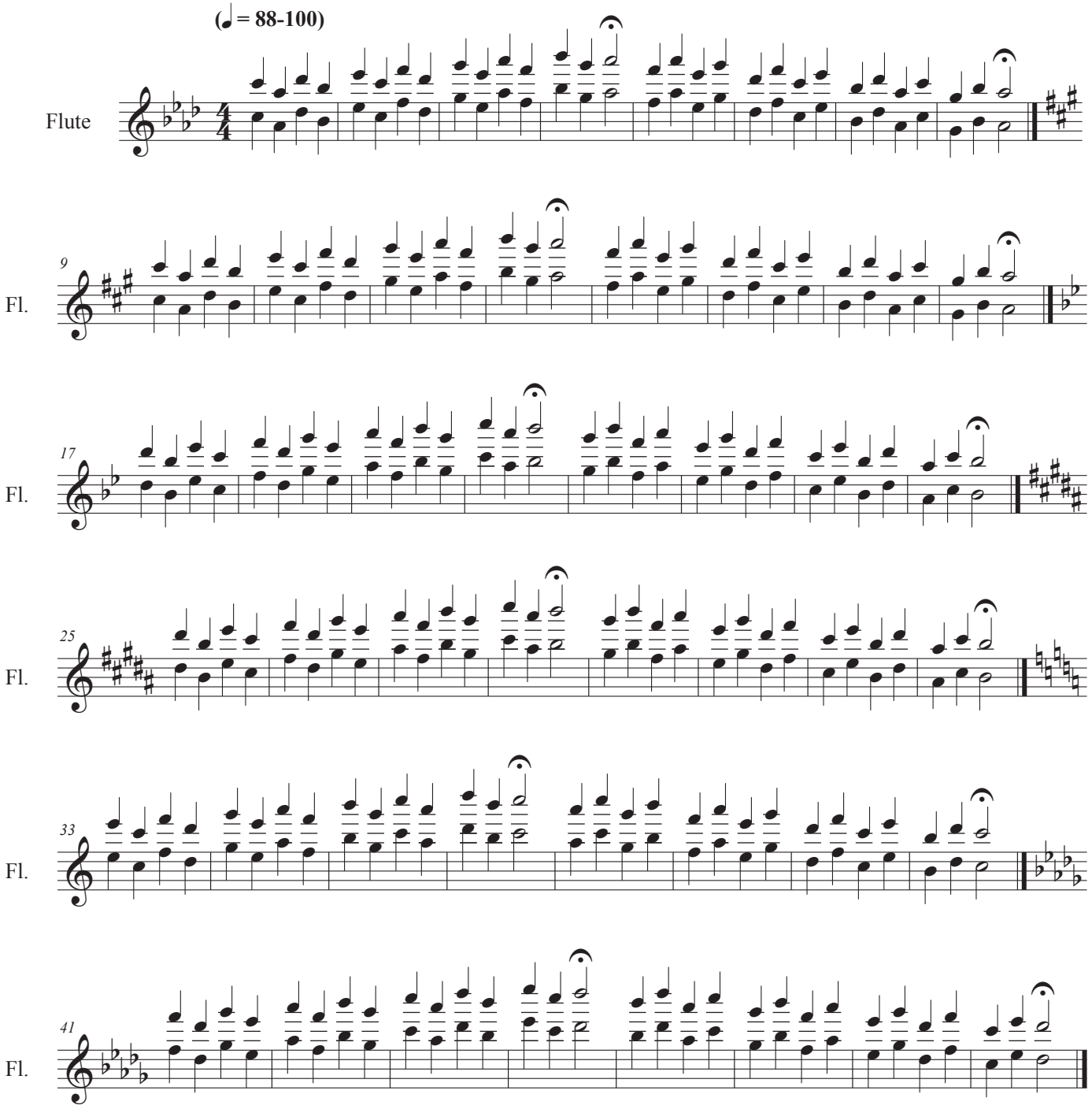


Thirds Etude Based on Major Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

3.2.1 Descending unison/octas by thirds (transposed)



Thirds Etude Based on Major Scales

Jesús Castro Turriago

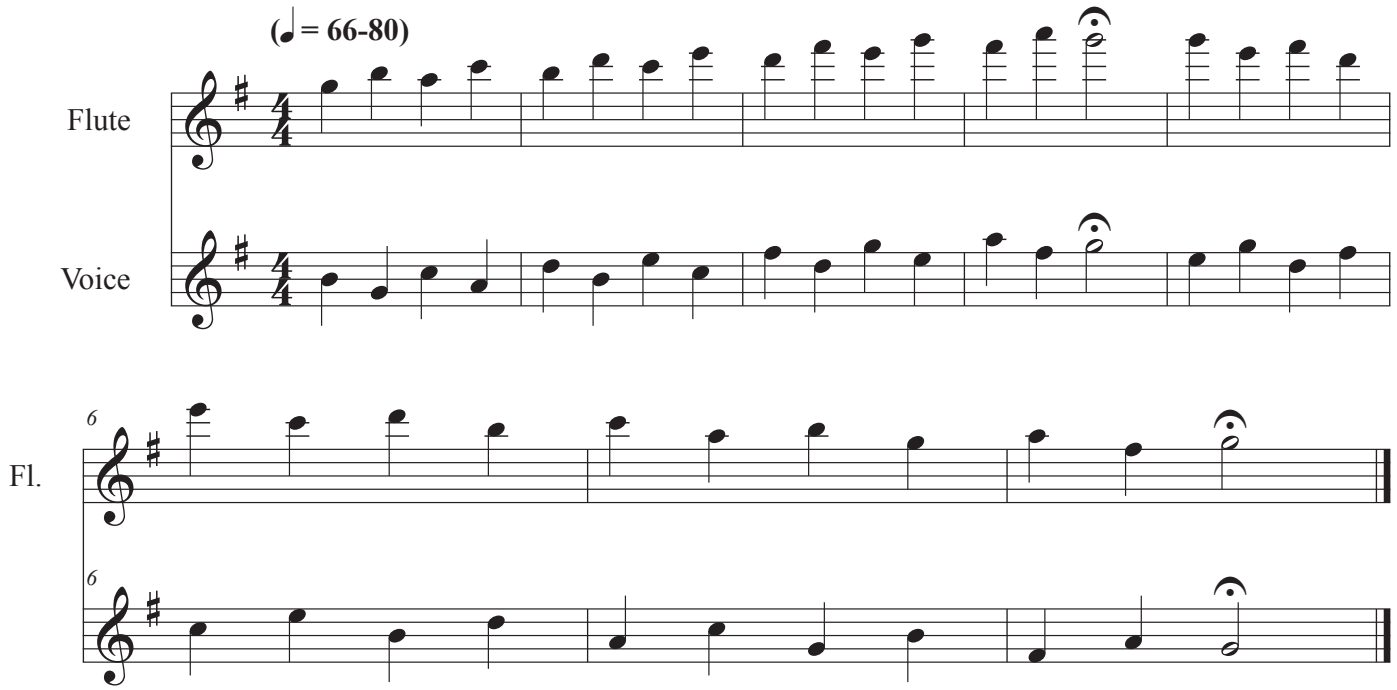
Directions:

Sing as low as you can, according to your vocal range, and play the thirds as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

3.3 Contrary Motion Thirds

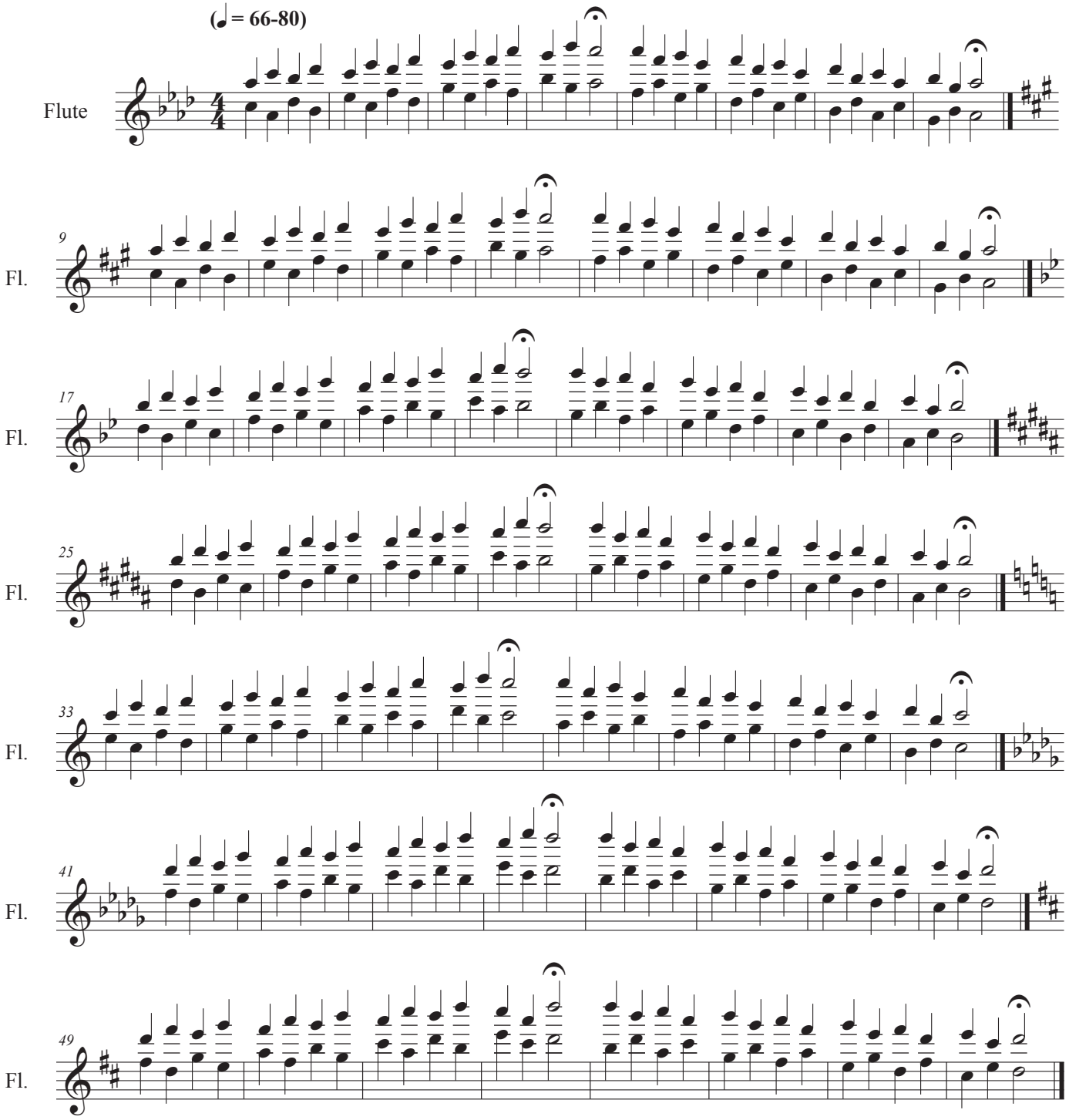


Thirds Etude Based on Major Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

3.3.1 Contrary Motion Thirds (Transposed)



Thirds Etude Based on Major Scales

Jesús Castro Turriago

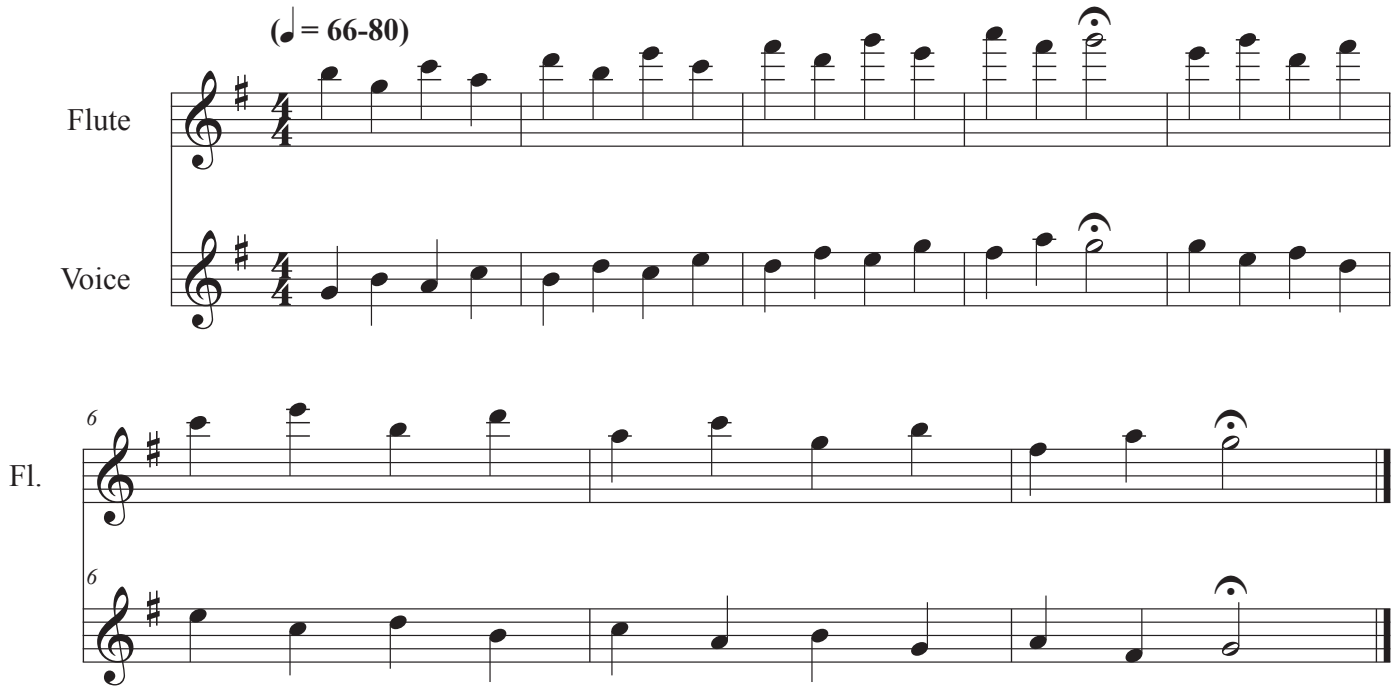
Directions:

Sing as low as you can, according to your vocal range, and play the thirds as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

3.4 Contrary Motion Thirds (Permutation)

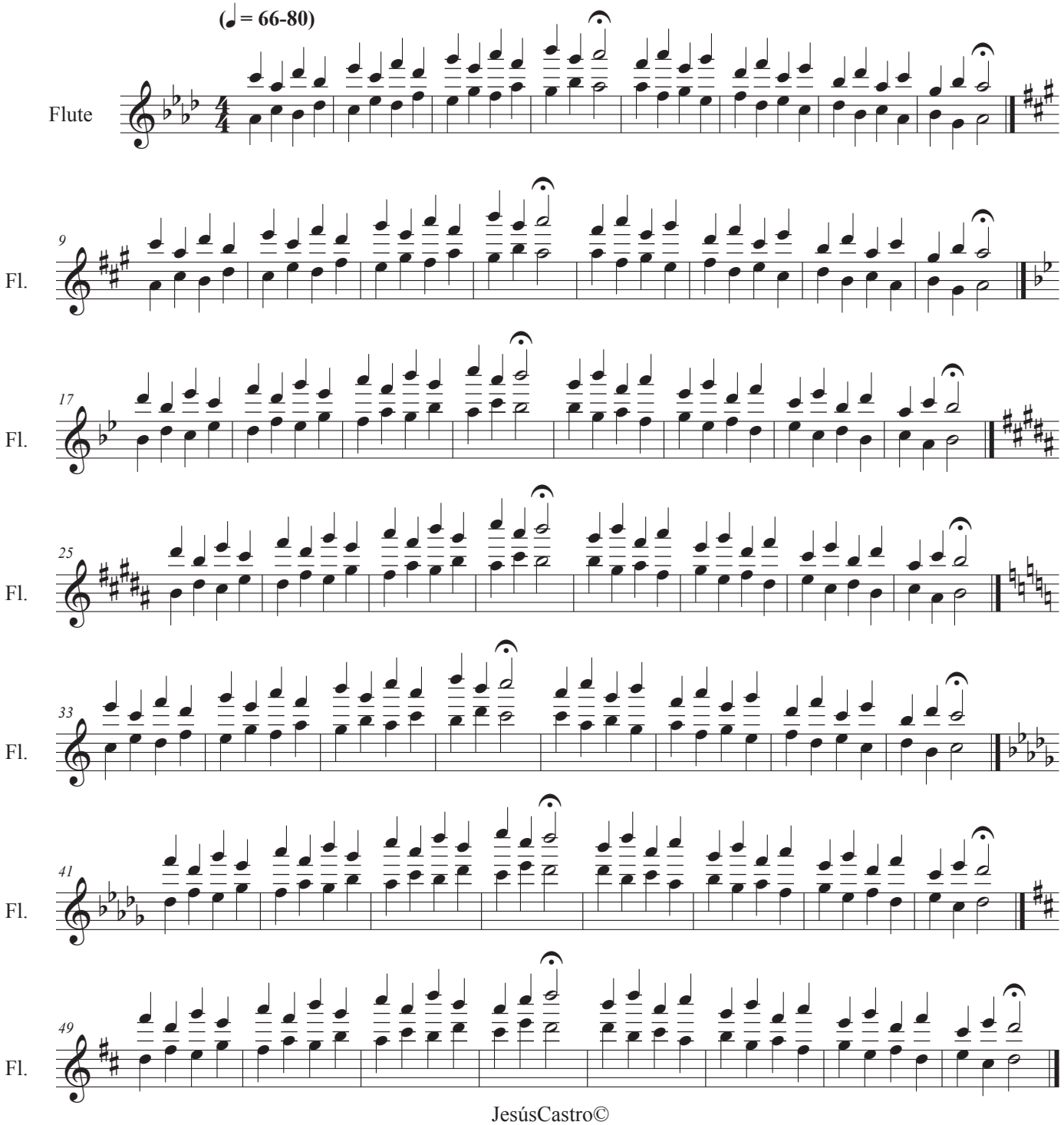


Thirds Etude Based on Major Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

3.4.1 Contrary Motion Thirds Transposed (Permutation)



Thirds Etude Based on Major Scales

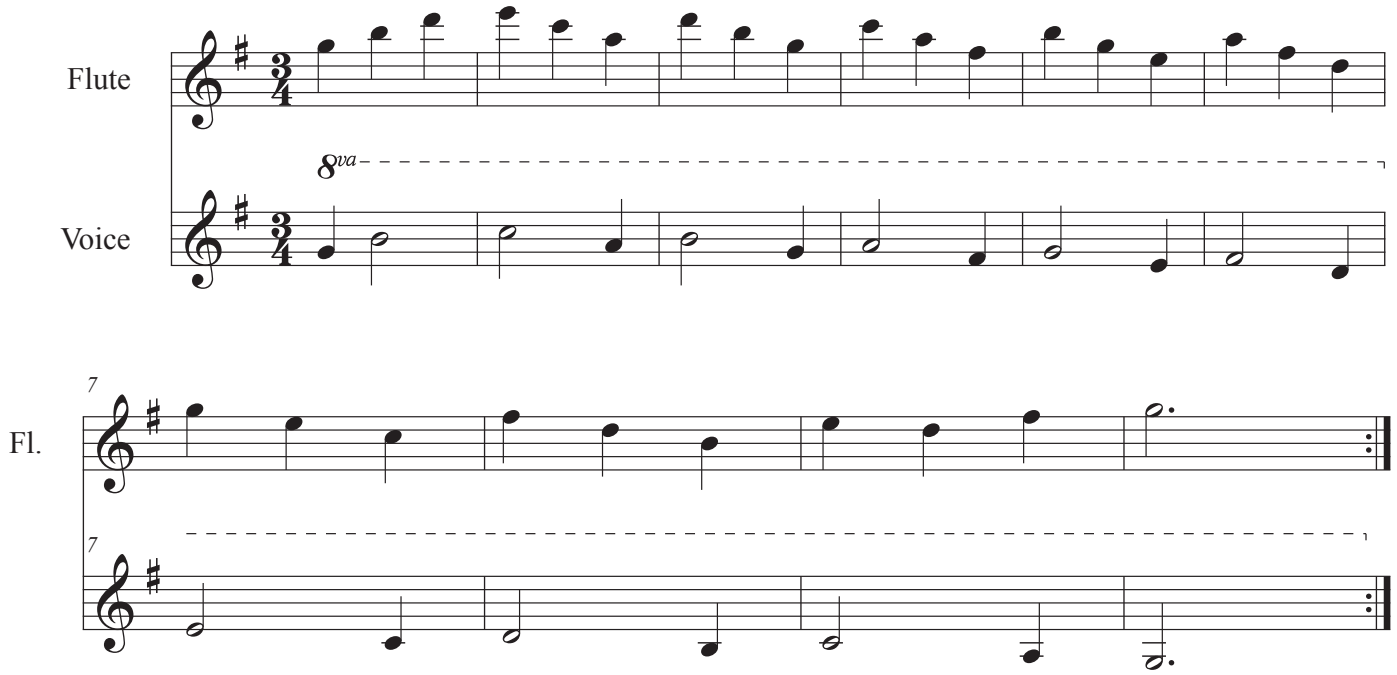
Jesús Castro Turriago

Directions:

Sing the etude an octave higher of your lowest vocal register.

Sing it by using falsetto voice in the high register.

3.5 Melodic singing and playing



Thirds Etude Based on Major Scales

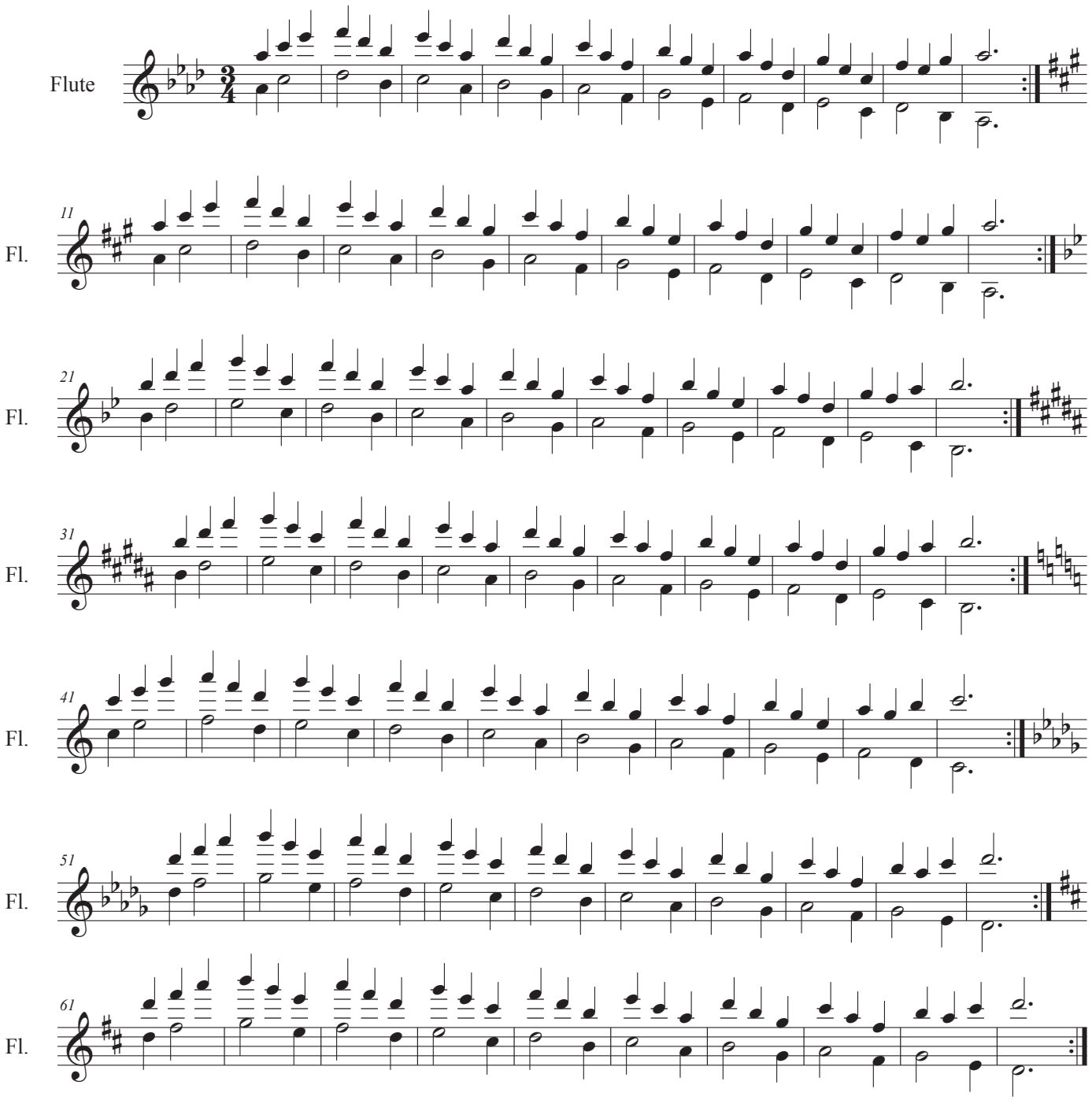
Jesús Castro Turriago

The upper line is the flute and the lower line the voice

Sing the etude an octave higher of your lowest vocal register

Sing it by using falsetto voice in the high register

3.5.1 Melodic singing and playing



Thirds Etud Based on Major Scales

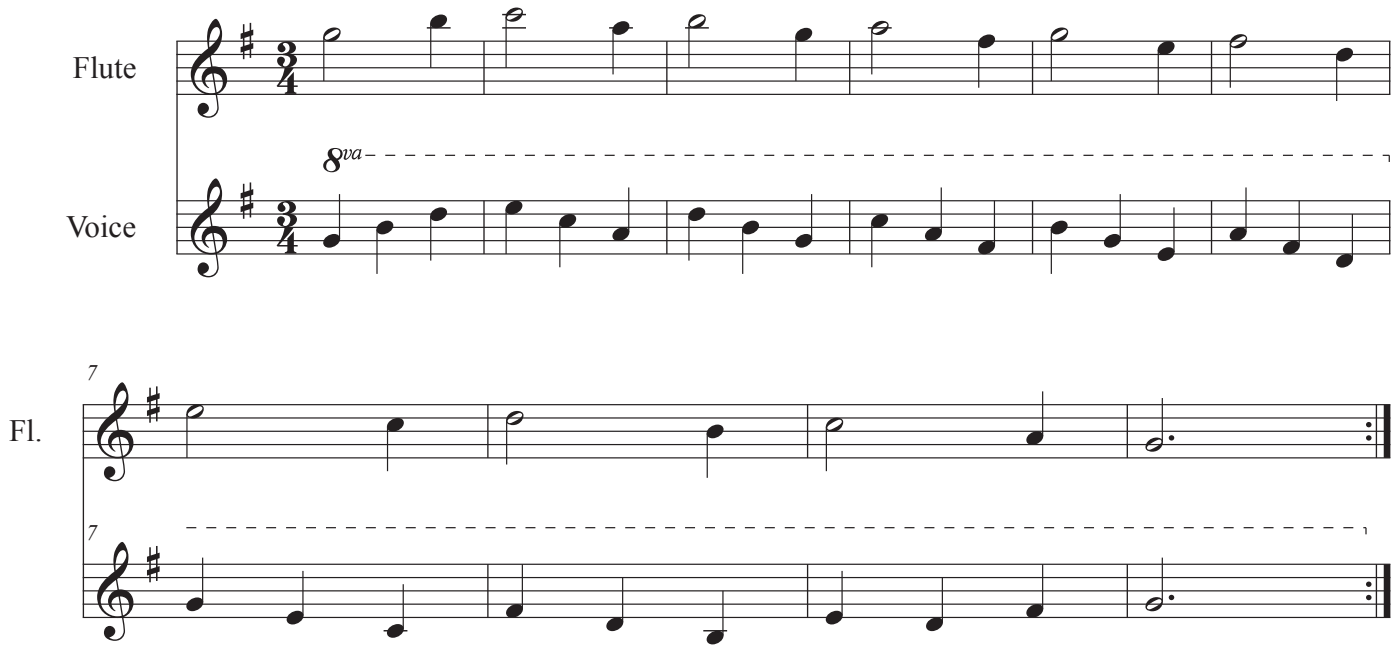
Jesús Castro Turriago

Directions:

Sing the etude an octave higher of your lowest vocal register.

Sing it by using falsetto voice in the high register.

3.6 Melodic Singing and Playing (Permutation)



JesusCastro©

Thirds Etude Based on Major Scales

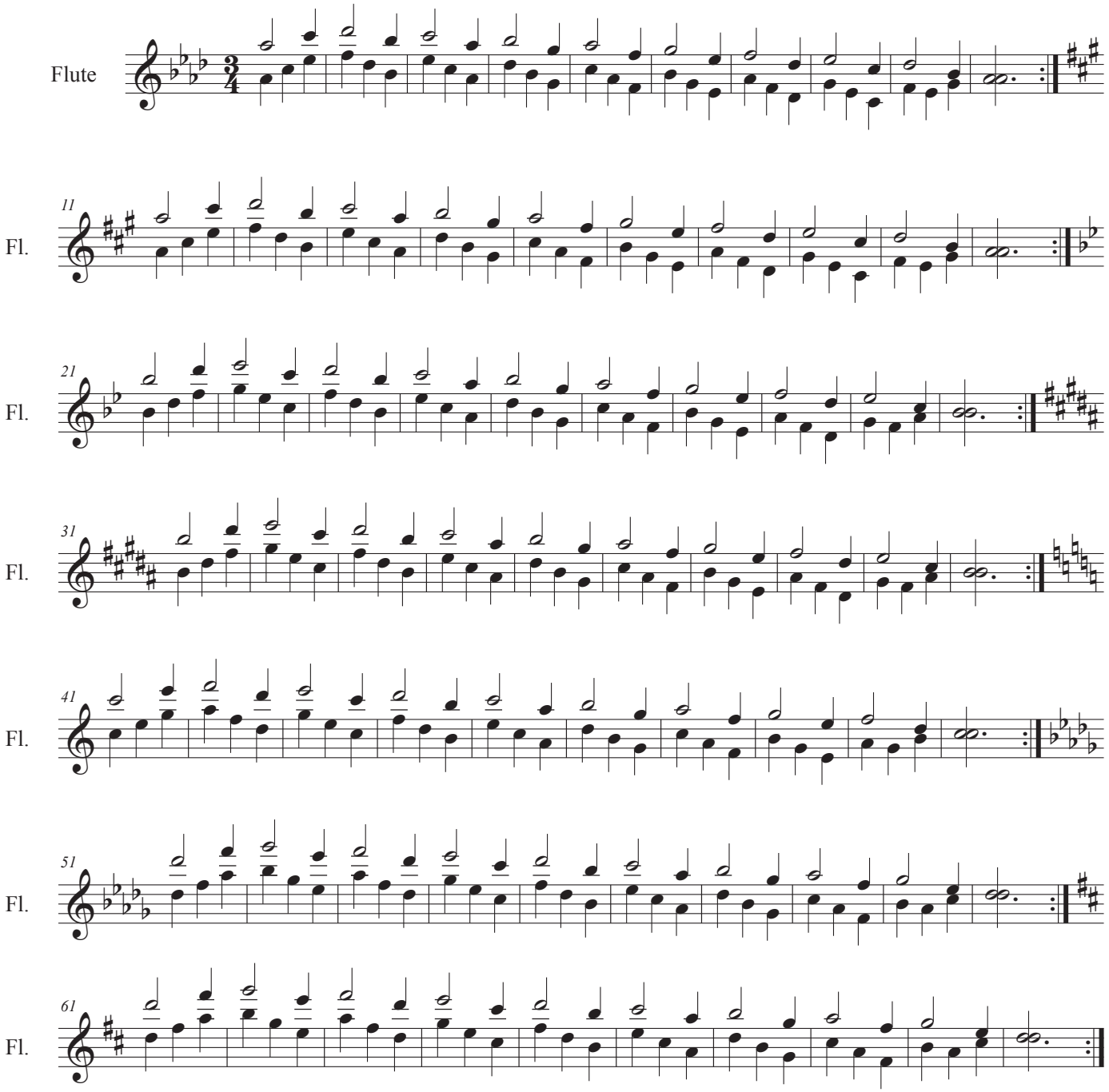
Jesús Castro Turriago

The upper line is the flute and the lower line the

Sing the etude an octave higher of your lowest vocal

Sing it by using falsetto voice in the high registering falsetto.

3.6.1 Melodic Singing and Playing Transposed (Permutation)



Thirds Etude Based on Minor Scales

Jesús Castro Turriago

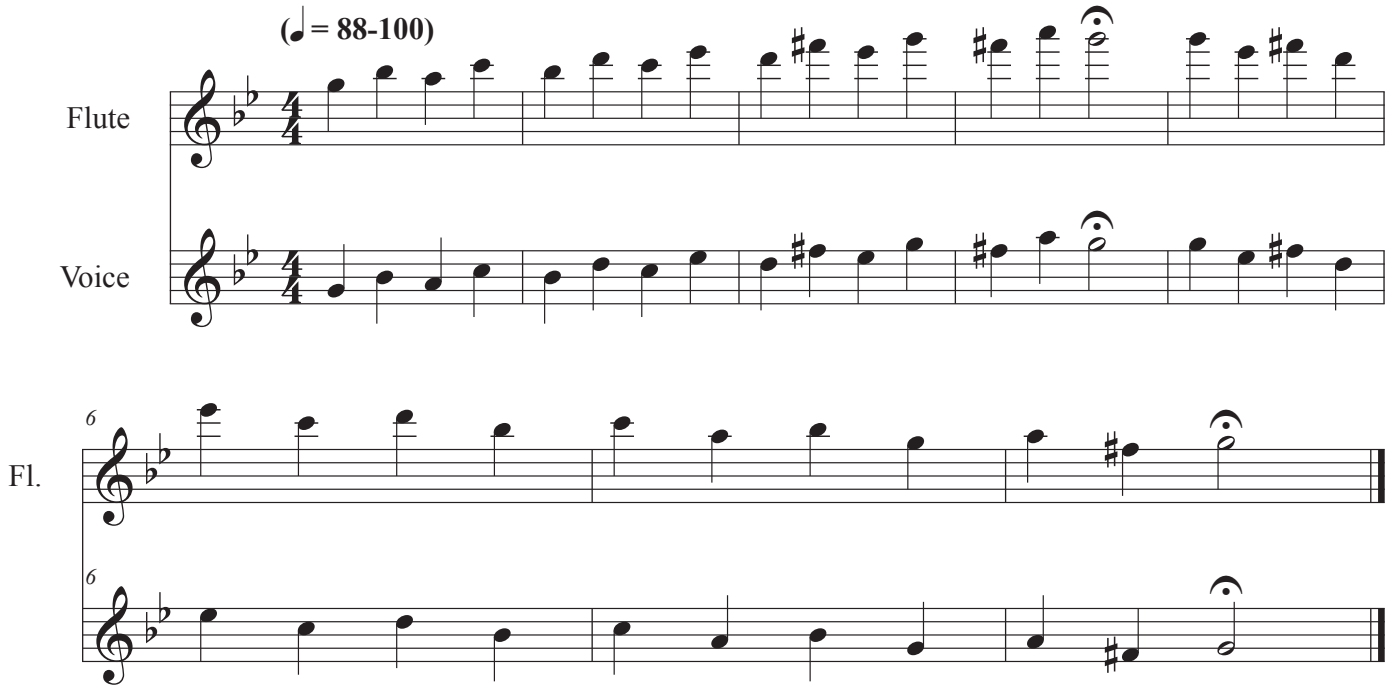
Directions:

Sing as low as you can, according to your vocal range, and play the thirds as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

3.7 Ascending unison/octaves by thirds on minor harmonic scales

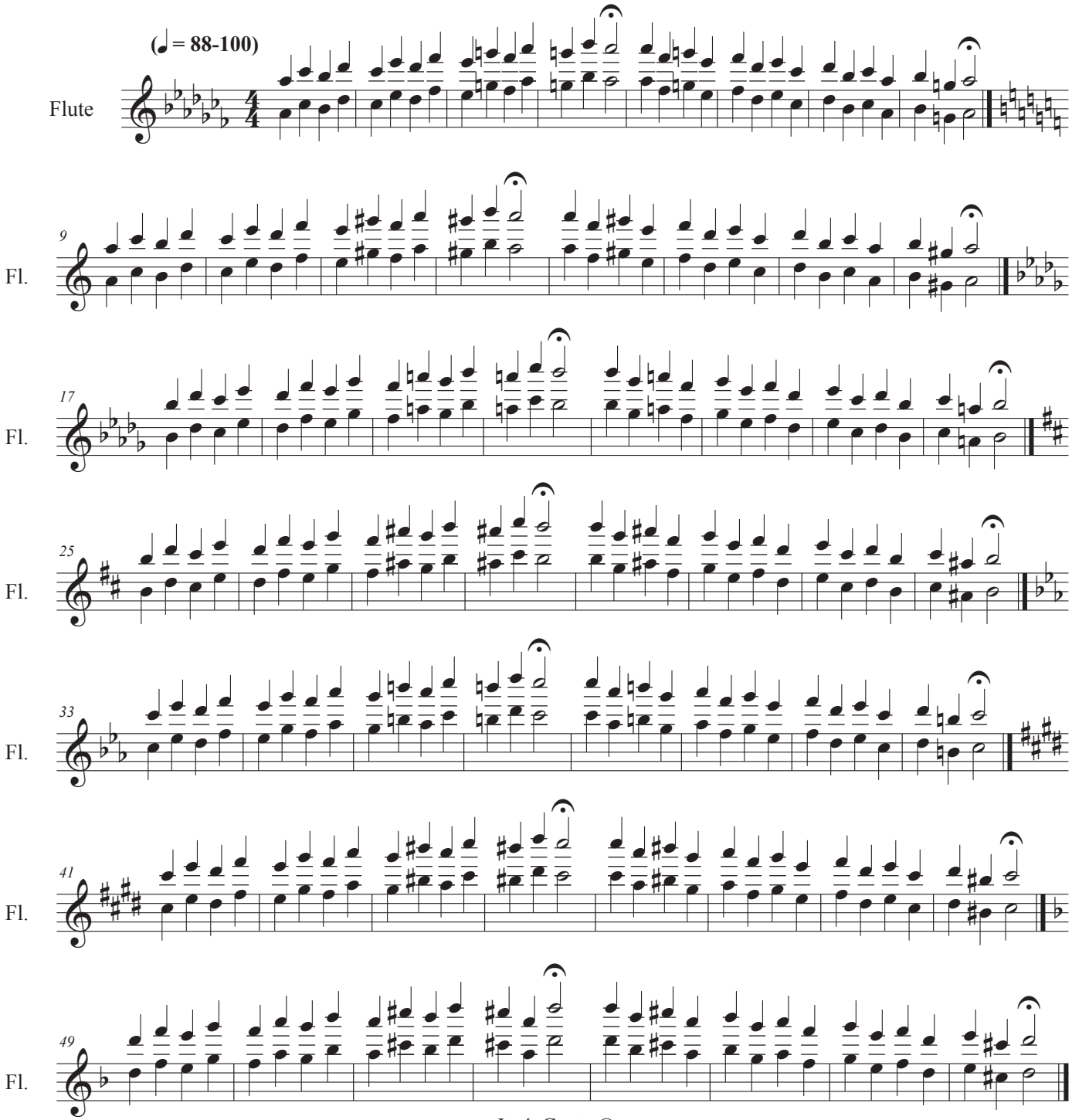


Thirds Etude Based on Minor Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

3.7.1 Ascending unison/octaves by thirds on minor harmonic scales (transposed)



Thirds Etude Based on Minor Scales

Jesús Castro Turriago

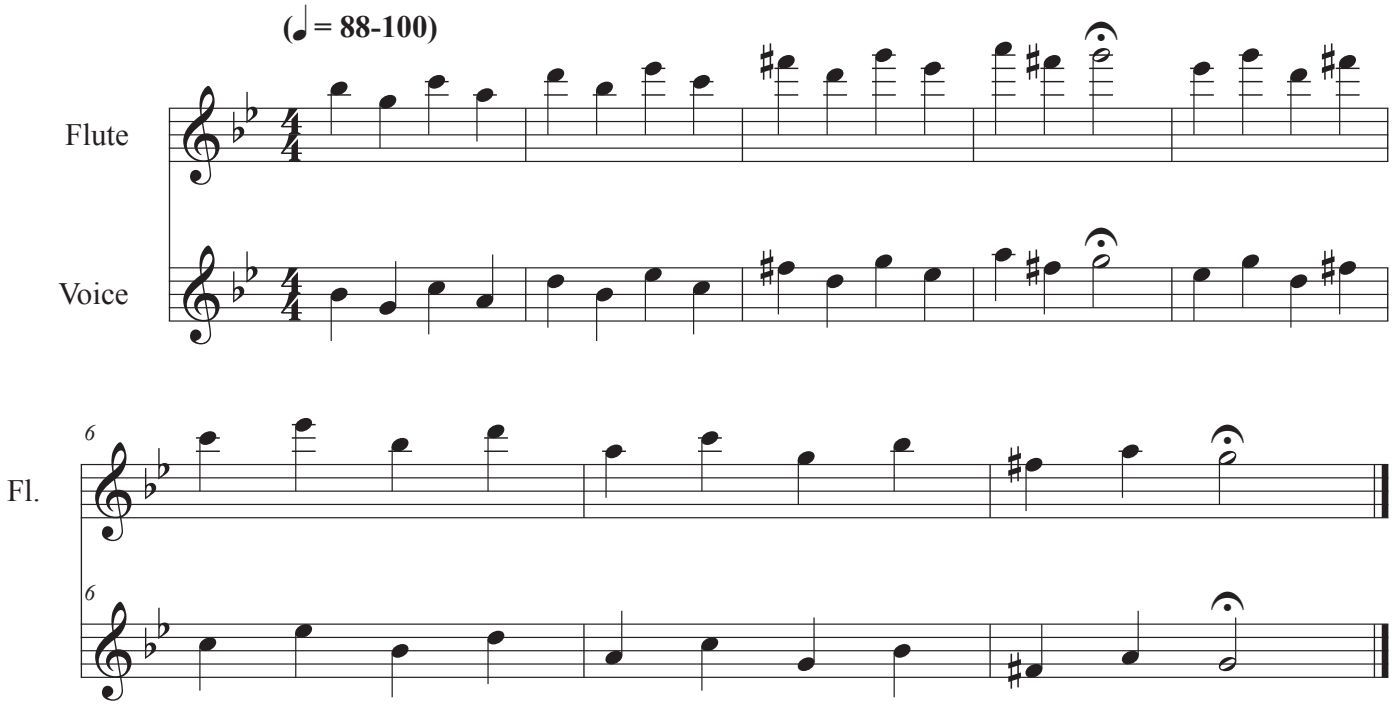
Directions:

Sing as low as you can, according to your vocal range, and play the thirds as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

3.8 Descending Parallel Minor Thirds-Harmonic Scale

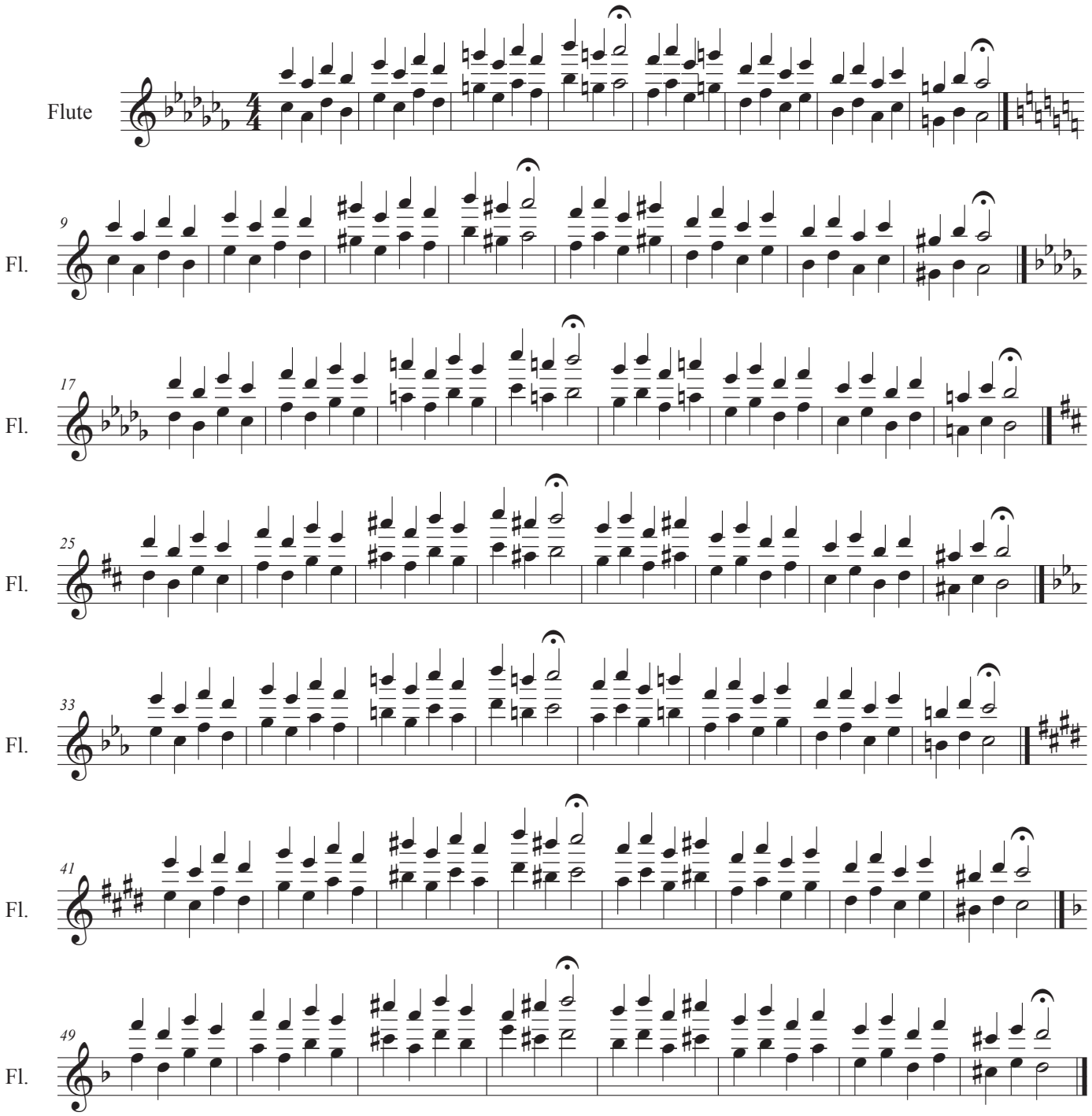


Thirds Etude Based on Minor Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

3.8.1 Descending unison/octaves by thirds on minor harmonic scales (transposed)



Thirds Etude Based on Minor Scales

Jesús Castro Turriago

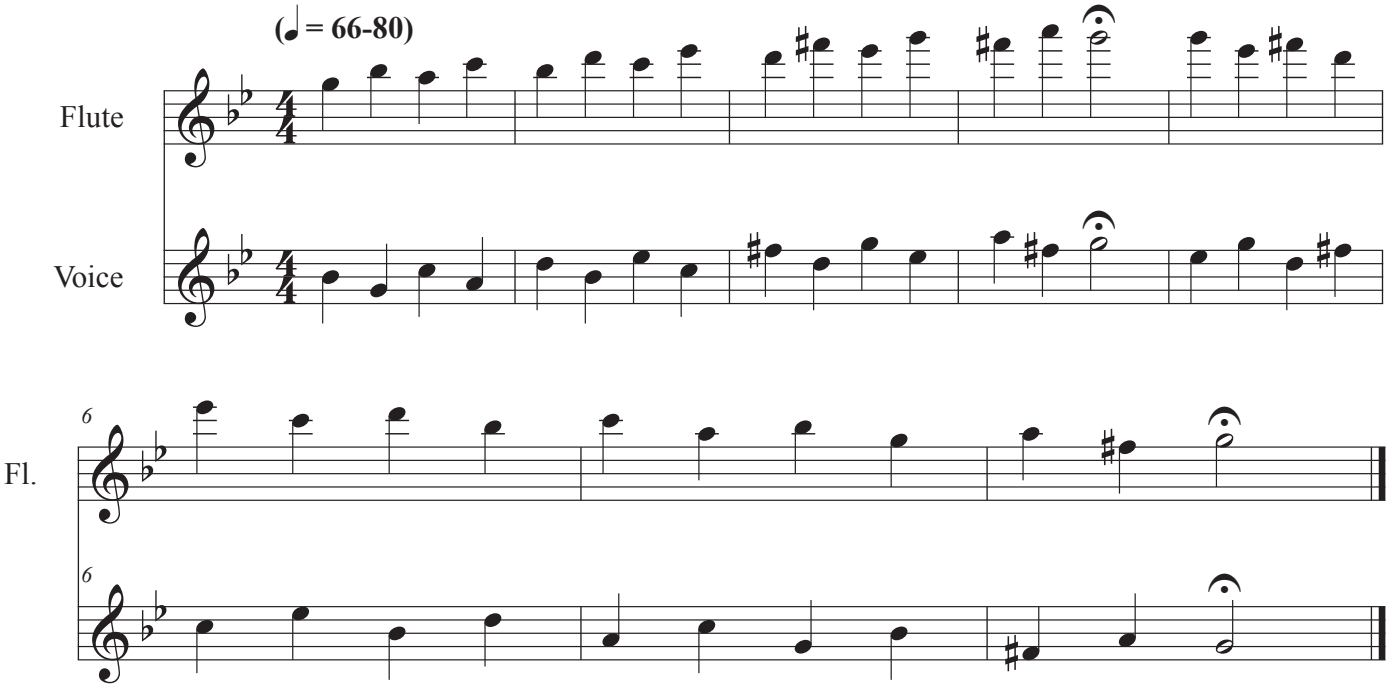
Directions:

Sing as low as you can, according to your vocal range, and play the thirds as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

3.9 Contrary motion thirds on minor harmonic scales

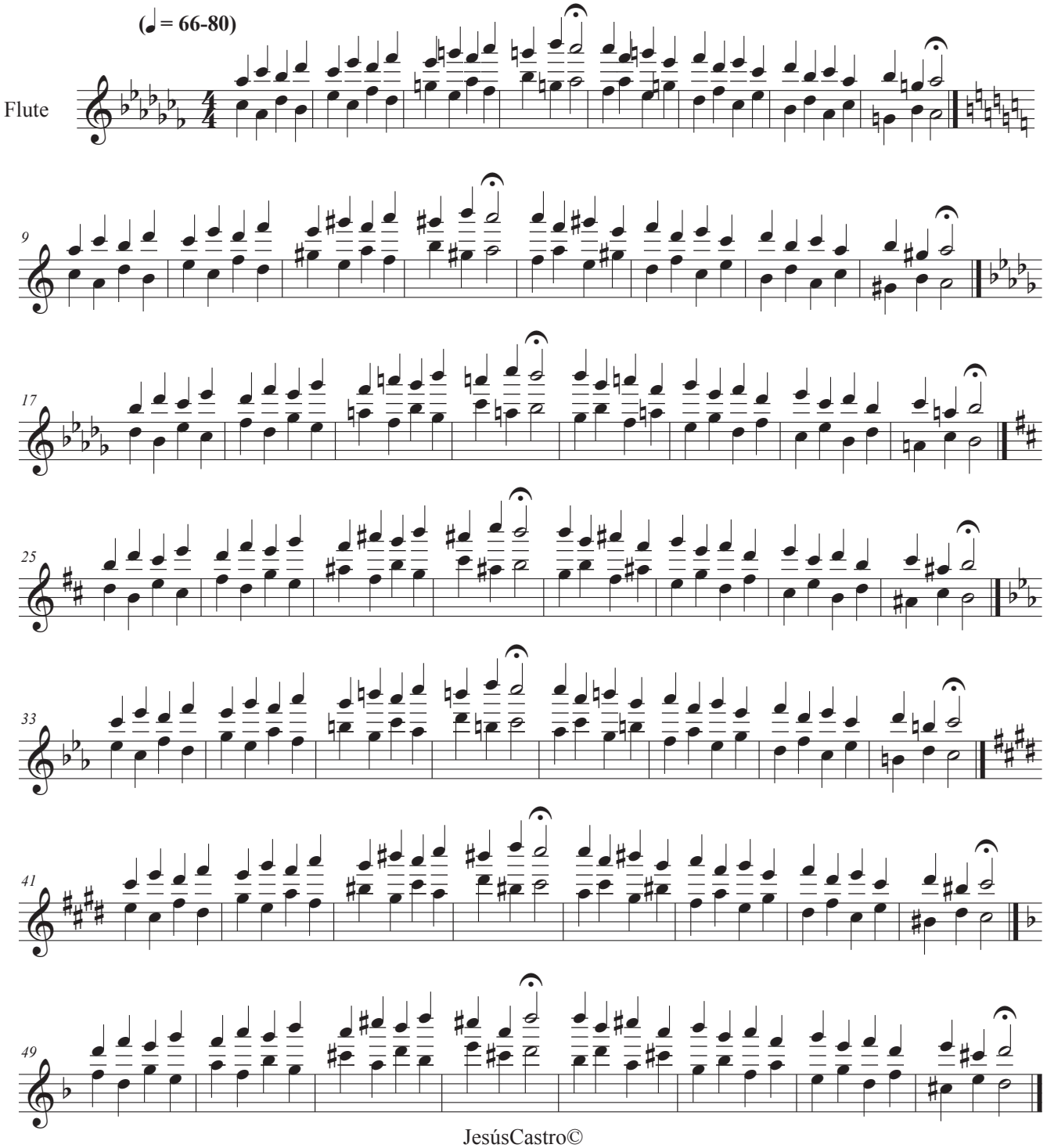


Thirds Etude Based on Minor Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

3.9.1 Contrary Motion Minor Thirds Transposed



Thirds Etude Based on Minor Scales

Jesús Castro Turriago

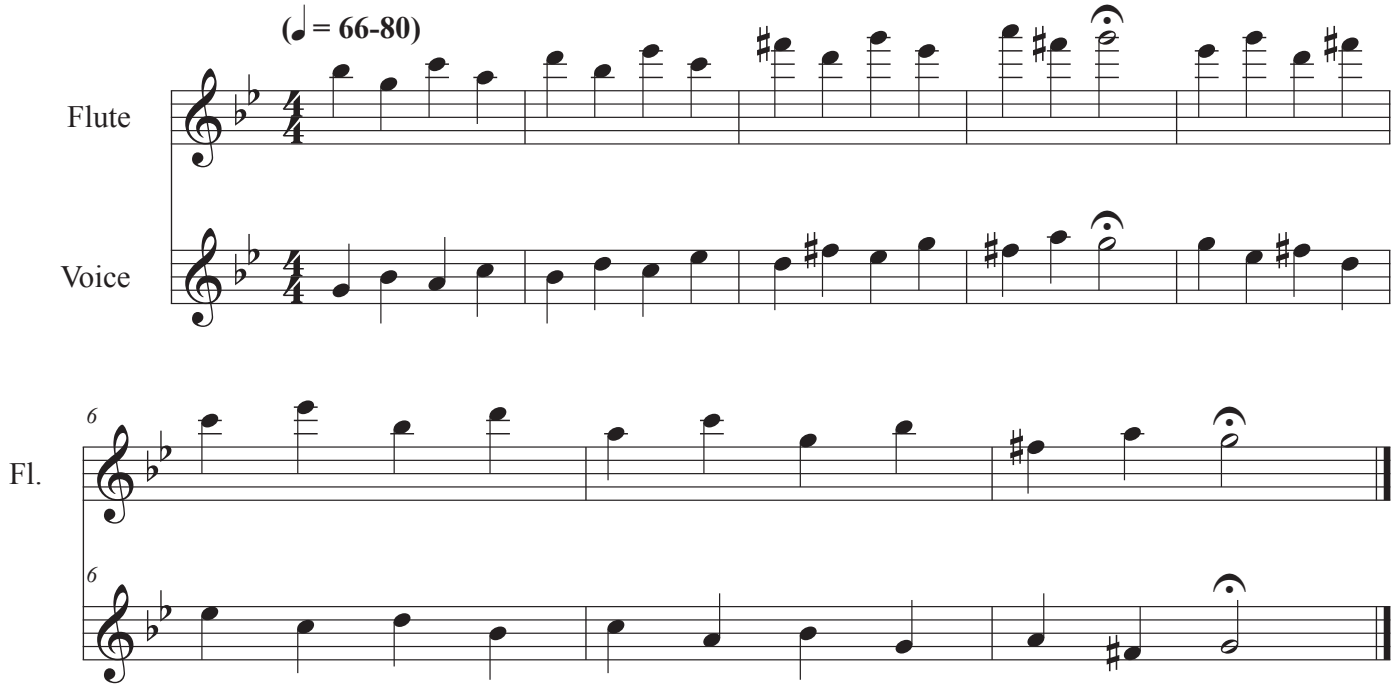
Directions:

Sing as low as you can, according to your vocal range, and play the thirds as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

3.10 Contrary motion minor thirds on minor harmonic scales (Permutation)

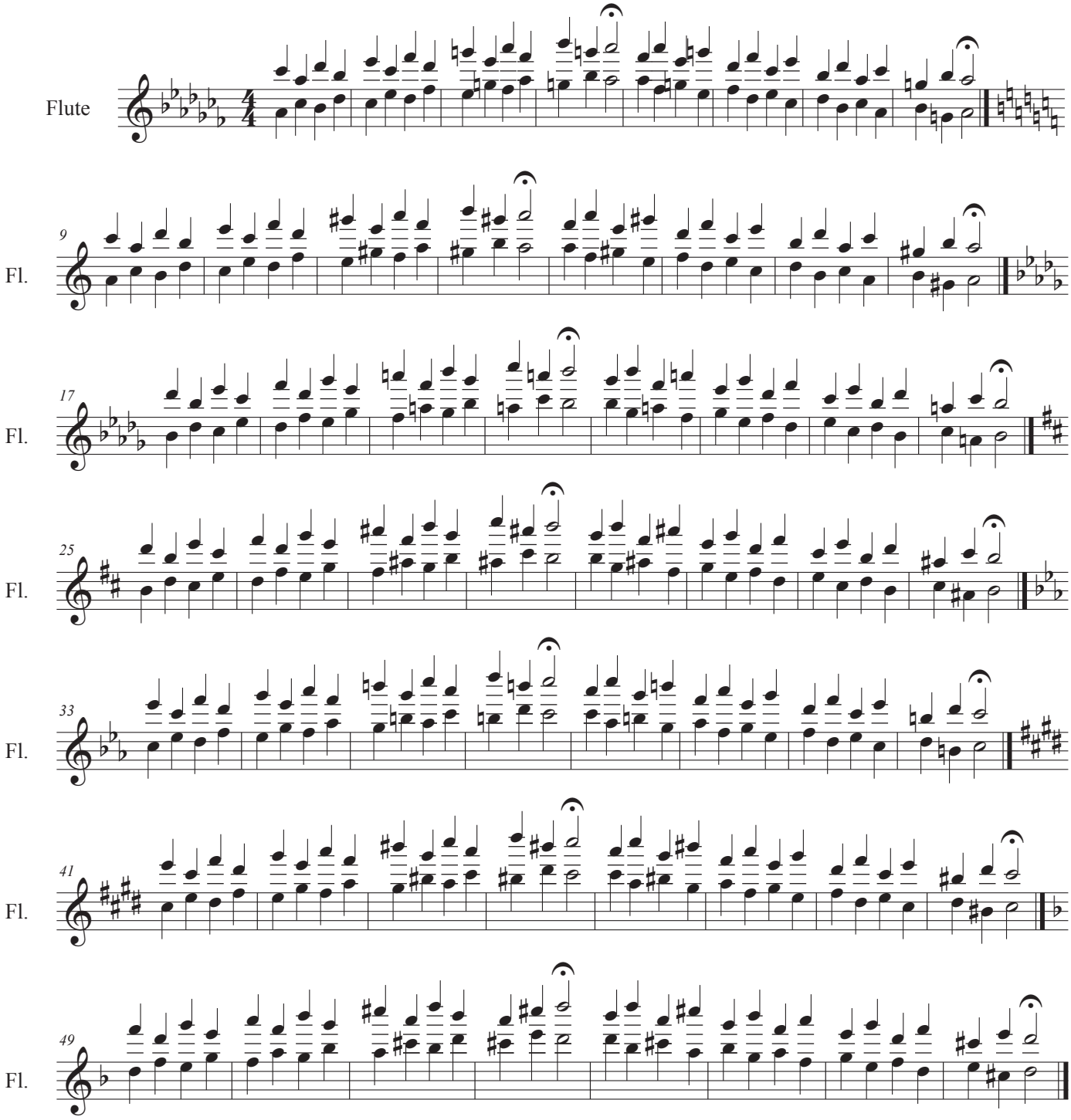


Thirds Etude Based on Minor Scales

Jesús Castro Turriago

The upper line is the flute and the lower is line the

3.10.1 Contrary motion thirds on minor harmonic scales transposed (Permutation)



Thirds Etude Based on Minor Scales

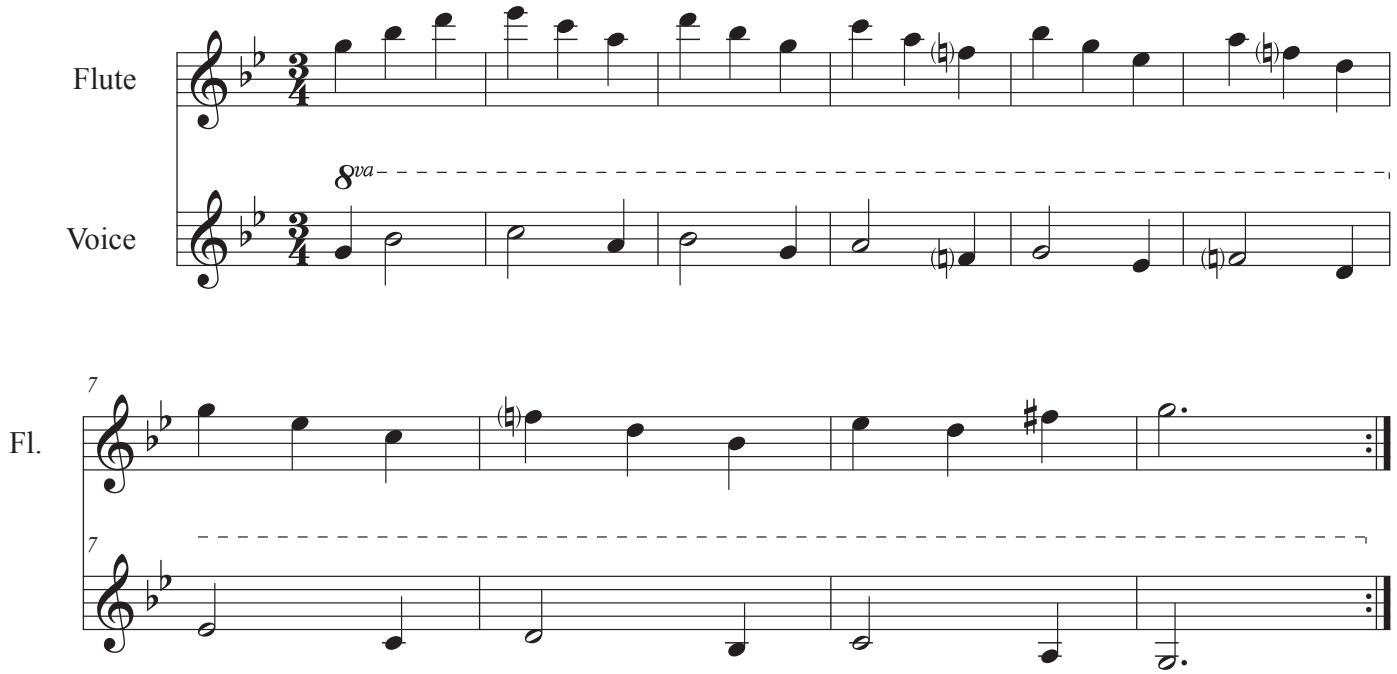
Jesús Castro Turriago

Directions:

Sing the etude an octave higher of your lowest vocal register.

Sing it by using falsetto voice in the high register.

3.11 Melodic singing and playing-harmonic scales



Thirds Etude Based on Minor Scales

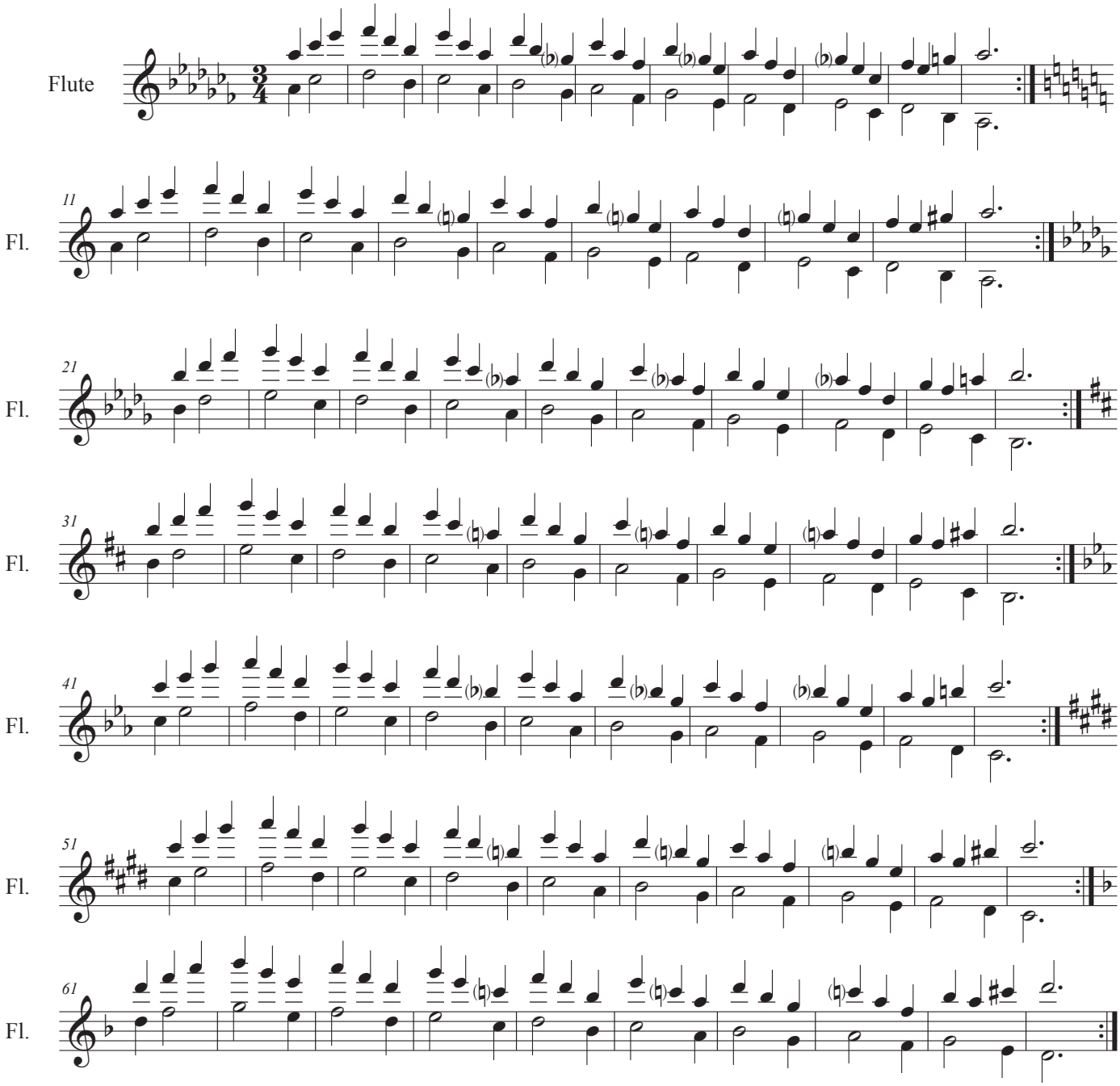
Jesús Castro Turriago

The upper line is the flute and the lower line the

Sing the etude an octave higher of your lowest vocal register

Sing it by using falsetto voice in the high register

311.1 Melodic singing and playing - harmonic scales (Transposed)



Thirds Etude Based on Minor Scales

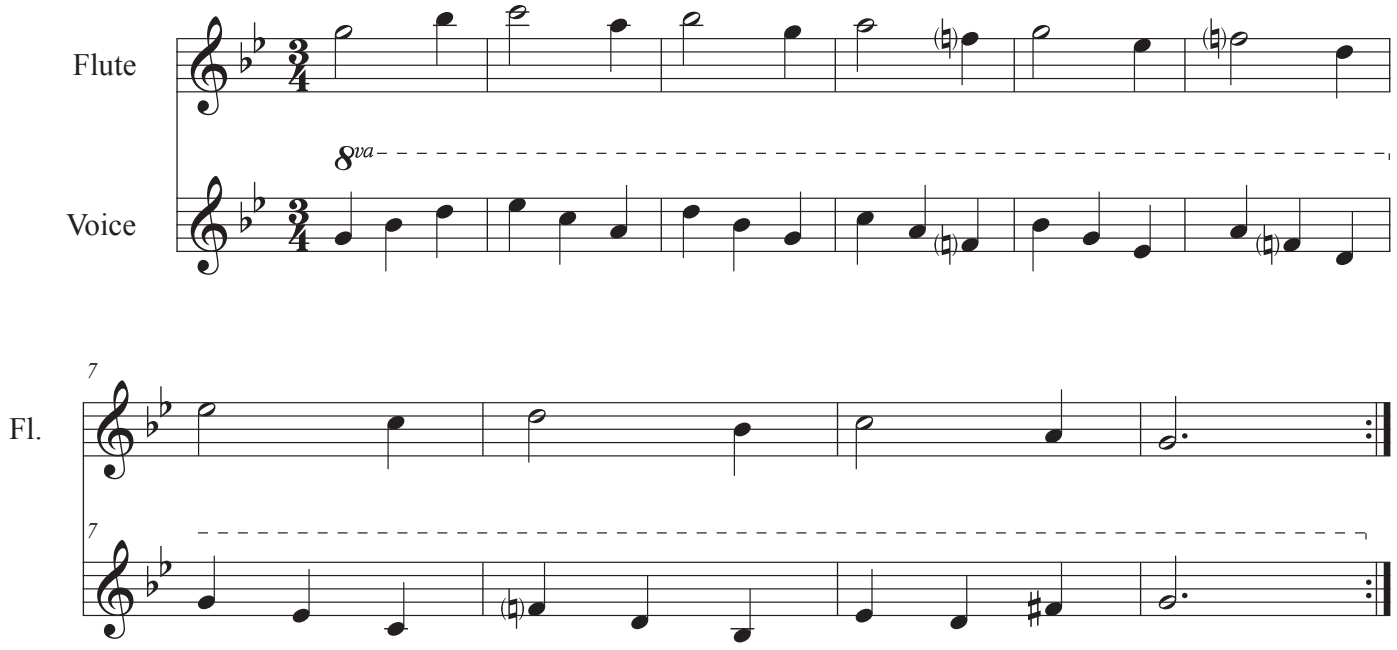
Jesús Castro Turriago

Directions:

Sing the etude an octave higher of your lowest vocal register.

Sing it by using falsetto voice in the high register.

3.12 Melodic singing and playing - harmonic scales (Permutation)



Thirds Etude Based on Minor Scales

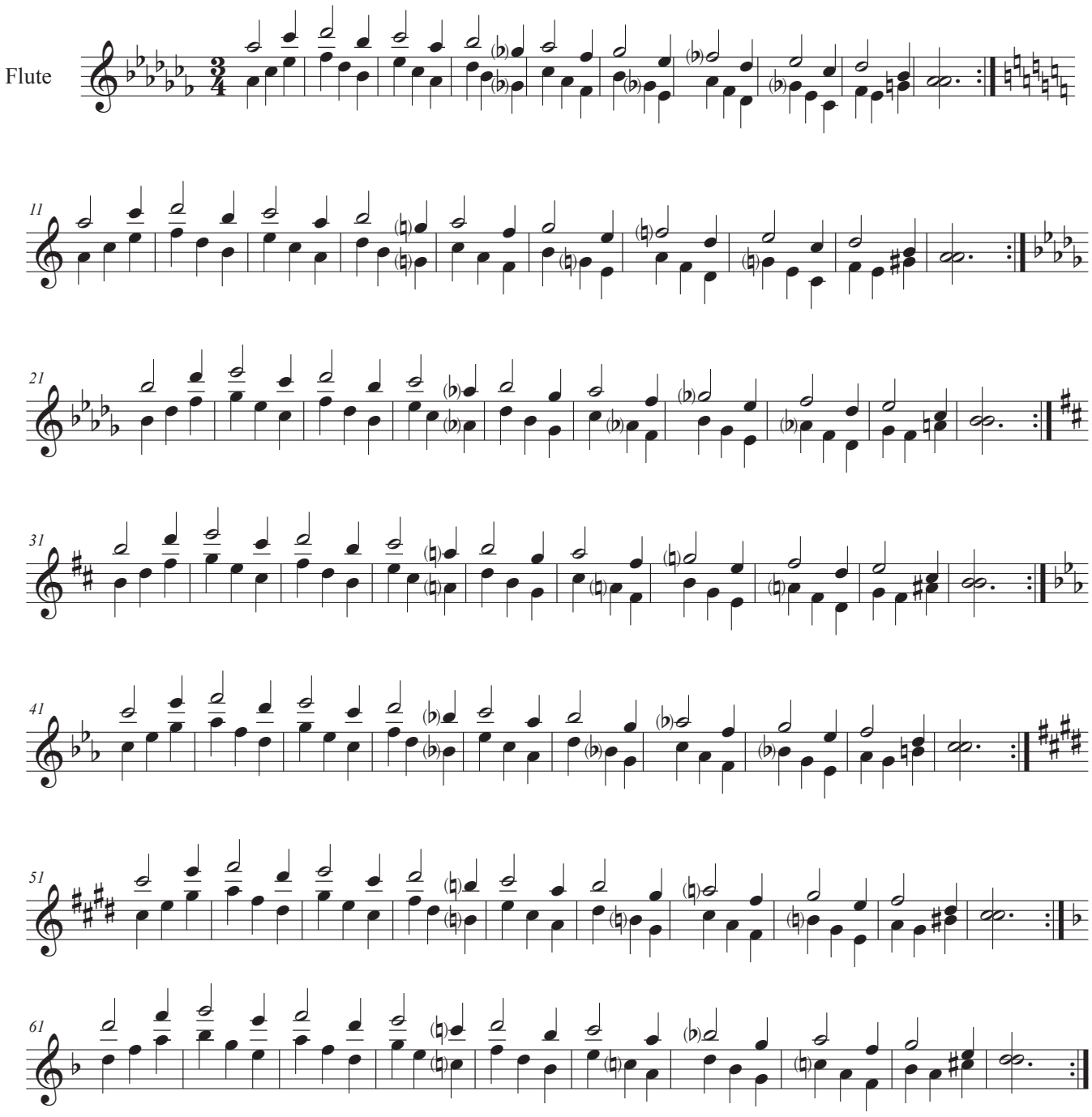
Jesús Castro Turriago

The upper line is the flute and the lower line the voice

Sing the etude an octave higher of your lowest vocal register

Sing it by using falsetto voice in the high register

3.12.1 Melodic singing and playing-harmonic - scales transposed (Permutation)



Thirds Etude Based on Minor Scales

Jesús Castro Turriago

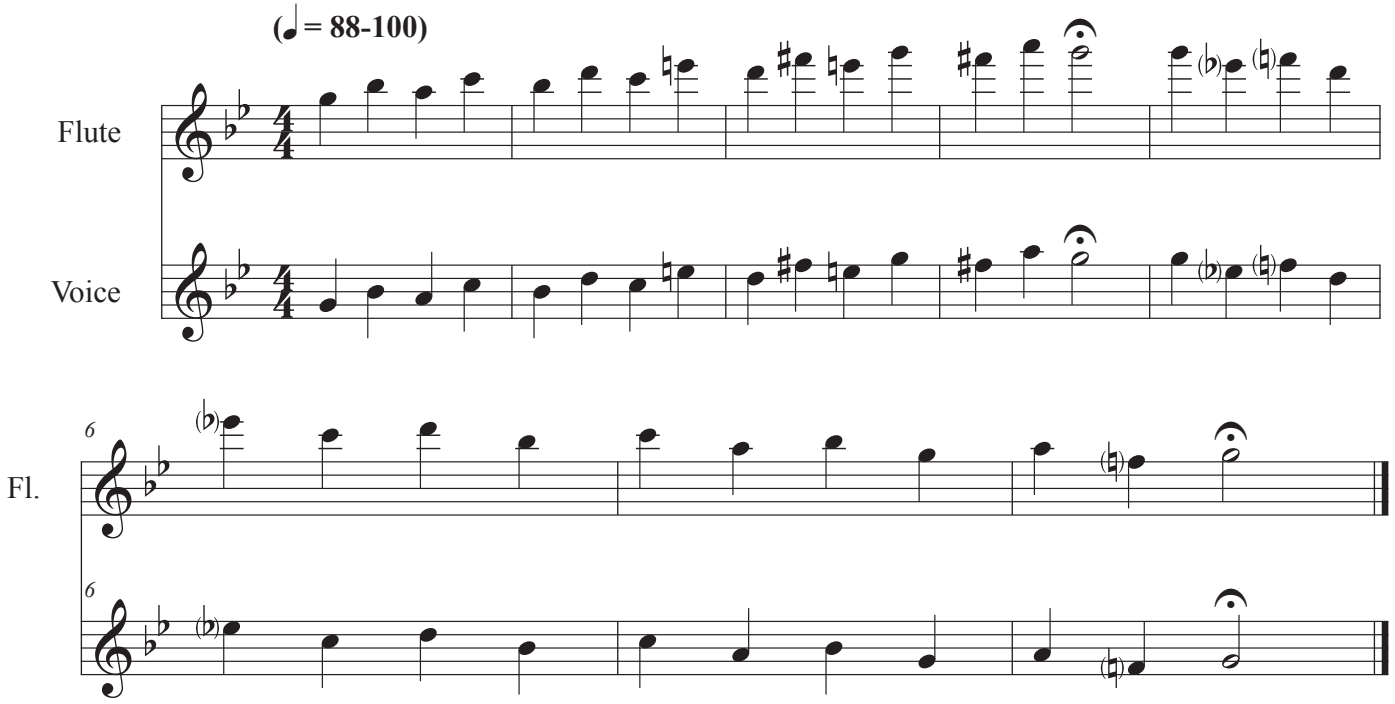
Directions:

Sing as low as you can, according to your vocal range, and play the thirds as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

3.13 Ascending unison/octaves by thirds on minor melodic Scales

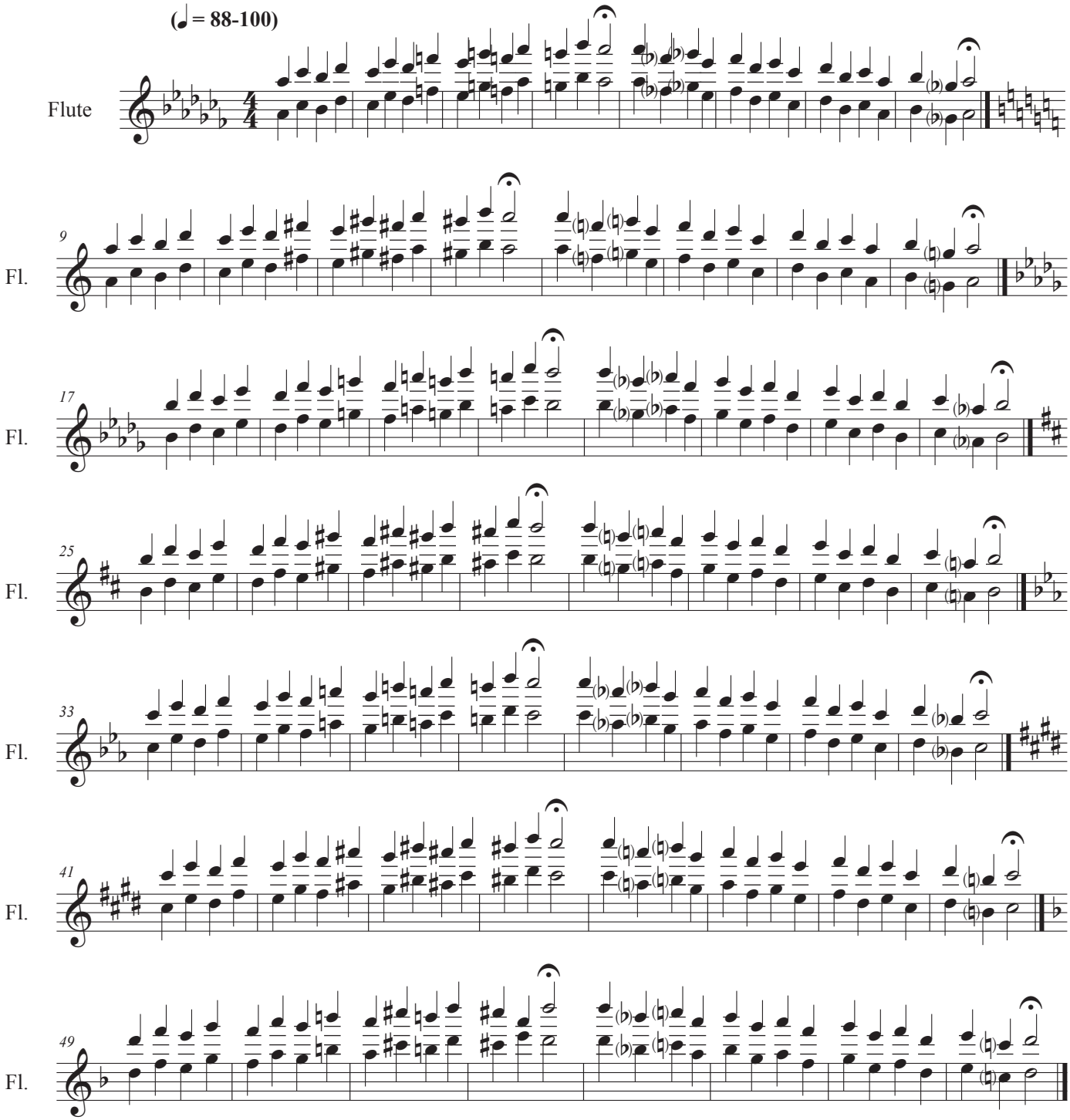


Thirds Etude Based on Minor Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

3.13.1 Ascending unison/octaves by thirds on minor melodic scales (transposed)



Thirds Etude Based on Minor Scales

Jesús Castro Turriago

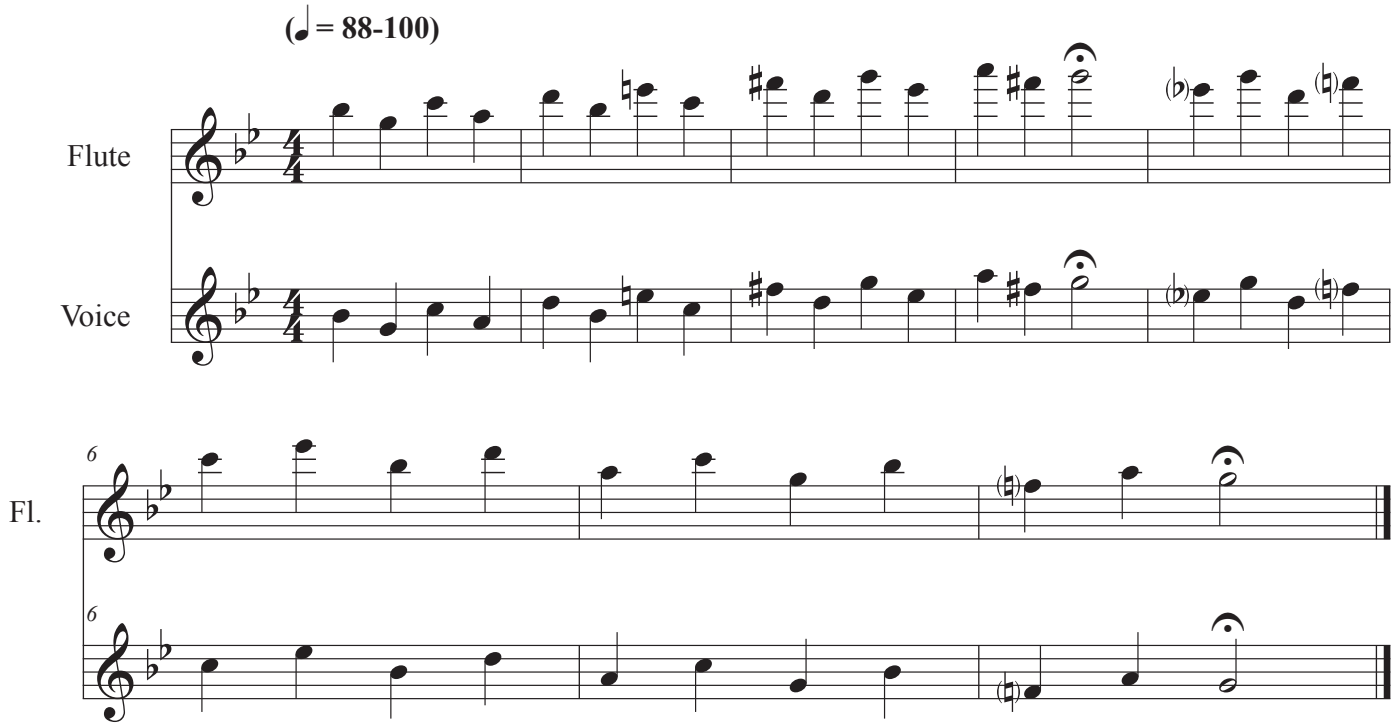
Directions:

Sing as low as you can, according to your vocal range, and play the thirds as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

3.14 Descending unison/octaves by thirds on minor melodic scales

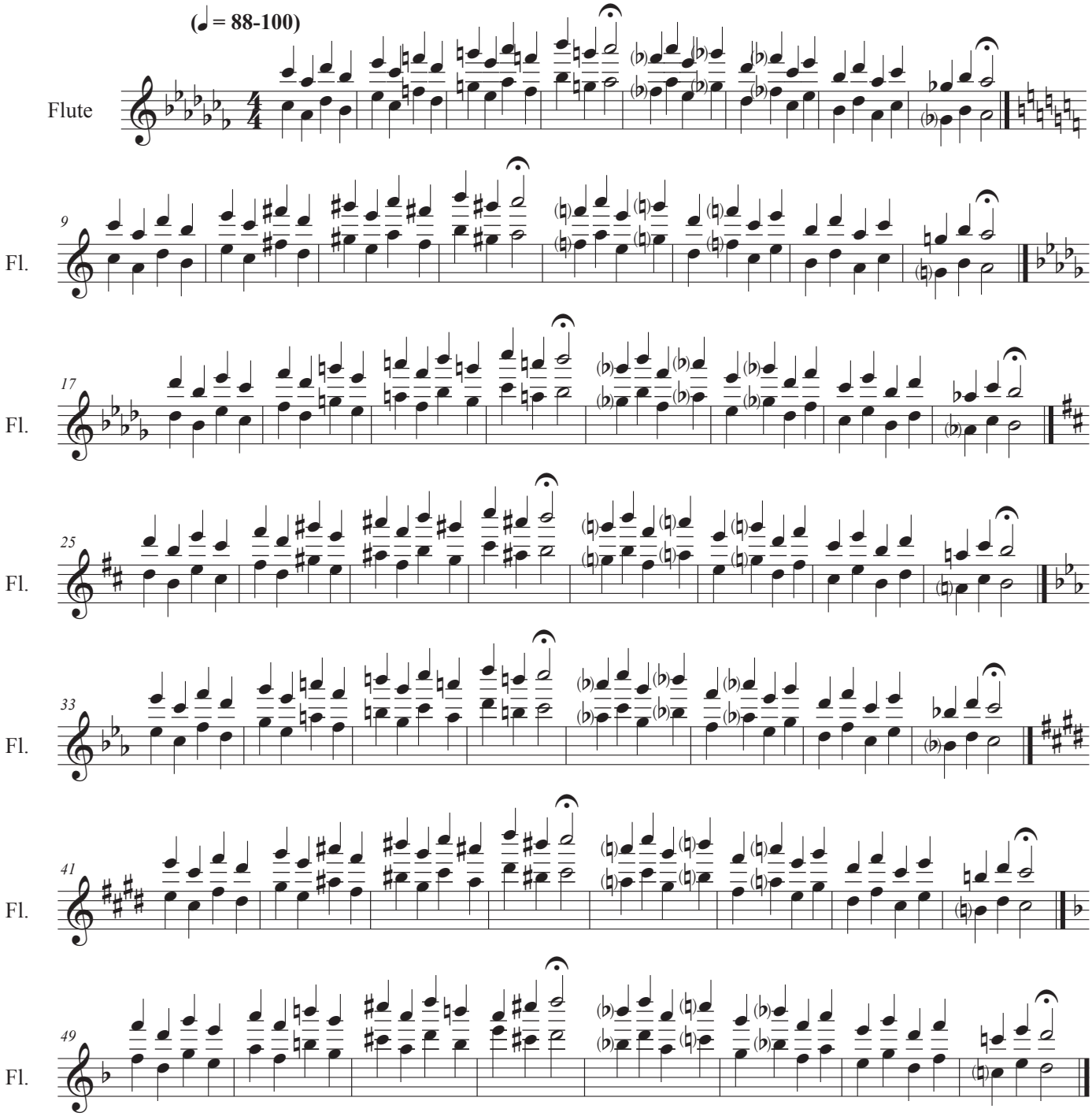


Thirds Etude Based on Minor Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

3.14.1 Descending unison/octaves by thirds based on melodic scales (transposed)



Thirds Etude Based on Minor Scales

Jesús Castro Turriago

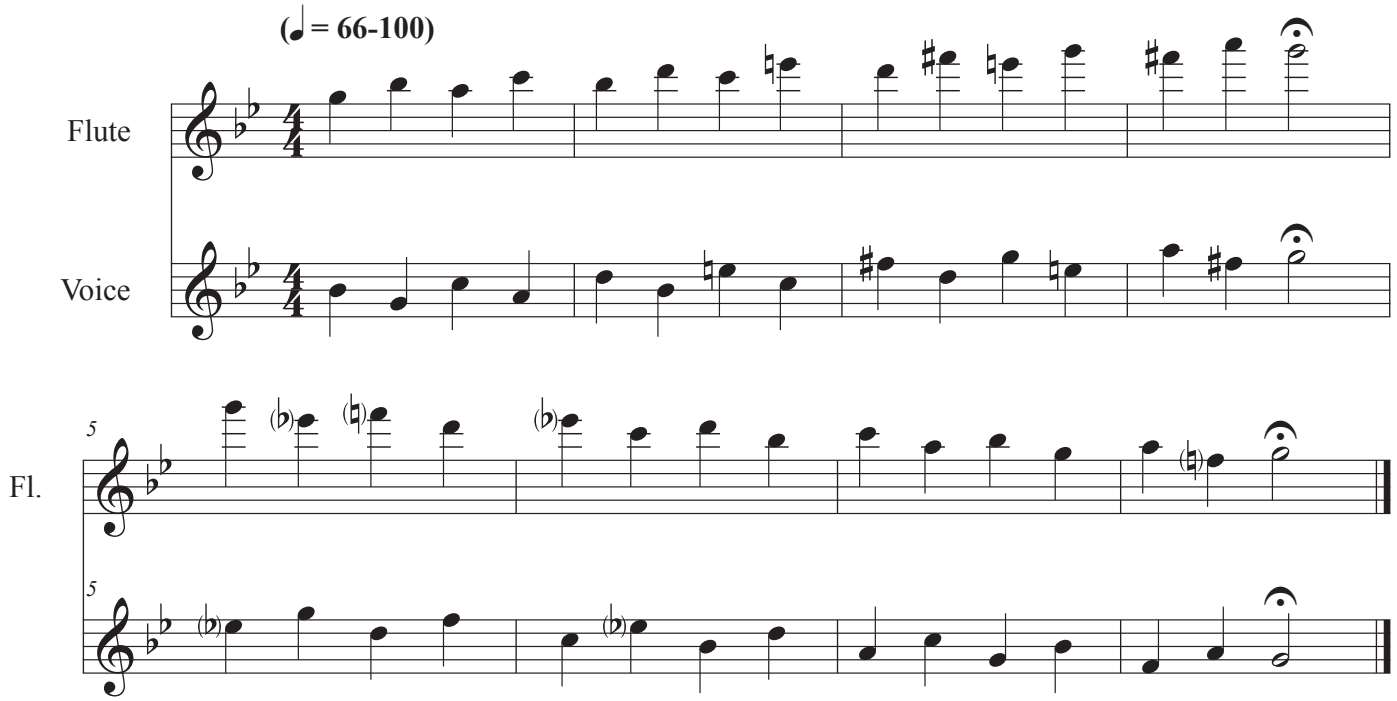
Directions:

Sing as low as you can, according to your vocal range, and play the thirds as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

3.15 Contrary motion minor thirds - melodic scale

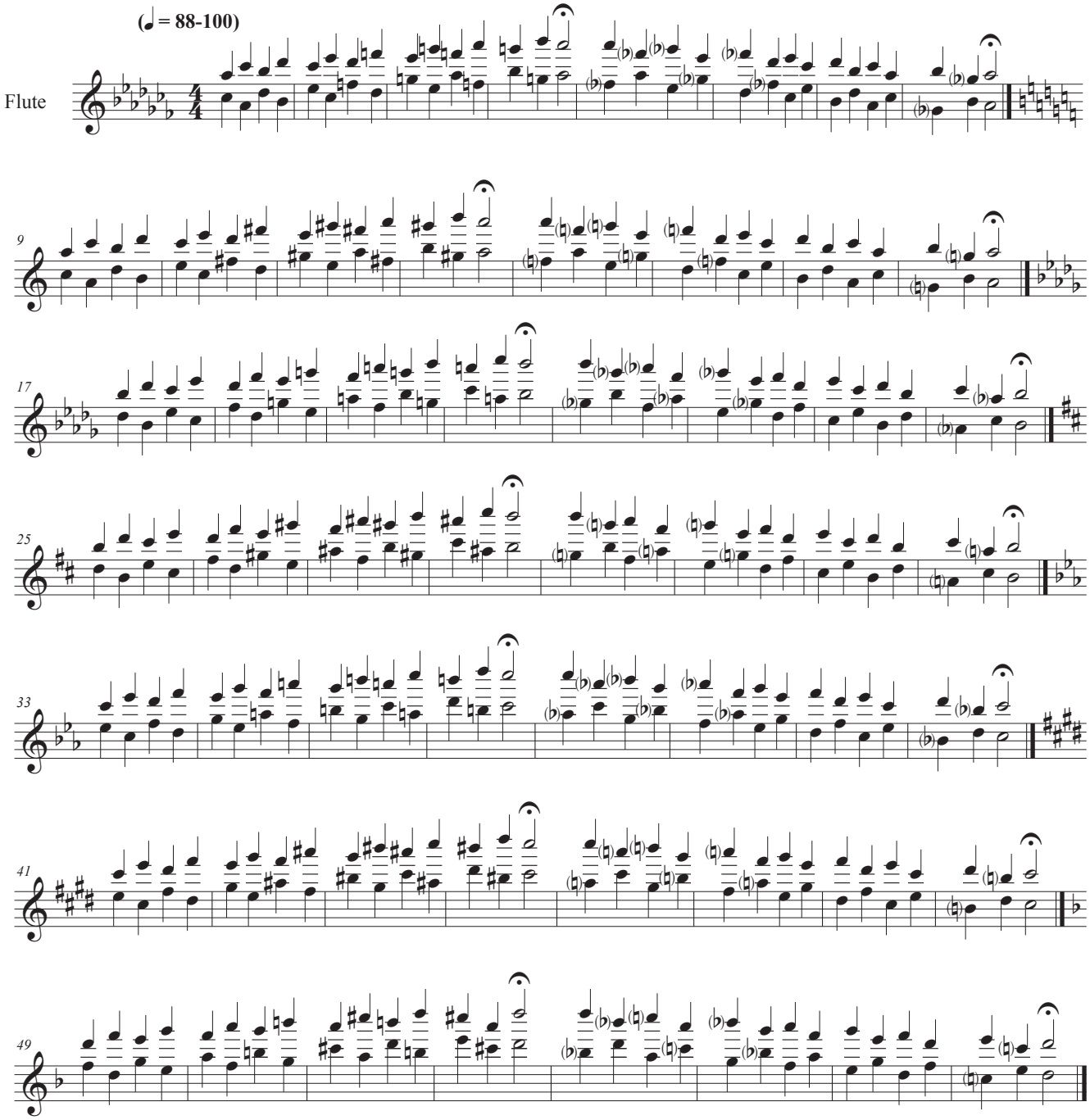


Thirds Etude Based on Minor Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

3.15.1 Contrary motion thirds on minor melodic scales (transposed)



Thirds Etude Based on Minor Scales

Jesús Castro Turriago

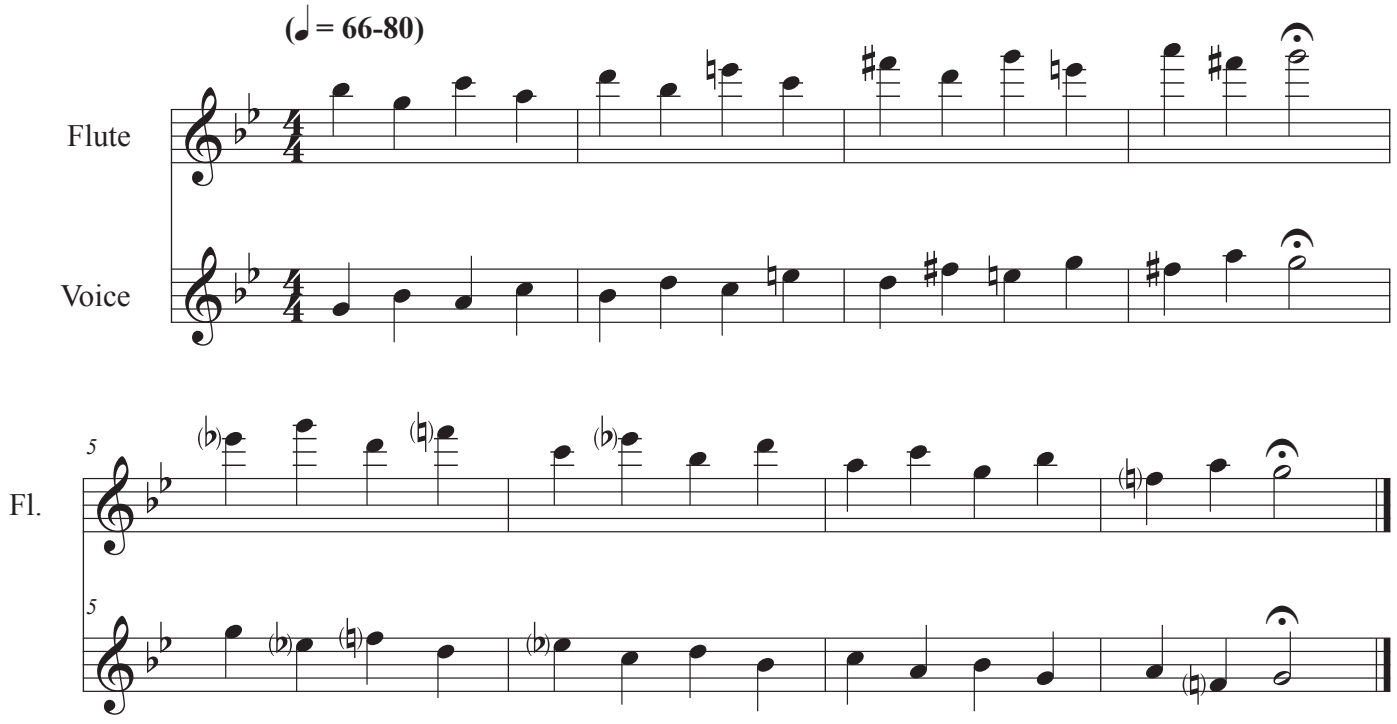
Directions:

Sing as low as you can, according to your vocal range, and play the thirds as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

3.16 Contrary motion thirds on minor melodic scales (Permutation)

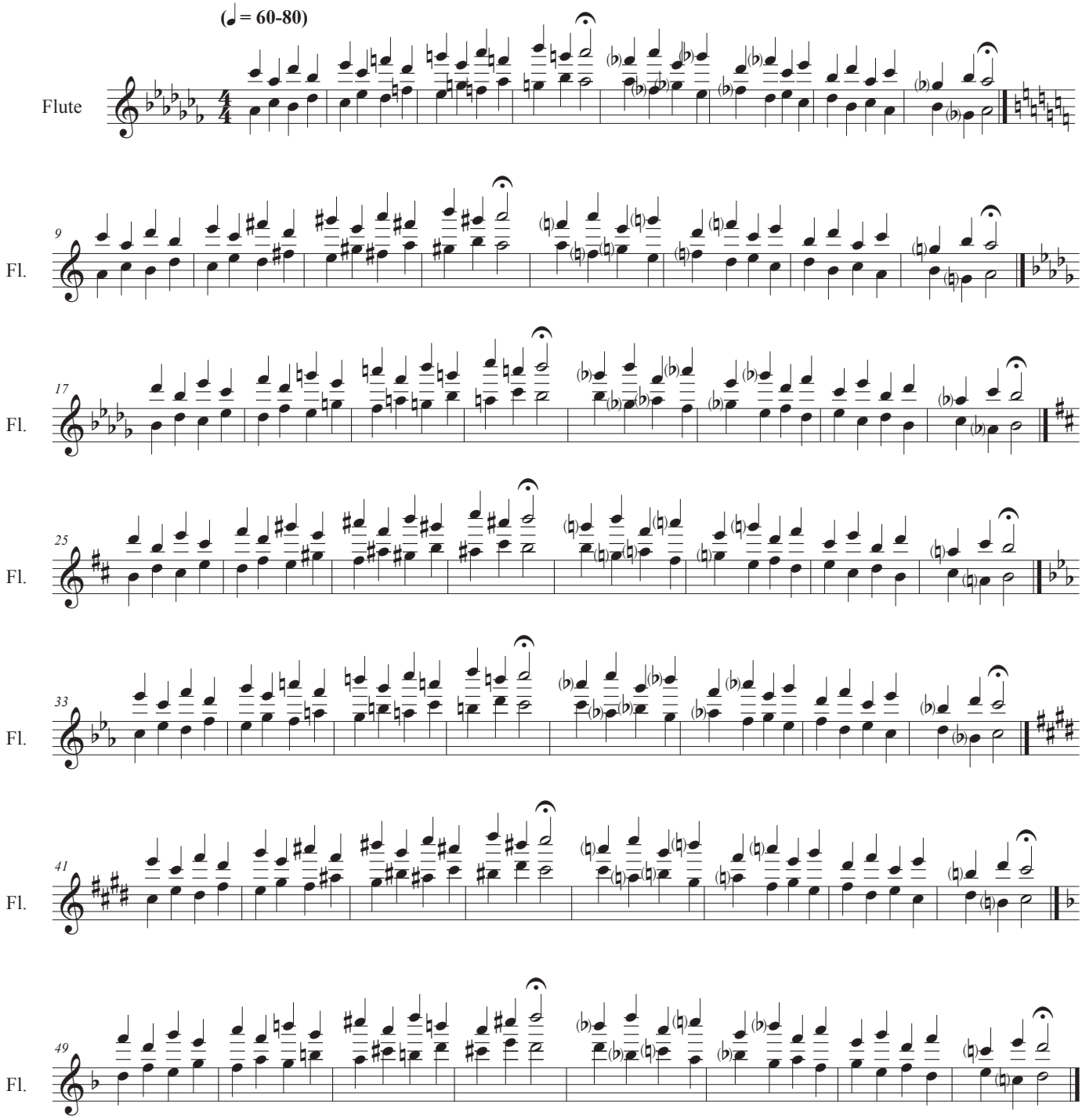


Thirds Etude Based on Minor Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

3.16.1 Contrary motion thirds on minor melodic scales transposed (Permutation)



Thirds Etude Based on Minor Scales

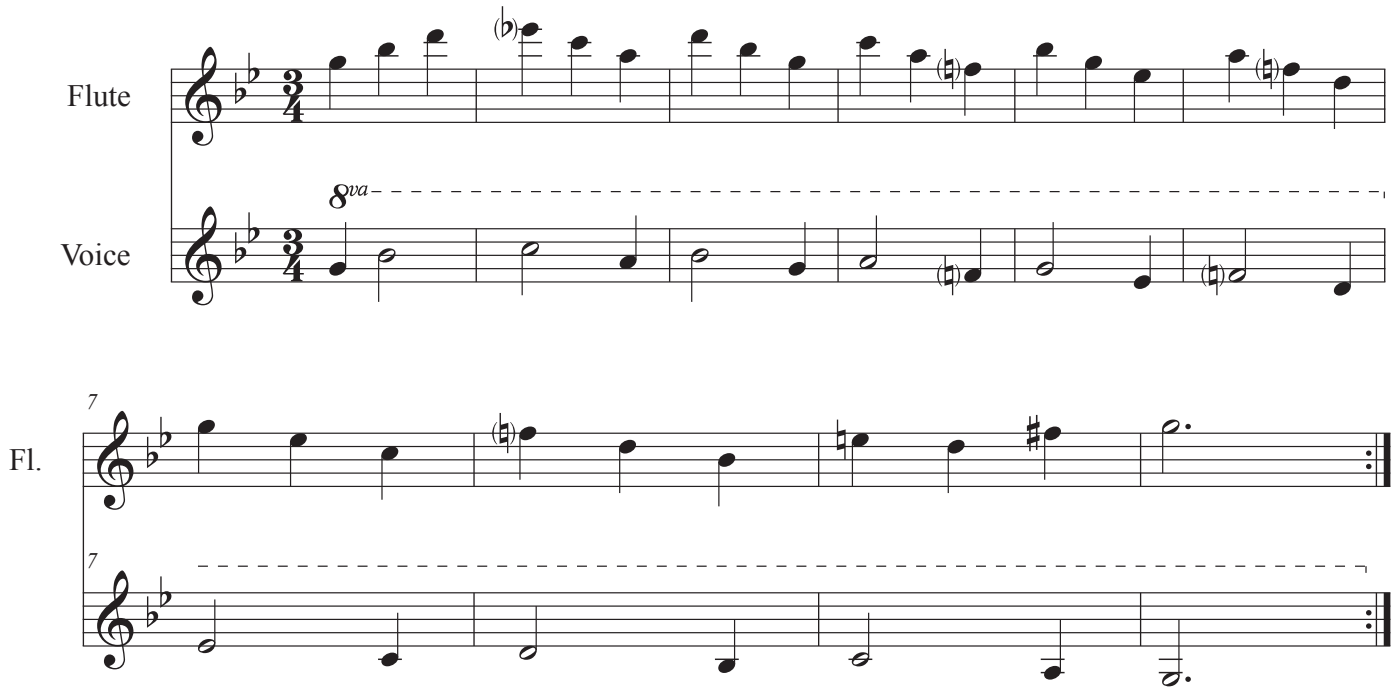
Jesús Castro Turriago

Directions:

Sing the etude an octave higher of your lowest vocal register.

Sing it by using falsetto voice in the high register.

3.17 Melodic singing and playing - melodic scales



Thirds Etude Based on Minor Scales

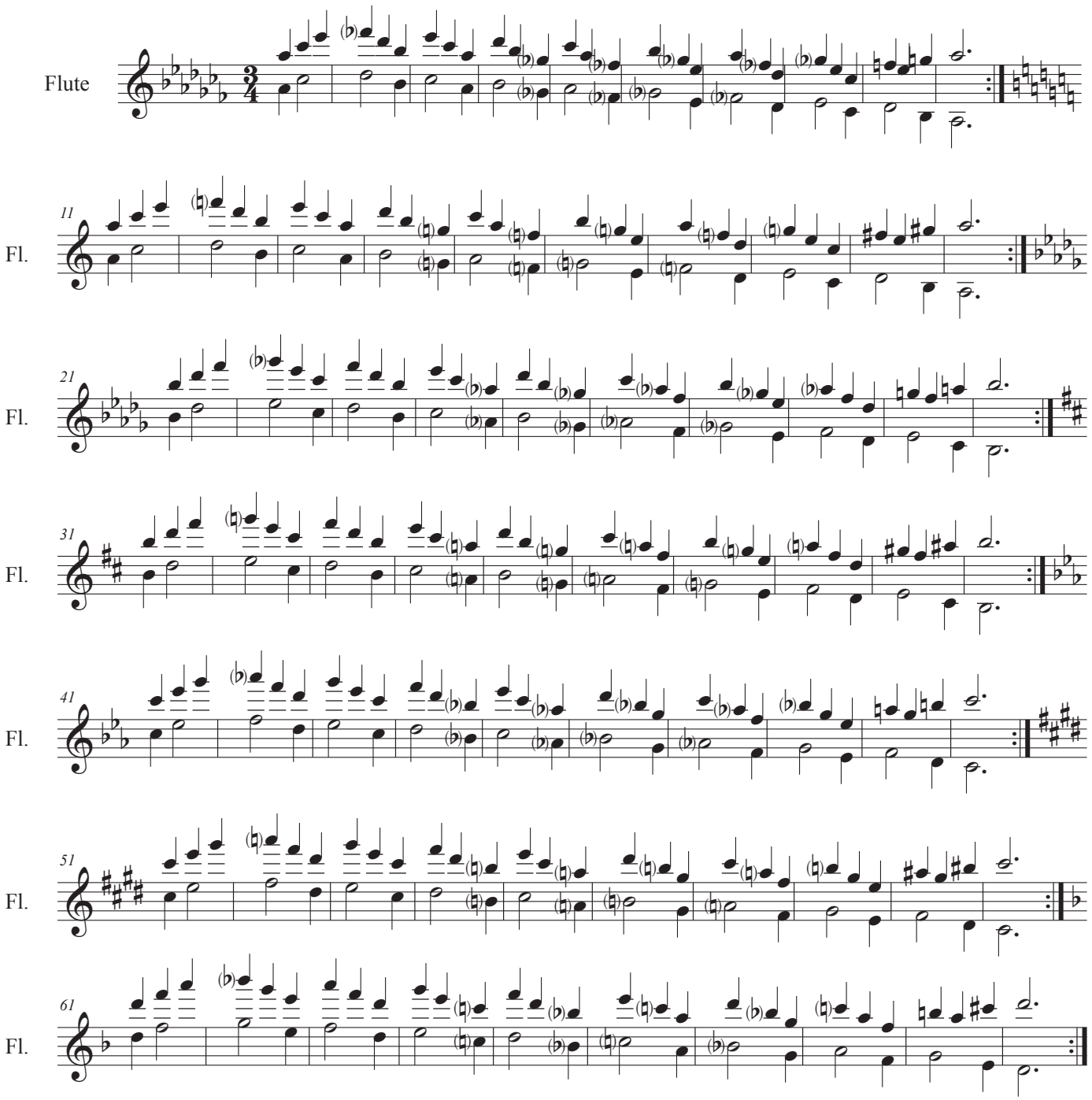
Jesús Castro Turriago

The upper line is the flute and the lower line the

Sing the etude an octave higher of your lowest vocal

Sing it by using falsetto voice in the high register

317.1 Melodic singing and playing - melodic scales (Transposed)



Thirds Etude Based on Minor Scales

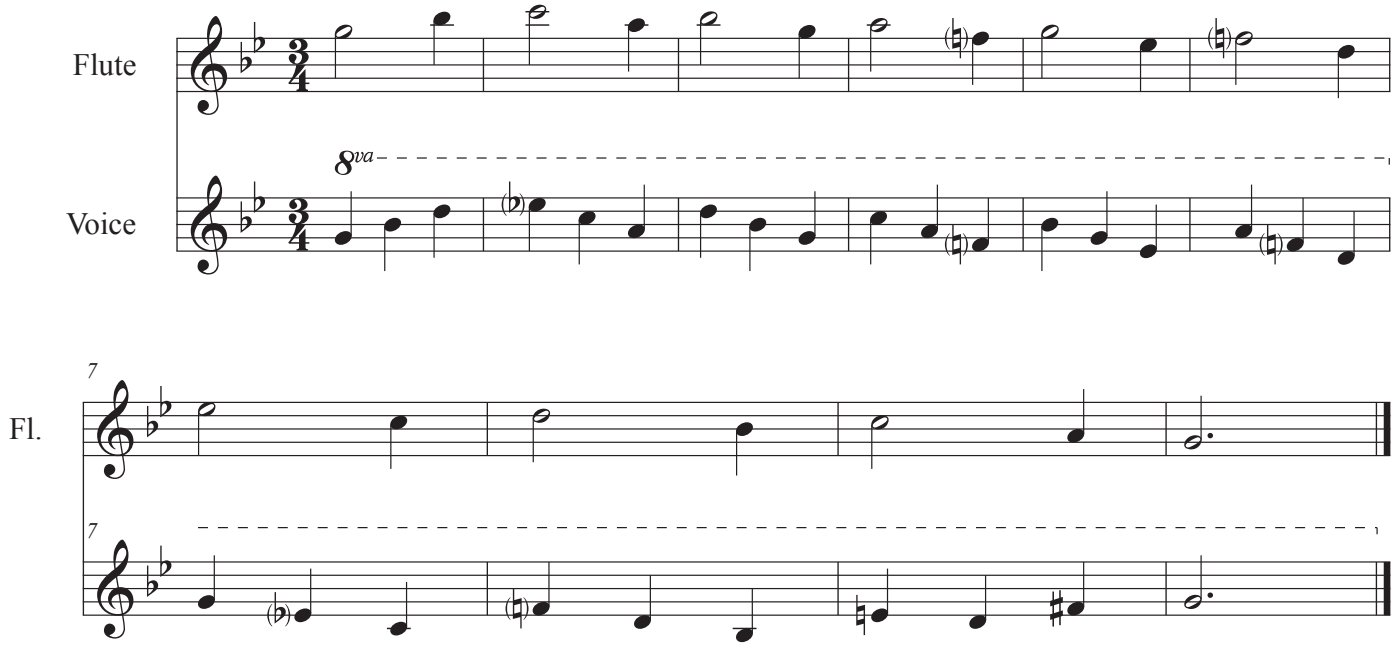
Jesús Castro Turriago

Directions:

Sing the etude an octave higher of your lowest vocal register.

Sing it by using falsetto voice in the high register.

3.18 Melodic singing and playing - melodic scale (permutation)



Thirds Etude Based on Minor Scales

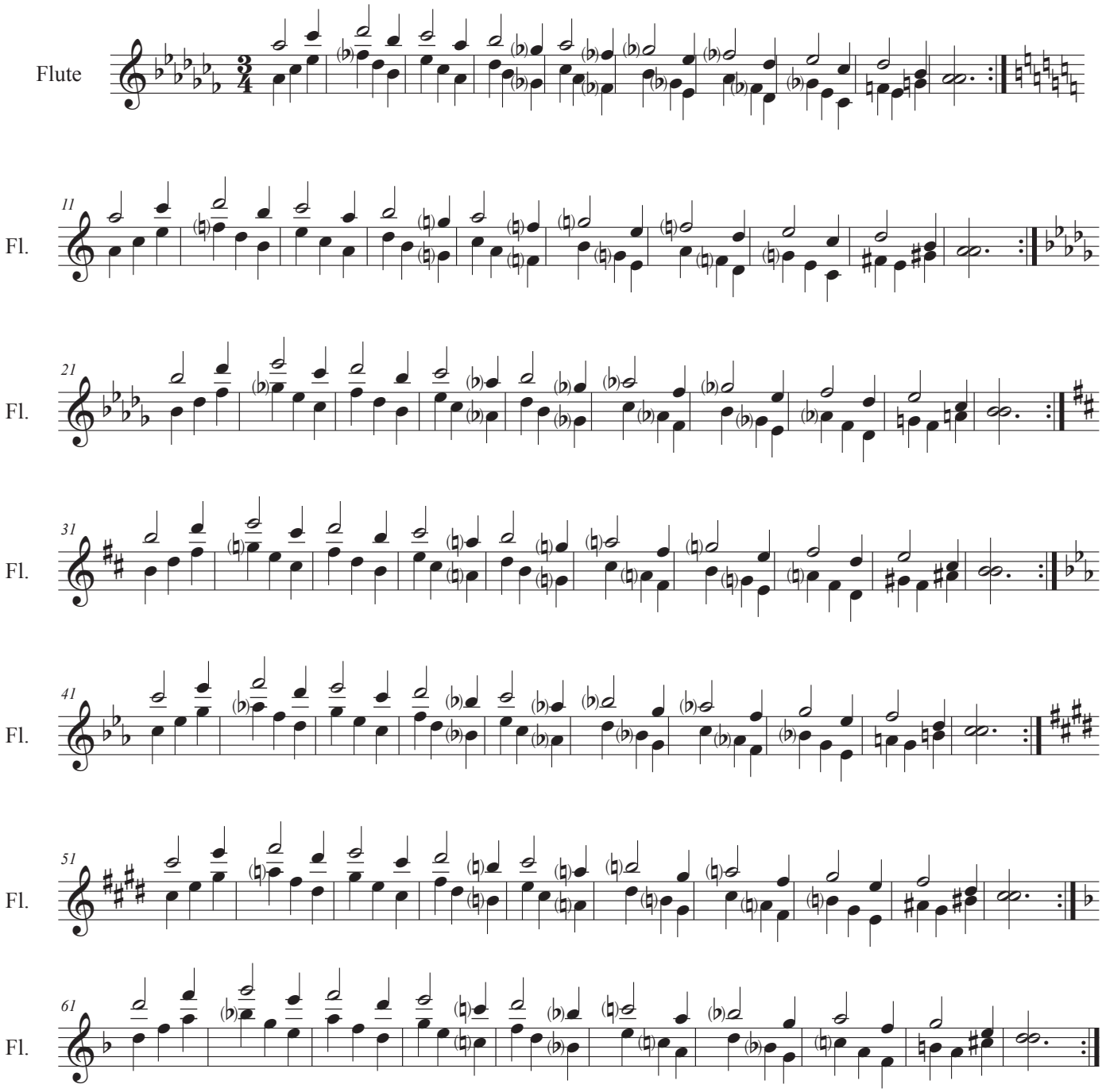
Jesús Castro Turriago

The upper line is the flute and the lower line the voice

Sing the etude an octave higher of your lowest vocal register

Sing it by using falsetto voice in the high register

3.18.1 Melodic singing and playing - melodic scales transposed (permutation)



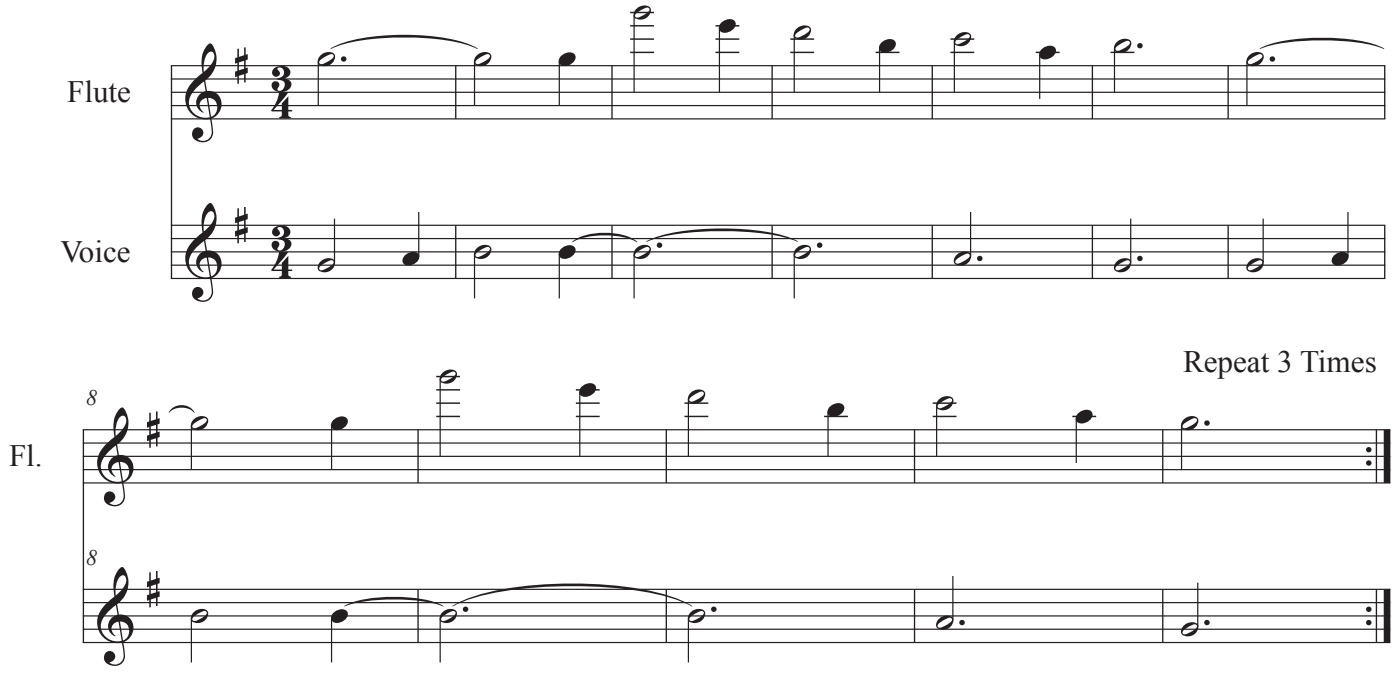
Exploring Vocal Registers

Jesús Castro Turriago

Directions:

Sing and play the etude three times. The first time, sing the voice line in your lowest vocal range. The second time, sing the voice line an octave higher from your lowest vocal range. The third time, sing it two octaves from your departing lowest vocal range. Make sure to sing it (the second and third time) by using falsetto voice.

3.19 Working on vocal registers



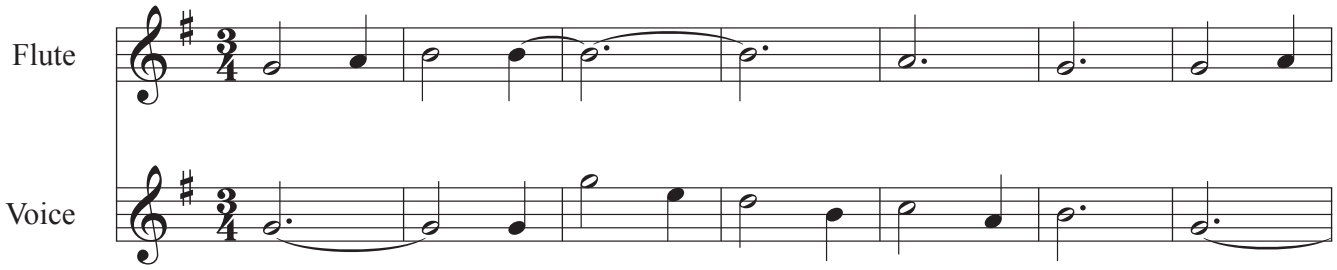
Exploring Registers

Jesús Castro Turriago

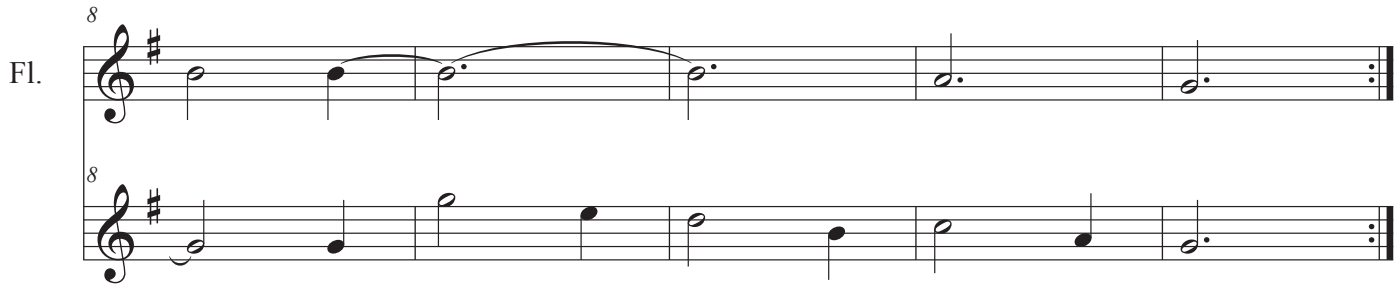
Directions:

Sing and play the etude three times. The first time, play the flute line as written. The second time, play the flute line an octave higher. The third time, play two octaves higher .

3.19.1 Melodic singing and playing



Repeat 3 Times



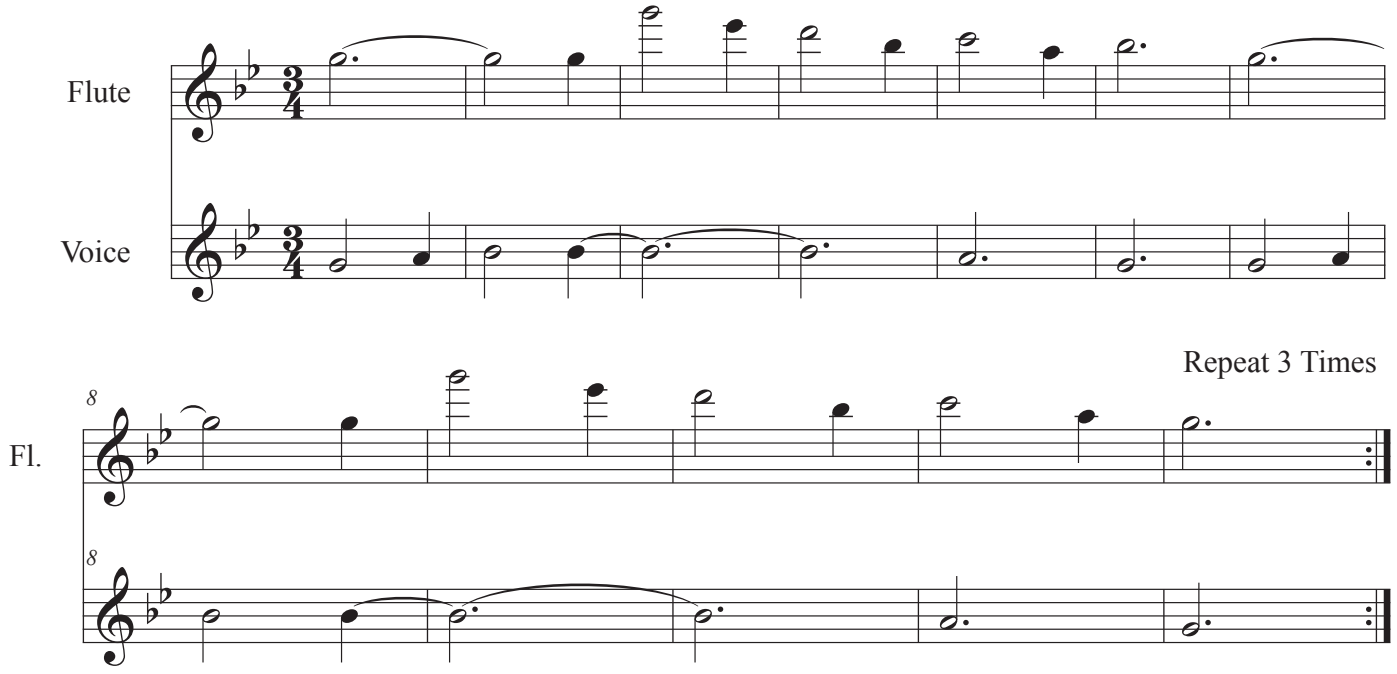
Exploring Vocal Registers

Jesús Castro Turriago

Directions:

Sing and play the etude three times. The first time, sing the voice line in your lowest vocal range. The second time, sing the voice line an octave higher from your lowest vocal range. The third time, sing it two octaves from your departing lowest vocal range. Make sure to sing it (the second and third time) by using falsetto voice.

3.20 Working on vocal registers (minor)



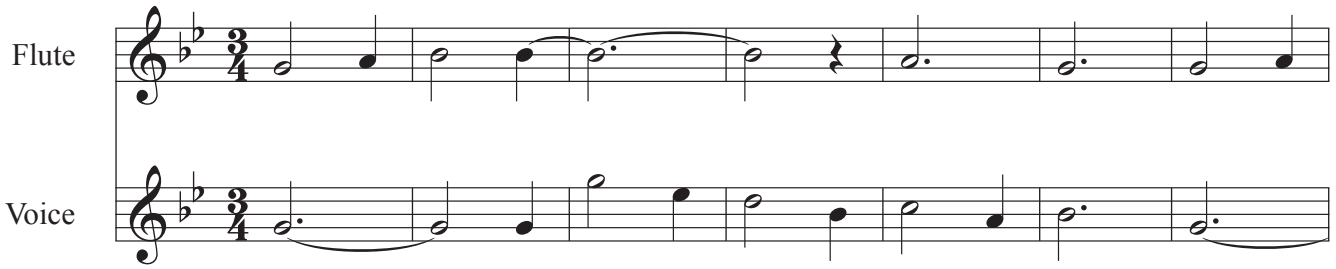
Exploring Registers

Jesús Castro Turriago

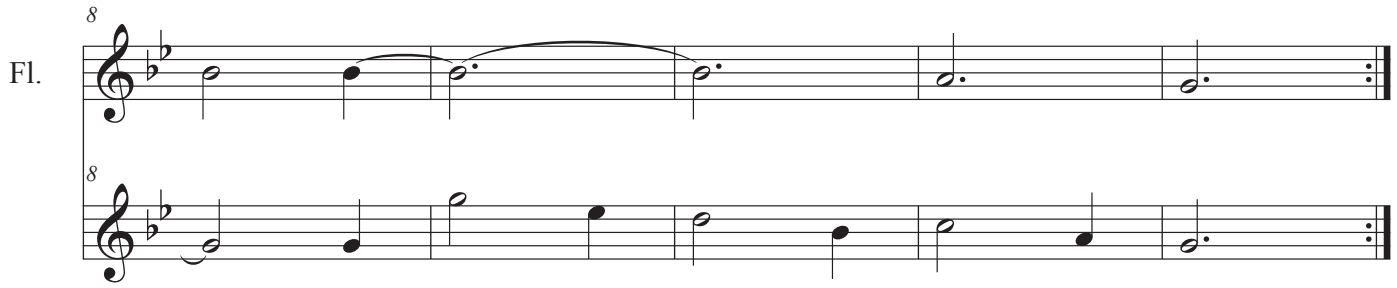
Directions:

Sing and play the etude three times. The first time, play the flute line as written. The second time, play the flute line an octave higher. The third time, play two octaves higher .

3.20.1 Exploring registers (minor)



Repeat 3 Times



Developing Independence

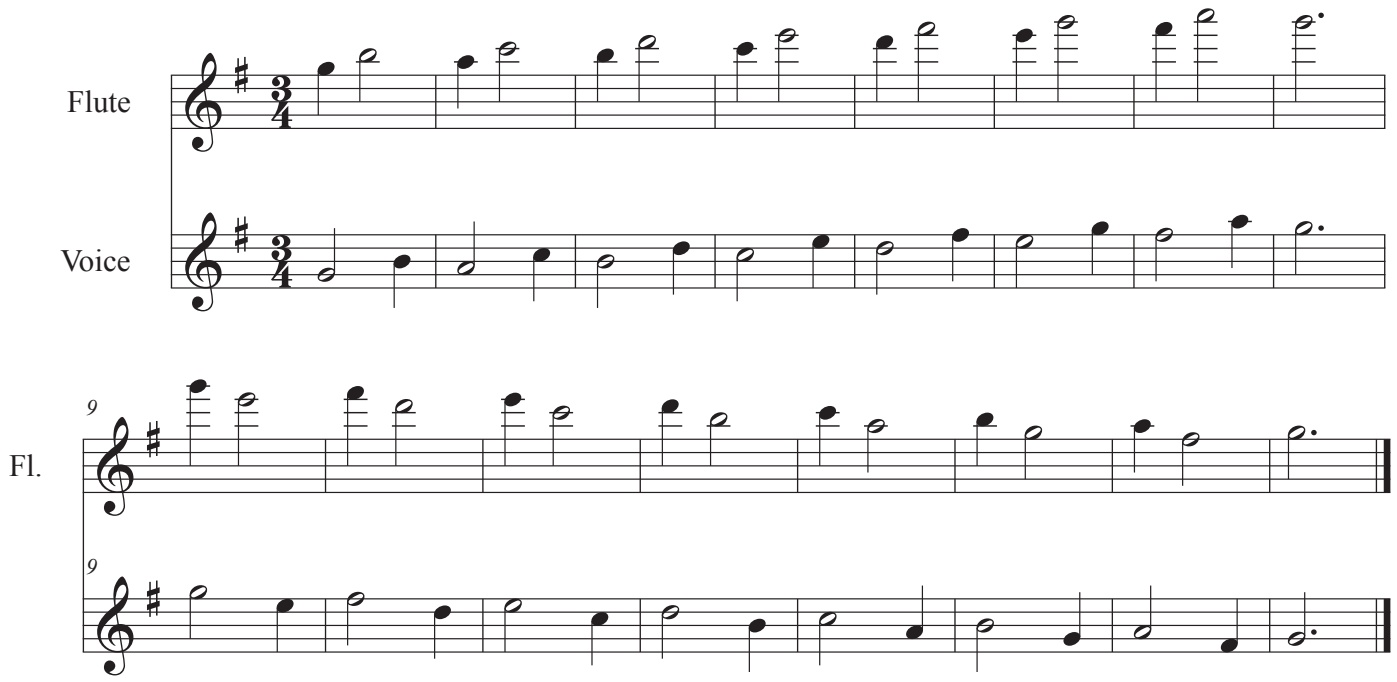
Jesús Castro Turriago

Directions:

Focus on pitch and the stability of your air stream column.

Sing in your lowest vocal register.

3.21 Working on independence



Developing Independence

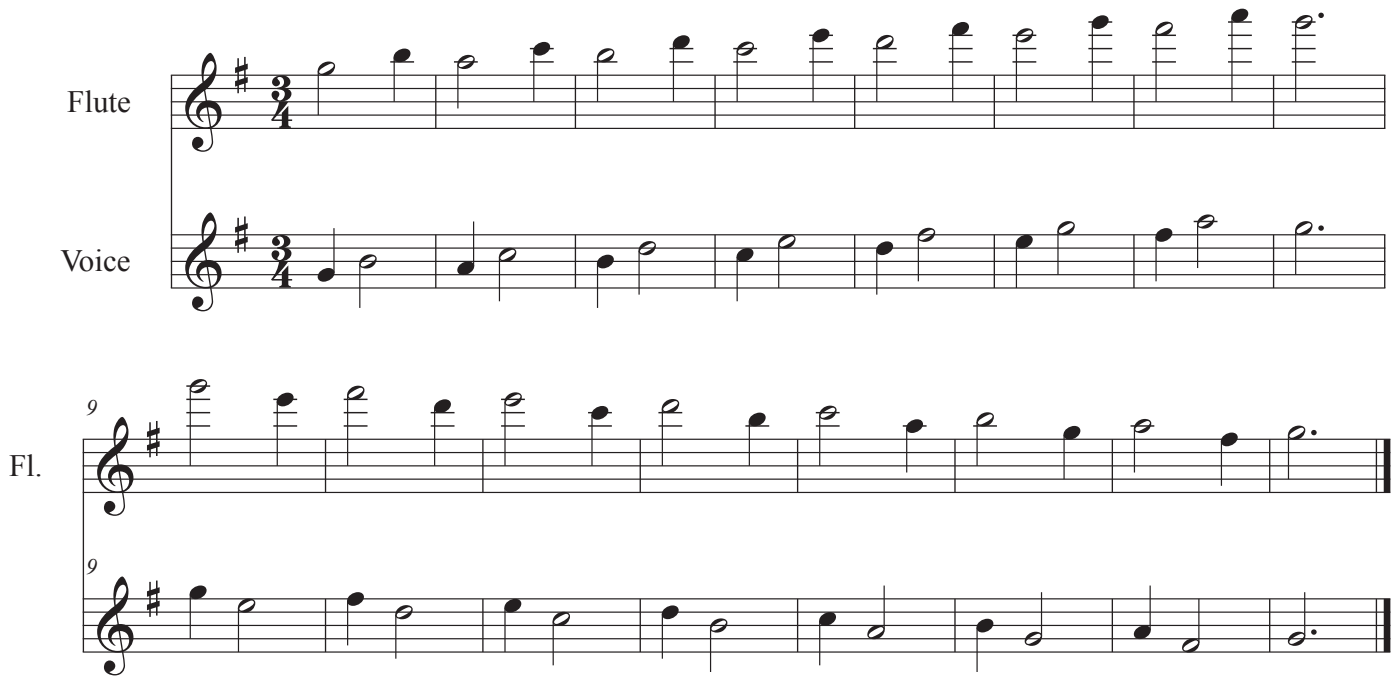
Jesús Castro Turriago

Directions:

Focus on pitch and the stability of your air stream column.

Sing in your lowest vocal register.

3.21.1 Working on independence (permutation)



Developing Independence

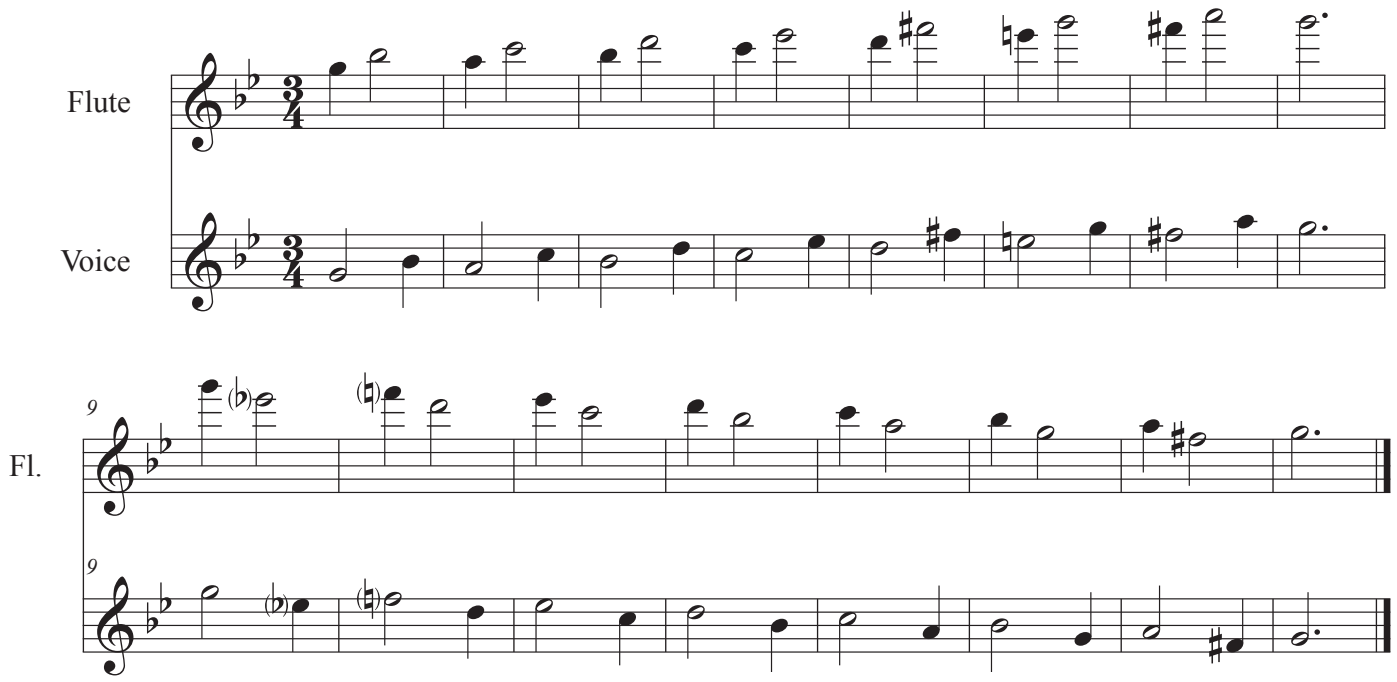
Jesús Castro Turriago

Directions:

Focus on pitch and the stability of your air stream column.

Sing in your lowest vocal register.

3.22 Working on independence (minor)



Developing Independence

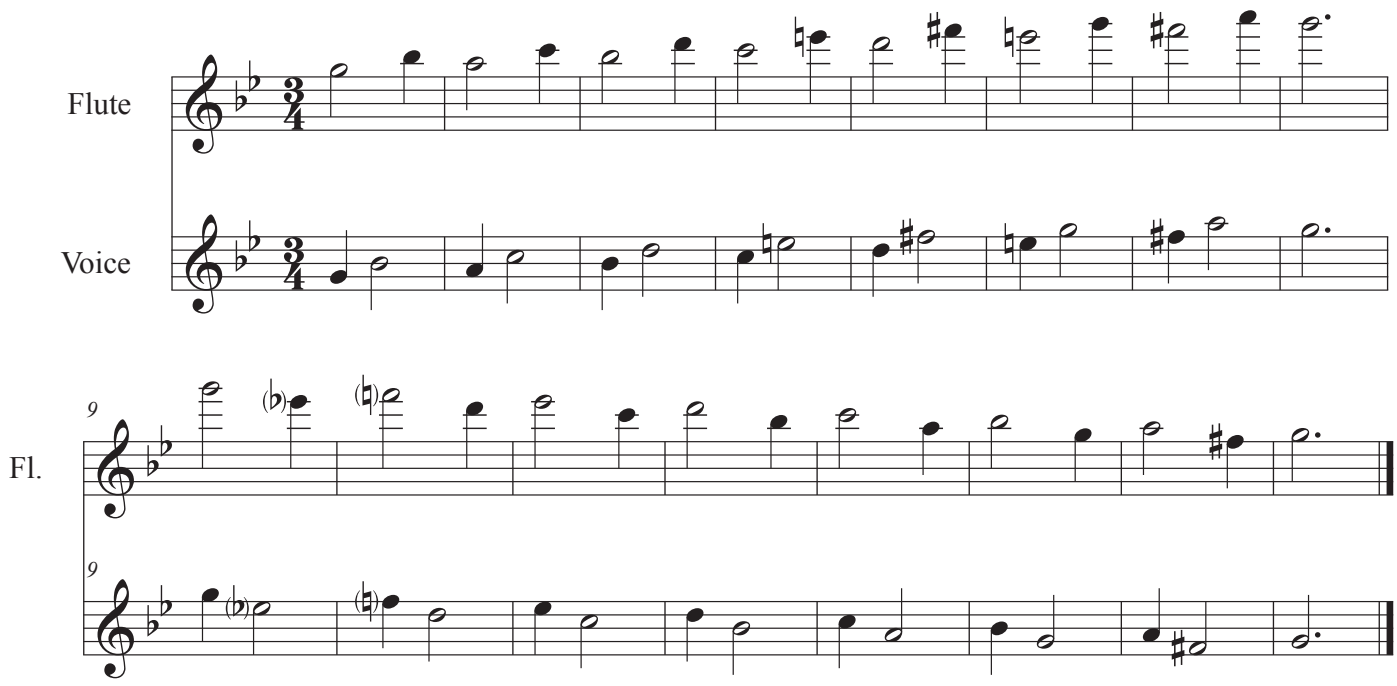
Jesús Castro Turriago

Directions:

Focus on pitch and the stability of your air stream column.

Sing in your lowest vocal register.

3.22.1 Working on independence (permutation)



Parallel Thirds on Major Scale

Jesús Castro Turriago

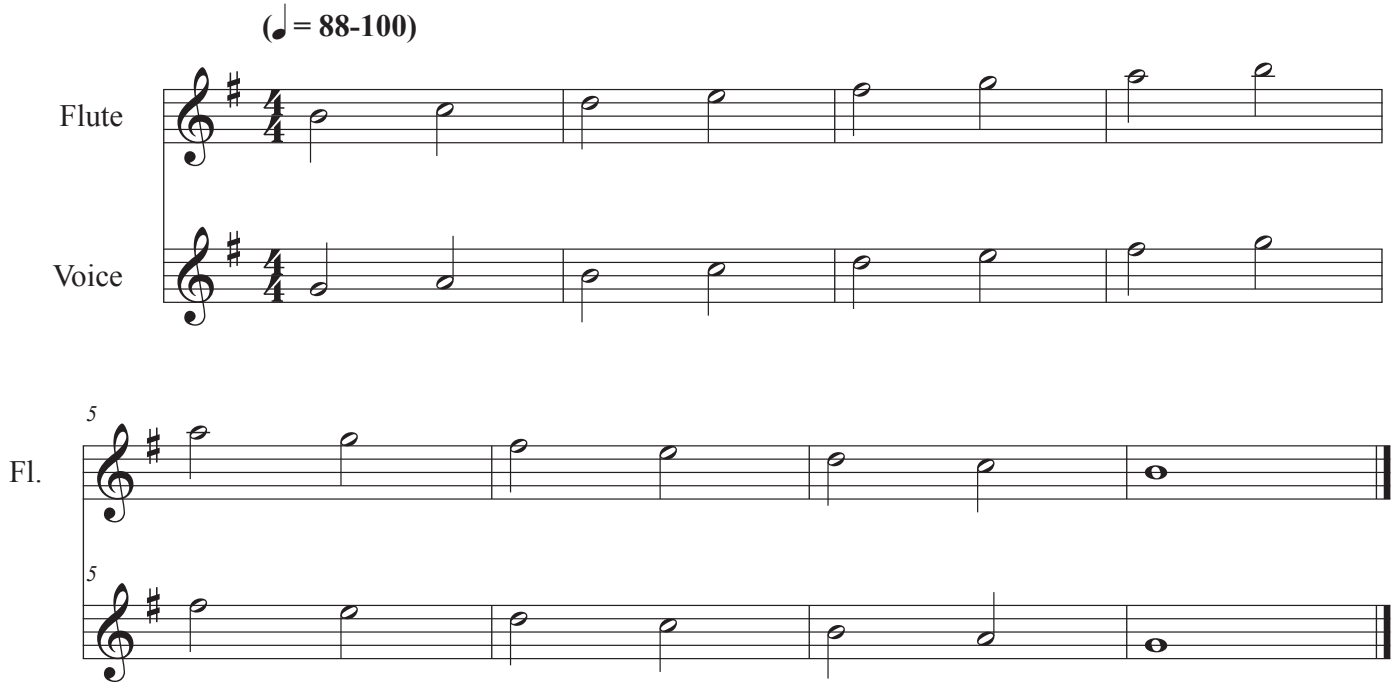
Directions:

Sing as low as you can, according to your vocal range, and play the thirds as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

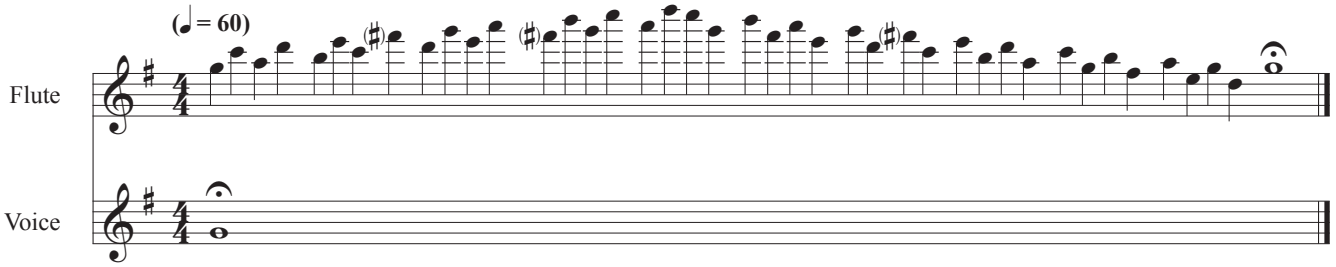
3.23 Parallel thirds



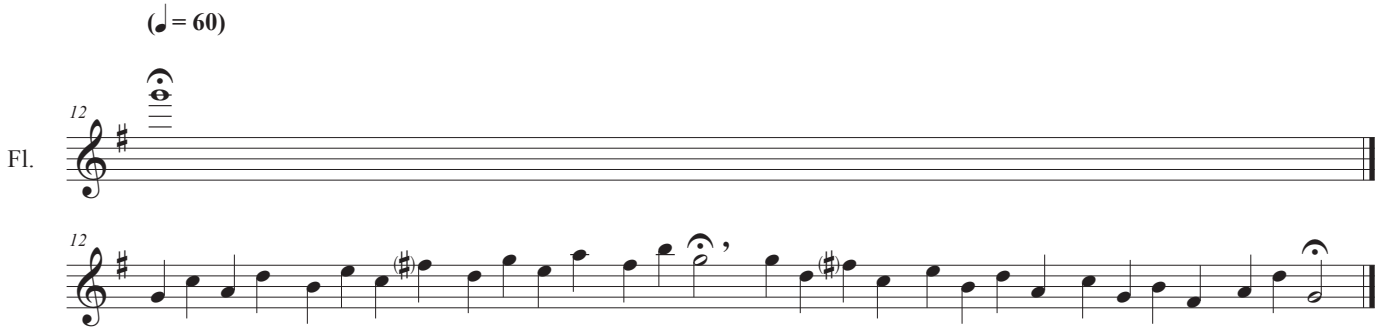
Fourths Etude Warm Up

Jesús Castro Turriago

Sing as lower as you possibly can!



Sing as lower as you possible can and breath whenever you need.



Fourths Etude Based on Major Scales

Jesús Castro Turriago

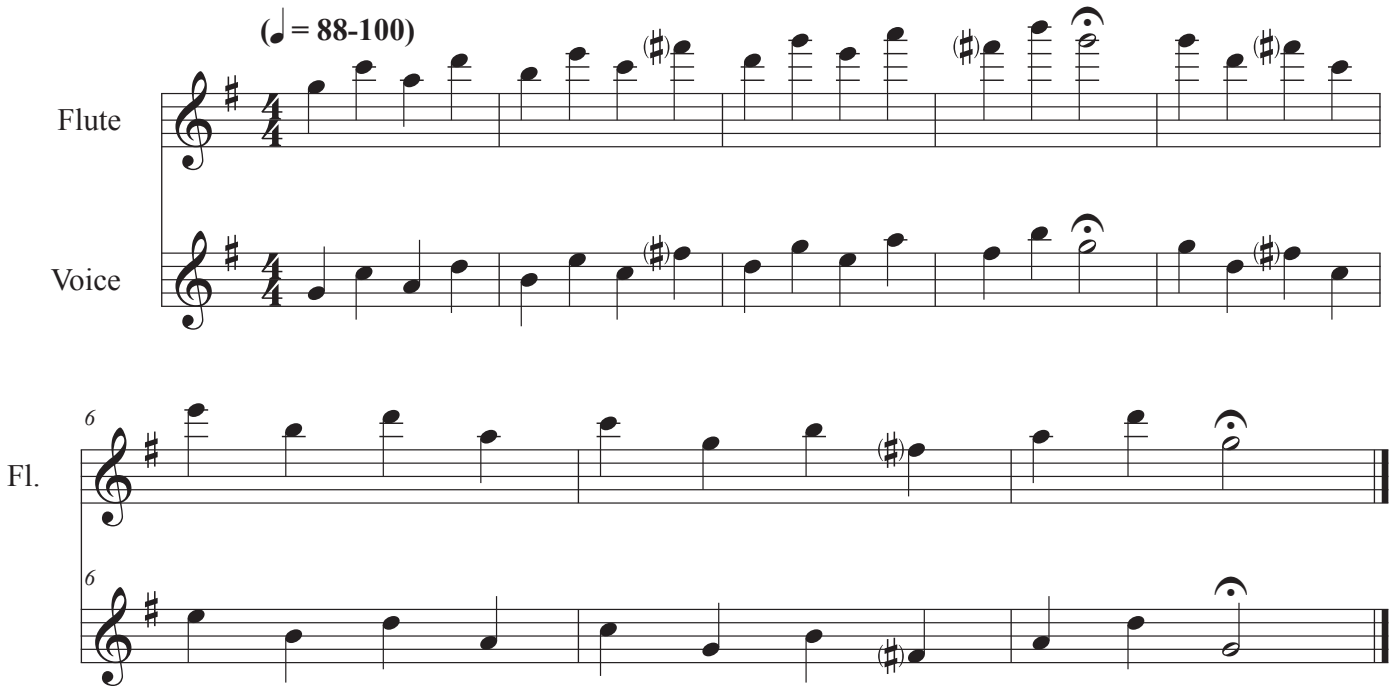
Directions:

Sing as low as you can, according to your vocal range, and play the fourths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

4.1 Ascending unison/octaves by fourhts

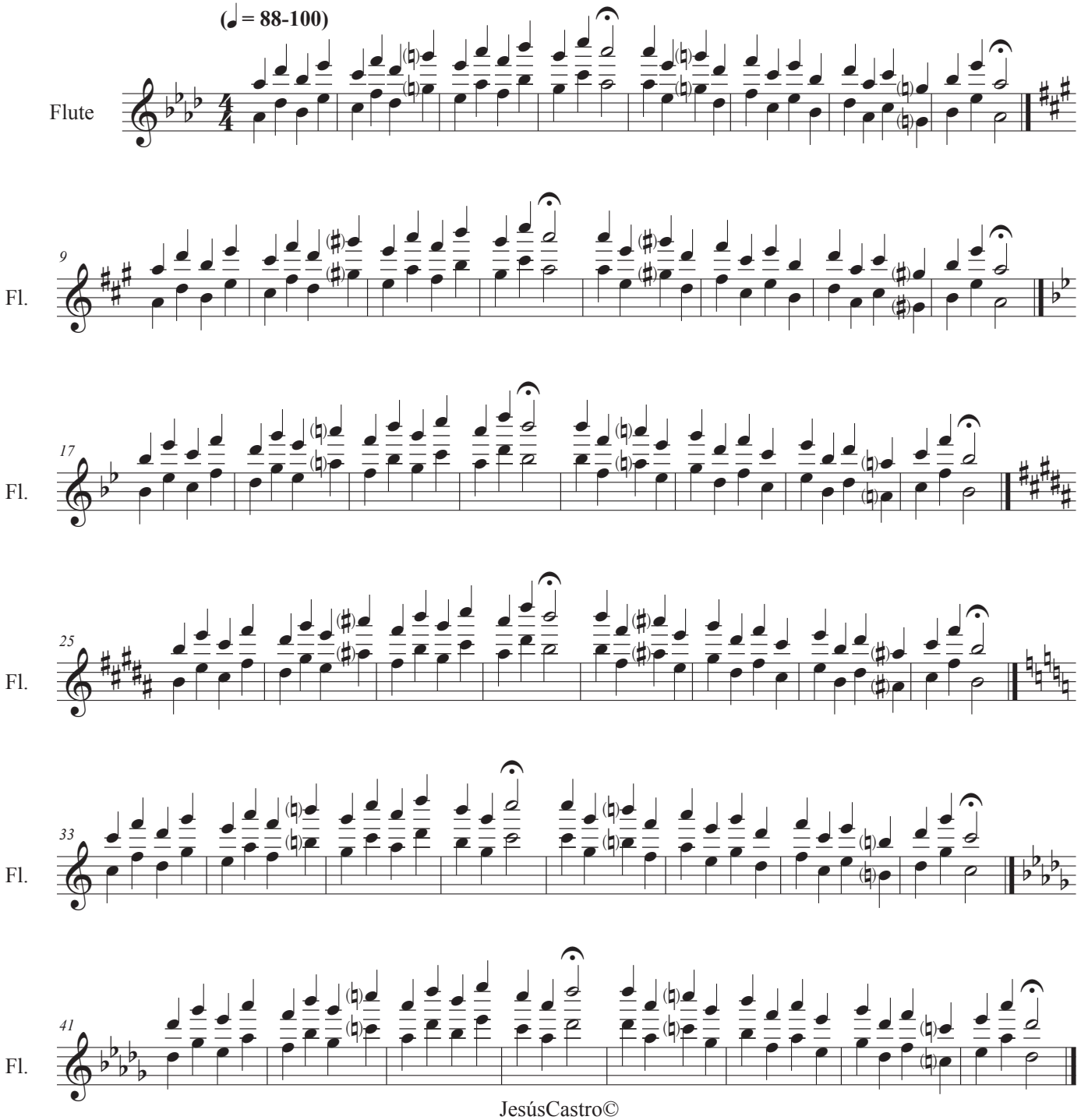


Fourths Etude Based on Major Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

4.1.1 Ascending unison/octaves by fourths (transposed)



Fourths Etude Based on Major Scales

Jesús Castro Turriago

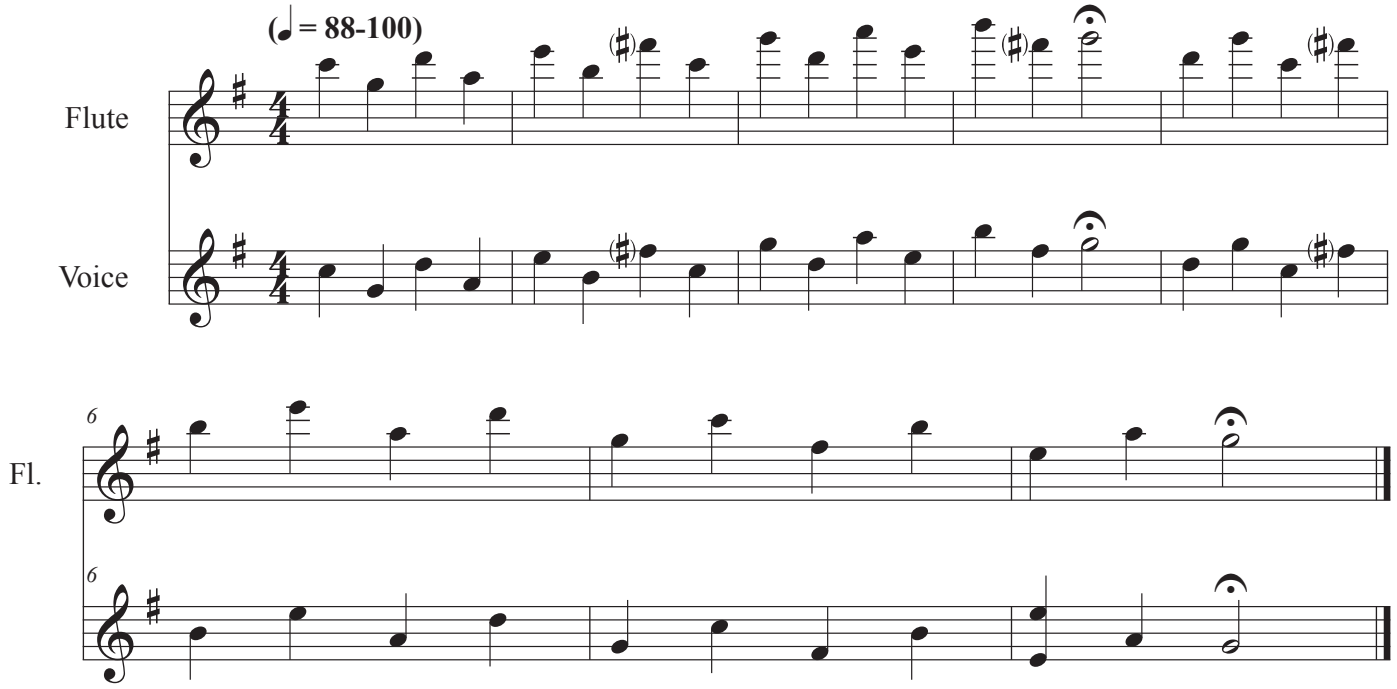
Directions:

Sing as low as you can, according to your vocal range, and play the fourths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

4.2 Descending unison/octaves by fourths

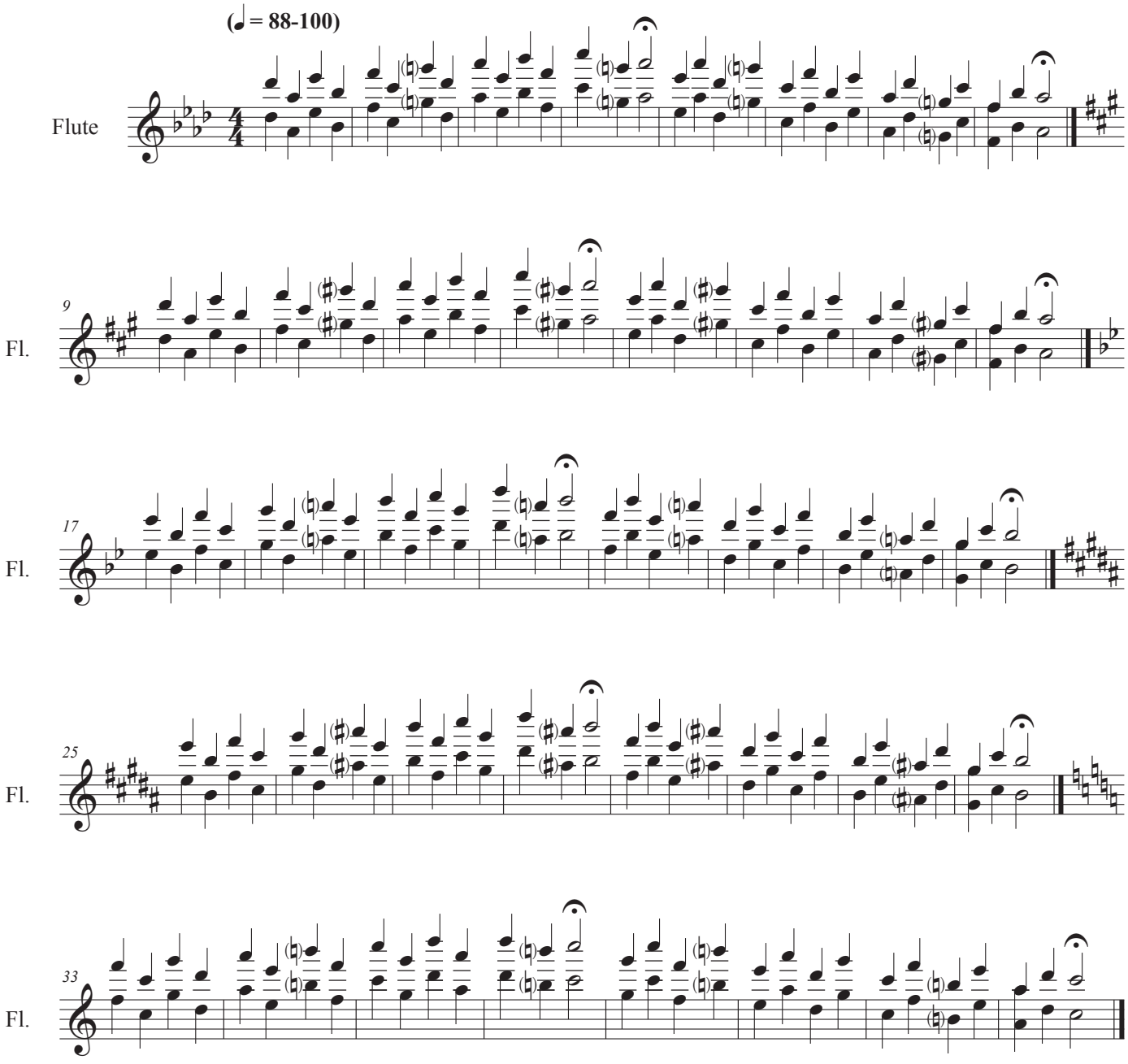


Fourths Etude Based on Major Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

4.2.1 Descending unison/octaves by thirds (transposed)



Fourths Etude Based on Major Scales

Jesús Castro Turriago

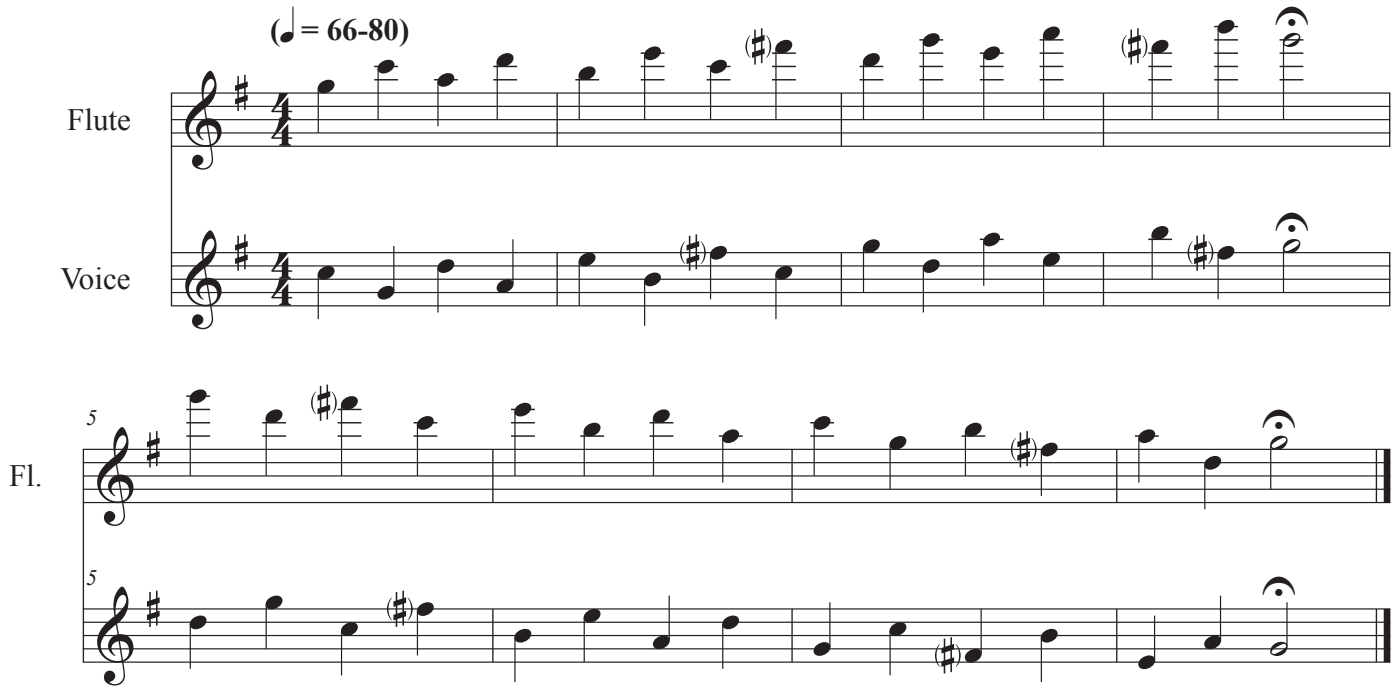
Directions:

Sing as low as you can, according to your vocal range, and play the fourths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

4.3 Contrary motion fourths

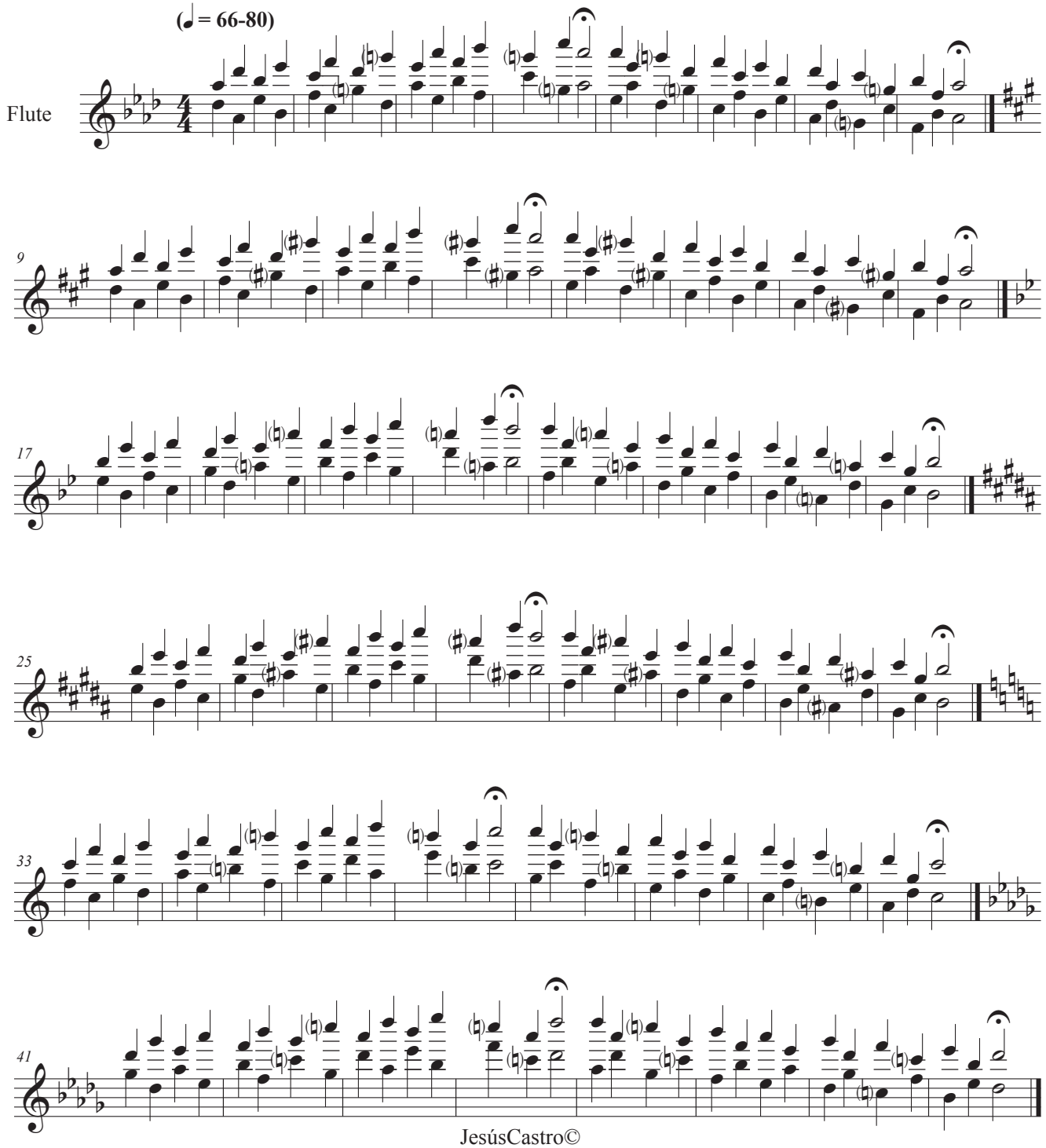


Fourths Etude Based on Major Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

4.3.1 Contrary Motion Thirds (Transposed)



Fourths Etude Based on Major Scales

Jesús Castro Turriago

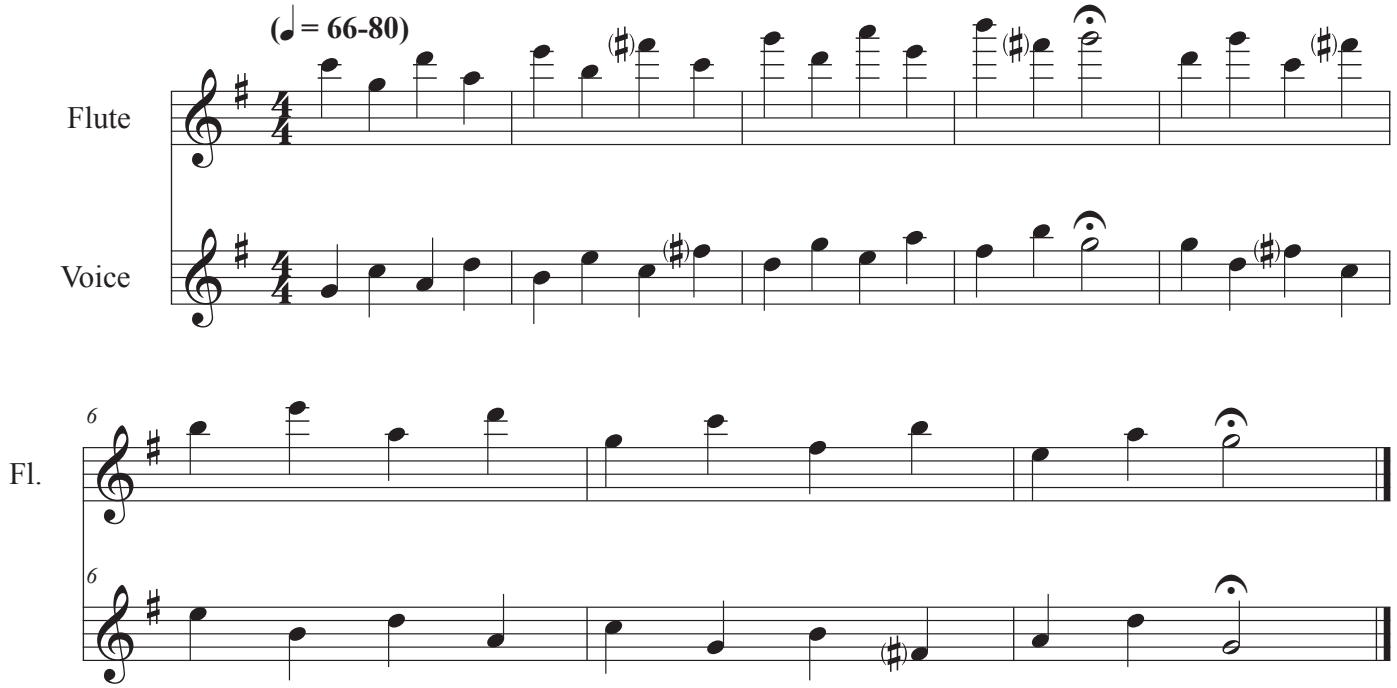
Directions:

Sing as low as you can, according to your vocal range, and play the fourths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

4.4 Contrary Motion Fourths (Permutation)

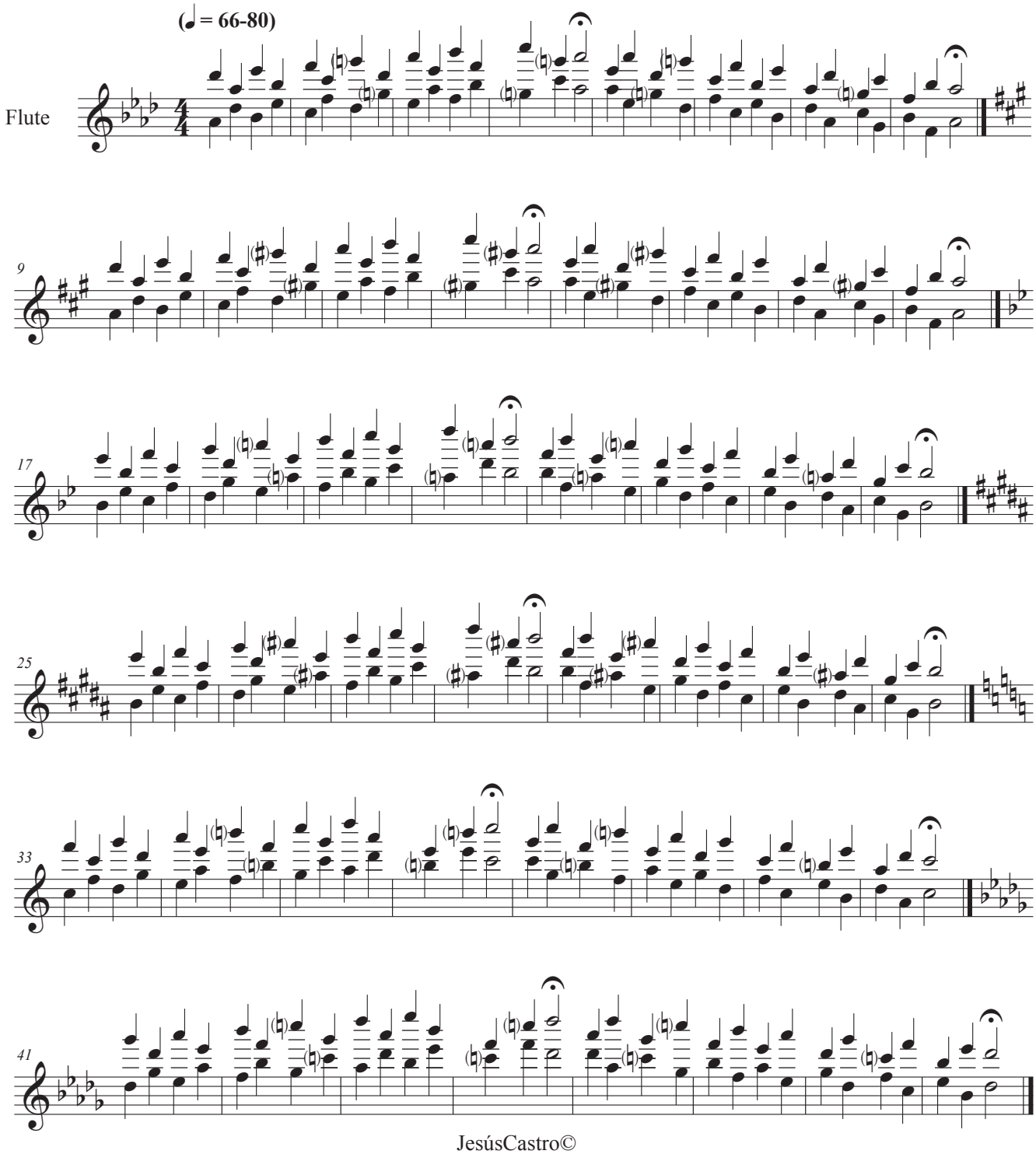


Fourths Etude Based on Major Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

4.4.1 Contrary Motion Fourths Transposed (Permutation)



Fourths Etude Based on Major Scales

Jesús Castro Turriago

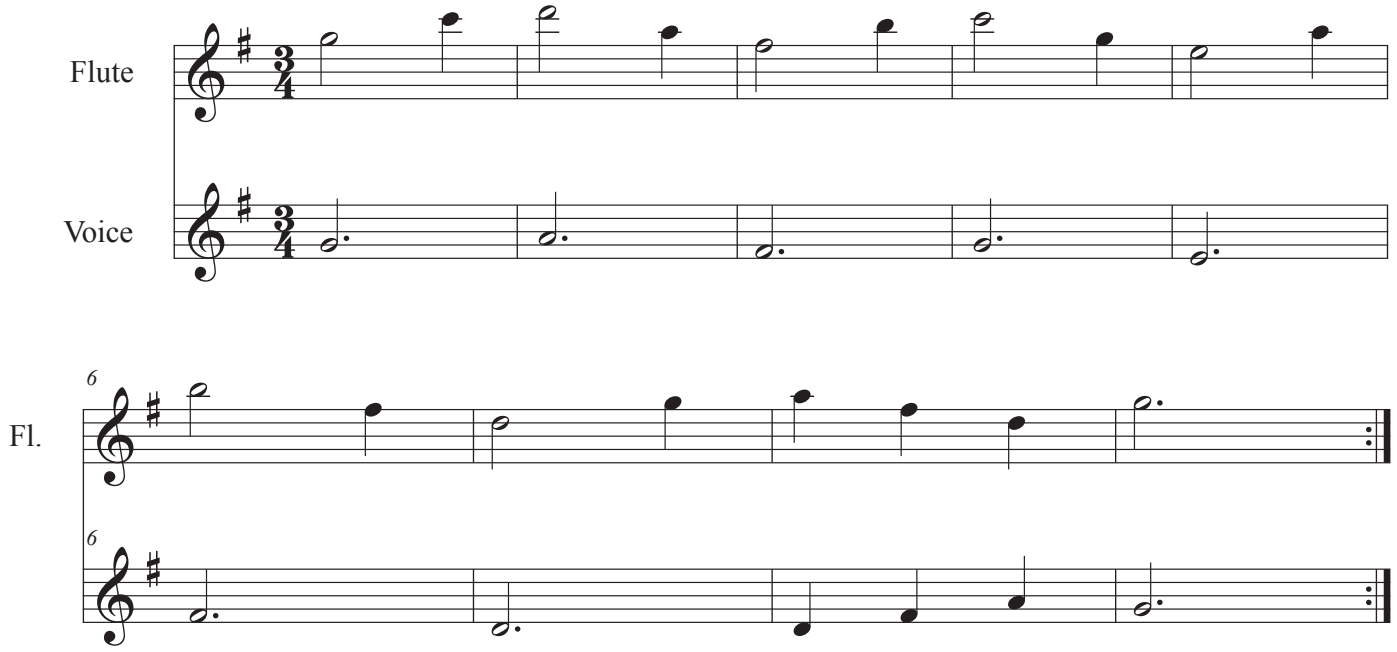
Directions:

Sing the etude an octave higher of your lowest vocal register.

Sing it by using falsetto voice in the high register.

Repeat singing the voice an 8va higher.

4.5 Melodic singing and playing



JesusCastro©

Foruths Etude Based on Major Scales

Jesús Castro Turriago

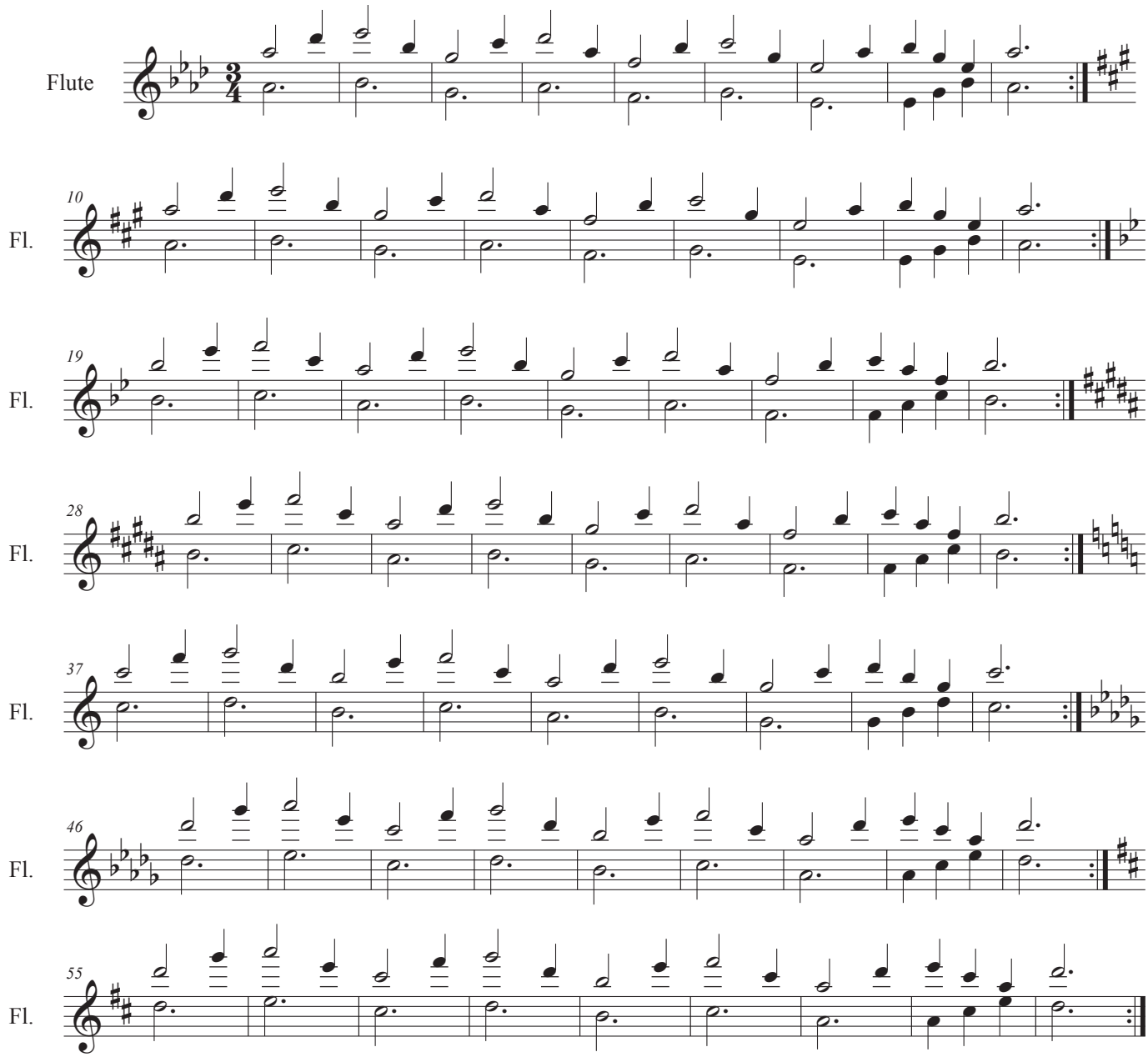
The upper line is the flute and the lower line the voice

Sing the etude an octave higher of your lowest vocal

Sing it by using falsetto voice in the high register

Repeat singing it an 8va higher (as possible)

4.5.1 Melodic singing and playing



Fourths Etude Based on Major Scales

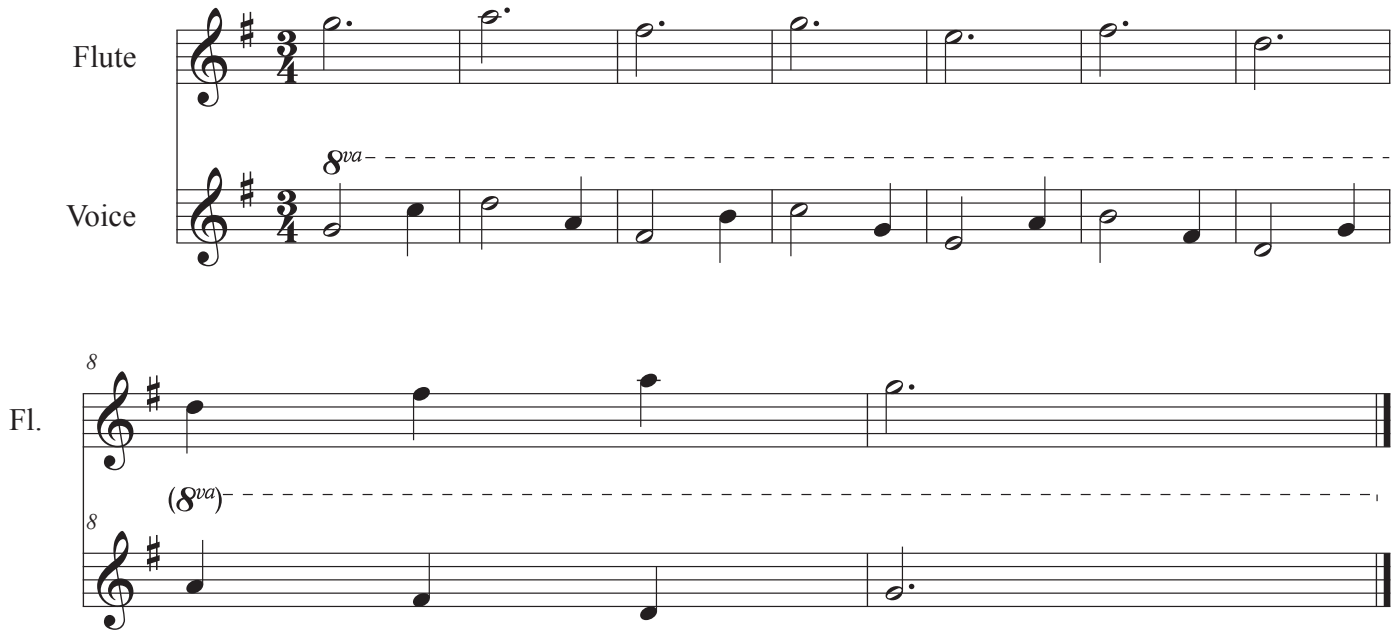
Jesús Castro Turriago

Directions:

Sing the etude an octave higher of your lowest vocal register.

Sing it by using falsetto voice in the high register.

4.6 Melodic Singing and Playing (Permutation)



Fourhts Etude Based on Major Scales

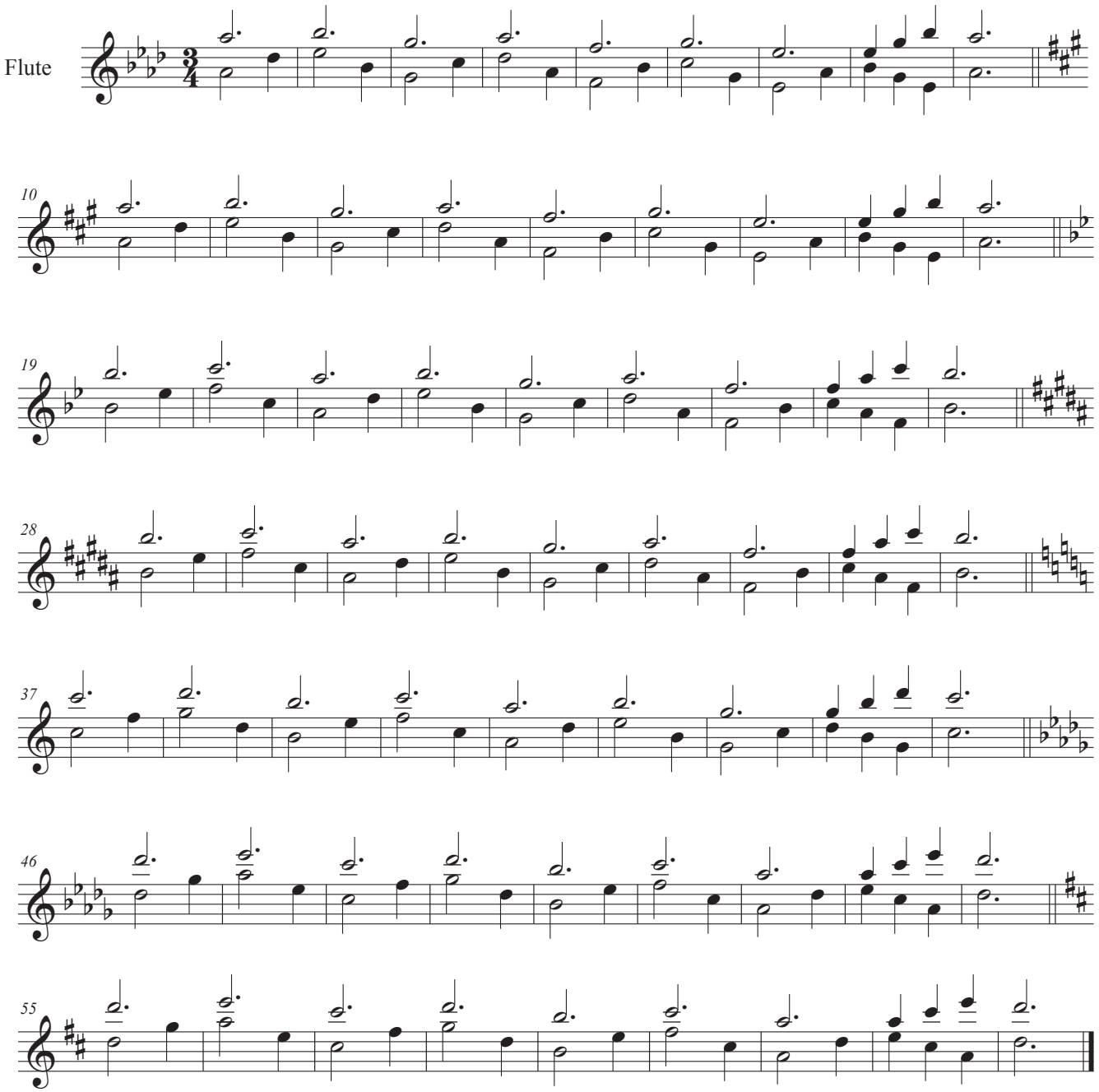
Jesús Castro Turriago

The upper line is the flute and the lower line the

Sing the etude an octave higher of your lowest vocal

Sing it by using falsetto voice in the high registering falsetto.

4.6.1 Melodic Singing and Playing Transposed (Permutation)



Fourths Etude Based on Minor Scales

Jesús Castro Turriago

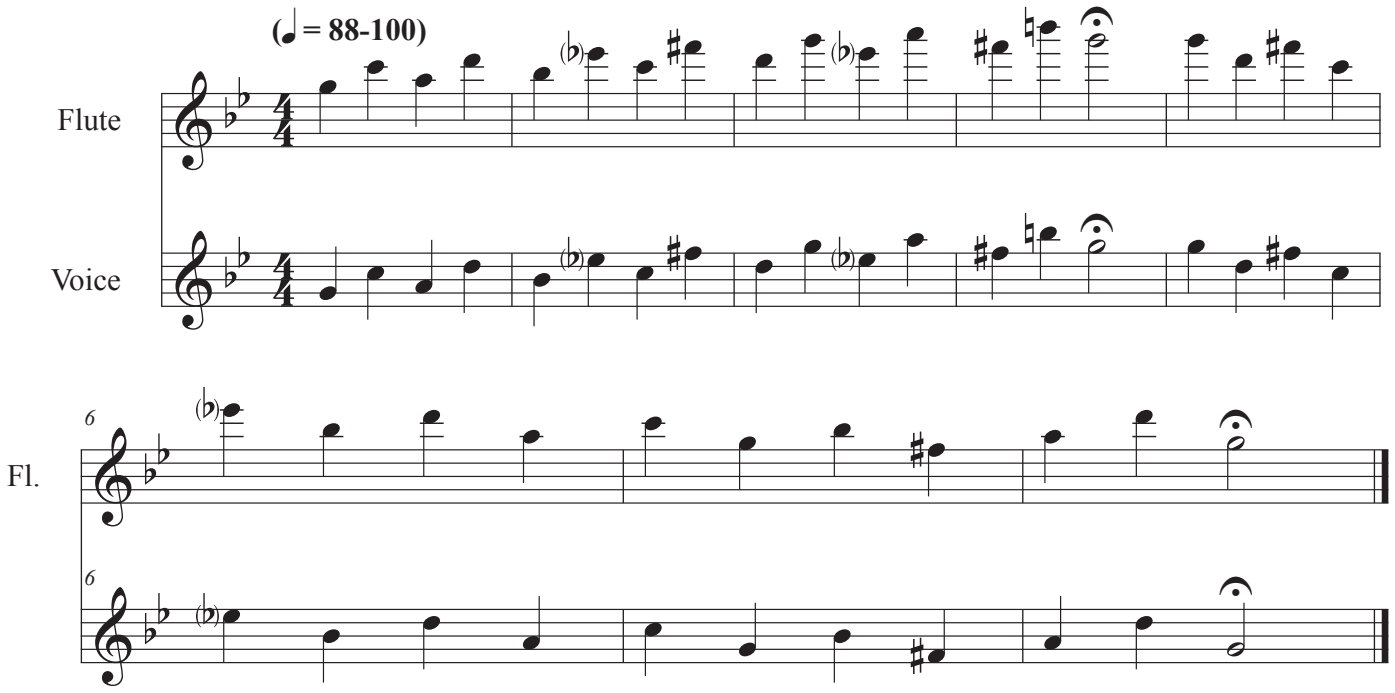
Directions:

Sing as low as you can, according to your vocal range, and play the fourths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

4.7 Ascending unison/octaves by fourhts

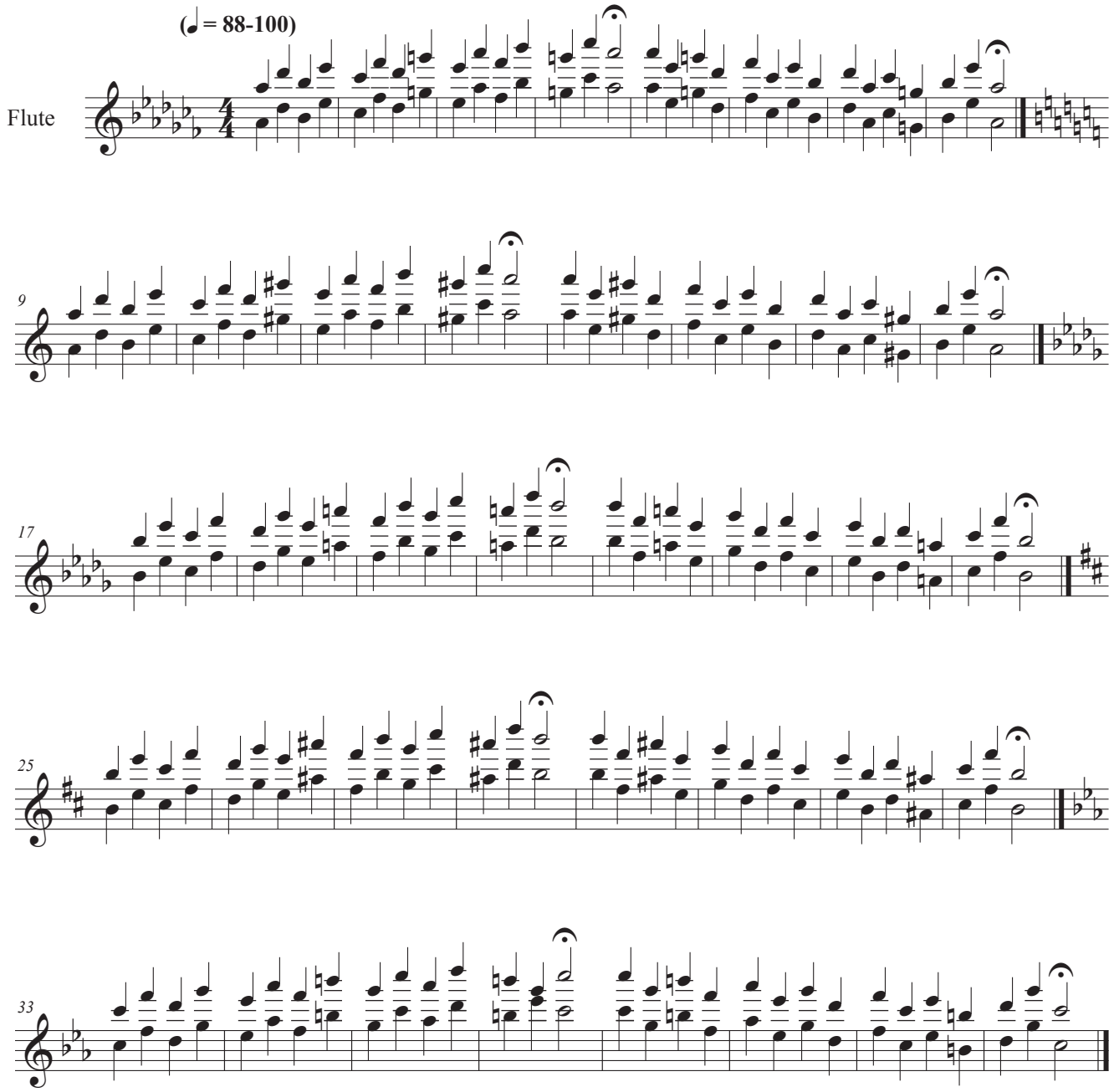


Fourths Etude Based on Minor Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

4.7.1 Ascending unison/octaves by fourths (transposed)



Fourths Etude Based on Minor Scales

Jesús Castro Turriago

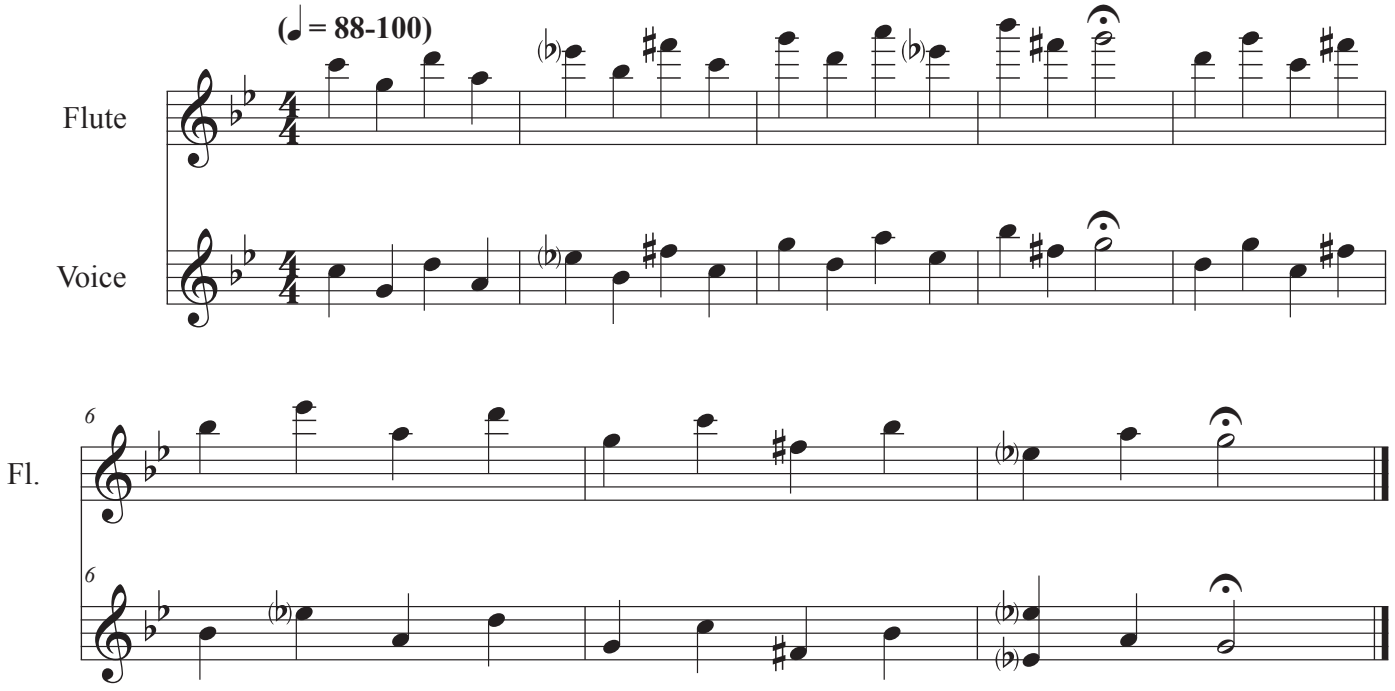
Directions:

Sing as low as you can, according to your vocal range, and play the fourths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

4.8 Descending unison/octaves by fourths

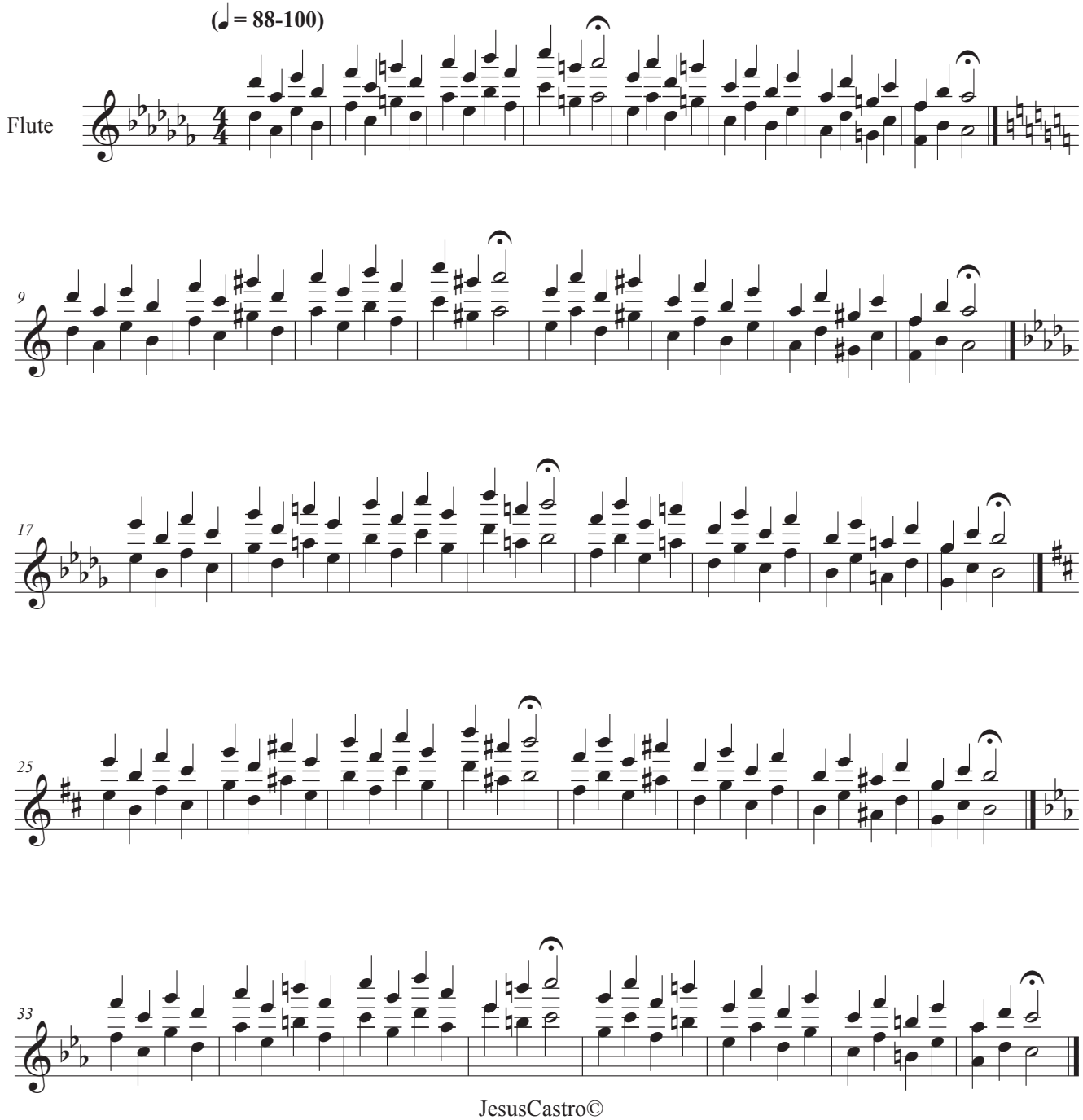


Fourths Etude Based on Minor Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

4.8.1 Descending unison/octaves (transposed)



Fourths Etude Based on Minor Scales

Jesús Castro Turriago

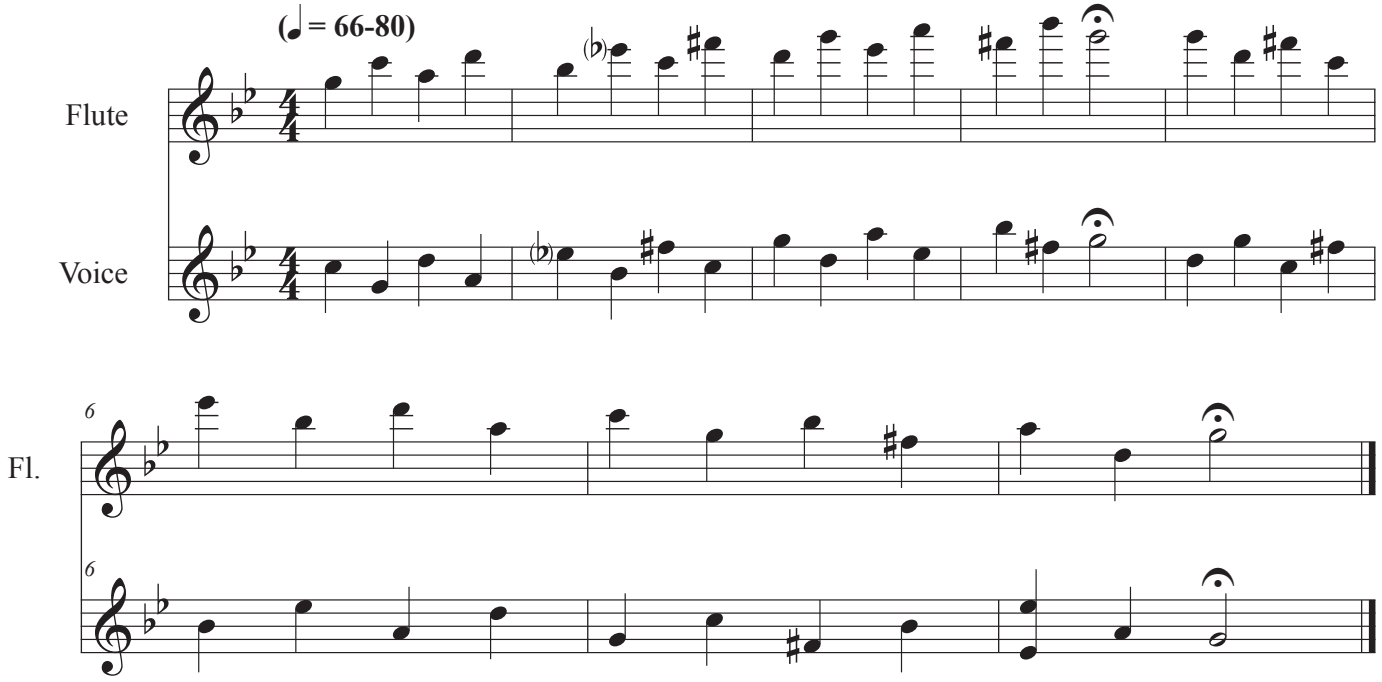
Directions:

Sing as low as you can, according to your vocal range, and play the fourths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

4.9 Contrary motion fourths

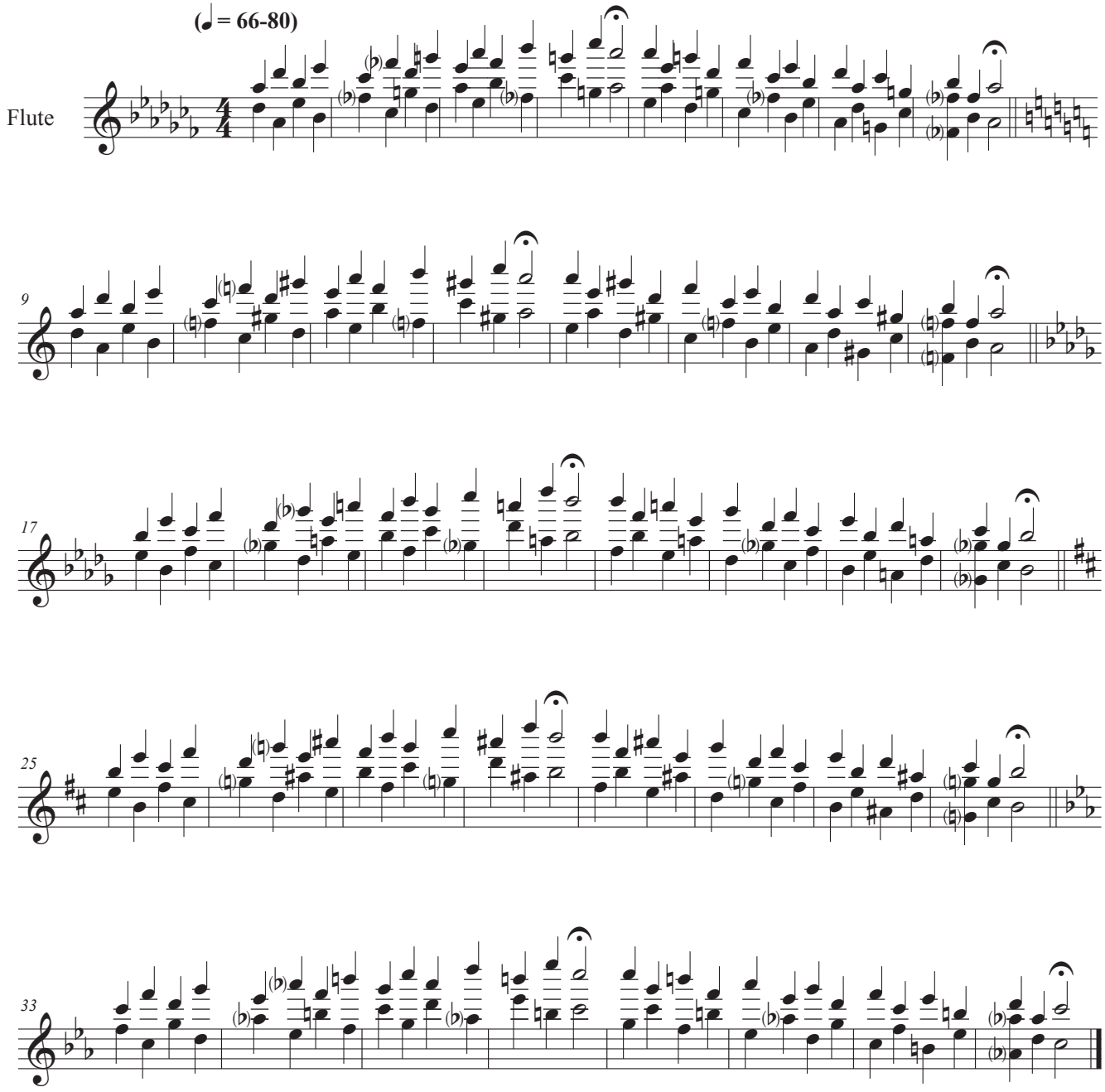


Fourths Etude Based on Minor Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

4.9.1 Contrary Motion fourths (Transposed)



Fourths Etude Based on Minor Scales

Jesús Castro Turriago

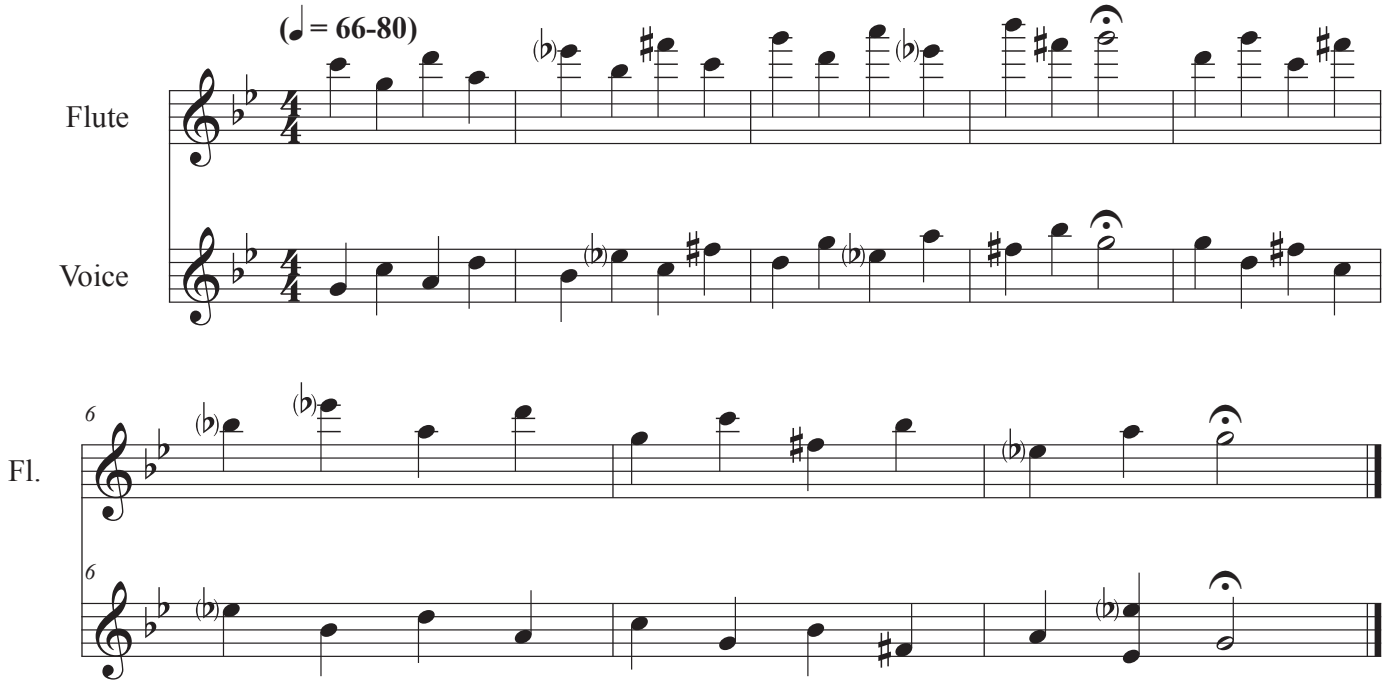
Directions:

Sing as low as you can, according to your vocal range, and play the fourths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

4.10 Contrary Motion Fourths (Permutation)

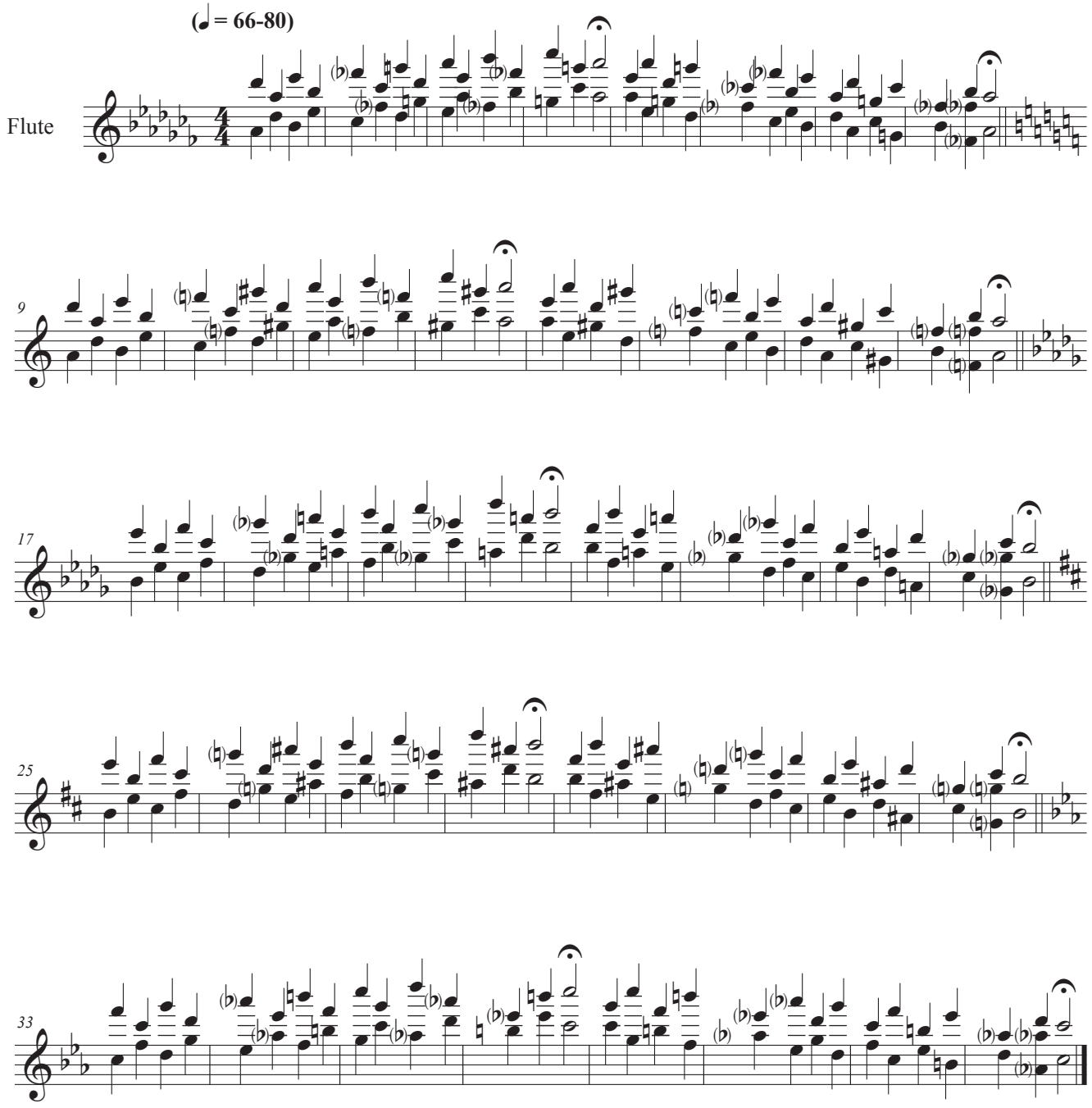


Fourths Etude Based on Major Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

4.10.1 Contrary Motion Fourths Transposed (Permutation)



Fourths Etude Based on Minor Scales

Jesús Castro Turriago

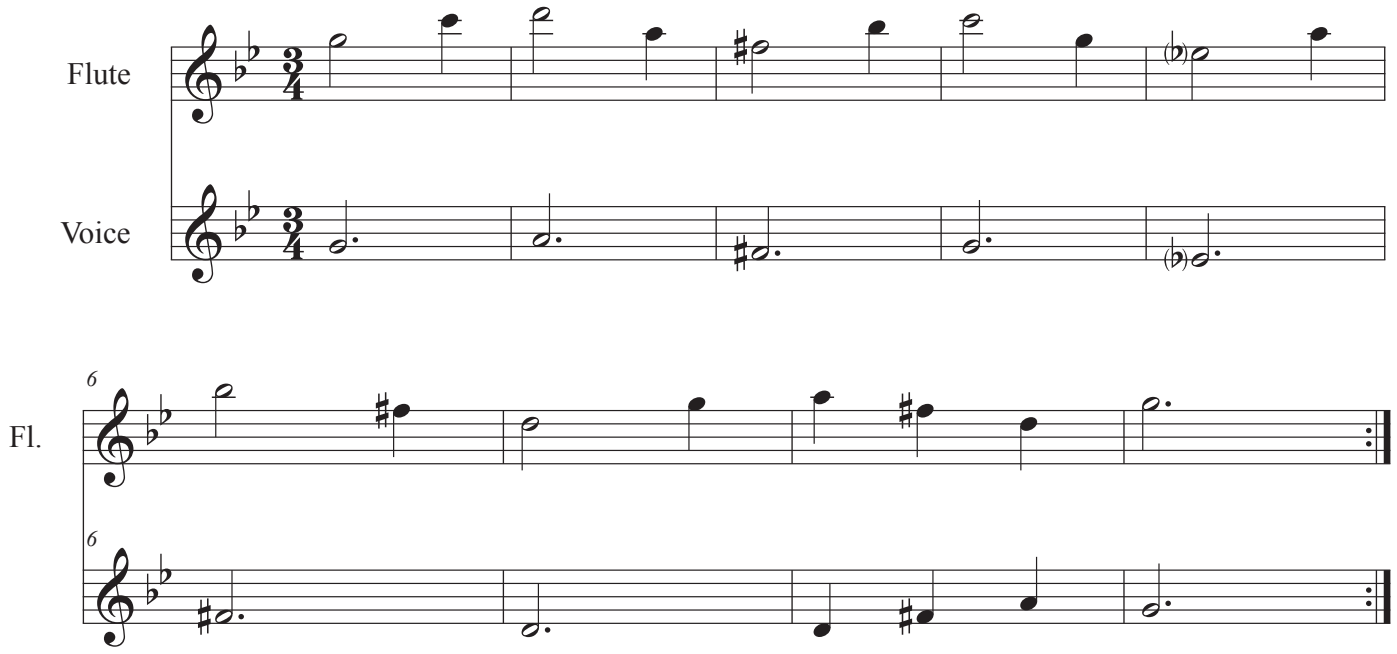
Directions:

Sing the etude an octave higher of your lowest vocal register.

Sing it by using falsetto voice in the high register.

Repeat singing it an 8va higher.

4.11 Melodic singing and playing



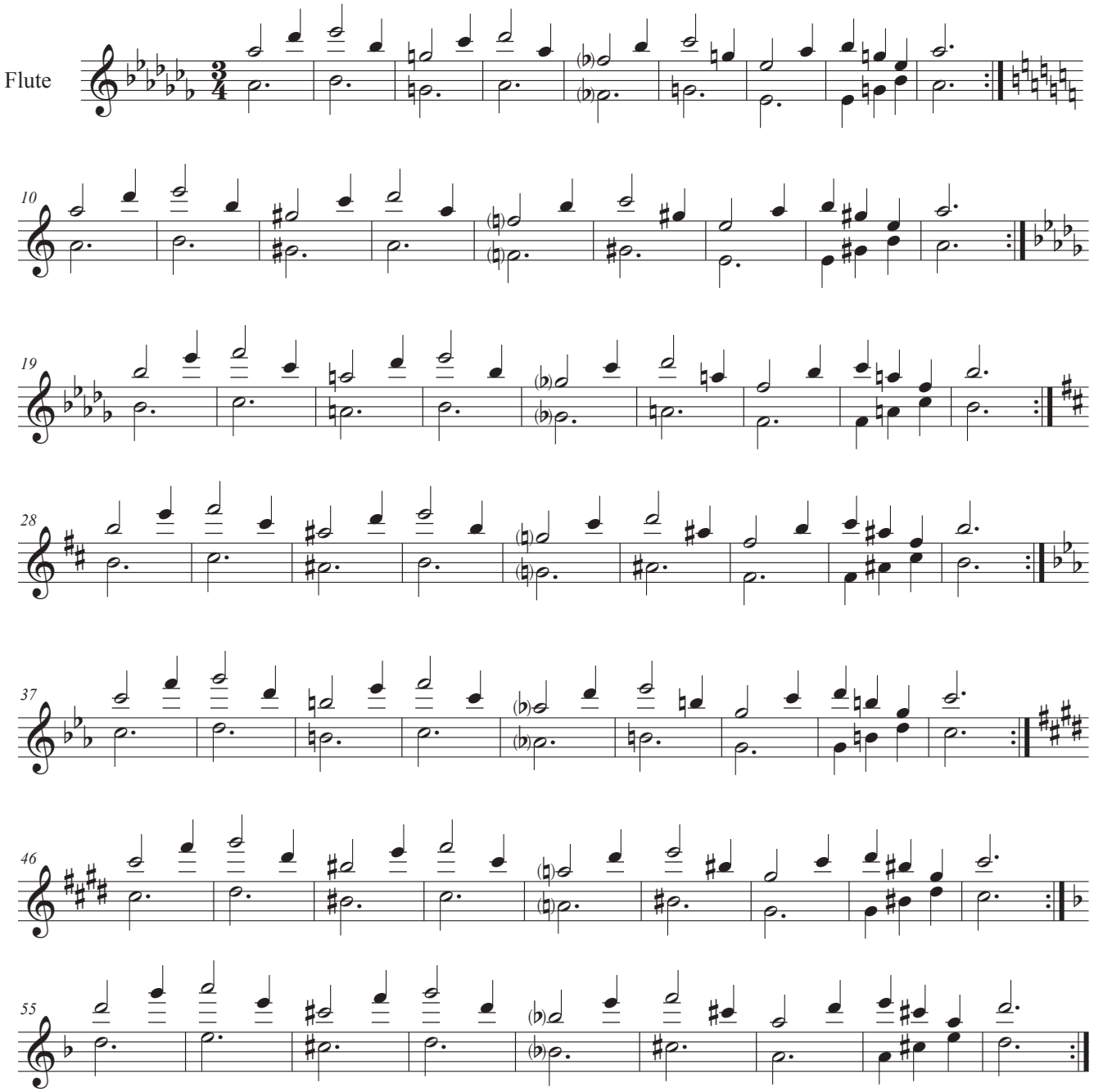
JesusCastro©

Fourths Etude Based on Minor Scales

Jesús Castro Turriago

The upper line is the flute and the lower line the
Sing the etude an octave higher of your lowest vocal
Sing it by using falsetto voice in the high register
Repeat it singing it an 8va higher (as possibly)

4.11.1 Melodic singing and playing



Fourths Etude Based on Minor Scales

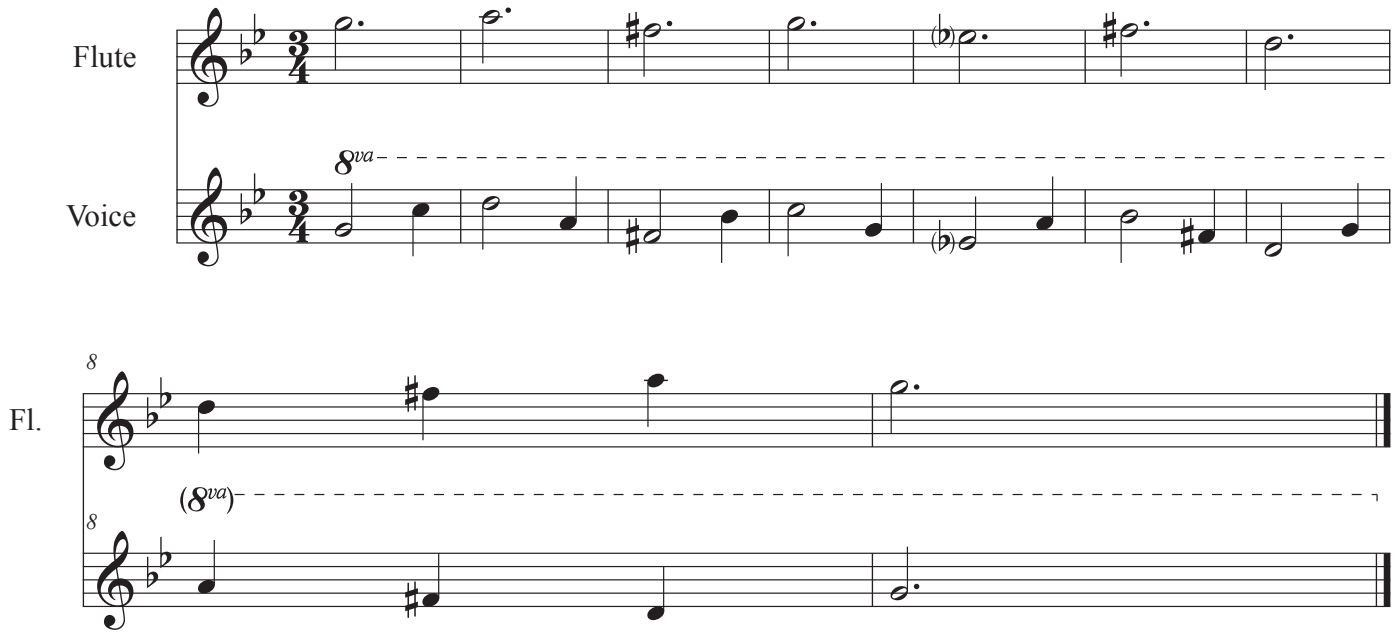
Jesús Castro Turriago

Directions:

Sing the etude an octave higher of your lowest vocal register.

Sing it by using falsetto voice in the high register.

4.12 Melodic Singing and Playing (Permutation)



Fourhts Etude Based on Minor Scales

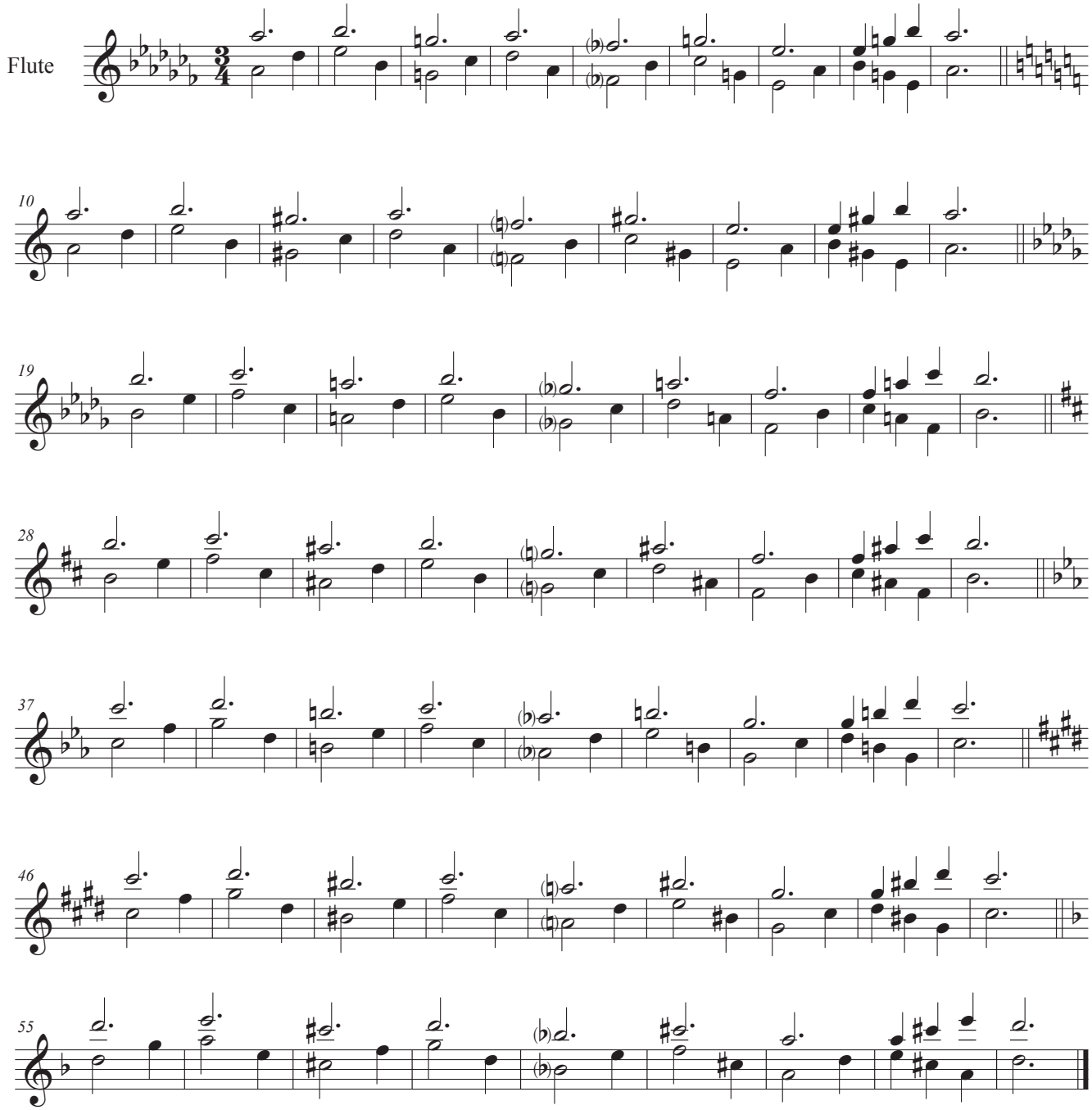
Jesús Castro Turriago

The upper line is the flute and the lower line the voice

Sing the etude an octave higher of your lowest vocal

Sing it by using falsetto voice in the high registering falsetto.

4.12.1 Melodic Singing and Playing Transposed (Permutation)



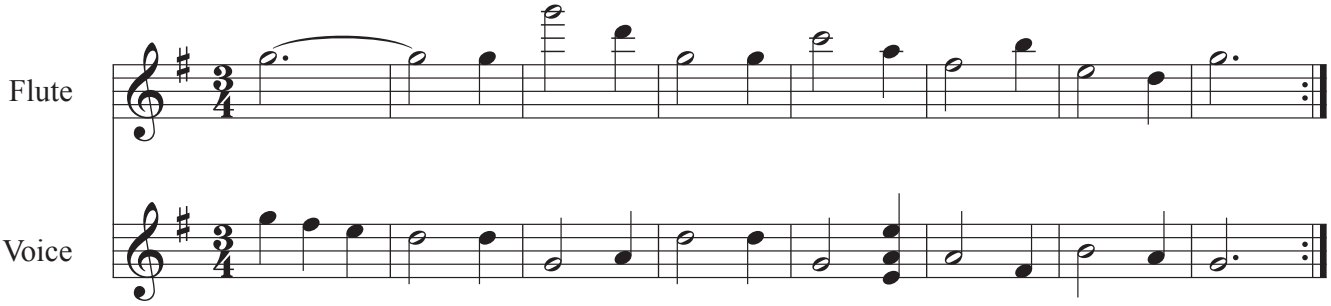
Exploring Vocal Registers

Jesús Castro Turriago

Directions:

Sing and play the etude three times. The first time, sing the voice line in your lowest vocal range. The second time, sing the voice line an octave higher from your lowest vocal range. Make sure to sing ithe repetition by using falsetto voice.

4.13 Working on vocal registers



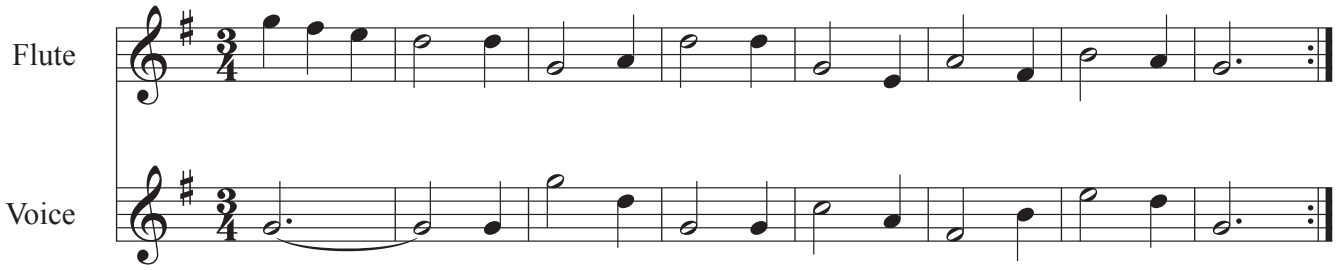
Exploring Registers

Jesús Castro Turriago

Directions:

Sing and play the etude three times. The first time, play the flute line as written. The second time, play the flute line an octave higher. The third time, play two octaves higher .

4.14 Melodic singing and playing



Repeat 3 Times

Developing Independence

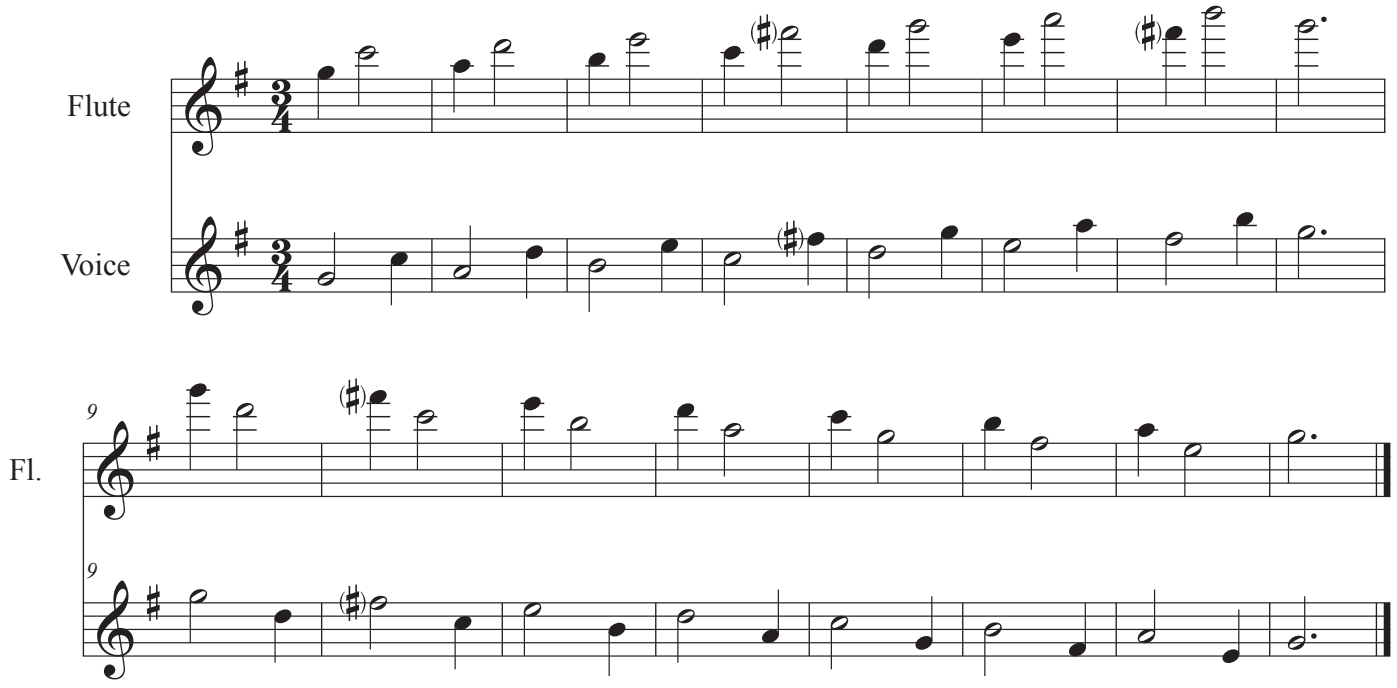
Jesús Castro Turriago

Directions:

Focus on pitch and the stability of your air stream column.

Sing in your lowest vocal register.

4.15 Working on independence



Developing Independence

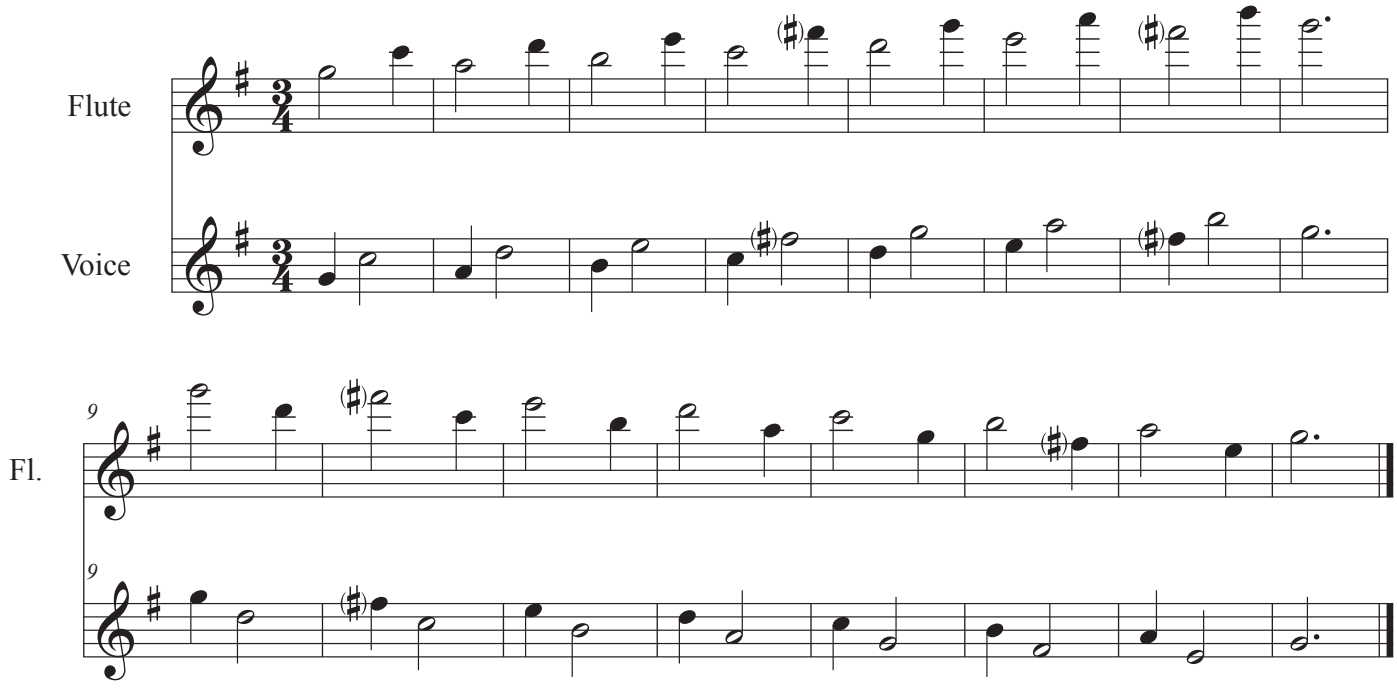
Jesús Castro Turriago

Directions:

Focus on pitch and the stability of your air stream column.

Sing in your lowest vocal register.

4.16 Working on independence (permutation)



Developing Independence

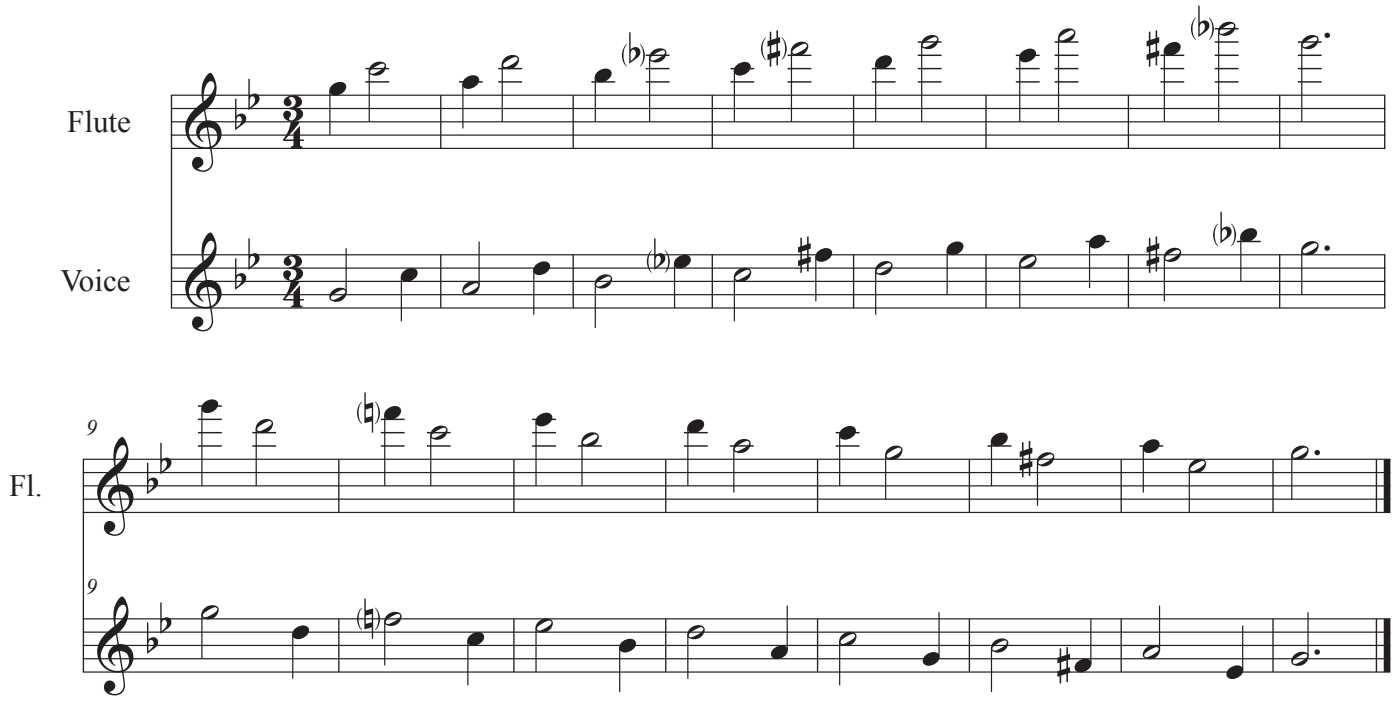
Jesús Castro Turriago

Directions:

Focus on pitch and the stability of your air stream column.

Sing in your lowest vocal register.

4.17 Working on independence (minor)



Developing Independence

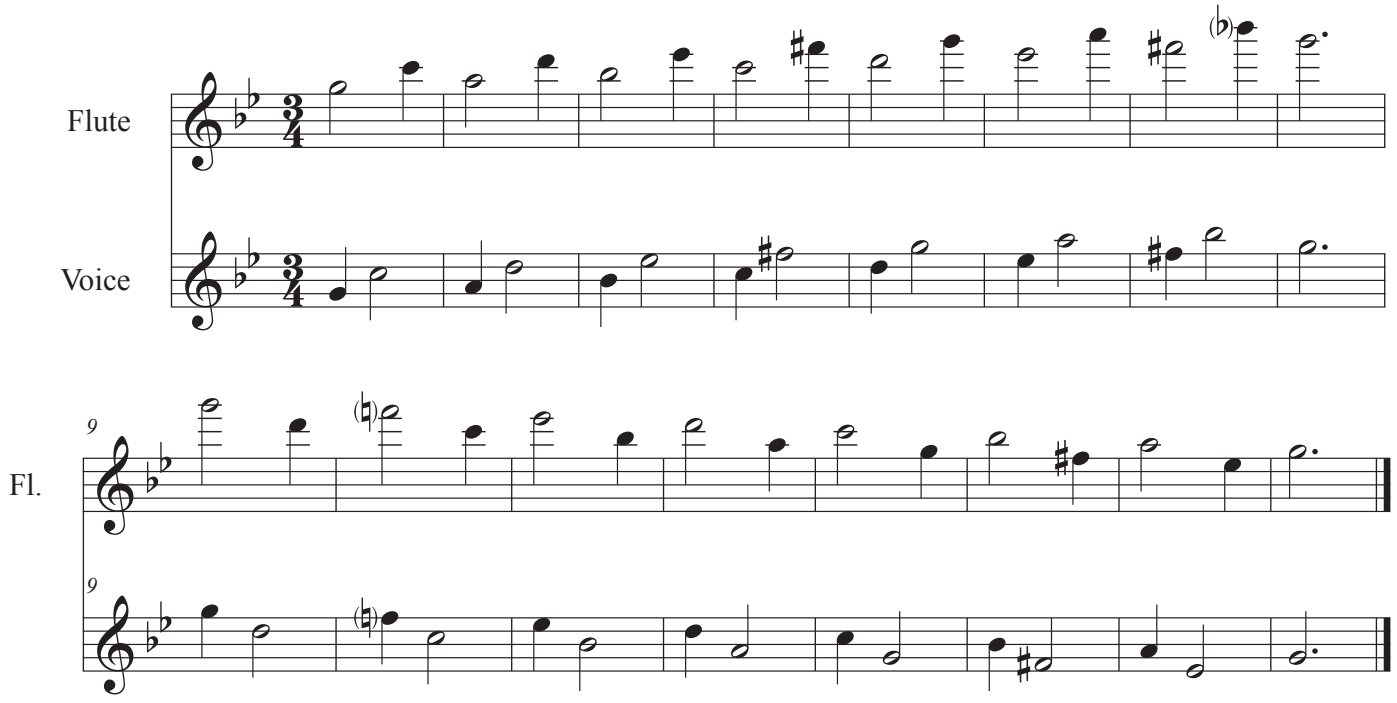
Jesús Castro Turriago

Directions:

Focus on pitch and the stability of your air stream column.

Sing in your lowest vocal register.

4.18 Working on independence (permutation)



Fourths Etude Based on Major Scales

Jesús Castro Turriago

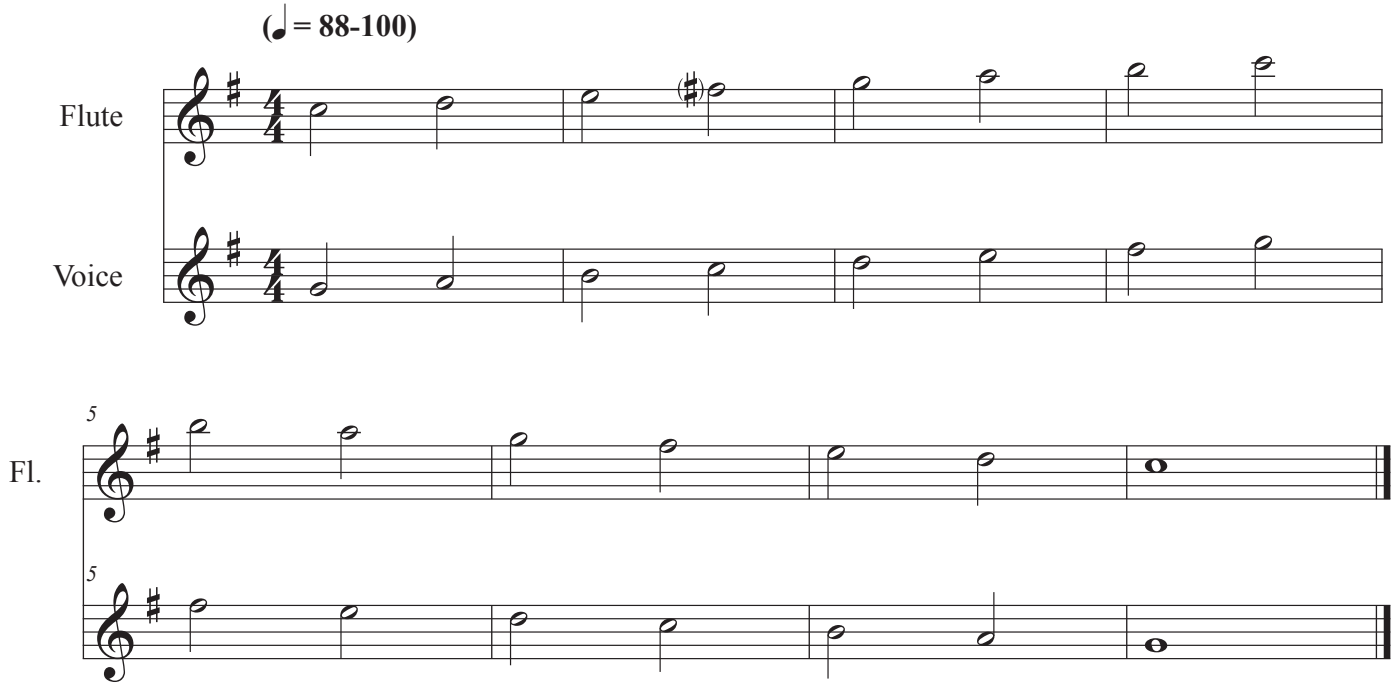
Directions:

Sing as low as you can, according to your vocal range, and play the fourths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

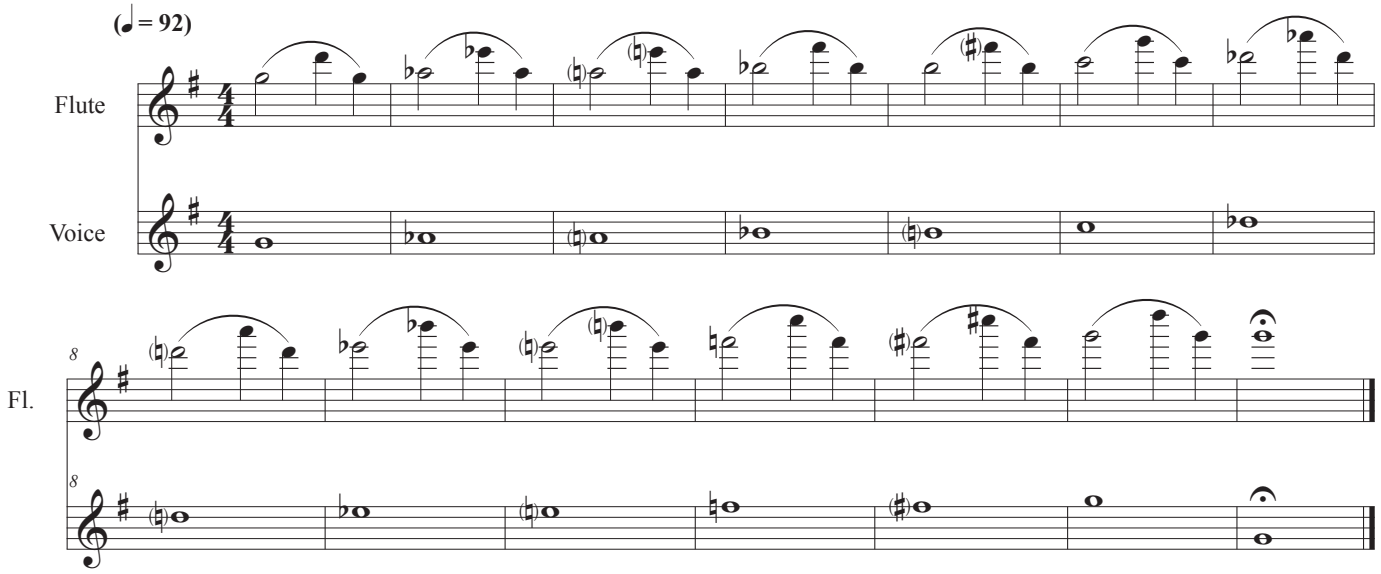
4.19 Parallel fourths



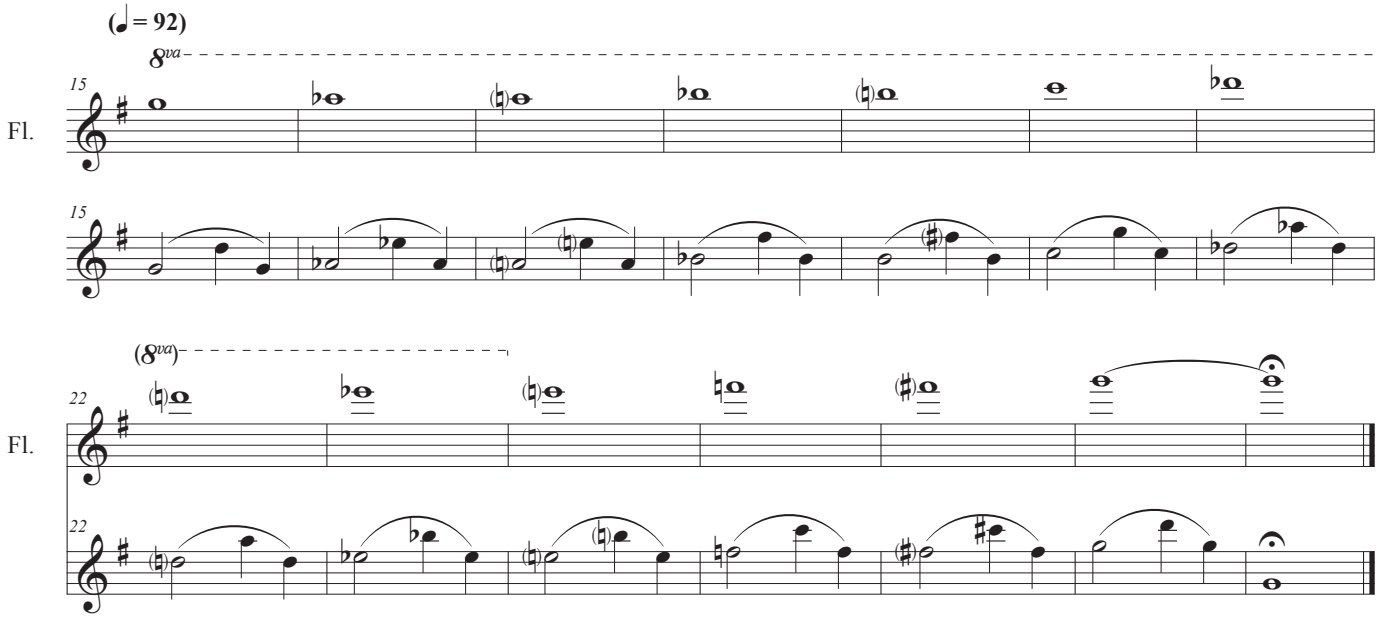
Fifths Etude - Warm Up

Jesús Castro Turriago

Sing as lower as you possibly can!



Sing as lower as you possible can and breath whenever you need.



Fifths Etude

Jesús Castro Turriago

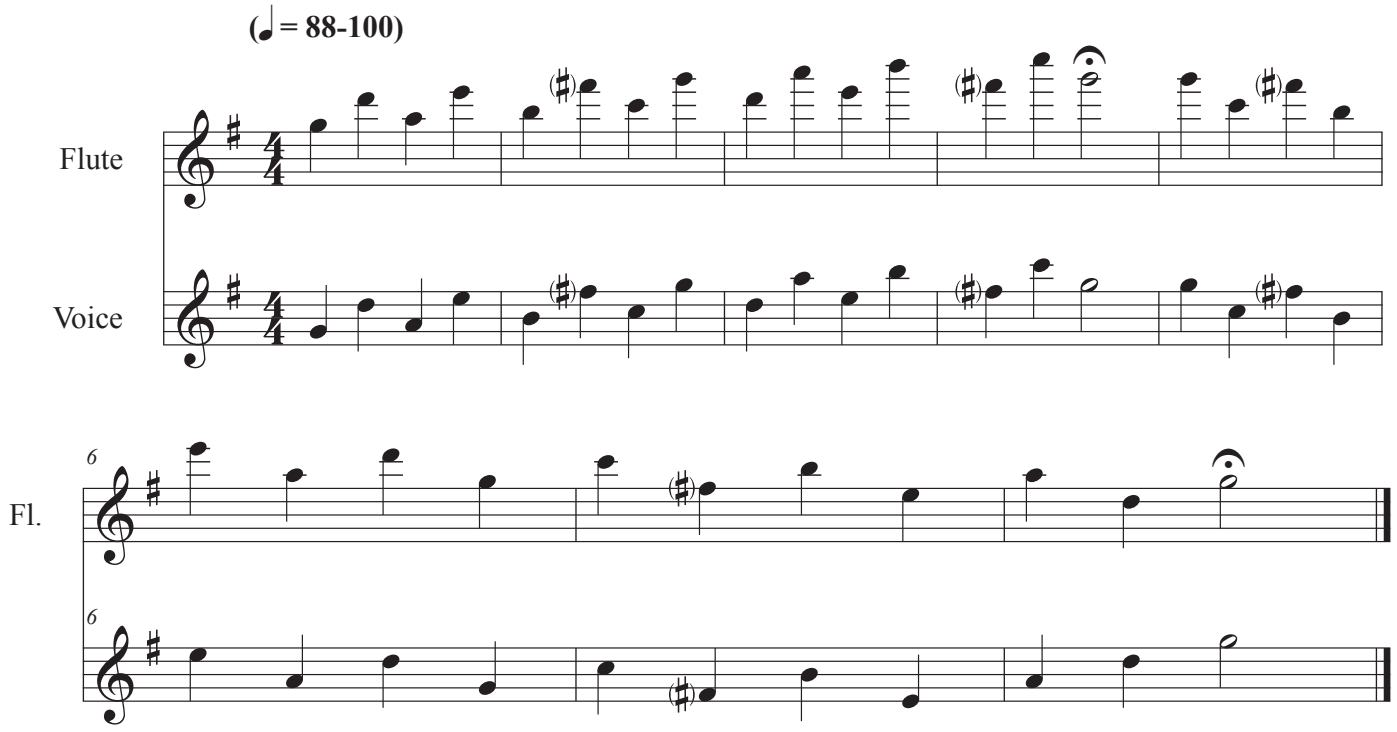
Directions:

Sing as low as you can, according to your vocal range, and play the fifths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domian of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

5.1 Ascending unison/octaves by fifths

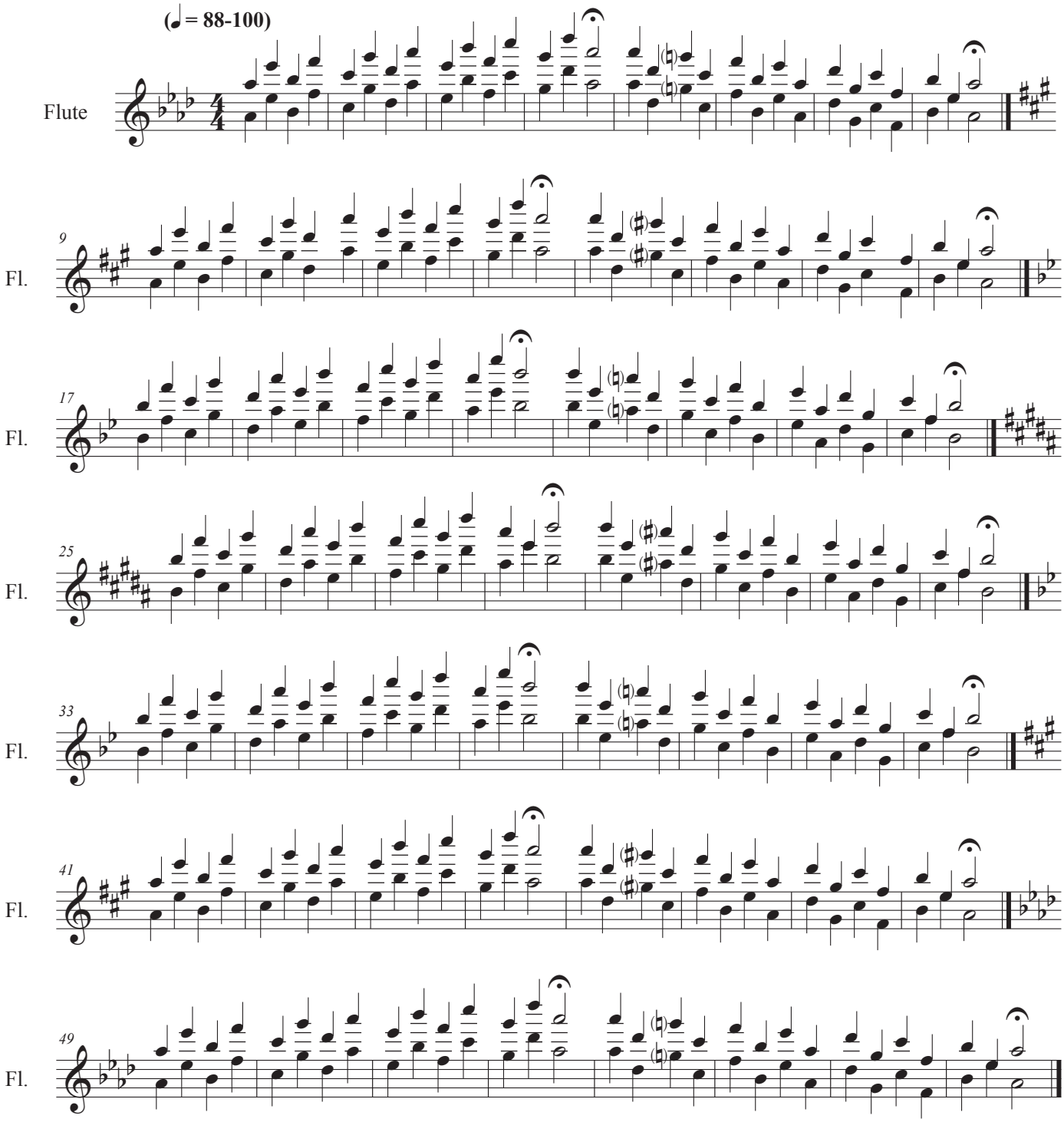


Fifths Etude

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

5.1.1 Ascending unison/octaves by fifths (transposed)



Fifths Etude

Jesús Castro Turriago

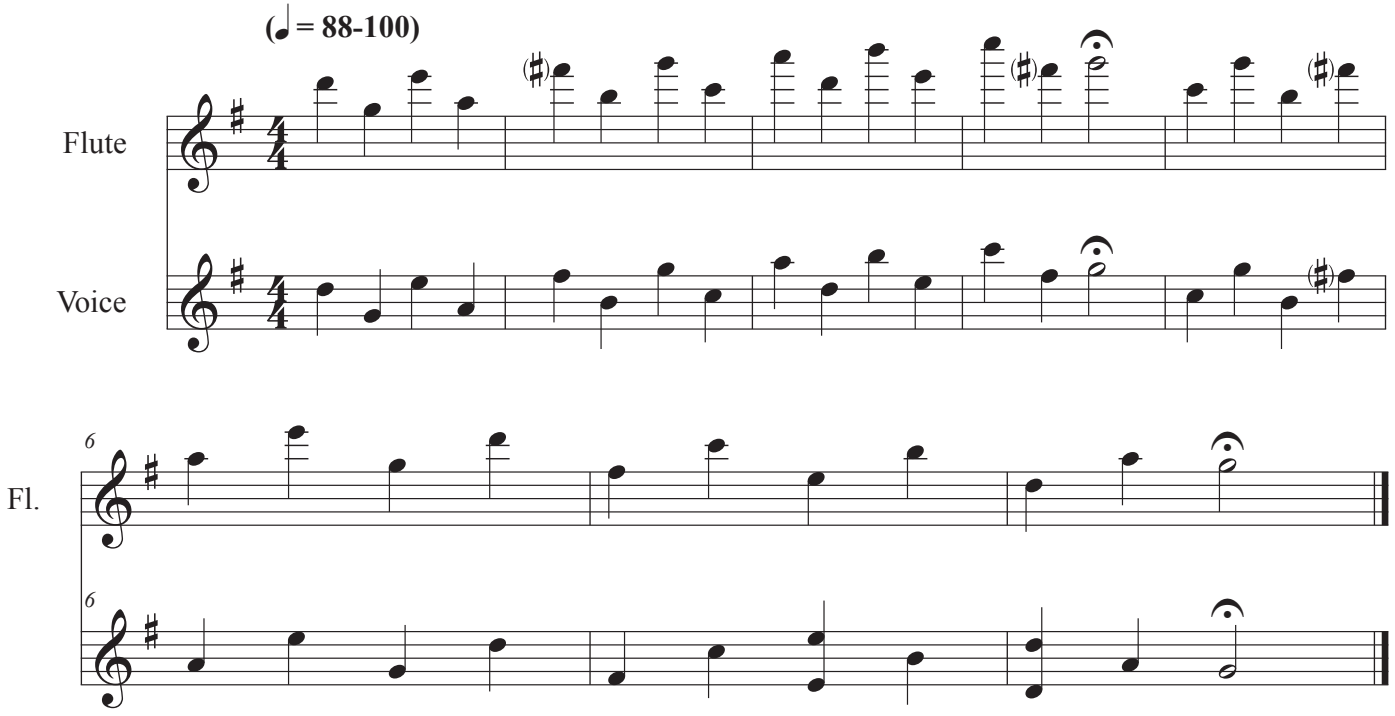
Directions:

Sing as low as you can, according to your vocal range, and play the fifths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domian of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

5.2 Descending unison/octaves by fifths

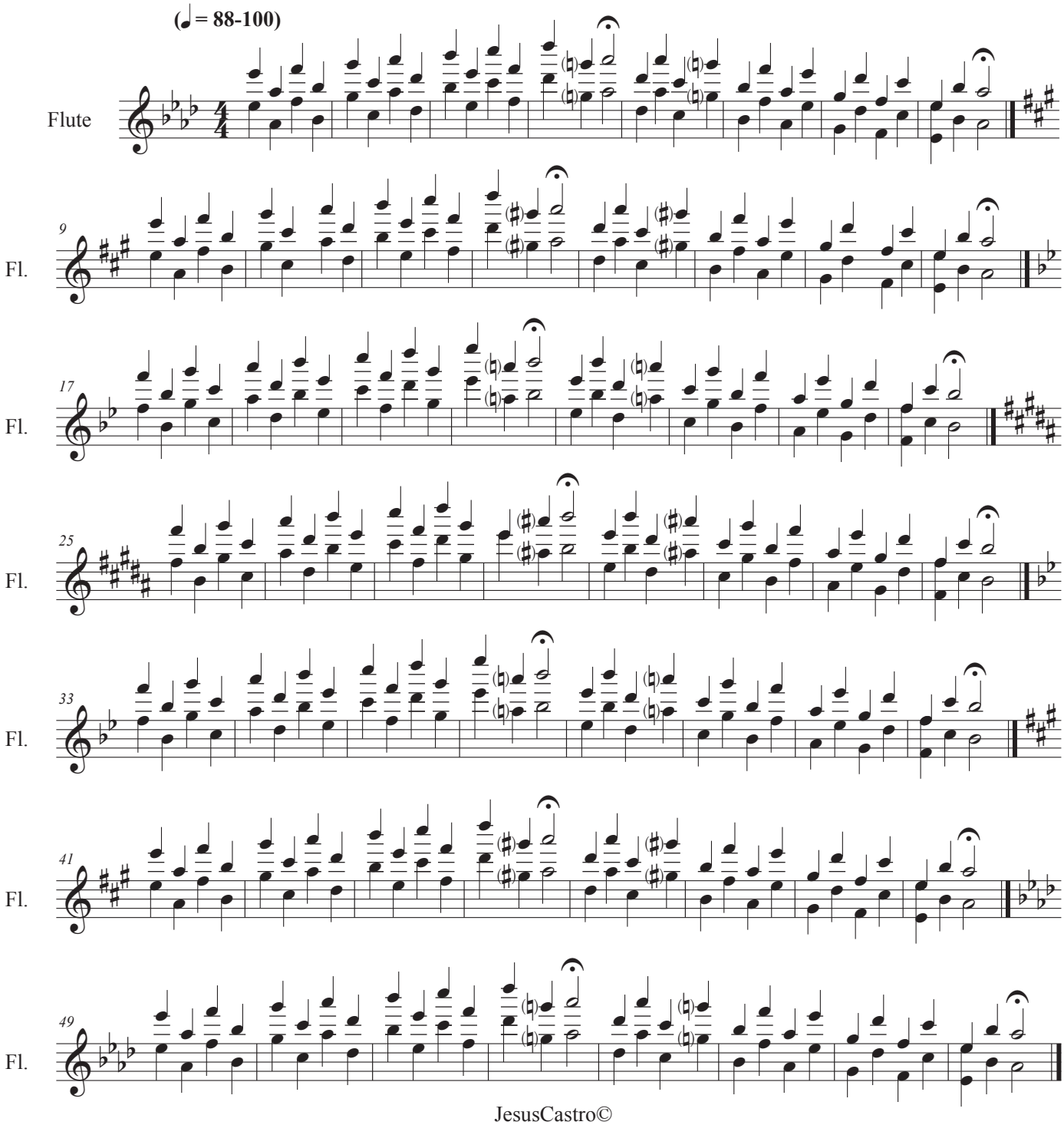


Fifths Etude

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

5.2.1 Descending unison/octaves by fifths (transposed)



Fifths Etude

Jesús Castro Turriago

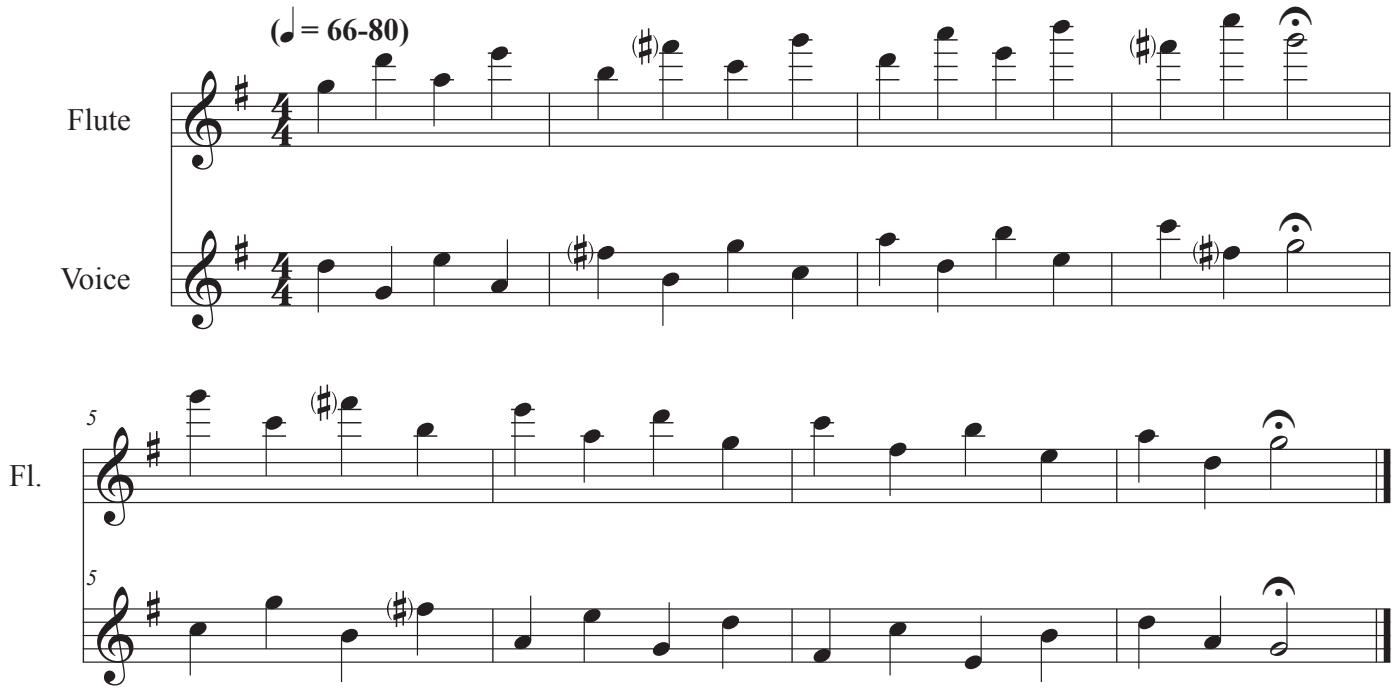
Directions:

Sing as low as you can, according to your vocal range, and play the fifths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domian of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

5.3 Contrary motion fifths

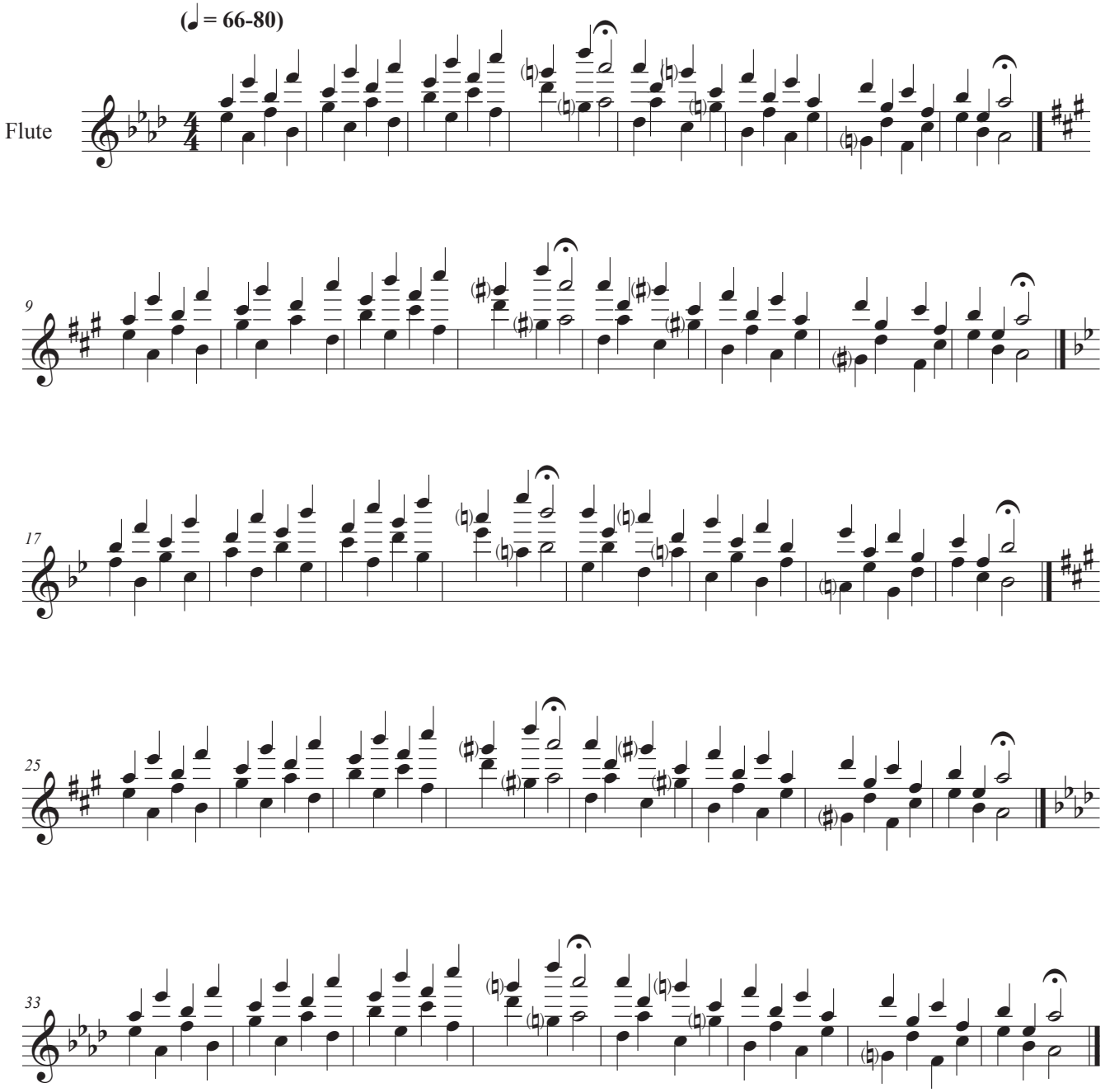


Fifths Etude

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

5.3.1 Contrary Motion Fifths (Transposed)



Fifths Etude

Jesús Castro Turriago

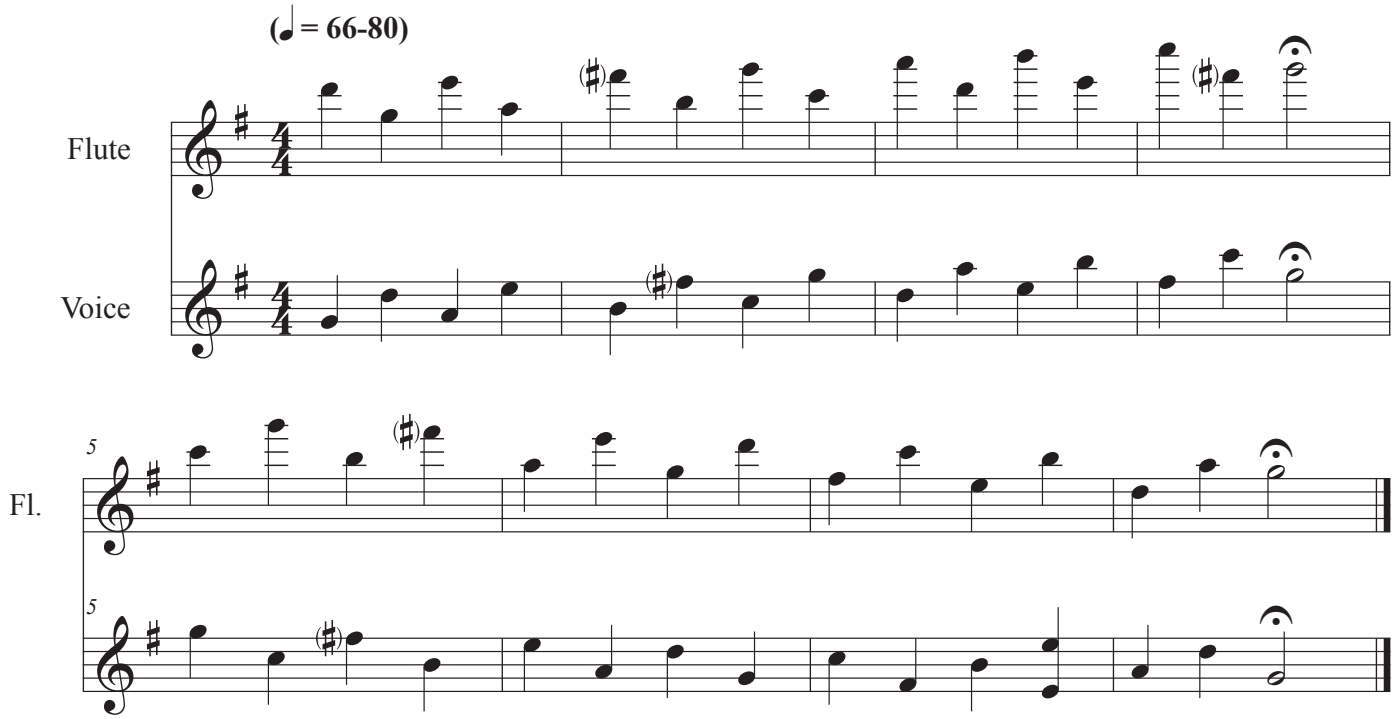
Directions:

Sing as low as you can, according to your vocal range, and play the fifths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domian of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

5.4 Contrary Motion Fifths (Permutation)

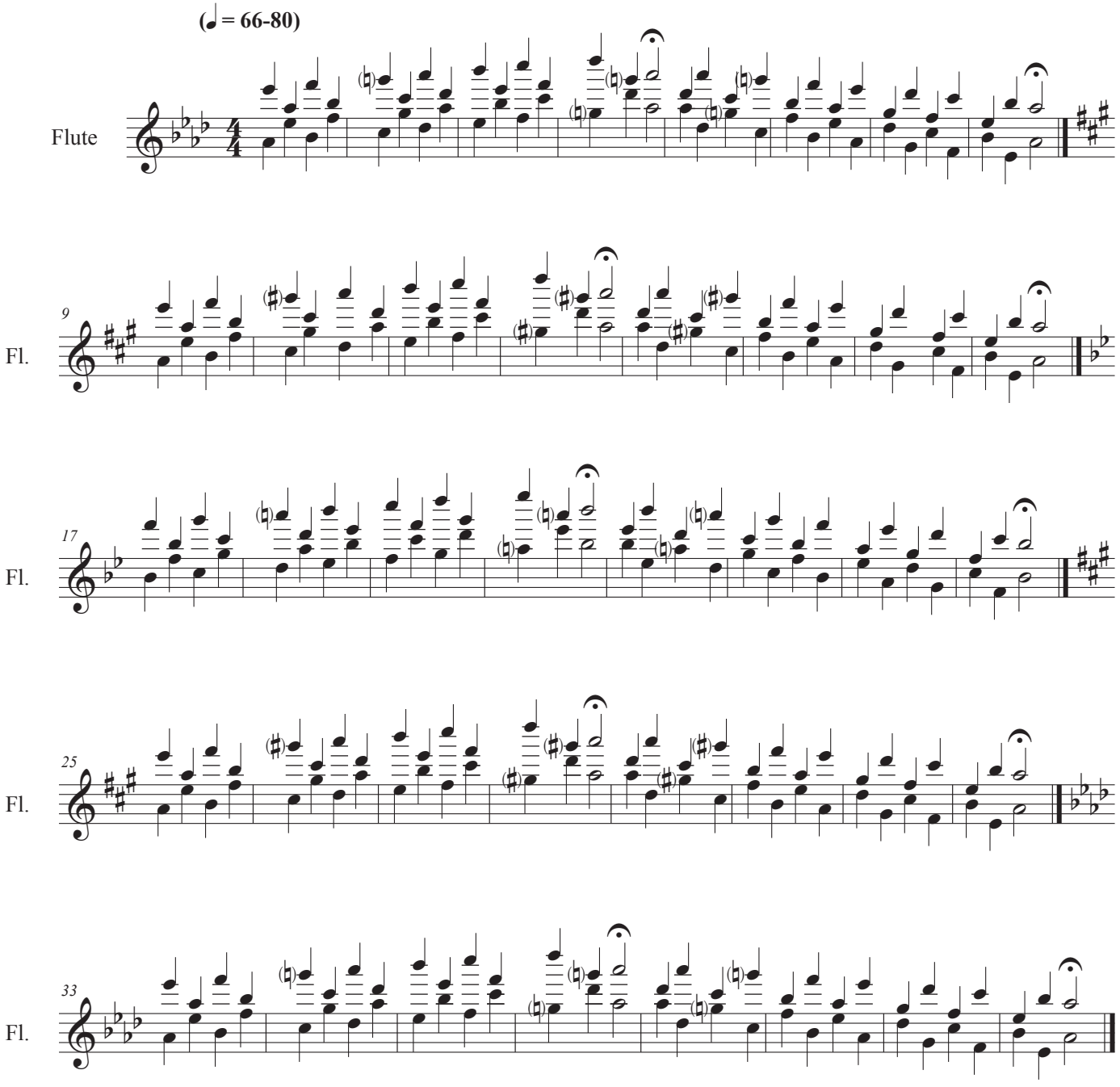


Fifths Etude

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

5.4.1 Contrary Motion Fifths Transposed (Permutation)



Fifths Etude

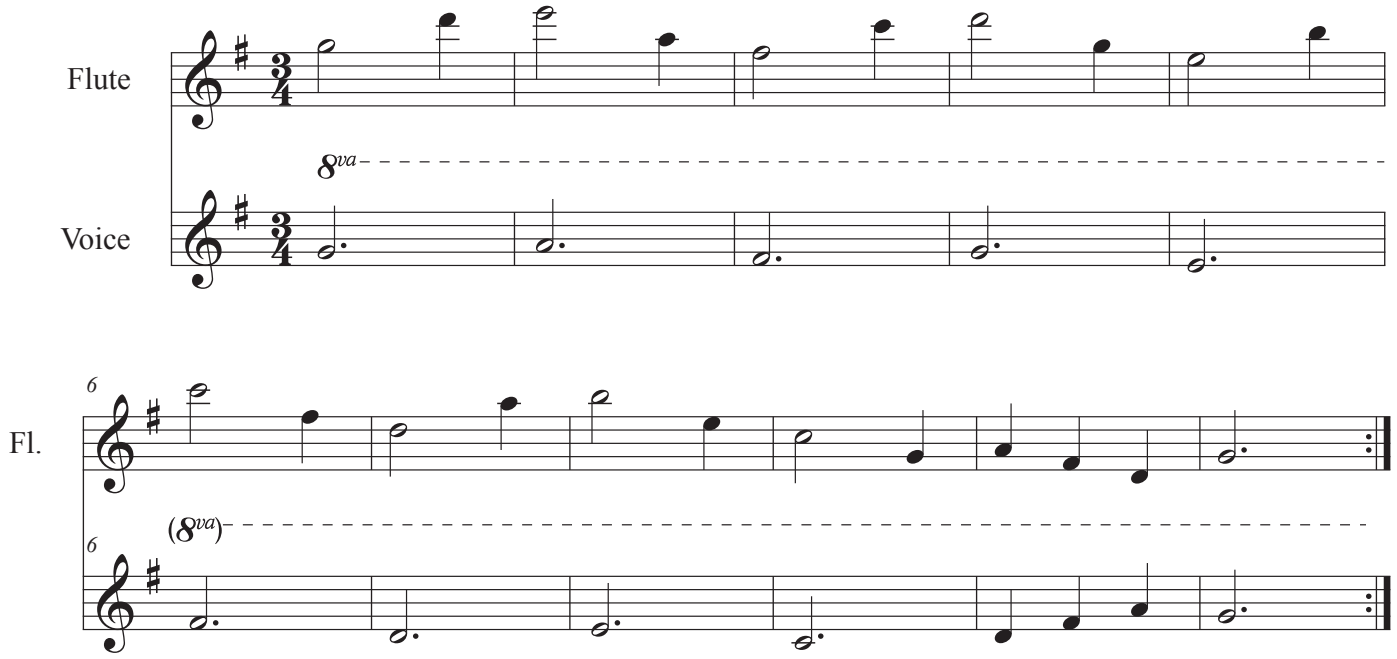
Jesús Castro Turriago

Directions:

Sing the etude an octave higher of your lowest vocal register.

Sing it by using falsetto voice in the high register.

5.5 Melodic singing and playing



Fifths Etude

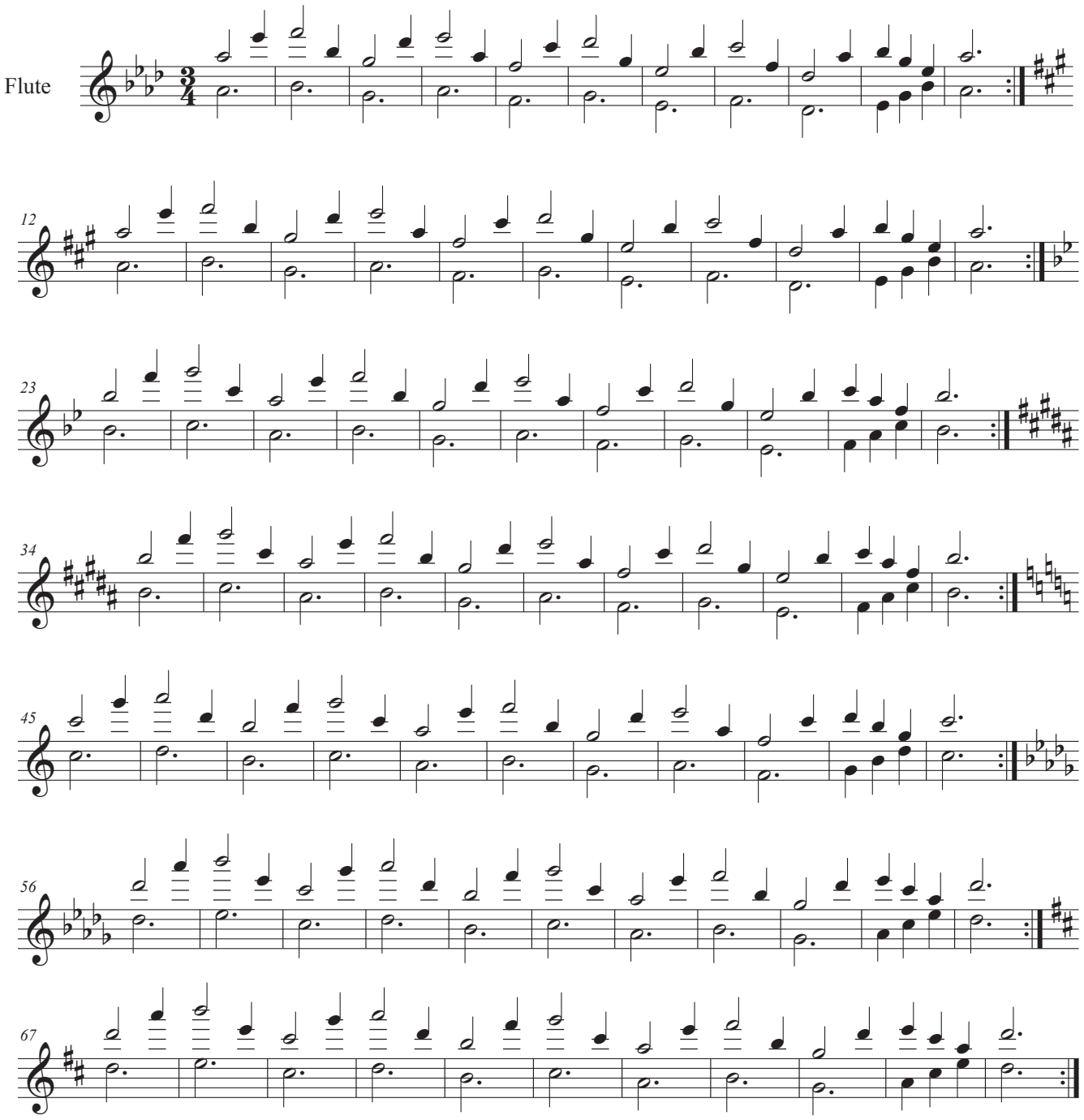
Jesús Castro Turriago

The upper line is the flute and the lower line the voice

Sing the etude an octave higher of your lowest vocal

Sing it by using falsetto voice in the high register

5.5.1 Melodic singing and playing



Fifths Etude

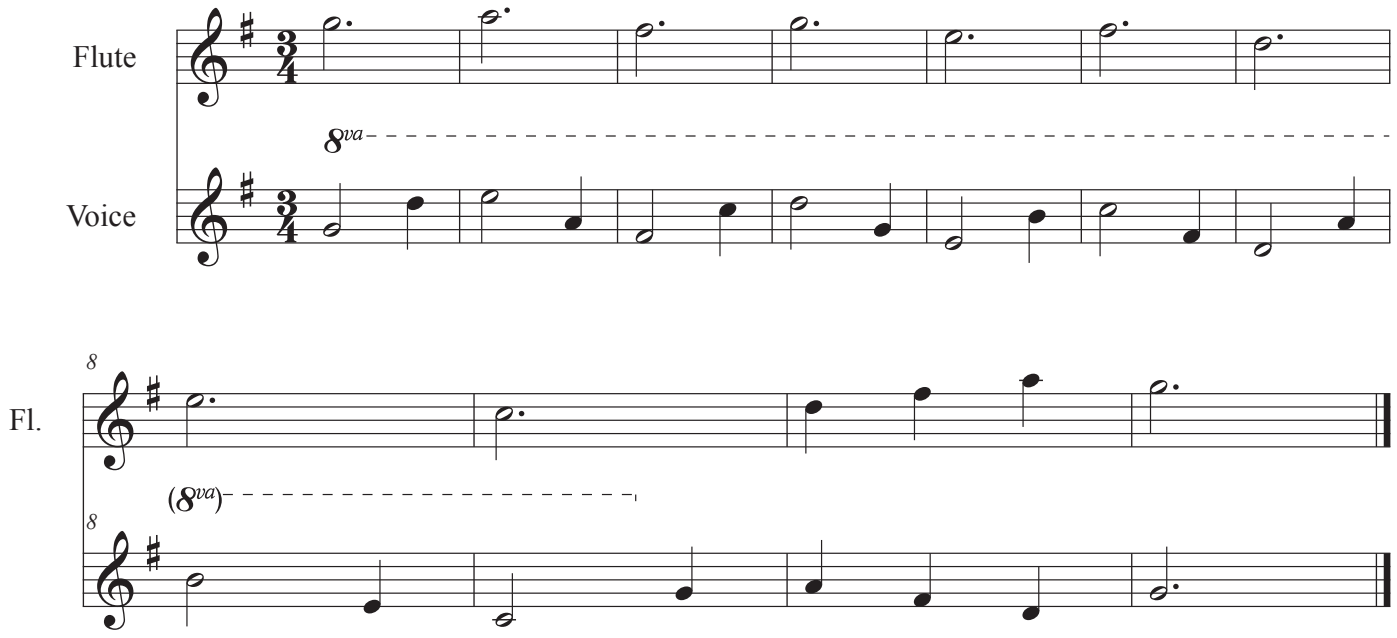
Jesús Castro Turriago

Directions:

Sing the etude an octave higher of your lowest vocal register.

Sing it by using falsetto voice in the high register.

5.6 Melodic Singing and Playing (Permutation)



JesusCastro©

Fifths Etude

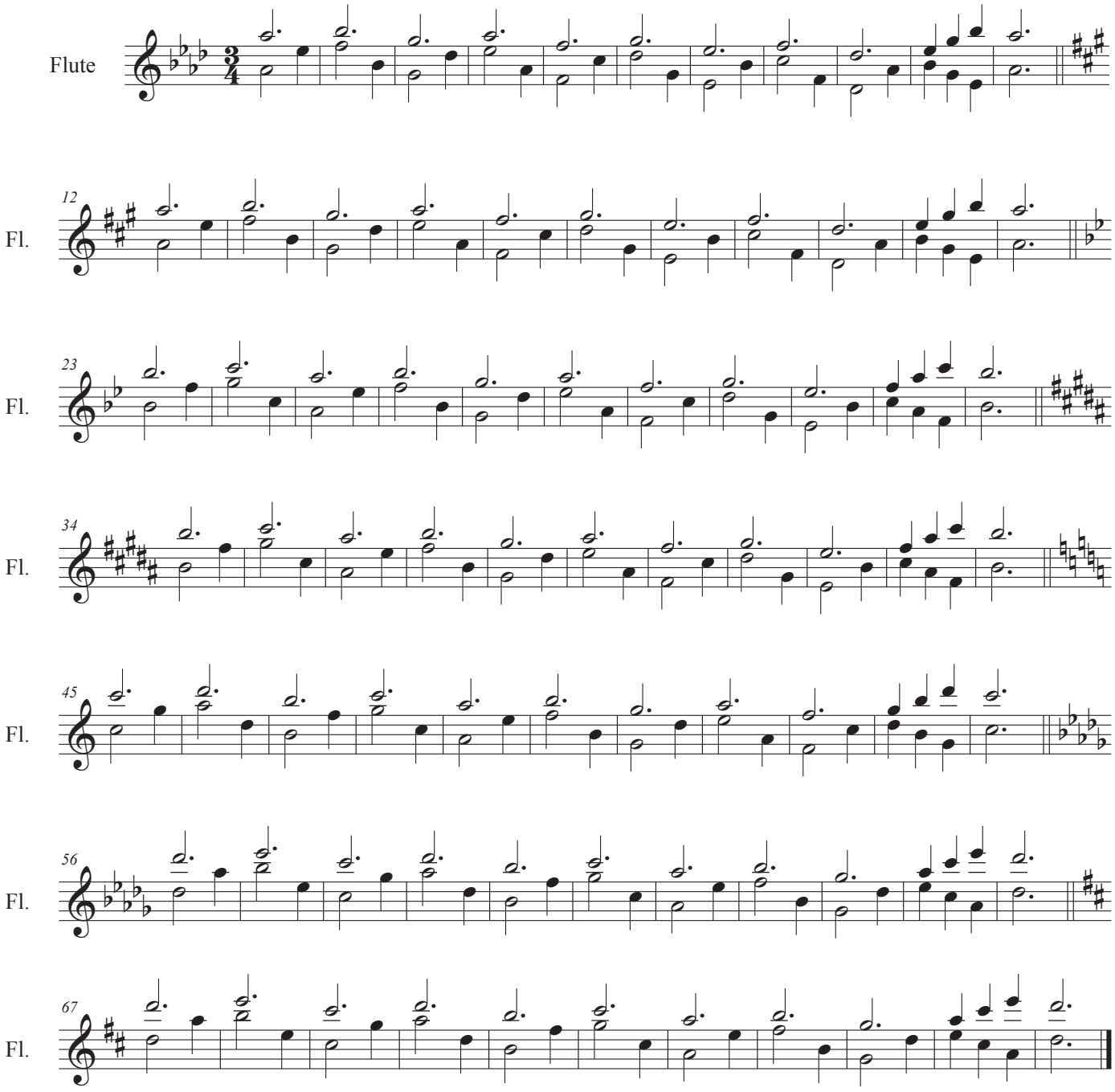
Jesús Castro Turriago

The upper line is the flute and the lower line the voice

Sing the etude an octave higher of your lowest vocal register

Sing it by using falsetto voice in the high registering falsetto.

5.6.1 Melodic Singing and Playing Transposed (Permutation)



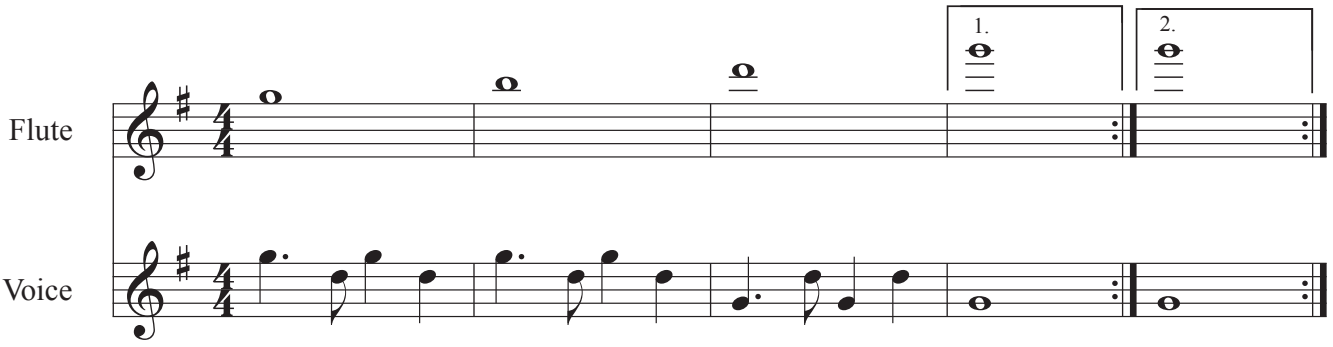
Exploring Vocal Registers

Jesús Castro Turriago

Directions:

The last G note on the voice line should be the lowest G note that you could.
Make sure to use falsetto voice when needed.

5.7 Working on vocal registers



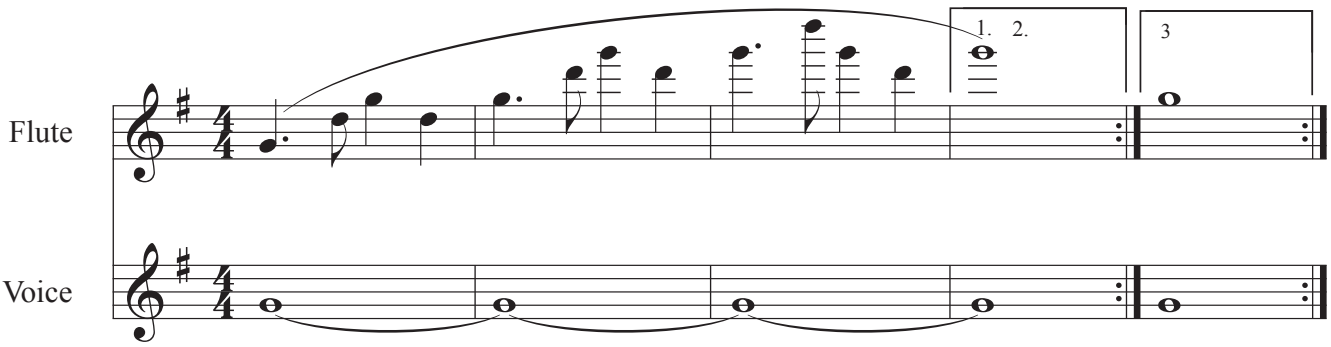
Exploring Registers

Jesús Castro Turriago

Directions:

Sing and play the etude three times. The first time, sing the voice line in your lowest vocal range.
Every repetition should be sung an octave higer compared to the last one sung.
Make sure to use falsetto voice when needed.

5.8 Working on registers



Developing Independence

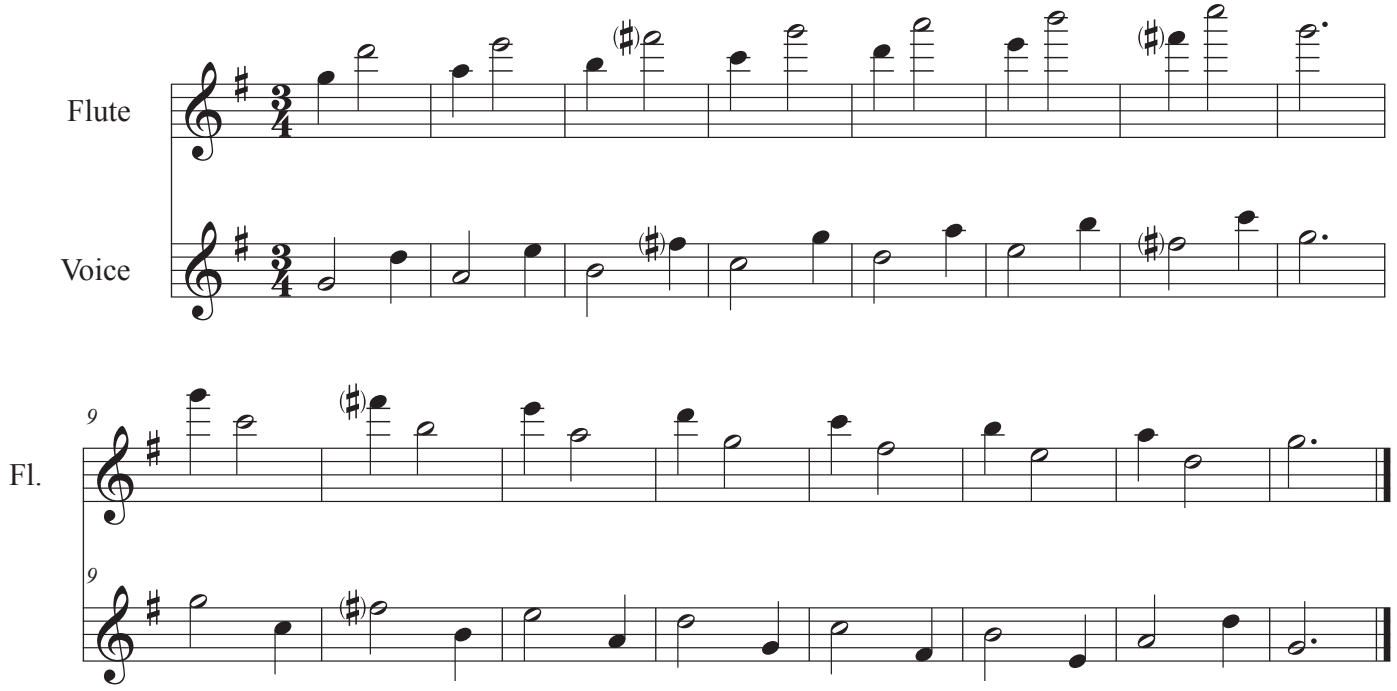
Jesús Castro Turriago

Directions:

Focus on pitch and the stability of your air stream column.

Sing in your lowest vocal register.

5.9 Working on independence



Developing Independence

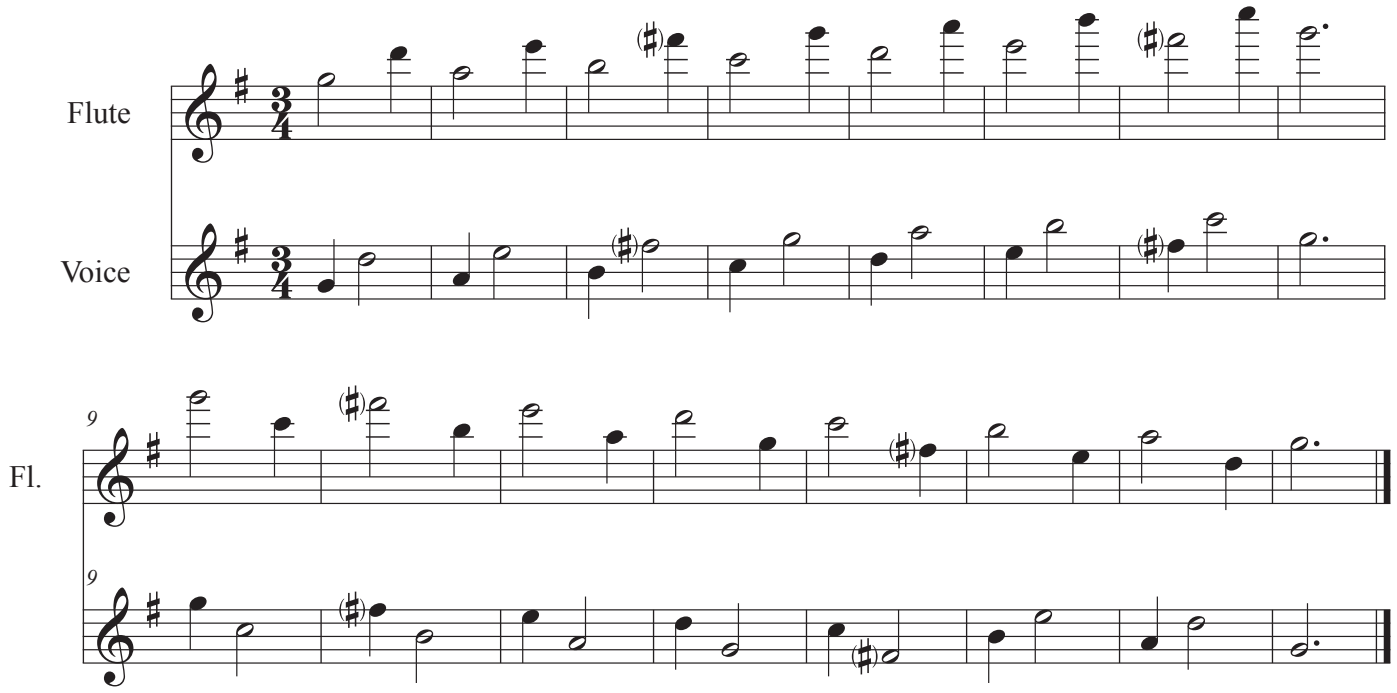
Jesús Castro Turriago

Directions:

Focus on pitch and the stability of your air stream column.

Sing in your lowest vocal register.

5.10 Working on independence (permutation)



Fifths Etude

Jesús Castro Turriago

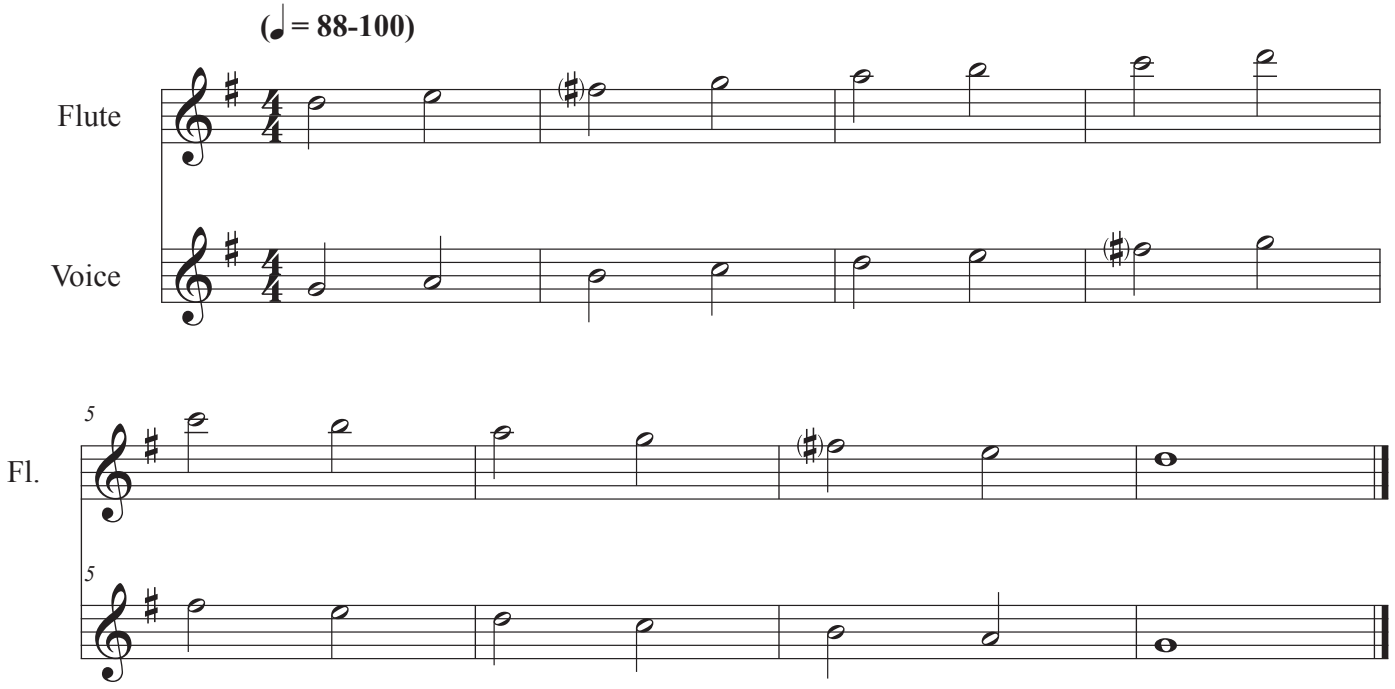
Directions:

Sing as low as you can, according to your vocal range, and play the fifths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domian of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

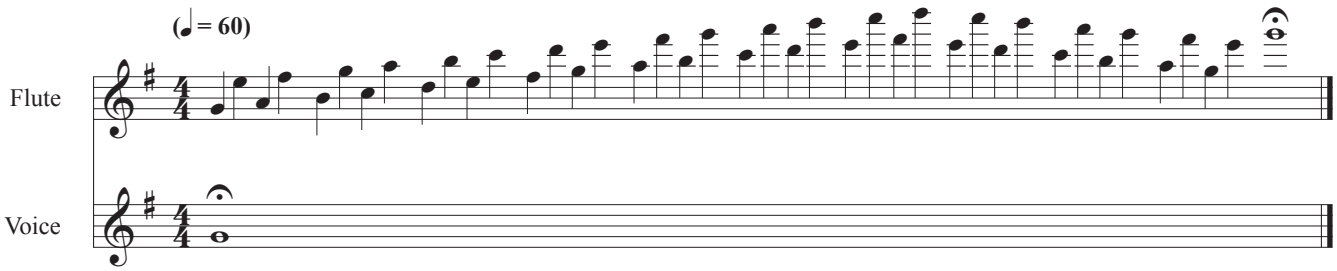
5.11 Parallel fifths



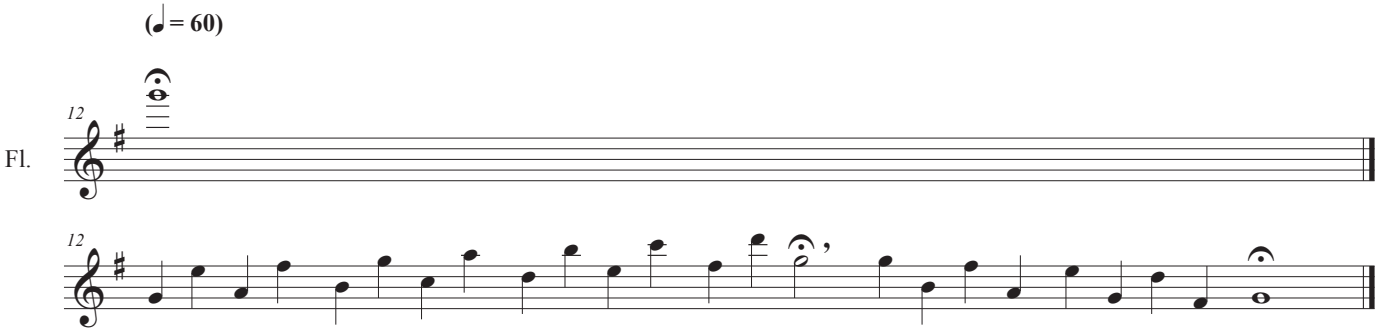
Sixths Etude Warm Up

Jesús Castro Turriago

Sing as lower as you possibly can!



Sing as lower as you possible can and breath whenever you need.



Sixths Etude Based on Major Scales

Jesús Castro Turriago

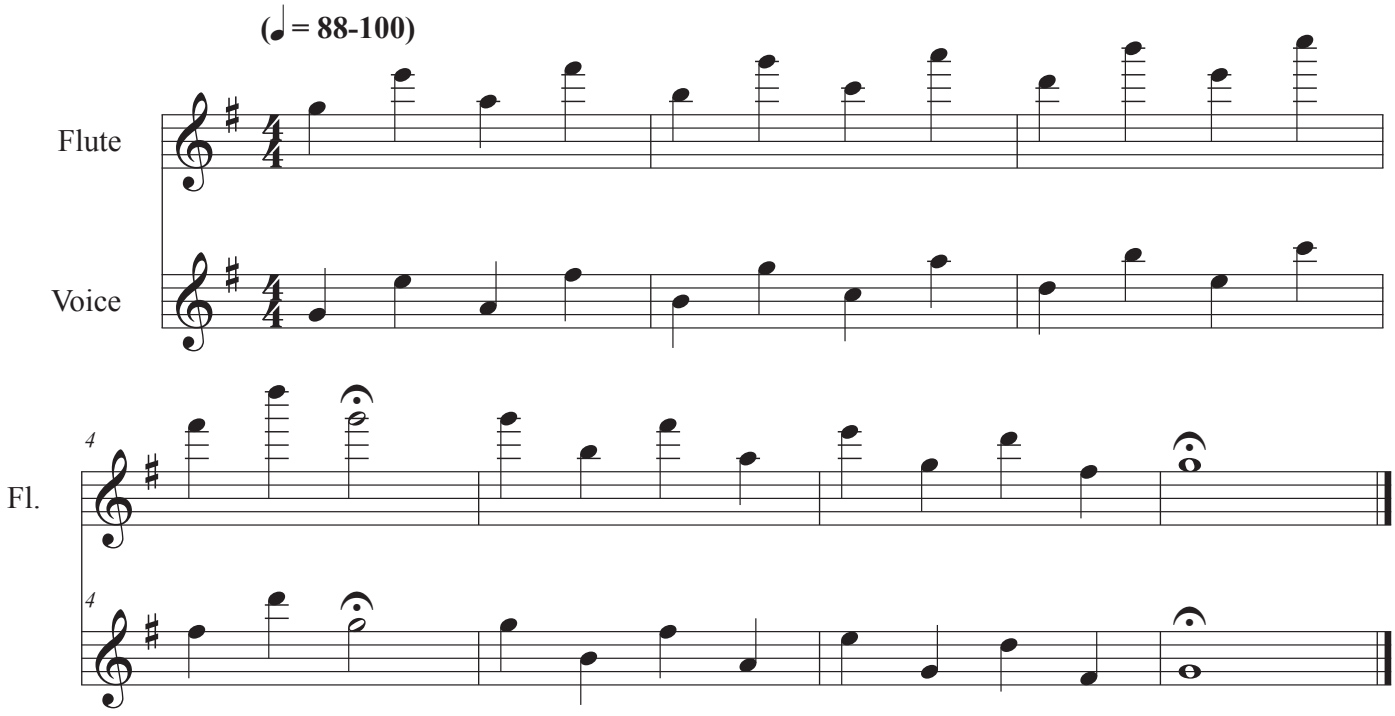
Directions:

Sing as low as you can, according to your vocal range, and play the sixths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

6.1 Ascending unison/octaves by Sixths

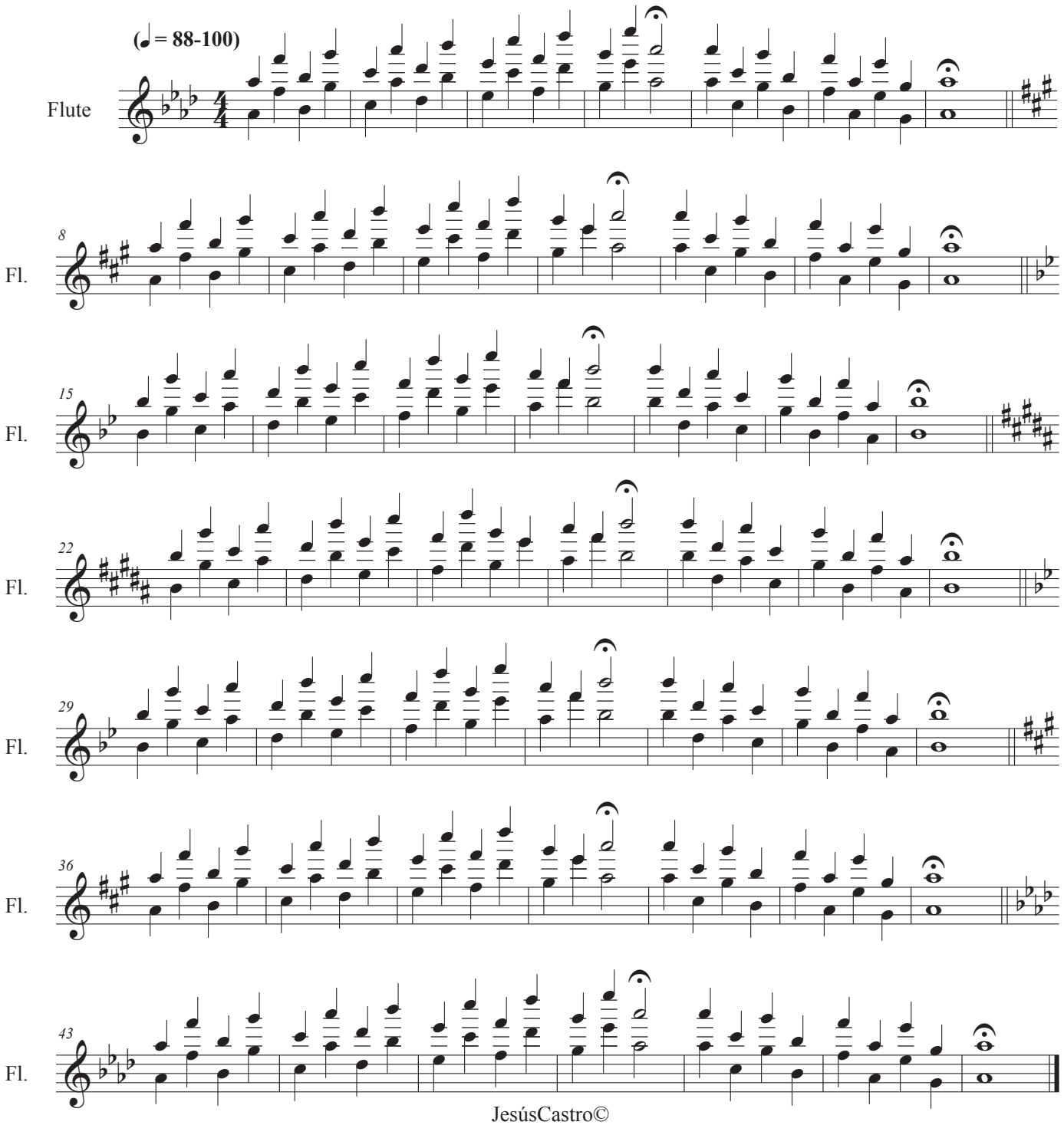


Sixths Etude Based on Major Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

6.1.1 Ascending unison/octaves by Sixths (transposed)



Sixths Etude Based on Major Scales

Jesús Castro Turriago

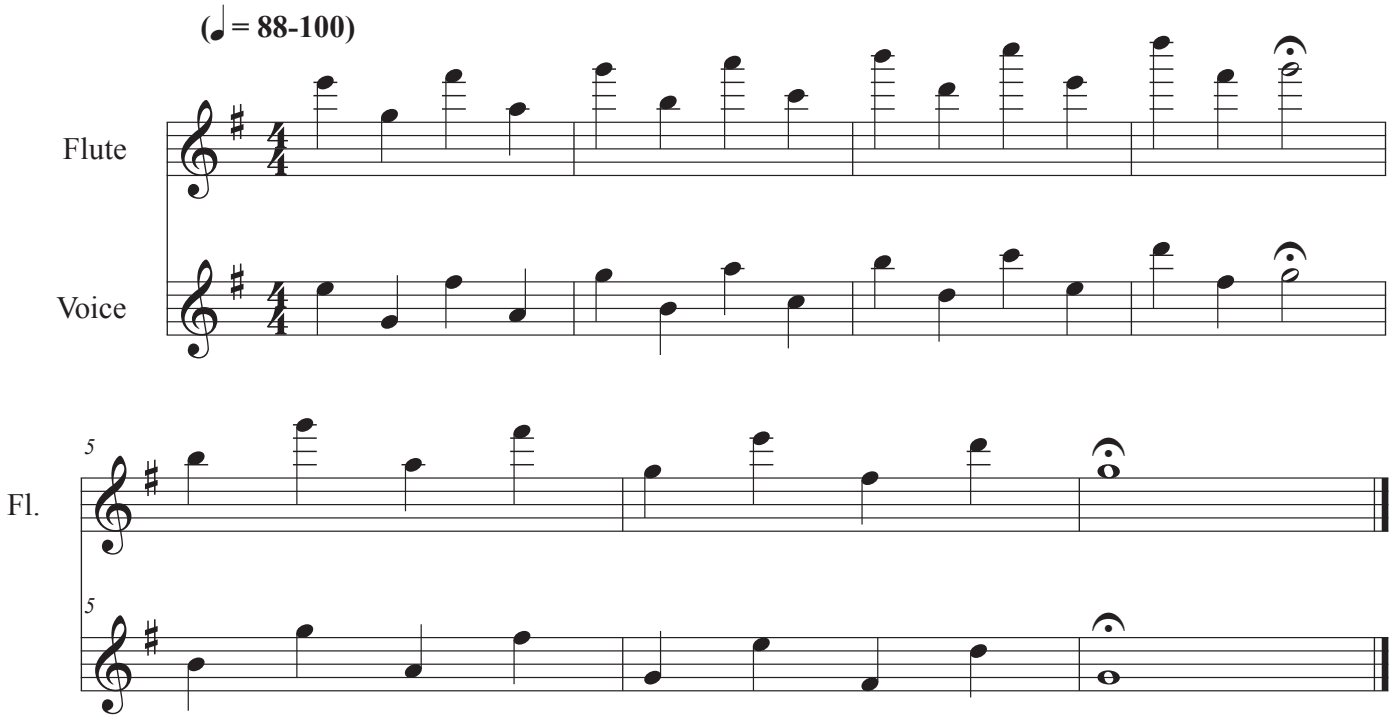
Directions:

Sing as low as you can, according to your vocal range, and play the sixths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

6.2 Descending unison/octaves by sixths

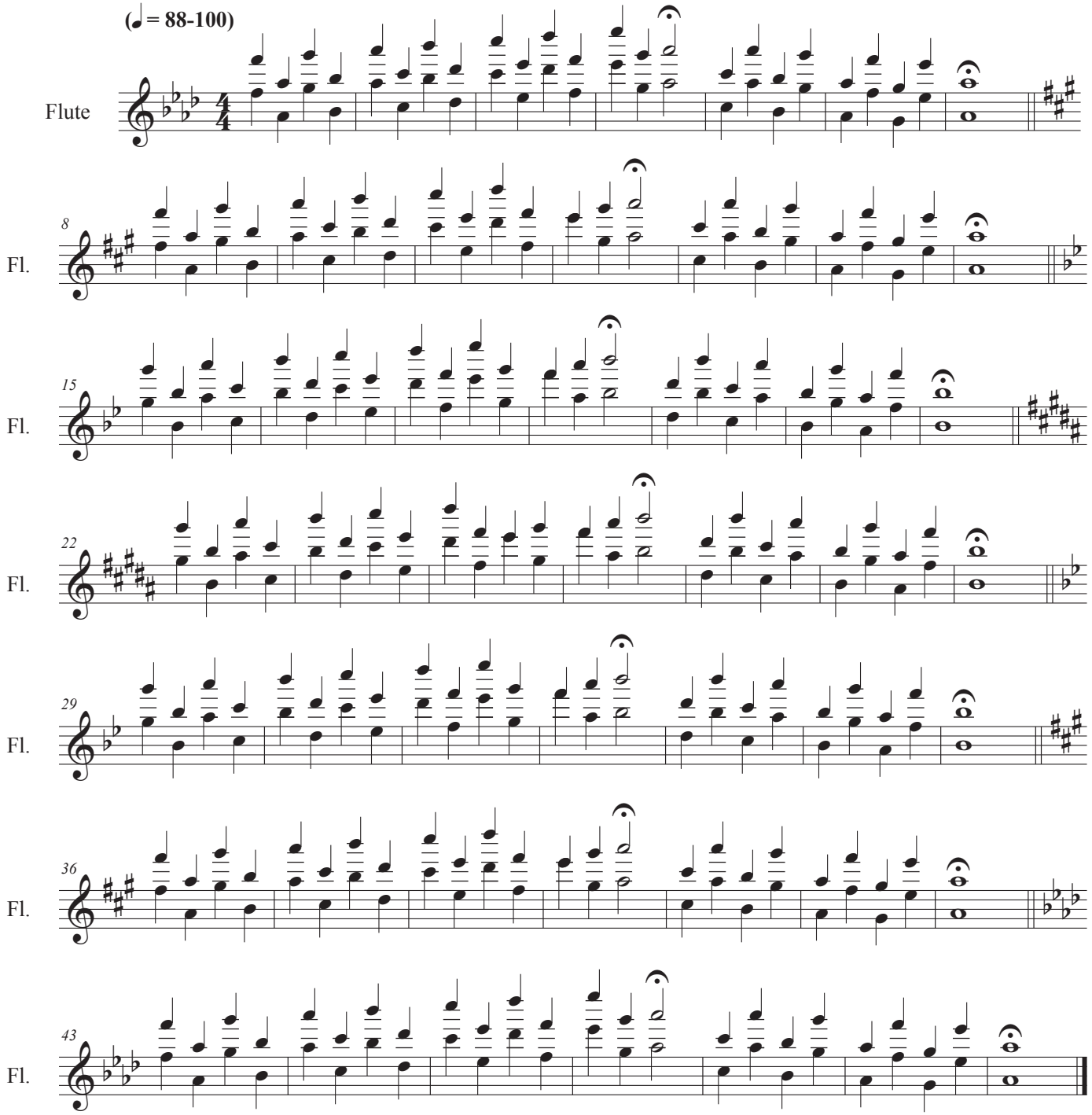


Sixths Etude Based on Major Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

6.2.1 Descending unison/octaves by Sixths (transposed)



Sixths Etude Based on Major Scales

Jesús Castro Turriago

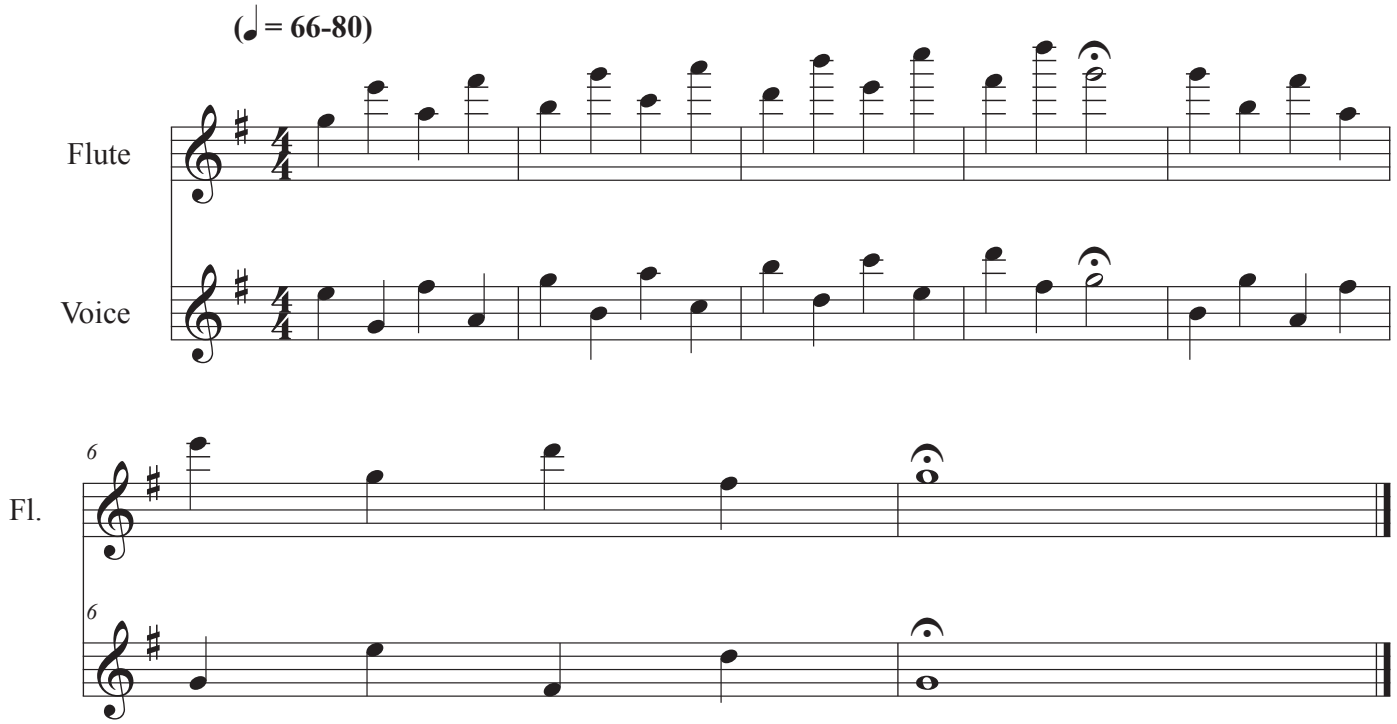
Directions:

Sing as low as you can, according to your vocal range, and play the sixths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

6.3 Contrary Motion Sixths

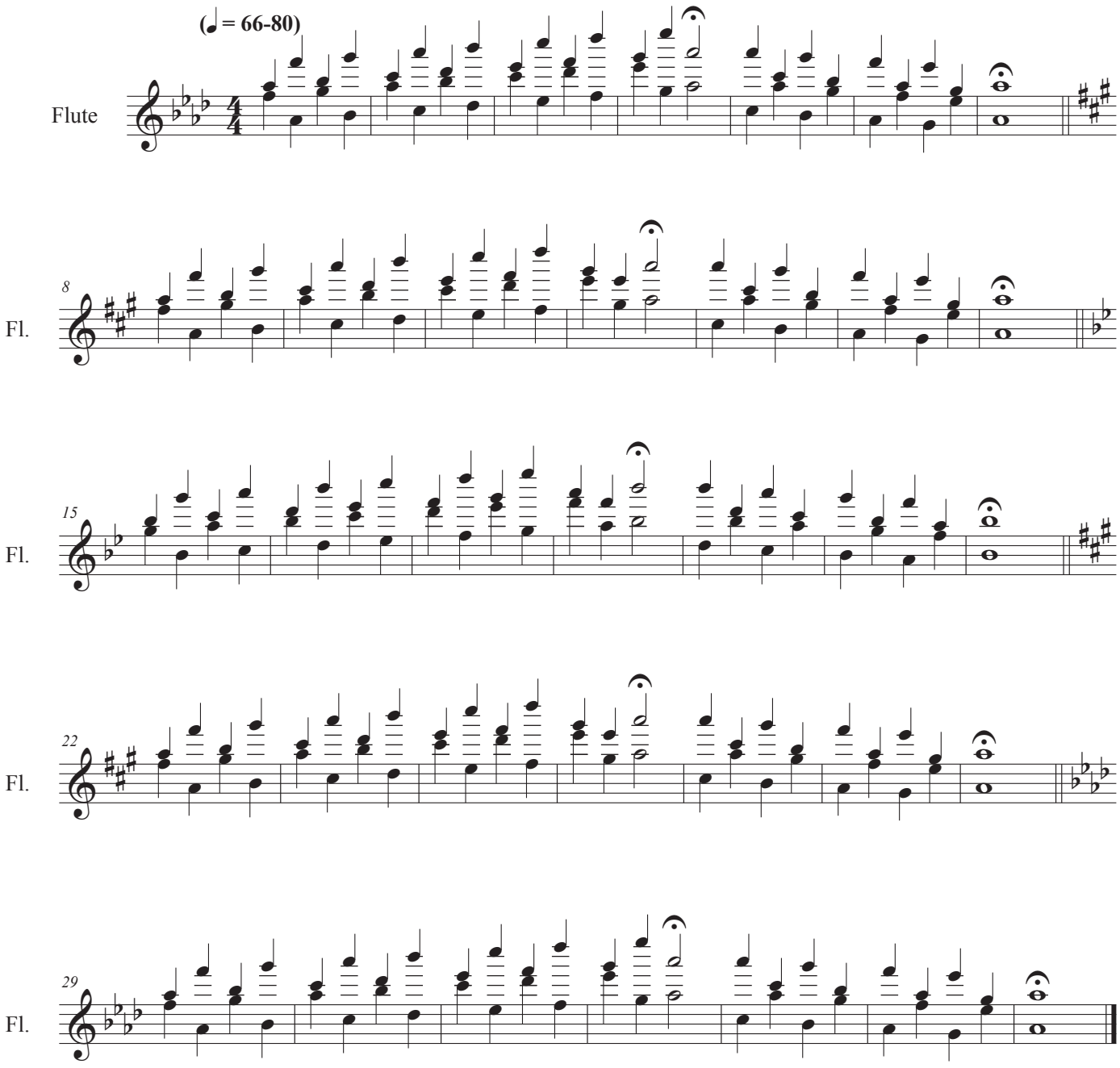


Sixths Etude Based on Major Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

6.3.1 Contrary Motion Sixths (Transposed)



Sixths Etude Based on Major Scales

Jesús Castro Turriago

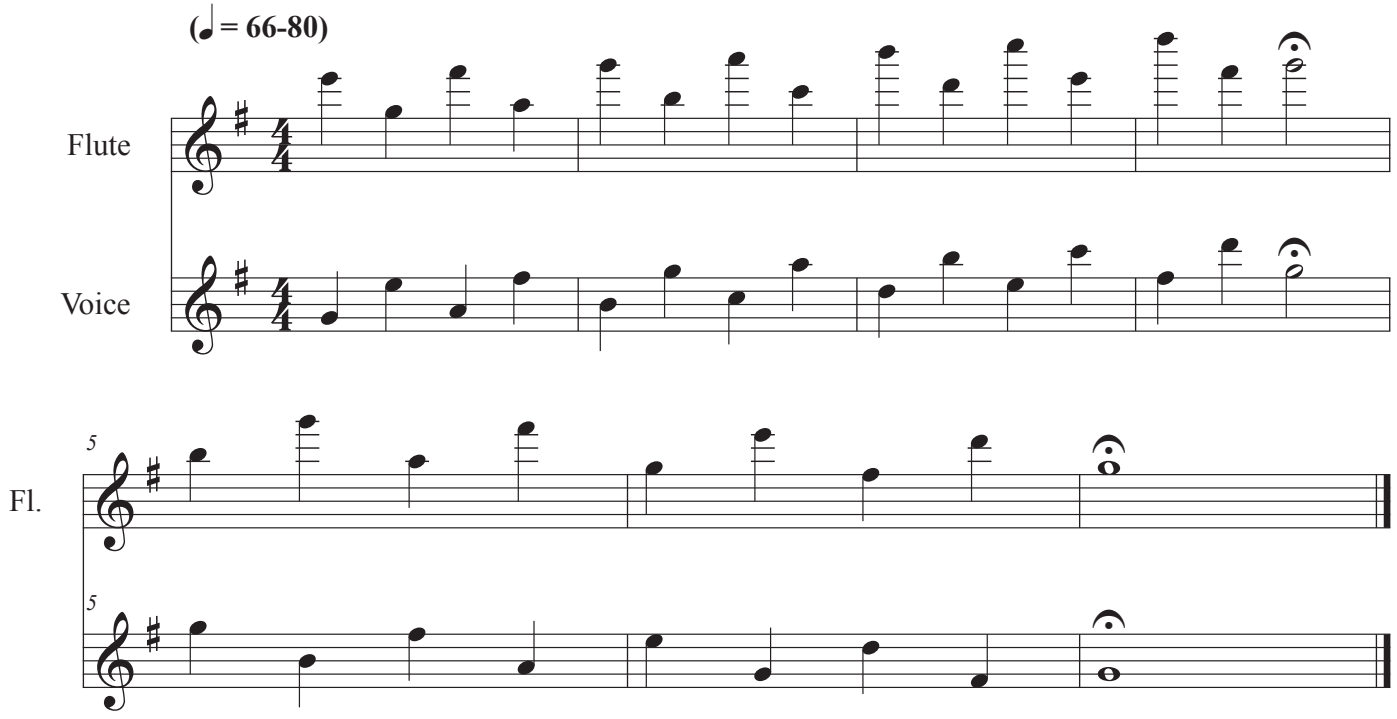
Directions:

Sing as low as you can, according to your vocal range, and play the sixths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

6.4 Contrary Motion Thirds (Permutation)



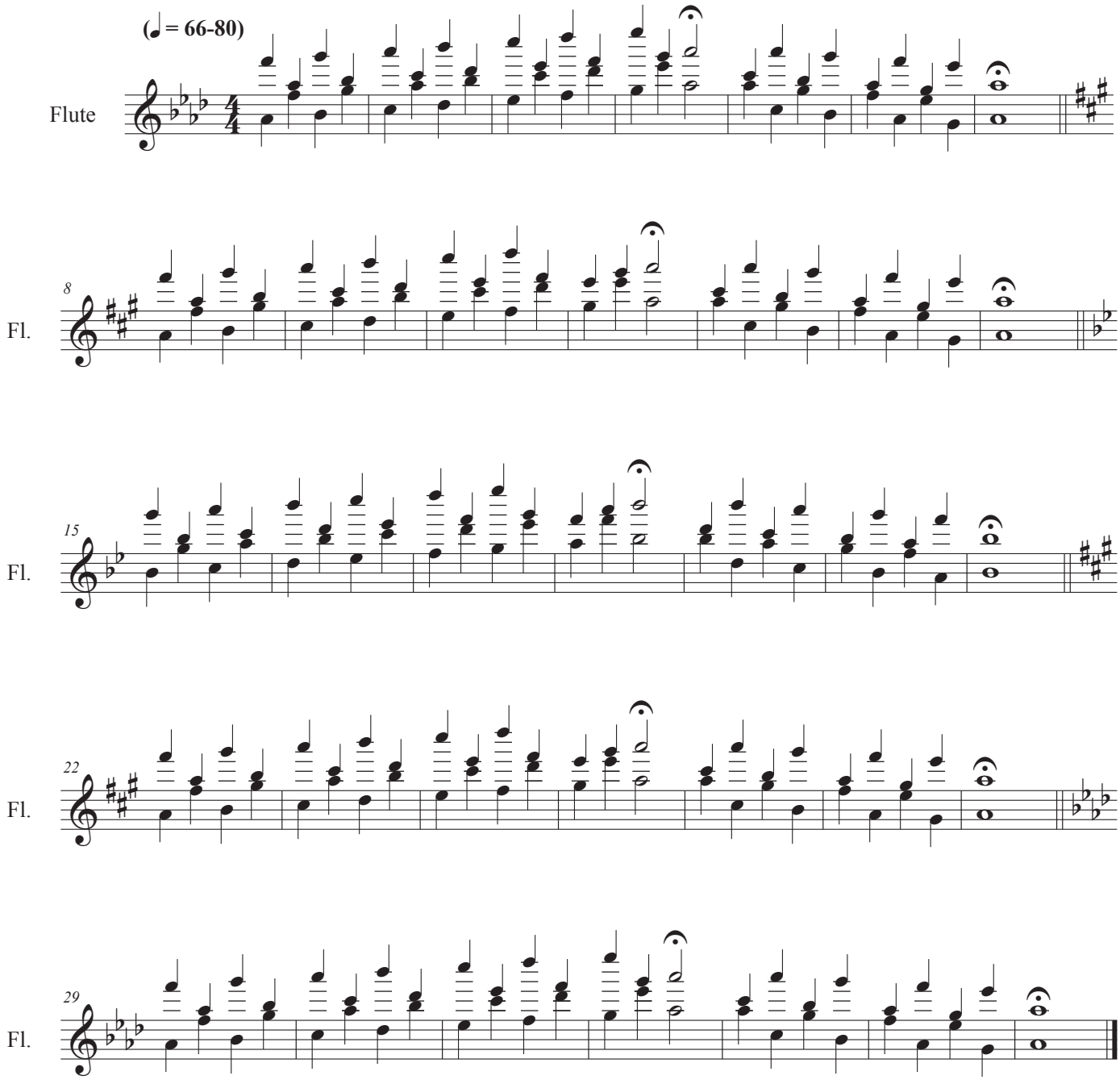
JesusCastro©

Sixths Etude Based on Major Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

6.4.1 Contrary Motion Sixths Transposed (Permutation)



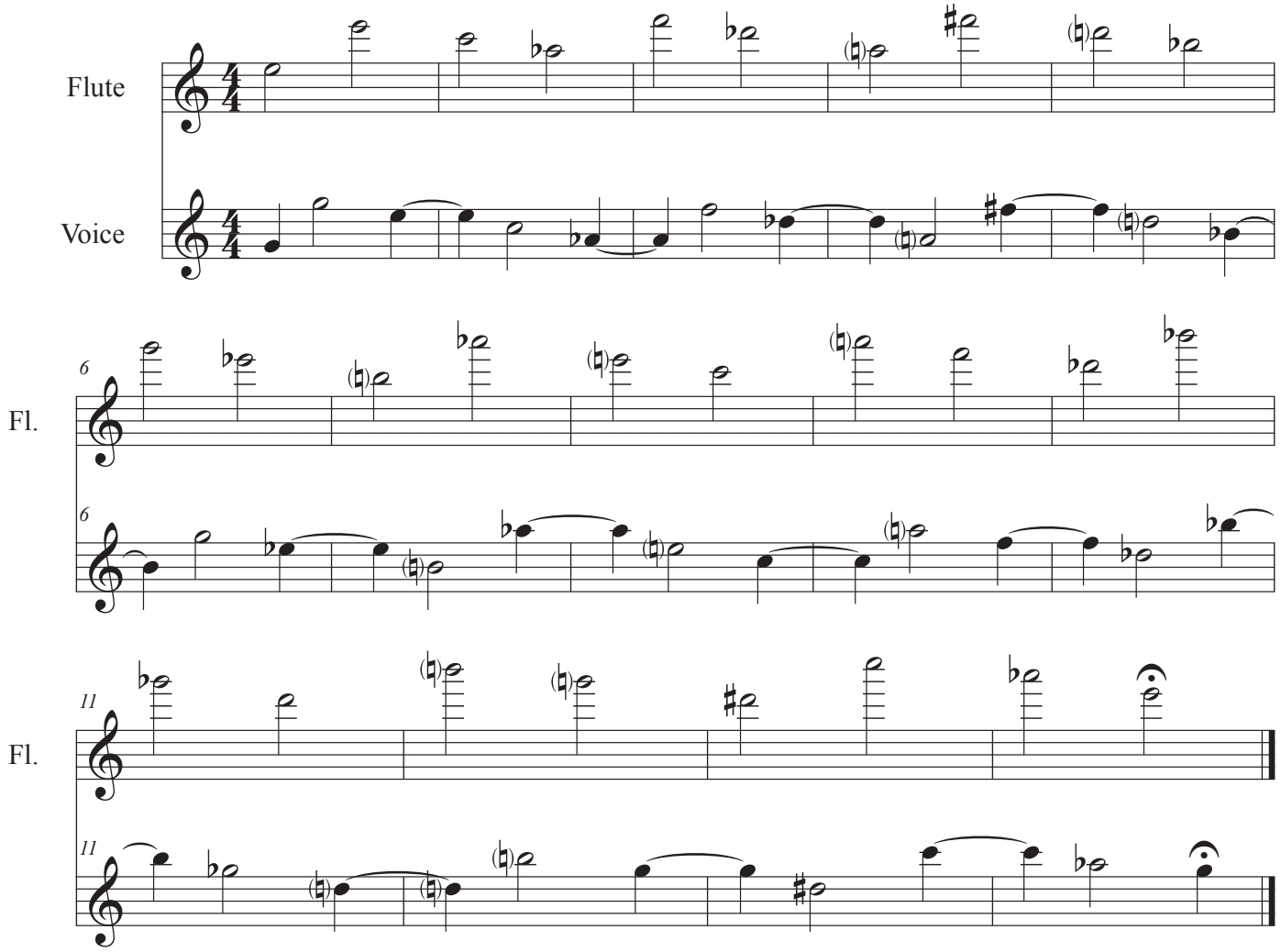
Sixths Etude

Jesús Castro Turriago

Directions:

Sing it by using falsetto voice in the high register.

6.5 Melodic singing and playing



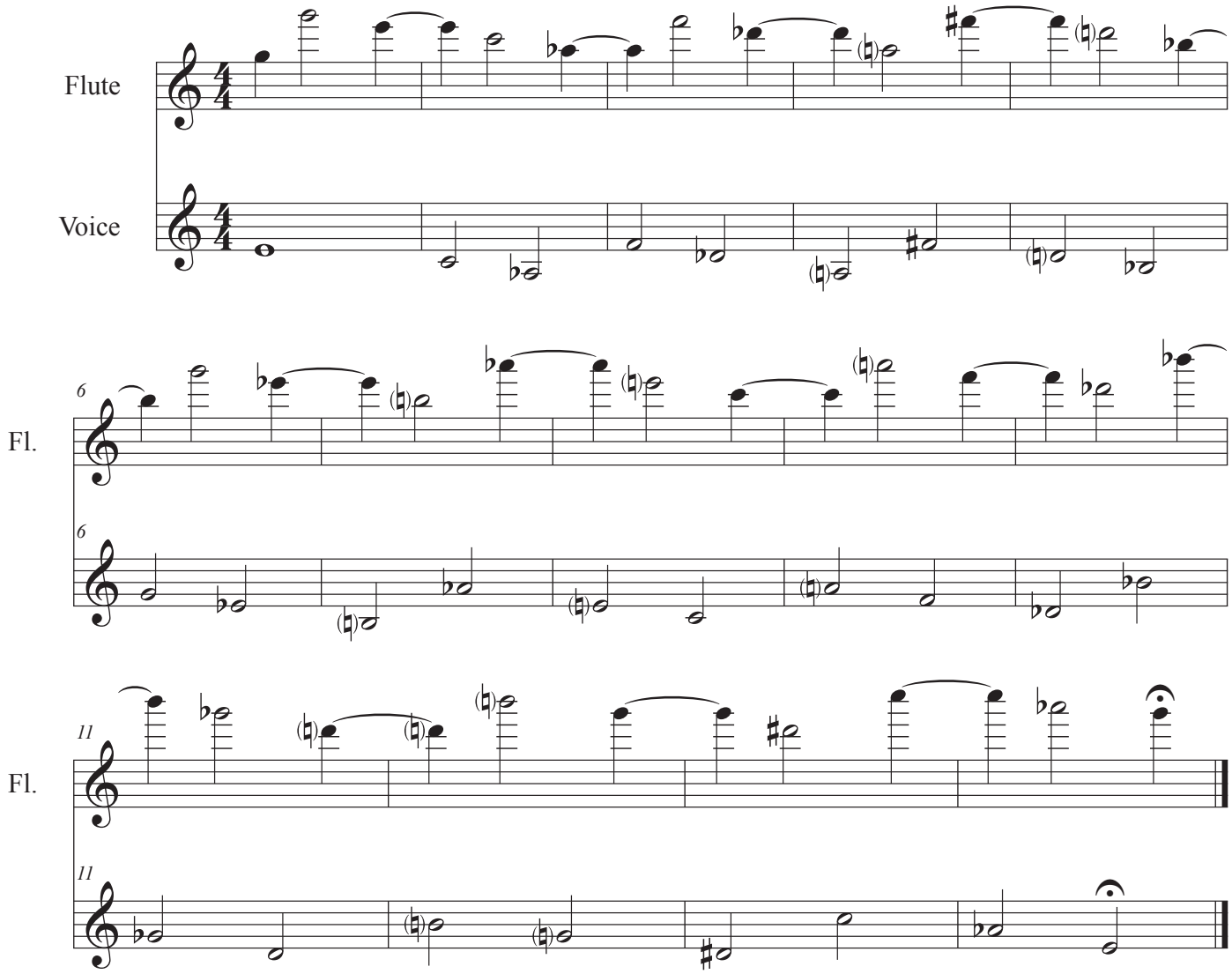
Sixths Etude

Jesús Castro Turriago

Directions:

Sing it by using falsetto voice in the high register.

6.6 Melodic Singing and Playing (Permutation)



Sixths Etude Based on Minor Scales

Jesús Castro Turriago

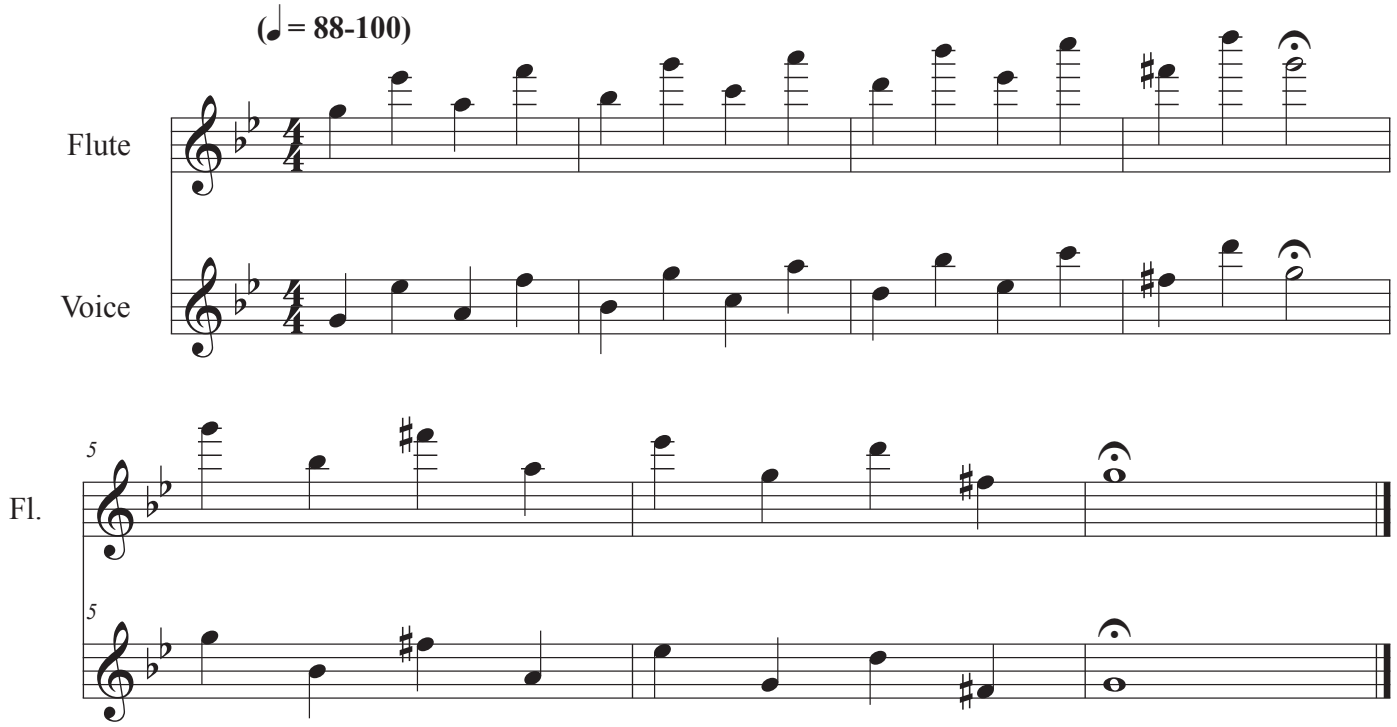
Directions:

Sing as low as you can, according to your vocal range, and play the sixths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

6.7 Ascending unison/octaves by sixths on minor harmonic scales

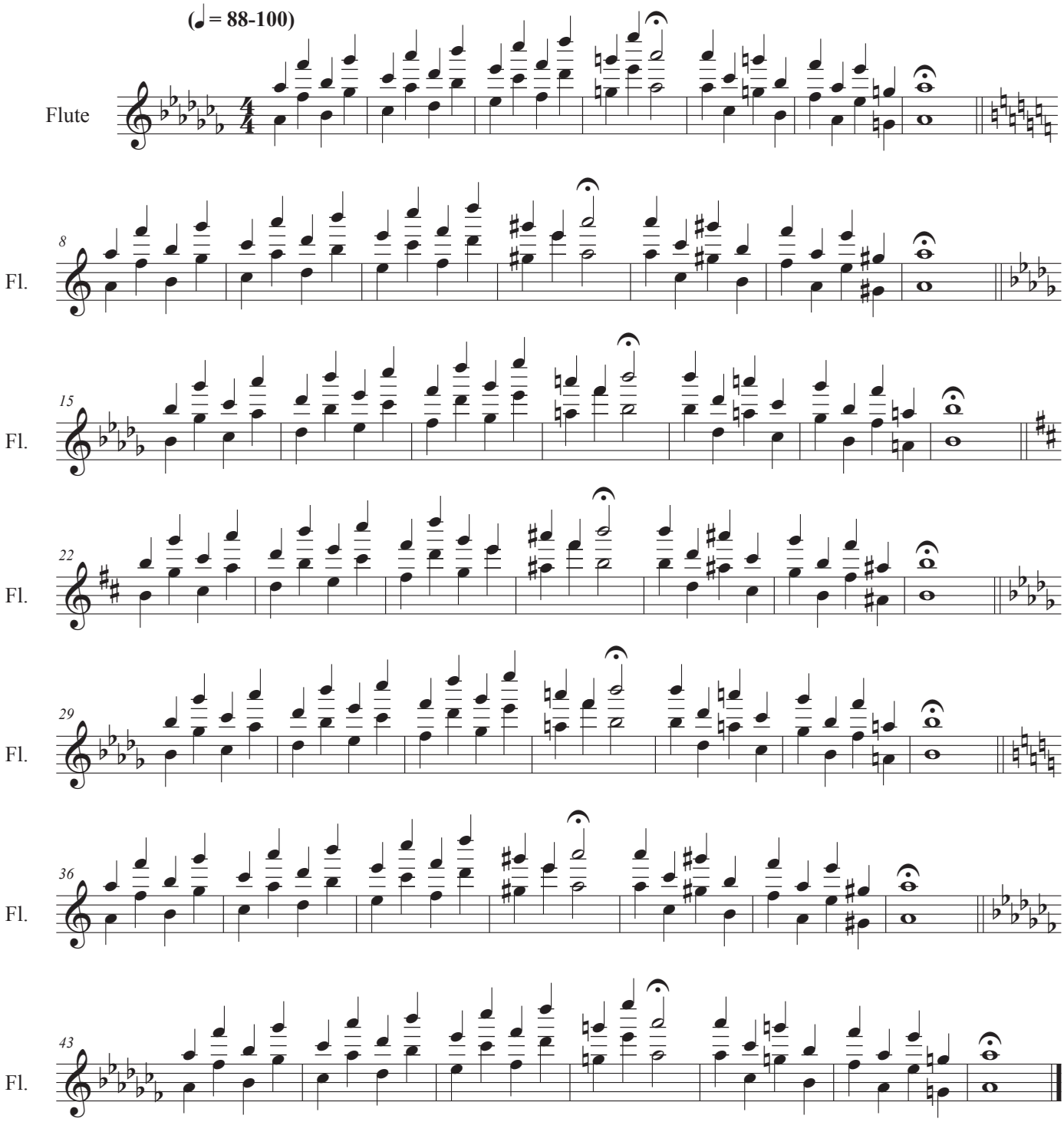


Sixths Etude Based on Major Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

6.7.1 Ascending unison/octaves by Sixths (transposed)



Sixths Etude Based on Major Scales

Jesús Castro Turriago

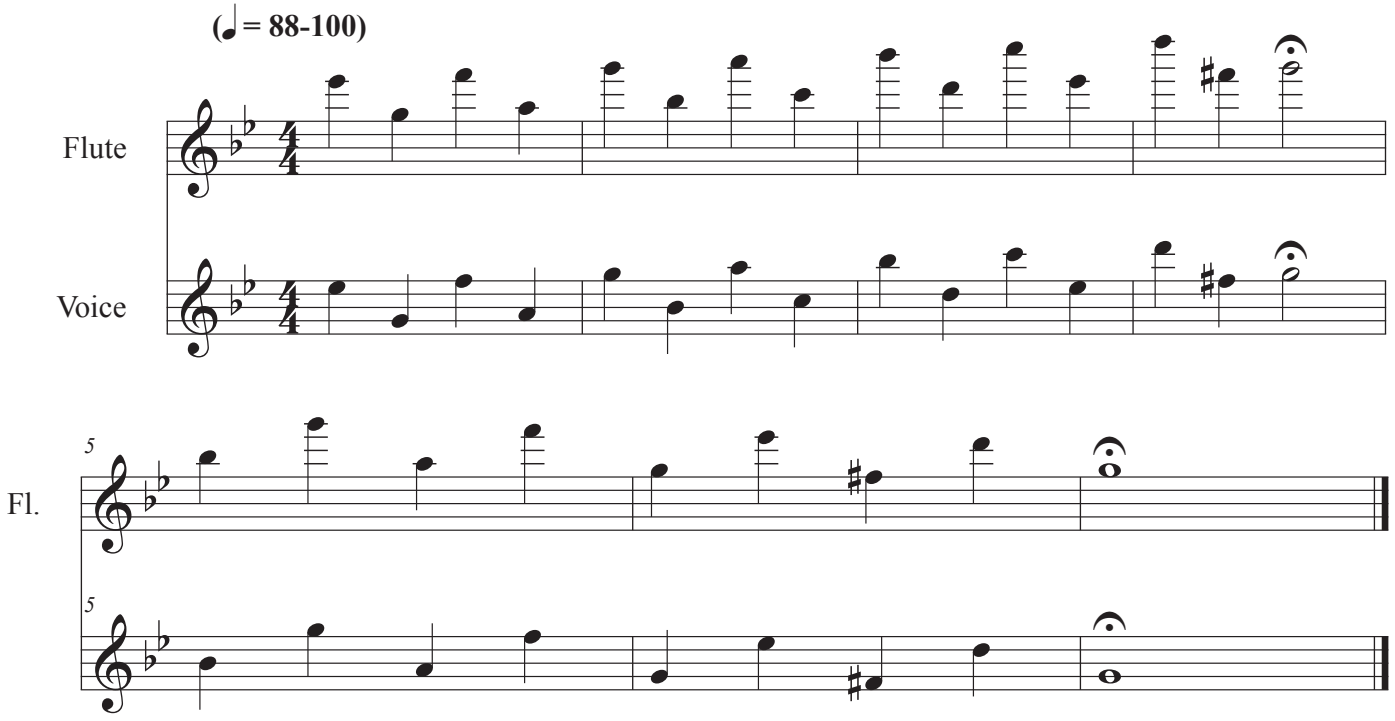
Directions:

Sing as low as you can, according to your vocal range, and play the sixths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

6.8 Descending unison/octaves by sixths

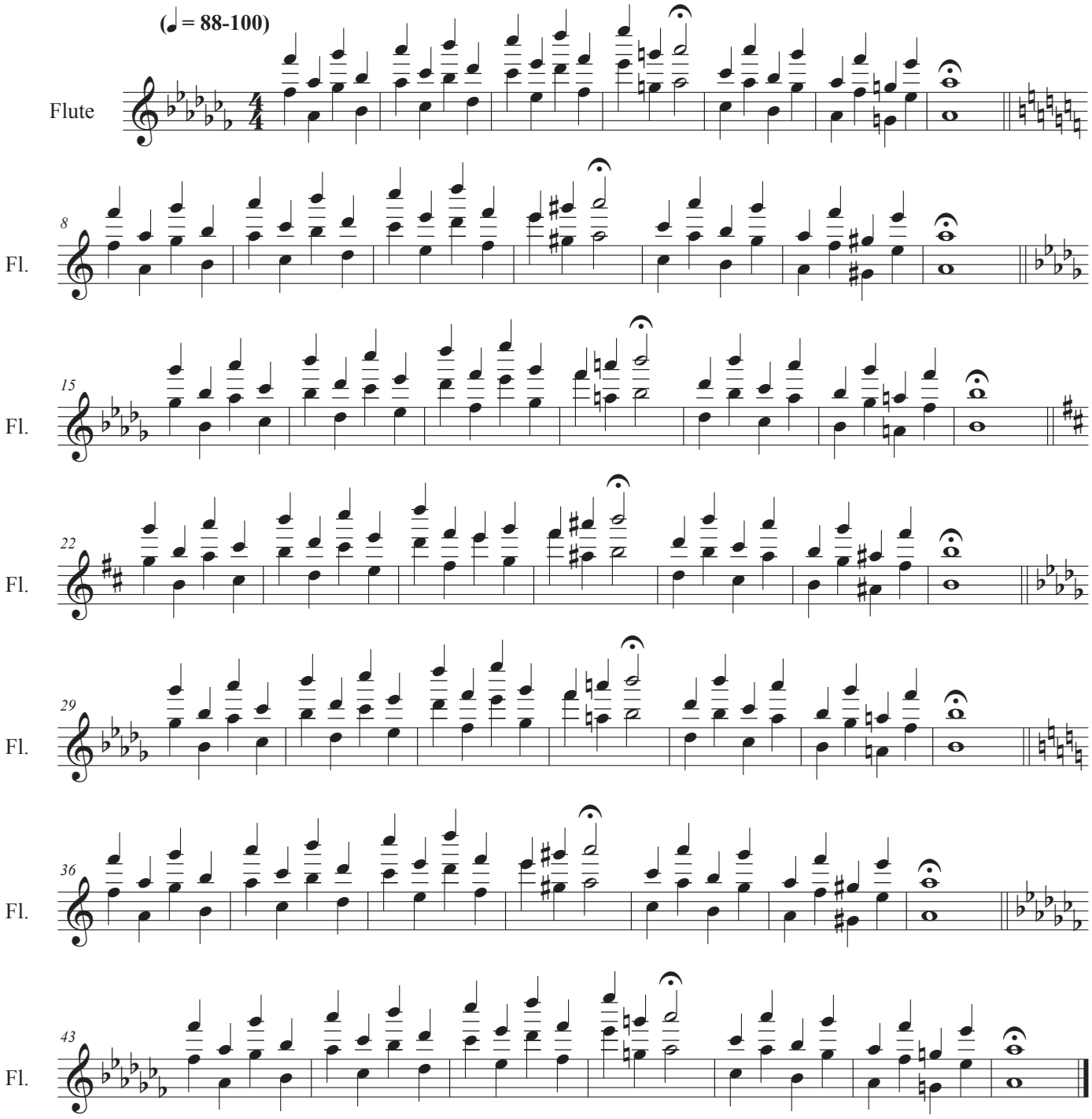


Sixths Etude Based on Major Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

6.8.1 Descending unison/octaves by Sixths (transposed)



Sixths Etude Based on Minor Scales

Jesús Castro Turriago

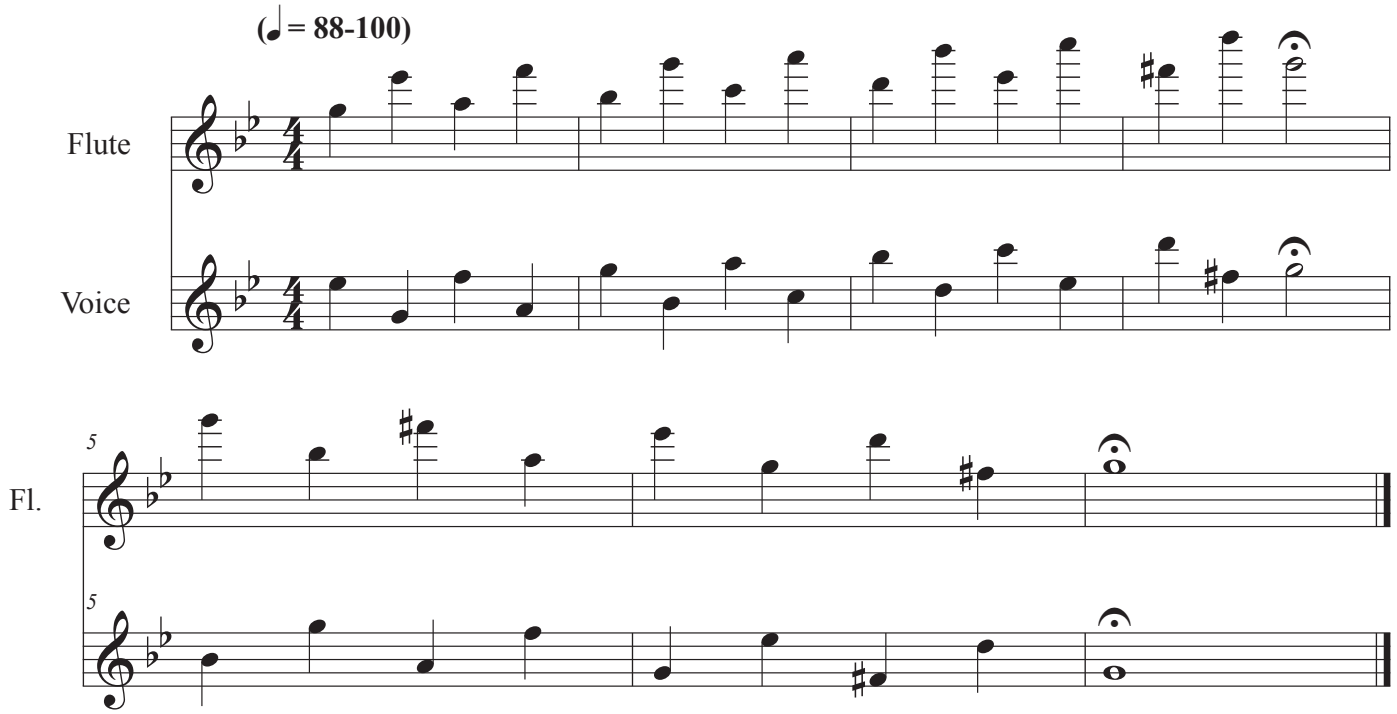
Directions:

Sing as low as you can, according to your vocal range, and play the sixths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

6.9 Contrary Motion Sixths

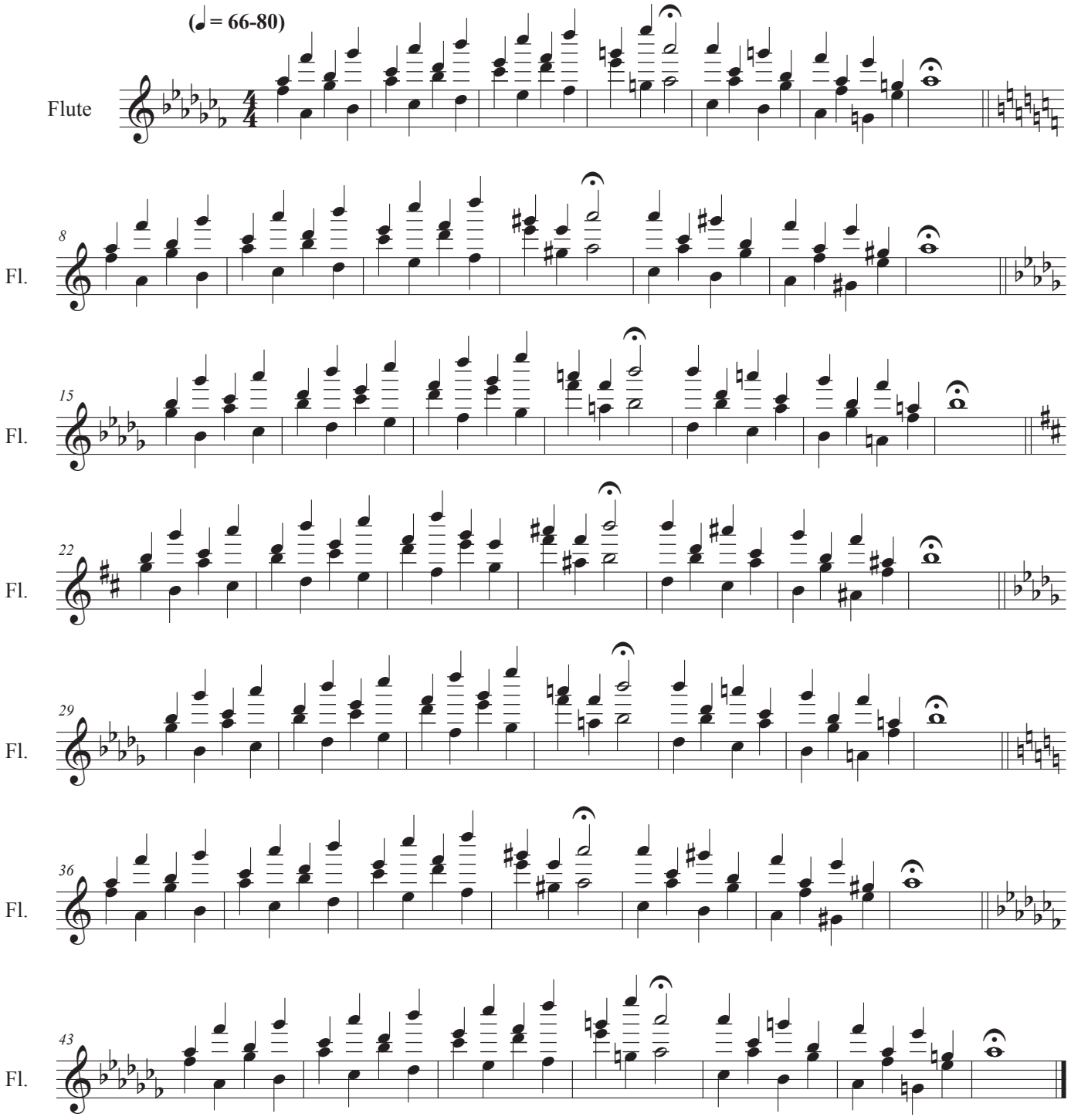


Sixths Etude Based on Minor Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

6.9.1 Contrary Motion Sixths (Transposed)



Sixths Etude Based on Major Scales

Jesús Castro Turriago

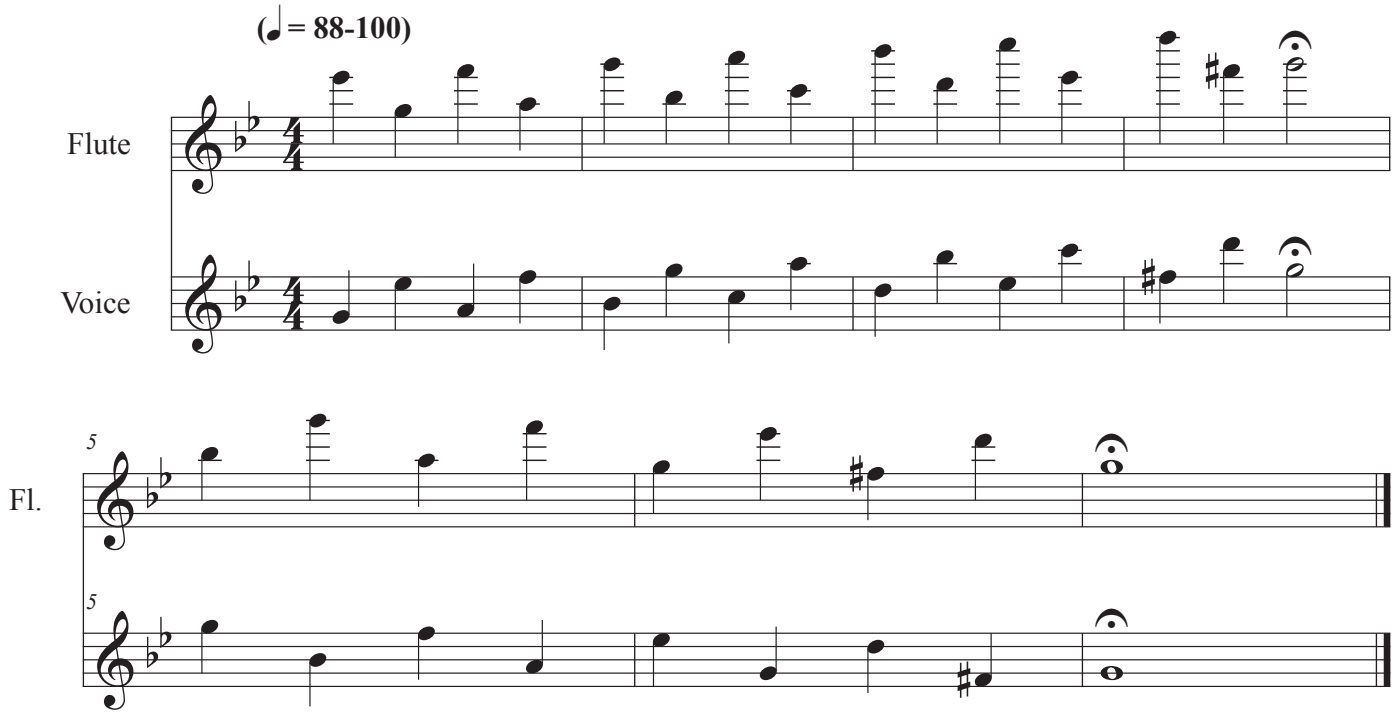
Directions:

Sing as low as you can, according to your vocal range, and play the sixths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

6.10 Contrary Motion Sixths (Permutation)

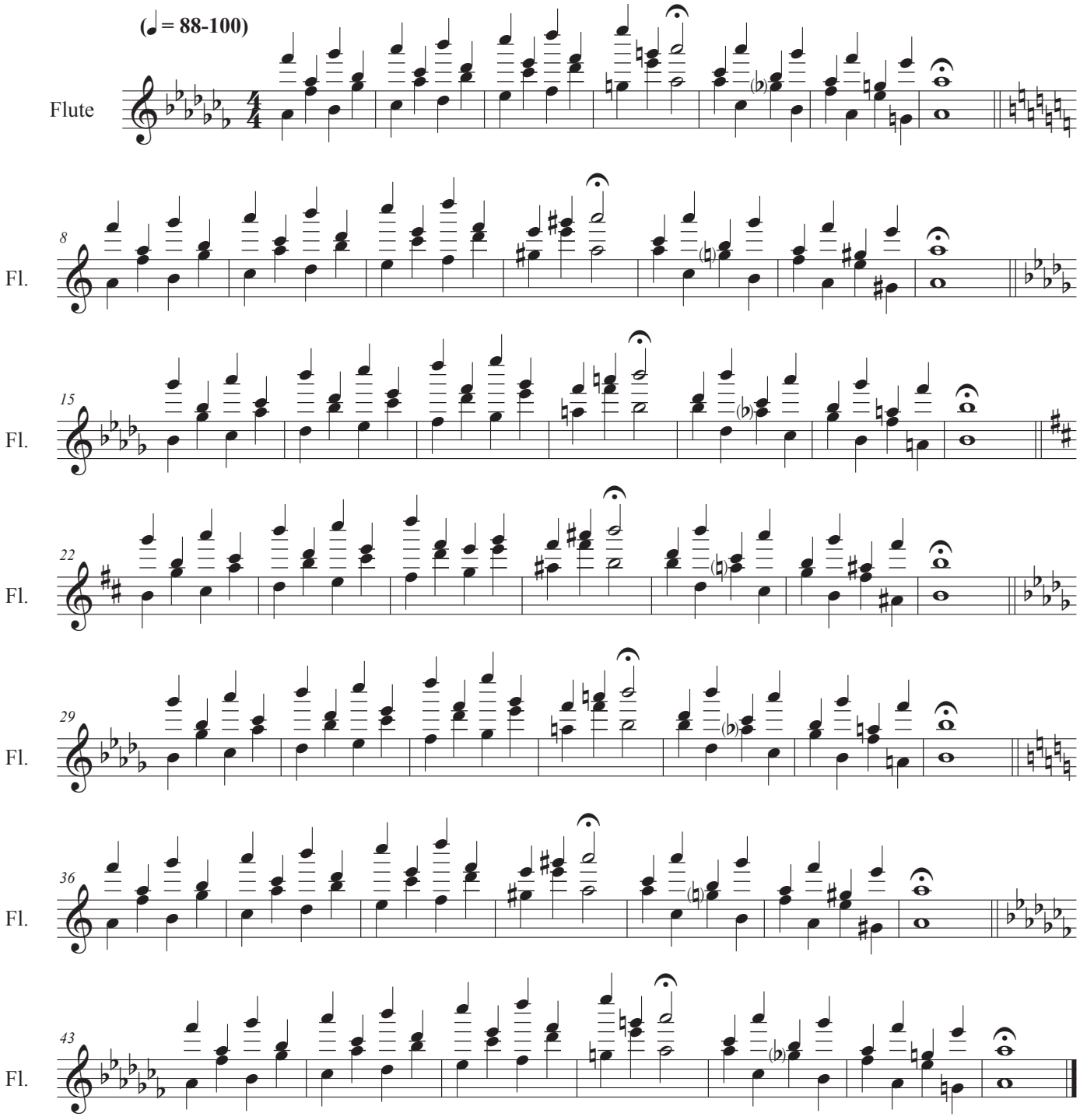


Sixths Etude Based on Major Scales

Jesús Castro Turriago

The upper line is the flute and the lower line is the voice

6.10.1 Contrary Motion Sixths Transposed (Permutation)



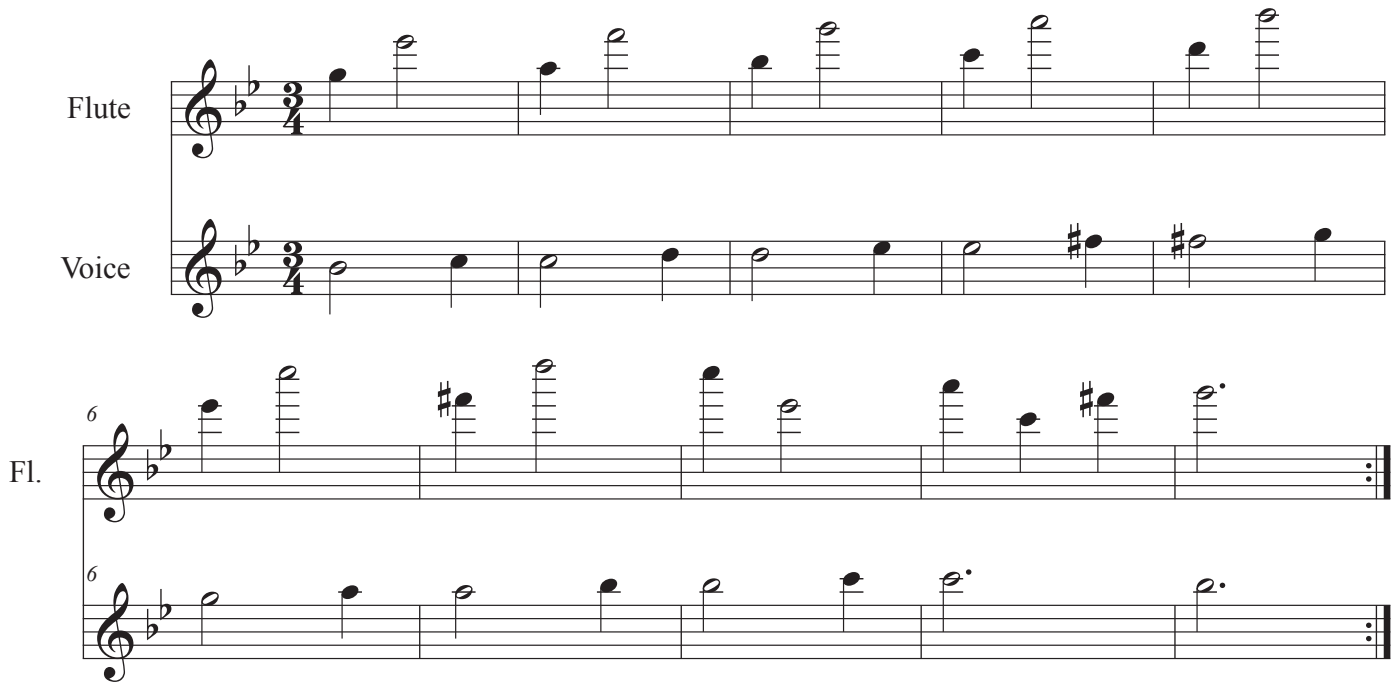
Sixths Etude Based on Minor Scales

Jesús Castro Turriago

Directions:

Sing it by using falsetto voice in the high register.

6.11 Melodic singing and playing



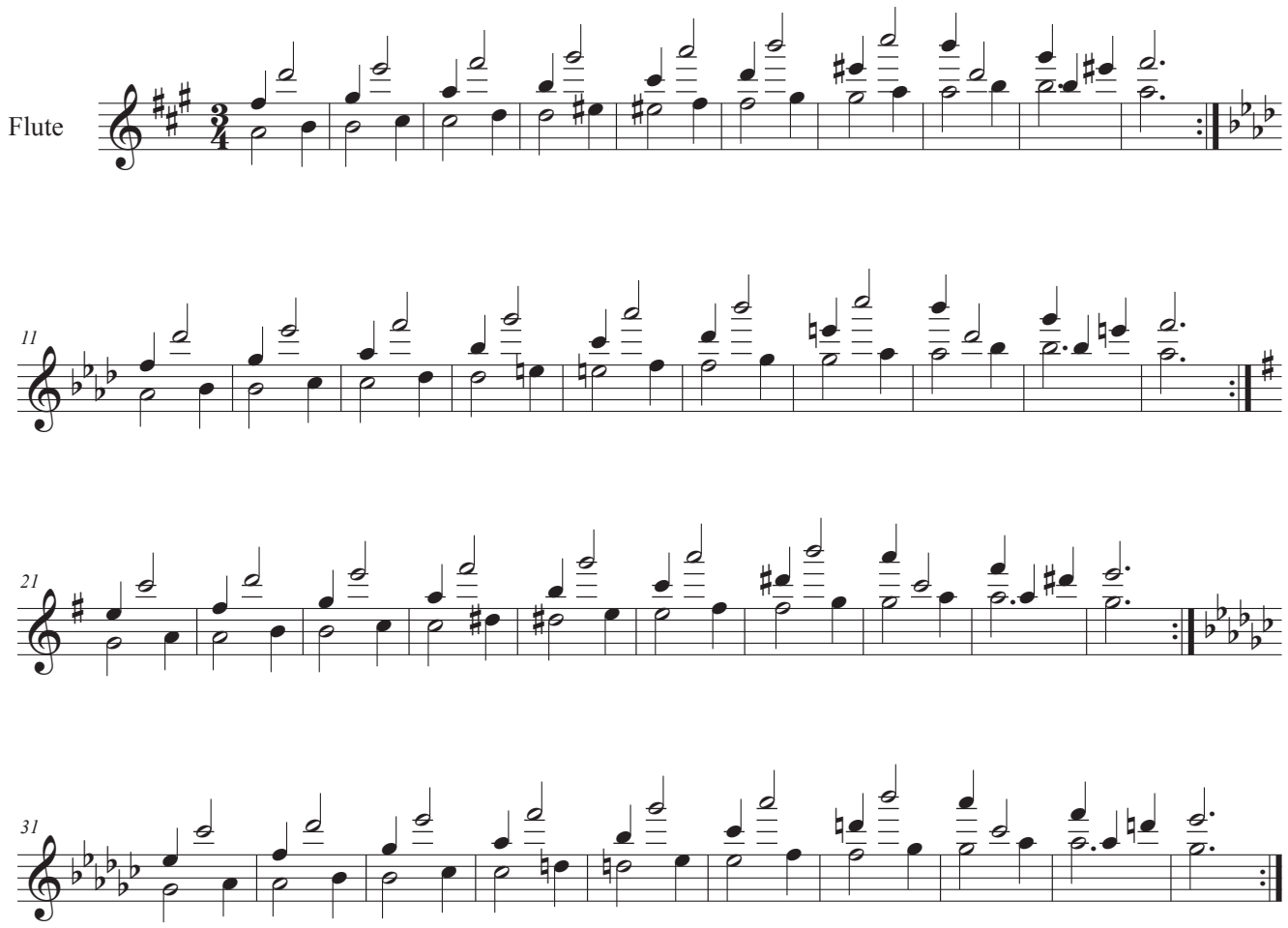
Sixths Etude Based on Minor Scales

Jesús Castro Turriago

The upper line is the flute and the lower line the voice

Sing it by using falsetto voice in the high register

6.11.1 Melodic singing and playing



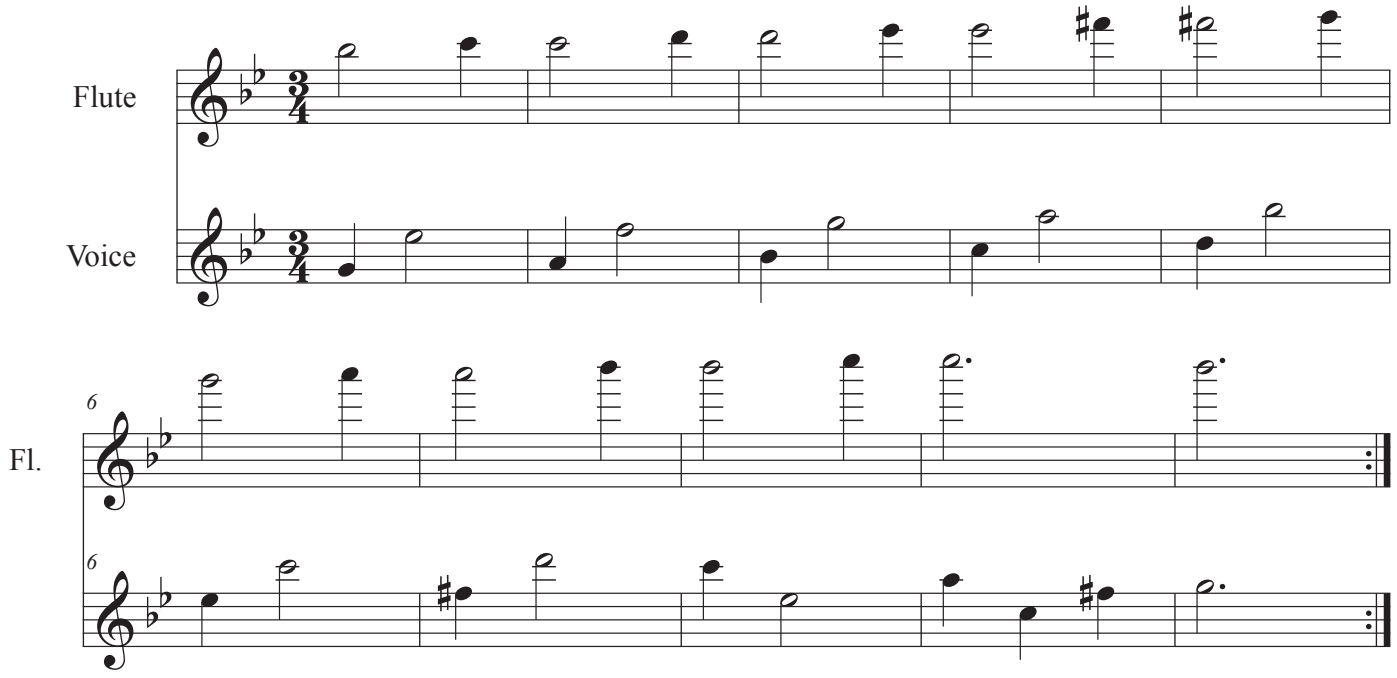
Sixths Etude Based on Minor Scales

Jesús Castro Turriago

Directions:

Sing it by using falsetto voice in the high register.

6.12 Melodic Singing and Playing (Permutation)



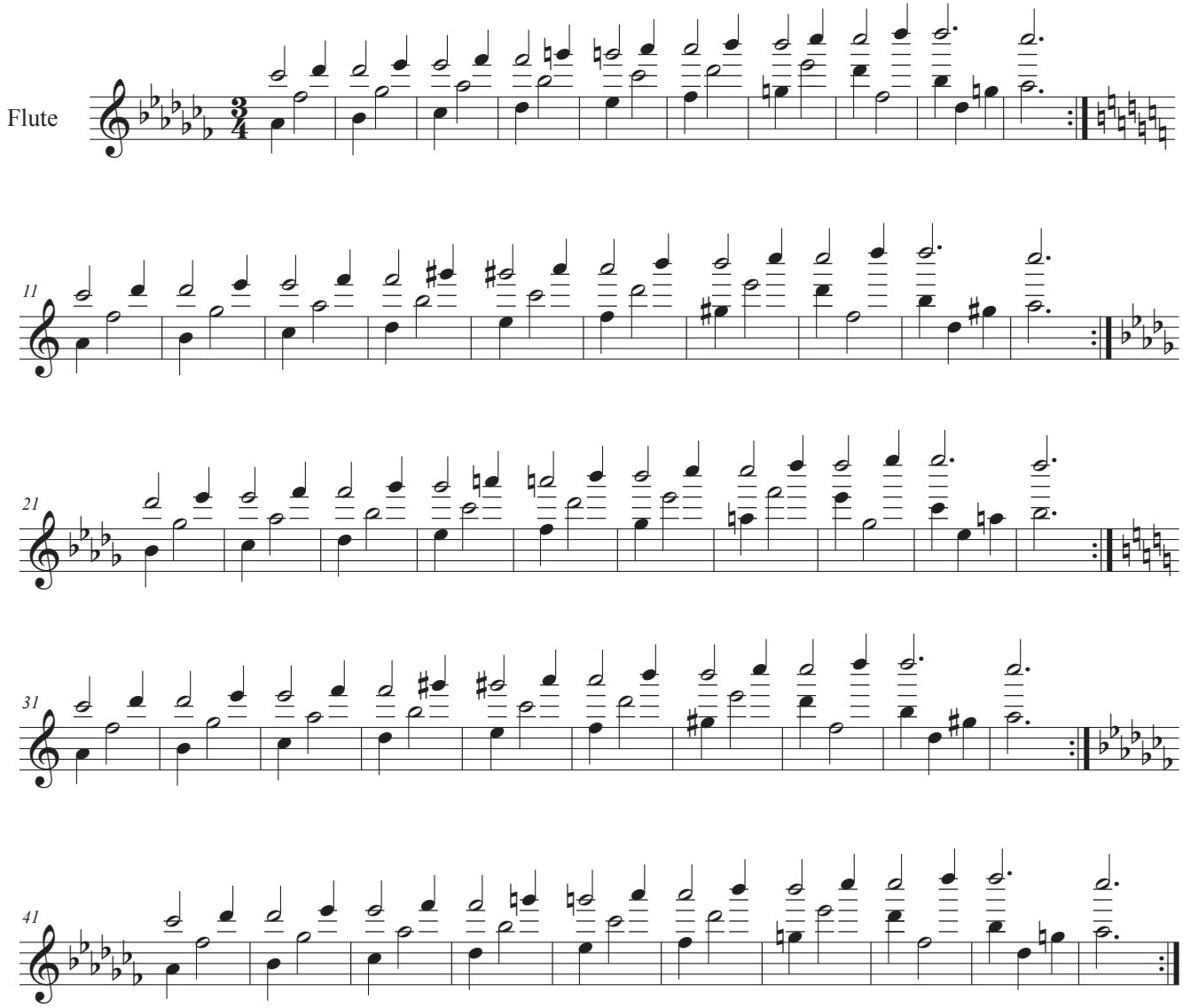
Sixths Etude Based on Minor Scales

Jesús Castro Turriago

The upper line is the flute and the lower line the voice

Sing it by using falsetto voice in the high registering falsetto.

6.12.1 Melodic Singing and Playing Transposed (Permutation)



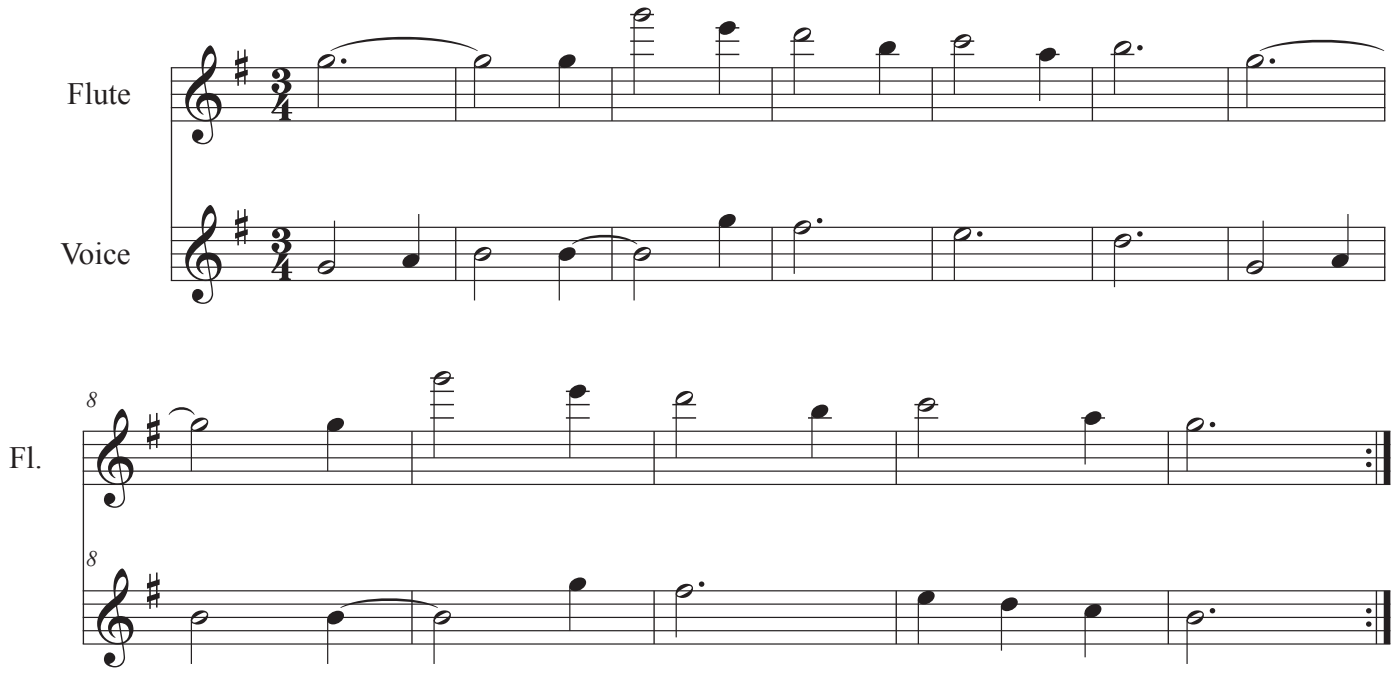
Exploring Vocal Registers

Jesús Castro Turriago

Directions:

The first time, sing the voice line in your lowest vocal range. The second time, sing the voice line an octave higher from your lowest vocal range. Make sure to sing it with falsetto voice when needed.

6.13 Working on vocal registers



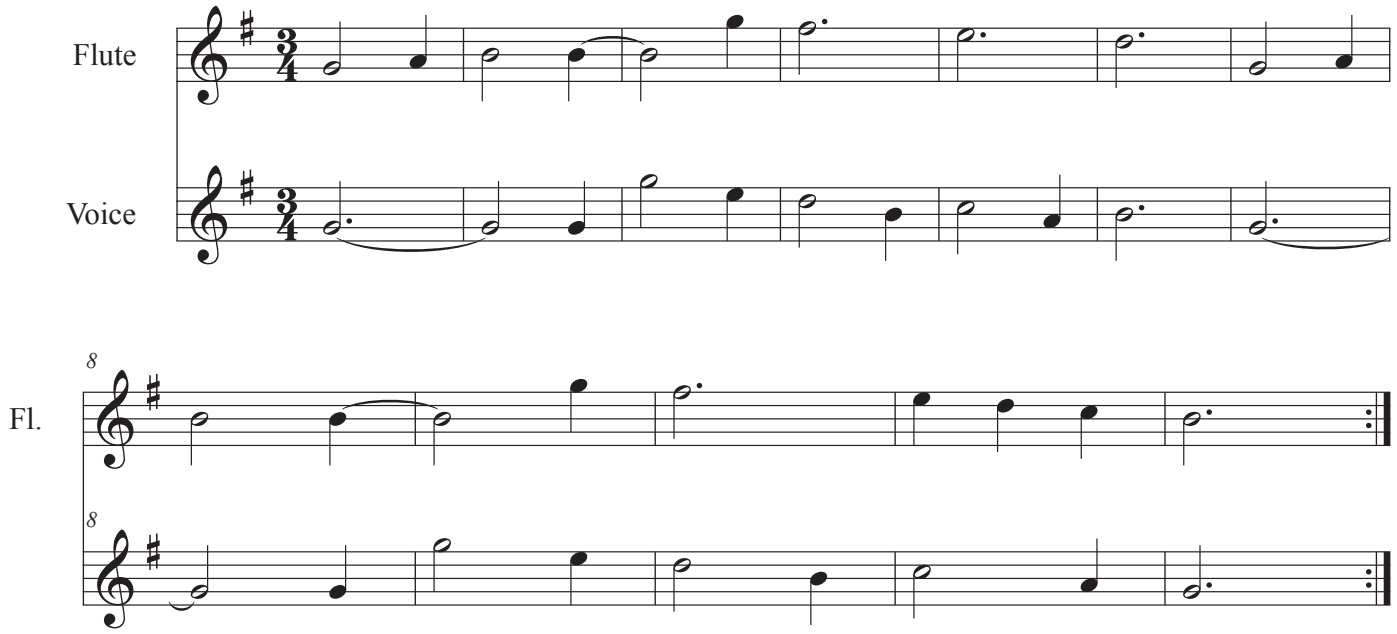
Exploring Registers

Jesús Castro Turriago

Directions:

The first time, play the flute line as written. The second time, play the flute line an octave higher.

6.13.1 Melodic singing and playing



Developing Independence

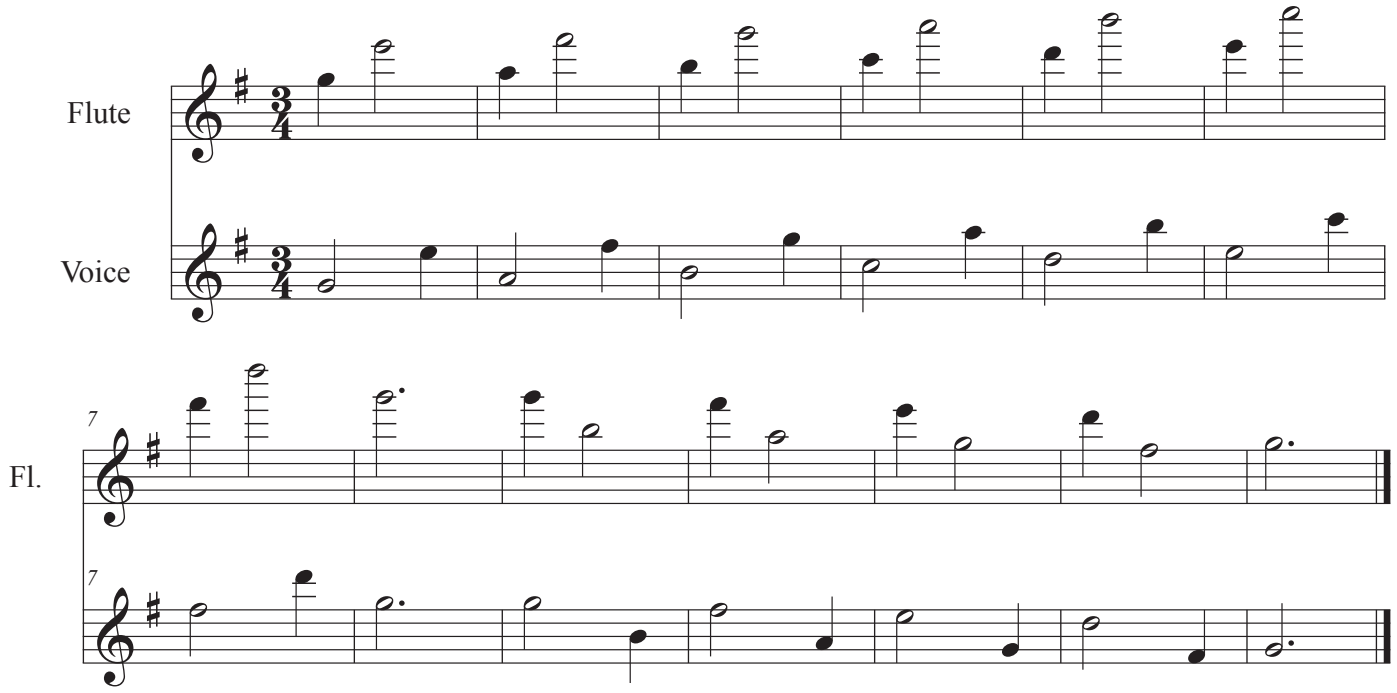
Jesús Castro Turriago

Directions:

Focus on pitch and the stability of your air stream column.

Sing in your lowest vocal register.

6.14 Working on independence



Developing Independence

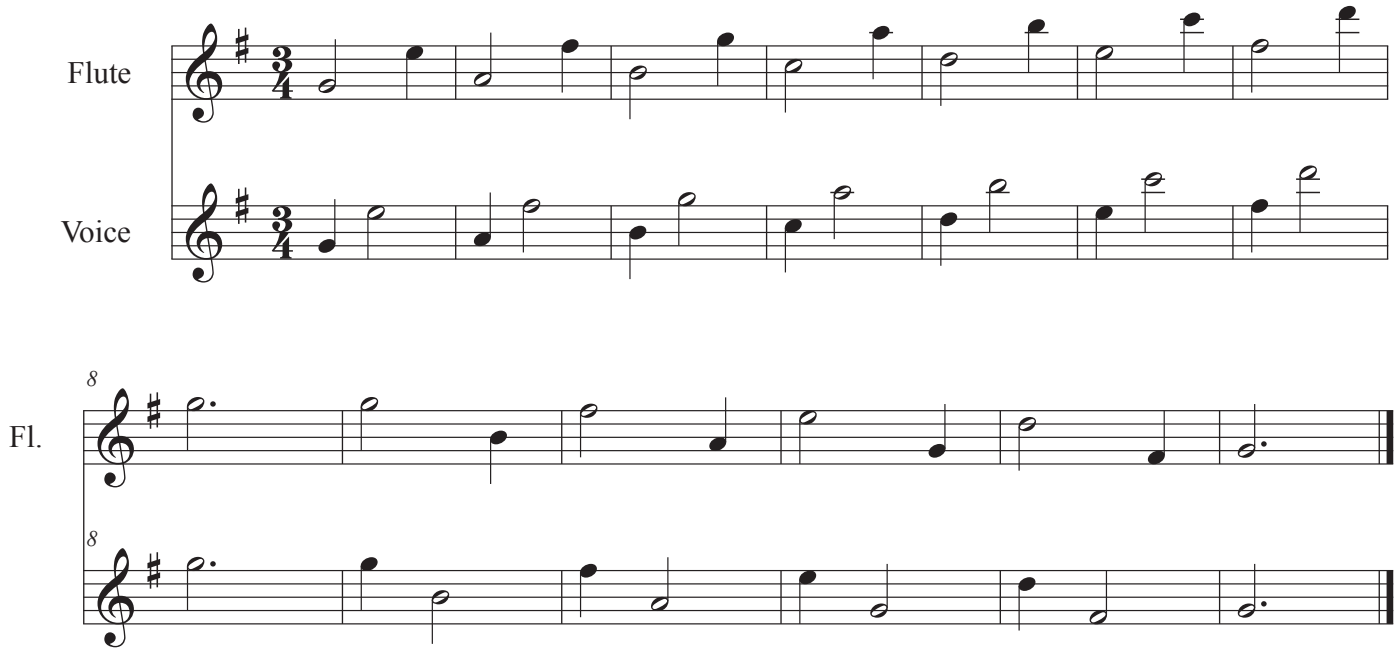
Jesús Castro Turriago

Directions:

Focus on pitch and the stability of your air stream column.

Sing in your lowest vocal register.

6.14.1 Working on independence (permutation)



Developing Independence

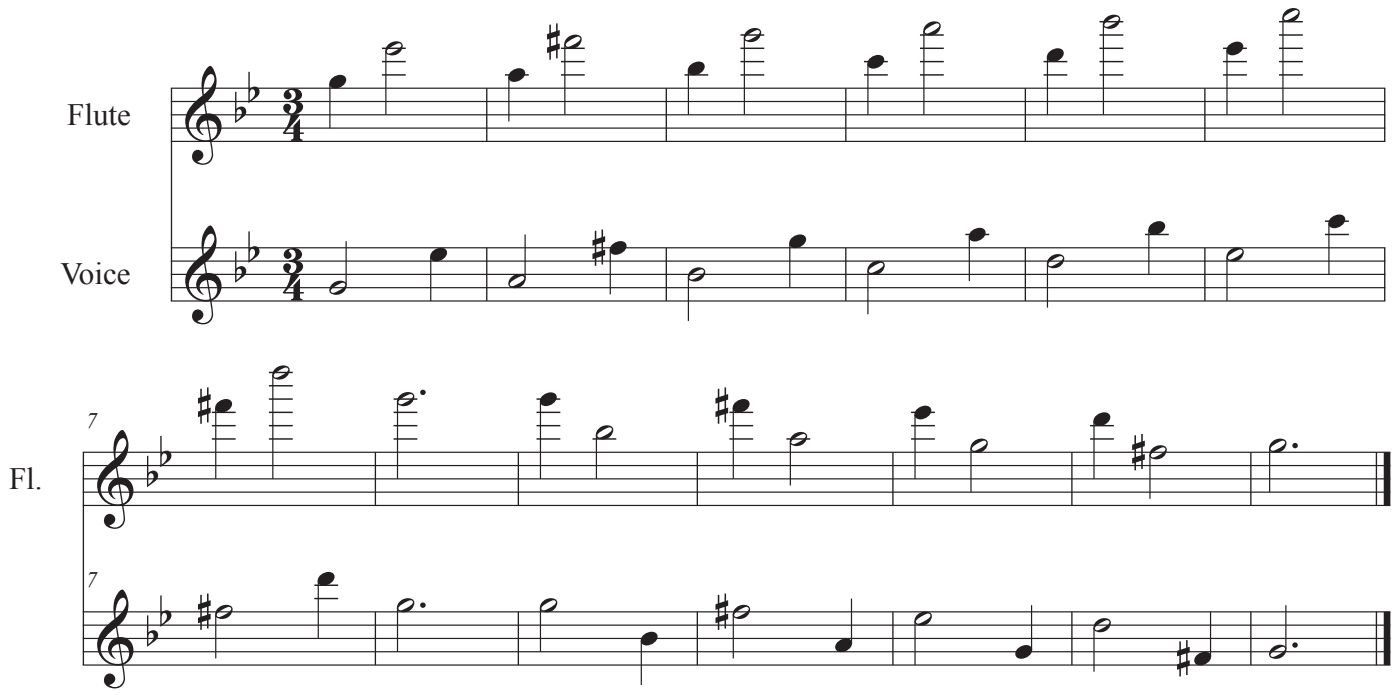
Jesús Castro Turriago

Directions:

Focus on pitch and the stability of your air stream column.

Sing in your lowest vocal register.

6.15 Working on independence



Developing Independence

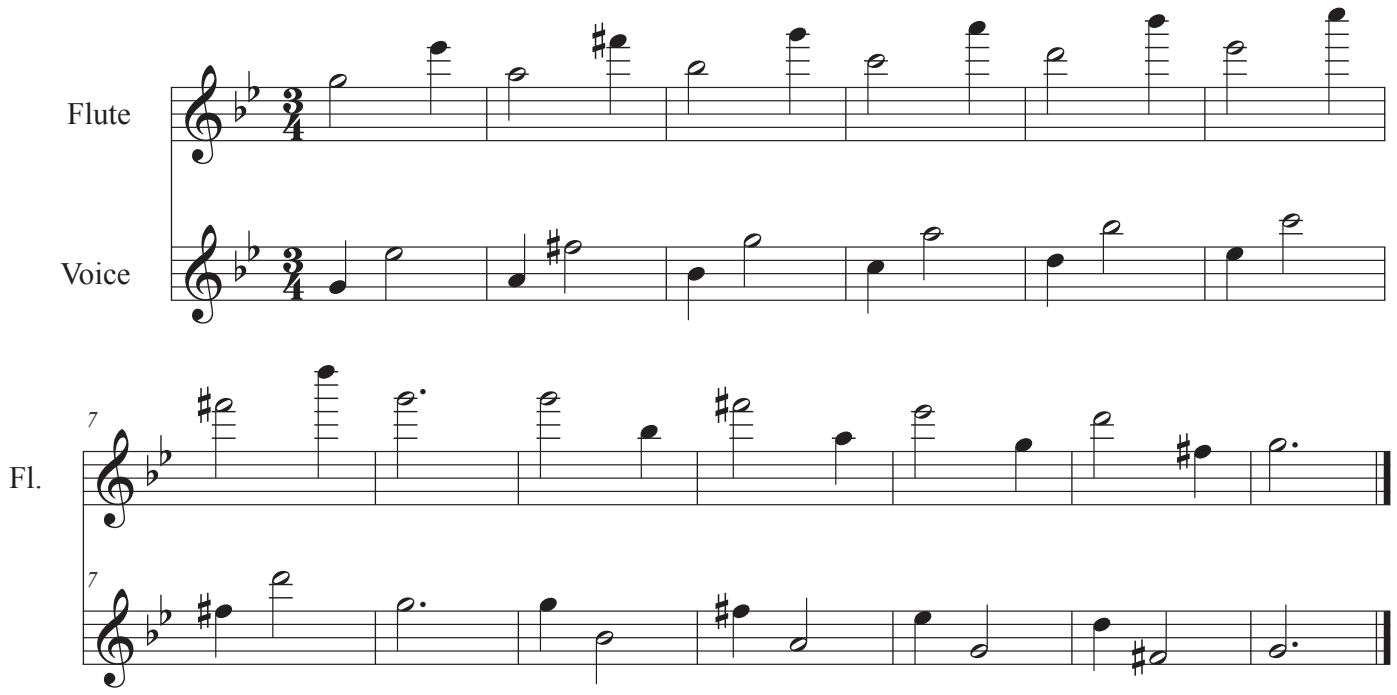
Jesús Castro Turriago

Directions:

Focus on pitch and the stability of your air stream column.

Sing in your lowest vocal register.

6.15.1 Working on independence



JesusCastro©

Parallel Sixths on Major Scale

Jesús Castro Turriago

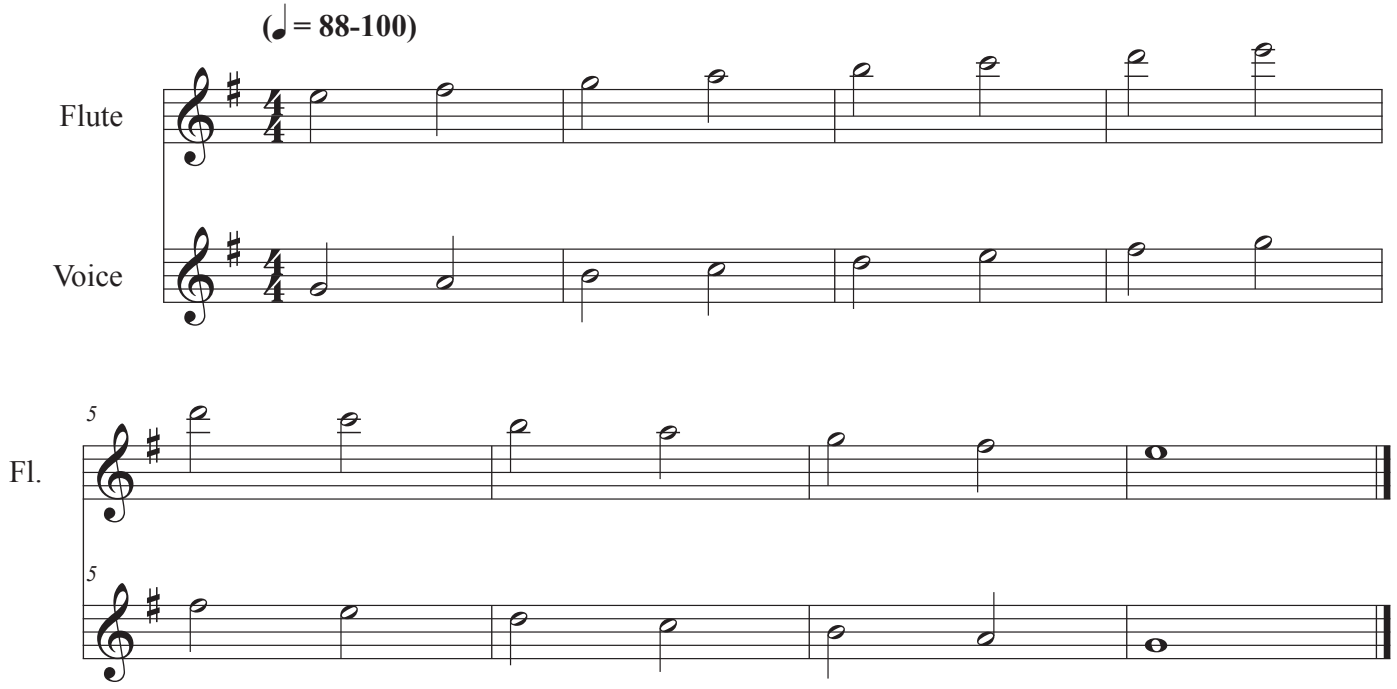
Directions:

Sing as low as you can, according to your vocal range, and play the sixths as high as you can according to your flute register. It is fine if you decide to change octaves of some notes on the voice or flute part, according to your domain of the vocal or flute range.

Once the excercise is consciously dominated, transpose it chromatically ascending as high as your vocal register allows you. Try not to exceed an interval of perfect fifth when transposing it; and remember, feel free to change octaves (low) of some notes on the voice or flute part.

When singing in a medium-high or high vocal register, explore singing with falsetto voice by lifting or opening your soft palate as much as you can.

6.16 Parallel sixths



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