

# Flute Hygiene: Daily Tone and Technique

## by Stephanie Rea

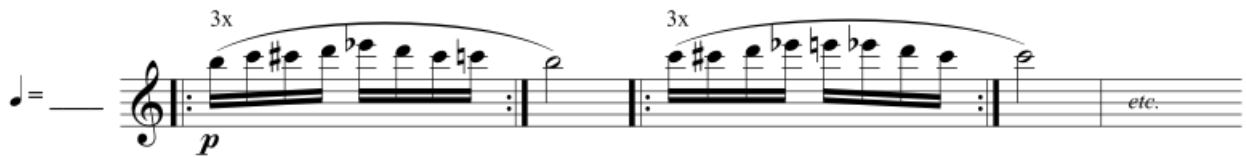
This collection of twelve exercises is designed to address tone quality, color, and dynamics in all registers, as well as intonation, articulation, flexibility, vibrato, expression, attention to note endings, and finger control. The categories are ordered so they can be practiced alternating odd numbers one day, even numbers the next day, and still cover most aspects of flute playing most days. For more serious students looking to become the best flutist they can be, covering all twelve every day makes sense. If I have adapted the exercise from a particular flutist, you'll see their name in parentheses. Creative endeavors and musical pursuits require a distraction-free environment<sup>1</sup>, fervent dedication, endless repetitions, and critical thinking. Practice should be an engaging enterprise of which you are in complete artistic command.

### Dynamic and Tone Quality

1. [Descending Chromatic Pattern](#). (Marcel Moyse and Trevor Wye)  
Low Register rich *mf-f*. When low register is stable, add 8va.



2. [Third Octave piano Chromatic Finger Exercise](#). (Stephanie Rea)



### Embouchure Strength and Lip Placement

3. [Fourth Octave C7-E7](#). (Charles DeLaney)



### Flexibility

4. [Register Flexibility One and Two Octave Slurs](#). (Stephanie Rea)



5. [Register Flexibility Bugle Calls and](#)

[Hunting Horn Melodies Using Harmonics](#). (Trevor Wye)

---

<sup>1</sup> If using a metronome or tuner app, turn on airplane mode so that notification do not disrupt your concentration. If your mind is elsewhere (e.g. Instagram, text messaging), you aren't really practicing.



**Intonation**

6. [Intonation and Flexibility. Descending Two-Octave “Glissando.”](#) (John Barcellona)

Bend first pitch a quarter-tone flat. In the next measure, match it by playing the same fingering a quarter tone sharp.

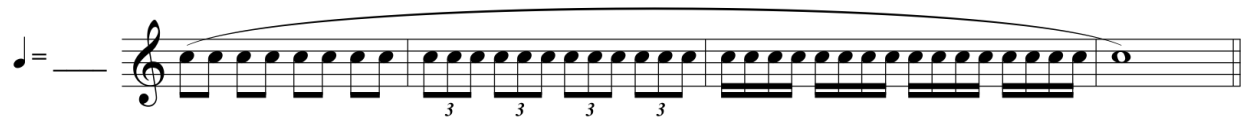


7. [Intonation and Color. C# Color Matching Exercise.](#) (Toshio Takahashi)



**Expression**

8. [Vibrato. Measured Pulses with Metronome.](#) (Charles DeLaney)



9. [Expression, Color, Connection with Interval Slurs.](#) (Molly Barth)

Vary vibrato, color and/or dynamic on each interval.



**Articulation**

10. [Low Register Attack.](#) (Marcel Moyse and Toshio Takahashi)

Build up air pressure before you release the tongue then play each note VERY short.



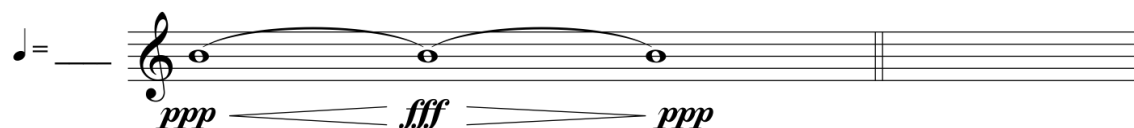
11. [Double and Triple Tonguing.](#) (Trevor Wye and Charles DeLaney)



**Dynamic Flexibility, Intonation, Tone Quality, Articulation, Releases**

12. [Long Tones with Metronome and Tuner.](#) (John Mack)

Choose three notes per day. For *ppp* – *fff* – *ppp*, try thinking 1, 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1



**Memorized Melody**

One per month from Marcel Moyse's *24 Little Melodic Studies*.

**Scales**

This refers to the scales you currently know. They should be done daily, mastering majors first then harmonic minors. Scales in major thirds and minor thirds come next. From there, add arpeggios and other scales like pentatonic, octatonic, and whole tone.