

The image displays a handwritten musical score for flute, featuring several staves with complex notation. The score includes various extended techniques such as:
 - **Harmonics:** Indicated by 'Re Re#' and 'piti p poss.' above the notes.
 - **Overblowing:** Shown with notes marked with a '3' and a wavy line above them.
 - **Glissando:** Marked with '(gliss.)' and a wavy line.
 - **Dynamic markings:** 'fp' (fortissimo) and '(fff)' (triple fortissimo).
 - **Articulation:** 'piti p poss.' and 'THP' (Tongue Harmonic Pedal).
 - **Other markings:** '7' and '3' indicating specific techniques or fingerings.
 The notation includes sixteenth-note runs, slurs, and various rests.

(Some of the Many) Extended Flute Techniques

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LOOKOUT

Robert Dick

© Robert Dick 1989

- “Unconventional” or “non-traditional”
 - “Extended techniques are messy by design, exploring the chaotic aspects of instruments.” (NewMusic USA)
- Variety of effects
- Timbral differences
- All language evolves
 - What was once novel becomes standard

“Whereas in the past, the point of disagreement has been between dissonance and consonance, it will be, in the immediate future, between noise and so-called musical sounds.” —John Cage, The Future of Music: Credo (1937)

What? Why?

Flutter Tongue



alveolar or uvular

Tongue and throat use are excellent for tone development/reset

flz or flt or f.t.

flatterzungen/flatt.

frullato/frull

Alveolar



Uvular



Harmonics

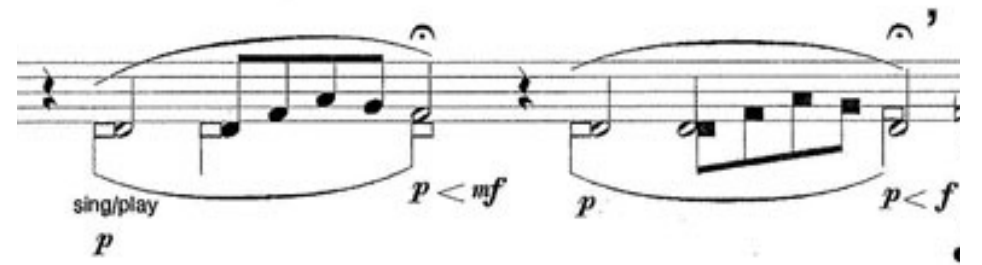


Timbral differences

Playing with added resistance is excellent for tone development

Builds embouchure control and stability

Sing & Play



Vocal notes directed into the flute, so the flute amplifies/activates

Excellent in a warm-up routine for opening and settling tone (sing in unison with fingerings, or in harmony)

Helps eliminate tension

Tongue Pizzicato

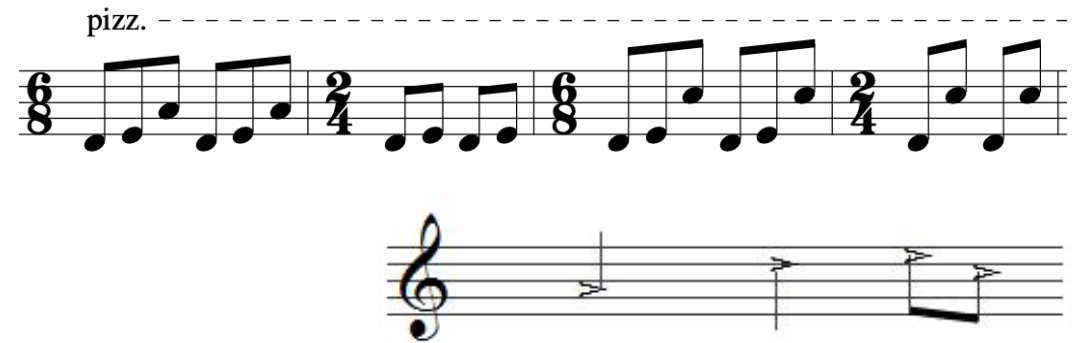
Occasionally referred to as tongue slaps

Popping articulation imitates a string pizzicato

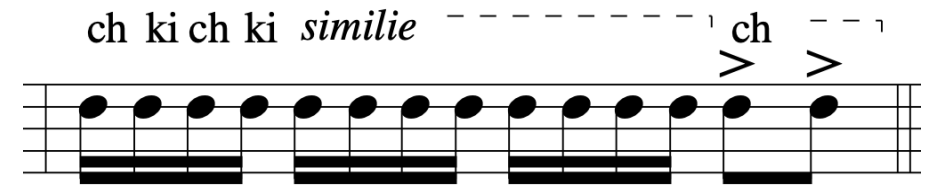
Loose embouchure avoids flute tone

Jaw slightly open, tongue against hard palette

Effect sometimes achieved with a lip pizz



Vocal Air Effects



Syllable shapes indicated in music, directed across/into the flute for resonance

In conjunction with indicated pitches

Used with beatboxing

The goal is *not* great tone production

PERCOLATE

NICOLE CHAMBERLAIN

Allegro (♩ = c. 108) (♩=♩)

FLUTE I
FLUTE II
FLUTE III

mf ff f

sha ch

sha ch

sha ch ki

norm.

6

norm.

ch ki

3

Key Clicks



Percussive hits using finger “pops” on keys



Different keys produce different resonances

Whatever key you click, you need to be on the notated pitch when you make the sound

Some with air (above), some without (below)

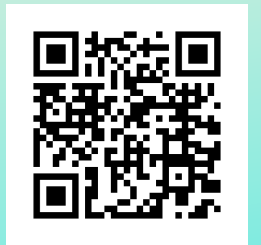
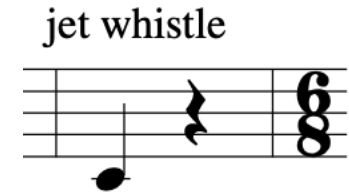


Jet Whistle

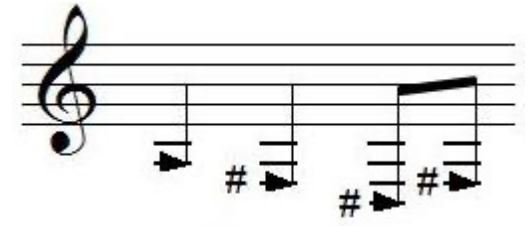
Covered lip plate, slight angle out, fast air

Keys on indicated pitch

Sometimes indicated with either an arrow or a curved line, which indicate how to move the energy (default is a fast burst of air)



Tongue Ram



Occasionally referred to as tongue stops, and notation style varies

Cover entire embouchure hole

Slight abdominal thrust on the air

Pitch is approx. a seventh below notated

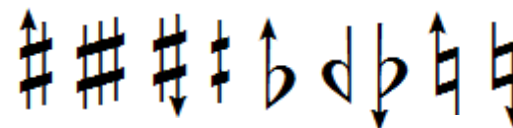
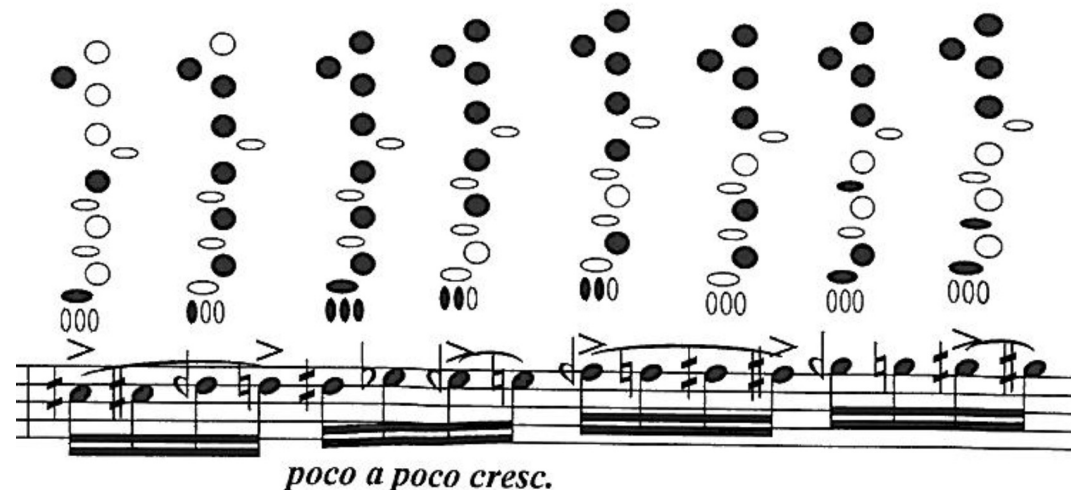


Microtones

Frequencies in between the half steps

$\frac{1}{4}$ sharps and $\frac{3}{4}$ sharps, $\frac{1}{4}$ flats and $\frac{3}{4}$ flats,
 $\frac{1}{4}$ higher natural, $\frac{1}{4}$ lower natural

The composer will either provide a fingering, or you can find one that works well for you using a fingering chart resource

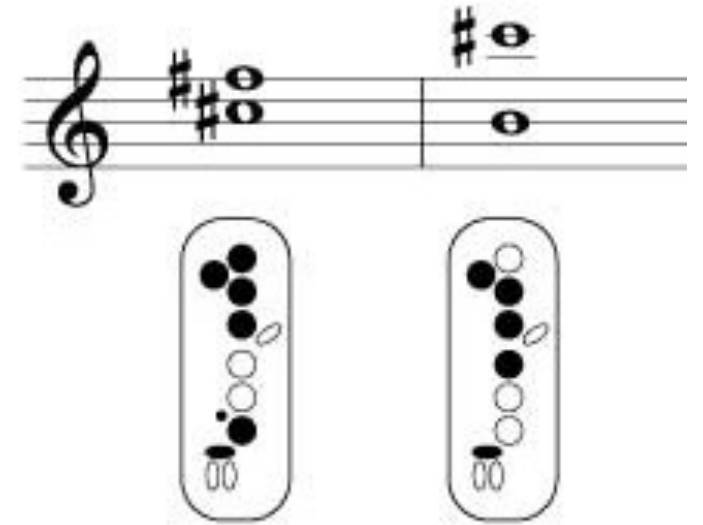


Multiphonics

Creating multiple sonorities with one fingering (one will often be more dominant – try to allow all to sound)

Keep a broad air stream

The composer will either provide a fingering, or you can find one that works well for you using a fingering chart resource



Resources

**Robert Dick,
The Other Flute
(PDF download)**



**Bruno Bartolozzi,
New Sounds for Woodwind
(PDF download)**



**Tilman Dehnard,
The New Flute
(purchase book + DVD)**



**Pierre-Yves Artaud
Present Day Flute
(PDF download)**

