

## INTRODUCTION

*Flute Sound Effects* is a collection of thirty-three extended flute techniques, all fit for open- and closed-hole flutes alike. Extended techniques are a fun way to broaden our musical horizons, to push our limits, and to sharpen our skills. The techniques presented in this book are organized going from easy to hard. Some of them will be easy for you to play at the very first attempt, whereas others will require a lot of time and effort. Please be patient with yourself, make sure to respect your body's limits, and understand that becoming a better flute player is a process that takes time.

Working on these techniques will help you to enhance the knowledge of your body and your instrument. With every technique you learn, you will gain more control. The more control we have, the more freedom we have to express ourselves. In learning the material presented in this book, you will constantly add new colors to the palette of sounds available on your flute.

## EXPERIMENTATION

Experimentation, a curious and playful mind, and determination are all key elements for succeeding when learning extended techniques. Most of the time, experimenting with adjustments of the embouchure, the air stream, the angle of the headjoint, dynamics, the position of the tongue, the form of the oral cavity, or the posture will fix problems that frequently occur. Experiment, and don't be shy to take notes. Use the blank fingering charts at the end of this book to track fingerings that you found through experimentation. Make copies of the blank chart, so you can use it over and over again.

This book is all about leaving your comfort zone, trying new things, and listening to the results. Your ears will always tell you if you are right or wrong, but you have to listen to them, and you have to learn to trust them.

## HOW TO USE THIS BOOK

Part I of this book is about *learning* the different techniques, whereas part II is about *applying* them. Feel free to start with the techniques that seem the most interesting to you. The recorded examples provide additional guidance.

To access the accompanying audio, go to [www.halleonard.com/mylibrary](http://www.halleonard.com/mylibrary) and enter the code found on the first page of this book. This will grant you instant access to every track. Techniques and etudes that reference audio are marked with an audio icon.



## HOW TO USE EXTENDED TECHNIQUES

Using extended techniques is like using spices when cooking. If you apply the right amount of spices, your food will taste great. But always remember: Too much spice can ruin even the simplest dish! It is one thing to be capable of playing an extended technique and another to use it musically. Listen to great flute players, and pay attention to how they use extended techniques.

## NOTATION OF EXTENDED TECHNIQUES

Many extended techniques do not have standardized notations. Therefore, I often provide several possible ways to notate a certain extended technique. Use your own judgment for choosing which one to use. Even better, try several and see which ones work best with other musicians. Bear in mind that the goal of music notation is to be as clear and simple as possible.

## HOW TO READ THE FINGERING CHART

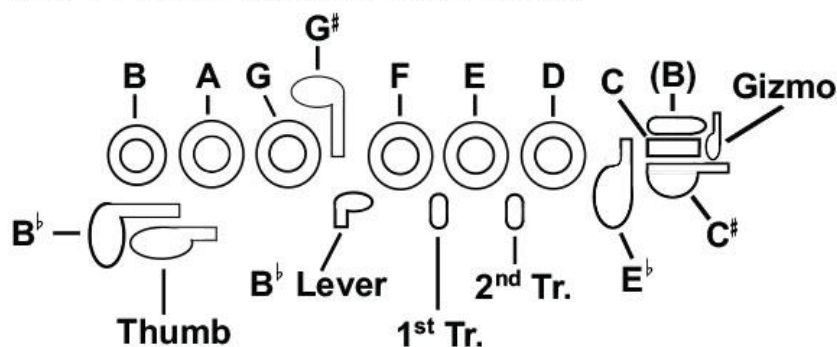


FIG. I.1. Flute Fingering Chart

We use the following conventions for fingering charts.

- A black key means that the key is pressed.
- A white key means that the key is released (not pressed).
- A grey key means that you may press the key or not (optional). Try out both options to see which one gets you better results.

The techniques discussed in chapters “12. Vibrato” and “22. Double and Triple Tonguing” are by definition “sound effects,” though strictly speaking, they are not considered extended flute techniques. They have always been part of the standard (i.e., “normal,” traditional) flute technique.

New extended instrumental techniques are constantly evolving, which makes this a very interesting and exciting field of study. Experiment, and think outside the box! Always keep in mind that music comes first. If a technique or an effect doesn’t support or serve the music, then it’s simply a gimmick.

Welcome to *Flute Sound Effects!*

## 10. WHISTLE TONES



Alternative Names: *whistle notes, whistle sounds, whisper tones, flageolets*



FIG. 10.1. Whistle Tones Notation

In the second notation example, the diamond shaped note indicates the fingering, whereas the regular notes indicate the sounding whistle tones.

Whistle tones are the overtone series (harmonic series) of the notes we are playing. They are a great way to warm up, because they only work if we control the airstream and embouchure well.

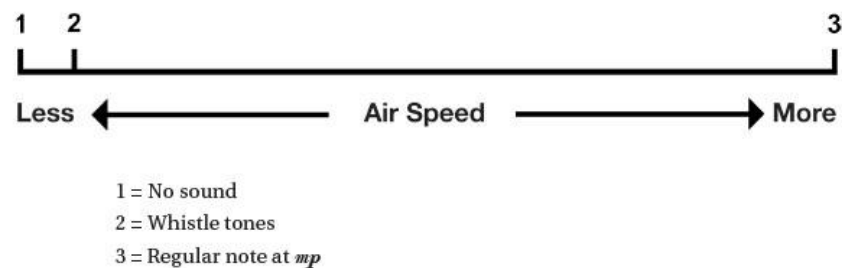


FIG. 10.2. Required Air Speed for Whistle Tones

A high A is a good note to start with. Play it normally first, then use less and less air. Note that *very* little air is required to produce whistle tones. The sound we are aiming for should resemble the hiss of a steaming teakettle. At first, you will probably produce fast changing whistle tones. Try to control each whistle tone by focusing on your air stream and embouchure. Your goal should be to play several different whistle tones on each regular note. The tongue position and shape are very important for this. Experiment changing the whistle tone's partials by "curling" your tongue, or by moving your tongue forward and backward, as well as up and down. Also, try keeping a little air in your cheeks, and see how this changes the sound.

### TIP:

- Experiment also with irregular (made up) fingerings.
- Try playing whistle tones using the overtone series of very low notes (see chapter "18 Harmonics and Overtones").

## 11. AIR SOUNDS

*Alternative Name: breath sounds*

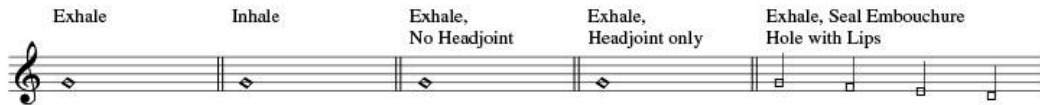


FIG. 11.1. Inhaling and Exhaling Noises Notation

### 1. Inhaling and Exhaling Noises



Inhaling and exhaling noises don't include any notes being played on your flute. Breathe in and out through your flute, while surrounding the embouchure hole with your lips. Different fingerings and different air support will produce different results. The third element you can experiment with is the position of your tongue. It sounds completely different when you exhale with your tongue pressed against your upper teeth compared to when you exhale keeping your tongue in the back of your mouth. Making inhaling and exhaling noises while continuously moving your fingers can create interesting textures, too.

Inhaling and exhaling noises can easily be done for an extended period of time without stopping, which is one of the interesting aspects of this effect.

**HEALTH WARNING:** Stop doing this technique if you start feeling dizzy, and rest for a minute.

### 2. Air Sounds without Regular Notes

*Alternative Names: unpitched blowing, wind sounds, wind tones*

The difference between inhaling and exhaling noises and air sounds without regular notes is very small. Like the name suggests, inhaling and exhaling noises focus on breathing sounds, whereas air sounds focus more on the airy/windy quality of the sound.



FIG. 11.2. Air Sounds Notation Example

The three stripes (|||) or diamond noteheads indicate that there should only be air sounding.

# FLUTE: TECHNIQUE

Add unique flute sounds to your palette of colors. The flute is capable of a great range of sounds: buzzing and whistling, clicking and growling, and much more! This book shows you how to do dozens of different inventive effects, with etudes that put them in a musical context. The accompanying online recordings provide play-along tracks for the etudes and examples of each sound effect in isolation.

You will learn to:

- Perform essential advanced flute techniques such as circular breathing, fourth-octave playing, and beatboxing
- Use percussive techniques, such as tongue/lip pizzicato, clicks, and finger slaps
- Explore sounds unique to isolating the mouthpiece
- Master alternate fingerings and different types of vibrato
- Create hybrid instruments such as the “flunette,” “flax,” and “flumpet”
- Play pitch bends and harmonics, as well as wind and jet-whistle sounds
- Sing and whistle while playing
- Create electronic sounds and produce low B’s

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“Ueli Dörig’s book provides you with all sorts of ways to extend your flute technique, whether merely for a fun little look at the “dark side” of flute playing, or to incorporate into a professional avant-garde approach to the long-established conventions. Either way, you will find this a delight and an inspiration to experiment. Wait for a rainy day, pour a glass of something nice, pucker up, and prepare to surprise yourself!

—Ian Anderson (Jethro Tull)

“Ueli Dörig’s *Flute Sound Effects* is a treasure trove of information for flutists seeking to expand their range of expression and develop their own unique sound. This book, while challenging, is fun, and provides the player with endless possibilities.”

—Nestor Torres,  
courtesy of AQUOS Entertainment Inc.



Ueli Dörig is a multi-instrumentalist, music educator, and performing artist. He served as a musician in the Swiss Army and is a Berklee College of Music in Boston alumnus and author of *Saxophone Sound Effects* (Berklee Press 2012), *Trumpet Sound Effects* (Berklee Press 2014, co-authored with Craig Pedersen), and several other music books. For more information, visit [www.uelidoerig.com](http://www.uelidoerig.com).

FLUTE SOUND EFFECTS

UELI DÖRIG