INTRODUCTION

When I took up playing the recorder in my childhood, I especially liked playing modern repertoire with all the nice special effects. It stimulated my fantasy. Years later, when I started to study the flute with mostly classical repertoire, I totally forgot these great effects. I was too busy trying to control my instrument.

During one of Wil Offermans' master classes, I again got in touch with extended playing techniques. A whole new world of possibilities opened up before me. Not only did I discover new ways of playing the flute, I also found that studying these techniques increased my control over the instrument. Furthermore, it had a very positive effect on my regular playing technique.

My slogan became: "If I can play it, I can also **choose** not to play it."

The exercises in this book are meant to widen your view of playing the flute and enhance your control over the instrument. You will be taught how certain techniques can offer you a new approach to recurring challenges. Each chapter contains some exercises for the beginner as well as the expert. Take an open-minded approach to the exercises. Enjoy doing them and have fun along the way. It is the way to your goal that matters, not the goal itself.

On **flutecolors.com/book** you will find instructive videos accompanying each exercise.

Practise and enjoy!

Rogier de Pijper

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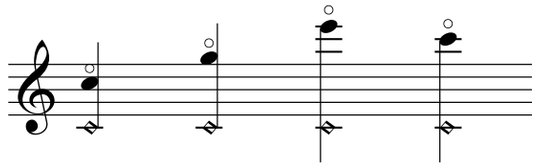
1. HARMONICS

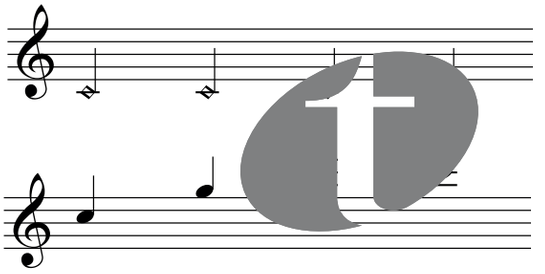
Studying this technique is useful for:

- **Embouchure control**
- **Air control and support**
- **Aural skills**

NOTATION



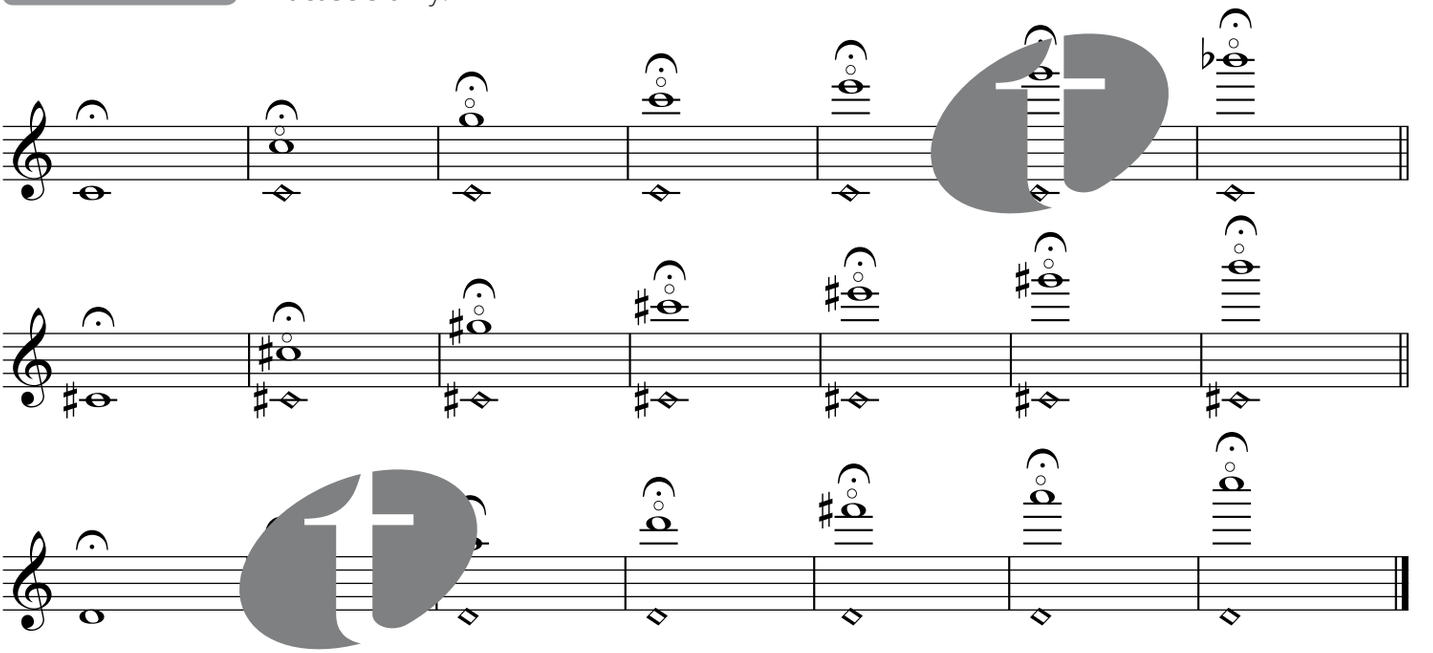
Harmonics are notated with two notes written over each other. On the high note you'll find a little open round.



The diamond shaped notes indicate the fingering you should use.

The regularly shaped notes indicate which note should sound.

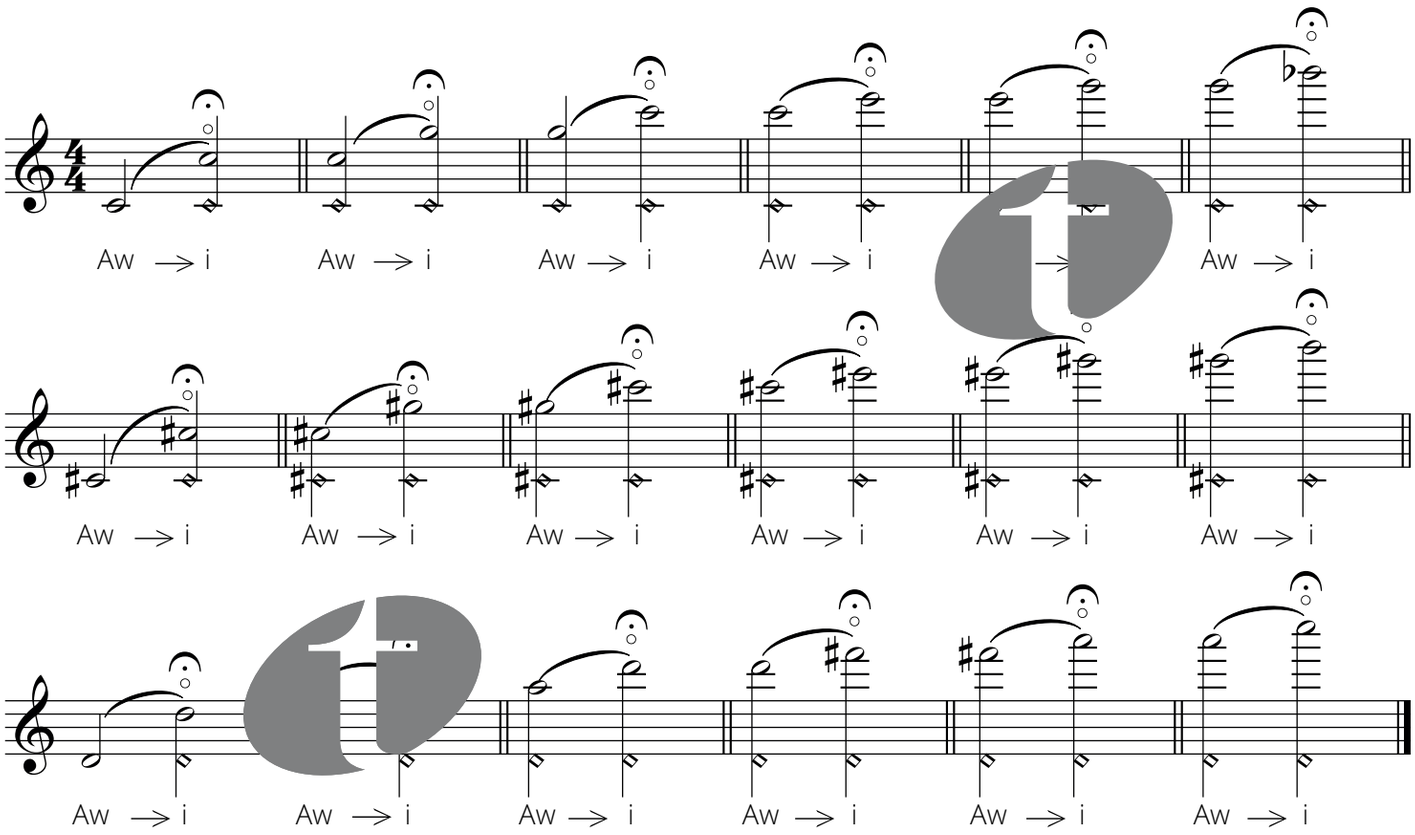
EXERCISE 1.1 Play the harmonics. Only use your airspeed without changing your embouchure. Practise slowly.



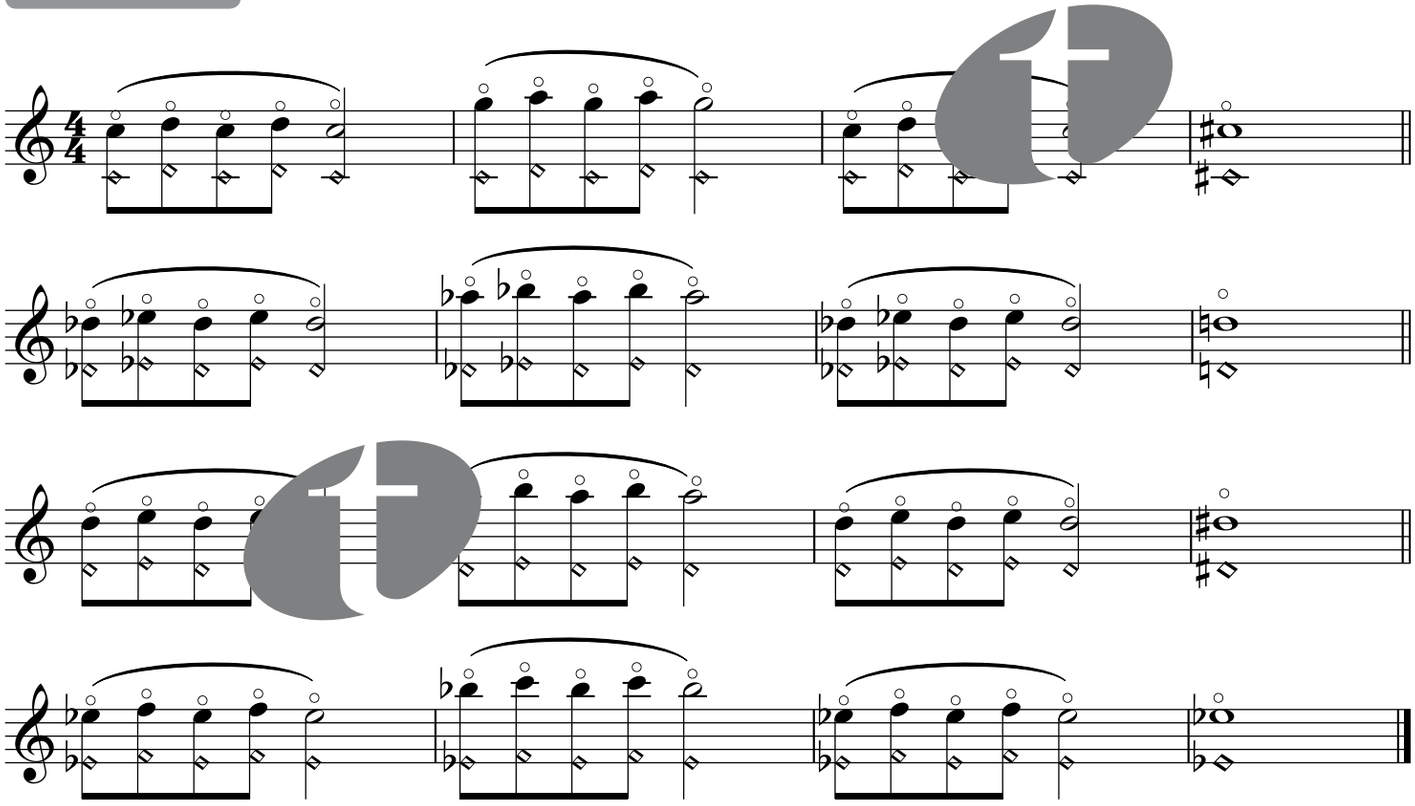
Also practise legato.

EXERCISE 1.2

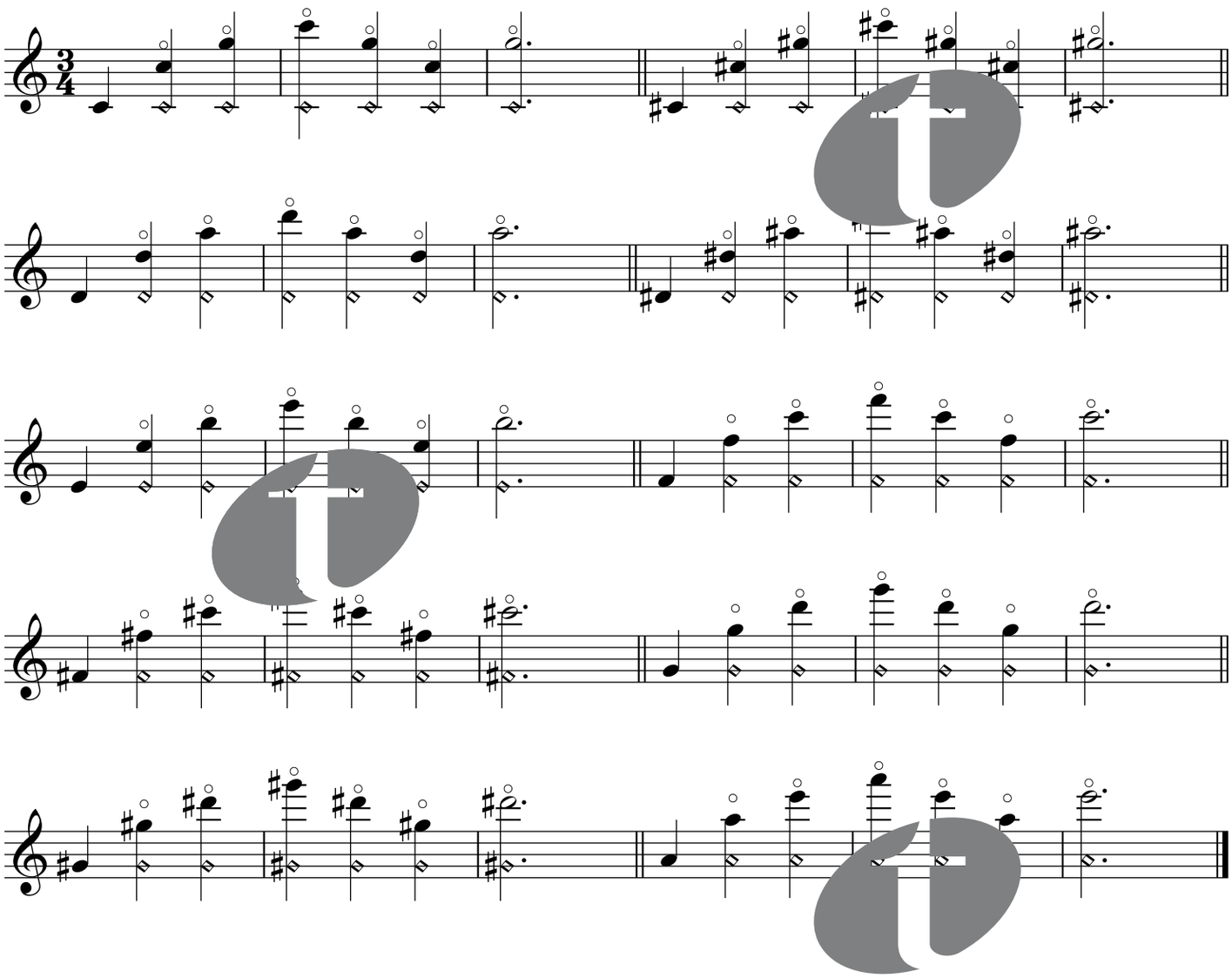
Play the harmonics. Use vowels to get to the next note. 'aw' as in 'law' and 'i' as in 'ship'.



EXERCISE 1.3

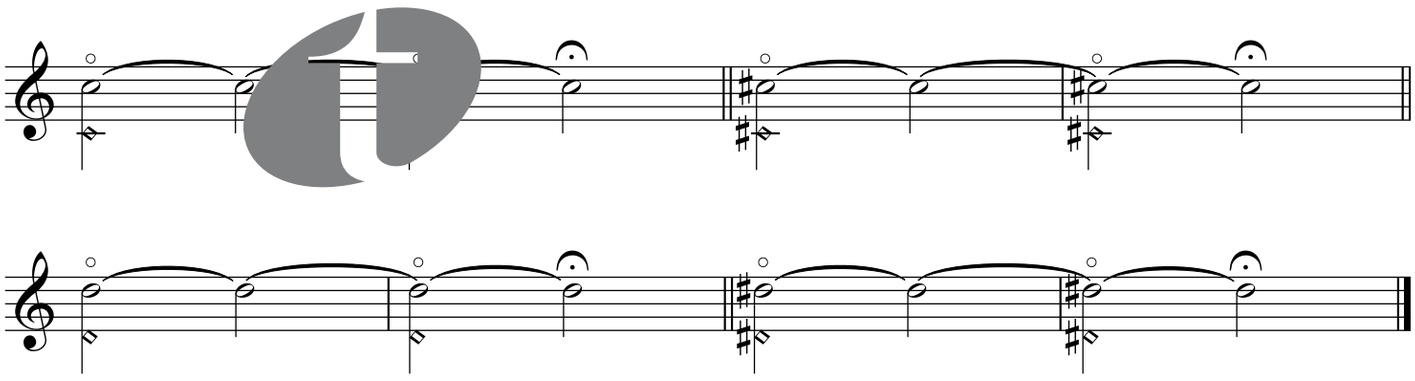


EXERCISE 1.4

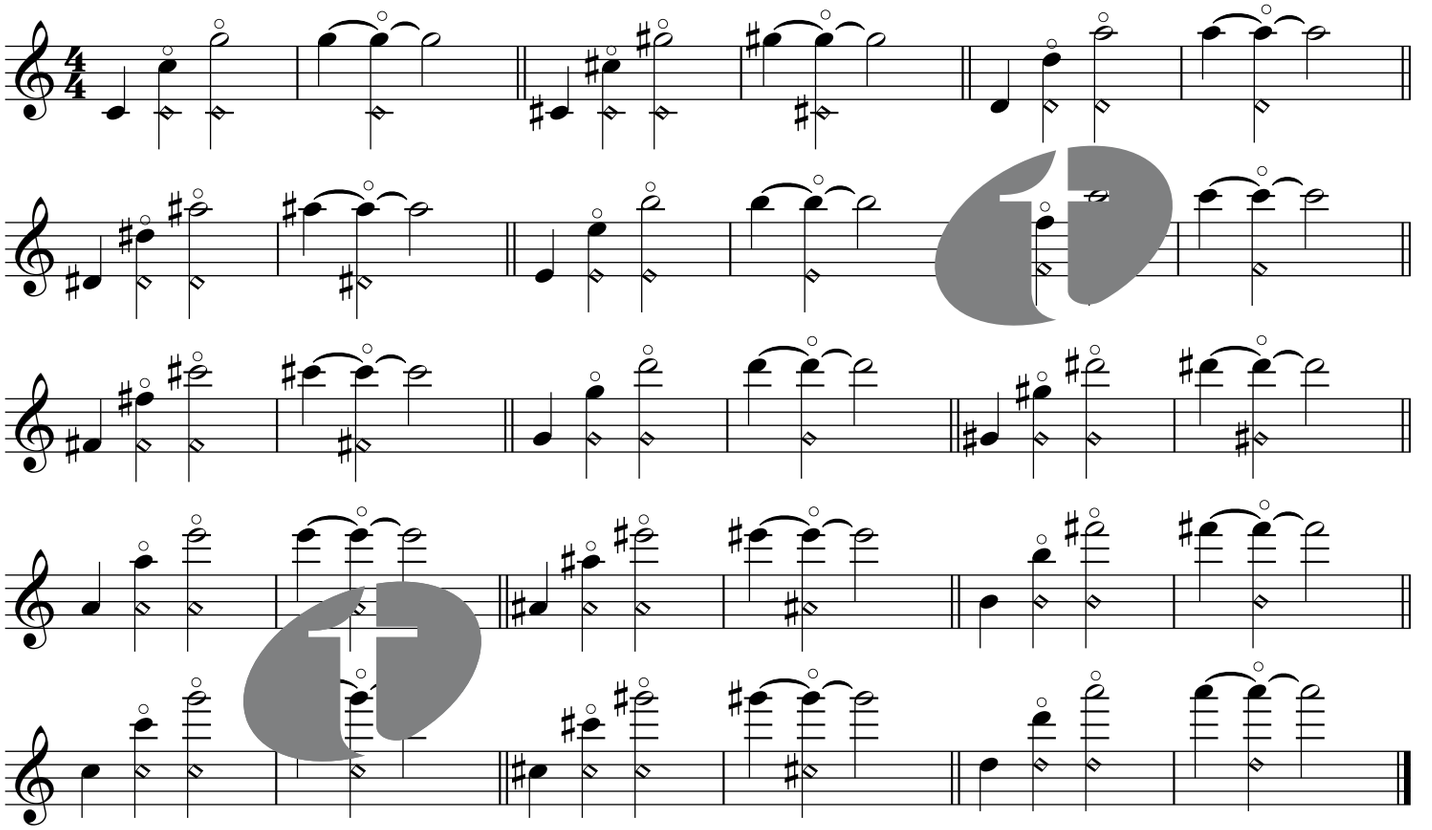


EXERCISE 1.5

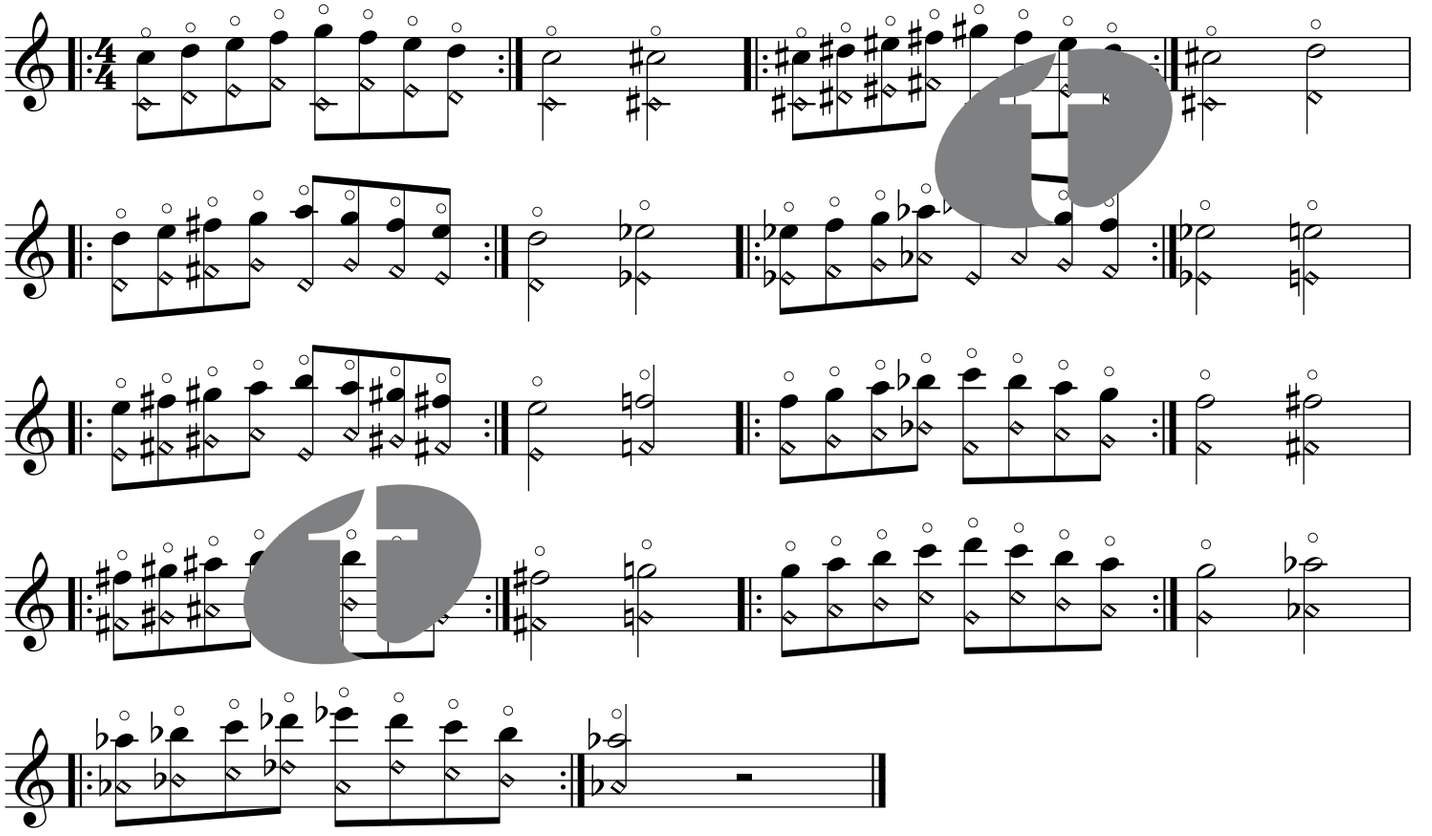
Make sure the intonation of the harmonic and the regular tone is the same.



EXERCISE 1.6 Try to get the intonation right in every second bar. The harmonic is too low, but for flexibility it is good to try to get the same intonation.



EXERCISE 1.7 Practise legato and staccato



EXERCISE 1.8 Practise legato and staccato.

