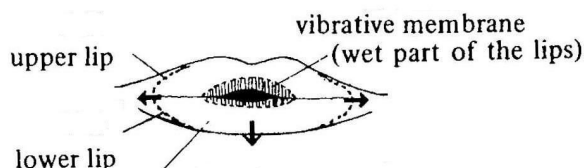


Marcel Moyse's Basics ~ Flute embouchure & air-use advice

Descriptions & lip pictures from "The Debutante Flutist" book

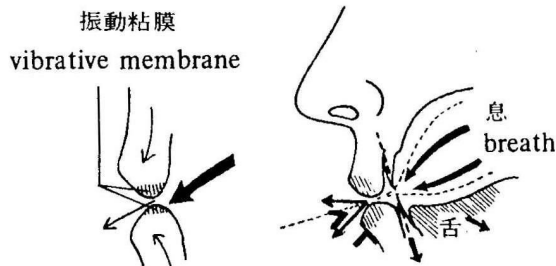
How to Control the Lip Opening



Lip muscle frame to control the opening

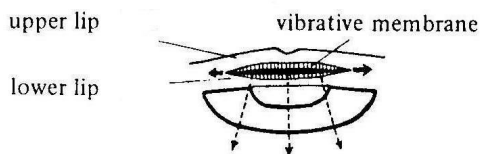
Side View in Whistling

Upper and lower teeth should be on a straight line. Upper lip should be as free and thin as possible, without touching upper teeth.



Exercises in low register

Tighten and advance your lower jaw a little, and you can feel the air flowing between the vibrative membranes of both lips while pronouncing 'hwō' or 'twhō' with the broad, flat lip opening. Lips should be lightly pulled out at both sides, but vibrative membranes should be free, broad and close to each other.



Lower lip will cover about 1/2 of embouchure hole.

1. Posture

Stand erect with legs about one foot apart. The center of gravity must be around the base of the big toes. Keep the legs, torso and head erect.

2. Breathing and breath control

1. Practice to firm stomach muscles while seated with your feet parallel to the floor.
2. Open your throat fully, and inhale a very large amount of air, until you can feel a big column of air from your lungs to the bottom of your abdomen.
3. After you inhale fully, hold your breath and allow air pressure to build up behind the lips. Then expand the abdomen so that air pressure may work on the diaphragm.
4. Exhale a very small amount of air to keep high air pressure behind the lips, keeping your abdomen expanded.

3. Whistling

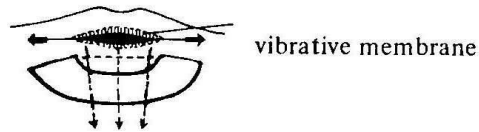
An oboe has double reeds. Your lips are double reeds for a flute. Practice whistling so as to feel how the air flows between the lips. Then you will find the correct position of the jaw and how to use the lips.

4. Embouchure

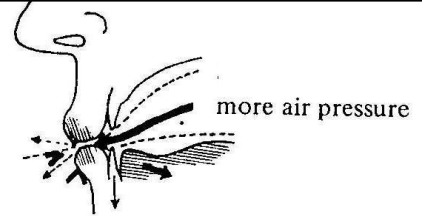
Hold just the head joint with both hands. In front of a mirror, practice resting the embouchure plate against the lower lip which was moved a little forward. The lower lip must cover about half of the embouchure hole. Now, try to let the air flow between the lips, pronouncing 'hwō, hwō' as you whistle. This is different from real whistling in that the lips should be slightly pulled out at both sides.

Exercises in middle register

Don't try blow hard. The lip opening should be a little narrower and pulled at both sides a little more, and more elliptical by loosening your jaw. Also you should build-up air pressure moderately behind your tongue. Try to let air flow between the lips by more air pressure behind the lower lip. Never tighten the lips flat to get a higher note.

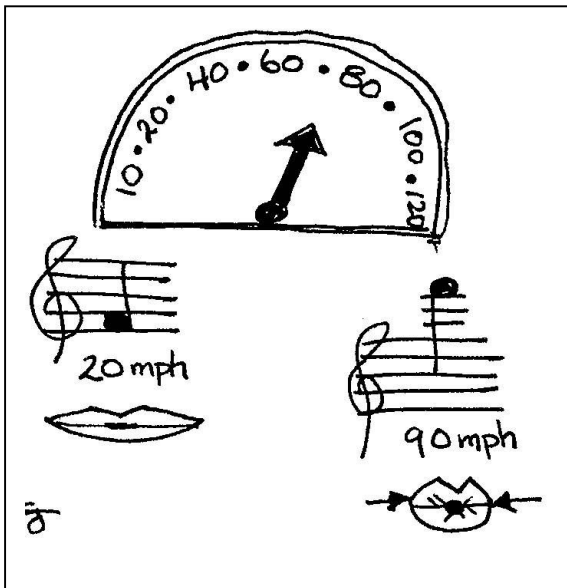


Lower lip will cover about 2/3 of embouchure hole.



Air column is more elliptical and a little downy

Notes from Jen: The amount of the flute's embouchure hole that is covered by the lower lip depends on the sound quality. If the sound is "too rolled in" and muffled, then uncover the blow hole bit by bit until you achieve a more free and open tone quality. There is no set amount of blow-hole coverage as there are many different lip and chin shapes among flute players.



Notes from Jen: If you blow with faster air, it is likely that you will jump up an octave. If you move your lip corners forward, you may also jump up an octave. Experiment with both when discovering what works best.

A combination of both air-speed and the shape of the lips allows the flutist to move from one octave to another.

If you need more information on developing tone see: <http://www.jennifercluff.com/tone.htm>