

## 1 | Breathing · Atmung

## **Exercise 1: Abdominal Breathing**

**Purpose:** □ To control and 'experience' the breathing process while playing the flute  
□ To breathe in without moving the chest

A musical score for 'PREVIEW Low Resolution' by J.S. Bach. The score consists of five staves of music for treble clef instruments. The first staff includes tempo and key information:  $\text{♩} = 60$ ,  $\text{G major}$ ,  $3/4$  time. The title 'PREVIEW' is written across the top in large, bold, dark gray letters. Below it, the subtitle 'Low Resolution' is written diagonally from bottom-left to top-right in a smaller, bold, dark gray font.

There are four repeated stages in Exercise 1:

- ① Play until your breath is exhausted; the abdominal muscles will tighten.
  - ② Remain in that position without moving or breathing in (c. 2 1/4 seconds).

## Übung 1: Bauch-Atmung

**Ziel:**

- ☒ Kontrolle („Erlebnis“) des Lernvorgangs beim Flötespielen
- ☒ Einstimmen ohne Beteiligung eines Thomas

A musical score for a single melodic line, likely for a wind instrument like flute or recorder. The score consists of four staves of music, each starting with a treble clef and a 'C' key signature. The tempo is marked as quarter note = 60. The first staff begins with a dotted half note (indicated by a circled '1') followed by a fermata over a whole note (circled '2'). The second staff starts with a half note (circled '1'), followed by a fermata over a whole note (circled '2'), and then a dotted half note (circled '3'). The third staff starts with a half note (circled '1'), followed by a fermata over a whole note (circled '2'), and then a dotted half note (circled '3'). The fourth staff starts with a half note (circled '1'), followed by a fermata over a whole note (circled '2'), and then a dotted half note (circled '3'). The music concludes with a final staff showing a dotted half note (circled '1') followed by a fermata over a whole note (circled '2'). Above the music, the title 'PREVIEW' is written in large, bold, dark letters, and below it, the subtitle 'Low Resolution' is also written in a similar style. At the very top of the page, there is a small explanatory note: 'no movement 'letting go'' and 'keine Bewegung " loslassen "'.

In Übung 1 wiederholen sich vier Phasen:

- ① Spiele bis zur totalen Ausatmung: die Bauchmuskulatur spannt sich an.
  - ② Verharre bewegungslos in der Position totaler Ausatmung (ca. 2 1/4 Sekunden).

- ③ Relax suddenly ('letting go'): air enters the lungs (c. 3/4 second).
- ④ Immediately continue playing: the air will last for about 10-15 seconds.

Practise with the following sequences of notes:

#### Tips for Exercise 1

- for ① Play *diminuendo* (gradually less air) and *crescendo* (the air becomes louder) when you breathe in. Notice how your abdomen relaxes.
- for ② Hold the breath at the end of inhalation, and remain in this position until you have achieved full relaxation.
- ① After the first note, and experience breathing as a natural, automatic process. Experience it *passiv* as an involuntary short 'deep breath' of longing relief. The lungs will take in air again. Take this for about 3/4 of a second, sufficient to allow you to play again comfortably.

After the *'passiven'* inhaling, immediately play the next note for which the abdomen will return to the blowing position ('support'). Over the next 15 seconds pace the notated dynamics (*crescendo/diminuendo*) so that the end of the note again coincides with the point of total exhalation (see ①).

- ③ Entspanne plötzlich („loslassen“): Luft strömt ein (ca. eine 3/4 Sekunde).

- ④ Spiele sofort weiter: die Luft reicht für ca. 10-15 Sekunden.

Übe nach folgendem Schema:

**PREVIEW**

#### Tips zu Übung 1

- zu ① Spiele am Ende des Tones *diminuendo* und *crescendo*: presse möglichst alle Luft aus der Lunge. Beobachte, wie der Bauch härter wird.
- zu ② Halte den Atem an, d.h. atme *nicht ein* und bleibe während ca. 2 1/4 Sekunden ohne Bewegung in der erreichten Spannung.
- zu ③ Entspanne plötzlich und erfahre die Einatmung als weitgehend selbsttätigen Vorgang. Erlebe ihn *passiv*: als ein unwillkürliches kurzes und befreiendes „Aufatmen“. Die Lunge nimmt dabei während ca. 3/4 Sekunden genügend Luft auf, um ein bequemes Weiterspielen zu ermöglichen.
- zu ④ Spiele nach der „passiven“ Einatmung sofort den nächsten Ton an, wobei der Bauch wieder die Blasposition einnimmt („Stütze“). Dosiere während der folgenden 15 Sekunden die notierte Dynamik (*crescendo/diminuendo*) so, daß das Ende des Tones wieder mit einer totalen Ausatmung zusammenfällt (siehe ①).

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- ⇒ Always aim to use air as evenly as possible in all registers. Only the air pressure, not the amount of air used, should increase between the first and third octave.
- ⇒ Keep strictly to the notated rhythm (Rule 5).
- ⇒ Maintain constant control over tone quality, intonation and dynamics (Rule 4: consider each exercise as a study in tone control).
- ⇒ Treat Exercise 1 (page 6) and Exercise 2 (page 9) as complementary drills for your breathing technique. Exercise 2 is quite strenuous; Exercise 1 is moderately so. Therefore alternate between them in each new sequence.
- ⇒ You can practice Exercise 1 and Exercise 2 without the flute (for instance lying in bed flat on your back): pronounce the letter 'f' and blow with this position of the lips as if for playing.
- ⇒ Bemühe dich um gleichmäßigen Luftverbrauch in allen Registern. Nicht der Luftverbrauch, nur der Blasdruck sollte sich von der 1. Oktave zur 3. Oktave steigern.
- ⇒ Halte dich genau an den notierten Rhythmen (Regel 5).
- ⇒ Kontrolliere fortwährend Tonqualität, Intonation und Dynamik (Regel 4: Betrachte jede Übung als eine Tonaufnahmetechnik).
- ⇒ Beide Übung 1 und Übung 2 (Seite 9) gehören zusammengehörig zu einer üblichen Vorbereitung. Übung 1 ist mit Übung 2 eng verbunden, Übung 2 folgt auf Übung 1. Wechsle zwischen jeder neuen Übung Übung 1 und Übung 2 ab.
- ⇒ Praktiziere die Übungen 1 und 2 auch ohne Flöte (z.B. im Bett oder beim Kurken liegend): sprich den Konsonant 'f' aus und blasen mit dieser Lippenstellung, während du Flöte spielst.

**PREVIEW**  
Low Resolution

**Exercise 2: Full Breathing  
(abdomen/chest)**

**Purpose:**

- ☞ To control ('experience') the breathing process while playing the flute
- ☞ To breathe in, using the chest

The sheet music consists of five staves of musical notation for flute. Each staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a '4'). The tempo is marked as quarter note = 60.

Each staff features four numbered steps (1, 2, 3, 4) corresponding to specific breathing techniques:

- ① 'opening' (marked with a small circle above the first note)
- ② „öffnen“ (marked with a small circle above the second note)
- ③ „loslassen“ (marked with a small circle above the third note)
- ④ 'letting go' (marked with a small circle above the fourth note)

Dynamic markings include slurs, crescendos, decrescendos, and fermatas. The music includes various notes (quarter, eighth, sixteenth) and rests. The overall structure is a repeating pattern of four measures per staff.

**Übung 2: Voll-Atmung  
(Bauch/Thorax)**

**Ziel:**

- ☞ Kontrolle ('Erlebnis') des Atemvorgangs beim Flötespielen
- ☞ Einatmen - Verstärkung des Thorax

## 2 | Breathing · Atmung

There are four repeated stages in Exercise 2:

- ① Play until your breath is exhausted; the abdominal muscles will tighten.
- ② Expand the rib cage without breathing in ('opening'); the abdominal wall below the chest will be drawn inwards (c. 2 1/2 seconds).
- ③ Relax suddenly ('letting go'): the result will be a strong, audible suction effect; substantially more air will enter the lungs than in exercise 1 (c. 1 1/2 seconds).
- ④ Immediately continue playing; the air will last for about 20-25 seconds.

Practise with the following sequences of notes:

The musical notation consists of a single staff with a treble clef. It features a sequence of notes starting with an open circle (quarter note), followed by a note with a vertical bar through it (eighth note), another open circle, a note with a vertical bar through it, and another open circle. This pattern repeats three more times. Between the first and second groups of notes, there is a short vertical bar with a '1' above it, indicating a measure change. Between the third and fourth groups, there is a vertical bar with a '2' above it, indicating another measure change. The notes are distributed across the staff, with some appearing on the top line and others on the middle line.

For Exercise 2

Play *diminuendo* at the end of the note and expel as much air as possible from your lungs. Notice how the abdomen hardens.

Hold your breath, i.e. do not breathe in, and expand the chest as far as possible for about 2 1/2 seconds. The abdomen will automatically be drawn inwards. (This movement can be further reinforced by actively drawing in the stomach.) A strong, cramped tension will exist in the lower region of the throat and chest.

In Übung 2 wiederholen sich 4 Phasen:

- ① Spiele bis zur totalen Ausatmung, die Bauchmuskulatur spannt sich an.
- ② Weite den Brustkorb ('Luft einnehmen'): die Bauchmuskulatur zieht sich nach innen und wird nach innen gezogen.
- ③ Entspanne plötzlich ('lassen gehen'): der starke Saugdruck im Bauch zieht die Lungenluft ein als in Übung 1. Der Bauch zieht sich zusammen.
- ④ Spiele sofort weiter ohne Pausen für ca. 20-25 Sekunden.

Übung 2 besteht aus 4 Phasen:

The musical notation consists of a single staff with a treble clef. It features a sequence of notes starting with a note with a vertical bar through it (eighth note), followed by an open circle (quarter note), another note with a vertical bar through it, and another open circle. This pattern repeats three more times. Between the first and second groups of notes, there is a short vertical bar with a '1' above it, indicating a measure change. Between the third and fourth groups, there is a vertical bar with a '2' above it, indicating another measure change. The notes are distributed across the staff, with some appearing on the top line and others on the middle line.

Tips zu Übung 2

- zu ① Spiele am Ende des Tones *diminuendo* und presse möglichst alle Luft aus der Lunge. Beobachte, wie der Bauch härter wird.
- zu ② Halte den Atem an, d.h. atme *nicht* ein und öffne während ca. 2 1/2 Sekunden den Brustkorb so weit wie möglich. Der Bauch wird dadurch automatisch nach innen gezogen. (Diese Bewegung kann durch aktives Einziehen des Bauches noch unterstützt werden). Es entsteht in der Brust- und unteren Halsgegend eine starke und bedrängende Spannung.