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**Article Title:** Crossing Over: How Applying Vocal Practices Can Help Us “Sing” With Our Flutes

**Author:**Mary L. McNally

**Magazine or Journal Title:** The Pedagogy Project

**Instrument**: Flute

**Summary:**

1. **The flute requires some of the most flexible lip movements devoid of pressure, a characteristic that it shares with vocalists**
2. **Opening the resonating chambers of the mouth and throat are also important so that the sound is free and smooth with the appropriate amount of edge in order to give distinct shape to the sound**
3. **Embouchure**
	1. **The tone on the flute is formed by moving the lips various degrees of contraction while exhaling into the embouchure hole of the flute**
	2. **The following articulators are used in both vocal and tone production on the flute:**
		1. **Jaw**
		2. **Tongue**
		3. **Teeth**
		4. **Lips**
		5. **Soft palate**
		6. **Hard palate**
		7. **Upper gum line**
		8. **glottis**
4. **Energized air**
	1. **This is common between both the voice and flute playing**
	2. **Robertello exercises**
	3. **Flutists can also use lip trills and sirens as a way to establish proper breath support and energy necessary for quality sound production. Flutists can also use this exercise for flutter tonguing up and down a scale**
5. **Resonance**
	1. **A common issue for beginning flutists to overcome is the need for greater resonance and projection of sound without changing the intonation of the pitch.**
	2. **This can be achieved through the use of the oral cavity as an important resonating chamber for the flute.**
	3. **If the flutists forms certain vowel shapes inside their mouth, this can help with tone production.**
	4. **Vowels also help with intonation for both flutists and vocalists**
6. **Relax!**
	1. **It’s important to be relaxed while playing, especially in these areas:**
		1. **Relaxed jaw**
		2. **Relaxed larynx**
		3. **Feeling of openness in pharynx**
		4. **Tongue that is relaxed and forward in the mouth (not grooved)**
	2. **Muscle tension in the oral and pharyngeal areas is quite common and is often the result of the body trying to compensate for poor breath management**
	3. **A tense tongue is very detrimental to excellent tone production for both the voice and for the flute**