



## GPFS 2021 Flute Fair Workshop Highlights *Rise and Shine Warm-ups for Everyone* Presented by Dr. Sydney Carlson

Submitted by GPFS Member [Kathryn Hill](#)

Dr. Carlson's  
[Rise and Shine  
Webpage](#)



Those of us attending this year's Flute Flair were fortunate to start the morning off with Dr. Sydney Carlson's *Rise and Shine Warm-ups for Everyone* Workshop.

We began with considering **posture**. She encouraged us to:

- picture our music stand as a clock face;
- place our left foot forward, pointing towards 12 o'clock;
- place our right foot behind, with toes pointing towards 2 o'clock;
- angle our body towards 1 o'clock;
- angle our head towards 12 o'clock; and,
- float our head in the center of the yes (up and down) and no (side to side) positions.

This positioning allows for freedom of movement in the body while playing by shifting weight forward and backward.

Finally, she encouraged a good stretch:

- hold the flute in your hands;
- raise your arms over your head with a big stretch; and,
- float your arms down to the playing position;

It is helpful to do this stretch several times while warming up.

Her next focus was on **gliding octave intervals** and **descending chromatic scales**.  
Play ascending/descending intervals using **harmonic fingerings** followed by true fingerings.

She encourages using **whistle tones** to relax and focus the embouchure.

In order to **wake up the core**, playing in several “power” positions can be helpful:

- low lunge.
- tip toes.
- wall sit.
- sumo wrestler.

Following this, she suggests using Taffanel and Gaubert *17 Daily Exercises #4* creatively, for **scales** and **articulation**.

- Start with just the outline notes of each small segment.
- Add the inner notes, one small segment at a time.
- Then play as written with a variety of articulations- being sure to include double tonguing, especially the back-stroke of the double tongue.

We moved on to working on **tone** using ha ha ha articulation first before playing the music as written. Moyses’s *25 Melodic Etudes #24* in G major is a useful tool for this, concentrating on embouchure changes for the different octaves.

She highly recommends ALWAYS using a metronome for these warm-ups so that we learn to get the flute to speak when WE want it to. The takeaway message is:

**“I’m the boss of the flute, the flute is not the boss of me!”**

These exercises can be found on Dr. Carlson’s website under the *Rise and Shine* heading.  
[www.sydneycarlsonflute.com](http://www.sydneycarlsonflute.com)

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