“If you cannot hear yourself inside the flute, then you better find what is you.”

Nora Lee Garcia
From Shrill to Thrill

Goals

• How to get a Singing Tone.

• How to feel more Organic in Playing.

• How to be more Aware of the Balance Points.
Flute Player Zones

- The Three Zones for Voicing.
- The Three Zones for Tonguing.
- The Three Zones for Resonance.
THE THREE ZONES USED FOR VOICING

Zone 1
Vowel (i) front of the lips and keep soft palate forward. Medium Sound for mp, mf dynamics.

Zone 2
Vowel (o) towards the tongue. Chest voice, F to FFF dynamics.

Zone 3
Vowel (u) towards the soft palate the uvula moves up. Soft high notes. Head voice. P to PPP dynamics.

****This is not meant to be a set position but as a guidance for starting some sounds. Each person can find hundreds of sounds and colors.
THE THREE ZONES USE IN TONGUING

ZONE 1
Idea - The Tu Articulation
Action - The Tip of the tongue hits the Zone 1 (the back of the upper teeth) at the same time that you bring the tongue down blow and sustain. You blow Tu and keep the shape of the vowel U thru the blow (means you vocalize the U and the uvula stays up).
Result - This provides more articulation and is more percussive.
Reach - 100% Proximity.

Idea - The Du Articulation
Action - The Tip of the tongue is touching already the back of the teeth in Zone 1, then bring it down with blowing and sustain. You blow Du and keep the shape of the vowel U thru the blow (means you vocalize the U and the uvula stays up). More Bowing Effect softer articulation.
Reach - 80% Proximity.

ZONE 2
Idea - The Tu Ku Articulation (Double Tonguing)
Action - The Tip of the tongue hits the Zone 2 (the bump inside your gum before the hard palate) at the same time that you bring the tongue down blow and sustain. You blow Tu and keep the shape of the vowel U thru the blow (means you vocalize the U and the uvula stays up). You create the Ku sound by starting the sound from the Uvula not the throat and sustain.
Result - This is a fast articulation it’s more effect than pure sound (Flickering Sound).
Reach - 70% Proximity.

Idea - The Du Gu Articulation (Double Tonguing)
Action - The Tip of the tongue hits the Zone 2 (the bump inside your gum before the hard palate) at the same time that you bring the tongue down blow and sustain. You blow Du and keep the shape of the vowel U thru the blow (means you vocalize the U and the uvula stays up). You create the Gu sound by starting the sound from the Uvula not the throat and sustain.
Result - This is a fast articulation is not defined it’s more of an effect (Flickering Sound).
Reach - 60% Proximity.

ZONE 3
Idea - Martele or Martellato, Dotted or Double Dotted Articulation
Action: The tip of the tongue hits Zone 3 the back of the hard palate (Do not go to the soft palate, it is too far back) then bring it down with blowing and sustain. You blow Du or Di and keep the shape of the vowel U or i thru the blow (means you vocalize the U and the uvula stays up). Notice for this articulation you sustain more than the beginning of the articulation making the second stroke weaker.
Results - This is a very flickering sound more defined than double tonguing because you sustain more at the beginning. Martele or Martellato articulation (Italian articulation) means hammered. These articulations can be used with dotted or double dotted rhythm.
Reach - 50% Proximity.

Zone 2 - Starting point of piccolo articulation.

****This is not meant to be a set position but as a guidance for starting some articulation. Each person can find hundreds of articulations.
The Three Zones of Resonance

• Balance Points
• Free Neck
• Organic Breathing
Balancing the Flute

Fulcrums

First Joint of the left forefinger

Right thumb

Chin
Free Neck

Bring the Flute to you don’t go to the flute.

As you are playing the flute keep your body open don’t move your neck up or down just release the jaw.

Do not push your chin forward against the flute so much that it will lock your jaw, just connect more with your fulcrums.
Organic Breathing

Release the Jaw.

Initiate the Breathing from the Uvula.

Pelvis moves to the right when stand is open and initiate filling from down up without pulling your torso or moving the shoulders up.
Stay in Shape

• Time your endurance.

• Push your endurance.

• Keep your endurance.

• Log your endurance.
Flute Tips for Band Directors

• Check the cork inside the headjoint daily. Use the stick that comes with the flute (metal, plastic or wood), find the marking on the stick (looks like a line), hold the headjoint with the right hand in the higher part close to the crown, do not hold it at the lip plate. The lip plate should be facing out not towards you. Insert the stick inside the headjoint and look for the mark on the stick inside the lip plate, the line should be centered inside the embouchure hole (that means the cork is lined up).

• Check proper blowing by using the headjoint only. The headjoint should tune 440. If the headjoint sounds like a g# the student is: covering too much, blowing too slow, or the cork is off.

• Use the Blocki Pneumo Pro to check proper blowing, angles, dynamics and articulations (single and double tonguing).
Equipment for this Master Class
Blocki Pneumo Pro

Blowing with the right angle
Practice Tonguing
The perfect silent practice at home
Peterson Strobe Tuner

Prevent Distortion
FLUTE CONCERT ALERT!!!
RECITAL:

Nora Lee García

Two Hemispheres, One Soul

NORA LEE GARCÍA, flute

Featuring piano accompaniment by JAMILA TEKALLI

Thursday, JANUARY 24
8pm, UCF Rehearsal Hall
UCF Main Campus

Sunday, JANUARY 27
7:30pm, TIMUCUA (The White House)
2001 Hamilton Lane, Orlando FL

Music by Busser, Debussy, Bozza, Hue, Cortese, Uebayashi, Caliendo and Liebermann

MORE INFO: NoraLeeGarcia@ucf.edu

music.ucf.edu
The University of Central Florida Summer Flute & Piccolo Institute is a one-week intensive program designed to educate and inspire young flutists through an interesting and challenging curriculum that includes master classes, flute and piccolo performance. Each student will be placed in a flute class including full memorization of flute and piccolo solos and long flute lines to help the students to read and respond to the music. The instrument classes provide individual attention to each student as the students learn the notes, scales, and techniques necessary for their growth as musicians. The instrument classes provide continuous and concentrated input from faculty. Flute choir, small ensembles, and music literature are emphasized by the faculty. A flute ensemble will be formed as part of the daily curriculum. Guest artists will give classes to the students. At the end of this exciting week, each student will take part in a free recital.

Areas of Concentration: All-State preparation, solo ensemble, information, rhythm, sight reading, technique, and ear training, and working with an accompanist.

Registration Deadline: June 1, 2013

For More Information: Contact Dr. Garcia at nogarcia@ucf.edu or 407-823-3589, or visit the website: www.ucf.edu/music

FEATURED:
Dr. Nora Lee Garcia-Velázquez, Piccolo Professor at the University of Central Florida
Paige Cristman Long, Associate Professor of Flute Performance
Ashley Mudge, Flute Professor at Seminole State College
Darcie Manning, Flute Professor at Long Island Conservatory, and Claris College (UK) Professor

JUNE 24-28, 2013
Tuition: $300 before Dec. 31; $350 after
Times: 9:00am - 3:00pm Middle School
1:00 pm - 6:00pm High School

Summer Flute & Piccolo Institute
High School & Middle School Summer Flute Camps
One-Week Intensive Flute Performance Program

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JUNE 21-23, 2013
Tuition: $120 • Housing $80

Flute Boot Camp is a three-day intensive program designed to educate and inspire young flutists. Daily master classes and individual coaching appointments provide continual and concentrated input from faculty. In addition to the daily curriculum, guest artists will give classes to the students.

Registration Deadline: June 1, 2013 • For more information, contact Nora Lee Garcia at nogarcia@ucf.edu or 407-823-3589
“To be able to play the flute we need space.”

Nora Lee Garcia