

Healing Flute Section Sound and Intonation Woes

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MAKE A BETTER SOUND!!!

1. Understand the way the flute wants to receive the airstream.
 - a. Blowing harder to get higher notes is NO-NO.
 - b. Embouchure Flexibility is critical. Use a bassoon reed to demonstrate physics of octaves/harmonics.
2. Shape(S) of embouchures – is there a template or ideal? Not really!
 - a. Smiley or droopy. Tight, loose, open strong?????
 - b. Don't emphasize the "Kiss the lip plate" method. It leads to a bad sound.
3. Body Posture & Hand Position.
 - a. Parallel looks good for marching – doesn't promote the best flute sounds.
 - b. Lifted left shoulders – NOT GOOD.
4. INTONATION (Don't forget – headjoints are movable!)
 - a. Rolling in and out: a quick fix, but sound quality changes. Avoid BOTH smothering AND completely uncovering the lip plate.
 - b. Tuners are great – EARS ARE BETTER.
 - i. Control of a tuner dial (sharp, flat & in tune)
 - ii. Hearing dissonant vibrations and adjusting!
 - iii. Single note and interval drones (Tonal Energy App)
 - iv. Knowledge of "Just Intonation" can be learned with good teaching.
 - c. Know exactly where your headjoint is at ALL TIMES. Adjust according to each upcoming section.
5. VIBRATO in a flute section. (Nanny-goat vibrato has to be identified)
 - a. Control of the vibrato is crucial and has to be taught to ALL FLUTISTS.
 - b. Speed and Depth are the variables that need to be taught.
 - c. Vibrating in sync isn't the ideal in a section (band or orchestra).
 - d. Vibrato (tasty – not "Mondo") can help disguise some intonation issues, especially between 2 soloing instruments (Oboe or Clarinet).

Jim Walker plays Burkart & Resona Flutes & Piccolos

He endorses the "LefreQue" Sound Bridge

Recordings & Books available @ jimwalkerflute.com

