The 40-minute Practice Hour
National Flute Association, 2012

1. More Effective Practice
   * Increase awareness
   * Reduce tension and stress on body
   * Work away from instrument
   * Rest and recover

2. Embodied Practicing
   Engaging your whole self:
   Body
   Mind
   Emotions
   Multi-sensory awareness
   All your musical training

3. Develops Artistry
   You are an artist!

4. Warm-ups
   * Whole-body
   * Using full range of motion in arms
   * Feel connection to floor - support for whole body
   * Get blood pumping
   * Repeat for more energy or when you’ve been over-using the upper body

5. Awareness
   * Multi-sensory awareness engages whole self
     o On location
     o In imaginary environment
     o On stage

6. Learning music without flute: Analyze
   * Structure
     o Similarities and differences of each section
     o Purpose of each section
   * Harmony
     o Harmonic progressions
     o Emotional language of harmony

7. Analyze, cont.
   * Emotion
     o Emotional content/meaning of each movement, phrase, section
   * Quality of movement
     o Needed for each emotion
   * Historical, cultural, environmental meaning
     o A holistic approach

8. Analyze, cont.
   * Breath
   * Articulation
   * Dynamics
   How each enhances the meaning of the
   * Phrase
   * Section
   * Movement
   * Piece

9. Learning music without flute: Imaginary Practicing
   * “Mental” practicing - research
   * Bb scale - top octave
     o Comfortable speed
     o Embouchure
     o Tongue

10. Notice
    * When the notes get foggy
    * Which ones tend to blur
    * Where in the scale you tense up
    * Where in your body you tense up

11. Alternating Imaginary with Regular Practicing
    * Go back and forth between the 2
    * Are you adding any unnecessary work when you play?
    * Gradually speed up
    * Vigilantly observe any tension creeping in
    * Go back to imaginary practicing until you can get it at the new tempo in your imagination

12. 4 B’s
    * B4 bringing up your flute:
      o B aware (of yourself and the world around you)
      o B balanced
      o B supported
      o B breathing

13. Prepping for performance
    * Trust your body to do what it knows how to do
    * Think primarily about the music - the emotion, the meaning. EMBODY it!
    * Don’t run through passages at tempo
    * Instead, slowly go through tricky spots in your multi-sensory imagination

14. Rest and Recovery
    * How long before a break?
    * Constructive rest
    * Imaginary practicing
    * Stretching

15. Rest and recovery, cont.
    * Inclusive (multisensory) awareness:
      o Deepens breathing
      o Lowers stress
      o Stimulates the automatic postural reflexes that keep you upright and make you coordinated
      o Does not “zone you out”

16. Summary
    * Keep your body moving and flexible with warm-ups, stretching and constructive rest
    * Approach music making with your whole self - all senses, emotions, and understandings
    * Limit time at the instrument (and protect your hearing & body) with imaginary practicing
    * Discover exactly what movements you need to create the sounds you want
    * Trust what you’ve practiced

17. Thank you!
leapearson@mac.com
www.flutibia.com
Article in Flute Focus: “Navigating Embodied Practicing”
Google it

Copyright 2012, Lea Pearson. Do not use without permission.
leapearson@mac.com    www.flutibia.com