

Assembling the Pneumo Pro

Carefully slide the fan holder on to the head joint as shown.



Open the gate of the fan holder a tiny bit.



Correct Positioning

For correct positioning, keep this flat surface parallel to the ground, or pretend to balance a penny on it to keep a good position.

Teaching Beautiful Flute Tone with the Pneumo Pro Wind Director

To produce the first low note, place the Pneumo Pro under the lower lip, while covering no more than a fourth of the embouchure hole. Have the students aim the air column slightly above the upper teeth and then use the upper lip to direct the air down to the lowest fan. The air stream should create a small and flat opening in the lips.

Once the student can consistently isolate the lowest fan with the low note embouchure, check the speed at which the fan is spinning and the length of time it spins. In order to simulate a full and resonant low note, the lowest fan must spin quickly so that it generates a spinning sound as long as possible.

When students can isolate the lowest fan with a long rrr...mmm sound at least five times in a row,

they are ready to duplicate the air column on the flute head joint. Of course, they should always be



checking the embouchure in front of the mirror. It is possible to spin the lowest fan by incorrectly pushing the upper lip forward. Students must use the correct embouchure to spin the lowest fan. This is why using a mirror is so critical.

Students should be encouraged to create a full and resonant sound with the end of the head joint uncovered, and then produce a pitch a major seventh lower by covering the end of the head joint. The norm should be a full and focused sound, even for a beginner.

Flexibility Exercises: Headjoint & Pneumo Pro

1) Practice with just a mirror with the pointer finger under the lip. Concentrate on making the lip opening smaller as the lips are brought forward for the higher note. Make sure the student is "gluing" the wet inner part of the lips together and using the air to create the opening. Use the syllable "pooh" or "poh" for the low note and "pee" for the high note.

2) Again work with a mirror, but use the Pneumo Pro so the student can see the air direction change from the lowest fan up to the next fan to play the higher note.

3) Play no. 1 or *Tricky High and Low Head Joint Challenge*, first with just the lower pitch and then the upper pitch.

4) Use the Pneumo Pro to "play" the line as written. The teacher should play it on the head joint so the students can hear the pitch change as they make the embouchure changes on the Pneumo Pro.

5) Play the line as written on the head joint. Emphasize the importance of not rolling the head joint in to produce the upper note. Rolling in the head joint will make the upper note easier to play, but results in terrible flute playing. The lips need to move....not the head joint!!

6) If the lip opening and air directions are correct, then playing the pitches will be simple. Do not let the students over blow to reach the upper note.

7) Learning to play this exercise correctly as a beginner will have an incredible impact on their success with playing the flute. This is a great warm-up, even when the students are playing with the whole flute.

Tricky Low and High Head Joint Challenge

Play with the end of the head joint covered.

1

2

3

4



Low Note Embouchure
The lip opening is larger for low notes



High Note Embouchure
Move the lips forward and use a smaller lip opening when playing the higher notes.

Extra Tricky Head Joint Exercises A Great Daily Warm-up for all Players!

Play with the end of the head joint uncovered.
When practicing with the Pneumo Pro spin the lowest fan for the low note.
Use a smaller lip opening and forward lip movement to reach the upper note.
(This should make the air move up to the 2nd or third fan of the Pneumo Pro.)
Do not over blow to get the upper note!!

These **Extra Tricky Head Joint Exercises** make a great a warm-up. Play with the end of the head joint uncovered.

1) To practicing with the Pneumo Pro spin the lowest fan for the low note. Use a smaller lip opening and forward lip movement to reach the upper note. (This should make the air move up to the second or third fan of the Pneumo Pro.)

2) Do not over blow to get the upper note.

3) The picture to the left shows the correct embouchure for the high notes with a small lip opening and the lips reaching forward to spin the second or third fan of the Pneumo Pro. This embouchure and air

The image shows four staves of musical notation, numbered 1 through 4. Each staff contains a sequence of notes in a treble clef, with stems pointing up and down, indicating a specific melodic line for practice. The notes are placed on various lines and spaces of the staff to represent different pitches.

This picture shows the embouchure for the high notes with a small lip opening and the lips reaching forward to spin the second or third fan of the Pneumo Pro.



direction should also be used when playing softly to keep the pitch from going flat.

4) The goal is to achieve a flexible embouchure as quickly as possible. If students wait to begin working in the upper register, it will be much more difficult to master. Many students will find this exercise quite easy. Those who find it more difficult will benefit immensely by working to form a small lip opening. The flexibility to play in the upper octave will greatly increase the beauty and focus of tone in all registers.

Harmonic Flute Exercises for Embouchure Flexibility

Finger the first note of each slur and keep that same fingering throughout the slur. Do not overblow for the upper notes, instead gradually make the lip opening smaller as the pitch rises and is played as softly as possible. Form the embouchure with the inner wet part of the lips firmly together. Practice the embouchure changes in front of a mirror. Next play the exercise with the Pneumo Pro to make sure the

lips are moving forward for the high piano notes. The numbers above the exercise indicates which fan should be spin while playing the pitch and dynamic changes. The number one represents the lowest fan. In this exercise the lowest fan should always spin as fast as possible for the forte, while the 3rd fan should spin as slowly as possible for the piano.

Exercise 1: A musical staff in treble clef with a key signature of one flat (B-flat). The exercise consists of two slurs. The first slur starts on G4 (finger 1), goes to A4 (finger 2), B4 (finger 3), and ends on A4 (finger 2). The second slur starts on B-flat4 (finger 1), goes to B4 (finger 2), and ends on A4 (finger 1). A crescent moon icon is placed above the peak of each slur, with the number '3' above it. Below the staff are two trapezoidal diagrams representing lip opening: the first is wider at the top and narrower at the bottom, the second is wider at the bottom and narrower at the top.

Exercise 3: A musical staff in treble clef with a key signature of one flat (B-flat). The exercise consists of two slurs. The first slur starts on G4 (finger 1), goes to A4 (finger 2), B4 (finger 3), and ends on A4 (finger 2). The second slur starts on B-flat4 (finger 1), goes to B4 (finger 2), and ends on A4 (finger 1). A crescent moon icon is placed above the peak of each slur, with the number '3' above it. Below the staff are two trapezoidal diagrams representing lip opening: the first is wider at the top and narrower at the bottom, the second is wider at the bottom and narrower at the top.

Exercise 5: A musical staff in treble clef with a key signature of one sharp (F-sharp). The exercise consists of two slurs. The first slur starts on G4 (finger 1), goes to A4 (finger 2), B4 (finger 3), and ends on A4 (finger 2). The second slur starts on B4 (finger 1), goes to C5 (finger 2), and ends on B4 (finger 1). A crescent moon icon is placed above the peak of each slur, with the number '5' above it. Below the staff are two trapezoidal diagrams representing lip opening: the first is wider at the top and narrower at the bottom, the second is wider at the bottom and narrower at the top.

Exercise 7: A musical staff in treble clef with a key signature of two sharps (F-sharp, C-sharp). The exercise consists of two slurs. The first slur starts on G4 (finger 1), goes to A4 (finger 2), B4 (finger 3), and ends on A4 (finger 2). The second slur starts on B4 (finger 1), goes to C5 (finger 2), and ends on B4 (finger 1). A crescent moon icon is placed above the peak of each slur, with the number '7' above it. Below the staff are two trapezoidal diagrams representing lip opening: the first is wider at the top and narrower at the bottom, the second is wider at the bottom and narrower at the top.