

DEVELOPING ARTISTRY VIA THOUGHTFUL PRACTICE: A METHOD BOOK
FOR INTERMEDIATE FLUTE STUDENTS

by

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Chapter One: Defining the Need for Materials

Before beginning my doctoral work, I worked as a private teacher for a number of years, teaching young middle school and high school students. I noticed that after completing the beginner/advanced beginner method books, there were very few sources for students devoted to the intermediate learner. Students would have to work from technique and tone methods that were sometimes above their skill level and from etude books that did not adequately address the range of competencies that I desired for them. Instead of having a central source for their studies, my pupils were asked to buy a number of books that were not fully accessible to them. While this expanded their libraries and gave them materials to “grow into,” it also proved frustrating for some, and too expensive for many. Existing intermediate methods were lacking in appeal and scope, with very little discussion on creativity, the development of tone color, or contemporary techniques - not only in terms of practicing for use in flute literature, but also as a vehicle for tonal flexibility. Additionally, many were not visually engaging or particularly inspiring to students during what I perceive to be a difficult time in their musical development. Moving out of the beginner stage and into an intermediate stage of learning generally requires more focus and sustained efforts at practicing the instrument.

This lecture document, “Developing Artistry Via Thoughtful Practice: A Method Book For Intermediate Flute Students,” is an intermediate method book for young flutists that covers aspects of holistic practice (breathing, stretching, mindfulness, meditation, and productive practice strategies), as well as the development of artistry through the exploration of musicality, tone color, and creative improvisation. It includes etudes for

daily practice as well as technical flexibility exercises and standard material such as scales, arpeggios, and thirds.

SCOPE OF RESEARCH

The scope of this document embodies typical components of a method book, and is a comprehensive, contemporary resource that covers aspects of tone and technique for the intermediate student. It is my goal to augment these studies with the goal of exploring more abstract topics such as creativity, improvisation, and tone color. The method book contains a holistic approach that delves into healthy breathing exercises, stretching and strengthening, and mindfulness, while developing a focused and rewarding approach to practice and addressing performance anxiety. The book is comprised of etudes, tone, phrasing, vibrato, and technique exercises, along with instructions on stretching, breathing, practice strategies, and mindfulness exercises. Along the way, the book will contain inspirational stories, quotes, and information to help young flutists think imaginatively, work diligently, and build healthy and positive habits. In addition to the method book, which is the core of this document, I will supply a review of literature that explores the need for holistic instruction as well as issues related to performance anxiety and young learners.

LITERATURE REVIEW: AVAILABLE RESOURCES FOR STUDENTS

One of the primary components of this method book is a comprehensive approach to flute study for intermediate students, with areas of instruction in tone development, technique studies, and etude practice. In choosing the scope of the exercises to be written for the book, I reflected on my own teaching and the various tone and technique books that I have used with my intermediate students. I returned to these sources and worked

through them, picking out aspects of each that worked particularly well, and assessed why students seemed to prefer certain approaches more than others. I asked the questions, “Why did this approach work?” and “What does it highlight for my students?” My goals in compiling this book are to be as inclusive as possible with my approach, so that students can buy one book as a comprehensive resource, while providing them with engaging exercises that they will enjoy returning to on a daily basis.

In looking at existing method books I used the National Flute Association’s 2004 guide, “Selected Flute Repertoire: A Graded Guide for Teachers and Students,” and their 2005 “Selected Flute Studies: A Graded Guide of Etudes, Daily Studies, and Method Books” to help define an intermediate level of performance. The Pedagogy Committee of the National Flute Association assigns ratings to literature and method books based on their Level Criteria Chart. This chart is organized by alphabetical levels, with “Level A” being beginner, and “Level I” being advanced. I chose to focus on repertoire and methods in the middle of the range, Levels D through F. These levels include the following criteria:

- Level D: Pitch Range of C1-G3, Major/Minor keys to 4 sharps and 4 flats, free use of accidentals and enharmonics. Rhythm combinations including sixteenth note triplets, quintuplets and thirty-second notes. Meter including 3/8, 5/8, 6/8, 7/8, 9/8, and 12/8, as well as 2/2 and 3/2. Meter changes where the beat remains constant, as well as “extended syncopations” and hemiola. Articulations including flutter tonguing and multiple tonguing (double/triple tonguing). Musical symbols that include dynamics, repeats, D.C., D.S., simple ornamentation symbols that include grace notes, mordents, trills, small cadenza figures, and notation of harmonics, multiphonics, and flutter tonguing. Pedagogical focus includes tone development, lower register ease, control of dynamic spectrum from p to f as well as crescendo/diminuendo over short phrases of 2 bars. Increased breath control for four measures or more. Introductory knowledge of extended techniques such as harmonics, multiphonics and flutter tonguing.

- Level E: Pitch Range of C1-A3, Major/Minor keys to 5 sharps and 5 flats, free use of accidentals and enharmonics as well as forms of the minor scale and chromatic scale. Rhythm combinations to include “moderately complex rhythmic combinations using values as short as thirty-second notes in slower tempos, and note groups of up to sextuplet in faster tempos.” Meters include common simple, compound and mixed meters. Articulations of any combination, with “moderate use” of multiple tonguing and flutter tonguing. Standard notation of musical symbols and ease with all basic ornaments, as well as “moderate use” of extended techniques. Pedagogical focus to include tone development, vibrato, low register ease, dynamic extremes from pp to ff in “moderate registers” and extension of crescendo/diminuendo over four to six bars. “Increased ease with varied musical styles.”
- Level F: Pitch Range of C1-Bb3, Major/Minor keys to 6 sharps and flats, with “extended use of chromatic passages and complex patterns of accidentals.” Rhythm combinations of greater complexity “using values as short as thirty-second notes in slower tempos and note groups of up to the septuplet in faster tempos; extended passages of sixteenth notes or triplets.” Use of common simple, compound and mixed meters, as well as changes between simple and compound meters. Articulation patterns of “moderate complexity” including multiple tonguing, as well as combinations of double and triple tonguing. Standard notational symbols including ornaments and extended techniques. Pedagogical focus to include variations in tone color and vibrato, tempo changes and rubato. Extreme dynamic changes in “moderate registers” and crescendo/diminuendo over four to six measures. Adeptness in the upper register. “Focus on managing the challenges of piano as equal partner.”

The National Flute Association’s 2005 “Selected Flute Studies: A Graded Guide of Etudes, Daily Studies, and Method Books” lists only eight selected method books for intermediate learners, grouped in levels “DEF” and “EFG”. In my research, I was able to find only sixteen books that fit into this range of skills, but this included books that moved through beginner level to intermediate/advanced (such as the Wagner Method, and the Taffanel and Gaubert Complete Method.) I limited my search to method books, which I defined as being comprehensive books that contained not only tone, technique and etude work, but also explanations and expertise from the authors to instruct the

student on improvement. I only sought out English-language books that are currently in print. In addition to using the NFA's graded guide, I also used web catalogs with graded recommendations from Flute World and Carolyn Nussbaum Music Company to fill out my list.

In my research, I found books that focused primarily on tone development and technique, and found very few that addressed tone color, vibrato, musicality, musical creativity or extended techniques. I was able to find only one method book that came close to covering all of these aspects, and it was published in five volumes! This was Karen Smithson's *Playing the Flute!*, published in 1999, and I found it to be very comprehensive. Books that have been published very recently, such as Kathy Blocki's *Blocki Flute Intermediate Method* (2006), and Patricia George and Phyllis Louke's *Flute 102: Mastering the Basics, a Method and Solo Collection for the Intermediate Flutist* (2012) specifically address the intermediate student, and delve into topics outside of tone and technique development. However, the depth to which each book addresses creativity (via improvisation or composition), contemporary techniques, or musicality is lacking. I found no method book in my research that addresses the ideas of healthy practice habits or physical development and the advantages of breathing and strengthening exercises.

In my experience, most of the students who perform at the intermediate level are older middle school students or those students just entering high school. Leaving behind the world of the beginner, with all of the enthusiasm that comes in learning a new skill, students often feel overwhelmed or frustrated as expectations begin to heighten and new (and sometimes anxiety-inducing) opportunities like auditions and competitions become more common. The development of a healthy practice routine, a creative and musically

meaningful approach to literature, and a healthy attitude towards performance are key parts of the intermediate learning experience and better equip students as they grow as musicians. It is my hope that a comprehensive yet economical method book that addresses these issues will help to create a more confident, creative, and joyful musical experience.

TONE DEVELOPMENT

The development of a beautiful, expressive, and varied tone is something that all flutists strive for everyday. Two of the most often used tone development books in a flutist's library are *De la Sonorite*, by Marcel Moyse, and *Practice Book for the Flute, Volume One: Tone*, by Trevor Wye. *De la Sonorite*, published in 1934, follows Moyse's principle of a "model note," which focuses on the tone quality of the very first note, stating that it is "very important as it is to become the model sound that is to be recreated on each successive note." (Gearhart dissertation, p. 28) This reference note approach is also used by Trevor Wye, and he instructs students to always return to the reference note at the end of the exercise. The idea of including a model note, a constant reference to which all other notes are to be compared, sets up students for a consistent routine that asks them to employ careful listening and matching of tone quality. The two exercises in *De la Sonorite* that worked well for my students included the "Suppleness in the Low Register" exercise (p. 10), because it addresses a few key components of tone at the same time. In addition to simply helping to develop a player's low register tone, it tests endurance with longer note values and challenges the student to reach dynamic extremes. It also becomes a good exercise for intonation in the low register, and with the use of the model note, asks students to try to match the quality of each primary note (in the first

exercise, F, for example.) The widening intervals help to develop lip flexibility. Finally, there are numerous pitch combinations, so there's the opportunity for a bit of variety.

A second exercise, intended for lip flexibility via expanding intervals (p. 16), can be practiced both slowly for tone development and quickly for a finger challenge. One addition that I appreciate from flutist Jill Felber is the idea of filling in particularly difficult wide intervals. Fill the intervals with a chromatic scale first, then a diatonic scale, then with a third, fifth, or other interval in between. This gets the student to understand the volume of air needed for getting the interval to speak. This exercise helps to fill the flute with a healthy volume of air, and shows students how to make quick, small adjustments as they move through changes in register.

In *De la Sonorite*, Moyse opens the book with a very basic long tone exercise (p. 6), starting off in the second register, which is distinctly different from many other long tone exercises, and I believe it offers the flutist two advantages. First, the brightness of the second register gets the flutist's air moving, and the rhythm (commencing on beat four of an incomplete bar and slurring chromatically into a dotted half note in the next measure) gives momentum over the bar line, lending a particular liveliness and forward motion. Many tone exercises focus on whole note patterns that can begin to feel quite stagnant.

Overall, *De la Sonorite* can be a test of a younger student's endurance, with exercises that can be overly tiring, but the tone exercises included here address a number of issues at the same time (fullness of sound, lip flexibility, dynamic contrast, articulation, and intonation, to name a few) and can be a good start for the intermediate student who is beginning to learn how to practice more thoughtfully.

Trevor Wye's *Practice Book for the Flute, Volume One: Tone*, published in 1980, includes standard long tone exercises such as those in *De la Sonorite*, as well as a variety of exercises that address tone color, tone development through extended techniques (harmonics, whistle tones, and pitch bends), tapering, and intonation, among other topics. Wye's book was the first tone method book that I came across in my research to address these topics in one volume, and there are exercises in this book that appeal to flutists at all stages of study. Wye's explanation of issues, such as tone development through extended techniques, musical tapering, and tone color are sufficient, although short on instructions as to how to physically affect the change that student might be looking for in the sound. His approach delves too much into the quality of the sound over the physical aspects of how you can create that sound. A small quibble with the method is the limited variety he offers in the area of tone color, only suggesting examples like: "a purple rich sound" or a "hollow yellow sound," which I believe to be pretty limited in the range of colors that the flute is able to produce.

Both the Moyse and the Wye method books are quite utilitarian, and good foundations for students to have, but formal in prose and are not visually engaging, which is a component that I think is essential to keeping the attention of young students. Both were lacking in descriptions of physical attributes that affect sound (placement of the flute on the lip, angle of air, size of embouchure, size of resonating cavity, speed of air) which I find to be essential in working with students, especially intermediate students who are just beginning to refine ideas of tone and technique.

In my review of other existing tone methods, several authors provided inspiring examples of creative exercises, explanations, or visually engaging methods that work

well for students. One method book that I considered a wonderful example of thoughtfully-written and well-presented ideas is *The Physical Flute: Creative Techniques for the Development of Tone, Vibrato, and Pitch Control*, by flutist Fiona Wilkinson. Published in 1999, this method book is structured well, starting with breathing and stretching to prepare for warming up, and delving into Alexander Technique influenced explanations on how and why we need to be considerate of these physical aspects when playing the flute. I think the explanations are not overly formal and the text is user-friendly. All of the warm-up exercises move through pitches fairly quickly, encouraging a fullness of tone throughout the melody instead of a focus on individual notes that you would get in Wye or Moyse. This is probably a weakness for the book as it relates to intermediate students as it doesn't give them the opportunity to really listen well, but it does make for a more lively warm-up, as it keeps your attention! One of the things that is most valuable about this book is the physical descriptors that come with each section as well as the illustrations that she gives to help make a point. It's as simple sometimes as illustrating the shape of the embouchure, but I think that these visual aids are very useful and engaging. Wilkinson has a great section on tapering, but in this case (as with all the sections of the book) gives very little in the way of musical examples to help students to know where/when to apply a taper. She has an extensive section on dynamic changes and intonation, with exercises on both using a tuner to work on intonation, as well as working with a piano to improve the ear. Wilkinson's section on tone color is thorough, and one aspect that stands out is the divorcing of tone color from dynamic range. Lots of teaching on "yellow" or hollow tone, for example, focuses on softer, gentler excerpts, while "purple" tone is reserved for forte, aggressive passages. She challenges the flutist to have

a wide range of color at all dynamic levels. Her section on vibrato contains useful illustrations, and her final section on expression in music ties all of the concepts of the book together neatly, although there is a notable dearth of musical applications or examples from the repertoire.

Robert Dick's *Tone Development Through Extended Techniques*, published in 1986, is limited in its approach, featuring only extended techniques exercises, but covers a wide variety of extended techniques and provides good physical descriptions to help students achieve the desired sounds. The extended techniques covered include throat tuning (singing and playing), harmonics, fourth register practice, pitch bends, whisper tones, diffuse tones, and multiphonics. The book is quite text-heavy and formal, and is lacking in any visual appeal. The exercises are thorough and move through the entire range of the flute, but it would be most useful to include musical applications as opposed to only exercises (the Allemande from J.S. Bach's *Partita*, shown on page 22, is the sole example of an application to traditional flute repertoire.) A way to improve upon this could be the inclusion of etudes or excerpts that show how these techniques could be used in your practice as a way of developing tone in a musical context. There is a lot of value in connecting this more to the traditional repertoire so students can best use it in their everyday practice. This book also does not explicitly address how extended techniques can help in practicing tone color changes, which would be useful to students. Vowel changes, multiphonics (octave multiphonics, especially), harmonics, and throat tuning are all valuable ways to explore different physical changes that happen in order to produce the extended technique. Additionally, the chapter on "extended timbres" with bright/diffuse tones can help a flutist to understand the timbral possibilities that are

available to us. One important question that Dick fails to address is explaining how can we create these tone colors on the flute while using traditional (and in-tune) fingerings.

Two pedagogy books that are worth including here because of their style and content are not necessarily intended for younger students, but are geared towards more advanced flutists and teachers. However, both books include creative concepts on tone development and color that are effectively explained and useful for young learners, as well as illustrations that clearly demonstrate the principles outlined in the book. The first is Roger Mather's *The Art of Playing the Flute*, a three-volume set that was published separately in 1980, 1981 and 1989. Volume one addresses breath control, volume two addresses embouchure, and volume three is a catch-all, dealing with topics such as posture, technique, resonance, articulation, and vibrato. At 250 text-heavy pages, the book suffers from overly precise instructions at times, but Mather's approach to tone development and color is quite creative and precise, and he does provide helpful illustrations to aid in understanding the concepts outlined in the book. At points, the physical descriptors are overly instructive, which can inhibit a student who is too interested in doing things exactly right.

The most important/valuable part of this book to me is Mather's approach to tone color. He addresses it first in Part I of the book, where he focuses on how good breath support affects tone color, but discusses it most thoroughly in Part II of the book, which relates to embouchure. Mather states that the Part I techniques are universal – breath control techniques work the same way for all in affecting tone color, while embouchure modifications are much more individual and each flutist will have to experiment to find what works best for them. It is admirable that, instead of categorizing tone color potential

into only two categories (yellow/purple), he embraces the wide range of sounds that a flutist can achieve and then tries to analyze the scientific aspects of various colors. He suggests experimentation through different vowel sounds; lengthening/shortening the air reed; the placement of the lip opening as well as size and shape (there's also lots of good basic information on playing with an offset embouchure here); positioning of the flute on your chin; alignment of headjoint; function of the corners of the mouth; jaw placement; and air pressure. He also describes several tone colors in depth: Round, Hollow, Brassy, Transparent, and Floating. The third volume has two very interesting chapters that also relate to tone color, featuring topics on resonance via lung strength and resonance via throat, the sinuses, and the mouth cavity. It is in these chapters where he offers the most interesting experiments as a means of exploring the resonant cavities in the body. He suggests, for example, trying to play with cotton balls in the mouth, to hear how the lack of resonant space in the mouth produces a weak, dull sound. He names a number of factors that one would normally consider when playing (keeping the throat open and vocal cords low) but also mentions things like flaring the nostrils, positioning the front/middle/rear of the tongue, and manipulating the soft palate in order to change the quality of the resonant cavity. These techniques are not often referenced in tone color development and have great potential to affect the quality of one's sound.

Finally, *The Gilbert Technique*, written by Angeleita Floyd and published in 1990, outlines the pedagogical principles of Geoffrey Gilbert, a revered English flutist. Written primarily as a pedagogical reference book, I decided to include it here because of its clear principles and wonderful illustrations. There are numerous photos in the book that help to illustrate physical concepts and aspects of breath support, posture, and

embouchure. While the book is primarily text instead of music, it is formatted in a visually appealing way. The explanations on all subjects are clear and concise and the physical descriptions are plentiful, especially in the section on embouchure. The physical process of embouchure and aperture formation in tone development as well as the direction and speed of air are very precisely outlined in bullet points, and easy to understand directions are given, as well as a “troubleshooting” guide. The economy of language that Floyd employs is appreciated, and I believe that the overall style of presentation would be really useful for younger students.

Different sections of Floyd’s book address extended techniques as a means of tone development but do not use musical examples to demonstrate how you could apply these in everyday practice. The section included on tone color is very precise in its explanation of why it’s possible for our tone color to change and what we have to do to produce different tone colors, but again, tone color discussion is limited to the hollow “aquarium” tone versus a richer, purple sound, which is a quite narrow interpretation of tone color possibilities. In general, however, this book does well in keeping the reader engaged when more text-heavy explanations are needed.

Tone development and color are overwhelmingly broad topics to explore for intermediate students especially, so finding ways to be clear and economical in writing, as well as visually engaging and mentally stimulating, are important. The above methods are good resources for ideas on the variety of exercises needed for student development as well as great examples of how to (or how not to) convey this information an easily digestible and engaging format.

TECHNIQUE STUDIES

Most of the intermediate method books that were surveyed for this project contained a standard pattern of technical exercises that will also be included in my method book. These standard “daily” exercises include: major and minor scales, arpeggios, and the chromatic scale. Some methods included thirds and whole tone scales, which will also be a component of my book. My method book for intermediate students will go a step beyond most other methods as I intend to include all forms of the minor scale (many methods just featured the natural form, or natural and melodic forms), as well as whole tone scales and technical exercises in thirds, and arpeggios that feature not only major and minor spellings, but seventh chords, diminished chords, and augmented chords. Each key area will have its own page for easy organization. Since the book is intended for intermediate students, the pitch range will not venture below C¹ or above B^{b3}, although C major scale is presented in three octaves. Most method books included a chart for altissimo (4th octave) fingerings reaching D⁴, which will also be included in my method book. The method book will also include explanations into how to build major and minor scales and arpeggios, as well as a diagram of the circle of fifths. These daily technique exercises will come with suggestions for articulation variations as well as rhythmic variations.

In compiling technical exercises outside of these daily standards, it is important to give students a rotating variety of challenging finger exercises that change from day to day. Most interesting to me were not exercises that followed scalar patterns, although these are of great value (for example, Taffanel and Gaubert’s *17 Grands exercices journaliers de mécanisme*) but exercises that covered a range of intervallic patterns and

had a more musical effect. Existing technical methods in this category that sprang to mind were *7 Exercices journaliers pour la flute* by M.A. Reichert, *Daily Exercises for the Flute* by André Maquarre, and Geoffrey Gilbert's *Sequences*. In my own composition of technical exercises, the goal is to include not only the essential scalar exercises (for example, Taffanel and Gaubert's five-note ascending/descending scale pattern) but also to present technique exercises that challenge the developing technique of the intermediate student while maintaining an element of creativity in the melodic line.

ETUDE PRACTICE

Etudes are my original compositions, and will address the following areas of development:

- Tone development, including beauty of tone, dynamics, color, intonation
- Melodic interpretation and musical phrasing
- Creative improvisation
- Extended techniques
- Vibrato
- Articulation
- Tricky finger combinations

Etudes will stay within the recommended range for intermediate level students as defined by the National Flute Association. One of my goals in composing etudes for this method book is to include “on the spot” practice strategies and reminders within the etudes so that students will have ample opportunities to integrate good practice habits as a part of their daily routine.

THE METHOD

Throughout the method book, my intention is to offer instruction for student development as well as practice reminders and suggestions for constructing a daily routine. Most of the intermediate method books that were surveyed for this document (a

full listing is given in the appendix) were woefully thin on actually describing concepts in any detail or giving students practice goals, two components that are important to flutists who are at such a sensitive stage of development.

Chapter 2: Defining the Need for a Holistic Approach

In exploring the need for a method book that offers a more holistic approach to music-making for intermediate students, I wanted to research practice strategies, performance anxiety, motivation, and physical well-being for younger students, to see if scholarly sources supported my hypothesis that students tend to be underdeveloped in these areas. Overwhelmingly, all of the articles I found supported the ideas that students desire instruction on these topics at younger ages than one might expect, and that they struggle with issues that eventually lead to stress, distraction, attrition, and injury.

Through my exploration of intermediate method books, I found none for flutists that addressed the ideas of healthy practice habits, avoidance of injury along with the advantages of breathing and strengthening exercises, finding motivation or inspiration as a flutist, or coping with performance anxiety and strategies for building confidence. Scholarly literature, however, overwhelmingly supports the idea that students need instruction in these areas, and that students recognize this need and express the desire to learn more, whether from teachers, peers, training sessions, or literature.

STRATEGIC PRACTICE HABITS

The development of strategic practice habits in young students is an overwhelmingly popular topic in music education literature. In a 2012 study examining the transition from beginning music student to intermediate student, researcher Peter Miksza notes that students become less motivated to practice because of parental involvement and more motivated by their own desires and challenges. He cites past studies that recognize valuable tools for helping students learn to practice efficiently, including deliberately slow tempi, practicing at a range of tempi, “chaining” (working

from smaller chunks into bigger chunks), working with a metronome, and making markings in the part. These tools aid students in reaching practice goals efficiently, and lead to a greater sense of success.

Robert Duke, in his 2009 study of practice strategies, argues that encouraging students to strictly practice “by the clock” is a less effective strategy than one that prioritizes goals and problem solving. Each student learns differently, and Duke points out that in other academic areas, students are not expected to advance because they commit the same number of hours as their peer group, but instead that a student’s efforts at problem-solving and the quality of the work he/she does is more indicative of progress. Through the study of university piano students, his research found that the most successful students approach practice sessions with effective tools for quick error correction and therefore are able to create performances that are more consistent and of a higher caliber. Duke argues that neither teachers nor method books invest enough time in teaching students *how* to practice in a goal-focused way. He states:

“Yet, it is rare in published methods to see examples of systematic instruction in problem solving and error correction, even though devising solutions to problems is one of the central features of learning. It is generally not the case that experts (in any discipline) simply avoid making mistakes when they are learning something new, but experts correct their mistakes efficiently and effectively. Thus, it seems that error correction should be a prominent part of novices’ instruction and that the most appropriate goal for young learners is not that they play their instruments for 30 minutes a day but that they skillfully identify and systematically address the mistakes that are an inevitable part of learning” (p. 319).

Duke found that the specific strategies that worked for the most successful pianists in his research study included tempo changes to accommodate difficult passages, marking of treacherous spots, taking tricky sections out of context, and practicing hands separately.

Duke says that the tempo change strategy was the most effective strategy used by the top-ranked pianists.

As flutists, we have many ways of creating variation in our practice strategies. In my own teaching, I have found that students who have not had private lessons rarely understand how to practice, other than playing through pieces from beginning to end. In lessons we work on isolating difficult passages through the following ways:

1) “Chunking” – isolating small, one-inch passages of music that are then repeated. Students keep track of the repetitions via “picket fences” (four dashes in a row, with one slash through each group, to make a small “fence”), “penny games” (using pennies on a stand, students slide a penny from one side to the other to represent one repetition), or by using a counter on a smart phone or tablet (“Tally” is a good app for this purpose.) Students report to me that this feels tedious at first but they appreciate seeing the repetitions adding up and it makes them feel that they are accomplishing a good amount of work. Students report a lot of success with this method and I will often challenge them in lessons to take specific “chunks” and do a certain amount of daily repetitions each week. For most students, this is the quickest way that they see progress.

2) Tempo Variations – in chunked sections, or in larger sections of a piece, students are encouraged to manipulate the tempo of the passage in order to effectively address errors. We will sometimes play a metronome game where we start at half tempo and then move the metronome up ten clicks for five repetitions, and then down five clicks for five repetitions until we move slightly past the performance tempo. We will also vary how the metronome keeps the beat, setting it to tick on the “and” of the beat instead of on the beat, or on the “e” or “a” of the 16th note. We also try more broad settings, with the

metronome clicking only on beats two and four of a bar, or only on the half note. This helps students to test their own internal sense of time.

3) Articulation Variations – in technical passages, I encourage students to vary the articulation that is marked in several different ways. I feel that this helps the technical development of a passage because it encourages them to think differently about pitch relationships from one note to the next, and it takes the mind away from the fingers slightly and focuses more on the air and the tongue, which can be useful for students who get too “stuck” on a difficult passage. We try different patterns of tongued and slurred combinations, much like the suggestion offered in daily exercise books from Marcel Moyse as well as Paul Taffanel and Philippe Gaubert.

4) Grouping – in passages of straight sixteenth notes, students number each note of the four sequentially, and then reorder the starting note in each repetition. So, a normal passage of 1-2-3-4 may become 2-3-4-1, 3-4-1-2, or 4-1-2-3. Taking small passages, the student then plays with the metronome on with these regrouped sixteenth notes. This helps their eyes to move forward more efficiently, and helps to propel the music over the beat and over the bar line.

5) Skeletal Practice – with repertoire, students can sometimes be so involved in executing the technical aspects of a passage that they forget to communicate the musical line. Taking away the embellishments in a technical passage in an attempt to get at the simplest musical phrase is a great practice technique. It helps students to understand the direction of the phrase and to know which notes are most important.

6) Improvisational Practice – in this practice strategy, students are encouraged to explore new ways of communicating the musical character of a passage via improvising

on themes, bits of phrases, or rhythmic motives that they find in their repertoire. Through short improvisations, students may expand the boundaries of expression via phrasing, tone color, dynamic contrast, and expressive tempo changes. Akin to this strategy is the idea of “character” practice. Similar to improvisational practice, character practice asks students to work with specific passages from their repertoire to find many new ways of expressing one single phrase. I may give the student a set of scenarios, moods, or characters to interpret, specific to a few measures of music. The student then performs a phrase from his repertoire in the selected style. The process repeats, with the student portraying these various styles, until all of the selections have been explored. When the student tries actively to think about creating differences in so many ways with the written example, it effectively creates a palette of expressive choices from which the student might choose.

Addressing practice strategies is a primary goal in writing my intermediate method book. I plan to use the strategies outlined above in combination with a chapter of etudes to teach students how to best develop their practice techniques.

MOTIVATION AND INSPIRATION

In addition to Miksza’s work with motivation and practice habits, Peter MacIntyre has researched the subject of motivation and young music students and in a 2012 study found that the motivation to learn music early on is supplied by parental encouragement, but for older, high-school aged students, motivation to learn music was supplied by a desire for “integrativeness” (“taking on the characteristics of musicians, positive attitudes about learning music, and an interest in music learning”), positive interactions with the peer group and a positive view of the teacher (teachers who supplied feedback along with

clear directions and who were seen as being successful at their own instruments were highly motivating factors to high school students.)

In considering how a method book might provide further motivation for students, the idea of “integrativeness” is worth exploring. How could a method book inspire a student to “[take] on the characteristics of musicians, positive attitudes about learning music, and an interest in music learning”? A component of a method book that might inspire this characteristic is the inclusion of practice strategies, inspirational stories and biographical information from famous flutists and musicians. Additionally, further examples of flute literature for listening, as well as vignettes about the impact of music in the lives of students in the intermediate peer group could prove to be motivational inclusions in the book.

PERFORMANCE ANXIETY

Scientific studies in decades past have focused primarily on the phenomenon of performance anxiety as it relates to adults. Research on the occurrence of performance anxiety in children and adolescents has only recently been undertaken. For example, a 2011 study from Helene Boucher, published in the *Journal of Research in Music Education*, found that very young students (3-4 years old) experienced performance anxiety that loaded them with high levels of cortisol, known as the “stress hormone.” Many students tested in advance of a performance had cortisol levels higher than adults. Boucher cites two studies that suggest students find that advice from teachers on strategies for handling performance anxiety to be “relatively uncommon.”

In a second study by Dianna Kenney and Margaret Osborne, published in 2006, researchers found that performance anxiety built steadily in middle school years, peaking

around 10th grade. Interestingly, in this particular study the researchers found that females exhibited higher levels of performance anxiety than males (this finding has not always been replicated in other studies, however). Reasons cited for increased performance anxiety include 1) the peer group increasingly being a focus of attention, 2) an increase in retrospection and self-evaluation, 3) increased social/interpersonal anxiety. Students who were able to control their performance anxiety had increased tools for “realistic self-appraisal” and used phrases such as, “I’m bound to make a few mistakes” to help ease the pressure of performance.

Finally, a third study surveyed students to understand what coping techniques were undertaken to help manage performance anxiety. In a 2006 study, authors Lydia Fehm and Katja Schmidt worked with high school students, aged 15-19, at a German performing arts school, asking students to list the short-term strategies (i.e. those that were undertaken directly prior to performance) and long-term strategies (those that are practiced over time) that students used to help manage performance anxiety. Additionally, the researchers asked these students to rate the perceived effectiveness of these strategies. Survey answers included the following short-term solutions: rehearsing difficult measures, positive thinking, prayer, smoking cigarettes, relaxation, and “calming substances.” Of these short-term solutions, prayer received the highest score for perceived helpfulness to students. For long-term solutions, students listed regular practice strategies, relaxation techniques, counseling or therapy, and talking to teachers/peer group about performance anxiety. Overall, no long-term strategy was perceived to be overly helpful.

Students were also asked to list ways that performance anxiety could be addressed. Respondents who wanted more help in addressing performance anxiety said that discussion with the teacher in private lessons, more performing opportunities, a frank, open discussion on performance anxiety, a more supportive studio atmosphere, and training courses in performance/relaxation techniques could all be helpful in addressing performing anxiety.

In my work with students, we discuss various strategies for coping with performance anxiety. The following seem to be most successful and are included in my method book:

1) Preparation – The development of solid practice strategies and thoughtful, regular practice is the most helpful way to calm anxiety, as students feel that they have adequately prepared for their performance. I encourage students to run through their repertoire in a variety of settings (for friends, teachers, family, or in classrooms, churches, practice rooms, friendly venues) prior to a big performance.

2) Mantra – Similar to the cited use of “prayer,” in Fehm’s study, students who develop a mantra or saying that has positive connotations have found some measure of calm prior to performing.

3) Breathing and stretching – In addition to the everyday physical advantages and tension-correcting aspects that a repertoire of breathing and stretching exercises can give to a student, these exercises also can offer a way of managing stress prior to performances. Yoga, in particular, has been a helpful routine in helping to fight performance-related stresses.

4) Attention to diet – A quick note on performance-day diets is apropos, as many of my younger students sometimes spend solo and ensemble day feasting on vending machine candy, salty snacks, and sugary drinks, only to find that they have a difficult time focusing or producing a consistent sound while performing. Sharing basic information with students like drinking water, or avoiding caffeine or salty foods, is useful.

5) Visualization – Helping students to understand the advantages of visualization, mentally walking themselves through a performance, and anticipating physical and mental aspects of playing as well as the emotional highs and lows of the moment, can help a student to be more prepared for a performance.

PHYSICAL WELL-BEING

In a study of students entering a university to study music, published by Claudia Spahn et al in 2004, the researchers found that music students “started their course of study with specific problems and greater health impairment than students majoring in other subjects. A quarter of the music students entering university had playing-related health problems, and one-third of the music students showed conspicuous scores for anxiety” (p. 29) Another study, published by Heidi Blackie, quotes a university piano professor who states that many college-aged students come into programs experiencing injuries and are “unwilling” to change their behaviors, as habits are so deeply ingrained. This points to the failure of teachers to instruct and engage younger students on issues of avoiding performance-related injuries. A 1988 study published by Alan Lockwood examined attitudes of school-aged music students (from 10 years old up to 18), many of whom believed that a “no pain, no gain” approach to performance was acceptable. A

surprising 79% of students surveyed believed that pain is acceptable in overcoming technical problems. In this study, 49% of these middle and high-school aged students reported performance-related injuries of varying degrees. 68% of the students who responded positively were female, which is a result that holds in accordance with other published data on musicians and performance injury.

Various studies revealed that musicians in general were reluctant to seek or receive treatment from health care professionals. Surprisingly, in a 1987 study of university music majors by H.J.H. Fry, students who sought professional medical attention were often told that the physical issues they faced were non-existent and were simply manifested in their own minds.

In a 2001 article by Margaret Redmond and Anne Tiernan, private teachers expressed a reluctance to provide students with information on performance injuries when they felt it was outside of their own experience. The study found that, while addressing preventative measures to aid against injury, teachers focused the most on proper body mechanics and posture, playing techniques, the importance of the warm up, and awareness of a student's physical limitations when selecting repertoire. Overall, however, the study found that "few [instructors] teach their students about risk factors for injury and increasing practice load incrementally" (p. 37). Many studies advocate for a greater collaboration between health care professionals and music teachers at all levels in educating students on preventative practices and performance-related injuries.

Of the many suggestions gleaned from the research, I intend to use the following healthy strategies in my method book:

1) Practice breaks, of three varieties – “mini breaks” of five to ten seconds in between repetitive practice “chunks,” longer breaks of five minutes for every twenty-five minutes practiced, and longer breaks away from the flute after consecutive hours of practice.

2) Pacing practice sessions through the week – so that students do not find themselves having to “cram” for their lessons or performances.

3) Posture Awareness – I will include information on healthy posture for flutists with notes on attending to tension in flute “trouble spots,” such as the jaw, neck, hands, wrists, elbows, and shoulders.

4) Stretching and Breathing – Along with posture awareness, healthy playing postures for the flutist, these slow and gentle stretches are useful in the midst of practice sessions and at the end of the session.

5) Mental Practice – I will advocate during longer breaks that the flutist do mental practice or visualization.

6) “Cool Down” – at the end of practice sessions, unwinding with a slow movement or long tones to help relax the body and the mind, as well as soothing stretches and breathing exercises.

MINDFULNESS

Mindfulness is defined by Jon Kabat-Zinn as “paying attention in a particular way: on purpose, in the present moment, and nonjudgmentally” (p 4). Research has been done in the past few years that explores the use of mindfulness-based techniques in educational settings and their benefits for not only adults but younger students. In a 2012 article on mindfulness and children, Kim Rempel shares research that finds mindfulness

instruction to children to be helpful in boosting self-esteem and self-confidence, the ability to focus, reducing stress, and aiding in the management of emotional reaction. She cites a 2005 study by Napoli et al that found the “[b]enefits of teaching mindfulness in school include an increase in creativity, greater cognitive flexibility, and better use of information to improve memory for retention of teachings” (p. 213).

In an article by Frank Diaz on mindfulness strategies in a music education setting, Diaz states that current demands on young students leads to increased multi-tasking and distraction, and have difficulty maintaining attention on their work. He states that “musical activities... are especially conducive to promoting mindfulness,” since these strategies involve “guided attention to stimulus, paired with prompts to re-engage with the stimulus when presented with distractions” (p. 12). Musical warm-ups, listening exercises, and working to promote awareness of the physical sensations of performing can all be adapted to include components of mindfulness.

In my method book, there are mindfulness prompts throughout that encourage students to engage with the exercises in a thoughtful and attentive way, as well as basic information about mindfulness and how it can be a part of a student’s daily work.

TIME MANAGEMENT

In addition to strategies that relate to physical and mental practice, I will include a component of the method book that is dedicated to time management, helping students to strategize and plan for a daily practice routine that will ensure efficient use of time, thorough preparation, and progression/retention on the instrument.

PREFACE:

*breathing
and
stretching*

Stretch Safely!

Stretching, when done improperly, can cause more harm than good. Work with your teacher to find stretches that work for you, and be sure not to overdo it. In Timothy Jameson's book titled *Repetitive Strain Injuries*, he offers the following tips to observe when stretching (pp. 204-205):

- 1) Don't bounce the body up and down while stretching. Instead, use gentle, prolonged stretches that you hold for 10-15 seconds each.
- 2) Stretching should never be painful. Stretch to the point that you feel a "gentle tugging" on the muscle.
- 3) Be sure the room you're in is warm. Stretching in a cold area is more likely to cause injury.
- 4) Use your breath to aid in stretching. Before you stretch, take a deep breath. Then, exhale as you stretch. Use the exhalation to envision stress and tightness leaving the body.

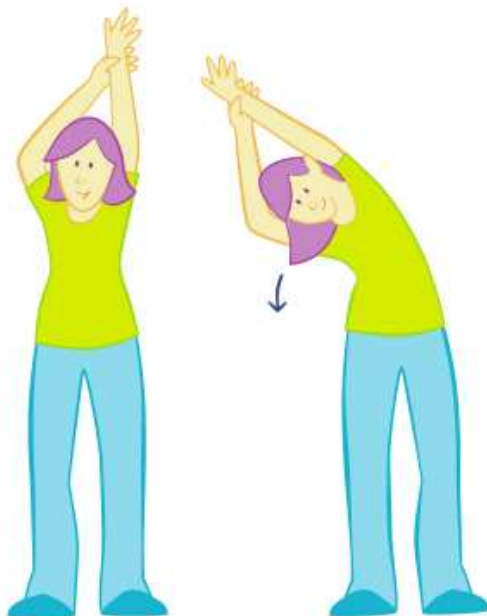
Neck rolls: Gently lower your chin to your chest. You should feel a nice stretch in the back of your neck. From this position, roll your head to the right and let your earlobe touch your right shoulder. Your face should face forward the entire time. From this position, take a nice, deep breath through your nose. Let your chin roll back to center, then over to the left shoulder. Deep breath. Let your head roll back to center, and repeat. Be careful not to scrunch your shoulders!



Hip opener: Sitting in a chair with your feet on the floor and place your right ankle on top of your left knee. From this position, let the weight of your knee stretch toward the floor, feeling a gentle stretch in your hip. Inhale and exhale in this position for a moment, then switch to the other ankle.

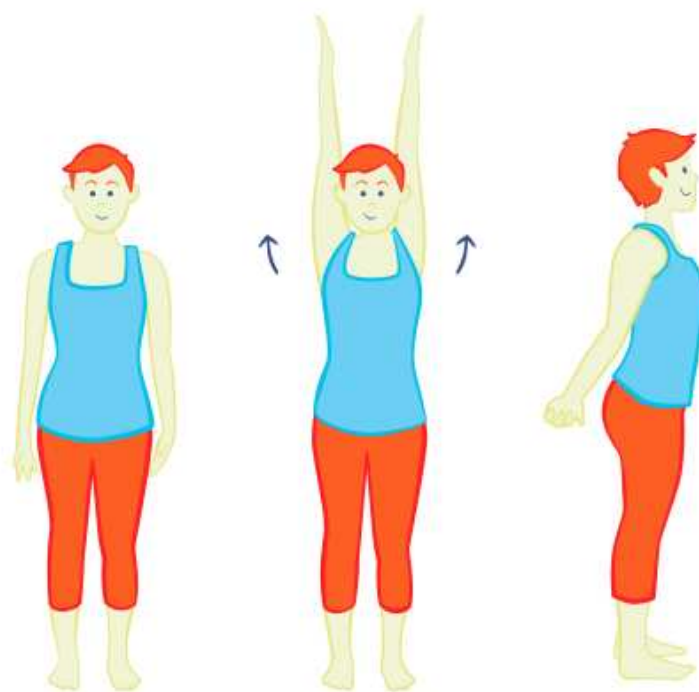


Side opener: Sweep your arms straight up above your head. With your right hand, gently hold your left wrist and stretch, leaning over to the right, feeling a lengthening on the left side of the body. Take a couple of deep breaths in and out through the nose, relax both arms by your side, then switch to the other side.

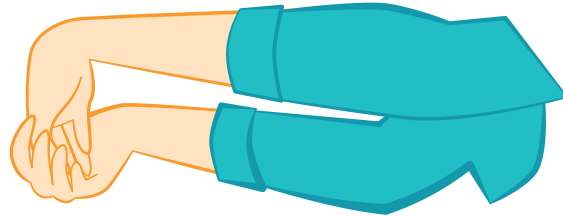


Mountain Pose/Deep Breathing: Stand with your feet hips width apart, arms relaxed at your sides. Feel yourself lifting from the sternum, and grow taller through the crown of your head. Relax your throat, your neck, and your stomach, and let your hands and feet feel heavy. Sweep your arms up while taking a big breath in. As your arms move towards the ceiling, feel your rib cage expand all around as you inhale. Feel your back open up, widening to make room for your lungs to grow. Reach towards the ceiling and feel the expansion across your torso and into your back. Sweep the arms back down, exhaling, but stay tall through the crown of the head.

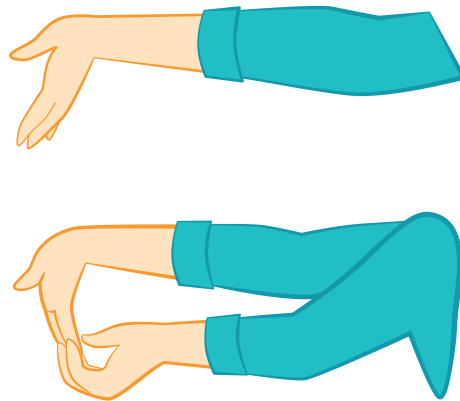
Chest opening variation: Grab your hands behind your body, interlace the fingers and pull them down behind the body, towards the tailbone. Inhale, let your shoulders stretch back, and grow taller through the crown of your head.



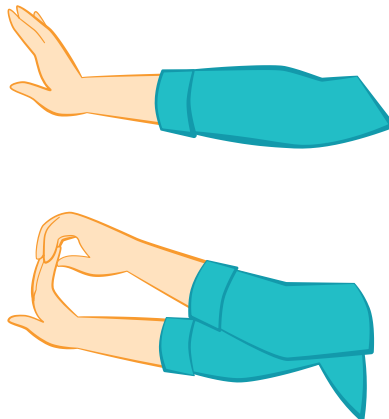
Forearm and wrist stretches: Stretch your left arm out in front of your body, with the palm facing down. With your right hand, gently pull your left hand back towards your body – your left fingers will be pointing toward the floor. Gently pull until you feel a nice stretch in the wrist.



Variation One: turn your palm so that it is facing out, away from you, and your fingers are still pointed toward the floor. With your right hand, gently pull your left fingertips back towards your body. Be sure to do this gently, and do not over stretch your wrist.



Variation two: turn your hand up, with fingertips pointing toward the ceiling, and with your other hand gently pull your fingertips toward your body.



Energizing Conductor Breath

Standing, legs hip-width apart, arms hanging naturally at your sides.

Take a breath as you raise your arms straight out in front of you (like you're going to hug someone)

Inhale again, swinging your arms out to the side (stretching your arms open wide)

Inhale again, reaching your arms up over your head.

Three inhales total – no exhaling!

Then, from this position, exhale loudly (saying AHHHHHH) as you bend forward and let your arms hang. Let your neck be loose and free. With your arms hanging, try some wide arm circles to release the shoulders even more. When you're ready, come back to standing slowly, stacking one vertebra on top of the next until you're standing tall. Repeat this exercise a few times. It's great in the morning, for finding energy, or for helping to release anxiety and nerves before a performance.

Source: Adapted from Mia Olson's *Musician's Yoga*

Tranquility Breath

Sitting comfortably, place the tip of the tongue on the ridge behind your upper front teeth, as if you're saying "Luh". Exhale all of your air through the mouth. Close your mouth and inhale through your nose, counting to four. Hold this breath for seven counts, keeping your body relaxed and your throat open. Exhale completely through the mouth for eight counts. Make your air "whoosh" (it may help to purse your lips slightly in an "O" shape). While exhaling be sure to keep your tongue in position behind your top teeth.

Repeat this cycle – 4 counts of inhaling, 7 of holding, 8 of exhaling – four times.

Source: Dr. Andrew Weil

Bumble Bee Breath

This breath can help you to focus as you find a more introspective, calming state of mind. Try this when you are feeling anxious or unable to concentrate.

Cover your ears with your hands, blocking out external sounds. Close your eyes. Sit comfortably or stand.

Inhale slowly through your nose. As you exhale through your nose, hum a low tone - "HMMMMMMMM" – keeping the mouth closed. Once you've exhaled all the air, repeat. This is not a counted exercise, but inhale and exhale slowly. Don't force yourself to inhale or exhale too much air. Focusing your attention on the insides of your eyelids, see if this helps you to slow those racing thoughts and find a bit of peace!

Source: Bhramari Breath, BKS Iyengar, *The Light on Pranayama*

Floor Exercises for Relaxation

Spinal Twist: Lying on your back, bring your knees in towards your stomach, and take a few breaths here, loosening up your lower back. Extend your arms out beside you. Take one more deep breath, and when you exhale, slowly lower your knees to the ground on one side, allowing your back to twist in the same direction. Take a few deep breaths in this position, then bring your knees back to center. Inhale again, and as you exhale,

take your knees down toward the opposite side. Take a few deep breaths here and feel a nice stretch through the spine. Come back to center.

Rest Position: This is a great pose to use at the end of any rigorous practice session, or to gain focus before an audition. Lie on the floor (or a mat) with your knees elevated. For your head, use a few thin books or magazines to support your neck. Be sure not to use something too thick – if your chin is crunched into your chest, use something shorter. Use this restful moment to evaluate tension in your body. You may find it helpful to use mindful breathing in order to alleviate tension. Close your eyes and focus on the point of tension. Inhale gently but deeply, and as you exhale, visualize the tension leaving your body, following the breath. Spend as long as you like in this position, as long as you are being consciously aware of your body.

SECTION ONE:

tone

Flute Tone

It's difficult to communicate all the aspects of a beautiful flute tone in writing. The best thing to do, if you're interested in having a diverse and lovely sound, is work with a private teacher. However, here are some basics to consider:

- 1) **Flute Placement on the Lip:** The embouchure plate should be placed on your chin, and your lower lip covers about 1/3 of the tone hole. Scoot the lip plate up to the red line where your skin and your lip meet. Your lower lip should stretch across the lip plate. Don't grimace or force your lip to stretch, but think about a long, fat bottom lip that connects fully with the lip plate.
- 2) Consider the size of your lip opening. Different sizes and shapes of the opening will create different types of sound. You can think about the shape of a straw to help find a good size. Try this: shape the opening like you are drinking out of a regular straw. Then, see what it feels like to shape the lip opening to fit the size of a coffee straw. Or, what if it were a big round shape, like the size of a bubble tea straw? (If you haven't seen one, it's big and round!) Experiment with each size and see how it affects your sound. Also, experiment with the amount of pressure you feel when your lips are in place – could you hold a straw in place with your lips?
- 3) Blow zippy, fast air, aiming your airstream down towards your elbow. 80% of the air you blow should be aimed into the flute – blowing more across the flute to get a big full sound will result in an airy and unfocused tone. Be careful not to tilt your head down or roll in too much.
- 4) Have a big, resonant space inside of your mouth. Think about how much space is in between your back teeth when you yawn. Try to form a flute embouchure around that yawning space in the back of your mouth. This space helps with your air direction, creates room in your mouth for the air to move through, and results in much less tension in the jaw and chin.
- 5) Keep the tongue low in the mouth while playing – don't let it crouch in the middle or hang on the roof of your mouth.



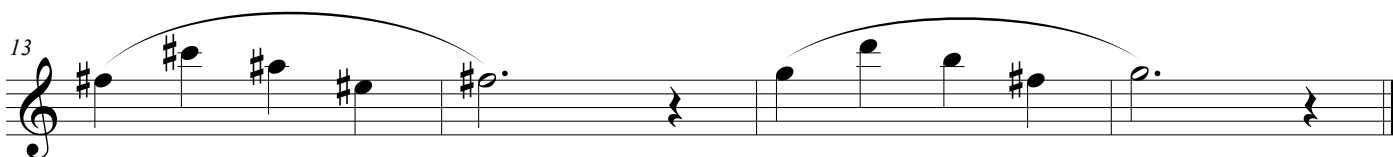
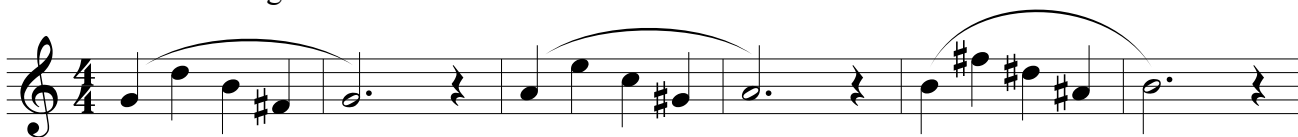
Tone Warm-Up: Bold and Vibrant

The musical score is written in 4/4 time and consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *f* (forte). The melody is characterized by long, sweeping phrases that span across multiple measures, often using slurs to indicate a continuous line. The notes are primarily quarter and half notes, with some eighth notes. The key signature changes to two sharps (D major) at the beginning of the fifth staff. The piece concludes with a double bar line at the end of the sixth staff.

For this warm-up, go for a beautiful, full sound throughout. Take big, yawning breaths that extend down into your toes.

Flute Warm-Up Exercises

Sing (and hold) the first note of each two-measure figure.

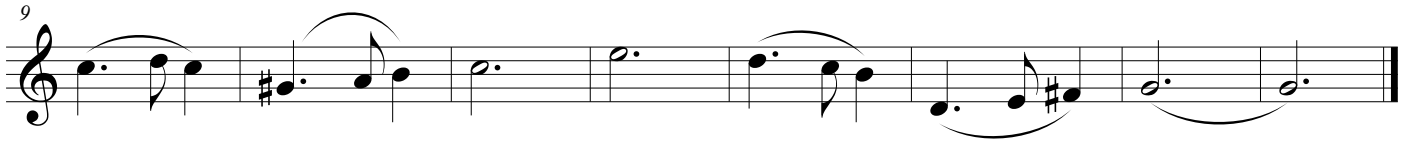


Goal: To work on opening the mouth and throat through the middle register. Sing in the octave most comfortable to you. Try to keep the sung pitch as steady as possible.

Be Mindful:

- Sit quietly in your seat with relaxed but stable posture.
- Close your eyes and completely cover your ears with your hands.
- Take in a relaxing breath.
- Hum (mouth closed) the first note of this tune for as long as your breath comfortably allows.
- Notice the sound of your voice and feel it vibrate through your body. This is not about the quality of your humming! Just spend a minute, eyes closed, feeling the vibration of your vocal cords in your body.
- If you find yourself distracted, return your focus to the sound of your voice.
- Take a breath and try again. You can stick with the first note if you like, or you can pick a new note.
- When you are finished, open your eyes, pick up your flute, and play the exercise as written.

Flute Warm-Up Exercises



Practice with the following vowel sounds:

AUH (jaw dropped, hot air zooming low, imagine holding an egg in your mouth!) Seek a rich, deep sound.

EUH (keeping tongue low, imagine holding a baby carrot in your front teeth.) Seek a pale, open sound.

Try both of these tone colors at varying dynamics. Practice this exercise first without vibrato, then add it.

Tone Warm-Up

Bouncy! Take a full breath on each eighth note rest.

oh!

Goal: Try to keep the lips from being too tense in the leap up to the third octave. Experiment with finding the right balance between a speedy air stream and lip pressure.

Try once slowly, using only your lip pressure to get the octave leap to sound.
Try again slowly, using only your air speed to get the octave leap to sound.

Can you find a nice balance between the two?

Through the whole exercise, try to take yawning breaths - breathe down to your toes! Practice this with a metronome so that you aren't late after the breath. Being able to take quick, big breaths that are in time with the music is a very important skill!

Variations:

- Transpose into 12 major keys.
- Sing and hold the first pitch of each measure in the most comfortable range. Slur throughout.
- Instead of starting notes with the tongue, use the "HA" articulation.

Tone Color



The flute is capable of producing a kaleidoscope of colorful tones. These varied “tone colors” can be a great tool for adding musical variety and thinking creatively about your sound. Two basic variations of tone color are rich purple and hollow yellow. Tone color variations can be achieved by changing the shape of your embouchure, changing the angle of your air, the resonant space inside your mouth, or the speed of the air. Use these variables to create a wide range of colors to choose from. With all of your practice, be sure to use a tuner to be sure that your beautiful yellow tone is not flat, or your rich purple sound isn’t too sharp.

Some tips on achieving purple tone, which has a richness of sound and lots of resonating harmonics:

- 1) Experiment with pressing slightly on the ridge under your nose, flaring your nostrils, or changing the pressure in between your lips
- 2) Use fast air, aiming down into the flute
- 3) Keep a lot of resonant space in between your back teeth

Some tips on achieving a yellow tone, which is more pale and hollow:

- 1) Experiment with making a more rounded “ew” opening with the lips and in the front of your mouth. Think about having a small egg on the front of your tongue.
- 2) Blow slightly more across the embouchure hole
- 3) Bring the lips a little more forward into a very slightly puckered shape

Don’t limit your thinking to just colors – think about descriptive words, textures, feelings – anything that can help you to think more creatively about your sound! Work to play with a varied palette of sound at every dynamic level.

Resonant Space in the Mouth: Try this exercise. Investigate the difference in tone quality based on the shape of your mouth. Shape your mouth like you’re going to say these syllables:

“Ah” - “Ew” - “Oh” - “Uh”

Using those shapes, play your instrument. Listen carefully to see how the tone quality and color change when shifting the syllable that you use.

TIP: Record yourself when experimenting with tone! It’s imperfect, but will give you a sense of how your sound is changing. What we hear when we play is often not quite as pronounced to an audience. Recording yourself is a good, objective way to hear how your tone is developing.

Tone Color

$\text{♩} = 60$

5

9

13

17

21

Detailed description: The image shows a musical score for a piece titled "Tone Color". The score is written in 4/4 time with a tempo marking of quarter note = 60. It consists of six staves of music, each starting with a treble clef. The first staff begins with a 4/4 time signature. The music is composed of various melodic lines, often spanning across two measures with slurs. The notes are primarily quarter and eighth notes, with some half notes. There are several accidentals: flats (b) and sharps (#). The key signature changes from one flat (B-flat) in the first staff to one sharp (F-sharp) in the fifth staff. The piece concludes with a double bar line at the end of the sixth staff.

Vibrato Exercise: Lullaby

With each vibrato exercise, try measured vibrato (pulsing in 2s, 3s, 4s, and 5s for each beat) and then work to play them using a natural, spinning vibrato. Start each exercise at 60 beats per minute and work gradually up to 120.

The image displays nine musical staves, each representing a different key signature for the vibrato exercise. The first staff is in C major (no sharps or flats). The second staff is in D major (two sharps). The third staff is in E minor (no sharps or flats). The fourth staff is in F# minor (three sharps). The fifth staff is in G minor (one sharp). The sixth staff is in A minor (no sharps or flats). The seventh staff is in Bb minor (two flats). The eighth staff is in Cb minor (three flats). The ninth staff is in D minor (two flats). Each staff contains a sequence of notes in 4/4 time, with a key signature that changes from C major to D major, then through various minor keys (E minor, F# minor, G minor, A minor, Bb minor, Cb minor, D minor, Eb minor, F minor), and finally returning to C major. The notes are primarily quarter and eighth notes, with some dotted notes and rests.

Vibrato Exercise: Meunier, tu dors

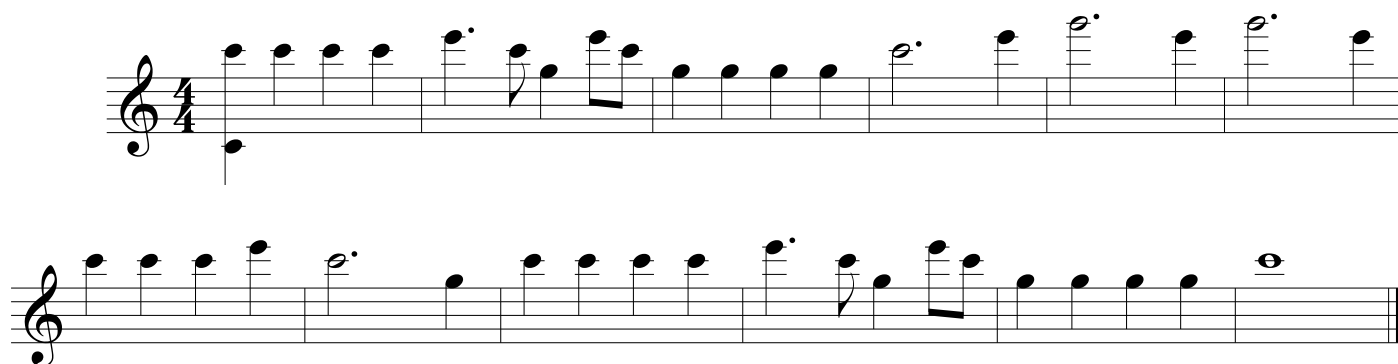
(Miller, you're sleeping)

French Traditional Folk Song

(♩ = c. 60-120)

The musical score consists of ten staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of approximately 60-120 beats per minute. The melody is composed of quarter and eighth notes, with a final dotted quarter note. The subsequent staves show a chromatic descent in the key signature, moving from B-flat to B-natural, then to C major, and finally to D major. Each staff concludes with a double bar line and repeat dots. The final staff ends with a key signature change to D major, indicated by two sharps (F# and C#).

A Breakfast Tune



These three melodies are designed for practice throughout the day. After you try a few long tones, try a harmonics exercise in each practice session. This one will get your air moving!

Play through each exercise first with the written notes to get an idea of the melody. Then use the low fingerings as indicated to produce all of the high register pitches. Use a combination of fast air and a smaller lip opening to get the right pitches to sound. Play very SLOWLY at first to be sure you're correct!

Try transposing this melody. Use low B, low C#, or low D as your basic fingering. Listen carefully.

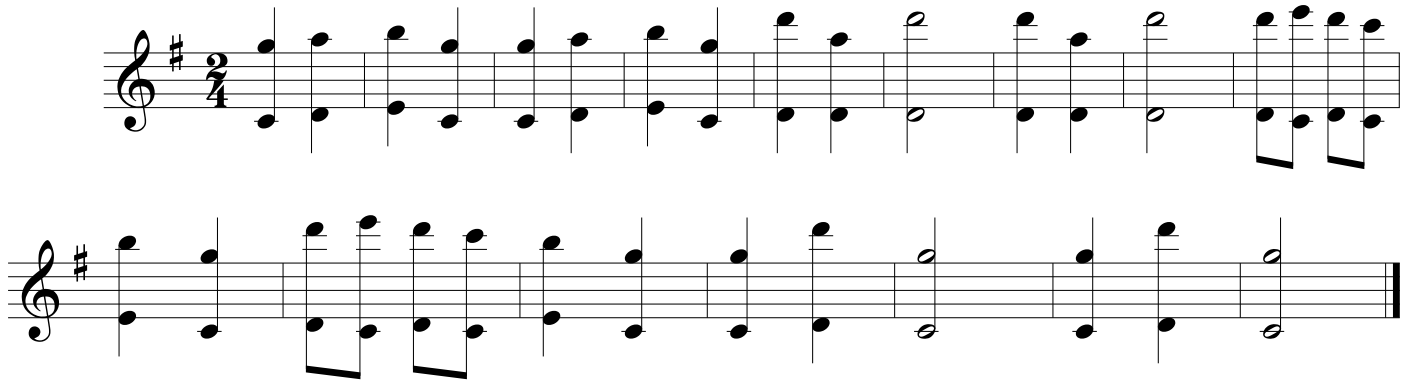
Three Notes for Lunch

The image shows a musical score for a piece titled "Three Notes for Lunch". It consists of two staves of music, both in treble clef and 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of eighth notes and quarter notes, with a final quarter note that is a half note. The second staff is identical to the first, ending with a double bar line. The music is written in a simple, clear style suitable for a beginner's practice book.

Good practice for your right pinky! Keep your right pinky curved and on the edge of the key.

Play through very slowly at first to be sure you're getting the correct pitches.

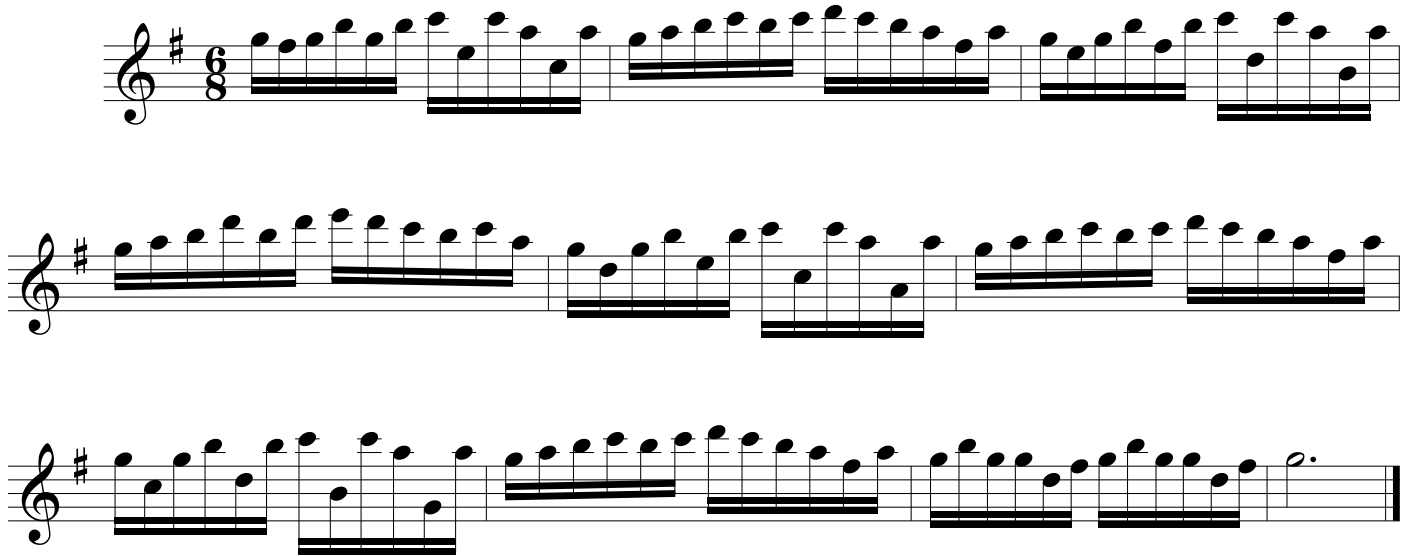
Winding Down



Try to keep your wrist soft and relaxed through the jump to low C.

Do you recognize the tune? I have changed measures five and seven, as well as thirteen and fifteen. Can you play the original version using traditional fingerings?

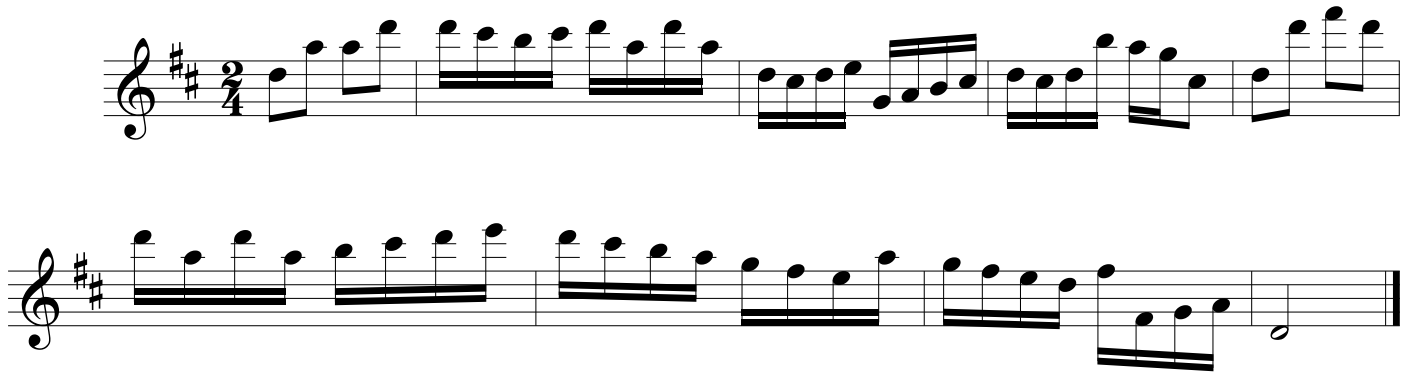
Tone Flexibility Exercise



To be practiced slurred in 6s, 2s, 3s and 4s, as well as tongued.

To be practiced as a melodic exercise, slowly, with a full sound and resonance through large leaps. Practice singing a low G while playing slowly through the exercise. Keep the throat in a low position.

Exercise in Tonal Clarity



To be practiced 4 ways: slurred, with abdominal HA, as well as tongued (legato and staccato).

Variation: Practice as a melodic exercise, slowly, with a full sound and resonance through large leaps. Practice singing a low G while playing slowly through the exercise. Keep the throat in a low position.

SECTION TWO:

technique

Minor Scale Fragments

To be practiced as written and 8VA. For even more of a challenge, try 16VA from m. 1-64. Vary dynamics, practicing all *pp* or *ff*, or with *cresc/dim* suggestions below.

The musical score consists of seven staves of music, each starting with a measure number. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It contains a sequence of eighth notes with a dynamic marking of *p* (piano) and a crescendo hairpin leading to a dynamic marking of *f* (forte), followed by a decrescendo hairpin. Below the staff, the word "or" is written, followed by two hairpins: a crescendo hairpin followed by a decrescendo hairpin. The second staff starts at measure 6, with a key signature of two flats and a treble clef. The third staff starts at measure 11, with a key signature of three sharps (F#, C#, G#) and a treble clef. The fourth staff starts at measure 17, with a key signature of one flat (B-flat) and a treble clef. The fifth staff starts at measure 22, with a key signature of two flats (B-flat and E-flat) and a treble clef. The sixth staff starts at measure 27, with a key signature of three flats (B-flat, E-flat, A-flat) and a treble clef. The seventh staff starts at measure 32, with a key signature of three flats (B-flat, E-flat, A-flat) and a treble clef. The eighth staff starts at measure 37, with a key signature of one sharp (F#) and a treble clef.

39

Musical staff 39: Treble clef, key signature of one sharp (F#), starting with a half note G4. The melody consists of eighth notes and quarter notes, with a fermata over the final half note G4.

45

Musical staff 45: Treble clef, key signature of two flats (Bb, Eb), starting with a half note G3. The melody consists of eighth notes and quarter notes, with a fermata over the final half note G3.

50

Musical staff 50: Treble clef, key signature of three sharps (F#, C#, G#), starting with a half note G4. The melody consists of eighth notes and quarter notes, with a fermata over the final half note G4.

55

Musical staff 55: Treble clef, key signature of three sharps (F#, C#, G#), starting with a half note G4. The melody consists of eighth notes and quarter notes, with a fermata over the final half note G4.

61

Musical staff 61: Treble clef, key signature of two flats (Bb, Eb), starting with a half note G3. The melody consists of eighth notes and quarter notes, with a fermata over the final half note G3.

66

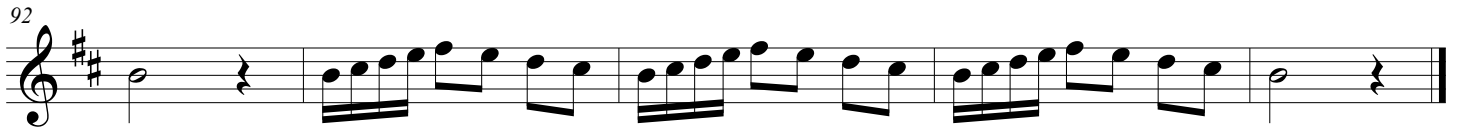
Musical staff 66: Treble clef, key signature of three sharps (F#, C#, G#), starting with a half note G4. The melody consists of eighth notes and quarter notes, with a fermata over the final half note G4.

71

Musical staff 71: Treble clef, key signature of three sharps (F#, C#, G#), starting with a half note G4. The melody consists of eighth notes and quarter notes, with a fermata over the final half note G4.

76

Musical staff 76: Treble clef, key signature of two flats (Bb, Eb), starting with a half note G3. The melody consists of eighth notes and quarter notes, with a fermata over the final half note G3.



Be Mindful:

Have a look at the bracketed measures (65-72). By this point, you may be tired of practicing. You may be especially grumpy that you've just arrived at the key of G# major. But use this mid-point in the exercise to check in and be sure that you're maintaining great habits.

1) Play two measures. Check in with your posture. Feel a lengthening in your spine. Feel the broad space between your shoulders, and release any tension from your upper body. Let your arms feel heavy.

Breathe deeply, taking as much time as you need to get a beautiful, healthy breath.

2) Play the next two measures. Check in with your head and neck. Is your jaw relaxed and open? Is your brow free of worry wrinkles?

Breathe deeply, taking as much time as you need to get a beautiful, healthy breath.

3) Play the next two measures. Are your fingers springy and light?

Breathe deeply, taking as much time as you need to get a beautiful, healthy breath.

4) Play the last two measures. Think about your air - are you zooming warm air all the way through the flute?

Breathe deeply, and try the passage again from beginning to end. Be thoughtful of the way all of these physical factors work together to create a ringing, singing flute sound.

Octave Hops

The musical score for "Octave Hops" is written in 4/4 time and consists of seven staves of music. The key signature changes from C major to B-flat major between the second and third staves. The piece is characterized by eighth-note patterns with frequent octave leaps, creating a rhythmic and melodic challenge. The first staff begins with a treble clef and a 4/4 time signature. The second staff starts with a measure number '3' and a key signature change to one flat (B-flat major). The third staff starts with a measure number '5' and continues in B-flat major. The fourth staff starts with a measure number '7' and continues in B-flat major. The fifth staff starts with a measure number '9' and continues in B-flat major. The sixth staff starts with a measure number '11' and continues in B-flat major. The seventh staff starts with a measure number '13' and continues in B-flat major. Each staff contains four measures of music, with the final measure of each staff ending with a double bar line and repeat dots. The eighth-note patterns are often grouped in pairs, and the octave leaps are indicated by stems that cross the staff boundaries.

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Flying Fingers

The musical score for "Flying Fingers" is written in 4/4 time and consists of seven staves of music. The key signature is one flat (B-flat). The score begins with a treble clef and a 4/4 time signature. The first staff contains a series of eighth notes grouped in pairs, with slurs over each pair. The second staff starts with a measure number '3' and includes a sharp sign (#) on the fourth measure. The third staff starts with a measure number '5' and includes a flat sign (b) on the eighth measure. The fourth staff starts with a measure number '7' and includes a sharp sign (#) on the fourth measure. The fifth staff starts with a measure number '9' and includes a flat sign (b) on the eighth measure. The sixth staff starts with a measure number '11' and includes a sharp sign (#) on the fourth measure. The seventh staff starts with a measure number '13' and includes a flat sign (b) on the eighth measure. The final staff starts with a measure number '15' and includes a flat sign (b) on the eighth measure. The score concludes with a double bar line and a final chord.

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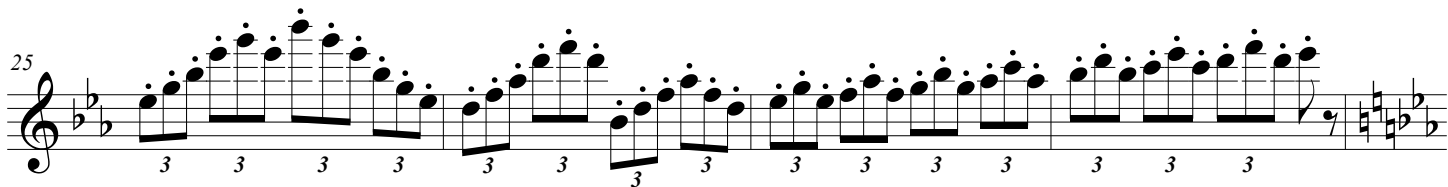
45

47

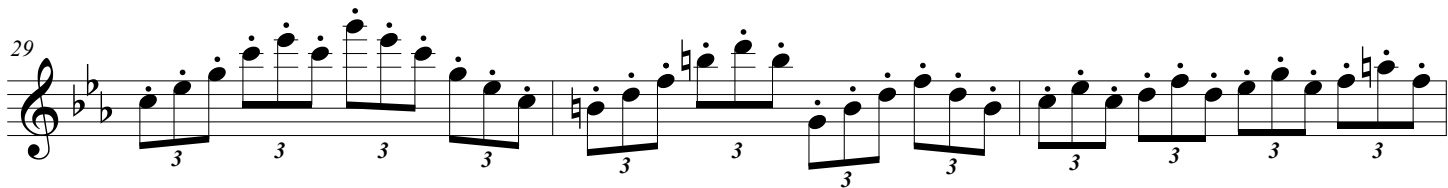
3 x 24!

The musical score consists of seven staves of music, each starting with a measure number (4, 7, 10, 13, 16, 19, 22) and a treble clef. The time signature is 4/4. The music is composed of continuous eighth-note triplets, indicated by a '3' below the notes and a slur above them. The key signature changes from C major to B-flat major (one flat) at measure 10, and then to A-flat major (two flats) at measure 19. The piece concludes with a double bar line and repeat signs at the end of the final staff.

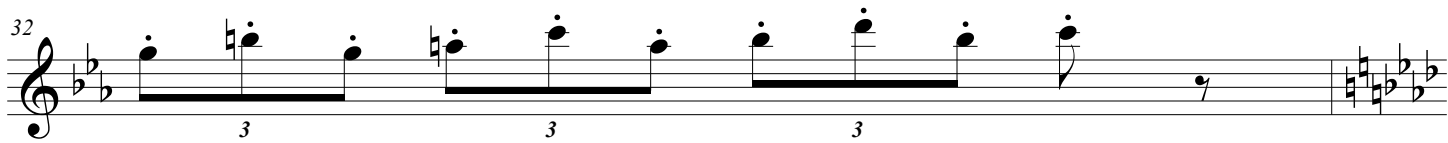
25



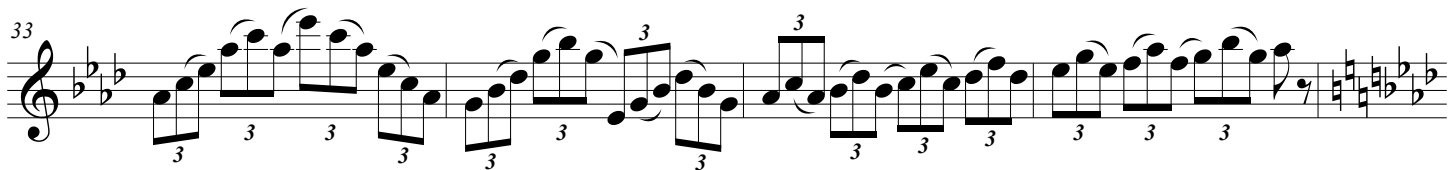
29



32



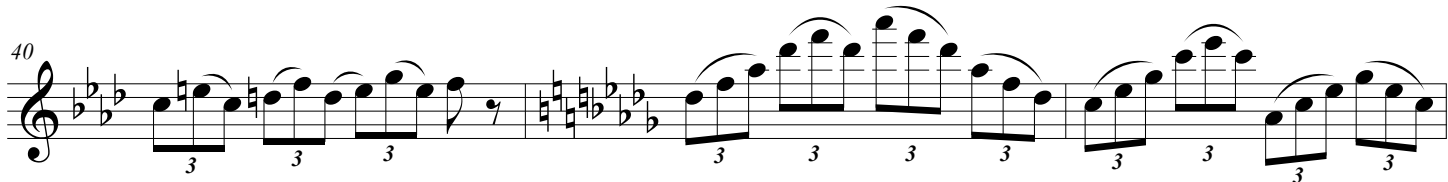
33



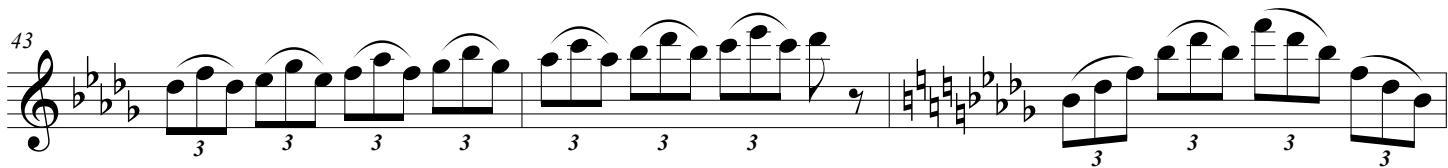
37



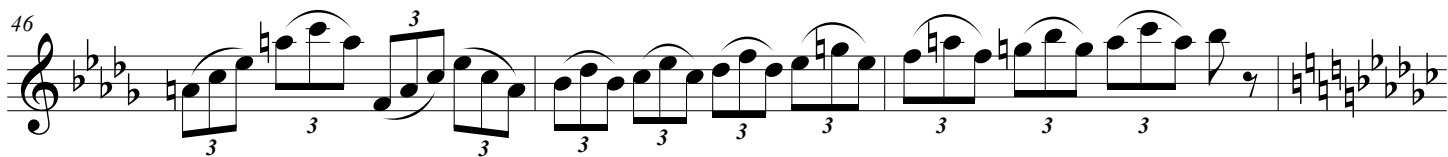
40



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62

65

69

72

75

Musical staff 75: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth notes with slurs and triplets. The first triplet is marked with a '3' above it. The sequence ends with a quarter rest.

78

Musical staff 78: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth notes with slurs and triplets. The first triplet is marked with a '3' above it. The sequence ends with a quarter rest.

81

Musical staff 81: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth notes with slurs and triplets. The first triplet is marked with a '3' above it. The sequence ends with a quarter rest.

85

Musical staff 85: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth notes with slurs and triplets. The first triplet is marked with a '3' above it. The sequence ends with a quarter rest.

88

Musical staff 88: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth notes with slurs and triplets. The first triplet is marked with a '3' above it. The sequence ends with a quarter rest.

91

Musical staff 91: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth notes with slurs and triplets. The first triplet is marked with a '3' above it. The sequence ends with a quarter rest.

94

Musical staff 94: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth notes with slurs and triplets. The first triplet is marked with a '3' above it. The sequence ends with a quarter rest.

Winding Up

The musical score for "Winding Up" is written in 4/4 time and consists of seven staves of music. The key signature changes from C major to B-flat major (two flats) between the second and third staves. The piece features a single melodic line on a treble clef staff, characterized by a mix of eighth and sixteenth notes, often beamed together in groups. The rhythm is steady and consistent throughout. The melody starts on a middle C and generally moves upwards, with some chromatic descents. The score includes various accidentals, such as sharps and naturals, and ends with a final chord in B-flat major. The staves are numbered 1, 4, 7, 10, 13, 16, and 19, indicating the start of each line of music.

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Musical staff 49: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth-note chords and a final half-note chord.

52

Musical staff 52: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth-note chords and a final half-note chord.

55

Musical staff 55: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth-note chords and a final half-note chord.

58

Musical staff 58: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth-note chords and a final half-note chord.

61

Musical staff 61: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth-note chords and a final half-note chord.

64

Musical staff 64: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth-note chords and a final half-note chord.

67

Musical staff 67: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth-note chords and a final half-note chord.

70

Musical staff 70: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth-note chords and a final half-note chord.

Bubbling Sixteenths

The image shows a musical score for an exercise titled "Bubbling Sixteenths". It consists of five staves of music, all in the key of B-flat major (one flat) and 4/4 time. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The music is a continuous stream of sixteenth notes, starting on G4 and moving in a stepwise fashion across the staves. The notes are grouped in pairs, creating a "bubbling" effect. The exercise concludes with a final whole note on G4.

1) Practice this exercise in all keys, using the circle of fifths in the appendix as a guide.

2) Vary the articulation in the following ways:

- Slur all
- Tongue 2/Slur 2 or Slur 2/Tongue 2
- Slur 3, Tongue 1 or Tongue 1, Slur 3
- Staccato/Legato Throughout
- Ha (abdominal articulation, no tongue)

3) Vary the rhythm in the following ways:

- "Jazzy" rhythm: long-short (dotted eighth, sixteenth)
- "Snappy" rhythm: short-long (sixteenth, dotted eighth)
- Triplet-Eighth, or Eight-Triplet

4) Practice at different dynamic levels: pp-p-mf-ff

5) Start pp and crescendo to forte at the downbeat of the next bar, then decrescendo to pp. Continue with this dynamic pattern every two bars.

6) Practice for quick, in-tempo breaths. Breathe at the end of every bar.

39

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76

Finger Twister: Right Hand Chromatic

Musical score for 'Finger Twister: Right Hand Chromatic' in 3/4 time. The score consists of eight staves of music, each starting with a measure number (3, 6, 9, 11, 14, 17, 19) and a triplet '3' above the first measure. The music is written in treble clef with a key signature of one flat (Bb). The first seven staves feature a chromatic descending line of eighth notes, with the first three notes of each measure grouped as a triplet. The eighth staff concludes the piece with a final measure containing a quarter note and a half note.

Fingerbuster: Expanding Intervals

This musical score is a single melodic line in 4/4 time, consisting of seven staves. The piece is titled "Fingerbuster: Expanding Intervals" and is written in a key signature of one flat (B-flat major or D minor). The melody is characterized by a series of eighth-note triplets, each with a slur over it, and is accented. The intervals between the notes in each triplet expand progressively from the first staff to the last. The first staff starts with a G4 (G4) and a B-flat4 (B-flat4). The second staff starts with an A4 (A4) and a C5 (C5). The third staff starts with a B-flat4 (B-flat4) and a D5 (D5). The fourth staff starts with a C5 (C5) and an E5 (E5). The fifth staff starts with a D5 (D5) and an F5 (F5). The sixth staff starts with an E5 (E5) and a G5 (G5). The seventh staff starts with an F5 (F5) and an A5 (A5). The piece concludes with a whole note chord in the final measure of each staff, which changes from a B-flat4 (B-flat4) in the first staff to an A5 (A5) in the seventh staff.

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37

Fingerbuster: Whole Tone Scales

The image displays a musical score for a piece titled "Fingerbuster: Whole Tone Scales". The score is written in 4/4 time and consists of six staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a 4/4 time signature. The music is composed of eighth notes, with many groups of three notes beamed together and marked with a "3" below them, indicating triplets. The notes are arranged in a whole-tone scale pattern, with sharps appearing on the notes F#, C#, G#, and D#. The score is divided into measures, with measure numbers 4, 7, 10, 13, and 16 indicated at the beginning of their respective staves. The final measure of the sixth staff ends with a double bar line.

Study in Sixths

This musical score, titled "Study in Sixths", is written for a single melodic line in treble clef. It consists of seven staves of music, each containing four measures. The piece is in 3/4 time and begins with a key signature of one flat (B-flat). The melody is characterized by a consistent interval of a sixth between notes, often spanning across bar lines. The notes are frequently beamed together in groups of four, and many are accented. The key signature changes to two flats (B-flat and E-flat) at the beginning of the fifth staff (measure 13). The piece concludes with a final cadence in the two-flat key signature.

25



28




31



34



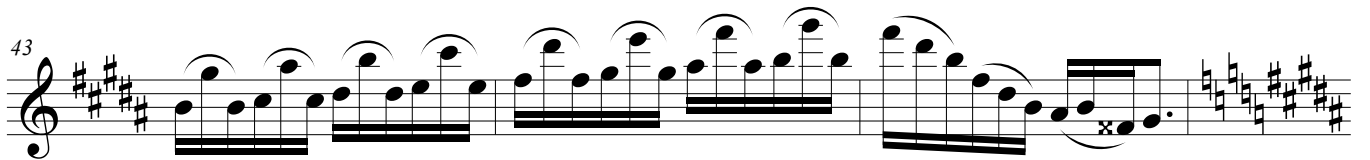
37



40



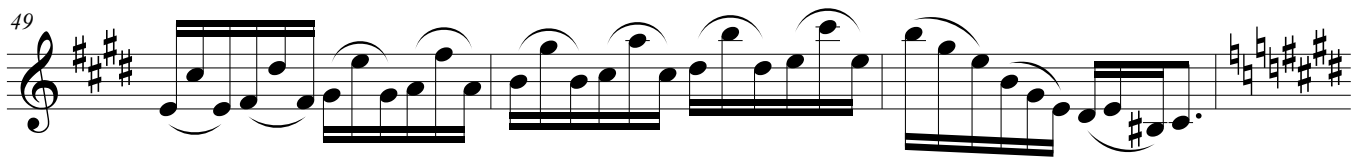
43



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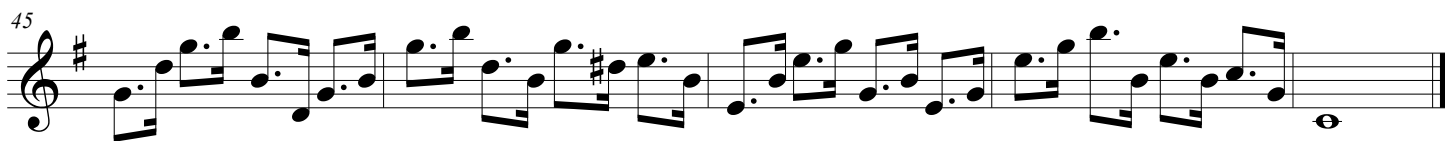
64

67

70

Large Interval Leaps

The image displays a musical score for a piece titled "Large Interval Leaps". The score is written in treble clef with a 4/4 time signature. It consists of seven staves of music, each starting with a measure number: 1, 5, 9, 13, 17, 21, and 25. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at the beginning of the fifth staff, and then to three sharps (F-sharp, C-sharp, and G-sharp) at the beginning of the seventh staff. The music features a series of large interval leaps, primarily consisting of eighth and sixteenth notes, with some dotted rhythms. The leaps are often between notes that are several scale degrees apart, creating a sense of tension and movement. The final staff ends with a double bar line and a key signature of three sharps.



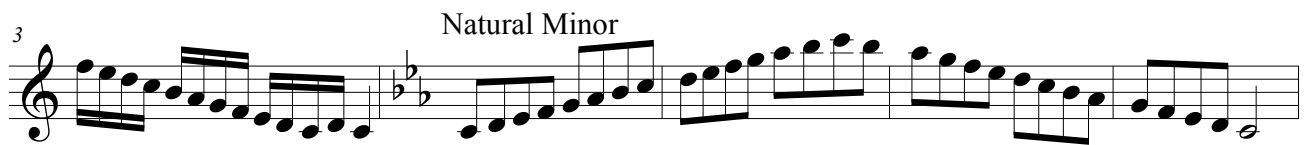
To be practiced at all levels of dynamics!

C Major

Major Scale



3 Natural Minor



8 Harmonic Minor



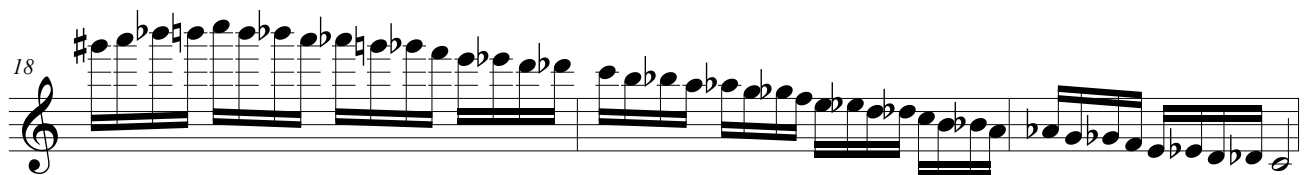
12 Melodic Minor



16 Chromatic Scale

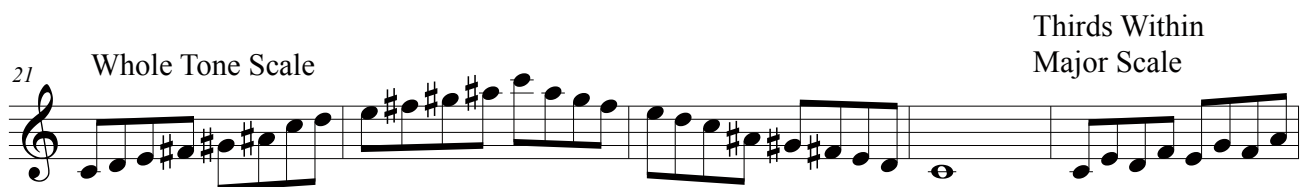


18

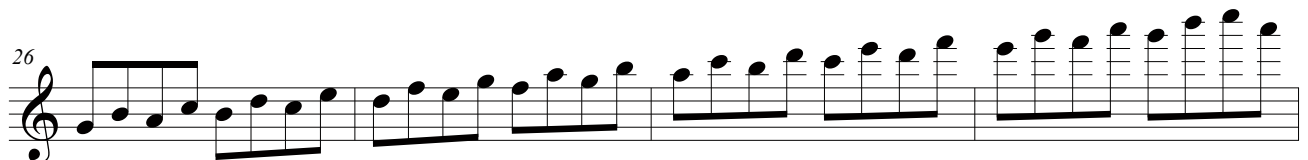


21 Whole Tone Scale

Thirds Within Major Scale



26



C Major

30

36

Thirds Within Minor Scale

41

Arpeggios: Major

46

Minor

Augmented

50

Diminished

Seventh Chords: Major

53

Minor

57

Dominant

61

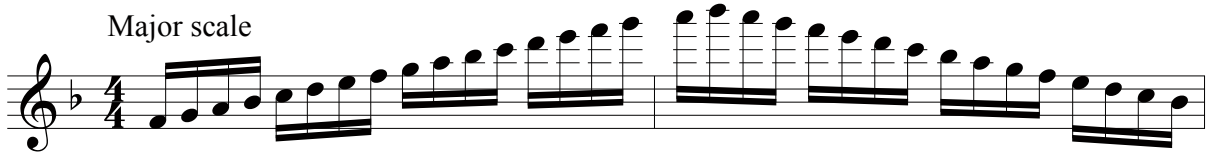
Half-Diminished

Diminished

65

F Major

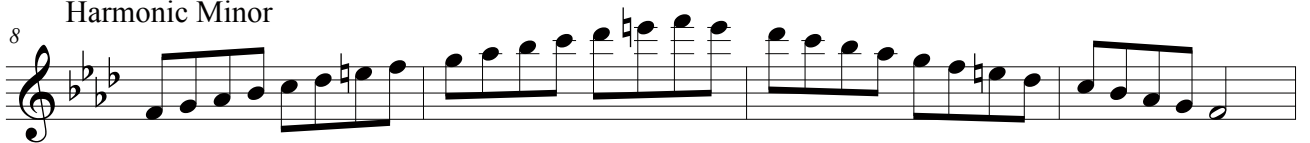
Major scale



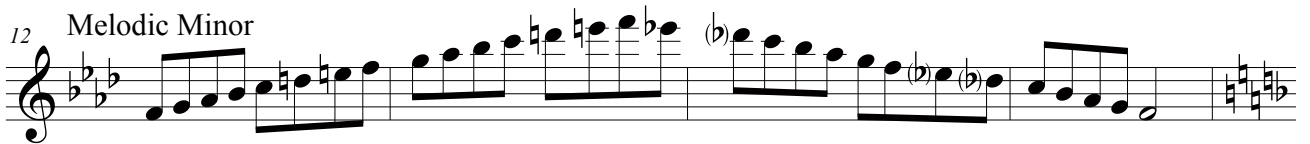
Natural Minor



Harmonic Minor



Melodic Minor



Chromatic Scale



Whole Tone Scale



Thirds Within Major Scale



F Major

27

Thirds Within Minor Scale

33

37

Arpeggios: Major

Minor

41

Augmented

Diminished

47

Seventh Chords: Major

Minor

53

Dominant

Half-Diminished

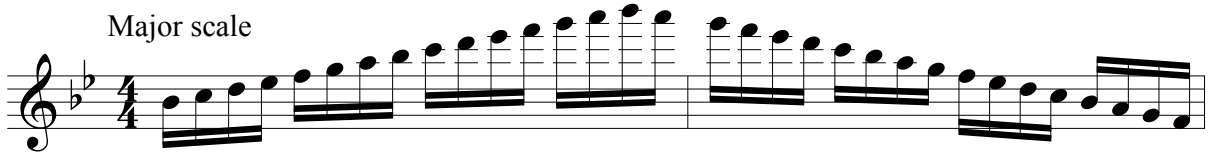
57

Diminished

61

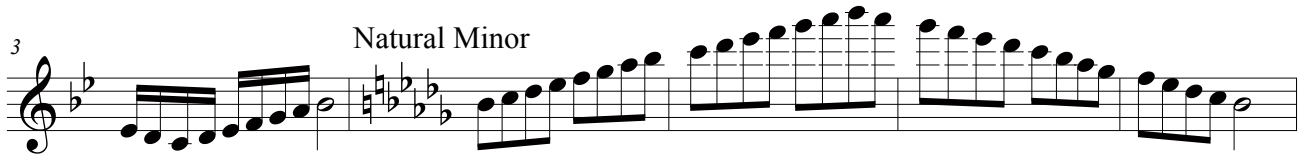
Bb Major

Major scale



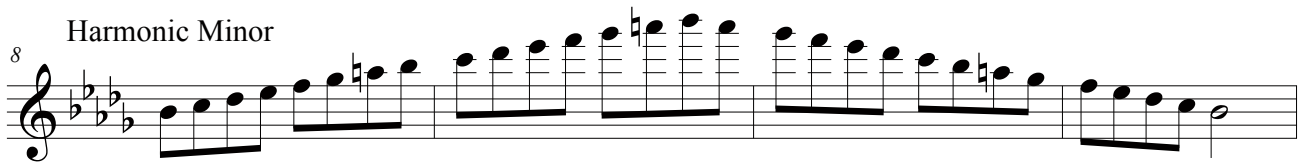
3

Natural Minor



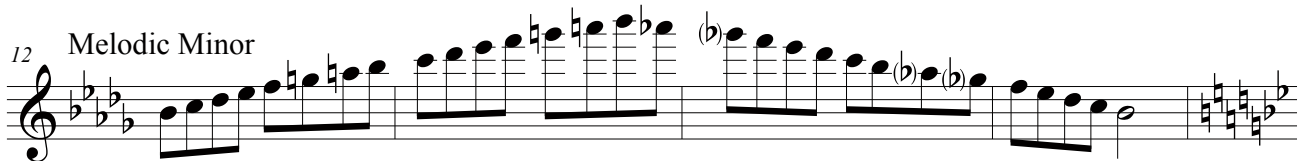
8

Harmonic Minor



12

Melodic Minor



16

Chromatic Scale

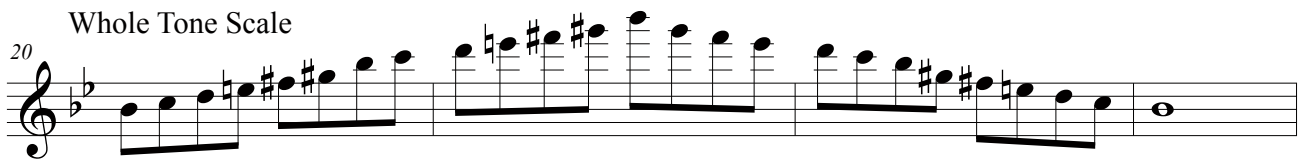


18



20

Whole Tone Scale



24

Thirds Within Major Scale



Bb Major

27

Thirds Within Minor Scale

33

37

Arpeggios: Major

Minor

41

Augmented

Diminished

47

Seventh Chords: Major

Minor

53

Dominant

Half-Diminished

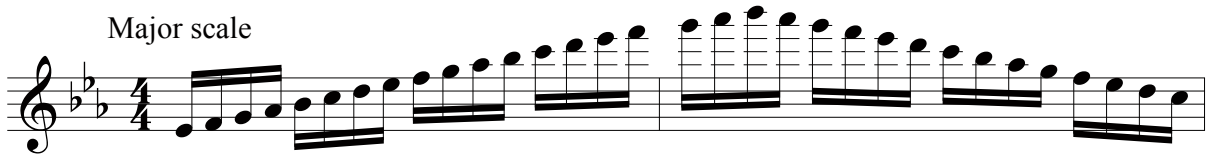
57

Diminished

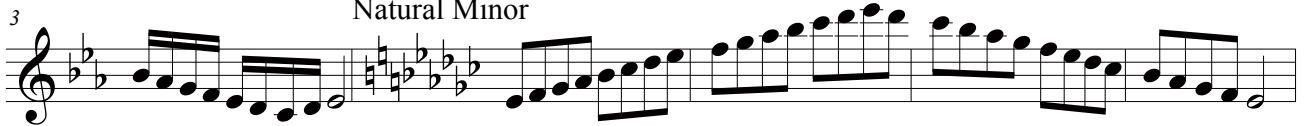
61

Eb Major

Major scale



Natural Minor



Harmonic Minor



Melodic Minor



Chromatic Scale



Whole Tone Scale

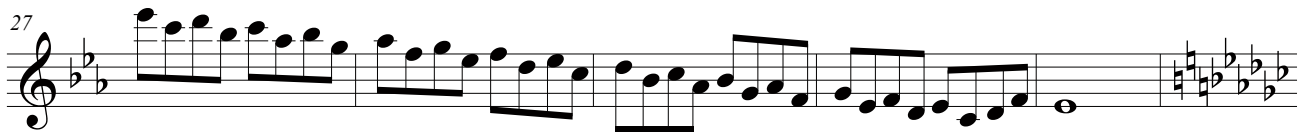


Thirds Within Major Scale



Eb Major

27



Thirds Within Minor Scale

32



36



Arpeggios: Major

Minor

40



Augmented

Diminished

46



Seventh Chords: Major

Minor

52



Dominant

Half-Diminished

56



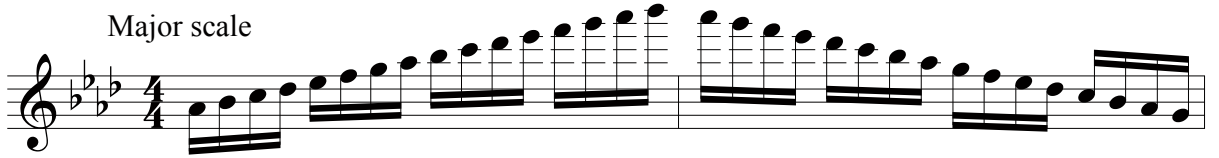
Diminished

60



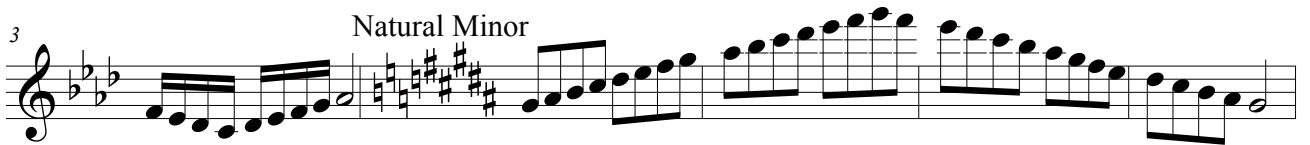
Ab Major

Major scale



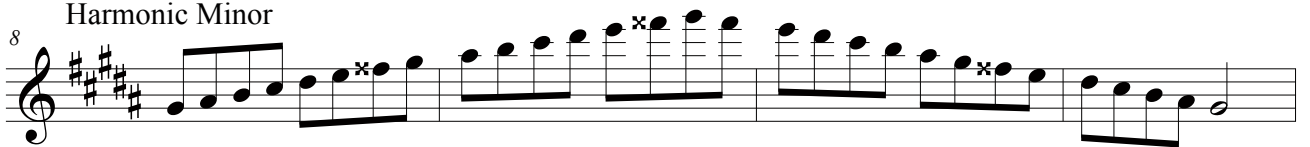
3

Natural Minor



8

Harmonic Minor



12

Melodic Minor



16

Chromatic Scale



18



20

Whole Tone Scale



24

Thirds Within Major Scale



Ab Major

27

Thirds Within Minor Scale

32

36

Arpeggios: Major

Minor

40

Augmented

Diminished

46

Seventh Chords: Major

Minor

52

Dominant

Half-Diminished

56

Diminished

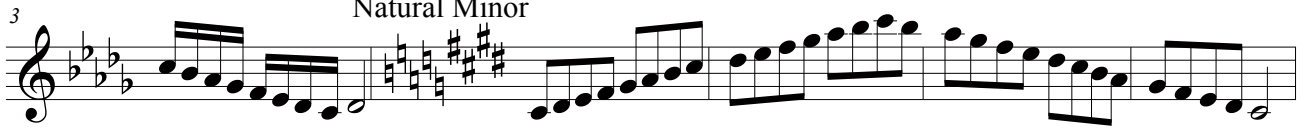
60

Db Major

Major scale



Natural Minor



Harmonic Minor



Melodic Minor



Chromatic Scale



Whole Tone Scale



Thirds Within Major Scale



Db Major

27

Thirds Within Minor Scale

31

35

Arpeggios: Major

Minor

38

Augmented

Diminished

44

Seventh Chords: Major

Minor

50

Dominant

Half-Diminished

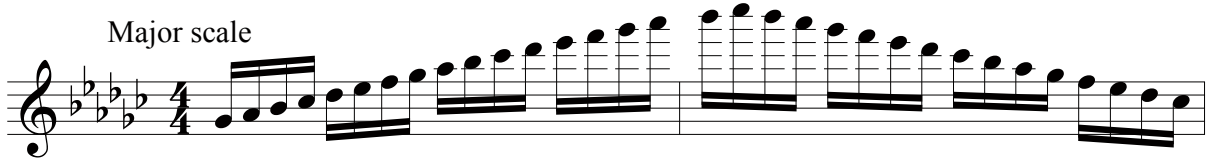
54

Diminished

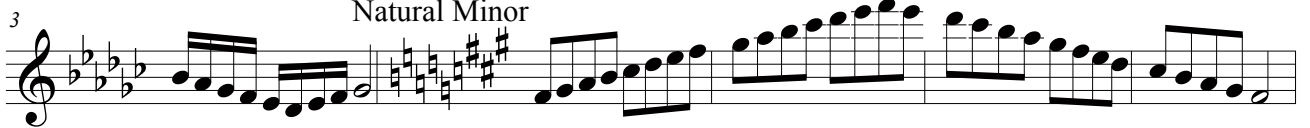
58

Gb Major

Major scale



Natural Minor



Harmonic Minor



Melodic Minor



Chromatic Scale



Whole Tone Scale



Thirds Within Major Scale



Gb Major

27

Thirds Within Minor Scale

31

35

Arpeggios: Major

Minor

38

Augmented

Diminished

43

Seventh Chords: Major

48

Minor

Dominant

52

Half-Diminished

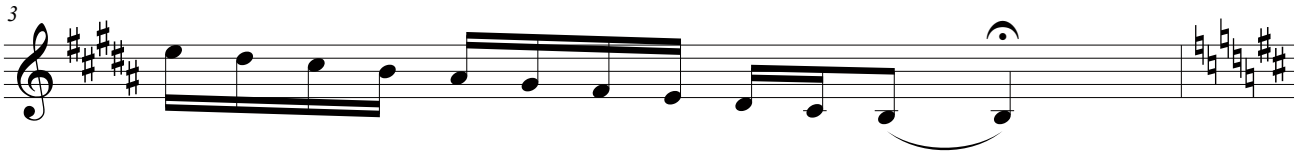
55

Diminished

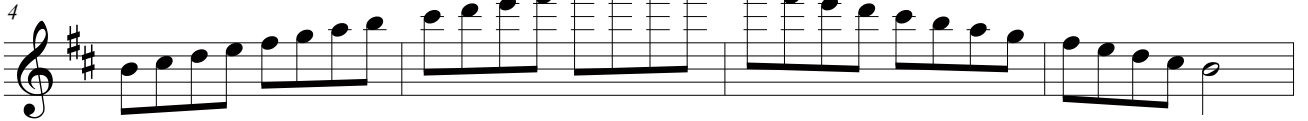
58

B Major

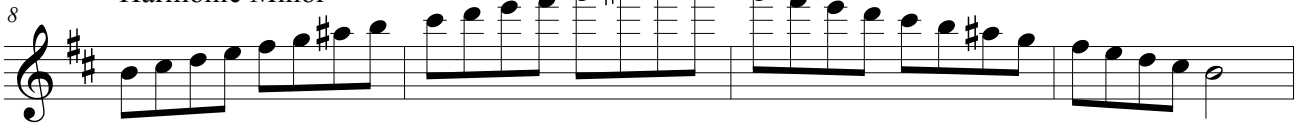
Major Scale



Natural Minor



Harmonic Minor



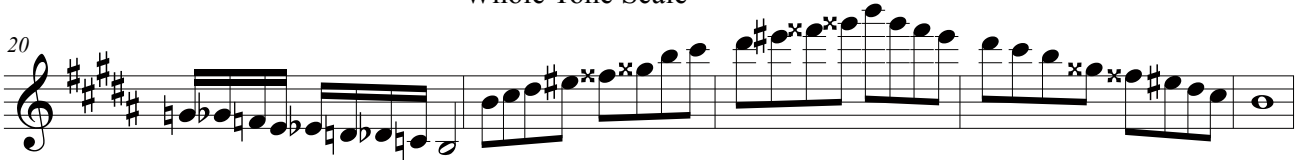
Melodic Minor



Chromatic Scale



Whole Tone Scale



B Major

Thirds Within Major Scale

25

29

This section contains two staves of music. The first staff (measures 25-28) shows a sequence of eighth-note triplets ascending from B2 to B5. The second staff (measures 29-32) shows a sequence of eighth-note triplets descending from B5 to B2.

Thirds Within Minor Scale

33

37

This section contains two staves of music. The first staff (measures 33-36) shows a sequence of eighth-note triplets ascending from B2 to B5, with the final notes (B4 and B5) marked with sharp symbols (#). The second staff (measures 37-40) shows a sequence of eighth-note triplets descending from B5 to B2, with the first notes (B5 and B4) marked with flat symbols (b).

Arpeggios: Major

41

This staff shows four measures of major arpeggios in B major, each consisting of an eighth-note triplet (B, D, F#).

Minor

This staff shows four measures of minor arpeggios in B minor, each consisting of an eighth-note triplet (B, D, F).

Augmented

47

This staff shows four measures of augmented arpeggios in B major, each consisting of an eighth-note triplet (B, D#, F#). The notes D# and F# are marked with 'x' symbols.

Diminished

This staff shows four measures of diminished arpeggios in B minor, each consisting of an eighth-note triplet (B, D, F).

Seventh Chords: Major

53

This staff shows four measures of major seventh chords in B major, each consisting of an eighth-note triplet (B, D, F#, G#).

Minor

This staff shows four measures of minor seventh chords in B minor, each consisting of an eighth-note triplet (B, D, F, G).

Dominant

57

This staff shows four measures of dominant seventh chords in B major, each consisting of an eighth-note triplet (B, D, F#, G).

Half-Diminished

This staff shows four measures of half-diminished seventh chords in B minor, each consisting of an eighth-note triplet (B, D, F, G).

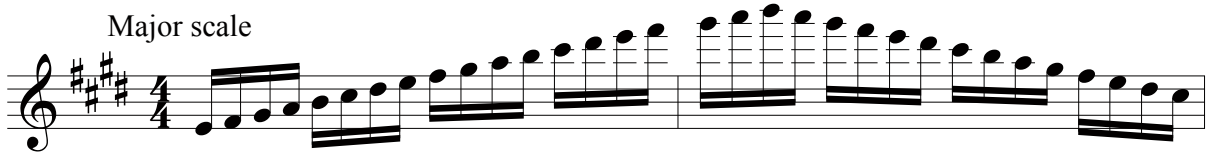
Diminished

61

This staff shows four measures of diminished seventh chords in B minor, each consisting of an eighth-note triplet (B, D, F, Gb). The notes D and Gb are marked with flat symbols (b).

E Major

Major scale



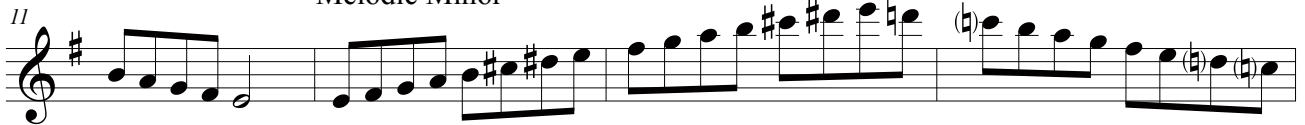
Natural Minor



Harmonic Minor



Melodic Minor



Chromatic Scale



Whole Tone Scale

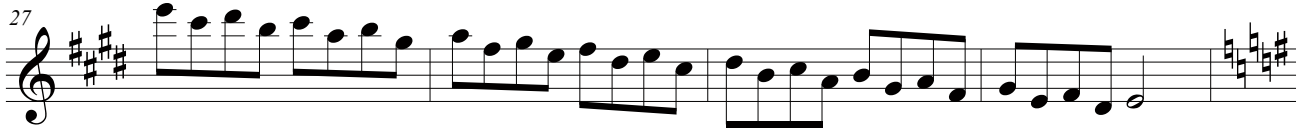


Thirds Within Major Scale



E Major

27



Musical staff showing the E Major scale (measures 27-30) in treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature.

31

Thirds Within Minor Scale



Musical staff showing the exercise 'Thirds Within Minor Scale' (measures 31-34) in treble clef, key signature of one sharp (F#), and 4/4 time signature.

35



Musical staff showing the exercise (measures 35-38) in treble clef, key signature of one sharp (F#), and 2/4 time signature.

39

Arpeggios: Major

Minor

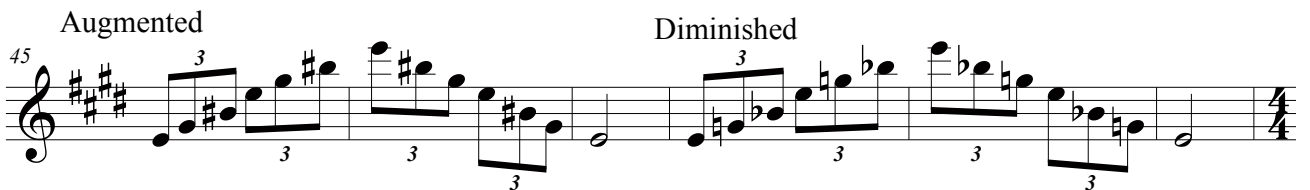


Musical staff showing arpeggios for Major and Minor (measures 39-44) in treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. Triplet markings are present.

45

Augmented

Diminished

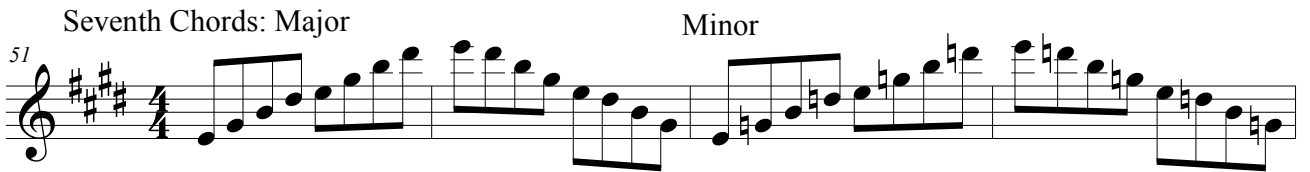


Musical staff showing augmented and diminished arpeggios (measures 45-50) in treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. Triplet markings are present.

51

Seventh Chords: Major

Minor

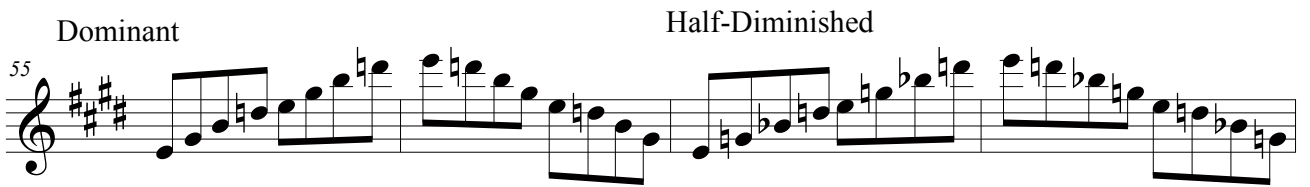


Musical staff showing seventh chords for Major and Minor (measures 51-54) in treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature.

55

Dominant

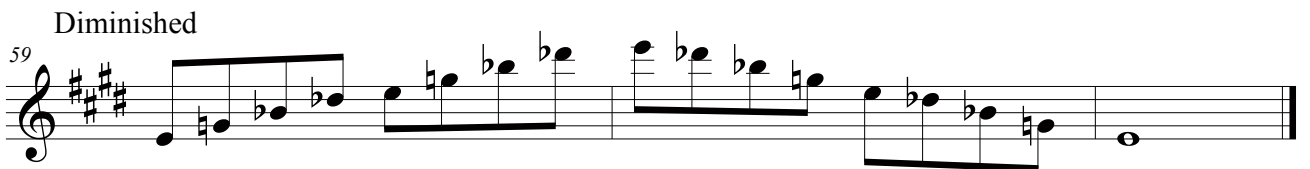
Half-Diminished



Musical staff showing dominant and half-diminished seventh chords (measures 55-58) in treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature.

59

Diminished



Musical staff showing diminished seventh chords (measures 59-62) in treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature.

A Major

Major scale

Musical notation for the A Major scale, measures 1-2. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The scale is written in a treble clef, starting on A4 and ascending to A5, then descending back to A4.

Natural Minor

Musical notation for the A Natural Minor scale, measures 3-6. Measure 3 starts with a triplet of eighth notes (A4, B4, C5) followed by a quarter note (D5). The scale then continues with eighth notes: D5, E5, F#5, G5, A5, G5, F#5, E5, D5, C5, B4, A4.

Harmonic Minor

Musical notation for the A Harmonic Minor scale, measures 7-11. The scale is written with eighth notes: A4, B4, C5, D5, E5, F#5, G5, A5, G5, F#5, E5, D5, C5, B4, A4. The natural minor scale is used for the first five measures, and the harmonic minor scale (with a raised seventh degree, G#5) is used for the last five measures.

Melodic Minor

Musical notation for the A Melodic Minor scale, measures 12-15. The scale is written with eighth notes: A4, B4, C5, D5, E5, F#5, G#5, A5, G5, F#5, E5, D5, C5, B4, A4. The natural minor scale is used for the first four measures, and the melodic minor scale (with raised sixth and seventh degrees, F#5 and G#5) is used for the last four measures.

Chromatic Scale

Musical notation for the A Chromatic Scale, measures 16-17. The scale is written with sixteenth notes: A4, A#4, B4, B#4, C5, C#5, D5, D#5, E5, E#5, F5, F#5, G5, G#5, A5, G5, F5, E5, D5, C5, B4, A4.

Whole Tone Scale

Musical notation for the A Whole Tone Scale, measures 18-20. The scale is written with eighth notes: A4, B4, C5, D5, E5, F5, G5, A5, G5, F5, E5, D5, C5, B4, A4. The scale is written in a treble clef, starting on A4 and ascending to A5, then descending back to A4.

Thirds Within Major Scale

Musical notation for the A Major scale with thirds, measures 21-24. The scale is written with eighth notes: A4, B4, C5, D5, E5, F#5, G5, A5, G5, F#5, E5, D5, C5, B4, A4. The scale is written in a treble clef, starting on A4 and ascending to A5, then descending back to A4.

Musical notation for the A Major scale, measures 25-28. The scale is written with eighth notes: A4, B4, C5, D5, E5, F#5, G5, A5, G5, F#5, E5, D5, C5, B4, A4. The scale is written in a treble clef, starting on A4 and ascending to A5, then descending back to A4.

A Major

Thirds Within Minor Scale

29

33

Arpeggios: Major

37

Minor

Augmented

42

Diminished

Seventh Chords: Major

49

Minor

Dominant

54

Half-Diminished

Diminished

58

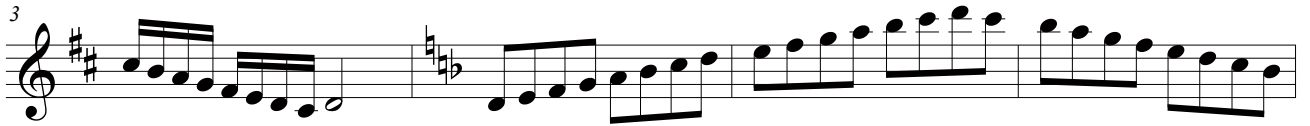
61

D Major

Major scale



Natural Minor



Harmonic Minor



Melodic Minor



Chromatic Scale



Whole Tone Scale



Thirds Within Major Scale



D Major

28

32 Thirds Within Minor Scale

36

40 Arpeggios: Major Minor

46 Augmented Diminished

52 Seventh Chords: Major Minor

56 Dominant Half-Diminished

60 Diminished

G Major

Major scale

Musical notation for the G Major scale in treble clef, 4/4 time. The scale is written in two measures: the first measure contains the first four notes (G, A, B, C) and the second measure contains the last four notes (D, E, F#, G).

3 Natural Minor

Musical notation for the G Natural Minor scale in treble clef, 4/4 time. The scale is written in two measures: the first measure contains the first four notes (G, A, B, C) and the second measure contains the last four notes (D, E, F, G).

7 Harmonic Minor

Musical notation for the G Harmonic Minor scale in treble clef, 4/4 time. The scale is written in two measures: the first measure contains the first four notes (G, A, B, C) and the second measure contains the last four notes (D, E, F#, G).

11 Melodic Minor

Musical notation for the G Melodic Minor scale in treble clef, 4/4 time. The scale is written in two measures: the first measure contains the first four notes (G, A, B, C) and the second measure contains the last four notes (D, E, F#, G).

15 Chromatic Scale

Musical notation for the G Chromatic Scale in treble clef, 4/4 time. The scale is written in two measures: the first measure contains the first four notes (G, A, B, C) and the second measure contains the last four notes (D, E, F#, G).

17

Musical notation for the G Chromatic Scale in treble clef, 4/4 time. The scale is written in two measures: the first measure contains the first four notes (G, A, B, C) and the second measure contains the last four notes (D, E, F#, G).

19 Whole Tone Scale

Musical notation for the G Whole Tone Scale in treble clef, 4/4 time. The scale is written in two measures: the first measure contains the first four notes (G, A, B, C) and the second measure contains the last four notes (D, E, F#, G).

24 Thirds Within Major Scale

Musical notation for the G Major scale with thirds in treble clef, 4/4 time. The scale is written in two measures: the first measure contains the first four notes (G, A, B, C) and the second measure contains the last four notes (D, E, F#, G).

G Major

28

32

Thirds Within Minor Scale

36

40

Arpeggios: Major Minor

46

Augmented Diminished

53

Seventh Chords: Major Minor

57

Dominant Half-Diminished

61

Diminished

SECTION
THREE:

etudes

Etude 1

$\text{♩} = 66-76$

ff

6 *mp*

12 *f*

17 *mp* 3 3 *pp*

23 3 *ff*

29

Be Mindful:

- 1) Look at the two sets of brackets above (measures 24-25 and measures 25-26). Pick a bracket to begin.
- 2) SAY the note names aloud. Do not go any faster than what you can comfortably (and correctly) say.
- 3) Pick up your instrument and try again. SAY the note names while using the correct fingering (no playing yet)
- 4) PLAY the notes this time. Only go as fast as you could when you were saying the note names. Perhaps it is helpful to imagine seeing the note names in your head as you play them.
- 5) Pick a new bracket and repeat the process!

See the appendix for other practice strategies. Try chunking to get some of the tricky measures under your fingers.

Etude 2

$\text{♩} = 52$

mp pale, cool sound

mf deepening tone

f (echo) *f* *pp* (sudden!)

mf rich, warm sound

f *pp* (sudden!)

f

Etude 3

Key clicks! Click L3 with flute rolled in on chin completely.
When you see "RO", roll flute out so that the embouchure hole is open.

3

5

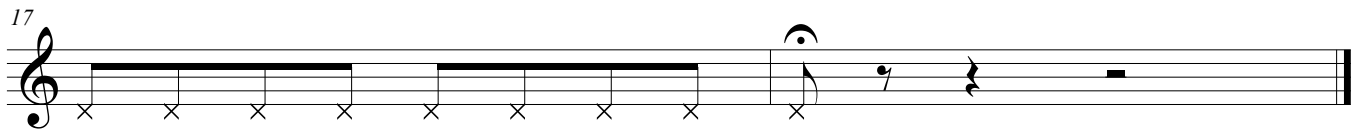
7 Normal position, instead of clicking, say "CHA!"
CHA CHA CHA CHA etc..

9 Slide LH fingers 2 and 3 to glissando to Bb.
SHHH... AH! SHHH... AH! CHA CHA CHA CHA CHA CHA

11
SHHH... AH! SHHH... AH! CHA CHA CHA CHA CHA CHA

13 1 - 2 - 3 - 4 (keep counting!)
CHA CHA CHA CHA CHA CHA CHA CHA SHHHHHHHHHH

15 Back to key clicks, rolled in position on chin. (◡)



This etude can also be used as a duet. When you reach the ✱ sign, your partner will start in the first measure. You should always be exactly two measures ahead of your partner. You will both end together, with your partner's last note on beat one of measure 16 (it's marked with a fermata in parentheses.)

Etude 4

$\text{♩} = 76-84$

Measures 1-30 of Etude 4. The score is in 2/4 time with a key signature of two flats. It features various dynamics (*f*, *pp*, *mf*, *ff*, *mp*, *fp*) and articulations (*flz.*, *>*). The piece concludes with a *rit.* and a final *fp* dynamic.

In measures 16 and 18, use your lips to bend the note down and up. Try to bend the pitch without rolling in and out. It's a great way to improve your lip flexibility!

Etude 5

$\text{♩} = 76-84$

mp

4 *pp* *mp*

8 *pp* *mf*

11 *pp* *f*

14 *p* *f*

18 *mp*

21 *f*

Detailed description: The score consists of seven staves of music. The first staff (measures 1-3) begins with a tempo marking of quarter note = 76-84 and a dynamic of *mp*. The second staff (measures 4-7) starts with a dynamic of *pp* and changes to *mp*. The third staff (measures 8-10) starts with *pp* and changes to *mf*. The fourth staff (measures 11-13) starts with *pp* and changes to *f*. The fifth staff (measures 14-17) starts with *p* and changes to *f*. The sixth staff (measures 18-20) is marked *mp*. The seventh staff (measures 21-24) is marked *f* and ends with a double bar line.

Etude 6

♩ = 60

The musical score consists of three staves of music in 3/4 time. The tempo is marked as ♩ = 60. The key signature has one sharp (F#). The score includes six numbered multiphonic passages:

- Passage 1: *mf* (mezzo-forte)
- Passage 2: *mp* (mezzo-piano)
- Passage 3: *mf* (mezzo-forte) with a crescendo leading to *f* (forte)
- Passage 4: *mp* (mezzo-piano) with a decrescendo leading to *p* (piano)
- Passage 5: *p* (piano) with a decrescendo leading to *mf* (mezzo-forte)
- Passage 6: *p* (piano) with a decrescendo leading to *mf* (mezzo-forte), followed by a *subito p* (subito piano) marking.

- 1) Left Hand (LH): Thumb/Middle Finger/Ring Finger. Right Hand (RH): Pinky
- 2) LH: Thumb/Index Finger/Middle Finger/Ring Finger. RH: 2nd Trill/Ring Finger
- 3) LH: Thumb/Index Finger/Middle Finger. RH: Index Finger/1st Trill/Middle Finger
- 4) LH: Thumb/Index Finger/Middle Finger/Ring Finger. RH: Index Finger/1st Trill/2nd Trill
- 5) LH: Thumb/Middle Finger/Ring Finger. RH: Index Finger/1st Trill/Middle Finger
- 6) Same as #4, but blow slightly faster air to achieve the upper register D

With each multiphonic, pay attention to the dynamic marking. The volume level will help you to achieve a more clear multiphonic.

Etude 7

$\text{♩} = 84-92$

f 3 3 3 3 3

5 *flz.* 3 3 3 3

9 *flz.* 3 *flz.* 3

13 3 3 3 3 3 3

17 *flz.* 3 3 3

21 3 3 3 3 3 3 3

25 *flz.* 3 3 3 3

"flz." stands for flutter-tongue. Pretend to gargle, purr, or "roll" your Rs. This is the same way that flutists flutter tongue. Now, try blowing air while doing it. Once you've mastered that, add the flute to the mix.

Etude 8

Sing diamond notes in any comfortable octave.

$\bullet = 52$

1

3

5

7

9

11

13

15

Etude 9

$\text{♩} = 66-72$

1 *mp* *f*

3 *p* *mf*

5 *pp* *f*

7 *ff*

9 *mf* *f* 3

11 *f* 3 3 3 3 *subito p* 3

13 *mp* *mp* *mf*

15 *p* *ff* 3 3

Etude 10

$\text{♩} = 100$

mf

4 *pp* *mf*

7 *ff* *pp* *ff*

10 *p* *mf*

13 *mp* *mf* *f sub p*

Etude 11

♩ = 76

Flute

f *sub pp* *pp* *f* *sub pp*

4

Fl. *pp* *f* *sub pp* *pp*

7

Fl. *f* *sub pp* *pp* *f*

10

Fl.

13

Fl. *f* *sub pp* *f* *sub pp* *f*

16

Fl. *p* *f*

19

Fl. *p*

22

Fl. *p* *rit.* *f*

Etude 12

To be triple tongued with both TKT-TKT and TKT-KTK

$\text{♩} = 84$

f

6

13

19

25

31

38

44

SECTION
FOUR:

holistic practice

Creative Improvisation



composition vii, Wassily Kandinsky

Color is the keyboard, the eyes are the harmonies, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul. – Wassily Kandinsky

To improvise is to invent in the moment, to make choices based on instinct, knowledge, and emotion rather than following a prepared plan or map.

Musical improvisation is something that is uniquely yours. It is an individual expression of creativity. It's a tool that can help us to find greater nuance in our playing, and it helps to amplify emotions and characters in our flute repertoire.

Improv teaches us to be riskier, to embrace the moment and run with it. To find the wonderful improviser that lives within us can help to silence the negative, judgmental “ghosts” that so often plague us as musicians.

We are not all perfect performers, but as we work diligently at our daily practice and in our efforts to become more generous and spontaneous musicians, the world of creative improvisation is a useful method for uncovering the playful, artistic spirit that makes for the most inspirational of performances.

Here are some suggestions for incorporating improvisation into your daily practice:

30-second, two-note study, from flutist Robert Dick:

“Often we fear playing “wrong” notes. So all the notes in this exercise will be correct. Pick any two notes, A-natural and B-natural, for example. You may play these two notes in all octaves, tone colors, articulations and dynamics, but only use the two notes you have selected. Thus no wrong notes are possible and you will be free to think about other musical aspects, directions and dimensions. ...

The next step is to choose a spirit, a subject for your improvisation. In choosing your subject, speak with yourself in any way that you like ... Then, prepared with your chosen pair of notes and a sense of 30 seconds, play” (p. 108).

Whisper-Shout: Choose three notes and experiment with replicating a simple improvised phrase at a fortissimo dynamic and a pianissimo dynamic (articulation, pitch choice, vibrato intensity, etc. are all up to you), with the teacher and student being mindful in listening for throat tension, a roundness of tone and beauty and intention of phrasing.

Equal Sound/Equal Silence: Pick roughly a 10, 15, or 20-second interval of time and create a simple phrase using only a few pitches, whatever you like. Try to create a distinctive character, scene, or emotion in your phrase. Then, allow for an equal period of silence. Consider the phrase you just played. What’s the next line of your musical story? Are you creating a dialogue, and you think that your next phrase is a reply? Are you moving the musical story forward in some way? Do you want to expand your phrase, or would you like to create a completely contrasting mood or scene? Over a 5-minute period, see what story unfolds.

Magnification: Experiment with a passage (improvised or written) in which an emotion is progressively amplified and then reduced. If you have a sustained, gentle, and soft passage, can you magnify it to be as sweet, soft (in tune!) and gentle as possible? If you have a running, quick, passage that you feel portrays a sense of excitement, can you brighten your sound, hone your articulation, and lighten your fingers to magnify that sense of excitement as much as possible? Challenging ourselves to reach the limits of musical phrasing can help us to gain insight into our performance of it – you may not always wish to play that passage in such an animated way, but at least you have worked to set your intention for it.

Practice Improvisationally: In your practice, take passages from specific repertoire and improvise small sections of music in the same character as that passage. If you’re working with a collaborative pianist for your recital or are preparing for a chamber music performance, you might convince your collaborator to try it with you. Perhaps stick with the same tonality and overall mood of a specific section – or not!

Organizing Your Practice Time

Each day, take a moment to plan your practice session. Think positively about your progress and your intentions behind playing your instrument. Realistically consider the time that you have and divide it between tone, technique, etudes, and repertoire. One of the best time management tools is simply to expect that you'll have less time to practice than you think. Burton Kaplan's book, *Practicing for Artistic Success*, suggests subtracting about 20% of the time you *think* you'll have, as interruptions and distractions are certain to creep in. For every hour that you *think* you have to practice, plan on about 50 minutes of real practice time. Strategize what you'll need to spend the *most* time doing in your practice session and place that at the top of your list. Divide the rest of the time accordingly. Start at the top of your list and go as far as possible in one hour. There is a chart included in this book to help you plan.

Generally, for every 25 minutes practiced it's good to take a 5-minute break to stretch, breathe, walk around, and let yourself relax.

If charting your practice time is difficult, consider the Pomodoro Method, in which you set a timer for 25 minutes, which is one "Pomodoro," followed by a five minute break. If you have an hour to practice in a day, that's two Pomodoro sessions. Divide your goals by Pomodoro sessions – try to do one on tone and technique, and one on repertoire. That's nearly an hour of practice! It will go by quickly. There are Pomodoro timers online and applications for mobile devices that make tracking your Pomodoro sessions very easy (and fun).

In any situation, try to always find a quiet place to practice that is free of distraction. Silence your phone, ignore the internet, and pay attention to your sound and the music that you're making.

William Westney, in his great book, *The Perfect Wrong Note*, suggests a range of questions you can ask to get your practice session started:

I'm a detective, what new evidence will there be today?

I assume I know nothing and have retained nothing from yesterday.

I gladly relinquish control, and the practice room gives me a golden opportunity to do so.

I know that unexpected events – like mistakes – are full of priceless information that I can't get any other way. So I hope to flush out some juicy, honest mistakes.

When I overdo things and take chances, I learn faster.

By the time I leave this instrument (even if it's only ten minutes from now) I will know that I did some honest work and made a tangible improvement in at least

one identified challenge. And that will be a satisfying feeling that no one can take away from me. (p. 85)

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Practice Strategies:

- 1) **Chunking:** When you “chunk,” take small sections of your etude (start small, with perhaps 2 beats at a time) and work these spots in isolation. You can use a variety of tools to chunk:
 - a. **Repetition** – with the metronome on, starting slowly, repeat a “chunk” 10 times with all correct rhythms, fingerings, articulation, musical expression, and dynamics. If successful, move the metronome up 5 BPMs, and repeat the process. It can feel rewarding to track your repetitions, so mark each one with a pencil and paper, slide a coin from one side of your stand to the other, or use an application like Tally on your smart phone to keep track.
 - b. **Pattern Work** - Apply a different articulation pattern, rhythm, or grouping to the “chunk” in order for your brain, fingers, and tongue to process the information. See the included list of articulation, rhythmic pattern, and grouping variations in the appendix.
 - c. **Metronome work** – If working in a pattern of ongoing 8ths or 16ths, set the metronome to click on the “and” of the beat or on the “e” or “a” of 16th notes.
- 2) **Chaining:** After selecting a particularly difficult area to “chunk,” you can then start to “chain” these smaller pieces together. Taking a couple of measures at a time, you can use all the same techniques described above for a larger section of the piece.

Remember to:

- **Practice with intention:** Don’t separate the notes from your ultimate goals for musical expression. Practice each “chunk” with the same musical choices that you’d make if you were to perform it.
- **Notice your physical state:** Check in after every few repetitions to be sure that your neck and jaw are relaxed and free, shoulders are broad and open, that you’re standing in a comfortable position with soft (not locked) knees, both feet rooted into the ground. Release your arms down by your sides, bend over, and let your arms and head hang free before returning to playing position. Take some deep breaths here and rest a moment.
- **Take a break:** After 25 minutes of hard work, take a short break to walk around or rest.

Daily Practice Plan

Total Time Available (subtract 20%):

Technique Goals:

- 1.
- 2.
- 3.

Musical Goals:

- 1.
- 2.
- 3.

Repertoire Goals:

1. Time: _____ minutes
2. Time: _____ minutes
3. Time: _____ minutes
4. Time: _____ minutes
5. Time: _____ minutes

Daily Practice Plan

Total Time Available (subtract 20%):

Technique Goals:

- 1.
- 2.
- 3.

Musical Goals:

- 1.
- 2.
- 3.

Repertoire Goals:

1. Time: _____ minutes
2. Time: _____ minutes
3. Time: _____ minutes
4. Time: _____ minutes
5. Time: _____ minutes

Performance Anxiety

Performance anxiety is an issue that affects even the most diligent and seasoned flutists. While there is much to be said about having a thoughtful and determined practice routine, performance anxiety may still sneak in. We are all subject to self-doubt and negativity from time to time.

Two strategies that can help to alleviate performance anxiety are mindfulness and visualization. These are not short-term solutions. They are tools that require long-term commitment to be effective. If you are working towards an upcoming performance, start to incorporate these techniques months before the date. Small sessions each day will make a difference!

Mindfulness

To be mindful is to pay attention to the present moment, not getting caught up in worrying about the past or the future, and observing your current actions with curiosity and a non-judgmental attitude. Approaching your practice session with intent to cultivate mindfulness is a great way to boost creativity, listening skills, focus, and to help retain information between practice sessions.

Before you start a practice session, take a few minutes and do a short activity to bring awareness to yourself and your intentions for practice. As you enter your practice space, closing the door, think of that action as being a way of truly leaving the rest of the world outside.

Mindfulness warm-up: Closing your eyes, focus on your breath as it moves in and out of your body. As your mind wanders, return to your breath. Listen to your breath as you inhale and exhale.

In starting your practice session, take a moment and focus your attention on all the parts of you that are involved in playing your instrument: your head, neck, and shoulders; your arms, wrists, hands, and fingers; your torso and abdominal muscles; and even your legs and feet that hold you up from the ground. Release any extra effort that you may be holding on to as you pick up your flute and play a note.

Throughout your practice session, check in with yourself and thoughtfully observe your actions and the sensations that you're experiencing, particularly when you are working on difficult music.

Throughout the method book, you will find a couple of check-in points that prompt you to a more mindful state of observation. Create your own prompts, and work to make this approach a daily part of your routine.

The best way to capture moments is to pay attention. This is how we cultivate mindfulness. This means being awake. It means knowing what you are doing.... Just try to keep your attention focused on any object for even a short period of time. You will find that to be mindful, you may have to remember over and over again to be awake and aware. We do this by reminding ourselves to look, to feel, to be. It's that simple.
- Jon Kabat-Zinn

Meditation

Many believe that meditation is a religious practice, but religion is not what meditation is about. The mindfulness exercise described above can be a form of meditation. Finding a relaxed, non-judgmental state of mind is key to having more productive practice sessions and performances. Try this exercise:

Two Minute Meditation: Find a quiet place to sit down. Close your eyes. From here you can:

- a. "Watch" your breath, as with the mindfulness exercise. As your mind strays, gently return to the sensation of your breath entering and leaving your body; OR
- b. Focus on an object in your mind, something that gives you peace; OR
- c. Repeat a phrase to yourself that's positive and fulfilling, such as "I'm grateful to make beautiful music today."

Let your breath be natural and easy. As thoughts come into your mind, gently let them go as best you can.

Mia Olson writes about meditation as being a great technique to detach yourself from your thoughts. "Meditation is an excellent practice of trying to become compassionate with yourself rather than being self-judgmental. Become the witness, not the judge" (p. 25).

Visualization

Once you feel comfortable with finding a calm mental space, you might add a visualization component into your daily practice.

The book *Working Out, Working Within*, by Jerry Lynch and Chungliang Al Huang is a great source for visualization instruction. In it, they state that visualization is a "planned, conscious use" of the mind "during a deep, relaxed state to create desirable and fulfilling images of a future event" (p. 21). Visualization helps you to "see positive possibilities and dwell on these by selecting images that complement the direction you wish to go or what you wish to do" (p. 22).

To practice visualization, you want to first calm your mind and relax, so trying a meditation exercise first is helpful. Envision yourself in whatever setting you're working towards, whether that is a performance, an audition, a public speech, or even a particularly difficult conversation.

Try this:

- 1) Imagine the room that you will be in. Is it daytime or night time? Is it cold or warm? Is the floor tiled or carpeted? Will you be seated or will you stand? Where will your audience be? What will happen when you walk in the room? What will you be wearing? What will you have in your hands? Will you have musical collaborators? Who is in the audience? Try to have a mental image that covers the details of your performance situation as closely as possible. This may be helped by actually scouting your performance space ahead of time, considering wardrobe, or consulting with friends who might have experience in the same situation.
- 2) With this mental image in your mind, walk into the visualized setting with a confident stride and a smile. Envision yourself setting your music down, playing the most divine warm-up notes, and launching into your piece with gusto and intention. Every note that you play is exactly what you want. You communicate dramatic dynamics, clear articulation, gorgeous tone, perfect intonation, flawless technique, and stunning musicality. You understand all of this – you have worked hard for these moments and you have the ability to create a dazzling performance. Visualize success. Feel the keys move in your hands, hear the melodic line, and sense the breath moving in and out of your body.
- 3) When you finish your performance, sense a feeling of kindness and gratefulness from every space in the room. Know that everyone is rooting for you.
- 4) Visualize yourself leaving the space, putting away your instrument, and sitting back to relax.

The most important component of visualization is infusing each image with positivity and success. If you start to let judgmental self-talk creep in, gently refocus your energy on positivity. Take a moment to stop and listen to your breath.

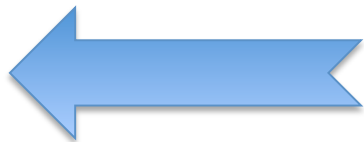
Practice this visualization daily as a part of your routine.

Lynch and Al Huang state, “Negative self-talk and images create anxiety and tension, both of which block your efforts to perform up to your capabilities; visualization, on the other hand, clears the way for you to do all that is needed to complete the task successfully” (p. 23).

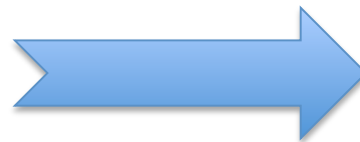
SECTION FIVE:

supplemental materials

circle of fourths



circle of fifths



C major
a minor

G major
e minor

F major
d minor



D major
b minor

B_b major
g minor



A major
f_# minor

E_b major
c minor



E major
c_# minor

A_b major
f minor



B major
g_# minor

D_b major
b_b minor



G_b/F_# major
E_b/D_# minor





4th o c t a v e



Fingering chart for upper register 3rd and 4th octave notes.

Sample taken from *Alternative Fingerings for the Flute*,
by Nestor Herszbaum.

Chunking: Rhythmic Patterns

Here are a few rhythmic variations that are beneficial for practicing tricky 16th note passages. These are just suggestions. Make up your own! Be sure to practice them with your metronome.

Original:

The musical score consists of eight staves of music in G major (one sharp) and 2/4 time. The first staff is labeled 'Original' and shows a 16th-note passage in 2/4 time. The following seven staves show variations of this passage:

- Staff 2: The passage is re-arranged in 4/4 time, with each 16th note becoming an eighth note.
- Staff 3: The passage is re-arranged in 4/4 time, with each 16th note becoming a dotted quarter note.
- Staff 4: The passage is re-arranged in 4/4 time, with each 16th note becoming a dotted eighth note followed by a sixteenth note.
- Staff 5: The passage is re-arranged in 4/4 time, with each 16th note becoming a triplet eighth note.
- Staff 6: The passage is re-arranged in 4/4 time, with each 16th note becoming a triplet quarter note.
- Staff 7: The passage is re-arranged in 4/4 time, with each 16th note becoming a triplet eighth note.
- Staff 8: The passage is re-arranged in 4/4 time, with each 16th note becoming a dotted quarter note.

Chunking: Articulation Patterns

Slur by 2s

Slur 2/Tongue 2 (or Tongue 2, Slur 2)

Musical notation for the first two patterns. The first pattern, 'Slur by 2s', shows a sequence of eighth notes grouped in pairs, each pair slurred together. The second pattern, 'Slur 2/Tongue 2 (or Tongue 2, Slur 2)', shows a sequence of eighth notes where pairs are slurred together, but each pair is also marked with a tongue mark (a horizontal line above the notes).

Tongue 1, Slur 2

Tongue 1, Slur 3

Musical notation for the next two patterns. The third pattern, 'Tongue 1, Slur 2', shows a sequence of eighth notes where pairs are slurred together, and each pair is marked with a tongue mark. The fourth pattern, 'Tongue 1, Slur 3', shows a sequence of eighth notes where groups of three are slurred together, and each group is marked with a tongue mark.

Slur 3, Tongue 1

Musical notation for the final pattern, 'Slur 3, Tongue 1', showing a sequence of eighth notes where groups of three are slurred together, and each group is marked with a tongue mark.

Chunking: Grouping

Each sixteenth is assigned a number value. Group the numbers in various ways to create new note patterns.

Original:

The image displays four staves of musical notation in G major (one sharp) and 2/4 time. Each staff contains a sequence of 16 sixteenth notes, with numbers 1 through 4 placed above each note to indicate fingerings. The notes are grouped into four measures of four sixteenths each. The first staff shows the original sequence: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1. The second staff shows a grouping of 2 3 4 1 | 2 3 4 1 | 2 3 4 1, with a slur over the final two notes. The third staff shows a grouping of 3 4 1 2 | 3 4 1 2 | 3 4 1 2, with a slur over the final two notes. The fourth staff shows a grouping of 4 1 2 3 | 4 1 2 3 | 4 1 2 3 4, with a slur over the final two notes.

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