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Flute Family

C Flute: C' - D''' - (Eb'''', E''' and F''') appear rarely and only in contemporary music. Higher notes are possible.

Piccolo: (in C) D'' - C'''' - sounds an octave higher than written

Alto Flute: (in G) sounds G' - E''' + (written C' - B''') sounds a fourth lower than written

Bass Flute: (in C) sounds C - A'' sounds an octave lower than written

Eb Flute and Db Piccolo: These instruments, once part of military bands, are no longer standard members of the flute family. The Eb flute is occasionally used in flute ensemble music and one occasionally stumbles across a Db piccolo or music written for one.

Contra Flutes: People are now experimenting with these large piccolos that are used in solo work and flute ensembles

Parts of the Flute

Checking Out Flutes

Make sure to test a flute before you give it to a student to make sure it works perfectly. Nothing is more frustrating than an eager student who follows directions but cannot achieve results due to a faulty flute.

Cleaning Rod/Tuning Rod

The cleaning rod doubles as a tuning rod. To check the length of the tube, see instructions in the following Head-joint section.

To clean the flute, thread a clean, dry, non-frayed cloth or handkerchief through the needle eye of the cleaning rod. If you thread it too far, it will get stuck in the flute. Clean each part separately from the foot-joint on up (for driest results.)

Head-joint

Crown - The crown unscrews so the cork can be moved. The crown should remain in place and should not be moved unless the cork has slipped. The cork is inside the head-joint and determines the length of the tube. If the cork is too far in to the head-joint, the scale of the flute will be slightly distorted since the upper register notes (which are shorter in length) will be affected even more than the lower register notes. The reverse is also true. A cork that no longer stays in one place should be replaced.

Cork - To check the cork, put the notched end of the tuning rod into the head-joint. The notch should be in the center of the embouchure hole. If the cork needs to be moved, unscrew...
the crown and push in with your palm or use the cleaning rod inside the head-joint to push cork out.
Lip Plate - The lip plate surrounds the embouchure hole. On hot summer days, a postage stamp, (the kind you lick,) may be placed on the lip plate to keep the flute from slipping.
Embouchure Hole - The embouchure hole is partially covered by the lower lip as the flutist blows across the hole at the back wall.
Back Wall - The air is directed at the back wall, splitting the air stream to produce a sound. The exact way the wall is cut affects response in different registers. This varies from one flute maker to another. Hand cutting is seen as a desirable feature.

Body

Bore - This is the inside of the tube.
Rods - These are the long rods that run up and down the flute to hold the keys.
Keys - The keys, connected by rods, cover tone holes.
Pads - Pads are on the underside of keys and provide air tight sealing of tone holes.
Springs - Springs are tiny needle-like rods that provide tension for key movement. An unhooked spring (stuck on the wrong side of its post) means few notes will play.
Adjusting Screws - Most student flutes have adjusting screws to allow easy adjustment of keys that close simultaneously.
Offset G - Student flutes often have a G key that is not in line with the other keys but juts out from the flute slightly. This provides a more comfortable reach for young students or anyone with small hands.
Split E key - This option on some flutes can provide a more stable high E. Most flutists do not have one and do fine without. It is not necessary.

Foot-joint

C-foot - Many student flutes go down only to low C. Some professional flutists feel that playing a flute with a C-foot-joint provides better sound and stability than a flute with a B-foot-joint.
B-foot - Most professional flutists use the slightly longer B-foot. The note is often called for in the literature, particularly in contemporary music, but can sometimes be transposed or avoided.
Gizmo - This option on some flutes facilitates high C.
D# Roller - Facilitates move from low D#/Eb to low C# and C.
C# Trill Key – Facilitates C# trill and improves G#. Not necessary.

Assembly

Show students how to open the case right-side-up. Be gentle with the flute to avoid making dents and scratches. Pick it up without grasping the rods and keys to keep the mechanism properly adjusted. Slide the flute together gently to avoid injuring the tenons, the parts of the tube that extend into the next section.
1. Some players line the embouchure hole up with the main keys on the body of the flute. Others, (I am one,) prefer to line the embouchure hole slightly to the left of the keys (towards the player). This position can be easier on the hands and works well as long as the hands do not force the flute to roll in too far. The blowing angle must not be too far in to the flute.
2. The head-joint is designed to be pulled out slightly (about 1/4-1/3 inch) so the flute can be pushed in or out for tuning purposes. The longer the lower/the shorter the sharper. On a cold day, you will start out flat and will need to push in farther. For accuracy, play warm-ups before tuning with piano or ensemble to get the warm air moving through the instrument.
3. The rod on the foot joint should be lined up with center of the D key, the last key on the body of the flute. This can be altered slightly to accommodate different shaped hands.

4. Take flute apart and push the cleaning rod with dust free cloth (some materials shed and can eventually clog up the mechanism) completely through each section. Start at the lower end to avoid putting extra moisture from the head-joint on to the pads.

5. Wipe off the flute gently with a soft but untreated cloth

**Flute Care**

**Basic**

1) Do not drop or bang case; open right side up.
2) Handle flute gently; do not grip mechanism.
3) Put flute together gently; do not force.
4) Lay flute right side up, not on keys.
5) Always brush teeth before playing and do not eat, drink or chew gum -before or while playing.
6) Keep instrument clean.
7) Keep flute away from extreme moisture or dryness.
8) Do not unscrew crown except to adjust cork.

**Cleaning**

1) Always swab after playing and wipe fingerprints off with cloth.
2) Head-joint may be washed with warm water and soap and then rinsed and dried; do not get the rest of the flute wet!
3) If absolutely needed, use cigarette paper GENTLY for sticky pads.
4) Never use silver polish or other abrasive cleaner on the flute as it will eat away at the pads.
5) Use a soft clean paintbrush to clean the mechanism so no dust builds up.

**Care/Repair**

1) Oil carefully if it needs it.
2) Check cork position once in a blue moon.
3) Make sure the crown is tight and screws are not loose.
4) Watch for leaks or adjustment problems.

A well cared for flute can last indefinitely. Remember that many things obvious to you still require explaining for young students. They need to know that the case must be carried and set down gently. The flute itself must be handled carefully without gripping the mechanism and should be set down with the keys facing up so they do not get bent and the moisture doesn’t soak the pads. Hold the flute by the top of the body so a loose head-joint does not send the flute crashing to the floor and no twirling flutes like batons. Have your students learn simple flute care from the very beginning.

Store the flute away from extreme humidity or dryness (washing machines or heaters) as the pads can shrink or expand, making it difficult to seal the tone holes. It is also important to keep the flute clean. Swab after each use and wipe the flute with a soft cloth to prevent tarnish and to keep away the dust. Tarnish, while darkening the instrument, will not hurt the flute or its performance. What will hurt is using silver polish or another abrasive cleaner, which can eat away at the pads or gum up the mechanism. If you really like a shiny flute, keep it wiped off. (A few people have a body chemistry that causes silver to tarnish rapidly. They need to take extra care to wipe the flute after playing.)

As for the inside of the instrument, find a clean cloth that does not shred bits of cloth or dust and run it carefully through the segments of the flute, starting with the foot-joint. If you are sick and want to get rid of germs, it is fine to wash the head-joint only with warm soapy water and dry it inside and out. You may even wipe the lip plate with rubbing alcohol.

Be sure to brush your teeth before playing to avoid getting food particles into the flute, which will make the pads sticky. This includes after drinks or gum. If the pads do get sticky due to food or to moisture in the air, take a piece of cigarette paper or a dollar bill and put the
non-gummed edge under the pad. Close the key gently a few times. Be sure not to tug the paper out as this wears down the pad.

**Flute Repair**

It is important to recognize the basic repair problems that make your students' flutes hard to play. You can learn to do repairs that will help keep the flutes out of the shop, but send the flute to an expert if problems persist or you are not certain what is needed.

Starting with the head-joint, have students check the cork position when they first get their flutes (see Head-joint section).

The main things to watch for are pad leaks and adjustment problems. A leak simply means the pad is not sealing the tone hole properly, causing fuzzy notes or forcing one to press harder with the fingers. Always check a flute before giving it to a beginner so you know it works. If the student develops sudden sound problems, check the flute before assuming it is the player. Look first for common adjustment problems. They can happen with regular use or when the flute is dropped. The f# key, for example, actually closes more than one key at once. These keys should close together without undue pressure. If one key closes sooner, hold that key down and use a very small screwdriver (jewelry or eyeglass screwdrivers are ideal) to turn the adjusting screw until both keys are closed. You may have to experiment for awhile to get it perfect. Professional flutes and some student flutes have no adjustment screws at all. The flute must be taken apart to make adjustments but you can make temporary adjustments by using shims in the mechanism.

Sometimes pads wear out and need replacing. Generally, pads on a well cared for flute can last 3-10 years, depending on the instrument and the player. You can have single pads replaced now and then or wait until it needs a complete overhaul, which can be costly. It is certainly possible to learn to do pad work, but it is more complicated than basic repair.

Sometimes a flute will suddenly lose a whole register. No sound will come out or the flute will only play one note. First make sure nothing is blocking the tube (like a cleaning rod) and then check to see if a spring is unhooked. The springs are the tiny wires you see when you peer at the back of the mechanism. They usually all hook the same way. Hook the spring with a spring hook or crochet hook, being careful not to break or permanently bend the spring.

Flutes rarely need to be oiled but a great deal of use or dry conditions can cause the mechanism to sound clanky. Obtain some key oil in a needle nose container that lets out small drops or use a toothpick. Oil the flute lightly at joints along the rods where two cylinders connect and watch the drop disappear in the crack. Work the drop in by depressing the keys. Keep oil away from the pads! If you get a drop that is too big, wipe some away. Too much oil can make pads sticky or can gum up the mechanism so it is better to err on the side of too little oil. You can always add a drop later.

**Playing Positions**

Remember that the idea behind good standing or sitting position and good finger positions is not to "do it because the book says so". The idea is to get the most comfortable and natural position possible so you can move fluidly and breathe with ease, leaving you free to use your air to express the music and leaving you free of injury. The following suggestions will help you to keep out of your own way. Have students work on one idea at a time so they do not have to feel as if they are contorting into position. Help them to make putting the flute up to play a natural and automatic process.

**Balance**

It is critical to understand the body's points of balance for sitting and standing so you can be comfortable, free your muscles for easy playing, and avoid stress or injury. See Lea Pearson's *Body Mapping for Flutists* for diagrams and explanations.
Balance your head on your spine. Touch the point at which your skull meets your spine at the back of your head. Use the other hand on your top teeth to rock your head up and down. Or try putting your head down and roll it up until it balances by itself. If you are in balance, you will not need to use extra muscles to hold your head up and can be free to breath and play. You can look up down and to the sides while balanced. (See diagram)

Sit and rock back and forth on your rocker bones. Bend at the hip joints instead of the "waist". You can sit at the front, middle, or back of your chair if you are balanced. Learn what the spine looks like to help you understand your body.

When you stand, do not lock your knees. Think of your center of gravity extending down through the center of your knees to the arches of your feet to the floor like a tree trunk or tripod. Make sure knees are not locked.

Maintain fluid movement and do not lock anything into place.

### Body Position

1. Sit or stand with body facing slightly to right of your music stand
2. Keep your feet slightly apart for balance; your left foot can be forward if you like so more weight can be placed on it and can face the stand. Knees should not lock.
3. Stand facing slightly to the right of your music stand and slightly swivel your upper body and head to look at the stand. Your left foot may also face the stand more if this is comfortable. This position will enable you to breath comfortably and see your music. If your arms and your body are in a straight line instead, your left arm will pull across your body, restricting your breathing slightly and your right arm will be uncomfortable behind you.
4. Keep your head balanced on your spine. You can look up, down, right and left without coming off balance.
5. Relax shoulders. Do not hold them rigid or pull them up or push them down. Realize that you have a joint at your collar-bone, allowing your arms to swing freely without pulling at your shoulder and back!
6. Bring the flute to you instead of bringing your face to the flute.
7. Only lift arms as far as you need to for putting flute up.
8. Make sure the lip plate is parallel to your embouchure so you have a good blowing angle. This means a slightly different flute angle in relation to the floor for everyone.
9. Your elbows should be comfortable, not high in the air or squeezed into the body.
10. Make sure the end of the flute is not up too high or down too low so the blowing angle is correct.
11. Keep your head balanced for unrestricted breathing.
12. Stay in balance but maintain fluid motion rather than locking into place.
13. Avoid two common pitfalls of posture. Do not stand up "soldier" straight which is not a balanced position. Do not pretend you are a marionette being pulled from above which can also pull you off balance.

### Finger, Wrist, and Hand Positions

*Have students concentrate on learning one hand position at a time.*

1. Keep your fingers curved. (Pick up a large drinking glass and set it sideways.)
2. Move fingers from the knuckle rather than bending them from the middle joints.
3. Use the pads of the fingers to cover the keys or holes in the keys.
4. Keep fingers in the center of the keys.
5. Put your finger down to play a note. Instead of lifting the finger high into the air to release the note, simply release the muscle you used to put it down in the first place. This will keep your fingers efficient and close to the keys.
6. Finger movement should be firm but not grippingly tense.
7. Avoid locking fingers.
8. Pivot points are right hand thumb, left hand index finger joint, and mouth/chin. Left Hand - Wrist slightly bent (Too much of an angle can cause hand pains and even serious problems such as Carpal Tunnel syndrome.) Flute rests on side of first finger just above lower knuckle. Thumb should be extended in an arc and not bent. Right Hand - Curve fingers in air and bring them to meet thumb. (Or pretend to pick up large glass and then turn hand sideways.) Put pads of fingers in center of keys and use thumb to hold flute up.

Realize that the line of the hand, wrist and arm is stronger when pulling up on a bar or picking up a suitcase and weaker when cockeyed. The hand is stronger when there is alignment from the pinky through the arm rather than from the thumb through the arm. This offers a clue to why hand pain can develop if you crook your wrists too far to the side.

Lea Pearson (Body Mapping for Flutists) suggests holding the flute in your left hand (with hands on the proper keys) by your side like a shopping bag, cradling the flute, and then swing the flute up to be joined by the other hand. See Technical Development and Down/Release section for more information about moving your fingers.

The Face, Back Teeth, and Tongue (Voicing)

The jaw attaches to the skull near the ears. Make sure the mouth cavity is large for resonance. To attain this, clench your back teeth together and then, so you can’t keep clenching, put your fingers on your face between your back teeth so your back teeth open even though your mouth is closed. See Air Pockets section under embouchure for further information about the face.

To see how we voice notes while we play them, sing a high note and then sing down to a low note. Notice that your tongue is higher and arched for the high note and lower for the lower notes. This corresponds to tongue position for those notes on the flute.

Body Mapping

Body mapping is a relatively new field that helps people to understand the body in order to use it more efficiently. Books by Barbara Conable, an Alexander Techniques teacher who helped develop this field, are useful and Lea Pearson’s book, Body Mapping for Flutists, is a critical resource for flutists and teachers.

Lip Care

Your lips are your “reed” so it is important to take care of them to facilitate supple playing. Realize that most lip products are sealants and not moisturizers so wet your lips before applying to seal the moisture in. Then gently wipe off before playing.

Points of Balance Diagram

(See next page)
Breathing Diagram
Breathing

Breathing in
* Lungs need air
* Diaphragm muscle flattens downward making lungs expand creating a partial vacuum.
* Air rushes into lungs to equalize pressure
* Joints, which attach the ribs to spine in back with flexible cartilage, allow ribcage to expand up and out.
* Chest muscles can help with expansion for large breaths
* Chest expands
* Spine gathers
* Pharynx and neck muscles relax while you breath in

Breathing out
* Diaphragm muscles relax upward making lungs contract
* Air flows out
* Abdominal muscles help with loud playing and at the ends of phrases to push more air out or with soft playing to keep air from rushing out too fast. They should not tighten all the time as this creates extra work and tension. Tom Nyfenger, in Music and the Flute, talks about the futility of this isometric pressure. Ray Fabrizio (Diaphragm Mystique article in course-pack) also deals with this issue.
* Ribs go back to resting position
* Spine lengthens

Note that your diaphragm muscle is involuntary. (You breathe when you are sleeping.) The following ideas can help with development of breathing capacity and control. Many of them are described in detail on the next page.

Before breathing
Good balance
Free air passage

Exercises for breathing in
1) Put hands on rib cage, thumb in back; push hands apart.
2) Put hands on chest and stomach to feel expansion as you breath.
3) Stand with back against wall; as you breath, let lower back meet wall.
4) Sit with elbows on knees; breath and feel back expand.
5) Lie on back with book on stomach, (or back); feel expansion.
6) Yawn and feel openness.
7) Pretend little people next to you on chair; push them off.
8) Notice how you breathe after heavy exercise (deeply but naturally).
9) Let air all out w/o collapsing; count to 10; open mouth, "let" air in.
10) Think of a balloon that expands in all directions
11) 5-3-1 (see exercises described)
12) Use a breathing device
13) Hey!
14) Breath while lifting arms over head; then lower arms but remain full of air.

Exercises for air control
1) Keep chest area from collapsing.
2) Keep "little people" (see next page) from climbing back up as you blow.
3) Hold breath with mouth and throat open.
4) Time long tone; add one second each day.
5) Blow paper against wall.
6) Blow candle flame and hold it at a certain angle.
7) Practice extending a note by one second each time you breath.
8) Practice catch breathing for phrases when short breaths can be useful.
9) Hiss
10) Say alphabet until out of air or read aloud.
It is important for wind players to feel comfortable and to get the air moving through the instrument. The following exercises should help you to relax, to take deep breaths, and to control your air.

- **TIMED NOTE**: Find a clock or watch with a second hand and see how long you can hold a note. Use the following ideas to help you add one second a day.

- **RELAXATION EXERCISES**: Too much tension causes you to "get in your own way" while you are playing. Taking a few minutes to relax before you practice or perform and you will notice the difference. Roll your head gently from side to side. Stretch your arms out. Be sure to stand or sit in a way that allows you freedom to breath. Yawn to feel open throat.

- **DEEP BREATHING**: Put your hands on your rib cage so you can feel the ribs in front and in back. Keep your shoulders relaxed and feel your hands move apart as you take in air. Think of opening your body in a pear shape as you breath. As you sit in a chair, imagine two tiny people climbing up next to you. As you breath, expand enough to push them off the chair. Think of the small of your back reaching for the back of the chair as you breath in. Think of a balloon expanding in all directions as it is blown up. It is important to let your rib cage expand. Your chest will also expand some. It is ok for your shoulders to rise a little bit with the chest expansion but if your shoulders are up too high, you are too tense and will not be able to fill your lungs completely. As you breath in slowly, raise your hands over your head. When full, drop your arms and retain expanded feeling.

- **TENSION COMPARISON**: Try tensing up all your muscles to breath just to see how difficult it is. Try breathing with your head and body in awkward positions for the same reason. Now go back to the easy way.

- **CANDLE TRICK**: Light a candle and blow slowly at it to bend the flame. Blow a steady enough air stream to keep the candle flame at the same angle. Wind players need this steady air flow to get a good, consistent sound.

- **PAPER TRICK**: Put a piece of paper against the wall. Let go and blow hard enough to keep that paper against the wall but soft enough that the paper stays as long as possible. (A hard quick puff of air will hold the paper but it will fall immediately.)

- **LETTING THE AIR IN**: You really don’t need to gasp for air and this exercise proves it. Take a deep breath and then let all of your air out, making sure not to collapse your chest. Close your mouth and hold your breath for ten seconds. Then, simply, open your mouth. Feel the air rush in to normal expansion. You can easily expand your ribs on top of that to get a deep breath but you still don’t need to gasp. Read out loud and see how naturally you take breaths to start a new sentence or paragraph. Now read louder and notice where you breathe. Your stomach muscles can relax when you breathe.

- **HEY!**: Take a swift breath, say "hey!" in a deep voice, reaching the back of the hall.

- **HISS**: Take a big breath and let it out in a hissing sound to feel the push of air.

- **5-3-1**: Take a breath over 5 beats and blow for 5, take one over 3 beats and blow for 5, finally breath in one beat and blow for five.

- **ALPHABET**: Take a big breath and say the alphabet until you are out of air.

- **READ OUT LOUD**: Reach the back of the hall and be expressive.

- **CONTROLLED BREATHING**: Learn to control your breathing. Have someone (or a metronome) count for you and make each note one beat longer than the previous one. Example: Breath in for 2 counts, play for 5 counts, breath in for two counts, play for 6 counts, breath in for 2 counts, play for 7 counts, etc. Remember to avoid collapsing your chest as the notes get longer.
• **QUICK BREATHS:** While it is often important to take very deep breaths, sometimes there is very little time and catch breaths can come in handy. Use a do-re-mi-fa-sol-fa-mi-re-do scale exercise to learn this technique. This way you can learn to take one quick breath or a series of quick breaths. Remember that, while it is fun to sound as if you never breathe, the majority of musical phrases need a natural breath at the end. (Let the music breath!) Let all your air out without collapsing and play a short c. Expand very slightly and play a short d. Expand very slightly and play a short e. (By this time you are almost full of air.) Expand very slightly and play a short f. Expand all the rest of the way and play a short g. Play the short notes on the way down the scale the same as you played them on the way up with space between each. By the last note you should be almost out of air and ready to expand between each. Get faster and faster until it sounds as if you are never breathing though you are really breathing in for a while and letting air out for awhile. Later you won’t need to take expanding breaths between every note on the way up, only once in awhile. Be careful to play until you are out of air because if you expand too much and never let the air out by playing or breathing out, you will be too full of carbon dioxide.

• **BREATH BUILDER:** These breath builder devices with ping-pong balls inside help some people to increase breath capacity.

• **SPIROMETER:** These devices measure breathing capacity and can help in problem diagnosis.

**Embouchure**

Flutists need a good start with an embouchure that allows beautiful sound, flexibility, and control. Have them experiment first with the head-joint only to let them satisfy their curiosity and to see if they have a good natural starting point. Then give them more specific instructions, concentrating on one idea at a time.

Start with the head-joint and put the palm of your right hand over the end of the tube to seal it completely. This will make it easier to produce a sound. First pout. Put the embouchure hole, hole facing into the crease in your chin and roll out and up until the lower lip is out over about 1/4 of the embouchure hole. The exact placement differs slightly for differently shaped lips but the flute will be near or just above the lower edge of the lower lip. If the lower lip is pinned down too much by the flute, it will be hard to direct and control the air stream. If, on the other hand, the flute is too low on the lower lip, the sound will be breathy and fuzzy and just as hard to control. Blow at the back wall, which splits the air, letting some go across the flute and a little bit more into the flute. Next, blow without covering the end of the tube. Blowing into a pop bottle can be useful as can using a Blocki device in which you blow at propellers to understand how to aim the airstream.

Put the flute down and, still pouting, lengthen your lower lip a little bit. Now put your right hand over your chin and all the way across the face, resting the top fingers where the flute will go on the lower lip. Blow and let your upper cheeks puff out while making sure nothing puffs out below your lower lip. (See Kujala article in course-pack for more “benefits of inflation.”) Let the upper and lower lip come together to focus the air. Use a small aperture (opening) to tunnel the air forward, using the inside of your lips. This embouchure will provide focus and flexibility. Unfortunately, some people try the smile embouchure. This involves pinching the muscles at the corner of the mouth, which can make you tired, and limits flexibility of sound, dynamic, intonation, octave changes, and tone color.

Try clenching your teeth together. Now put your first fingers on your cheeks and feel the back teeth clench together. Now push your fingers inward to push your back teeth apart. This "open" feeling inside the mouth is ideal for flute playing and keeps sound resonant. When blowing, let there be slight air pockets in the cheeks. You may need to exaggerate for a while to get the feel of this and to prevent you from pinching into a smile.

Learn the following "rabbit" exercise to develop muscle control. You will not actually use this technique to begin notes of pieces but it is great for developing the "focus" muscles around the mouth. Bring your upper lip up (like a horse does) and bring it down quickly to meet
the lower lip while giving a short puff of air and letting your air pockets happen. Focus your lips in an "ooh". Do this with the head-joint only and, later, on many different notes.

Notice that we aim the air with the lips, meaning the lips and muscles around the lips. We tunnel the air forward and focus it with the "nozzle"

Checkpoints
1. Long lower lip
2. Pout
3. Cheeks flexible with slight air pockets
4. Control embouchure muscles; do not smile.
5. Flute covering a tiny amount of lower lip (depends on person)
6. Lower lip covering 1/4 - 1/3 embouchure hole
7. Aim air at back wall, which splits air

*** Avoid the following common method for starting to blow: Some teachers have students put the embouchure hope in the center of the lips and roll down. This pins down most people's lower lip too much for flexibility.

The Flexible Embouchure, Pitch Bends, and Harmonics
As taught above, the flexible embouchure will make it possible to play a focused tone with easy dynamic and register changes and will provide almost unlimited endurance. This is in contrast to the smile embouchure where the lip corners pull back tightly, preventing flexibility.

Use the embouchure to change pitch dramatically up to a half step as Trevor Wye shows in his Practice Book 1, Tone. After learning a few notes, use the harmonic series to practice flexible playing. Play a low F softly with the “oh’ vowel sound. Then keep the fingering the same and make the aperture smaller for each note in the harmonic series. Lips and corners move out slightly over the embouchure hole in the “ooh” vowel and the angle of air rises slightly with this change. (Fundamental, octave, fifth, octave, third, fifth seventh. Just use four notes for beginners, as the top notes of the series will be more difficult.) If you make the aperture smaller with the lips getting closer to the back wall, the top notes will pop out without effort even without adding air. (You can practice loud harmonics to practice focusing big sound but use soft harmonics to practice flexibility.) This will give your lips a lot of flexibility and control and allow you to play higher without playing louder.

Air Pockets
Air pockets in the upper cheeks are used by a great number of fine flutists to provide greater resonance. See the following article by former Chicago Symphony flutist, Walfrid Kujala (in course pack) for a complete list of benefits of air pockets. The air pockets must not be in the lower cheeks or centered above the upper lip. To feel air pockets, take your right hand, hiding your thumb. Put your fingers over your lower face where the flute goes. Blow over the top finger as though blowing over the flute and feel slight air pockets in the upper cheeks. (Your fingers keep the lower face from inflating.)


Special Embouchures
A few students have a “tear drop” embouchure where the center of the upper lip comes down in a tear drop shape. You can sometimes diagnose this when you see the condensation on the lip plate divided by a dry spot. Most people with a tear drop embouchure can learn to play the flute well by playing slightly offset. First go to the center embouchure position and experiment
with moving the open end of the flute a tiny bit forward or back so the student is aiming the air at one spot rather than two. If they still cannot get a tone or cannot get the upper octave (because the tear drop points the air down) try moving the flute over a fraction one way or the other on the lip plate. Find the spot and angle that can make the sound clear. Someone with an extreme tear drop can try another instrument but even that person can learn to play flute well enough to demonstrate.

Occasionally you will find someone with the opposite of a tear drop embouchure where the upper lip curves up in the center, producing an aperture that is too large to focus the sound. People with this shaped embouchure need to flatten the lips out more but staying in a pout rather than a smile.

Tone

There are many kinds of beautiful flute tone. A student should listen to the sounds of teachers, friends, other performers, and recorded flutists to get an idea of the possibilities and to decide what he or she wants to sound like. You can learn a great deal from the sounds of other flutists and still have a sound all your own. There are many elements to good tone that performers work on continually: clarity, warmth, balance between registers, uniformity when needed, variety of tone colors when needed, and flexibility of expression among others. The important thing is to develop a tonal concept and work toward it.

There are many ways to work on tone. Exercises like the rabbit exercise and harmonics help to develop the “focusing” muscles around the mouth. The De La Sonorité exercises of Marcel Moyse are used by flutists around the world to work on uniformity of sound. The Practice Book #1: Tone by Trevor Wye is almost equally used these days as musicians realize that the flutist can and should be able to produce a full palette of tone colors for exciting musical playing. Books of melodies like Tone Development Through Interpretation and Twenty-Four Melodies with Variations by Marcel Moyse are useful and fun for tone and interpretation. You can devise infinite simple and complicated patterns for working on sound. Simple folk tunes and songs are also good for sound practice.

Try rolling in too far and then rolling out too far to see where not to go. Find the point of resonance in between like the “sweet spot” in tennis. Send air to a far-off tree.

Play harmonics to develop your tone! Soft harmonics can help you develop focus and figure out angles of air to play the high register softly. Loud harmonics can help you develop strength of tone and an open embouchure for loud playing.

A student who has good matching sound between registers can then benefit from experimenting with new tone colors. Try changing the vowel sounds in your mouth as you play. Try adding or taking away intensity or harmonics in the sound. Try to get a very pale but focused soft sound. Now try an intense soft sound. Remember to use colors that enhance the music rather than doing what is easiest in each register. This takes practice.

Strengthening Low Notes and High Notes

Low notes can be strengthened with the sonority exercises of Marcel Moyse (see above) and by keeping head up while using lips to focus down farther. Keep the back teeth apart but keep the angle of air from being low enough to be flat.

High notes can be strengthened with rabbit exercises mentioned above, sonority exercises of Marcel Moyse, with the Top Register Studies by Filas, by playing harmonics, many other warm-ups made up and in books, and simply by playing in that register a great deal. Keep the back teeth open for resonance but use the lips to keep the angle of air in the upper register but not high enough to be sharp.
Legato

Now that you have good sound and control of air, practice moving smoothly and steadily from note to note. Pick one note and practice slurring from that note to other notes with no bumps or spaces in between. Work on the connection between notes. Think of a tunnel of sound that doesn’t stop. Think of aiming your air at a far-away object. Now imagine placing a feather on that air stream and keep the feather moving toward the object.

Register Changes

It is important to make register changes easily on flute. To understand how register changes work you can think about several simple acoustical principles. Remember that notes that are lower in pitch have slower vibrations and notes that are higher in pitch have faster vibrations. Put your hand in front of you and blow a lot of air at it with your mouth wide open. Now blow the same amount of air with a very small aperture. Notice how much faster the air moves when you put it through a smaller space. Yet if you try to make a smaller aperture by simply closing your mouth the sound stops all together. Your lips must move forward very slightly to form “ooh”. This not only speeds up your air stream by decreasing the aperture, it puts your lips a tiny bit closer to the back wall. This also means that the air stream is a tiny bit shorter and the air stream is higher. Think about a vibrating string. The shorter the string is, the higher the pitch will be. (Think about a piccolo and how much shorter it is than the flute and therefore higher in pitch.) Now you are ready for register changes on the flute.

Start with an f natural (bottom space). Play the note and be aware of the vowel sound “ah” in your mouth. To go to the next octave up do not add air or you will always have to play louder in the upper register. Instead, make the aperture smaller by using the focusing muscles around your lips and moving your lips together very slightly to the “ooh” sound. Some teachers get upset at the idea of using jaw movement to change registers. It is best to use as subtle lip movement as possible to change registers but the jaw will move slightly as you open your mouth as it is designed to work this way. It moves little in playing except for on big interval skips when it moves more. Think of using the inside wet part of the lips to direct the air as you change to the higher register. You will see, however, that very wide skips require a little bit more movement. Some people like to think of cool air (small aperture) and warm air (larger aperture.)

It is useful to practice the harmonic series. Play a fundamental note and then the octave above. Now, still with the same fingering, close your lips gradually, pushing them together and slightly forward, go to the next partials in the harmonic series. This should be done softly to derive full benefit. Practice this several times a day but not for more than a few minutes.

Technical Development and Down/Release

Develop good habits from the beginning. Try the down / release exercise. Put fingers down for low F. When you go to G, release the muscle you used to put the F key down instead of lifting up your finger. Let your finger stay touching the keys. Practice this with the flute on your left shoulder so you can see and check you fingers. Then play. Do this slowly and then fast like a trill. Try two fingers at once, then a three-note pattern. How about five? A scale? A whole piece? Most professional players play with fingers very close to or on the keys.

Practice scales, and chords and other patterns. Practice slowly and smoothly!

Articulation

Make an embouchure, take a breath, and put your tongue on the roof of your mouth as if you were about to say “t”. Now move the tongue away from the roof of your mouth; this action will begin the air flow. To stop the air put the tongue back. Practice this several times in a chain of notes. If the sound is too explosive, use the "doo" sound instead of "too". If the sound is too weak, use the "too". (Both can be used in different passages.) But do use the “ooh” vowel sound rather than “uh” because it keeps you mouth in a flute focusing position. Learning basic tonguing is as simple as that but it must be applied to patterns and/or scales rigorously to
develop strength and to make sure that the notes are all even in length. Practice slowly, only gradually working your metronome up.

There are many other ways of starting notes for different effects. The French tongue between their lips, which produces a slightly different attack. You can begin a few phrases by sneaking in, and a "p" attack can be used for a different effect.

Note Endings
Note Endings are also important and require practice. Some notes should be stopped with the tongue. Some require a taper, which is simply a sped up decrescendo, and others need a quick lift which requires a pushing off of the note with the abdominal muscles. It depends greatly on the style of the piece and on the individual phrase. Listen to other instruments and imitate them to develop flexible articulation. Can you get an up-bow and down-bow? How about a trumpet fanfare articulation? A clarinet legato?

Double and Triple Tonguing
Use "too-koo" or "doo-goo" for double tonguing. "Ta-ka" or "da-ga" tends make the notes too short without air in the center of each.

Flutists need to learn to double tongue since they must play extremely fast passages at times. The tongue meets the roof of the mouth first in front and then in the back which can be faster than single tonguing. It is very important, however to develop strong and even single tonguing before proceeding with the following.

The two secrets to learning steady, strong double tonguing are keeping the notes long so the air is in each note, and starting slowly and evenly. Start with the syllable "goo" and play long, connected flats naturals (top line). Turn on your metronome and play slow scales with four "goos" on each note. Keep the notes even. Now try two "goos" on each note at the same tempo, then one on each. Turn the metronome up a notch and repeat the exercise. Gradually increase the metronome; you are strengthening the "g" sound, which must sound as strong as the "d". The second day, start slow and work your way up again, this time pushing for a slightly faster tempo. Then move on to the following.

Now try the scale exercise alternating between "goo" and "doo" with the weaker "goo" first to strengthen the tongue. Gradually get faster but never so fast that the notes are uneven. Practice this for at least a few minutes a day continuing on for a few minutes after your tongue gets tired. After several days, switch to regular double tonguing, "doo-goo". Keep the notes long and slow. Start applying double tonguing to real passages but stay slow and even. Gradually increase your tempo. Soon you will have a "monster" double tongue.

There are two ways to triple tongue on the flute, "doo-goo-doo doo-goo-doo" and "doo-goo-doo goo-doo-goo". The first fits very naturally into many triplet passages because the "doo" is always on a strong beat. The second is necessary in the very fastest passages. The tongue can move faster because it never does two "doos" in a row. Both kinds of triple tonguing are useful and both should be learned. To practice the second method, use a two-octave scale played three times through in triplets without repeating the top note. This comes out evenly with the last note landing on "doo".

Common problems of double tonguing with solutions:
Uneven lilt (Practice koo too.)
fingers and tongue not coordinated (Work more slowly, then speed up.)
no tone in notes (Use longer notes and/or more "ooh" shape.)
tongue gets tired. (Double tongue every day until just past tired.)

Secrets of good double tonguing:
Play slowly enough to stay coordinated and work tempo up.
Keep notes long and get faster.
Practice it every day until just past tired.
Method:
  a. kookookookooko
  b. kootookootoo
  c. tookootookoo

  1) 4 syllables per note
  2) 2 syllables per note
  3) 1 syllable per note

Dynamics

More air will give you a louder sound. If you simply blow louder however, making no other changes, more air will be forced through the same aperture, speeding up the air and causing the pitch to rise. As you add air, open your mouth as you go, going from "ooh to ah". (Your jaw drops for the mouth cavity to open.) To start with a loud note and decrescendo, use lot of air with your mouth open and gradually close to "oooh" as you decrease the air. These techniques sound easy but must be practiced a great deal for you to be able to change dynamics without going sharp or flat. Practice decrescendos over several beats, gradually speeding up the process. This allows you to do beautiful tapers at the ends of notes. This technique is essential, particularly at phrase endings, and makes your playing more polished.

Intonation

A good sense of intonation can be developed from the very beginning of musical training. Have students listen to the "beats" caused by two out-of-tune notes. Have them experiment by lipping up or lipping down until the beats stop. (Changing angle up or down from "oh" to "ooh" and back)

(Rolling in or out, while not out of the question for learning about pitch, should never be used for actual tuning as it distorts the sound and is awkward to do while you are playing.)

Once they begin to understand the feeling of being sharp (beats stop when lipped down) or flat (beats stop when lipped) show them that they must now pull out the head-joint or push it in to tune (The shorter the sharper, the longer the lower!) so they can continue blowing at the proper angle. Once this is set, intonation changes on individual notes are made by changing aperture size and by changing the angle of air that is blown.

Have students test two octaves so you know they can play more than one register in tune. Have each person work with a tuner so they can "see what they are hearing". Hours of work with a tuner always pay off. It is crucial, however, that the ultimate goal be the training of the ear so a musician can play a solo line that sounds in tune with itself, blend into a chord, or adjust to the pitch of fellow musicians.

It is important to be able to play in tune at different dynamic levels. (See “Dynamics” for instructions on how to adjust the aperture for different dynamic levels to keep the vibration speed (pitch) the same when adding or taking away air.

It is important to know the pitch tendencies of the flute. The lowest notes, C-Eb2 tend to be flat and the notes above D4 are usually sharp except for Bb5, which is flat. The biggest challenge is C#2 which is almost always very sharp. Learn to adjust by opening and closing the aperture slightly and slightly adjusting the angle of the air stream with your lips. Put your forearm in front of you with your palm facing you and blow straight ahead. Now blow at your elbow without moving your head. Then blow at the tip of your fingers. Note the lip adjustment needed to alter the angle of the air stream.

Playing In tune

See Intonation Article by White
Just Intonation

See Intonation Article by White

Vibrato

Vibrato, a slight fluctuation of pitch and intensity, provides warmth to sound in general or to certain notes. It should be taught after students have a good solid sound. It is important to be able to play without vibrato as well as with different speeds and widths of vibrato for flexible expressive playing. Players of different periods used different amounts of vibrato (see Style Periods) so an awareness of style is important in deciding when and how much vibrato to use.

The highest register requires a slightly faster vibrato for moments of shimmering intensity while a very fast vibrato can sound funny in the lowest register. It takes practice to judge how much to use in different situations.

Some students will naturally imitate vibrato and some need to be taught over several months time. The widest flute vibrato possible could be produced with the abdominal muscles, but the larynx is responsible for the natural medium-speed to fast vibrato that flutists use in normal playing. Many teachers once taught that the vibrato comes from the diaphragm muscle but studies have shown that the diaphragm does not initiate vibrato. This is also common sense if you remember that the diaphragm is a muscle that moves down to cause you to breathe in.) [See Garten: Vibrato for in depth information about studies.]

Blow on your hand with pulses of breath. Then blow into the flute the same way. Say “ho ho ho or hoo hoo hoo. Then whisper ho ho ho. Then blow it into the flute.

Try the following methods. Set the metronome to 60 and play long tone crescendo/decrescendos with the loudest spot being on the beat. Now put two crescendos in one beat, then three. This gets some people started but is too slow for regular vibrato. Speed up gradually until you are going very fast. Soon you can smooth out the bumps so the vibrato is narrower and more natural sounding. Bradley Garner, well known performer and teacher suggests using throat staccato for repeated note triplets, gradually smoothing them out. (The Flutist’s Handbook: A Pedagogy Anthology). Peter-Lukas Graf, in Checkup, gives some good vibrato exercises. Do not expect to learn this in one week. Listen to many other players or to recordings to get the feel for what you are aiming for.

Ear Training

Ear training is important for more reasons than intonation. Have your students echo patterns so they learn to use their ears and do not become entirely dependent on reading music. Tell them what note you are starting on and play it in differen octaves. Then tell them you will go up or down from that note. Soon they can go up or down a half step or whole step. Alternate between major and minor triads and have them imitate you. Soon you will be able to play fairly complex tonal patterns for them to play by ear. Encourage them to play their favorite tunes or songs. Have them sing and then play. These experiments are fun and encourage students to listen and to have a feel for tonal keys as they relate to music and to their instrument. Have students study piano parts to the sonatas they play.

Rhythm is another element of music that benefits from early training. It is good to explain the mathematical relationships of notes but many will learn more quickly by moving, walking, and clapping in different ways so they can feel the rhythm instead of just analyzing it. This is good not only for beginners but for advanced students who need to learn complex patterns. See Rhythm section in course-pack for more details.
Musicality

Musicality encompasses almost every aspect of flute playing. Some teachers feel that students should be taught how to play and the musicianship will follow. Most students however, especially those who have not listened to much classical music, can benefit from musical training that helps them with musical understanding and interpretation.

Musicality can be developed along with technical aspects of playing. Have students sing songs to notice how and where they breathe at phrase endings. Then have them play the songs. Have them work on simple melodies to understand where the phrase leads and how it gets there. Have them learn different types of articulation and how to give different weight or lifting qualities to notes so they can get an upbeat/downbeat feeling when needed and so they can imitate other instruments. Make sure they are thinking about breathing in natural places. Work on note grouping (see course pack) to create motion in music.

An especially important part of musical training is help students to recognize differences in style between periods of music and how this affects interpretation of a piece. Listen to music all the time! See Musical Interpretation for Expressive Playing in course-pack for more details.

Ensemble/Blend

Once students have control of their basic sound, have them learn to blend with each other. Show them how to listen down the row to the section leader or down the group to the lowest instrument, and how to match dynamics, vibrato, and tone color. Have them start duos and trios at an early age. Later, make sure they can blend with other instruments including piano and have advanced players learn the tendencies of other instruments so they can learn to adjust and work together. They need to learn when to play soloistically and when to blend. Some students also need help learning how and when to give cues.

Music Theory

Music theory can also be a part of early training. You don’t have to say it’s theory; simply begin to integrate it into the musical experience. Show them how leading tones pull to the tonic. Point out dissonance and consonance and explain intervals and chords. Show students that chords have different qualities. They can use tonal information to figure out the structure of the piece so they can learn essentials of expression and interpretation.

Sight Reading

Sight-reading can be fun but many students are afraid of it. Encourage them to sight read often and provide easy pieces for them to start with so they can build skill and gain confidence. Add works of increasing difficulty. Make sure students have a system for understanding rhythm so they are not learning by ear only. (see Rhythm section in coursepack.) Break down aspects of sight reading and practice each: hard keys, syncopation, rhythmic patterns, ornamentation, style periods, technical, lyrical, accidentals, dynamics and nuance, big skips, atonal, phrasing/breathing, un-metered, mixed-meter, etc. I keep a sight reading book I put together that covers each element separately. Sight-read rhythms without playing the flute. Walk around in a steady pace, subdividing the steps by 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. Use words to help with rhythm. Find a duet partner and sight-read every week.

Trills

It is important to learn correct trill fingerings. Have students learn the use of the trill keys, for example. Also show them how to test to see if they are playing the correct trills for the key of the piece or for the chord so they will use their ears. Then they can experiment or look up a trill if they realize they are getting a strange or out of tune sound. James Pellerite’s Flute Fingerings can be used as a resource and the FingerFax bookmark is an excellent trill chart for students.
Alternate Fingerings

Use this easy number system to call out fingerings.

Fingering system (top to bottom of flute) Left - Th-1-2-3-pinky / Right - Th-1-2-3-pinky

There are several alternate flute fingerings that are essential for certain situations. These fingerings can be used to make technical passages easier or to flatten a sharp note, etc. They should not be used if they occur where they can be heard as weak or out of tune fingerings.

Thumb Bb (Thumb on both thumb keys instead of on long bar) can be used to avoid the awkward shift from Left-1 to Right-1. It cannot be used in passages that juxtapose Bb or A# with Bb, and the thumb cannot remain on thumb Bb above D3. Another alternative is the A# lever. This lever, operated not with the tip but with the edge of R1, can be left down on a natural making the A to A# easy. It is good to eventually be adept with all three Bb fingerings to facilitate different situations.

Since the high register is so sharp on flute and we are often called upon to play long loud notes in that register, several alternatives are worth knowing about. When you have a long, loud E3, play it without the right pinky. When you have a long, loud F#3, substitute Right-2 for Right-3. These fingerings flatten notes so be careful not to use them in pianissimo passages. When you have a long, loud, high F, add R3.

C#2, which is so sharp, can be flattened by adding Right-1-2-3. This is not useful in fast passages and you need to be able to play C# in tune with regular fingerings as well.

There are many other useful fingerings that may be used once you are fluent with regular fingerings. James Pellerite’s Flute Fingerings is a good source for regular and alternate fingerings as well as trills, tremolos, and multiphonics. See Alternate Fingering Practice section later in course-pack

Problem Solving

A few common problems

Tone too Fuzzy
- Rolled out too far or not enough of embouchure hole covered
- Aperture too big
- Muscles weak - try harmonics and rabbit exercises
- Adjustment problems - see "Flute Care and Repair"
- Pad leaks - see "Flute Care and Repair"
- Flute not parallel to embouchure

Tone weak
- Rolled in too far or not enough of embouchure hole covered
- Not using enough air
- Too much air escaping out sides of mouth - try harmonics and rabbit exercises
- Head down too far
- Flute not parallel to embouchure
- Breathing exercises needed - see "Breathing"

Flat in upper register
- Rolling in to make register changes - see "Register Changes"

Sharp in upper register
- Haven’t yet learn to compensate for sharp high register - see "Intonation, Dynamics, and Alternate Fingerings"
- Blowing too much air for aperture size

Flat in lower register
- Head directed down
- Blowing too far into flute

Back Pain (This has many causes but here are a few.)
- Body out of balance or head turned too far
- Arms pulling out too far or up too far
- Wrists crooked
Rhythm

1) Understand symbols (Know the basic symbols of rhythm.)
   whole = half = quarter = eighth = sixteenth = dot adds 1/2 value of note
   4/4 means four quarter notes per bar etc.
2) Understand subdivision (music math)
   whole = 2 half = 4 quarter = 8 sixteenth
3) Have a system of counting subdivisions.
   4/4 1+2+3+4+ 1e+a 2e+a 3e+a 4e+a 6/8 1+a 2+a 1e+e+e 2e+e+e
   OR: 4/4 1-ti-te-ta-2-ti-te-ta-3-ti-te-ta-4-ti-te-ta 6/8 1+a 2+a 1e+e+e 2e+e+e
4) Have a system for saying rhythms that includes movement of some kind. Tap foot on beat
   and say subdivisions while your finger taps actual rhythm. Whisper rest subdivisions. Or clap
   hands. Try adding walking. Body movement helps develop a good rhythmic sense.

5) Use words to do duple, triplets, fours, and fives so you can alternate without confusion. Walk
   around while you do this. Use words for other nuances too. (Let's take the bus to paradise for
   the opening of Mozart’s G Major Flute Concerto a la William Bennett.)
      ap-ple blue-ber-ry al-li-ga-tor hip-po-pot-a-mus or op-por-tu-ni-ty
      My teacher (eighth pick-up to strong down beat); Follow the yellow brick road (sextuplets in threes
      followed by quarter); Scooby dooby dooby (sextuplets in twos); Amsterdam (dotted eighth, sixteenth,
      eighth).

6) Use a metronome.
   This helps you become steadier and should be used every day but not every second.

7) Use rhythm sheets or books to practice saying rhythms.

8. Use books that are specifically for sight reading such as:
   Gates, Everett; Learn Sight reading  (Sam Fox)  Meyer, James; Changing Meter Duets
   (Wimbledon Music) Dufresne, Gaston; Odd Meter Duets (Charles Colin)

9) Sight read everything and read often until rhythm becomes easy.

10) Learn the conducting patterns and use them while you say rhythms.

11) Learn advanced rhythms like:

   2 against 3  2/4  1 2 3 4 5 6  conduct 2/4 pattern
      2/4  1 2 3 4 5 6  say all and accent underlined

   3 against 4  4/4  1 2 3 4 5 6 7 8 9 10 11 12  conduct 4/4 pattern
      4/4  1 2 3 4 5 6 7 8 9 10 11 12  say all and accent underlined

12) Walk around in a steady pace, subdividing the steps by 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. etc.
    This is invaluable for musicians at all stages and does not even take up your practice time!
Note Groupings and Practice Rhythms

William Kincaid, who played in the Philadelphia Orchestra for many years and taught at Curtis, passed many ideas on to his students who later played and taught all around the country. One of the most useful concepts, that of note grouping is based on the idea of creating musical motion in phrases as opposed to static. If a passage in 4/4 has running sixteenth notes, instead of feeling the music in clumps of 4, (1-2-3-4 / 1-2-3-4), group over the bar-line, (1 2-3-4/-1 2-3-4/-1). Slightly anticipate beat 2 so the musical flow is continuous and you never get "stuck" on the bar line. In addition to propelling you forward, this way of viewing the phrase has the added advantage of keeping your eyes moving and your fingers working in manageable groups of notes.

First practice by slurring each 2-3-4-1 group together. Then take out the slurs but still feel the grouping. This can be applied to other numbers of notes. (2-3-1, 2-3-1 or 2-3-4-5-6-1 2-3-4-5-6-1) You will be surprised how quickly this way of mentally grouping notes helps you iron out tricky passages while keeping the phrases sounding musical.

Many musicians use varied rhythms when working out difficult passages. If the composer wrote straight sixteenths, try dotted rhythms, or two eighths followed by two sixteenths, etc. Try any combination you can think of. Try slurring a tongued passage or tonguing a slurred passage to smooth things out.

Try the following books for more information:
Krell, John: Kincadiana
Thurmond, James Morgan: Note Grouping

Note Grouping

Dr. Joanna Cowan White  Central Michigan University
Note group (William Kincaid)

Kent Kennan: Night Soliloquy (Judith Bentley)

Slow for intervals

Grouped fives

Hippopotamus opportunity opportunity knocks
Improve Your Playing

**Reasons to Improve**
- Playing easier and more fun
- Play with better groups or sections
- Play at the college level
- Major in music (for those interested)

**How to Improve**
- Find out requirements for your goals
- Study score and look up composer
- Listen to CDs and go to concerts
- Read music books and magazines
- Play in band or orchestra and chamber groups
- Sight Read
- Learn scales, arpeggios, and patterns
- Take Private Lessons
- Practice with good organization and habits (and with a metronome!)

**Warm-up Routine**

Playing is the most fun when you sound the best and have the flexibility to play whatever the music demands. A great warm-up routine which you use every day is one key to sounding amazing. Listen to yourself carefully while you play and play all patterns expressively and beautifully! Use a metronome at least some every day

**Everyday Warm-ups (pick at least one thing from each category every day)**

**Breathing and Stretching** (see breathing pages in course pack)
- Tone
  - Focus exercises (rabbit, roll-too-far, harmonics, etc.)
  - Sonorité (one beautiful note compared to next up and down the instrument)
  - Alternating (pick one note and slur to each other note and back)
  - Make up an expressive pattern

**Flexibility and Smooth Connections**
- Octaves and other intervals
- Harmonics and pitch bends

**Intonation (alternate using tuner, piano, other person)**
- Unisons and octaves, then thirds and fifths, then other intervals
- Crescendos/decrescendos

**Scales (using varied articulations, rhythms and note groupings)**
- Major, minor, chromatic, other scales
- Scales in thirds or larger intervals
- Michel Debost has a “scale game” in his book, *The Simple Flute*

**Chords (using varied articulations, rhythms and note groupings)**
- Major/minor triads, diminished/augmented triads
- Seventh chords

**Patterns (using varied articulations, rhythms and note groupings)**
- Down/release
- Other patterns from pattern books or made up patterns

**Difficult Passages (using varied articulations, rhythms and note groupings)**
- Write out or star the most difficult bars from your études or music to work out in warm-up mode (slowly and carefully)

**Sight reading**
- Sight reading is critical in the daily routine if you want to be a good musician
**Some Other Warm-ups (pick at least one extra category each day)**

dynamics, trills, vibrato, tone colors, alternate fingerings, tapers, solfeggio and playing by ear, playing
music you already know or like for fun and expression, tap and sing or think through the music you are
working on without playing.

**THEN PRACTICE YOUR MUSIC!!! You will sound wonderful.**

**Practice Tips**

* Divide practice into sections of time; practice at least once a day even if it is for a short time. Try to
practice when you are not tired.
* If you have a discouraging practice session, pick something productive to do. It is good to work on many
aspects of playing in one day and it is also good to work especially hard on something you are having
trouble with, but you may have a particularly frustrating day. If you just cannot get your sound to work
after much effort, try working on fingers instead of quitting. Come back to your sound the following day
and ask someone for help if you still cannot solve the problem.
* If you practice slowly and steadily with no mistakes and with musical phrasing, you will have an easier
time as you speed things up day by day. Once you play a wrong note, your fingers “remember” it.
* Concentrate on problems discussed in lessons.
* Use note grouping and different rhythms.
* Practice the difficult passages separately; mark them and concentrate on them or even put them on a
separate page.
* Memorize a tricky passage.
* Use a stand at the right height, metronome, tuner and mirror!
* Listen to yourself while you play and enjoy your tone.

**REMEMBER - Good practice habits can improve your playing quickly.**
The more comfortable you feel, the more **FUN** music is AND THAT'S THE WHOLE IDEA!

**Performance**

**Preparation**

**BE PREPARED!**

Learn your music thoroughly and rehearse until you are comfortable.
Practice playing the entire piece without stopping.
Record yourself and critique your own playing.
Work on one aspect of the music at a time.
Give practice performances for your friends.
Ask experienced musicians or teachers to hear you play.
Try to practice or rehearse where the performance will take place.
Go through bows and stage etiquette with your teacher.
Make sure your instrument is in good repair.
Take care of your lips. (See Lip Care in course-pack.)

**Before the Concert**

Eat lightly before you play but make sure to eat and drink a bit.
Find out what is appropriate to wear for each concert or recital.
Get there in plenty of time to warm up.
Warm up slowly and carefully.
Go through the music in your mind while you are waiting to play.
**BREATHE DEEPLY** and stretch before the performance!

**On Stage**

Act confident even if you don't feel that way and keep breathing.
Smile at your audience and bow. Acknowledge your pianist.
Make sure to tune carefully.
Make sure not to hide behind your stand.
If you tap your foot, do it so it does not distract (quietly and inside shoe).
Don't react to a mistake with your facial expression.  
Know when to stand with your group.  
Be quiet and move little when others are playing.  
If you must have water, use a nice glass or cup.  No slurping from purple water bottles.  
CONCENTRATE ON THE MUSIC!

**Try some of these tips for overcoming stage fright**  
Stretch and breathe slowly and deeply before you play.  
Pretend you are a famous player or a player you admire.  
Share the music you like with the audience.  
Feel that your audience is on your side.  
Concentrate on the music and shut out the audience and your thoughts.  
Pretend the music was just written and you are the first one to play it.  
Focus on the page if you are playing with music.  
Listen to yourself play; focus on beautiful sound and expression.  
Play to someone in particular in the audience.  
Act confident.  
PERFORM OFTEN.

**To Read**  
See performance health bibliography

**Auditions**  
An audition can be a good experience if you prepare and know what to expect.

1) Find out the audition dates and requirements so you have time to prepare.  What should you play?  Will you be asked to play scales or sight-read?  Who will hear your audition?  Will you play behind a screen?  
2) If you have a choice of repertoire, it is important to pick pieces that demonstrate the things you do well.  
Pieces that provide contrasting tempos, dynamics, articulations, and styles give you a chance to show that your hard work has paid off.  A piece that you have performed successfully is an especially good bet because you can be comfortable and confident.  
3) Some auditions require piano accompaniment.  If you need or want to play with a pianist, find out if you can bring your own or whether one will be provided.  
4) Prepare slowly and carefully so you can be confident when the day arrives.  If you “program” in wrong notes, they will return to haunt you.  
5) Work on one aspect of improvement at a time rather than getting overwhelmed.  
6) Play practice auditions for music teachers and band directors for helpful suggestions.  Play for your friends too!  
7) Remember that you are performing.  Wear something that is comfortable to play in but is nicer than everyday wear.  
8) Finally, remember that you are doing this because you enjoy music.  If you keep this in mind, chances are the committee will enjoy hearing you play!  
9) Jeanne Baxtresser points out that there are good things about auditions:  There is no conductor to dictate, you have freedom to play without adjusting to others, and you do not have to dress up!  She says to have fun with the experience and to work on one challenge in each practice session.  
10) Categories committees grade include intonation, rhythm, tone, balance of register, articulation, over-all technique, dynamics, breathing, phrasing, stylistic awareness, ease of playing, and artistry.  Try practicing concentrating on one category at a time.
Audition Tapes

First find out exactly what goes on the tape in what order and whether and how the box should be labeled. Incorrect submissions are often disqualified.

The very best player can be disguised by a poor quality recording. Pay a few dollars extra for a cassette that is designed for high quality classical music recordings. If you feel daunted by the array of tapes available, consult someone that sells many brands (or even better, someone who makes many tapes). Borrow the best equipment you can find and try to find an experienced tape maker to help you.

Find a quiet location with suitable acoustics where you can play uninterrupted. Experiment with the placement of the microphone. A room that has a lot of echo (like a bathroom with tile floors) may seem flattering but you may sound boomy and distorted on tape. A room that is too dry, on the other hand, like a carpeted room with curtains can be equally unflattering. A microphone that is too close can give you a huge sound but fortes will be distorted and breathing will be incredibly loud. A microphone that is too far away will not pick up your phrasing and dynamics and might make your sound seem weak.

Judge the importance of the tape to help you decide how much money to spend. A national competition might justify the expense of a recording studio but many good tapes can be produced with home or borrowed equipment. Make sure your equipment is capable of reproducing musical sounds without undue distortion so you will be shown to best advantage.

Finally, realize that audition committees for taped auditions listen to anywhere from a few to a few hundred tapes. Make sure the opening of your tape shows your best work so they will want to continue listening.

These days many people make CDs to send in for auditions rather than tapes. This is preferable.

Michigan Scale Proficiency Requirements

Michigan School Band and Orchestra Association

Slurred and tongued - quarter note for tonic and eighth notes for all other notes.

Flute Proficiency I: Bb2, Eb2, F2, C1, g2, c1, d2, a2, Ebchr.2
Flute Proficiency II: Ab2, Db2, G2, D2, f2, bb2, e2, b2, Gchr.2 and Prof I
Flute Proficiency III: A2, E2, B2, Gb2, f#2, c#2, g#2, eb2, Cchr.3 (2 for picc) and Prof. I and II
Performance Health

While there are many health problems that contribute to performance, I would like to briefly mention a few of the most common that affect flutists.

Hand and Wrist, and Back, Neck, and Shoulder Problems

- **Tendinitis** - inflammation of tendons, muscles, or soft tissues
- **Carpal Tunnel Syndrome** - Problems caused by pressure on a nerve in wrist
- **Arthritis**
- **Various Other Strains**

Causes - Can be caused by medical problems, strain, injury, tense approach to instrument, or general tension in body use.

Symptoms - pain, numbness, tingling, muscle weakness - These warning signs should not be ignored or nerve damage can become severe!!!

Diagnosis - Difficult to diagnose but doctors are becoming more aware of how these problems affect musicians. There are several clinics around the country that specialize including: Rehabilitation Institute of Chicago, 345 E. Superior St., Chicago, Illinois, 60611. 312-908-6161. (Started by Alice Brandfonbrener, a well known doctor and researcher on the topic)

Treatment - Ranges from rest to body-use training (like Alexander Method) to exercises to splints to surgery in most extreme cases. Get expert diagnosis before embarking on any treatment!

Prevention - Avoid flexing wrist too far to the sides, avoid keeping wrist more than 30 degrees or making it into a bridge shape., minimize repetition, rest periodically when practicing, condition arm and hand (see performance health resources), learn good body use in general and in regards to instrument, get early diagnosis for problems of any kind. Exercise, do Yoga or T’ai Chi or Alexander Method lessons, etc.

- **Focal Dystonia** – loss of muscle control over specific muscles (an emerging field)

Mouth Problems

- **T.M.J.** - problems with temporomandibular joints, which serve as hinges for lower jaw.

  *Causes* - Can have multiple causes including grinding of teeth in sleep or misuse or tension in jaw among others.

Symptoms - Clicking sound in jaw, pressure or ringing in ears, painful or cocked jaw, headaches or other head pain, reduced ability to open and close mouth, etc.

Diagnosis - Dentists are especially familiar with this common problem.

Treatment - Ranges from stress reduction techniques to mouth guards at night with surgery only for extreme cases.

- **Focal Dystonia** – loss of muscle control over specific muscles

Performance Anxiety Problems

See pages on Performance, and Physical and Mental Health Resources.

All Categories can overlap. Back, and Neck problems can be influenced by problems in the arms, hands, and fingers, and visa versa.

Muscle and other Health Problems: The National Flute Association has a Performance Health Committee that can answer questions and send you articles
Physical and Mental Health Resources


Carpal Tunnel Syndrome: How to Relieve & Prevent Wrist "Burnout!" $13.95 + $2.50 s/h; the VHS tape (20 mins) is $21.95 + $2.50 s/h or you can buy book+tape & get a free 8 1/2 x 11 laminated poster for $39.15 including s/h.


Butler, Sharon. *Conquering Carpal Tunnel Syndrome and Other Repetitive Strain Injuries: A Self-Care Program* Advanced Press, Paoli PA USA, 1995. 1 800 909-9795 (U.S.) or +1 610 889-9795 (Int'l) (US$18.95 + 2.50 shipping) Discounts for groups & multiple copies.

**Christensen, Alice. 20-Minute Yoga Workouts.** Ballantine Books. ISBN 0-345-38845-3


Lyonn, Lieberman. *You Are Your Instrument,* Huiksi Music, PO Box 495, NY NY 10024-3202 ISBN 1-879730-20-0

**Murphy, Shane, Ph.D. The Achievement Zone: An 8-step guide to peak performance in all arenas of life.** Berkeley. ISBN 0-425-15622-2. *Highly recommended!* Written by the sport psychologist for the U.S. Olympic Committee. Describes how he helped countless athletes maximize their performance and how those principals can be applied to other fields and daily life.


Teaching Ideas for Lessons and the Classroom

Summary of My Most Important Teaching Ideas
Find out what your students' goals are and help them to set long and short term goals.
Emphasize ease of approach to instrument/student feels good and does not have to unlearn habits.
Teach students to learn by listening and imitating and by reading and subdividing!!!
Play for your students and play with your students!!!
Give students theoretical background so music makes sense.
Have students listen to recordings and concerts so they know what is possible.
Teach technical and musical aspects of music. Phrasing can and should be taught.
Teach students at a challenging but not defeating level. (Many teachers teach pieces that are way too
difficult for a student's level.)
Give lots of feedback and teach your students to be their own teachers.
Be professional and treat your students respectfully.
Treat your students equally and do not discuss a student with your other students.
Look for new teaching ideas. (Attend master classes and lessons, read books, articles, etc.)
INSIST ON HIGH STANDARDS SO MUSIC IS EASY SO MUSIC IS FUN!!!

Essentials for Students to Start With
Parts of the instrument
How the sound production happens on the instrument
Handling and assembly
Instrument care
Approach instrument. with ease to avoid tension and more serious problems!!!
   Relaxation and stretching
   How to sit/stand
   Balance of body
   Breathing
Tonguing/bowing/touch
Intonation/matching pitch/how to tell which way to go
Dynamics
How to listen and imitate
How to read music
How to subdivide
How to play with a metronome
How to practice
How to warm up

Have Them Buy
Music stand
Metronome and tuner
Notebook to write things down from lessons
Have them buy music (good editions) [If you photocopy, it is illegal and your students will never build up
a library.]
See Teaching Essentials under Repertoire for recommended repertoire

Things to Cover in Every Lesson
They need to be warmed up that day and right before lesson or they will get little from the lesson. (Show
them how to warm up quickly for days when time is short.)
Basics
   1. Tone development/intonation/flexibility/breathing/phrasing
   2. Scale/chord/pattern
Etude
Piece (interpretation, and phrasing/style periods)
Sight-reading

Make Sure They...

Dr. Joanna Cowan White
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Central Michigan University
Write down suggestions and assignments from lessons!
Warm up when practicing
Use music stand and good position!
Practice slowly to work in confidence!!!
Learn note grouping across bar line and change rhythm and articulation to learn hard passages
Practice hardest parts most
Practice playing without stopping
Practice often
Learn about scales and chords so music makes sense!
Listen to classical music and go to concerts
Have access to information (magazines, books, etc.)
Play in ensembles for fun and for listening
Perform often

To Cover Eventually
Intonation tendencies of instrument
Vibrato
Blend and tone colors
Double and triple tonguing/special bowing/special fingering
Trills, regular and special
Alternate fingerings
Turns
Ornaments
Contemporary techniques
Performance practice of time periods!
Note lengths/tapers/lifts/legato
Playing by ear
Performing etiquette and performance anxiety problems (and how to deal with them)
Making tapes
Rehearsing with piano
Literature
Chord tuning
Etc. (varies with instrument)

Remember
You need to know how to problem solve.
Play a lot for your students and with your students.
Tape your students a lot.
Make sure they can imitate nuances but read rhythms.
People learn at different speeds and in different ways so use many approaches.
Let them know how they are doing, good and not-so-good things.
Find out at the beginning of the year when auditions and festivals occur and what music/scales your students will need for them!
Have recitals for your students and hear your students perform.
Plan ahead for recitals and hear your students with accompaniment and in the hall.
Discuss performing elements and stage etiquette.
Do not be afraid to urge a student who you cannot get excited by music all semester (no matter how many innovative ideas you try!), to take a break next semester.
You need know how to avoid, detect, and advise about problems like repetitive strain injuries.

Business.
Always be reliable and on time.
Have a sheet for your students listing cancellation policies, and your phone numbers.
Keep good records of attendance.
Get numbers to call student during the day if you need to cancel for emergency.
Excellence Versus Mediocrity

How to achieve excellence
Read everything you can get your hands on: books, journals, websites, etc.
Go to concerts, conferences, master-classes, and listen to recordings.
Practice: schedule time and use it well.
Play for fun: play chamber music and play by ear.
Apply knowledge from music classes to playing so music comes alive.
Take care of your body: sleep, eat, and exercise.
Take care of your mind: spiritual, philosophical, introspective, and pursuit of knowledge. (Be open to things outside of music for perspective.)
Set long and short-term goals and take charge of them. (Do not wait for parents and teachers to tell you what to do.)
Be organized.
Be responsible and dependable.
Allow time for hobbies and fun.
Think about the quality of life. Do you enjoy what you are doing? Do you help people out? Are you good to the planet? Etc.
Don’t let setbacks derail your goals.

Setting Goals

Long Term Goals – life goals, career goals, etc.
Mid Term Goals – decide on career, finish degree, make friends and contacts.
Short Term Goals – write paper, get help with theory, learn melodic minor scales, etc.
* Note to teachers: It really pays to help students to think about goals.

Goal Exercise
Compare a graphic representation of your life with the reality. This can help you to see where you want to go so you can start setting priorities.

Your Ideal Life

Your Real Life

Dr. Joanna Cowan White

Central Michigan University
Organization
People prefer different organizational systems. (PDA, Franklin planner, regular calendar, notebook, etc.) Choose one that helps you keep your priorities straight and does not let you get overwhelmed. Decide when things need to be done. Keep the overall view but check things off one at a time.
* Note to teachers: It really pays to help students to think about goals.

Tips
Plan ahead.
Keep a calendar and use it.
Schedule things you need to do. (Practicing)
Use ten minutes well.
Use an hour well.
Use time savers like online library catalogue
Stay neat so you can find what you need.
Sleep (We are all different but studies prove people function less well without enough sleep.)
Eat healthily; do not skip meals.
Exercise. (Don’t do it because you should but because you will have more energy and feel great.)
Stay healthy; avoid sick people.
Take care of your mind.
Always go to class except when sick.
Keep up in your classes; get help when needed.
Stay a part of society to keep perspective on the world. (Politics, sports, etc.)
Get a lot of experience but learn when to say no.
Allow for some down time.

Competition
Music is a highly competitive field. It is possible for competition to have a positive influence if you treat it as such.

Good
“ I want to tongue as fast as that person.”
“ I want to play solo parts.”
“ I want to be in a better group.”
“ I want that job.”
Not Good
“He sounds so bad.”
“I should have gotten to do that. I play better.”
“I’m going to beat her.”

Tips
Help everyone out as much as you can.
Do not talk about people in a negative way.
You are not your chair in band.
Notice what people do well and compliment them.
Notice what you do well and compliment yourself.
A successful audition is the product of hard work and a match between your playing that day and what the committee is looking for. Learn constructively from unsuccessful auditions but do not give yourself a hard time if you do not do well. Remember that life is not always fair but hard work and persistence usually pays off in some way at some time.
**College Auditions**

The following is a list of things to tell your students to think about if they are considering auditioning for a university music program. It is important for applicants to research to find out characteristics of each school in addition to requirements and chances of acceptance at each school. (Every year I get a prospective student or two who thinks admission to a music program is automatic and are crushed to find out they are not prepared adequately. Even some who prepare do not realize the level of the competition)

**Research Schools**
- Talk to teachers/band directors for ideas
- Find out about degrees and programs offered
- Check web sites for colleges
- Send for materials
- Find out about performing ensembles
- Find out about job placement
- Call or write to teacher and request a lesson to get tips
- Talk to students and alumni
- Visit campus
- Attend honors bands/workshops/camps
- Find out audition requirements
- Find out chances of acceptance
- Apply to more than one school and be realistic about where you apply

**Think about Your Goals**
- You do not have to know all goals yet
- Career options?
- Major or minor in music?

**How to Present yourself**
- Dress
- Demeanor
- Questions
- Communication skills
- Stage presence/animation/confidence
- Resume/vita
- Cover letter

**Other Requirements?**
- Theory test?
- Listening test?
- Keyboard test?
- GRADES/SAT/ACT/OTHER

**Playing Preparation**
- Take lessons!!!!!!!!!!!!
- Careful preparation
- Choose pieces that show contrast and show what you do well
- Scales
- Know major/minor/chromatic

**Playing Attributes**
- Good position, body awareness, proper fingerings, good tone, vibrato, projection, balance of registers, tone colors, intonation, rhythm, dynamics, good register changes, articulation, technique, smooth intervals, legato, musicality, stylistic awareness, artistry, ease, confidence
Jobs in Music

Performance
Classical (orchestra, band/military, chamber, solo
Jazz/Pop (studio, combo, big band, pop group)
Teaching
private studio, camps or festivals, elementary, middle school, high school, college or university
Conducting
band or orchestra
Composition
concert/film/television/computer
Administration
orchestral management, librarian, administration, public relations, marketing
Music Related
writing about music, critic, software, record store, web-site development, repair, music publishing,
flute company rep, music therapy, physical therapy, recording, audio production
Music for Fun
Enjoyment, community groups, musicals, chamber music, gigs, recitals, schools, nursing homes,
hospitals, conventions, workshops, clubs, camps, flute choirs, etc.

Resumes
1. Teaching Resume vs. Playing vs. Non Music versus, Vita
Select the right kind of resume for the job application.
Select the right format: (For example, playing resume is one page long.)
Have a vita that includes everything and then tailor your resume to the specific job application.

2. Categories
Personal information: Name, address, summer address, phones, fax, e-mail
In music, it is usually not appropriate to include marital status, children, hobbies, etc. unless it is relevant to the specific job.
Degrees completed or programs begun
Teachers/coaches
Master classes participated in
Playing Experience: Solo, chamber, ensemble, gigs, etc.
Important Events: i.e. convention performances, etc.
Media: television, radio, lectures, publications, etc.
Teaching jobs: Include explanation of duties or accomplishments.
Student Successes
Awards/scholarships
Special classes taken (that better qualify you for the job)
Events organized
Non-music jobs: (Be selective)
Events attended? (vita)
Service
Membership/Offices held (Union, Listserv, MENC, music frat, etc.): Explain
References

3. Appearances and Organization
Format must be organized so information can be seen at a glance.
Font must be clear and easy to read.
Use outline form, bold, italics, etc. clearly and consistently to point out the most important things.
Use a header on each page with a page number and with your name.
It goes without saying that there can be no typos or spelling errors.
Make sure page breaks fall in good places.
Make sure the page looks good.
Use beautiful paper that makes the right statement.
Select appropriate display method for pages.
Creativity is nice but clarity takes precedence.
Tailor the organization of categories to the job you are applying for.
Most important things must be easy to see first!!!
Be extremely thorough but do not pad resume with unimportant details.
Explanations must be clear and brief.
Use sophisticated but clear language (ie. child care vs. babysitting)
Use dates.
Use consistent format, punctuation, etc.
Use parallel construction for like items.
Use proper accents for foreign words.
**Make the short list!!!**

4. **Have the following in case asked for:**
   - References
   - Repertoire List
   - Documentation for everything on your list
   - Display documentation beautifully! (Have extra originals or send copies only.

5. **Include a beautiful but concise job application letter.**
   Explain strongly and clearly why you are interested in the job and how you meet the job qualifications.

6. Have people read your resume and critique it before you use it. (ie. teacher, career services person, mentor, expert in field.)

7. **Find out more about the job** you are applying for in case you receive phone calls or an interview. Be ready to ask knowledgeable questions.

8. **Make sure it is all right to list someone as a reference** and then let them know when you are applying for jobs so they can be ready to speak well of you.

See Flute Talk Article in Course-pack for more explanation
**Piccolo**

The piccolo embouchure is similar to the flute embouchure but, because the embouchure hole and tube are smaller, the aperture needs to be smaller and small adjustments cause more radical changes. It is beneficial to practice piccolo music on flute first to avoid too much piccolo practice in one day. A good piccolo embouchure and moderation of hours of practice can ease the transition from piccolo to flute.

Keep a little bit of air pocket for piccolo playing but develop firm lip muscles for the top register. Avoid the smile embouchure since that will cause buzzing and extreme fatigue. Practice exercises and pieces for tone, and flexibility as you would on flute.

Piccolo fingerings are mostly the same as flute but the piccolo only goes down to D2. There are a few differences. Alternate fingerings can be used to cope with pitch inadequacies and there are now several books of them available.

A player should not start piccolo until he or she is comfortable with flute basics. While good piccolo players are in demand, they always have to play flute too. Although the small instrument might seem ideally suited for young hands, it is much easier to go from flute to piccolo than visa versa, so start everyone on flute. The main qualification for a piccolo player is a good ear. An out of tune piccolo can make the whole group sound out of tune.

It is critical to know that the intonation tendencies on the piccolo are different than those on the flute! The piccolo tends to be flat instead of sharp in the highest register as the flute is. Instead of the sharp C♯, sharp D3 tends to be the culprit. Spend time getting to know the scale on your piccolo just as you did with your flute (I hope). Work with a tuner and with Coda Music's *Intonation Trainer* software.

Wood piccolos are often favored in orchestras and silver in band but there is no rule. Marching band players, however, should not use wooden instruments outside because extremes of temperature can crack the bore and rain can damage the instrument. Players of any piccolos need to keep the pads dry.

When buying a piccolo, good sound is nice, but quick response and a good scale are critical.

Flutists sometimes play flute for several movements before whipping out the piccolo. Have them keep the instrument warm. Wood piccolos should always be warmed up on the outside before playing or the warm air in the cold bore will cause cracks.

**For further study**

Barone, Clement: *Playing the Piccolo*  This useful book has been out or print but can sometimes be located if you are lucky.

Wye, Trevor; Morris, Patricia: *Piccolo Practice Book*, Novello. Includes orchestral excerpts and suggestions.

*Flute Talk*: October 1991 issue devoted to piccolo. See "Flute Sources" for address.

**Ear Plugs**

Ear plugs are essential for a serious piccolo player to avoid damage to hearing. (Many flutists use them as well!) While drugstore earplugs can help, a person that plays a lot of piccolo should consider being fitted by a doctor for a good set of earplugs.

**Alto and Bass Flute**

These are the only other two instruments of the flute family that are commonly used today. *(The flute, and piccolo are pitched in C with the piccolo sounding an octave above. The bass flute is pitched in C and sounds an octave below the flute. The alto flute is pitched in G and sounds a fourth lower than written.)* The fingerings are mostly the same as flute fingerings and the embouchure is similar but slightly larger and requires more air. The bass flute has a curved tube to make low notes possible without 5 foot arms. Some alto flutes are also designed this way to make position more comfortable but some look like bigger flutes.

The alto flute was called the bass flute in the nineteenth century when it was devised until the bass flute came along later that century. Today the bass flute is used primarily in flute choirs or in jazz. The alto is used in jazz too and also has a small role in the orchestral literature. Ravel's *Daphnis and Chloe*, Stravinsky’s *Rite of Spring*, and Holst’s *The Planets* are the famous examples. Both instruments are sometimes used in contemporary chamber music.
The Eb flute, between the flute and piccolo originated in the military bands. It is sometimes but rarely still used in flute ensembles or even band arrangements.

Contra flutes are sometimes built today for players like Mattias Ziegler who use it to play solos and in flute ensembles. See Flute Family section of course-pack for ranges of instruments.

**For further study**

Wye, Trevor; Morris, Patricia: *The Alto Flute Practice Book*, Novello. Includes orchestral excerpts and suggestions.

The Flute World Catalog has lists of solos and other pieces including alto and bass flute.

### Buying an Instrument

**Flute**

There are many brands of flutes to choose from these days. A number of respected makers have proven themselves over the years so part of choosing a flute is simply personal preference. There is some debate as to how much or even whether material affects the quality of sound. In any event, the more silver a flute has, the more likely it is to be carefully made. A silver tube on the inside, particularly on the headjoint, will influence the sound more than silver mechanism. Some flutists swear by the sound of gold or platinum flutes, which are much more expensive, but it is the flutist, not the flute, that makes the most difference in sound.

Things to look for:
- Feels good to play - not clunky or awkward
- Mechanism works smoothly
- Good pads and proper adjustment
- Scale that can be played in tune without adjusting unduly
- Flute responds well to air stream and to varied articulation
- Has a sound you like
- Dealer that will help you choose and help if things go wrong
- Options you might want such as offset g or a gizmo key

Used flutes - all of the above and the following:
- No large dents
- Pads seal well

See Nancy Toff's *The Flute Book* for more detailed description

**Student Flutes** ($600-$2,500) (Various levels of silver and alloys, machine made)

- Armstrong
- Emerson (basic - 1)
- Gemeinhardt (basic - 12sp)
- Jupiter
- DiMedici
- Sonaré
- Trevor James
- Yamaha (basic - 225s)

**Intermediate Flutes** ($2,000-$5,000) (More silver and some handcutting or headjoint)

- Altus
- Pearl - PF761RB
- Powell - 2100
- Prima-Sankyo - silver sonic
- Miyazawa
- Muramatsu - EX2B
- Yamaha - 581h

**Professional Flutes** ($2,000-$15,000) (Mostly hand made and cut)

- Almeida
- Altus
Arista
Brannen
Burkhart
Cooper
Drelinger
Goosman
Haynes
Landell
Jack Moore
Muramatsu
Miyazawa
Powell
Sankyo-Prima
Straubinger (superior but must be installed by Straubinger okayed technicians)
Yamaha

**Piccolo**

Most important things to look for on piccolos
- good response
- good scale
- pads that seal well
- mechanism in good working order
- metal or plastic for marching band
- good sound is desirable but not as critical as the above

**Student**
Armstrong
Emerson
Gemeinhardt
Jupiter
Yamaha

**Other**
Burkhart/Phelan
Haynes
Hammig
Opperman
Powell
Seaman (and Zentner)

**Alto and Bass Flute**

Most important things to look for on alto or bass
- good response
- pads that seal well
- mechanism in good working order
- good sound is desirable but not as critical as the above

Altus
Emerson
diMedici
Gemeinhardt
Pearl
Yamaha (The Yamaha alto and bass flutes with the gold brass alloy have great response but are very expensive.)
Selected Flute Repertoire
with suggested levels

Method Books and Band Method Books

Attend local, state, and national convention exhibits to keep up with the latest in methods
Teachers use AMA 2000, Weber/Steensland, Rubank, Yamaha, Accent on Achievement, Froseth, Suzuki
Flute School, Flutist’s Progress, Trevor Wye’s Flute Class, Essential Elements, Hal Leonard, Breeze-Easy,
Stokes and Condon, and Blocki Flute Methods among many others.

Teaching Essentials

Joanna White’s Essential Teaching Materials for a Comprehensive Pattern of Study
I supplement with many other books, orchestral excerpts, chamber music, and use quality flute repertoire,
both standard and unusual.

Intermediate to Advanced – Taffanel/Gaubert, Daily Exercises; Wye, Practice Book 1, Tone; Moyse,
Twenty-four Little Melodious Studies; Filas, Top Register Studies; Berbiguer, 18 Exercises; Anderson,
Etudes, op. 33; Holland, Easing Into Extended Techniques, Baxtresser, Orchestral Excerpts.
Advanced – Moyse, Tone Development Through Interpretation; Kujala, Vade Mecum; Karg-Elert,
Caprices; Jean Jean, Etudes Modernes; Anderson, Etudes, op. 15 and 63 and 60, Casterede, 12 Studies,
Stallman, The Flutist’s Détaché Book, Damase, 24 Etudes pour Flute

Juries and Proficiencies - My university students must pass juries in basics, scales/arpeggios, and
literature. I also make sure they take proficiencies in Intonation, Trill Fingerings, Alternate Fingerings,
High School Literature, Styles, Materials, and Piccolo. They also try baroque flute and bass and alto flute.

Warm-ups

Jr. High - Warmups
Moyse, Moyse
Taffanel, Paul/Gaubert, Ph.
Wye, Trevor
Jr. High - Etudes
Cavally
Gilliam/McCaskill
Method or Band Book of your choice
High School - Warmups
Filas
Gilliam/McCaskill
Moyse, Moyse
Taffanel, Paul/Gaubert, Ph.
Wye, Trevor
High School - Etudes
Andersen
Cavally
Berbiguer, T.
Drouet
Gilliam/McCaskill
Moyse, Moyse
Stokes, Russell
Voxman
Walker, Granville
University Freshman - Warmups
Filas

Dr. Joanna Cowan White 42 Central Michigan University
Kujala, Walfrid
Moyse, Moyse
Taffanel, Paul/Gaubert, Ph.
Wye, Trevor

**University Freshman - Etudes**
Altès
Andersen
Berbiguer, T.
Bona, P.
Drouet
Moyse, Moyse
Stokes, Russell
Walker, Granville

**University Sophomore - Etudes**
Kujala, W.
Reichert

**University Sophomore - Warmups**
Bach, J. S.
Boehm, Theobald
Castérède
Furstenau

**University Junior - Warmups**
Maquarre
Moyse, Moyse
Robison, Paula

**University Junior - Etudes**
Damase
Dick, Robert
Karg-Elert, Sifrid
Graf, Peter-Lukas
Stallman

**University Senior - Warmups**
Gilbert, Geoffrey

**University Senior - Etudes**
Jean Jean, Paul

**Graduate Student - Warmups**
Gilbert, Geoffrey
Moyse, Moyse

**Graduate Student - Etudes**
Briccialdi
De Lorenzo, Leonardo
Piazzolla

**Selected Orchestral Excerpt Books**
Baxtresser
Clarke
Kujala
Wion
Wummer

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Dr. Joanna Cowan White  43  Central Michigan University
# Flute Alone

**High School**
- Bach, C.P.E.
- Debussy, Claude
- Honegger, Paul
- Ibert, Jacques
- La Montaine, John
- Muczynski
- Stamitz, Anton
- Telemann, G.F.

**University Freshman**
- Bach, C.P.E.
- Debussy, Claude
- Honegger, Paul
- Ibert, Jacques
- La Montaine, John
- Muczynski
- Stamitz, Anton
- Telemann, G.F.

**University Sophomore**
- Bach, C.P.E.
- Hindemith, Paul
- Hotteterre
- Hovhannes, Alan
- Ibert, Jacques
- Marais, Marin

**University Junior**
- Bach, J.S.
- Bhatia, Vanraj
- Davidovsky, Mario
- Fukushima, Kazuo
- Kuhlau
- MeKeel, Joyce
- Riegger, Wallingford
- Sollberger, Harvey

**University Senior**
- Alwyn
- Bozza
- Ferroud, Pierre Octave
- Karg-Elert, Sigfrid

**Graduate Student**
- Berio, Luciano
- Sollberger, Harvey

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Flute with Keyboard

**Jr. High**
Bach, J.S.  
Debussy, Claude  
Donjon  
Fauré, Gabriel  
Fauré, Gabriel  
Gaubert, Phillipe  
Handel, G.F.  
Nielsen, Carl  
Purcell  
Tailleferre, Germaine  
Takahashi  
Telemann G.F.  
Wastall, editor

**High School**
Bach, C.P.E.  
Bach, J.S. (Peters)  
Barber  
Bennett, R.R.  
Blavet  
Bloch, Ernst  
Burton, Eldin  
Chopin  
Donizetti  
Doppler  
Fauré, Gabriel  
Fauré, Gabriel  
Gaubert, Philippe  
Gaubert, Ph.  
Gluck, C.W.  
Gossec  
Handel, G.F.  
Hansen, Howard  
Hindemith, Paul  
Kennan, Kent  
Marcello, Benedetto  
Mozart, W.A. (Andante in C)  
Mozart, W.A.  
Nielsen, Carl  
Peck, Donald, editor  
Poulenc, Francis  
Ravel, Maurice  
Sargen, Simon  
Stevens, Halsey  
Telemann, G.F.  
Telemann, G.F.

Arioso from Cantata 156  
La Fille aux Cheveux de Lin  
Pan  
Pavana  
Sicilienne  
Madrigal  
Sonatas  
The Fog is Lifting  
Sonata in F  
Pastorale  
I Love the Flute  
Movements from the Suite in a minor  
First Repertoire Pieces  
Hamburg Sonata  
Sonatas in C Major, Eb Major, g minor (Barenreiter or Bartk)  
Canzone  
Summer Music  
Sonatas  
Suite Modale  
Sonatina  
Variations on a Theme by Rossini  
Sonata in F  
Fantasie Pastorale Hongroise  
Fantasie  
Morceau de Concours  
Fantasie  
Madrigal  
Menuet and Danse of the Blessed Spirits  
Tambourin  
Sonatas (Barenreiter)  
Serenade  
Sonata  
Night Soliloquy  
Sonatas  
Andante in C  
Sonatas  
The Fog is Lifting  
Easy Original Flute Solos  
Sonata  
Pièce en forme de Habanera  
Sunflowers  
Sonatina  
Sonatas  
Suite in a minor
<table>
<thead>
<tr>
<th><strong>University Freshman</strong></th>
<th></th>
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<tbody>
<tr>
<td>Bach, C.P.E.</td>
<td>Hamburg Sonata</td>
</tr>
<tr>
<td>Bach, J.S.</td>
<td>Sonatas in C Major, Eb Major, (Barenr. or Peters)</td>
</tr>
<tr>
<td>Barber</td>
<td>Canzone</td>
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<tr>
<td>Bennett, R.R.</td>
<td>Summer Music</td>
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<tr>
<td>Blavet</td>
<td>Sonatas</td>
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<td>Bloch, Ernst</td>
<td>Suite Modale</td>
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<tr>
<td>Burton, Eldin</td>
<td>Sonatina</td>
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<tr>
<td>Chopin</td>
<td>Variations on a Theme by Rossini</td>
</tr>
<tr>
<td>Donizetti</td>
<td>Sonata in F</td>
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<tr>
<td>Doppler</td>
<td>Fantasie Pastorale Hongroise</td>
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<tr>
<td>Fauré, Gabriel</td>
<td>Fantasie</td>
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<tr>
<td>Fauré, Gabriel</td>
<td>Morceau de Concours</td>
</tr>
<tr>
<td>Gaubert, Ph.</td>
<td>Fantasie</td>
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<tr>
<td>Gaubert, Ph.</td>
<td>Madrigal</td>
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<tr>
<td>Gluck, C.W.</td>
<td>Menuet and Danse of the Blessed Spirits</td>
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<tr>
<td>Gossec</td>
<td>Tambourin</td>
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<tr>
<td>Handel, G.F.</td>
<td>Sonatas (Barenreiter)</td>
</tr>
<tr>
<td>Hanson, Howard</td>
<td>Serenade</td>
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<tr>
<td>Hindemith, Paul</td>
<td>Sonata</td>
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<tr>
<td>Kennan, Kent</td>
<td>Night Soliloquy</td>
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<tr>
<td>Marcello, Benedetto</td>
<td>Sonatas</td>
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<tr>
<td>Mozart, W.A.</td>
<td>Andante in C</td>
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<tr>
<td>Mozart, W.A.</td>
<td>Sonatas</td>
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<tr>
<td>Nielsen, Carl</td>
<td>The Fog is Lifting</td>
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<tr>
<td>Peck, Donald, editor</td>
<td>Easy Original Flute Solos</td>
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<tr>
<td>Poulenc, Francis</td>
<td>Sonata</td>
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<tr>
<td>Ravel, Maurice</td>
<td>Pièce en forme de Habanera</td>
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<tr>
<td>Sargnon, Simon</td>
<td>Sunflowers</td>
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<tr>
<td>Stevens, Halsey</td>
<td>Sonatina</td>
</tr>
<tr>
<td>Telemann, G.F.</td>
<td>Sonatas</td>
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<tr>
<td>Telemann, G.F.</td>
<td>Suite in a minor</td>
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<tr>
<td><strong>University Sophomore</strong></td>
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<tr>
<td>Bach, J.S.</td>
<td>Sonata in A Major (Barenreiter or Peters)</td>
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<tr>
<td>Boyd, Anne</td>
<td>Goldfish Through Summer Rain</td>
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<tr>
<td>Caplet</td>
<td>Reverie et Petite Valse</td>
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<tr>
<td>Chaminade, Cecile</td>
<td>Concertino</td>
</tr>
<tr>
<td>Chopin</td>
<td>Variations on a Theme by Paganini</td>
</tr>
<tr>
<td>Copland, Aaron</td>
<td>Duo</td>
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<tr>
<td>Dvorak</td>
<td>Sonatina, op. 100</td>
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<tr>
<td>Enesco, George</td>
<td>Cantabile et Presto</td>
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<tr>
<td>Gaubert, Ph.</td>
<td>Fantasy</td>
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<tr>
<td>Hahn, Reynaldo</td>
<td>Variations on a Theme of Mozart</td>
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<tr>
<td>Hotteterre</td>
<td>Suite in e minor</td>
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<td>Hüe, George</td>
<td>Fantasie</td>
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<tr>
<td>Ibert, jacques</td>
<td>Histoires</td>
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<td>Moyse, Marcel</td>
<td>The Old Castle by Moonlight</td>
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<td>Schumann, Robert</td>
<td>Romances</td>
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<td>Telemann, G.F.</td>
<td>Methodical Sonatas (Barenreiter)</td>
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<tr>
<td>Widor</td>
<td>Suite</td>
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<tr>
<td><strong>University Junior</strong></td>
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<tr>
<td>Bach, J. S.</td>
<td>Sonata in E Major (Barenreiter or Peters)</td>
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<tr>
<td>Bartok, Bela</td>
<td>Suite Paysanne Hongroise</td>
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<tr>
<td>Composer</td>
<td>Work</td>
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<tr>
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<tr>
<td>Blumer, Theodor</td>
<td>Ten Walzer, op. 56</td>
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<tr>
<td>Casella, A.</td>
<td>Sicilienne et Burlesque</td>
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<tr>
<td>Demersseman</td>
<td>Sixth Solo de Concert</td>
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<tr>
<td>Dutilleux</td>
<td>Sonatine</td>
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<tr>
<td>Godard</td>
<td>Valse</td>
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<tr>
<td>Griffes, Charles</td>
<td>Poem</td>
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<tr>
<td>Karg-Elert, Sigfrid</td>
<td>Impressions Exotiques (includes piccolo)</td>
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<tr>
<td>Leclair</td>
<td>Sonatas</td>
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<tr>
<td>Martin</td>
<td>Ballade</td>
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<tr>
<td>Reinecke, Carl</td>
<td>Sonata “Undine”</td>
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<tr>
<td>Schubert, Franz</td>
<td>Variations</td>
</tr>
<tr>
<td>Taffanel, Paul</td>
<td>Andante Pastorale et Scherzettino</td>
</tr>
</tbody>
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**University Senior**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
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</thead>
<tbody>
<tr>
<td>Bach, J.S.</td>
<td>Sonatas in b minor and e minor (Barenreiter or Peters)</td>
</tr>
<tr>
<td>Boehm, Theobald</td>
<td>Grand Polonaise</td>
</tr>
<tr>
<td>Borne/Bizet</td>
<td>Carmen Fantasie</td>
</tr>
<tr>
<td>Cortese</td>
<td>Introduzione e Allegro</td>
</tr>
<tr>
<td>Couperin, François</td>
<td>Concert Royal #4</td>
</tr>
<tr>
<td>Feld</td>
<td>Sonata</td>
</tr>
<tr>
<td>Martinu</td>
<td>Sonata</td>
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<tr>
<td>Messiaen, Olivier</td>
<td>Le Merle Noir</td>
</tr>
<tr>
<td>Muczynski</td>
<td>Sonata</td>
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<tr>
<td>Roussel</td>
<td>Jouers de Flutes</td>
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<tr>
<td>Sancan</td>
<td>Sonatine</td>
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**Graduate Student**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
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<tbody>
<tr>
<td>Couperin, François</td>
<td>Les Gouts Reunites #9</td>
</tr>
<tr>
<td>Franck, Cesar</td>
<td>Sonata</td>
</tr>
<tr>
<td>Jolivet</td>
<td>Chant de Linos</td>
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<tr>
<td>Prokofiev</td>
<td>Sonata</td>
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<tr>
<td>Yasinitzky, Paul</td>
<td>Duo Concertante, “Electric Songbird”</td>
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</tbody>
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**Jr. High School**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Telemann</td>
<td>Suite in a minor (some movements)</td>
</tr>
<tr>
<td>Bloch, Ernst</td>
<td>Suite Modale</td>
</tr>
<tr>
<td>Doppler</td>
<td>Fantasie Pastorale Hongroise</td>
</tr>
<tr>
<td>Fauré, Gabriel</td>
<td>Fantasie</td>
</tr>
<tr>
<td>Gluck, C.W.</td>
<td>Menueet and Danse of the Blessed Spirits</td>
</tr>
<tr>
<td>Hansen, Howard</td>
<td>Serenade</td>
</tr>
<tr>
<td>Ibert, Jacques</td>
<td>Concerto</td>
</tr>
<tr>
<td>Kennan, Kent</td>
<td>Night Soliloquy (also with wind ensemble)</td>
</tr>
<tr>
<td>Mozart, W.A.</td>
<td>Andante in C</td>
</tr>
<tr>
<td>Mozart, W.A.</td>
<td>Concerto #1 in G Major (Schirmer, not Galway)</td>
</tr>
<tr>
<td>(Rampal)</td>
<td>cadenzas by Rampal (International)</td>
</tr>
<tr>
<td>Mozart, W.A.</td>
<td>Concerto #2 in D Major (also with band)</td>
</tr>
<tr>
<td>(Donjon)</td>
<td>Concerto #2 in D Major cadenzas</td>
</tr>
<tr>
<td>Pergolesi</td>
<td>Concertos</td>
</tr>
<tr>
<td>Quantz, J.J.</td>
<td>Concertos in G Major and D Major</td>
</tr>
<tr>
<td>Stamitz, Carl</td>
<td>Concerto in G</td>
</tr>
<tr>
<td>Telemann, G.F.</td>
<td>Suite in a minor</td>
</tr>
</tbody>
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**University Freshman**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
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<tbody>
<tr>
<td>Bloch, Ernst</td>
<td>Suite Modale</td>
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<tr>
<td>Doppler</td>
<td>Fantasie Pastorale Hongroise</td>
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<tr>
<td>Fauré, Gabriel</td>
<td>Fantasie</td>
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<tr>
<td>Gluck, C.W.</td>
<td>Menuet and Danse of the Blessed Spirits</td>
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<tr>
<td>Hanson, Howard</td>
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<tr>
<td>Mozart, W.A.</td>
<td>Andante in C</td>
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<tr>
<td>Pergolesi</td>
<td>Concertos</td>
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<tr>
<td>Quantz, J.J.</td>
<td>Concertos in G Major and D Major</td>
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<td>Stamitz, Carl</td>
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<td>Telemann, G.F.</td>
<td>Suite in a minor</td>
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<tr>
<td>Chaminade, Cecile</td>
<td>Concertino (with band as well)</td>
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<tr>
<td>Haydn</td>
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<td>Mozart, W.A.</td>
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<td>(Rampal)</td>
<td>cadenzas by Rampal (International)</td>
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<td>(Donjon)</td>
<td>Concerto #2 in D Major cadenzas</td>
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<td>Arnold, Malcolm</td>
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<td>Bach, C.P.E.</td>
<td>Concerto in d minor</td>
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<td>Griffes, Charles</td>
<td>Poem (with band as well)</td>
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<td>Martin</td>
<td>Ballade</td>
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<td>Rivier</td>
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<td>Foss, Lukas</td>
<td>Renaissance Concerto</td>
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<td>Gordeli</td>
<td>Concerto</td>
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<td>Jolivet</td>
<td>Chant de Linos</td>
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</table>

**Piccolo Alto and Bass Flute**

For Piccolo, Alto, and Bass Flute, see Flute World Catalog or sources listed on Picc and Alto pages of coursepack.
**Flute Chamber Music**

Two, Three, Four, Five, or More Flutes

### Junior High

**Duos**
- Rubank
- Elementary Duets

**Trios**
- Hook
- Trios
- Quantz, J.J.
- Trios

**Five or More Flutes** (may include piccolo, alto, or bass flutes)
- Handel, G.F.
- Various Arrangements
- Mancini, Henri
- The Pink Panther Suite

### High School

**Duos**
- Arrieu, Claude
- Trois Duos Faciles
- Beethoven, Ludwig v.
- Allegro and Menuet
- Bennett, R.R.
- Conversations
- Gates, Everett
- Odd Meter Duets
- Kuhlau, F.
- Duos, op. 10
- Meyer
- Changing Meter Duets
- Mols, Robert
- Twenty Modern Duets
- Moyse, Louis
- Album of Flute Duets
- Mozart, W.A.
- Duets, op.75
- Quantz, J.J.
- Duets
- Telemann, G.F.
- Canonic Sonatas

**Trios**
- Boismortier
- Sonatas
- Castérede
- Flutes en Vacances
- Hook
- Trios
- Joplin
- Trios
- Power
- Three’s a Crowd
- Quantz, J.J.
- Trios
- Tchaikovsky, P.
- Dance of the Reed Flutes
- Tcherepnin
- Trio
- Frackenpohl
- Flute Rag (+piano)
- Koepke
- Harlequinade (+piano)

**Quartets**
- Berthomieu
- Chats (one alto)
- Castérede
- Flutes en Vacances
- Desorger
- Full steam Ahead (headjoints only)
- Dubois
- QuatorTcherepnin
- McMichael
- A Gaelic Offering

**Five or More Flutes** (may include piccolo, alto, or bass flutes)
- Bizet/Monroe
- Farandole from L’Arlesienne
- Boismortier
- Six Concertos
- Boyce
- Symphony
- Cristensen
- Fanfare 20
- Desorger
- Full steam Ahead (headjoints only)
- Handel, G.F./Tucker
- Arrival of the Queen of Sheba
- Isaacson
- My Dog Pooh
- Mancini, Henri
- Pink Panther Suite
<table>
<thead>
<tr>
<th>Dr. Joanna Cowan White</th>
<th>50</th>
<th>Central Michigan University</th>
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<tr>
<td>McGinty, Ann</td>
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<td>Pachelbel</td>
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<td>Canon</td>
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<td>Schickele, Peter</td>
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<td>Monochrome</td>
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<td>Sousa, John Philip</td>
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<td>Stars and Stripes</td>
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**University Freshman**

**Duos**
- Arriéru, Claude: Trois Duos Faciles
- Bennett, R.R.: Conversations
- Bizet: Carmen Suite
- Kuhlau, F.: Duets, op. 10 and 81
- Mols, Robert: Twenty Modern Duets
- Moyse, L.: Album of Flute Duets
- Mozart, W.A.: Six Duets, op. 75
- Pleyel: Three Duets
- Quantz, J.J.: Duets
- Reicha: Variations, op. 20
- Telemann, G.F.: Canonic Sonatas
- Telemann, G.F.: Sonatas
- Berlioz, Hector: Trio of the Young Ishmaelites
- Doppler: Andante and Rondo
- Handel, G.F.: Allegro from Sonata (+piano)

**Trios**
- Boismortier: Sonatas
- Castérede: Flutes en Vacances
- Feld: Petit Divertissement
- Hoffmeister: Trios
- Hook: Trios
- Joplin: Trios
- Quantz, J.J.: Trios
- Tcherepnin: Trio
- Frackenpohl: Flute Rag (+piano)
- Koepke: Harlequinade (+piano)

**Quartets**
- Castérede: Flutes en Vacances
- Berthomieu: Chats (one alto)
- Desorger: Full steam Ahead (headjoints only)
- Dubois: Quatuor
- McMichael: A Gaelic Offering
- Tcherepnin: Quartet

**Five or More Flutes (may include piccolo, alto, or bass flutes)**
- Barber: Adagio
- Bizet/Monroe: Farandole from L’Arlesienne
- Boismortier: Six Concertos
- Boyce: Symphony
- Burnette, Sonny: Seven Southern Sketches
- Corelli: Concerto Grosso op. 6/8
- Cristensen: Fanfare 20
- Desorger: Full steam Ahead (headjoints only)
Gaubert, Ph. Madrigal
Handel, G.F./Tucker Arrival of the Queen of Sheba
Isaacson My Dog Pooh
Mancini, Henri Pink Panther Suite
McMichael A Gaelic Offering
Mosello, Adah Toland The Flute Choir Method Book
Mozart, W.A. Various Arrangements, Ave Verum Corpus, Figaro,
Mozart, W.A./Ben-Mier Overture to Idomeneo
Rice Young, Amy Flute Choir Warmup Book
Schiekele, Peter Monochrome
Sousa, John Philip Stars and Stripes

University Sophomore

Duos
Bach, J. S. Two Part Inventions
Briccialdi Sixteen Duets
Furstenau Six Duets, op. 137
Genzmer Sonata in f#minor
Hoover, Katherine Duo
Hoover, Katherine Sound Bytes
Hotteterre Suites
Kuhlau, F. Duets
Meyer Thirty Changing Meter Duets
Mozart, W.A. Magic Flute Duets
Berlioz, Hector Trio of the Young Ishmaelites (+piano or harp)

Trios
Devienne Six Trios
Heiss Four Movements
Petz Symphonies
Tomasi Trio Pastorale

Quartets
Casterède Flûtes en Vacances
Csillag Esquisses Traversieres
Damase Quartet
Folio, Cynthia One For Four
Mendelssohn, F. Scherzo from Midsummer Night’s Dream
Tcherepnin Quartet
McMichael Suite of pieces, all sold separately (+piano)
Moyse, Louis Four Pieces (+piano)

Five or More Flutes (may include piccolo, Alto, or bass Flutes)
Feld Cassation
Higdon, Jennifer Mountain Songe
Hoover, Katherine Three for Eight
Levy Five
Mayne, Kathleen Suite #2
Mozart, W.A. Marriage of Figaro Overture
Rossini, G. Finale from William Tell
Sousa, John Phillip Stars and Stripes
Yasinitsky Jazz Suite

University Junior

Duos
Bach, W.F. Six Sonatas
Csillag, Pierre Zodiac
Hoover, Katherine Suite

Dr. Joanna Cowan White 51 Central Michigan University
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
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<tbody>
<tr>
<td>Kuhlau, F.</td>
<td>Duos</td>
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<tr>
<td>Muczynski</td>
<td>Duos</td>
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<td>Petrassi</td>
<td>Dialogo Angelico</td>
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<td>Doppler</td>
<td>Andante and Rondo (+piano)</td>
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<td><strong>Trios</strong></td>
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<td>Hoover, Katherine</td>
<td>Trio for Flutes</td>
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<td>Kuhlau, F.</td>
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<td><strong>Quartets</strong></td>
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<td>DeLorenzo, Leonardo</td>
<td>Capriccio</td>
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<td>Higdon</td>
<td>Steely Pause</td>
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<td>Reicha</td>
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<td>Brant</td>
<td>Angels and Devils</td>
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<td>Griffes/Ben-Mier</td>
<td>Poem</td>
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<td>Offermans</td>
<td>Jungle Dance</td>
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<td>Saint-Saens, Camile</td>
<td>Danse Macabre</td>
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<td>Strauss/Kennedy</td>
<td>Die Fledermaus Overture</td>
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<td>Tull, Fisher</td>
<td>Cyclorama</td>
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<td>Veit</td>
<td>Capriccio</td>
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<td>Sollberger, Harvey</td>
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<td>Tucker</td>
<td>Idle Conversations</td>
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<td><strong>Trios</strong></td>
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<td>Hovhannes, Alan</td>
<td>The Spirit of Ink</td>
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<td>Bozza</td>
<td>Jour d’été à la Montagne</td>
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<td><strong>Duos</strong></td>
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<td>Francaix</td>
<td>Le Colloque des deux Perruches (flute and alto)</td>
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<td><strong>Quartets</strong></td>
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<td>Bozza</td>
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<td><strong>Five or More Flutes</strong></td>
<td>may include piccolo, alto, or bass flutes</td>
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<tr>
<td>Prokofiev, Sergei</td>
<td>Peter and the Wolf</td>
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## Selected Mixed Chamber Music

This is not a comprehensive list! It is merely a few suggested pieces.

### Flute/Oboe
- Cortés: Duo
- Ginastera: Duo
- Telemann - Sonatas

### Flute/Clarinet
- Becker: Soundpiece #6
- Beethoven: Three Duets
- Brockman: Shadows
- Danfält: Divertimento
- David: Duo Sonata
- Gould: Duo
- Koechlin: Sonatine Modale
- Kummer: Duets
- Michalsky: Sonatina
- Muczynski: Duos
- Rivier: Duo
- Rutter: Three American Miniatures
- Sloan: Five Flights of Fancy
- Villa-Lobos: Choros #2

### Flute/Clarinet/Piano
- Bizet/Webster, Michael: Carmen Suite
- Emmanuel: Sonata
- Saint-Saens: Tarantelle
- Schoenfield: Sonata
- Schmitt: Sonata

### Flute/Bassoon
- Arrieu: Trois Duos Faciles
- Gabaye: Sonatine
- Villa-Lobos: Bachianas Brasileras #6

### Flute/Horn
- Bach, Jan: Four Two-Bit Contraptions, Suite

### Flute/Percussion
- Dahl, Ingolf: Duettino Concertante
- Stein: Introduction and Rondo

### Flute/Tape
- Davidovsky: Synchronisms #1
- Yasinitsky: Intuition

### Flute/Cello
- Villa-Lobos: The Jet Whistle

### Flute/Viola
- Devienne: Six Duets

### Flute/Violin
- Telemann: Canonic Sonatas (Barenreiter)

### Flute/Organ
- many selections
- Weaver: Rhapsody

### Flute/Harp
- many selections
- Young: Song of the Lark
Middle School and High School Flute Ensemble list

Compiled by Christy Kliewer

<table>
<thead>
<tr>
<th>Collection/Piece</th>
<th>Instrumentation</th>
<th>Composer/Arr</th>
<th>Publisher</th>
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<tr>
<td>Belwin Master Duets Intermediate</td>
<td>Duet</td>
<td>Keith Snell</td>
<td>Belwin-Mills</td>
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<td>Belwin Master Duets Advanced</td>
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<td>Classic Duets for Flute</td>
<td>Duet</td>
<td>Mary Karen Clardy</td>
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<td>34 Selected Duets for two Flutes</td>
<td>Duet</td>
<td>Jay Arnold</td>
<td>Edward Schubert</td>
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<td>Bach Arias for two Flutes Vol. 1</td>
<td>Duet</td>
<td>Paul Renzi</td>
<td>WB Belwin-Mills</td>
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<tr>
<td>G.P. Telemann Six Sonatas/two Fl.</td>
<td>Duet</td>
<td>Louis Moyse</td>
<td>G. Schirmer, Inc.</td>
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<td>Flute Two</td>
<td>Duet</td>
<td>Don Schaeffer</td>
<td>Pro Art</td>
<td>1,2</td>
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<tr>
<td>Music for Two Flutes Vol. 1</td>
<td>Duet</td>
<td>Daniel Kelley</td>
<td>Resort Music</td>
<td>2,3</td>
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<tr>
<td>Flute Duets Vol. 1</td>
<td>Duet</td>
<td>McCaskell/Gilliam</td>
<td>Mel Bay</td>
<td>1,2,3</td>
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<tr>
<td>40 Progressive Duets/two Fl.</td>
<td>Duet</td>
<td>Ernesto Koehler</td>
<td>Carl Fischer</td>
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<td>Six Duets Op. 27</td>
<td>Duet</td>
<td>Gloder/Bormann</td>
<td>Masters Music</td>
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<tr>
<td>Allegro (from Divertimento)</td>
<td>Trio</td>
<td>Ralph Guenther</td>
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<td>Six For Three</td>
<td>Trio</td>
<td>Paul M. Stouffer</td>
<td>Kendor Music</td>
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<tr>
<td>Chamber Music for Three Flutes</td>
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<td>Voxman</td>
<td>Rubank</td>
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<td>Six Trios for Three Flutes</td>
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<td>Voxman</td>
<td>Rubank</td>
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<td>Menuet in G</td>
<td>Trio</td>
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<td>Belwin Instrum.</td>
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<td>Popular Irish Airs</td>
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<td>Mexican Hat Dance</td>
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<td>Five Pieces for Three Flutes</td>
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<td>Mozart/Vester</td>
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<tr>
<td>Presto fro Divertimento No. 12</td>
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<td>Mozart/Dishinger</td>
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<td>The Arrival of the Queen of Sheba</td>
<td>Trio</td>
<td>Handel/Tucker</td>
<td>QuickSilver</td>
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<tr>
<td>Menuet from Concerto Grosso</td>
<td>Trio</td>
<td>Handel/Dishinger</td>
<td>Medici Music</td>
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<tr>
<td>A Tranquil Courante</td>
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<td>Handel/Morgan</td>
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<td>Rondo</td>
<td>Trio</td>
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<tr>
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<td>Adagio and Scherzo</td>
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<td>Andante and Caprice</td>
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<td>Fluck/Johnson</td>
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<td>Broadbent/Dunn</td>
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<td>Quartet Repertoire for Flute</td>
<td>Quartet</td>
<td>Voxman</td>
<td>Rubank</td>
<td>2,3</td>
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Rating system: 1= Beginner 2= Intermediate 3= Upper Intermediate
Orchestral Excerpts - Flute

Bartok
Concerto for Orchestra

Beethoven
Leonore Overture #3
Symphonies #3, #6, #7

Berlioz
Symphony Fantastique

Bizet
L’Arlesienne
Carmen

Brahms
Symphonies #1, #2, #3, #4

Britten
Young Person's Guide to the Orchestra

Debussy
Prelude to the Afternoon of a Faun

Dvorak
Symphony in G

Hindemith
Symphonic Metamorphoses

Mendelssohn
Italian Symphony
Scherzo from Midsummer Night's Dream

Piston
The Incredible Flutist

Prokofiev
Classical Symphony
Peter and the Wolf

Ravel
Alborada del Grazioso
Daphnis and Chloe, suite #2
Bolero

Rimsky-Korsakov
Capriccio Espagnole
Russian Easter Overture
Scheherazade

Rossini
Semiramis
The Thievish Magpie
William Tell

Saint-Saëns
Carnival of the Animals

Schumann
Spring Symphony

Shostakovich
Symphonies #1, #5, #6

Strauss
Don Juan
Dance of the Seven Veils from Salome
Ein Heldenleben
Symphonia Domestica
Till Eulenspiegel’s Merry Pranks

Stravinsky
Firebird
Petrouchka
Rite of Spring
Song of the Nightingale
Symphony in Three Movements

Tchaikovsky
Symphonies #4, #6


Orchestral Excerpts – Second Flute

Bach
Mass In B Minor, Kyrie elision

Bach
St. Matthew Passion, No. 8

Bartok
Concerto for Orchestra, Mvt. 1 and 2

Bizet
L’Arlésienne, Suite No. 1, Nos. 2 and 4

Brahms
Symphony No. 1 in C Minor, Mvt. 4

Brahms
Symphony No. 2 in D Major, Mvts. 2 and 4

Debussy
Prélude a L’Après-midi d’un faune

Dvorak
Symphony No. 9 in e minor (New World), Mvt. 1
Mendelssohn  "A Midsummer Night’s Dream”, Notturno
Mendelssohn  Symphony No. 4 in A Major (Italian), Mvts. 2 and 4
Prokofiev  Symphony No. 1 in D Major (Classical), Mvts. 2 and 4
Ravel  Daphnis and Chloe
Ravel  Le Tombeau de Couperin, Forlane, Rigaudon
Smetena  The Moldau

**Orchestral Excerpts – Piccolo**

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<td>Berlioz</td>
<td>Dance of the Sprites - Damnation of Faust</td>
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<td>Ippolitov-Ivanov</td>
<td>Proc. of the Sardar - Caucasian Sketches</td>
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<td>Mahler</td>
<td>Symphony #1</td>
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<tr>
<td>Prokofiev</td>
<td>Love of Three Oranges</td>
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<td>Lt. Kije</td>
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<tr>
<td>Ravel</td>
<td>Bolero</td>
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<td></td>
<td>Daphnis and Chloe</td>
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<td>Mother Goose Suite</td>
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<td>Rimsky-Korsakov</td>
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<td>Semiramde</td>
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<td>Shostakovich</td>
<td>Symphonies #6, #9</td>
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<td>Sousa</td>
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<td>Stravinsky</td>
<td>Firebird</td>
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<td>Tchaikovsky</td>
<td>Symphony #4</td>
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**Selected Orchestral Excerpt Books**

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<th>Author</th>
<th>Book Title</th>
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<tr>
<td>Baxtresser</td>
<td>Orchestral Excerpts and Duo Excerpts Book</td>
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<td>Clarke</td>
<td>Orchestral Extracts</td>
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<tr>
<td>Kujala</td>
<td>Flute Audition Book</td>
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<td>Wion</td>
<td>Opera Excerpts</td>
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<td>Wummer</td>
<td>Volumes by International Publishers</td>
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<td>Many others</td>
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Baroque Performance Practice

Baroque Period: 1600-1750

Things to Remember
Performers were expected to embellish simple lines.
Read Baroque sources about ornamentation to see what was done in the period.
Find pieces where the composer provides ornamentation to see what was typical.
Don't be afraid to experiment.
Start with simple ornaments and add more as the piece goes along.
Keep the ornaments simple enough so the main melody or line is not hidden.
Check the figured bass so the ornaments match or enhance the harmonies.
Trills should start from the note above and should start on the beat to provide dissonance or tension. There are exceptions, but they are rare.
Learn specific French Baroque ornaments when playing French pieces
Listen to recordings of well-known original instrument performers.
When playing in a group, echo someone else's ornament or answer with a slightly more complicated ornament.

Ways to ornament a simple line
• Dynamics
• Articulation
• Nuance: change emphasis
• Trills: especially at cadences or on notes you want to emphasize
• Mordents
• Appoggiaturas
• Turns
• Fill in interval of a third
• Fill in chord
• Fill in large interval
• Change rhythms
• Vibrato
• More elaborate additions of notes: This includes many types of ornamentation that enhance the line but do not hide in completely.

Sources to Consult
• Quantz, J. J.: On Playing the Flute - A standard source from the 18th century, not just for flutists but for all performers. Information and suggestions for specific patterns.
• Donington, Robert: Handbook for Performance - A collection of ideas from many Baroque authors.
• Mather, Betty Bang: Free Ornamentation in Woodwind Music 1700-1825 - A collection of ornamented music with explanations.
• Mather, Betty Bang: French Baroque Dance
• Telemann: Methodical Sonatas (Barenreiter edition): Telemann gives the simple lines for slow movements along with his own ornamentation. An invaluable way to learn ornamentation.
Extended Techniques

Composers and flutists in the twentieth century have extended the repertoire of sounds expected from the instrument. Robert Dick's *Tone Development Through Extended Techniques* is a must for learning. Robert Dick and Harvey Sollberger are the most famous American contemporary flutist-composers. Thomas Howell (*The Avant Garde Flutist*) and Robert Dick (*The Other Flute*) both wrote books that catalog extended flute fingerings.

**New quality of a single note**

- different tone colors
  - using different vowel sounds inside the mouth and changing the amount of harmonics in the sound
- harmonics - sensitive harmonic fingerings produce a wire of sound varying vibrato speed
- flutter tongue - this can be done by rolling the tongue as in the Spanish "r" or by "gargling" in the back of the throat closer to a French "r"/People who have trouble with one can learn the other. The key is to focus the air and shoot it forward while you flutter

**Going between notes**

- glissandi
  - change the air stream direction by moving jaw to change air direction/flute can be rolled in or out for extreme pitched changes
- open hole flutes - sliding fingers on and off the holes to the rim
- tremolos
  - rapid alternation between notes more than a step apart
- timbral trills - fake trill fingerings that have unusual sound qualities

**Multiphonics**

- between
  - multiphonics can be produced by opening mouth to blow more than one note at a time. Many beginners do this by accident
- fingerings
  - many special fingerings provide stable multiphonics
- sing /play
  - practice singing and playing the same note and then moving your voice to a different note

**New sounds**

- percussive
  - key clicks with or without notes
  - tongue close - cover embouchure hole with tongue and slap keys for a very low pitch
- air
  - blowing into flute to produce a windy effect/quick, intense puff of air produces whistle
  - inhaling
- voice
  - whispering across or talking directly into flute
  - talking across so consonants are clear and vowels echo into flute
- buzz
  - buzz into the embouchure hole as if it were a brass instrument

**Extended Techniques Books and Music**

**Books and Other**


Various extended tange fingering charts on the internet

Selected Avant Garde Works to Start Students On
Applebaum, Louis - Essay (fl)
Dick, Robert - Flying Lessons, Six Contemporary Etudes (fl)
Nicolet, Aurele - Pro Musica Nova (fl)
Sollberger, Harvey - Quodlibetudes (fl)
Dick, Robert - Tone Development through Extended Techniques (fl)
Foss, Lukas - Three American Pieces (fl, p)
Holland, Linda - Easing Into Extended Technique (fl)
Fukushima, Kazuo - Mei (fl)
Bhatia, Vanraj - Flute Music (fl)
Hovhaness, Alan - Sonata (fl)
Varese, Edgard - Density 21.5 (fl)
Messiaen, Olivier - Le Merle Noir (fl, p)
Davidovsky, Mario - Synchronisms #1 for Flute and Tape (fl, tape)
McKeel, Joyce - The Shape of Silence (fl)
Flute Duo
   Hoover, Katherine - Sound Bytes
Flute Trio
   Hovhaness, Alan - The Spirit of Ink
Flute Choir
   Winship, Scott - The Sign
   Tull, Fisher - Cyclorama
   Burnette, Sonny - Seven Southern Sketches, mvt. 5 (key clicks)
Woodwind Quintet
   Berio, Luciano - Opus Number Zoo
   Feciano - The Circle Piece
   Deak, John - The Town Musicians of Bremen (very difficult!)

Other Selected Works
Jolivet, André - Cinq Incantations (fl) - Chant de Linos (fl, p)
Boulez, Pierre - Sonatine (fl, p)
Maderna, Bruno - Honeyreves (fl, p)
Berio, Luciano - Sequenza (fl)
Matsudaira, Yoritsune - Rhymes for Gazzelloni (fl)
Takemitsu, Toru - many pieces
Perle, George - Monody I (fl)
Childs, Barney - Duo (2 fl)
Wen-Chung, Chou - many pieces
Martino, Donald - Quodlibets (fl)
Luening, Otto - several
Wuorinen, Charles - Flute Variations I and II (fl)
Sollberger, Harvey - Sunflower (fl, p) - Riding the Wind (fl and other)
Reynolds, Roger - many pieces
Levy, Burt - Orbs with Flute
Korte, Karl - Remembrances
Kupferman, Meyer - Superflute (fl, tape)
Thimmig, Les - Extensions (fl)
Stockhausen, Karlheinz - Im Freundeschaft (fl)
Ran, Shulamit - East Wind (fl)
Rochberg, George - Slow Fires of Autumn (fl, hp)
Dick, Robert - Afterlight (fl) - Lookout (fl)
Crumb, George - Vox Balanae (Voice of the Whale) (fl, cello, p) - Eleven Echoes of Autumn (mixed),
   many others
Korde, Shirish - Tenderness of Cranes
Flute History

Ancient Times - simple flutes existed, vertical
9th C B.C. - evidence of transverse flute in China, later disappeared
10th & 11th C - transverse flute appeared in Germany
14th C - flute appeared in other countries
15th C - flute common

Middle Ages and Renaissance
- wood or reed
- cylindrical tube
- closed at one end
- transverse
- six, equally spaced finger holes
- flutes in families

Baroque, early
- wood
- conical tube in several parts
- one key, D#
- music written specifically for flute

Baroque, late to Classical
- wood
- conical tube
- 4-8 keys

Nineteenth Century, early
- wood
- improvements in materials and design
- mechanical experimentation
- alto and bass flute
- lots of salon music for virtuoso flute
- addition of keys

Nineteenth Century, middle to late
- BOEHM flute (the modern flute is called the Boehm flute since it has remained essentially the same since) - 1832 (many improvements)
- silver
- now cylindrical rather than conical
- more experimentation
- open holes

Twentieth Century
- Cooper acoustical changes
- Murray flute
- avant garde techniques
- more experimentation
A Few Well Known Flutists
(There are many others!)

**Current Players**

- James Galway, Ireland
- William Bennett, English Chamber Orch
- Trevor Wye, Manchester, England
- Michel Debost, Oberlin Conservatory
- Aurele Nicolet, Switzerland
- Paula Robison, New York/Juilliard
- Carol Wincenc, New York
- Ransom Wilson, United States
- Robert Aitken, Canada
- Alexa Still, University of Colorado, soloist
- Robert Langevin, Principal, New York Philharmonic
- Joshua Smith, Principal, Cleveland Orchestra
- Randy Bowman, Principal, Cincinnati Symphony
- Doriot Ant. Dwyer, Former Principal, Boston Symphony
- Leone Buyse, Former Assistant Principal, Boston and San Francisco./Professor, Rice
- Jeffrey Khaner, Principal, Philadelphia Orchestra
- Joshua Smith, Cleveland Orchestra
- Elizabeth Rowe, Boston Symphony
- Anne Diener Zentner, Los Angeles Philharmonic
- Christina Smith, Atlanta Symphony
- Donald Peck, Former Principal, Chicago Symph
- Walfrid Kujala, Piccolo, Chicago S/Northwestern
- Mathieu Doufour, Principal, Chicago Symph
- Richard Graef, Assistant Principal, Chicago Symphony
- Louise Dixon, Second flute, Chicago Symp.
- Ervin Monroe, former Principal, Detroit Symph
- Sharon Sparrow, Second Flute. Detroit Symphony
- Shaul Ben Meir, former Flute, Detroit Symph/Flute World
- Philip Dikeman, Assistant Principal, Detroit Symph
- Jeffery Zook, Piccolo, Detroit Symph
- Clement Barone, Former Piccolo, Detroit Symph
- Christopher Kantner, Principal, Grand Rapids Symph
- Ruth Bylisma, Second flute, Grand Rapids Symph.
- Judith Kemph, Piccolo, Grand Rapids Symph.
- Julia Bogorad-Kogan, Principal, St. Paul Chamber
- Judith Bentley, Former Professor, Bowling Green State Univ., Univ. of Michigan
- Alexander Murray, University of Illinois
- James Walker, Freeflight
- Steve Kujala, Jazz
- Alexander Zonjic, Jazz
- Hubert Laws, Jazz
- James Newton, Jazz
- Harvey Sollberger, Contemporary
- Robert Dick, Contemporary
- Bart Kuijken, Baroque flute
- Stephen Preston, Baroque flute
Flutists Through the Ages

Frederick the Great - 18th C Germany - King of Prussia, studied w. Quantz, wrote flute music
J.J. Quantz - 18th C Germany - Dresden orch, hired by Frederick the Great, many flute works
Michel Blavet - 18th C France - court musician, virtuoso, and composer
Jacques Hotteterre - 18th C France - family of flute makers at court, wrote 1st method book specifically for transverse flute, composer of flute pieces
François Devienne - 18th C France - orchestral flutist and bassoonist, virtuoso
Theobald Boehm - 19th C Germany - revolutionized flute design, fixed tone hole positions for acoustics, modified bore, treatise on flute
Charles Nicholson - 19th C Germany - virtuoso (inspiration to Boehm), flute builder,
Paul Taffanel - 19th C France - Paris Opera, Paris Conservatory - succeeded Altes, founded Soc. for Wind Instruments, wrote method book
Phillipe Gaubert - 19th C France - conductor, composer, studied w. Taffanel, revised his method
Georges Barerre - 20th C France/USA - studied w. Altes, NY Phil, taught Kincaid
Georges Laurent - 20th C France/USA - studied w. Gaubert, Boston Symph.,
John Wummer - 20th C Germany/USA - NY Phil
William Kincaid - 20th C USA - Philadelphia Orch, Curtis, "father of American School of flute playing"

Moyse, Marcel - 20th C France/Switzerland/USA, studied w. Taffanel, taught Paris Conservatory, Marlboro
Maurice Sharp - 20th C USA - Cleveland orch
Roger Stevens - former princ/picc - LA Phil
Thomas Nyfenger - 20th C USA - Yale University
Murray Panitz - 20th C USA - Philadelphia Orch
Geoffrey Gilbert - 20th C England/USA - Florida
Samuel Baron - 20th C. Bach Aria/Juilliard/Stonybrook
Jean-Pierre Rampal - France, recording artist, soloist
Herbie Mann - Jazz
Julius Baker - former principal - NY Philharmonic

Joanna White’s Teachers
(You can trace your teaching family tree)

Janet Woodhams, flutist/teacher, Berkeley/SanFrancisco Bay Area (studied with Merrill Jordan who
studied with Kincaid)
Patricia Garside, former Lecturer, University of Southern California; former Principal Flutist, Pasadena
Symphony
Roger Stevens, former Professor, University of Southern California; former Principal Flutist/Piccoloist,
Los Angeles Philharmonic (studied with Barrere, Coppola, Kincaid, Laurent, Mariano, and Wummer)
Leone Buyse, Professor of Flute, Rice; former Assistant Principal Flutist, San Francisco and Boston
Symphonies (who studied with Mariano, Debost, Rampal, and Moyse)
Wallfrid Kujala, former Principal Piccoloist, Chicago Symphony, Professor, Northwestern University
(studied with Mariano)
Thomas Nyfenger, former Professor of Flute, Yale University (Studied with Maurice Sharp)
Judith Bentley, former Professor of Flute, Bowling Green State University and University of Michigan
(studied with Willoughby who studied with Mariano, Laurent, and Kincaid)
Clement Barone, former Piccoloist, Detroit Symphony, former Lecturer, University of Michigan
Michael O’Donovan, Bassoonist/Studio player, former Baroque Coach, University of Southern
California

Main Masterclass Teachers
Julius Baker (studied with Kincaid), William Bennet (studied with Moyse), Julia
Bogorad-Kogan (studied with Moyse)
Guide to Gear

Music Stands:
• many kinds

Flute Stands:
• many kinds

Metronomes: (Good to have a subdividing metronome if you can afford it. Make sure your metronome is loud enough to be heard while you play. Electronic are more reliable than pendulum but you can watch a pendulum.)
• Tama Rhythm Watch 100. Sophisticated subdividing metronome. Less expensive than the Dr. Beat.
• Boss Dr. Beat. Sophisticated metronome sounds subdivisions of 2,3,4,5 or 6 (up to four at the same time).
• Seiko DM 20 Credit card size metronome that subdivides.
• Qwik Time- Good inexpensive metronomes.
• Yamaha Quartz metronomes.
• other

Tuners: (New developments every year)
• Korg CA-30 – Popular and inexpensive
• Yamaha YT3000. Sounds 4 octaves, tunes 7 octaves.
• Qwik Tune QT-2 – Inexpensive
• Tuner/metronomes are starting to come down in cost.
• other

Case Covers:
• Cavallaro
• other

Flute Bags:
• Altieri
• other

Cleaning Cloth:
• Yamaha polishing cloth (untreated).

Cleaning Papers or Cigarette Papers:
• for gently cleaning pads

Finger Help:
• Bo Pep thumb guide, finger rest/saddle (Some with hand problems find these helpful and some do not.)

Breath Builder:
• For expanding breath capacity

Spirometer:
• For measuring breath capacity

Pneumo-Pro Wind Director:
• for practicing blowing at different angles of air

Inflatable Balls:
• for work on spine and balance (Meijer, Toys-R-Us, and mail order medical)

Reference:
• Pocket Musical Terms Dictionaries and Language Dictionaries
Flute Supply Resources
Instruments, Music, Books, Supplies, Repair

Flute World       music, supplies, instruments (incl. used) repair
P.O. Box 250248
Franklin, MI 48025
29920 Orchard Lake Rd.
Farmington Hills, MI 48334
248-855-0410
fax 248-855-2525
web http://www.fluteworld.com

Flute Specialists Inc. - Robert Johnson  repair, used instruments
120 W, 11 Mile Rd, Suite 12
Royal Oak, MI 48067
248-548-9393
Fax: 248-548-9407

Eble Music Co.  music (good staff)
PO Box 2570
Iowa City, IA 52240-2570
(319) 338-0313

New England Sheet Music Service  music, small operation, but helpful staff
99 Moody St.
Waltham, MA 02154
Tel: 617-891-7502
Fax: 617-891-9725

The Woodwind  instruments, supplies, recordings
19880 State Line Rd.
South Bend, IN 46637
800-348-5003

Frederic Weiner  instruments, supplies
1325 2nd Ave
New Hyde Park, NY 11040
1-800-622-CORK

Yamaha Corp. of America  instruments
P.O. Box 899
Grand Rapids, MI 49512-0899

Michigan Winds  repair and supplies
1880 Haslett Rd.
East Lansing, MI 48823
877-642-4946

Flute Specialists Inc. - Robert Johnson  repair, used instruments
120 W, 11 Mile Rd, Suite 12
Royal Oak, MI 48067
248-548-9393
Fax: 248-548-9407

Robert Scott  repair
2930 Sunderland
Lansing, MI 48911-1156
517-882-9098
## Selected Flute Bibliography

### Books

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<th>Title</th>
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<tr>
<td>Boehm, Theob.</td>
<td>Flute and Flute Playing</td>
<td>Dover</td>
<td>NY., NY.</td>
<td>1964</td>
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<td>Claridy, Mary K</td>
<td>Flute Fundamentals</td>
<td>Europ./Am.</td>
<td>Val. F., PA.</td>
<td>1994</td>
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<td>Conable, Barbara</td>
<td>How to Learn the Alexander Technique</td>
<td>Andover</td>
<td>Columbus</td>
<td>1992</td>
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<td>Conable, Barbara</td>
<td>What Every Musician... the Body</td>
<td>Andover Press</td>
<td>Columbus</td>
<td>1998</td>
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<td>Conable, Barbara</td>
<td>The structures of Movement and Br.</td>
<td>Andover</td>
<td>Columbus</td>
<td>2002</td>
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<td>Deboest, Michel</td>
<td>The Simple Flute</td>
<td>Oxford Univ.</td>
<td>Columbus</td>
<td>2002</td>
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<td>Dick, Robert</td>
<td>Circular Breathing</td>
<td>Multiple Breath N.Y., NY.</td>
<td>1987</td>
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<td>Dick, Robert</td>
<td>The Other Flute</td>
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<td>Floyd, Angeleita</td>
<td>The Gilbert Legacy</td>
<td>Winzer Press</td>
<td>Cedar Fls, IA</td>
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<td>Sinclair, John D.</td>
<td>Flute Stories, 101 Inspirational...</td>
<td>Windplayer</td>
<td>Malibu, CA</td>
<td>2003</td>
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<td>Fingering Chart</td>
<td>Fingerfax (and trills)</td>
<td>Jon Dodd</td>
<td>Flute World</td>
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<td>Graf, Peter-Lukas</td>
<td>Interpretation: How to Shape...</td>
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<td>Howell</td>
<td>The Avant Garde Flutist</td>
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<td>Berkeley</td>
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<td>Kujala, Walfrid</td>
<td>The Flutist's Progress</td>
<td>Progress Press</td>
<td>Winnetka, IL</td>
<td>1979</td>
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<td>Mather, Betty</td>
<td>French Baroque Dance</td>
<td>McGin. &amp; Marx</td>
<td>N.Y., NY.</td>
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<td>Mather, Betty</td>
<td>Int. of Fr. Mus. 1665-1775</td>
<td>McGin. &amp; Marx</td>
<td>N.Y., NY.</td>
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<td>Noe, Carol Kniebusch</td>
<td>A Guidebook to Flute Choir Lit.</td>
<td>Kendall/Hunt</td>
<td>Dubuque, IA</td>
<td>1996</td>
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<td>NFA Pedag.</td>
<td>Santa Cl, CA</td>
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<td>Nyfenger, Thomas</td>
<td>Music and the Flute</td>
<td>Nyfenger</td>
<td>Guilford, CT</td>
<td>1986</td>
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<td>Pearson, Lea</td>
<td>Body Mapping for Flutists</td>
<td>Flutibia</td>
<td>Columbus, OH</td>
<td>2000-8</td>
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<td>Phelan</td>
<td>Flute Repair</td>
<td>Press</td>
<td>City</td>
<td>????-</td>
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<td>Ristad, Eloise</td>
<td>A Soprano on Her Head</td>
<td>Real People</td>
<td>Moab, Utah</td>
<td>1982</td>
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<td>Minstead</td>
<td>London, Eng.</td>
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<td>Artistic Flute</td>
<td>Highland Mus.</td>
<td>Hollywd, CA</td>
<td>1967</td>
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<td>Univ. of Illinois</td>
<td>Urbana, IL</td>
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<td>U.K.</td>
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<td>A Piccolo Practice Book</td>
<td>Novello</td>
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Magazines

FLUTE TALK, a magazine put out by The Instrumentalist, is fun for young flutists. It includes articles about famous flutists and young players, ideas about teaching and playing, new pieces to try, music reviews, master class and competition lists, etc. Group subscriptions are available. [Flute Talk/200 Northfield Rd. / Northfield, IL 60093] . Also FLUTE EXPLORER for younger children.

The NATIONAL FLUTE ASSOCIATION has members all over the world who get four NFA magazines, (The Flutist Quarterly,) a year and information about the yearly flute convention which is held in a different city each year. Members also use (by mail) the NFA library of flute music so they can try pieces that seem interesting. National Flute Association/Santa Clarita, CA . NFA library music may even be shared by non-members by going to your own library and requesting an interlibrary loan from: NFA Music Library/Interlibrary loan Office/Univ. of Arizona Library/Tucson, AZ 85721 .

FLUTE WORLD has a catalog that is an invaluable performance resource as it lists music, books, recordings, and instruments. Music is graded according to level of difficulty! (248)855-0410 - P.O. Box 250248, Franklin, MI 48025.

FLUTE NETWORK – Free publication with flute info and lists of used instruments for sale. – P.O. Box 9472, San Bernardino, CA 92427.

PAN – British Flute Society Magazine pan@bfs.org.uk

Websites

Websites to start with: (There are zillions!)
National Flute Association - (search Google)
Larry Krantz - An incredible resource!!! Access to the FLUTE LISTSERV, a discussion group for flutists from around the world. (search Google) Guide to flute pronunciations, list of orchestral flutists, corners for other flutists, flute list radio, and much more!
John Wion – (search Google) - Errata – gives mistakes known in flute publications

See Performance Health Resources page, Contemporary Techniques pages, and Breathing pages for more books.

Scale Flash Cards

See Next Two Pages. Copy and cut up
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Musical Interpretation for Expressive Playing

As teachers, we try to impart all we know about music to our students but ultimately our job is to teach students to understand enough to figure things out for themselves. When we teach a piece, providing lots of ideas about interpretation and style, we want students to take the information and apply it to similar works. While most students pick up on this over years of study, we can speed up their process of musical understanding by providing a framework for students to use each time they approach a piece of music.

To play music with expression, life, and musicality, we must be aware of many elements in the music. Even “natural” musicians need to analyze music to make sure that the intentions of the composer are clearly communicated. Phrasing musically takes practice but can eventually become second nature if we get used to figuring out the direction of each motive, each phrase, each section, and ultimately, the piece. There is not always a right and wrong in phrasing but a thoughtful interpretation can help show the structure, direction and inflection of the music.

While advanced analysis requires music history and theory background, even young students can be taught basics of tonality, structure and style. Have them put down their instruments and examine the score with the following questions in mind. They can even conduct using simple beat patterns. Once they have decided upon, discussed, and practiced their interpretation, tape them so they can see if they are communicating successfully.

Give the following categories and questions to your students to lead them down the path towards musical understanding and expressive phrasing. The framework should increase your students’ confidence and encourage you to teach them the intricacies of musical interpretation.

Interpretation Framework

Background
Time period
Composer
Style
History/Art/Literature of Period

Never start a new work without thinking of its context since knowing the time period and/or style period gives you clues to common patterns from that type of music. Sometimes specific composers even have their own common patterns. Learn how to look up composers in a musical dictionary or encyclopedia. Many musical phrasing ideas do cross time periods but details of interpretation rely upon knowledge of style. Listen to other works by the composer or works in the same style. If you are sight-reading and do not know who the composer is, ask yourself what time period seems to be represented. Does the context of history, art, and literature provide inspiration?

Meter
What is it?
Does it change?
What are the strong beats?

Meter, changing meter, or absence of notated meter, all give clues about the framework of the music. While down beats are not always accented, we are usually heading towards them with active upbeats. Students often know that strong beats in 4/4 are 1 and 3 with 1 being the strongest but show them more details. Beat 4, for example is often strong as a pickup to one, particularly if it is dissonant.

Tempo
What is it?
Does it change?

Tempo can be determined by a composer’s tempo designation and description and/or by an analysis of the quickest notes in relation to the character of the music.

Texture
Solo/chamber/large group?
Chordal/contrapuntal/melody-accompaniment/etc/

How do you fit into the texture? Should you blend in or come forward? Are you the melody the accompaniment to someone else’s melody? Are you the defining voice of the harmony?

Phrasing  Shape/Pattern
How long are the phrases?
Are the phrases evenly balanced? (2 bar/4 bar phrases)
Are they made up of shorter motives?
What is the peak of each phrase?
Highest?
Lowest?
Dominant Chord Harmony?
Loudest?
Most Dissonant?
Repetition? (Change dynamic or nuance.)
Echo? (Change dynamic or nuance.)
Question/Answer? (Change dynamic or nuance.)
Sequence? (Change dynamic or nuance.)
Pointillism?
Meandering melody?
Endings on strong beats or weak beats? (Don’t crash into weak beat endings.)
Counterpoint? (Make it sound like two or more people.)
Are you using breathing, dynamics, inflection, and tone color to bring out the direction of the music?
Note Function? Strong beat, weak beat, pick-up, leading tone, up-bow, down-bow.

**Harmony Overall**

Tonal/Atonal/ Twelve-tone/Modal
What key areas do you go through?
When do you come back to tonic?

**Specific spots**

Phrases headed to dominant and back to tonic?
Dissonance resolving to consonance? (Resolve gently.)
Appoggiaturas?
Chromaticism?
Extreme dissonance?
Suspensions? (Prepare them.)
Surprises? Deceptive cadences?
Bring out changes of harmony.
Octave changes? (Don’t accent the octave changes on weak beats if the harmony does not change.)
Let cadential resting notes rest.

Remember that even solo music has implied harmony. Lean on dissonance and bring out changes of harmony and key.

**Skeletal Structure**

What is the structure?
Standard Form?
Make sure ornaments fit into it and do not take away from the structural integrity.
Are you heading towards something or moving away?
Taking the former categories into account, what is the overall structure of the work? Does it fall into a standard form? (i.e. sonata form, rondo form, etc.) Where are the peaks and valleys?

**Breathing**

Where do the phrases break naturally?
Where can you sneak a breath?
Cadences
Between motives
After resolution of dissonance
After a long note
Before pick up notes
Breathe in time on rest before first note.
Plan extra breathing spots for performances in case you need them.
Editor’s breath marks logical?
Rather than playing until you run out of air, plan all breaths where the phrases or at least motives break.

**Dynamics**
- Are they indicated by the composer?
- Are they implied?
  - Rise with phrase
  - Move toward dominant
  - Emphasize dissonance
  - Resolve dissonance softly to consonance
  - Move toward strong beats
  - Back away from weak beats
- Are they added by an editor?
- Are they relative to the other lines or are they absolute?
- Are they for subtle expression or are they for balance?
- Register Balance? (Make sure you do phrasing dynamics rather than following the natural dynamic tendency of your instrument.)
  - Are you making dynamics contrasting enough to bring out the structure of the music? Try assigning numbers to dynamics. Try flutist-teacher Marcel Moyse’s idea of playing a piece without dynamics first to help you examine the structure of the music.

**Character**
- Character markings? (Look up terms!)
- Implied Character?
  - Dance Movement? (Characteristics of the dance? Which beats get weight?)
  - National Traits (Language nuances or folk characteristics?)
  - Text? (Shows mood or possibly text painting)
  - Program? (Shows mood)
  - Use articulation contrast and inflection to help you bring out the characters.

**Articulations**
- Note beginning style?
  - Accents?
    - Hard or soft consonant?
- Note lengths?
  - Legato/Staccato/Everything in between?
- Note endings
  - Taper/Lift/Abrupt cut-off?
- How vast is your repertoire of tricks? Do you listen to singers? Do you watch string players use their bows? It is not enough to have only two styles of articulation, short and long. Multi-faceted articulations bring out characters in the music.

**Inflection**
- Accents?
- Speech patterns?
  - Poetic patterns? [Strong, weak (in 2) - weak, weak, strong (pick-ups in 2 or 3) – strong, weak, weak, (waltz in 3) etc.]
  - Where are the strong beats and what is the pattern? Are you leading to the peak of the phrase? Do written accents counter the natural inflection of the phrase? Make up words or phrases that bring out the inflections. Is music of different countries affected by language nuances? Do you need up-bows or downbows?

**Tone Color and Vibrato**
- Musical analysis helps you to find places that changing tone color can change emphasize a harmony or a mood change. Different styles require different speeds and widths of vibrato.

**Rubato**
- Is rubato a part of this style? How do you push and pull without changing integral rhythms?

**Ornamentation**
- Is ornamentation expected as part of this style? How are ornaments interpreted?
Images
Do composer given images or performer imagined images help to bring the music to life?

Note Grouping
Using the Tabuteau/Kincaid idea of note grouping across the bar line provides musical motion and direction and prevents music from sounding chunky and choppy.

Flute Style Periods

**Ancient** - no surviving music

**Medieval/Renaissance** - flutes in families, no music specifically for flute
- Syncopation

**Baroque** - golden age for flute, court music, chamber music (trio sonata esp.)
- Terraced dynamics
- Finger vibrato as ornament
- Notes different quality because of instrument
- Non tempered fingerings
- Ornamentation

**Classical** - sonatas, concertos, melody emphasized, balanced phrases
- Away from ornaments
- Balance and grace
- Crescendos/decrescendos
- Some vibrato

**Romantic** - emotional, big sound, salon music for flute
- Tone colors
- Dynamic range
- Rubato
- More instructions from composers (dynamics, accents, etc.)
- Expression
- Virtuosity

**Modern** - neo-everything, twelve-tone, avant garde, flute popular
- Precise notation
- Extreme range and difficulty
- Large dynamic range
- Tone colors
Listening Guide

Instrumentation
Texture
Solo
Chordal
Contrapuntal
Imitative

Skeletal Structure
What is the structure?
Standard Form?

Genre
Rhythm: Simple, complex, changing, syncopated, cross rhythms, hemiola
Meter: Regular, odd, changing,

Phrasing Shape/pattern:
How long are the phrases?
Are the phrases evenly balanced? (2 bar/4bar phrases)
Are they made up of shorter motives?
Repetition
Echo
Question/answer?
Sequence?
Pointillism?
Meandering melody?
Counterpoint?

Harmony
Tonal/Atonal/Twelve-tone/Modal
Dissonance
Appoggiaturas?
Chromaticism?
Extreme dissonance?

Articulations
Specific articulations
Accents
Legato/Staccato/Everything in between?

Interpretation Categories
Ornamentation
Rubato
Use of Vibrato (sometimes)
Dynamics

Outstanding public school teachers help students to learn about music while they learn to play it.
Warm-up Practice
See following pages
Alternate Fingering Practice
See following pages

Articles

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