

*The National Flute Association
Virtual Summer Series
July 6 - August 14, 2020*

Warm-Up Classes

Compiled by Dr. Jane Hoffman

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COVID SHUT DOWN NFA VIRTUAL 2020

We all experienced different things when the pandemic “shut down” took place. I lost the remainder of the season playing in the Sarasota Opera and the Venice Symphony, as well as recitals and gigs at churches and retirement homes. Luckily, I was able to teach via zoom. There were a lot of good things that came from zoom teaching.

When the NFA offered a virtual convention for \$60 in mid-summer, I signed up and thought that it was fantastic! When we were stuck at home, it was great to have warm-up sessions, classes and concerts. I was amazed at how that came together and how wonderful it was.

The warm-up classes were; 3 days, in the morning, per week for 6 weeks. Each class offered something interesting and were presented so well, that I wanted to document the experience. I have made direct contact with the presenting flutists in the process. Thank you to all who responded to me, and the great PDFs that were used in the class and made available for future use. Not all of the PDFs presented were available during class time. I downloaded the ones that were available.

I have included emails of almost all the teachers that responded to my request and who participated in presenting their warm-up class.

Thank you to the National Flute Association for being such a great organization and keeping our Flute World community together. We are eternally grateful.

Jane Hoffman

Dr. Jane Hoffman

janehoffman52@gmail.com

Thepopsorchestra.org

www.janehoffman.org

Section One
Brief Synopsis
Warm-up classes

Warm – up Classes in order by date
(brief synopsis on classes I attended)
NFA Virtual Summer Series 2020

July 6	Elizabeth McNutt (PDF 18 pages included)
July 8	Terri Sundberg
July 10	Elizabeth Janzen (10 pages powerpoint not included)
July 13	Shanua Thompson
July 13	Terry Sanchez (On overcoming practice anxiety)
July 15	Julee Kim Walker
July 17	Helen Blackburn (PDF 8 pages included)
July 17	Daniel Pardo (PDF 15 pages included)
July 22	Brielle Frost
July 24	Rachel Woolf
July 27	Jake Fridkis
July 29	Priscilla Ochrans-Holt (PDF 18 pages included)
July 31	Mary Karen Clardy (PDF 3 pages not included)
August 3	Won Lee (PDF 11 pages included)
August 4	Kimberly Clark / Vicki Seldon (PDF 14 pages included)
August 7	Lisa Garner Santa (files were shared on screen)
August 10	Adah Toland Jones (PDF 18 pages included)
August 12	Aralee Dorough
August 14	Rebecca Cauthron (exercises available by contacting)

NFA Summer Series Virtual 2020 warm-up classes synopsis

All warm – up classes from 9:00-9:45

By Dr. Jane Hoffman janehoffman52@gmail.com

Elizabeth McNutt July 6th (PDF files 18 pages) elizabeth.mcnutt@unt.edu

DMA, has premiered more than 200 works. Her writings are published in Organized Sound, Flutist Quarterly, and Oxford University Press. She is on the faculty at Univ. of North TX and directs Sounds Modern and the Nova Ensemble.

- The Whole flute: integrative practice: warm –ups like vitamins. Just keep it up. Mindfulness.
- Starts with Whistle tone: basically harmonics. Starting with favorite high note then work chromatically down.
- Puffy cheeks: long tones starting on low G, regular embouchure then puffy cheeks, then normal basically three whole notes tied
- Moyse De La Sonorite: long tones #1 alternating vibrato speed
- Moyse De la Sonorite: pg. 15 exercise #4 articulations.
- Singing and playing: have fun with that, experiment around.
- “Revamper”: I liked her reference to Ann LaBerges’ piece . Focusing on harmonics and the difficulty of the piece on the last page. (I’ve played the piece in live performance. Fun Piece, difficult and energetic)
- Robert Dick: book tone development: harmonics
- T&G #8: slow slurred
- T&G #1#2: good for different articulations
- Final favorite to play some Bach. She plays the Partita

Terri Sundberg July 8

Flute Professor at University of North Texas UNT, former NFA Board member, world traveler for performances. Terri.Sunberg@unt.edu

- Scale pattern: Jeanne Baxtresser: two octave scale starting with 1/8 notes, then triplets, followed by 1/16 notes, then groups of 5, then 6, then 7, then 8. Use metronome according to your ability to fit all these on one beat.
- Another exercise: Trevor Wye: three note long tones low register
- Bc,Bc#,Bd,Bd#,Be,Bf etc. all the way up (Moyse)
- Question was asked who are some of your favorite flutists: highly regards Lorna McGee.

Elizabeth Janzen July 10th (10 pages power point not included)

Associate prof. of flute at Texas A&M Univ–Kingsville and second flutist of the Victoria Symphony (TX). Elizabeth.janzen@tamuk.edu
www.elizabethjanzen.com

Tongue to Toe Texas Theme warm-up of Texas tunes using various types of exercises, suitable for younger players as well. Nice presentation.

- Stretching: fingers, neck and spine: inspiration Paula Robinson’s warm-up book
- Waves of air: breathing Texas water breathe like the ocean. Inspiration: Linda Chesis, breathe through the nose 8 counts. Out 8 counts

- Yellow rose of Texas: famous song / release and flow: low register TW book 1 tone
- Lip Flexibility: Deep in the heart of Texas: harmonics TW book 1 tone
- Beautiful Texas: theme and variations
- Bidi bidi Bom Bom: rhythmic
- Ensemble playing

Shauna Kay Thompson July 13

Associate professor of flute at Texas Christian Univ.

Shauna.Thompson@tcu.edu

Big smile, delightful positive energy.

- Warm up wrists in circular motion, swing arms around, roll shoulders around
- Simple improvising exercise starting with arpeggio then adding scale tones.
- T&G no.1 5 notes. Starting on C then harmonics, octave, then the fifth, then the octave again. Then Db, D great warm-up
- Sliding octaves: C $\uparrow\uparrow\uparrow\uparrow$ | B $\uparrow\uparrow\uparrow\uparrow$ | Bb etc. down to F
- Then you can do three octave slides same pattern
- Air laser beam for flute playing: air stream

Teach Your Students to overcome practice anxiety

(not a warm class, but always interested in anxiety topics around flute playing)

Terri Sanchez July 13th

Senior lecturer in Flute at the Univ. of Texas at Arlington

Informative pedagogy on life, teaching and practicing

- Busy Brain, Paralysis and analysis
- Practice Journal
- Teachers totally impact students' lives.
- Her Book: Aspiring Flutists Practice companion: other recommended books
The Art of Possibilities: Benjamin Sander
The Big Leap: Gay Hendricks
- "Our fears are like dragons guarding our greatest treasures" Rilke
Never give up.
- As the teacher calm yourself, relax your throat, get your student to laugh
- Remind yourself and remember your good performances are critically important.
- Take breaks, stretch, study scores, read about composers.
- What is the secret to knowing how your practice is going? How do you feel?
Make friends with failure. Reactions to mistakes, the immediate clenching.
Response to mistakes make lighter. The act of being vulnerable. Monitor attitude.

Terri.sanchez@uta.edu

Julee Kim Walker July 15 (harmonic exercise included in my favorites)

Julee Kim Walker is an active performer and pedagogue in the Dallas metroplex. She is associate professor of flute at Texas A&M University–Commerce and president of the Texas Flute Society. BM, Univ. of Texas at Austin; MM, San Francisco Conservatory; DMA, Univ. of North Texas. julee.walker@tamuc.edu

- Session began with some breathe work: in through the nose 4 counts, out through the mouth 8 counts focus on a body part, eyes closed, next breath shoulders, then arms, wrists, fingers. Imagine yourself in a calm place.
- Trevor Wye exercise: book 1 volume high register pg. 18 A 1st time no Vibrato. 2nd with vibrato
- Reichert Op.8 #1



- Harmonic exercise
Move chromatically up to C. great exercise

Helen Blackburn July 17 (PDF file 8 pages great exercises.) hblackburn@wtamu.edu

Principal flutist of the Dallas Opera Orchestra and Artist Teacher of Flute at West Texas A&M University in Canyon, TX. She is also a core member of Dallas' Modern Music ensemble and a member of Voices of Change and the NFA's Pedagogy Committee.

- Helen Blackburn serves as your friendly tour guide through her Super-Duper Zen Yoga Warmup, a set of short, "curated" exercises that (when used correctly) can serve to diagnose, cure, and maintain tone and embouchure for life!
- I printed several of these exercises for my favorites

Daniel Pardo July 20 (PDF file 15 pages included) damaroleerecords@gmail.com
Colombian/American flutist and producer based out of Houston. He is assistant Professor of flute at Prairie View A&M Univ. and a Yamaha Performing Artist and Clinician. BM, Texas State University (Adah Jones); MM, DMA, Univ. of North Texas (Mary Karen Clardy). danielpardo.com

- Stretches first, shoulders neck/ activate whistle tones on low C/ sing and play
- Use drone C track #5 Cyril Michaud.com
- Modes diatonically
C = major / D= dorian / E= phygian /F=Lydian/ G= mixolydian/A= Aeolian
B=7th Then do it on another scales
- Bach C major sonata: first 4 measures in all twelve keys (love this one too)
www.musicminuspain.com a suggested website leapearson@mac.com
another great class

Brielle Frost July 22

Brielle Frost, DA, is assistant professor of flute at Lamar Univ. She performs nationally and internationally and with the Symphony of Southeast Texas, and is a member of the Pan American Trio and Ambrosia Flute Trio. briellefrost.com bfrost@lamar.edu

Brielle Frost for her morning tone warm-up class that will help you release, relax, and resonate your sound. Frost will provide a look into her daily warm-up routine which includes tone exercises throughout all registers of the flute. She will demonstrate how she works on vibrato, diminuendos, and utilizes humming and flutter tonguing into her warm-up routine.

- 15-minute increments: for stretching, figure 8's with wrists and fingers.
Keep tongue low relax shoulders
- Trevor Wye Page 11-C Vol. 1: regular/hum/flutter/both hum and flutter/regular (Great exercise)
"think about space on the back hinge of the jaw"

Rachel Woolf July 24 (Samuel Baron low register included in favorites)

Flute professor at the Univ. of Texas at San Antonio, is a member of the Polyphonic Spree and has performed with the San Antonio Symphony, Dallas Winds, Darren Criss, and José González, among others. Her teachers include Amy Porter, Conor Nelson, Terri Sundberg, and James Scott. www.rachelwoolf.net

Resource PDF: Samuel Baron low register exercise, Altes – single tonguing, Moyses 12, Reichert No. 2

- Stretching: arms straight out, sort of move around torso like a windmill keeping arms out. Wiggle fingers, massage each finger in between joints at the knuckle.
- Moyses De la Sonorite: starting B above staff one breath forte then piano all the way down then back-up.
- Samuel Barn exercise with vibrato: measure 1.no vib./ 1/8 notes /Triplets/ 1/16's groups of 5 / 6's / 7's / then continue mixing it up or start over.

DRONES: you tube tanpura meditation drone any key

Jake Fridkis July 27th

Principal flutist of the Fort Worth Symphony, has performed as a soloist internationally and with the Cleveland, Philadelphia, Pittsburgh Symphony, and Norwegian Radio orchestras and many others. He is on the faculty at the Eastern Music Festival and a Haynes artist.

- Great Class: teachers, Mark Sparks, Gary Schocker. Big fan of Joshua Smith, Principal flutist with Cleveland Orchestra.
- Vibrato warm up: ♩ = 80 ♩ ♩ ♩ ♩ / ♩ ♩ ♩ ♩ / triplets/ ♩ ♩ ♩ ♩ ♩ /
- Julius Baker book daily exercises #9 high tone study: Jake uses metronome at ♩ = 80
- T&G no. 1 ♩ = 80 does four lines in one breath. Practice breath control pacing.
Then take the 8va section really slowly all high register singing quality tone slow
- T&G no. 11 again slowly steady fingers and tone, relaxed.

Priscilla Ochran-Holt July 29th (PDF file T&G and Moyse)

Conductor of the Greater Dallas Youth Orchestra Flute Choir. She is a published author, composer, clinician, and adjudicator throughout Texas. Her principal teachers include Marge Veleta, Bernard Goldberg, James Pappoutsakis, and Marcel Moyse.

Priscilla.holt@gmail.com

Great tribute class to Moyse and T&G. with her teacher Bernard Goldberg she had 7 years of T&G studies. She uses warm-ups in regards to pieces currently working on.

- Gentle trills: very nice simple warm-up. Play with ease.
- Uses the 24 petite melodious etudes. PDF file include resources and many other exercises from book Moyse and T&G books. Technical difficulties during the session.

Mary Karen Clardy July 31st

Regents Professor of Flute at Univ. of North Texas. She appears internationally as soloist, chamber artist, and teacher. As an established author, Clardy's award-winning publications are in multiple reprint and available from Leduc, Schott, and UE. www.MKclardy.com

- Mind, body and ear involvement
- Harmonics exercise.
- Long tone exercise on a middle D with tonguing the note for 5 minutes Walking around.

Won Lee August 3rd (PDF file 11 pages all exercises)

flutistwonlee@gmail.com

Adjunct flute instructor at Univ. of TX–Dallas and ambassador clinician of Wm. S. Haynes Flute Co. He is a prizewinner of NFA Young Artist, Myrna Brown Artist, Young Texas Artists, Chicago Flute Club Soloist, and Seattle Flute Society Young Artist competitions. His principal teachers include Tim Day, Marianne Gedigian, Marina Piccinini, James Scott, Monica Song, and Terri Sundberg.

Very well organized class, each exercise explained well and demonstrated beautifully

- 3 groups of warm-ups: tone/technique/tongue
 - Stretching octaves, tonguing exercise, harmonic exercise, refining intervals (De la Sonorite)
 - Vocalize: simple melodies in different keys, different octaves. (Used happy birthday)
 - exercise to emphasize different notes within 4 - 1/16 notes
 - lastly tonguing. Superb class
- All exercises available

Kimberly Clark August 5 (PDF 14 pages available. Good exercises)

DMA, executive director of Froot Fire Inc., is principal flutist of ECH Orchestra, Scirocco Winds (WWQ), and Eavan Trio (fl, hp, vc). She served on the NFA board of directors and as Flute Clubs Coordinator. Clark is an Alexander Technique and Body Mapping Teacher. kimclarkstudio.com. Claire Johnson and Kimberly Clark authors of The Froot Fire Book.

Vicki Seldon: vaseldon22@gmail.com

is a solo and collaborative pianist and accompanist at Froot Fire. A recording with flutist Alison Young, A Little Tango in Her Blood, is available on Albany Records. Seldon is assoc. prof. of Music at Prairie View A&M Univ. teaching piano, music history, and world music.

Info@frootfire.com

www.frootfire.com

- 27 years of running Froot Fire
- uses Alexander Technique in practice and with students
- opening exercise Claire Johnson (The Froot Fire Book Allegro) long tone each measure repeated without vibrato then with vibrato
- always remind ourselves of body awareness. Feet grounded, feeling toes and heel, weight evenly grounded
- exercise #4 tone again crescendo decrescendo / posture attention
- head alignment balanced over the spine
- hand in front of embouchure blow air changing the angle of air up and down
- flexibility exercise
- added beautiful melodic pieces at the end to apply ideas to the music
- whole body mindfulness

Lisa Garner Santa August 7 (files shared on screen)

DMA, is professor of flute and associate director of learning and teaching at Texas Tech Univ. She is inspired by contextual pedagogy and embodied practices and loves music from around the world. www.lisagarnersanta.com

- Texas Tech received an endowment and received a contra-bass flute, which will be shared with other flute choirs around the country
- 2minute meditation
- Yoga - First 20 minutes of warm-up waking up the body. Several exercises involve warming up joints, toes, feet awareness, finger motions, clasp hands in front and bring elbows together, rotate wrists.
- Long tone next: octave up down a half step down, moving chromatically down.
- She was grad student of Charles Delaney at FSU
- A favorite book: Bless the space between - read a poem from the book
- Next Moyse major scales no repeat all the way up one time
- Pentatonic scales in all keys
- Harmonics: start on G / octave / fifth and then taper decrescendo. Move chromatically up. Great exercise
- Excerpts screened shared are from their book "Flute Theory Workout" by Lisa Garner Santa, Matthew Santa, Thomas Hughes.

Modeled from Moyse Daily exercises doing all the A exercises and slightly modified. Good for first year college students. The book also comes with tracts to play along with.

Adah Toland Jones August 10 (PDF file 18 pages)

Prof. of Flute-Texas State Univ. and Principal flutist at Austin Opera and Victoria Bach Festival, plays frequently with Austin Symphony. BM, MM, Performer's Certificate, Eastman; DA, Ball State Univ. Awarded the Distinguished Alumni Citation. She is a Burkart artist.

Am10@bstate.edu www.txstateflutes.com

- Preparation: different exercises, I liked wrapping our arms around our shoulders, hugging and then change arms, good stretch
- Low register study: Trevor Wye book 1 tone pg. 11 C play, then repeat with flutter tongue, then hum, then hum and flutter, then normal. That's fun.
- Sam Baron low register (Rachel Woolf also used this exercise) I studied with Sam for 3 years and I don't remember this exercise and it is not in my lesson book. There is some discrepancy between the two exercises in terms of the how the pattern actually goes.
- TW volume 1: middle register minor pg. 17
- Kincaid – vocalize middle register exercise
- Paul Edmund Davis – from “The 28 Day warm-up book” sonority #7
- Harmonics came next: Patricia George “the flute scales Book: A path to Artistry”
- Theobald Boehm 12 Etudes Op. 15 #1
- Double Tonguing in scale fragments
- Lastly Adah includes a book list of all the etude books she mentioned.
- Concluding with a list of flutists mentioned in her warm-up session.

Aralee Dorough August 12 adorough@uh.edu

Principal flutist of the Houston Symphony and affiliate artist at the Moores School of Music and the Texas Music Festival. She posts flute-related topics on YouTube and Facebook at “Aralee's Daily Exercises” and has two solo CDs: Colours and The Ergonomic Flute.

- (Finger breath) Side of hand breathe at the knuckle, breathe in and get a low pitched sound, funnel like. Do a few times.
- Student of Thomas Nyfenger. Also studies with Keith Underwood; 9 years
- Trill exercise F to G start slowly easy and relaxed getting fingers moving, then do G to A, then E-F easy flowing and alternate fingers. Left arm holds more weight of the flute. Speaking of shifting weight on separate hands. Videos on you tube of these examples.
- T&G #1 starting in the middle register. 3 minutes in middle
- Using various sized straws to demonstrate speed of air. Shorter straw for middle register and a longer straw for the low register. Long Coffee stirrer for low register, volume of air. High register more air
- Then go to the low register #1, then alternate different octaves.
- Interesting discussion on direction of air in different register

Rebecca Cauthron/Grime August 14

Adjunct flute professor at Mountain View College and has taught at the Duncanville ISD for 24 years. She also teaches early childhood music at East Dallas Children's Music. She was one of the founding developers of the NFA's Youth Flute Day and serves as advisor on the Youth Committee. becmap@gmail.com

- A musician today has to wear many hats
- She teaches early childhood music
- First convention was in Orlando 1995
- She studied with Mary Karen Clardy
- Speaking of involvement with the NFA: just have an idea and share it. She started 9 members of the Youth Committee.
- Think about the beauty of playing
- Pick a tonal center focus on the inner beginner
- Pulls lips forward and back separately stretching out the lips
- Harmonics, then trills, then octaves
- T&G pulls out all 17 exercises in one tonal center
- Drone time in tonal center and improvise using a tonal drone app
- End with a melody; Moyses tone development through interpretation
- Warm-up for young players: 8 screen shared exercises from her book. Really good resource for young players, beginners. Her book is being revised. First edition sold out.

SECTION TWO
PDF's
submitted and available in class

Elizabeth McNutt
Helen Blackburn
Daniel Pardo
Priscilla Ochron-Holt
Won Lee
Dr. Kimberly Clark/Vickie Seldon
Adah Toland Jones

Warm-up classes

Elizabeth McNutt

July 6, 2020 warm-up class

PDF

Elizabeth.mcnutt@unt.edu

The Whole Flute: An Integrative Practice

by Elizabeth McNutt

Prescriptions:



Daily practice focusing on small challenges; improvements are incremental



Mindfulness



The practice itself is the point; the short-term result is not



Aiming for perfection inhibits experimentation and discovery

Whistle Tones

- Start on favorite fingered high pitch
- Slowly descend chromatically, may slur or articulate
- Return to starting pitch, ascend slowly (good opportunity to practice fingerings above High C)

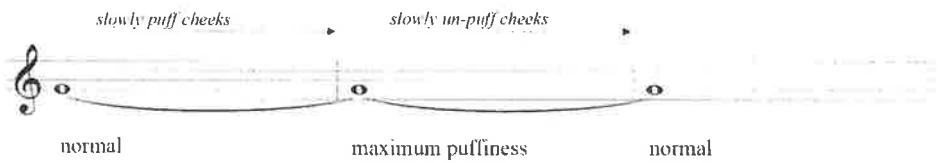
- Whistle tones, also called whisper tones, are made by blowing across the flute, not by whistling
- Whistle tones are very delicate harmonics
- The most effective whistle tone embouchure **for me** is fairly wide, relaxed, with slow air (and an open throat)
- If you have a hard time getting the whistle, try playing a not very controlled *diminuendo* to silence (*niente*), to see if you can **catch** an accidental whistle at the end of the note

Whistle Tone Explanation

Echoes with whistle tones

- Start on favorite fingered high note
- Play normal note first, loudly, then whistle tone **with as little break between as possible**
- Alternate chromatic descending and ascending, return to main note each time (G, F#, G#, G, F, A, G, etc)

Puffy Cheeks



- *If you sound great at the peak, you're not puffy enough!*

Moyse DLS long tones

- Chromatic descent and/or ascent
- First iteration non-vibrato, with even dynamic
- Repeat same pitches, alter vibrato and/or overblow to multiphonics
- Articulation includes both the attack and release!



Moyse DLS articulation/legato

- Choose a consistent dynamic (avoid tapers unless needing to practice tapers)
- Aim for clean cut offs
- Choose whichever main pitch is annoying you that day

The image displays four staves of musical notation, likely for a flute or similar woodwind instrument, illustrating articulation and legato techniques. The first staff begins with a tempo marking of 60 = ♩. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests, with some notes marked with accents. The second and third staves show similar rhythmic patterns with different articulation marks. The fourth staff features a long, continuous line of notes, possibly representing a legato exercise, with a slur over the entire line and a dynamic marking of *etc.* at the end.

Singing and playing

- Long low tones with glissandi of voice and flute
- Can expand into singing octave vocal gliss while holding long tone

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revamper (La Berge)

The musical score consists of three staves of music in treble clef. The first staff contains five measures, each starting with a double bar line and a fermata, followed by a quarter note with an accent (>) and a dotted quarter note. The second staff contains six measures of eighth notes with accents (>) and a dynamic marking of *sim.* above the fourth measure. The third staff contains six measures, with the first four having accents (>) and a dynamic marking of *sim.* above the fifth measure, followed by a sixteenth-note triplet and a final sixteenth-note chord.

Harmonics (from Dick TDTET)

- Overblow fundamentals (don't rely on breath alone)

Handwritten musical notation for harmonics on a treble clef staff. The notation consists of three staves of music. The first staff starts with a treble clef and a key signature of one flat (Bb). The second staff starts with a treble clef and a key signature of two flats (Bb, Eb). The third staff starts with a treble clef and a key signature of two flats (Bb, Eb). The notation includes various notes, rests, and accidentals (flats and sharps) indicating the specific harmonics to be played. The notes are often beamed together and include dynamic markings such as 'p' (piano) and 'f' (forte). The notation is written in a clear, hand-drawn style.

Harmonics (from Dick TDTET) part 2

- Alternate fingerings for same pitch

The image displays three staves of musical notation, each containing a sequence of harmonics. The notation is written on a single treble clef staff. Each staff shows a series of notes, with some notes marked with a flat symbol (b) and a diamond symbol (◊). The notes are arranged in a way that demonstrates alternate fingerings for the same pitch. The first staff shows a sequence of notes starting with a flat and a diamond, followed by a series of notes with flats and diamonds. The second staff shows a similar sequence, with notes marked with flats and diamonds. The third staff shows a sequence of notes, with some notes marked with flats and diamonds. The notes are arranged in a way that demonstrates alternate fingerings for the same pitch.

Harmonics: La Berge *revamper*

- For endurance, practice last page *revamper* with repeat!

A musical score for a piece titled "La Berge revamper". The score is written for four staves, each in treble clef. The music is characterized by a dense, repetitive texture of chords and intervals, typical of a "revamper" exercise. The notation includes various accidentals (sharps and naturals) and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piece concludes with a double bar line and repeat dots. The overall style is minimalist and focuses on harmonic endurance.

Finger/mouth work: T&G #8

- Slow, slurred, consistent dynamic throughout all registers
- Breathe when necessary, but always repeat pitch after breath
- Incorporate high notes above High C as appropriate



Scale Work T&G #'s 1-2

- Good for adding different tonguing patterns

The image displays four staves of musical notation. The first staff contains ten measures, each labeled with a number from 1 to 10. Each measure features a sequence of eighth notes with various tonguing patterns indicated by slurs and accents. The second and third staves show a continuous sequence of eighth notes with different tonguing patterns. The fourth staff begins with a sequence of eighth notes and concludes with the text "... (e segue)".

JS Bach, players choice

- Change it up with different articulations, crazy tempi, far-out ornaments
- Extreme: play the *Partita* from memory with repeats!

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Sources

- Robert Dick, *Tone Development through Extended Techniques*
- Anne La Berge, *revamper*
- Marcel Moyse, *De La Sonorite*
- Taffanel and Gaubert, *Big Daily Exercises*

The Whole Flute

elizabethmcnutt.net

Helen Blackburn

July 17, 2020 warm-up class

PDF

hblackburn@wtamu.edu

Helen Blackburn's Super Duper Zen Yoga Warm-Up

(to increase strength, flexibility, balance and patience . . . of embouchure, tone, and mind.)

1. Over The Rainbow Wake-Up

(Low and middle register with octave slur)

- Start with a round, resonant tone
- Lips slide forward when slurring to upper octave
- Connect between the notes with air
(and connect with vibrato when using vib.)
- Be sure octaves are in tune
- Taper the half-note release without going flat

♩ = 30

Lever

f/*mf*

1st x - N.V.
2nd x - with vibrato

or for a quick warm-up: No repeats - m. 1 - N.V.
m. 2 - with vibrato

2. Magic Carpet

(Leone Buyse's Harmonics)

- Be sure the corners of your lips are in NEUTRAL (don't produce the harmonics by pulling corners back towards your ears)
- Use your AIR! Strive for FREEDOM of air, embouchure, and tone
- Start out playing this exercise forte with a great airflow (your air is your "magic carpet" that everything rides on: sound, vibrato, phrasing, articulation . . . even your fingers!)
- Eventually, when your embouchure is strong, try this exercise at all dynamics levels: mf, mp, p, pp - but be sure to keep your air moving!

f N.V. + vib N.V. + vib simile . . .

Thumb

Lever

3. Up and Away

(3rd octave with octave slur)

- Start with a round, resonant tone
- Lips slide forward when slurring to upper octave
- Connect between the notes with air
(and connect with vibrato when using vib.)
- Be sure octaves are in tune
- Taper the half-note release without going flat

$\text{♩} = 30$

f/mf

4. Ding, Dong (Whistle Tones)

(Adapted from Peter-Lukas Graf)

- Drop your jaw (stretch your chin away from your nose - far!)
- Roll out - FAR!
- No pressure with the left hand
- Release upper lip away from teeth. Use your "beak" to aim the air. (Feel the air travel on the inside "wet" part of your aperture)
- If you hear air, you're blowing too hard. (If you're having a hard time finding the whistle tone, try fingering the 3rd octave note, but play as if you're playing a note 3 octaves lower - ppppp - just fog up the embouchure plate) (It may also help to try to whistle and/or sing the note you are aiming for)
- Have patience! (This is the "zen" part - if you're trying the right way, you're getting the full benefits. You will improve every day!)
- The harder you work, the fewer results you will see . . . let go . . . surrender. (STOP if you get frustrated)

ppppp

ppppp

ppppp

5. Angela's Teeter Totter

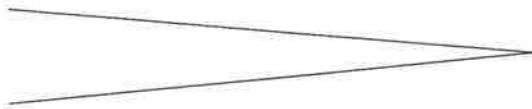
(Diminuendo and Pianissimo exercise)

- Finger the main note and use your embouchure to "flick" or "teeter" up to the harmonic as you diminuendo
- Jaw slides forward and up
- Lips move forward
- Aperture becomes smaller
- Air is FAST, FAST, FAST!!
- The goal is to gradually lift your always-fast airstream up and out of the embouchure hole without getting tense or tight.
- Keep the pitch up as you diminuendo - don't let it go flat (use a tuner to help train your ears)
- Also try on B-flat, B-natural, and C-sharp.

No vibrato

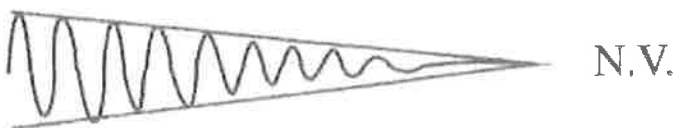
The image shows two staves of musical notation for the exercise. Each staff contains two measures of music. The first measure of each staff starts with a dynamic marking of *f* (forte) and gradually decreases through *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano) to *pppp* (pianissimo) at the end of the measure. The notes are quarter notes with stems pointing up, and each note has a small circle above it, indicating a 'teeter' or 'flick' up to the harmonic. The second measure of each staff starts with a dynamic marking of *f* and also decreases through *mf*, *mp*, and *p* to *pppp*. The notes are quarter notes with stems pointing down, and each note has a small circle above it, indicating a 'teeter' or 'flick' up to the harmonic. The dynamics are indicated by a wedge-shaped line under each measure, tapering from left to right.

5a. N.V. - no teeter



Diminuendo with N.V., don't teeter up to the harmonic, but move the jaw, lips, and air so you almost teeter.

5b. With vibrato - no teeter



Same as 5a, but with vibrato. Vibrato should act narrower and narrower until it becomes a straight tone at the end.

6. "Gut Puffs" Vibrato Exercise

(Adapted from Gary Garner)

Use "gut puffs" or throat staccato (try both!) NO TONGUE!

♩. = 60 - (70)

*Increase tempo to ♩. = 70 - (80)

As the tempo increases, let the triplets run together (this usually happens around ♩. = 80)

*Increase tempo to ♩. = 80 - (90)

*Increase tempo to ♩. = 90 - (100)

*Increase tempo to ♩. = 100 - (110)

(pulses move up into throat around here)

*Increase tempo to ♩. = 110 - (120)

- CRACKING & SQUACKING? Drop your jaw, roll out, relax upper lip, try putting air in your cheeks.

- If you do this exercise consistently and correctly you'll be amazing at the improvement in your tone and articulation in addition to vibrato!
(Interesting, since you are not playing long tones or using your tongue - it's all about the air!)

7. The World's Greatest Double Tongue Exercise

(Thank you, Gary Gamer!)

Choose ANY scale - play each line on each note of the scale, then increase tempo by 5-10 bpm and move to next line.
Start slower - work up to these tempi over time.

♩ = 120

T T T K K K K T K T K T K T K T

♩ = 130

T T T T T K K K K K K T K T K T K T K T K T K T

♩ = 140

T T T T T T T K K K K K K K K T K T K T K T K T K T K T K T

♩ = 150

T T K K K T T K

♩ = 160

T T K K K T T K

♩ = 170

T T K K K T T K

♩ = 180

T T K K K T T K

♩ = 190

T T K K K T T K

♩ = 200

T T T K K K K T K T K T K T K T

8. LOOK OUT!

We're going to sing . . .

Flute (Play)

Voice (Sing)

Fl.

Vce.

Fl.

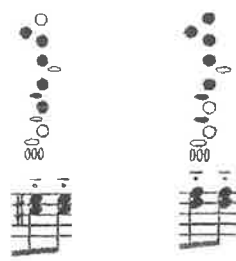
Vce.

9. MULTIPHONICS!!

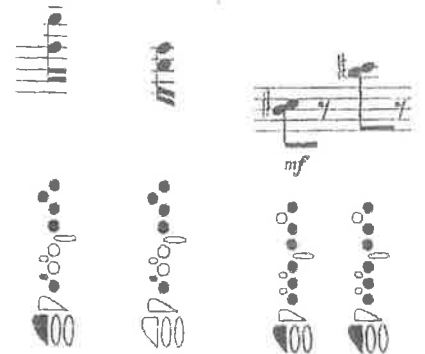
From Ian Clarke's "ZOOM TUBE":



From Ian Clarke's "The Great Train Race":



From Robert Dick's "LOOKOUT"



1. Use the indicated fingering.
2. Isolate the lower note, then the higher note (compare with regular fingerings to be sure you are producing the correct pitch.) (Some notes WILL be out of tune ... don't try to adjust them.)
3. Alternate between the 2 pitches many times ... spend a bit of extra time on the weaker pitch (usually the lower pitch.)
4. Starting with the weaker pitch, gradually bring the 2nd pitch.

10. Gary Garner's Triller Thrillers

The musical score is written on a single treble clef staff in 4/4 time. It consists of 19 measures of music. The first measure is a whole rest. Measures 1-3 feature trills on G, F, and F. Measures 4-6 feature trills on Eb, D, and Eb. Measures 7-9 feature trills on C, D, and Eb. Measures 10-12 feature trills on Eb, D, and Eb. Measures 13-16 feature trills on F#, G, and F#. Measures 17-19 feature trills on F#, G, and F#. The piece ends with a forte (ff) dynamic marking.

Left-hand fingers are 1, 2, 3; right-hand 4, 5, 6. Unless otherwise indicated, use the regular fingering for the lower note and trill with the key or keys shown.

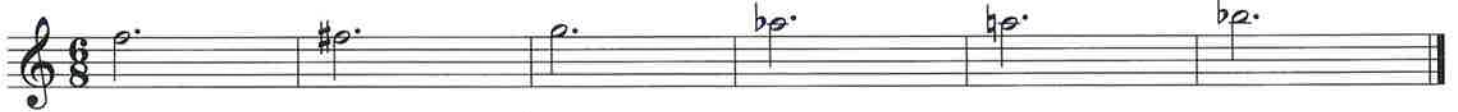
- | | | | |
|------|---|------|--|
| m.1 | G-A \flat 1st trill key | m.11 | A \flat -B \flat both trill keys; A \flat -B $\flat\flat$ 1st trill key |
| m.2 | F-G trill thumb | m.13 | (upper) D \flat -E \flat both trill keys; (lower) 2nd trill key |
| m.3 | F-G \flat Th, 1, 3, 4, 6 & trill 4 | m.14 | C \sharp -D 1st trill key |
| m.4 | E \flat -F \flat trill 3 | m.15 | F-G 1,2,3,4,6 & trill 4; E \flat -F \flat trill 6 with 1 slightly vented |
| m.5 | D-E \flat trill 2nd trill key | m.16 | F \sharp -G (upper) trill thumb; (lower) finger F \sharp with 5, not 6, although you may wish to finger the 1st F \sharp with 6. |
| m.7 | C-D (upper) trill 2nd trill key; (lower) trill 1st trill key | m.17 | E-F \sharp trill thumb; C \sharp -D 1st trill key |
| m.8 | D-E (upper) trill 3; (lower) trill 6 with 1 slightly vented | m.19 | F \sharp -G \sharp trill thumb and 1; lower octave, trill G \sharp key |
| m.9 | E \flat -F (lower) trill 5&6; (upper) trill 2&3. NOTE: 2 only is wrong. | | |
| m.10 | A-B \flat trill 2 | | |

11. Vibrato Exercises (♩ = 60)

1. Two Breath Impulses Per Beat (4 breath impulses on each tone of the chromatic scale)



2. Three Breath Impulses Per Beat (6 breath impulses on each tone of the chromatic scale)



3. Four Breath Impulses Per Beat (8 breath impulses on each tone of the chromatic scale)

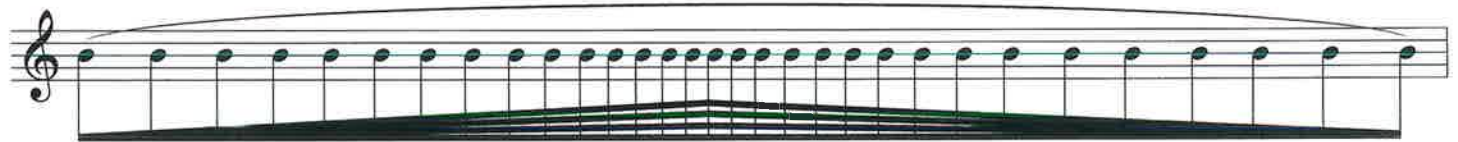


4. Six Breath Impulses Per Beat (12 breath impulses on each tone of the chromatic scale)



5. Train (speed): slow → fast → slow

- Start with super-slow "chugging" pulse then gradually speed up (but never pulse faster than the pulse speed in exercise #4), then gradually slow down - like a choo-choo train.
- In "real" life: change vibrato speed with tessitura: lowish = slowish; highish = fastish.



6. Shimmer (width/depth)

- Start as softly as possible; crescendo to as loud as possible.
- Pulse in 16th note pulses (4 pulses per beat)
- Pulse should be a narrow "shimmer" at ppp level - gradually increase width of pulse as you crescendo
- In "real" life: change vibrato depth with volume: softish = narrowish; loudish = wide-ish.

♩ = 60 - 75

N.V. → shimmer → **HUGE FAT PULSES** → shimmer → N.V.

7. Combo Deal: Combine exercises 5 and 6! Almost the same as the shimmer exercises, but with slight changes in speed, too. Start softly with narrow, slightly slower vibrato; crescendo while increasing width and speeding up just a bit. Reverse.

6. Dvorak - New World

- Warm, spinning sound and vibrato
- Try in different octaves with different dynamics



Daniel Pardo

July 20, 2020 warm-up class

PDF

damaroleerecords@gmail.com

WARM UPS NFA 2020

Daniel Pardo

STRETCH

STRETCH

- Shoulders
- Neck
- Back
- Ribcage
- Waist
- Hands & Feet

ACTIVATE

- Play scales or passages to wake up your system
- All registers
- Lots of flowing energy
- Good morning tongue!

CONTROL

- Whistle tones
 - Breath
- Sing & play
 - Breath
- Harmonics
 - Breath

FREEDOM

- Awake the mind
- A day in the life of C
- Drone

TECHNIQUE THROUGH
VOCABULARY

Flauto Traverso

CONCERTO III
Il Gardellino *Allegro*

Solo A'Piacimento

1. TRILLS AND FLOW

THINKING AHEAD

FLUTE



Musical notation for the first staff (Flute). It begins with a treble clef and a 4/4 time signature. The first measure contains a whole rest. The second measure contains a quarter note G4 with a trill (tr) above it. The third measure contains a quarter note A4 with a trill (tr) above it. The fourth measure contains a quarter note B4 with a trill (tr) above it. The fifth measure contains a quarter note C5 with a trill (tr) above it. The sixth measure contains a quarter note B4 with a trill (tr) above it. The seventh measure contains a quarter note A4 with a trill (tr) above it. The eighth measure contains a quarter note G4 with a trill (tr) above it. The piece concludes with a double bar line and a key signature change to two flats (Bb and Eb).

FL



Musical notation for the second staff (Flute). It begins with a treble clef and a key signature of two flats (Bb and Eb). The first measure contains a whole rest. The second measure contains a quarter note G4 with a trill (tr) above it. The third measure contains a quarter note A4 with a trill (tr) above it. The fourth measure contains a quarter note B4 with a trill (tr) above it. The fifth measure contains a quarter note C5 with a trill (tr) above it. The sixth measure contains a quarter note B4 with a trill (tr) above it. The seventh measure contains a quarter note A4 with a trill (tr) above it. The eighth measure contains a quarter note G4 with a trill (tr) above it. The piece concludes with a double bar line.

VOCABULARY THROUGH TECHNIQUE

2. THINKING IN KEYS

FLUTE



Musical notation for Flute, measures 1-4. The staff is in treble clef with a 3/4 time signature. The key signature has one flat (B-flat). The melody consists of eighth-note patterns in the first three measures, followed by a quarter note in the fourth measure. The piece ends with a double bar line and repeat dots.

5



Musical notation for Flute, measures 5-8. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). The melody consists of eighth-note patterns in the first three measures, followed by a quarter note in the fourth measure. The piece ends with a double bar line and repeat dots.

9



Musical notation for Flute, measures 9-12. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). The melody consists of eighth-note patterns in the first three measures, followed by a quarter note in the fourth measure. The piece ends with a double bar line and repeat dots.

END WITH A TWIST

3. CHROMATICS AND CONTINUITY

The image displays a musical score for three flutes, labeled 'FLUTE', 'FL.', and 'FL.' on the left. The score is written in treble clef with a 3/4 time signature. It consists of three staves, each containing six measures of music. The first staff (FLUTE) begins with a measure number '1' and features a melodic line with eighth notes and slurs, showing chromatic movement. The second staff (FL.) begins with a measure number '4' and continues the melodic line. The third staff (FL.) begins with a measure number '7' and concludes the melodic line. The notes are primarily eighth notes with various accidentals (sharps, flats, naturals) and are often grouped with slurs. The final measure of each staff ends with a whole note and a fermata.

WARM UPS

- Start simple but musical
- Engage mind, body, and spirit
- Listen
- Enjoy the flute

THE END

Now you can start practicing!

Priscilla Ochran-Holt

July 29, 2020 warm-up class

PDF

Priscilla.holt@gmail.com

TONE from Part I Méthode Taffanel and Gaubert

solfeggio for Mr. Goldberg

Taffanel and Gaubert

The image shows three systems of musical notation for a flute. Each system consists of a treble clef staff with a single note per measure. The notes are: 1) G4, A4, B4, A4, G4, F4, E4, D4; 2) G4, A4, B4, C5, B4, A4, G4, F4; 3) G4, A4, B4, C5, B4, A4, G4, F4. The notes in the second and third systems have a fermata over them. Below each staff are the corresponding solfège syllables: 1) sol, sol, la, la, ti, ti, do, do; 2) sol, la, fa, la, ti, sol, la, do; 3) do, sol, la, do, ti, sol, do, do. The first system is labeled 'Flute' on the left. The second and third systems are labeled 'Fl.' on the left. Measure numbers 9 and 17 are indicated above the first notes of the second and third systems, respectively.

Why is the breath so important? "The soul of the tone is breath." -PT

TG p. 14 A preliminary exercise for articulation and tonguing, is a note without tonguing followed by a note with tonguing. BZG recommends frequent study of the introductory texts to the various sections of the TG *Méthode* and using solfeggio. "Thread of breath"-modify lips, teeth, embouchure according to the register"-TG *Méthode*, p. 8. Assembling the flute-Holding the flute – TG, *General Remarks*.

VINGT QUATRE PETITES ÉTUDES MÉLODIQUES

AVEC VARIATIONS (FACILE)

24 SMALL MELODIOUS STUDIES

24 KLEINE MELODISCHE ÜBUNGEN

WITH VARIATIONS (EASY)

MIT VARIATIONEN (LEICHT)

more intense, vibrato
expressive
C major
exp

MARCEL MOYSE

Andante

The musical score consists of two staves of music in treble clef, 2/4 time. The first staff begins with a treble clef, a common time signature, and the tempo marking 'Andante'. The melody starts on middle C and moves stepwise up to G4. Dynamic markings include *pp*, *p*, *p*, *mf*, *mf*, and *cresc.*. Handwritten annotations include 'X' above several notes, 'C major' written across the staff, and 'exp' at the end. The second staff continues the melody, ending with a double bar line. It includes dynamic markings *pp*, *p*, *p*, and *mf*. Handwritten annotations include 'X' above notes, 'No' above a note, and '1/26' and '1/19' at the bottom right.

Why did Moyses write 24 Petites Études Mélodiques? "To help students understand how to play a simple melody."-MM

Moyses wanted us to include the note following the caress in the caress, rather than make the caressed note still longer. Ditto for climaxes. Let it spill over two notes. Try it out on the top D in the third phrase, and see if it works for you. It's really very subtle. -MV

BZG said "to study with Moyses is to locate within oneself greater sensitivity and greater musical and personal depth." Create an emotional connection with the music using a emotion applied in a story. Create a libretto too.

Marcel Moyse -De La Sonorité with Harmonization by Howard A. Cohen.

Ex. 1

etc.

etc.

etc.

Detailed description: This example shows a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of a sequence of eighth notes with various accidentals: F#, G#, A, Bb, Ab, G, F#, E, D, C, B, A, G, F#. The piano accompaniment is in the left hand, featuring a steady eighth-note bass line and chords in the right hand.

Ex. 2

etc.

etc.

(like a waltz)

Detailed description: This example is similar to Ex. 1 but includes triplets in the piano accompaniment. The triplets are marked with a '3' and a slur over the notes. The tempo/mood is indicated as '(like a waltz)'.

Ex. 3

etc.

etc.

Detailed description: This example shows a melodic line on a treble clef staff and a piano accompaniment in the left hand. The melody consists of eighth notes with various accidentals: F#, G#, A, B, Ab, G, F#, E, D, C, B, A, G, F#. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

“Play the B to Bb like the sun, just pouring out over the whole world, and that the B and Bb must be like God’s love.” -BZG recalling a lesson with MM at Marlboro, VT

Both MM and BZG told stories to help a student, students, and as away to allow the performer to reset and be successful.

A "Skeleton" Melody with Solfeggio & Harmony

Inspired by #1 24 Short Melodious Studies MM & BZG

POHOLT

Flute

sol do sol sol re sol sol mi sol sol ti sol

Fl.

do sol do la fa do ti fa re do me do

Fl.

sol do sol sol re sol sol mi sol sol fa sol

Fl.

do sol sol la fa do ti fa la do mi do

Why is it important to identify the most important notes? "Skeleton practice is an approach to tone and color. Once you have the skeleton- mindfully change tone color as necessary on originally omitted notes." –PT

"Create a pillow for the air with your bottom lip." - BZG
Try the French "eu", or the gliding vowels, "you." "I love you."

Graceful, Legato Octaves For Musicians & Mozart

Inspired by the French who love ballet and incorporated ballets into their operas

POHOLT

Flute

9

Fl.

15

Fl.

25

Fl.

"Seek purity of line and charm."-PT

Taffanel & Gaubert both played principal flute in the Paris Opéra orchestra. French opera included a ballet!
For inspiration picture a ballerina's complete body while performing steps or poses.
For large intervals, practice by inserting the perfect octaves into the skeleton.

#3 from 24 Short Melodious Studies by Marcel Moyse

1 2 3 1 2 3

clay pipe wine tongue out on syncopated

Allegretto

3

spacious dancer

cresc.

Allegretto

1. Variazione

careless first note

No Trust.

cresc.

"I learned a lot from Rateau, and he was a marvelous flutist, but I didn't understand why I should do anything one way or the other until M. Moyse. Moyse changed my attitude toward flute playing and music. He taught me to care deeply about performance, so I think that he would be the teacher who taught me the most.-M

Ask questions. Where exactly is your tongue in your mouth? Exactly how much articulation is needed? What happens when the tongue is outside of the lips on the syncopation? How does that transfer to articulation?

'Pa-pa-ge-na!'-Pa-pa-ge-no!'

Pagageno's and Papageno's Duet from Act II of The Magic Flute

W.A. Mozart

The musical score consists of four systems, each with two staves labeled Flute 1 (Fl. 1) and Flute 2 (Fl. 2). The key signature is one sharp (F#) and the time signature is common time (C).
System 1 (Measures 1-3): Fl. 1 has lyrics 'do do sol do ti do re re sol re do re mi do'. Chords G, D7, and G are indicated above the staff.
System 2 (Measures 4-6): Fl. 1 has lyrics 'mi sol la fa mi re do ti sol do do do do do do do do'. Chords C, D7, and G are indicated above the staff.
System 3 (Measures 7-10): Fl. 1 has lyrics 're re re re re re re re mi do do do do sol sol sol sol la fa fa fa fa fa'. Chords D7, G, and C are indicated above the staff.
System 4 (Measures 11-16): Fl. 1 has lyrics 'ti ti sol sol sol sol sol sol'. Chords D7 and G are indicated above the staff.

“What did Mozart do after he said something three times? Laugh!” – MM

The two bird-catchers are happily singing each other's names in this scene. Some light-hearted music in preparation for the Mozart Flute Concerto. MM's How I Stayed in Shape contains several excerpts by Mozart..

E.J. 1 Part IV from Taffanel and Gaubert Méthode

Articulations m. 3 & 7 -dewey; m. 4 & 8 -do we? from BZGoldberg

Taffanel and Gaubert

Flute

Fl.

Fl.

Fl.

Fl.

Fl.

Fl.

Fl.

“Be as cheerful as possible!”-W.A. Mozart “I was born on the same day as Mozart! -BZG

Articulations m. 3 & 7 -dewey; m. 4 & 8 Do we? -BZG

E.J. 4 Part IV from Taffanel and Gaubert *Méthode*

Taffanel and Gaubert

The image displays a musical score for E.J. 4 Part IV from Taffanel and Gaubert's *Méthode*. The score is written for Flute (Fl.) and Fl. (Flute) parts. It consists of eight staves of music, each starting with a measure number (1, 3, 5, 7, 9, 11, 13, 15). The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a complex, flowing melodic line with many slurs and accents, characteristic of the *Méthode* exercises. The notation includes various note values, rests, and dynamic markings.

Goldberg purchased the Mozart C Major Concerto for Flute and Harp with Moyses and Lily Laskine, and, as he says, “that became my daily task – to listen to and try to imitate Moyses.”

Connect the articulation to a piece you're studying and love playing.

The image displays a musical score for a flute part, consisting of four staves. Each staff is labeled 'Fl.' on the left. The music is written in treble clef with a key signature of one sharp (F#). The first staff begins at measure 17, the second at 19, the third at 21, and the fourth at 23. The notation features a continuous flow of eighth and sixteenth notes, often grouped with slurs and accents. The piece concludes with a final note in measure 23, followed by a double bar line.

“I teach you once a week, the other six days you are your teacher.”—MM

Keep an emotional approach to musical line and phrasing as you continue to modify lips, teeth, embouchure according to the register observing the skeleton and the placement of unobtrusive articulations and dynamic “humanistic” inflections.

E.J. 6 Intervals (Two Octaves 3rds & 6ths)

For Mozart, Taffanel and Gaubert

POHOLT

Flute

Fl.

Fl.

Fl.

Fl.

Fl.

Fl.

Fl.

Continue to approach the flute as a "singing voice." –PT
Start slowly and play naturally, being careful not to force. -BZG

Practice of Secondary Dominant Sequence (from Circle of 5ths)

In preparation for the development section of Mozart G Major Concerto

POHOLT

Flute

Fl.

Fl.

Fl.

Fl.

Fl.

Fl.

Fl.

Use "Do we...? For pick-ups.—BZG

©

Equalize your five senses as you strive for sparkling tone, style and phrasing as the harmonies race by.

How soft, strong your magic sound!

Flute Introduction for Tamino's Aria from Act 1 of the Magic Flute W.A. Mozart

Flute

Fl.

Fl.

Approach the flute as a “singing voice.” –TG

Paul Taffanel performed as principal flute with the Paris Opéra for many years and eventually became the orchestra's first conductor that was not a member of the string section; Philippe Gaubert succeeded his teacher in both of these roles: principal flute & conductor.

Both were composers and consummate musicians.

Their Méthode includes an excerpt from the overture to The Magic Flute as well as two cadenzas for Mozart's Flute Concerto in G

"We must find time to stop and thank the people who make a difference in our lives." -John F. Kennedy

Thank you for making a difference in my life. -POHOLT

Marcel Moyse
(1889-1984)



Student of P. Taffanel, P. Gaubert
& A. Hennebains

Premiered: Ravel's *Daphnis et Chloé*; Stravinsky's
Petrushka & *Rite of Spring*
Principal Flute Paris Opéra

Professor of Flute Paris Conservatoire
The Marlboro Festival, founding member
37 books of studies & recordings:
Vingt-Quatre Petites Études Melodiques
Tone Development Through Interpretation
De La Sonorité

Bernard Z. Goldberg
(1923-2017)



Student of G. Barrère & M. Moyse
1947-1993 Principal Flute
Pittsburgh Symphony Orchestra
The Marlboro Festival participant
Casals Festival Orchestra
NFA Founding member & 2nd president

Marge Veleta
(b. 1934)



Student of M. Moyse
The Marlboro Festival participant
1965-1982 Principal Flute
Pennsylvania Ballet Orchestra

Resources
priscilla.holt@gmail.com

FOR MORE MOYSE: Marcel Moyses Society: moysesociety.org

MUSIC:

- Moyses, Marcel. (1932). *Vingt-Quatre Petites Études Mélodiques avec variations*. Paris: Alphonse Leduc.
- Moyses, Marcel. Arr. by Wye, Trevor and Scott, Robert. *Piano Accompaniment for Moyses 24 Melodious Studies*. Scorevivo.com
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- Taffanel, P. and Gaubert, P. (1923). *Méthode Complète de Flûte*. Paris: Alphonse Leduc.

BOOKS, Dissertations and more.

- Burd, Edward. (Fall 2015). *Finding a Good B: An Overview of the career and pedagogy of Bernard Z. Goldberg*. bzg.thefludemagnificent.com.
- Dzapo, Kyle. J. (2016). *Notes for Flutists: A guide to the Repertoire*. New York, NY: Oxford University Press.
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- Glick, Dorothy. (2014). *Paul Taffanel and the Construction of the French Flute School*. Lawrence, Kansas: University of Kansas.
- McCutchen, Ann. (1994). *Marcel Moyses: Voice of the Flute*. Milwaukee, WI: Hal Leonard Corporation.
-

RECORDINGS & MORE:

- **FOR MORE MOZART:** Carol Wincenc and the Emerson String Quartet: Perform Mozart Quartets Nos. 1-4 Deutsch Grammophon. "Her recording of the Mozart Flute Quartets on Deutsche Grammophon with the Emerson String Quartet is regarded as one of the definitive interpretations of these works."
- "Marcel Moyses papers: 1862-1989 (bulk 1889-1984). The New York Public Library: Archives & Manuscripts. June 1995, deed of gift from Marcel Moyses Society. President Eleanor Lawrence.

A Time Line of Selected dates: 1756-2017
by Priscilla Ochran-Holt, Ph.D.

FLUTE TIME LINE

- 1756 Wolfgang Amadeus Mozart is born January 27, 1756 in Salzburg (Austria).
- 1770 Ludwig van Beethoven is born 1770 in Bonn, Germany.
- 1789 French Revolution a period of social and political upheaval in France and its colonies beginning May 5, 1789 (1789-1799).
- 1791 Wolfgang Amadeus Mozart dies December 5, 1791 in Vienna (Austria).
- 1792 Bernard Sarrette (1765-1858) forms École gratuite de musique de la garde nationale parisienne
- 1793 Institut national de musique was renamed and restructured
- 1794 François Devienne (1759-1803) wrote an instruction manual to standardize flute playing in France: Nouvelle method théorique et pratique pour la flûte
- 1795 Paris Conservatoire national supérieur de musique formed through merger of École royale de chant (choral training and performance academy, and Institut national de musique.
- 1795 François Devienne's book utilized by Paris Conservatoire, helping to establish a precedent for teaching and writing method books.
- 1827 Ludwig van Beethoven dies March 26, 1827 in Vienna, Austria.
- 1829 Jean-Louis Tulou (1786-1865) becomes professor at Paris Conservatoire (1829-1859). He also wrote a method book.
- 1837 Louis Dorus (1812-1896) begins using the new Boehm flute.
- 1844 Paul Taffanel born September 16, 1844, Bordeaux, France. Father, Jule Taffanel is a musician and instrument maker.
- 1854 Paul Taffanel and father are pictured holding Boehm system flutes. (Louis Lot 1855 sales record's show he had already soled several silver flutes to prominent French musicians, including the Taffanel family.
- 1858 Paul Taffanel and family moved to Paris so Paul could student with Louis Dorus).
- 1860 Paul Taffanel graduates from Paris Conservatory (student of Louis Dorus).
- 1860 Paul Taffanel became the first student to win a premier prix using the Boehm system flute.
- 1860 Louis Dorus appointed professor of Paris Conservatoire, the silver Boehm system flute was adopted by the Conservatoire. (Louis Lot was the official maker and supplier).
- 1878 Paul Taffanel founded Société de musique de chambre pour instruments à vent (Society of Chamber Music for Wind Instruments), reintroducing the music of composers such as Mozart and Beethoven for winds.
- 1879 Philippe Gaubert born July 5, 1879, Cahors (Lorraine, France).

- 1889 Marcel Moyse born May 17, 1889 in Saint-Amour, France.
- 1890 Paul Taffanel begins to conduct the opera at the Paris Conservatoire.
- 1893 Paul Taffanel becomes Professor of Flute at Paris Conservatoire (and principal conductor of the Opéra.
- 1894 Philippe Gaubert (1879-1941), Paul Taffanel's student wins the premier prix
- 1894 Georges Barrère (1876-1944), premiered Debussy's Prelude à l'après-midi d'un faune December 22, 1894 with the Société nationale de musique.
- 1895 Georges Barrère (1876-1944), Paul Taffanel's student, wins the premier prix
- 1897 Paul Taffanel becomes heard of the orchestras at Paris Conservatoire, as well as continuing to teach the flute.
- 1901 Paul Taffanel suffers a physical breakdown.
- 1904 Marcel Moyse begins lessons with Adolphe Hennebains was Taffanel's assistant at the Conservatoire,
- 1905 Marcel Moyse, wins spot in Paul Taffanel's flute class student graduated from Paris Conservatoire (student of Hennebains and Gaubert)
- 1905 Conductor Walter Damrosch (1862-1950) went to Paris to recruit musicians for the New York Symphony and successfully convinced Georges Barrère to move to NY
- 1906 Georges Barrère signed a contract to teach flute at the Institute of Musical Art in New York which merged with the Juilliard Graduate School in 1926.
- 1906 Marcel Moyse wins premier prix at Paris Conservatoire playing newly composed Nocturne et Allegro scherzando by Philippe Gaubert.
- 1908 Paul Taffanel began work on a method that was left incomplete upon his death.
- 1908 Paul Taffanel dies in Paris, November 22, 1908.
- 1919 Philippe Gaubert, succeeds Léopold Lafleurance as professor of flute at the Paris Conservatoire.
- 1923 Philippe Gaubert completed Taffanel's method and it is published.
- 1923 Taffanel's Méthode complete de flute replaces Altès Méthode.
- 1923 Bernard Z. Goldberg is born.
- 1932 Marcel Moyse succeeded Philippe Gaubert as Professor at the Paris Conservatoire
- 1934 Marge Veleta born.
- 1938 Marcel Moyse receives first invitation to perform at the Tanglewood Festival in MA.
- 1939 Bernard Z. Goldberg debuts with St. Louis Symphony at age 16. He had studied with the symphony's principal flute, John Kiburz, himself a student of Georges Barrère. Began studies with Laurent Torno, a 1905 graduate of the Paris Conservatoire and student of Paul Taffanel.

- 1940 Bernard Z. Goldberg accepted in August by Georges Barrère for his Juilliard class.
- 1941 Philippe Gaubert dies in Paris, July 8, 1941.
- 1943 Bernard Z. Goldberg becomes principal flutist of The Cleveland Orchestra (1943-1945), during the hiatus of Maurice Sharp.
- 1947 Marcel Moyse immigrates permanently to US settling in Brattleboro, VT.
- 1947 Bernard Z. Goldberg becomes principal flutist of the Pittsburgh Symphony (1947-1993).
- 1950 Marge Veleta begins studies with René Rateau, principal flute in the Chicago Symphony and a prize-winning student of M. Moyse (Paris Conservatoire).
- 1952 Marge Veleta begins studies at Northwestern University with Ernest Liegl, a former principal flutist of the Chicago Symphony
- 1954 Marge Veleta begins studies with Marcel Moyse in VT
- 1954 Priscilla Ochrán (Holt) is born in Erie, PA.
- 1955 Bernard Z. Goldberg continued work with Marcel Moyse in St. Amour, France and the Marlboro Festival in Vermont.
- 1961 Marge Veleta, beginning and continuing 1962, and 1964, participates in the Marlboro Festival and attended many flute and woodwind seminars.
- 1965 Marge Veleta becomes principal flute of the Pennsylvania Ballet Orchestra (1965-1982).
- 1969 Priscilla Ochrán (Holt) begins studies with Marge Veleta, student of M. Moyse.
- 1971 Priscilla Ochrán (Holt) participates in her first flute seminar with Marcel Moyse, playing Moyse's 24 Short Concert Studies. Continues to participate in Moyse's flute and woodwind seminars in subsequent years.
- 1972 Priscilla Ochrán (Holt) begins studies with Bernard Z. Goldberg at Duquesne University, Pittsburgh, PA.
- 1973 Bernard Z. Goldberg is a founding member of the National Flute Association.
- 1974 Bernard Z. Goldberg is the National Flute Association's second president.
- 1976 Priscilla Ochrán (Holt) accepted into the New England Conservatory as a student of James Pappoutsakis (who was a student of Georges Laurent).
- 1984 Marcel Moyse dies.
- 1988 Priscilla Ochrán Holt completes doctoral dissertation: Selected Woodwind Chamber Music: 1900-1920. It was inspired by summer woodwind seminars with M. Moyse in VT.
- 2017 Bernard Z. Goldberg dies.



Moyse & POH 1971



Mr. Goldberg & POH 2017

Won Lee

August 3, 2020 warm-up class

PDF

flutistwonlee@gmail.com

Waking up with Octave Stretches!

FREE blowing, ENERGETIC air, and FULLY resonating

Won Lee

NFA 2020

Flute

$\text{♩} = 100$

f

5

9

f

Detailed description: The score is for a flute in 4/4 time. It consists of three systems of music. The first system begins with a tempo marking of quarter note = 100 and a forte (f) dynamic. It contains measures 1 through 4, featuring a melodic line with a wide octave stretch. The second system starts at measure 5 and continues the melodic line with further octave stretches. The third system starts at measure 9 and concludes with a repeat sign. The music is characterized by energetic, fully resonating sounds.

Waking up with Staccatos

Breath Attacks and Tonguing on extended-range scales

Won Lee
NFA 2020

♩ = 80

A

Flute

ha! ha! ha! ha!
tu! tu! tu! tu!

5

9

B

ha ha ha ha ha ha ha ha
tu tu tu tu tu tu tu tu

13

17

C

21

24

Long Tone Exercises with Harmonics

Fullness of Tone, Building Resonance, Taper Control

Won Lee
NFA 2020

♩ = 40

A

Flute

p *f* *p* *f* *p* *f* *p* *f*

5

p *f* *p* *f* *p* *f* *p* *f*

B

p *f* *p* *f*

13

p *f* *p* *f*

17

p *f* *p* *f*

21

p *f* *p* *f*

25 *p* *f* *p* *ppp*

29 *p* *ppp* *p* *ppp*

33 *p* *ppp* *p* *ppp*

37 *p* *ppp* *p* *ppp*

41 *p* *ppp* *p* *ppp*

Refining with Intervals

Ease, efficiency, and embouchure flexibility

Won Lee
NFA 2020

Flute $\text{♩} = 52$

dolce (sweetly)

5

continue slurring

9

A

17

21

etc.

B

29

Vocalise

“Happy Flute Day to You” in 12 keys

Won Lee
NFA 2020

♩ = 80

A

Flute

5

9

B

13

17

C

21

25

D

29

2

33

E



37



41

F



45



49

G



53



57

H



61



65

I



69

73

J

77

81

K

85

89

L

93

97

+8va D.C.

Mona Lisa: TG7

Playing with subdivision, Freeing finger motions, and developing rhythmic integrity

Won Lee
NFA 2020

♩ = 80

Flute

1

mo na li sa
1 2 3 4
1 e and a

2

mo na li sa
1 2 3 4
1 e and a

3

mo na li sa
1 2 3 4
1 e and a

4

mo na li sa
1 2 3 4
1 e and a

5

mo na li sa mo na li sa
1 2 3 4 5 6 7 8
1 e and a 2 e and a

6

mo na li sa mo na li sa
1 2 3 4 5 6 7 8
1 e and a 2 e and a

7

mo na li sa mo na li sa
1 2 3 4 5 6 7 8
1 e and a 2 e and a

H

8

mo na li sa mo na li sa
1 2 3 4 5 6 7 8
1 e and a 2 e and a

I

9

mo na li sa mo na li sa
1 2 3 4 5 6 7 8
1 e and a 2 e and a

J

10

mo na li sa mo na li sa
1 2 3 4 5 6 7 8
1 e and a 2 e and a

11

mo na li sa mo na li sa
1 2 3 4 5 6 7 8
1 e and a 2 e and a

12

mo na li sa mo na li sa
1 2 3 4 5 6 7 8
1 e and a 2 e and a

Tonguing Exercises

(To be played in various keys, registers, and tonguing patterns)

Won Lee
NFA 2020

♩ = 100

Flute

A **B**

4 **C**

6 **D**

8 **E**

F **G**

H **I**

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2

J

3 3 3 3 3 3 3 3

K

3 3 3 3 3 3 3 3

Dr. Kimberly Clark

August 5, 2020 warm-up class

PDF

Kimclarkstudio.com

info@floatfire.com

www.floatfire.com

Vickie Seldon

Vaseldon22@gmail.com

Long Tones

By Claire Johnson

One cannot practice long tones fast. I say this laughingly because a young student once stated, "Yes" she practiced everyday but played them fast because they were boring. Yes, long notes can be boring if browsed through without attention. Long tones must be played with concentration, awareness and intention. The way one practices is the way one performs.

The following list contains points on which to individually focus. Remember, the brain can concentrate only one thing at a time. Practice long notes with eyes closed. Hearing will be enhanced and listening skills will develop.

Body Awareness
Breathing
Beginning the note clearly
Releases
Intonation
Dynamics
Vibrato
Tone Color

Long Tone Exercises

1.

10

20

30

40

2.

Musical notation for exercise 2, measures 1-16. The exercise is in 4/4 time and consists of three staves. Each staff contains four measures of music. The notes are: Staff 1: G4, A4, B4, C5; Staff 2: D5, E5, F5, G5; Staff 3: A5, B5, C6, D6. The notes are beamed together in pairs and have a slur over each pair. The key signature has one sharp (F#).

3.

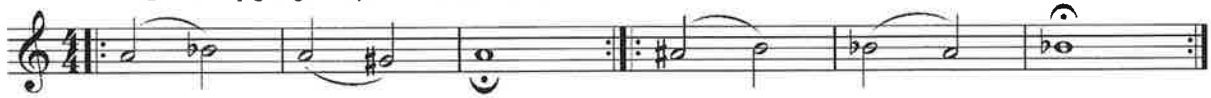
Claire Johnson

Musical notation for exercise 3, measures 1-25. The exercise is in 4/4 time and consists of five staves. Each staff contains five measures of music. The notes are: Staff 1: G4, A4, B4, C5; Staff 2: D5, E5, F5, G5; Staff 3: A5, B5, C6, D6; Staff 4: E6, F6, G6, A6; Staff 5: B6, C7, D7, E7. The notes are beamed together in pairs and have a slur over each pair. The key signature has two flats (Bb, Eb). The exercise includes repeat signs and a final double bar line. The text "If possible!" is written above the fifth staff.

4.

and also 8^{va} (Keep going until you run out of notes!)

Claire Johnson



Time to Check-in with Yourself!

- Notice the quality of your breathing. Is it consistent?
- Is your body stiff or held in any way? See if you can let that go a little bit.

Flexibility

By Kimberly Clark

A flexible embouchure is one of the most important things a flutist can achieve. It creates a consistent, vibrant tone in all of the registers and allows for effortless shifts from low register notes to high register notes (and vice versa).

How to Change Registers

Simply put—to go from low to high we must change the angle of our air. There are many different ways that we can make this happen but changing the angle of the air by moving the embouchure and jaw is the most effective. When we shift octaves this way the tone is more consistent and the pitch is better.

Try this!

Hold your hand about 6 inches in front of your face with the heel of your palm level with your chin. Blow air on your hand allowing the air to travel from the heel of your hand to the tips of your fingers and back down. This is the same concept as changing registers on the flute except the movement on the flute is less extreme. As you do this exercise be sure your lips and jaw move freely. Be careful you aren't lifting and tucking your head or moving your hand up and down!

Now touch your pointer finger to your lips vertically and blow. You will notice that your cheeks may puff slightly. As you go from low to high you may feel more inflation in your cheeks.

To change registers:

- Change angle of the air with your embouchure.
- Change fingering of the note (as needed).
- Change air speed (if necessary).

Notice the movement of your embouchure as you go higher:

- Your bottom lip and jaw come more forward.
- The corners of your mouth come more forward and stay soft.
- Air may come more forward in your mouth.
- See **Figure 1** and **Figure 2**

In this exercise notice:

- Your neck can stay free.
- Your body can remain balanced and free throughout the exercise.
- You don't need extraneous movement to achieve the large leap.
- Your air can remain smooth, steady and constant between the notes (especially the large leap).
- Your tongue should remain soft and inactive during the large leaps.



Figure 1-Low Note Embouchure



Figure 2-High Note Embouchure

Don't:

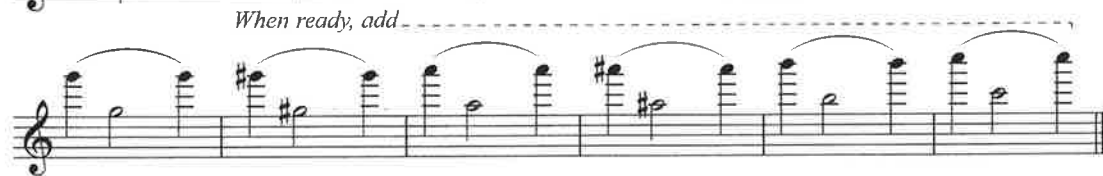
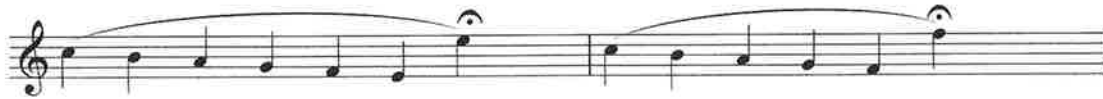
Tighten, pinch, bite down, squeeze, change your facial expression, or try to get taller! Be careful you aren't lifting and tucking your head or rolling your flute in and out.

Do:

Allow your embouchure to move easily and allow your body to stay free and balanced.

Flexibility Excercises

Clark



20 Studies for the Flute, Op. 132, No. 8

Allegretto

Gariboldi

50 Etudes Melodiques, Op. 4, No. 16

Allegro

Demersseman

Time to Check-in with Yourself!

- Notice the quality of your breathing.
- Is it consistent?
- Are you stiff or held in any way? See if you can let that go a little bit.

50 Etudes Melodiques, Op. 4, No. 4

Demersseman

Allegro

f

Sonata in F Major

Telemann

Allegro

mf *p* *mf* *p* *mf* *cresc.* *f*

Time to Check-in with Yourself!

- Notice the space inside your mouth.
- Notice that it is three dimensional.
- Do you have three dimensions in your map of your mouth?
 - There is space up and down.
 - There is space side to side.
 - There is space front to back.

Additional Technical Studies

Daily Exercises, Op. 5, No. 1

Reichert

The image displays a musical score for 'Daily Exercises, Op. 5, No. 1' by Reichert. It consists of nine staves of music, each beginning with a treble clef and a 3/8 time signature. The exercises are organized into three groups of three staves each, with a large slur spanning across the top of each group. The first staff is in G major. The second and third staves are in A major. The fourth, fifth, and sixth staves are in B major. The seventh, eighth, and ninth staves are in C major. Each exercise is a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The exercises conclude with a double bar line and a repeat sign.

Beautiful Melodies—Pieces to Practice

Compiled by Kimberly Clark

Ave Maria

Gounod

Andante

4

p

cresc.

cresc. molto

f *p* *cresc. molto*

f *piu. f*

molto maestoso *f* *p*

Londonderry Air

Traditional Irish

Adagio

mp

mf

f *rall.* *mp*

The Swan

Saint-Saëns

Adagio

The musical score for "The Swan" by Saint-Saëns is presented in a single system with seven staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Adagio". The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and fermatas. The first staff begins with a *p* dynamic. The second staff also starts with *p*. The third staff features a *mf* dynamic followed by a *p* dynamic. The fourth staff continues with a *p* dynamic. The fifth staff starts with *p*. The sixth staff begins with *mf* and ends with a *dim.* (diminuendo) marking. The seventh staff starts with a *rit.* (ritardando) marking, followed by a *a tempo* marking, and concludes with a *pp* dynamic.

www.flutetunes.com

To a Wild Rose

from *Woodland Sketches*

Edward MacDowell (1860-1908)

Op. 51, No. 1

With simple tenderness (♩ = 88)

p

pp *mp* *p* *pp*

cresc. *f*

rit. *a tempo* *p* *p*

mp

p *pp* *ppp*

www.flutetunes.com

Nimrod

from *Enigma Variations*

Sir Edward Elgar (1857-1934)

Op. 36

Adagio (♩ = 52)

pp nobilmente *cresc.* *mf*

7 *p*

13 *cresc.* *mf* *dim.*

19 *pp* *cresc. molto*

26 *f* *ff*

32 *cresc.* *ff*

38 *largamente* *ff* *rit.* *ff* *pp* *dim.*

Detailed description: This is a musical score for the piece 'Nimrod' from 'Enigma Variations' by Sir Edward Elgar. The score is written for a single melodic line in treble clef, with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Adagio' with a metronome marking of ♩ = 52. The piece begins with a dynamic of *pp nobilmente*. The score is divided into seven systems of music. The first system (measures 1-6) includes dynamics *pp nobilmente*, *cresc.*, and *mf*. The second system (measures 7-12) starts with *p*. The third system (measures 13-18) includes *cresc.*, *mf*, and *dim.*. The fourth system (measures 19-25) includes *pp* and *cresc. molto*. The fifth system (measures 26-31) includes *f* and *ff*. The sixth system (measures 32-37) includes *cresc.* and *ff*. The seventh system (measures 38-43) is marked *largamente* and includes *ff*, *rit.*, *ff*, *pp*, and *dim.*. The piece concludes with a double bar line.

Duos Faciles, No. 1, Op. 145A

Giuseppe Gariboldi

Moderato

2 3 4 5 6

7 8 9 **A** opt. ending 10 11

12 13 14 15 16 2nd opt. ending

17 18 19 20 **B** 22

23 24 26 27 28

Green Hills of Tyrol (Cinderella Waltz)

Rossini

Allegretto Moderato

The musical score is written for two staves per system. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Allegretto Moderato'. The score consists of 16 measures. Dynamics include *mp*, *mf*, *f*, and *p*. There are 'Fine' markings above the first and second measures of the second system. The piece concludes with a double bar line and 'D.C.' (Da Capo) markings above the final two measures of the eighth system.

Adah Toland Jones

August 10, 2020 warm-up class

PDF

Am10@bstate.edu

www.txstateflutes.com



Warmups from Flute “Greats”

Adah Toland Jones, Professor of Flute, Texas State University

email: am10@txstate.edu website: www.txstateflutes.com

Facebook: <https://www.facebook.com/txstateflutes/> Instagram: @txstateflutes

Preparation

Neck stretches

Scapular “squeeze” - elbows bent with arms to your side, gently squeeze shoulder blades together

Give yourself a hug! - cross arms around in front of you and reach across to hug yourself

Carol Wincenc’s exercise – “Cross Country Skiing” – Swing arms in contrary motion and let knees bend naturally

Wrist flexes

From my Physical Therapist

- Hands in “prayer position” – slide one hand up so palm bends fingers of other hand back – shift and slide the other hand to bend fingers of the opposite hand – repeat this, sliding back and forth to gently bend fingers and wrist
- “Disco” movement – fingers slightly apart and curved as if holding a small ball – rotate wrists around in a circle to make large circles with your fingers

Low Register

Trevor Wye - *Chromatic descending melody (modified)* - (based loosely on "Afternoon of a Faun" by Debussy)
For any of the exercises:

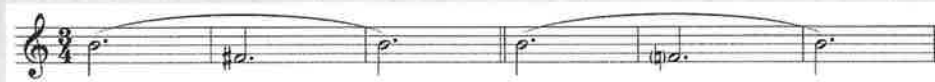
- Work for smooth legato connections and experiment with dynamics
- Experiment with vibrato speeds and widths or play without vibrato
- Flutter tongue – start with fluttering just on the long notes
- Hum first note with the flute in place but only use enough air to create a slight "ring" or "buzz"



Outline:



Outline:



Low register (continued)

Samuel Baron – Low register exercise

Phrase 1

Phrase 2 - lower 3rd note

Phrase 3 – lower 2nd & last notes

Phrase 4 – lower 4th note



To move to next key, lower 1st note and use the last 4 notes from the previous key with enharmonic spellings where necessary.



In the first example:

Phrase 1: Feels like A Minor?

Phrase 2: Feels like D Minor? F Major?

Phrase 3: Feels like Ab Major?

Phrase 4: Feels like Whole Tone? Mixolydian?

- Improvise in the various “tonalities” around the melody
- Try filling in the intervals
- Add flutter tongue

Middle Register

Trevor Wye – Minor key melody (modified)

Take a good breath for each phrase, especially phrase 3, and “fill the spaces”.

The image displays two staves of musical notation for a middle register exercise. The top staff is in the key of B-flat major (two flats) and 3/4 time. It contains three phrases of music, each marked with a slur. The first phrase consists of a quarter note G4, an eighth note A4, and a quarter note Bb4. The second phrase starts with a sharp sign (F#) above the first note, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The third phrase begins with a quarter note G4, an eighth note A4, and a quarter note Bb4, followed by a quarter note C5, an eighth note Bb4, and a quarter note A4. The bottom staff is in the key of D major (two sharps) and 3/4 time. It also contains three phrases, each marked with a slur. The first phrase consists of a quarter note D5, an eighth note E5, and a quarter note F#5. The second phrase starts with a double sharp sign (F##) above the first note, followed by a quarter note D5, an eighth note E5, and a quarter note F#5. The third phrase begins with a quarter note D5, an eighth note E5, and a quarter note F#5, followed by a quarter note G5, an eighth note F#5, and a quarter note E5. A small 'x' is placed below the first note of the second phrase in the bottom staff.

Middle Register

Trevor Wye – *Minor key melody (modified)*

Try playing just the outline of the melody.

The image shows two staves of musical notation. The top staff is in a 2/4 time signature with a key signature of one flat (B-flat). It contains a melody of eight measures. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), and C4 (quarter). The notes G4, A4, Bb4, and F4 are circled. The bottom staff is in a key signature of three sharps (F#, C#, G#) and contains a melody of eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), and C4 (quarter). The notes G4, A4, B4, and F4 are circled. Both staves end with a double bar line.

Middle Register (continued)

Kincaid Vocalise

Starting on G in the low register, this “dominant seventh” exercise is a gentle one-octave pattern taking one full breath and ending with a nice taper to “pp”. Try just a little stretch up and over the top for a more musical approach.

Notice the key signature – each of the patterns starts on the dominant (fifth note) of the scale.

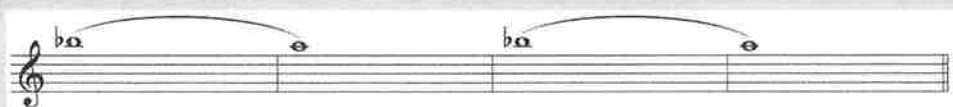


Long Tones

Moyse – Long Tones from “De la Sonorité” (modified)

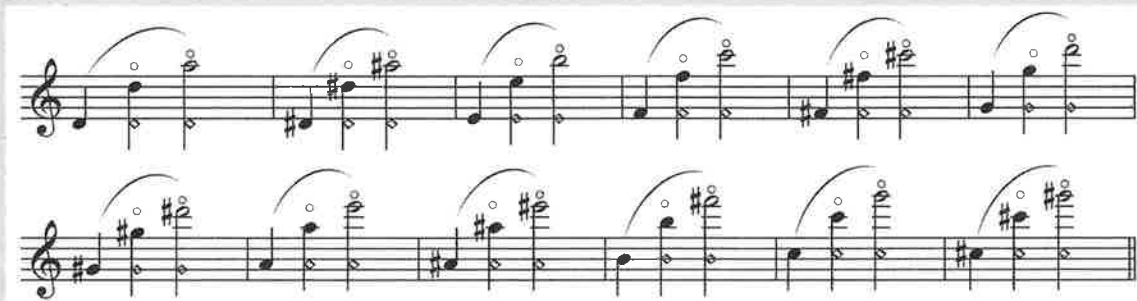
with

Paul Edmund-Davies – Sonority no. 7 from “The 28 Day Warmup Book” (modified)



Harmonics

For getting our embouchure ready for more flexibility exercises, harmonics are always great! Keeping it simple, let's try just the first 3 partials slurred, lifting the diaphragm (or abdominal muscles) and slightly increasing airspeed to reach the upper partials.



Use side lever or
Thumb Bb

Harmonics (continued)

Patricia George's "Left Hand Scales"

The first four notes of each scale are the "fundamentals" and then you finger those notes again but support and firm the embouchure just enough to get the upper partials.

4-note fragments – G Major



One octave up - rest - one octave down - G Major



Left hand scales (continued)

Full scales up and down – Keep the air flow constant throughout being careful not to tighten the embouchure too much.

G Major



Ab Major – Finger Ab, Bb, C, Db – repeat those fingerings for next partials



Triads and Chords

Theobald Boehm – *Twelve Etudes, Op. 15, no. 1* (modified)

This exercise hits many of the main chords: Major, minor, dominant 7ths, diminished 7ths. It also connects from one key to the next, going around the circle of 5ths. Work for a smooth legato approach with a nice compound meter feel.

In one-beat "chunks" –

Major triad Dominant 7th Minor Triad Diminished 7th Dom. 7th in next key Tonic of next key

Outline of the roots of the chords:

Boehm Exercise (continued)

In two-beat "chunks" up and down – the rests give you a chance to think of the next chord sequence.

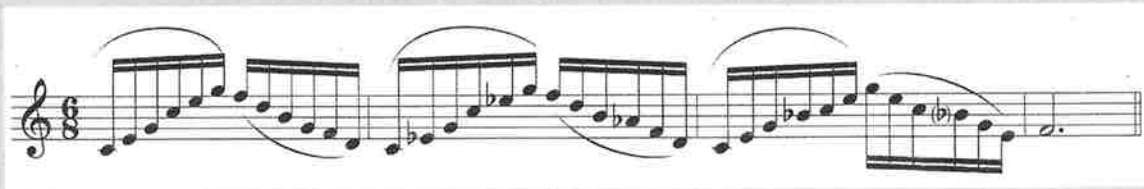


Outline of the roots of the chords:



Boehm Exercise (continued)

The entire 4-beat pattern resolving to the next key in the circle of fifths.



Continue on to F.....



Double Tonguing

Try "scale fragments" or "chunks" to isolate any technical "bumps" using a one octave-plus one note scale.

Practice Examples A, B, and C in the following ways:

slurred - single tongued - double tongued using both Du Gu Du Gu Du and Gu Du Gu Du Gu

A.



B.



C.



Double Tonguing (continued)

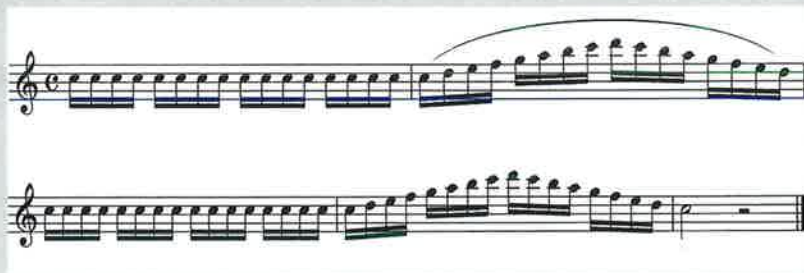
Finally, try this exercise in all keys working towards playing the entire 5 measures in 1 breath.

Double tongue measure 1 (1st note of scale or "tonic")

Slur measure 2 (1-octave scale plus one note)

Double tongue measure 3 (tonic)

Double tongue measure 4 (1-octave scale plus one note)



Exercise books

Technique Books

The 28 Day Warmup Book - Paul Edmund-Davies

The Flute Scale Book: A Path to Artistry - by Patricia George/Phyllis Louke

Top Register Studies – Thomas J. Filas

Gilbert Legacy – Angelita Floyd

Daily Sequences – Geoffrey Gilbert

The Flutist's Vade Mecum - Walfrid Kujala

Daily Exercises - André Maquarre

De la Sonorité - Marcel Moyse

Exercices Journaliers - Marcel Moyse

24 Melodious Studies with Variations - Marcel Moyse

Seven Daily Exercises - Matheus André Reichert

17 Grand Exercises of Technique - Taffanel and Gaubert

Studies for Facilitating the Execution of the Upper Notes of the Flute - Daniel S. Wood

Daily Exercises - John Wummer

Complete Daily Exercises for the Flute - Trevor Wye

Practice Book for the Flute "Omnibus edition" - Trevor Wye

FLutists

Flutists and their "lineage" mentioned in today's warmup session

Carol Wincenc - student of Gazzelloni, Willoughby, Arthur Lora and Moyses – International soloist and chamber musician, on the faculty of Juilliard and SUNY Stony Brook

Marcel Moyses - student of Hennebains, Gaubert and Taffanel – famous artist and pedagogue, taught at the Paris Conservatoire, flutist with Marlboro Festival, master teacher

Trevor Wye - student of Gilbert, Moyses – international artist, taught at Guildhall School, Royal Northern College, writer of numerous books for flute

Samuel Baron - student of Barrère, Arthur Lora – flutist with NY Woodwind Quintet, held annual Bach Aria Festival, taught at SUNY Stony Brook, chair of woodwind department at Juilliard

William Kincaid - student of Barrère – "Grandfather of American flute playing", Principal Flute of Philadelphia Orchestra 1921-1960, taught at Curtis Institute for almost 40 years

Paul Edmund-Davies - student of Wye - Principal Flute of the London Symphony Orchestra for 20 years, five years in the same position at the Philharmonia Orchestra, flutist on numerous movie sound scores

Patricia George - student of Blaisdell, Kincaid, Mariano – taught at Brigham Young Univ. – Idaho, Idaho State, Sewanee Summer Music Festival, editor of Flute Talk magazine, author of numerous flute books

Theobald Boehm - student of Johann Nepomuk Capeller – flutist, composer and inventor of the modern-day flute

Adah Jones - student of P. George, Mariano, P. Boyer, Rampal – flute professor at TX State Univ., Principal Flute Austin Opera

SECTION THREE

My Favorite Exercises submitted

Final Concert Program

Dr. Jane Hoffman resume

Helen Blackburn's Super Duper Zen Yoga Warm-Up

(to increase strength, flexibility, balance and patience . . . of embouchure, tone, and mind.)

1. Over The Rainbow Wake-Up

(Low and middle register with octave slur)

- Start with a round, resonant tone
- Lips slide forward when slurring to upper octave
- Connect between the notes with air
(and connect with vibrato when using vib.)
- Be sure octaves are in tune
- Taper the half-note release without going flat

♩ = 30

f/mf

1st x - N.V.
2nd x - with vibrato

or for a quick warm-up: No repeats - m. 1 - N.V.
m. 2 - with vibrato

2. Magic Carpet

(Leone Buyse's Harmonics)

- Be sure the corners of your lips are in NEUTRAL (don't produce the harmonics by pulling corners back towards your ears)
- Use your AIR! Strive for FREEDOM of air, embouchure, and tone
- Start out playing this exercise forte with a great airflow (your air is your "magic carpet" that everything rides on: sound, vibrato, phrasing, articulation . . . even your fingers!)
- Eventually, when your embouchure is strong, try this exercise at all dynamics levels: mf, mp, p, pp - but be sure to keep your air moving!

f N.V. + vib N.V. + vib simile...

Thumb

Lever

Waking up with Octave Stretches!

FREE blowing, ENERGETIC air, and FULLY resonating

Won Lee
NFA 2020

Flute

$\text{♩} = 100$

The musical score is written for a flute in 4/4 time, with a tempo of quarter note = 100. It consists of three staves of music. The first staff begins with a forte (*f*) dynamic and a slur over the first four measures. The second staff starts at measure 5 and continues with a slur over the next four measures. The third staff starts at measure 9 and features a key signature change to one flat (B-flat major) and a slur over the final four measures. The music is characterized by wide octave stretches, with notes often spanning two octaves. The notes are primarily quarter notes, and the overall feel is energetic and resonant.

Samuel Baron's Low Register Exercises

Amy Porter
Florida Flute Fair
January 28, 2007

♩ = 52

The musical score consists of 25 numbered exercises, each presented on a single staff in treble clef. The exercises are organized into rows of three, with the final row containing only two exercises. Each exercise is a melodic line, often spanning two measures and ending with a double bar line. The exercises explore various key signatures, including C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, E# major, B# major, F# minor, C# minor, G# minor, D# minor, A# minor, E# minor, and B# minor. The exercises feature a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, often grouped together with slurs. Some exercises include accidentals like sharps and naturals. The tempo is indicated as ♩ = 52.

Can be repeated and articulated in any fashion at any speed.

Dan Pardo
NFA 2020

play in
all 12 keys

2. THINKING IN KEYS

FLUTE

The image shows three staves of handwritten musical notation for flute. The first staff is in 3/4 time and contains a sequence of notes and rests, ending with a repeat sign. The second and third staves are in 3/8 time and contain similar sequences of notes and rests, also ending with repeat signs. The notation is written in black ink on a white background.

NFA
Summer Series 2020

Julee Kim Walker - Warm-up Session

The image shows three staves of handwritten musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of a sequence of notes with stems and beams, separated by bar lines. The first staff has notes on the lines G4, A4, B4, and C5, with a fermata over the C5 note. The second staff has notes on the lines G4, A4, B4, and C5, with a fermata over the C5 note. The third staff has notes on the lines G4, A4, B4, and C5, with a fermata over the C5 note. The notes are written in a simple, hand-drawn style.

keep going up C#

change up: just $\frac{1}{2}$ notes moving up + down
same with $\frac{1}{4}$ notes

Mona Lisa: TG7

Playing with subdivision, Freeing finger motions, and developing rhythmic integrity

Won Lee
NFA 2020

♩ = 80

1

Flute

mo na li sa mo na li sa mo na li sa mo na li sa
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
1 e and a 1 e and a 1 e and a 1 e and a

5

mo na li sa mo na li sa mo na li sa mo na li sa
1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
1 e and a 2 e and a 1 e and a 2 e and a

7

mo na li sa mo na li sa mo na li sa mo na li sa
1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
1 e and a 2 e and a 1 e and a 2 e and a

I

mo na li sa mo na li sa mo na li sa mo na li sa
1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
1 e and a 2 e and a 1 e and a 2 e and a

11

mo na li sa mo na li sa mo na li sa mo na li sa
1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
1 e and a 2 e and a 1 e and a 2 e and a

Gentle Trills

Marge Veleta

The musical score consists of four staves of music for flute, each starting with a trill ornament. The first staff is labeled 'Flute' and contains eight measures of music. The second staff is labeled 'Fl.' and starts with a measure rest '8', followed by eight measures. The third staff is labeled 'Fl.' and starts with a measure rest '15', followed by eight measures. The fourth staff is labeled 'Fl.' and starts with a measure rest '22', followed by four measures. Each measure contains a quarter note with a trill ornament above it, followed by a quarter rest.

Why do birds sing in the early morning light? To celebrate surviving the night and to share their lively song with others!

Equalize your five senses as you “sing”: sight, hearing, smell, taste and touch. Also, play the gentle trills with variations by trilling different combinations of pitches as well as repeating at the octave. BZG, “Insure that one finds the correct placement of the airstream on the outer wall of the embouchure hole without excess tension or extraneous effort.”

7. The World's Greatest Double Tongue Exercise

(Thank you, Gary Gamer!)

Choose ANY scale - play each line on each note of the scale, then increase tempo by 5-10 bpm and move to next line. Start slower - work up to these tempi over time.

♩ = 120

T T T K K K K T K T K T K T K T

♩ = 130

T T T T T K K K K K K T K T K T K T K T K T K T

♩ = 140

T T T T T T T K K K K K K K K T K T K T K T K T K T K T K T

♩ = 150

T T K K K T T K

♩ = 160

T T K K K T T K

♩ = 170

T T K K K T T K

♩ = 180

T T K K K T T K

♩ = 190

T T K K K T T K

♩ = 200

T T T K K K K T K T K T K T K T

Long Tone Exercises with Harmonics

Fullness of Tone, Building Resonance, Taper Control

Won Lee
NFA 2020

♩ = 40

A

Flute

p *f* *p* *f* *p* *f* *p* *f*

5

p *f* *p* *f* *p* *f* *p* *f*

B

p *f* *p* *f*

13

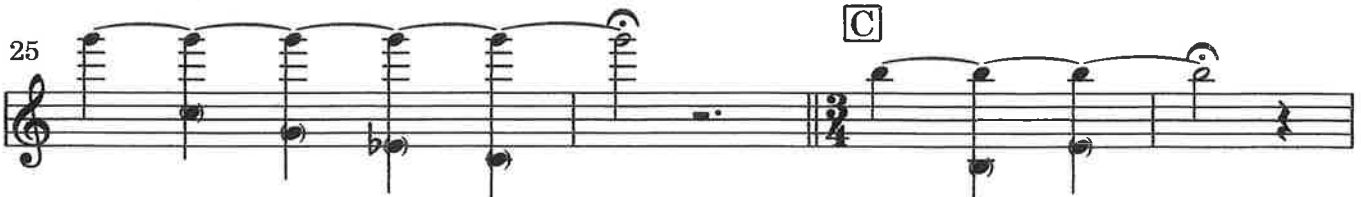
p *f* *p* *f*

17

p *f* *p* *f*

21

p *f* *p* *f*

25 

p \longleftarrow \longrightarrow *f* *p* \longleftarrow \longrightarrow *ppp*

29 

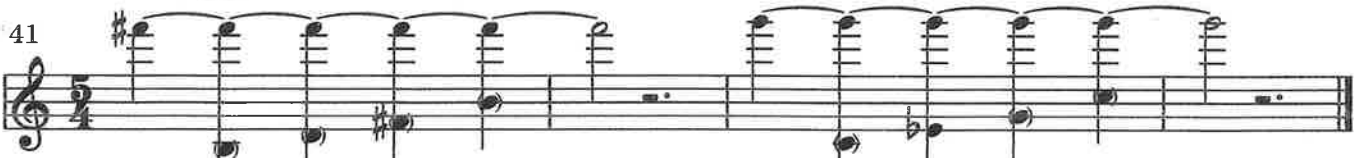
p \longleftarrow \longrightarrow *ppp* *p* \longleftarrow \longrightarrow *ppp*

33 

p \longleftarrow \longrightarrow *ppp* *p* \longleftarrow \longrightarrow *ppp*

37 

p \longleftarrow \longrightarrow *ppp* *p* \longleftarrow \longrightarrow *ppp*

41 

p \longleftarrow \longrightarrow *ppp* *p* \longleftarrow \longrightarrow *ppp*

 **SUMMER SERIES** **Annual Meeting, Healing and Remembrance Concert, and Closing Ceremonies**

August 14, 2020

4:00 – 6:00 p.m.

Annual Meeting

Joanna Bassett, President of the Board

Kelly Jocius, Executive Director

Healing and Remembrance Concert

Seven O’Clock Shout

Valerie Coleman

Commissioned by the Philadelphia Orchestra

The Philadelphia Orchestra

Yannick Nézet-Séguin, conductor

Erica Peel, piccolo

Pat Williams, flute

Oliva Stanton, flute

Video created by Tolsma Productions

Rich Tolsma, editor

Andrew Mellor, sound engineer

I Can’t Breathe

Robert Dick

Robert Dick

La Flute de Pan, Op. 15

Jules Mouquet

II. Pan Et Les Oiseaux

Desolation

Avraham Eilam-Amzallag

Terry Andrews

Air in G Minor for flute alone or with drone

Lou Harrison

Paul Taub

JANE HOFFMAN, D.M.A.

2332 Tulip Street
Sarasota, Florida 34236
941-539-9729

Janehoffman52@gmail.com

EDUCATION

- 1992 – 1995 State University of New York at Stony Brook
Degree: **Doctor of Musical Arts**
- 1981 – 1985 California State University Northridge
Degree: **Master of Arts, cum laude**
- 1977 – 1979 Humboldt State University Arcata, CA.
Degree: **Bachelor of Arts**
- 1974 – 1977 College of the Redwoods
Degree: **Associate in Arts with High Honors**

CURRENT TEACHING/RECENT

- 2021 – Brookside Middle School – Woodwind Coach
- 2010 – State College of Florida – Adjunct flute professor
- 2010 – 2020 Riverview High School – flute coach for three bands
- 2008 – Pre-School Music Class Chabad of Sarasota

UNIVERSITY TEACHING

- 1984 – 1992 **HUMBOLDT STATE UNIVERSITY – Faculty position**
Lecturer – Woodwinds

Courses included applied flute, flute choir, repertoire class, chamber music, freshman level music theory, woodwinds (general education class)

- 1993 – 1994 State University of New York at Stony Brook
Teaching Assistant: Music Appreciation 101
- 1995 State University of New York Stony Brook
Teaching Assistant: Music 308 - Jazz History
- 1997 CW Post Long Island University: Hutton House Lecture Series
Music and Art team taught

SUMMER TEACHING

- 2018 – 2023 The Pops Orchestra: Camping with the POPS
- 2010 – 2017 Booker Middle summer Woodwind camp
- 2007/08 **Interlochen Center for the Arts**
6 weeks flute faculty: studio lessons, chamber music, sectional coach
- 1999-06 Hecht School of Music Summer Camp Program
- 1998 Community Music School of Sarasota
Girls Incorporated summer camp: Program Director/teacher
- 1988/90 Humboldt State University Summer Chamber Music Workshop
- 1986 Florida West Coast Symphony – summer winds program
- 1984/85 Meadowood Summer Music Camp-Applied flute, chamber music, theory

Other TEACHING

- 2008 – 2020 Booker Middle Adjunct woodwinds
2010 – 2020 Riverview High School –flute coach for three bands
2009-2010 Island Village Montessori –Venice Orff instruction for Pre-k-K1
1999-2007 Hecht School of Music: Director/Teacher
Woodwinds, Pre-K classes, summer programs
1997-99 Community Music School of Sarasota
1997-98 Out – of – Door Academy: Private High School
1996-97 LISMA – Long Island School of Music and Art
1984-92 Institute For Preparatory Music Studies
Humboldt State University: courses included applied flute, theory, training orchestra, chamber music, flute ensembles.

SELECTED PERFORMENCES – Orchestral

- 2021 Soloist with Strings Con Brio Chamber Orchestra – Telemann Suite in A minor
2013 - Sarasota Pops Principal Flutist
2016 – 2020 Venice Symphony (flute/piccolo) (extra)
2013 – 2014 Charolette Symphony Orchestra-flute/piccolo
2000 – 2020 Sarasota Opera – flute/piccolo (extra)
2008 Venice Little Theater – My Fair Lady
2000 – 2017 **Craig Turley Orchestras Florida** - tour concerts (flute/piccolo)
South Pacific New York Production, Irish Tenors, music of Led Zepplin
Nutcracker with Miami City Balle,t Clay Aiken, Michael W. Smith
Olivia Newton John, Anne Murray, Brian Wilson of the Beach Boys, Peter Pan,
Kansas, Supertramp, Indigo Girls, Video Games Live
2003 Venice Symphony: Director, Wes Schumacher
1993 Sarasota Festival Orchestra –Paul Wolfe, Director
1990 – 1992 Eureka Symphony; Ken Hannaford, Director
1984 – 1992 Humboldt Light Opera Company; Phil Kates, Director

Chamber Music/Solo Performances

- 2021 Sarasota Music Archives – flute and piano concert
2020 Producer/performer Virtual NFA program with 7 colleagues
2013 - Soloist with STATE College of Florida, Chaminade Concertino
2003,05,08 **Solo recitals** with flute/harp and flute /piano
Munchtime Musical Series at Holly Hall Symphony Center
2012 Kobernick House jazz concerts
2006 - founding member of **TRIO VOILÁ** Ensemble; flute, viola, guitar
Library Recital series, Sarasota Music Archives
Guitar Sarasota series, church series and weddings.
2007 Sarasota Jazz Club – Jazz at the Bay Front – Jazz Quartet, flute, piano, bass, drums
2007-08 Jazz In the Chapel Series – Jazz Quartet
2007 East Village Cabaret – Jazz show
2006 Mozart Flute Quartet in C major: Sarasota Music Archives Concert Series
1999 **Producer/Performer** – Concert of American Women Composers in Collaboration with
Professor Martha Rearick during Women’s History Month March
New College of Sarasota
University of South Florida

Jane Hoffman curriculum vita page 3

- 2021 Presenter/Performer - NFA Virtual Convention Tribute to Samuel Baron
- 1998 Presenter/Performer - NFA Convention (National Flute Association)
Phoenix, Arizona American Women Composers Concer
- 1997 Performer NFA Convention Chicago, Ill
Memorial Concert for Samuel Baron
- 1997 Solo Recital - Manatee Community College
- 1996 Solo Recital: Professionals in Performance Series
Suffolk Community College
- 1984-92 Humboldt State University Faculty Woodwind Quintet member
- 1984-92 Humboldt Cultural Center Series (frequent performer and soloist programs)
- 1989 North Bay Chamber Orchestra- soloist
- 1988 **Performer** – NFA Convention San Diego, CA
- 1980 Deya –Mallorca, Spain: chamber music/soloist
Primer Festival de Musica de Deiá

MASTER CLASSES

- 2006 *Gary Schocker* Master Class; Poughkeepsie New York
- 1999 The Heart of the Matter -Art & Nature – The Redwood Symposium
- 1995 *Patricia Spencer* – The Now and Present Flute; Bard College, New York
- 1993 **Sarasota Music Festival** – Master Classes with *Samuel Baron,*
Carol Wincenc, Jeanne Baxtresser
- 1990-91 *Julius Baker* – Robert Lewis Stevenson School
- 1989 *Julius Baker* – Monterey Peninsula College
- 1989 California State University Summer Arts '89 – Guest Flutists: *Luis Moyse*
Charles Delaney, Steve Kujala, John Barcellona, Ann La Berge
- 1987 *Geoffrey Gilbert* – Tampa, FL
- 1982 / 84 *James Walker* – Los Angeles, CA
- 1983 *Jean-Pierre Rampal* – CSU Northridge
- 1981 New England Conservatory: *Claude Monteux, Robert Stallman, John Heiss ,*
Lois Schaefer
- 1980 Académie Internationale d'Eté: France: *Guy Vanasse, Maxence Larrieur*
- 1976-77 *Stan Kenton Clinic*, Sacramento, CA – Big Band, arranging, improvisation
Summer Jazz Workshop, College of the Redwoods: *Jerrold Moore,*
Ladd Mcintosh, John Prince, and Kirby Shaw

ADMINISTRATIVE POSITIONS

2016 – 2021	Secretary on the board of The Sarasota Pops
1999 – 2007	Director of the Hecht School of Music, Flanzer JCC-Sarasota, Florida
1995	Artist-in-Residence Reappointment Committee – SUNY Stony Brook
1994 – 1995	Bach/Aria Festival – Director Samuel Baron. Position: orchestral librarian
1992	GSO – Graduate Student Organization Senator, SUNY Stony Brook
1990	Women's Faculty Association – Humboldt State University
1990	Friday Night Humboldt Cultural Center Concert Series – Assistant Coordinator
1988-89	Departmental Program Review – NASM Report – Humboldt State University
1989	Music Festival of Florida – Summer Student Office Coordinator
1988-89	Faculty Chamber Music Concert Committee – Humboldt State University
1987-89	Recruitment Committee – Humboldt State University
1984-86	Informal Student Recitals – Coordinator, Humboldt State University

PRINCIPAL FLUTE TEACHERS

<i>Samuel Baron</i>	Professor of Music: SUNY Stony Brook
<i>Geraldine Rotella</i>	Instructor of Flute: CSU Northridge
<i>Philip Kates</i>	Professor of Music: Humboldt State University
<i>Jerrold Moore</i>	Professor of Music: College of the Redwoods

PROFESSIONAL ORGANIZATIONS

1986-	National Flute Association (NFA)
1987-1992	Music Teachers' Association of California (MTAC)
1995-96	New York Flute Club
1998-	Florida Flute Club
1994- 1997	College Music Society

STUDENT ACHIEVEMENTS

2014	Melissa Ruiz: Sarasota Youth Philharmonic Orchestra
2011 – 2013	Amelia Risner: Sarasota Youth Philharmonic Orchestra
2012	Jing Ping: first place winner for High School division Florida Flute Fair
1990	Sandra Lawrence: Winner of Concerto/Aria competition HSU
1988	Kerry Donnelly: Winner of Concerto/Aria competition HSU
1987	Beth Heyenga: 1st Place winner M.T.A.C.