

TEXAS BANDMASTERS ASSOCIATION

ADVANCED YOUNG PLAYERS SERIES



FLUTE

DANA PRADERVAND
CLINICIAN

52ND ANNUAL CLINIC
SAN ANTONIO, TEXAS
1999

FORWARD

The Texas Bandmasters Association is dedicated to providing its membership opportunities for quality professional growth. After much success with the Beginner and Intermediate Series, TBA is sponsoring a series on advanced middle school and junior high school teaching methods. This series addresses the needs of the third year band students. Our clinicians are chosen from the ranks of superior music educators in our state. They also represent a wide diversity in geographic location as well as school size and setting.

This year, clinics are scheduled for flute , oboe, Bb clarinet, trumpet, F horn, and mallet percussion. These sessions will be presented with a companion booklet. In each handout, you will find teaching methods, and classroom organizational skills which are useful in today's schools.

We appreciate the extra effort of the clinicians who prepared these clinics and booklets. In addition we acknowledge Jim Hagood, TBA Past President, whose initiative began the series, as well as Bob Brandenberger, Mike Olsen and Bob Parsons who have worked so hard to continue the series.

This series is respectfully dedicated to the many band directors, past and present, who have built a historical music education program in Texas and have worked so hard to make our student's experience in band music such an outstanding one.

Charlotte Royall, Texas Bandmasters Association

DANA PRADERVAND - CLINICIAN

Ms. Pradervand holds a Bachelor of Music Education and a Master of Music degrees from Texas Tech University. While at Tech, she studied flute from Dr. Michael Stoune and was a student of James Sudduth. Ms. Pradervand began her teaching career at Monterey High School and Evans Junior High in Lubbock, Texas. She is currently the band director at John H. Wood Middle School in San Antonio. During the last seven years her bands have experienced many successes including twice being named to the top ten in the CCC Honor Band Competition. Ms. Pradervand is an active clinician and adjudicator and was named "Teacher of the Year" in 1996.

Texas Bandmasters Association

1999 Convention

FLUTE ADVANCED SERIES

Clinician: Dana Pradervand

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The Advanced Flute Player

The advanced flutist is a very ambiguous label that carries very stereotypical expectations. This is actually true of any musician who is making the leap from middle school/junior high to high school. As high school directors, we expect that our incoming 9th or 10th graders have learned and mastered the basic fundamentals of playing their instrument. However, after our first rehearsal we realize that not every student in our program is a virtuoso player, and we are presented with the challenge of dealing with their wide range of abilities.

As shocking as this is for the high school director it is even more traumatic for the student. Most entering 9th/10th graders will be going from seeing grade 2/3 literature to seeing very technical grade 4/5 literature. Students used to seeing short Region Band etudes are now faced with the wicked All-State etudes. And students who may have had only to memorize scales are now expected to memorize entire marching shows. The end result can be as discouraging to the student as it is to the director.

The goal of this clinic is to give practical information to directors that will aid them in helping their students bridge the gap between middle school/junior high and high school. The emphasis is on developing the advanced flute player but the basic ideas presented in this clinic are easily adaptable to any instrumentalist.

Students entering High School can be categorized into the following groups:

- I. **Fundamentally efficient** are those students who have a good concept of the basic fundamentals of their instrument. In this case the directors goal is to improve on the concepts that have already been learned.
- II. **Fundamentally deficient** are those students who do not have a good concept of the fundamentals and as a result have learned "bad habits." In this case the directors goal is to unlearn the "bad habits" and develop good **fundamental** concepts.

I believe that the fundamentals of playing for the advanced flutist can be grouped into 5 categories with all categories **being** interrelated.

1. Posture/Hand Position
2. Breathing
3. Embouchure
4. Articulation
5. Technique

Category 1 - POSTURE/HAND POSITION

The goal is to develop proper posture that is relaxed and balanced. The hand position should be very natural, relaxed and curved.

Fundamentally efficient-Continue to stress relaxed and natural position. Work to keep fingers as close to the keys as possible without creating straight, tense **fingers**.

Fundamentally deficient-Have the student practice standing up. This will automatically raise the rib cage and allow shoulders to relax. With the hand position check the right wrist. It should be an extension of the arm. **The** right thumb should be between the 1st and 2nd fingers. The **left** hand is slightly rolled under (but do not allow any tension) and the flute should rest on the big knuckle. All fingers should be naturally curved(including the little fingers).

Category 2 -BREATHING

The goal is to increase the air usage.

Fundamentally efficient- You want to increase the air usage so that the student can handle longer phrases and improve tone quality. A good exercise is to have the student play standing up. Exhale all air and **then** inhale normal air expanding at the waist area. Begin on a concert F. See how long the student can comfortably hold **the** note. Begin with that count and work to increase the count. Work up in increments of 2. Do not allow the sound to waiver or die out in any way.

Fundamentally deficient-A student who breaths incorrectly is usually tense. It should be a very natural feeling. Use all of the “trick” words to get a student to visualize correct breathing. Check and make sure that they are not holding their breath and again have them play standing up so that their rib cage is raised. **The** next step is to practice the above exercise but begin by sustaining a long tone for 4 counts. Then work up in increments of 2 always stressing a relaxed continuous flow of air.

Category 3 - EMBOUCHURE

The goal is to develop a flexible aperture that will create a “tunnel” in which the air can flow easily.

Fundamentally efficient-You must increase the flexibility of the lips. Introduce them to harmonics. Mastering harmonics will enable the flutist to gain better control of large interval leaps, soften tone quality and provide some alternate fingerings.

-harmonics use a combination of embouchure and air to produce an overtone series. It is important not to force the upper notes by “bumping” the air or tightening the throat.

-Foundations for Superior Performance by Richard Williams and Jeff King

Flute Fundamentals by Mary Karen Clardy

Harmonic Fingerings for the Flute by Cundy-Bettoney Co.

Fundamentally deficient-The first step is to evaluate the problem. Is the mouthpiece sitting to high on **the** lip? Are the lips relaxed and **the** comers in? Is the headjoint in line with the body of the horn as well as the body of the player? Next the student must develop an understanding that the top lip must be flexible so that the aperture can change size depending on the register that is being played. They must understand that they must control the direction to the air “tunnel” thus developing muscle memory.



-For the lower register the aperture is more oval shaped. More of the upper lip is needed to direct the air down into the flute. Using the vowel sound “EE” will help to develop muscle memory.



-For the middle register the aperture is more round and the air must go across the tone hole more evenly. Using the vowel sound “AH” will help develop muscle memory.

- 0 -For the high register the aperture is very small and perfectly round.(as if you were blowing a kiss). The air moves across the tone hole but it is much more concentrated. Using the vowel sound “OHH” will develop muscle memory.

Using long tones of any kind is an excellent way to help the fundamentally deficient player.

Category 4 - ARTICULATION

The goal is to develop consistent articulation while maintaining tone quality regardless of the register that the flutist is playing in.

Fundamentally efficient-Assuming that single tonguing is well established and that double tonguing is being mastered, the next step is to introduce triple tonguing. It is to be developed in much of the same way that double tonguing is. Use scales to practice both. For triple tonguing there are three ways in which one can do it.

- #1 TTK TTK TTK
- #2 TKT KTK TKT
- #3 TKT TKT TKT more common

Fundamentally deficient-Examine what they are doing with their air. Check to see if the tongue is simply interrupting the air stream. Is the tongue hitting the roof of the mouth just behind the top teeth?

- create tongue awareness
- experiment with different vowel sounds to determine tongue placement.
- continue double tonguing exercises but at a very slow tempo Use scale studies to practice all of these concepts.

Category 5 - TECHNIQUE

There are several subcategories under this heading and the first one is Vibrato.

A. VIBRATO Is a must for All flute players!!!!!!!!!!!!

Fundamentally efficient- flutists must improve the vibrato by learning to control it according to differences in range, tempo and dynamics. Vibrato should move equally above and below pitch center. It should be used all of the time with the exception of fast technical passages. Use it when you tune. Chorales or melodic passages provide excellent exercises for learning to control and adapt vibrato.

Fundamentally deficient - Some players might have a general concept of vibrato but it may sound erratic, forced or measured. It also might have the “nanny goat” sound which is caused by using the throat exclusively and without proper air support. To correct any of these habits, continue to practice on long tones using either or pulses. Be sure that the jaw is not moving and the throat is open and relaxed. Bring someone in to demonstrate. Use long tones or scales as exercises.

B. TECHNICAL SKILL - Good technique is the result of mastering all of the **fundamentals**. It is a terrible mistake to throw difficult, technical music to students who are not fundamentally sound in the preceding areas. This will only create tension in their muscles and frustration for the student. For all players the key to developing technique is to start slow.

- always work with a metronome and work at comfortable tempos.
- Scale studies or Brass Clarke studies provide excellent and easy exercises to develop skill.
- work out of a technique book.

The following are some of the best method books for technical development.

- I. For the fundamentally weak players try the following:
 1. Elementary Rubank-contains good scale and vibrato development lessons.
 2. Intermediate Rubank-contains great technical fingering drills. Introduces trills and has good double tonguing exercises.
 3. Advanced Rubank-emphasis on developing speed.
 4. For supplements that can be used in a full band setting try **Clark Studies** and Foundations for Superior Performance by Richard Williams and Jeff King.

- II. For the fundamentally strong players try the following:
 1. Daily Exercises by Tautinal-Gaubert
 2. Melodious and Progressive Studies Book I- Helps to introduce them to All-State level etudes.
 3. Etudes Anderson
 4. Selected Studies by Voxman. contains good studies in all keys.
 5. Romantic Etudes by Koehler
 6. Caprices by Karg-Elert

It is also important to begin a lot of ensemble playing. This will help ear training and improve tuning adjustment. Some excellent ensembles are:

- Kuhlau** duets
- Flute choir music for young players.
- Voxman** Chamber Music for three players.

Students should also be performing solos off of the grade 2 list for average players and the grade I list for the advanced player.

Once you have evaluated your flute players and determined what their strengths and weaknesses are, you can structure your section rehearsals or your band rehearsal warm-up to work these fundamentals every day. It is important to remember that you do not have to hit all of these fundamentals every rehearsal. Come up with a weekly or monthly routine and you will see quick results.

QUICK FIXES

(or what to do when you do not have time for a master class!)

I. TEACHING ALLSTATE MUSIC

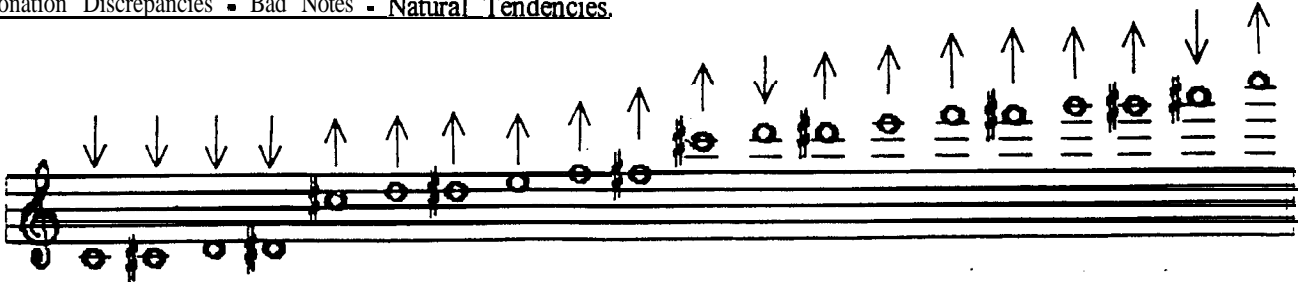
The actual dissecting of the etudes is the same for any instrument and every director has his/her way of working an etude, but here are some overall hints **that** might help.

- always practice with a metronome that is set at a comfortable speed. Choose a setting where you make no mistakes.
- work one etude at a time and rotate them to prevent burn out.
- work small sections at a time.
- record each section and evaluate progress.
- once an etude is learned put it up for awhile and go on to something else.

II. TUNING TENDENCIES

In most cases flutes are built sharp. So check to see that the head joint is pulled out slightly and that the cork is adjusted properly. Check the cork adjustment by placing the cleaning rod inside of the head joint. The line on the cleaning rod should be in the middle of the tone hole for most flutes.

Intonation Discrepancies • Bad Notes • Natural Tendencies.



Generalities about tuning:

When a flutist plays flat the embouchure is covering too much of the tone hole, and the air is being at an angle that is too far down.

-The opposite is true when a flutist **plays** sharp.

-Crescendos have a tendency to blow sharp.

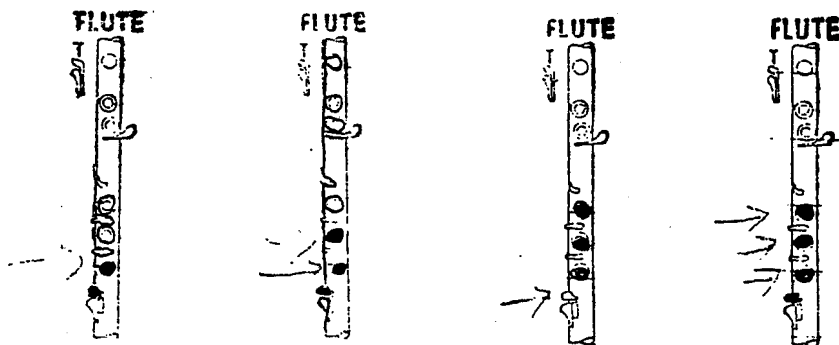
The opposite is true of decrescendos

To correct tuning problems the flutist must have a flexible **embouchure**(See category 3). Making your students aware of the tendencies of their particular horn will also help. Try using the pitch chart at the back of this handout.

III ALTERNATE FINGERINGS

Alternate **fingerings** are good to use in very technical passages but be careful because sometimes the pitch discrepancy is great. Here are some common alternate fingerings.

1. For C#2



2. For E3

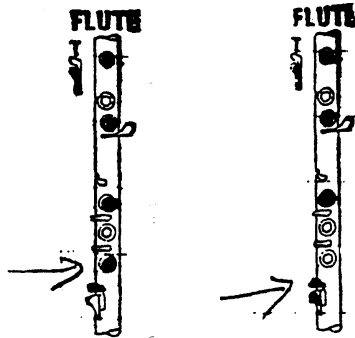


may be flat

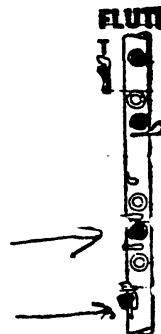


depress both keys with the little finger on the right hand

3. For F3



4. For F#3



IV STEP UP EQUIPMENT

High school is an excellent time for students to move up to an intermediate or advanced horn if they have not done so already. Remember the better the equipment the easier it is to improve on the fundamentals. The following is a list of some good step up horns.

1. Yamaha-very good but tend to be a little **fragile**.
2. Gemeinhardt-good sound but pitch tends not to be as good as the Yamaha.
3. Emerson-great sound and pitch. Very sturdy.

Always go for an open holed flute this allows for much more resonance.

V. PICKING A PICCOLO PLAYER

I. Physical characteristics

- thinner fingers
- thinner lips
- students with a soft flute sound
- those who have a desire to learn

2. Mechanics

place the head joint higher on the lips

air should be directed more into the instrument and at the opposite wall.

avoid aiming air directly across the tone hole this causes a more shrill

-ALWAYS WARM UP ON FLUTE FIRST. 3 Equipment

-Emerson piccolos-sturdy, holds adjustments well, pitch tends to be a bit lower.

-Yamaha great piccolo

-wooden is best for concert-do not use outside it will warp.

ACKNOWLEDGMENTS

I would like to thank the following people for their tremendous help and influence.

Arthur Ephross and Pat Grimmer, flutist who have been great resources to me.

Mr. James Sudduth for being my mentor and instilling his passion for music into me.

Mr. Eddie Green for teaching the importance and simplicity of fundamental teaching.

To Gabe, **Tammy**, Jon, Joel, Gene, Jennifer, David, Pat, Mike, Penny and **Jodie** for everything!

