

**2007 Texas Bandmasters  
Association Convention Clinic**

**Advanced Flute Pedagogy**

**Presented  
by**

**Kathy Daniel**

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School of Music  
Sam Houston State University**

**Sunday, July 22, 2007  
2:30-3:30pm  
Room 206**

# Advanced Flute Pedagogy

## I. Encourage a complete warm-up

### A. Breathing exercises

1. Use of breath builder-keep the shoulders down
2. Use of breathing bag; I use a 5.0 Liter size

### B. Tone Studies – slow, forte, emphasis on moving air, cover only $\frac{1}{4}$ to $\frac{1}{3}$ of the embouchure hole with the lower lip, use a mirror

1. *DE LA SONORITE* by Marcel Moyse (Leduc Publications)



2. *Practice Books for the Flute*, Bk. 1 by Trevor Wye (Novello Publishing)

### C. Harmonics for lip flexibility – bugle calls



1. Develops the lip flexibility required to change the direction of the air into the flute
2. Pneumo pro – Developed to aid with visualization of the changing directions of air, helps with knowing where to aim the air on the back wall of the flute, available at [fluteworld.com](http://fluteworld.com)

## D. Vibrato exercises

♩ = 60 80 100

hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo

hoo - hoo hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo

3 3 3 3 3 3 3

3 3 3 3 3 3 3

## E. Oral Cavity exercises

1. Use any exercise (bugle call) utilizing harmonics
2. Have the player freeze (in as much as possible) the embouchure and change registers by altering the tongue placement and oral cavity shape

## F. Articulation

1. Single-tongue
  - i. Slow scales and arpeggios, each tongued note = 72 (This is for clarity, not speed), page 10 from *The Mary Karen Clardy Flute Etudes Book* is also good for this
  - ii. *Complete Method*, Bk. 1 by Altès (Leduc Publications), contains various single-tongue styles
  - iii. *Complete Method*, Bk. 2 by Altès (Leduc Publications), contains excellent exercises for speed and endurance

2. Double-tongue
    - i. Start with scales, repetitions on the same note
    - ii. Proceed to simple exercises, slow eighth-note, again-page 10 from *The Mary Karen Clardy Flute Etudes Book* is good for this
    - iii. Move on to Altès, Bk. 2 for speed and endurance
  3. Triple-tongue- Use Tkt-Tkt and Tkt-Ktk (I prefer starting with the latter)
- G. Daily Technical Exercises- use a mirror to observe hand position and finger movement
1. *17 Grand Exercises Journaliers de Mécanisme* by Taffanel & Gaubert (Leduc Publications), All of the daily exercises are good, but I especially like #1 and #2; Be sure that the student uses the different articulation patterns
  2. *7 Daily Exercises, Op. 5* by Reichert (Cundy-Bettoney)
  3. *Exercices Journaliers* by Marcel Moyse (Leduc Publications)
  4. *48 Studies on Virtuosity* by Marcel Moyse (Leduc Publications)
- H. Scales and Arpeggios
1. All of the Major scales are a must for high school players
  2. Chromatic scales
  3. Major arpeggios should be practiced
  4. Start adding in the minors as well; I have the most success with the relative, natural minors first
  5. Even though many of their auditions will use the region rhythm pattern for the scales, I would insist that they use a smooth, slurred, even approach for much of their practice

**II. Select an etude for the week from the following (in order of increasing difficulty)**

- A. *The Foundation to Flute Playing* by Ernest Wagner (Carl Fischer)
- B. *Melodious & Progressive Studies*, Bk. 1 by Cavally (Southern Music Company), I especially like the Kohler studies

- C. *24 Etudes, Op.33* by Joachim Andersen (Little Piper)
  - 1. These expose the player to all major and minor keys
  - 2. Etude #2 is especially good for single-tonguing; This etude can also be used for double-tonguing and triple-tonguing if you play each note twice or thrice
  - 3. Etude #15 is very good for double-tonguing
- D. *The Mary Karen Clardy Flute Etudes Book* (European American Music Corporation) This book contains many of the etudes I have previously mentioned.
- E. *The Modern Flutist* by Andraud (Southern Music Company)
  - 1. Alternate between the Karg-Elert and the Donjon etudes
  - 2. Begin exposing the student to the orchestral excerpts contained in this book
- F. *Melodious & Progressive Studies, Bk. 2 & 3* by Cavally (Southern Music Company)

### **III. Solo Repertoire- Any Class I Solo from the UIL Prescribed Music List**

- A. *24 Short Concert Pieces*, ed by Cavally (Southern Music Company)
- B. *Flute Music by French Composers*, ed. by L. Moyse (G. Schirmer)
- C. *Concerto in G Major* by W. Mozart (International is on the PML, but Barenreiter is more scholarly)
- D. *Concerto in D Major* by W. Mozart (International or Barenreiter)
- E. *6 Sonatas, Vol. 1* by JS Bach (CF Peters)
- F. *6 Sonatas, Vol. 2* by JS Bach (CF Peters)
- G. *Sonata in a minor* by CPE Bach (Carl Fischer) Unaccompanied
- H. Encourage listening to recordings

### **IV. Sight Reading**

- A. Allow practice time for this daily, maybe 10 minutes
- B. The music must be something new but not necessarily difficult
- C. The approach should be to keep going when a mistake is made; Eventually, fewer and fewer mistakes will be made and the difficulty of the music can be increased
- D. This WILL improve rapidly

## V. Piccolo

- A. Spend the same amount of time practicing the flute as you do practicing the piccolo every day; Do not practice the piccolo more; I have practiced piccolo music on the flute to make sure I'm not spending too much time on the piccolo
- B. The piccolo sits slightly higher on the bottom lip than the flute
- C. Spend time with an electronic tuner
- D. Protect hearing with the use of ear plugs or filters
- E. *Twelve Fantasies* by Telemann (G Schirmer); These are on the PML for flute but are very appropriate as etudes for the piccolo
- F. *La Chasse Galop* by Popp (Alry)
- G. *Sonata in F Major* by Telemann (Rubank)
- H. *March to the River Weser* by Gordon Jacob (Oxford)

## VI Practice Tips

- A. Use an Electronic Tuner Effectively
  - 1. Remember that this teaches equal temperament
  - 2. Helps with pitch placement and knowledge of tendencies
- B. Use of a metronome-an absolute must for rhythmic accuracy
- C. Venting on middle d and e-flat
- D. Stand while practicing

**VII. Conclusion-Desire and persistence will give big dividends to the student who can patiently initiate and maintain these suggestions. It is also important to keep enthusiasm alive with recordings of all kinds of music, reading materials about musicians, attendance at symphony and band concerts, and participation in flute festivals.**

**Suggested reading materials:**

Green, Barry. *The Mastery of Music*. New York: Broadway Books, 2003.

Jicha, Victoria, ed. *Flute Talk*. The Instrumentalist Publishing Company, [www.flutetalkmagazine.com](http://www.flutetalkmagazine.com).

McCutchan, Ann. *Marcel Moyse Voice of the Flute*. Portland, Oregon: Amadeus Press, 1994.

Toff, Nancy. *The Flute Book*. New York: Oxford University Press, 1996.

Toff, Nancy. *Monarch of the Flute*. New York: Oxford University Press, 2005.

**Suggested recordings:**

Bennett, William. *JS Bach-Six Flute Sonatas*.

Buyse, Leone. *The Sky's the Limit-20thC American Music*.

Galway, James. *Music for My Friends*.

Pahud, Emmanuel. *Mozart Flute Concerti*.

Zucker, Laurel. *Twentieth Century Music*.

**Organizations specifically for the flutist:**

Houston Flute Club, [www.houstonfluteclub.org](http://www.houstonfluteclub.org)

National Flute Association, [www.nfaonline.org](http://www.nfaonline.org), 661-299-6680

Texas Flute Society, [www.texasflutesociety.org](http://www.texasflutesociety.org)

**Kathy Daniel**  
**Sam Houston State University**

**Kathy Daniel**, Assistant Professor of Flute, has appeared as a soloist in many concerts throughout the United States. She served as principal flutist, section leader, and soloist with the United States Navy Band, Washington, DC, performing in and around Washington as well as on national concert tours. She was a soloist with the Boston Pops Orchestra in Symphony Hall and has performed in New York City at Carnegie Hall. Ms. Daniel has been a member of numerous professional ensembles in the Washington area, including the Mid-Atlantic Chamber Orchestra, the Maryland Festival Orchestra, and the Annapolis Chamber Orchestra. She completed several seasons with the Kennedy Center Opera House Orchestra and has performed with the Fairfax Symphony, National Women's Symphony, the Prince George's Philharmonic, and on concert tours with the United States Air Force Band. Since joining the faculty at Sam Houston State University in 1999, she has performed with the SHSU Faculty Chamber Players and conducted the SHSU Flute Choir at National Flute Association Conventions and has been a regular soloist with SHSU performing ensembles. Ms. Daniel has been named to *Who's Who in America* and twice named to *Who's Who Among America's Teachers*. She recently served as the Conference Coordinator for the Houston Flute Club's annual Flute Fest. She is a member of the Texas Flute Society, the National Flute Association, Pi Kappa Lambda, and the Texas Music Educators Association. Ms. Daniel received a Bachelor of Music Education with Performer's Certificate from Texas Tech University and the Master of Music from the Catholic University of America.

## **Sam Houston State University School of Music**

The School of Music at Sam Houston State University was founded in 1937. Having long been recognized as a leader in the training of music educators, graduates have distinguished themselves as leaders in the field of music education and collectively rank among the finest in the profession. There are also significant numbers of graduates enjoying outstanding careers as professional performers, music therapists, and any number of other careers in music.

Housed in the beautiful School of Music Building, the School uses three large rehearsal halls, a Computer Assisted Instruction laboratory, and an electronic keyboard-training classroom. Performances by university ensembles, students, faculty, and guest performers take place either in the 700 seat Killinger Auditorium or the 250 seat Recital Hall. The faculty includes several of the finest instructors teaching at the university level. Many of the applied studio faculty are top professional performers in the Houston metropolitan area. A specialist with a comprehensive background in teaching and performing teaches each of the instruments of the band and the orchestra.

Music performance has always been the heart of our program in the School of Music. Our bands, orchestras, and choirs have excellent reputations for high quality performances in Texas and beyond. Our jazz ensembles have long had reputations as premiere performance groups with alumni distinguishing themselves as members of the leading jazz groups in the world.

The School enjoys a 7:1 student to teacher ratio, which is among the lowest in university programs in the United States. This low ratio allows us to give our students the individual attention that they need to become successful in musical careers. Faculty in the School of Music are committed to providing students the finest musical education available.

For any information regarding the school of music or auditions, please contact:  
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