

DIAPHRAM AND RESONANCE

One of the happy aspects of instrumental playing is the complete individuality, difference, and variety in the qualities of the performers tone quality because of the great differences in physique. That is particularly true of wind instrument players because the resonances of the mouth, throat, and chest cavities condition the timber of tone produced. The analogy to voice is apparent, and the flutist must use and practice use of every concept and technique.

In the case of the flute, even the varying of shape of the mouth behind the embouchure should be exploited to its full advantage. When playing in the low register (particularly in the case of articulations) it is essential that the mouth and throat be opened as much as is possible. A good practice is to yawn just before playing and to relax with a feeling of "open-ness"; this not only makes for resonance but also changes the shape and character of the air column in front of the lips. Even the tongue may play a part: i.e. for "Disney" effect of "swallowing" an ascending scale passage diminuendo. The tongue can be rooted behind the lower teeth and bowed forward toward the roof of the mouth as one ascends in a sort of glissando. In descending, do the reverse-- flatten the tongue on the floor of the mouth, and open.

The diaphragm is the flutist's "bow" and much of the technique of playing and phrasing is dependent upon the thorough development of the musculature surrounding it. At all times the diaphragm must be firm and controlled so that one can push for intensity, support articulation; giving little kicks for staccatos. One must control it in part as well as in its entirety. Fight convulsive tightening of the stomach. An excellent practice is to place a weight (enough to resist) on the diaphragm, and then practice pushing it out quickly as the breath is taken in: letting it sink as one tightens for the exhaling. Distance swimming and running is excellent for it forces diaphragmatic breathing. If one finds his study of the diaphragm to no avail, a belt tightly fastened over the chest forces use of the diaphragm.

Chest-rib breathing is not desirable because it borrows from the resonance of the tone and tends to eliminate control. Use the chest cavities for resonance and think of blowing up from the floor.

EMBOUCHURE

"Brush" the flute up the lip and do not "crush" down from above. Place the embouchure plate comfortably in the natural indentation of the jaw so that the mouth hole does not cut into the red; the red of the lips should "hook" into the mouth hole. Play from the inside of the lip and work for an "open" tone, open in the sense of not forcing the tone, particularly in the low register. Play almost with the sensations of blowing through the nose as the tone

is supported, which as a matter of fact, must be done in order that stale and excess air can be eliminated. Cover the embouchure plate as much as possible so that the embouchure is long, straight, and thin, rather than round and open. For the low register the lip is stretched straight out at the corners and covers only about 1/3 of the mouth hole. For the upper register, the lip relaxes and puckers over the hole.

The sensation of the tone generating in the diaphragm and sounding inside the body gives life to the sound.

Cultivate the habit of moistening the lips with the tongue whenever beathing and always before starting to play, esp. when doing difficult pianissimos in the low register. Blow warm air into the instrument and never play until it is thoroughly warm. Before starting a difficult pianissimo, test for placement with a few tentative, inaudible puffs.

Learn to play, whistle, or flageolet tones over low "C" and "B". Select one and sustain it; it is excellent for breath control, embouchure, and placement. Learn to eliminate them from the tone when they are noticeable as whistles.

The flute demands a great deal of breath because there is no natural resistance to the breath which is normally furnished by the reed or mouthpiece. One must learn to grip the air column with the lip and "fling" it to the opposite wall, blowing into rather than across the mouthhole. Life and intensity is caused by firm diaphragm pressure, and firm resistance at the lips.

A flutist should develop not one but many embouchures. Practice blowing from the sides of the lips for it will give greater tone variety and simultaneously will strengthen the lips.

TONE

Much of music and playing is sheer kinesthetic, visual, and auditory imagery. Thus, imagining and thinking effect, colors, tensions, releases, noises, situations and ideas are not only real aids to playing but are quite necessary.

A tone has a center or core which is the fundamental frequency of the pitch. In addition, that one has a top and under side, the halo of overtones and undertones which sound with the fundamental. If one plays exclusively on the top side, the tone has edge and brilliance; if he plays on the under side, the tone is said to have mellowness and a dark quality. Be able to play on either side. The octave below actually can be sounded in the tone when playing in the middle and high registers.

Modern orchestral playing demands variety in intensities and dynamics. Even in pianissimos, the core must sound. Crescendos and diminuendos are loose terms to the flutist for he must distinguish between volume and intensity. Intensity is the speed of air striking the opposite wall; volume is the quantity of air. A note can be made to travel by increasing intensity without appreciably increasing volume.

Intensity makes for penetration and projection. A tone with intensity may sound small at close range, but its actual penetration is deeper than that of a non-intense tone which sounds loud at close range. Too often in a crescendo the tone spreads; its core takes on a change of shape, its focus is changed incorrectly and the intensity becomes less.

Tabuteau prescribes an "intensity drive" with degrees from 1 to 10 for practice and control, and with the use of these numbers describes a line of phrasing.

Think of the tone in terms of flotando, tone as a cork ball supported in the air by a column of compressed air. Tone is like this ball, and is generated by the column of air issued from the lips, and once generated and momentum is established, it need only be supported by the breath.

An easy blowing flute can be a disadvantage for it is likely that the instrument will be unable to withstand the pressure of strong FF without permitting a spreading tone. The "B" foot joint is a decided advantage, not so much for the occasional B's one has to play, but rather for the added resistance and resonance obtained by the increased tube length. When playing with intensity one can often feel vibrations in the finger tips although this is not necessarily a definite test for intensity. Intonation is forever a problem for all instrumentalists and is always complicated by quality. It is quite possible to play flat with a sharp quality and sharp with a flat quality. In fact, it would be very difficult for an orchestra to play in tune without vibrato.

Tune without vibrato, and by eliminating beats, practice ringing a bar bell by sympathetic vibrations. Since the well-tempered scale is an arbitrary and far from perfect scale, the instrumentalist continually adjusts to others. Actually, some chords must be purposely played out of tune, thereby avoiding an unpleasant harmonic relationship.

Difference in tones result from the beats caused by the friction between two notes. When the interval is large enough and the beats caused become rapid enough, they have a frequency in their own right and sound as third tones. This interval of a major 3rd automatically doubles the root at the second octave below, and a minor 3rd cannot avoid a major triad root again at the second octave.

The biggest secret of playing is relaxed control. The musculature around the lips must be firm but the lips should be relaxed at the center acting so as to cushion the air stream. Feel the air column being pulled toward the mouth hole.

The second "C" sharp on the instrument is a wild note; yet as this C# is played in tune, it offers an excellent embouchure placement for the entire flute. Often the pitch is regulated by holding down the 3 fingers in the RH. A good check for intonation can be made by overblowing the first C# into the octave, and by comparison. By slapping the G key at the exact instant the tone is articulated, the attacking of low notes is facilitated. Some notes (high # and G#) sound brighter and out of perspective to their neighboring tones; so conscious effort must be made to darken the quality with the lips or by covering additional holes. The ideal flute should possess a homogeneity of tone throughout its range. Work toward this end, and sparingly, in good taste, lapse into the natural 3 divisional flute compass merely for purposes of variety, coloring, etc.

Tone must be much more than merely "pretty" which too often is the goal of the instrumentalist. It must be ravishing, brittle, hard, silvery, cold, etc. depending on what is appropriate to the character of the music. A tone uniformly pretty, like Goosen's oboe, loses its emotional significance through its sheer consistency.

Tone should not be too direct or too honest. More color can be obtained by blowing slightly obliquely across the mouth hole. Thus one can maintain the speed of air as well as the intensity in piano passages by letting some of the air escape above the mouth hole. Blow with speed in mind but only use part of the air to produce the sound.

Sometimes, particularly with sustained : : 's, only a vague suggestion of tone is to be desired, like a diffused focus in photography. To acquire this diaphanous veiled quality, push the flute out with the right hand. This will let some air into the tone, causing the intensity to change.

When releasing a tone, lift on the release and never stop a sound with the tongue. The tone should be left sounding in air by turning the flute out slightly on the release, by breathing out on final notes so that the lungs are cleared of stale air, which makes possible a greater capacity of breath.

Practice the technique of flinging a note in the air, like the violin tossing up a harmonic.

VIBRATO

Vibrato, conditioning tone character, is superficial to the sound itself. It should be shallow, controlled, even undulated, avoiding the nervous, jerky and uneven type of shaking. It is produced in the same manner that one vibrates when whistling, probably a combination of diaphragm and throat. Vibrato is to be practiced 4 to the beat at a 60 MM and increased to greater speeds until a natural rate is found. Far from being a chronic mechanical habit, the vibrato should be controlled. In the lower register the rate should be slow; for the high register, faster.

Vibrato has a use in showing the position of a note in regard to the scale by graduating the rate as one ascends and descends. In "intensity drive" the vibrato rate increases as the tonal intensity increases. Vibrato can be used to underline the principal note in embellished figures or an accent can be made very effective by applying a fast vibrato the instant of attack.

ARTICULATION

In all articulations, the diaphragm muscles perhaps are as important as the tongue. Unless speed prohibits, articulate with the diaphragm by generating each articulation by an individual impulse or kick from the diaphragm. This is especially necessary when playing staccatos.

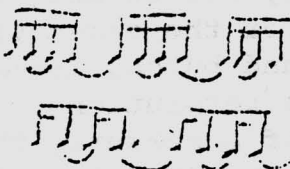
When the speed is too great for these kicks, be sure the diaphragm is constantly supporting the articulations. "Articulate your wind; do not wind articulations." When moving fast see that you play lightly and with a relaxed tongue. Tensing of the tongue will tend to spoil everything. In all cases the tongue starts the tone from the roof of the mouth just behind the teeth--except in the case of very delicate PP attacks in the lower register, more difficult than the high, when the tongue can articulate from the lips themselves. In order that one may avoid "split-cattos" the lips should be slightly parted at the moment of attack, then the tone is gripped instantaneously as it sounds. Legato tonguings should sound like a violinist tapping the bow with the finger as he draws on a sustained note. When resolving articulations change tonguing syllables to dah-doo-dee-etc.

Staccatos are generally misunderstood, for even though they must be brief they still must be played musically. Every staccato must be done with a diaphragmatic kick plus a quick vibrato, and an almost instantaneous diminuendo. Staccatos must sound like a bell being struck, like the vibrating pizz. of the violin. In short, staccatos can sound short and still be left with a right to the tone. When another flutist is handy, alternate playing 8th note staccatos, one on the beat, the other off.

At all times the tongue must be relaxed, particularly in double and triple tonguing passages where tightening paralyzes the tongue. Use the syllables "duh-guh-duh-guh" for double and triple tonguing for it automatically makes for relaxation and makes the notes sound. Other sharper syllables merely chip at the notes, whereas a blunter syllable will produce a better tone and will sound short when supported by the diaphragm. Think of and practice the phrase groupings to keep double and triple tonguings even.

There is a certain tempo which is too fast for single and too slow for double tonguing. The following articulation is useful: "duh=duh-duh-guh-duh-duh-duh-guh."

The articulation in to play in time. As a practice them in a dotted 8th rhythm.



is often difficult corrective exercise, sixteenth and

FINGERINGS

In slurring down from high A and C# to E, close the Eb key momentarily to insure a clean break to the E.

In trilling the middle D to E, close the C key about half way to give a truer tone on the E.

Start the D to E trill, first above staff, by using the 2nd trill key to tune the E until the trill is established.

The impossible low Db to Eb trill can be made by bracing the D key lever up with the thumb of the right hand and then trilling the perforated, held-down key.

To pass smoothly from E to F#, "linger" slightly with the RH middle finger to avoid the clank in changing. Vice versa, in moving from F# to E, anticipate slightly with the middle finger.

PHRASING

While we do allow that the idiom of music continually evolves and also recognize the extreme youth of most instruments and orchestra, we still tend to look into the past for our standards of interpretation and phrasing. Naturally there are no means of determining just how music was played in the past so we can only turn to legends and reviews of the past century which refer more to virtuosity than to phrasing. Considering that the crescendo was an invention of Mozart's time and that the concept of rubato was not employed til Chopin's age, it can be seen that phrasing as such is a relatively modern development, that it continues in growth with no reason to suppose we have reached the end.

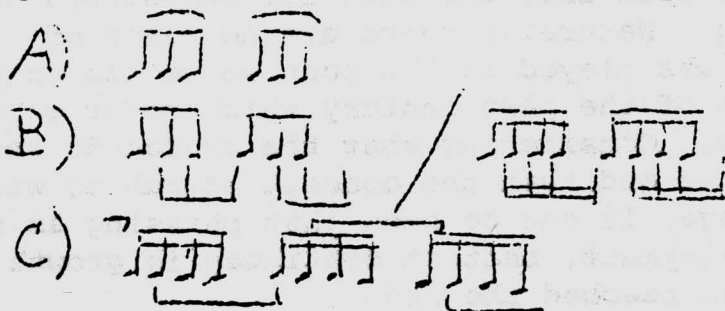
Playing metronomically correct with scrupulous observance of dynamics is something that too often passes for artistry, but because of its mechanical and honest nature it can never amount to more than a student sort of playing. Music demands an impeccable, plastic sense in regard to rhythm, rather than a correct, static concept. Music is the friction between time and space, that is, a fluctuation or feeling of departure and arrival between line, (melody) and rhythm. Think of the freedom of line against the discipline of rhythm.

We were taught to bang the strong and secondary rhythmic beats of a measure, for often they are so marked by accents, "accents designed," say Tabuteau, "for the times when the feudal patrons, lackeys, barbers, and 2 pound batons formed the first orchestras." But other than the harmonic resolutions, which normally occur on the strong rhythmic beats of a measure, there are also the melodic and rhythmic resolutions, too often totally ignored. Actually, these accents should be defined in terms of resolutions rather than beginnings. They are terminations of phrases and pertain to a rhythmic and dynamic progression of itself.

Although they are commonly played just as they appear on paper, an isolated triplet, quadruplet, or sextolet makes no rhythmic sense without moving the next beat. In fact, describing a real triplet, etc., is impossible unless it moves to the finishing note. That is, it takes 4 notes to define a triplet, 5 for a quadruplet, etc., which is the figure is meaningless rhythmically. Likewise and coincidentally, the melodic and harmonic line must move to its resolution or its entire logic is lost.

And so, the first beat of a composition or the first note of a measure is always static--it is the end of something preceding, even if imagined, a finishing note, or merely a note to set the tonality. The real movement begins with the second note. Most of Bach's preludes omit the "thesis" entirely and commence with the "arsis."

Visually, music gives us the wrong cue for the barring of couplets, triplets, etc. It makes them appear as isolated groups as at A. Because of this continual rhythmic, melodic, and harmonic resolution, it would make more musical sense to bar them as at B. But we can learn to read them musically by thinking these phrase groupings as at C.



Unless the composer intends a deliberate static effect, the notes within our phrase grouping should "move" or "travel" to the finishing note. Do this by making minute undulations in the line, and by graduating the lengths and weight of each note so that there is a symmetric progression to the resolution. After all, five 16th notes can only be an approximation of what the composer really means, so "play" with the melodic line, making these delicate graduations and fluctuations in tone and rhythm, yet only within the fundamental pulse. Do all phrasing, all nuances and liberties within the measure so that the unit of rhythm, the frame, is not distorted. The discipline of the measure remains intact while the freedom is taken within this discipline of rhythm.

In this respect, use the metronome as a discipline, but play "against" it. Playing with the metronome is a mere mathematical calculation. "Ride the rhythm; don't let it ride you."

In addition to this rhythmic nuance, there is an impulse added at the beginning of each group which can best be described by comparing it to the up bow feeling of a stringed instrument, with the group resolving on a down bow impulse at the end of the group. At any rate, think of a feeling of "arsis", a difference of intensity, speed, on these groupings. But these impulses must not be marked for that would be too obvious and labored. Instead just think them and they will sound. In this respect the wind instrument has an advantage over the strings, for the winds are not hampered by mechanical complications of bowing.

As excellent way of feeling and practicing the groupings is to alternate playing them between 2 flutes in a two octave scale or a running 16th note exercise. When possible see that slurs do not coincide with the groupings for then there is no friction and the result is "soapy."

Reading is facilitated by thinking in terms of these groupings because most harmonic and melodic changes occur after the beat of finishing note.

The groupings also act as a control to keep quadruplets from sounding as a pair of couplets, triplets from sounding in quadruple rhythm, etc. In ensemble practice, it is common procedure to crush or force the coincidence on the "beat" note with a certain grim determination. However, the second note, or 1st note of phrase grouping, is the ensemble note, the control note that determines the inflection and direction of the phrase. It is excellent ensemble practice to omit the beat note entirely until the grouping is set.

Far from being a mental concept or a metaphysical philosophy of music, these phrase groupings are primarily a tangible, rhythmic feeling as inevitable as the law of gravity. These groupings

are the element in music, the syntax, the liason, and the sculpture so necessary to a temporal art that makes logic of the grammar of music. They give a subtle undercurrent to rhythm without the obvious heavy-footed markings of beats and measures, but yet there is a strong rhythmic vitality because of the progressions to and from the beat.

INTERVALS

Ordinarily intervals are made by merely exploding the second note of the interval or perhaps by mechanically changing the fingering with about as much feeling for direction as a typewriter. All intervals should be played by preparing the lap on the first note. This is done by getting the second tone in the lip or by making it actually sound in the tone before playing it. Naturally when a key is opened or closed there is a small break in the tone which we do not ordinarily hear as a break, but the problem of the instrumentalist is to play through this break. This is the only true legato.

This can best be demonstrated by the playing of an octave for here the octave lies immediately within the harmonic series. Physically it has been proven that if you blow 10 miles an hour for a fundamental, you must blow twice as hard, 20 mph, to break into the octave. In playing this is done by gradually increasing the intensity or speed of wind by pressing and closing the lips on the fundamental until sometimes the octave actually predominates as an overtone in the fundamentals. Then all you need to do is cut off the bottom by a rapid shift of the lip angle. Actually, one can produce an octave by just changing the angle of the air column, but unless there is this added octave support, the tone will have no life. A perfectly played octave is a beautiful interval and should be desired.

The opposite is true when descending, the edge is taken from the tone and the intensity dropped until the fundamental sounds strongly. Then the octave is simply eliminated. Think of pointing a tone in the direction of the other interval note. When playing large intervals, up, think of playing above so that one can settle down to the upper note, and vice versa, think of playing under and coming up to a lower note. Sometimes actually half-hole the chromatic above or below the interval.

The same technique applies to all intervals, no matter how small. Lean on the low notes as though you were prying them into the upper. In each case the intensity is raised or lowered on the preceding note to the relative intensity of the second, for each note in the scale has a relative intensity proportionate to the speed of wind (intensity) on the root tone of the scale. Always think of playing the interval before you actually make it.

LINE

In close conjunction with phrase groupings is the conception of line as a predetermined superimposed pattern of sound in terms of continuity and direction. This corresponds in some degree to our ordinary crescendo and diminuendo signs except that line seldom coincides with all the small dips and rises of the melodic line. It is a broader, more encompassing idea, an attempt to avoid phrasing exclusively in terms of volume. It might be defined as scrupulous scaling or graduation to and from various stresses or climaxes so that these climaxes and their resolutions are prepared in a sense. Music, no matter how bad, is never static because of the very nature of the medium. Consequently, you must always move or travel in your playing.

All this demands an understanding of the skeletal design of the melodic and harmonic structure as it moves to and from these stresses, a matter of determining what is important and basic, and what is just embroidery. Bach had wonderful sense of line, for after eliminating the embellishments and decoration, one finds his whole design is based on a simple scale passage or triad. So we see that it is this framework or fundamental logic that determines and describes the profile of line.

Once the contour of the line is established, the notes must be placed in playing on this line with a certain deliberation and premeditation. This requires the ultimate in control, for the line must absolutely be scaled in its progression with no holes or scoops in the line, and all notes, intervals, and figures must conform to, rather than determine the line.

See that you move on sustained notes. Mold the tone and make it travel by changes in intensity, volume, quality, and vibrato. Graduate the speed of vibrato so that it becomes a direction indicator.

Concentrate on playing between the notes, over and through bars so that the progression of the line is not lost. For the same reason keep the breath flowing in a constant stream, seeing that there are no holes left between articulations unless definitely indicated not.

Scales are the most difficult to play musically. Play up with a feeling of tension and down with a feeling of relaxation. Show the position of the note in the scale by relative intensity and vibrato. Scales are invariably practiced from tonic to octave and back, whereas very few scale passages in the literature start on the tonic. Consequently, practice scales starting from each one of its degrees.

To preserve the intensity and still make a leap downward, loosen the lips momentarily to play the interval and then grip the tone immediately as it sounds. To play up to an interval without increasing the intensity, tighten the lips to play the upper note and loosen quickly after the note is secured. Thus the interval changes and compensations are made so instantaneously that they create the illusion of maintaining the intensity of the line.

Because of the mechanics of the piano, pianists are taught to shorten the second note of the figure, but it is a fallacy to carry this technique over to the playing of wind instruments. It is perfectly possible and more musical to make the slurs and articulations sound without clipping the second note--broaden and play it instead. For the same reason play successive couplets, broadly so that they sound like the quadruplet intended. Think your phrase groupings to keep them from sounding like for couplets.

Some notes in the scale of the flute are naturally brilliant and out of focus, so darken the quality to conform to our idea of line, particularly the high E, G#, and C.

Maintain a healthy suspicion of dynamics, articulation, and phrasing, particularly in the case of early works where there was often an absolute minimum of markings in the original. By the time the music reaches you it has probably passed through the hands of several editors, and ultimately you have as much right to make changes as they do. FZ's and accents are commonly abused and promiscuously used markings.

Staccatos are most carelessly and loosely used merely to distinguish between slurred and articulated notes. They are never played that way. Staccatos refer not so much to the actual shortness as to the character of the notes and the inflections of the releases. Staccatos should be lifted and thought in terms of up bows. Even though short, they must be musical and have length instead of merely being chipped at. They must sound short but must be left sounding in the air like a struck bell or a vibrated pizzicato. Play with a quick vibrato and diminuendo. In the Mendelssohn scherzo type of staccato, close the lips when tonguing so they cushion the attack as the air column forces them open, and always play them lightly.

Likewise in the case of accents and FZ's. These refer to peaks in the line, which refer not so much to explosives on the note, which make your playing rough and percussive, as to the inflection, scaling and drive of preceding notes to the FZ. As ordinarily played they are all out of proportion to the pattern of the line and have no connection with what precedes or follows. Instead play them within the curve of the line, and instead of simply banging the accent, play a quick vibrato at the instant of attack, color the quality, or make a minute tenuto, or do all three.

For the same reason, preserving the proportion of line, avoid accenting or pressing the leading tones into the tonic, esp. in cadences where one most often finds beautiful descending lines. Leading tones have enough harmonic height by themselves without adding pressure.

In this same connection do not accent or mark trills; the very trilling within the line is usually sufficient. As in the case of vibrato make the trills travel by graduating the speed; a perfectly graduated trill can be quite artistic in itself. Make sure that the quality of the two tones is matched.

Understanding the skeletal aspect of melody and its implied harmonic structure is very important, for too often a line is dressed up with ornate effects and a preoccupation with detail, which obscures the basic idea and leaves one with a rococo, gingerbreadish structure. Sometimes the greatest challenge is to play music simply and severely. To make this skeletal design sound, particularly in extravagant, embellished passages, color and vibrate quickly on the principle notes and make very minute tenutos. At any rate, try to show this design in your playing.

Legato playing involves legato fingering as well. See that the fingers move more slowly so that the fretting of the notes is smoother.

Always play diminuendos with a lifting or up feeling like smoke. Always diminuendo on short notes. At times, esp. in impressionistic music, the effect of a rapid passage may take precedence over the literal playing of the notes. Take the scoops out of crescendos and diminuendos, think of them as convex, not concave, curves.

Never breathe before a large skip. Always when possible play large intervals slower so that the intervals sound. Make a slight rubato on them and compensate later.

Always, when playing ensemble, take your dynamic levels from the other instruments so that the line is not lost in tossing the melody between instruments.

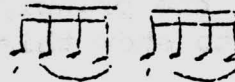
For practice's sake try going up in intensity and down in volume on ascending and descending scale passages. Sometimes it is effective to drive as though to a climax and then, when it is reached, to drop to a subito piano, a form of poignancy of effect through understatement. When playing oppositions, be sure that the F is maintained directly to the P.

Bar breathing is entirely wrong unless the measure ends on a long sustained or the same chord holds over the bar, or the phrase definitely ends within the measure. Otherwise, always breathe after the first beat of the next measure even if it means breaking a slur. That is, breathe between the phrase groupings.

Correct breathing leaves the tone sounding while you breathe. Do this by lifting the tone as it is released. Breathe out on the end notes so that the lungs are cleared of all stale air. Breathe on a point of rhythm, but always soon enough. The flute probably takes more breath than any other wind instrument and consequently there is always a tendency to wait too long. This slows down the attack on the next note and interrupts the rhythm. There are times, for reasons of phrasing, when you must give the effect of breathing even though there is not time to take a breath. Practice simulating breath taking.

In difficult long sustained passages it is often possible to pump yourself up by taking a number of deep breaths first so that the lungs are saturated with oxygen. Don't forget to breathe when you are nervous. The natural inclination is to stop or suppress the breathing, which simply aggravates the nervousness by starting your motor faster.

Always anticipate inside articulations:



Wind instrumentalists are always slow in reaching this note, probably because of the mechanics of tonguing. Unless it is anticipated rhythmically, the passage work of this type will sound rushed and uncontrolled. It is often necessary to distort rhythms slightly to make them sound even. The same holds true for rapid octaves. There is always a tendency, because of the difficulty of playing the interval, to rush the second note. Consequently, practice them in this rhythm and they will sound evenly.

When you have couplets following triplets or vice versa, exaggerate the rhythms slightly to maintain the identity of each. In characteristic music it is permissible and often necessary to exaggerate the rhythmic figure for the sake of musical effect.

Before starting to play anything, form the habit of setting the tempo, like the kick off in jazz. Too often the tempo is not really set until half through the first few measures.

In cadenza-like, pyrotechnical passages, phrase the tones in progressively larger or smaller groups. Instead of dividing a 15 note run into 3 quintuplets, group them in a series of 2-3-4-6. This gives movement and provides an acceleration within the rhythm. Often just thinking divisions without actually marking them in this type of passage work gives you control. Also pick out pivot notes in florid passages for control.

Ritards as ordinarily played are a much abused marking. They are used primarily to indicate cadences or terminations of sections, so to get away from the almost complete halting of movement that usually results, one can obtain the entire effect of a ritard by

starting to ritard at the beginning of a group and then immediately progressing on "a tempo." At other times a simple broadening of the line accomplished the effect of a ritard.

Also effective as a diminuendo is a mock crescendo. Start to make a cres. and then come down in a diminuendo immediately. Play rubato until the sign is reached.

Grace notes should be played gracefully and off the beat, and see that they resolve dynamically and rhythmically on their principle notes. Hold back until the last moment to play them, and see that all grace notes under slurs coming just before the beat are touched with the tongue. By all means see that the grace note is never played louder than the principle note.

Anticipate syncopated notes slightly but do not mark the beat in a syncope.

Ensemble playing entails perfect understanding, for the moment one begins listening for note changes it is too late.

Think your subdivisions on preceding sustained notes before playing them. Also instead of thinking 123456-123456, etc. in playing sextuplets, think 612345-612345 etc. Use this method for all subdivisions and there is never any space left over.

All tempo changes should be made in relation to what follows or precedes. If the composer has been careful, there will be a logic to all these markings; that is, these tempo changes exist primarily to lead to or prepare a new tempo. Pick-ups should ordinarily be played in the tempo of their resolving figures. Try to make accelerandos as naturally and as inevitably as possible, like a coin spinning down on a bar.

Tempo is most often determined by the blackest spot in the music. Balance quintolets and sextolets on the middle notes in order to play them evenly.

If you must move fast in rapid solo passages, the accompaniment must seem to hold you back and thus give the impression of movement and speed in the solo line. The reverse is also true, in slow solo passages, the accompaniment must seem to pull ahead. Without this friction the rapid passages are liable to run and the slow to drag.

Very often, particularly in Bach cadences, trills are terminated by pausing momentarily on a point of rhythm on the principle note. In playing these trills make one more turn than you think should be before pausing. This makes it sound more free, less studied and determined.

Signature tempo markings do not always coincide with the playing or conducting tempo. Often a cut time marking refers to a fundamental pulse of two even though the composition is played and conducted in four. It is always necessary to observe this and show the feeling of the fundamental pulse.

Cross rhythms may be staggered (4 groups of 3 in 3/4 time) through arpeggios, and should be played as cross rhythms. That is, they should be played as syncopes resolving on the fundamental beats so that both of the cross rhythms sound and neither of them dominates. It is necessary to practice cross rhythms against the metronome so that they are felt and not merely calculated.

Subito piano--like a bird flying 60 mph, landing on a wire, and not jarring it.

When playing ensemble, close the ears or leave the room to observe balance.

Do not make the first mistake, for it will persist.

Be able to phrase without sentimentalizing about it. Persuading men to play like an angry sky at sunset may get results but bags the effect.

Too much memorizing of music is strictly "finger memorizing." Memorize in terms of intervals and chords, and afterward test yourself by transposing the etude to another key, entirely by ear.

Watch running in easy fingerings, the tendency is to rush things that are easy. Often it gives you more control to use a difficult fingering.

In fingering fast, difficult passages, it sometimes helps to raise the fingers high.

Intense upper tones are said to be shiney, the non-intense, bristly.

In large auditoriums, dynamics must be exaggerated, like an actor's make-up; ghastly at close range but effective at a distance.

Many flutists are "purists" in the sense of never resorting to any type of harmonic or fake fingerings. The fallacy lies in the fact that there is nothing so chaste and uncompromising about some of the pure fingerings to begin with, and then often the music demands a lightness and facility that can only be obtained with the harmonic fingerings.

fine'

Dement / Berov