



# The Fluent Flutist: Pedagogy for Non-Flutists to Develop Fluent Flute Sections in Band

The Midwest Clinic

Wednesday, December 21, 2022

1:00pm

W186 McCormick Place West, Chicago, IL

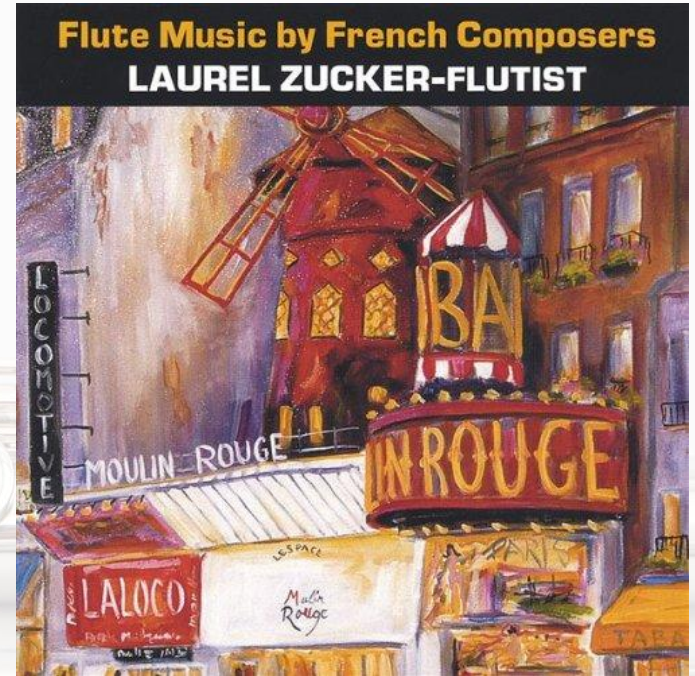
Charlene Cannon, Horizon High School (Winter Garden, Florida)

# Listening

Cantabile et Presto by Georges Enesco

Performed by Laurel Zucker

FBA Grade 6 Flute Solo

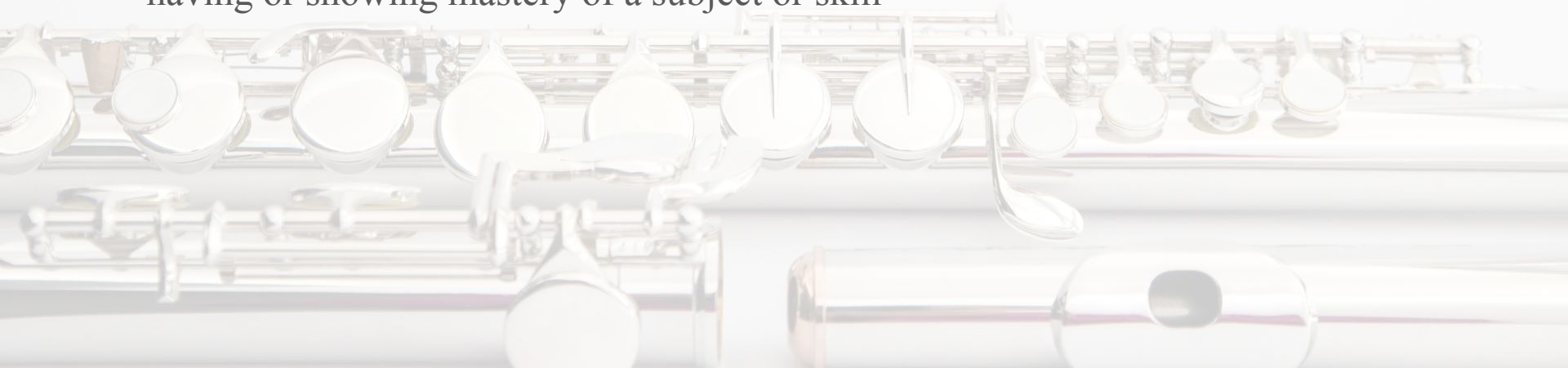


# Fluency

Merriam-Webster defines fluency as the quality or state of being fluent;

Merriam-Webster defines fluent as:

- capable of moving with ease and grace
- effortlessly smooth and flowing
- having or showing mastery of a subject or skill



# Fluency

Fundamentals build fluency.

Fluency leads to freedom.

What should a flute player know how to do, when should they know it, and why does it matter?

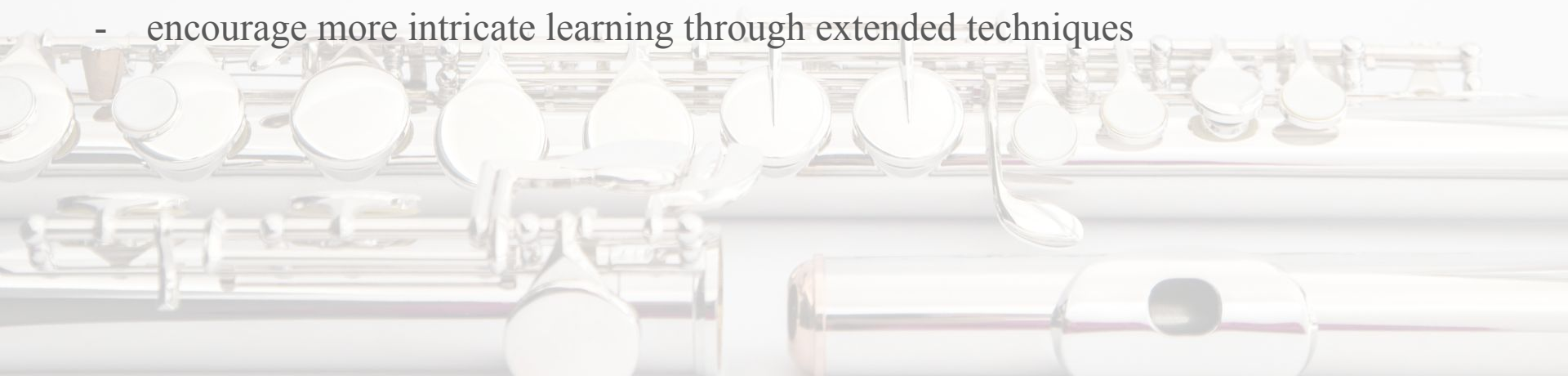
What can we do to lead them there?



# Learning Goals

In this clinic, we will review how to:

- start flute players quickly and successfully
- provide instruction, direction, and feedback through their development as young or intermediate flutists
- advance our approach and rhetoric as they advance in technique and tone
- encourage more intricate learning through extended techniques



# Starting Flutists: First Sounds

## Headjoint Sounds

- Finger Flute

## Embouchure/Air Stream

- “Pu”

## Articulation

- “Pretty” or “Pu-tee”



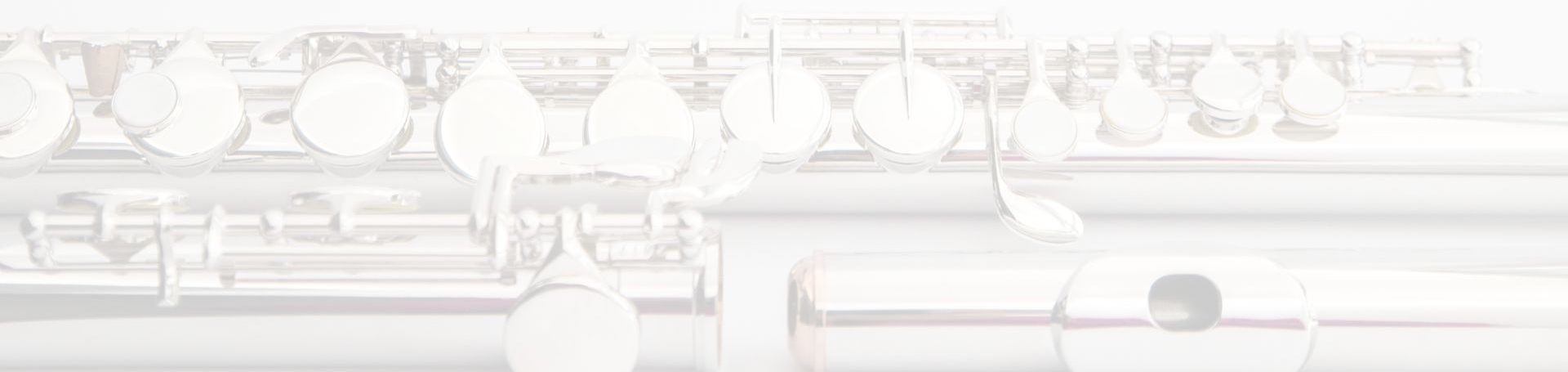
# Starting Flutists: Assembly

## Instrument Assembly

- Foot to Body, Headjoint to Body

## Footjoint Alignment

## Headjoint Alignment





# Starting Flutists: Instrument Carriage

## Hand Position

- Left Hand L
- Right Hand Thumb

## Seated Position

- Angling Chairs
- Sharing Stands

## Standing Position

- Where is the flute actually held?





# Starting Flutists: Concert Bb

There are three Bb options on the flute!

- “Beginning Band Bb” or Long Bb
- Thumb Bb
- Lever Bb



# Developing Flutists: Tone, Articulation, and Intonation

## Characteristic Tone

- What (or who) should a flute player sound like?

## Articulation

- Where does the tongue touch inside the mouth?

## Intonation/Adjustments in Pitch

- Rolling In/Out vs. Head/Nose/Chin Tilt



# Developing Flutists: Vibrato

When?

What should it sound like?

- According to Michel Debost, vibrato is a “modulation in pitch”
- Vibrato is two things: pulses of air and variations in pitch

How do we teach it?

- Vibrato/Pulsing exercises



# Developing Flutists: Troubleshooting

## Common Issues

- Vibrato
- Articulation
- Intonation



# Listening

What (or who) do we sound like at this point?

The Fog is Lifting by Carl Nielsen

Performed by Laurel Zucker

## Serenades for Flute & Harp

*Laurel Zucker, flutist*   *Sara Cutler, harpist*



# Maintaining Flutists: Warming Up

## Individual Warm-Up Techniques

- Harmonics

## Group Warm-Up Techniques

- Vibrato during full band long tones
- Harmonics during full band long tones
- Double-Tonguing exercises



# Maintaining Flutists: Monitoring

## Hand Position

- Right Thumb
- Right Pinky

## Marching Band vs. Concert Band/Standing Position

- Where is the flute actually held?



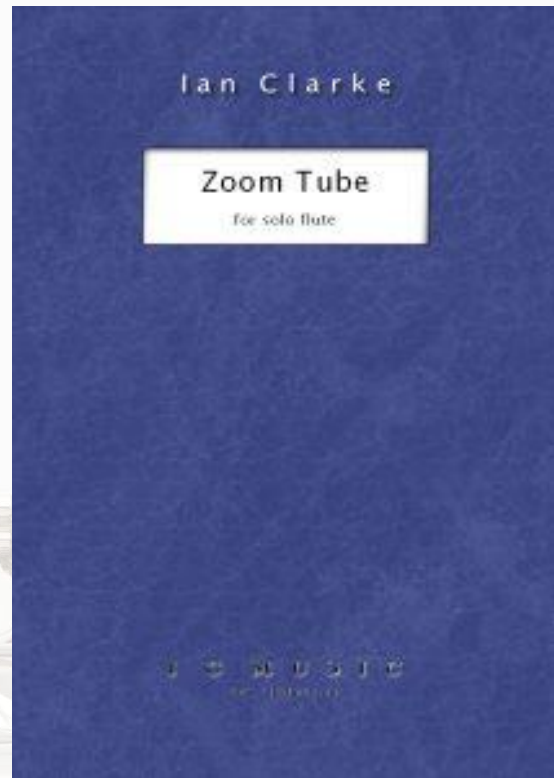


# Listening

What else can the flute do or sound like?

Zoom Tube by Ian Clarke

Performed by Ian Clarke



# Advancing Flutists: Extended Techniques

Flutter-Tonguing

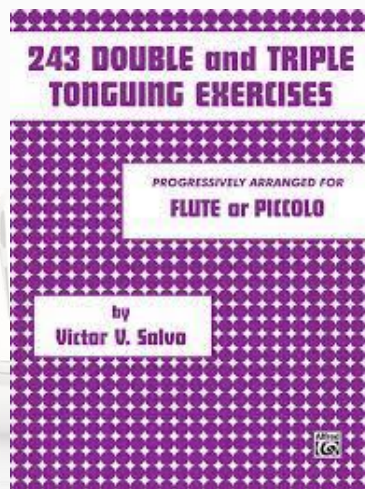
Beat-Boxing

Harmonics Fingerings

Double-Tonguing and Triple-Tonguing

Singing and Playing

- Pitch/Intonation



# Advancing Flutists: Upper Octaves/Trills

Fingerings Change!

- Starting on D above the staff.
- Using the correct fingering is important for tone and pitch purposes.

Trills



# Advancing Flutists: Flute Upgrades

## Options

- C Foot vs. B Foot
- Gizmo Key
- C# Trill
- High E Facilitator/Donut Mechanism
- Headjoint Material



# Q&A

What questions do you have?



# Let's Connect!

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