

2007 Midwest Clinic
An International Band and
Orchestra Conference

Your Band or Orchestra Flute
Section *Really Can Play in*
Tune!

Presented
by

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Your Band or Orchestra Flute Section *Really Can* Play in Tune!

Guidelines for the Conductor

Embouchure Problems to Avoid

- No more than $\frac{1}{4}$ to $\frac{1}{3}$ of the embouchure hole should be covered by the lower lip
- Keep the embouchure plate as low as possible below the bottom lip
- Right arm should be forward

Posture Issues

- No more than two players should share a music stand
- Leave plenty of room between chairs

Pitch Tendencies of the Flute

- Low register is flat
- High register is sharp
- C^{#2} is very sharp
- Cooper scale flute is somewhat improved
- Venting on middle d and e^b

Just Intonation – Sounds better to the ear

- Half step needs to be a much larger interval
- Major 2nd needs to be a larger interval
- Minor 3rd needs to be a much larger interval
- Major 3rd needs to be a much smaller interval
- Perfect 4th needs to be a slightly smaller interval
- Aug 4th needs to be a smaller interval
- Dim 5th needs to be a larger interval
- Perfect 5th needs to be a slightly larger interval
- Minor 6th needs to be a much larger interval
- Major 6th needs to be a much smaller interval
- Minor 7th needs to be a smaller interval
- Major 7th needs to be a much smaller interval

Exercises for the Flute Student to Practice

Tone Studies - Example

Musical notation for a tone study exercise. It features a single staff in treble clef with a common time signature. The tempo is marked as quarter note = 44. The dynamic is *ff*. The exercise consists of a sequence of notes: a quarter note G4, followed by a pair of eighth notes (A4 and B4) beamed together, then a pair of eighth notes (B4 and A4) beamed together, then a pair of eighth notes (G4 and F4) beamed together, and finally a pair of eighth notes (F4 and G4) beamed together. The notes are slurred together. The exercise ends with "etc." indicating it can be repeated.

Harmonics

Musical notation for harmonics. It features a single staff in treble clef with a common time signature. The exercise is divided into two sections: "Fingered" and "Harmonics". The "Fingered" section shows a single note G4. The "Harmonics" section shows five notes: G4, B4, C5, D5, and E5, each with a specific fingering diagram above it.

Musical notation for fingered and Pneu pro exercises. It consists of five staves in treble clef with a common time signature. The first staff is labeled "Fingered" and shows a sequence of notes with specific fingering diagrams. The second staff is labeled "Pneu pro" and shows a sequence of notes with specific fingering diagrams. The third staff is labeled "Pneu pro" and shows a sequence of notes with specific fingering diagrams. The fourth staff is labeled "Pneu pro" and shows a sequence of notes with specific fingering diagrams. The fifth staff is labeled "Pneu pro" and shows a sequence of notes with specific fingering diagrams.

- Develops the lip flexibility required to change the direction of the air into the flute
- Pneu pro (Blocki) – Developed to aid with visualization of the changing directions of air

Oral Cavity

- Use any exercise utilizing harmonics
- Have the player freeze the embouchure and change registers by altering the tongue placement and oral cavity shape

Breathing

- Breath builder
- Breathing bag

Vibrato

♩ = 60 80 100

hoo - hoo

hoo - hoo hoo - hoo

3 3 3 3 3 3 3

3 3 3 3 3 3 3

Tips for the Application of Skills Acquired Through the Practice of the Previous Exercises

Using an Electronic Tuner Effectively

- Remember that this teaches equal temperament
- Helps with pitch placement and knowledge of tendencies

Matching Pitches with Another Player

- Knowing how to adjust
 - If flat, raise the direction of the air
 - If sharp, lower the direction of the air
- Drone Studies-Developing the ear is the most important objective
 - Player listens to a sounding drone such as a perfect 5th or tonic while playing a melody, scale, or arpeggio against it to concentrate on the intonation of each interval sounded

- Pitch bending exercises against a drone
- Avoiding Incompatible Tone Colors (Low register examples)
 - Dvořák *Symphony No. 9 in E minor “From the New World”*
 - Ticheli *Shenandoah*
- Tips for fixing problems within the ensemble – Arnold *Four Scottish Dances, 3rd Movement*
- Adding Piccolo to the Mix – Ravel *Concerto for Piano and Orchestra*
- Matching pitch with a piano – Drone Studies, Equal Temperament

Conclusion-Build Confidence instead of Frustration in Your Players

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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