

Barret Excerpt No. 3  
Forty Progressive Melodies  
Melody No. 1

Moderato

The musical score consists of six staves of music in 4/4 time, marked Moderato. The first staff begins with a piano (*p*) dynamic. The music features a variety of note values, including quarter, eighth, and sixteenth notes, often grouped with slurs and accents. The second staff includes a repeat sign. The third staff begins with a repeat sign and a piano (*p*) dynamic. The fourth staff features a sharp sign (#) above the first note. The fifth staff includes a fermata over a note. The sixth staff begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and ends with a piano (*p*) dynamic. The score is marked with various dynamics and articulations throughout.

# The Art of PhraSING

Patricia George, Editor, Flute Talk Magazine

<i>Music is the organization</i>	<i>of sound</i>	<i>in time.</i>
Composer	Melody	Tempo
Style	Harmony	Meter
Genre	Texture	Rhythm
Historical facts	Timbre	
	Dynamics	
	Silence	

--Music of the 1600s and 1700s is based on the idea of dancing, and the notes should be separated or "unglued." The stress of the notes comes away from the beat. The strength of the beat concept is important as are bar lines.

--Music of the 1800s is based on the idea of singing, and in slurred passages the notes are connected or "glued." The stress of the notes leads to the first beat. The bar lines are less important.

--Music of the 1900s may be based on either concept. It is important to know the style of the composer you are performing (Neo-baroque, Neo-classic, Neo-romantic?)

**What is a phrase?** A musical sentence

**What is phrasing?** Phrasing is using inflection to communicate a musical idea.

**Phrase length:** 75% Four, 24% Six-bar length, 1% Other

**What is form?** Sonata, ABA, Rounded binary, Theme and Variations, Rondo

**Mark the phrases and breathing points.**

(Based on the ideas of William Kincaid) At the end of a phrase, in a rest, after a long note or tie, after 1 (as in 2,3,4,1), between repeated notes or syncopated figures, where the composer or conductor indicates.

**Dot-To-Dot the notes heads to find melodic contour.**

Mountain, valley, going up, coming down, gruppetto shaped  
Phrase length symmetrical or asymmetrical

**Where to color:**

The highest or lowest note of a phrase, any note with an accidental, first note of a slur, strong beats, repeated notes (either crescendo or diminuendo), neighboring tones, first note of a sigh figure, where it is indicated in the music, a dissonant note

**How to color:**

Play the note louder, softer, longer or with faster vibrato.

**Shape of the Note:** Strongest part of note is at the beginning. Avoid bulbing

**Connecting two notes: The Sigh Figure,** Lift, Strong, Weak (from Renaissance Text Painting)

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# The Art of PractiSING or The Art of Teaching Yourself

## By Patricia George

**Essentials: TIME – A regularly set practice time will help you remember to practice.**

Instrument in good playing condition  
Music stand  
Chair (with wedge cushion)  
Metronome, Tuner  
Iphone, Edirol, Video Camera  
Notebook and pencil  
Music  
Flute Talk Magazines

Music Dictionary  
Marbles  
CDs, Videos, YouTube  
Piano, Keyboard  
Quiet Room  
Telephone (ringer on silence)  
No Interruptions, No TV  
No Friends

*Nadia Boulanger, composer and teacher of Aaron Copland and Leonard Bernstein: “You should never listen to someone practice. That is their work and theirs alone.”*

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**How we learn:** Imitation, Repetition, and Performance

**Eye movement** – chunking technics

Sloboda, John A., *The Musical Mind: The Cognitive Psychology of Music*. Oxford: Clarendon Press, 1983.

Sloboda, John A., *Generative Processes in Music*. Oxford: Clarendon Press, 1988

Jourdain, Robert. *Music, The Brain and Ecstasy*. New York: Avon Books/Bard, 1998

**Muscle Memory** – Muscles learn in chunks also.

**Short Term Memory to Long Term Memory** (9AM, 3PM, 9PM)

Michel Debost, Professor of Flute, Oberlin Conservatory, Conversations about his studies at the Paris Conservatory.

**Wheel of opposites:**

Loud-soft

Non-vibrato-vibrato

Slurred-Articulated

High-low

Fast-slow

Simple meter-compound meter

Measured time-unmeasured time

*Elizabeth Green, Retired Professor of Conducting, University of Michigan:  
“The best orchestras in the world can play faster and slower, louder and  
softer, etc., but amateurs live in the middle - mezzoforte and moderato.”*

When judging, what do I hear first? Tone/tuning, rhythm and musicianship – all in about the first two or three seconds. Think about this when you are practiSING.

*“Everyday is the concerto.” Do your personal best.*

### **Notebook**

Plan your practice. What do you want to learn?  
Set long term goals, short term goals.  
Practice what you can't do, not what you can do.  
Remember you must have played it more times correctly than incorrectly.

### **What to Practice**

Warm-up (stretching, approach to instrument, technic and theory)  
Etudes/Exercises  
Solos and Chamber Music  
Orchestral Excerpts  
Something you love to play.

### **Suggestions**

Vary the way that you practice things. Keep the mind alive by practiSING in creative patterns and orders. (Focal Dystonia prevention)

At the end of your practice day, write down successes and failures.

When you have an amazing day with your instrument, read what you practiced three days before. This will offer clues as to what works for you. We are not the same. One exercise may work wonders for one, but not for another.

*John Mack, former principal oboe of Cleveland Symphony Orchestra: “Work out those confusions.*

**PRACTICE GAMES**  
**By Patricia George**

**Chunking** (Chunk by one inch of music in performance tempo followed by a rest. Chunking by slurs is good too).

**Chunk in Patterns** (Chunk, double chunk, triple chunk, etc.)

**Add-A-Note or Add-A-Chunk Forwards and Backwards**

**Practice at 6 hour intervals.**

**Rhythms and Articulations** (The Flute Scale Book, by George & Louke, Theodore Presser. Appendix 1 and 2 offer over 450 ways to practice groups of six and eight notes.)

**Left-Sided Flute** Get a broomstick and practice the passage with the hands reversed. (RH on top, LH on bottom with the stick out to the left rather than to the right.)

**Transpose** (Play the passage in different keys and in different octaves.)

**Manuscript Paper** (Write the passage down by memory.)

**Sing** or whistle the passage.

**Play** the passage on the piano.

**Practice by omissions.** For example: if the passage is all sixteenth notes, play only the 3<sup>rd</sup> and 4<sup>th</sup> sixteenth of the group. Next, play the 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup>. Next, play the 1<sup>st</sup> and 2<sup>nd</sup> notes only.

**Listen** to a recording of the passage many times. You may have to make your own mix.

**So, what's the problem?** If you are "confused" about a passage, figure out the confusion. (John Mack)

**Visualize** yourself playing the passage without moving a finger or your lips.

**Repetition.** Once you have mastered the passage, can you play it 50 times in a row perfectly? Cold start? Marble therapy.

**Examine** .Figure out the technical problem involved and either search out etudes that work on the problem or write your own exercises. (James Pellerite)

**Analyze** your composition. Practice related passages together, such as all the A sections of a rondo.

### **Linger and Go or the Traveling Fermata**

**Speed Practicing** (After speed dating concept.)

**Metronome.** If you decide to practice with a metronome, turn the metronome around so you won't know what number you are on. Allegro movements: slow to fast. Adagio movements: fast to slow.

**Five ways** to learn anything: long-short, short-long, by 3s, omit 1<sup>st</sup> note – by 3s, omit 1<sup>st</sup> and 2<sup>nd</sup> note – by 3s.

**Fundamentals.** Practice a lot of fundamentals so there won't be a problem in your technic.

**Feldenkrais.** Use Feldenkrais technics to be more body aware. For example: play a passage, but think of relaxing your toes on your left foot.

## **CONCLUSION**

### **Record Something Every Day.**

**Honor your body.** Take rest breaks during your practice (25 minutes on, 5 minutes off). Try to practice six days a week. A regular practice time set each day will help you remember to practice. Learn new things when your mind is fresh.

**Open Mind.** Be open to new ideas. Attend masterclasses and concerts. Ask questions. Continue to study and learn. Inspire by example.

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