

Creative Practice Recipes for your Scales, Arpeggios, Tone and more...

Create meaningful, Artistic music, for all the notes you are playing!

Jennifer Keeney

1. Play in these different Musical Styles using these Art-iculations.

Baroque = 1 tongued plus 3 slurred or 3 slurred plus one tongued - Bach

Classical = 2 slurred plus 2 tongued or 2 slurred plus six tongued. - Mozart

Romantic = 4 slurred at a time, with vibrato on the first of every slur. - Brahms

French = All slurred with a shimmering, pastel colored sound. - Gaubert

Modern = All tongued very percussive and short. - Stravinsky or Prokovieff.

Contemporary = Anything goes! Flutter Tongue, Harmonics... Song and Play...

Why not beat box a bit too! - Varese, Berio, Dick, Clarke, Patillo...

Also, vary the articulation lengths - Legato, Portato (Lifted), Staccato, Marcato, Pesante, Accented etc...

2. Sing, Say and Move to them in an Exuberant, Expressive & Enjoyable way!

Free yourself! You may also create rhythm games with your feet, moving and playing. Step forward as you Crescendo and Back as you Diminuendo. This helps you remember and engages your whole body in a balanced way too. See Art-icle, 7 levels of Learning.

3. Use Single, Double & Triple Tonguing Exercise Pattern - Practice your articulation during all your scales-apr's etc! See a written out example of this using the Taffanel and Gaubert #4 at: www.jenniferkeeney.com/documents/SDTTonguingDailyPractice.pdf

4. Vary the Rhythms! Dot it, use Precision and Flow Patterns. See Lisa Garner-Santa Flute /Theory Workout for a great rhythm practice chart. Patricia George's Handout of the Taffanel and Gaubert Patterns @ www.larrykrantz.com/graphics/pgartic.pdf

5. Play in the: Circle of 5ths - C - G - D - A - E - B - F# - C# - Ab - Eb - Bb - F - C.
Circle of 4th - C - F - Bb - Eb - Ab - Db - Gb - B - E - A - D - G - C. How about Chromatically or any Pattern that varies the way you Practice and Perform your Music.

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6. Use your Tuner sounding the tonic or 5th on each scale, arpeggio, thirds... Use the Tuning CD, www.thetuningcd.com. Play them with a friend, who uses their tuner and you can practice long tones at the same time. Use Interval Intimacy Card - to develop interval knowledge and intonation. Also see Tipton Intonation exercise written out by Aralee Dorough @ www.araleedorough.com.
7. Breathing Techniques - Finger Breath, Breath Builder (Flow Master), Breathing Bag. See CPR Cards. Set goals for breathing - full & deep, quick & easy, quiet & light, expressive & free. Use breathing tools and techniques during your practice.
8. Metronome Motivation to increase on speed, improve consistency and accuracy of rhythm. It is a good friend that tells the Truth! Use your Metronome to Motivate you! Create a plan for building your speed. Always breath in tempo with your Metronome. Use Metronome on off beats to check your rhythm and groove. Play with other sound and rhythm tracks, like Smart Music. Create some of your own. Here are links to 2 free tracks on Jennifer Cluff's website www.jennifercluff.com. Free major-minor scales with harp harmony. Scalegame playalong mp3 to download. CPR Card Metronome.
9. Trill your Scales - Vary the style of trill that you play, Baroque, Classical, Romantic, Contemporary. Try focusing on the finger to the left of the one you are trilling. Balancing and focusing on that finger lets the trilling finger be free to move. See Paula Robison's, Flute Warm Ups Book for written out trilled scale patterns.
10. Vary your Dynamics and Phrasing - FF, F, mf, mp, p, pp <, >, < >, > < ... Risk it now! Really explore your FULL Dynamic Range... Add Practice Movements to this as well to experience more as you get curious about your full energy potential. A'la Jean Ferrandis - Imagine you are immersed in a swimming pool of Forte of Piano. Simply floating in or becoming completely that Dynamic which you are playing.

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11. Sing and play - Sing a sustained pedal, Tonic, 5th, octave or Unison. Sing in unison or at the octave. See CPR - Sing & Play. Feel the difference in your body as you do this! Listen for the two sounds and then repeat what you played w/o singing. What do you notice and hear now? This feels so good to do! Here is your moment to be a Díva.
12. One Inch at a time, with a rest in between to help you know what you need to focus, improve on and to breath. As you become more comfortable increase the speed. This is a great way to learn your scales and challenging parts of music. One inch at a time. Enjoy being the turtle!!!!
13. Colors - Practice shaping the different Vowels in your mouth and body, to change the color of your sound. Try a new one for each scale etc. How does this change the shape in your mouth and body? How does it effect the sound? A, E, I, O, U. What do you hear? See CPR Card, Playing with Colors. Actually Color your notes.
14. Kaleidoscope of Color - Imagine a different Color for every Key or every Note. Vary color hue for #’s and b’s, D# may be more marroon or a Db more pink... Use your Imagination! The Idea is to give a more personal meaning to the symbols of the music.

C’s - Clear clear clear clear clear

D’s - Red red red red red red

E’s - Orange orange orange orange orange

F’s - Yellow yellow yellow yellow yellow

G’s - Green green green green green

A’s - Blue blue blue blue blue

B’s - Purple purple purple purple purple

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15. Ball & Trampoline - Sit on an Exercise Ball and feel the easy balance of your body, breathing and spine. Stand on the Trampoline as you play. What do you notice? Listen and feel the natural balance you are in and how this use of your support system is enhanced. And, it makes you happy! Play with it to bring to life! See Body Mapping.
16. Ear Plugs - If you want to improve your playing you need to hear yourself in another way too! Use ear plugs as you play to change how you listen to yourself. What do you notice? Before you play with them? While you have them in your ears? Breathing sounds, tongue noise, tonal difference? And, After you take them out?
17. Looks, Sounds, Feels - Focus on one of these at a time. How it Looks, then how it Sounds and how it Feels. Next try 2 at a time and finally all three. Observe yourself! For Example, each Scale has it's unique Look, Sound and Feel. Each one is a friend that you get to know intimately for their special qualities. How is each one it's own visual symbol, world of sound and kinesthetic memory? CPR Card - Looks, Sounds, Feels.
18. Release your Eyes from the page. Free yourself from the music. Try this looking into your own eyes in the mirror. Also try this looking into the eyes of a friend as you play your scales. In any of these - Are your eyes expressing the music? I also think that releasing the eyes helps to "unlock" our body, balancing it, freeing our neck and breathing ... www.eyebody.com
20. 4 Ears - Physical, Mental, Emotional, Spiritual... Listen with a different ear each time you play a scale and hear what else you can learn. Physical Ears: Hear all Sound, all Vibrations...Notes, Tones, Intervals, Chords, Rhythms, Melodies, Harmonies, Silence... Mental Ears: Hear and ask... Emotional Ears: Listen and: have an emotional reaction, response to the music. Feel the music. React to the energy, the dynamics of the music. Spiritual Ears: Hear and inquire: is there an even deeper

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meaning and level of musical expression? See Art-icle, The Art of Listening, that describes the different ears @ www.jenniferkeeney.com.

21. 4 Styles of Vibrato - There are many patterns of Vibrato and amplitudes of Vibrato to explore. Experiment with playing your scales slowly and in the Romantic, Classical, French and Baroque Styles. How is the Vibrato different for each style? I have written out an Exercise - 4 Styles of Vibrato @ www.jenniferkeeney.com. I like Jim Walker's Vibrato Articles and Exercises, www.jimwalkerflute.com, and Patricia George's, Vibrato Article in the Flute Talk Magazine, 2009.

22. Add a Note - Start with 3 notes and play until comfortable and then add a note. Keep adding until you complete the pattern. Get to know the notes and music in a more detailed way. Notice and make a change after each repetition. What are you learning and observing? Create Ease in your playing. use the Fermata Technique on a note to hold and explore it - before-during-after. CPR - Add a Note & Fermatas.

23. Starting Place - Don't be boring! Play your scales and music from different starting points! Start on the Top of a scale and return to the Top. Start on any note in the scale and return to it. Cover the whole range of your instrument in the Key and Pattern you are playing. Start from the end of your music, go backwards...

24. Horizontal Flute Movement - Move your flute as a mirror to your breath, creating a long line of music and breath. The movement can vary. A large movement or one small and subtle. Move the flute horizontally. Forward, backward or your whole body may turn in a circle. The idea here is to keep the flow happening and to notice where your flute stops. Usually your flute stops where your breath stops. So observe yourself and see if moving your flute helps you to mime your breath and keep the Flow happening!

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25. Circle of Observation - A Circle is infinite in it's ability to expand and include more and more. Keep expanding your Circle of Observation.

Practice each element in your Circle separately.

What do you Observe?

What do you wish you were able to Observe as you play and perform?

How is your focus on certain elements in your Circle different as you practice or as you are performing?

There are many other elements to Ob - serve as you are playing with other musicians.

Your Circles also become interconnected at this point.

How are you at Ob - serving yourself and another?

Are you able to observe your part and the pianist or duet partner at the same time?

How about you and a whole group of musicians?

For more thoughts on this see the Art of Listening Article at www.jenniferkeeney.com .

Have fun and

Create some of your own!

For More Practice Fun see Art-icles

www.jenniferkeeney.com

25 Creative Practice Recipes

7 Level of Learning.

Art of Listening

3 Recipes for Greatness

Performance Energy

Music Goals & Dreams for the Creative Flutist

More Thoughts on Practice