

“CPR for your Practice” Creative Practice Recipes

**“ Practicing is not forced labor, it is a refined art that partakes of intention, of inspiration, patience, elegance, clarity, balance, and above all the search for ever greater joy in movement and expression”
Yehudi Menuhin**

7 Ingredients :

1. Body - Mind - Spirit: Stretch and breathe, organize and focus. Be Present and Positive.

2. Tone: Have a daily & weekly plan. Do not bore yourself! Work on something specific each day. Don't forget, Interval Intimacy & Intonation Exercises. Tuner Technique & Tuning CD.

Thoughts on Tone

Every note resonates inside our body and somewhere in the flute... ~ The Rampal School

The Creation of your Tone is the Artist in you.

Just as it takes a whole life time to know yourself, it will take a lot of life energy to know and create your **Tone**.

Your Heart, Mind, Body, Spirit & **Tone** are Unique.

You have a treasure chest of jewels. It is here waiting for you to open it and discover the beauty.

Your **Tone** is like this, a multi faceted Jewel ready to be adorned.

Your **Tone** is a one of a kind piece of Art, created by you.

The Creation of your Tone is a journey. How would you like to travel?

Get curious about **Tone**.

Educate yourself. What is a beautiful **Tone**?

Begin by listening to recordings of Flutists, Singers & String players. They each have something special to offer you.

You will become more discerning, noticing new aspects of your **Tone**, on this tonal expedition.

Get to know and Love your **Tone**.

It's a wonderful Journey. Make it a Creative adventure!

3. Technique: Create a daily & weekly plan. There are many to choose from. Invent your own too!

Scales are music too! - How would your scales sound if you thought of each one as a piece of music? Begin with playing your scales in the style of these composer's: **Bach, Mozart, Debussy and Stravinsky**. How would you “capture the mood, color your sound, mold your articulation” to play in these styles? Keep adding to your list of styles and composers. Play your arpeggios, thirds, intervals, improvisations, etc... in these styles!
C.P.R. , Set 1 # 20

4. Music, Solos, Orchestral, Ensembles: What are you learning? What is a priority? **Know your time lines** for learning and performing. Divide your time wisely. Have an organized and flexible plan.

5. Studying and Listening to your music:

This is a very important and productive part of your practice time. Learn about the Composer, the Style, Theory and History of the music you are playing.

Study the whole score! There are many clues there just waiting for you to find them in the score! Expand your listening and watching. Include new artists like Denis Bouriakov, Orchestral players like Mathieu Dufour, also historic recordings such as Jean Pierre Rampal and Julius Baker on www.youtube.com.

Study Practice Ideas:

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Say it, Sing it, Swing it - Dramatically say the music in syllables. With full Expression Sing it phrase by phrase or a few notes. With your whole body, move to the music, dance to it!

Imagination & Visualization - Use your imagination and visualization, to image your music and yourself in great detail; visual, emotional and feeling/ kinesthetic. Use this before you play a note. And to help you with any performance anxiety issues too.

Puzzle - Take the musical puzzle apart in pieces and put back together again. Notice all the details and connections, the composers style and artistry.

Color it - Use colors for the sections, phrases, notes, dynamic design...

Listening - Try listening to each of these things: only the piano part, only the flute part , the whole of the piece. Listen to a phrase for: intonation, vibrato, timing, ensemble, harmony, interpretation, etc...

6. Record and Video your practice, lessons and performances: There are many reasons to record/video yourself and now it is so **easy to do!** It **refines** your musicianship. It tells the **truth** and gives you the **opportunity to hear more clearly** and evaluate. Recording your practice in parts and as a whole, makes your practice more **effective and efficient**. It helps you to **make the most of your lesson time!**

7. Perform and play for people: Make a habit of playing for someone once a week. Share your love of music! C.P.R. , Set 2 # 4

Performance Checklist

What you must dare is to be yourself. ~Dag Hammarskjold

Make a list of people to play for include : friends, family, teachers, other musicians...

Schedule a date to play for them and **write it down**.

After performing, check it off and tell yourself **how happy** you are that you did it!

	<u>Names</u>	<u>Dates</u>
<input type="checkbox"/> 1.	_____	_____
<input type="checkbox"/> 2.	_____	_____
<input type="checkbox"/> 3.	_____	_____
<input type="checkbox"/> 4.	_____	_____
<input type="checkbox"/> 5.	_____	_____
<input type="checkbox"/> 6.	_____	_____
<input type="checkbox"/> 7.	_____	_____

The 5 D's - that are needed for your life and your practice. **Desire** - for what you are, doing, being and becoming. **Dedication** - to art, to the music, to yourself. **Determination** - to have the courage and the humility to carry on. **Discipline** - meaningful regular practice. **Delight** - joy, gratitude and passion for your instrument and music...and sometimes **doughnuts :-)**... C.P.R. , Set 2 # 1

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Body Awareness - Stretching - Circle it and... Alexander Technique, Body Mapping, Yoga... Ball, Balloons, Trampoline... All these are ways to create more awareness and use of your whole body in a natural way.

Breathing - How to become more aware and free in your breathing? Try using the breathing toys we have, breath builder (flow master), breathing bag, finger breaths... Play with these in your daily practice and see how they can make a difference.

Breath Builder



The voyage of discovery is not in seeking new landscapes but in having new eyes. ~ Marcel Proust

I call it the **Flow Master**.

It is an **opener** that effects **breath, embouchure and body**.

It gives **information** about the **ease and flow** of our **inhalation and exhalation**.

Please use your breath builder with **play, ease, concentration and curiosity**.

A few things **to check** when using your breath builder

1. Head and Neck - Alignment - Lengthening - Softness
2. Jaw (no chewing)
3. Movement of ribs.
4. Tongue - what is it doing?
5. Is your soft palate lifted?
6. Is your body balanced?
7. How are your shoulders?
8. How does what you are doing apply to your music?

Here are few things you can do on ~ The Flow Master

Invent some of your own!

To Begin : blow in and take air back.

1. **Basic B.B.** ~ Begin in 2 ~ with 2 out and 2 in. Move up to more counts as you are able. ~ Do this to the tempo of your music ~ Conduct while you are breathing ~ Teacher can talk to the person while they are doing this, making suggestions ~ Raise your arm while breathing ~ Move your arm in a circle ~ Big wave motion ~ Vary hand that holds it.
2. **Practice Vibrato** ~ First straight tone for your counts and then add vibrato. ~ Keeping the air the SAME for both.
3. **Practice Articulation** ~ Same as above, straight then add the articulation. Helps free the tongue and throat muscles.
4. **Register Changes** ~ Using the holes, opening and closing them to simulate register changes.

More Ideas: Go to the wonderful Keith Underwood for a lesson or master class.

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Clear the Clutter - Allow your mind to be clear and focused before and during practice. **Clear Mind & Calm Body**. Just Play Naturally - book by Vivian Mackie & Joe Armstrong. C.P.R., Set 3 #1

7 Practice Grooves - Get into the habit of being in these 7 Grooves as you practice.

1. Ease & Comfort
2. Expression & Artistry
3. Precision & Accuracy
4. Inner Heartbeat & Rhythmic Vitality
5. Beautiful & Colorful Tones
6. Clarity & Focus
7. A Positive Spirit

Keep checking in with yourself. You can isolate each one, playing with and focusing on a particular Grooves. After that try seeing if you can observe 2 at a time, then 3 etc... **Are you in the Groove?**

C.P.R. , Set 3 # 3

“CPR for your Practice”

Creative Practice Recipes

Don't Hurry ~ Be Happy! - Knowing when to take a break is an important part of your practice. Many times the answers come when you are doing something away from your instrument. Break at least once **every hour**. What you do during your break matters too. You can stay **active** musically, like listening or studying your score. You can do something **restorative**, like stretching and breathing. You can **divert** yourself by taking a short walk... Be mindful of when and how you take your breaks. Give yourself what you need to **enjoy** your practice. Believe in yourself ! Find and connect to the play, joy, and creativity in your practice! **Don't hurry, be happy, healthy, motivated and inspired.**

C.P.R. , Set 3 #28

7 Essentials of Artistic Interpretation -

1. Capture the Mood, Style & Tempo **2.** Shape the Dynamics **3.** Color the Tone **4.** Mold the Articulation **5.** Contour the Meter **6.** Drive the Rhythm **7.** Express the Form.”

A great list of things to remind us about how we are doing in our practice and interpretation. Make a card with these 7 things and keep them on your music stand. I highly recommend the wonderfully informative, articulate and positive book by Gerald Klickstein - The Musician's Way from which this quote is taken.

Creativity and Consistency - Creativity is about having your practice be alive, interesting and exciting. Find new ways of doing, observing and practicing the same things. Consistency keeps you growing, learning, evolving as a musician. It also helps you believe in and to trust yourself to do the things you say and dream of doing and being.

“Always try to find the variety it is one of the secrets of music.” Pablo Casals

Patterns, Sequences, Note Repetitions - Find these things in your music that are the same and see how and if they are connected. What is the most frequently used in the: phrase, between phrases, sections, the whole music? Use these as signs of how the music is put together and to know how to make artistic choices about phrasing and interpretation. Also use this with, Dynamics, Intervals, Rhythms, Motives, etc...

Creating Long Lines - **1. Intention** - Know where you are going! **2. Breath** - How you shape and move your breath are important factors in creating a long musical line. **3. Dynamics** - Create gradual, and colorful < and > 's. **4. Rhythm** - The steady heartbeat of a musical line, with organic rhythmic nuances (rubato, accel...), creates a flowing line. **5. Vibrato** - As Mr. Kincaid said, **“vibrato can be a direction indicator.”** Listen to your vibrato and use it to give direction, color and movement to your musical line. **6. Natural Movement** - Use your body in a balanced and natural way. Are you creating extraneous movement that hinders the musical line or? Or, are you creating subtle movement that enhances and is a reflection of the music you are making?

C.P.R. , Set 2 # 23

Metronome Motivation - Use the metronome as a motivational tool ! It is a key motivator for success, & an essential tool to attaining performance goals.

Become friends with your metronome. It is a good friend that **tells the Truth.**

Breathe in tempo with the metronome. This is the secret to using it with comfort and control.

Make a chart for yourself. Goal tempo = _____. Current Tempo = _____. Number of days or weeks to reach tempo = _____. How many beats per minute you need to reach each day or week to attain your goal = _____.

C.P.R. , Set 2 # 19

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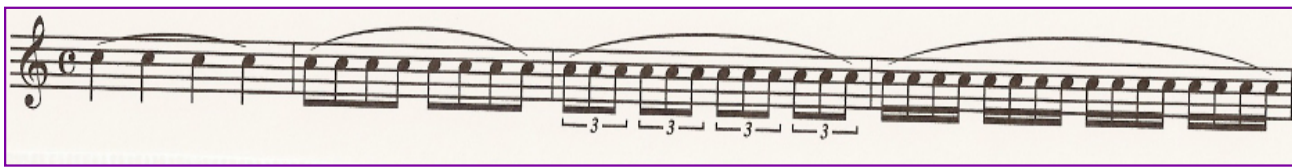
Sub-dividing for Rhythm & Phrasing - Yes, we all know that we need to sub-divide. It is much more interesting and useful if you sub-divide for **Rhythm and Phrasing at the same time**. For example, you are sub-dividing a half note into eighths. How is the half note being phrased? If it is to crescendo then each eighth note will crescendo too.

Practice your music in a meaningful and musical way.

C.P.R. , Set 3 # 23

Precision & Flow - Use this rhythm to : **1.** attain an awareness and control for rhythmic precision. **2.** have a consistency of tone between notes and for graceful fingers. **3.** facilitate the precision and flow of any interval work. **4.** clarify and refine articulation.

C.P.R. , Set 2 # 22



Tongue it & Slur it - Do the opposite. A simple concept, easy to remember and very useful.

1. If a passage is all tongued then practice it all slurred. **2.** If a passage is all slurred then practice it all tongued.

C.P.R. , Set 3 # 16

Add a Note - Add a note is great when you are working out a difficult passage or a beautiful phrase. Remember **NO mindless repetition! Play with artistic expression.** If working out a virtuosic passage, find a pulse that creates a feeling of ease and gradually increase your speed. **Endeavor to have a calm mind and body with each repetition.**

C.P.R. , Set 1 # 20

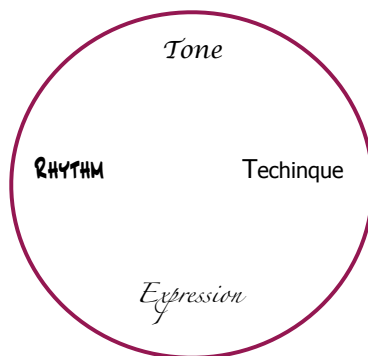
Circle of Observation - Not so much what you are practicing, but **how** you are practicing!

Listen to and observe your **Tone - Technique - Expression - Rhythm.**

Listen to and observe your **Body (specific part), Breath (sound of, mvt. of, amount of...), Mind (calm, active, effortless...?) Melody, Harmony, Ensemble... The Circle of Observation is infinite!**

Decide which needs the most attention? **Select** one to work on. **Focus** on that in your practice. **Improve** this by using a practice recipe. After you improve the parts see if you can observe more than one thing at a time. **Keep expanding your Circle of Observation as you practice and perform.**

C.P.R. , Set 1 # 19



“CPR for your Practice” Creative Practice Recipes

Looks Sounds & Feels - Each note, each interval, each scale, each rhythm...**has it's unique look, feel and sound to it.** Find and identify what that look, sound and feel is for you. Play the passage or note you are working on 3 times.

1st time - Focus on how it **looks** on the page. Notice all the patterns, sequences, shapes, rhythms, dynamics, words, articulations, key and time signatures...

2nd time - Focus on how it **sounds**. Listen with new ears. Like it is the first time you have ever heard this amazing musical passage.

3rd time - Focus on the how it **feels** to play this music, in your hands and whole body. C.P.R. , Set 2 # 20

Eyes have it - Are you communicating the music with your eyes? Try looking into your own eyes in the mirror while you are playing a phrase of music. Are you feeling the music you are playing? Are your eyes expressing the music as well or taking away from the musical meaning? Perhaps you will notice that if they convey the music, your body will feel more natural and balanced as you play. **Unlock your eyes from the music and the music stand.** Be Brave, try it! You may notice that if you are staring at the music your body and breath become locked as well. Experiment with releasing your gaze. You may even mark this in your music to remind you and to practice. See what happens, it is freeing!

Risk it - Go for it, play how you really want right now. Don't wait. Risk it all. Experience your whole musical self. Be Brave, and courageous! You will like it and it is worth the risk!

“The qualities of an exceptional cook (musician) are akin to those of a successful tightrope walker: an abiding passion for the task, **courage** to go out on a limb and an **impeccable** sense of balance. “~bryan miller

Music, Music, Music - It is not about us, **it is about the Music.** Making music is not about perfection or the right way. There are an infinite number of ways! Educate yourself, be creative, explore, practice and get to know the ways of music... Share your joy, passion, curiosity, playfulness, wonder, spontaneous delight and love for music. Continue to know yourself and the music more deeply. Allow it to move through you in a natural, authentic way. How it comes through you is part of what makes your interpretation one of a kind. Each person has a unique way of expressing music through their musical voice, spirit, heart, and body. **It is about the Music!**

“Because there is only one of you in all of time, this expression is unique. And, if you block it, it will never exist through any other medium and be lost.” Martha Graham

“The secret of getting ahead is getting started. The secret of getting started is breaking your complex, overwhelming tasks into manageable tasks and then starting with the first one.” Mark Twain