

Keeney Studio Notes - Fall 2011

Weeks 1 & 2

Rhythm in heart and fingers. **Breath** is moving and shaping the whole of the musical line.

Breathe with the music in a meaningful way that is in time and connected to the music you are making. *"Pour your whole self into your flute..."*

C's - Care, **Consistent**, Conviction, Clarity, Challenge, Choice, Connection, Comfort, Confidence, Concept, Creative, Charisma, Courage, Color, Commitment, Character...

Syllabus - given out and needs to be read, followed and signed.

Letters - Why I received an extraordinary grade of an A... " ... **Due Sept 1&2 at your lessons.**

Book - *The Art of Possibility* by Rosamund and Benjamin Zander

Please be prepared to discuss a chapter a week in Studio Class and to write a 5 page (12 pt. font) paper discussing the Practices presented in this book and how you are using them and what kind of changes you have made practicing them this semester. **Due: Dec. 1st, 2011**

Studio Class - Schedule for performing has been given. Also, Flight of the Bumble Bee Part and Flute Choir parts for **Sept. 8th Collage Concert.**

Preparation & Performance - *Lesson Notes* sheets and focus points, p. 14-16. Use these and make copies for lesson each week in your 3 ring binder. *7 Levels of Learning*, p.17

Creative Practice Idea - *Metronome Motivation & Precision and Flow*, p. 30. *Circle of Observation and Add a Note*, p.31.

Body - Meade's Arms, p.41
Little Monkey p.40
Head "Floating" on top of spine.
Your Circle Sphere, Bubble - moving inside of it and being connected. Circle it p. 42

There is nothing like good use of your whole body for sounding authentically like you and having a great practice and performance.

Breathing - Gathering and Lengthening Breath, Breath as a Bow (string player) and Breathing Bag, p.45

Embouchure - Not just outside facial muscles. What do you notice and can activate on the inside your cheeks for example? forward mvt. "No teeth" - shape with lips... (no jaw, release jaw)

Tone Practice from: *Creative Practice Ideas and Exercises* - read p. 48-49

1. *Beautiful Notes or Tone & Tuner #1 or Tone & Tuner #2* - **1 a day**
2. *Interval Intimacy* - **1 key a day all registers**
3. *4 Styles of Vibrato* - **1 set a day all registers**
4. *Limber Lips & Angle Air* - **1 key a day all registers**
5. *Slow Movements of Bach Sonatas, Partita and Mozart Concerti* - **1 a week**

Technique Practice from: *Creative Practice Ideas and Exercises* - read p. 83-85

1. *Finger Patterns* - 1/2. *Whole, Maj. & Min. 3rds* - **1 a day**
2. *Whole Range Scales - Major and Harmonic Minor*
3. *T&G* - use the *2 week Schedule*, p. 85. Also for *T&G #4* use p. 114 in my book.
4. *Gilbert Chromatics* - p. 85

Etudes - 2 as Assigned

Solos - As Assigned. Whole class is giving a recital of **Telemann, Fantasies**. Read article by Rachel Brown I sent in a email regarding the Telemann Fantasies. Also, see Amy Porter's DVD on the Telemann, Fantasies on reserve in the Library.

Orchestral Excerpts & Band Music - as Assigned. Orchestral Excerpt Book by Jeanne Baxtresser is the required.

Keeney Studio Notes - Fall 2011

Weeks 3 & 4

IDEAS: to think about... "**What can I let go of?.....**" Not giving the body another thing to do, but **to let go of and free your self back into the natural way the body moves freely and dynamically.** Also, perhaps a better word than straighten for the spine is to allow for **lengthening and sequencing.** Again, this is the natural movement of the spine. It **lengthens and gathers,** like the gathering and lengthening breath I taught you :-)... **Yes, how we shape our breath, body, mind and heart, is how we shape the music too.**

Mystery to Clarity...How **Clear** is your **thinking, feeling, knowing** about the music you are making? Whole Self, Tone (breathing, voice, presence), Technique (all parts and patterns), Rhythm, Interpretation (knowledge and personal musical instincts), Ensemble, Listening...
What do you need to do in your practice and musical life to give clarity and meaning to the music, to your playing and performing? Find ways of making the music come alive through thought, feeling, knowledge, dedication, discipline, discovery, delight, determination, desire, daring and play. This will give you the clarity you are looking for in expressing the music in an artistic and joyful way.

C's - Care, Consistent, Conviction, **Clarity,** Challenge, Choice, Connection, Comfort, Confidence, Concept, Creative, Charisma, Courage, Color, Commitment, Character, **Change,** **Communicate...**

Letters - Thank you for your beautiful letters about giving yourself an A...

Book - *The Art of Possibility* by Rosamund and Benjamin Zander. Please continue to read be curious about and do the practices.

Studio Class - See schedule for performers.
*Add to schedule: **Change** in Studio Telemann Recital is in **Chapel on Oct. 11th.**
Halloween Concert, Oct. 31 in 175. Ms. Gedigian's Class on Nov. 21 5-7pm

Preparation & Performance - *Lesson Notes* sheets and focus points, p. 14-16. Use these for lessons each week in your 3 ring binder. **Record parts of your practice!**

Creative Practice Idea - Please focus on these, **p. 33 one inch and fermata technique... and creating long lines,p.34**

*Read Long Lines quote in Zander book, p. 116
Body - Read Alexander Pages in book, p.40 and practice **directions and active rest.**

Breathing - Finger Breath and Flow Master, p.41. Use directions for observation during your practice with these breathing toys :-).

Embouchure - Know your aperture!!! It is the "hands" that shape your air and mold the music. Be a sculptor of your air, an artist...

Tone Practice from: *Creative Practice Ideas and Exercises* - continue practice as in weeks 1&2 & Slow Movements of *Bach Sonatas, Partita and Mozart Concerti* - **1 a week**

Technique Practice from: *Creative Practice Ideas and Exercises* - *Continue practice as in Weeks 1&2*

Etudes - as Assigned

Solos - As Assigned.

Orchestral Excerpts & Band Music - as Assigned. Orchestral Excerpt Book by Jeanne Baxtresser is the required.

Keeney Studio Notes - Fall 2011

Weeks 5 & 6

Ideas of weeks :

What is Open? What creates openings? What does it mean to be open? How do you open? How is this related to playing, practicing, performing and your life? I asked you to think about this and observe... and proposed the idea of letting go.... and being open to learning, more curious and observant than "right".

Thank you for all that you shared in Studio class about being Open... I so enjoyed hearing your thoughts and ideas on this important idea.

To move or not to move that is the question?

Not really...everything alive has movement... The question is what kind of movement are you creating? It really is **not** about "not moving" it is about **discovering** the use of our whole body/self and our body/self **as the instrument to make music through**. Are you using your whole body or just a part of it? Perhaps you are only aware of part of yourself? I am suggesting that open yourself up to the possibility of using your whole self to play, perform, practice, live... Flutistically, Artistically, Wholistically. It is about being inclusive in your awareness and balanced in your dynamic movement. **This is all about making music come to life in a meaningful, authentic, dynamic, natural, expressive and artistic way.**

It is **not** about a right or wrong way, but educating yourself. **Observing life and being curious about the infinite possibilities.** About the **choices** you can make and how they effect you, the music, the audience and life.

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Book - *The Art of Possibility* by Rosamund and Benjamin Zander

Please be prepared to discuss a chapter a week in Studio Class. We are on Chapter 4 this week.

Studio Class - Telemann Fantasies

Listening :M. DuFour - Fantasie - Listen to and enjoy. Please tell me in your lesson notes details about what you heard.

Preparation & Performance -

Recording a Performance Video of your self on your Telemann Fantasie for youtube.

Remember to add this:

Studio Recital Nov. 14th 7:30 Dudley Hall

Creative Practice Ideas - Looks Sounds & Feels,pg.32 Metronome Motivation and Precision and Flow. pg.30

Body -

Shoulders and arm structure... Lying on floor, width of shoulders melting in to floor, arms above floating... Also, Alexander Active Rest and Meade's Arms pg. 40-41

Breathing - Yoga Breath, pg.44

Embouchure - Making Faces pg. 50- get to know your muscles in detail and see if this contributes to your being able to shape your tone and the music in a more artistic way.

Tone Practice from: *Creative Practice Ideas and Exercises* - continue practice as in weeks 1&2 & Slow Movements of *Bach Sonatas, Partita and Mozart Concerti* - **1 a week**

Technique Practice from: *Creative Practice Ideas and Exercises* - *Continue practice as in Weeks 1&2*

Etudes - as Assigned

Solos - As Assigned.

Orchestral Excerpts & Band Music - as Assigned. Orchestral Excerpt Book by Jeanne Baxtresser is the required.

Keeney Studio Notes - Fall 2011

Weeks 7 -10

Ideas of weeks :

Is there such a thing as a “wrong note”? How not to react but to observe and be curious about all we can learn... a wrong note is on the way to a right note... Careless vs. Carefree...

What are your excuses and how do they stop you from learning and growing?

How is your practice and performance alive, dynamic, full of energy...?

Notice what gives you energy through your week. Observe and note how you feel and what moves, energizes, gives you lively feelings.. and write it down in your practice notes. How do you bring these into your practice and performance?

Are you giving time for the physicality of playing in your practice? Are you observing and allowing and trusting your body to find it's way of playing a fast virtuosic passage at the tempo you desire or a very slow passage or a passage with large intervals etc...
Are you trusting in your deep practice, your mind, your emotional connection, artistic interpretation and in your body's ability to be the instrument through which all this comes to life? We discussed this and asked if perhaps this is left out a lot and we are trying to make it happen and that we do not truly practice letting go, being that open as we are in a performance situation. **So, play with deliberately practice that full out playing your music as you dream of it and giving yourself the chance many times to play it full of juicy mistakes, listening and trusting your self, your practice care and your body to be the music you desire.**

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Book - *The Art of Possibility* by Rosamund and Benjamin Zander
Please be prepared to discuss a chapter a week in Studio Class. We are on **Chapter's 6-8** this week.

Studio Class - We had our Telemann Fantasies Recital- **Brava!!!**

We met outside for Studio and discussed Chapter 6 and I asked a few questions and talked about *The Perfect Wrong Note* by William Westeny...

Listening: What have you been doing to open and refine your Circle of Listening ? **Please consider this and write in your practice notes.**

Preparation & Performance -

Record your Jury piece with your accompanist at your next rehearsal and send me the link on a private youtube link. **INCLUDE detailed notes on your observations about the video.**

Due - Nov. 2nd

Reminder's:

Studio Recital Nov. 14th 7:30 Dudley Hall

Scale Jury - Nov. 15th

Marianne Gedigian Class - Nov. 21 - 5-7pm #118

Creative Practice Ideas - Creating your own world - performance confidence techniques.

Metronome Motivation for Scale Jury :-)...

Body - Watch the Youtube Videos on Arms for Body Mapping.... Write in practice notes what you learned...

Breathing - How fluid and dynamic is your breathing? What could you learn about breathing that will help you in the ease and movement of your breath?

Embouchure - Can you articulate the basic concepts of a flexible, stable, artistic embouchure? Write about this in your practice notes.

Tone Practice from: *Creative Practice Ideas and Exercises* - continue practice as in weeks 1&2 & Slow Movements of *Bach Sonatas, Partita and Mozart Concerti* - **1 a week**

Technique Practice from: *Creative Practice Ideas and Exercises* - *Continue practice as in Weeks 1&2*

Etudes - as Assigned

Solos - As Assigned.

Orchestral Excerpts & Band Music - as Assigned.
Orchestral Excerpt Book by Jeanne Baxtresser is the required.

Keeney Studio Notes - Fall 2011

Weeks 11 & 12

Ideas of weeks:

There are many ideas I have been sharing with you and that I would like to share with you this week.

Here I will discuss ideas that were focused on in lessons. (See Studio Class for important ideas and comments about performing)

Conversation Comments and Feedback :

What kind of comments, feedback, instruction, coaching, do you like to receive and that you find useful, helpful, meaningful, inspiring and motivating to your growth as a flutist, musician, artist and whole person?

Some ideas to use in your Conversation

Comments:

Give some positive, meaningful, authentic comments that help to encourage and motivate the person you just heard playing.

How convincing was the interpretation and performance of the piece they just played?

(Consider the Expression ,Accuracy and Consistency of: music, tone, technique, dynamics, style, tempo, rhythm, rubato, mood, tonal colors, intonation, clarity, variety of articulations, comfort, ease of playing, confidence, personality, charisma, projection, balance with piano or other instruments...)

If you know the piece well, give details about where this was or was not working for you.

If you have heard them before, give inspiring words about how they have changed and improved.

More Ideas from the week:

How **clear and convincing** are you about your interpretation of the music? How **emotionally connected** are you to the music you are playing? This will come through in your playing and will be what the audience hears, sees and feels too.

Then is is about ...not playing in a planned way but present... **Alive, Living...** being **present** to the note, notes, music as you are playing. They are alive, where do they and are they going? A **listening** that is in the moment of creating the sound, bringing it to life off the page and into the world. Musician as the bridge between composer and audience.

Resonance and Projection - We discussed this and found many great things... Here are a few...

It is about what you **let go** of, **free** to resound.

It is about **good**, easy, free **use of** the body.

It is being **open**. All channels open...

It is projecting something that is **bigger than yourself**.

It is your strength of **character**, your **courage**, your **willingness**, your **open** heart , to be **powerful** on stage...

It is taking up a lot of **space, feeling big...**

It is in your **mind and body** and the sending out of your **spirit** through your instrument into the world.

It is being totally **involved, immersed, passionate** in what you are doing.

How **Playful** are you in your **Practice**? What is play to you? Do you remember how to free yourself and be playful? Find some ways to bring this into your practice. This is freeing, rejuvenating and will bring new life to your practice.

The notes may end, you may stop playing, but the **music still continues...** Stay connected to whole time.

Consider you and the pianist as a duo. They do not stop every time they “miss a note” something. Please think about and notice if you ask them to stop every time you “make a mistake”. That is different than stopping to choose to rehearse a part of the music.

Allow your self to practice with **honest mistakes** and **not have a detrimental reaction** to it. Learn to listen and **calm your nervous system** so that you **can hear it, observe it, notice it and still be in the moment**. After you can **trust** yourself to have heard it and make a **choice of how to practice it**.

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Body -

Easy Elbows, allow for movement at elbows and for them to feel light and free. Remember **Meade's Arms?** pg.41

Balance of Hands and Head...

Be **both handed**... notice if they are out of balance how this can effect your technique, tone, the music. Connect this to the **balance of your head** on top of the A.O. joint. When your head is off balance it effects these same things... Give your self direction to free your neck, balance your head, slightly forward and lightly on top of your spine...

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Book - *The Art of Possibility* by Rosamund and Benjamin Zander

Please be prepared to discuss a chapter a week in Studio Class. We are on **Chapter's 6-9** this week.

Studio Class - PERFORMING QUESTIONS

How is performing different from playing?

What makes a great performance?

What is great stage presence?

What is projection and how do you project, bigger than yourself, the music on stage?

How can you practice and learn to be comfortable on stage?

How alive, present moment are you and is your listening when you are on stage performing, auditioning...?

How do you practice being connected to the audience?

Do you respect and feel gratitude for the music and the audience?

If the musician is the bridge between the composer and the audience... Are you the Bridge that connects the music?

Do you consider that we are all in this together, that we all matter and are effecting each other in powerful ways?

How do you create an open channel of giving and receiving energy?

How willing are you to be vulnerable, courageous, powerful, authentic... on stage?

How engaging, attractive, magnetic, authentic, dynamic, free, involved, charismatic... are you as a performer?

Are you moved by the music you are expressing, performing, sharing, bringing to life?

How do you look and sound on stage? Is it really what you think, who you want to be, who you are?

Who is your authentic self? Are you being true to that?

Are you a creation always in the process of, continually being created, ever changing being alive?

How is this process of "being alive" like vibration, sound, music?

Why does someone go to a live concert instead of listening to music in the comfort of their own home?

How do you get an audience to attend and become excited about your concerts, recitals, performances?

Listening: Listen to as many recordings (at least 3) of great people playing your piece. Select a couple of phrases to compare. Notice as many things as you can in great detail about their interpretations.

Reminder's:

Tuesday Recital - Nov. 8th at 1pm

Grade Evaluations Due Nov. 10th

Studio Recital Nov. 14th 7:30 Dudley Hall

Scale Jury - Nov. 15th

Marianne Gedigian Class - Nov. 21 - 5-7pm #118

Flute Jury - Dec. 6th - room 175

I am so proud of each one of you!

Keep believing in your self and your dreams!

Take good care of your self and make good choices every moment and every day!

Be kind to yourself and to others.