

ADVANCED FLUTE STUDIES: THE ART OF CHUNKING

**PATRICIA GEORGE and
PHYLLIS AVIDAN LOUKE**



THEODORE
PRESSER
COMPANY

HOW AND WHY TO USE THIS BOOK

ADVANCED FLUTE STUDIES: THE ART OF CHUNKING

- Is designed to follow FLUTE 103: MASTERING THE BASICS (414-41210) or any intermediate method.
- Is suitable for high school, college, and adult flutists.
- Presents a comprehensive daily warm-up, followed by 48 lessons in major and minor keys.
- Lessons explore “chunking” in technical studies, etudes, preludes, and cadenzas to develop a fluid technique.
- Sprinkled throughout are musical “Bon Bons” (a sweet confection) to enrich the flutist’s skills.
- Includes solo works by Telemann, J.S. Bach, and C.P.E. Bach, additional repertoire suggestions, plus fingering and trill charts.

ADVANCED FLUTE STUDIES: THE ART OF CHUNKING is a unique resource, using “chunking” techniques for learning, practicing, and performing the material in this book. This process begins with mastering *The Art of Chunking*. While this book may be studied and practiced in the traditional manner, the optimum results are obtained by using the chunking process when learning and practicing this material.

Chunking is a practice method in which the flutist plays approximately one inch of notes followed by a rest. This unit is called a chunk, and it is played slurred on one even blow of air. Chunking practice offers many benefits to the flutist:

- Coordinates what the eye sees and reads with short-term memory; so when reading music, the flutist does not read ahead, but stays in real time.
- Separates the vocal folds and opens the throat by breathing during each rest. This type of breathing is called *panting*. Playing with an open throat improves sound quality.
- Helps the flutist learn music quickly and with an improved level of proficiency and confidence.
- Helps the flutist discover intervallic patterns in the music.
- Improves musicianship as the flutist learns to differentiate chunking in down/up or forward-flow chunks. See **Advanced Chunking Techniques** on page 160 and also THE FLUTE SCALE BOOK: A PATH TO ARTISTRY, Chapter 2 (414-41206).
- Develops the skill to play ON the beat by subdividing the rest following the chunk.
- Improves the quality of each attack by repeatedly subdividing in the rest.
- Improves fingering coordination. Repeated chunking places the series of fingering combinations into short-term memory. After continued repetition, this information is transferred to long-term memory.

Students may be tempted to learn these exercises by omitting the chunking process. However, **ADVANCED FLUTE STUDIES: THE ART OF CHUNKING** was written for students to explore and master *The Art of Chunking* and to reap the benefits that this new practice technique brings. Only after the student has explored basic chunking and advanced chunking techniques will the studies be played in a traditional manner.

40 Exercises, Op. 101 by Luigi Hugues was selected for this book for two reasons. First, the note values are generally the same throughout each exercise. Second, these exercises are based on scales and sequential patterns which are the building blocks of music. At the beginning of each Hugues study is a box that suggests the number of notes for each chunk and the duration of the rest. Generally the length of each chunk is four sixteenth-notes in simple meter, six sixteenth-notes in compound meter, and sometimes even one complete measure of music. Place a ♩ on the first note of each chunk, meaning the first note is the strongest and the following notes are played weaker. The first time through the book, follow these instructions before proceeding to **Advanced Chunking Techniques** on page 160.

LESSON AND PRACTICE CURRICULUM

DAILY WARM-UP

The flutist should begin each practice session and most lessons with the DAILY WARM-UP on pages 8-9.

EXERCISE NO. 1: HARMONICS develops embouchure flexibility, strength, and tone quality by playing at the third partial of the harmonic series. Place the right hand on the barrel of the flute to stabilize the flute in the chin and to set up a good playing position. The arms should hang in a relaxed position. Always practice warm-up and technical exercises with counted vibrato cycles to learn to play with a continuous vibrato while changing from one note to the next. Practicing with counted vibrato improves subdivision counting skills. Follow the dynamics.



EXERCISE NO. 2: LOOPS develops a homogeneous (uniform) sound throughout the range. Use a tuner to check intonation. Keep the embouchure hole level and pointing to the ceiling at all times. Each day, practice in a different octave.

EXERCISE NO. 3: DIMINUENDOS is designed to develop control in tapering the ends of phrases. Over time, increase the length of the final fermata. To make a diminuendo keep the air stream moving while decreasing the size of the aperture. Pushing the end of the flute slightly forward lifts the pitch.

EXERCISE NO. 4: A MINUTE OF TONGUING improves tonguing accuracy and speed. Keep the tongue forward in the mouth using *thi-key*, *TK*, or similar stroke. Remember to continually blow out and release the air while tonguing.

EXERCISE NO. 5: BALANCE OF TRILLS balances the flute in the hands. The trill begins and ends on the printed note. Keep the fingertips close to the keys. The movement originates from the third knuckle back from the nail, except for the left index finger. Repeat this exercise many times until your fingers feel warm and coordinated.

EXERCISE NO. 6: SUBDIVISIONS FOR RHYTHMIC PLACEMENT develops rhythmic accuracy in subdividing the beat. Use a metronome set to the subdivisions. Practice with *T*, *K*, “*P*” attacks, or *HAH staccato*.

EXERCISE NO. 7: HARMONIC PAIRS develops embouchure mapping skills by learning to pick out the third partial of the harmonic series. Practicing counted vibrato on harmonic notes develops the ring in the sound.

LESSONS

The 48 lessons explore *The Art of Chunking* in technical studies, etudes, preludes, and cadenzas. Musical Bon Bons are presented periodically throughout the book for tone and articulation development. These may be practiced for several lessons or for a longer period of time. On pages 142-155 are solo works by Telemann, J.S. Bach, and C.P.E. Bach from which the teacher and student may select a movement to complement a grouping of lessons. Repertoire suggestions for additional study are on page 157. Great care has been taken to avoid page turns in the middle of exercises and solos. For this reason, occasionally the Hugues *Exercises* are slightly out of order.

DAILY WARM-UP



Harmonics: Place your right hand on the barrel of the flute. (*see photo*) Fingering the first note (Partial 1), overblow to play the harmonics (Partial 2 and Partial 3). Practice using 4, 5, or 6 *HAH staccatos* or vibrato cycles per beat.

1. $\text{♩} = 60-80$

mf *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Repeat the above pattern using each set of notes printed below.

Loops: Practice using *HAH staccatos* or 4, 5, or 6 vibrato cycles per beat.

Monday, Thursday: Play as written. Tuesday, Friday: Play *δva*. Wednesday, Saturday: Play *15ma*.

2. $\text{♩} = 60$

mf *p* *mf* *p* *simile*

Diminuendos: This exercise may be repeated using the minor, diminished, and augmented triads on pages 158-159.

3. $\text{♩} = 60$

mf *pp* *simile*

*Refer to **Special Fingerings** on page 72 for playing from F#3 to B3.

LESSON 1: C Major

Place a \blacksquare (down-bow) on the first note of each chunk. *For information on Phrasing Gestures, see page 7.*

Groups of two or four beamed notes: Practice slurred in 4-, 8-, and 16-note chunks followed by a rest.

Groups of six beamed notes: Practice slurred in 3- and 6-note chunks followed by a rest.

Practice Options: Slur with 2, 3, 4, 5, or 6 counted vibrato cycles per note.

Double-tongue (TK) or triple-tongue (TKT) each note.

Play each exercise slurred as written in one breath, then double-tongued as written.

Five-Note Scale Patterns

1. 

2. 

3. 

Two-Octave Scale

4. *also 8va* 

Two-Octave Scale in Thirds

5. *also 8va* 

Chromatic Scale

6. 

Seamless Slurs: Practice with 2, 3, 4, 5, or 6 counted vibrato cycles per note. ♩ = 60-80

D. S. Wood
(1872-1930)

7. *also 8va* 

On pages 142-155 are three unaccompanied solos. With your teacher, select an appropriate movement from one of the solos and another piece from the **Repertoire Suggestions** on page 157 to complement your studies.

Chunk by 4s



C Major Exercise

Practice slurred in 4-note chunks followed by a rest.
Place a ▣ (down-bow) on the first note of each chunk.
See *Phrasing Gestures*, page 7.

Luigi Hugues
(1836-1913)

Allegro



Play each chunk on one blow of air.
To practice the panting technique, breathe in each rest.



A Guide to Playing Preludes

A prelude is a spontaneous and improvised musical form originating in the 18th century. It provided the player the opportunity to warm-up his instrument and himself by playing scales, thirds, and arpeggios in a key, often with modulations and added embellishments. Preludes were sometimes improvised between sonata movements. Preluding continued to be popular with flutists well into the 19th century. Other improvised forms include caprices, cadenzas, and lead-ins.

German flutist, Anton Bernhard Fürstenau (1792-1852), composed *26 Exercises, Op. 107* in two volumes. Each exercise in Op. 107 is prefaced by a prelude in the same key; many of these preludes have been used in THE ART OF CHUNKING.

There is no right or wrong way to play a prelude. Preludes should be played *a piacere* (at your pleasure). Notice there is no time signature in the preludes in this book, so you may pace the material as you desire. You may choose the tempo, whether to *ritard* or *accelerando*, the dynamic, how long you wait between fragments, how you group notes together, etc. Usually the quarter note is the constant.

These suggestions may help you interpret your first prelude.

Notice the tempo is *Con fuoco* (with fire) so play the first C with a clean attack, full sound, and a fast vibrato for five counts. Place the grace notes on the upbeat of beat five. Grace notes are often played softer than the note they are leading into; so make a small diminuendo into the grace notes and then let the grace notes crescendo into the E3. In this context, a dot after a note without articulation is played as a silence or rest. The C3 leads into the G3. This is the strongest note of the opening phrase. At this point you have two choices: either end the note with a big flourish or make a diminuendo. There is no right answer. It is your choice. One possibility is to group the next slur by 3 notes, 4 notes, 4 notes, 4 notes, and 2 notes. Practice chunking each group until you can play each group quickly and with ease. The next choice is whether to crescendo or diminuendo over the five groups of notes. Another option to consider is the speed in which you play these five groups. Try an *accelerando* here, playing each group faster than the previous one. On the final G1, ask the same question that you asked about the G3 in the opening phrase. How do you want this note to end: strong or with a taper?

Take time to breathe, starting softly on the grace notes and making a crescendo to the F3. After the hold, start as softly as you can, making a crescendo to the A1, landing with strength and energy. Then *decay to the dot* playing the G1 at *ppp*, tapering to nothing. Wait a bit before proceeding with the triads in inversion. Start softly, making a crescendo to the G3, diminuendo through the C2. Then with joy and energy, double tongue the staccato notes concluding on a strong low C. Decide how you want this note to end—strong and full, or with a taper. Next time, try something different. See *The Art of Playing Preludes and Cadenzas*, pages 4-5.

C Major Prelude

Anton Bernhard Fürstenau
(1792-1852)

Con fuoco

LESSON 3: A Minor

Place a \blacksquare (down-bow) on the first note of each chunk. *For information on Phrasing Gestures, see page 7.*

Groups of two or four beamed notes: Practice slurred in 4-, 8-, and 16-note chunks followed by a rest.

Groups of six beamed notes: Practice slurred in 3- and 6-note chunks followed by a rest.

Practice Options: Slur with 2, 3, 4, 5, or 6 counted vibrato cycles per note.

Double-tongue (TK) or triple-tongue (TKT) each note.

Play each exercise slurred as written in one breath, then double-tongued as written.

Five-Note Scale Patterns

1. 

2. 

Two-Octave Scale

3. 

Two-Octave Scale in Thirds

4. 

Chromatic Scale

5. 

Seamless Slurs: Practice with 2, 3, 4, 5, or 6 counted vibrato cycles per note. $\text{♩} = 60-80$

D. S. Wood
(1872-1930)

6. 

A Minor Exercise

Chunk by 4s



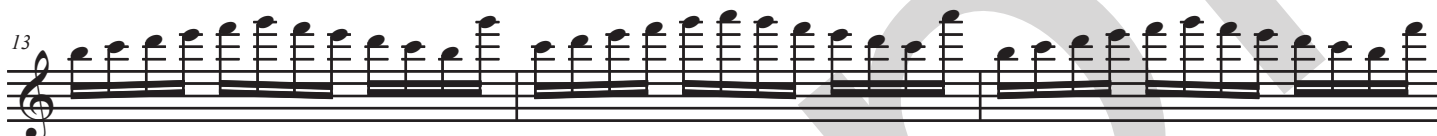
Practice slurred in 4-note chunks followed by a rest.
Place a ▣ (down-bow) on the first note of each chunk.
See **Phrasing Gestures**, page 7.

Luigi Hugues
(1836-1913)

Lentamente



The duration of the chunk and the rest should be equal. Use a metronome.



Intonation and Breath Control Study

Use a tuner. Practice with four vibrato cycles per beat. Keep the vibrato spinning as you change notes. The tone color throughout the range should be homogeneous (uniform). Practice at *pp*, *p*, *mp*, *mf*, *f*, and *ff* and later with a crescendo or a diminuendo through each slurred phrase.

1. $\text{♩} = 60$

2. $\text{♩} = 60$

3. $\text{♩} = 60$

LESSON 24: G# Minor

Place a \blacksquare (down-bow) on the first note of each chunk. *For information on Phrasing Gestures, see page 7.*

Groups of four beamed notes: Practice slurred in 4-, 8-, and 16-note chunks followed by a rest.

Groups of six beamed notes: Practice slurred in 3- and 6-note chunks followed by a rest.

Practice Options: Slur with 2, 3, 4, 5, or 6 counted vibrato cycles per note.

Double-tongue (TK) or triple-tongue (TKT) each note.

Play each exercise slurred as written in one breath, then double-tongued as written.

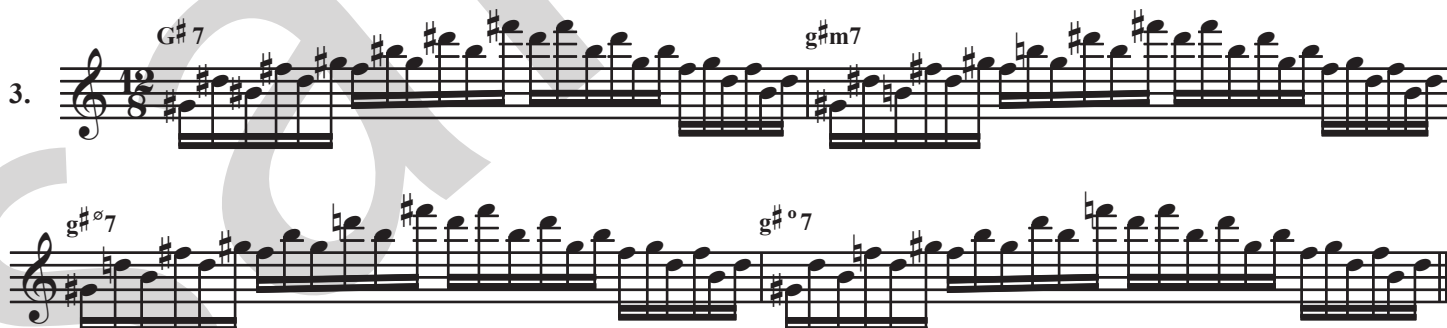
Tone Color Scale

1. 

Seventh Chords: G#7 = G# dominant 7th; g#m7 = g# minor 7th; g#°7 = g# half-diminished 7th; g#°7 = g# fully-diminished 7th

2. 

Broken Seventh Chords

3. 

Finger Twister

D. S. Wood
(1872-1930)

4. 

For interpretation ideas, see
**The Art of Playing Preludes
 and Cadenzas** on pages 4-5.

G# Minor Prelude

Anton Bernhard Fürstenau
 (1792-1852)

Malinconico

BON BON: Octave Variations

Practice with 4 or 5 vibrato cycles per beat. Use a tuner.

Repeat the above pattern with the variations below. Practice with *T*, *K*, or *HAH* staccato, and *TK* or *TKT*.

LESSON 45: D \flat Major

Place a \blacksquare (down-bow) on the first note of each chunk. *For information on Phrasing Gestures, see page 7.*

Groups of two or four beamed notes: Practice slurred in 4-, 8-, and 16-note chunks followed by a rest.

Groups of six beamed notes: Practice slurred in 3- and 6-note chunks followed by a rest.

Practice Options: Slur with 2, 3, 4, 5, or 6 counted vibrato cycles per note.

Double-tongue (TK) or triple-tongue (TKT) each note.

Play each exercise slurred as written in one breath, then double-tongued as written.

Five-Note Scale Patterns

1. 

2. 

3. 

Two-Octave Scale

4. 

Two-Octave Scale in Thirds

5. 

Chromatic Scale

6. 

Seamless Slurs: Practice with 2, 3, 4, 5, or 6 counted vibrato cycles per note. $\text{♩} = 60-80$

D. S. Wood
(1872-1930)

7. 

Chunk by 4s



D \flat Major Exercise

Luigi Hugues
(1836-1913)

Allegro moderato



Think about how many things in your life use chunking:
Social Security card number, telephone number, credit card number, license plate, etc.



34

37

40

43

45

Blooming the Tone: Practice *f* and use 4 vibrato cycles per beat.

4x

For interpretation ideas, see
**The Art of Playing Preludes
 and Cadenzas** on pages 4-5.

D \flat Major Prelude

Anton Bernhard Fürstenau
 (1792-1852)

Risoluto

f

mf

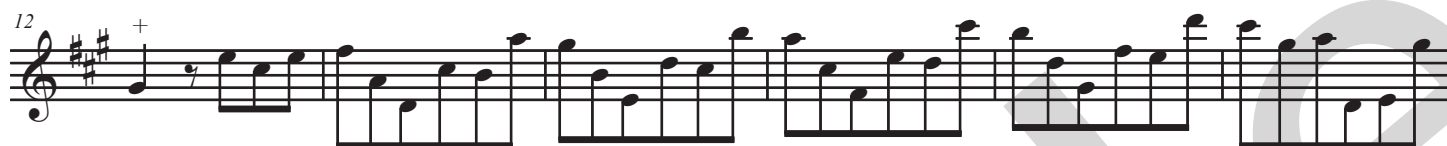
Fantasia No. 10

for flute alone

TWV 40:11

Georg Philipp Telemann

(1681-1767)

A tempo giusto*Presto*

Sonata in A Minor

for flute solo

H. 562

C. P. E. Bach

(1714-1788)

I.

Poco adagio

The musical score is written for a flute solo in 3/8 time. It begins with the tempo marking "Poco adagio". The first staff contains measures 1-6, with dynamics *f* and *p*. The second staff (measures 7-12) includes a trill (*tr*) and slurs. The third staff (measures 13-18) features a triplet of eighth notes and dynamics *p* and *f*. The fourth staff (measures 19-23) contains two trills (*tr*). The fifth staff (measures 24-28) includes a trill (*tr*) and various dynamics. The sixth staff (measures 29-34) features a triplet of eighth notes, dynamics *p*, *f*, and *f*, and a trill (*tr*). The seventh staff (measures 35-39) includes dynamics *p*, *f*, *p*, and *f*. The eighth staff (measures 40-44) concludes with dynamics *p*, *f*, and *f*.

Arpeggios

Use the following arpeggios for the DAILY WARM-UP
Exercise No. 3, Diminuendos on page 8.

Several of the minor and diminished arpeggios are written with enharmonic spellings based on common usage.

Major		Minor	
C <i>also 8va</i>		c <i>also 8va</i>	
D \flat <i>also 8va</i>		c \sharp <i>also 8va</i>	
D <i>also 8va</i>		d <i>also 8va</i>	
E \flat		e \flat	
E		e	
F		f	
G \flat		f \sharp	
G		g	
A \flat		g \sharp	
A		a	
B \flat		b \flat	
B		b	