PRACTICE WITH THE EXPERTS

~ PICCOLO EDITION ~

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PREFACE

Building community in isolation with gratitude and grace. That is our mission!

Most of the USA is currently under a shelter in place order as a result of the COVID-19 pandemic. Many of us have lost our jobs; jobs that revolve around togetherness, around creating live music for a live audience, around the energy created in a concert hall. While we are experiencing the loss of this connection, we are also filling our new-found time with different connections. Our new normal is virtual concerts from our living rooms, classes on our computers, and digital bonding.

Nothing can replace face-to-face fellowship. But we can do our best with what we've been given. This book represents a sense of camaraderie from which we can all benefit in these times. It is a collection of personal and original exercises from the great piccolo players of our time... a present to you. It is their offering to our wonderful flute and piccolo community. I cannot thank these beautiful souls enough for contributing their time and sharing their hearts with us.

We have been given a gift in the form of an intermission. A respite from our daily grind. Let's handle it with grace, with open hearts and thoughtful minds.

GUDRUN HINZE

Gudrun has served as principal piccolo of the Leipzig Gewandhaus Orchestra since 1993, and the Bayreuth Festival Orchestra since 1999. She has two CDs of works from the piccolo literature, released on the Berlin Classics label and Talanton Records. Hinze is also founding member of Quintessenz- Leipzig flute ensemble, for whom she creates arrangements, which have received international awards.

CENTERING MEDITATION ON WOOD

“As we all have the gift of silence and spare time in these days, I present an exercise which refers to silence and centering. If you follow this Meditation, it will connect you with the very essence of your instrument; with its "soul", its uniqueness, its voice, a true partner in your musical life.

This meditation can be used as an "opener" before you start to practice. It helps bring awareness that it is not only you who needs practice (tongue, breath, fingers etc), but it is the connection with the instrument that enables you to work together to produce sounds and melodies. I appreciate that a tree gave its life for our art of music making. I elongate its life by honoring the wood, and I regard my practicing not only as perfecting my skills, but as a perfection of my relation to the instrument.

The meditation could be done alone or in a group. The teacher could read the words aloud, students listening and following. If you read the sentences on your own, take time between them to fill the gaps with silence and contemplation. Keep touching the piece of wood in your hands during the entire exercise.” -Gudrun

1. Take a piece of wood into your hand - feel it, look at it. It might be the headjoint of your piccolo or any other natural piece of wood. Explore and experience the surface. Perhaps you can look through the surface deep inside the wood? – After a while, shut your eyes and be calm.

2. I invite you to make a journey inside the wood. Travel back in time, when it was a living tree. Realize that the tree is a living creature.

3. I am the tree. I am growing in a distant country. I grow from INSIDE to OUTSIDE. Each year, I add a layer of wood around my body. In every layer lies the experience of a whole year.

4. My roots are anchored in my home soil. Water is running through my veins. It rises from the soil to the top of my branches. The water has its own tempo and sound. It makes my body smooth, flexible and vivid.

I am growing up and upwards, getting taller and stronger. After decades, centuries, when I’m fully grown, I will connect earth and sky.

Many branches are growing out of me, building a roof of diversity on the top of my body. It is shelter for many living creatures.

Each cell in my body has potential to become either a root, or a stable trunk, or a fragile branch, following the light of the sun.

Each day I grow beyond myself.

5. Before I become an instrument, I am stocked in silence and darkness for a long time. I rest. The silence becomes a part of my body. I save the silence and former sounds of my life in the wood. Now I prepare to reconnect to new sounds, finding resonance anew.

A musical instrument is a living creature which allows my soul to speak with its voice.

SILENCE

6. Open your eyes slowly and return to here and now.

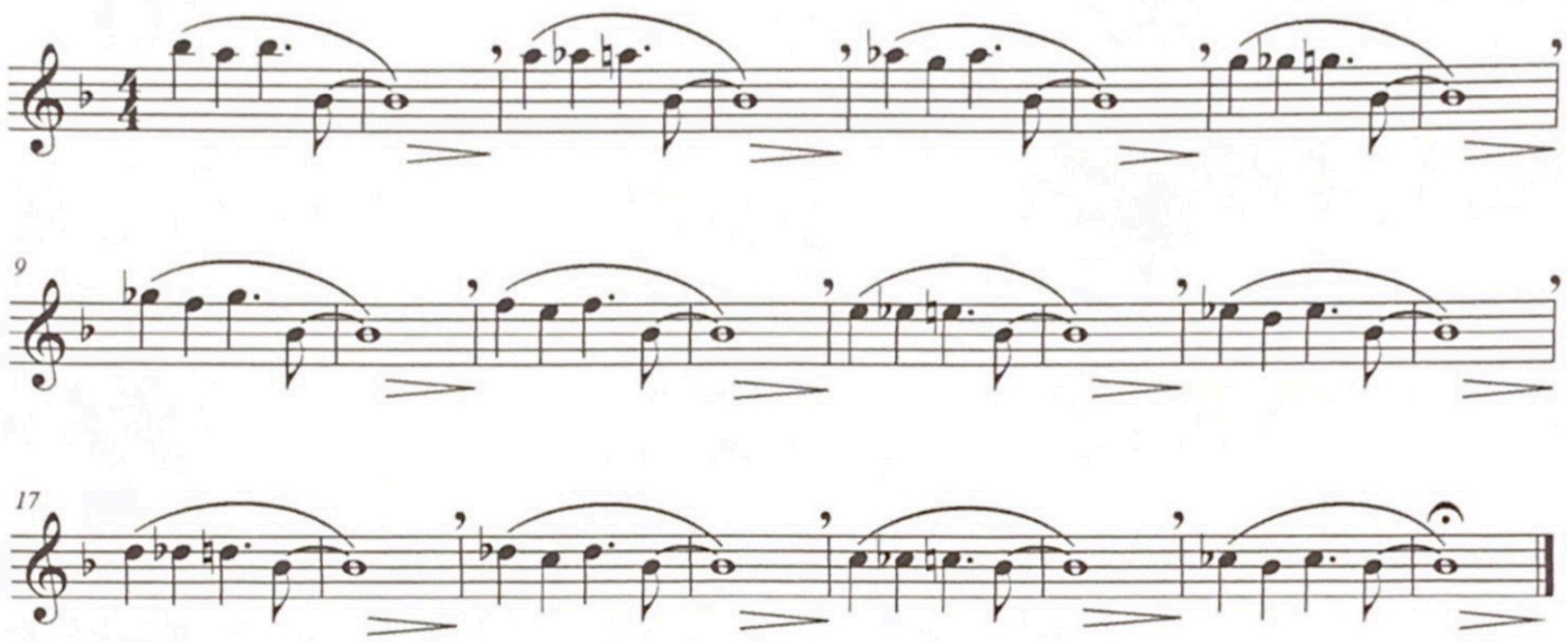
KATE FLUM

Kate lives in Dallas Fort Worth where she maintains a private studio while performing in Chicago, New York City, and DFW. Prior to moving to DFW, Kate served as a member of the flute faculty and the Coordinator of Woodwinds at DePaul University in Chicago.

Flexibility Exercise for Piccolo

Kate Flum

♩ = 48 - 52



The purpose of this exercise is to develop flexibility, consistency of tone, and stable intonation on the piccolo.

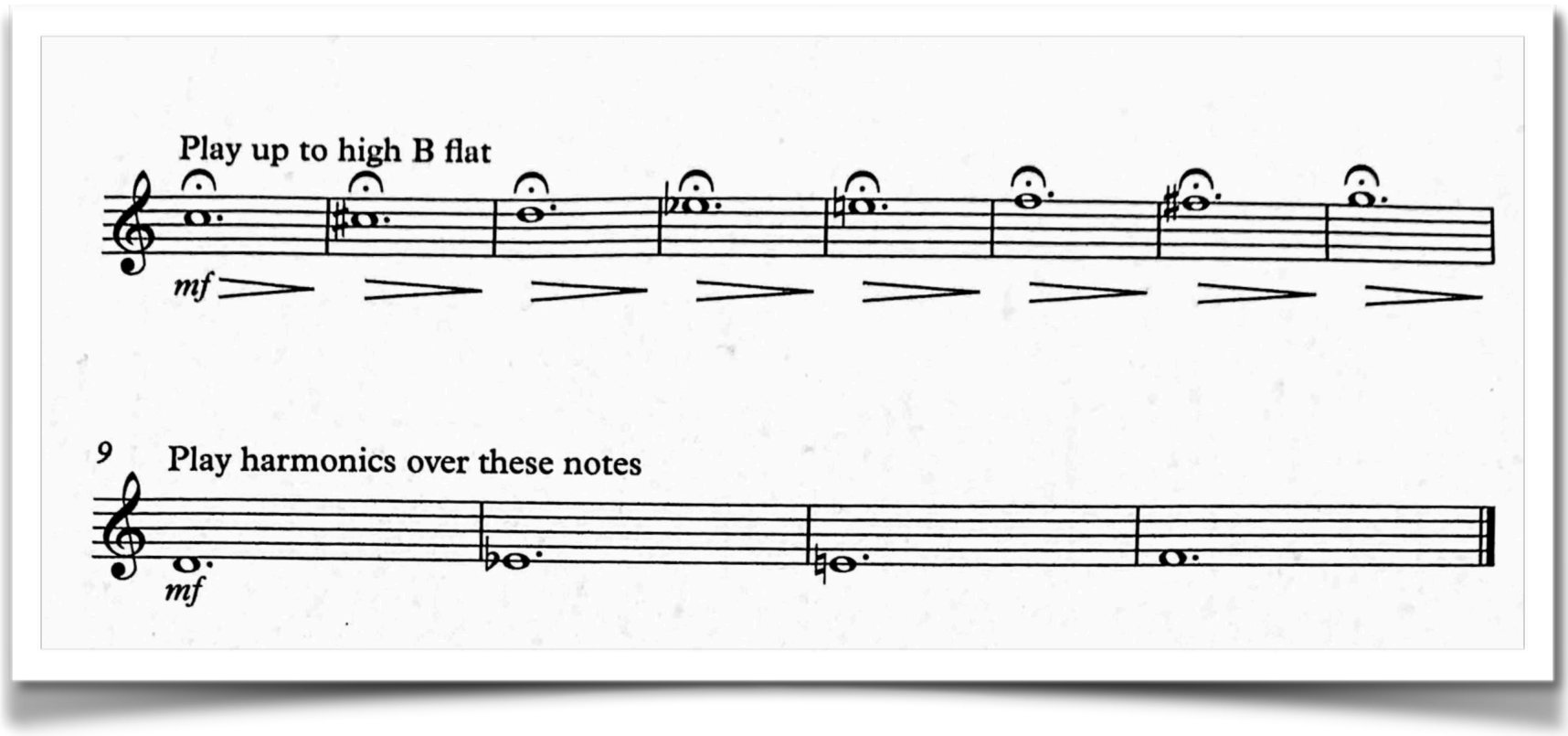
Some suggestions as you practice this exercise:
- Use a gentle articulation at the beginning of each slur.
- Work toward creating fluidity between notes, with beautiful tapers at the end of each whole note.
- Imagine "floating through" the exercise, creating consistent color throughout.
- Try singing the exercise to aid in developing stable intonation!

MINDY KAUFMAN

Mindy joined the New York Philharmonic as flute and solo piccolo in 1979, after performing for three seasons with the Rochester Philharmonic Orchestra. She received a bachelor of music degree from the Eastman School of Music, where she studied with Walfrid Kujala, Bonita Boyd and James Galway.

TONE EXERCISE

"I don't do a formal warmup on piccolo, but I do practice playing softly, with a beautiful tone and good intonation. Try to keep your embouchure relaxed throughout these exercises. For the first exercise, go as high as you can, preferably to at least the highest Bb, higher if you're able. Take as much time as you need to make a good diminuendo. For the second exercise, try for at least 4 harmonics above the fundamental, and take your time to achieve the harmonics." - Mindy



REGINA HELCHER YOST

Regina is the Second Flute/Piccolo of the Charleston Symphony Orchestra and the Assistant Principal Flute/Piccolo of the Colorado Music Festival in Boulder, Colorado. She also serves as the Adjunct Professor of Flute at Charleston Southern University and core flutist for Chamber Music Charleston.

THE ALL-IN-ONE DAILY PICCOLO WARM-UP EXERCISE

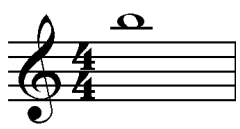
(FOR TONE, DYNAMIC CONTROL, INTONATION AND VIBRATO)

As a very busy orchestral player and university teacher, I developed this "All-in-One" piccolo warmup exercise to make sure I hit the basics every single day in the midst of a busy schedule. I like to think of this exercise as my "alone" time and my piccolo "meditation time".

This exercise will require a tuner and a mirror (and a good piccolo, of course!). The metronome marking is quarter note = 60. It is to be played on every note of the piccolo, starting on B3 and descending chromatically to D1. Then, start on B3 again and ascend chromatically to C4.

Begin by tuning your piccolo to A= 440. Leave your tuner on for the duration of the exercise. Position yourself in front of a full-length mirror. Stand up straight, relax your arms and shoulders, and lift your piccolo to your face using the weight of your hands (not your arms, keep your arms relaxed).

Starting on B3,



play each note 8 times doing the following:

Exercise 1

First, imagine the most beautiful note possible without playing your instrument. Then, in a relaxed and open way, breathe in deeply and play the most beautiful, forte, non-vibrato note possible that *feels* in tune to you (don't look at the tuner) and hold for 4 counts. During the fourth beat, look at the tuner to see if you were in tune. If not, adjust and repeat the exercise. Pay special attention to both beautifully attacking the note and gracefully releasing the note.

Exercise 2

Repeat Exercise 1, but add a continuous vibrato. The vibrato should feel like the airstream is lightly and gently pulsating in and out of your mouth vertically (think of the syllable "ha" when producing the vibrato in order to have a relaxed and open throat).

Exercise 3

Repeat Exercise 1 and 2, but in a piano dynamic.

Exercise 4

Repeat Exercise 1 and 2, but start forte and gradually diminuendo to piano.

Exercise 6

Repeat Exercise 1 and 2, but start piano and gradually crescendo to forte.

You did it!!

CHRISTINE ERLANDER BEARD

Christie enjoys an active international career as a soloist, chamber artist and teacher with regular engagements throughout North and South America and Europe. An artist for Sankyo Flutes and piccolo artist for Hernandez Flutes, she serves the NFA as a member of the Scholarship Committee and contributing editor to The Flutist Quarterly. A member of the Whole Musician team, Christie serves as Professor of Flute & Entrepreneurship at the University of Nebraska at Omaha.

FLUTE VS PICCOLO

“When I was first starting out on piccolo (for college marching band), I was quite literally handed the instrument and told "have fun!" without any guidance. Upon opening the tiny case, I immediately thought to myself that it looked like a baby flute, so I proceeded to approach it as such: trying to develop - as much as possible - a tone that matched that of my flute. To achieve this goal, I devised a simple exercise for myself by playing a note and then alternating back and forth between the two instruments in an effort to try to achieve a homogeneous sound.

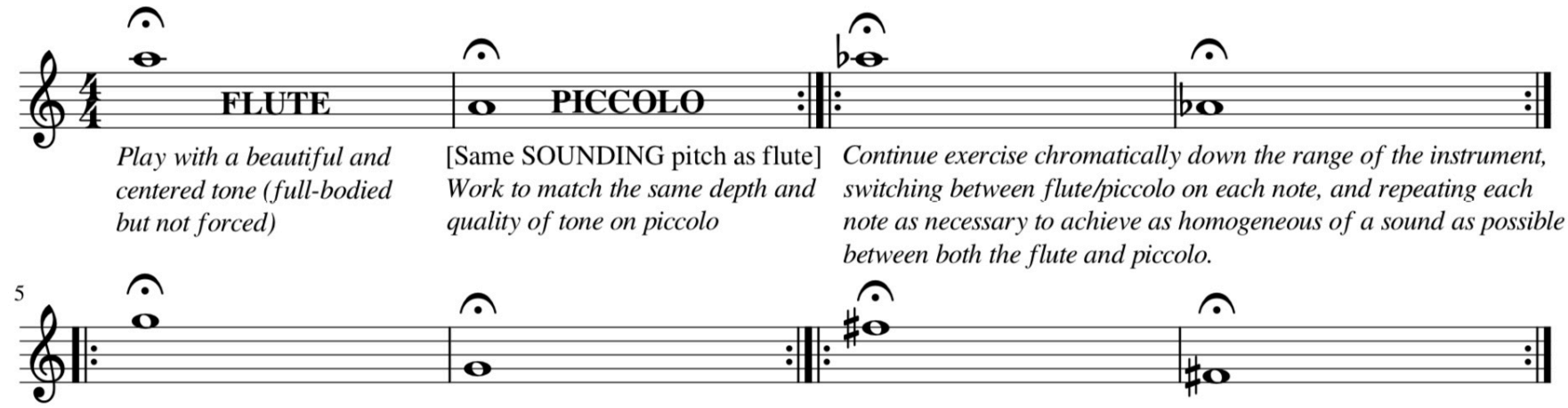
30 years later, I still use this exercise with my own students, albeit with more experience and an understanding that while there ARE (important and subtle) differences between the two instruments, I believe that it's better to begin the pursuit of mastering the piccolo by focusing first on the similarities between the two instruments rather than the differences. In this way, the piccolo does not seem to become such a daunting challenge, but rather, an extension of what one already knows about the flute.

Realizing that it is unlikely that you will achieve the EXACT same tone color as you get on the flute, the point of this exercise is to try to get as warm, focused, and round of a tone as possible on the piccolo without succumbing to the inherent nature of the piccolo's weaker, woody, thinner low register. The air angle should remain DOWN as much as possible on the piccolo, the embouchure should stay RELAXED, while the aperture remains round yet small. Let your ear guide you when comparing the tone between the flute and the piccolo. Use a mirror to see what your embouchure looks like as you practice, and don't forget that the piccolo placement will (generally) be a bit higher on the bottom lip than it is for the flute (for most players). Happy piccolo-ing!” - Christine

Flute vs. Piccolo Tone Exercise

Christine E. Beard

Low Register: Descending

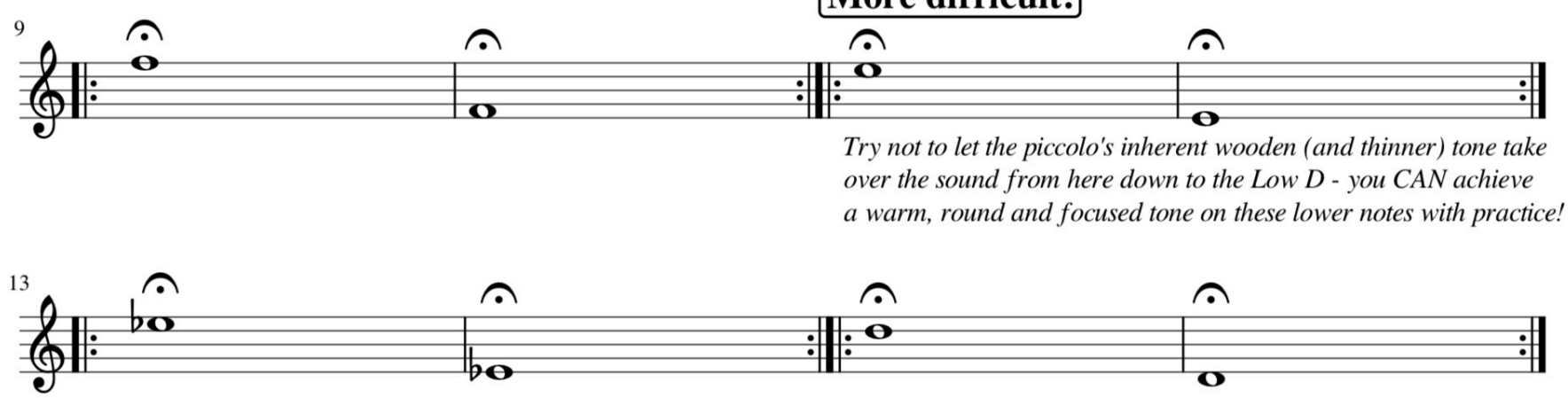


Play with a beautiful and centered tone (full-bodied but not forced)

[Same SOUNDING pitch as flute] *Work to match the same depth and quality of tone on piccolo*

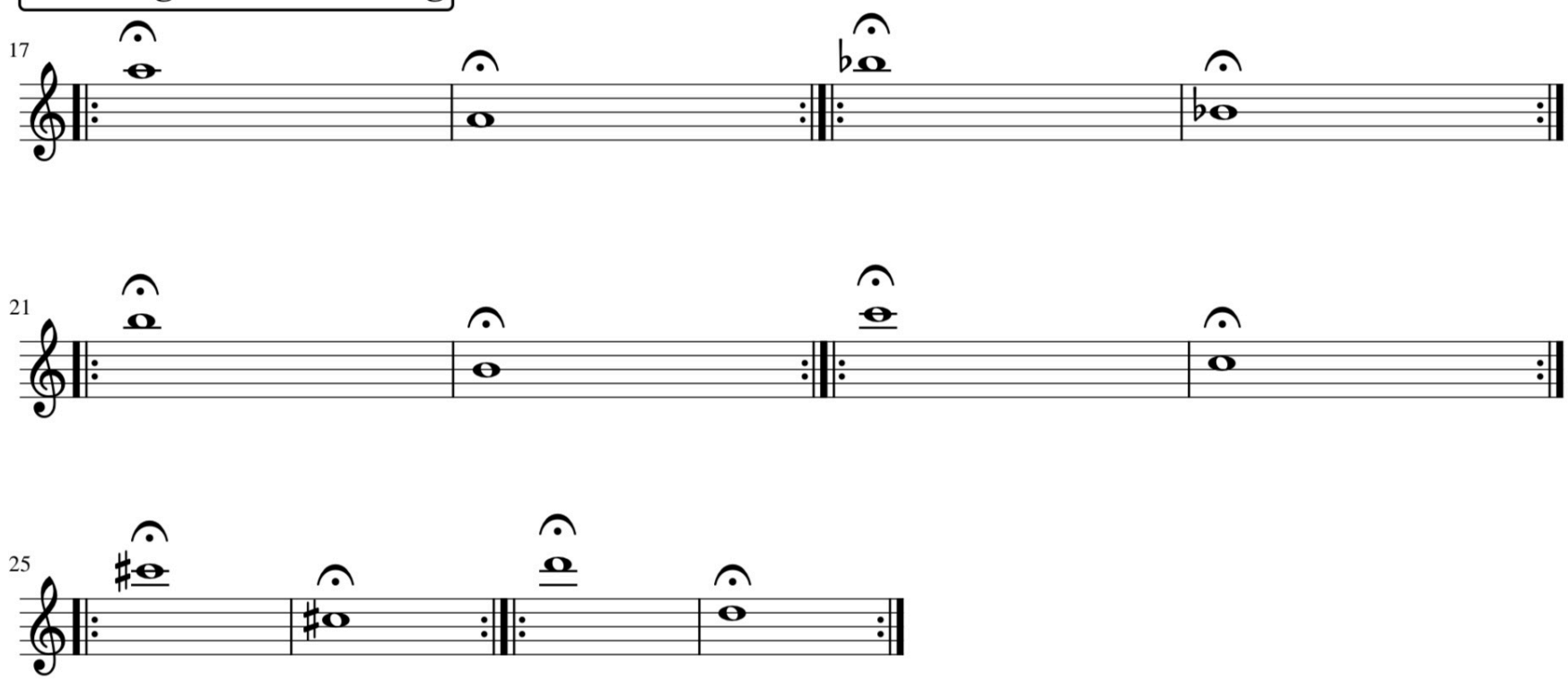
Continue exercise chromatically down the range of the instrument, switching between flute/piccolo on each note, and repeating each note as necessary to achieve as homogeneous of a sound as possible between both the flute and piccolo.

More difficult!



Try not to let the piccolo's inherent wooden (and thinner) tone take over the sound from here down to the Low D - you CAN achieve a warm, round and focused tone on these lower notes with practice!

Low Register: Ascending



MARTA ROSSI

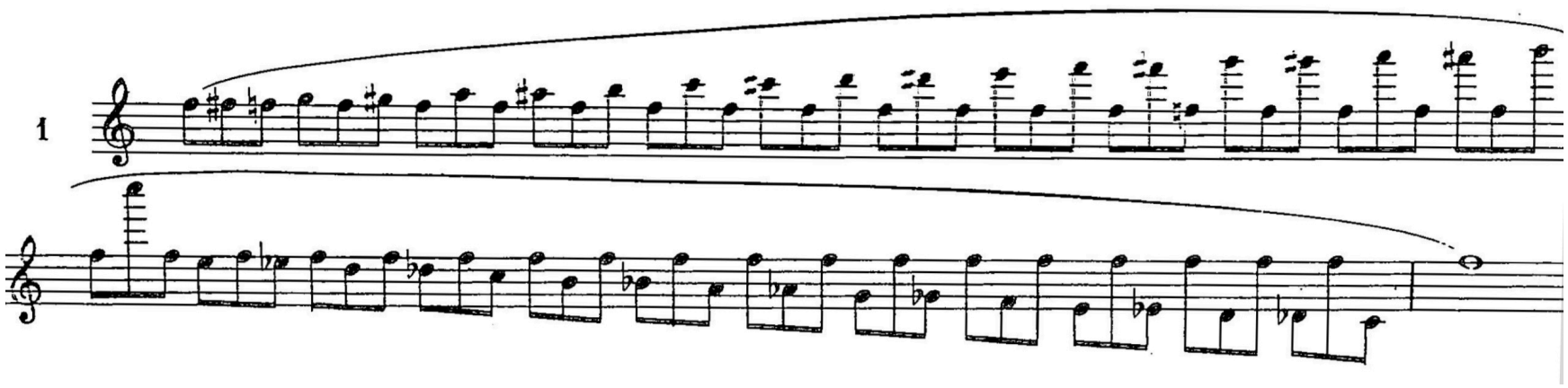
Marta Rossi, flute and piccolo player at the Rome Opera House, studied with Persichilli, Guiot, Schulz and Mazzanti. She has performed with orchestras as piccolo soloist, also giving premieres by Corghi, Ravinale, Liebermann (Italian premiere). Sheteaches at the Accademia Italiana del Flauto.

EXERCISE INSTRUCTIONS:

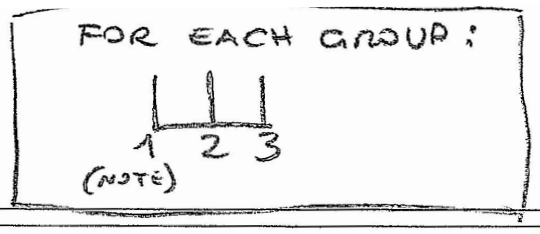
The following exercises are variations from the Moyse De la Sonorite basic exercise (nrs. 1-36 starting at pag. 16).

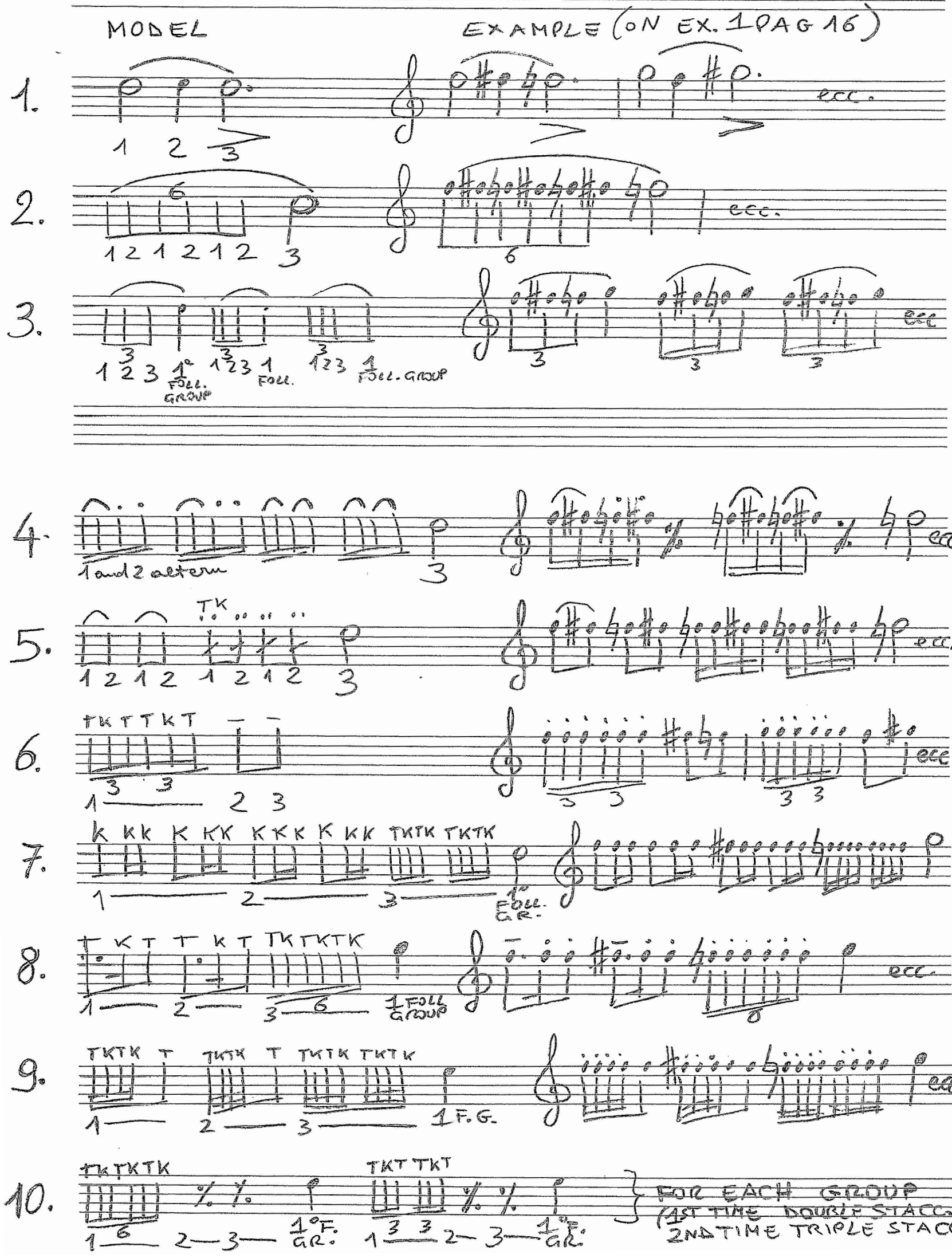
I think this is one of the best exercises for register flexibility, starting from easy intervals (semitone) to the higher and lower notes, always going back to the original note.

The suggested variations (next page) include different rhythms and articulations, which work particularly well for the middle register (the weakest point for cracking). Practice the exercise starting from the legato variations so as to open the sound and relax the articulation; this will improve passages with fast staccato articulation in this register (as in the solos in Rossini's orchestral overtures).



VARIATIONS


FOR EACH GROUP:
1 2 3
(NOTE)


MODEL
EXAMPLE (ON EX. 1 PAG 16)
1.
1 2 3
ecc.
2.
6
1 2 1 2 1 2 3
ecc.
3.
3
1 2 3 1° FOLL. GROUP
1 2 3 1 FOLL.
1 2 3 1 FOLL. GROUP
ecc
4.
1 and 2 alternate
3
ecc.
5.
TK
1 2 1 2 1 2 1 2 3
ecc.
6.
TK T T K T
3 3
1 2 3
ecc
7.
K KK K KK K K K K KK TKTK TKTK
1 2 3 1° FOLL. GR.
8.
T K T T K T TK TKTK
1 2 3 6 1 FOLL GROUP
ecc.
9.
TKTK T TKTK T TKTK TKTK
1 2 3 1 F.G.
ecc.
10.
TK TKTK
1 6 2 3 1° F. GR.
TKT TKT
1 3 3 2 3 1° F. GR.
FOR EACH GROUP
(1ST TIME DOUBLE STACC.
2ND TIME TRIPLE STACC.)

SARAH JACKSON

Sarah Jackson has held the position of Piccolo for the Los Angeles Philharmonic since 2003. Prior to this, in 1993, she joined the Vancouver Symphony Orchestra (British Columbia, Canada) as Second Flute. Ms. Jackson then moved on to take the position of Assistant Principal Flute and Piccolo with the same orchestra. Ms. Jackson also taught flute and piccolo at the University of British Columbia.

SARAH'S PICCOLO WARM-UP #1

The goal of this exercise is to warm up as well as improve tone and sound production. As you play the exercise, challenge yourself to become more and more relaxed and open. The piccolo (as well as the flute) does not to respond to aggression. You cannot force the instrument to sound good. You have to allow it to sound its best.

Directions:

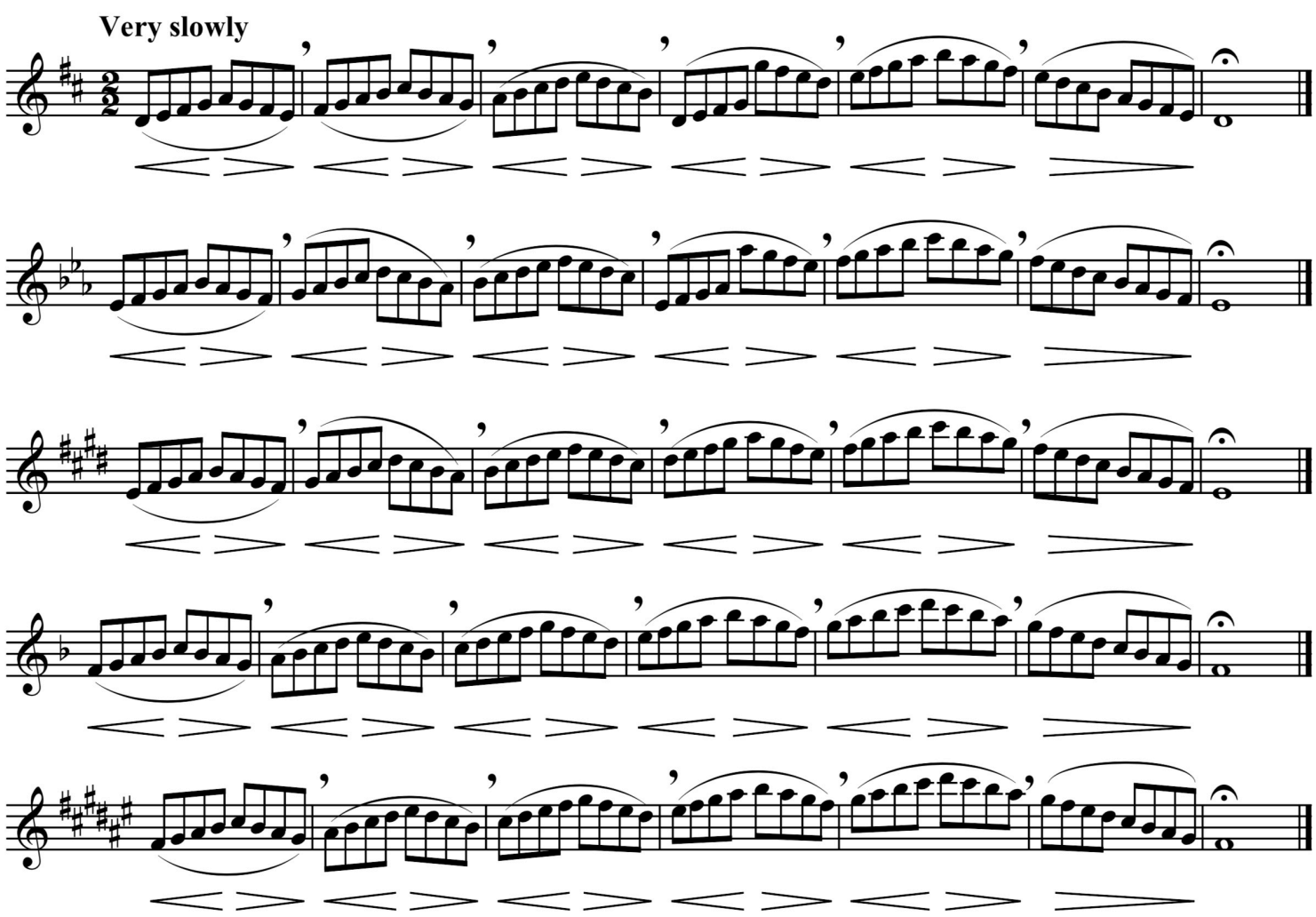
1. Before starting the exercise, begin by taking a full breath. Think of the lungs as a resonant chamber. Open the throat and make it taller by lowering the tongue and raising the soft palate (like during a yawn). Maintain the openness in the body to put more low harmonics in the sound and maintain good tone quality. The higher in the tessitura, the more air is needed to find the sweet spot. Since more air is needed, the higher notes may have a louder dynamic. This is not the time to think about dynamics.

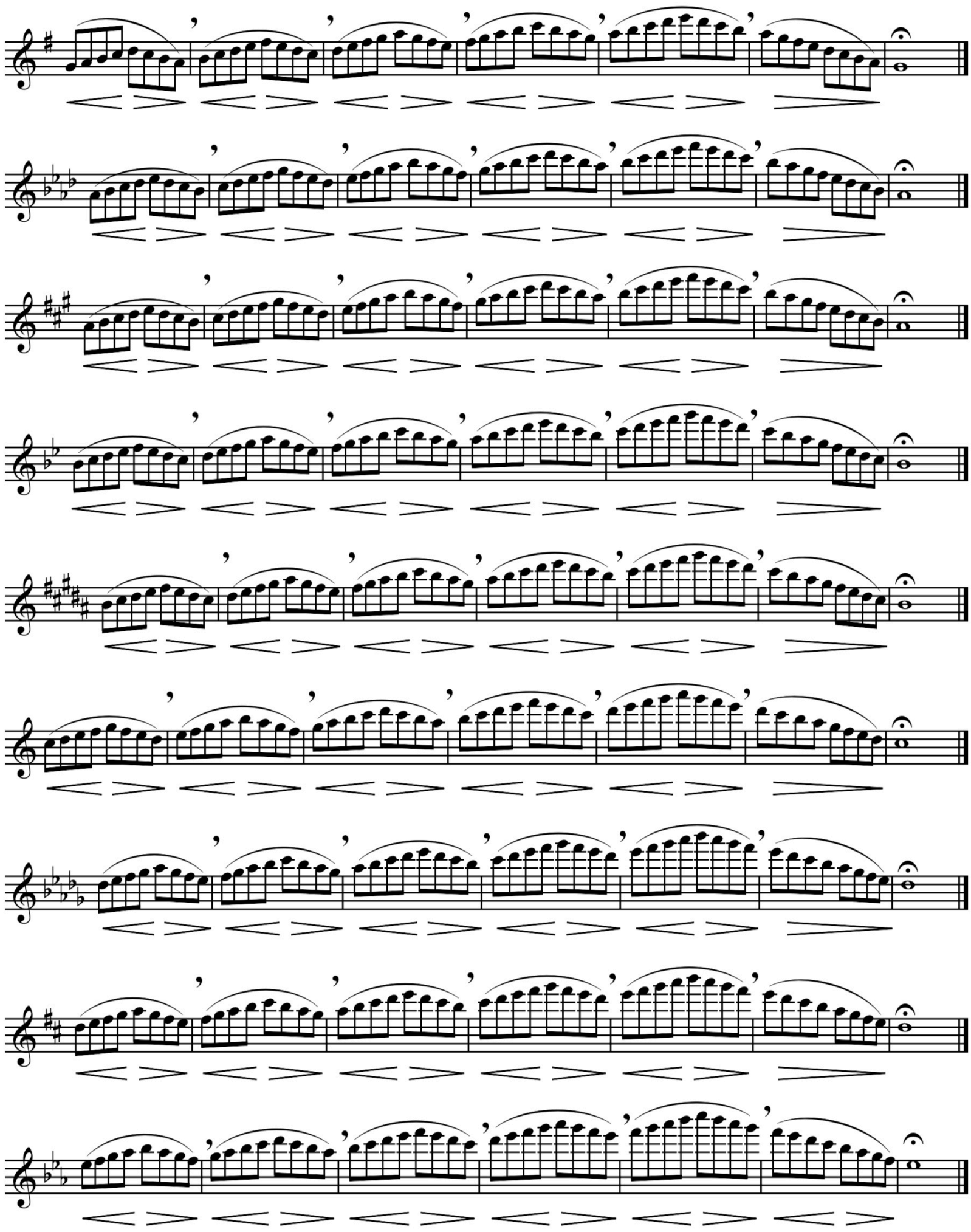
2. Practice this exercise very slowly. This is a tone exercise. The goal is to find the sweet spot of every note and develop a beautiful sound that contains more low harmonics.

3. Markings show the quantity of air to use. The crescendo and diminuendo markings are not dynamic changes, but a visual representation of the quantity of air being used. The higher the tessitura, the more air is needed to support the sound.

4. Breathe after every measure, taking as much time as needed.

5. Start the exercise on line 4 (F Major). This exercise should not be started on the first line, as the low D is not the easiest note on piccolo. Since the exercise is very slow, you will not be able to practice all the keys in one day. However, make sure you work on all three registers daily. For example, start on F1, then Eb1, move on to G1, then A1, etc. playing every other key. The next day, alternate the keys not played the day before.





CAROLE BEAN

Carole is the piccoloist with the National Symphony Orchestra. She also appears with the Beau Soir Trio, Verge Ensemble, the Eclipse Chamber Orchestra, and is a participant in the Grand Teton Music Festival in Jackson, Wyoming.

This exercise is designed to build control and soft high register skills. Experiment with other keys and expanding the intervals. Play Exercise 2 after you feel comfortable with Exercise 1.

As you practice, don't forget to:

1. Lead with the lips—let them go forward where they need to play the high note. Do not use the tongue to start the notes

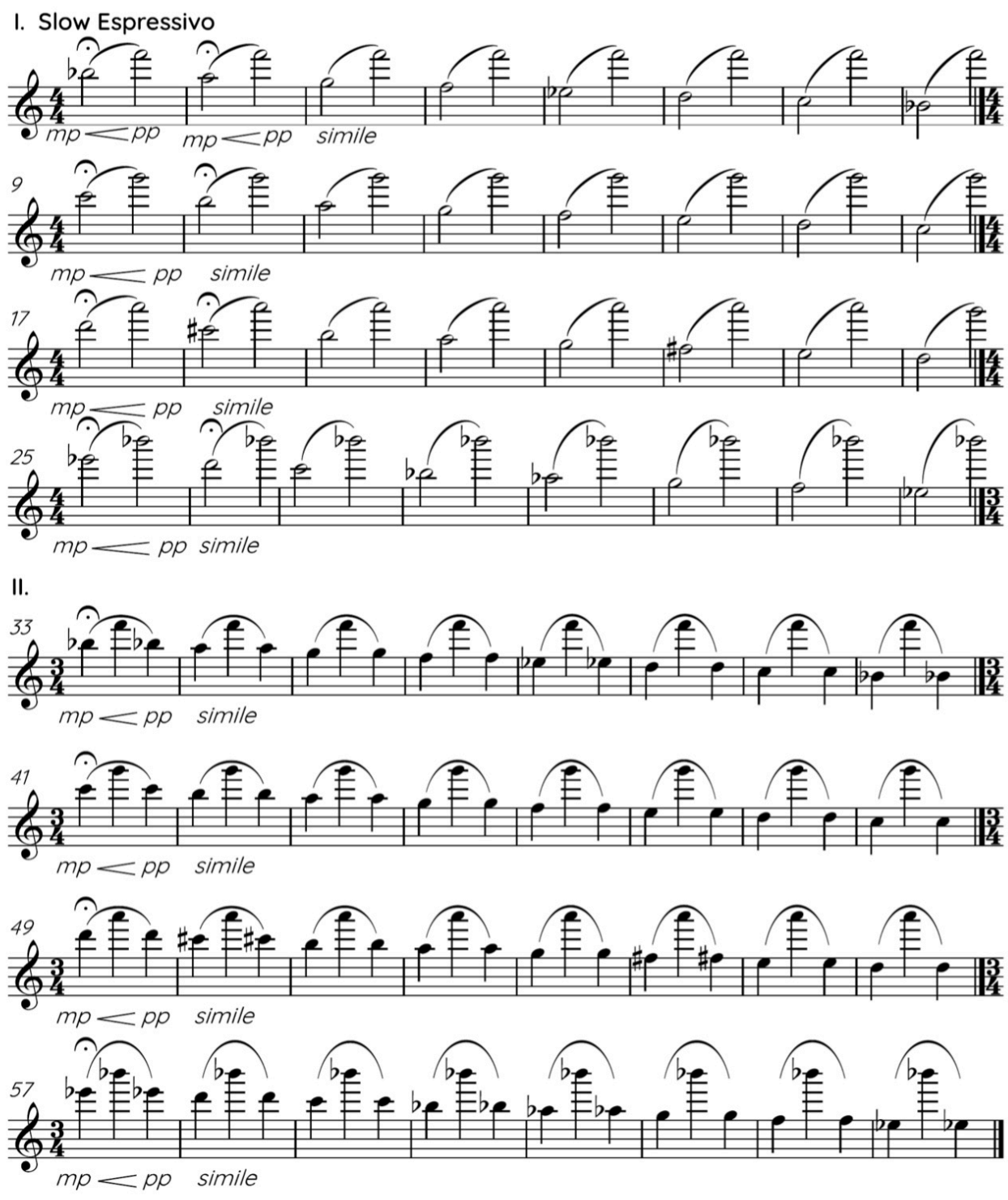
2. Use a small aperture—think front and center of the lips.

3. Breathe—think of expanding the sides of the ribs to keep the breath low. Try taking the breath through the nose to experience not involving the throat. Then, when you breath through the mouth, feel cool air to keep throat round and open.

4. Let maximum air pressure crescendo through the lower note up until the high note responds (remember, lips forward to help achieve this). Do not back off with the intensity until you achieve the high note or some semblance of that note.

5. Sing up to the high note, thinking "ee" on this note (or another helpful syllable). Sometimes it helps to think of beautiful vibrato singing though the first note (but once you reach the high note, the vibrato should be minimal or non existent so that you can build soft, controlled, petite playing).

6. Think melodic, sweet and small. With all this said, don't think anymore, just sing!



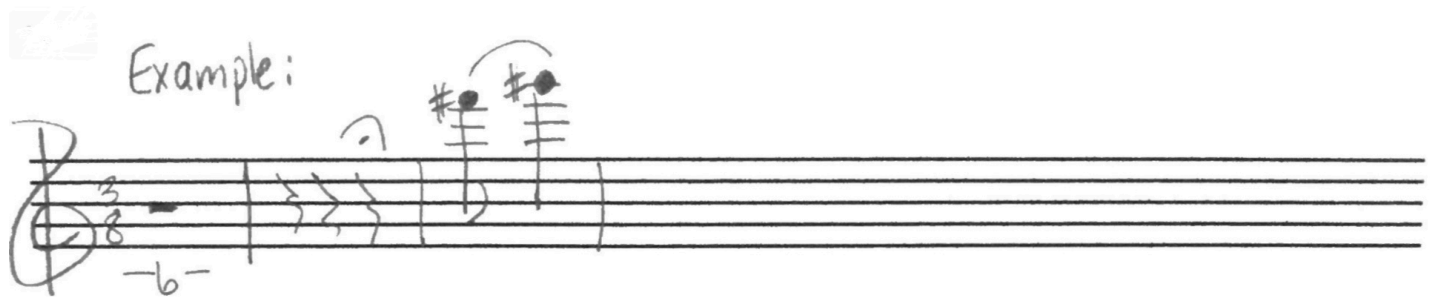
CAITLYN VALOVICK MOORE

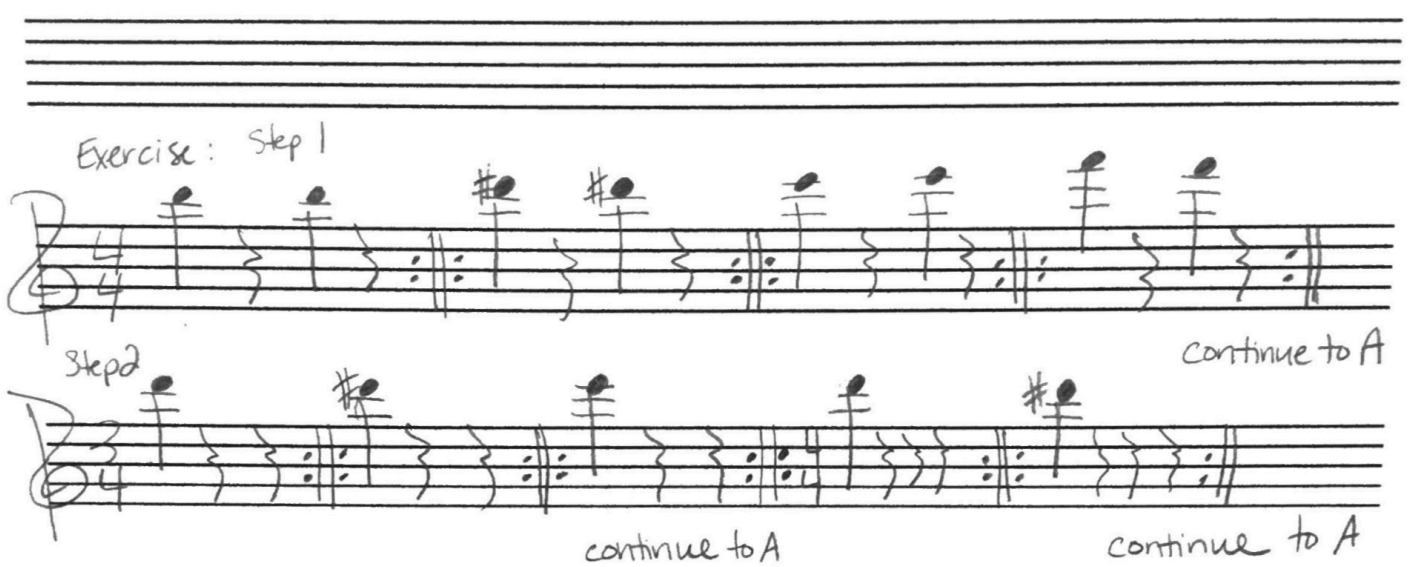
Caitlyn joined the Utah Symphony as piccoloist/flutist in 2008. Prior to this, Caitlyn was a member of the Virginia Symphony Orchestra and the Civic Orchestra of Chicago, and she also performs with the Grand Teton Music Festival Orchestra. She is an adjunct assistant professor of flute at the University of Utah.

SOFT ENTRANCE EXERCISE

"I use this exercise to get my air motivated for soft entrances. This is for those pieces where there is a bit of time sitting around and then a delicate entrance on 3rd octave note, marked at a soft dynamic. I usually start a third below the note in question and work my way chromatically up towards the main note, and then go past it, usually a whole step at least. This helps me psychologically, because if I am comfortable with my soft entrance on a note that is higher, than I am confident about the note I begin on.

Set your metronome somewhere in the range of quarter = 60-72. Practice starting the note without the tongue so you can hear what your air is doing. Is there a bit of air before you hear the tone? Work on speeding up your air, so that the attack is more immediate. Alternate starting the note with an air attack and then tongued, this will help your body hear what it needs to do. After I am happy with the cleanliness of the attack, I increase the amount of time in between attacks, to simulate a period of rest before the entrance. At this point I will incorporate tonguing back into the mix, experimenting with the syllable I prefer: tu, du, pu, or sometime no tongue. Once you are pleased with the result, move on to the next note. Additionally, practice this exercise at a dynamic that is comfortable for you. You can start louder, and change the note value to give you time to diminuendo, then try starting the next note at the dynamic you finished on." - Caitlyn





JENNI OLSON

Jenni is an active orchestral performer and recording artist in the Los Angeles area. She is a member of the Long Beach Symphony and subs regularly with Santa Barbara Symphony, Pacific Symphony and Los Angeles Philharmonic. Jenni has played on over 100 movie and television soundtracks including Star Wars 7, 8 & 9, Frozen 2 and Onward.

HIGH REGISTER

"I use this exercise at the end of my warm up to make sure my high register is open and relaxed. I begin with my tuner set to a drone on an F at the bottom of the staff. I play the notes slowly listening for the following on each note before moving to the next:

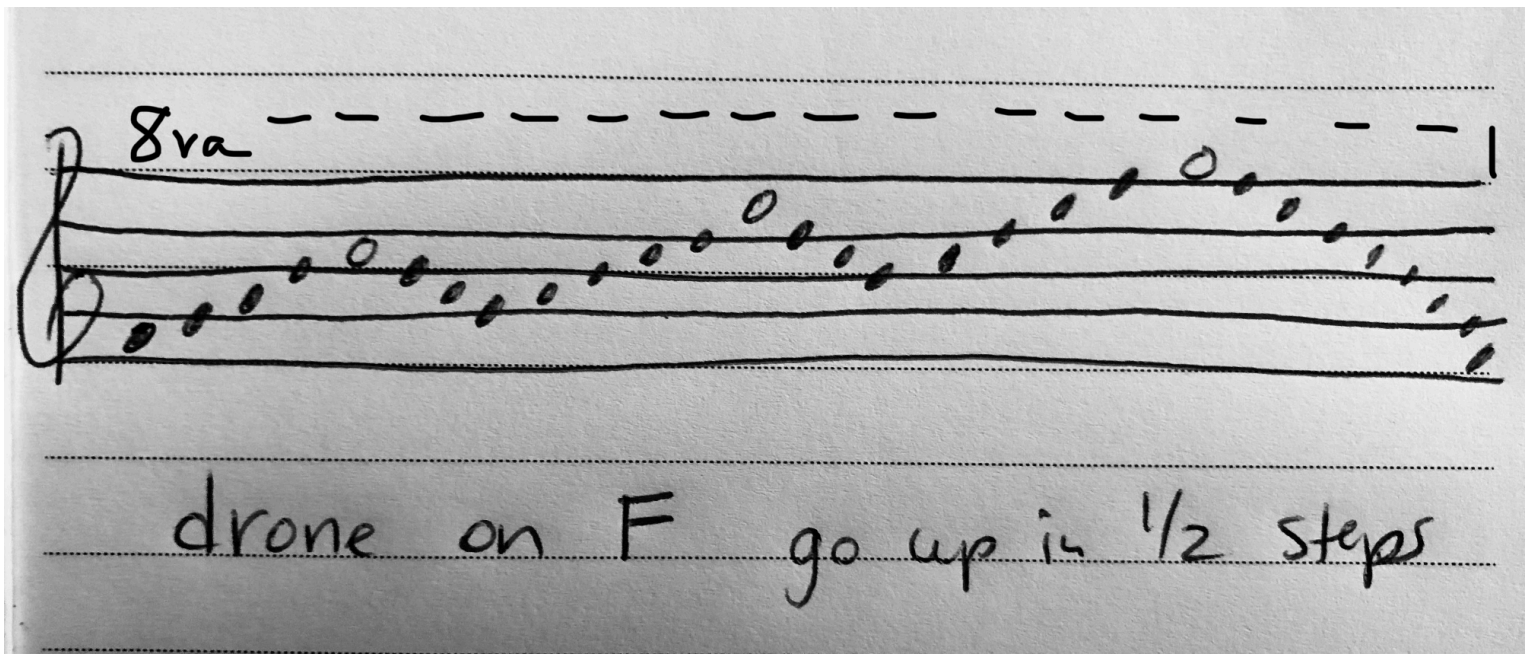
1 - An even sound from the previous note

2 - In tune

3 - Relaxed embouchure

4 - Relaxed throat and neck

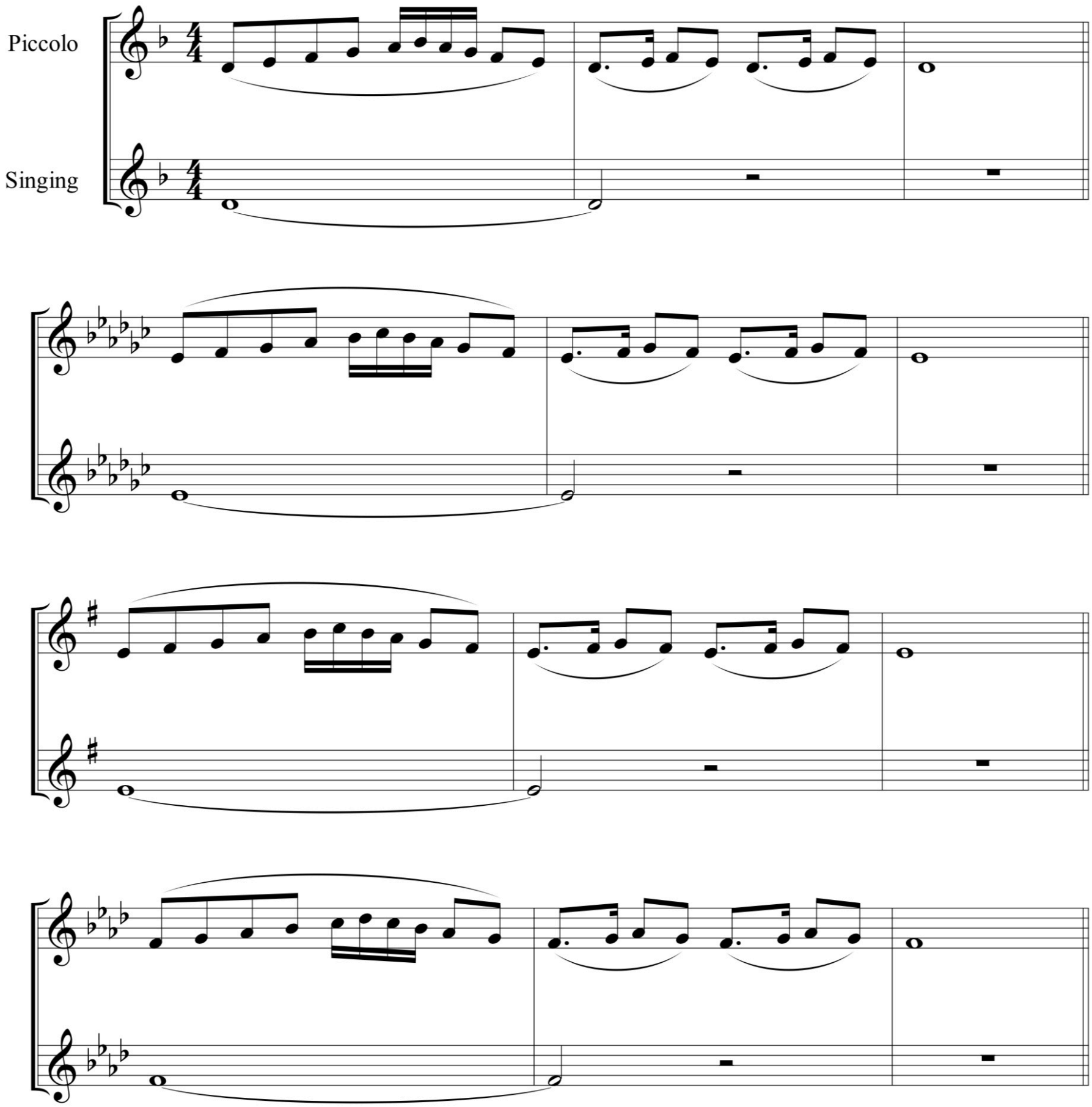
Hold the C, E and G to make sure that they are beautiful and soaring before you go back down. Feel free to breathe wherever you need to. Then, raise both the drone and the exercise by a half step, and continue!" - Jenni

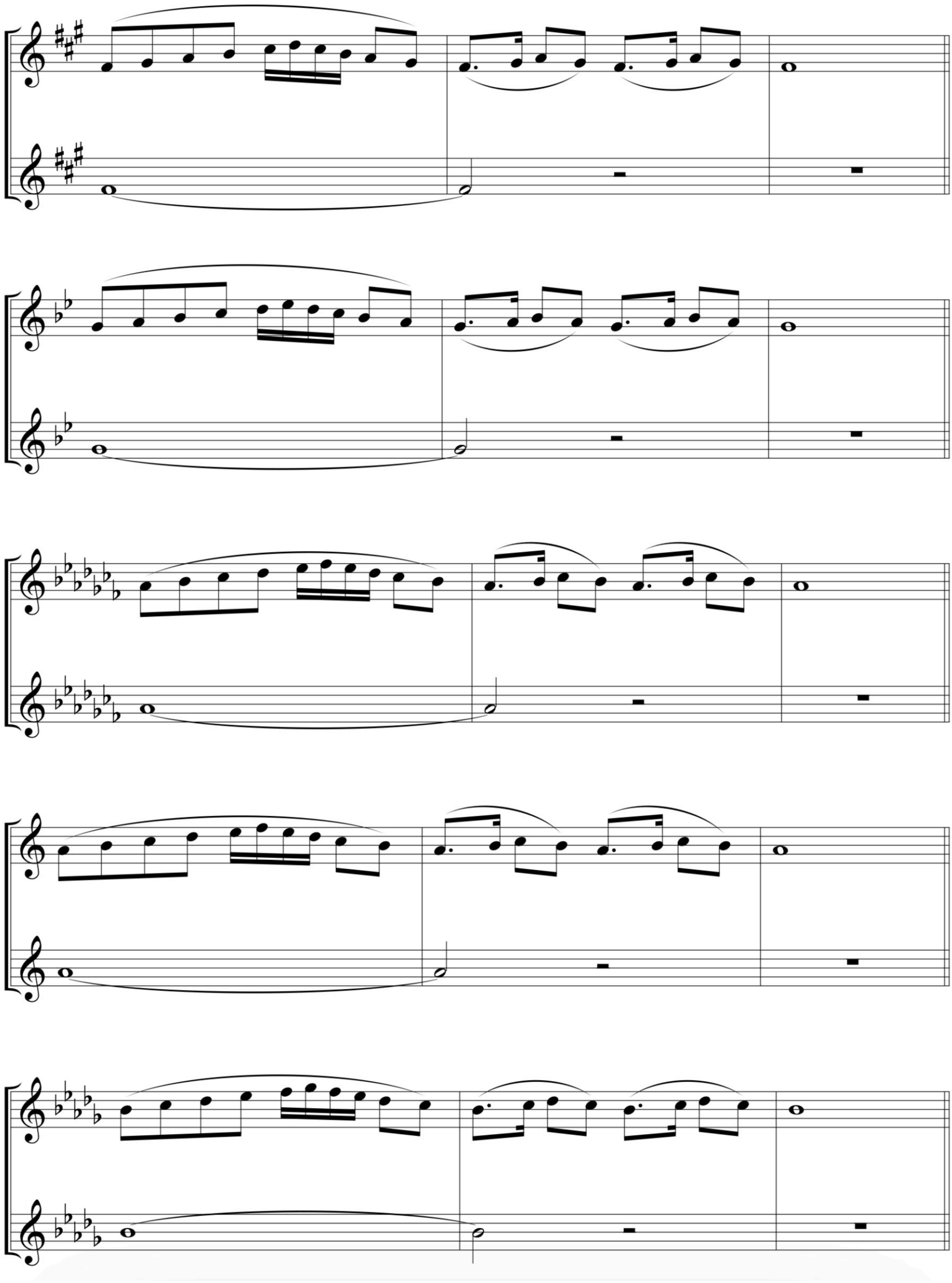


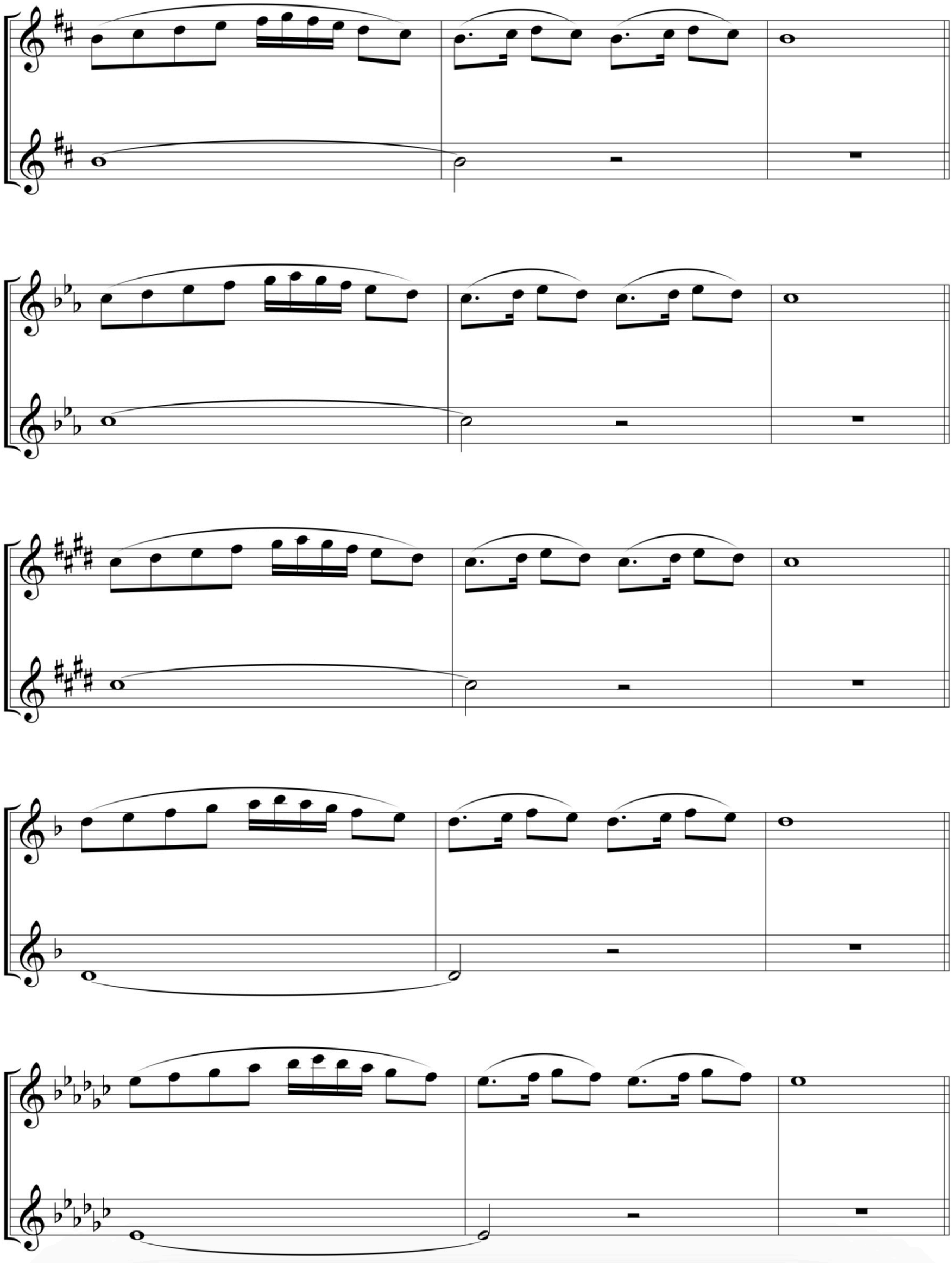
NICOLA MAZZANTI

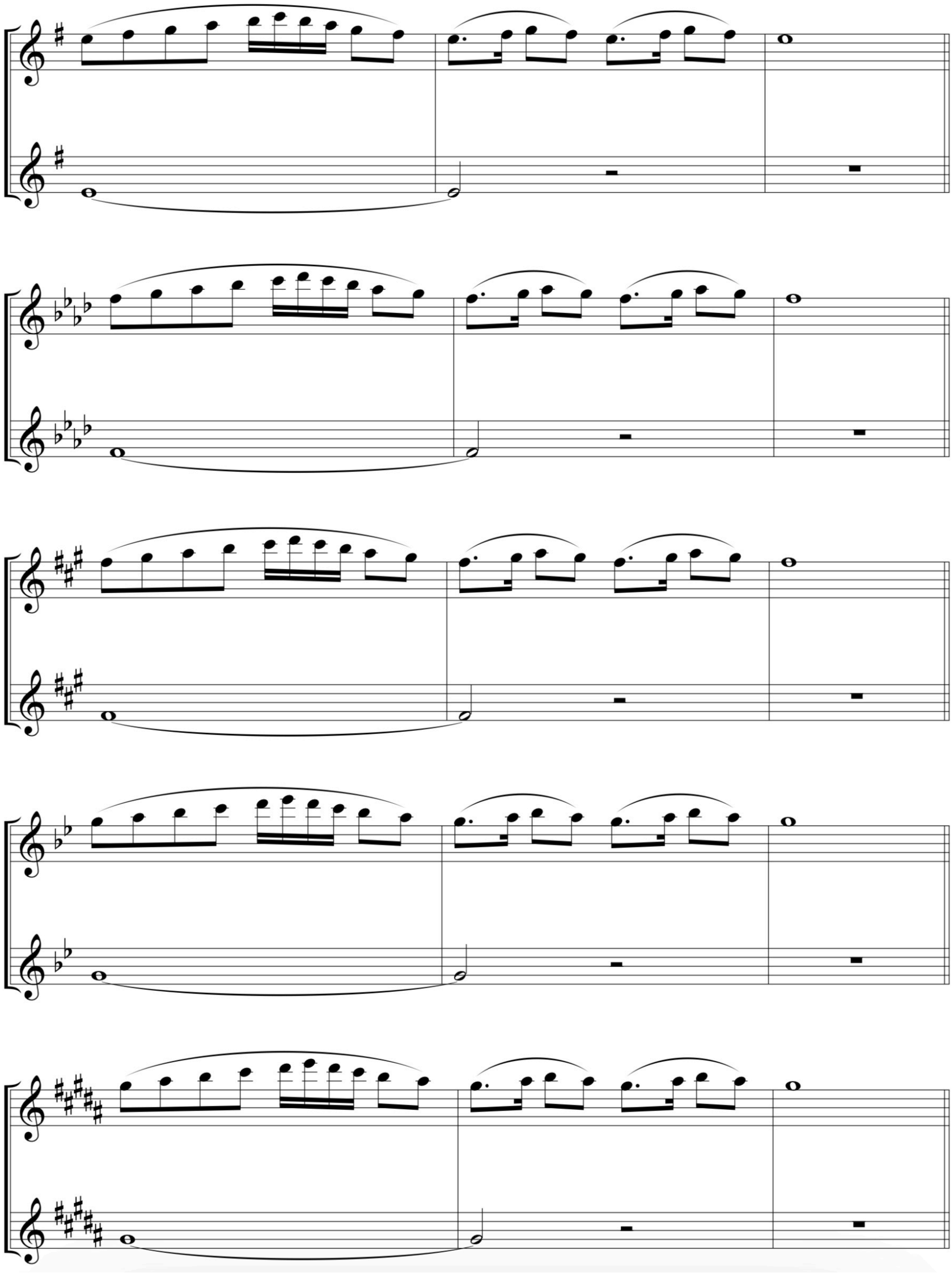
Nicola Mazzanti currently serves as Solo Piccolo of the Maggio Musicale Fiorentino orchestra, a position he has held since 1988. Many composers have written pieces for him, for piccolo and piano or orchestral concerts. Nicola's name has been associated with many premières.

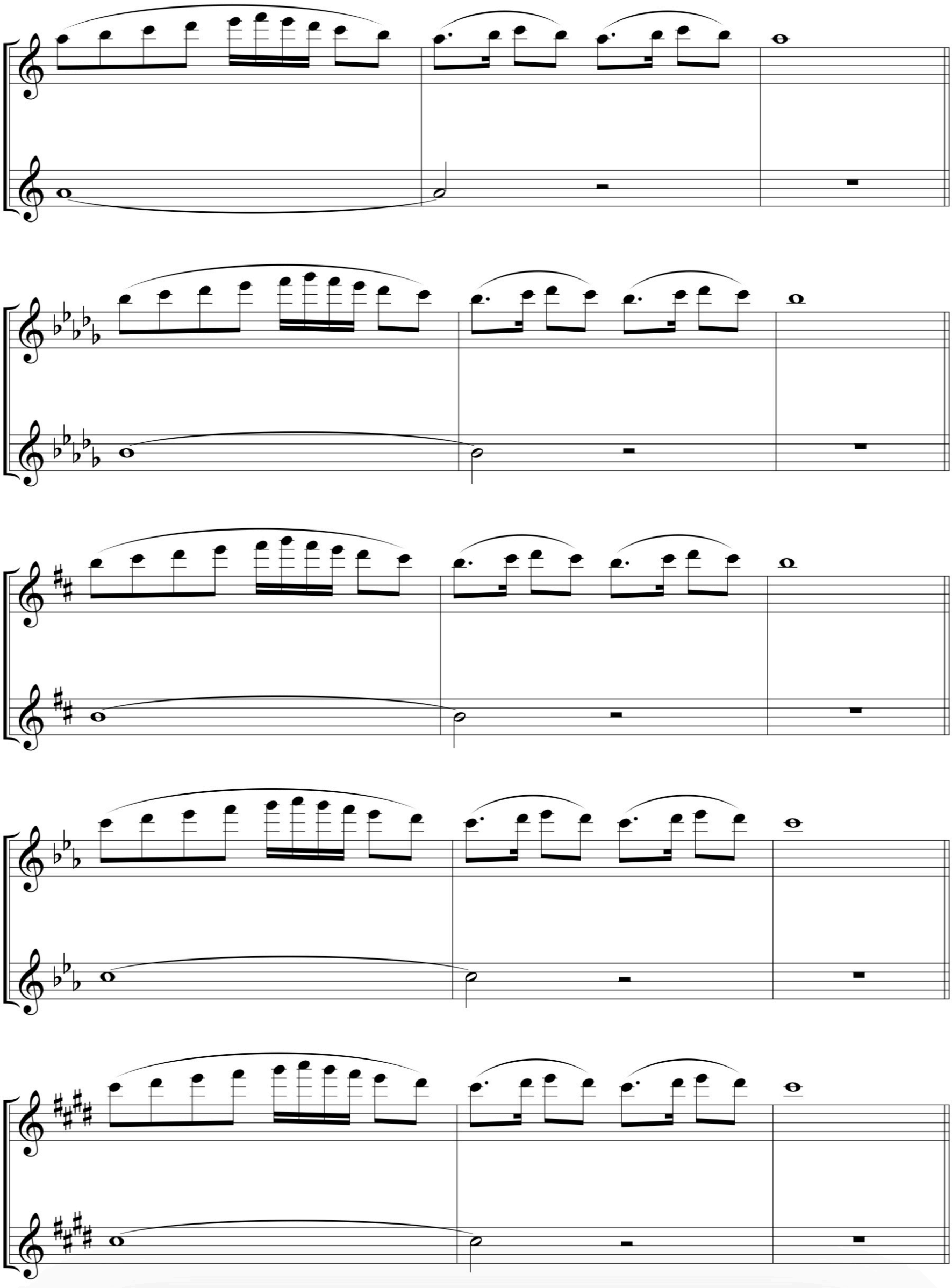
Sing and Play Exercises

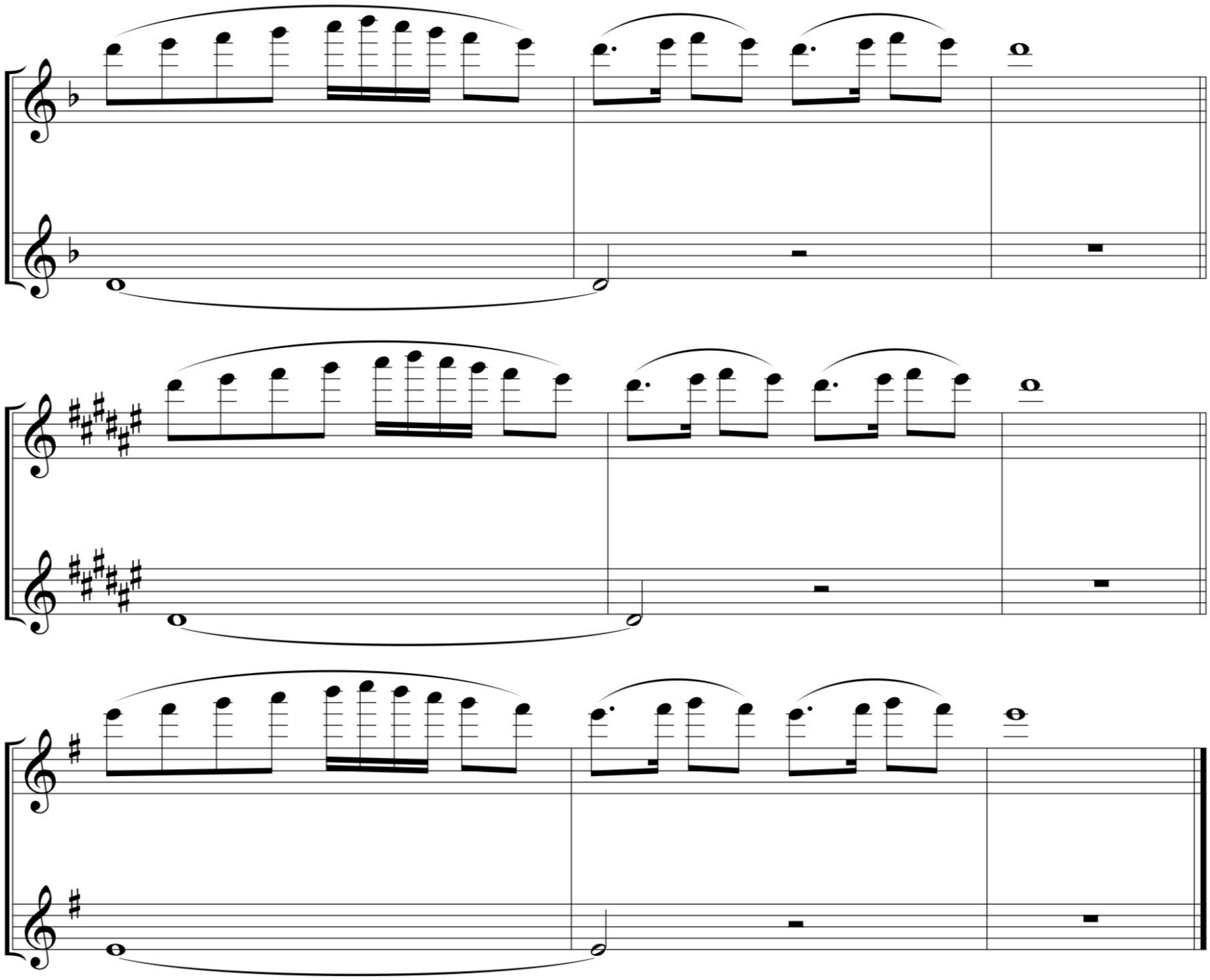












CYNTHIA ELLIS

Cindy is the Piccoloist with Pacific Symphony Orchestra and was Principal Flute of the Opera Pacific Company. She was the NFA Program Chair in 2010 and winner of the Chamber Music Competition in 2000. Cindy is the Music Director for Laguna Flutes, is on faculty at Vanguard University, and was a writer for Flute Talk Magazine.

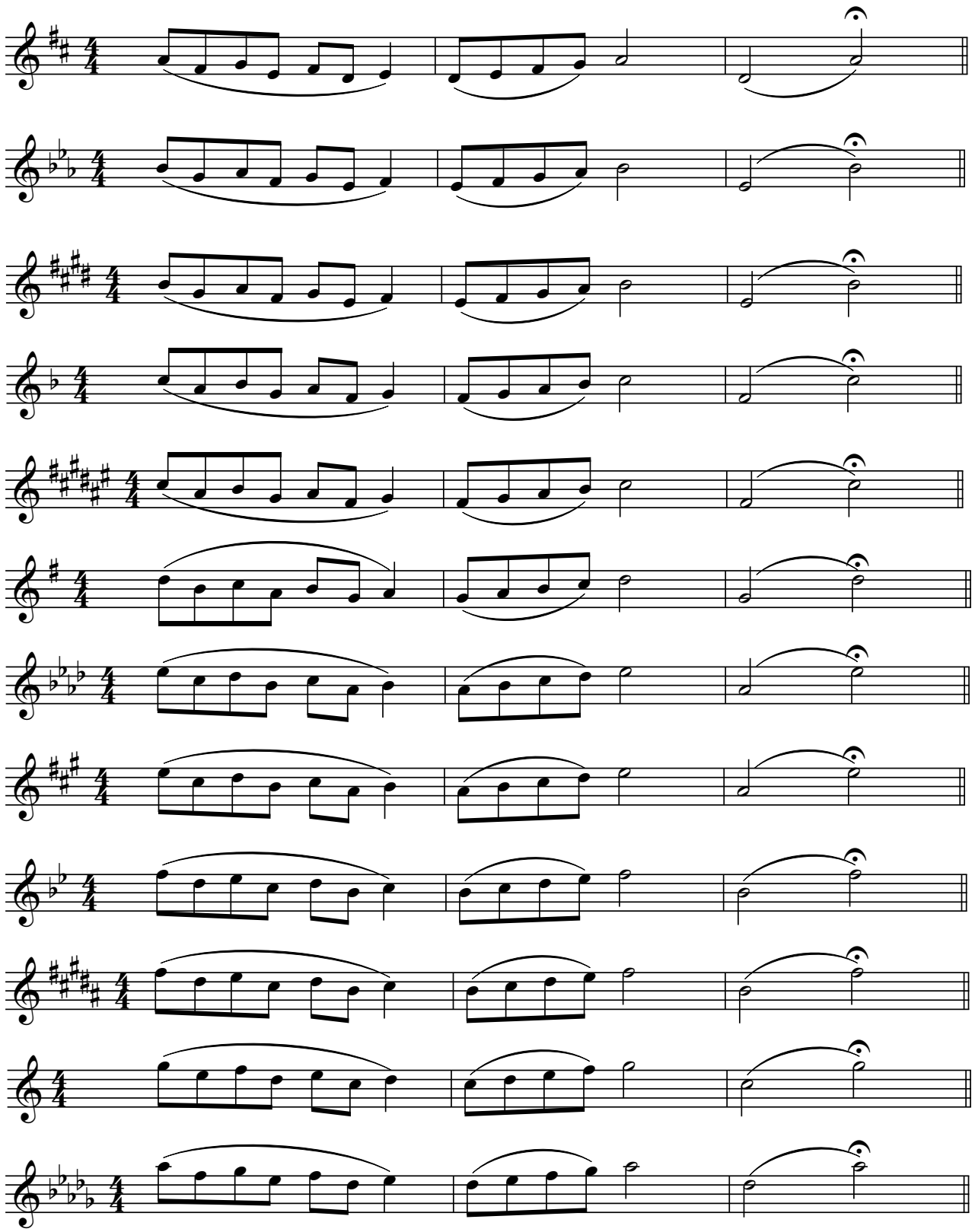
MULTI-TASKING WARM UP FOR AIR USE

Make sure to double check placement of piccolo on the lower lip. Because of the piccolo's smaller size, this may mean placing the instrument slightly higher than your position on the flute. Also check horizontal and vertical angles of the instrument to stay parallel to bottom lip.

This exercise is best to begin at a mezzo forte dynamic. Keep your tuner handy to glance at the pitch on the final open fifth at the end. Then repeat 8va.

Some variations: play the whole exercise in one breath at a piano dynamic, then with a constant crescendo (start p and end f), then with a constant diminuendo (start f and end p).

Above all, make sure to LISTEN to the pitch horizontally (i.e. listen for the intervals rather than adjusting to the tuner). Play with your most beautiful sound at any dynamic. And, have fun!

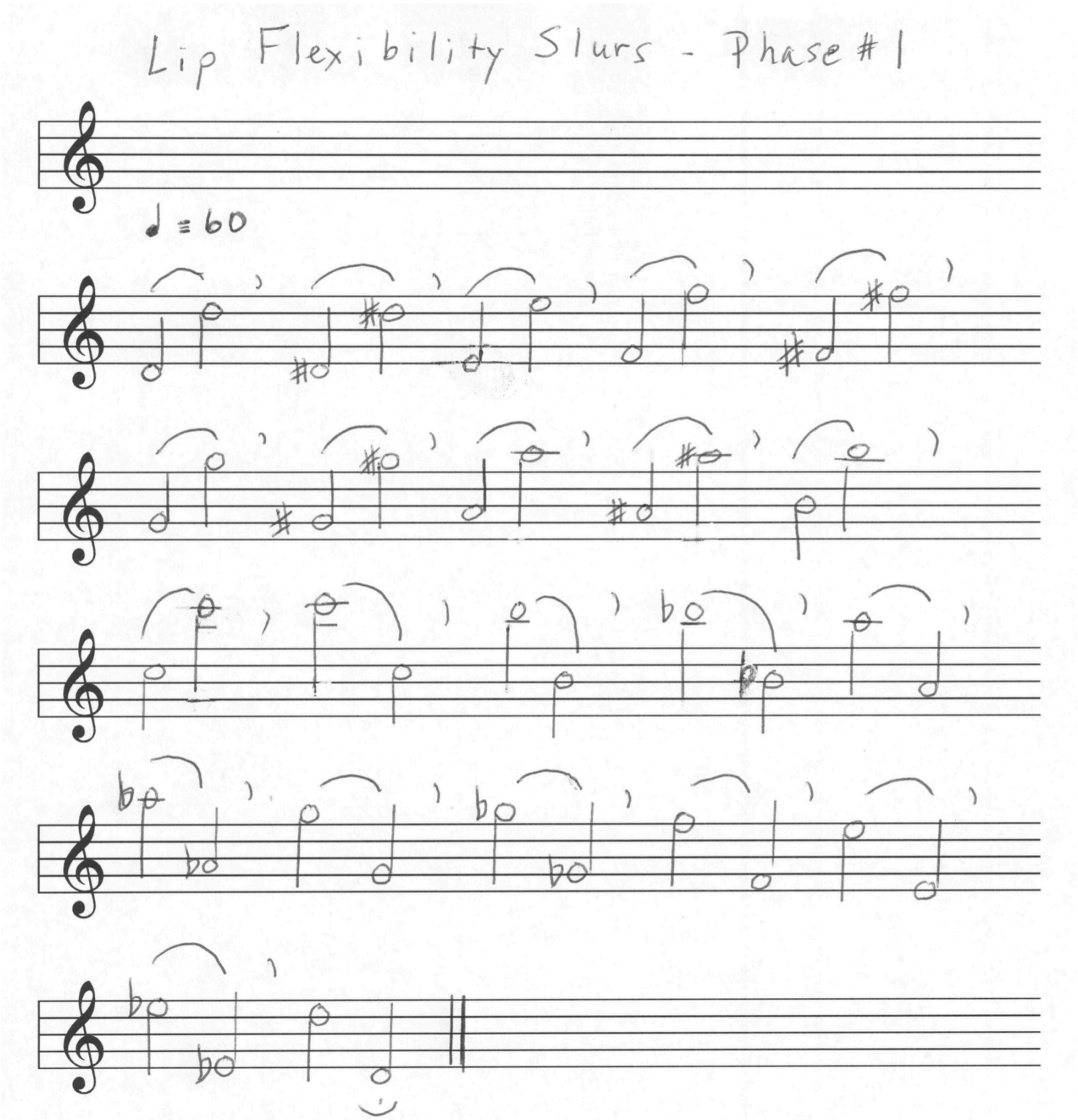


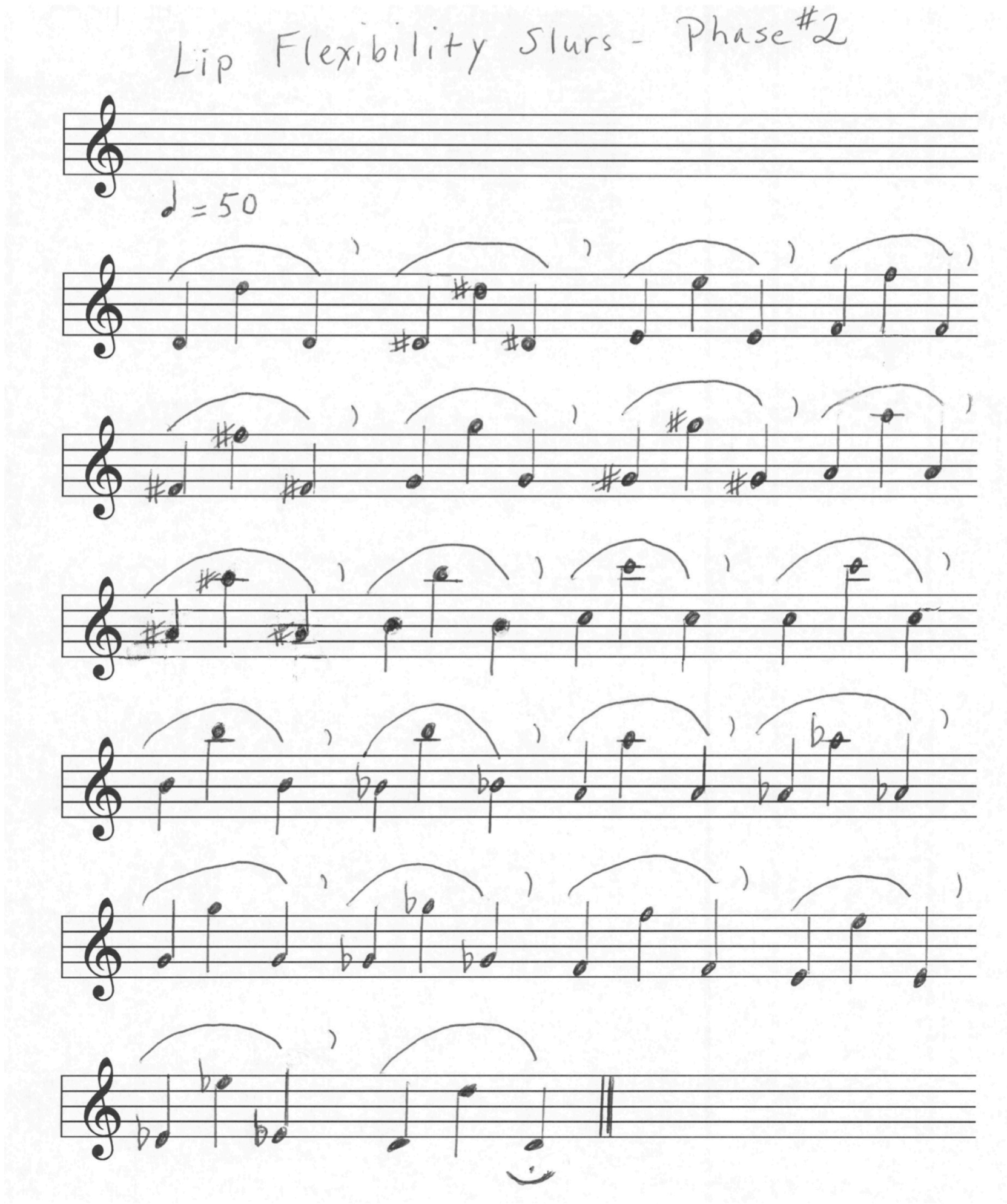
SARA ANDON

Sara is an international soloist, recording artist and Los Angeles studio musician for film, television and video games. She is the Principal Flute of the Los Angeles Ballet, Redlands Symphony and solo flutist with the Brightwork New Music Ensemble. Sara is also the Instructor of Flute at the Idyllwild Arts Academy and the Artist Teacher of Flute at the University of Redlands School of Music.

LIP FLEXIBILITY SLURS #1

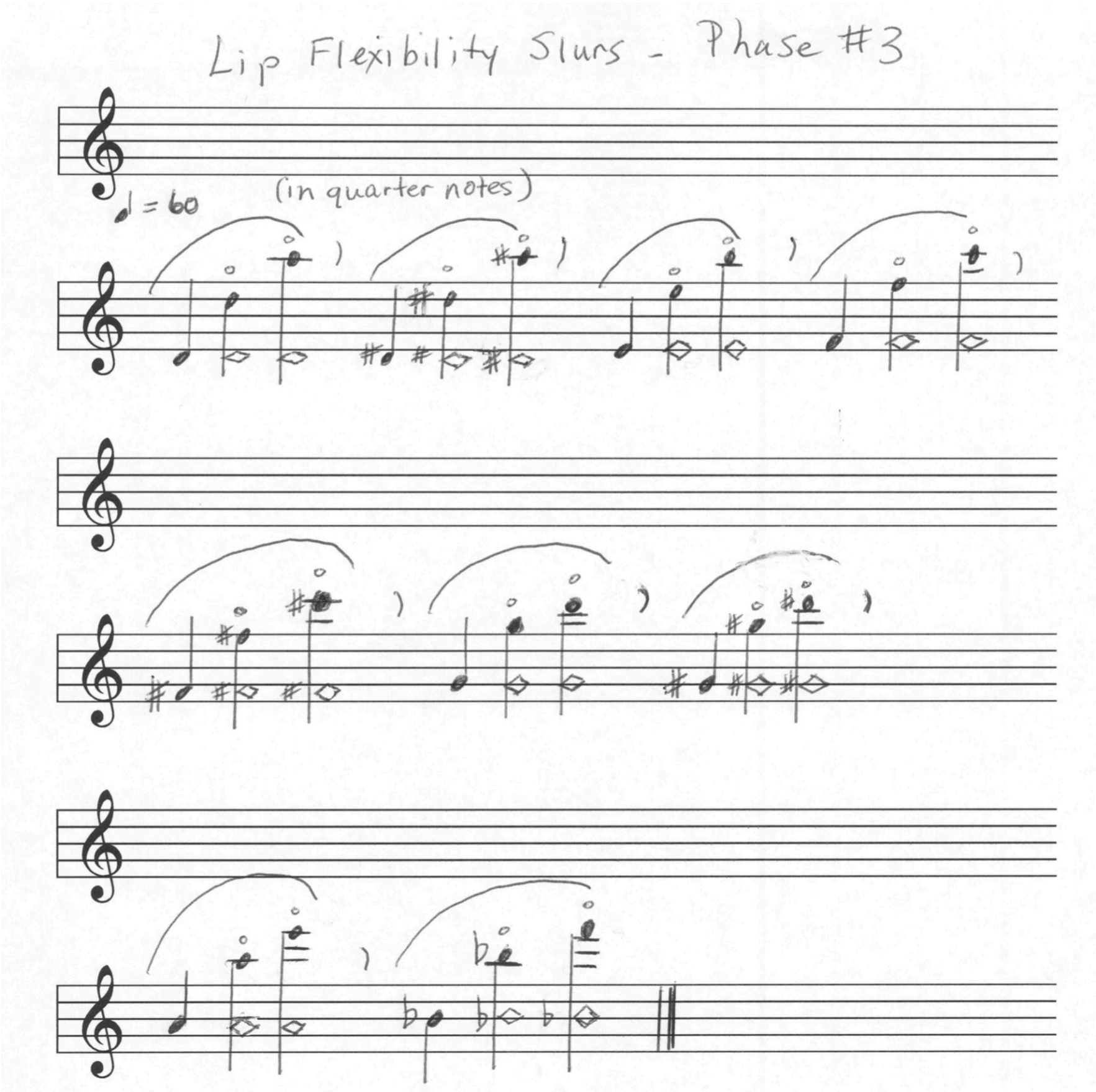
- Work with a tuner to check octaves (first, feel & listen).
- Make sure the air stream is continuous, moves between the notes, and goes through into the breaths.
- Keep the lips flexible, but with the least amount of movement from low to high.

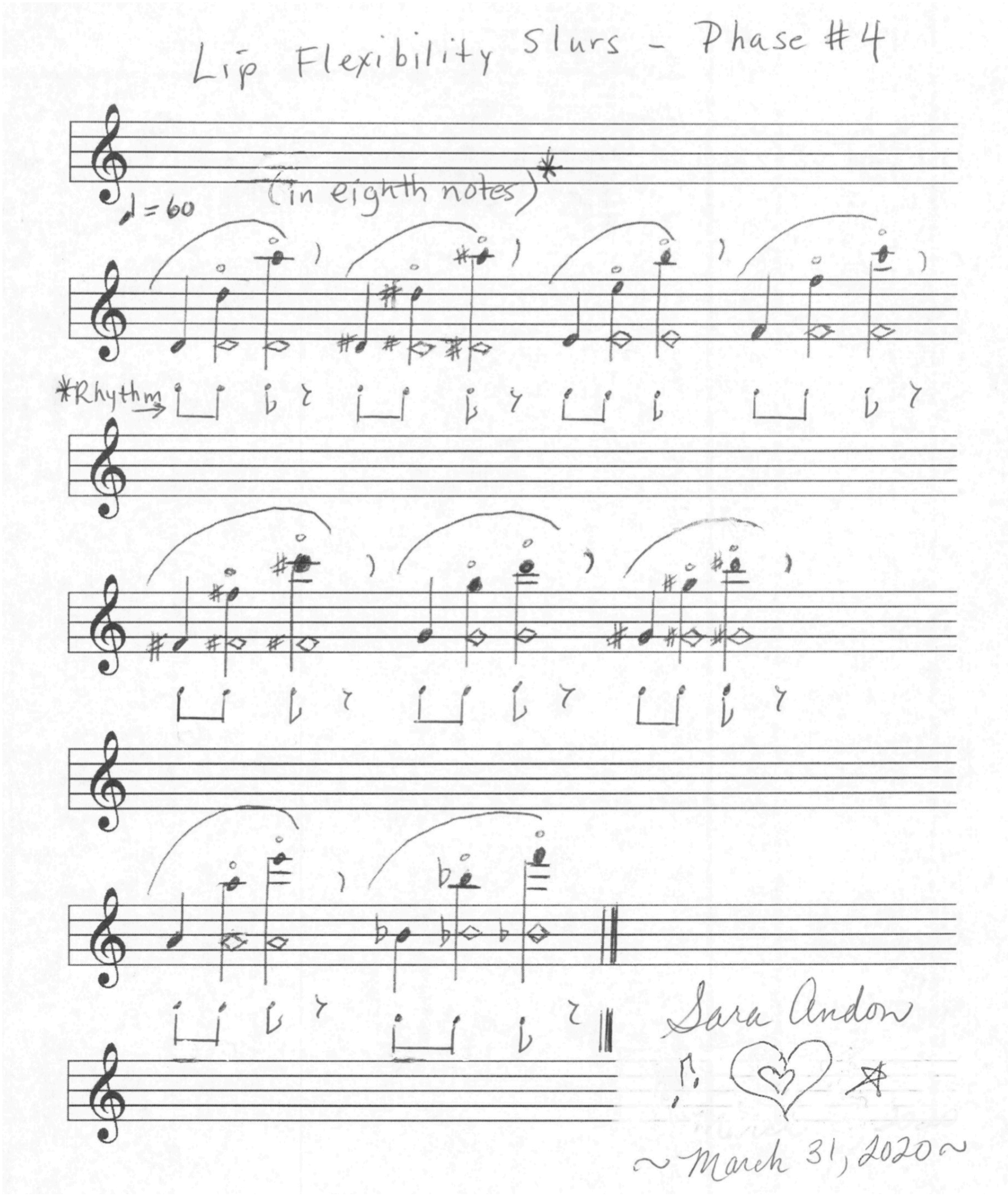



Lip Flexibility Slurs - Phase #2
♩ = 50

LIP FLEXIBILITY #3

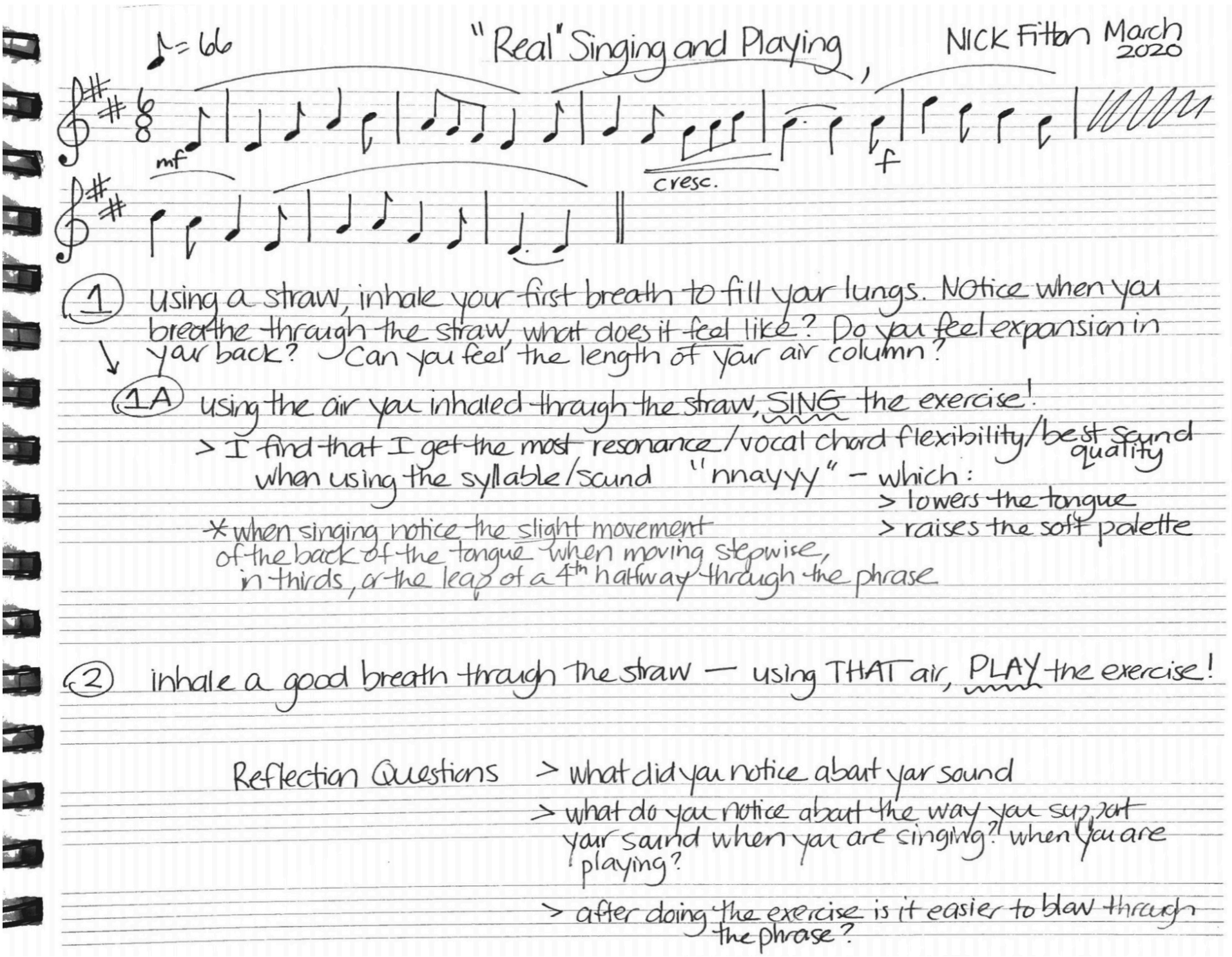
- Harmonics! Keep the lowest fingering throughout the group.
- Only tongue the first note of each slur.
- Maintain steady and fast air.



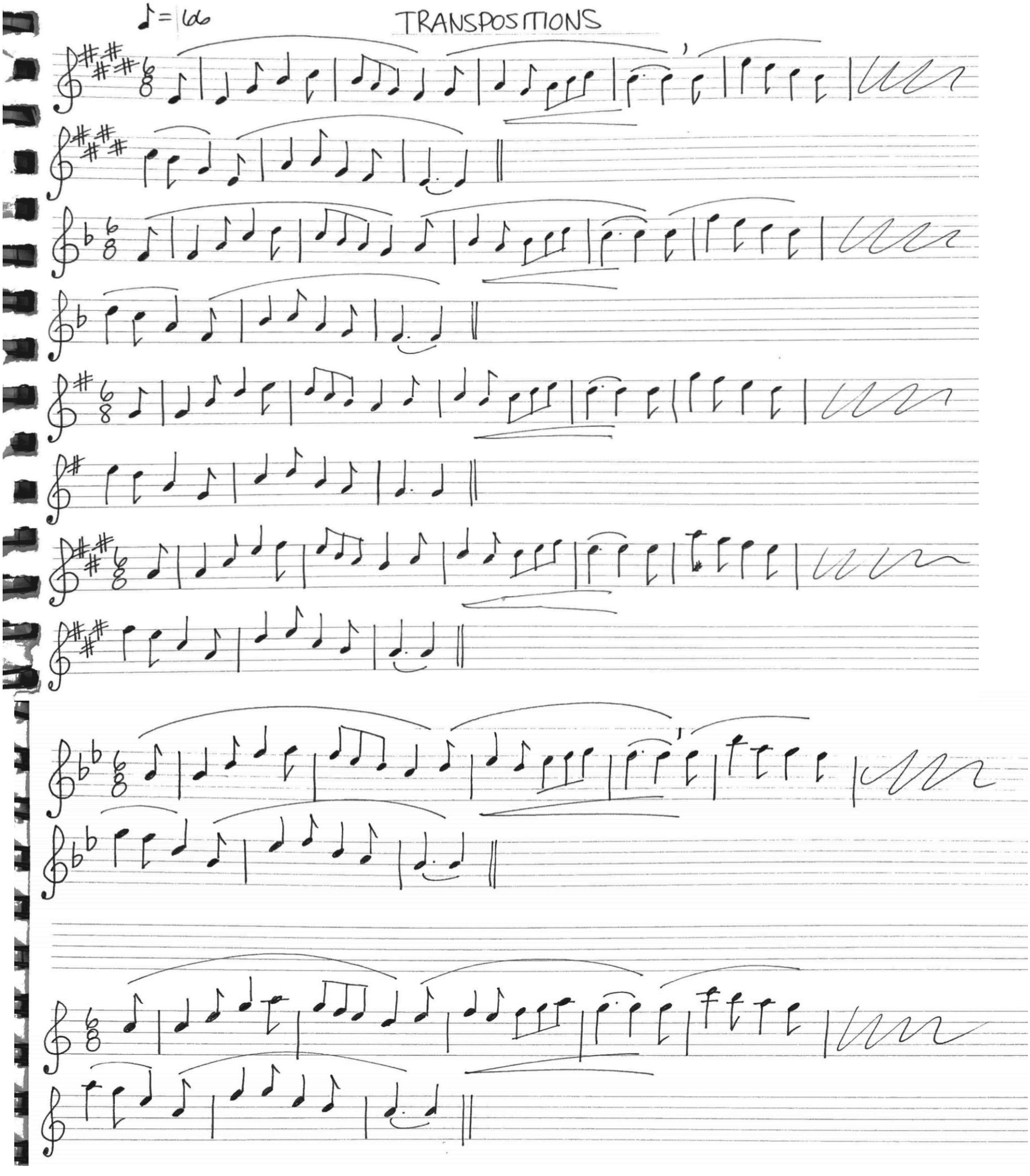

Lip Flexibility Slurs - Phase #4
♩ = 60
(in eighth notes)*
*Rhythm
Sara Andon
~March 31, 2020~

NICHOLAS FITTON

Nick is currently pursuing an MM in Piccolo Performance at the Peabody Conservatory. He has performed with The Florida Orchestra, The New Bedford Symphony, The Washington Chamber Orchestra, and the College Light Opera Company. Nick was also piccoloist with the YouTube Symphony Orchestra, the first ever online collaborative orchestra, under the direction of Michael Tilson Thomas.



** see next page for transpositions


♪ = 66
TRANSPOSITIONS

JEFF ZOOK

Jeff has been Piccoloist with the Detroit Symphony Orchestra since 1992. Highly in demand as a teacher, Mr. Zook has taught at the University of Michigan and is currently on the faculty of Oakland University. In 2018, he was Visiting Professor at Western Michigan University.

EXPRESS TONGUING WARM-UP!

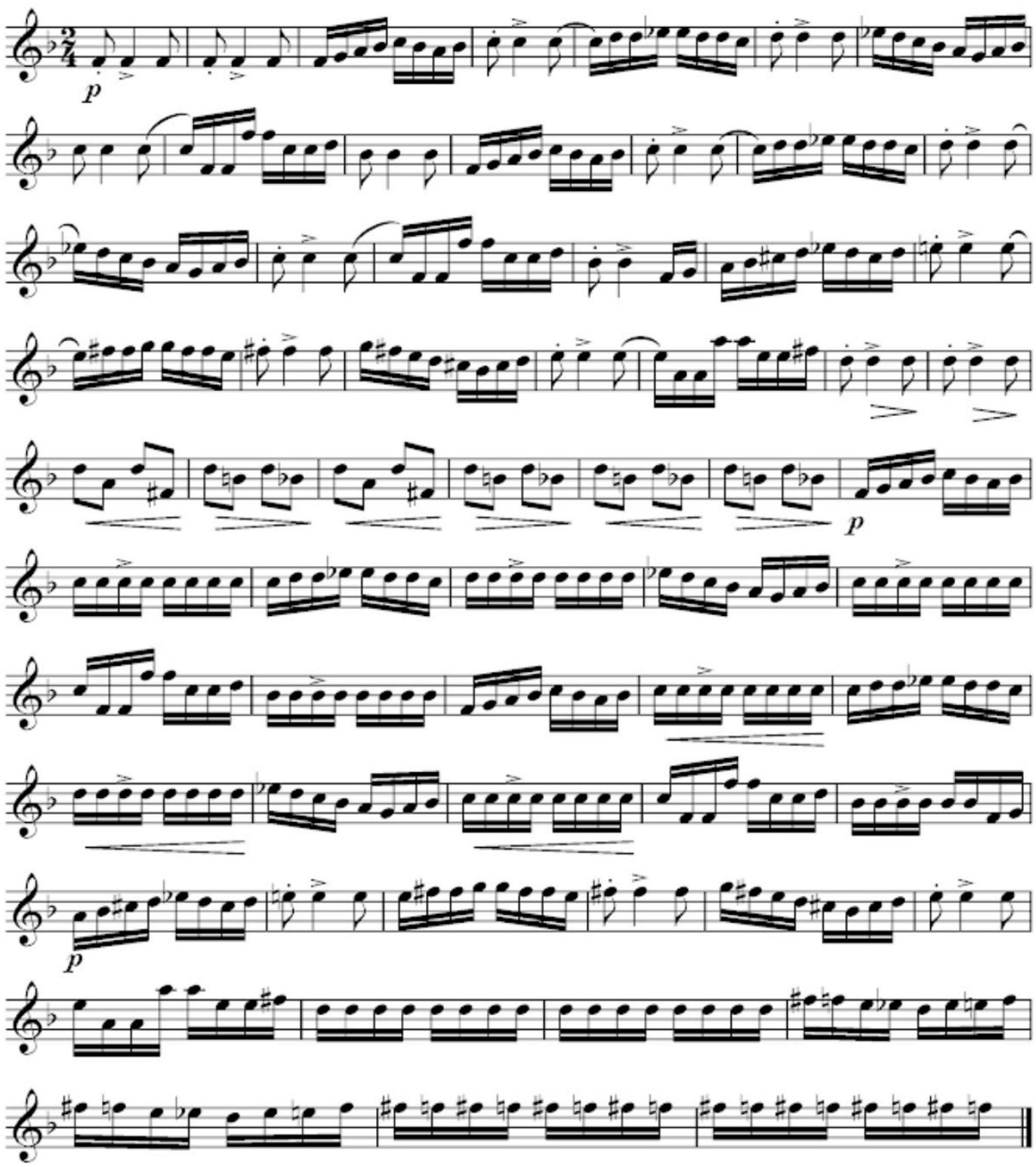
"In the event I don't have much time to warm up, I created this 'express' articulation workout. I heard a pianist playing the *Hungarian Rhaposody No. 6* by Liszt as an encore and was inspired by the fun harmonies and the fantastic articulation coming from the sound of the piano.

I like to play this piece while thinking about Liszt's markings: *sempre dolce, leggieramente e staccato*. I try to emulate how light and clear the piano sounds as I concentrate on my air supporting my minimal tongue movements. I practice both single and double tonguing at varying tempi: quarter note from 80-120 bpm.

Repeat in mezzo piano, mezzo forte and forte. You can also play this 8va. I enjoy transposing this in all the keys for a more extended practice session.

Here's my transcription in the original key of Bb major for your enjoyment!" -Jeff

Hungarian Rhapsody No. 6 by Franz Liszt arr. Jeff Zook



RENA URSO

Rena enjoys a flourishing career as a freelance orchestral and chamber musician all over California. In addition to being on the faculty at CSU Long Beach and CSU Stanislaus, she is the Second Flutist of the Oakland Symphony and the Oregon Coast Music Festival Orchestra. She previously held Piccolo positions and toured extensively with the New York City Opera National Company and San Francisco Opera's Western Opera Theater. Rena is also a Licensed Body Mapping Educator.

DAILY PICCOLO WARM-UP

"Like many of us, I often begin my daily piccolo practice with short melodies. Each day, choose a melody from a work you love and figure it out in your head. Explore all the various ways you can play these melodies with regard to color, dynamics, tempo, shaping of your phrases, modulating up or down by half step, etc. Such great (and fun) ear training exercises, too!

One of my staples though, is this exercise, which is a combination of a few different exercises from three of my most influential teachers: Clem Barone, John Barcellona, and Anne Zentner.

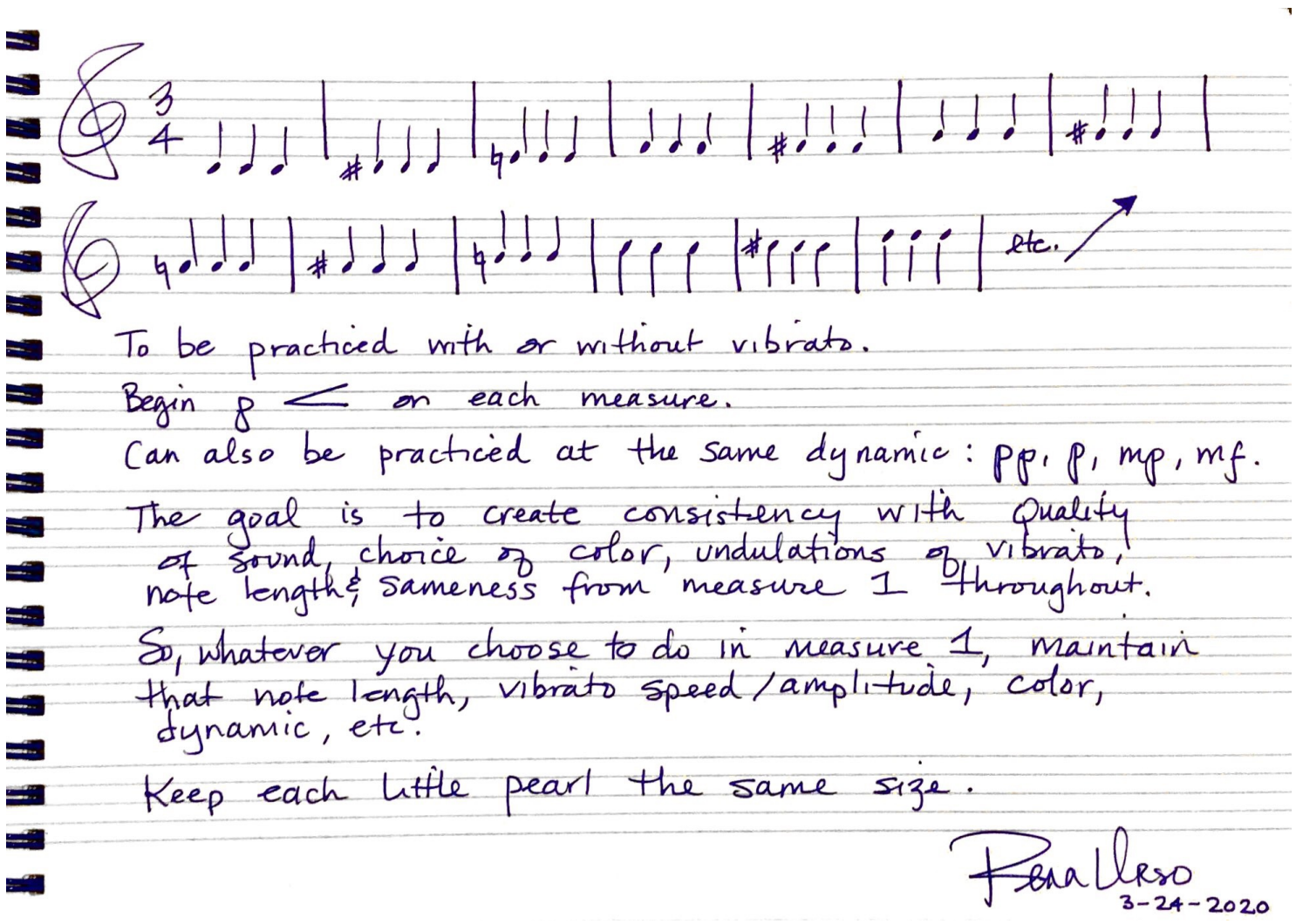
After morning yoga and a pot of tea, this is how I start my piccolo practice for the day because it shines a light on what exactly needs my honest attention. And, because it's not a melody, it begs the question: *how musically can I play an articulated chromatic scale today?* This exercise is intended to be practiced over the range of the piccolo with whatever articulation style, tone color, vibrato speed, tempo, etc., of your choice.

The only parameters are this:

Always begin on low D and work up chromatically, creating a beautiful, singing, resonant sound as you climb through the staff and beyond.

Ideally, you'll want to practice this on the soft end of the dynamic spectrum versus the louder end. This is not a *take the roof off the concert hall* exercise. This is designed to specifically address a more delicate beauty of sound, as well as impeccable attention to the details of note length, vibrato usage, swift air, and overall consistency.

We all play much of the same studies and exercises. What makes them uniquely our own is how they were introduced to us, the words spoken by our mentors, and our interpretation of those pearls of wisdom. Borrow from the masters – we all do it – and use what is available to you during this time in particular. Listen closely for the words of encouragement from your beloved mentors in your ears as you make these studies your own." - Rena



THE MAGIC OF CLEM BARONE

By Rena Urso

Clement Barone, solo piccolo of the Detroit Symphony Orchestra 1958-1991, was arguably one of the finest piccolo players of the 20th century. Week after week for thirty-three years, he delivered piccolo magic in the Detroit Symphony Orchestra. Clem had a piccolo sound like nothing I'd ever heard before or since, a sound that remains my personal North Star.

Looking for an inspirational listening project while you're practicing your social distancing and sheltering in place? Search for the recordings of the Detroit Symphony during those years and you will hear some of the greatest, most sparkling, beautiful, perfectly in tune, and totally BADASS piccolo playing you've ever heard! Besides being one of the best piccolo players in all the land, Clem was an extraordinary teacher and mentor. Being in his studio was an honor, and left me memories of his wisdom, artistry, funny stories, and of course, his never-ending generosity and kindness. He was a gem and a mensch of the highest order!

Clem had a gift for making every student feel like family, while still being honest and firm when it came to our progress as young musicians. He was a role model in every way - as a player, musician, artist, teacher, and human being. He was interested in the destination of whatever phrase we were attempting to navigate, but still found a way to kindly remind us that it was really more about the journey – a beautiful and meaningful metaphor for how to live our lives.

Clem taught us how to be humble and create honesty with ourselves in our daily practice. Leaving no stone unturned, he made us ask ourselves the simplest yet most difficult questions in the practice room. He used to say that if we could answer those questions, we'd no longer need him and we could do anything as musicians. No piece would befuddle us, nothing would be insurmountable, we'd all have the tools necessary to be our own best teacher. He believed there was always another way, and it was for us to seek out.

I feel extraordinarily grateful to have had many great teachers, all of whom demonstrated excellent examples of what a good teacher looks like. I most model my teaching style after that of Clem and of my father, Santo Urso, former Assistant Concertmaster of the Detroit Symphony Orchestra. My dad and Clem were like brothers, and their approach and teaching styles were similar in many ways. Both were old school Italians who didn't mince words and told you like it was - always honest, from the heart, and with compassion. It's about the journey, telling the story, playing from your heart, and singing through your instrument.

With that said, I offer you this collection, in no particular order, of "The Top 12 Clem Pearls of Wisdom."

TOP 12 CLEM PEARLS OF WISDOM

1. “Strive to be a great musician who just happens to play the flute.”

2. “There are about a hundred million great flute players out there, but only about 40 thousand great piccolo players.” Clem insisted that we all work to develop our piccolo skills, and not just rely upon being a good flutist. I treasure this bit of wisdom, and think of him every single day when I play the piccolo. For me, piccolo playing is where it’s at. (Thank you, Clem!)

3. Regarding tone, always work from a palette of colors. We cannot and should not approach every piece we play with the same sound. Clem would often have us play without any vibrato or dynamic contrast. Then, little by little, we’d begin to add things in. He’d use the analogy of creating a work of art; first it’s a sketch, then you slowly add to that sketch with a variety of colors, and finally you frame your art.

4. “SING through your phrases!” It was *always* about the music with Clem.

5. Baroque flute repertoire is ideal for the piccolo. Revisit these works as piccoloists. Top of the list of Baroque flute repertoire to master on the piccolo: Gluck’s *Minuet and Dance of the Blessed Spirits*. He made all of us study it on the piccolo and used to say if we could play that on piccolo, we could play anything.

6. With regard to articulation, Clem used to say “articulate the wind.” He had this great analogy of thinking of our airstream as the ocean waves, ever continuous, and our articulation like surfboards, riding the waves. Don’t stop the air, and definitely don’t stop it with the tongue. Instead, let the articulation ride the airstream like surfboards ride the waves. This works beautifully for so many things, but especially for pieces like Mendelssohn Scherzo, Italian Symphony, Scheherazade, or any other fast, articulated passages. I still have his little penciled in notes to this effect in my music, and cherish them.

7. When working things out in your practice or when thinking about music, ask yourself: What? When? Where? Why? How? What am I doing well or what needs fixing? When does it happen? What story do I want to tell? Where should I do this or that? Why is this particular thing happening in this spot? How is it happening? How should I approach this passage? What does the composer want in this moment? If we take the time to really think things through and figure out the answers to those questions, there isn’t any obstacle we can’t tackle, or problem that isn’t solvable in our practice. This invaluable lesson is what will help us to become our own best teacher.

8. Like all great teachers, Clem stressed the importance of building an excellent foundation. Some of his recommended fundamentals, all of which I continue to practice routinely: whistle tones, harmonics, Tone Development Through Interpretation in as many ways as possible, various technical studies of Moyse, and Taffanel and Gaubert, and of course all of the Andersen études. After all these years, these things remain my daily staples.

9. Clem was supportive of independence with his students and encouraged us to have our own ideas. He didn’t want us to simply copy what he told us, but wanted us to explore other ways and find out what worked well for us. He used to say “*there’s always another way*,” and there was.

10. Practice with great patience, a positive attitude, and always listen. Don’t be in a hurry to get through things. Take your time, listen carefully, develop your ear and a thorough knowledge of what you’re learning.

11. And speaking of practicing, practice with one goal in mind: TO IMPROVE.

12. Give back. Clem loved to teach and was always generous when it came to sharing. He believed in giving back, always. If he had something to share that could help someone to become a better player, he’d help them in any way he could. It seemed like I could call Clem at any time of the day and he’d be there for me to lend an ear, always with the best advice. My lessons were rarely one hour in length, and in fact often 2 hours or more. He wasn’t a clock watcher and was always generous with his time.