

## Eleven *Magical* Practice Techniques

### 1. "Johnny-One-Note Articulations": Prokofiev *Sonata* 4th mvt., meas 1-6

Our tongue has a rhythmic pattern often different than the notated rhythm. Select a small passage and choose one note, perhaps g2. Play g2 in the when and only when indicated by the articulation in your selected passage. (ala Lyle Dockendorff).



### 3. "Air Flute": (for fingers only). Borne *Carmen Fantaisie* meas. 33-36.

Turn the head joint out so your air stream does not enter the flute. Play selected passage. You'll hear the rush of air, but concentrate on the action of the fingers and tongue.

*Carmen Fantaisie*  
Allegro

### 4. "Rhythmic Variation Technique": (for notes only). Borne *Carmen Fantaisie* meas 33-36. (example above)

Ignore the rhythm and articulation in a selected passage. Instead play notes as groups of four slurred sixteenth notes. Repeat. Then shift the pattern one note to the right (omitting the first note.). Repeat until you've exhausted the options. Now do the same with triplet figures.

### 5. "Backwards Technique": Borne *Carmen Fantaisie* meas. 25-26.

Play the last note of a selected passage first – repeat. Then play the last 2 notes – repeat. Then play the last 3 notes – repeat. You are always playing toward something practiced and “known” instead of heading into the unknown.

*Carmen Fantaisie*

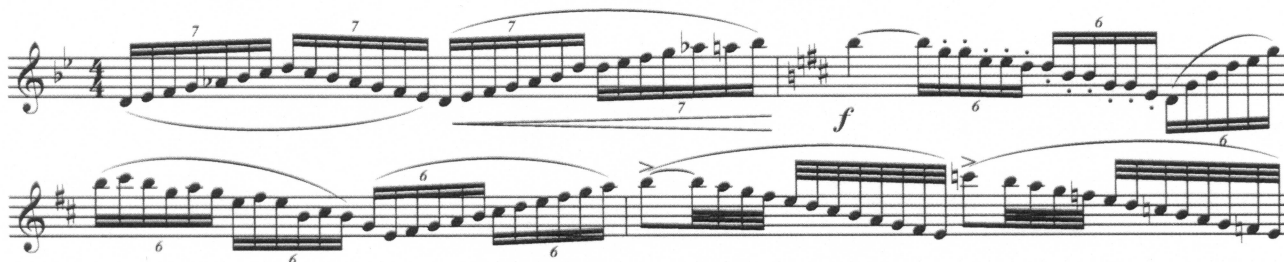
### 6. "Simple Line": Borne *Carmen Fantaisie* meas. 33-37 (example above)

What is the “skeleton” or “simple line”? Don't simply identify it, play it. For example, in the *Carmen* excerpt, play rich, full quarter notes e-natural, f-sharp, g-sharp, etc. in tempo.

7. "Stop and Check" (for best tone) Borne *Carmen Fantaisie* meas. 16-18.

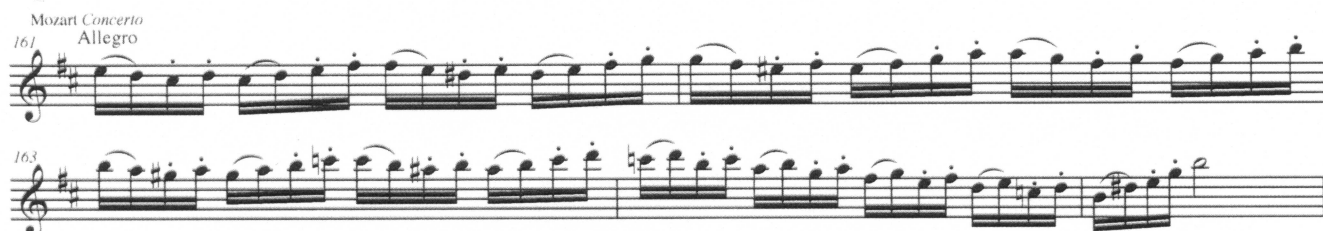


8. "Analysis Technique": Locate things that are familiar (scales, broken chords, diminished chords.) Chaminade *Concertino* meas 22-26.



9. "Slur First--Tongue Later" Technique: Mozart *Concerto in D Major "Allegro"* meas 161-165.

Ignore all articulation indications – instead, slur all.



10. Phrase groupings: Mozart *Concerto D Major* as in example above. (ala Kincaid)

11. "Five-Pencil Test". (to reinforce what you do well.)

Place 5 pencils on your music stand. Select a small musical phrase. When you play it perfectly, drop one pencil on the floor. If you make an error, you must pick up a pencil from the floor. Your goal is see all 5 pencils lying on the floor. (ala Janis Weller)