



Summer Practice Sessions

Welcome to Summer Practice Sessions, 2026. I'm so glad you're here!
Here is the 8 week play-along practice book.
Each week, we'll play through exercises designed to improve tone, stamina, technique, sight reading and artistry.



Required Materials: flute, play-along book, music stand, pencil, tuner, device with Tonic App downloaded
Suggested Materials: flute stand, headphones, metronome

Practice Flow: long tones and harmonics, scales (technique and articulation), etude, rhythm and sightreading

Useful Resources: [imslp.com](https://www.imslp.com), [flutetunes.com](https://www.flutetunes.com)

Weeks 1 & 2

Week 1, June 11: G Major

- **Tone:** Zen Yoga p. 6, #1 & #2
- **Technique:** G major, articulation #1
- **Sightreading/Etudes:** Ecosse, Key of G (Compound Meter)
- **Duet: III.** From Five pieces for Mechanical Clock
- **Play-along:** Pièce (Sicilienne)

Week 2: June 18: D Major

- **Tone:** #1 Over the rainbow (from week 1) and #3 Up and Away
- **Technique:** D Major, articulation #2 (tenuto quarter then tongue 2, slur 2)
- **Sightreading/Etudes:** Key of D Etude #38, Kohler Etude #10
- **Duet:** No. 1 Berbeguier, No. 19 Berbiguier
- **Play-along:** Prelude No. 15 'Raindrop', Sonatina Riang

Week 3: Tune in at 11am for an exclusive from the San Diego Flute Retreat!

Week 4 - 6 will be posted the week of June 29

Helen Blackburn's Super-Duper Zen Yoga Warm-Up

(to increase strength, flexibility, balance and patience . . . of embouchure, tone and mind.)

1 Over The Rainbow Wake-Up

$\text{♩} = 50$ Lever (Low & Middle Register w/octave slur)

f/mf 1st x - N.V.
2nd x - with vibrato

or for a quick warm-up: No repeats - m. 1 - NV;
m. 2 - w/vib.

6

11

- Start with a round, resonant tone.
- Lips slide forward when slurring to upper octave
- Connect between the notes w/air (and connect with vibrato when using vib.)
- Be sure octaves are in tune.
- Taper the half-note release without going flat.

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2 Magic Carpet

$\text{♩} = 50$ (Leone Buyse's Harmonics)

f N.V. + vib N.V. + vib simile . . .

TB

Lever

- Be sure the corners of your lips are in NEUTRAL - don't produce the harmonics by pulling corners back towards your ears.
- Use your AIR! Strive for FREEDOM of air, embouchure and tone.
- Start out playing this exercise forte with a great airflow (your air is your "magic carpet" that everything rides on: sound, vibrato, phrasing, articulation . . . even your fingers!)
- Eventually, when your embouchure is strong, try this exercise at all dynamic levels: mf, mp, p, pp - but be sure to keep your air moving!

Articulations for modal waves

Remember, always breathe after the next quarter note, not the bar line!

T. Cortez-Aguilar

Flute #1, slur through next quarter note then breathe



4 simile, repeat until end #2, tenuto quarter, then tongue 2, slur 2



8 simile, repeat until end



12 #3, tenuto quarter, then slur 2, tongue 2 simile...



16 #4, all tongued, didd-le simile...



21 #5, tenuto quarter, 2 staccato, 1 staccato, 3 slurred simile...



#6, intro to double tonguing, doo ascending, goo descending
On turn around doo ascending, goo descending



29 #7, double tounging, doo-goo



G Major, scale game

Arr. T. Cortez-Aguilar

Flute 

4
Fl. 

8
Fl. 

12
Fl. 

16
Fl. 

20
Fl. 

23
Fl. 

26
Fl. 

29

Fl.

The image shows a single measure of music for a Flute (Fl.) part, labeled as measure 29. The music is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The scale consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3-A3 (beamed eighth notes), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2-A2 (beamed eighth notes), G2 (quarter). The measure concludes with a double bar line.

Ecossaise

in G major

Ludwig van Beethoven (1770–1827)

WoO 23

Allegretto (♩ = 108)

p *mf*

5 *f*

10 *mf* *f*

15 *p*

20 *f*



Key of G

Etude No. 30 - Compound Meter

GIUSEPPE CONCONE

Andante cantabile

p

p

p

p

f *p*

p *dim.* *p* *p*

III.

from *Five Pieces for Mechanical Clock or Flute*

Ludwig van Beethoven (1770–1827)

WoO 33

Allegro (♩ = 96)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter rest followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, starting with a quarter rest and a series of eighth notes.

The second system of music consists of two staves. The upper staff begins with a measure number '5' above the first note. It continues with eighth and sixteenth notes. The lower staff continues with eighth notes and rests.

The third system of music consists of two staves. The upper staff features a series of sixteenth-note runs. The lower staff continues with eighth notes and rests.

The fourth system of music consists of two staves. The upper staff begins with a measure number '13' above the first note. It continues with eighth and sixteenth notes. The lower staff continues with eighth notes and rests.

The fifth system of music consists of two staves. The upper staff continues with eighth and sixteenth notes. The lower staff features a trill (tr) on a note, followed by a quarter rest and eighth notes.

21 *fp*

Musical notation for measures 21-24. Measure 21 has a fermata over the first two notes. A wavy line above the staff indicates a tremolo effect. The piece concludes with a double bar line and repeat dots.

Musical notation for measures 25-28. The music continues with eighth and sixteenth notes in both staves.

29

Musical notation for measures 29-33. Measure 29 has a fermata over the first two notes. The music features eighth and sixteenth notes.

34

Musical notation for measures 34-38. The music continues with eighth and sixteenth notes.

39

Musical notation for measures 39-43. The music continues with eighth and sixteenth notes.

44

Musical notation for measures 44-48. The system consists of two staves in G major. The upper staff features a melodic line with eighth-note patterns and a trill in measure 48. The lower staff provides a rhythmic accompaniment with eighth-note chords.

49

Musical notation for measures 49-53. The system consists of two staves in G major. The upper staff continues the melodic line with eighth-note patterns. The lower staff continues the rhythmic accompaniment with eighth-note chords.

54

Musical notation for measures 54-58. The system consists of two staves in G major. The upper staff features a melodic line with eighth-note patterns and a trill in measure 54. The lower staff provides a rhythmic accompaniment with eighth-note chords.

59

Musical notation for measures 59-63. The system consists of two staves in G major. The upper staff features a melodic line with eighth-note patterns and a trill in measure 59. The lower staff provides a rhythmic accompaniment with eighth-note chords.

64

Musical notation for measures 64-68. The system consists of two staves in G major. The upper staff features a melodic line with eighth-note patterns and a trill in measure 64. The lower staff provides a rhythmic accompaniment with eighth-note chords.

Pièce (Sicilienne)

Claude Arrieu
(1903-90)

$\text{♩} = 60$

mf *p*

cresc.

f *f* *mp*

mf *f* *tr*

p *f*

mp *p*

Claude Arrieu was the pseudonym - or pen name - used by French composer Anne Marie Simon. She wrote a huge variety of works, from operas, concertos and chamber pieces to music for film, TV and radio.

A sicilienne is a lilting, pastoral piece or movement in compound time (meaning the beats are divided into groups of three), with origins in both song and dance. It was a popular musical form from the Baroque period onwards, and Arrieu's use of spread chords in the piano seems to imitate the harpsichord or lute that could have accompanied a sicilienne in the 17th century.

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Week 2

3 Up and Away

(3rd Octave w/octave slur)

♩ = 50

(• same instructions as #1)

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4 Ding, Dong

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(Whistle Tones)

(adapted from Peter-Lukas Graf)

Finger the 3rd octave notes, but produce whistle tones as notated.

- Drop your jaw (stretch your chin away from your nose - far!)
- Roll out - FAR!
- No pressure with the Left hand.
- Release upper lip away from teeth. Use your "beak" to aim the air. (Feel the air travel on the inside "wet" part of your aperture.)
- If you hear air, you're blowing too hard. (if you're having a hard time finding the whistle tone, try fingering the 3rd octave note, but play as if you're playing a note 3 octaves lower - ppppp - just fog up the embouchure plate.) (It may also help to try to whistle and/or sing the note you are aiming for.)
- Have patience! (This is the "zen" part - if you're trying to right way, you're getting the full benefits. You will improve every day!) The harder you work, the less results you will see . . . let go . . . surrender. (STOP if you get frustrated.)

D Major, scale game

T. Cortez-Aguilar

Flute



4



7



10



13



17



20



23



Key of D

Etude No. 38 - Rhythm

LARRY CLARK

Moderato

mp *cresc.* 3

6

3 *dim.* *f*

10

p *cresc.* *f*

14

3 3 *mp*

18

cresc. 3 3

23

dim. *cresc.* *f*

27

3

Moderato.

10.

f risoluto.

N° 1

from 36 Petits Duos Mélodiques Faciles et Chantants

Benoit Tranquille Berbiguier (1782–1838)

Op. 72

Allegro assai (♩ = 144)

Musical notation for measures 1-9. The piece is in G major (one sharp) and 2/4 time. The tempo is Allegro assai with a quarter note equal to 144 beats. The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte) and *fp* (fortissimo piano). There are accents and slurs throughout the passage.

Musical notation for measures 10-18. The melody continues with a *fp* dynamic marking. The bass line provides harmonic support with various rhythmic patterns and rests.

Musical notation for measures 19-26. The melody features a *f* dynamic marking. The bass line continues with rhythmic accompaniment.

Musical notation for measures 27-35. The melody includes dynamics of *f*, *dolce* (dolce), and *fz* (forzando). The bass line continues with rhythmic accompaniment.

Musical notation for measures 36-44. The melody features *fz* dynamics. The bass line continues with rhythmic accompaniment, ending with a double bar line.

N° 19

from 36 Petits Duos Mélodiques Faciles et Chantants

Benoit Tranquille Berbiguier (1782–1838)

Op. 72

Moderato (♩ = 112)

dolce *cresc.*

6 *fz*

12 *dolce*

18 *fz*

23 *p*

28 *fz* *fz*



Prelude N. 15, 'Raindrop'

Arranged by David Blackwell

Fryderyk Chopin

Sostenuto ♩ = c.72

(1810-49)



Born in Poland, Fryderyk Chopin was one of the most influential composers and pianists of the Romantic period. He is best known for his solo piano works, including a set of 24 Preludes, Op. 28. This is an arrangement of the opening section of Chopin's Prelude No. 15, nicknamed 'Raindrop'. The piece is famous for its repeating note - heard in the piano part of this arrangement - which sounds like raindrops falling. The music is sweet, calm and relaxed, as if taking a moment's rest to shelter from a spring shower.



Sonatina Riang

Vivace ♩ = c.112

Su Lian Tan
(born 1964)

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of several staves of music with various dynamics and articulations. The first staff starts with a *mf* dynamic and includes slurs and accents. The second staff continues with *mf* dynamics and slurs. The third staff features a *f* dynamic with accents. The fourth staff has *mf* dynamics and slurs. The fifth staff starts with a *f* dynamic and includes a change in time signature to 2/4 and back to 4/4. The sixth staff has a *pp* dynamic with an accent. The seventh staff is marked *f cantabile* and includes slurs and accents. The tempo marking *Vivace* and the tempo indication ♩ = c.112 are at the beginning, and ♩ = c.96 appears later in the score.

26

30

35

39

43

46

mf *pp* *mf*

mp *f* *mf*

Tempo primo

(mf) *f*

mf *poco cresc.* *f*

rit.

Su Lian Tan is a Chinese Malaysian composer who is now American. She likes to infuse her music with the sounds and colours of her favourite experiences. She describes this cheerful piece as 'beginning excitedly, anticipating beautiful skies and fun. The joy of nature is everywhere: in the interplay between the flute and piano, the Malaysian dance and the harmonies - which are as if we are gazing in wonder.' The *Riang* of the title reflects this joyful sentiment.