



A Flutist's Guide to the Voxman Etudes

Description below submitted by [Rose Bishop](#) and [Lizzy Darling](#).

Additional review/reflections by BJ Nicoletti following this review, page 3. Further, Bishop and Darling generously allowed us to include one example from their guide. I have also included the accompanying Voxman etude.

Come this fall, this resource will be available through the [GPFS Music Lending Library](#). It is also available directly from the authors or through a few of our [GPFS Commercial Members/Program Sponsors](#). The GPFS Library also has a copy of the Voxman etudes.

Description of the Guide

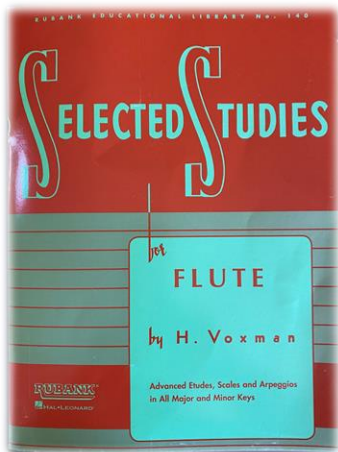
A Flutist's Guide to the Voxman Etudes is a new performance guide in conjunction with Voxman's *Selected Studies* by Rose Bishop and Lizzy Darling. It includes background information on each composer, tempo ranges, challenges and practice suggestions for each etude, errata, and definitions of musical terminology. Upon the purchase of the book you will receive access to supplementary recordings of all 55 etudes via email.



Though the pandemic-induced lockdown utterly changed our performance schedules, we chose to look at these unprecedented events as an opportunity to pursue scholarly and educationally minded projects our usual schedule left little time for. This decision was especially exciting, as we had received a mechanical license for the Voxman etudes from Hal Leonard only days before the lockdown. In hindsight, this was particularly fortuitous, as our reduced teaching and performance schedules allowed for thoughtful, meticulous, and detail-oriented work on this project.

As private and collegiate educators, the project's conception came from our annual study, instruction, and performance of these etudes alongside our students throughout their preparation for Honor Band and All-State Ensemble

auditions. Though an often-utilized pedagogical work, we were immediately excited to learn all fifty-five etudes, as, though no less valuable to study and perform, nearly half of these etudes are unfamiliar to many educators and students. To better serve the needs of students' practice and study of these etudes, we did our due diligence, researching the history of each etude and composer; subsequently recording each work with the specified metronomic markings and musical instructions. As such, the supplemental recordings are meant to serve as a template for students to use throughout their study and practice.



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Rose & Lizzy

A massive undertaking, the arduous recording, editing, and mastering process consisted of seventy-five hours of recording 'in the studio' and nearly fifty-five hours of post-production! For those interested in the creation of a quality recording (regardless of scope), a qualified and experienced recording engineer and producer are needed to ensure the recording process is expedited and, most importantly, the end result is successful. Additionally, a preferably sound-proofed space should be procured, and the performers must be exceptionally prepared, as performers must be comfortable to make quick adjustments 'on the fly.'

After the study and recording of the etudes, we began work on the text, first producing an outline of the book and specific outlines for each individual work. Divided into clear guidelines to target various steps within the preparation process, a brief history of each work and composer, performance challenges, practice suggestions, and general study information were provided. Once completed, we worked closely with our editor (Dr. Steven Darling, Assistant Professor of Tuba & Euphonium at the University of Tennessee at Martin) to ensure all content was proofread, clear, and informative.

Background on the Authors



Rose Bishop serves as Instructor of Flute at Coe College, Cornell College, Kirkwood Community College, and Mount Mercy University. An active orchestral musician, she serves as Principal Flute of the Southeast Iowa Symphony Orchestra and Second Flute/Piccolo with the Quincy and Ottumwa Symphony Orchestras and has performed with Orchestra Iowa, the Battle Creek Symphony Orchestra, among others. A highly sought-after guest artist, Bishop has appeared as a guest soloist with ensembles including the Southeast Iowa Symphony Orchestra and numerous university and municipal bands, in addition to enjoying various guest artist residencies at universities throughout the nation.

Dedicated to community outreach, Bishop is the founder and Artistic Director of the Eastern Iowa Flute Workshop, the Cornell College Flute and Clarinet Summer Camp, and is a frequent contributor to Flute Talk Magazine and the Flute Examiner. Bishop is a Trevor James Alto Flute Artist and serves as a member of the National Flute Association's Career and Artistic Development Committee. <http://www.rosebishopflute.com>



Lizzy Darling serves as Adjunct Instructor of Flute at Bethel University and Adjunct Instructor of Music Theory at the University of Tennessee-Martin. Additionally, Lizzy holds the positions of Principal Piccolo with the Dubuque Symphony Orchestra, Second Flute with the Billings Symphony Orchestra and Chorale, and Flutist with Duo Cylindre. An active freelancer, Lizzy has performed with the West Virginia, Battle Creek, Rockford, Lima, Richmond, Jackson, Johnstown, Fort Smith, Ohio Valley, and Springfield Symphony Orchestras.

In 2020, Lizzy's debut solo album *Polychrome* was published by Centaur Records and distributed by Naxos Music Library. Duo Cylindre's debut album entitled *Movers, Makers, and Shakers* will be available in the Spring of 2021. Additionally, Lizzy can be heard on *Color + Light* (Mark Records), *A Higher Place* (MSR Classics), and *Bernstein, Gershwin, and Copland* (Naxos Music Library). An active educator, adjudicator, and soloist, Lizzy frequently appears as Artist in Residence at universities and flute festivals throughout the country.

Rose and Lizzy Darling are co-authors of *A Flutist's Guide to the Voxman Etudes*, a pedagogical text and supplementary recordings of Voxman's *Sel.*

Review of *A Flutist's Guide to the Voxman Etudes*

The whole package is simply smart and practical – pick up a copy of the Voxman Etudes if you don't already have them and this guide, which comes with the outstanding performances and recordings of Rose or Lizzy playing the etudes.

For the advanced-intermediate through advanced flutist, high school through college or adult amateur, teachers and students, this guide is excellent and completely worth the \$35, an investment which will provide benefits for years to come. One might say the guide provides, at the very least, 63+ hours of targeted instruction. The descriptions in the guide are consistently presented similarly to the example below. Each provides some level of guidance on tempo, dynamics, musical interpretation, rhythmic practice, and articulation as well as pointed suggestions on how to practice and check the results of your practice. I concur, this guide is perfectly suited for students of instructors of more advanced players as it reinforces and supplements the instructor's instruction as well as serves as permanently documented insights to reference during the early process of learning and when revisiting the etudes in future years. I think it is also suited to the more advanced adult amateur because it can provide rich suggestions in lieu of studying privately. In either case, the cumulative suggestions provided by Rose and Lizzy inevitably, over time, help to improve musicality, technical skills, and practice effectiveness.

without ornaments (i.e. grace notes, trills, etc.) to ensure rhythms are accurate and phrases are smooth. Once accurate and confident, reincorporate ornaments to heighten expressivity.⁴

Page 11; F Major: *Allegro* – Johann Sebastian Bach arr. Schindler
Tempo: Dotted Quarter Note = 55-70

Background Information

Fritz Schindler (1871-1924) was an editor and arranger for the world's oldest publishing house, Breitkopf & Hartel headquartered in Leipzig, Germany. This etude originally comes from JS Bach's *The Well-Tempered Clavier, Book I, #11, BWV 856, Prélude 11*, written in 1722. Schindler arranged this piece for flute in his *24 Bach Studies, No. 20*, compiled and published in 1896.⁵

Challenges

1) Achieve a smooth and even sound between registers. 2) Energize breaths to retain momentum, energy, and time. 3) Record each grace note to downbeat back to back – listen and ask, 'Are all grace notes tone-filled and performed evenly?'

Practice Suggestions

Breathe deeply and quickly to ensure you observe the *leggiero* and remain true to the original intention of the composer; as this was originally intended for keyboard, the work contains little to no opportunities to breathe. Practice holding each downbeat as long tones, connecting one to the next. While doing so, envision playing all the notes to reinforce the use of an even and consistent air stream. Spend the time listening to flutists and pianists performing this etude – are there inherent differences in style or performance practice? Use gradual dynamics and avoid sudden bursts of loud or soft to retain a seamless flow.

⁴ See page 1 for brief Köhler biography.

⁵ See page 2 for brief Bach biography.

Allegretto mosso

Köhler

♩ = 72-80
- waltz tempo
♩ = 50-54
♩ = 150-160

The musical score consists of ten staves of music in treble clef with a key signature of one sharp (F#). The piece begins with a tempo of *Allegretto mosso* and a dynamic of *p*. It features several tempo changes: *Tempo di Valse* (marked *allarg. presto*), *Tempo I* (marked *rall.*), and *Piú vivo* (marked *rit* and *mf*). Dynamic markings include *f*, *p*, and *mf*. The score includes various musical notations such as slurs, accents, and articulation marks. There are also handwritten annotations at the top of the page: *♩ = 72-80*, *- waltz tempo*, *♩ = 50-54*, and *♩ = 150-160*.

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