Čoček *by Jovana Damnjanović*

STRUCTURE
- Notice and mark any repeating patterns
- Think about phrases, aiming points and sections
- Use phrasing to help find natural breathing places and mark these in
- Practise in marked sections to help with familiarity and understanding

RHYTHM
- Get familiar with the 2+2+2+3 rhythm pattern
- Mark beats if helpful
- Practise slowly to gain control
- Q&A with teacher, bar each
- Keep feeling pulse in cadenza section

ARTICULATION
- Using scale as starting point get comfortable with different types of articulation; fast tonguing, double-tonguing, legato tonguing, accents

PERFORMANCE
- Understanding structure
- Taking ownership, adding personal ideas
- Contrasts between fast moving energetic sections and slower paced cadenza

ČOČEK
Jovana Damnjanović

ORNAMENTATION
- Practise fast moving trills/mordents on each note of scale, away from piece
- Slower paced cadenza trills with dynamics

- **EXTENDED TECHNIQUES**
- Singing/Playing Exercise:

Play the note// sing the note// play the note// singing the note// play and sing the note
- Actively listen to the pitch, zone into how it feels physically
- Try on different notes

EXTENSION ACTIVITIES
Further Listening
Folk music project
Mayka - explore other movements

Čoček *by Jovana Damnjanović*
Teaching Notes

1. STRUCTURE
Understanding the structure of the music always helps to give a more persuasive performance. Recognising how the music works and noticing change/repetition will also help to organise individual practice into manageable sections. Encourage pupils to think about the phrasing, the musical direction, the aiming points, the tension and release. This will allow the music to make more sense to them and to their audience, and will help pupils to find natural breathing places. Make comparisons with reading - letters, words, sentences, phrases and chapters - if helpful. Knowing what a cadenza is and understanding how this musical feature works will be helpful when tackling the slower middle section.

2. RHYTHM
This unusual rhythmic framework will require a feeling of underlying pulse throughout to hold it all together convincingly, as the 2+2+2+3 pattern underpins the whole piece. Using the scale as a starting point, get comfortable with this rhythmic motif, improvising with and without the instrument. Clapping or using untuned percussion instruments such as claves, drumsticks or woodblock, taking turns playing/feeling this pattern, teacher led/pupil led, a bar at a time, question/answer. Teacher could then keep the pulse while pupil plays their flute, and vice versa.

Sub-division will be important, especially in the freer more cadenza like middle section, and it may be helpful to mark out the pulse above this part, to help with rhythmic understanding. Although marked *quasi improvisato*, an underlying pulse still needs to come across. Playing the whole piece much more slowly will allow for greater rhythmic understanding, as well as greater harmonic awareness.

3. ARTICULATION
There are many different types of articulation required here such as accents, legato attack, fast tonguing/double tonguing, as well as opportunity to add more. Using the D natural minor scale as a vehicle for practising the suggested exercises, get comfortable with all the different types of attack away from the actual piece, as well as using the music itself.

4. ORNAMENTATION
In effect, the fast moving trills will become mordants, due to the speed of the music. Taking these out and getting comfortable playing them quickly on each note of the scale, away from the actual piece, will then make them feel easier when playing back in context.

5. EXTENDED TECHNIQUES
Singing and playing at the same time can be a challenge, but is also great fun! Learning how to sing and play simultaneously will allow this technique to be used whenever necessary, while also allowing for a more open tone to develop due to the throat being naturally more relaxed. For those new to this concept, try the following:
Play the note// sing the note// play the note// sing the note// play and sing the note.

It's important to listen actively to the pitch of the note as you play and sing separately, and to focus on how if feels whilst singing. When playing and singing simultaneously try to zone in on how it feels physically, and try to emulate this while also playing. Encourage pupils to take a mental 'photo' of what's happening whilst they are singing. Remind them to keep blowing while singing in order for the flute to sound. Try the technique on different notes, not just the D printed, which will help hone the required listening skills.
(Please note, in the exam candidates are required to play the upper D; whereas singing the lower D is optional)

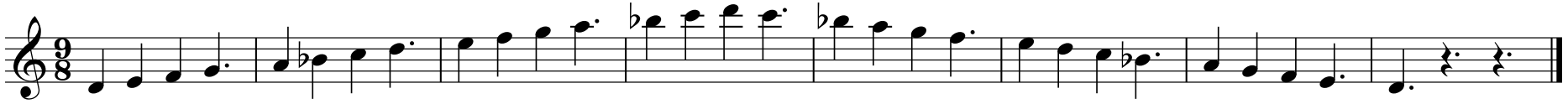
6. PERFORMANCE

Recognising and understanding the structure of the music will help to devise an effective performance plan. There is a lot of repetition in this piece, so it will be important for pupils to add interest, particularly to the outer sections where there is not much dynamic variation. Other aspects that could add variety include tonal colour, vibrato, character, mood and articulation. Encourage pupils to try out different ideas, make recordings to see what sounds good, and help pupils take ownership of the music marking in their personal touches to keep their performance consistent.
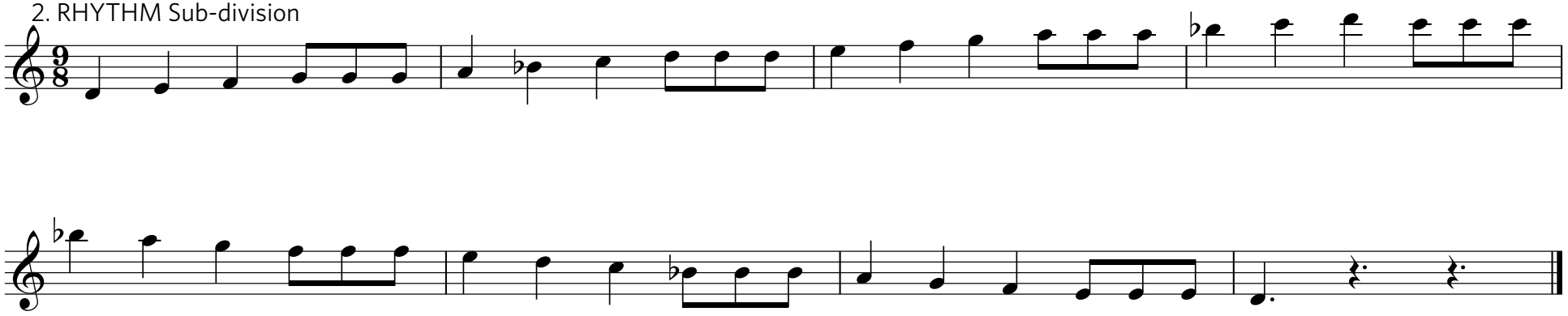
7. EXTENSION MATERIAL for those who want further challenge and exploration

- Mayka: this is No.4 from a collection of modern studies for flute, inspired by Serbian folk music. Explore some of the other movements in this series with pupils, to gain deeper insight and understanding of this style
- Together with pupils, find out more about and listen to traditional folk music from the Balkans. Some pupils might enjoy creating a presentation around this topic
- Ask pupils to listen to other pieces of music inspired by folk tradition, for example Bartok - Romanian Dances and Mikrokosmos, Kodaly - Dances of Galanta, Dvorak - Slavonic Dances, etc.
- Encourage pupils to explore the folk music from their own culture

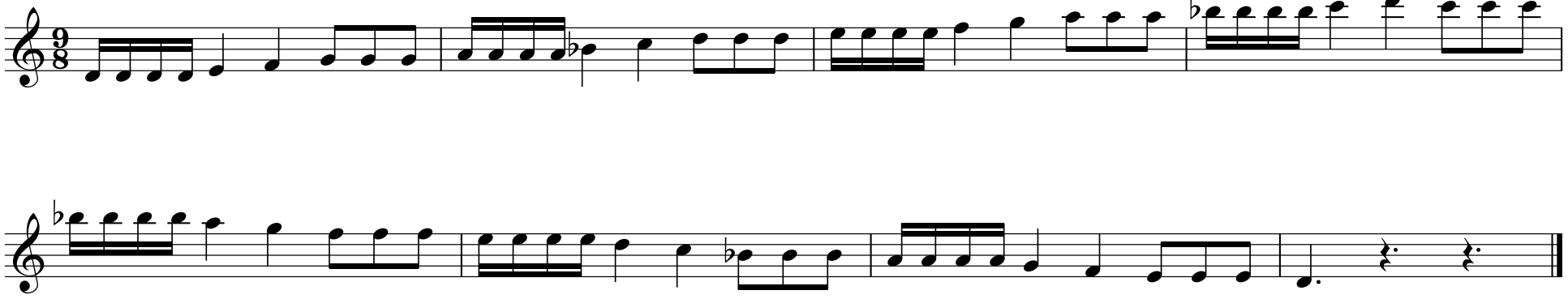
1. RHYTHM Feeling the pulse



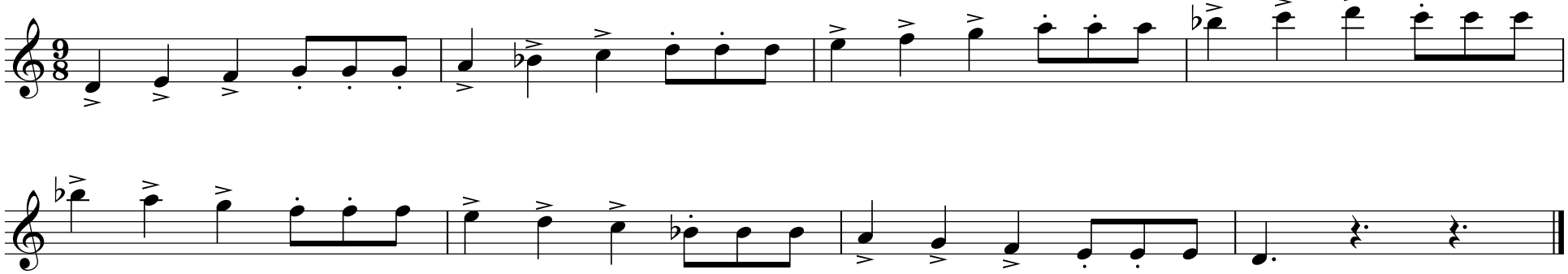
2. RHYTHM Sub-division
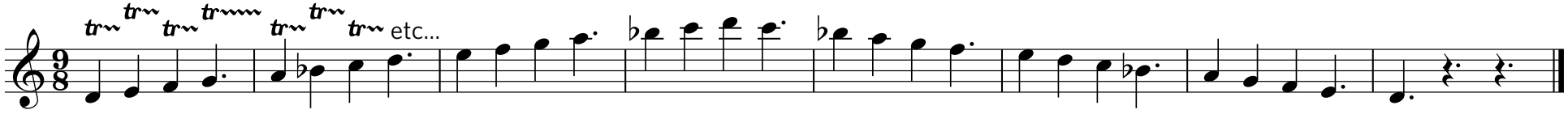


3. ARTICULATION Fast/double tonguing



4. ARTICULATION Experiment with different accentuations



5. ORNAMENTATION Trills


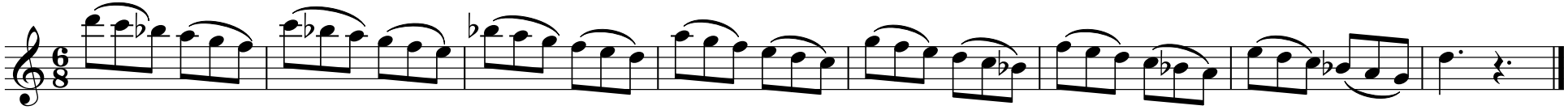
6. FINGER TWISTER Extend the sequence above and below

