Flute 360's Episode 199 with Sébastian Jacot!

[00:00:00] Hey there. Welcome to the Flute 360 podcast. I'm Dr. Heidi Kay Begay and I'm a flutist educator coach and podcaster. My God-given mission is to serve you. I am passionate about guiding you the modern day flutist to discover your unique voice on and off the stage. The goal of this podcast is to help you thrive both as an artist and as a music- preneur, go ahead and grab some espresso.

Your favorite note pad, and let's get to it. Today's episode 199 is titled Tampere Flute Fest with SebastianJacot! Well, I really appreciate you carving out time for. I'm here. I'm happy to. [00:01:00] Yeah, you probably don't even remember me. It was like two, three years ago. Oh, you're you didn't you come twice to two Cluj. I think you did. You came twice. Yes. Yeah. It was very kind of you. I, adore your playing and, watching you teach it's phenomenal.

So the fact that our circle, like we're coming full circle and we get to actually sit down and talk. Cause the one-time inclusion, I couldn't even get near you because you were swarmed by all of these flutists. I was like, oh my gosh, there is no way. I mean, you're just, I mean, you're a rock star. That's what some people say.

I don't know. I lead the flute is difficult to be a rockstar when you play the flute isn't it

was [00:02:00] always it's. It's such a nice organized events because it's true that I remember when I was a kid, when I was doing competition, I would get a 30 seconds comments on my, around, on my performance. And I would always be left with nothing. I mean, I knew what I felt, but apparently the comments I was getting was always kind of random and generic and he never really helped.

And always still the competitions were actually something to help you grow and not out of 200 people, we're all going to go to a competition. One is going to have a first price. So, I mean, I never went to a competition of hoping to win. It always went there hoping to get as far as possible, but for myself too, you know, if you can get yourself prepared mentally, physically.

With your heart as well. Like you're physically and with your heart, you can be there the whole time. Then you learn something. But of course you need, you want someone to give you some kind of honest feedback on what they saw in you and that's why it is competition [00:03:00] included super cause we get to actually exchange with the participants.

Yeah. Yeah. And it's so crazy for me too, to see this full circle moment, because in the moment I thought, oh my goodness, I can't even like part the crowds to get to Sebastian. And now I get to sit down, have some tea and just really relax and get to know you better. Yeah. Well, good things happen to those who know how to wait the patient one, keep going, edit, never giving up.

Oh, thank you. I don't know if I'm always patient, but this time around it paid off. But on the long term on this small things, There you go. Yeah, I like that. So you are one of the phenomenal guest artists through Tampere Flute Fest. And I'm curious how your path crossed with Beatriz? You see, I [00:04:00] thought that was a bit unprepared How did I cross with Beatriz ?

I've actually never met her in person. I actually have never spoken to her in person. We've had a couple of email exchanges messages, a couple of phone calls that she's friend with the also Alexi which I worked with on another competition in Japan with other common friends. And I knew Alexi of course.

We've seen each other more than once, but it seems he's close to it now. I guess it'd be a small circle there. I'm not sure how

nice. Okay. I like that. I've never done a podcast before. Actually. I've always heard of it. Cool. I like, I like that. I'm your first. That's great. Have you listened to flip podcasts or is that something that's new to you? Um, [00:05:00] I rarely listened to anything. Flute related, to be honest. It's I don't know. I eat, I used.

The Flutie world. The I do go to, how do you call them the flute conventions that we have here in Europe, but I like to meet the people and I, I choose where I go, according to the quality of people I meet there. And the flute is always on the second, second stage for me, but it's changing, it's changing.

It's not a fixed idea. It's not something I'm against. It's just, it never really happened. And, uh, I've always, probably put too much things on my plates to be able to do everything good. So it was always everything. Okay. But the, this kind of the, the attention to the flute world being present also on the flood stage, you know, physically also expressing myself publishing things is something I've never really done.

And I feel I probably missed out on a couple [00:06:00] of things because of it, but yeah, it's exciting to actually see. Yay. No. And that's really, you know, right there. What you said is so valuable, because what I'm hearing you say is you're having this like really narrow focus and you are deciding the things that you want to pursue and you don't have to pursue everything, you know?

 Yeah. And you can't, there's only so much time in the day. There's only so much energy and the fact that you're deciding, okay, you know, I'm pursuing ABC and I'm kind of focusing on that and dismissing for now, you know, XYZ or whatever it is, that, that takes a lot of focus. Well, yeah, it's a way of seeing it.

I don't know if I will, if I, wasn't always conscious of this focus. If I, if it's a conscious decision, let's put it that way. I [00:07:00] probably focus on a couple of things that I like, and then I just realize afterwards, oh, well, I didn't have time for that school. Well, whatever. Um, and they just go on, like, there's not choosing exactly what I, I just, I don't know how to put it exactly because I still feel a lot of time.

Like I'm missing out on many things and I feel disappointed or frustrated that I don't have enough time because I actually, I would like to do more things I would like to do more and I feel stupid and almost ashamed sometimes compared to some other people who I see or being so much more active than I am.

But I guess I'm not used to kind of people who have that energy. I don't know. I mean, I don't know. I really, I don't dedicate much time to mental studies, like, you know, reading or studying Reno, you call it in English, the academic studies. Basically, I don't spend enough time on it as, as I would like to, I would love to know [00:08:00] more about composers, to know more about writers doing the module about different, you know, section of arts, not only about the music he bits I do with my flutes.

And I'm just telling myself for now that I have the rest of my life to learn about it, but I've been telling myself this for the last 20 years. So I guess I have to get something somewhere. Well, we'll see. I mean, shoot, if you look at your career, And the things you've accomplished. I mean, you're doing amazing for yourself.

And if maybe, perhaps, like you mentioned academics, maybe because you and correct me if I'm wrong, but senior career in your performance career specifically, do you feel like you own that hat as being a performer more so, and so that's why you pursued the orchestral auditions, the competitions. I mean, you've won almost every flute competition out there.

So is that why perhaps academia really hasn't been a focus because you're a flutist [00:09:00] and you like to perform. I think it's, it has a reason, but it's turned the other way. I never felt like a head to pursue academics because oh, well it worked without it. So why bother? It was a bit more like this, but yeah, every competition.

Yeah, I was lucky to win these last three days, it was done 13, 14, and 15. I failed in a way Geneva, which for me was the best audition ever because that's the one, the one that actually taught me everything I needed to actually succeed again in the Indiana day, it was a very experimental competition.

Let's say, cause they practice the company in a completely different way. I went in with a different mindset in a mindset I thought was the correct one. When I thought about it, it felt wrong. I thought it was the right one and while I failed miserably. So I guess I was right to follow my instinct for the other ones, but everything was [00:10:00] always kind of last minute thing.

It's not as if I really stayed AKI. Now I'm going to do competitions. I'm going to win competitions. I want to prepare for competitions. It was more like, oh yeah, there's Kobe. Oh, well, let's see. What can I record? Well, let's try. I know, actually, in fact, the phobia, I actually applied for Beijing competition with an equally competition and I spent a whole week.

We were making, trying to make a nice CD at the time it 12 or 13 months, I was, it was 2012. I had just built a new little recording studio in my little place in France, near, near Geneva. And I was happy to, you know, toggle on and we'll make switches and had fun and trying to record a nice proper CD. And then I had literally two days left to do Kobe if I really wanted to.

And I said, why not? I just threw out a couple of pieces and didn't edit the thing, sent it. And I was never invited to any call competition, but inviting me for Colby. So I thought, okay, that's one competition to go to. And I practice, let's say a week before going there [00:11:00] and learned and practice literally in the karaoke room in, uh, in Kobe.

That's where you practice the whole week. And it's, this is something I have in this capacity of concentrating of focusing intensively for hours at the time. But for a short period or four minutes at the time I can, I learned the concerto in one night by memory, and it's not something I can do every day.

It's something that on the spot, on the moment with the with the need of this focus, the needs. Doing it otherwise, you know, you just lose your face. You can just go on stage and not knowing it by memory. So somehow things come together, but it happens by episodes like this in between. It's kind of, it's not that if I am not given proper tasks, specific tasks, I am pretty bad at assigning them to myself.

So I guess that's why I keep myself busy. That's why he keeps saying yes to everything that comes my way. So it gives me some kind of direction. [00:12:00] And over the years I probably had to learn to say no to a couple of things to. Yeah, even though was still difficult saying no is hard, especially if you do like to stay busy and I agree completely.

I'm pretty bad. And I can get pretty lazy if I don't say yes to things. If things aren't like on my calendar, on my things to do list, if I don't see it and put it down to hold me accountable. Oh, I mean beach all day. Right? Exactly. Well, lucky you have beach or lake. Cause they have rain all the year, but well, yeah, I'd have to drive to the beach, but Netflix or, you know, it could be pretty bad.

Oh shoot. So kind of going back to Romania, when I watched you teach in a master class, the one thing that really drew. Um, my ears and my eyes to your [00:13:00] teaching was the fact that you were helping students to incorporate movement and incorporate their body into their performance. And so I'm curious, like, did that stem from a particular teacher, or is that something that you started doing within your own practicing?

Because I completely agree with you before I was a flutist. I was a ballerina. And so being in my body and responding to the music really does help me to feel more connected, not only to the music, but to my instrument. And so I was just kind of curious to get inside of your brain on this topic. Okay.

Let's dive.

So it's something that I probably observed from years of. Okay. Taking a lesson, going and watch master classes. Not that I've done. So much, but it's nothing that, that wasn't, that was never told to me, which I regret in a way I [00:14:00] would have loved to have teacher explain the body language, the implication of the body in the music making, because at the end of the day, we are on stage.

We are actually present as a body. We are standing on stage and whatever we do physically does have an influence somewhere. The first person who said a phrase about the body language with a whole long view, which is the principal clarinets of the , and he's also a teacher at the Geneva conservatory.

And he was just speaking to one of his students in, you know, when I was saying like speaking himself, saying he was saying, when, when I see someone walking on stage for an additional competition, I know from the way they walk on stage and the way they tune, but especially the way they walk on stage, if they're going to succeed or not.

And I found it a bit arrogant or judgmental or a bit. Narrow minded in a way, because you cannot drop someone for, by the way you look by the way he looks. No, but it's [00:15:00] true. But w what you present? Well, it gives an impression to the people watching you. You cannot help it when you see anyone, the first thing you see, but the person gives you a sensation and impression.

And I thought, well, then what happens while you play? You actually give an impression the whole time. It's something that you continuously show is yourself, your body. And then I let it rest for a few years, but I realized that not only, not only, I think it's important to control the way you move for the audience, but actually more so for yourself.

Um, if you think of putting on a very smiley face, you made your biggest smile and you tried to convince someone that you're completely depressed and completely sad, and it just won't work. The same thing. If you make your sound, your face completely down, you say I'm so happy. It just won't work. It's impossible.

You cannot [00:16:00] prop like physically, you cannot feel happy if you make a sad face. I mean, I don't know you, but I, I cannot, I possibly can, can do it. And most of the students, I tried these, these kind of silly exercises with also cans. And so it's something to tap into your own personality, your soul, your heart, you connect an idea, you say, okay, sad.

So sad represents down both. Okay. Then sad for the phases down with the. And with the eyes a little bit, and you start speaking a bit lower and you breathe with a more shallow depth. I mean, you don't really breathe quickly. Everything is a bit slower than the shoulders, a little bit, and you move slower and this, you can apply it to the flute.

You take all these body language and you think of a sand movement that you want to play. And I say sad to say, yeah, black and white, happy and sad. Of course you can have a sad moment in the [00:17:00] presence, remembering a happy memory of the past. That makes you sad now, and you can complete it with whole other kind of colors and atmospheres and moods and emotions and sensations they used and smells and everything you want to invent around it.

But to start the root of this sensation, let's call it sad. Well, you observe your body first. And I think it's kind of, what's actors probably have to do when they want to find the proper expression. They have to observe themselves when they are in this emotional sensation naturally. So when seeing, when you get angry and you know, you yell at someone when you express yourself, your voice is not pure.

It's not perfect. It cracks, you start spitting, or you showed yourself like by screaming too much, you become quite ugly. Usually it's not the most elegant way of presenting yourself. And so when you're playing a piece, that is an sound should sound angry. [00:18:00] You can no longer aim. It's putting out the perfect sound, a pretty vibrato, a nice posture.

It has to become ugly in a way. And you have to find this ugliness. And the thing is. It's not the results that comes down to these important when you practice. But it's the connection between your idea and the result, the physical results, and to make this connection, the bridge, you have to build a bridge, then what's on either side of the bridge.

This is always discussable. We can talk about it. And with anybody around you can agree, disagree, but you need to build a bridge. And I think this is for me, the most important thing is to be able to have an idea, give it to your body and then let your body drive. And it's not going to be the brain that driving anymore.

It's going to be so quick to breach. The body can actually decide, okay, you see a bar of it. And in three, you know, 1, 2, 3, 1, 2, 3, and Sonia, your body knows already that it's going to move 1, 2, [00:19:00] 3, and a two is always going to be a side beat. And the three is always going to be an upbeat. Even if you decide to put an accent on the third bit, even if it's written with an accent on the third beads, it's never going to be 1, 2, 3 down is going to be 1, 2, 3 down, and the, the three is going to be up and it's a different sensation.

And then you can start to play from this, but you have to create, in my opinion, um, a vocabulary of physical vocabulary and it has to be at the beginning, of course, extremely simple. You have the down and slow for sad, super upbeat and happy and quickly breathing. And, you know, over articulating thing for the happy one and then everything in between.

But you start with these two opposites. You start by conducting when you take your flute in the hand is the same as conducting 1, 2, 3 to do it with the flute 1, 2, 3, 1, 2, and then 1, 2, 3, 4. And this, you can apply to any piece that you play and you start with this and you will discover that the pieces feel different when you actually conduct them.

Instead of [00:20:00] following them, know this thing, following it. It's super nice. When you're in the audience, but when you're on stage and actually playing it and suddenly the audience starts clapping after you. Well, yeah, they're reacting. And most of the time that you just disturb disturbed, which is what's the point when you let your body follow you, usually the body disturbs most of the time.

Okay. That's the way I think the body should be leading. And very often, I mean, very often the body is quicker. Like reflexes are quicker than the brain, at least in my case, because my brain is not that fast, but I know what I mean, but they will react quicker to anything and everything. And when they go, when they go to an audition, when they go to on stage for concerts, if I have taught my body to breathe in the right way or to guide the line in the right way, even if I'm not completely focused, at least my body.

And it's not, I don't have to be completely, you know, thinking of every note I'm [00:21:00] playing is the body is carving the phrase for me. It gives me all the space to actually focus on the music and not focusing on the shape of the phrase with my brain. You know what I mean? Does it make sense? Oh, completely. I love it.

You could not have said any of that. Any better. Probably lost myself a bit in there. No, but it's, I dunno. It's, it's super simple. And everybody, if you've learned saltation, you can start from there with the flute in your hands, and everybody knows how to be happier, to be sad. Everybody has experienced it in their life one in one way or another.

And that's why it's so nice. It's actually, this is the moment when you start practicing, when you have a concept of sad. And you want to express it in your music, but your way of being sanded. And that's when you start practicing it, how do you play this Mozart concertos

with a face like this? No, it doesn't work with these faces just [00:22:00] neutral. It's just and nothing interesting. You'd start with express. Where does it go? Where does it come from? Is it one of these, you know, now you're in the positive, you're in the presence and you know, there was a sad past, but you try to stay optimistic and you're holding something that is very geared.

Like you can think of a small BB that you hold in your hand that maybe it's not your baby. Maybe it's one that is there that you have to protect from something that's happened was bad. So you have to be soft. You have to be tender. You were sad and happy at the same time. And you're the baby. Usually you don't really rockets up and down like this until you usually go a bit more or less than, right?

So it's horizontal movements using a breathing, count me to stay calm with the babies. Again, the breath, the breathing remains calm as well. And all of these, you put it in the piece and you start with, maybe you close your eyes or I don't know.[00:23:00]

And a bit of hope here, question

maybe again, another home. And then you come back to me. You're more present in all these things. Part of practicing. And I'm not thinking about the sounds, I'm not aiming for a sound. I'm not aiming for a technique. I'm not aiming for an intonation. I meaning for a sensation and idea on emotion and aiming at these things.

I have to produce a certain sound that satisfies my judgment of these emotions. And then you create the sound and it becomes yourself. Yeah. You know, if you, if you only aim it producing the most perfect tone, the most beautiful vibrato, the nice, perfect technique. The clean staccato. If you miss one of [00:24:00] these things, somebody has nothing left.

Yep. Yep. If you present a nice frame, nice emotion, you set up a nice mood. If you crack a sound, at least the mood to the idea and the emotions are still there because that's all you're focusing on. That's all you're trying to show the rest. Doesn't matter. Yeah, of course you should still practice and you should find a way to make your sound to match what you're doing, but at least something is left.

And that's how I think I faked all my way up the competitions. I proposed something. And again also, it doesn't another word proposing instead of imposing it is something I think I probably said already when I was inclusion, I know that this, this, I discovered by listening to additions here to given the house.

So it's been seven years you're at, in playing in this orchestra and we have a lot of auditions. We, every, every week we have an audition for either an academy or how do you believe Seinfeld tag, someone who comes for replacements for a year? So we give them a, like a short-term contract for every instruments.[00:25:00]

And I realized that always the people who convinced me the most, or not the most clear about very specific ideas, but they're the ones who actually propose me a very convincing idea, but still, even though. Take it or not. Okay. Don't go a hundred percent into the email with this 10% left of margin where you go, but you turn just to the last moment you don't go smashing into this accents, with the sound, with the tongue, with the body, with the energy you go, maybe with the tongue and the body, but the energy kind of goes around it or the opposite.

But you know, you show that you could go there that the phrase could go that way. You don't make it a big fuss. You don't, you don't really insist on it when you, you don't do it like this.

You make the same accent with the sound in the tone, but the movement goes sideways and it takes you directly to the next place. For example, you know, [00:26:00] we have, if we count body articulation sounds, and I would say energy, I would count three tools at our disposal to express something. Well, never use more than two.

When you want to propose something, you used to have two of them and the two other ones, they can stay around, they can stay, you know, guidance, or they can do the complete opposite. And that way people can decide to hear your accent or not hear it either way. You've done the accent, but you have exaggerated it.

And it means you don't have to change your idea. You know, you don't have to prostitute your idea to please people. You can still put it out there, but you don't disturb so propose but not impose. Yeah. Yeah. I like that. Yeah, no, I, I just wanted to kind of pick your brain about that more because it was [00:27:00] a frequent theme throughout your teaching.

And when I watched you play onstage and in different, you know, recording. Venues, whether it's like YouTube, you know, that a video has been uploaded to or whatever. Like I hear what you're teaching through your own playing, you know? And so I just kind of wanted,

I just wanted to get inside of your brain a little bit more with that. Um, so then what I'm hearing then is, you know, a lot of, kind of on the same idea, but piggybacking off of this, you, you brought it up with like the human element, you know, a lot of 360 listeners that I talked to, they have a hard time like owning and being comfortable in their own skin.

And I think a lot of what you're talking about right here would actually foster that. So that way they can almost, like you said, let the body lead, let the body [00:28:00] react. So do you think that. I mean, of course, like minimizing imposter syndrome and comparing yourself to others. And all of that is there, I don't know, a piece of advice of really letting your artistic Boyce speak through and not worrying about, I don't know, just, just letting it shine.

Do you know what I'm saying? So that way you can feel more comfortable on stage and that way you can, yeah, I not to sound redundant, but yeah, I know that there are a couple of things that definitely can help. The first thing to know is that when you get on stage and the people who were on the other side, they're there to Lyon you in my entire life.

I've never gone. I've I never went to a concert to dislike the person. I was going to go to listen to anything the audience wants is the performance. You know, to be them to have fun and to give them something positive, you pay [00:29:00] for a ticket. When you come back home, you want to be able to justify buying these tickets, or just even if the ticket is free of the entrance is free.

It doesn't matter. You go to a place to be amazed, to be captured by your story to be told something. And so just knowing this already, you know, that the audience is there to like you not there to judge you. But the other thing is the that's also why I love music. I was always quite bad when I was a younger kid to express myself with words.

Cause I could never really make a synthesis of ideas. Let me know, we'd have to make a resume of a book. Like when you have to speak at school about the book, I would remember passages of it. I would remember, you know, smaller, smaller, little excerpts of it, but I never really captured the meaning of the whole book or if there was a philosophy behind it, if you pointed it out to me, of course I would understand it, but it was always limiting for me [00:30:00] defining what were the most important elements.

But for me, everything is always important. Anyway, took all the story short form. The music was the only place where I could see whatever I wanted and nobody really understood, and people could understand whatever they wanted in a way when you play music, be sure to tell your story. There's one small.

Asterisk a small sign on the side, of course, by following the text of your music, first do whatever piece we play is not your piece. It's been written by someone who just like you wanted to express himself or herself. So you have to read the composer's first idea and then see what it does to you, and then how you react to it.

And if you don't understand the piece, then I guess you have to live a bit more and the piece be you get it in your hand, you learn it. You know, you learn the shape of it, the notes, the sensation, the corns, the, the, the harmonies and everything. [00:31:00] And if you can really connect with it, well, then you have to go search in your life for it.

You're not going to find it in the text. If it really doesn't do anything, just let it be for awhile. Or actively searched through it and, you know, put yourself in situations. Try to imagine the composers time when he was born, where he lived, which country, how it was to live. I don't know, 50 years ago when there was no Wi-Fi in or air conditioning, no electricity in most places were traveling from Paris to Berlin was not an hour flight.

It was more like seven days on the horseback. I mean, you know, putting yourself in these, uh, these conditions in your head and then actually performing feeling, afford a composer and feeling the pain, feeling the cause everything was about pain in this time. And if you imagine living these hundred years, hundreds of years ago, nothing came easy.

You had to fight for everything you wanted it. The same [00:32:00] thing when the composers beats behind . They all had, they all suffered tremendous loss in their families with kids, with, you know, death rate was so much higher and for them life had of course a big value, but they also knew death much more than we do, for example.

So it's completely normal to speak about it in this time. So it comes through your music, the pain comes always through. You cannot always make every piece happy. Yeah. So they're going into the pain and for the ones suffering from, you know, this identity thing where we feel judged, we feel like we don't belong or that we would like to be different.

I can understand this pain and it has its place in music, tons and tons of composers have written feeling the same and just go find these feelings and express them. [00:33:00] Use your life. The more you suffer, it's a bit of a cliche, but the more you suffer, the more you have to say, if you can face it, if you can look at it in the eye and actually seeing what makes you suffer and how it makes you suffer.

If you can put words on this sensation in these feelings, then you can express it. If you cannot put words on it, it's going to be extremely difficult to identify it, to give it a taste musically. Yeah. You have to be able to name it. Yeah, yeah, yeah, no, I love that. And not to totally go down another rabbit hole, but when you mentioned, you know, of course you have to know the historical context of the piece, but then also, cause that was your asterick.

That was your disclaimer, but then knowing and being comfortable to tell your story, you know, and that's something that from. Right around Cluj that's when I was starting this [00:34:00] podcast. And until now I'm so thankful to podcasting because that taught me to be comfortable with my story, because I was trying to in the early stages, like sound like somebody else and use somebody else's words and somebody else's stories, because I thought I had to appear a certain way.

But then at the ends of like recording sessions, I'm like that wasn't fun that wasn't, you know, fulfilling to me. Why is that? Oh, because I'm not putting me out. I'm not being vulnerable with my own ideas, with my own story. And then how that transfers over into the flute is like mind blowing and being comfortable with that being comfortable with.

How you perceive the phrase or how you perceive what the composer's telling you through the music and then being comfortable in your own skin to say, Hey, listen up, this is what I have to share. Um, so I'm, I'm doing all this connecting my head and I wanted to share that with you because, [00:35:00] um, maybe, you know, and then the boys going back to what we were talking about earlier with the body being comfortable with, you know, changing the inflection of your voice and getting really excited and being, you know, okay.

With being a little quirky and dorky to, to describe this part of the story and then, you know, and just calming down and just noticing what the body and the face and the voice do through storytelling. Um, I think it's all connected with everything that we're talking about here. Yeah. I definitely this, this physical aspects, like you seem to voice also, it definitely hasn't been.

An effect on the, on the body and on the way you think it does condition you, I mean, it's of course the repetitive aspect of something. If someone likes to complain about certain events of life regularly, then you will create this passage, this connection to actually be able to complain quicker, to notify, to notice the thing that disturb and make a [00:36:00] complaint on the other side.

Also, the other mechanism, if you focus on expressing positive things or even being that you have, but you know, inside of you seeing them when they happen and instead of hiding them by just, oh, let's go out, let's escape or let's go for a suite or let's, you know, eat a piece of cake or let's just watch, watch some Netflix where I just see, I don't know, you, we find always compensating, but instead of doing that, actually identifying right there in there, the little thing that actually does hurt you.

Well, then you have, you create a relationship. You can always go back. Of course you got this. I know today. I don't want to see you, but it's a choice. It's not, it's not just an escape because you're scared of seeing it. It can be a choice. And this is the other side of, for me, playing music is being able to make choices and not letting choices make you, because if you don't make a choice in the free, like you just take any phrase, any [00:37:00] musical music, you know, there is a star, there is somewhere in middle development and it goes back down, let's say, but if okay, you start, but you don't, you haven't decided how you were starting to just let your body do automatically the, okay.

So I start and of course do, by doing this, you make it vertical. It goes down, it crashes on top of it, and then you just react to whatever happened, but it's not your doing it. It's just happening because you let it happen. If you decide, okay, you, of course you can decide to put an accent down. If it's your decision, it's fine.

But if you want to be shown to, to start, you know, horizontally, this would give you an endless, other array of possibility in the phrasing. It rather than just letting it happen. And then you arrive at the middle and you feel like, okay, what am I doing here? I don't know. Cause it's not me. Which was to be there.

It just, I just happened to be here now. And you can choose to from this point on to decide where to go or to just let it naturally [00:38:00] flow back down to the end of the phrase. And it's still not you doing it. And you arrive at the end of the concert and someone asks you, how was it? I dunno. I, I think it was okay.

I didn't hear any cracks from me. And but you just listen to yourself passively. You're not active in your playing. You're passive and being passive in music or in life is the worst thing is like taking your car. You go on the roundabouts and then you never end. Yeah, of course you don't know if they're the first or second or the third exits is going to take you to this nation if you've never been there, but you have to take the exit once.

And if it doesn't work, just never do it again. And it's the same with music. You never in life, like in music, you never know what you want, but slowly, slowly, you discover what you don't want anymore. And this it limits the amount of bad choices you can make. When, when you, when you play, when you play music, you try one way of phrasing.[00:39:00]

It doesn't work. Doesn't work. Just never try again. But if you don't decide it, you're going to let it happen again and again, and you don't know what's not working and you cannot avoid it because it's not doing it it's happening. So if you decide to make a mistake and you realize it doesn't work, then just cross it completely off your vocabulary.

Never use it again. Then instead of having 20 choices, you only have 19, and then you go and you find an eventually at the end, you're left with four or five solutions, which actually works quite good. And so when you're in concerts, depending on the situation, depending on who's playing with you, the acoustic, the audience, your heart rates, the condition of your lip, uh, if you went to the loo before going on stage or not.

So how much pressure you can give your feet? I mean, everything will influence you in making your choice or another, but if these Joe, you only have five, not 20.

But you still don't know what you want when, when you, when someone asks you, but you can say, well, I don't want the other 15 ones and you have these five to choose from. [00:40:00] So this thing of making choices, when you practice it extremely important too, and, you know, making you consciously, even if it's a bad one, it's okay.

Taking a wrong exit. Anyway, it's fine. If it was the wrong one, just make sure you don't do it again. Yeah, yeah, yeah, no, I love it. So, as you are preparing for Tampere are you allowed to kind of share with us your recital program if you want to share

that's fair. I know, I know one piece I'm doing. Um, when was it? I think five or six years ago, maybe more, maybe less. I, I had to go to Bangkok to play.

second ballad the saxophone by ladder, but that's, Funkmaster actually arranged just a couple of years before dying. I think I rented it flutes. [00:41:00] He transcribed the pro flute and I had the chance of actually playing it with orchestra and it sounded really good with the orchestra and they thought, you know what?

It's been awhile. I haven't played this piece and well, I'm going to play that piece, but with piano and I'm scared that it won't do it justice because it's not as interesting, I think as the, the flute version of the ballad, the first ballad. I will have to see you. What we can do with the pen is if he can save me from, uh, you know, ruining the piece or if he can create a whole orchestra around me.

But no, this is an interesting piece to play, I think. And the rest of the program. I don't remember. I could look through my emails, but honestly, it's okay. No, that's totally fine. That's amazing. So, besides Tampere what other projects are you working on or any, I don't know, part of your schedule that you'd like to share?

Hm [00:42:00] Hmm.

Well, it's been what now? Seven years. I've been in Leipzig pick around the house and I will take a sabbatical next year. Okay. In between there are plenty of auditions and, you know, openings in in different orchestras. Um, I will take some auditions, see where, where it takes me.

If it doesn't take me anywhere, I'm happy to just move to Italy for a year and do my own little projects. There is since years of playing in the orchestra, I think the pile of music I want to record and perform on my own or with colleagues or chamber musicians or mutual solo concerts has been getting higher and higher.

And I would like to have a bit more time now to dedicate to this and yeah, everything this year, everything is changing. I think for a lot of people, cause we've probably a lot of us have realized during this [00:43:00] first lockdown that yeah, we can be happy differently. We don't necessarily need the work and the quantity of work we used to to actually be good, good people working more.

Doesn't make us better people. Um, and yeah, this is part of why I think I need, I'm happy to take a sabbatical and take a step back, but without being locked down and, you know, locked at home. So still having the possibility of performing and doing what we love doing. Um, yeah. And I'm getting married this summer, so it's taking a lot of energy to, to plan this.

Congratulations. That's amazing. This summer in July,

it's going to be in Italy, in the north of Italy, where Rebecca is from. And if nothing happens with the situation in Europe, hopefully we get married by then.

Where [00:44:00] will it happen in Torino? In the north of Italy. Okay. That's amazing. Congratulations. Thanks. How long, if you don't mind me asking, how long have you been with your. Uh, five years. No, actually quite exactly. Five years. Yeah. Yeah. I was with my husband for about three years before we got married. So yeah, it's good to be friends and to date slowly without, you know, rushing into anything.

Yeah, that's true. Especially for us, we've been doing this for five years and everything, a distance, you know, she lives in Torino. I live in Leipzig so we can. Commute to see each other. And very often actually we meet in different cities rather than the, the cities where we live. There are not very convenient for traveling.

So we meet elsewhere. It's again, one of these things that takes you back to making choices, when you want to be with your partner, you actually have to choose to, it just doesn't happen automatically, [00:45:00] automatically because, oh, I just finished work earlier. Do we see each other tonight? Of course you see each other tonight when you live in the same city, when you live close by, it's rare to say no.

So it becomes automatic and you just, you don't assume that it's going to keep going like this. When you, when you do this long distance relationship, it's actually quite nice to have to really want it and decide when you see each other. Makes it again, a conscious choice. Okay. I'm here because I actually wanted it.

I don't know why it happened. Yeah. Okay. Yeah. Well, fortunately, and that's not an unfortunate thing. Fortunately, I get to choose to see my husband every day because we worked together.

So it was made up for up the stream. And you made the decision before

it works out well, um, we work [00:46:00] separately in our own offices for the majority of the day, and then we will have to come together and maybe collaborate on a few, you know, thoughts or portions of a project together once a week or a couple of times a week. But we work really well independent. And then when we have to come together, we come together.

And it's funny because when we do come together as like co-owners of our businesses, we have to say kind of out loud. All right, I'm coming to you. As a business owner, I am not your wife right now. I'm not your friend. And then we have dinner and it's then it's us, you know? So we have to like clearly define those healthy boundaries because if not, then whew, you could run into a lot of problems.

It is important. It's sort of like some aspect of the music playing when you work in an orchestra, uh, you maybe, you know, best friend with your close colleagues, the one sitting next to you, but when you're working together, [00:47:00] they're still colleagues. And sometimes it's difficult to decide the fact that yeah, when you need to say something regarding, you know, dealing professionally about, okay, today, the person may be completely out of tune.

You have to be able to say it without the person. You shouldn't be worried about it, but it's, it's a topic that is probably the next on the, on the list list of things to. Things to think about, you know, the body language thing is one side is one important topic that I have in my head. But this thing of the communication between colleagues is something that ruins the life of so many orchestra musicians.

And it's so sad to see after so many years, people haven't spoken to someone sitting next to them for the last 15 years. They don't speak literally they cannot open their mouth one, two to the other. And if one does, it's just an explosion of repressed emotions. And this is something I [00:48:00] don't know if you know about any school, any program that actually speaks about it.

Cause I would be, I would be interested honestly, to take classes on this. I don't really have problems with anyone, but it's nice to have tools, to be able to explain how to behave in an awkward. Even though they're all different, but to have the tools and this thing that you said, like, okay, when you work together, you're both business owners.

You're not husband and wife when you work and then you change this, you know, you decide which role you play at what time of the day. Yeah.

Yeah. I don't know. It's a, it's maybe a topic for another time because I don't have much to say about it, but I'm just noticing around me lately too, after the COVID many people took care of themselves, maybe they started, you know, updated, they're updating their life a little bit in a way, taking care of what they actually want.

Like [00:49:00] don't like don't want to do changing profession, changing jobs, changing family. I mean, you know, people spitting up or people getting together and moving from one country to another. But it shows also in the orchestra, some people realize I cannot take this crap anymore. And it's not about the music.

It's about the people that work around you, which is 90% of the music like orchestra, musicians, life it's dealing with colleagues and yeah, well, it would be nice to be able to. To do this thing of, okay, now we're colleagues. Okay. It was like at those socks and you're released to, you want to hold bar behind the conductor for the last half an hour.

Did you notice? And you can fight all you want, but at the end of the rehearsal, you still have to go ahead and grab a beer together. Yeah, yeah, no, I think it's imperative that we start training. Um, I think you want to call these like soft skills, how to communicate, how to have that language and to be able to articulate in a [00:50:00] professional, polite way, you know, where you can have beers afterwards rather than exploding onto each other and saying things and burning bridges that you don't want to burn.

It's imperative that you have that language and you can approach people in a, in a professional way. Yeah. But also not being scared of things, something cause very often we try. Especially again in orchestra where you have such limited amount of time to express something and you know, the conductor stops for one second and he starts speaking to the strings now, you know, okay.

I have about four seconds to say something, the principal as soon, and the second clarinet, which one is more important, maybe secondary net and you just spit it at the person. Cause you know, on your one second, cause now the conductor is already talking to you and you're turning your back to the collector and people are speaking to you.

So it's always this kind of situation where you have to be quick. And I don't know for, for me, it's something that should be taught at school in [00:51:00] the universities, in the music hall. It should be part of this orchestra exurbs class that we take the practicing together. The either for me, I think it would be important to have a vocabulary that is okay to say and just, you know, educating younger people to say, it's okay to not have the perfect tone of voice.

You're also going to receive comments. You're going to be allowed to give. And you should just pay them for what they are and it's nothing against you. It's only professional. It's only just specific technical things. And I don't know, maybe it's unimportant and I'm making it a big topic for nothing but no, no, I, I agree with you and it's what I'm hearing you say.

And you can correct me if I'm wrong. What I'm hearing you say is, you know, at the conservatory it's imperative that we teach our students how to play well and in tune and, you know, uh, play with the beautiful tone, all of these different things, but on a [00:52:00] larger scale, it's also imperative to learn these skills of communication, collaboration, business, or relationship building.

It's all a part of the whole, it's not just playing, but you have to look at these other components because it plays a part in your experience in the orchestra. Yeah, definitely. Also, I don't know. I'm not very much used to the auditioning process in the, in the United States. For example, I know that you have trials, you you're offered trials easier than in Europe cross it's you win new edition, you get the job.

I mean, then you have a whole one or two years of, uh, of probation time, like trial periods. But very often people want to play with you in a trial. They actually want to experiment what it is to play with you, you know, on a human level. And this is how people choose you. So if you don't have that skill, if you don't have this communication skill, you lose as many chances as by having a bad sound, basically.[00:53:00]

Um, and so again, that's why I think it should, it really is important. And very often we took also, we made this mistake, for example, here in Leipzig, where we said, okay, let's not judge the persons. That's not the way we feel about the person, but just the way the person plays. And it turns out after two months of trial.

Yeah. But we cannot work with that person. And it's really sad because the person can be gifted, talented musically. And it turns out that it's really a bad fit for the orchestra. And you have a whole year with that person and it's unfair for us, but for the person to, because everybody's mistreated and feeling bad,

again, most of them will do the thing that never didn't work in the trial periods for us was always the human aspect. It was never anything technical cause anytime anybody was reached a level of, you know, already, uh, arriving at a final venue, audition in an orchestra, you have a good level enough to actually play music.[00:54:00]

But you have the skills to actually share them and work with people who want to work with you. This is the, the next question. And I think it ought to be explored and theories, theories theory about it to go to like, I dunno what you have these books, the books for

these black notice black and yellow books where everything is explained for the dummies after the dummies. Maybe it's bark notes spark. No, no, no. Oh, I know you're talking about, um, for dummies, for dummies it. Yeah, yeah. Yeah. I'll get the orchestra for dummies or orchestra relationship with dummy, something like this.

Yeah, I have seen you are onto something. I have seen articles like in magazines regarding this topic, but I don't [00:55:00] think I know off the top of my head, a particular like guide or book, but I have seen, I think, do you need backs? Trusts her, wrote something in a flute, like talk magazine article one time, but um, I'm not familiar with a book that's out there.

Yeah. That's easy. That's also my problem. I speak about a ton of things and I complain that nobody's teaching us anything. I've never opened a Google search for a book like this. I just think that I wasn't taught, taught this at school, but yeah, I searched five minutes. I would find something. Yeah, that's okay.

But there are a lot of things that are changing and our world is changing very quickly. And the fact that you're noticing. There perhaps is a void in the curriculum of the conservatories, you know, same thing like going through degree programs and being on the other side of that, post-graduation here in the states and talking with my [00:56:00] colleagues, we noticed the same things in the curriculums here, and we have similar conversations.

It may not be within the orchestral world, but it's like specifically in the academic world of saying, huh, this really wasn't taught in these different programs, maybe this, you know, and I don't want to should, um, but maybe this should be something that's added into these different curriculums to bring our students success in our current climate, you know, and, but we, you don't know those things until you're experiencing it trial and error.

And then that's how we adapt and become flexible. And, and I w I guess probably example this thing of most auditions in the last three years, have you done. Videos recording. Every competition though is almost live, live streams or, you know, through computers and microphones. And yeah, we had to do of course, [00:57:00] some CD recording to send to the elimination round of some competitions, but then everything was always taking place in person.

And it's true that for the last few years now, yeah. I call them the kids, but the, the, the music kids of today, they have made an amazing, uh, efforts and improvements on their skills for recording, filming themselves and, you know, putting their material out there in a proper professional way. And you've set some standards that we didn't have before him.

And at the beginning three years ago, when this whole pandemic starting, where they had to start doing it at the beginning and the quality wasn't always there. And it was sometimes sad to see some really great musicians. Killing themselves, basically because of the quality of recording and I'm August, it's a specific subject, but I guess in the next few years, they will be the one coming up with tutorials and programs for schools to actually teach this because it is [00:58:00] needed.

It's things that we didn't really need at the time, but nowadays more than ever, we're going to keep needing it and it's available. It's quite easy to do, but you just have to know, and someone has to set the standards for it. So I hope all these younger people, musicians now will create some curriculums about this.

And suddenly they're the ones, most of you who are suffering now for this lack of, you know, education regarding the changes that we're going through in this time, the conservatory that you knew, and that I knew is company. Not, I don't want to say irrelevant now, but it's not teaching what people need nowadays to succeed.

You find yourself facing application forms that make completely no sense compared to what we had. And a lot of people actually give up on music on jobs, on competition, just because of [00:59:00] this academic things and technical forms and all we go back. The past, which is always better. Right. That's what we say.

Yeah. We have options and in which way will it go? Yeah. And you know, and speaking of the pandemic and talking about changes and being flexible and adaptable, even before the pandemic and being a teacher, when I washed my little ones in the studio and their parents are going through divorce or they're moving, or some traumatic event happens, I'm always astounded that even in the little ones, like 6, 7, 10 years old, we as humans, we it's inevitable.

We can't adapt. Do you know what I mean? And so even for the pandemic, this was something I thought about a lot. And then going through the panic. You know, time and time again, it just proves itself like, oh, we're adapting, we're being flexible. This might not have been something that was [01:00:00] taught to us, but what can we do?

And like you said, at the beginning of the pandemic with recordings, you're like some of these musicians really shot themselves in the foot because the technological side wasn't there. But as they were learning and teaching themselves and DIY buying it, doing it yourself at home and, you know, putting these pieces of the puzzle together for themselves, their recordings were getting better because they had to adapt and they had to teach themselves, especially during a time of hardship.

And, um, it always astounds me that we, if given the right, um, even just a little bit, even if it's just a little more soul of hope or a little tool here or there, we can, uh, adapt and be flexible and, um, come out better on the other side of things. Yeah, but often it's actually, like you're saying these times over hardships that people actually have to find a solution for themselves, that they actually create the most amount of [01:01:00] quality improvements in what needs given these ones.

Now they're going to give it for free to the next generation, but they're the ones who are suffering through it. They're the one reinventing the world. They're the one who actually find the oldest solution. And it's usually in this time of difficult times that things tend to improve in people get the best out of themselves.

Of course, when everything is comfortable, you don't really need to is the same. Or like we were saying in the beginning, if you don't say yes to everything, if you don't have anything that you must do, but you're just chilling on the couch, you don't have anything else to do. So why improve? Why push yourself the same for the competition?

I would have never learned con contrary to my memory in the nights. If I had not put myself in front of this challenge, I would never do it. I don't, I don't think I would even be able to. I mean, it's inconceivable for me to learn a piece in one night. I could never do it again, but this competition, they show you what you actually are capable of physically, mentally, you know, not [01:02:00] sleeping for two weeks straight, like sleeping, literally one or two hours per day for two weeks.

Yeah. I cannot, even if I miss a couple of nights, a couple of hours of sleep in one night, you see the next day and you don't want to see me the next day, this time. I don't even know how it was possible. You know, you go to bed at four or five in the morning, or you get out of the karaoke club where you actually been practicing your flute until five in the morning, you sleep a couple of hours and you wake up late for something you have breakfast with.

Then you start practicing again. It's nothing you would actually do to yourself. I mean to your senior yourself, you you'll never put yourself, but when you accept and you put yourself through this difficult situation, then you see what you're capable of. Because I don't know, they don't have this fear of, I don't know, change that we adults tend to have a bit more cause we're looking for stability.

We're looking to stay solid, to not collapse, to not [01:03:00] be unavailable because of course, when you make a big change in your life for a while, for a few days, maybe for a few weeks at a time, you're not the same person. You cannot attend to all the basics of life. You cannot go do your grocery shopping, take care of your plants, you know, pay the bills and then, uh, attend the school meeting on time that you will miss half of these things.

When you, when big change happens in your life. You're not there anymore. You become unstable for white kids. Well, they're unstable exhibit their teachers. So for them, maybe it's a bit easier and that's why it's impressive for us. And I don't know. It's true. We probably do worry for kids a bit more than we should.

It's actually weird a week or once in the San regards. Interesting. Yeah. Huh. Yeah. Yeah, no, I hadn't thought of that before. There's some really valid points there. Yeah.[01:04:00]

Yeah, no, it's amazing. And I love you being so honest and vulnerable and just, um, I know you wouldn't have it any other way, but just being your true self and just talking about these real things, um, I really appreciate it. And, um, we so appreciate your time and, and everything. I know I'm probably keeping you it's a little past the hour and I don't, and I want to respect your time.

Is there anything, I mean, we've talked about a lot. Is there anything that you want to wrap up this conversation with? So you don't feel like I'm pulling the rug out from underneath your feet. One last, last little thing. Um, fear, fear is something that is very useful when you're completely left on your own or you're in a dangerous situation.

You have to learn really the basics of basics. [01:05:00] Okay. Fire burns that fire burn yourself. Never touch it again. Okay. There it saves your life maybe, but there is a time in life where fear becomes more of an obstacle and something that is an enemy to you. And it's the year. I mean, we learned through here since the beginning.

I mean, we do this thing of, okay, don't touch fire. Don't run down the staircase because if you fall, you hurt yourself. It happens once. You don't want to do it again, but then it's cool. It's the same thing for learning a language, learning how to speak properly. You're scared of not being understood or not understanding someone then a bit later, you're scared of not being included in a group.

You know, being, being pushed aside because you know, you just don't belong cause you don't know how to do it. And then of course, all the teachers, the parents for any class, any art, anything you're always scared of disappointing someone. Yeah. A teacher, a trainer, a [01:06:00] professor, or your parents. Are you scared of being judged by your brothers or sister for being less good than them at something.

So everything we do, not everything, but a lot of what we do is because of. Um, until we're 18 until we live with our parents, until someone pays for our food or education or a roof and everything, you know, we kind of feel there is a little bit of this sensation of, we owe our parents something, even if we don't owe them anything, they chose to have us.

That's one thing, but there is this thing they're responsible for us. And therefore we have to respect what they ask us to do. And we learn from them. And this thing of fear is something we have to get rid of once we, once you become adults or even before, if possible, to notice, okay. To be scared of something you don't know, but it stops there.

You're scared of it because you don't know it. So go and discover it [01:07:00] a new technique, a new piece, anything new, like I'm going back now to the music, to the flutes. We were scared of changing anything because of course we don't know it. It's new. It's not. Yeah. And I think the first step to, to help in this process is everything you've learned in the past, out of fear or in any other way, just make it your own because you know, brushing your teeth is probably something your parents tell you every day, go brush your teeth after lunch, after dinner, before going to bed and just to not be screamed or yelled at every night, you kind of do it

on their own. I'm generalizing, but it's for the sake of the example out of fear. Again, you go brush shirts because you don't want to be yelled at, and then you let you leave your parents, you go live on your own. And then you're like brushing my teeth, whatever. I don't need to do it anymore. I have no one to yelling at.

And then you realize, oh, I'm having a bad tooth. Are academies. [01:08:00] And then you understand why you have to brush your teeth and then it becomes your decision to brush your teeth. And then you are not scared of being yelled at by anyone. You just it's your own decision. I want to brush my teeth because I don't want to have a cat.

And I'm going to tell the next person to do the same. And that person is going to be, you know, it's, it creates maybe a vicious circle, but it's your decision. And if you can manage to do this for most of the things that you've learned throughout your life, put this car, when it's called with a hat, when it's called, I don't know, things that people will keep repeating you and you do automatically without even thinking, actually think about it once and making you make it your own.

Same for the flute all the position of the finger. Put the pinky here, keep it round. Try to understand why it has been said to you. Now you have the mental capacity when you become an adult. I mean, from already from 14, 15, And on you sort of being smart enough to actually understand why. Of course, when you 67, the teacher keeps telling you to put your thumb round or to do, to round up the fingers and you [01:09:00] cram the finger and do the thumb like this to then break the wrists and yeah, you keep doing it.

You know, you keep bending it until the teacher tells you it because you don't understand really why. So, trying to understand all these things, all these small thing that sounds silly, make them your own and start building from there. And then one thing after another, you know why you're doing it. And it's only, you're the master of your free to master of your music bit by bit, you know, take off the fear, make it yours.

I love that. Thank you, Sebastian. I'm very welcome. Thank you for letting me speak. Oh yeah. Well completely. The floor is yours and it's your, oh, I forgot to tell you. You are episode 199. So you are the one that's right before the big 200. Uh, I like numbers 1 9, 9 is nice number. [01:10:00] It is a nice number. Yeah. Oh, good.

Awesome. Well, if somebody wanted to follow you, can they follow you through Facebook or Instagram or are you active on social media or not really? I know it's a bit on the old site with gear. You can follow me through Facebook. That's still where I'm the most active. I think I have something like one and a half thousand followers on Instagram, but I've only posted one picture in my life three years ago.

I know I will, I will get back on it. You can still try to follow me on Instagram since Erica is doing she's posting and sharing things, tagging me, always in my own things where she's doing it for me on Instagram. But yeah, Facebook is where I'm the most active still. Cause I actually understand how to use it.

Okay. No, that's great. Awesome. Well, thank you for connecting with me and thank you for connecting with the listeners and I can't wait to see all of your fantastic works and your contribution to the Tampere [01:11:00] Flute Fest. So thank you very much. Wait for this addition, I cannot wait to go to the go to temporary.

I never been there and I see what Beatriz is doing. It's necessary. She's doing it really in a nice way. And I think it's kind of matches what we've been talking about now. I think it fits what is needed right now. I cannot wait to take part in this. I mean, we aren't taking part in it because we were already judging them.

Do it the next round for the name, the competition. But yeah, no, it's a, it's a really great event, but thank you for organizing this service podcast and having me on as well. And I guess we'll meet again. Probably not include somewhere else. I can't wait to see where our paths will cross in the near future.

Hopefully. Yeah. Take care. And yeah, I think I'm going to go eat something cause it's past 11 at night. [01:12:00] Thankfully. Well, à bientôt and um, ciao. Bye. Bye.

Thank you so much for tuning into today's episode. I hope that the content has served you. Well, the thing that I would love for you to do right now is go to my website at heidikaybegay.com.

That's H E I D I K A Y B E G A Y.com go to the right-hand side of my website and you will see a tab called subscribe, click that bad boy and type in your information. The reason being is because I send out a weekly newsletter and it's jam- packed with value. These past two months alone, I have sent out discount codes on my friends classes.

I have [01:13:00] sent out links to free eBooks and so much more. So, if you're not on that newsletter you can't get those perks and discounts, links and codes. So go to heidikaybegay.com joined that mailing list. And I can't wait to see you there. Thanks.

Let's talk about flute!