

Flute and Piccolo

Book Title: *Flute Etudes Book*

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Etude Selector Video Performance Guide

Flute and Piccolo Selection 1

Etude Title: *Op. 107 / 19*

Page(s): 31

Tempo: Quarter Note = 88–100

Play from Beginning to end.

Errata:

Add an accent on the 4th note of m. 28, E-natural

Performance Guide:

This etude, described as *Vivacissimo, scintillante*, is to be played with a lively and sparkling style. To convey this, keep the staccatos short, light, and crisp while maintaining a soft dynamic throughout. This study contains many large leaps, sudden dynamic contrasts, and quick articulation changes. Be clear and intentional with each articulation and exaggerate the differences between long slurred legato lines versus short, pointed staccatos, while attacking the accents when they appear. Bring out and maintain a very pointed articulation (*molto aguzzo*) in mm. 17–18 and 36–37. Practice this by supporting each note with Ha-Ha-Ha. A four-note slurred grouping appears in mm. 12, 14, 20, and 22 on beat two. Work for smoothness among these intervals. To gain greater control of these large intervallic leaps, give more sound to the bottom notes and diminuendo as you move to the top note. The lips will slightly come forward as you approach the highest note. This will help prevent the high notes from sounding too loud or uncontrolled. Pay close attention to the tenuto markings in mm. 11–14 and 19–22. Emphasize and lean into the bottom notes to help bring out the musical line.

Flute and Piccolo Selection 2

Etude Title: *Op. 33 / 19*

Page(s): 66

Tempo: Quarter note 54–63

Play from Beginning to End (no repeat, take second ending in m. 17).

Errata:

m. 9, slur the first three notes.

m. 28 - downbeat of beat 3 should be a dotted sixteenth.

Performance Guide:

Andersen's E Flat Major etude has a sweet (*dolce*) and gentle character that is to be played expressively and with sentiment (*con sentimento*). This study allows for many opportunities to explore musicality, dynamics, tone colors, and vibrato. Map out each phrase so that you can identify all arrival points. Follow the rise and fall of each shape and let the contour of the line be an indication for your dynamics.

Explore using different tone colors by changing the vowel shape inside your mouth. For

soft dynamics, try using the vowel shape “ew,” and for loud dynamics try an “ah” or “oh” vowel shape. This will provide variety in your sound and create more interest in your musical line. Give great attention to all dynamics and allow tone colors and vibrato to enhance the phrases.

The grace notes are to be played quickly, lightly, and with ease. Practice sections without the grace notes first, then add them when you are confident with the notes and rhythms. Aim for a smooth and delicate line among the larger intervals in m. 15. Put more sound on the lower notes to allow the high notes to come out with greater facility. Subdivide the eighth note in mm. 25–30 to keep the rhythms accurate, while always maintaining a sense of lightness, effortless, and musical shape.

Flute and Piccolo Selection 3

Etude Title: *Op. 26 / 6*

Page(s): 78-79

Tempo: Dotted quarter note 66–84

Play from Beginning to end (no repeats).

Errata:

Piccolo only- m. 52: play low C-sharp 8va

Performance Guide:

This etude should be played with a feeling of perpetual motion, keeping all notes light and staccato while maintaining a resonant tone throughout. To gain control of the notes, begin by practicing with the eighth note as the beat, eventually speeding up the tempo so that the dotted quarter note becomes the beat. To produce good support and tone, practice playing each note without the tongue, using only diaphragmatic air kicks (Ha-Ha-Ha). Once you can play the notes well supported and without cracking, then a light articulation can be added.

This is an ideal etude to use double tonguing (TKTK or DGDG). Make sure to keep the articulation and fingers well-coordinated and even throughout. Exaggerate all dynamics and allow the shape of each phrase to guide you in your dynamics – following the rise and fall of each line. To help bring out the musical shape, practice this etude slowly and all slurred. This will not only help you hear the musical contour, but it will assist in sustaining air support and tone through every note. Since the study contains continuous sixteenth notes throughout, it is important to bring out the structural melodic line and longer phrases.

2022-2023

Flute Etude #1

20. E Major

Sigfrid Karg-Elert
Op.107/19

A

Vivacissimo, scintillante

$\text{♩} = 88 - 100$

molto aguzzo (sehr spitzig)

$\text{♩} = 54-63$ 40. Eb Major

Joachim Andersen
Op. 33/19

A

Adagio $\text{♩} = 63$

mf con sentimento

p dolce

mf p cresc.

p mf

f p

f mf p

p

47. G Minor

Theobald Boehm
Op. 26/6

A $\text{♩} = 66-84$
Presto
f

6 7 8 9 10
p sempre staccato

11 12 13 14 15
cresc.

16 17 18 19 20 21
f

B 22 23 24 25 26

27 28 29 30 31

32 33 34 35 36 37

38 39 40 41 42
p

43 44 45 46 47

48 49 50 51 52
C

53 ⁵⁴ ⁵⁵ ⁵⁶ ⁵⁷ ⁵⁸
cresc.

Musical staff 53-58: Treble clef, key signature of one flat (Bb). Measures 53-58 contain eighth-note patterns. Handwritten numbers 54, 55, 56, 57, and 58 are above the notes. The instruction *cresc.* is written below the staff.

59 ⁶⁰ ⁶¹ ⁶² ⁶³ ⁶⁴
rit. *f a tempo*

Musical staff 59-64: Treble clef, key signature of one flat (Bb). Measures 59-64 contain eighth-note patterns. Handwritten numbers 60, 61, 62, 63, and 64 are above the notes. The instruction *rit.* is below measures 59-61, and *f a tempo* is below measures 62-64.

65 ⁶⁶ ⁶⁷ ⁶⁸ ⁶⁹
f [2nd time p]

Musical staff 65-69: Treble clef, key signature of one flat (Bb). Measures 65-69 contain eighth-note patterns. Handwritten numbers 66, 67, 68, and 69 are above the notes. A circled 'D' is written above measure 69. The instruction *f [2nd time p]* is below the staff.

70 ⁷¹ ⁷² ⁷³ ⁷⁴ ⁷⁵

Musical staff 70-75: Treble clef, key signature of one flat (Bb). Measures 70-75 contain eighth-note patterns. Handwritten numbers 71, 72, 73, 74, and 75 are above the notes.

76 ⁷⁷ ⁷⁸ ⁷⁹ ⁸⁰
cresc. *sempre stacc.*

Musical staff 76-80: Treble clef, key signature of one flat (Bb). Measures 76-80 contain eighth-note patterns. Handwritten numbers 77, 78, 79, and 80 are above the notes. The instruction *cresc.* is below measures 77-79, and *sempre stacc.* is below measure 80.

81 ⁸² ⁸³ ⁸⁴ ⁸⁵
f

Musical staff 81-85: Treble clef, key signature of one flat (Bb). Measures 81-85 contain eighth-note patterns. Handwritten numbers 82, 83, 84, and 85 are above the notes. The instruction *f* is below measure 85.

86 ⁸⁷ ⁸⁸ ⁸⁹ ⁹⁰

Musical staff 86-90: Treble clef, key signature of one flat (Bb). Measures 86-90 contain eighth-note patterns. Handwritten numbers 87, 88, 89, and 90 are above the notes. A circled 'E' is written above measure 89.

91 ⁹² ⁹³ ⁹⁴ ⁹⁵

Musical staff 91-95: Treble clef, key signature of one flat (Bb). Measures 91-95 contain eighth-note patterns. Handwritten numbers 92, 93, 94, and 95 are above the notes.

96 ⁹⁷ ⁹⁸ ⁹⁹ ¹⁰⁰ ¹⁰¹

Musical staff 96-101: Treble clef, key signature of one flat (Bb). Measures 96-101 contain eighth-note patterns. Handwritten numbers 97, 98, 99, 100, and 101 are above the notes.

102 ¹⁰³ ¹⁰⁴ ¹⁰⁵ ¹⁰⁶ ¹⁰⁷ ¹⁰⁸
diminuendo *pp*

Musical staff 102-108: Treble clef, key signature of one flat (Bb). Measures 102-108 contain eighth-note patterns. Handwritten numbers 103, 104, 105, 106, 107, and 108 are above the notes. The instruction *diminuendo* is below measures 102-106, and *pp* is below measures 107-108.