

# Flute and Piccolo

Book - Editor	Title	Publisher	Edition
Mary Karen Clardy	<i>Flute Etudes Book</i>	European American Music Corp. or Schott	EA 764 0-913574-96-1

## Selection 1

Page(s): 17

Key: D Major

Etude Title: *Op. 107 / 5*

Tempo: Quarter note 104-128

**Play from Beginning to end.**

**Errata:**

Errata: none

### **Performance Guide:**

The tempo markings serve as a guide to both tempo and character in which to perform this exciting etude: Allegro (fast, lively) and guisto (gusto, zest).

1) Dynamics: observe the marked dynamics carefully, especially in the quasi (almost, as if) echo measures.

2) Articulation: learn the correct placement of the slurs from the beginning through visual study before playing the etude. Practice this technical etude all tongued or all slurred with metronome at various tempos in order to build confidence with melodic patterns and develop the internal ear. In Karg-Elert etudes, treat tenutos as melodic points of arrival, with a slight accent within the context of rhythmic accuracy.

3) Accidentals: Mark them before playing the etude because wrong notes are difficult habits to break!

4) M. 10: trill from B-natural to C-sharp. Finger the B-natural and trill with the first trill key on the right hand for the C-sharp OR use the "regular" fingerings from B-natural to C-sharp. Mm. 10,14,17; for A-sharps/B-flats use the side key for smooth technical connections. DO NOT slide the thumb from A-sharp/B-flat to B-natural!

5) Use the correct fingerings for middle register D-naturals and D-sharps, making sure to lift the index finger on the left hand for clarity and intonation in these middle register notes.

6) Mm. 1, 11: practice these measures all slurred, with smooth finger connections and a constant embouchure from high to low. Relax the jaw as the phrase descends, maintaining melodic direction through the scale to the points of arrival on the tonic without forcing the sound in the low register

7) Mm. 7, 15, 22-23: These measures will determine the final performance tempo, and slow practice in large interval skips develops embouchure flexibility. Lift the right-hand pinky for high E in M.7, maintaining constant airflow to support the phrase and develop the tempo.

8) Mm. 22-25: Brillante (sparkling, spirited). The tempo may move faster here as the music builds to a brilliant finish, using a strong tone, accurate intonation and smooth fingers to the end.

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## Selection 2

Page(s): 42-43

Key: Ab Minor

Etude Title: *27. Ab Minor*

Tempo: Quarter note 60-69

**Play from Beginning to first note in m. 36.**

**Errata:**

meas. 13 - F# should be F double sharp

### **Performance Guide:**

Andante cantabile refers to a moderate, walking tempo, and the etude should not be performed too slowly. Cantabile is in a singing style, so remember to think of phrases that can be sung in order to maintain pulse and phrase direction. Boehm suggests this etude should be practiced to develop tone quality, color, vibrato and expression.

1) The written key changes occurring within this etude (7 flats/5 sharps/7 flats/4 flats) challenge musical reading skills, so careful study for note accuracy is essential when learning this etude.

Daily scale and arpeggio practice of each key (A-flat Minor, B Major and A-flat Major) build musical and technical skill in these unfamiliar keys, adding confidence in performance.

2) Maintain constant rhythmic subdivision throughout the etude for accuracy in notated rhythms with the alternation of eighth and sixteenth notes/triplet eighth notes. Rhythmic subdivision is an individual responsibility, and practicing with metronome is only the first step in the process. Rhythms should be exact and performed with little or no rubato. Practice long notes with subdivisions performed aloud, especially those with ties and dots, for accuracy. Rubato is appropriate in m. 8 in the style of a cadenza, with a graceful approach through the sextuplet to the highest note. Boehm provides another opportunity for rubato from m. 24-28, so enjoy the opportunity for rhythmic freedom and linger on the melodic notes for added expression.

3) Maintain a full, resonant tone throughout the etude, with smooth legato slurs throughout the registers. Sustain phrase endings through to the next rest, with energy and direction to connect musical thoughts across rests to the next phrase.

4) Be aware of intonation issues throughout this etude. Boehm challenges the performer with every difficulty, including low, soft = flat/high, loud = sharp, middle register D-flat = sharp, middle register E-flat = sharp, etc., so practice consistently with a tuner in order to learn the flute's tendencies and adjust accordingly.

5) Vibrato is an expressive element in this cantabile style, and variety in vibrato adds color and artistry to phrases. Practice vibrato exercises daily to develop awareness, recording practice in familiar melodies or excerpts, experimenting with speed and width to add variety. Vibrato enhances phrasing and adds an artistic element in performance. For example, in the two-measure crescendo and decrescendo patterns throughout the etude, try using more vibrato to enhance the dynamic at the highest point of the phrase.

6) This etude provides opportunity to practice the three fingerings for B-flat (lever B-flat/1 + 1/thumb B-flat), and all three fingerings are appropriate in different situations in the etude. Decide on the appropriate fingering for the key/scale, and mark the fingering in the music for added technical confidence.

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## Selection 3

Page(s): 54

Key: Db Major

Etude Title: *Op. 33 / 15*

Tempo: Quarter Note = 100-128

**Play from Beginning to end - No repeats .**

**Errata:**

Errata: No repeats

### ***Performance Guide:***

Allegro ma non troppo refers to a lively tempo and spirit but in a tempo that's not too fast. Molto staccato indicates style, so perform with the lightest articulation to maintain a bouncy style throughout the etude.

1) It's important to create melodic content and phrase direction throughout this challenging etude, so begin daily practice with the D-flat Major scale to build confidence with finger patterns and develop intonation accuracy in the flute's difficult middle register. Shape phrases with color and dynamics that follow the natural contours of the scale patterns and carefully observe Andersen's dynamic markings.

2) Double-tongue exercises on scales and/or other patterns lifted from the etude are essential to develop speed, endurance, and tongue-finger coordination. Use the lightest possible tongue stroke (think of one taste bud!), with the tongue placed forward in the mouth rather than back

toward the throat. Consider using various syllables (T/K or D/G) to create evenness, focusing on the vowel sound rather than the consonant to maintain phrase direction between notes. Think of a "oo" vowel (maintains a forward tongue position) rather than "uh" (pulls the tongue back in the mouth). Practice reversing syllables (K/T or G/D) to develop evenness and strengthen the weaker part of the tongue, using scales or patterns lifted from the etude for variety in practice. Another helpful practice method is to use the K or G syllable throughout the etude, listening carefully for tone quality and intonation while strengthening the weaker part of the tongue.

3) Tongue-finger coordination is particularly difficult when shifting from the repeated notes to stepwise movement, a pattern which occurs throughout the etude. Daily slow practice builds control, coordination and confidence.

4) Practice with a tuner for visual awareness of the flute's intonation tendencies, developing the internal ear to anticipate and correct intonation in performance. The relationship between D-flat and E-flat is particularly difficult because the open-fingered D-flat (sharp) moves directly to the closed-fingered E-flat (flat). For technical smoothness and improved intonation, add the right hand (R123 or R23) to D-flat in this etude, particularly in D-flat/E-flat finger combinations.

5) Breath control is a challenge in this etude, so remember to breathe deeply at the beginning of the etude and use embouchure focus while articulating. Traditional 8-bar phrases guide the performing to breathing choices, so identify phrases, mark breaths, and breathe in rhythm when practicing with the metronome.

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#1 2015

# 11. D Major

Sigfrid Karg-Elert  
Op. 107/5

Allegro giusto

♩ = 104 - 128

quasi echo

*f* *f* *p*

③ *f* *p*

⑤ *f*

⑦ *p* *f*

⑨ *f* *tr*

⑪ *f* *f* *p*

⑬ *f* *p*

⑮ *f* *p*

⑰ *f* *p* *p*

⑲ *f* *p (echo)*

⑳ *f* *p*

㉓ *brillante*

# 2 2015 ♩ = 60 - 27. A♭ Minor

Theobald Boehm  
Op. 26/16

Andante cantabile

*p*

*mf*

*f sonore*

*poco a poco accel. e cresc.*

24 *(sim.)*  
*(accel. e cresc.)*

26 *pp*  
*ritard. e cresc.*

28 **Tempo I**  
**Majeur**  
*(ritard. e cresc.)* *f*

30

33 *decresc.*

36 *p*

39 *mf*

41

43 *ad libitum*  
*p* *f* *p*

#3 2015  
no repeats

### 33. Db Major

Joachim Andersen  
Op. 33/15

Allegro ma non troppo ♩ = 100 - 128

mf molto staccato f

6 mf

11 f

16 mf p

21 p mf

26

31 p mf

36 f

41 mf

46 f