

Flute and Piccolo

Flute Etudes Book, Mary Karen Clardy, European American Music Corporation

Etude 1:

Page 60, No. 37, Ab Major, Op. 107 / 17

Tempo: Dotted quarter note 66 - 80

Play: beginning to end (no repeat)

Errata: Clarification - accidentals do not carry to other octaves. For example, in m. 9: seventeenth note is a C-natural; m. 10: nineteenth note is a G-natural; m. 15: thirteenth note is a B-flat.

M 5: 8th note should be D-natural not D-flat (Sept 14)

M 6: 12th note is A-natural not A-flat (Sept 14)

Etude 2:

Page 78-79, No. 47, G Minor, Op. 26 / 6

Tempo: Dotted quarter note 72 - 84

Play: beginning to 108 (no repeats)

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

Etude 3:

Page 34-35, No. 22, C# Minor, Op. 21 / 10

Tempo: Quarter note 56 - 63

Play: beginning to downbeat of m. 50 (omit first ending -m. 8)

Errata: Play the same articulation in m. 5 as in m. 1.

Piccolo - M 44: play C-sharp one octave higher (Sept 14)

Clarification: because 1st ending is omitted, slur in M 7 should extend to the 1st note of M 9 (Sept 14)

All-State Audition Material - Performance Guides

Please remember that the TMEA website is now the official listing of any corrections or errata regarding this music. The Performance Guides are intended to be a useful tool in the instruction of the music -- not the official listing.

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Performance Guide:

This etude is to be played lightly and quite fast. Take deep breaths always and conserve your air through the long phrases. Important breaths occur at the end of m. 4, after the eighth note D in m. 8, and in the rest in m. 12. The best places for other breaths are after eighth notes at the end

of slurs. Keep your tone clear through the register changes, changing your air direction to match the register. Practicing the entire etude very slowly, as if it were a long tone exercise, helps to both learn the notes and work on tone quality.

Begin practice with an eighth note pulse, twelve per measure. Work up to four beats per measure, each representing a dotted quarter note (six sixteenth notes). The sixteenth note remains constant, regardless of note groupings. Use the unusual beamings to your advantage; besides practicing evenly, also experiment using altered rhythms, grouping the notes together as marked, to hear the melodic patterns. For tricky two-note groups (as in mm. 2, 4, 14, etc.), practicing long-short, then short-long rhythms can help you master the patterns. Use a smooth finger motion with your fingers close to the keys. Your goal is for all patterns to sound equally easy and even.

Use slight breath accents for the marked accents in m. 6. The eighth notes marked martelé in m. 8 should be forcefully detached from the notes following. Finally, hold the last note full value with a beautiful sound to finish your performance.

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Tempo: Dotted quarter note 72 - 84

Play: beginning to 108 (no repeats)

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

Performance Guide:

Crisp articulation is key to this etude. The staccato marks indicate a light, detached style. Concentrate on using plenty of air for each note, with the tongue being very light in contrast. Practicing the etude with a “Ha” tongueless attack for each note is a great way to learn to move the air. At performance tempo, double-tonguing will probably be necessary. Keep the embouchure stable as you practice the “Doo-Goo” or “Too-Koo” syllables. If your double-tonguing sounds uneven, try practicing with the “Goo” or “Koo” syllable alone to strengthen it.

Begin your practice with three eighth-note beats per measure, working up to one dotted-quarter-note beat per measure. Maintain excellent tongue-finger coordination by keeping your fingers very light and even. Practicing the etude all slurred as well as all tongued is an interesting alternative and may point out faulty intervals.

Aim for the low notes on the downbeats in mm. 25-37 and similar passages, and every other measure in mm. 69-76. Thumb B-Flat is a good choice for most of the etude, but be sure to slide off before the key change in m. 85 and before other B-Naturals, of course.

To accomplish the diminuendo in m. 102, first stay forte and only gradually lessen your dynamic level until the final ascending pattern m. 106. Push your lips forward across the lip plate hole, strive for a tiny aperture and maintain lots of steady support to achieve the pianissimo high G. Hold it full value with a shimmer of vibrato.

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Errata: Play the same articulation in m. 5 as in m. 1.

Piccolo - M 44: play C-sharp one octave higher (Sept 14)

Clarification: because 1st ending is omitted, slur in M 7 should extend to the 1st note of M 9 (Sept 14)

Performance Guide:

Andante cantabile (Romanza) implies that this piece should be played at a moderate tempo, in a singing style with a personal, tender quality. Retain this style throughout with smooth, legato phrases and a lovely vibrato, observing the dolce (sweetly) and lamentabile (mourning, sadly) markings. At the un poco piu mosso you may use a slightly faster tempo. Let your phrase shaping and dynamics follow the rise and fall of the melodic line throughout.

Using a metronome in daily practice is essential. Practicing with an eighth note pulse can help clarify rhythms, especially in m. 15. Be careful to keep triplet eighth notes accurate and different from the "regular" duple eighth notes. Observe printed breath marks; you may choose, however, to breathe at the bar line between mm. 17 and 18 instead of in m. 18.

Middle register C-Sharps are extremely sharp. Aim your air down and keep them in tune, especially when they are next to middle register D-Sharps which tend to be flat. Lift that left hand first finger on the D-Sharps, too!

Practice first without the ornaments. Once the rhythm is correct, add the ornaments, being careful to keep the other rhythms unchanged. The inverted mordent in m. 15 is played as a quick G-Sharp, A, G-Sharp pattern. The gruppetto (turn) on the first beat in m. 16 is played as a C-Sharp, D-Sharp, C-Sharp, B-Sharp, C-Sharp. The preferred rhythm is a sixteenth followed by a thirty-second note triplet, followed by two sixteenth notes (including the printed D-Sharp).
