

FLUTE

Performance Notes for 2011-2012 All-State Band Auditions

by

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JUNIOR BAND: *Solos for the Flute Player*, ed. Moyse (Schirmer). Page 5, "Allegretto," by Haydn, stop after measure 4 on eighth line at repeat sign (repeats not included). Quarter note = 126.

The first two eighth notes of the piece should lead toward the downbeat (first beat) of measure 1. A ländler is a dance, so the importance of the downbeat of each measure can be emphasized. I like to take the tempo faster than the suggested 126 so as to capture more of this dance-like feeling; I would suggest a tempo of 138-144 to the quarter note. Measures 5, 6, and 7 should echo, at a softer dynamic, the content of the first three measures. The style is light and short, except for the first note of measures 4 and 8, 12, 16, 28, 32, 36, 40, and 54, which should be lengthened slightly. Try to produce plenty of dynamic contrast according to the markings in the music. In the section called "Trio," notice that virtually all of the staccato notes are slurred into, and then cut short – not tongued.

CLINIC BAND: *Solos for the Flute-Player*, ed. Moyse (Hal Leonard). Page 8, "Gavotte," by Handel. Play from beginning through the 4th measure of line 7, no repeats. Half note = 88-92.

This gavotte by the Baroque composer G. F. Handel (best known as the composer of the famous oratorio, *Messiah*) is part of a longer, multi-movement flute sonata; it would have been originally played on the recorder. A gavotte is a French folk dance, and as the meter suggests, should be played with two beats per bar. Lean a bit on the first beat of each bar – where your foot would come down strongly on the floor if you were dancing – to give the music a dance-like feel, and keep the piece light and energetic. The staccatos in this case are a marking added by the editor, not by Handel himself, and should be taken to mean “separate” rather than “short”.

Be sure to pay close attention to the dynamic markings in the music. When followed, they will help you to bring out interesting things about the harmony and melody. For instance, the *forte* at measure 12 helps to highlight the harmony change from C major to A minor. In measure 26, the *piano* is an echo, which highlights that this bar is an exact repeat of measure 25.

SENIOR BAND: *24 Flute Concert Studies*, ed. Andraud (Southern). Pages 68-69, Mozart, *Concerto in G Major*. Start at letter C (m.103), skip all extended rests; stop at the second measure of line 2 on p. 69 (m.131 beat 3). Quarter note = 112.

Measures 103-110

Playing Mozart (and much other music written before the 19th century) means making many decisions about articulation, dynamics, ornamentation and the like that are not always indicated by the composer. What follows is a summary of some of these decisions that, in my opinion, work well.

Note that measure numbers appear at the beginning of each line of music. Count ahead or back from these numbers to arrive at a specific measure. In measures 103-110, I like to begin with two beats of *f* dynamic and then echo the third and fourth beats with a *p* dynamic. Then I start measure 104 at *p* and crescendo all the way into measure 105. I also like to "slur two – tongue two" on beats one and three in measure 104. Measure 107 needs to have the embouchure set for the low register. Try to produce as big a sound as possible without distorting. Go directly to measure 108 without stopping the air, but with the embouchure set for a high register note, to produce equally big and beautiful note. You may breathe at the end of measure 108, or you might wait and take the breath between beats two and three of measure 109. I like to change the tonguing pattern to "slur two – tongue two" on every beat in measure 110.

Measures 114-121

Do the same as in measures 103-110.

Measures 122-125

In measure 122, slur the first two eighth notes together, and shorten the length of the eighth note B. "Slur two – tongue two" on the last beat of this measure. A breath following the dotted quarter note B works well. "Slur two-tongue two" on beats one and three of measure 123. The grace note G in measure 124 is usually played on the downbeat of beat three and given an eighth note value. The entire trill figure in measure 125 can be played under a slur, including the thirty-second notes and the following quarter note. Be sure you are trilling from E to F[#].

Measures 126-131

On the first beat of measure 127, "slur two – tongue two." Make sure that the trill begins on the "and" of beat four. Try to trill only one or two times, or you will be late getting to the next down beat. Treat measures 129 and 131 exactly the same as measure 127 above. This section is one of the most technically difficult in the excerpt, and will require extra practice to make it work as smoothly as some of the other passages.