





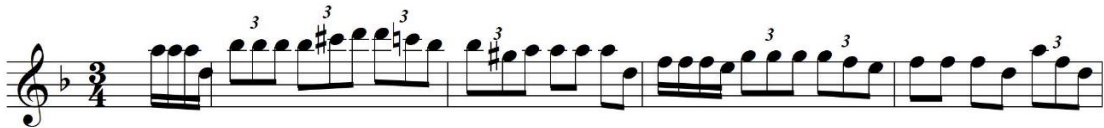
## 2019-2020 Louisiana All State Etude Guide for Flutes

This guide is a list of items for consideration when preparing your etudes for the audition. As a flute instructor I have my own preferences and things I listen for, but auditions are different since the judges only get to hear you play for a short amount of time and must compare you against every other player that day. Because of this it is important to make a good and lasting impression from the moment you step into the audition room. Tone is always the most important factor, followed by accurate rhythm, then correct notes, and finally everything else. ALWAYS play with a good tone and focus on playing the best you can that day, don't beat yourself up over the small stuff. Good Luck! - Rachel Nozny

### The Lyrical Etude

#### Lento in D minor by Andersen (p. 12)

- The written tempo is good. Use your metronome to ingrain the tempo into your mind.
- SUBDIVIDE!  should not sound like  and  should not sound like . Play through the etude with your metronome on the 16<sup>th</sup> note subdivision and then on the triplet subdivision to help hear the difference.
- To further help with the rhythm, tongue the subdivision a few times. Here is an example of how to do this on the first line of the etude. Notice that the subdivision switches from duple to triple as early as possible during long notes. This is so I can hear it accurately in my head before playing that beat.



- This etude lacks extreme dynamics, so make the most of the loud markings and use tone color or vowel shapes to vary your tone.
- CADENZA: Group the notes in the cadenza however is easiest for you to hear all the notes. This pattern works in both 2's and 3's (with a 2-note pickup), so pick one and practice it so that your fingers are fluid and you land on the trill exactly when you mean to.
- For the trill: focus on hearing the G#. You can trill either your ring finger or both the ring finger and pinky. Even trills always sound faster. It is very effective if you can match the speed of the end of your trill to the grace notes that lead into the final phrase.
- Last Note: hold and fade out with as much control as you can. Don't let the pitch go flat! If you can fade to nothing, do it, and don't drop your flute too early since this will ruin the musical effect you created.
- Know all the terms on the page!
  - *Lento* - slow
  - *espress.* - expressive
  - *lunga* - long
  - *tranquillo* - tranquil/ calm
  - *morendo* - dying away
- Practice starting and stopping this etude in different spots since the judges will most likely not want to hear the entire etude. Here are some suggested sections I might request were I judging:
  - Beginning - m.24, no repeat
  - pick up to m.9 - m.24
  - pick up to m9 - end, no repeat
  - pick up to m.17- end, no repeat

# The Technical Etude

## Allegro vivo by Gariboldi

- There is no tempo marking for this etude other than *Allegro Vivace* so I would suggest the following:
  - ♩ = 160-180 (or ♩ = 80-90) at the beginning and Tempo 1
  - ♩ = 80-90 in the *Poco meno mosso*.
  - More important than tempo is accuracy, so your true tempo should be no faster than where you can play all the notes with accuracy and style.
- Play this etude several times through at half tempo to make sure all the notes and rhythms are correct. While doing this, be aware of note lengths, articulations and dynamics. Be a perfectionist while you're practicing.
- This is a fun sounding etude, so exaggerate everything to bring out the character. For example, in m.13 make the most out of the marked diminuendo, take a longer pause at the fermata, then immediately jump back in at m.14 in the original tempo.
- F# Major Arpeggios! – measure 8-11 (and their repeats) are F# major arpeggios. Practice this pattern with whatever fingerings you use in your scales. If you are using the Bb Thumb key for the A#'s make sure you are back on the B natural key before you get to the third octave F#!
- *Poco meno mosso* - This section should be slightly slower and played much more lyrically. I like to use my lever key for the A#'s, but 1+1 will also work. I would advise against thumb sliding since there are a lot of A#-B natural combos. Don't forget to raise the double sharps (x's) two half steps!
- TRILLS: The last 6 measure contain several trills with grace notes and accents. Each trill should start on the written note, then go up to the note above it within the key signature. The written note should be the primary focus for you tone. The grace notes come before the articulation of the next trill. I suggest practicing these slowly without the trills, then without the grace notes, and putting them together as you get comfortable. Here is a link to a great fingering chart with trill fingerings. Remember, B goes to C#, D to E, and F# to G in this passage.

[https://www.wfg.woodwind.org/flute/fl\\_tr2\\_1.html](https://www.wfg.woodwind.org/flute/fl_tr2_1.html)

- Know all the terms on the page!
  - *Allegro vivo* - lively and fast
  - *dim.* - decrease in volume
  - *cresc.* - increase in volume
  - *rit.* - decrease speed
  - *Poco meno mosso* - a little less motion
  - *con anima* - with spirit
  - *rall.* - slowing down
  - *Tempo 1* - original tempo
  - *p e cresc. sempre* - soft and always getting louder
- Practice starting and stopping this etude in different spots since the judges will most likely not want to hear the entire etude. Here are some suggested sections I might request were I judging:
  - *Poco meno mosso* - end
  - beginning - measure before *Tempo 1*
  - m.14 - end of *Poco meno mosso*
  - *Tempo 1* - end