**FLUTE**

Performance Notes for 2010-2011 All-State Band Auditions

by

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A *rigaudon* is a type of dance that originated in 17th century France. It was very popular at the court of Louis XVI, and was characterized by the short, hopping steps made by the dancers.

This dance is in cut time (*alla breve*) – make sure to feel it in two beats per bar (the half note gets the beat!) Emphasizing the beginnings of the notes that fall on these strong beats will help achieve the dance-like quality your performance needs. A good tempo to practice and perform this piece is half note = 92.

Rigaudons are characterized by regular phrase lengths. This excerpt moves in four-bar phrases throughout; make sure that you hear and play each phrase as a group of notes that move into and away from each other, and not isolated pitches. You should observe all of the printed breath marks in the music.

Dynamic contrast is important to add interest to the music and to highlight where the music changes. Starting with the pick-up to m. 9, the phrases alternate dynamic markings. Musicians of this time period (called the Baroque) were very interested in hearing contrasting sounds, so make these alternating dynamics very obvious. Practice with your tuner so that the pitch stays the same, regardless of your dynamic – the tendency will be for the pitch to be sharp when you play loudly and flat when you play softly.


These two short movements are by George Frederick Handel, a well-known Baroque composer who wrote many works for the flute, including wonderful sonatas for flute and keyboard. This *Siciliana* and *Giga*, from his Sonata in F Major, are both types of dances.

The *Siciliana* (or *siciliano*) is a 17th and 18th century dance in compound meter (12/8), and prominently features the “dotted eighth, sixteenth, eighth” rhythm. This type of
dance is usually in a slow tempo, and was associated with a sad or melancholy emotion. Even though you can count in twelve eighth notes per bar, the four “big beats” (which make the compound groupings of three eighths per beat) receive more weight – these are the beats your foot would land on if you were dancing!

This movement gives you a chance to demonstrate beautiful phrasing and vibrato. Pay close attention to written articulations and dynamics. Be sure to carry the accidental in measure 3 (C#) through the entire bar. If you need a breath in this measure, the best place is before the last note of the measure (before the E natural).

During the Baroque period, trills were typically played starting on the upper note (for example, the G trill in m. 10 actually starts on, and emphasizes, the dissonant note A). Be very careful with the rhythm in measures 7 and 8; subdivide the long notes in your head so that are not cut short. You can breathe after the high D in measure 10, which should enable you to hold the long fermata in measure 11 with a beautiful sound. Make a slight ritard after the D to bring the movement to a close. Practice tapering (getting softer) notes with a tuner, so that you can end this movement with a lovely controlled sound that does not go flat.

The Giga (in English, a jig!) is a lively dance that contrasts the mood of the siciliana. Count this movement in four, but notice that beats one and three, where accents are written, are the most important beats of the measure and get a little extra weight. Measure 16 should start very softly so that you can pace yourself through the long crescendo and arrive at a forte by measure 19. It is best not to breathe in this section, but if you must, try catching a quick breath before beat 4 in measure 17. Measures 22 and 23 are similar to the opening, but now piano – emphasize this change! The all-state requirement is only through measure 26, but I would encourage you to learn the rest of the Giga for your own enjoyment, and to hear what the entire movement sounds like.

SENIOR BAND: 24 Flute Concert Studies / Southern / p.72, “Rondo” from Concerto in G Major by Mozart, measures 36-82. Skip extended rests. Quarter note = 100.

This solo selection is the third movement from Wolfgang Amadeus Mozart’s Concerto for Flute and Orchestra in G Major. Mozart wrote three flute concerti (one involving harp); The G Major Concerto for flute and orchestra is his best-known work for flute. The third movement is in the style of a minuet: it should be played with light dance-like feeling. I like a slightly faster tempo than indicated; if the technique is comfortable, aim for quarter note = 112 to 120. At this tempo, any sixteenth notes that are not under a slur should be double-tongued to maintain the leggiero (light) feeling of the music.

The all-state excerpt starts after the work’s main theme has been introduced. It would be helpful to better understand the form and style of the excerpt to learn the movement from the beginning.
To play any piece well, it is helpful to look for patterns in the music. Much of the musical material here is comprised of G major and D major scales and arpeggios. Since I’m sure you are familiar with these patterns, recognizing them in the music will shorten the learning process and make your performance flow more easily.

Trills during the classical period begin on the main note. Most of these trills have to be very quick because of the movement’s tempo and character, and it helps to keep them short. In m. 37, trill only once (B-C-B) so that you can land on the downbeat without any delay.

All of the grace notes in this passage, except the three preceding the first beat of m. 72, should be played for half the value of the note they precede. In measure 46, 50, 77 and 81 the graces note are played on the beat as sixteenth notes. The written eighth becomes a sixteenth as well, resulting in four even sixteenths on the third beat of those measures. Slur all four sixteenths. In bars 47, 49 and 51, the grace notes are played on the beat as eighth notes, resulting in two even eighths on the first beats of those measures. The eighth notes should be slurred. In measure 72, the grace notes can be played on or before the beat. In measures 77 and 81 you can end the trill with a turn of two notes (D to E). To make sure you are playing the many grace notes and trills in this movement correctly, you can use the recording as a model.

Some additional slurs may be added to help the forward motion of the excerpt and to stay within the correct style. I recommend the following:

- M. 41, slur the first two sixteenth notes of the first and second beats.
- M. 46, slur the four sixteenth notes of the third beat.
- M. 47, slur the first two eighth notes of the first beat.
- M. 50, slur the four sixteenth notes of the third beat.
- M. 51, slur the first two eighth notes of the first beat.
- M. 60, slur the first two sixteenth notes of beats 1, 2 and 3.
- M. 61, slur the first two sixteenth notes of beat 1. Slur the last eight notes of the bar.
- M. 62, slur the first two sixteenth notes of beats 1, 2 and 3.
- M. 63, slur the first two sixteenth notes of beat 1. Slur the last eight notes of the bar.
- M. 62, same as m. 63.
- M. 76, slur the first two sixteenths of the third beat.
- M. 77, slur the first two sixteenths of the first beat.
- M. 80, slur the first two sixteenths of the third beat.
- M. 81, slur the first two sixteenths of the first beat.

There are no printed dynamics in this excerpt. This does not mean, however, that you should never change your volume level! During Mozart’s time it was not customary to write many of the dynamic changes performers were expected to make in the music. To make good choices, it is a good idea to study the score and listen to a recording to learn what the orchestra is playing (for example, where does flute soloist have the melody, and
where is the melody is played by the orchestra?). Listening and score study will also enable you to hear where cadences are, which determine points of tension and release and help you decide where each phrase begins and ends – which, in turn, will tell you where to breathe! It is this sort of study that gives the music life and makes it more interesting to both play and hear. If you practice this excerpt with a pianist playing the orchestral part – an ideal way to prepare the excerpt, and perhaps even more helpful than studying the score – you will discover just how much knowing what the orchestra (accompaniment) has can add to your performance. Although one could make a wide variety of dynamic choices in this excerpt, following are some suggestions:

Mm. 36-45, **forte.** To make the low G’s (m. 36 and m. 39) and the low D in m. 38 speak as well as the middle register notes, relax your embouchure and blow further INTO the flute.

M. 46: This phrase can begin in a **piano** dynamic. Follow the line here; in other words, as the notes get higher, crescendo. As the melody descends in m. 56, diminuendo to end the phrase.

M. 59-65, **forte.**

M. 70: this melody can be played gracefully and with a singing sound. It contrasts with the technical passage that follows it, so play it a little softer (**mezzo forte**).

Mm. 74-77: I like to play ‘stair-step’ dynamics here. Start the passage at **forte** in m. 74. Play m. 75 a little softer, at **mf**. Play the third scale in the passage, in m. 76, softer still at **mp**.

Mm. 78-80: You will notice that these three measures are an exact repetition of mm. 74-77. Do something different here! Start at a **mezzo** dynamic and play each one a little louder to end the section with a full, vibrant sound.

The all-state requirement ends at m. 82, but I would encourage you to learn the rest of the movement for your own education and enjoyment.