

# ATSSB ALL-STATE FLUTE CLINIC

2022-2023, YEAR B  
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## GENERAL SUGGESTIONS

- Start early, work consistently
- Practice your fundamentals: tone, technique, and articulation
- Know all of your Bb/A# fingerings (Thumb, 1+1, lever)
- Develop your embouchure flexibility (good flexibility studies can be found in the Trevor Wye Tone Book, Moyse De La Sonorite, Bernold's Embouchure books and many other places – OR develop your own study that incorporates slow, wide intervals)

## CAPRICCIO IN D MAJOR, SIGFRID KARG-ELERT

### BACKGROUND

- Sigfrid Karg-Elert was a German composer, Romantic/20<sup>th</sup> Century
- He was an organist and wrote most of his famous works for organ
- Style is influenced by J.S. Bach, Debussy, Schoenberg, and others
- His 30 Caprices for solo flute were written for a flutist friend of his who was headed off to serve in WWI and were specifically designed to keep his friend from getting bored by challenging wind players' "one-line" thinking

### WHY DOES THIS MATTER? IN A WORK BY KARG-ELERT YOU CAN EXPECT TO FIND:

- Multi-voice writing (you get to be melody, inner voices, and bass sometimes!)
- Chromaticism, aka lots of accidentals in the middle – BE CAREFUL!
- Writing that would be easy on a keyboard, but is crazy on the flute

### CHALLENGES

- Wide leaps
- Awkward fingering combinations
- Multi-voice texture makes phrasing more difficult
- Rapid dynamic contrasts
- Wide variety of articulations
- Many accidentals, challenging to young ears

### TEMPO AND STYLE

- Allegro Giusto – a strict or moderate allegro (not too fast or too slow)
- The ATSSB website lists 120-126, but most professionals play from 105-110
- Choose a tempo that keeps up the energy but allows the dynamics, articulations, and phrasing to come through

- Caprice (capriccio) is a free-form composition; often lively, humorous, and virtuosic; improvisatory or whimsical
- Rubato is appropriate, but for competition choose wisely and be sure the written rhythm is still clear

#### PHRASES AND BREATHING

- Clear phrasing breaths between m. 6 and 7, and m. 10 and 11
- Other breaths are quick breaths or breaths that are used to demarcate musical ideas – there are many options, choose what works for you

#### ARTICULATION

- Many different articulations, so be careful
- Light staccato, full value regular notes, heavy tenuto

#### FINGERING RECOMMENDATIONS

- M. 10 use lever for the A#
- M. 13 switch to Bb thumb
- M. 14 switch to regular thumb after the C eighth notes
- M. 14 use 1+1 or lever Bb (you can slide to the thumb here also)
- M. 15 switch to Bb thumb after the C on the last 16<sup>th</sup> of the second beat
- M. 16 switch to regular thumb after the C on beat 3
- M. 17, 18, and 20 use lever for Bb

#### THE TRICKY SPOTS

M. 7 is exceptionally challenging because of the large leaps, awkward finger combinations, and piano dynamic. I have written the following exercise to help learn this passage. Keep the dynamic as soft as you can comfortably and maintain consistent support. Start slowly and work up gradually over time.

This musical score is a piano exercise in F major (one sharp) and 4/4 time. It consists of five staves of music, each containing two measures. The first measure of each staff is marked with a piano (*p*) dynamic. The exercise is characterized by multi-voice writing, with multiple notes beamed together in each measure, creating a complex texture. Large leaps are used throughout, particularly in the later staves. The notation includes various accidentals (sharps and naturals) and slurs to indicate phrasing.

M. 22-23 Features large leaps and awkward fingerings, but this time at F and with the multi-voice writing. Here is an exercise to practice this passage:

This musical score is a piano exercise in F major (one sharp) and 4/4 time, designed to practice large leaps and awkward fingerings. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F major). The exercise features large leaps and awkward fingerings, particularly in the later staves. The notation includes various accidentals (sharps and naturals) and slurs to indicate phrasing. The exercise is marked with a piano (*p*) dynamic.

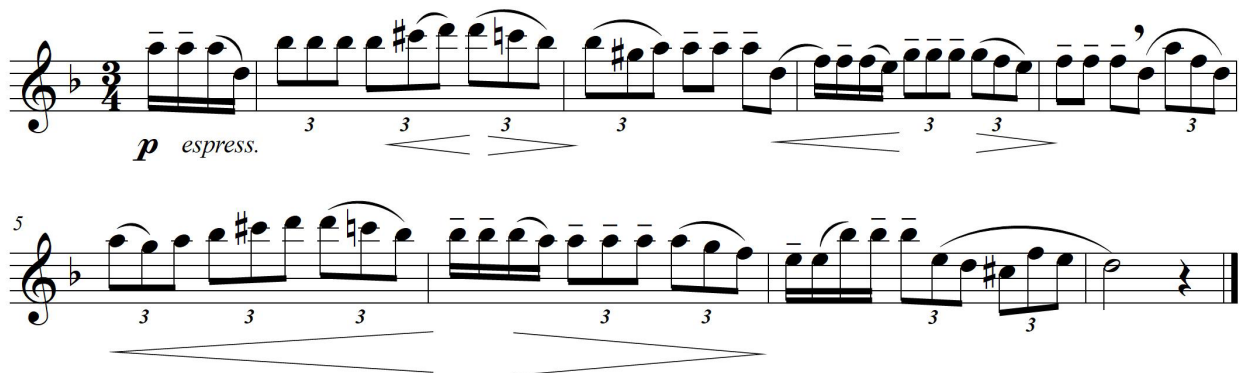
## D MINOR, BY ANDERSEN (ORIGINALLY IN D# MINOR, OP. 33, NO. 14)

### BACKGROUND

- Romantic Era, Danish Flutist, Conductor, and Composer
- Wrote mostly for flute: etudes and salon music
- Idiomatic writing, etudes often repetitive to work out a problem

### CHALLENGES

- Produce a beautiful sound, demonstrate lyrical playing
- Demonstrate excellent rhythm while playing musically (see exercise below)
- Keep consistent intonation



### BREATHING

- Breath at the major phrase points (every 4 bars)
- Can also breath at the halfway points after long notes in most phrases if needed

### VIBRATO

- Faster on higher notes, slower on lower notes
- Deeper on loud notes, shallow on soft notes

### ARTICULATION

- Mostly slurred, BUT be sure that the tonguing is clean and clear when it does happen (don't skip it!)

### FINGERING SUGGESTIONS

- Use Bb thumb up to the first repeat
- Can shade the C# in M. 15 by adding 123 of the right hand (no pinky)
- Pinky off for high E in M. 22