



COLLEGE OF FINE ARTS & COMMUNICATION

LAMAR UNIVERSITY

Mary Morgan Moore Department of Music

TMEA Flute/Piccolo Etudes

2022–2023 Practice Guides

Presented by Dr. Brielle Frost

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Lamar University (Beaumont, TX)

Book: *The Mary Karen Clardy Flute Etudes Book*

Publisher: European American Music or Schott

Etude 1

No. 20 – E Major, Sigfrid Karg-Elert

Op. 107/19

p. 31

Tempo: Quarter Note = 88–100

Play from beginning to end

Errata: Add an accent on the 4th note of m. 28, E-natural

Etude 2

No. 40 – E flat Major, Joachim Andersen

Op. 33/19

p. 66

Tempo: Quarter Note = 54–63

Play from beginning to end (no repeat, take second ending in m. 17)

Errata:

m. 9, slur the first three notes

m. 28, downbeat of beat 3 should be a dotted sixteenth

Etude 3

No. 47 – G minor, Theobald Boehm

Op. 26/6

pgs. 78–79

Tempo: Dotted quarter note = 66–84

Play from beginning to end (no repeats)

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

No. 20 - E Major, Op. 107/19 by Sigfrid Karg-Elert (p. 31)

Musical Terms

Vivacissimo = very lively

Scintillante = sparkling

Aguzzo = pointed

Molto = very

Sehr spitzig = very pointed

Focus on:

- Character: Very lively, sparkling, and spritely
- Articulation: clear, crisp, and short staccatos.
 - Extra pointed and sharp staccatos where marked aguzzo/molto aguzzo (mm. 17–18, mm. 36–37).
- Dynamics: Soft throughout with sudden bursts on the accents in mm. 7, 23, 27, 28 (4th note E) and *Fp* in mm. 7 & 8.

Challenges:

- Slur placements and quick articulation changes
- Numerous accidentals
- Unfamiliar and large intervallic leaps. (Example: mm. 12, 14, 20, 22 of beat two). The high notes tend to crack or come out too loudly or uncontrolled.
- Maintaining stamina and finding optimal places to breathe

Practice Tips:

1. Divide etude into **small practice sections**.
 - a. Find recurring patterns and practice these in isolation. The patterns can be anywhere from 2 to 6 measures in length. Once you become comfortable with 2 or 4 measures, move on to the next pattern.
2. **Take out all slurs** to get comfortable with the notes.
 - a. Once notes are familiar, add the articulations.
3. M. 5 – Keep the **trills fast and tight**. Practice first without the trills to make sure the rhythms are exact. Always end the trill on the note, not the note above.
4. **Breathing**
 - a. Plan out all breaths and practice them so that they become part of the phrase and are comfortable for you.
 - You can take quick catch breaths on any 32nd note rest. Some recommended places to breathe include - on the bar line between mm. 16 and 17 and on the bar line between mm. 26 and 27.
5. Apply different rhythmic patterns to difficult or unfamiliar sixteenth note patterns. Practice the following patterns:

Rhythmic practice patterns

- Play all rhythmic patterns slowly, controlled, and with a metronome

Karg-Elert
mm. 17-18



Rhythmic Pattern 1



Rhythmic Pattern 2



Rhythmic Pattern 3



Rhythmic Pattern 4



- Continue with your own rhythmic patterns

Controlling Large Intervallic Leaps

There are several large, slurred intervals throughout. Practice these sections slowly, putting more sound into the lowest note while you diminuendo to the top note, maintaining air connection between the notes. (Examples: mm 9, 10, 12, 14, 20, and 22)

Practice beat 2 of mm. 12, 14, 20, and 22 the following ways:



1. *Mf* – play with a comfortable tone, connecting the air between the notes.



2. *Flutter Tongue (Flz)* – To flutter tongue, roll your tongue blowing air into the tone hole. This technique will help move the air between notes and maintain air connection between notes.
3. Put a fermata on the first note and diminuendo to the top note. Your lips will move slightly forward as you diminuendo to the top note.



No. 40 – E flat Major, Op. 33/19 by Joachim Andersen (p. 66)

Musical Terms

Adagio = slowly

Con sentiment = with sentiment

Dolce = sweet

Focus On:

- Character – Sweet, gentle
- Phrasing and musicality – Maintain long lines and musical phrases. Bring out the shape of each phrase.
- Dynamics and tone colors – Exaggerate all dynamics. Add shape and dynamics where no markings are included.
- Rhythms – Execute clear and accurate rhythms while maintaining a sense of effortlessness and ease.

Challenges:

- Maintaining long lyrical musical lines.
- Creating musical and dynamic contrast among repeated phrases.
- Keeping clear, accurate, and stable rhythms (mm.15–31)

Practice Tips:

- The rhythms in mm. 15–31 can be particularly tricky. Subdivide the eighth note pulse while practicing this section. To practice, try these steps:
 1. Take out the ties. Articulate all eighth note subdivisions by using a light tongue.
 2. Replace the articulations with a “Ha” for each eighth note subdivision.
 3. Play as written while maintaining the eighth note pulse in your head.
- Try feeling measures in 1 or alternate between feeling the measures in 1 and 3. Measures that can easily be felt in one are mm. 1, 5, 18 – typically with constant slurred sixteenth notes.
- Use the thumb B flat fingering throughout. You will find this very helpful.
- Group the sixteenth notes into groups of 5 instead of 4 so that you “hook” the first sixteenth notes of each group. Practice the following 5 and 9 note groupings. This will help you feel the larger beats and give more shape to the phrases.

Example: J. Andersen m. 1

5 note groupings

9 note groupings

No. 47 – G minor, Op. 26/6 by Theobald Boehm (pgs. 78–79)

Musical Terms

Presto = very fast

Sempre = always

Staccato = detached

Focus on:

- Character: Quick, playful, and fanciful. Maintain a spirit of perpetual motion.
- Articulation: Light, short, crisp
- Dynamics: Exaggerate all indicated dynamics. Since dynamics are few, feel free to add more to bring out the shape of each phrase. Let the rise and fall of each phrase be your guide for where to place dynamics.
- Phrases are structured in 8 bar phrases. Focus on the lowest note of each grouping and bring out the harmonic structure by building your dynamics from that lowest note. Put a fermata on that lowest note and play slowly to hear the harmonic changes.
- Work for proficiency in: Double tonguing, G minor, B flat Major, and chromatic scales and arpeggios, fully diminished 7th arpeggios, and minor 2nds.

Challenges:

- Maintaining good tone throughout all sixteenth notes
- Keeping good coordination between fingers and tongue
- Working for even double-tonguing articulation
- Maintaining musical lines and phrases

Practice Tips:

- Though this etude will eventually be played in one, practice this slowly with three beats to the measure, with the eighth note getting the beat.
- Break up the etude into small manageable sections. This etude is structured in 8 Bar phrases. Practice sections in 4-8 bar measures.
- Use the thumb B flat fingering throughout this etude.
- Practice with the following variations:
 1. Slow and slurred
 - a. Focus on good well-supported tone, even fingers, and creating musical shape to the phrases.
 2. Fermatas and slurred
 - a. Practice putting a fermata on the first note of each measure. This will allow you to give great tone to each note and give your brain time to think before moving to the next notes. This will not only help you hear the harmonies but will help you get a better response out of your low notes.
 3. Single Ha
 - a. Use strong diaphragmatic air pulses (without the tongue) on each note to make sure they are clear and supported.
 4. Double Ha (“Ha Ha”)

- a. Two air pulses on each note. Play this slowly and without cracking any notes.

Example: Boehm mm. 49-60

The example consists of three staves of music in 3/8 time with a key signature of two flats (B-flat and E-flat). The first staff contains measures 49-52, the second staff contains measures 53-56, and the third staff contains measures 57-60. The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together, and includes various accidentals such as sharps and naturals.

Practice variations:

Practice Variation 1: Slowly and slurred

Practice Variation 1 consists of two staves of music, identical to the example above. A long slur is placed over the entire passage, indicating it should be played slowly and smoothly.

Practice Variation 2: Fermatas and Slurred

Practice Variation 2 consists of two staves of music, identical to the example above. A long slur is placed over the entire passage. Above the first note of each measure, there is a fermata symbol (a semi-circle with a vertical line), indicating that each note should be held for its full duration.

Practice Variation 3: Single Ha

Practice Variation 3 consists of one staff of music, identical to the example above. Above the first six notes, the instruction "Ha Ha Ha Ha Ha Ha Ha simile..." is written, indicating that these notes should be played with a specific articulation.

Practice Variation 4: Double Ha

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This is a great etude in which to **double tongue**. To double tongue, use the syllables TuKuTuKu (TKTK) or DuGuDuGu (DGDG). Practice the following double-tonguing exercises:

1. Single Ku: Play all notes with a single “Ku” syllable. This helps strengthen the weaker of the two syllables and helps maintain evenness.
2. Double Ku: Double each note with “KuKu.” This is great if you need even more practice with the K syllable.
3. KTKT – Start with the weaker Ku syllable and alternate.
4. TKTK – Now play with starting with the Tu syllable.

1 Boehm mm. 1-8



1. Single K



2. Double K



3. KTKT



4. TKTK



To speed up the double tongue articulation while keeping the finger technique slow, practice doubling up the articulation pattern on each note as shown below.

5. Double KT

KT KT KT KT KT KT KT KT KT KT *simile...*

Brielle Frost



An active musician and teacher, **Dr. Brielle Frost** has performed throughout the United States, Peru, Brazil, Italy, Costa Rica, and Canada. She has performed at festivals and conventions such as the *Puerto Rico Flute Symposium*, *Festival Internacional de Flautistas* in Lima, Peru, the *Summer in the City Flute Festival* in Toronto, Canada, the *Festival de Música Contemporânea Brasileira* in Campinas, Brazil, the Puccini Festival, MahlerFest, the Atlantic Music Festival, and the Aquila Summer Concert Series (Colorado).

As an orchestral musician, she is a substitute flutist with the Symphony of Southeast Texas. She has previously performed with the Valley Symphony Orchestra, Steamboat Symphony Orchestra, Topeka Symphony Orchestra, Midland-Odessa Symphony Orchestra, the Colorado Dance Theatre Company and has been a featured soloist with the Opus Chamber Ensemble (TX) and the Bailey Bach Festival (CO).

Dr. Frost actively presents performances, clinics, and lectures at conventions of the National Flute Association (2012, 2013, 2017, 2018, 2020), College Music Society (2017, 2019), Texas Music Educators Association (2019), the Society of Electro-Acoustic Music in the United States (SEAMUS 2022), Studio 300 Digital Arts and Music Festival (2021), American Single Reed Summit (2018), Texas Music Teachers Association (2019), National Association of College Wind and Percussion Instructors (2019), and the Rocky Mountain Regional Meeting of the American Musicological Society.

In addition to presenting clinics, Dr. Frost is a reviewer for the *Flutist Quarterly* and has published articles in *The Instrumentalist* (Oct./Nov. 2020), *Set Yourself Up for Success in College and Beyond*, *The Flutist Quarterly* (vol. 47 no. 2), *The Flute Works of Daniel Cueto*, and in *The Flute Examiner* (Aug. 2020), *A Student's Guide to Recital Programming and Preparation*.

An active chamber musician, Dr. Frost is a founding member of the *Ambrosia Flute Trio*, the *Pan American Flute Trio*, and the *NAFTA Duo* and has performed and given master classes throughout Texas, Oklahoma, Colorado, Nevada, Louisiana, Florida, Puerto Rico, Peru, and Canada. During the summer, Dr. Frost has held the position of flute instructor at Blue Lake Fine Arts Camp in Twin Lake, MI, where she has performed as a member of the Blue Lake faculty orchestra and wind ensemble. She is currently on faculty at Flute Boost, a high school summer camp at Congrad Grebel University College in Waterloo, Ontario, Canada.

Dr. Frost received a Bachelor of Music degree from the University of Northern Iowa, a Master of Music degree and Artist Certificate from the University of Missouri-Kansas City, and a Doctor of Arts degree from the University of Northern Colorado. Her principal teachers include Angeleita Floyd, Torleif Ander, Mary Posses, and James Hall. Dr. Frost is the Assistant Professor of Flute at Lamar University where she teaches applied flute and directs the LU Flute Ensemble. Prior to her appointment at Lamar University, Dr. Frost served on the faculty at the University of Texas-Rio Grande Valley and Western State Colorado University.