JUNIOR BAND: Soloist Folio for C Flute / Voxman / Hal Leonard // p. 13, "Waltz in F", beginning to fermata in the second ending (no repeat); quarter note = 132.

This piece is a waltz: it has three beats per measure and the first beat of every measure is the strong beat. Imagine doing a waltz yourself – the first beat is where your entire foot lands on the floor. Beats two and three are much lighter and have much less stress. This pattern of strong beat-weak beat-upbeat will give the “Rondo-Finale” a light, graceful character throughout. (Notice the word grazioso in the first measure!)

Since the piece is in F major and uses B-flats throughout, use the long thumb key (also called the B-flat thumb). This will allow you to avoid coordinating the first fingers of both hands to play B-flat.

Dynamics are very important in this (and every!) piece. In the first eight measures (the first phrase), the melody is played in piano. In the second eight measures, or second phrase, the EXACT same melody is played again! Keep this interesting by playing it even quieter (pianissimo). This will require some planning – be sure to start the piece loud enough so that you have room to play mm. 8-16 at a softer dynamic, but with a good sound.

At the end of measure 16, the third phrase begins mezzo forte. Make a huge dynamic difference here! The rest of the required excerpt is piano or softer, so this is your chance to show your wide dynamic range.

When you are learning the piece, learn it slowly and with the correct articulations. Remember that staccato means ‘separated’, not ‘short’, so use a ‘tah’ syllable rather than a ‘tut’ syllable on those notes.

When you have mastered the notes, rhythms, and articulations, remember to enjoy the music! Your audience (the All-State judges, in this case!) will sense that in your playing and will enjoy it, too. Best of luck!

CLINIC BAND: Concert and Contest Collection for C Flute / Voxman / Hal Leonard // p. 12, “Minuet” from L’Arlesienne Suite #2 by Bizet, measures 19-42; quarter note = 72.

This minuet is a beautiful, singing flute solo that is a lot of fun to play. Learn the whole piece so you will know the context of the excerpt.
When you begin practicing, one of the first things you should do is to mark in your breaths. Here are my suggestions:

m. 23 after the first eighth note  
m. 25 after the first eighth note  
m. 27 after the first eighth note  
m. 29 after the first eighth note  
m. 30 take a BIG breath during the quarter rest to prepare for the next phrase  
m. 33 after the C (take this only if you need it before the breath marked at the end of m. 34)  
m. 36 at the end of the measure (take this only if you need it before the breath marked at the end of m. 38)  
m. 40 at the end of the measure (take this only if you need it before the end of the phrase).

Your first breath is the most important one and will set the stage for the rest of the piece. Relax your shoulders, drop your jaw, and allow your torso to expand in ALL directions as your lungs fill up. If you hear a high-pitched throat noise when you breathe in, your breathing is shallow and tight. Work towards a silent, relaxed inhalation.

The excerpt is in four-bar phrases throughout, so keep this musical sentence structure in mind as you play; give each phrase a shape. The first three phrases (mm. 19-22, mm. 23-26, and 27-30) begin softly, get louder in the middle, and return to a soft dynamic: they are all arch-shaped phrases. Practice to make this obvious to the listener.

The section starting at m. 31 is basically a big crescendo that reaches its peak at measure 39. Sustain a singing forte until the end of the excerpt.

A note about articulation: remember that staccato means ‘separate’ (and not ‘short’), so continue the air through passages with staccato notes and use a ‘tah’ syllable to help achieve the staccatos.

**SENIOR BAND:** 24 Flute Concert Studies / Andraud / Southern Music // p. 53, Suite in B Minor, #7, “Badinerie” by J.S. Bach, all, no repeats; quarter note = 108-120.

It can be tempting to choose a tempo that is too fast for this excerpt. While there are certainly recordings available in which the flutist performs this piece in the 130-140’s, the many edited articulation markings in this edition cause the piece to sound chaotic at extremely fast tempos. Your suggested range (quarter = 108-120) is a good one.

The little motif that opens the piece (opening pickups through down-beat of bar 2) can be brought out each time that it occurs, more strongly than the “p” dynamic marking would normally indicate. (Pickups to bar 5 through down-beat of bar 6; pickups to bar 17 through down-beat of bar 18; pick-ups to bar 21 through down-beat of bar 22) Keep a little space
between the eighth note followed by the two sixteenths. You do not want full-length eighths or staccato eighths, but a length in between.

Good breathing spots might be found after the quarter notes in bars 2 and 6. Another possible breath could be taken after the second eighth note in bar 10, as you take in a good supply of air to transport you all the way to the quarter note in bar 16. At bars 7 and 9, execute great care with the use of lips and air speed in placing the upper note of the wide slurred leaps. Be sure these upper notes are placed gracefully and with good tone.

The “B” section of the piece begins with the pickups into bar 17. Here’s another occurrence of the little motif mentioned at the beginning of the piece. Treat it the same way here and in the pickups to bar 21 going to the downbeat of bar 22. Bars 29 and 31 should be given special attention in the same ways as bars 7 and 9.

Technically, the 16th note figures in bars 10-15, and bars 22-27 may be the most difficult to negotiate. Be sure to practice the 16ths slowly to be certain that the notes are even and that you are using the slur markings in this edition. Using a metronome for this kind of practicing is invaluable, because it helps you not only to keep a steady tempo, but also to measure your progress in speed from day to day.

A couple of the trills are a little unusual. In bar 8, finger the D with the index finger of your left hand down rather than up as usual, while trilling the ring finger of your right hand. In bar 10, finger an F♯ while trilling the G♯ (A♮) key with your left hand little finger. The trill in bar 30 is executed exactly as fingered between F♯ and G. In bar 32, finger an E while trilling the right hand index (pointer) finger, which gives you an E-F♯ trill in the key signature—not E-F natural! Trills can be best executed in this piece as four 32nd notes beginning from the upper note.

As you listen to the recording you might notice that I maintain a full sound at the end of the piece, and sustain the last note longer than indicated to bring the piece to a convincing close. The dynamic markings in your part here are editorial suggestions – they are not Bach’s indications, and not what is traditionally done with the ending.