4 ètudes

for

Solo Flute

Brian W. Jagger

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Perusal Score

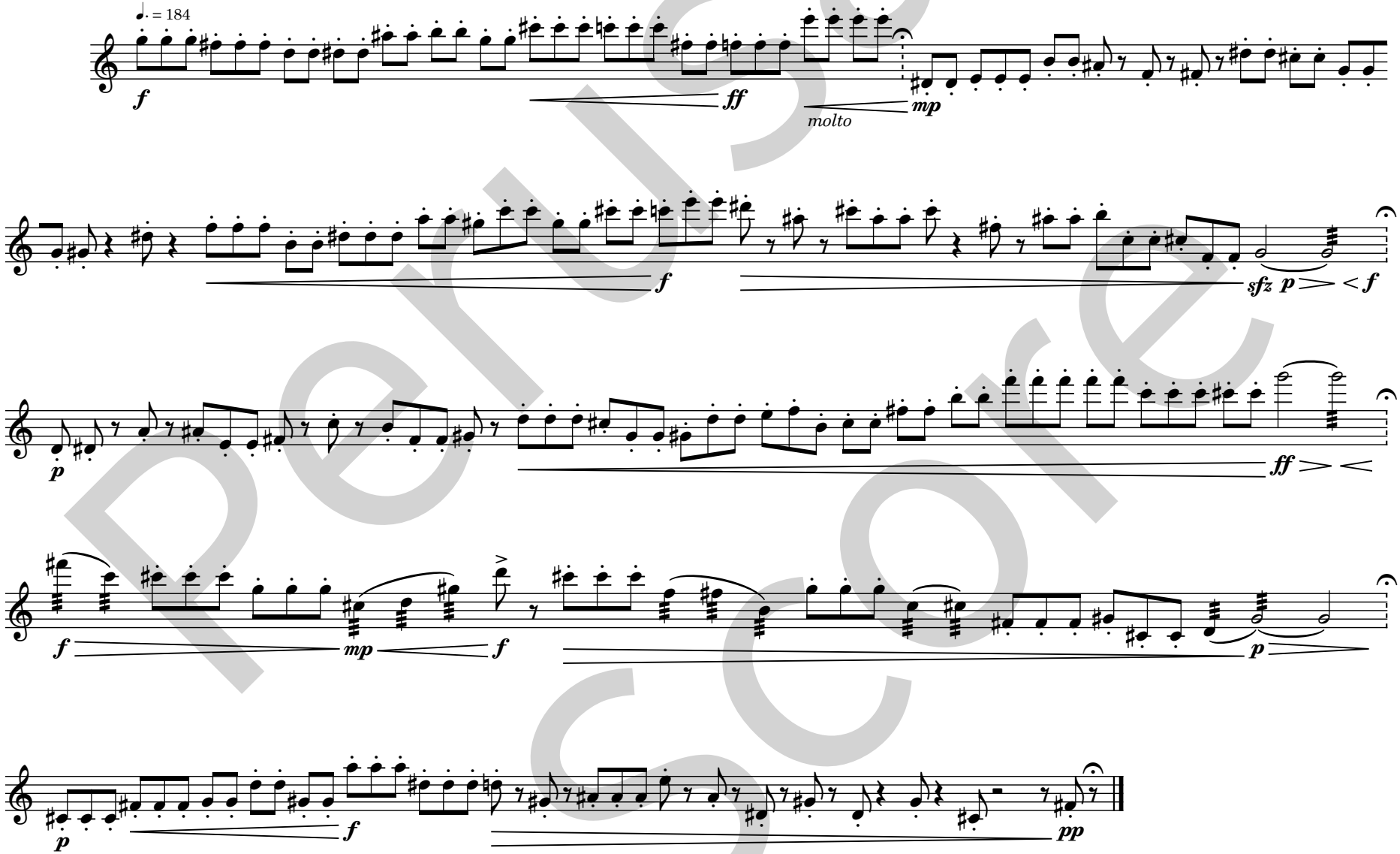
Syncopations

This study focuses on varying groups of three and two, which require the performer to both triple and double tongue in rapid succession. The phrases are delineated by vertical dashed lines, above which fermatas appear. At these points, the length of the pause should be determined by the shape of the previous phrase.

Perusal Score

Syncopations

Brian W. Jagger



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Perusal Score

Duet

This study is not literally a duet since it is to be performed by a single person; however, the two written parts function in a duet-like manner in that they work together to create a single line. As a result, three different levels of pitch clarity can be heard; solo flute, flute and voice in unison, and flute and voice playing different pitches. A very slight mistuning of the voice when singing in unison with the flute will create a more noticeable distinction between unison parts and solo flute.

Perusal score

Duet

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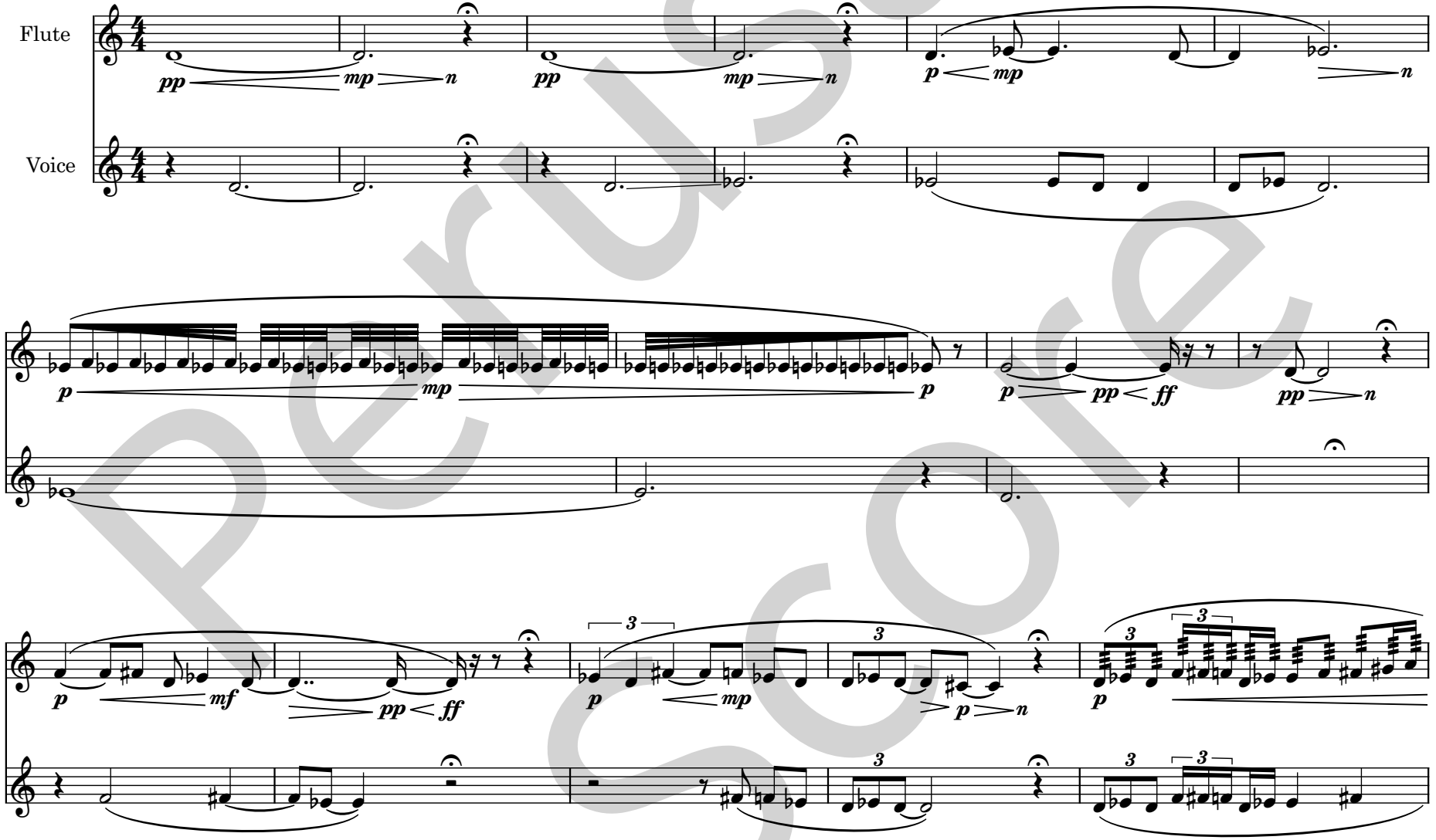

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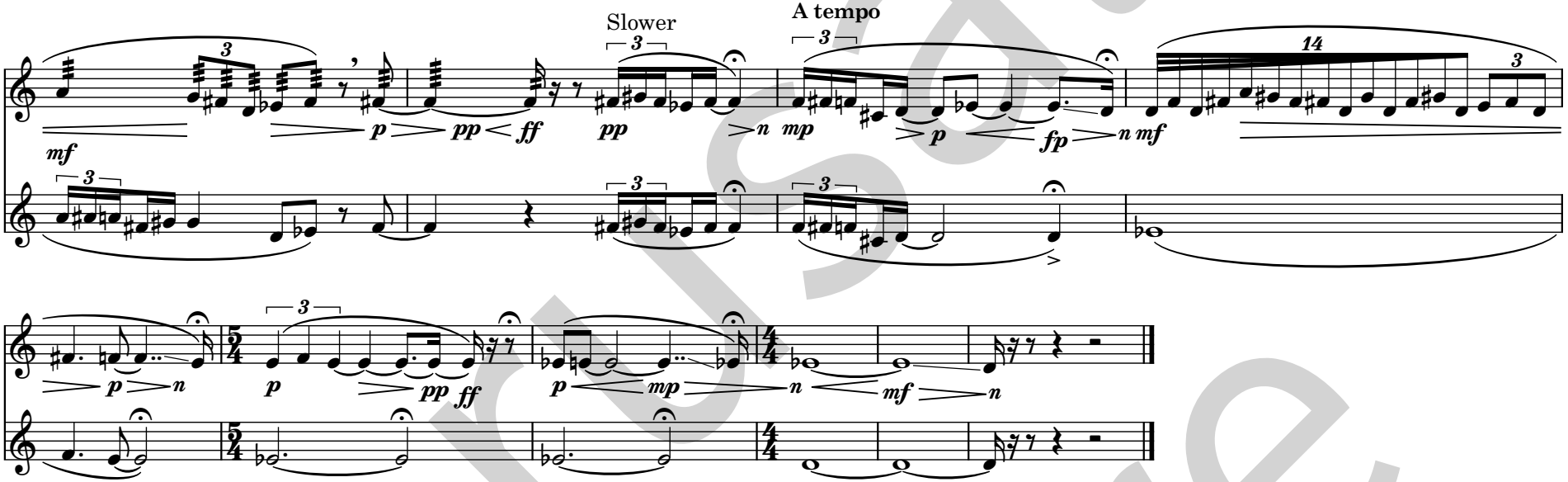

Perusal score

Waves

The waves are multi-layered.
There are three dynamic waves, and one large pitch wave, which can be broken down into two sections (the A# being the dividing point), as well as into four phrases (each beginning with a repeated 32nd-note pair); thus, the 28, 32nd-note groupings can be parsed four different ways.

Notes

Where “key clicks” are indicated, keep fingering the notes so that the key clicks can be heard. The breathing should be unnoticeable so as not to disrupt the flow of the piece. Also, where niente is indicated, at the beginning and end, at least one note should be inaudible at each place. Two of three notes if required to smooth out the dynamic motion. Again, the key clicking should be audible.

Perusal score

Waves

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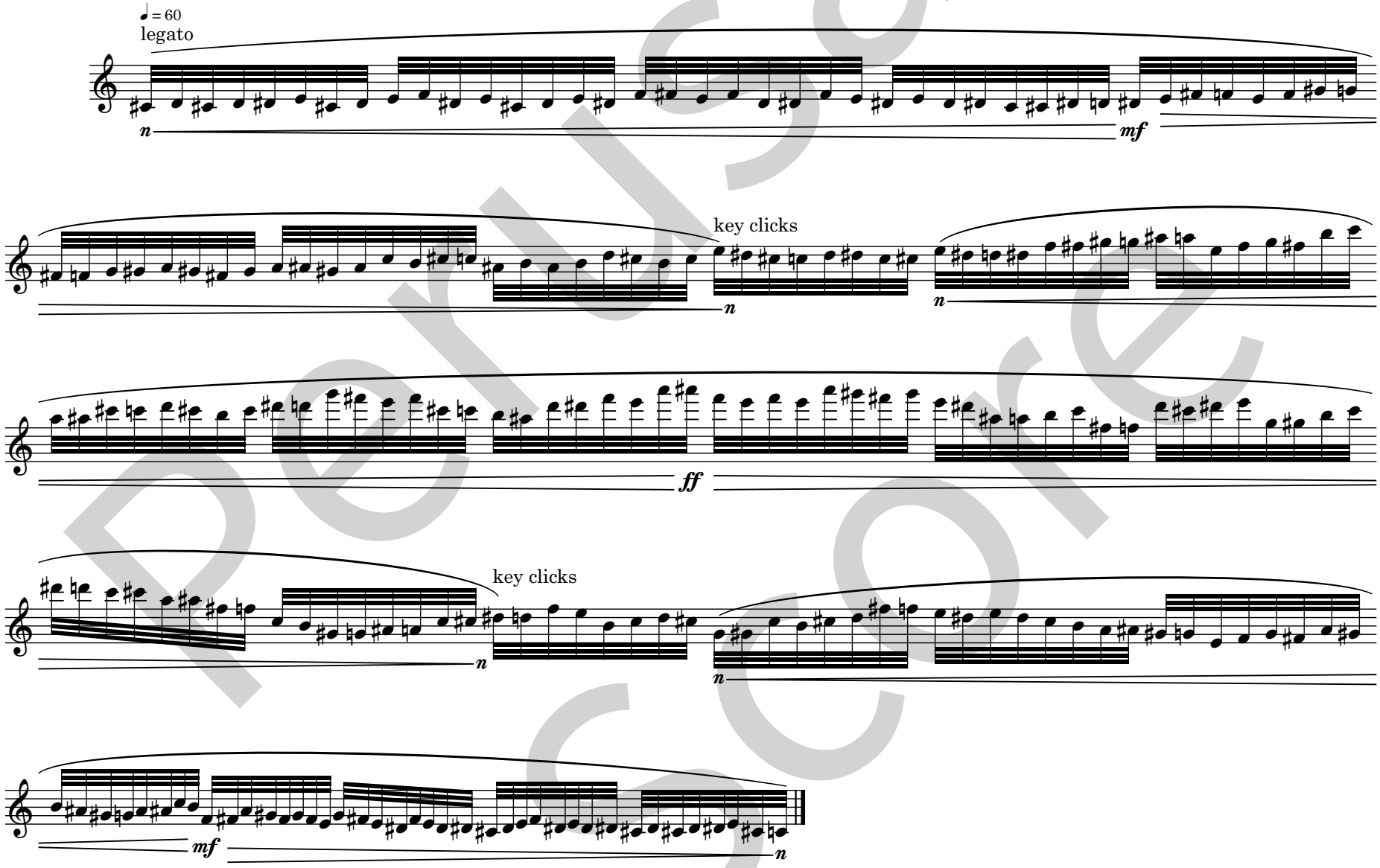

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Intensities

In this study, varying levels of intensity are created by all musical means except pitch; the one pitch, G, remains constant throughout. In instances where notes are marked forte and above, it is desirable that the upper harmonics be allowed to sound, to add to the dynamic intensity.

Perusal Score

Notes for Intensities

Ta, ka, da, ga, ha denote the various tonguings to be used.

Flutter tonguing is shown by

Open note heads, , are to be played unpitched. Completely cover the opening of the flute with your mouth and exhale, creating the dynamic indicated. A very loud dynamic will create a large number of overtones, while a quiet dynamic will sound more like breathing.

denotes key slaps that are to be played simultaneously by the second, third and fourth fingers of the right hand. This will allow louder dynamics to be achieved.

A dynamic preceded by a slash is to be played subito; for example, ***ff/p***

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Intensities

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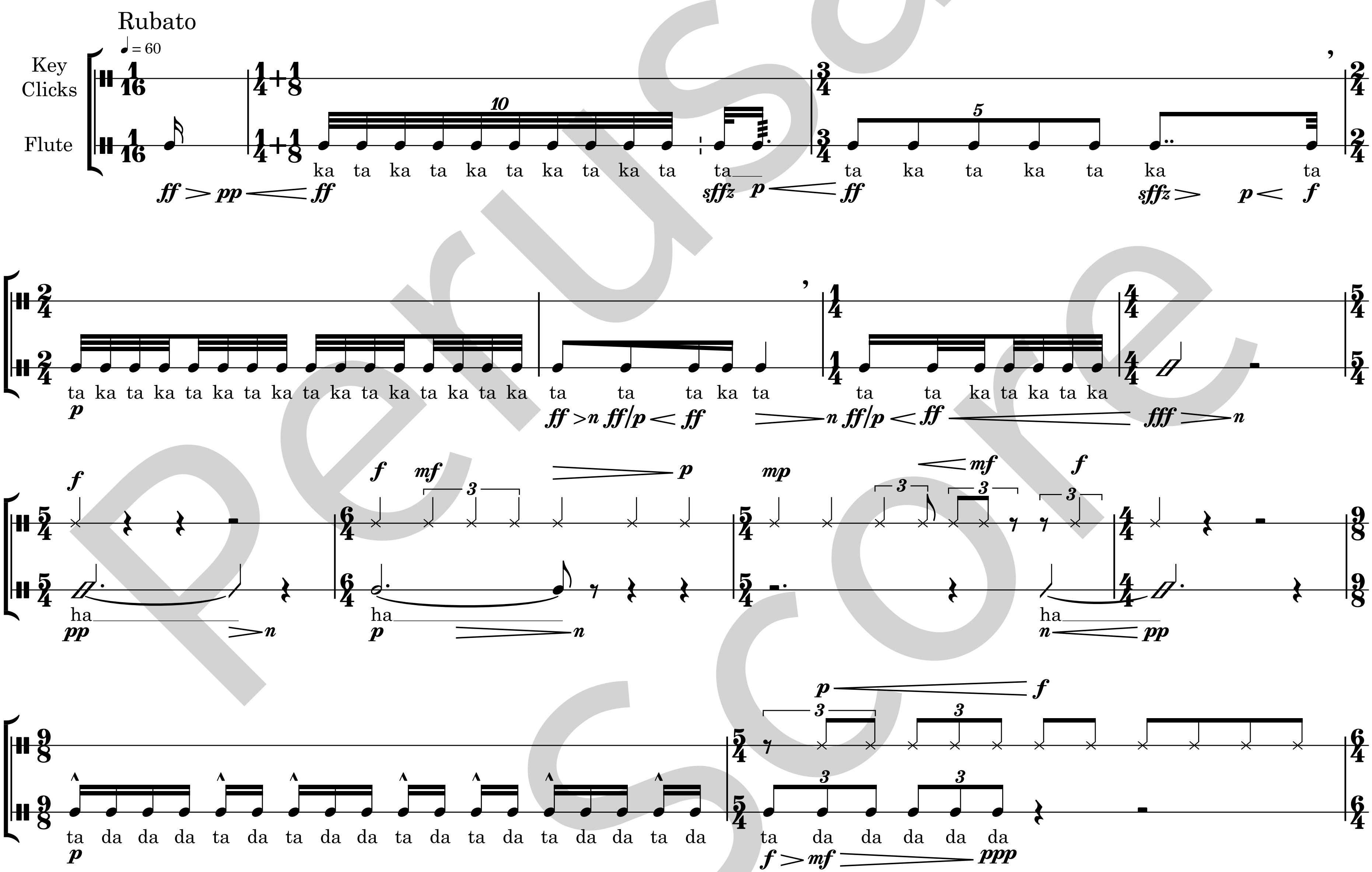

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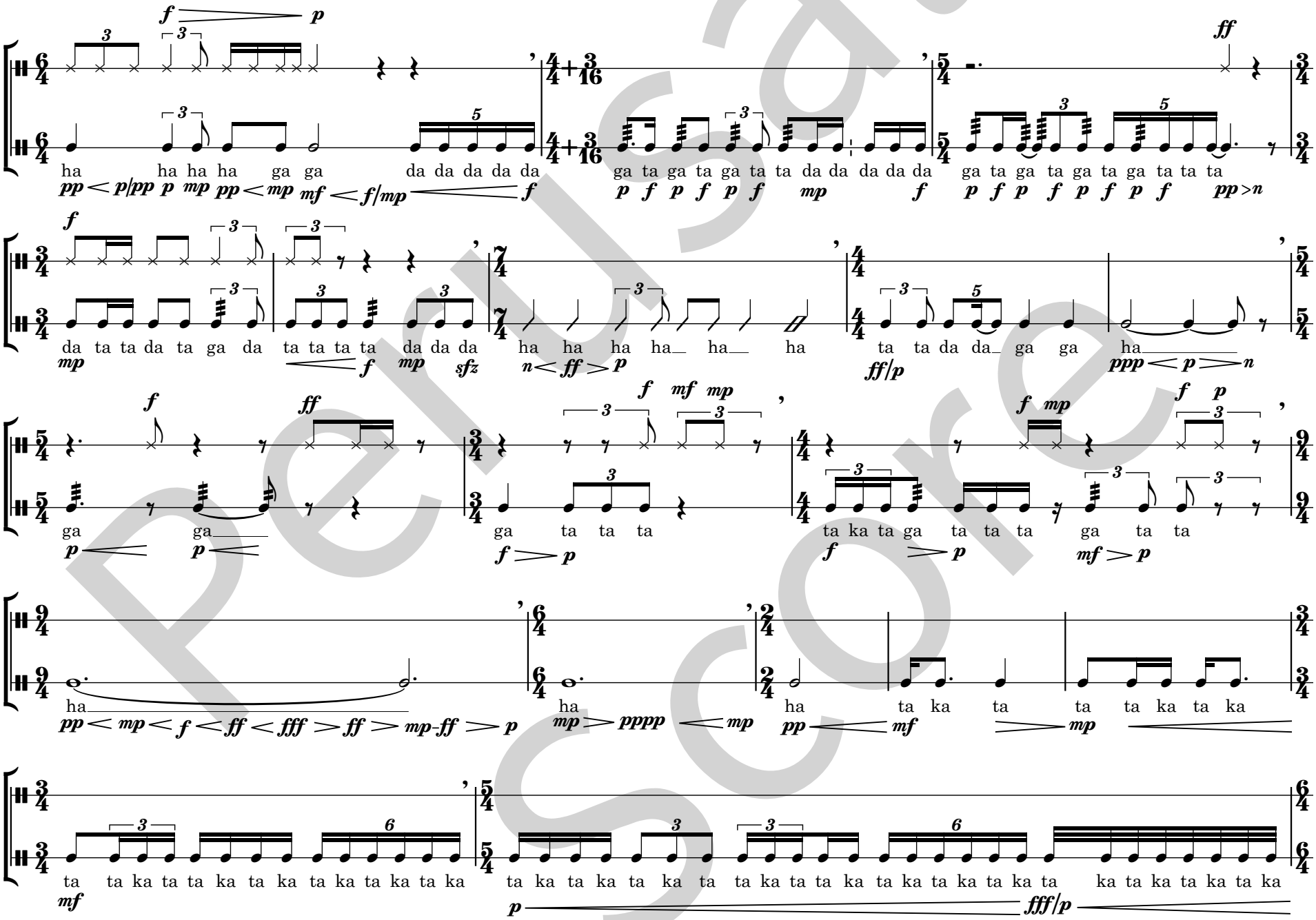

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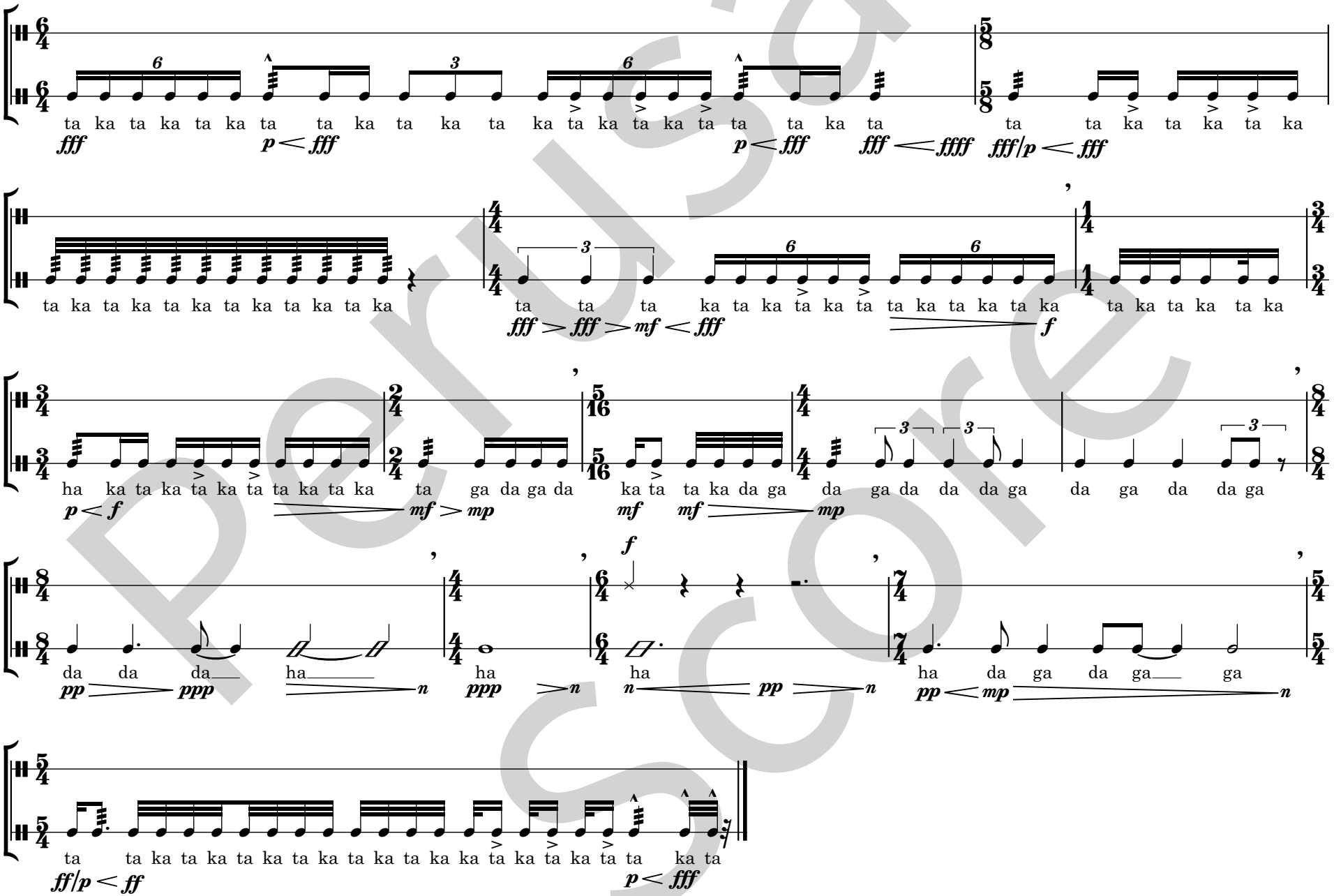

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