

4 études

for

Solo Flute

Brian W. Jagger

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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.

Syncopations

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$\text{♩} = 184$

f *ff* *mp* *molto*

f *sfz p* *>* *<* *f*

p *ff* *>* *<*

f *mp* *f* *p*

p *f* *pp*

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.

Duet

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Flute

pp mp n pp mp n p mp n

Voice

Musical notation for the first system, featuring a Flute staff and a Voice staff. The Flute staff has dynamics *pp*, *mp*, *n*, *pp*, *mp*, *n*, *p*, *mp*, and *n*. The Voice staff has a melodic line with a slur.

p *mp* *p* *p* *pp* *ff* *pp* *n*

Musical notation for the second system, featuring a Flute staff and a Voice staff. The Flute staff has dynamics *p*, *mp*, *p*, *p*, *pp*, *ff*, *pp*, and *n*. The Voice staff has a melodic line with a slur.

p *mf* *pp* *ff* *p* *mp* *p* *n* *p* *p* *n*

Musical notation for the third system, featuring a Flute staff and a Voice staff. The Flute staff has dynamics *p*, *mf*, *pp*, *ff*, *p*, *mp*, *p*, *n*, *p*, *p*, and *n*. The Voice staff has a melodic line with slurs and triplets.

Duet

The musical score consists of two systems of music, each with two staves. The first system includes the following markings: *mf*, *p*, *pp*, *ff*, *pp*, *n*, *mp*, *p*, *fp*, *n*, *mf*. It features a *Slower* tempo marking with a 3-measure triplet and an *A tempo* marking with another 3-measure triplet. A 14-measure phrase is also present. The second system includes the following markings: *p*, *n*, *p*, *pp*, *ff*, *p*, *mp*, *n*, *mf*, *n*. It features a 3-measure triplet and a 4-measure phrase. The score is marked with various dynamics, articulations, and tempo changes.

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.

Waves

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♩ = 60
legato

Musical staff 1: Treble clef, whole note chord progression with a slur. Dynamics: *n*, *mf*.

Musical staff 2: Treble clef, eighth note chords with a slur. Dynamics: *n*. Annotation: key clicks.

Musical staff 3: Treble clef, eighth note chords with a slur. Dynamics: *ff*.

Musical staff 4: Treble clef, eighth note chords with a slur. Dynamics: *n*. Annotation: key clicks.


Musical staff 5: Treble clef, eighth note chords with a slur. Dynamics: *mf*, *n*.


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.

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*

