20 ETUDES FOR FLUTE

Anne McGinty

Price Archive Edition Set: $15.00

Catalog No.-073-1987-00AR

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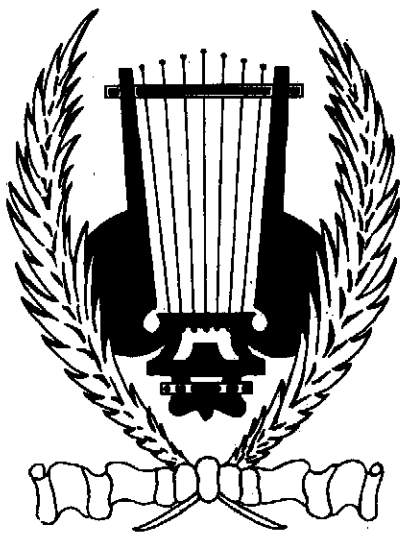

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20 Etudes For Flute

Intermediate To Advanced Players

by Anne McGinty

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Music Publishers, Oskaloosa, Iowa 52577

FOREWORD

These contemporary flute etudes are written for the intermediate to advanced flutist. Each etude concentrates on one or more essential techniques that must be mastered including: single, double and triple tonguing, chromatics, intervals, arpeggios, grace notes, trills and grupetti, syncopation, melody and accompaniment, and dotted eighth and sixteenth notes.

Each etude should be played with a full, rich tone quality. Pay careful attention to intonation, finger coordination, articulation, and accurate subdivision of the beat without rushing. Occasionally breath marks are included but most flute etudes require the use of "catch-breaths", taking in as much air as possible in the shortest amount of time without sacrificing the musical line.

Although written as etudes for study purposes, some of the material in this book may be performed in recital as unaccompanied flute solos.

Anne McGinty

THE COMPOSER

Anne McGinty

ANNE McGINTY, a distinguished flutist and composer, is best known for her many published compositions for flute as well as concert band. She received her Bachelor of Music, summa cum laude and Master of Music from Duquesne University, majoring in flute performance. She is a member of the American Society of Composers, Authors and Publishers (ASCAP) and the National Flute Association (NFA), having served two years on the NFA Board of Directors. Formerly a professional flutist, teacher and clinician, she is presently a free lance composer/arranger.

1

Double Tonguing
Study Suggestions:
see page 23

Anne McGinty

Allegro (♩= 132)

mf

p

cresc. poco a poco

mf

cresc. poco a poco

f

ff

mp

mf

p

mf

p

mp

mf

mp

cresc.

f

opt. 8va

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2

Intervals
Study Suggestions:
see page 23

Anne McGinty

Allegro (♩=120)

mf

p

p *p*

(9)

mf *p*

mp *mf*

p

p

mf

mf *p*

f

Based on "The Clown" by Kabalevsky

3

Duple-triple
Study Suggestions:
see page 23

Anne McGinty

Moderato (♩=88)

mf

mp

mf

Melody and Accompaniment
Study Suggestions:
see page 23

4

Anne McGinty

Moderato (♩= 96)

mf

simile

mp

mf

mp

mf

mp

mf

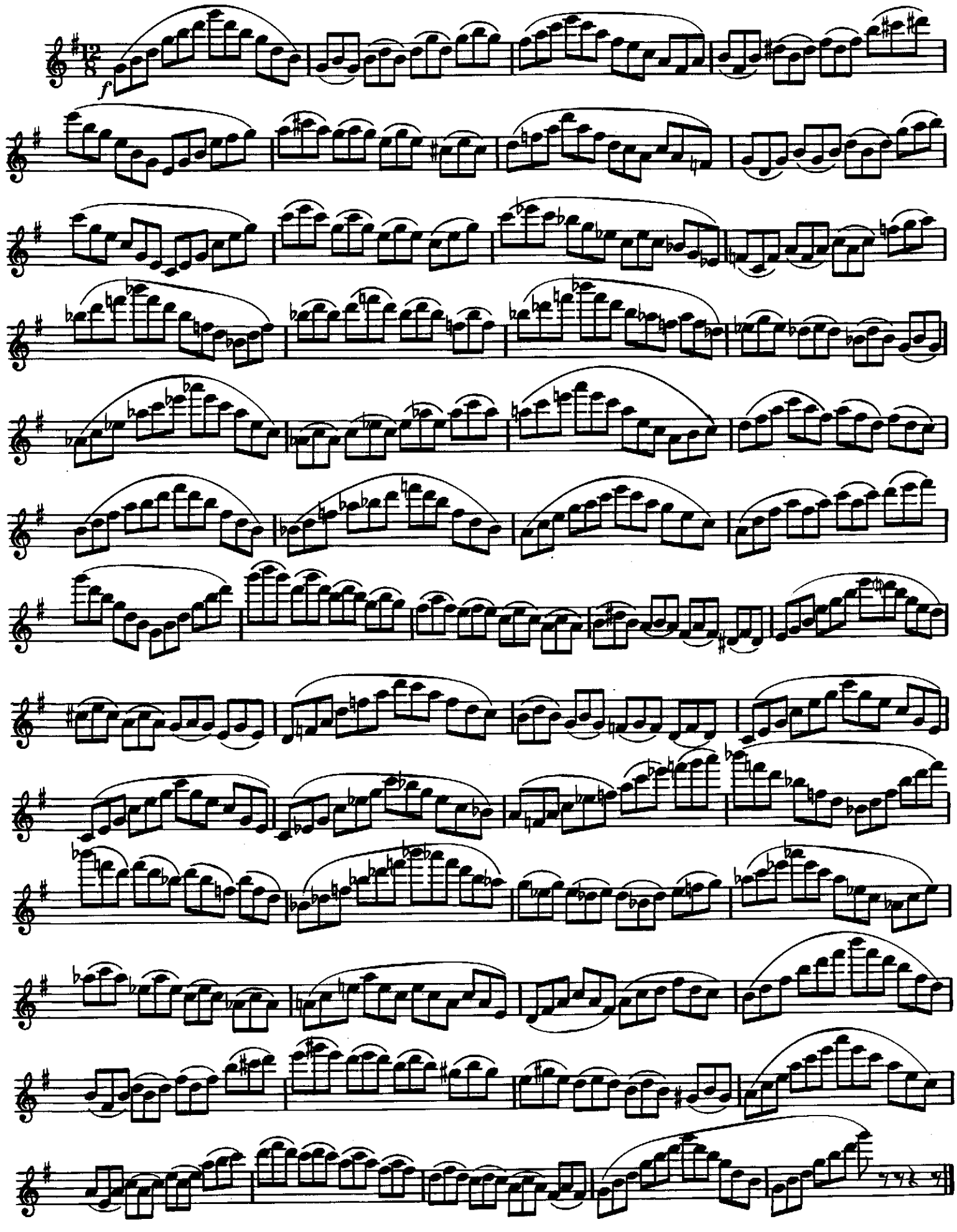
mp

p

5

Anne McGinty

Presto (♩.=176)



Melodic Elaboration
Study Suggestions:
see page 23

6

Anne McGinty

Andante molto rubato

f *mf* *p*

a tempo

accel. *f* *mf*

p *mp* *dolce*

cresc. poco a poco

f

mp

p

molto cresc.

f

mp *cresc.*

a tempo *mf* *f accel.*

dolce e
dim. poco a poco

rit. e morendo

✱ Based on "Song of the Flute" from Bartok's *For Children.*

7

Triads
Study Suggestions:
see page 23

Anne McGinty

Allegro giocoso (♩=144)

mf

mp

mf

mp

mf

dim.

p

cresc.

mf

Melody and Accompaniment, with Variations
Study Suggestions:
see page 23

8

Anne McGinty

Adagio (♩. 72)

mp molto espressivo

agitato e cresc.

Poco piu mosso (♩. 84)

rit. e dim.

a tempo

poco rit.

poco rit.

agitato e cresc.

Tempo I

rit. e dim.

rit. e dim.

Based on a melody from Bartok's *For Children.*

Single Tonguing
Study Suggestions:
see page 23

9

Anne McGinty

Moderato (♩.=56)

mf

10

Triple Tonguing
Study Suggestions:
see page 23

Anne McGinty

Allegro (♩=100)

f

p

mf

f

p

cresc.

poco a poco

f

mf

p

f

Dotted Eighth/Sixteenth Study Suggestions:
see page 23

11

Anne McGinty

Allegro (♩.=132)

a tempo

poco rit.

m/p

mf

cresc.

f

12

Syncopation
Study Suggestions:
see page 23

Anne McGinty

Allegro ritmico (♩=84)

mf

p

mp

mf

p

mp

mf

p

Grace Notes
Study Suggestions:
see page 23

13

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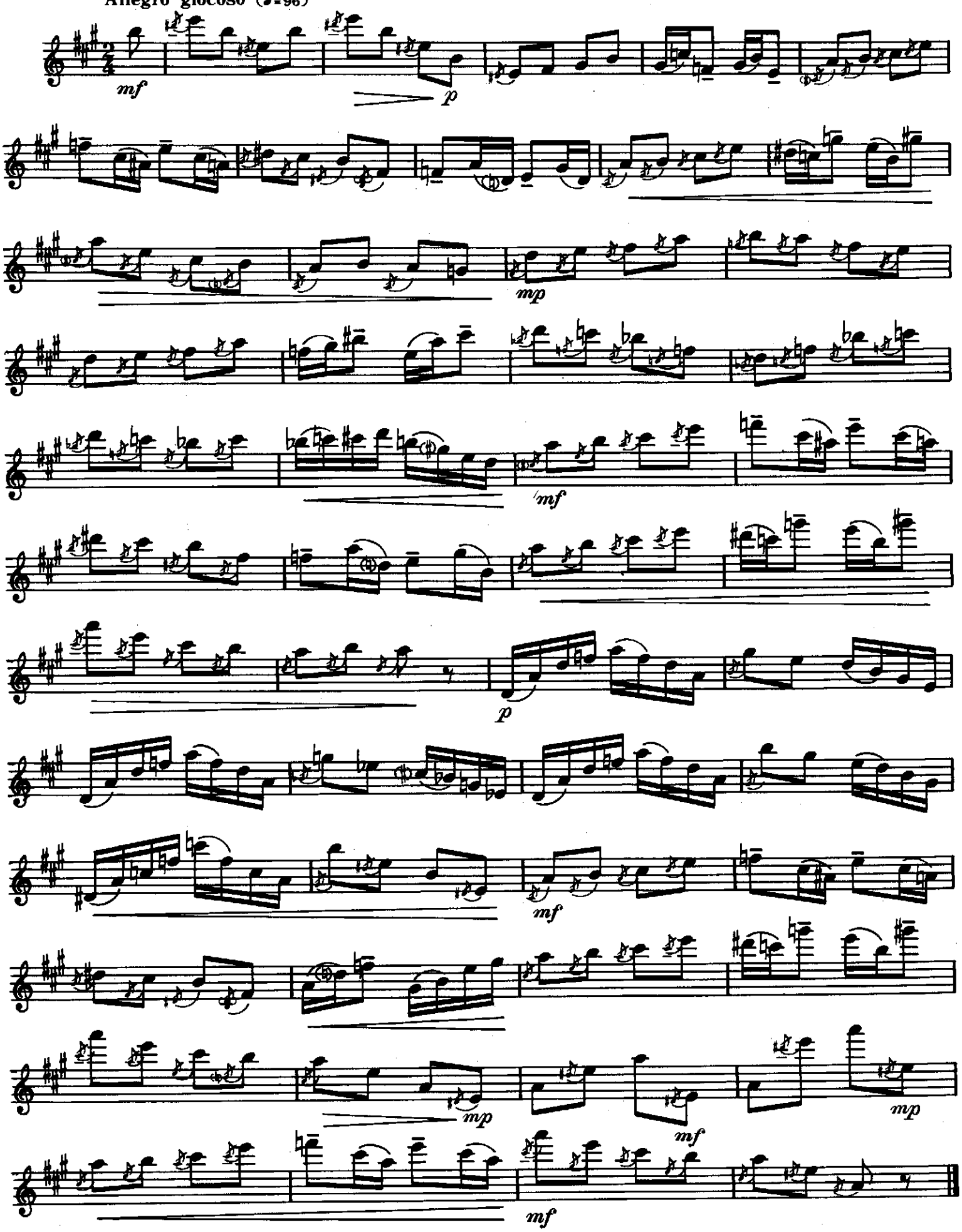
Allegro giocoso (♩=96)



Based on a March by Kabalevsky.

Mixed Meters
Study Suggestions:
see page 23

14

Anne McGinty

Andante (♪=144)

p dolce e legato

mp

mf

dim. poco a poco

rit.

p

Allegro (♪. 208 or faster)

mf

f

molto rit. e dim.

Tempo I

p

Slur Two
Study Suggestions:
see page 23

15

Anne McGinty

Allegro moderato (♩=92)

mp

mf

mp

cresc. poco a poco

p

cresc. poco a poco

mf

Octaves
Study Suggestions:
see page 23

16

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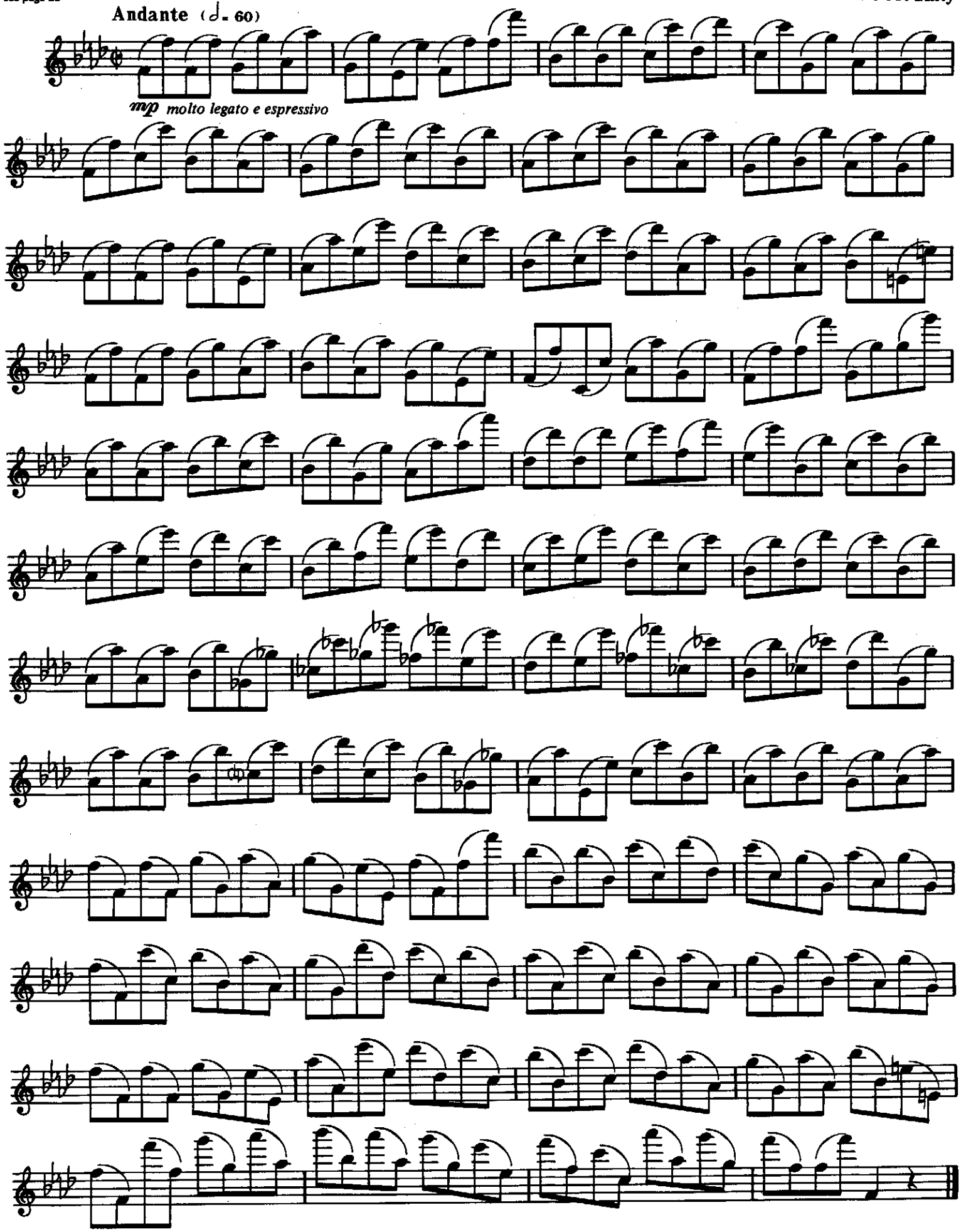

Theme and Variations
Study Suggestions:
see page 23

17

Anne McGinty

Moderato (♩=80)

mf

Var. I

mp legato

Var. II *a tempo*

poco rit.

mf

Var. III
a tempo

poco rit.

f risoluto

Var. IV *a tempo*

poco rit.

mp

mf

Chromatics
Study Suggestions:
see page 23

18

Anne McGinty

Allegro (♩=108)

mf

p

cresc.

mf

dim.

p

mp

8va - - - - - - - - - - - loco

mf

f

Finger Coordination
Study Suggestions:
see page 23

19

Anne McGinty

Allegro (♩= 144)

mf

Ornamentation
Study Suggestions:
see page 23

20

Anne McGinty

Slowly (♩ = 52)

①

mp

mf

cresc.

Poco più mosso

(♩ = 69)

f *agitato*

rit. e dim.

Tempo I

mp

mf

mp

dim.

p

written hereinafter

played

5

20 ETUDES FOR FLUTE

By Anne McGinty

*__NOTE:__ All metronome markings are suggested goals for when the etudes have been mastered.

Etude #	Study Suggestions

1. **Double tonguing.** Fingers and tongue must be perfectly coordinated. Do not breathe after the tied notes (suspensions) but aim for the given breath mark. Maintain a steady tempo throughout.
2. **Intervals.** Carefully tune the A-B-C#and A-B-C♮ figures. Play this etude in a whimsical style at a steady tempo, without rushing.
3. **Duple-triple.** The constantly changing harmony results in many accidentals that must, of course, be carried through the measure. A slight tenuto on the first note of each third beat will prevent "skidding" and keep the sixteenth notes even.
4. **Melody and Accompaniment.** Be two flute players. One plays the melody (see the up-stems and tenuto marks indicated at the beginning of this etude) and the other plays the triadic accompaniment.
5. **Arpeggios.** Pay careful attention to intonation. Practice this etude piano as well as with varied articulations, e.g., triple tonguing; slur two, tongue one; tongue one, slur two; etc.
6. **Melodic Elaboration.** Rubato denotes an elasticity and flexibility of tempo, consisting of slight accelerandos and ritardandos, for purposes of expression. This etude is suitable for recital performance.
7. **Triads.** The varied articulations should be meticulously observed. Keep the mood giocoso, with attention to the dynamics, and the tempo steady, with no rushing.
8. **Melody and Accompaniment, with Variations.** The grace notes should be performed effortlessly, adding the harmony, but never detracting from the melody. This etude is suitable for recital performance.
9. **Single tonguing.** Vary the tonguing so that the melody notes are emphasized and not the accompanying pedal point. Also practice this etude slurring each beat (two sixteenths).
10. **Triple tonguing.** Maintain good tone quality and breath support throughout. Try to keep the tongue muscles relaxed.
11. **Dotted eighth/sixteenth.** First play this etude in even eighth notes, then as all sixteenths (three per dotted eighth), then as written. Some of the large interval skips are awkward and will need special attention.
12. **Syncopation.** Rhythmic accuracy and a steady tempo are essential as the syncopation disturbs the normal pulse. Diligently observe all dynamics.
13. **Grace Notes.** The grace notes harmonically embellish the eighth note melody and should sound effortless, regardless of the register or interval. The mood should be quite playful.
14. **Mixed Meters.** Use a very subtle tongue stroke in the Andante to observe the legato marking. The Allegro is a mixed meter variation of the Andante section and the eighth note remains constant.
15. **Slur Two.** Be careful to play the second note of each slur full value as there may be a tendency to shorten it, which results in a clipped or choppy sound.
16. **Octaves.** Practice this etude in quarter notes, first beginning on the lower notes, then again on the higher octaves. When playing as written, be careful not to force the upper register. The individual slurs as well as the overall phrasing should be very legato.
17. **Theme and Variations.** Always be aware of and bring out the theme when playing the variations. When mastered, each variation should sound extemporaneous.
18. **Chromatics.** Smooth finger coordination and constant breath support are essential to perform this virtuosity etude. Carefully observe all dyamics regardless of the register. Always use regular fingerings, not trill fingerings.
19. **Finger Coordination.** Maintain a constant mf dynamic and a steady tempo. Keep the fingers as close to the keys as possible, thus avoiding extraneous key noises.
20. **Ornamentation.** The trill, the two-note termination (Nachschlag), the turn (grupetto), and grace notes are the ornaments used to embellish the melody. Become familiar with the entire melody first, then add the ornamentation.