



Flute



GARIBOLDI

15 Etudes modernes et progressives

for Flute
für Flöte
pour Flûte
(Albrecht)

ED 20407



Giuseppe Gariboldi

1833 – 1905

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Preface

Giuseppe Gariboldi was born in Macerato, Italy on 17 March 1833; he died in Castelraimondo, Italy on 12 April 1905. After studying with Giuseppe d'Aloe, while still a young man he emigrated to Paris, where he achieved fame as a soloist and was professor of flute at the Conservatoire for many years. Besides composing three operettas Gariboldi wrote numerous works for the flute, including studies, solo pieces, duets and several sets of variations on operatic themes (a very popular genre at that time) for flute and piano.

With their imaginatively musical presentation of technical exercises these *Études modernes et progressives* offer an excellent supplement to the standard repertoire of scales and arpeggios for advanced flautists on the threshold of progressing to a higher level. Whether the focus is on virtuoso fluency or the use of dynamics in phrasing, the various technical exercises will help to establish a secure basis for tackling the Classical and Romantic flute repertoire. Clearly ordered according to tonality, the studies can be worked through as a cycle or may be picked out individually as desired.

In order to facilitate use of these studies in lessons, an index appears below summarising the main technical points covered in various studies, followed by special observations relating to individual studies.

Stefan Albrecht
Translation Julia Rushworth

Index of main technical points covered

| | |
|--------------------------------------|--|
| Developing fluency | Nos. 1, 2, 3, 4, 6, 7, 8, 12, 13, 14, 15 |
| Dynamics (and intonation) | Nos. 1, 5, 6, 7, 10, 11 |
| Articulation | Nos. 2, 3, 5, 7, 8, 9, 14 |
| <i>Legato</i> phrasing | Nos. 4, 7, 9, 10, 11, 12, 13 |
| Ornaments (trills, grace notes etc.) | Nos. 1, 2, 5, 6, 8, 10, 11, 13, 14, 15 |
| Chromaticism | Nos. 3, 15 |
| Double tonguing | No. 15 |

Advice on technique in individual studies

2 Allegro

Play the sequence of seconds at the beginning evenly (try practising with dotted rhythm). The syncopated groups of two and four notes in bar 25 ff. and bar 36 ff. should be articulated clearly, with a full sound. Bring out the notes of the melody.

3 Allegro brillante

Play the chromatic sequence from bar 32 onwards evenly (try practising with dotted rhythm). The notes of the melody in the upper part from bar 40 onwards might also be practised individually.

4 Allegretto

Play the legato leaps from bar 30 onwards cleanly, with a flexible touch.

5 Andantino con moto

Articulate pairs of notes clearly, especially when playing *piano*. Play the middle section with smooth *legato* phrasing.

6 Allegro grazioso

Play the gradual increases in dynamic expressively, as though marked '*grazioso*'.

7 Allegro moderato

Be careful to produce a good *legato* sound in the broken chords from bar 29 onwards.

9 Andantino mosso

Play with resonant *marcato* (practise playing *legato* for comparison).

11 Allegro vivo

Bring out the dynamic contrasts (both sudden changes and gradual increases in volume).

12 Molto vivace

Carry phrases over a whole bar at a time.

14 Allegretto scherzoso

Choose a sufficiently fast tempo for the melodic line to be heard, focusing on bar 11 ff. or bar 45 ff.