

## INTRODUCTION

In this collection we have assembled a broad repertoire of study material that covers a wide spectrum of basic technique and provides a firm foundation for progress. The studies are arranged in order of increasing difficulty, according to a carefully planned technical progression – ranging from Preparatory Test to Grade 5.

In the main, we have drawn on established study collections for the recorder, alongside some arrangements of appropriate flute and oboe study repertoire. We have also included a number of new, specially-composed studies that introduce aspects of 20th century style and thus extend the scope of the selection.

It is important to identify – perhaps with the assistance of your teacher – the specific purpose of each study and the particular facets of technique it sets out to develop. The following suggestions will be helpful.

*Breath control* Most aspects of tonal control depend on a sustained and concentrated column of air. This is the basis of all legato and staccato playing, and a means of controlling intonation.

*Tone quality* It is important to maintain quality and consistency of tone when playing studies, scales and technical exercises.

*Dynamics* While the actual volume of sound implied by particular dynamic markings may vary from work to work, dynamic relationships within a single study should be constant as far as possible. Subtle gradations of dynamic such as *crescendo*

and *diminuendo* are not expected of the beginner, but by the end of this book should be well-projected – increasing or decreasing at a constant rate. Where dynamic markings are lacking, editorial dynamics have been added as a guide; in these instances you are also encouraged to add your own in accordance with the style of the period.

*Intonation* When practising studies, it is important to test intervals by reference to a tuning fork, piano or electronic tuning device.

*Articulation* The chosen length and quality of notes should be matched throughout and related to the character of the particular study. An understanding of the various symbols used is necessary.

*Finger technique* The development of a controlled and co-ordinated finger movement is the main purpose of the technical study. You should always identify the particular difficulties and seek to acquire the necessary control.

*Rhythm* Where there are rhythmic difficulties, sub-divide the basic pulse. You should always count, but it is important that undue emphasis is not placed on beats, except for a slight feeling for the natural bar accents. These primary and secondary accents should be felt but not over-emphasized.

*Character* The character and mood of a study should be considered, as these will determine note duration, accentuation, tone-colour and so on.

PAUL HARRIS  
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## LIST OF SOURCES

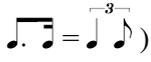
The studies in this book are drawn from the following sources:

Jacques Aubert (1689–1753)	<i>Les amuzettes</i> (c.1733)
Joseph de Boismortier (1689–1755)	<i>Diverses pièces pour une flûte traversière seule</i> (Paris, 1728)
Jules Demersseman (1833–1866)	<i>The Art of Phrasing</i> Op.4
Jacob van Eyck (c.1589/90–1657)	<i>Der fluiten-lusthof</i> (Amsterdam, 1646)
Gewin Fetzen	<i>Studies</i> (Berlin, 1922)
Jean-Pierre Freillon-Poncein (1655–1720)	<i>La véritable manière</i> (Paris, 1700)
Giuseppe Gariboldi (1833–1905)	<i>Method for Flute</i> (Paris, 1870)
Gustav Hinke	<i>Praktische Elementarschule</i> (Leipzig, 1888)
Jacques-Martin Hotteterre (1674–1763)	<i>Méthode pour la musette</i> (Paris, 1737)
Ernesto Köhler (1849–1907)	<i>Schule für Flöte</i> (Leipzig, 1887)
John Playford (1623–1686)	<i>The English Dancing Master</i> (London, 1728)
Emil Prill	<i>Schule für Böhmflöte</i> Op.7 (Leipzig, 1904)
Jean-Louis Tulou (1786–1865)	<i>Méthode de flûte</i> Op.100 (Paris, 1835)
Erasmus Widmann (1572–1634)	<i>Musicalischer Tugendtspiegel</i> (Nuremberg, 1613)
Ludwig Wiedemann	<i>69 Studies</i> (Berlin, 1890)

# 29

## Fred's frolic

Sally Adams

**Molto vivo** (  )

Musical score for 'Fred's frolic' in G major, 3/4 time. The score consists of five staves of music. The first staff (measures 1-4) begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a melody with eighth notes and triplets, marked with a forte *f* dynamic. The second staff (measures 5-8) continues the melody with triplets and includes the instruction 'to Coda' with a Coda symbol. The third staff (measures 9-12) is marked *mf* and features a melody with eighth notes and a flat (Bb). The fourth staff (measures 13-16) includes the instruction 'D.C. al Coda poi al Coda' and ends with a double bar line. The fifth staff (measures 17-20) is the Coda section, marked with a Coda symbol and the word 'CODA', and features a melody with eighth notes and triplets.

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## The devil among the tailors

trad.

**Allegro**

Musical score for 'The devil among the tailors' in A major, 3/4 time. The score consists of four staves of music. The first staff (measures 1-4) begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It features a melody with eighth notes and a forte *f* dynamic. The second staff (measures 5-8) continues the melody with eighth notes. The third staff (measures 9-12) continues the melody with eighth notes. The fourth staff (measures 13-16) continues the melody with eighth notes and ends with a double bar line.

Lord Gillingwater of Queen Square

Paul Harris

**Allegro agitato**

*f*

4

8

*mf*

11

*p*

16

19

*cresc.*

*f*

22

*più f*

25

29

*ff*