



M.S. Region Etude 2019 - #2

In the Moonlight ~ **Bb** Major by Ernesto Köhler

1. Capture the:

Tempo: ♩ = 92 - 112 Andantino mosso, dolce e con espressivo

Mood: The key of Bb Major helps to give this a ‘midnight’ deep blue feeling and color. The title, *In the Moonlight*, and expressive markings, dolce e con espressivo, sweet and expressive, give us the mood of this etude. Use your musical imagination to invoke the kinds of sounds, feelings and movement you would hear *In the Moonlight*.

Style: Ernesto Köhler, 1849-1907, Italian, Composer, Flutist, The style is virtuoso “Italian Romantic” flute playing that always helps us get to know our instrument and playing. Romantic style means very expressive. Use your dynamics, tone colors, and a bit of rubato to express this kind of style. He wrote many books of etudes, and a few pieces for us to play, *Papillon*, *Butterfly* is one you may enjoy.

2. Shape the Dynamics: The dynamics written in the part of the etude we are playing are all piano. So consider that there are many shades and volumes of piano that you can play. Think in colors, hues, harmonic content and dynamics. What does piano mean? It can be a volume, a color, a texture, soft feeling like kindness... etc.

3. Color the Tone: Find colors in your sound like a rich midnight and soft moonlight. Use expressive and directional vibrato to enhance the singing and lyrical, quality of this beautiful etude. Consider that it is a song you are singing and even make up some lyrics for it.

4. Mold the Articulation: The articulation is all in a legato style, with a few expressive accents. Consider using a dah or du start to notes or a gentle tu or tah. For the accents, emphasize the start of the note and use a more expressive, exaggerated vibrato.

5. Contour the Meter: This is in a lovely 6/8, ebb and flow, which contributes to the was a flow or this lyrical “song”.

6. Drive the Rhythm: The rhythm has dotted figures, 8th’s 16th’s and grace notes that need to be “graceful” and fit into the pulse /heartbeat, of each musical line and phrasing. 1 2 + 3 456, 1+ah 2 3 456, 12+3+ 45 6 These are the counting for the first 3 bars. Be clear and KNOW how you are going to count and subdivide and turn it into a SINGING SUB-DIVISION, for RHYTHM and PHRA-SING.

7. Express the Form: We are not playing the entire etude, only the the A and A1 sections.

Practice Notes for Etude #2 in Bb Major

1. This is a well known Key that you get to play for #2. It does have lots of “accidentals” though! Play **Bb Major** Scales & Arpeggios.
2. Long tone on one note in the rhythm of the phrase. Full expression, articulations, dynamics, vibrato. Get to know everything about how you are going to do w/o the fingers! Use Harmonics for air speed, air pressure, intonation and harmonic content in your sound.
3. Use “how” breaths and vibrato pulses while **Winding** on your hand. Practice rhythmic flowing Vibrato pulses.
4. Use **Vowels** to smooth & color intervals and phrases. Play with; for > dim: ah to ō ō and < crescendo: ahh to oh... also intervals ascending ah to ō ō and descending ah to oh. A E I O U be a singer as you play!
5. Use a low hum to sense your vocal folds are relaxed, **Sing & Play and Flutter** to relax, create resonant flowing phrases.!
6. Use your metronome in many different ways and to feel a **sense of heartbeat** and consistent pulse as well as true rhythmic acuity. Also, make sure your “**Inner Singer**” is turned on and singing with the pulse in an expressive, connected to pulse way.
7. On the arpeggiated patterns, and chromatic figures, like in **m.1, 3, 5, 7, 15...** play them **forwards & backwards**, up & down.
8. If you find that you are **rushing certain notes :-)** **Use this game.** You have 6 notes. So first place you emphasis on the 1st of each group and select a phrase or small bit of music to practice. What do you notice by focusing on the 1's? Now focus on the 2nd note in each group as you play a chunk of music, etc. Do this for each one, this will even you out!
9. Also, **rushing or slowing in general, use #'s** that you start **singing emphatically** in your “inner singer” head... using s #'s or rhythm **words**, to connect and to be clear about the expression and tempo, giving a clear message to your fingers.
10. Isolate large intervals use **Precision & Flow** rhythms to give even and consistent sound and technique.
11. Practice each of the **dynamics** you are creating in groupings.... Like all the piano places, practice those and get comfortable in that dynamic, how does it sound, feel, how is it contrasted to your other dynamics?
12. Use your **tuner or drone** or play it as a DUET with your friend to check on intonation and to hear harmony for this etude. Also, use your tuner when you practice the **Fermata Technique**, play and select a note that needs some attention- **listen** to make your best sound and how that feels, then look at your tuner to check intonation.

Practice Part for Etude #2

Measures:

1,2,3,4 & 11,12,13,14 are the same notes and rhythm, but...

We can choose a different dynamic, like having the first one be more of a *mp* and the second one a *p* dynamic, a *moonlight memory*...

1. Moysé - triplets on middle G's and low A & Bb
2. Subdivide the dotted rhythms and long notes.
Singing Subdivide for Rhythm and Phrasing.
Use your Metronome.
3. Vibrato & Vowels
4. Sing & Play - Flutter
5. Tuner, look at it and use as a "Drone"
6. Phra-Sing - Dynamic Design
7. Timing, Rubato, Rall. & Allargando.

Andantino mosso

dolce e con espress.

1 2 + 3 4 5 6, 1+ah 2 3 4 5 6, 1 2 + 3 + 4 5 6 1+ah 2 3 4 5 6

a tempo

1 2 + 3 4 5 6, 1+ah 2 3 4 5 6, 1 2 + 3 + 4 5 6 1 +ah 2 3 4 5 6

Practice Part for Etude #2

1 2 3 4 5 6

p

1 2 + 3 + 4

p dim. rall.

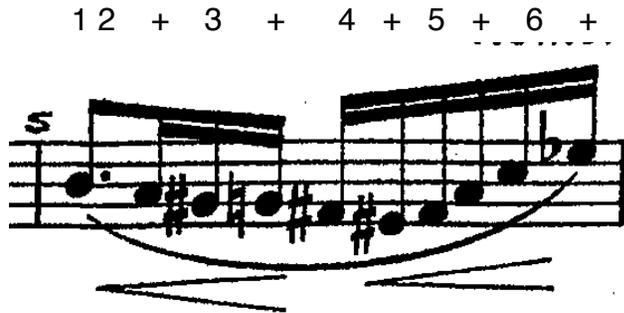
1 2 3 4 5 6 12 + 3 + 4 5 + 6 + 12 + 3 + 4 5 6

1. Moyse - triplets on D's, F's
2. Subdivide the dotted rhythms and long notes.
Singing Subdivide for Rhythm and Phrasing.
Use your Metronome.
3. Vibrato & Vowels
4. Sing & Play - Flutter
5. Tuner, look at it and use as a "Drone"
6. Phra-Sing - Dynamic Design
7. Timing, Rubato, Rall. & Allargando.

1 2 3 4 5 6 12 3. 4 5 6 1 2 3 4 5 6

allarg.

Practice Part for Etude #2



1. Play each pattern backwards and forwards.
2. Subdivide the dotted rhythms and long notes.
Use your Metronome.
3. Vibrato & Vowels
4. Sing & Play - Flutter
5. Tuner, look at it and use as a "Drone"
6. Phra-Sing - Dynamic Design
7. Double up, Tu Ku, on each note.

This musical score consists of five systems, each containing two staves. The first staff of each system is in treble clef and contains a melodic line with various notes, rests, and accidentals. The second staff of each system is also in treble clef and contains a more complex melodic line with many beamed notes and accidentals. The systems are labeled with measure numbers 17, 18, 19, 20, and 21. The notation includes a variety of note values, rests, and accidentals (sharps, flats, and naturals). The overall style is that of a classical or romantic-era musical score.

B \flat MAJOR

$\text{♩} = 92-112$

Andantino mosso

Köhler

dolce e con espress.

p *p dim.* *rall.*

a tempo

allarg.