

The Mary Karen Clardy Flute Etudes Book II

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PREVIEW
Low Resolution

PREFACE

Now in a fourth printing, *The Flute Etudes Book* (EA764, 1995) continues to bring joy and challenge to the advanced flutist, with expansion of range, virtuosity, and the mastery of the etudes. *Composer Biographies* are also included, providing historical context, style and phrasing decisions, with performance and practice hints included in the Introduction to the *Études*. Suggested metronome ranges appear in the Introduction, and some ornaments have been omitted in the score, allowing for individual phrasing choices.

Organized in the *Circle of 5ths*, each set of major etudes is complemented with parallel minors and interchanging major and minor modes of the key, a feature of practice found in music of the 19th century to the present. Scales (major, minor, harmonic) and arpeggios (major, minor, augmented and seventh chords) are included and should be practiced daily, with various articulations, dynamics, and tempo markings. This foundational practice familiarizes fingers and the internal ear with the intervals and relationships inherent in the key.

CONTENTS

Composer Biographies	vi
Introductions to the Etudes	viii

The Etudes

Performance Suggestions for Etudes in this order:

- 1) Circle of fifths
- 2) Parallel minor for each major key (enharmonic keys included)

C Major

1. Andersen Etude Op. 41/1	2
2. Berbiguier 18 Etudes/1	3

C Minor

3. Andersen Etude Op. 15/20	4
4. Boehm Melodious Study Op. 37/8	6

G Major

5. Koehler Etude Op. 33/8	10
6. Andersen Etude Op. 33/3	11

G Minor

7. Paganini Caprice Op. 1/16	12
8. Andersen Caprice Op. 37/18	13

D Major

9. Quantz Caprice 8	14
10. Paganini Caprice Op. 1/9	15

D Minor

11. Karg Elert Caprice Op. 107/1	20
12. Boehm Caprice Op. 26/4	22

A Major

13. Fuerstenberg Caprice Op. 1/1	24
14. Andersen Etude Op. 33/1	25

A Minor

15. Andersen Etude Op. 33/2	26
16. Schade Impromptu Etude/2	30

E Major

17. Kuhlau Divertissement Op. 68/14	32
18. Andersen Etude Op. 15/9a, b	34

E Minor

19. Quantz Fantasia/11	38
20. Andersen Etude Op. 63/4	40

B Major

21. Kuhlau Divertissement Op. 68/3	42
22. Schade Impromptu Etude/5	44

B Minor

23. Koehler Etude Op. 33/4	47
24. Karg Elert Caprice Op. 107/26	50

F# Major

25. Boehm Melodious Study Op. 37/13	52
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Gb Major

26. Andersen Caprice Op. 37/25	54
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F# Minor

27. Andersen Etude Op. 41/11	56
28. Karg Elert Caprice Op. 107/21	57

C# Major

29. Boehm Caprice Op. 26/1	58
(original key: C Major)	

Db Major

30. Schade Caprice Op. 37/17	60
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C# Minor

31. Kuhlau Divertissement Op. 68/6	62
32. Andersen Caprice Op. 37/14	64

Ab Major

33. Boehm Melodious Study Op. 37/9	66
34. Andersen Caprice Op. 37/21	68

A# Minor

35. Boehm Melodious Study Op. 37/16	70
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Bb Major

36. Andersen Caprice Op. 37/12	72
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E# Major

37. Schade Caprice Op. 1/14	74
38. Andersen Etude Op. 30/19	76

Bb Minor

39. Boehm Caprice Op. 26/14	78
40. Schade Impromptu Etude/8	80

Bb Major

41. Boehm Caprice Op. 26/5	84
42. Paganini Caprice Op. 1/13	86

Bb Minor

43. Boehm Melodious Etude Op. 37/12	88
44. Andersen Etude Op. 33/16	90

F Major

45. Koehler Romantic Etude 18, The Wind	92
46. Andersen Etude Op. 41/11	94

F Minor

47. Andersen Etude Op. 15/18	96
48. Schade Caprice 10	98

Scales: Major, Minor, and Chromatic	100
Arpeggios: Major, Minor, Diminished, Augmented, Seventh Chords	105

COMPOSER BIOGRAPHIES

Karl Joachim Andersen

A prominent Danish flutist, composer, and conductor, Andersen was born in 1847 and studied flute with his father, Christian. In addition to membership in the orchestra of Copenhagen's *Evangelische Theater*, Andersen was a founding member and assistant conductor of the Berlin Philharmonic in Germany. Best known for his eight volumes of flute etudes (15, 21, 30, 33, 37, 41, 60, and 63), Andersen also composed over 30 works for flute and piano in a typical 19th century romantic style.

Benoît Tranquille Berbiguier

Born in Caderousse, France in 1782, Berbiguier showed an early interest in music, joining the Paris Conservatoire at 23, where he studied flute with Johann Georg Wenzel. To avoid military conscription into Napoleon's army, Berbiguier joined the *garde nationale* in 1802. Renowned as a solo flutist and composer of almost 200 works, his *Études en Grand* studies were particularly popular with flutists today, and after a long and successful career, Berbiguier died in Paris in 1858.

Theobald Boehm

Son of a goldsmith, Boehm was born in Munich, Germany in 1795. His multi-faceted career included 1st Flutist in the Royal Bavarian Orchestra, soloist, and inventor. He is credited with development of the modern flute still in use, and his inventions included a new fingering system, experimentation with materials such as silver and wood, and acoustical research which developed an improved scale. As a composer, he wrote in a romantic style of the 19th century, with several volumes of etudes and piano chamber music. He died in Munich in 1881.

Anton Bernhard Fuerstenberg

Born in Hainichen, Germany in 1758, Fuerstenberg received his first lessons with his father, Caspar, with whom he performed and traveled throughout Europe until 1780. He settled into an orchestra position in Frankfurt. Appointed First Flute in the Court Chapel in Dresden, with the conductor, Carl Maria von Weber, Fuerstenberg performed for 30 years, performing on the older style nine-key flute until his death in 1828.

Sigfried Karg-Elert

Born in Dornitz, East am Neckar, Germany in 1877, Sigfrid Theodor Karg was youngest child in a family of musicians. At an early age, he taught himself to play flute, oboe and clarinet. He moved to Leipzig, where he studied composition at the conservatory with Karl Reinecke. His mother's maiden name (Elert) was prominent when he joined the faculty of the Magdeburg Conservatory. As a member of a military band during World War I, Sigfrid developed a friendship with flutist Carl Bartuzat of the Leipzig Gewandhaus Orchestra, who was the inspiration for the Opus 107 *Caprices*. Designed to prepare flutists for the demands of 20th century orchestral repertoire, Karg-Elert's *Caprices* are standards of the repertoire, exploring the highly chromatic language, expanded range, and complex rhythmic structures of the early 20th century. He died in Leipzig, Germany in 1933.

Ernesto Koehler

Born in Modena, Italy in 1849, Ernesto Koehler studied flute at an early age with his father, who was 1st Flute in the Duke of Modena's Orchestra, and he was soon recognized as the best flutist of the day. Appointed 1st Flute of the Reichs Orchestra of St. Petersburg, Russia in 1869, he established a career as flutist and as a prolific composer for the flute. Koehler wrote over 100 works, including several volumes of etudes and various chamber works. In the tradition of the romantic period, his etudes were often titled to reflect the mood and style of the music. After a long and distinguished career in the orchestras of St. Petersburg, Koehler died in 1907.

Friedrich Kuhlau

Born near Hanover, Germany in 1786, Friedrich Daniel Rudolf Kuhlau was a military musician, and as a result, he moved often during childhood as the regiment moved with the French Empire's expansion into Germany, Kuhlau moved to Copenhagen in 1804 to serve in Napoleon's Army and was soon appointed a Court Chamber Musician. His career flourished as he became leader of the Danish National Opera, he wrote many popular operas. Although he was primarily known as a composer, Kuhlau is known as "The Beethoven of the Flute" in recognition of the almost one hundred works he wrote for flute. A steady decline in health led to his death in 1832.

Niccolò Paganini

Born in Genoa, Italy in 1782, Paganini is renowned as one of the greatest violinists in history. As music director to Napoleon's sister, Elisa Baciocchi, he toured Europe in 1805, including London, Milan, Paris and Vienna. He was the prolific composer of sonatas, concertos, string quartets, and numerous works for guitar. The 24 *Caprices for Solo Violin* are among his most popular works, emphasizing the dramatic, virtuosic style of the genre. Outside of music, Paganini was a notorious gambler throughout his life, Paganini opened a casino in 1806, which was unsuccessful. He died in Nice in 1840.

Johann Joachim Quantz

Born the son of a blacksmith, Johann Joachim Quantz was born in Saxony in 1697. Quantz was orphaned at age 10 and adopted by his uncle Johann Quantz, a court musician in Saxony. Quantz settled in Dresden, where he studied with the virtuoso French flutist Daniel Buffardin. Quantz's talent led to an appointment as court flutist and teacher for King Frederick the Great in Prussia. A prolific composer, Quantz wrote over 300 flute concerti, numerous sonatas, and other chamber music. In addition to his work as composer, teacher and flutist, Quantz also wrote *Versuch einer Anweisung die Flöte traversiere zu spielen*. He died in 1773.

William Schade

William Schade was an American flutist of German heritage, performed with the New York Symphony Society from 1875 to 1891. A forerunner of today's New York Philharmonic, the New York Symphony operated from 1842 to 1892 and served as the house orchestra for the Metropolitan Opera from 1884-1891. In addition to his orchestral career, Schade composed several volumes for flute, including *24 Caprices*, *24 Studies*, *Twenty-Three Impromptu Etudes*, and *Twenty Easy and Progressive Duets*.

Introductions to the Etudes

C Major

1. Andersen Etude Op. 41/1, *Moderato* ($\text{♩} = 108-112$)
A goal of fluid technique with clear phrase direction challenges the flutist in this study, and keeping fingers close to the keys develops technical facility and speed. Maintain a forte sound through all registers in the opening and closing sections, with strong dynamic contrasts in the middle section.
2. Berbiguier Etude 1, *Allegro* ($\text{♩} = 116-120$)
Concentrate on smooth technique, clear phrasing, and evenness in slurs through the harmonic progressions and scale patterns of this traditional etude. Tone quality should be warm and colorful, and register changes provide the opportunity to focus on challenges of intonation in the key of C Major.

C Minor

3. Andersen Etude Op. 15/20, *Allegro stretto* ($\text{♩} = 116-120$)
Use triple tonguing for speed and endurance in this etude, experimenting with different styles (TKT TKT or TKT M) for control and consistency. Practice slowly, listening for evenness in tone quality in both T and M syllables. Breath choices should correspond to the phrasing with quick, rhythmic breaths to avoid interrupting the musical line.
4. Boehm Melodious Study Op. 18/8, *Allegro* ($\text{♩} = 116-120$)
A study in traditional intonation and phrasing, a strong sense of tonality is important in this etude. Maintain consistent tone quality in all registers and register changes, particularly in the melodic slurs. Alternating B and B \flat provide an excellent for practice with various fingerings (1-2-3, 1-2-3-4, and Lever 9).

G Major

5. Andersen Etude Op. 41/2, *Allegro* ($\text{♩} = 116-120$)
An etude in the key of G Major with triplets, arpeggios and rapid sixteenth notes, and practicing first without articulation allows the student to focus on phrasing. The colorful harmonic textures always increases technical activity, with a consistent tempo maintained throughout.

5. Andersen Caprice Op. 33/3, *Andantino* ($\text{♩} = 56-66$)

In this etude, the flowing melody and graceful mood of the etude requires smooth finger movement and an even sound in column. Shape the phrases, observing marked dynamics and articulations carefully to enhance the music's expressive qualities.

D Major

7. Paganini/Herman Caprice Op. 1/16, *Allegro* ($\text{♩} = 104-112$)
Use light articulation for speed and agility in this caprice, with breath accents for *sf* markings rather than heavy articulation. Traditional arpeggios and other wide interval patterns utilize the flute's full range, challenging concentration, reading ability, and embouchure flexibility.

8. Andersen Caprice Op. 37/18, *Adagio* ($\text{♩} = 56-60$)

A traditional study for practice of accuracy, control and confidence in octave slurs. Practice the melody first without the upper octave note, concentrating on phrase direction, dynamics, and interval connection.

D Major

9. Quantz Caprice 8, *Capriccio* ($\text{♩} = 63-69$, with freedom)
In this energetic and playful caprice, Quantz explores D Major, with the traditional mode and simple harmonic patterns of the Baroque. In the style of the period, various articulation patterns may be used, articulated or slurred, and combinations at the end of the piece.

10. Paganini/Herman Caprice Op. 1/16, *Allegro* ($\text{♩} = 98-104$)
Poco piu mosso ($\text{♩} = 104-112$)
Using various articulation patterns, a simple melody with repeated notes and fluid melodic patterns. The chromatic scale in B Minor adds complexity with a *pizzicato* representation, dynamic contrast, and challenging interval patterns.

D Minor

11. Andersen Caprice Op. 37/18, *Adagio* (*quasi cadenza*), *Forte*
In this etude, the effect is of a soloist with a cadenza. Practice the melodic line separately and practice the cadenza in phrases. Analyze chords in order to understand phrase direction. The highly chromatic style is expressive and expressive with a *rubato* style in written cadenzas and in the final ending.

11. Boehm Caprice Op. 26/4, *Allegro* ($\text{♩} = 104-112$)
Traditional phrasing, clear phrases outline D Minor and repeated slurs connect melody notes. Smooth finger movements, light articulation, and rhythmic breaths are essential for speed and fluid phrasing, and challenging fingerings in the low register (C, C \flat /D \flat , D) provide excellent preparation for difficult repertoire such as Mahler's *Symphonies*, the Prokofiev *Sonata in D Major, Op. 94*, or Ravel's *Daphnis et Chloe*.

A Major

13. Fuerstenau Caprice Op. 80/5, *Polonaise, Moderato scherzando* ($\text{♩} = 104-112$)
Based on a theme from Rossini's opera *William Tell*, typical dotted rhythms, triplet figures and rapid arpeggios reflect the style of the *Polonaise*, a popular 19th century Polish dance. Maintain a strong sense of phrasing within the $\frac{3}{4}$ meter, and a *risoluto* middle section is followed with a return to the opening *scherzando* theme.

14. Andersen Etude Op. 63/7, *Moderato animato* ($\text{♩} = 68-80$)
Technically demanding, with frequent accidentals in a rapid tempo, identify melodic notes and harmonic progressions to maintain phrase direction throughout. Exaggerate dynamics, always looking ahead to anticipate challenges of articulation, accidentals and unexpected patterns.

A Minor

15. Andersen Etude Op. 41/2, *Animato* ($\text{♩} = 76-84$)
In a light, delicate style (*staccato molto leggero*), harmonic progressions provide phrase direction throughout the etude. Practice at a slow tempo for consistent tone quality and intonation, increasing speed and varying articulation

by adding double or triple tongue groups to each note.

16. Schade Impromptu Etude/2, *Allegro con spirito* ($\text{♩} = 68-72$)
Identify melody notes and harmonic framework to simplify technical challenges. Use triple tonguing in articulated patterns, noting the F Major key change before a *Da Capo* return to the beginning. The virtuosic Coda, marked *Piu presto*, challenges with a faster tempo and technically difficult patterns.

E Major

17. Berbiguier Etude/14, *Allegro* ($\text{♩} = 108-112$)
Traditional etude with scales, arpeggios, octaves, thirds, and other typical patterns within a basic harmonic framework. Support smooth, relaxed finger movement with an energetic air column, using light articulation for staccato notes and maintaining clear phrase direction throughout the etude.
18. Andersen Etude Op. 15/9a & b, *Allegretto giocoso* ($\text{♩} = 84-92$)
In two versions, 9a with single tonguing and 9b with double tonguing, challenges include frequent accidentals, wide interval leaps, abrupt dynamic changes, and a lack of breathing opportunities. Marked *Affabile*, the style is playful and pleasant.

E Minor

19. Quantz Fantasia/11, *Fantasia*, Free in tempo
Perhaps written for Quantz's employer, King Frederick the Great of Prussia, the Fantasia explores E Minor, a common key on the Baroque flute. With clear structural markers and frequent repeated patterns, the tempo is moderate in the style of a fantasia.

20. Andersen Etude Op. 63/4, *Allegretto* ($\text{♩} = 175-180$)
Ben staccato e molto presto, this etude challenges with a Presto tempo, frequent accidentals, and sudden dynamic changes. Clear phrasing and articulation add to this technically demanding etude.

B Major

21. Kuhlau Divertimento Op. 15/1, *Allegretto con moto* ($\text{♩} = 45-50$)
Allegretto con moto, divertimento, virtuosic, slow movement, clear phrasing, typical ornamental flourishes, grace notes, and arpeggios, try triple tonguing phrases require attention to articulation. Meandering melodic lines encourage imagination.

27. Schade Impromptu Etude/5, *Allegro scherzando* ($\text{♩} = 102$), Poco meno ($\text{♩} = 104-112$)
Playful style of a playful scherzo, changing articulations, complex rhythms, and disjunct interval patterns challenge in this technically demanding study. A contrasting middle section (Poco meno) modulates to E Minor, and difficult fingering combinations and upper register patterns add a virtuosic touch.

B Minor

23. Koehler Etude Op. 33/4, *Moderato* ($\text{♩} = 56-60$)
Fluid technique and smooth finger connections create seamless phrasing in the opening section. Typical of 19th century style, modulation to the parallel B Major signals a

change of mood, with articulated skips, florid arpeggios, and wide intervals. The opening returns in B Minor, with extensive development and elaboration, before a final section modulates to the related key of D major.

24. Karg-Elert Caprice Op. 107/26, *Capriccioso, con rivetteria* ($\text{♩} = 92-100$)

In a capricious, teasing mood, contrasting themes characterize this caprice, with a recurring melodic motif of rising five-note figures in the style of the conversation pieces of late 19th/early 20th century composers. Karg-Elert uses tonal ambiguity, chromaticism, and diminished/augmented

F# Major

25. Boehm Methodical Study Op. 37/1, *Allegro vivo* ($\text{♩} = 56$)
A moderate tempo, this study leads to this melodic line and frequent articulation. Emphasis reading in this key. Technical challenges include footjoint slurs between measures, and marking breaths at phrase boundaries. Practice with a slow and legato style.

Gb Major

26. Andersen Etude Op. 17/25, *Andantino* ($\text{♩} = 76-84$)
Enhance technical skills from the previous F# Major etude, this etude explores the same key, however, reading skills are emphasized in the key of Gb Major. Integrate the three Bb fingerings (1&2, 3&4, 4&5, Lever Bb) throughout this etude, developing flexibility and confidence with each fingering option.

G Major

27. Andersen Etude Op. 41/8, *Allegretto* ($\text{♩} = 52-56$)
In waltz time with typical four-bar phrases, feel the meter in one beat per bar, concentrating on forward motion in phrasing. Observe the marked *diminuendo* and *rallentando* leading to the return of the opening theme. For additional challenge, this etude should be practiced up an octave as preparation for solo and orchestral repertoire of the modern era.

28. Karg-Elert Caprice Op. 107/11, *Velocissimo e molto leggero* ($\text{♩} = 168-176$)

Identify chord and scale patterns of the basic structure before adding the additional double or triple tonguing. Use light articulation to maintain a *Velocissimo* tempo, developing tonguing speed to maintain performance tempo.

C# Minor

29. Boehm Caprice Op. 26/1, *Vivace* ($\text{♩} = 68-72$)
Originally written in C Major, transposition to C# Major increases the difficulty of this study, particularly with additional accidentals which occur in the new key. Use consistent air support and smooth finger motion for beautiful phrasing in wide interval slurs and complex foot joint patterns.

Db Major

30. Schade Caprice/11, *Presto* ($\text{♩} = 96-104$)
This virtuosic caprice requires tongue and finger coordination, embouchure flexibility, accuracy in reading, and command of breathing for success at a *presto* tempo. A brief Gb Major section precedes the *Da Capo* return to Db Major, with a short coda section to conclude the caprice.

C# Minor

31. Kuhlau *Divertissement Op. 68/6, Poco Larghetto* (♩ = 52-56)

The opening movement of the final *Divertissement* from Kuhlau's Op. 68, expressive, dramatic phrasing characterizes the romantic style of the 19th century. Intricate rhythms require consistent subdivision, and phrases should be shaped throughout melodic lines and sustained notes.

C# Minor (Enharmonic Db Minor)

32. Andersen Caprice Op. 37/14, *Allegro* (♩ = 112-120)

Originally written in the key of D# Minor, transposition to C# Minor provides opportunity for practice in this difficult key. Think in long phrases, avoiding the natural tendency to short phrasing because of the written 2-note slurs. Musical expression follows phrase shape, and attention to articulation, phrasing, color and dynamics enhance the expressive beauty of the Caprice.

Ab Major

33. Boehm Melodious Study Op. 37/9, *Allegretto grazioso* (♩ = 88-92)

A traditional study, the melodies are based on scales and arpeggios in the key of Ab. Smooth finger connections, particularly from low C to Eb, are essential in this study. Descending and ascending slurs require embouchure flexibility, and ornaments, such as grace notes or mordents, add virtuosity to the simple melodies.

34. Andersen Caprice Op. 37/21, *Moderato* (♩ = 104-112)

Use light articulation to maintain tempo and tone quality in this etude, and the decision to use slurs and tonguing varies according to final performance tempo. This etude is a challenge, practice this caprice up an octave, and experienced flutists, F and Eb should be performed as written.

Ab Minor

35. Boehm Melodious Study Op. 37/12, *Allegro* (♩ = 104-112)

With a key signature of seven flats, this study is a tempo complex finger combination, and the challenge in this difficult study is to maintain consistent patterns and complexity, and to maintain a steady tempo and phrasing.

Enharmonic Db Minor

36. Andersen Caprice Op. 37/15, *Andantino* (♩ = 88-92)

Enharmonically written in the key of Ab Major, finger combinations and slurs are a challenge reading ability. Use light articulation and clear dynamics for expressive phrasing. To increase difficulty, practice this caprice up an octave.

Eb Major

37. Schumann Caprice Op. 1/14, *Moderato, Allegro al Marcia* (♩ = 80-84)

In the style of a march, simple melodies and harmonies are embellished, adding virtuosity to the basic structure. Dotted rhythms, accents, and dynamic markings add drama, in a typical 19th century fashion.

38. Andersen Etude Op. 30/19, *Con anima* (♩ = 96-104)

Contrasting sections define this traditional etude, with triplets ornamenting the melodic bone structure in the opening, and lyric scale figures running throughout the middle. A *Da Capo* return to the opening completes the etude.

Eb Minor

39. Boehm Caprice Op. 26/14, *Vivo* (♩ = 60-66)

The *Vivo* tempo challenges technique, with awkward finger combinations, accidentals, long phrases, and lack of opportunity for breaths. In the style of 19th century composers, Boehm changes from minor to major in the coda section, with a brighter color contrasting the dark mood of the etude.

40. Schade Impromptu Etude/8, *Moderato* (♩ = 58-60)

Use a lyric style in this beautiful etude. Schade's etude has a clear sense of phrase direction, while the etude presents challenges. Schade's etude is an excellent opportunity to develop reading skills, with the etude's phrasing patterns with multiple ledger lines, and the etude's phrasing patterns.

Bb Major

41. Boehm Caprice Op. 26/15, *Vivo* (♩ = 60-66)

Use a lyric style in this beautiful etude. Boehm's etude has a clear sense of phrase direction, while the etude presents challenges. Boehm's etude is an excellent opportunity to develop reading skills, with the etude's phrasing patterns with multiple ledger lines, and the etude's phrasing patterns.

42. Paganini Etude Op. 1/13, *Allegro non troppo* (♩ = 104-112)

Paganini's etude has a character Paganini adds grace notes, trills, and ornaments, and dynamic contrasts to a simple melody. Paganini's etude utilizes a *Da Capo* section in G Minor utilizes a full range with difficult interval leaps, trills, and changes of melodic direction, and the *Da Capo* returns with the opening in a minor and major key.

Bb Minor

43. Boehm Melodious Study Op. 37/12, *Allegro* (♩ = 104-112)

Lively tempo and mood, expressive melodic phrasing and ornaments study. Identify the first note of each group, practice in a legato style to develop confidence in phrasing, and use light articulation, with a supported air column, creates smooth technique and phrasing.

44. Andersen Etude Op. 33/16, *Adagio* (♩ = 92-96)

In a lyric style, consistently shape the beautiful phrases with a smooth air column and flexible embouchure through the difficult intervals, fingerings, and register changes. Harmonic and melodic progressions fit the traditional model of four-bar phrases, with color and dynamic shaping in the phrases.

F Major

45. Koehler Romantic Etude/18, *The Wind, Moderato mosso* (♩ = 108-116)

A study of the chromatic scale, rapid twists and turns imitate the sound and motion of the wind. Use consistent air for smooth phrases, and dynamic markings



follow the rise and fall of the line. Keep fingers loose and close to the keys for even technique.

46. Andersen Etude Op. 14/11, *Moderato* (♩ = 120-126)

Use light articulation and a buoyant air column for a resonant tone quality at the marked *forte* dynamic level. Bring out melody notes (the 1st and 4th note of each measure), and use less emphasis on other notes. For additional challenge, practice this etude up an octave, add double or triple tongue