

## The graduate flute recital



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### Abstract

The graduate flute recital aims for developing a high standard flute's performance ability. The process of preparing the recital includes various aspects of study including historical background, musical form, techniques and solutions of performance's technical problems of the selected pieces.

The performer chose flute repertoire from Romantic to 20<sup>th</sup> -century music era including Claude Debussy's *Syrinx*, *Fantasie Brillante* on Themes from Bizet's *Carmen* arranged by Francois Bourn, Carl Reinecke's *Sonata "Undine"* Op.167, Eric Ewazen's *Ballade*, *Pastorale* and *Dance* for Flute, Horn and Piano. The recital was on June 31, 2015 with the duration of 60 minutes.

As of the process of the recital, three technical problems derived from practicing sessions. 1. playing high pitch with a soft dynamic 2. lacking of fingering accuracy 3. having uneven tones in large intervals

The study of relating resources regarding to the technical problems helps find the solutions presented in these following results. The performer can sustain the high note with a better tone quality with greater stability, move fingers with more accurate, and a better control of the large intervals as a result of a better uniformity of sound of the large intervals.

### Background

The selected repertoire of the flute graduate recital program consists of Claude Debussy's *Syrinx*, *Fantasie Brillante* on Themes from Bizet's *Carmen* arranged by Francois

Bourn, Carl Reinecke's Sonata "Undine" Op.167, Eric Ewazen's Ballade, Pastorale and Dance for Flute, Horn and Piano. These pieces feature some technical problems consisting of playing high notes in soft dynamic, lacking of fingering accuracy, and uneven tones over large intervals. To perform the recital successfully the performer requires to overcome the problems by gathering information from relevant sources of flute technique and the like. The causes and solutions of the problem are illustrated in the following

Firstly, the problem of playing high pitch in a soft dynamic is a result of unfocusing and lacking a quick speed of air. Typically, playing high notes in a soft dynamic is difficult among flutists, and the flutists have to over blow a fundamental note in order to get a note in a higher register. The problem can be solved by realizing the overtone series over the fundamental notes in order to help finding a proper embouchure formation to obtain a good tone quality in high register. After achieving a better tone quality in the high register, the performer then practices playing long tone with crescendo and decrescendo dynamic direction starting from piano to forte and then back from forte to piano. The performer should avoid having tension on their lips and making an accent at a starting note on high registers.

Secondly, the problem of lacking fingering accuracy takes place in both fast and slow passages. In order to preserve the originality of the music and well-structured phrasing the flutists have to aware of the precision of fingering movement to allow a smooth musical direction and a reliable performing quality. The problem can be solved by practicing scales and arpeggio in every key. Especially ones should practice the a group of notes selected from the problematic passages then play that in different rhythmic patterns. Moreover holding a flute with a correct and relaxing hand position is also helpful to avoid tension happing in fingering movement.

Lastly, the problem of uneven tone volume over large intervals is caused by an inaccurate lip position and air speed. In order to succeed this, the flutists need to know a correct lip position and to control a proper air speed associating with a proper angle of air blowing through flute's head joint.

#### **Problem Statement/ Statement Significance**

1. playing high pitch with a soft dynamic
2. lacking of fingering accuracy
3. having uneven tones in large intervals

#### **Objective / Aim**

1. to play high pitch with a soft dynamic with a better tone quality with greater stability.
2. to move fingers with more accurate.
3. to better control of the large intervals as a result of a better uniformity of sound of the large intervals

### Methodology

1. Select flute repertoire from Romantic to 20<sup>th</sup>-century music era including Claude Debussy's *Syrinx*, *Fantasie Brillante* on Themes from Bizet's *Carmen* arranged by Francois Bourn, Carl Reinecke's *Sonata "Undine"* Op.167, Eric Ewazen's *Ballade*, *Pastorale* and *Dance for Flute, Horn and Piano*.
2. Collect necessary information including historical background, musical form, techniques and solutions of the technical problems of the selected pieces from a relevant source.
3. Analyse flute's the technical problems and finding a suitable solution
4. Apply the solution in practicing sessions
5. Perform the recital
6. Summarise all gathering information from the whole recital's procedure

### Conclusion and Significance

The performer can sustain the high note with a better tone quality with greater stability, move fingers with more accurate, and a better control of the large intervals as a result of a better uniformity of sound of the large intervals

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### Program Note

**Composition title** Syrinx, Fantasy for flute from the theme of Bizet's Carmen, Sonata "Undine" Opus 167

**Composer's name** Claude Achille Debussy, François Bourn, Carl Reinecke

### Brief history of composition

Syrinx by Claude Debussy

Claude Debussy was born in 22 August 1862 in Saint-Germain-en-Laye, France and leading the Impressionist composer. He died in 25 March 1918 at his home in Paris. Syrinx, a piece for unaccompanied flute solo, was composed in 1913. The French poet Gabriel Mourey, asked Debussy to write this piece for his dramatic poem named "Psyche". Louis Fleury is the first flutist who performed this piece in December 1913. La Flute de Pan was the original name of this piece which was changed into Syrinx later by the publisher because there is another piano piece of Debussy shares the same title.

This piece was written in Impressionist style demanding for dark mysterious sounding as well as a flexible phrasing that provides the flutist an opportunity to show a beautiful flute sound, variant tone color, technique and multitude musical interpretation. The original manuscript was edited by Marcel Moyse before published by Joubert. The piece contains 5 movements which are Très Modéré, Un peu mouvementé, Au Mouvt (Très Modéré), En retenant jusqu' à la fin and Très Retenu.

Fantasy for flute from the theme of Bizet's Carmen by François Bourn

François Bourn was born in 1840 in France, a French flutist of Le Grand Théâtre de Bordeaux was also a composer and professor at Conservatoire de Musique de Toulouse. He died in 1920.

In 19<sup>th</sup> century, opera became more popular among the society in Europe. The audiences not only heard the music from theatre but also listened to a reduction version of the operas which consists of a fragment of melodies and a combination of a small instrumentation. Fantasy is a freely composed instrumental piece in which one musical idea leads to another without much dependence on form, thus suggesting improvisation. This piece, Fantasy for flute from the theme of Bizet's Carmen by François Bourn is an arrangement for flute and piano based on Bizet's Carmen. Bourn picked several melodies from the opera and rearranged it. Currently, this piece has become an important flute repertoire.

Sonata "Undine" Opus 167 by Carl Reinecke

Carl Reinecke, a German composer, was born on 23 June 1824. He was professor of music composition at the Leipzig Conservatory and died on 10 March 1910 at age of 85.

This piece was inspired by an 1811 novella by Friedrich de la Motte Fouqué about the nymph Undine, who acquires a mortal soul through the love of the knight Huldbrand. The piece was first published in 1882.

Four-movement symphonic structure (enhanced from 3-mvt. sonata form)

1. Sonata allegro, in E minor
2. Intermezzo with 2 trios, in B minor with trios in G major and B major
3. Slow movement in ternary form, in G major with contrasting section in B minor
4. Finale in E minor with final reprise of second trio in E major

**Presenter's name** Worapong Pimsen

**Presenter's profile picture**



**Youtube link :** <https://www.youtube.com/watch?v=05ja8ZCRL-M>

### **Brief biography of Presenter**

Born 11 April 1988

- 2010 started educate in flute major at College of Music, Mahasarakham University with Ajarn Watchara Homhuan.

- 2014 – now, studying master degree in flute performance with Ajarn Worapon Kanweerayothin at Faculty of Music, Silapakorn University.