






Vivace: 7th movt. from Sonata in D, Op. 30 No. 11, Schickhardt

Flute 2018-2021: Grade 2, A:2

	LESSON ACTIVITIES
 <p>PITCH Accuracy, clarity and definition of notes and/or intonation</p>	<ul style="list-style-type: none"> • What does the key signature tell us about this piece? D major is not a Grade 2 requirement scale, so it's not written in the grade pack; can you still work out how to play the notes from just this key signature? What would be the notes in the arpeggio? How do you know? • In the first two lines, try circling the sharps – if you carried on doing this, would you remember to circle the top C-sharps too? Can you spot them? • The middle section always adds one sharp, which one? This means the music goes into a new key, A major – try playing an A major scale. • There is a trill in bar 20 – try playing it using the rhythm shown above. Ask your teacher about using the trill key for the semiquaver D. • There are lots of leaps in the music; where is the longest stretch of steps you can see? Hint: lines 2 or 4.
 <p>TIME Suitability of tempo, stability of pulse, sense of rhythm</p>	<ul style="list-style-type: none"> • What's the most common bar-long rhythmic pattern you can see? It's bar 2, can you spot it all 7 times? Try playing this bar each time it occurs, let your teacher play the rest. • There is a dotted rhythm later on; what does the dot mean? What words can you think of to match the rhythm of this bar? Can you think of a better one than "Amsterdam"? • Look at the first line of music. Become a "human metronome" and play a beat on a low A steadily whilst your teacher plays the music over the top. If you can do it, try swapping over. Which was the hardest way round for you?
 <p>TONE Control and projection of the sound, sensitivity and awareness in use of tonal qualities</p>	<ul style="list-style-type: none"> • There are high and middle C-sharps in this piece, a tricky note to make sound good. What can you do to make it sound as beautiful as the other notes? How do you adapt the way you blow and support? Can you do this whenever C-sharps turn up in the music, for instance in line 3? • If you compare a loud section of music with a quiet section, which sounds best (maybe look at line 1 and line 5)? If the louder notes sound brighter and clearer, try and match this sound as you play quietly too, by blowing faster, squeezing the lips a bit more, and supporting well. • When the composers write high notes for their flute, they often want those sections of the music to sound joyful; can you play the top register notes easily, without sounding like you're straining? What do you have to adapt to make this sound convincing?
 <p>SHAPE Effectiveness and clarity of musical shaping and detailing</p>	<ul style="list-style-type: none"> • There are lots of slurred pairs of notes in this piece; how many can you see, including the crotchet-pairs as well as the quaver-pairs? • Are the changes in loud and quiet playing sudden or gradual here? How many times do you have to swap? • Try playing it with your teacher; one of you plays only the <i>forte</i> phrases, one of you only plays the phrases marked <i>piano</i>. Then swap over. Who was best at making the louds or the quiet? Try again if you want, see if you can do any better. • How long are the phrases in this piece; if you could hold your breath, how far apart would the breath-marks be? Most phrases are 4 bars long (with phrases having up-beats in bars 4 and 12), and the fifth line has 2-bar phrases. When you take your breaths – and you'll probably need to take breaths during the phrases – be aware if you are breathing at a phrase-end, or whether you want to try and make it less obvious, like a comma in a sentence rather than a full-stop.
 <p>PERFORMANCE Overall command, involvement with the music, musical communication</p>	<ul style="list-style-type: none"> • This is a Minuet – what does that mean? See if you can find other Minuets to listen to, and perhaps watch how people would dance to it. • What gives this the feeling of a dance? You could try playing with more sound on the first beat of the bar, playing it quite fast and fluently, tonguing clearly and neatly; they all add to the musical character. What else can you think of? • Try playing this along with just the flute part, either with your teacher or <i>Flute Practice Partner</i> app. Then try playing it with just the piano accompaniment, again either live or using the <i>Practice Partner</i>. Which did you find easier and why? • When you practise at home, do you remember to play it all the way through, or do you always go back? Plan with your teacher what needs to be practised at home to get this ready for a performance.