This etude by Anderson is marked *Adagio*, meaning in a slow tempo. This etude allows the performer to communicate a beautiful sense of line as well as an understanding of musical expression. It challenges the performer by combining an absolute need for rhythmic integrity with a connective lyricism (as indicated by the term *ben tenuto*- meaning well sustained). The phrasing throughout the etude is typical four bar phrasing. Use these larger units to help you shape the melodic line, particularly since printed dynamic markings are scarce. For example, it would be appropriate to add a slight crescendo from the opening bar to m. 3 followed by a decrescendo to the end of the phrase in m. 4. While not each of the 4 bar phrases should contain what musicians term a "hair pin" (crescendo-decrescendo) experimenting with this may provide you with some musical ideas. To further promote connectiveness in this etude, experiment with softer articulations, perhaps a "du" syllable rather than "ku."

Rhythmic precision is mandatory throughout this etude. Mental subdivision is the key rhythmic success. On the practice track for this etude, I perform suggestions for the mental subdivisions. Play along with the CD, listening for the subdivisions underneath. When practicing without the CD, take care not to rush longer note values, such as the dotted quarter notes and double dotted quarter notes, as well as rests. Also make clear distinctions between the dotted eighth note/sixteenth rhythms and the triplets. Read the rhythms very carefully, for example m. 5 contains a dotted eighth note followed by a sixteenth and m. 8 contains a double dotted eighth note followed by a 32nd note.

M. 19 and 27 contain a symbol called a mordent. It is similar to a trill but only contains one fluctuation or wiggle rather than several, in this case from f# to g#. For this, you may leave down the right hand ring finger and wiggle the g# key once. Do not let the ornaments such as the grace notes and trills, effect the rhythm. Practice first without the grace notes to solidify the rhythm and once you are comfortable with the rhythm, add the ornaments in. Place the grace notes quite close to the beat, but don’t play them so quickly that they are not in the character of the adagio. The same comment applies to the opening trills. The trills should have an even yet graceful character, not so fast in speed that they are out of character for this etude.
Intonation is an area that should not go unmentioned. The wide range of this etude, the strong presence of the often wildly sharp middle c#, and the length of the phrasing, all provide intonation challenges. Remember your individual pitch tendencies (for example, as flutist we are often flat in the low register when playing softly and sharp in the 3rd register when playing loudly). Listen carefully and compensate appropriately. Please add RH middle and ring fingers to your middle c#'s to help lower the pitch. Phrase endings, where we often have less air, may tend to go flat. If you are having trouble making the phrases on your breaths, ask yourself these five questions: 1) Am I taking enough air in? 2) Am I getting all of my air out? 3) Am I playing the proper dynamic? 4) Am I playing the correct tempo? 5) and lastly, am I wasting air through an embouchure that may be to open? The answers to these questions can help lead you to the solution. If you are still going flat at the phrase endings try this trick: Push your flute forward, away from your embouchure as you decrescendo. Doing so raises the pitch.
Page: 44, No. 28
Key: F# Major
Tempo: Dotted eighth note = 108-126
Errata: m. 11, 4th note is E-natural
Cuts: none
Piccolo: Mm. 40-41: Last note of m. 40 - one octave lower; first note of m. 41 - one octave lower; last note of m. 41, play low ff#.

This etude is marked Velocissimo e frizzante meaning very fast and rapid. Notice the untraditional beaming in this etude, a Karg-Elert signature. While the beaming certainly serves the purpose of highlighting logical note groupings, it should not effect the rhythm or natural pulses associated with this meter. Though the beamings reflect frequent shifts between note groupings of two and three, Karg-Elert retains the natural accents associated with this meter through the placement of accents on the first and second large pulses of each measure.

Articulation in this etude should sound light and effortless. Experiment with different types of articulation to see what best suits you. For example try triple tonguing the opening measures using TK1 TK1 and then TK1 TK1 TK1. Both are valid but different performers often find one suits them better than the other. Single tonguing is also possible at the designated tempos but special care must be taken to ensure that the style remains light and fluent. The markings in m. 24 and 26 indicate to play two 32nd notes for each 16th. A legato double tongue here will help ensure quality of tone as well as aid in keeping tempo. Try adding a bit of weight or length to the first note of each two note slurred grouping. This will not only help to bring out the contrast in articulation but will also help you keep from rushing the first of the two slurred notes.

M. 41 contains a note you may not have played before. The first note of the measure is a high c#'. The fingering for the high c#' is LH middle finger, g# key, RH index finger, and both the RH c and c# keys, no thumb. It’s quite appropriate that Karg-Elert places a sforzando here. Placing a little more air on that note using a push from the abdomen will really help the note pop right out.

This etude is also a great study in the use of both thumb b-flat and one and one b-flat. If you can use thumb b-flat without sliding between b-flat(or a#) and b-natural, then do it. If not, determine if lever can be used. If your right hand index finger is free preceeding the b-flat (or a#), then lever b-flat is possible. Lastly if a note preceeding or following the b-flat employs the right hand index finger, one and one b-flat may be a better choice. I would like to suggest using thumb b-flat in the following measures: 1 through the downbeat of m. 6, m. 7 through m. 9, mm. 13, 17, 20, and 23, 35 through the middle a# in m. 38, and m. 42. Lever b-flat can be used in m. 15 and one and one b-flat elsewhere. Please make sure that you do not have the thumb b-flat employed on the high f# in m. 38, or that note will be extremely flat.

Take breaths in rests wherever possible. Additional breaths may be taken in m. 26 before the e-natural and in m. 30 before the e#.
This etude is marked *Appassionato e stretto* meaning passionately and very hurried. The etude opens on a forte low C. This note is not one that speaks easily for every flutist, particularly at the marked dynamic level. If you are having trouble with the low C, first make sure that you have no leaks in the foot joint. Ask you band director or local instrument technician to take a look and make any needed adjustments. You may also experiment with fingering the low C without the G key (LH ring finger) then add the G key as you articulate the note. There is no need to slap down the G key, just practice to coordinate the adding of the key with the articulation. Also playing regular long tones that extend all the way to the low C will teach you where the embouchure needs to be set in order for the low C to come out.

The combination of arpeggiated and stepwise motion in the melodic line creates an interesting technical challenge. Some note combinations such as the middle c to e-flat in m. 1 require quite a shift in fingering while others such as the f#, g, a-flat, that immediately follow do not. F#, g, a-flat is an incredibly easy finger combination. The result: We tend to rush the easier finger combinations and end up with technique that is uneven. Practice rhythms are a wonderful way to promote evenness in technique. Ask you band director or private teacher for information on practice rhythms or you can e-mail me with your address and I will send you a wonderful article and chart explaining how to apply them in your practice. Also listen carefully to create an awareness of any unevenness and combine that with a conscious discipline of the fingers.

In addition to following the printed dynamics apply the little-more-most principal to the sequence in m. 10-14. Perhaps a little less “forte” on m. 10, more on m. 12, and most on m. 14 creating a nice build to the end of the A section of this etude.

M. 34 to 37 may sound tonally a little strange to you but the progression is actually quite interesting. Beginning in M. 34 analyze every three notes into triad. If you look at every other triad, c-flat, g-flat, d-flat, a-flat - notice the progression around the circle of fifths. If you look at every other triad beginning with the second triad, the same circle of fifths pattern emerges. The interesting thing is that the first and second patterns are a tritone apart, which is why it sounds so dissonant to our ears on the first hearing.

This etude also offers opportunities for using both thumb b-flat and 1&1 b-flat. As in Selection II, if you can use thumb b-flat without sliding between b-flat and b-natural, then do it. If a note proceeding or following the b-flat employs the right hand index finger, one and one b-flat may be a better choice. I would like to suggest using thumb b-flat in the following measures: 6, 10, 18-22, 26, 30-33, 35, 38-39. Use one and one b-flat elsewhere. Again, please make sure that you do not have the thumb b-flat employed on any high f# or g-flat.