

A:3 La donna è mobile

This is a good piece to choose if you are confident with playing high notes up to A; if you are not comfortable with these notes, maybe consider choosing another piece.

Before starting work on this piece, try to listen online to the original song from the opera Rigoletto https://www.youtube.com/watch?v=p_BRJY7_AY and the flute version <https://www.youtube.com/watch?v=iu83q4chlZE> which is also available as part of your exam downloads; use the code in the back of your book to access these.

Start by getting familiar with the notes in the first eight bars, counting **1,2,3, 1,2,3** in your head before you start; once you are confident with the notes, pay attention to the articulation. There is a mix of staccato (short) notes and legato (smooth) phrases. You'll notice that section is mainly legato, with staccato in just the first and third bars you play. Aim for the staccato notes to be the length of a quaver, followed by a quaver rest. If you find slurring across three notes difficult, practise bars 5 and 7 separately, playing the same bar over and over again.

Get familiar with the notes in the next eight bars, (bars 11 to 18). It may help to play your higher G and A before doing this; try working up to them from a D or E. You may need to practise bars 15 and 16 quite a bit to get confident with that part. Once you are familiar with the notes, again pay attention to articulation, making sure that you do the legato and staccato notes as written, and also adding in the tenuto notes, making sure that you give them their full length.

Look at the last two bars and you'll see something you've already played. Practise counting two bars rest **1,2,3, 1,2,3** in your head before playing these two bars; get to the point where you are confident counting and coming in (starting playing) after the rest. Then practise playing the whole piece, still counting the two bars rest at the beginning and in bars 19-20.

When you are confident with all of that, pay attention to the dynamics, which are particularly important in the second half. Make sure you do the crescendo starting in bar 11 as well as the one in bar 15. Then there's just the rit, pause and 'a tempo' to add. The rit in bar 15 is a slight slowing down, and the 'a tempo' marking in bar 17 is telling you to go straight back to your normal speed. The length of the pause on the high A in bar 16 is up to you, whatever you feel comfortable with. It's a pause for effect, a little bit of showing off; watch the opera video again!

Then try playing along with the full version and finally the piano backing; practise.