

ABRSM GRADE 3 FLUTE

PIECE A1 – MENUET

Before you start have a listen to this piece:

<https://www.youtube.com/watch?v=TU2T9D8nHSI>

Clap along to the pulse and have a think of how the piece makes you feel or where you would hear this piece.

Once you have done this, read the description at the bottom to see if you were on the right track.

Key signature

Always look at the key signature before you play. Although the key signature has F and C sharp, check the notes the piece starts and ends in. This will always help you to making a decision in what key the piece is in, as well as when you listen to it.

The title already suggests the piece is in B minor. It also starts and ends on the tonic note B and has an A sharp.

Remember: To make a scale minor the 7th note is raised. In this case A sharp, which is B flat.



Section 1

Always take the piece in sections.

This is your first section.

A:1

Menuet

Sixth movement from Suite in B minor, BWV 1067

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Edited by and keyboard
transcription by Richard Jones

J. S. Bach
(1685-1750)

Make sure you clap the rhythms through before playing them. You could also go back to the YouTube link and clap through this section.

Take a steady tempo to begin so you have time to think and prepare for what's coming up.

TOP TIP: Don't play the trills and grace notes until you have all the other rhythms in place.

Make sure your quavers are even and flow. If you find yourself stopping in-between to think about the next bit, take it bar by bar.

Split the rest of the piece up and follow this for each section.

Articulation

Once you have all the notes and rhythms correct, move onto the articulation.

Take the first bar. You have three quaver notes in a slur, one tongued followed by a staccato.

REMEMBER: Staccato is a short note that is detached.



Make sure you concentrate on this articulation as it always reoccurs. Ta-a-ha Ta Ta Ta. Always keep the flow of the quavers seamless too.

Trills and Appoggiatura

On the first line, above the music, it gives you an example of how the appoggiatura and trills are meant to be played.

The first one is an appoggiatura.

An appoggiatura is not played as fast as a grace note/acciaccatura is played. As you can see it doesn't have the line through it like an acciaccatura would.



This is an acciaccatura- played fast onto the next note (B)



This is an appoggiatura.

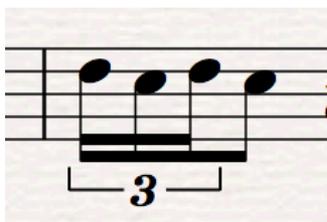
As you can see above the music they have written a crotchet slurred to a minim. This is how you play the appoggiatura.



The next ornament you have is a trill. This is also written out above as well to show how it needs to be played.



The trill starts on the D goes down to a C sharp, then D back to C sharp. This is played quickly. Refer to the YouTube link to hear how it sounds. This is what it would look like if it was written out.



Although all the other ornaments in the piece don't have this written above them. They should all be approached this way.