

At the playground with Erica. Z Erik na igriscu

This piece has a lively, happy character conveyed by the use of the Major key, fast legato semiquaver runs, the use of staccato, the sudden changes in dynamic from bar 21 and the playful acciaccaturas, (grade notes). You should therefore emphasise all these features to capture the lively feel of the music.

Begin your warm up with some octave hops, as this will help you to play from bar 21 to the end. You can use the octave hops practise from the Art Forms web page, woodwind technical support. Also check out the Flute – support for higher register as this also has some good warm up exercises.

As the music is written in the key of D Major you should then play through the scale and arpeggio as another warm up. You should know it, as it was one of the grade 3 scales.

D Major scale



D Major arpeggio



Start by clapping the opening rhythm and saying these words to help get the beat.



Cap-pu-cci-no cof-fee tea tea cap-pu-cci-no cof-fee tea cof-fee

Now try to play the first three lines slowly, keeping the beat steady. The word *meno* at bar 12 means less. This is referring to the dynamics, so play this section slightly quieter, giving room for the crescendo at bar 19. Notice that all the crotchets at the start have a little line above them. This is called a *tenuto* (held note), so make sure you give them their full length. The quavers are all *staccato* (detached notes), so should have the opposite feel to the tenuto notes, short, detached and bouncy.

Still keeping your beat slow, now practise the section from bar 21 – 28. Make sure you exaggerate the dynamics here. Practise playing the crotchet octave hops as loud as you can, and the semiquaver runs as quiet as you can. Make sure you keep the beat

slow, as the music progressively gets harder to play and shouldn't change speed or slow down later.

Bars 29 – 36 are really difficult to play, so you can break this down in to 2 bar sections. The acciaccaturas are very fast notes played just before the beat.

Bars 29 and 30 are written like this



and should sound like this.



Now practise the same for bars 31 and 32. Once you are used to the fingering for this, try playing quietly. Playing high notes quietly on the flute is always difficult, so you may need to look at the notes on the Art Forms home learning site for technical support, Flute – support for higher register.

Bars 33 and 34 use the same notes as bars 29 and 30 just changing the rhythm. Try to play this loud, keeping a strong tone as you hop down the octave to the low A.

Bars 35 and 36 use the same notes as bars 31 and 32, and should also be played quietly, so this has the same technical difficulties as you worked on earlier.

Bars 37 to the end all use the same basic tune as you played in the first half of the piece, however, the grace notes can cause your fingers to trip up. If it helps, practise each grace note separately before adding it in to the tune. Watch out, from bar 45 – 51, the grace notes are all higher than expected. Also the dynamic changes every bar, so make sure you practise changing from loud to quiet suddenly.

Make the final crescendo really dramatic, so you can finish **forte**, with a fast run to the last note (using the top of your D Major scale). Don't forget the staccato on the last note making a short, abrupt ending.

Once you can play through the whole piece at a steady speed it is time to try playing the tune faster. Take this in stages using a metronome to help, and enjoy playing this lively, happy tune.