

Gaia Scabbia

A SCUOLA CON IL FLAUTO TRAVERSO

Raccolta di composizioni per i primi corsi

edizioni musicali Sinfonica

Prefazione

In questi ultimi venti anni lo studio del flauto traverso ha progressivamente raggiunto un'ampia diffusione e assunto un'importanza sempre maggiore.

L'apprendimento di tale strumento, tradizionalmente affidato alle competenze dei Conservatori di musica, è stato inserito nei programmi delle scuole medie a sperimentazione musicale permettendo anche a studenti non necessariamente votati al professionismo strumentale di partecipare a modalità didattiche di contenuto specifico.

L'approccio guidato ai primi rudimenti della grammatica strumentale ha come scopo precipuo quello di ingenerare nella coscienza dell'alunno l'esigenza di misurarsi costruttivamente con il linguaggio musicale.

Lo studio non si risolve quindi in mero esercizio limitato al superamento di situazioni ripetitive e sostanzialmente simili ma è indirizzato all'acquisizione di una specifica strumentazione tecnica con cui individuare nella viva materia artistica le connessioni tra l'espressività del linguaggio e le costanti strutture di meccanica strumentale.

Le inevitabili difficoltà tecniche sono state affrontate in modo progressivo con trascrizioni *ad hoc* di musiche tratte dal repertorio strumentale e lideristico.

Nella stesura dei brani si è cercato di non appesantire la veste grafica del testo musicale, ritenendo che nell'ambito dei fattori espressivi fondamentali quali articolazione, dinamica e agogica un maggiore approfondimento sia di competenza del docente, in relazione all'itinerario didattico progettato per ogni allievo.

Alle composizioni per flauto solo, concepite per fornire allo studente un autonomo approfondimento delle problematiche strumentali, sono affiancate elaborazioni per due, tre o, occasionalmente, più flauti, utili per lo sviluppo della musica d'insieme.

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Foreword

Over the last two decades transverse flute studies have become increasingly popular thanks to the ever growing importance attached to this particular instrument.

Transverse flute courses, traditionally restricted to Conservatories, have been introduced also in experimental, music-oriented secondary school curricula so as to enable a larger number of students to benefit from targeted education opportunities, even though possibly uninterested in becoming career instrumentalist.

Guidance through the rudiments of instrumental grammar basically aims at arousing the students' desire to test constructively their ability with the musical language.

This type of learning goes beyond mere practising, normally conceived only to go improve the performance of repetitive but basically similar sequences. Rather, it encourages the acquisition of the tools necessary to identify the connections between language expressiveness and the constant patterns of instrumental mechanics in the liveliness of the artistic matter.

Evident technical difficulties have been tackled gradually through the ad hoc transcription of tunes taken from instrumental and lieder repertoires.

During transcriptions, a particular effort has been made to lighten the music format in the belief that a closer investigation of such crucial expressive features as articulation, dynamics and agogics lies within the teacher's competence in respect of the educational programme conceived for each student.

Solo flute compositions, designed to encourage students to tackle instrumentals problems individually, have been coupled with pieces for two, three or, occasionally, four flutes to spur the development of ensemble music.

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La conta

Allegretto

Melodia italiana

1.

Musical notation for 'La conta' in 2/4 time. The first staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The second staff contains a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4.

Le campane di San Simon

Andantino

Melodia italiana

2.

Musical notation for 'Le campane di San Simon' in 2/4 time. The first staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The second staff contains a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4.

Pastorale

Allegretto

Melodia italiana

3.

Musical notation for 'Pastorale' in 3/4 time. The first staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The second staff contains a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4.

Melodia francese

Andante

4.

Musical notation for 'Melodia francese' in 3/4 time. The first staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The second staff contains a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4.

La follia

Antonio Martín y Coll
(1660 - 1740)

Andante con moto

13.

Tordiglione

Carlo Calvi
(sec. XVII)

Allegro

14.

Melodia tedesca

Vivace

15.

Die Verschweigung
(*Il silenzio*)

Wolfgang Amadeus Mozart

Allegretto

114.

Musical score for 'Die Verschweigung' by Wolfgang Amadeus Mozart, measures 114-118. The score is in 6/8 time and consists of two staves per system. The first system (measures 114-115) shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The second system (measures 116-117) continues the melody. The third system (measures 118-119) shows the end of the piece with a double bar line. The notation includes various note values, rests, and dynamic markings.

Sonatemi un balletto

Giovanni Giacomo Gastoldi

Allegretto con grazia

115.

Musical score for 'Sonatemi un balletto' by Giovanni Giacomo Gastoldi, measures 115-117. The score is in 3/4 time and consists of three staves per system. The first system (measures 115-116) shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The second system (measures 117-118) continues the melody. The third system (measures 119-120) shows the end of the piece with a double bar line. The notation includes various note values, rests, and dynamic markings, with 'p' (piano) indicated at the beginning and end of several phrases.

Musical score for three staves, measures 1-15. The first three staves are grouped together. The first staff has dynamics *p* and *f*. The second staff has dynamics *p* and *f*. The third staff has dynamics *p* and *f*. The last three staves are individual lines.

Romanza

Giacomo Merchi

Andantino

116.

Saltarello

Vincenzo Galilei
(1533 - 1591)

Allegro

156.

Measures 1-6 of the Saltarello piece. The music is in G major (one sharp) and 3/4 time. The first staff (treble clef) begins with a first ending bracket over measures 1-4. The second staff (treble clef) provides a steady accompaniment of quarter notes.

Measures 7-12 of the Saltarello piece. The first staff (treble clef) continues with melodic lines, including a second ending bracket over measures 10-12. The second staff (treble clef) continues with the accompaniment.

Measures 13-18 of the Saltarello piece. The first staff (treble clef) features a series of eighth-note triplets in measures 13-15. The second staff (treble clef) continues with the accompaniment.

Measures 19-25 of the Saltarello piece. The first staff (treble clef) has a melodic line with some slurs. The second staff (treble clef) continues with the accompaniment.

Measures 26-31 of the Saltarello piece. The first staff (treble clef) includes a first ending bracket over measures 28-31. The second staff (treble clef) continues with the accompaniment.

Measures 32-37 of the Saltarello piece. The first staff (treble clef) has a melodic line with a first ending bracket over measures 34-37. The second staff (treble clef) continues with the accompaniment.

38

44

51

Die Henne
(La gallina)

Johannes Brahms

157. *Con moto*

p

p

p