A PATH TO ARTISTRY*
Patricia George & Phyllis Avidan Louke

Phrasing Gestures

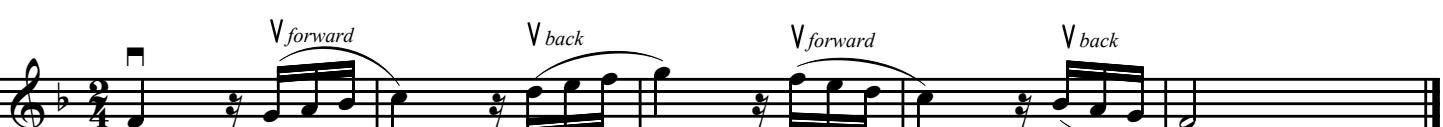Much music of the 1700s is based on the idea of dancing, and the stress of the notes comes away from the first beat.

Music of the 1800s is based on the idea of singing, and the stress of the notes leads to the first beat. William Kincaid taught the phrasing idea in scales by having the student play the first note to set tonality, and then having the 2nd, 3rd and 4th notes lead to 1.

1. Tongue background 1/16 notes with T, K, TK, HAH staccato, HAH slurred
2. 4 vib. per beat

The Swan

for cello

"Le Cygne" from *Carnival of the Animals*

Phrasing marks by Patricia George

Camille Saint-Saens (1835-1921)

Adagio ♩= 60-80

p espressivo

step tip toe step tip toe   land____ andless

DDT

p   DDT   DDT

mf sequence   DDT   *p*

DDT   S   W

S   W   *p*   DDT

mf (max)

lento   a tempo

rit.   *pp*   spaghetti (taper)--flute slightly up at end

DDT = decay to the dot or tie   ~ = color vibrato (& color accidentals)
sequence = get louder or softer   SW = strong - weak
1 = Strength of the Beat   *C# fingering - add LH3 & RH234
The swan sings right before he dies...

For more information on Rules of Phrasing or Phrasing Suggestions:
see *Flute 101: Mastering the Basics* by Phyllis Avidan Louke and Patricia George
For more information on movement and phrasing:
see *The Flute Scale Book: A Path to Artistry* by Patricia George and Phyllis Avidan Louke
www.fabulousflute.com