

THREE ATTITUDES

(for two Alto Flutes)

Having been for many years a teacher of teenagers and the parent of a couple more, I have tried here to capture three of the many quintessential states of the teenage psyche. In quieter moments—i.e., when not having to deal with them—I find these things amusing. It is remarkable that we can survive our teenage years and those of our children. These pieces should be rendered with the sort of wry good humor that is most possible later on, looking back at those awkward episodes.

Notes & performance suggestions

I. Flirty Rendered helpless by enormous changes in their chemistry, they are relentlessly drawn to their opposites in ways that pretty much guarantee humiliation. Anticipations of dreamy romance alternate with moments of tentative approach and sheer panic.

As in all of these pieces, reading from the score at early stages of rehearsal may be helpful. This movement is a hodgepodge of whole tone, chromatic, and almost-major elements in a compact sonata form. A generally light, scherzo-like approach will best suit the title, with the occasional loud spot reminding us that it is difficult to remain calm while trying to be coy. Tempo should remain absolutely steady; flutter tongued notes should not be harsh. About 3:04.

II. Pouty A dark state in which the victim can be withdrawn and sulky, argumentative, or explosive, shifting rapidly from one condition to another. A posture of “Go ahead, just try and cheer me up...” prevails.

The melodic material of this movement is borrowed equally from the 1st and 3rd movements. Play all tremelos as legato as possible, except at breath marks or where rests are indicated in bars 38-39 and 43-46. Owing to idiosyncrasies of the notation software, two tremelo 8th notes (a beamed pair) equal a quarter note’s worth of time; however, two half notes on a tremelo beam,

however, equal a half-note's duration. The frequently changing tempos are general guidelines to the relative speeds of the sections and need not be precise to the beat per minute. The many articulations, dynamics, and phrase markings—outside of the *senza colore* sections—are designed to reflect the intensity and fickleness of the state of poutiness. About 3:10.

III. Ansty Squirmy and impatient—for dinner to be ready, for the weekend to come, or to finish school and move out. Progress toward the next Big Thing never seems to move fast enough, likely owing to some vast conspiracy.

This movement is comprised of two basic elements: motoric stereo effects, with the players exchanging bits of scale or other melodic pattern, and fugato sections of melodic material bearing some modest resemblance to melody of the 1st movement. Regardless of the material or dynamic, a sense of restless energy and impatience is essential throughout. Though the tempo is fast, do not allow it to rush once it is set. Staccati should be light and crisp, as in the 1st movement. About 3:50.

About the Composer...

Jon Jeffrey Grier holds a B.A. from Kalamazoo College, where he studied composition with Lawrence Rackley, an M.M. in Composition from Western Michigan University, studying with Ramon Zupko, and an M.M. in Theory and a D.M.A. in Composition from the University of South Carolina, where he studied with Jerry Curry, Dick Goodwin and Sam Douglas. Jon has taught Advanced Placement Music Theory and Music History at the Greenville Fine Arts Center, a magnet school of the arts in Greenville, SC, since 1988. He composes frequently for student and faculty ensembles at the FAC, usually when he really should be grading papers. Jon has also been a writer/keyboardist with the jazz-fusion ensembles Oracle and Edgewise since 1984. He lives in Greenville with wife Marion, sons Benjamin and Daniel, and lab-mix-mutt Sally Mae.