

Band Beginnings Method Book



Flute

Name _____ School _____

Teacher _____ Room _____

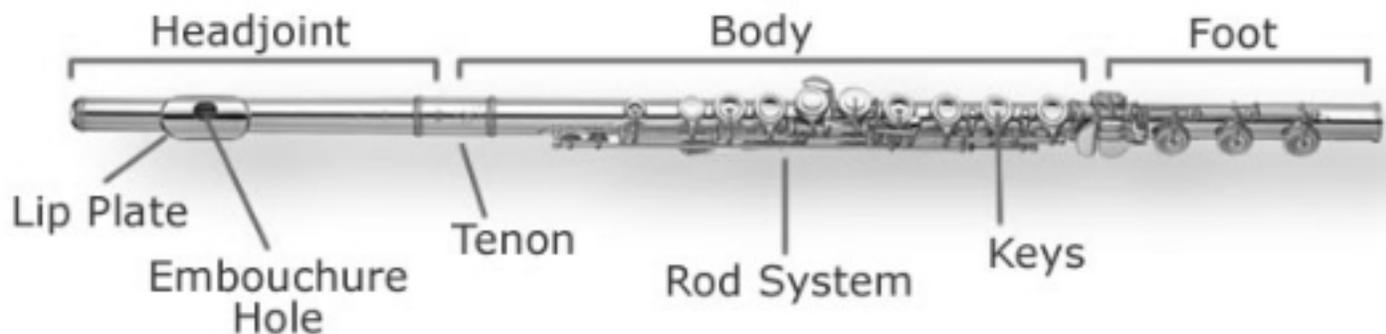
Supply Checklist

- Instrument (or a note from home if you can't bring it)
- 1. Luggage Tag on the case (name, address, phone, classroom teacher, school)
- 2. Music Binder (a three-ring binder)(1-inch hard cover is best)
- 4. Pencil
- 5. Music Stand at home (highly recommended)

Instrument Supplies

- Cleaning Rod
- Long, thin cloth
- Soft cloth

Parts of the Flute



FORMING THE FLUTE EMOUCHURE - STEP-BY-STEP

The word embouchure (ahm-bu-shure) refers to the position and use of the lips and facial muscles to produce a tone on a wind instrument.

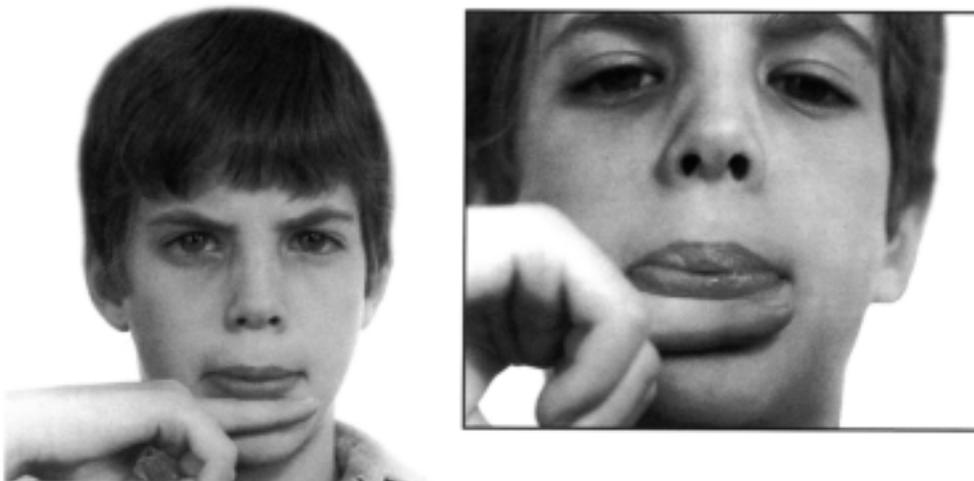
Step 1: Bring your lips together by pronouncing the syllable "em."

Step 2: Firm the corners of your mouth to produce a slight frown.



Step 3: Place the first finger of your right hand under your lower lip.

Step 4: Push your lower lip back and forth to make certain it is totally relaxed.



Step 5: Blow your lips apart with the syllable "pooh."

Note: The opening between your lips should be shaped like an oval.

PLACING THE HEAD-JOINT ON THE LIPS

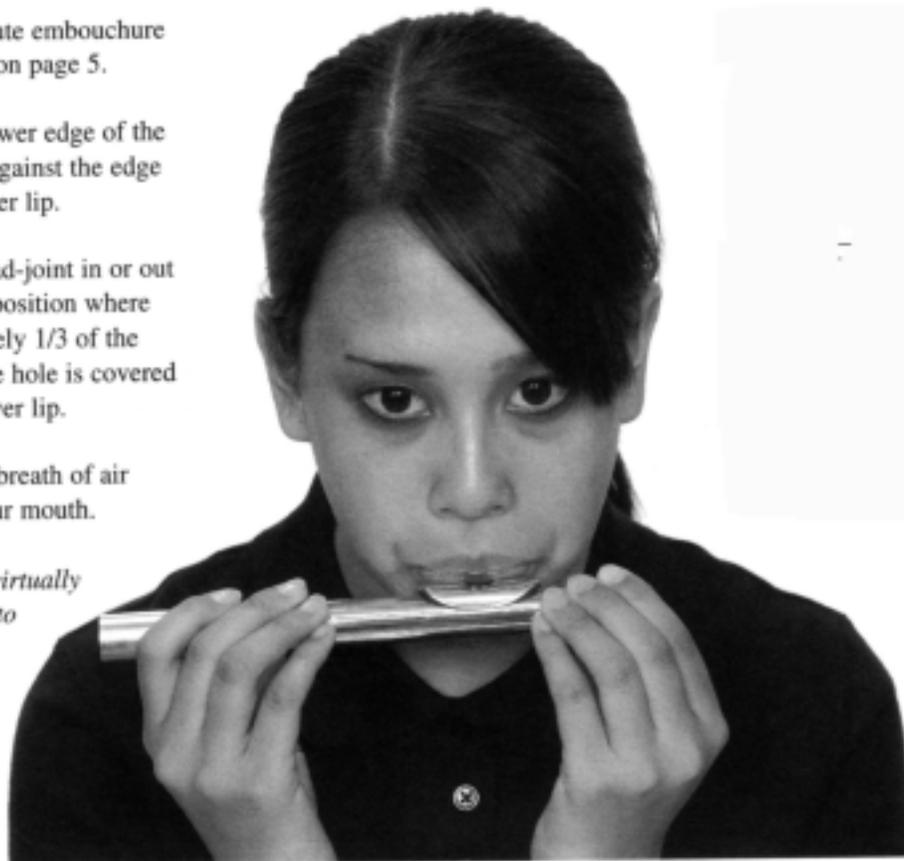
Step 1: Form the flute embouchure as outlined on page 5.

Step 2: Place the lower edge of the head-joint against the edge of your lower lip.

Step 3: Roll the head-joint in or out to find the position where approximately 1/3 of the embouchure hole is covered by your lower lip.

Step 4: Take a full breath of air through your mouth.

Note: It is virtually impossible to take a full breath of air in through your nose.



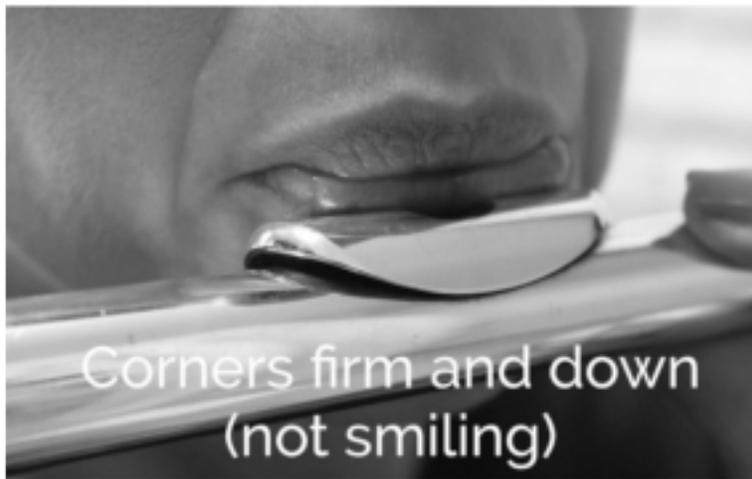
Step 5: Bring your lips gently together and blow a small stream of air at the top edge of the embouchure hole.

Note: Roll the head-joint in or out to find a position that produces a full and centered tone.

PLAYING THE HEAD-JOINT (END CLOSED)



Embouchure Checklist



Flute Embouchure

Student Reference Guide

DO:

- ♪ Say "poo"
- ♪ Keep the head joint parallel to the floor.
- ♪ Keep the bottom edge of embouchure hole directly under the pink part of the lip.
- ♪ Make sure the corners of the lips are NOT smiling.
- ♪ Keep the bottom lip relaxed and flexible (not spread tight and thin).
- ♪ Use fast, spinning air.
- ♪ Make a small aperture. Keep the lips together and let the air escape.
- ♪ Keep your head up and sit with good posture.
- ♪ Maintain space between the back teeth.
- ♪ Practice with a mirror.



DON'T:

- ♪ Don't make a smiling face. The corners of the lip should be down.
- ♪ Don't make a huge aperture (think of blowing fast, laser beam air).
- ♪ Don't roll the head joint too far in or too far out (you should see about half of the embouchure hole when playing).
- ♪ Don't use weak air. Remember that the flute takes more air than the tuba!
- ♪ Don't forget to practice!

Assembling the Flute

Unlike other musical instruments which you can pick up and start playing immediately, the flute needs to be assembled before you use it and disassembled when not in use. Most flute players know how to do this but not all know how to do it correctly so as not to damage the instrument. Often, it is the keys of the foot joint that is damaged during assembly. Here are some helpful tips on the proper way to assemble your flute. Note that this is a step by step guide, so follow the directions in order.

Pick up the body of the flute by the edges and not by the keys.

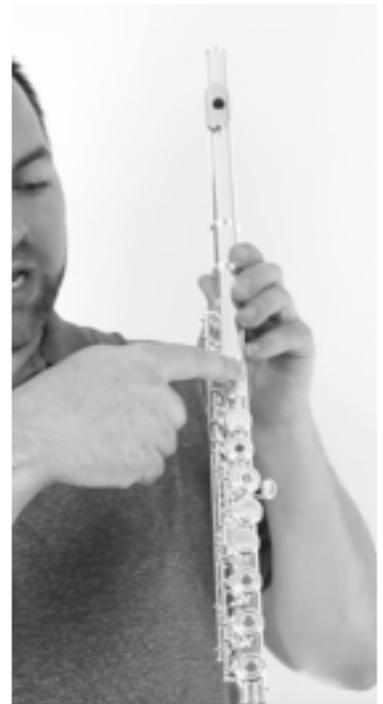
Firmly hold the edge of the body of the flute on your left hand. Be sure that you are not touching or squeezing any of the keys. Your left hand will be sort of your anchor, it must not move from it's original position.

The right hand will do most of the work.

With your right hand, pick up the head joint and insert the edge into the body of the flute. Do not push it in too far, there must be about a quarter inch of the head joint showing which you can use for tuning.



Now, line up the lip-plate or embouchure hole with the keys.



With your right hand, pick up the foot joint on the edges. Let the foot joint slide down your palm, the two large keys must be clamped on the edge of your palm. Your thumb must not be around the bottom of the piece to avoid bending the keys when you twist on the foot joint.



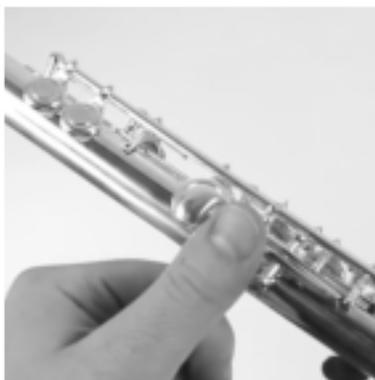
Now, insert the foot joint to the edge of the body of the flute. You must line up the foot joint so that the rod is centered with the tone holes of the body joint of the flute.



Holding the Flute

Left Hand Position

Place your thumb on the thumb key on the bottom of the flute. Notice there are two thumb keys.



The flute rests on the inside knuckle of your index finger on your left hand. Place your index finger on the SECOND key.



Skip a key and place your next 2 fingers on the keys.



Your pinkie will rest above the long flat key.



Holding the Flute

Right Hand Position

Position your thumb on the bottom of the flute under the space between your first and second fingers



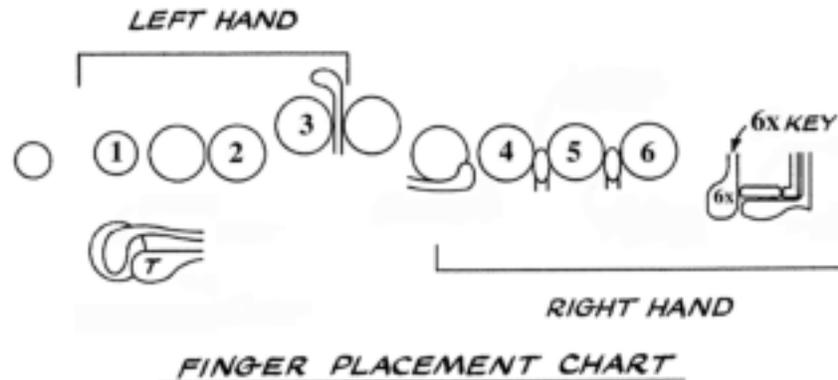
Place your three fingers on the last three keys of the body.



Your right pinkie will sit on the first key of the foot.



Flute Map

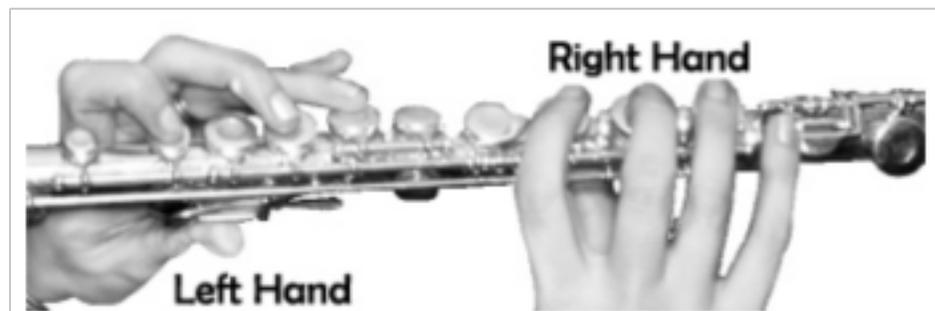


This is how you place your fingers on the flute:

You will also place your Right Thumb on the Thumb key (T) on the backside of the flute. Your Left Thumb will support the bottom of the flute. As for the other fingers:

- Key 1: Left Index Finger
- Key 2: Left Middle Finger
- Key 3: Left Ring Finger
- Key 4: Right Index Finger
- Key 5: Right Middle Finger
- Key 6: Right Ring Finger
- Key 6x: Right Pinky

When placing your hand on the flute, create a "C" shape with your hand so that your thumbs will support the weight of the flute. Once you get used to holding the flute, balance will come from three places: your mouth on the embouchure hole, your right thumb, and your right pinky



Flute Maintenance

Before You Play:

Do not consume sugary candy, gum or sodas. This is the biggest cause of sticky keys.

Always lay your case flat on the floor or on your lap before opening and closing your flute case.

Proper instrument assembly is essential to good care of your flute. Remove your flute from the case by the ends, being careful not to squeeze the rods along the side of the instrument. The keys are delicate and you don't want to bend them.



After You Play:

Always swab out your instrument after playing. Keeping your flute dry is the best thing you can do to take care of it. Listen to your teacher for very specific instructions on how to swab your flute.

Cotton handkerchiefs absorb moisture well. Do not use flannel or felt swabs- they do not absorb moisture but instead, spread it around.

To remove moisture from your flute:

1. Take a corner of your swab pull it through the slit of your cleaning rod. Twist part of the cloth around the top of the rod.



2. Carefully push it through each of the three parts of your flute (head joint, body and foot joint). Twist the rod as you swab, so that the actual rod does not make contact with the inside of your flute.



3. After swabbing, carefully wipe the outside of the flute with a clean, soft cloth to remove any oils or perspiration.



Storage:

Always leave your flute placed properly in its case when it is not being used. Never leave it on the ground, a chair or a music stand. Always keep it in your hands or in its case.

Never store your flute in extreme hot or cold temperatures. While running errands, never leave your instrument in the car. Extreme temperatures can damage the delicate parts on your instrument.



Do not put music and other items in your case unless there is a space or compartment designed for it. Loose items can damage your instrument.

When carrying your instrument, double check that the latches are closed securely. It is a good idea to carry the LID of the case against your leg.

Weekly Maintenance:

Wash your swab in warm water and a mild detergent once a week (or at least once a month depending on use). Let it dry completely.

Using a soft, clean cloth, carefully wipe keys one at a time, being careful not to snag any springs.

Monthly Maintenance:

Always check to make sure that screws at the ends of the rods are not sticking out.

Check rods and keys for dust and dirt. Use a natural bristle brush (water color brush or makeup brush) to carefully remove dirt when needed.

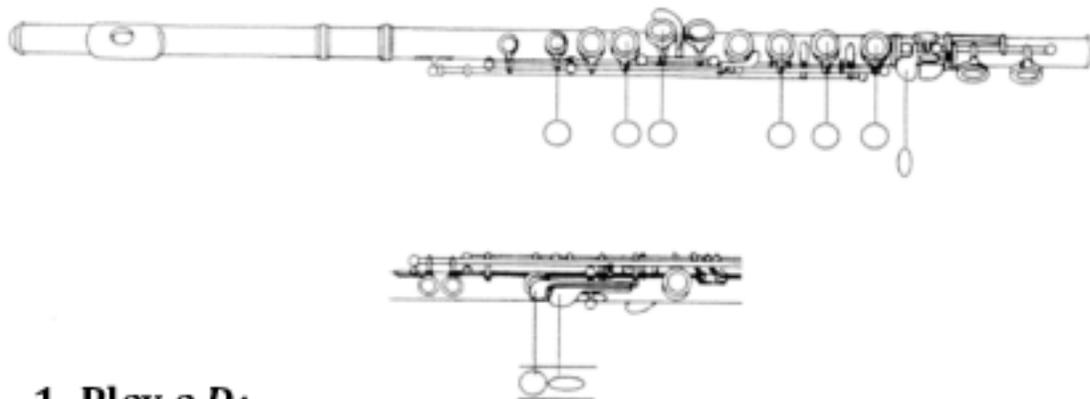
Check to make sure that pads are in good condition and that corks and felt bumpers are in place. If they are missing, you will hear a metal on metal sound when you play your instrument. This should never be heard on an instrument that is playing properly. If this happens, take the instrument to your local music store.

Annual Maintenance:

If you own your instrument, summer is a great time to take your flute to a local music store for an annual check-up. Yes, musical instruments need "check-ups" too! The store will do minor repairs such as replacing worn pads and tightening loose screws. If you are renting, this maintenance is usually covered in the rental program.

Band Beginnings- Flute

Level One: Our First Three Notes



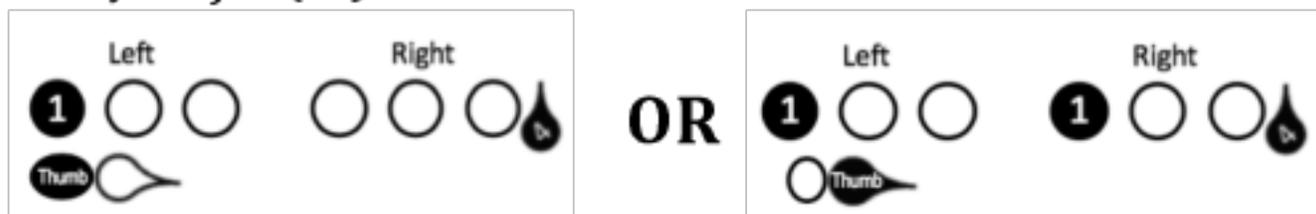
1 Play a *D*:



2 Play a *C*:



3 Play a *B-flat (Bb)*:



4. Our First Song- Hot Cross Buns

(Hold Notes Through the Dashes)

D - C - Bb - - -

D - C - Bb - - -

Bb Bb Bb Bb C C C C

D - C - Bb - - -

Time Signatures - $\frac{4}{4}$

Time signatures appear at the beginning of a piece of music. They are made up of two numbers.



The top number indicates the number of beats per measure.
The bottom number indicates which note will get one beat.

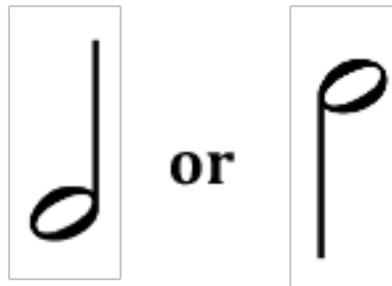
In $\frac{4}{4}$ time there are four beats in each measure.

- A quarter note (♩) = 1 beat
- A half note (♪) = 2 beats
- A whole note (♩) = 4 beats

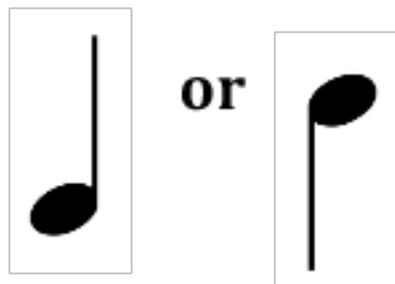
5. A *Whole Note* receives 4 Beats



6. A *Half Note* receives 2 Beats



7. A *Quarter Note* receives 1 Beat



Level One- Mini Boss Quiz

8. What kind of note gets 1 beat? _____
Answer

Draw four 1 beat notes in the space below:

9. What kind of note receives 2 beats? _____
Answer

Draw four two beat notes in the space below:

10. What kind of note receives 4 beats? _____
Answer

Draw four 4 beat notes in the space below:

Our First Three Notes

D

Left: ○ 2 3
Thumb ○

Right: 1 2 3

C

Left: 1 ○ ○
○

Right: ○ ○ ○

B^b

Left: 1 ○ ○
Thumb ○

Right: ○ ○ ○

OR

Left: 1 ○ ○
○ Thumb

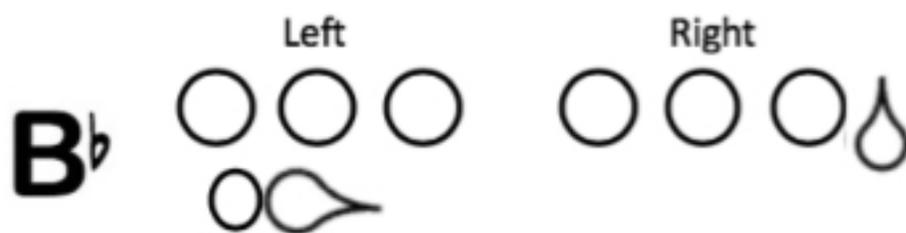
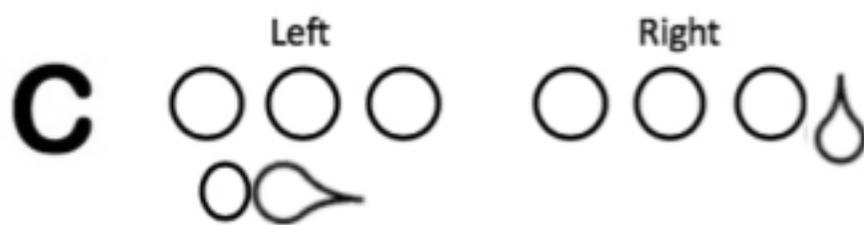
Right: 1 ○ ○

11. Hot Cross Buns

The musical notation for "Hot Cross Buns" is presented in four staves, each with a treble clef and a 4/4 time signature. The key signature is one flat (Bb). The melody consists of quarter notes. The notes are: D4 (first staff), C4 (second staff), Bb3 (third staff), Bb3 (fourth staff), Bb3 (fifth staff), Bb3 (sixth staff), C4 (seventh staff), C4 (eighth staff), C4 (ninth staff), C4 (tenth staff), Bb3 (eleventh staff), Bb3 (twelfth staff), C4 (thirteenth staff), C4 (fourteenth staff), C4 (fifteenth staff), C4 (sixteenth staff), Bb3 (seventeenth staff), Bb3 (eighteenth staff), C4 (nineteenth staff), C4 (twentieth staff), C4 (twenty-first staff), C4 (twenty-second staff), Bb3 (twenty-third staff), Bb3 (twenty-fourth staff), C4 (twenty-fifth staff), C4 (twenty-sixth staff), C4 (twenty-seventh staff), C4 (twenty-eighth staff), Bb3 (twenty-ninth staff), Bb3 (thirtieth staff), C4 (thirtieth staff), C4 (thirtieth staff).

Our First Three Notes Review

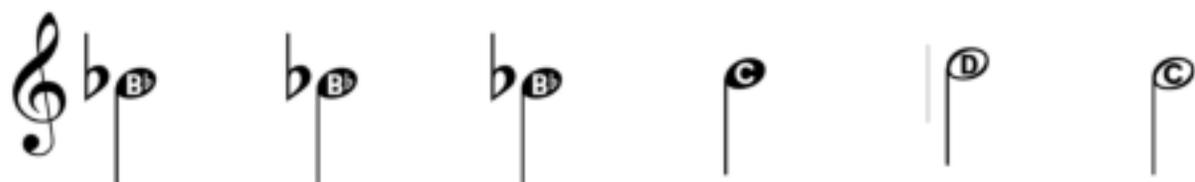
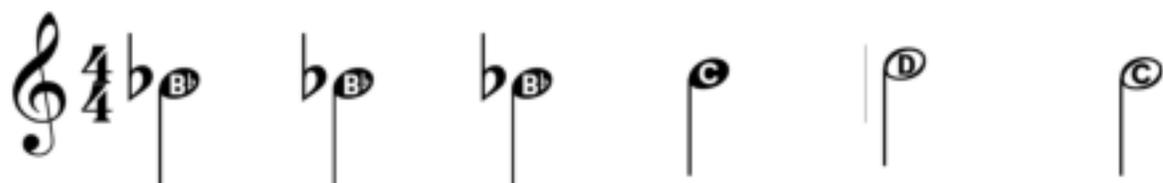
(shade in the correct fingers)



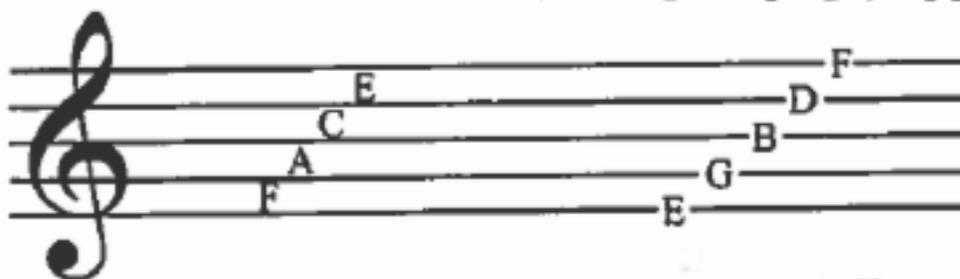
OR



12. Au Claire de la Lune



The Treble Clef Staff



Notes are written on lines and spaces called the **staff**

13. How many lines do you count in the staff? _____

14. What are their letter names? _____

15. How many spaces do you count in the staff? _____

16. What are their letter names? _____

Our First Three Flute Notes

17. The Note D is written on the 4th line. All of these notes are D.



18. The note C is written on the third space of the staff. All of these notes are C



19. The note B-Flat is written on the third line of the staff. All of these notes are B-Flat.



Write D, C, B-flat

20. On the staff below, draw **12 quarter notes on the note D**. Put 4 in each measure.



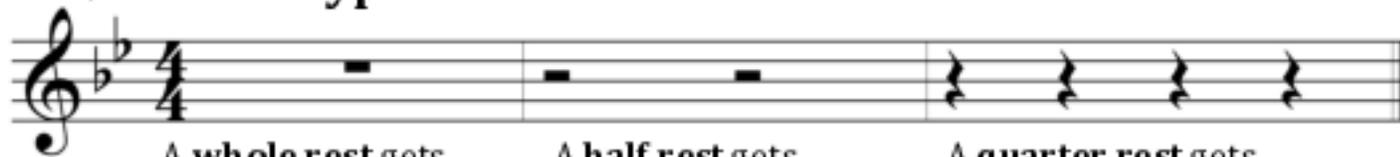
21. On the staff below, draw **8 half notes on the note C**. Put 2 in each measure.



22. On the staff below, draw **4 whole notes on the note B-flat**. Put 1 in each measure.



23. Three Types of Rests



A **whole rest** gets
gets 4 beats of silence

A **half rest** gets
2 beats of silence

A **quarter rest** gets
1 beat of silence

24. Three Note Review

Two staves of music in 4/4 time, key of B-flat major. The first staff contains four whole notes: B-flat, A, G. The second staff contains four whole notes: F, E, D, C.

25. Hot Cross Buns

Two staves of music in 4/4 time, key of B-flat major. The first staff contains a sequence of notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C. The second staff contains a sequence of notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C.

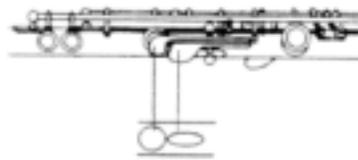
26. One Note Boogie

Two staves of music in 4/4 time, key of B-flat major. The first staff contains a sequence of notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C. The second staff contains a sequence of notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C.

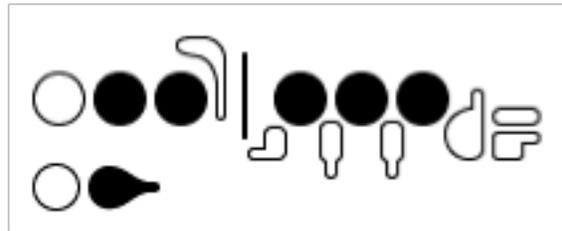
27. Au Claire de la Lune

Two staves of music in 4/4 time, key of B-flat major. The first staff contains a sequence of notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C. The second staff contains a sequence of notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C.

Reference Page



D



C



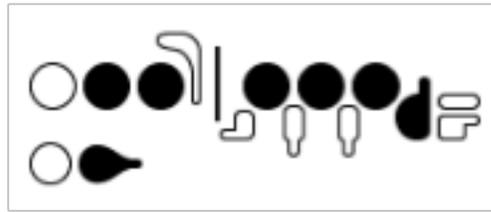
B-flat



or

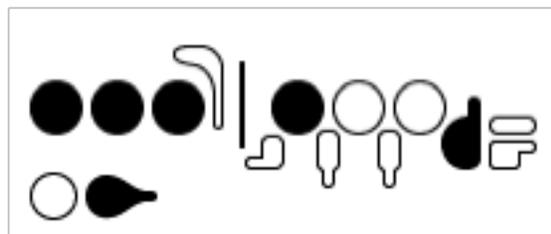


28. New Note- E-flat



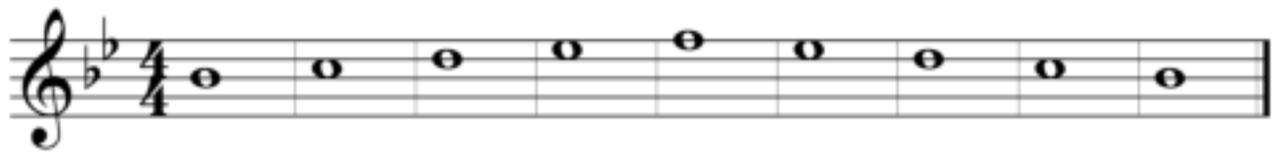
The note E-flat is written on the fourth line of the staff

29. New Note- F



The note F is written on the fifth line of the staff

30. Five Note Scale



31. Tone Builder #1

Chord
Pick any Note



32. Tone Builder #2



Band Warm-up

#1 The FIVE NOTE SCALE

B \flat C D E \flat F E \flat D C B \flat

fingering, or fingering, fingering, fingering, fingering, fingering, fingering, fingering, fingering, or fingering, or fingering

#2 Tongue each note...and see how many notes you can go without taking a breath!

#3a Keep your air steady for the entire exercise!

#3b

#4 Articulate each note with your tongue...but be sure to keep your air stream going!

#5 Keep fingers curved and close at all times!

32. Low- Rest- High-Rest

Two staves of music in 4/4 time, key of B-flat major. The first staff begins with a whole rest, followed by a half rest, then a half note G4, another half rest, and a quarter note G4. The second staff begins with a quarter note G4, followed by a half note G4, a quarter rest, a quarter note G4, a quarter note G4, a quarter note G4, a quarter note G4, and a whole note G4.

33. Aunt Rhodie

Two staves of music in 4/4 time, key of B-flat major. The first staff contains the sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), and C4 (quarter). The second staff contains the sequence: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), and G4 (quarter).

34. Theme from "Jaws"

Two staves of music in 4/4 time, key of B-flat major. The first staff contains the sequence: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter). The second staff contains the sequence: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter).

35. Rain, Rain Go Away

Two staves of music in 4/4 time, key of B-flat major. The first staff contains the sequence: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter), and G4 (quarter). The second staff contains the sequence: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter), and G4 (quarter).

36. Take Five

Two staves of musical notation for 'Take Five'. The key signature is one flat (Bb) and the time signature is 4/4. The melody consists of quarter notes in the first four measures, followed by a half note in the fifth measure, and then quarter notes in the final four measures.

37. Three Note Samba

One staff of musical notation for 'Three Note Samba'. The key signature is one flat (Bb) and the time signature is 4/4. The melody features a half note with an accent in the first measure, followed by quarter notes in the second and third measures, a quarter rest in the fourth measure, a half note with an accent in the fifth measure, and quarter notes in the final two measures.

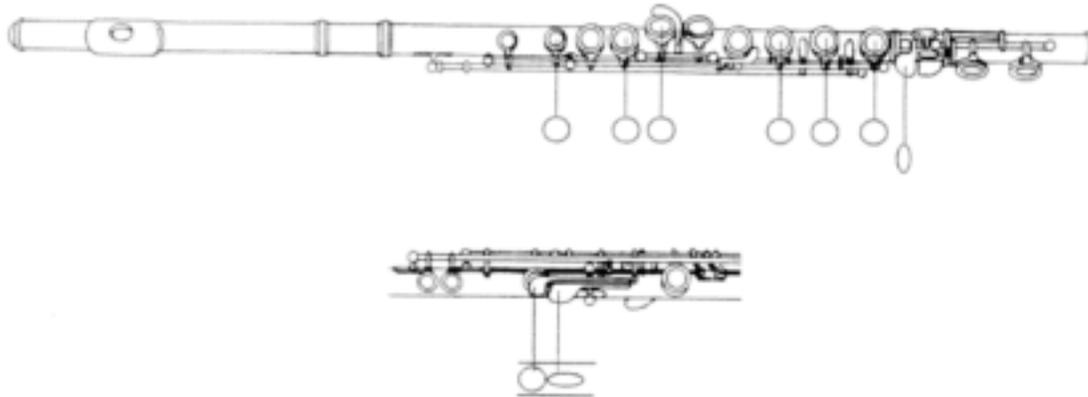
38. El Toro

Two staves of musical notation for 'El Toro'. The key signature is one flat (Bb) and the time signature is 4/4. The melody consists of quarter notes in the first four measures, followed by quarter notes in the fifth and sixth measures, and quarter notes with quarter rests in the final four measures.

39. Celebration

Two staves of musical notation for 'Celebration'. The key signature is one flat (Bb) and the time signature is 4/4. The melody consists of quarter notes in the first four measures, followed by quarter notes with quarter rests in the final four measures.

Reference Page



B-flat

or

C

D

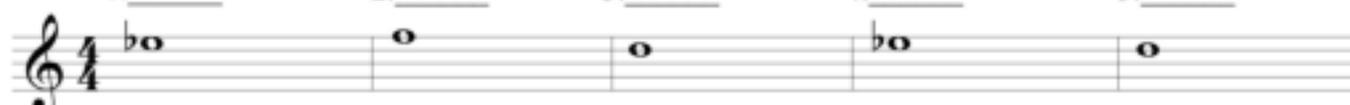
E-flat

F

43. Five Note Review

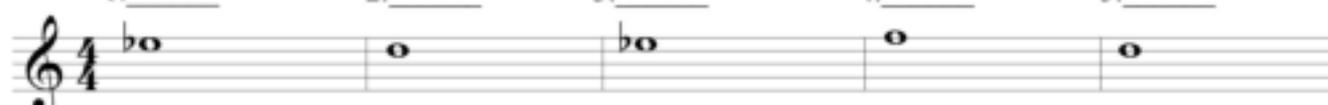
Fill in the fingering and write the note name. Play each note on your flute

1. _____ 2. _____ 3. _____ 4. _____ 5. _____



○○○₁○○○₂ ○○○₁○○○₂ ○○○₁○○○₂ ○○○₁○○○₂ ○○○₁○○○₂

1. _____ 2. _____ 3. _____ 4. _____ 5. _____



○○○₁○○○₂ ○○○₁○○○₂ ○○○₁○○○₂ ○○○₁○○○₂ ○○○₁○○○₂

44. New Note- G



The note G is written on the space above the staff

45. Twinkle, Twinkle Little Star



46. Grand March



47. New Note- Low A



The note A is written on second space of the staff.

48. Grand March (Harmony)



49. Rain Rain, Stay Away



53. Ode to Joy

Musical score for 'Ode to Joy' in G major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The melody is a simple, ascending eighth-note line: G4-A4-B4-C5-D5-E5-F6-G6. The second and fourth staves are identical to the first. The third staff provides a harmonic accompaniment with chords: G4-B4-D5 (quarter), A4-C5-E5 (quarter), B4-D5-F6 (quarter), G4-B4-D5 (quarter), and a final G4-B4-D5 (half).

54. When the Saints Go Marching In

Musical score for 'When the Saints Go Marching In' in G major, 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The melody is: G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter). The second staff provides a harmonic accompaniment: G4-B4-D5 (quarter), A4-C5-E5 (quarter), B4-D5-F6 (quarter), G4-B4-D5 (quarter), G4-B4-D5 (quarter), A4-C5-E5 (quarter), B4-D5-F6 (quarter), G4-B4-D5 (quarter). The third staff continues the accompaniment: G4-B4-D5 (quarter), A4-C5-E5 (quarter), B4-D5-F6 (quarter), G4-B4-D5 (quarter), G4-B4-D5 (quarter), A4-C5-E5 (quarter), B4-D5-F6 (quarter), G4-B4-D5 (quarter). A first ending bracket covers the last two measures of the third staff, with a double bar line and repeat sign. The first ending is G4-B4-D5 (quarter), A4-C5-E5 (quarter). The second ending is G4-B4-D5 (quarter), A4-C5-E5 (quarter).

55. Mary Ann

Musical notation for 'Mary Ann' in 4/4 time, key of B-flat major. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The melody is written in a simple, folk-like style with a mix of quarter and half notes, some beamed together. The second and third staves continue the melody, with the third staff ending in a double bar line. The fourth staff continues the melody and ends with a double bar line.

56. Shoo Fly

Musical notation for 'Shoo Fly' in 3/4 time, key of B-flat major. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The melody is written in a simple, folk-like style with a mix of quarter and eighth notes, some beamed together. The second staff continues the melody and ends with a double bar line.

57. On the Bridge at Avignon

Musical notation for 'On the Bridge at Avignon' in 4/4 time, key of B-flat major. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The melody is written in a simple, folk-like style with a mix of quarter and eighth notes, some beamed together. The second staff continues the melody and ends with a double bar line.

60. Surprise Symphony

Theme

Variation

61. B-flat Five Note Scale Exercise

62. London Bridge (duet)

A

B

63. Stodola Pumpa

Musical notation for "Stodola Pumpa" in 4/4 time, key of B-flat major. The melody consists of eighth and quarter notes. A first ending bracket covers the final two measures, with a second ending bracket covering the final measure. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature.

64. Frere Jacques

Musical notation for "Frere Jacques" in 4/4 time, key of B-flat major. The melody is presented in two staves. The first staff contains the first two measures of the melody, with a circled '1' above the final measure. The second staff contains the remaining three measures, with circled '2' above the first measure and circled '3' above the third measure. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature.

65. Mexican Jumping Beans

Musical notation for "Mexican Jumping Beans" in 3/4 time, key of B-flat major. The piece consists of two staves. The first staff contains the main melody. The second staff features a first ending (marked "1.") and a second ending (marked "2. Div.") with a double bar line and repeat sign. The melody is characterized by eighth and sixteenth notes.

66. Southern Roses

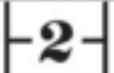
Musical notation for "Southern Roses" in 3/4 time, key of B-flat major. The piece consists of two staves. The melody is primarily composed of half notes and quarter notes, with some eighth notes. The second staff includes a long, sweeping slur over the final measures, indicating a deceleration or fermata.

Musical Symbols We Know

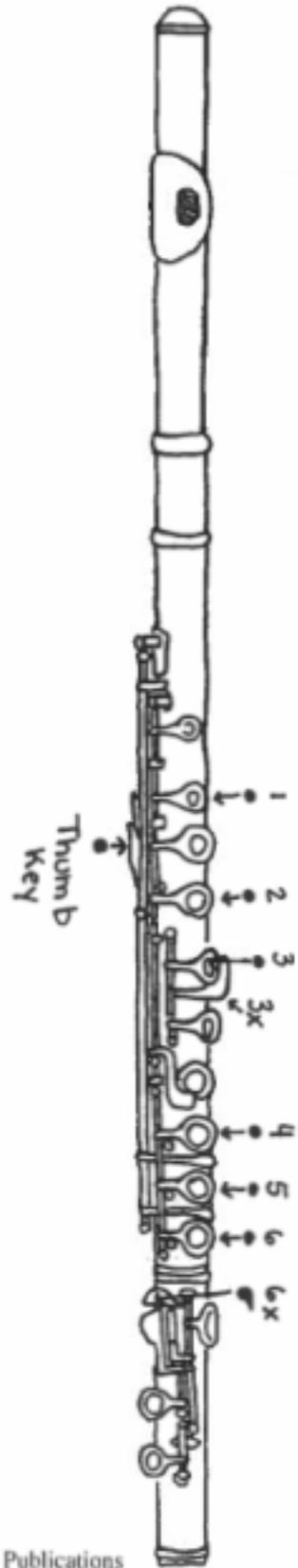
			
			
			
			
		<i>p</i>	
		<i>f</i>	
		<i>mp</i>	
		<i>mf</i>	
			
			
			
			
			
			
			
		<i>c</i>	
			
			
			

Treble Clef: Band

Musical Symbols We Know

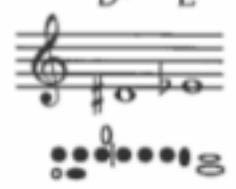
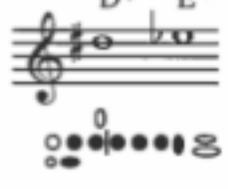
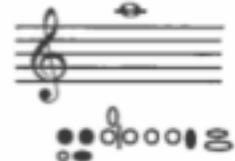
	Whole note: Four beats of sound.		Treble Clef
	Half note: Two beats of sound.		Natural Sign
	Quarter note: One beat of sound.		Flat Sign: Lowers a pitch a half step.
	Eighth note: One half beat of sound.		Sharp Sign: Raises a pitch a half step.
	Pair of eighth notes: One half beat of sound each.		<i>piano</i> : Play softly.
	Dotted half note: Three beats of sound.		<i>forte</i> : Play loudly
	Dotted quarter note: One and one half beats of sound.		<i>mezzo-piano</i> : Medium-soft
	Half rest: Two beats of silence.		<i>mezzo-forte</i> : Medium-loud
	Whole rest: Four beats of silence.		Staccato: Short and separated.
	Quarter rest: One beat of silence.		Accent: Attack the note stronger.
	Eighth rest: One half beat of silence.		Tenuto/Legato: Full value, smooth and connected.
	Five-line musical staff.		Crescendo: Gradually get louder.
	Measure		Decrescendo: Gradually get softer.
	Barline: divides staf into measures.		Fermata: Hold the note longer than its original value.
	Final barline: Ends a piece of music.		Slur: Curved line that connects two or more notes of different pitches.
	Repeat sign: Repeat a piece or section.		Common Time: Shorthand for 4/4
	Tie: Curved line that connects two or more notes of the same pitch.		
	Multi-Measure Rest: Rest for the number of measures indicated.		
	Breath Mark		

Treble Clef: Band



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Flute Fingering Chart

<p>D</p> 	<p>D[♯] E[♭]</p> 	<p>F</p> 
<p>G</p> 	<p>A</p> 	<p>A[♯] B[♭]</p> 
<p>C</p> 	<p>D</p> 	<p>D[♯] E[♭]</p> 
<p>F</p> 	<p>G</p> 	<p>G[♯] A[♭]</p> 
<p>A</p> 	<p>A[♯] B[♭]</p> 	

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