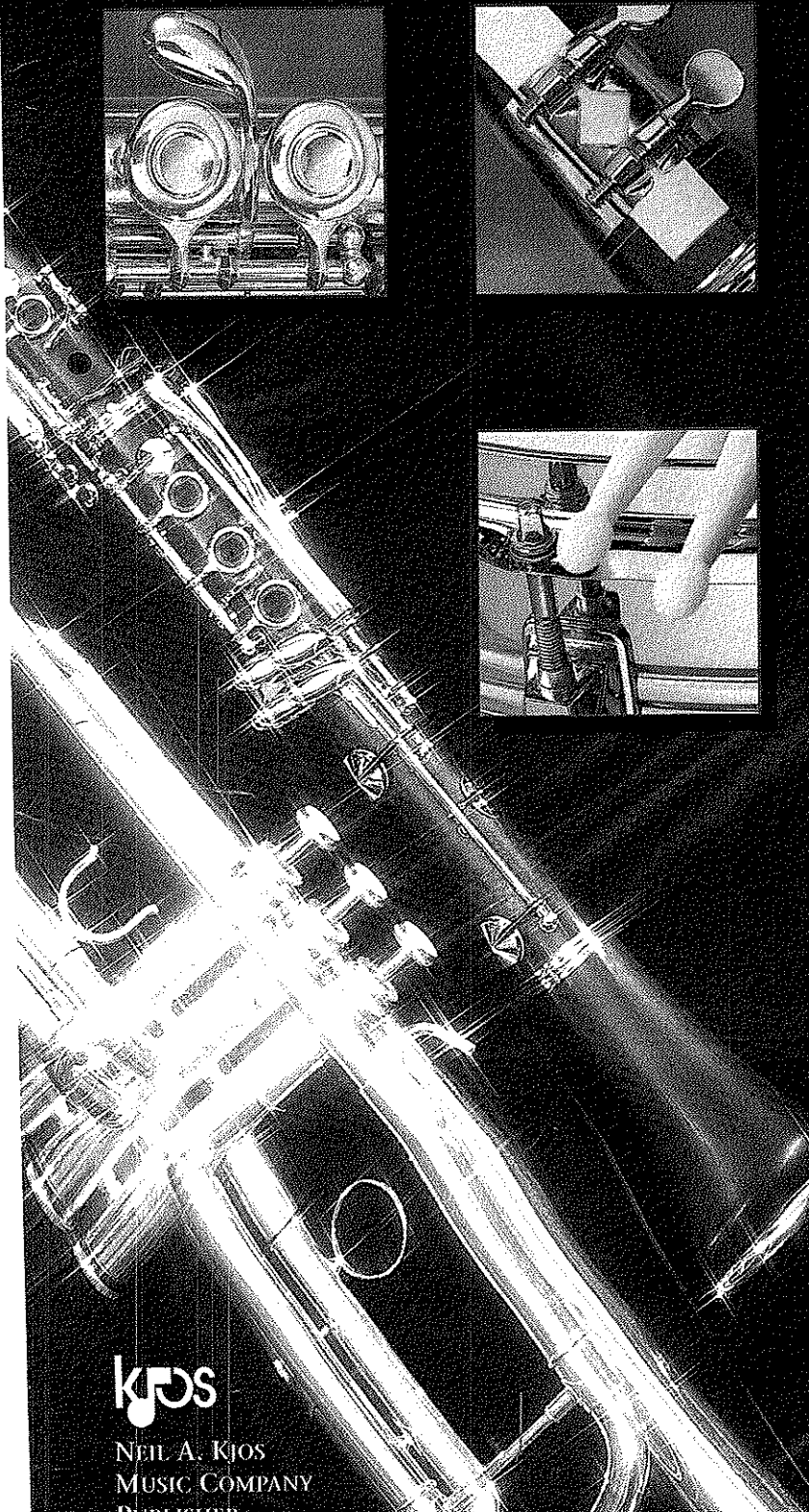
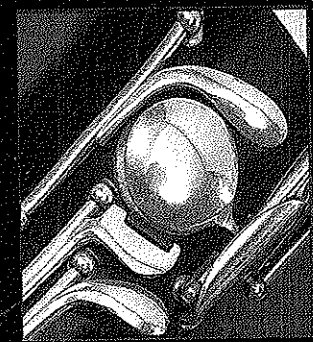
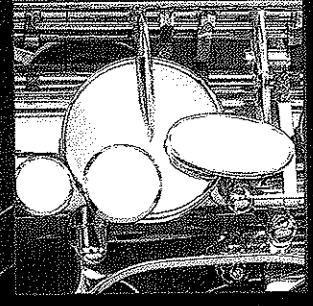
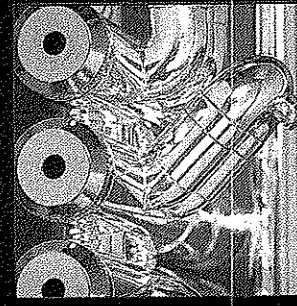
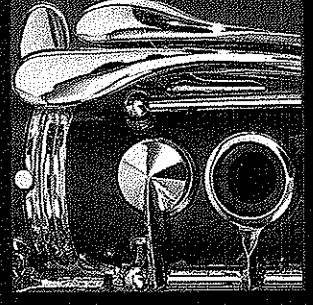
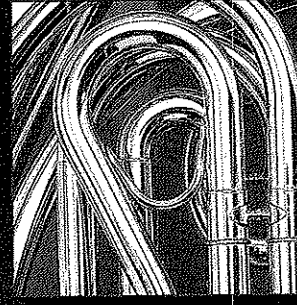
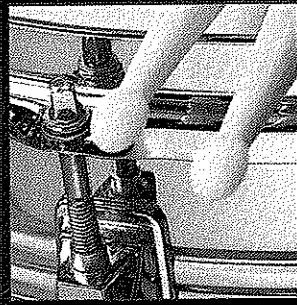
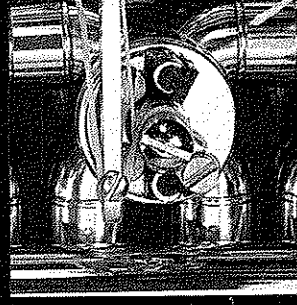
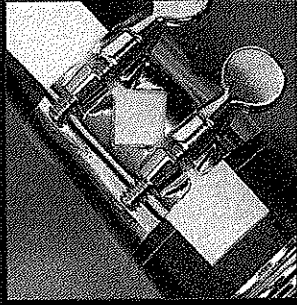


FOUNDATIONS FOR SUPERIOR PERFORMANCE

Warm-Ups & Technique for Band

Richard Williams & Jeff King



NEIL A. KJOS
MUSIC COMPANY
PUBLISHER

Flute Fingering Chart

Low B foot joint only.

B	C	C# Db	D	D# Eb	E

F	F# Gb	G	G# Ab	A	A# Bb

B	C	C# Db	D	D# Eb	E	F

F# Gb	G	G# Ab	A	A# Bb	B	C

C# Db	D	D# Eb	E	F	F# Gb	G

G# Ab	A	A# Bb	B	C	C# Db	D

(When more than one fingering is shown, the first is the most common.)

Flute

Foundations for Superior Performance Warm-Ups and Technique for Band

by Richard Williams and Jeff King

A comprehensive and sequential book of warm-ups, scales, technical patterns, chord studies, tuning exercises, and chorales for concert band.

Designed to organize the daily rehearsal and advance the performance level of the ensemble.

Practical and efficient exercises in all twelve major keys developed in the classroom.

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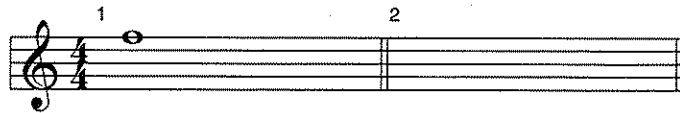
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Warning! These arrangements are protected by copyright law. To copy or reproduce them by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

Concert F Around The Band

Each instrument will play concert F in their middle register. The flute is a concert pitch instrument, there is no transposition for flute.

Copy the note in measure one into measure two.



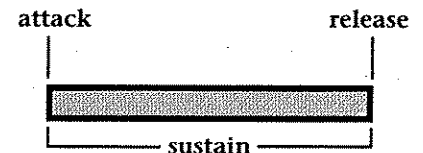
Your director will divide the band into various sections or groups for the listening drill Concert F Around The Band.

Once the instruments have been placed into groups, write the name of the instrument(s) in the appropriate box below (every box may not be used).

This method of grouping will be used to practice different musical concepts. Various styles, rhythms, dynamics, articulations and chords may be drilled in this manner.

As you play the exercise, keep the following concepts in mind:

- match the primary parts of each note (attack-sustain-release)
- work for a smooth shape to each note (no bumps in the sound)
- hand off tenuto notes (full value) without creating "holes" between the attacks
- match intonation, intensity, volume, tone quality, and the "body of sound"
- be aware of the different colors (timbres) of the instrument groups and their location in the room
- listen from the bottom groups and balance low-middle-high



Articulation Exercises

Articulations: A Study in Styles

Four connected quarter-notes (tenuto). The sound of one note "touches" the next note.

Four quarter-notes in "lifted" style. The attack is the same as tenuto, but the end of the note is tapered.

Four quarter-notes "lifted and short" (staccato). Separated and detached (half full value).

Eighth-notes in connected style.

Eighth-notes in lifted and short style.

Eighth-note triplets in connected style.

Eighth-note triplets in a detached style (bounced).

Sixteenth-notes in a connected style.

Articulation Exercise on Concert F

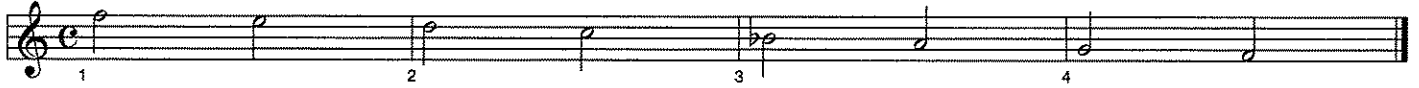
Long Tones

Concert F Descending

1

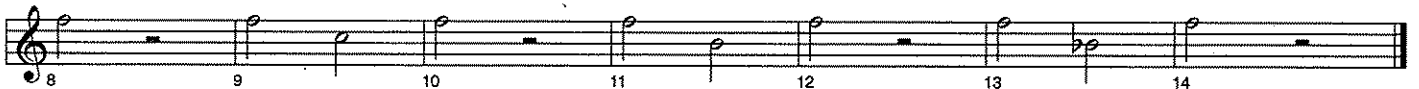
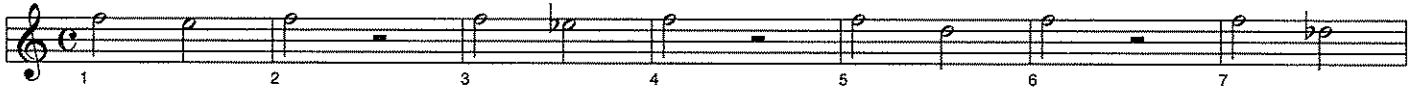


2



Long Tone 1

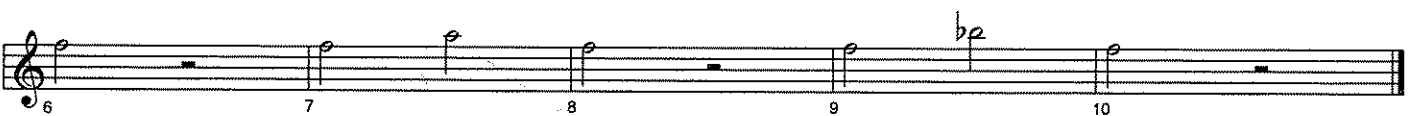
1a



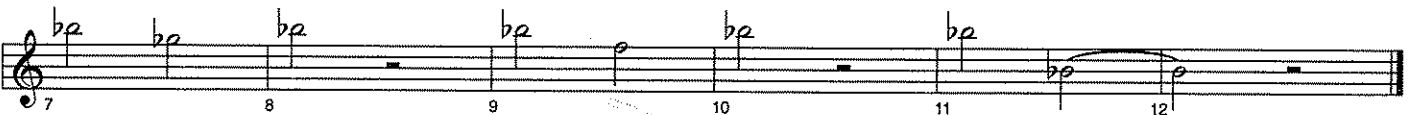
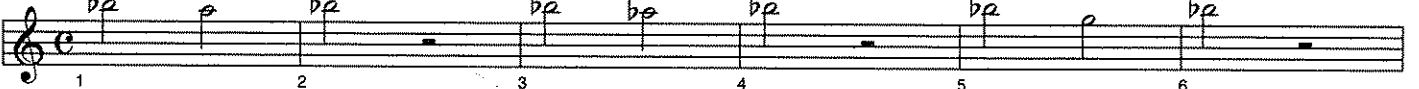
1b



1c



1d



Long Tone 2

Musical notation for Long Tone 2, consisting of four staves of music. The first staff contains measures 1-7, the second staff contains measures 8-14, the third staff contains measures 15-21, and the fourth staff contains measures 22-26. The music is written in treble clef with a common time signature (C). It features a series of long tones (half notes) with various accidentals (sharps, flats, naturals) and slurs connecting the notes across measures.

Long Tone 3

3a intervals of a minor 2nd

intervals of a major 2nd

Musical notation for Long Tone 3a, measures 1-8. The first four measures (1-4) are labeled 'intervals of a minor 2nd' and the last four measures (5-8) are labeled 'intervals of a major 2nd'. The notes are written in treble clef with a common time signature (C).

intervals of a minor 3rd

intervals of a major 3rd

Musical notation for Long Tone 3a, measures 9-16. The first four measures (9-12) are labeled 'intervals of a minor 3rd' and the last four measures (13-16) are labeled 'intervals of a major 3rd'. The notes are written in treble clef with a common time signature (C).

intervals of a perfect 4th

intervals of an augmented 4th

Musical notation for Long Tone 3a, measures 17-24. The first four measures (17-20) are labeled 'intervals of a perfect 4th' and the last four measures (21-24) are labeled 'intervals of an augmented 4th'. The notes are written in treble clef with a common time signature (C).

intervals of a perfect 5th

Musical notation for Long Tone 3a, measures 25-28. The notes are written in treble clef with a common time signature (C).

3b intervals of a minor 2nd

intervals of a major 2nd

intervals of a minor 3rd

Musical notation for Long Tone 3b, measures 1-6. The first two measures (1-2) are labeled 'intervals of a minor 2nd', the next two measures (3-4) are labeled 'intervals of a major 2nd', and the last two measures (5-6) are labeled 'intervals of a minor 3rd'. The notes are written in treble clef with a common time signature (C).

intervals of a major 3rd

intervals of a perfect 4th

intervals of an augmented 4th

Musical notation for Long Tone 3b, measures 7-12. The first two measures (7-8) are labeled 'intervals of a major 3rd', the next two measures (9-10) are labeled 'intervals of a perfect 4th', and the last two measures (11-12) are labeled 'intervals of an augmented 4th'. The notes are written in treble clef with a common time signature (C).

Warm-Up Set 1

Option 1 (unison "lip slur" with brass)

Option 2 (unison harmonic study with brass)

○ indicate a note produced as a harmonic
◆ indicate the fingered note

Options 3, 4, & 5 (technical patterns with brass lip slurs)

Articulation Patterns:

Warm-Up Set 2

Option 1 (unison "lip slur" with brass)

Option 2 (unison harmonic study with brass)

Options 3, 4, & 5 (technical patterns with brass lip slurs)

Articulation Patterns:

Warm-Up Set 3

Option 1 (unison "lip slur" with brass)

Option 2 (unison harmonic study with brass)

Options 3, 4, & 5 (technical patterns with brass lip slurs)

Articulation Patterns: 1 2 3 4 5 6 7 8

Warm-Up Set 4

Option 1 (unison "lip slur" with brass)

Option 2 (unison harmonic study with brass)

Options 3, 4, & 5 (technical patterns with brass lip slurs)

Articulation Patterns:

Technical Exercises in the Key of B \flat

Major Scale

Musical notation for the Major Scale in B \flat major, 4-measure exercise. The exercise is written in treble and bass clefs with a common time signature. The melody in the treble clef starts with a whole rest, followed by an ascending eighth-note scale, a descending eighth-note scale, and a whole note chord. The bass clef part follows a similar pattern with an ascending eighth-note scale, a descending eighth-note scale, and a whole note chord.

Natural Minor

Musical notation for the Natural Minor scale in B \flat minor, 4-measure exercise. The exercise is written in treble and bass clefs with a common time signature. The melody in the treble clef starts with a whole rest, followed by an ascending eighth-note scale, a descending eighth-note scale, and a whole note chord. The bass clef part follows a similar pattern with an ascending eighth-note scale, a descending eighth-note scale, and a whole note chord.

Harmonic Minor

Musical notation for the Harmonic Minor scale in B \flat minor, 4-measure exercise. The exercise is written in treble and bass clefs with a common time signature. The melody in the treble clef starts with a whole rest, followed by an ascending eighth-note scale with a raised seventh degree, a descending eighth-note scale, and a whole note chord. The bass clef part follows a similar pattern with an ascending eighth-note scale, a descending eighth-note scale, and a whole note chord.

Melodic Minor

Musical notation for the Melodic Minor scale in B \flat minor, 4-measure exercise. The exercise is written in treble and bass clefs with a common time signature. The melody in the treble clef starts with a whole rest, followed by an ascending eighth-note scale with a raised seventh degree, a descending eighth-note scale, and a whole note chord. The bass clef part follows a similar pattern with an ascending eighth-note scale, a descending eighth-note scale, and a whole note chord.

Mini-Scale & Tonic Arpeggio

Musical notation for the Mini-Scale & Tonic Arpeggio in B \flat major, 4-measure exercise. The exercise is written in treble and bass clefs with a common time signature. The melody in the treble clef features a series of eighth-note arpeggios, while the bass clef part features a series of eighth-note chords.

Scale Pattern 1 articulations:*

Scale Pattern 1* articulations: 1 2 3 4 5 6 7 8. This block shows eight eighth-note patterns numbered 1 through 8, used for articulation practice. The patterns are: 1. Ascending eighth notes; 2. Ascending eighth notes with a slur; 3. Ascending eighth notes with a slur and a fermata on the final note; 4. Descending eighth notes; 5. Descending eighth notes with a slur; 6. Descending eighth notes with a slur and a fermata on the final note; 7. Ascending eighth notes; 8. Ascending eighth notes with a slur.

Musical notation for Scale Pattern 1 in B \flat major, 4-measure exercise. The exercise is written in treble and bass clefs with a common time signature. The melody in the treble clef features a series of eighth-note arpeggios, while the bass clef part features a series of eighth-note chords.

Scale Pattern 2*

Scale in Thirds*

Interval Study

Triads of the Bb Scale

Chord Study 1*

Chord Study 2 - articulations:

Technical Exercises in the Key of F

Major Scale

Natural Minor

Harmonic Minor

Melodic Minor

Mini-Scale & Tonic Arpeggio

Scale Pattern 1 *articulations: 

Scale Pattern 2*

Musical notation for Scale Pattern 2* in C major, 4/4 time. The piece consists of two staves. The upper staff features a melodic line with eighth-note patterns, and the lower staff provides a bass line with eighth-note accompaniment.

Scale in Thirds*

Musical notation for Scale in Thirds* in C major, 4/4 time. The upper staff plays a scale in thirds, while the lower staff plays a scale in single notes.

Interval Study

Musical notation for Interval Study in C major, 4/4 time. The piece consists of a single staff with a sequence of intervals between notes.

Triads of the F Scale

Musical notation for Triads of the F Scale in C major, 4/4 time. The piece consists of a single staff showing the first seven triads of the scale: I, ii, iii, IV, V, vi, and vii^o.

Chord Study 1*

Musical notation for Chord Study 1* in C major, 4/4 time. The piece consists of two staves. The upper staff shows six chords with their respective fingerings (1-6), and the lower staff provides a bass line.

Chord Study 2 - articulations:

Musical notation for Chord Study 2 - articulations in C major, 4/4 time. The piece consists of two staves. The upper staff features a melodic line with triplets and accents, and the lower staff provides a bass line.

Technical Exercises in the Key of C

Major Scale

Natural Minor

Harmonic Minor

Melodic Minor

Mini-Scale & Tonic Arpeggio

(also practice 8vb)

Scale Pattern 1 *articulations:

Scale Pattern 2*

Musical notation for Scale Pattern 2* in C major, 4/4 time. The piece consists of two staves. The upper staff features a treble clef and a series of eighth-note runs, with the right hand playing a scale pattern and the left hand playing a corresponding bass line. The lower staff features a bass clef and a similar eighth-note pattern.

Scale in Thirds*

Musical notation for Scale in Thirds* in C major, 4/4 time. The piece consists of two staves. The upper staff features a treble clef and a series of eighth-note runs, with the right hand playing a scale pattern and the left hand playing a corresponding bass line. The lower staff features a bass clef and a similar eighth-note pattern. A note below the first measure of the upper staff reads "(also practice 8va w/ option)".

Interval Study

Musical notation for Interval Study in C major, 4/4 time. The piece consists of a single staff with a treble clef, featuring a series of eighth-note runs with various intervals.

Triads of the C Scale

Musical notation for Triads of the C Scale in C major, 4/4 time. The piece consists of a single staff with a treble clef, featuring a series of eighth-note runs with various triads. The triads are labeled I, ii, iii, IV, V, vi, and vii^o.

Chord Study 1*

Musical notation for Chord Study 1* in C major, 4/4 time. The piece consists of two staves. The upper staff features a treble clef and a series of eighth-note runs, with the right hand playing a scale pattern and the left hand playing a corresponding bass line. The lower staff features a bass clef and a similar eighth-note pattern.

Chord Study 2 - articulations:

Musical notation for Chord Study 2 - articulations in C major, 4/4 time. The piece consists of two staves. The upper staff features a treble clef and a series of eighth-note runs with various articulations. The lower staff features a bass clef and a similar eighth-note pattern.

Technical Exercises in the Key of G

Major Scale

Two staves of music in G major, 4/4 time. The first staff contains the ascending and descending scales. The second staff contains a rhythmic accompaniment consisting of eighth-note patterns.

Natural Minor

Two staves of music in G minor, 4/4 time. The first staff contains the ascending and descending scales. The second staff contains a rhythmic accompaniment consisting of eighth-note patterns.

Harmonic Minor

Two staves of music in G harmonic minor, 4/4 time. The first staff contains the ascending and descending scales. The second staff contains a rhythmic accompaniment consisting of eighth-note patterns.

Melodic Minor

Two staves of music in G melodic minor, 4/4 time. The first staff contains the ascending and descending scales. The second staff contains a rhythmic accompaniment consisting of eighth-note patterns.

Mini-Scale & Tonic Arpeggio

Two staves of music in G major, 4/4 time. The first staff contains a melodic line with slurs and accents. The second staff contains a rhythmic accompaniment consisting of eighth-note patterns.

Scale Pattern 1 *articulations:

Two staves of music in G major, 4/4 time. The first staff contains a melodic line with slurs and accents. The second staff contains a rhythmic accompaniment consisting of eighth-note patterns.

Scale Pattern 2*

Scale in Thirds*

Interval Study

Triads of the G Scale

Chord Study 1*

Chord Study 2 - articulations:

Technical Exercises in the Key of D

Major Scale

Natural Minor

Harmonic Minor

Melodic Minor

Mini-Scale & Tonic Arpeggio

Scale in Thirds - articulations:

Technical Exercises in the Key of A

Major Scale

Natural Minor

Harmonic Minor

Melodic Minor

Mini-Scale & Tonic Arpeggio

Scale in Thirds - articulations:

Technical Exercises in the Key of E

Major Scale

Natural Minor

Harmonic Minor

Melodic Minor

Mini-Scale & Tonic Arpeggio

Scale in Thirds - articulations: ¹ ² ³ ⁴ ⁵ ⁶ ⁷ ⁸

Technical Exercises in the Key of B

Major Scale

Musical notation for the Major Scale in B major, consisting of four measures. The first measure is a whole rest. The second measure contains an ascending eighth-note scale from B4 to B5. The third measure contains a descending eighth-note scale from B5 to B4. The fourth measure contains a whole note B5.

Natural Minor

Musical notation for the Natural Minor scale in B minor, consisting of four measures. The first measure is a whole rest. The second measure contains an ascending eighth-note scale from B4 to B5. The third measure contains a descending eighth-note scale from B5 to B4. The fourth measure contains a whole note B5.

Harmonic Minor

Musical notation for the Harmonic Minor scale in B minor, consisting of four measures. The first measure is a whole rest. The second measure contains an ascending eighth-note scale from B4 to B5, with a sharp sign above the F#5 note. The third measure contains a descending eighth-note scale from B5 to B4, with a sharp sign above the F#5 note. The fourth measure contains a whole note B5.

Melodic Minor

Musical notation for the Melodic Minor scale in B minor, consisting of four measures. The first measure is a whole rest. The second measure contains an ascending eighth-note scale from B4 to B5, with sharp signs above the F#5 and G#5 notes. The third measure contains a descending eighth-note scale from B5 to B4, with sharp signs above the F#5 and G#5 notes. The fourth measure contains a whole note B5.

Mini-Scale & Tonic Arpeggio

Musical notation for the Mini-Scale & Tonic Arpeggio exercise in B major, consisting of four measures. The first measure contains an ascending eighth-note scale from B4 to B5. The second measure contains a descending eighth-note scale from B5 to B4. The third measure contains a descending eighth-note scale from B5 to B4. The fourth measure contains a whole note B5.

Scale in Thirds - articulations: ¹ ² ³ ⁴ ⁵ ⁶ ⁷ ⁸

Musical notation for the Scale in Thirds exercise in B major, consisting of four measures. The first measure contains an ascending eighth-note scale from B4 to B5. The second measure contains a descending eighth-note scale from B5 to B4. The third measure contains a descending eighth-note scale from B5 to B4. The fourth measure contains a whole note B5.

Technical Exercises in the Key of G \flat

Major Scale

Two staves of musical notation for the Major Scale in G \flat major. The key signature has three flats (B \flat , E \flat , A \flat). The first staff contains the melody, and the second staff contains the bass line. The piece is in 4/4 time and consists of four measures.

Natural Minor

Two staves of musical notation for the Natural Minor scale in G \flat major. The key signature has three flats (B \flat , E \flat , A \flat). The first staff contains the melody, and the second staff contains the bass line. The piece is in 4/4 time and consists of four measures.

Harmonic Minor

Two staves of musical notation for the Harmonic Minor scale in G \flat major. The key signature has three flats (B \flat , E \flat , A \flat). The first staff contains the melody, and the second staff contains the bass line. The piece is in 4/4 time and consists of four measures.

Melodic Minor

Two staves of musical notation for the Melodic Minor scale in G \flat major. The key signature has three flats (B \flat , E \flat , A \flat). The first staff contains the melody, and the second staff contains the bass line. The piece is in 4/4 time and consists of four measures.

Mini-Scale & Tonic Arpeggio

Two staves of musical notation for the Mini-Scale & Tonic Arpeggio exercise in G \flat major. The key signature has three flats (B \flat , E \flat , A \flat). The first staff contains the melody, and the second staff contains the bass line. The piece is in 4/4 time and consists of four measures.

Scale Pattern 1 *articulations:

Two staves of musical notation for Scale Pattern 1 in G \flat major. The key signature has three flats (B \flat , E \flat , A \flat). The first staff contains the melody, and the second staff contains the bass line. The piece is in 4/4 time and consists of four measures.

*Scale Pattern 2**

Musical notation for Scale Pattern 2* in G-flat major (three flats). The piece consists of two staves. The upper staff features a melodic line with eighth-note patterns, while the lower staff provides a bass line with similar rhythmic accompaniment.

*Scale in Thirds**

Musical notation for Scale in Thirds* in G-flat major. It consists of two staves showing a scale of intervals of a third, moving both ascending and descending.

Interval Study

Musical notation for Interval Study in G-flat major, featuring a single staff with a sequence of intervals for practice.

Triads of the G \flat Scale

Musical notation for Triads of the G \flat Scale, enclosed in a shaded box. It shows seven triads labeled I through vii^o in G-flat major, with their constituent notes written out.

*Chord Study 1**

Musical notation for Chord Study 1* in G-flat major. It consists of two staves with six numbered measures, each containing a specific chord and its corresponding scale-like accompaniment.

Chord Study 2 - articulations:

Musical notation for Chord Study 2 - articulations in G-flat major. It consists of two staves with five numbered measures, focusing on articulation techniques for chords and scales.

Technical Exercises in the Key of D \flat

Major Scale

Natural Minor

Harmonic Minor

Melodic Minor

Mini-Scale & Tonic Arpeggio

(also practice 8va w/cue note)

Scale Pattern 1 *articulations: 1 2 3 4 5 6 7 8

(also practice 8va)

Scale Pattern 2*

Musical notation for Scale Pattern 2* in D-flat major (two flats). The piece consists of two staves. The upper staff features a melodic line with eighth-note patterns, and the lower staff provides a bass line. A note in the upper staff is marked with the instruction "(also practice 8va)".

Scale in Thirds*

Musical notation for Scale in Thirds* in D-flat major. It consists of two staves. The upper staff plays a scale of thirds, and the lower staff plays a scale of sixths, creating a harmonic exercise.

Interval Study

Musical notation for Interval Study in D-flat major, presented as a single melodic line on a staff. It focuses on practicing specific intervals between notes.

Triads of the D \flat Scale

Musical notation for Triads of the D \flat Scale, enclosed in a shaded box. It shows the seven triads of the scale: I, ii, iii, IV, V, vi, and vii^o. Each triad is played in a specific voicing and then arpeggiated.

Chord Study 1*

Musical notation for Chord Study 1* in D-flat major. It consists of two staves. The upper staff shows six chords (I through VI) with numbered fingerings (1-6) for the right hand. The lower staff provides a bass line for each chord.

Chord Study 2 - articulations:

Musical notation for Chord Study 2 - articulations in D-flat major. It consists of two staves. The upper staff features sixteenth-note runs with articulation marks (accents) and fingerings (1-5). The lower staff provides a bass line with corresponding fingerings (1-5).

Technical Exercises in the Key of $A\flat$

Major Scale

Natural Minor

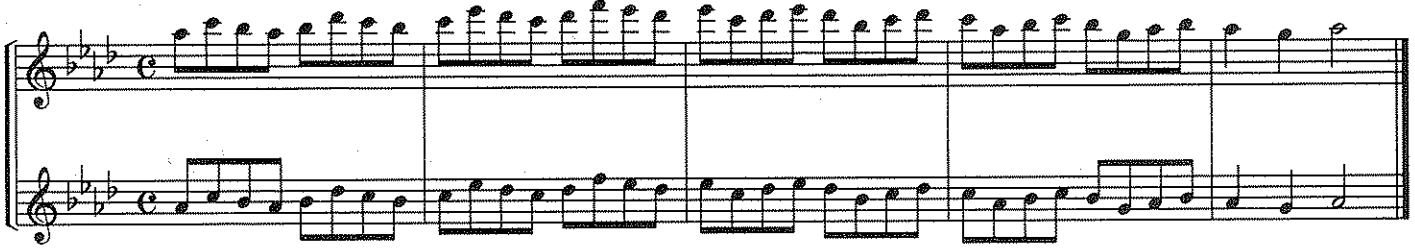
Harmonic Minor

Melodic Minor

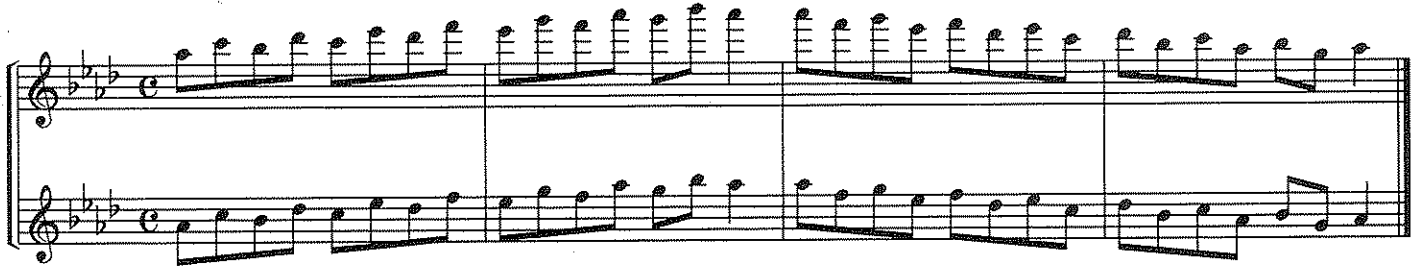
Mini-Scale & Tonic Arpeggio

Scale Pattern 1 *articulations: 

Scale Pattern 2*



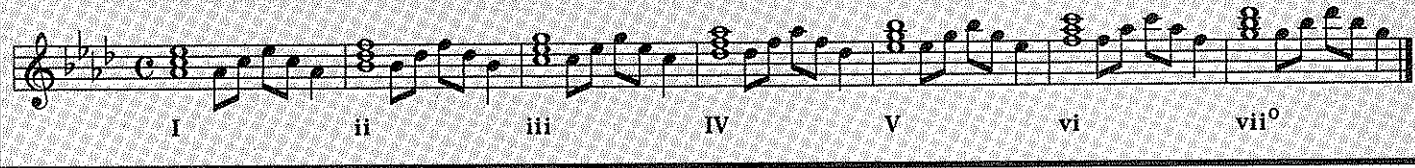
Scale in Thirds*



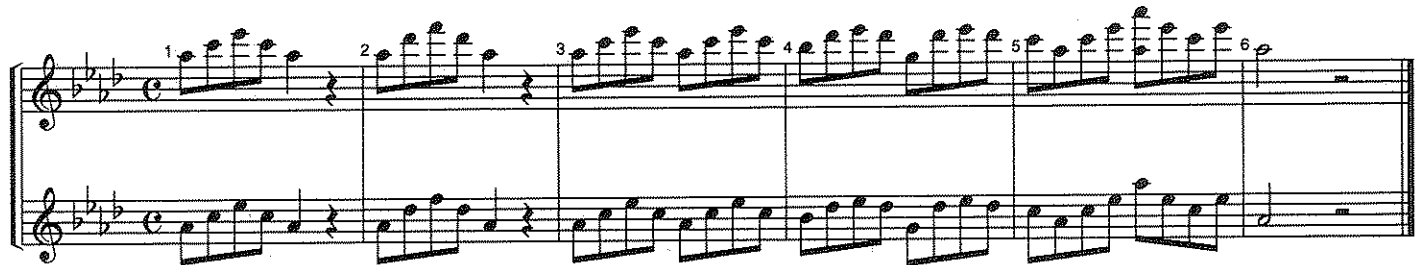
Interval Study



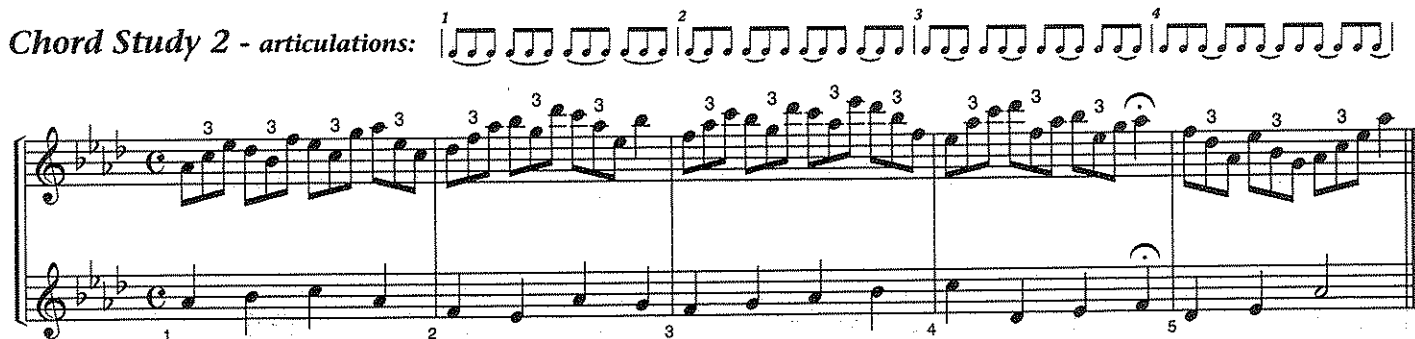
Triads of the Ab Scale



Chord Study 1*



Chord Study 2 - articulations:



Handwritten signature or initials.

Technical Exercises in the Key of E \flat

Major Scale

Natural Minor

Harmonic Minor

Melodic Minor

Mini-Scale & Tonic Arpeggio

(also practice 8va w/cue note)

Scale Pattern 1 *articulations: $\overset{1}{\text{eighth notes}}$ $\overset{2}{\text{eighth notes}}$ $\overset{3}{\text{eighth notes}}$ $\overset{4}{\text{eighth notes}}$ $\overset{5}{\text{eighth notes}}$ $\overset{6}{\text{eighth notes}}$ $\overset{7}{\text{eighth notes}}$ $\overset{8}{\text{eighth notes}}$

(also practice 8va)

Scale Pattern 2*

Musical notation for Scale Pattern 2* in E-flat major, 4/4 time. The piece consists of two staves. The upper staff features a melodic line with eighth-note patterns, and the lower staff provides a bass line. A note in the first measure of the upper staff is marked with the instruction "(also practice 8va)".

Scale in Thirds*

Musical notation for Scale in Thirds* in E-flat major, 4/4 time. The piece consists of two staves. The upper staff plays a scale in thirds, and the lower staff plays a scale in sixths.

Interval Study

Musical notation for Interval Study in E-flat major, 4/4 time. The piece consists of a single staff with a sequence of eighth-note intervals.

Triads of the E \flat Scale

Musical notation for Triads of the E \flat Scale in E-flat major, 4/4 time. The piece consists of a single staff showing seven triads labeled I, ii, iii, IV, V, vi, and vii^o.

Chord Study 1*

Musical notation for Chord Study 1* in E-flat major, 4/4 time. The piece consists of two staves. The upper staff has six measures of eighth-note patterns, numbered 1 through 6. The lower staff provides a bass line.

Chord Study 2 - articulations:

Musical notation for Chord Study 2 - articulations in E-flat major, 4/4 time. The piece consists of two staves. The upper staff features eighth-note patterns with articulation marks (numbered 1-4) and triplets (numbered 3). The lower staff provides a bass line with articulation marks (numbered 1-5).

Chorales & Tuning Exercises in B \flat

Interval Tuning

1 Intervals from tonic (major 3rd, perfect 4th, perfect 5th)

2 Intervals of a major 3rd on the I-IV-V-I chord progression

3 Intervals of a perfect 5th on the I-IV-V-I chord progression

Chord Tuning

Chorale 1 (full band)

Chorale 2 (full band)

Musical score for Chorale 2 (full band) in G major, 4/4 time. The score consists of two staves. The first staff is labeled 'Fl 1/2' and begins with a dynamic marking of *mf*. It contains measures 1 through 4, with measure numbers 1, 2, 3, and 4 indicated above the notes. The second staff contains measures 5 through 8, with measure numbers 5, 6, 7, and 8 indicated above the notes. Above measure 5, the word 'divisi' is written. Above measure 6, the marking 'a2' is present. Below measure 7, the marking 'ritard' is written.

Chorale Melody on Chester

Musical score for Chorale Melody on Chester in G major, 4/4 time. The score is presented in two systems, each with three staves. The first system includes a 'Subdivision' staff with eighth-note patterns, a 'Chorale Melody' staff with a dynamic marking of *mf*, and a 'Bopped' staff with a rhythmic accompaniment. The second system continues the same three parts. Measure numbers 1, 2, 3, 4, 5, 6, 7, and 8 are indicated above the notes. The word '(cadence)' is written above the final measure of the first system (measure 4) and the final measure of the second system (measure 8).

Chester (full band)

Musical score for Chester (full band) in G major, 4/4 time. The score consists of four staves. The first staff is labeled 'Fl 1/2' and begins with a dynamic marking of *mf*. It contains measures 1 through 4, with measure numbers 1, 2, 3, and 4 indicated above the notes. The second staff contains measures 5 through 8, with measure numbers 5, 6, 7, and 8 indicated above the notes. The third staff contains measures 9 through 12, with measure numbers 9, 10, 11, and 12 indicated above the notes and a dynamic marking of *mp* below measure 9. The fourth staff contains measures 13 through 16, with measure numbers 13, 14, 15, and 16 indicated above the notes and dynamic markings of *mf* and *f* below measures 13 and 16 respectively.

Chorales & Tuning Exercises in F

Interval Tuning

1 Intervals from tonic (major 3rd, perfect 4th, perfect 5th)

Musical notation for Interval Tuning 1. The exercise is written on a single staff in treble clef with a key signature of one flat (F major) and a common time signature. It consists of six measures, each containing a pair of notes. The notes are: 1. C4 and E4 (major 3rd), 2. C4 and F4 (perfect 4th), 3. C4 and G4 (perfect 5th), 4. C4 and A4 (major 6th), 5. C4 and B4 (major 7th), 6. C4 and C5 (octave). Each pair is connected by a slur.

2 Intervals of a major 3rd on the I-IV-V-I chord progression

Musical notation for Interval Tuning 2. The exercise is written on a single staff in treble clef with a key signature of one flat (F major) and a common time signature. It consists of seven measures, each containing a pair of notes. The notes are: 1. C4 and E4 (major 3rd), 2. F4 and A4 (major 3rd), 3. C4 and E4 (major 3rd), 4. F4 and A4 (major 3rd), 5. C4 and E4 (major 3rd), 6. F4 and A4 (major 3rd), 7. C4 and E4 (major 3rd). Each pair is connected by a slur. Below the staff, the chord progressions I, IV, V, and I are indicated under measures 1-2, 3-4, 5-6, and 7 respectively.

3 Intervals of a perfect 5th on the I-IV-V-I chord progression

Musical notation for Interval Tuning 3. The exercise is written on a single staff in treble clef with a key signature of one flat (F major) and a common time signature. It consists of seven measures, each containing a pair of notes. The notes are: 1. C4 and G4 (perfect 5th), 2. F4 and C5 (perfect 5th), 3. C4 and G4 (perfect 5th), 4. F4 and C5 (perfect 5th), 5. C4 and G4 (perfect 5th), 6. F4 and C5 (perfect 5th), 7. C4 and G4 (perfect 5th). Each pair is connected by a slur. Below the staff, the chord progressions I, IV, V, and I are indicated under measures 1-2, 3-4, 5-6, and 7 respectively.

Chord Tuning

Musical notation for Chord Tuning 1. The exercise is written on two staves in treble clef with a key signature of one flat (F major) and a common time signature. The top staff is labeled 'Cues' and the bottom staff is labeled 'FI 1/2'. It consists of four measures, each containing a pair of notes. The notes are: 1. C4 and G4 (5th), 2. F4 and C5 (3rd), 3. C4 and G4 (5th), 4. F4 and C5 (3rd). Below the staff, the chord progressions I, IV, and I are indicated under measures 1-2, 3-4, and 5-6 respectively.

Musical notation for Chord Tuning 2. The exercise is written on two staves in treble clef with a key signature of one flat (F major) and a common time signature. It consists of three measures, each containing a pair of notes. The notes are: 5. C4 and G4 (5th), 6. F4 and C5 (3rd), 7. C4 and G4 (5th). Below the staff, the chord progressions V, V7, and I are indicated under measures 5-6, 7-8, and 9-10 respectively.

Chorale 3 (full band)

Musical notation for Chorale 3 (full band). The exercise is written on a single staff in treble clef with a key signature of one flat (F major) and a common time signature. It consists of eleven measures. The notes are: 1. C4, 2. D4, 3. E4, 4. F4, 5. G4, 6. A4, 7. B4, 8. C5, 9. B4, 10. A4, 11. G4. The first measure is marked with a dynamic of *mf*.

Chorale 4 (full band)

Musical score for Chorale 4 (full band). The score is written for Fl 1/2 in G major, 4/4 time, and *mf*. It consists of two staves of music. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. Measure 6 includes the instruction *divisi* above the staff. Measure 7 includes the instruction *a2* above the staff.

Chorale Melody on Bach 95

Musical score for Chorale Melody on Bach 95. The score is written for Fl 1/2 in G major, 4/4 time, and *mf*. It consists of two systems of three staves each. The first system includes a *Subdivision* staff, a *Chorale Melody* staff, and a *Bopped* staff. The *Subdivision* staff contains a continuous eighth-note pattern. The *Chorale Melody* staff contains the main melody. The *Bopped* staff contains a rhythmic accompaniment. The second system continues the same three-staff arrangement. Both systems end with a *(cadence)* marking.

Bach 95 (full band)

Musical score for Bach 95 (full band). The score is written for Fl 1/2 in G major, 4/4 time, and *mf*. It consists of three staves of music, numbered 1 through 12. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, and the third staff contains measures 9 through 12.

Chorales & Tuning Exercises in E \flat

Interval Tuning

1 Intervals from tonic (major 3rd, perfect 4th, perfect 5th)

2 Intervals of a major 3rd on the I-IV-V-I chord progression

3 Intervals of a perfect 5th on the I-IV-V-I chord progression

Chord Tuning

Chorale 5 (full band)

Chorale 6 (full band)

Musical score for Fl 1/2 in Chorale 6 (full band). The score is in 3/4 time and B-flat major. It consists of two staves. The first staff starts with a dynamic marking of *mf* and includes measures 1 through 4. The second staff continues with measures 5 through 8. There are two *divisi* markings above the first staff, one above measure 2 and another above measure 8. A *2* marking is above measure 2, and an *a2* marking is above measure 3.

Chorale Melody on America

Musical score for Chorale Melody on America. It features three staves: Subdivision, Chorale Melody, and Bopped. The Subdivision staff has measures 1-3. The Chorale Melody staff starts with a dynamic marking of *mf* and has measures 1-3. The Bopped staff has measures 1-3. The score continues with measures 4-6. Measure 6 is marked with a *(cadence)* above it. The Subdivision staff has measures 4-6. The Chorale Melody staff has measures 4-6. The Bopped staff has measures 4-6.

America (full band)

Musical score for America (full band). The score is in 3/4 time and B-flat major. It consists of three staves. The first staff is for Fl 1/2 and starts with a dynamic marking of *mf*. It contains measures 1 through 5. The second staff contains measures 6 through 10. The third staff contains measures 11 through 14.

Chorale & Tuning Exercises in C

Interval Tuning

1 Intervals from tonic (major 3rd, perfect 4th, perfect 5th)

Chord Tuning

Air (full band)

Chorale & Tuning Exercises in c minor

Interval Tuning

1 Intervals from tonic (minor 3rd, perfect 4th, perfect 5th)

Chord Tuning

Greensleeves (full band)

Chorale & Tuning Exercises in G

Interval Tuning

1 Intervals from tonic (major 3rd, perfect 4th, perfect 5th)

Chord Tuning

Pavane (full band)

Chorale & Tuning Exercises in g minor

Interval Tuning

1 Intervals from tonic (minor 3rd, perfect 4th, perfect 5th)

Chord Tuning

The Queene's Alman (full band)

Chorale & Tuning Exercises in A \flat

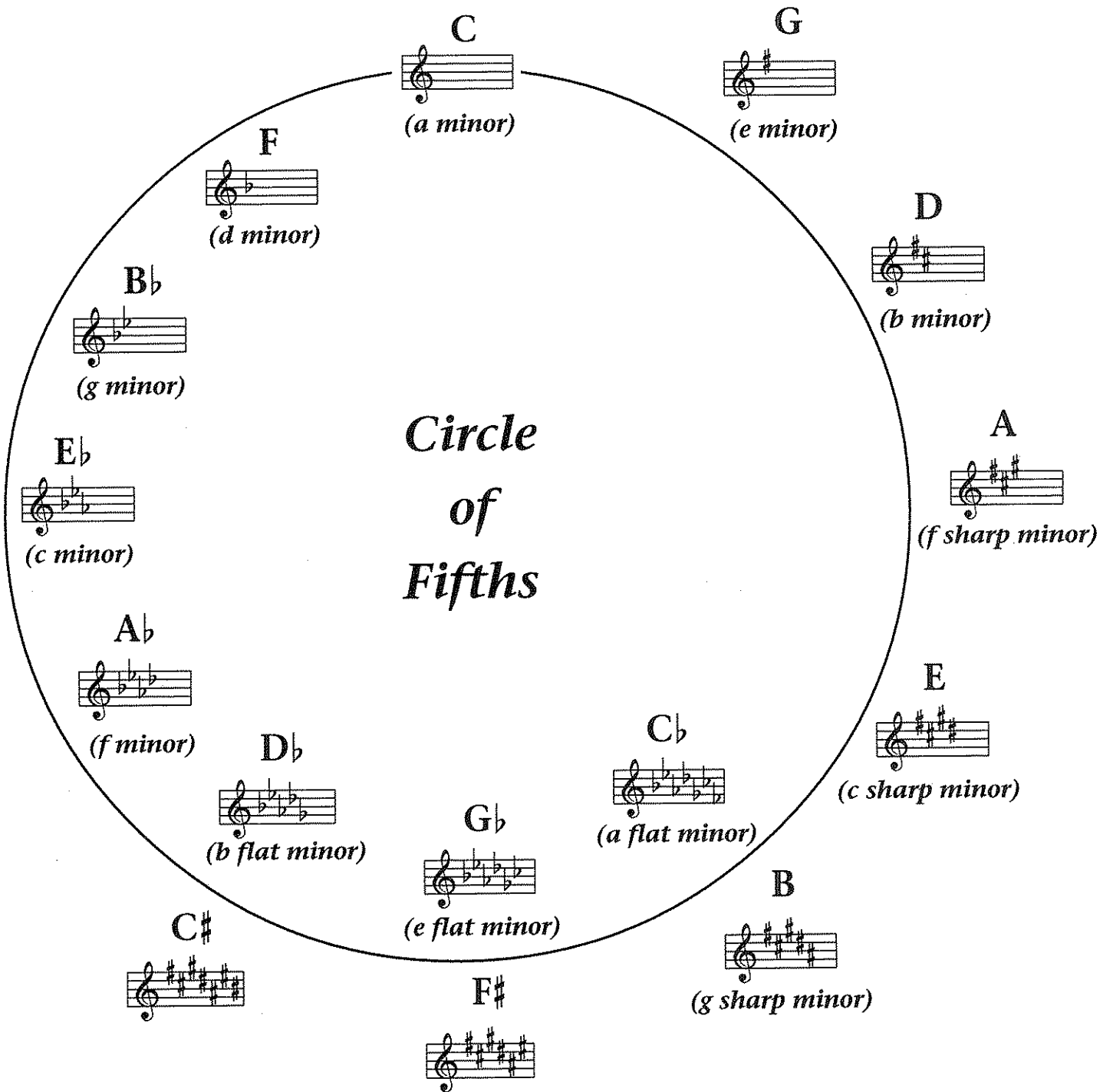
Interval Tuning

1 Intervals from tonic (major 3rd, perfect 4th, perfect 5th)

Chord Tuning


All Through the Night (full band)

Appendix




One Octave Scales & Arpeggios

In All Twelve Major Key Signatures

B \flat 

F 

C 

G 

D 

A 

E 

B 

F# 



Chromatic Exercises



Bb Chromatic Scale



F Chromatic Scale




Full Range Scales

In All Twelve Major Key Signatures

B \flat  Musical notation for the B-flat major scale in treble clef, common time. The scale starts on B-flat and ends on B-flat. It consists of two lines of music: the first line contains the ascending and descending scales, and the second line contains a whole note B-flat at the end.


F  Musical notation for the F major scale in treble clef, common time. The scale starts on F and ends on F. It consists of two lines of music: the first line contains the ascending and descending scales, and the second line contains a whole note F at the end.

C  Musical notation for the C major scale in treble clef, common time. The scale starts on C and ends on C. It consists of two lines of music: the first line contains the ascending and descending scales, and the second line contains a whole note C at the end.

G  Musical notation for the G major scale in treble clef, common time. The scale starts on G and ends on G. It consists of two lines of music: the first line contains the ascending and descending scales, and the second line contains a whole note G at the end.

D  Musical notation for the D major scale in treble clef, common time. The scale starts on D and ends on D. It consists of two lines of music: the first line contains the ascending and descending scales, and the second line contains a whole note D at the end.

A  Musical notation for the A major scale in treble clef, common time. The scale starts on A and ends on A. It consists of two lines of music: the first line contains the ascending and descending scales, and the second line contains a whole note A at the end.

E  Musical notation for the E major scale in treble clef, common time. The scale starts on E and ends on E. It consists of two lines of music: the first line contains the ascending and descending scales, and the second line contains a whole note E at the end.

B  Musical notation for the B major scale in treble clef, common time. The scale starts on B and ends on B. It consists of two lines of music: the first line contains the ascending and descending scales, and the second line contains a whole note B at the end.

For flutes with a B foot.

B

Musical notation for the B flute part, consisting of two staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody starts on a middle C and ascends chromatically through the scale to a high G, then descends back to middle C. The second staff continues the descending chromatic scale from the high G down to a low C.

E#

Musical notation for the E# flute part, consisting of two staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody starts on a middle C and ascends chromatically through the scale to a high G, then descends back to middle C. The second staff continues the descending chromatic scale from the high G down to a low C.

Gb

Musical notation for the Gb flute part, consisting of two staves. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a common time signature (C). The melody starts on a middle C and ascends chromatically through the scale to a high G, then descends back to middle C. The second staff continues the descending chromatic scale from the high G down to a low C.

Db

Musical notation for the Db flute part, consisting of two staves. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a common time signature (C). The melody starts on a middle C and ascends chromatically through the scale to a high G, then descends back to middle C. The second staff continues the descending chromatic scale from the high G down to a low C.

Ab

Musical notation for the Ab flute part, consisting of two staves. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a common time signature (C). The melody starts on a middle C and ascends chromatically through the scale to a high G, then descends back to middle C. The second staff continues the descending chromatic scale from the high G down to a low C.

Eb

Musical notation for the Eb flute part, consisting of two staves. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a common time signature (C). The melody starts on a middle C and ascends chromatically through the scale to a high G, then descends back to middle C. The second staff continues the descending chromatic scale from the high G down to a low C.

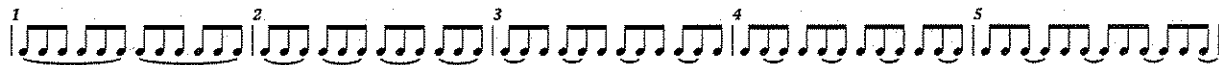
Full Range Chromatic - For Flutes Only

Musical notation for the first four measures of the 'Full Range Chromatic' exercise. The first staff shows measures 1 through 4, with fingerings 1, 2, 3, and 4 indicated below the notes. The melody starts on a middle C and ascends chromatically through the scale to a high G.

Musical notation for measures 5 through 8 of the 'Full Range Chromatic' exercise. The second staff shows measures 5 through 8, with fingerings 5, 6, 7, and 8 indicated below the notes. The melody continues the ascending chromatic scale from the high G to a high A.

Musical notation for the final two measures of the 'Full Range Chromatic' exercise. The third staff shows measures 9 and 10, with fingerings 9 and 10 indicated below the notes. The melody descends chromatically from the high A back to a middle C.

Chromatic Scales



C

Musical notation for Chromatic Scale C, consisting of two staves. The upper staff contains the ascending and descending chromatic scale in treble clef. The lower staff contains the ascending and descending chromatic scale in bass clef. Both staves feature triplet markings above the notes.

(also practice 8va)

D \flat

Musical notation for Chromatic Scale D-flat, consisting of two staves. The upper staff contains the ascending and descending chromatic scale in treble clef. The lower staff contains the ascending and descending chromatic scale in bass clef. Both staves feature triplet markings above the notes.

D

Musical notation for Chromatic Scale D, consisting of two staves. The upper staff contains the ascending and descending chromatic scale in treble clef. The lower staff contains the ascending and descending chromatic scale in bass clef. Both staves feature triplet markings above the notes.

E \flat

Musical notation for Chromatic Scale E-flat, consisting of two staves. The upper staff contains the ascending and descending chromatic scale in treble clef. The lower staff contains the ascending and descending chromatic scale in bass clef. Both staves feature triplet markings above the notes.

E

Musical notation for Chromatic Scale E, consisting of two staves. The upper staff contains the ascending and descending chromatic scale in treble clef. The lower staff contains the ascending and descending chromatic scale in bass clef. Both staves feature triplet markings above the notes.

F

Musical notation for Chromatic Scale F, consisting of two staves. The upper staff contains the ascending and descending chromatic scale in treble clef. The lower staff contains the ascending and descending chromatic scale in bass clef. Both staves feature triplet markings above the notes.

F#

Musical score for F# major, measures 1-4. The score is written in treble and bass clefs with a common time signature. It features a sequence of eighth-note triplets in both hands, with the right hand playing a melodic line and the left hand providing a harmonic accompaniment. The key signature has two sharps (F# and C#).

G

Musical score for G major, measures 1-4. The score is written in treble and bass clefs with a common time signature. It features a sequence of eighth-note triplets in both hands, with the right hand playing a melodic line and the left hand providing a harmonic accompaniment. The key signature has one sharp (F#).

A \flat

Musical score for A-flat major, measures 1-4. The score is written in treble and bass clefs with a common time signature. It features a sequence of eighth-note triplets in both hands, with the right hand playing a melodic line and the left hand providing a harmonic accompaniment. The key signature has two flats (B \flat and E \flat).

A

Musical score for A major, measures 1-4. The score is written in treble and bass clefs with a common time signature. It features a sequence of eighth-note triplets in both hands, with the right hand playing a melodic line and the left hand providing a harmonic accompaniment. The key signature has no sharps or flats.

B \flat

Musical score for B-flat major, measures 1-4. The score is written in treble and bass clefs with a common time signature. It features a sequence of eighth-note triplets in both hands, with the right hand playing a melodic line and the left hand providing a harmonic accompaniment. The key signature has two flats (B \flat and E \flat).

B

Musical score for B major, measures 1-4. The score is written in treble and bass clefs with a common time signature. It features a sequence of eighth-note triplets in both hands, with the right hand playing a melodic line and the left hand providing a harmonic accompaniment. The key signature has two sharps (F# and C#).

Major Arpeggios & Inversions

This musical score displays twelve major arpeggios and their inversions, each on a separate staff. The staves are labeled with their respective root notes: Bb, F, C, G, D, A, E, B, Eb, Db, Ab, and Eb. Each staff begins with a treble clef and a common time signature (C). The arpeggios are written in a sequence of eighth notes, starting from the root note and moving up to the octave, then descending back to the root. The key signature for each staff is indicated by the number of sharps or flats at the beginning of the staff.