

Flute

Book 1

W61FL

Tradition of Excellence™

DJES
Comprehensive
Band Method



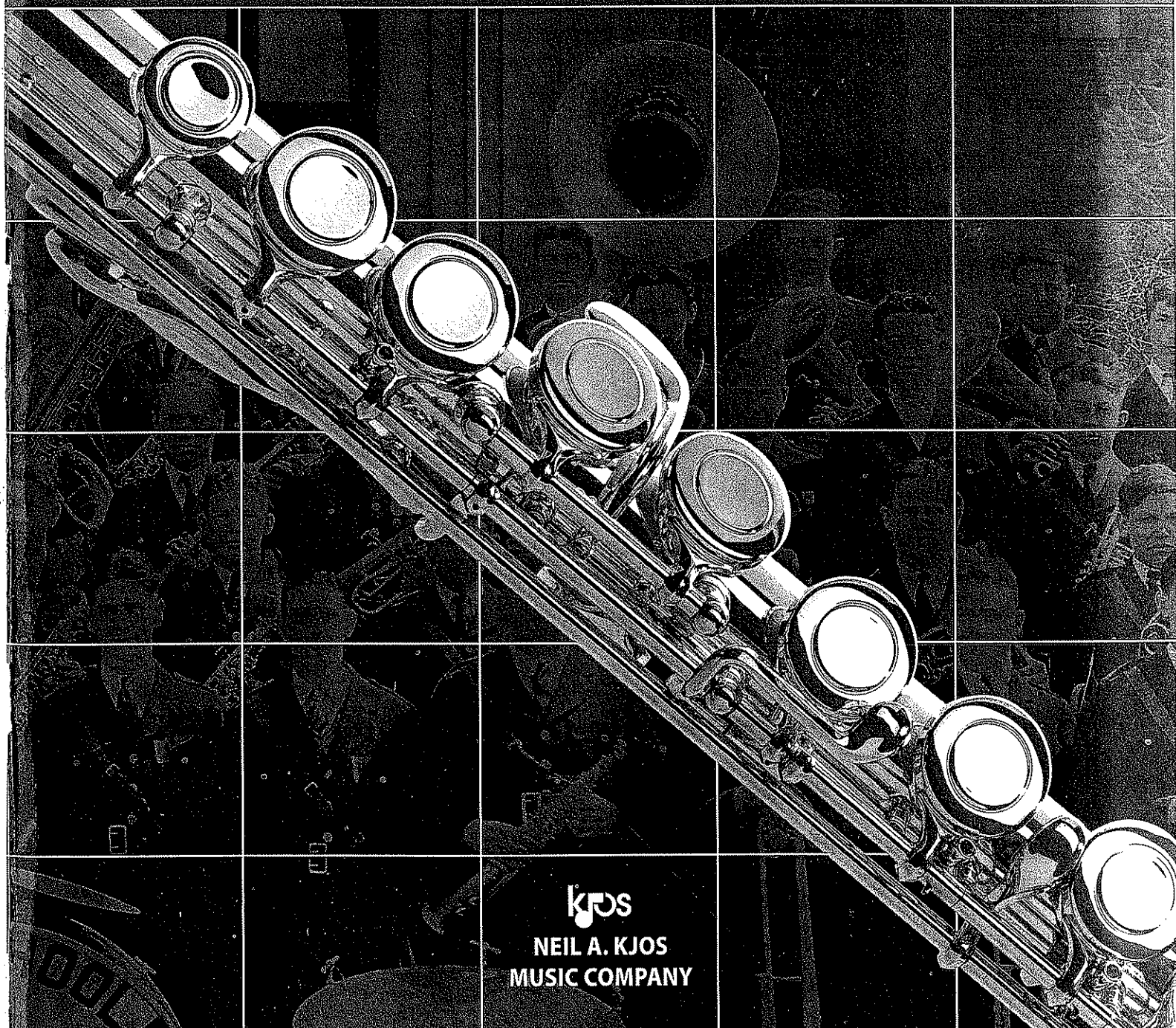
by Bruce Pearson
& Ryan Nowlin



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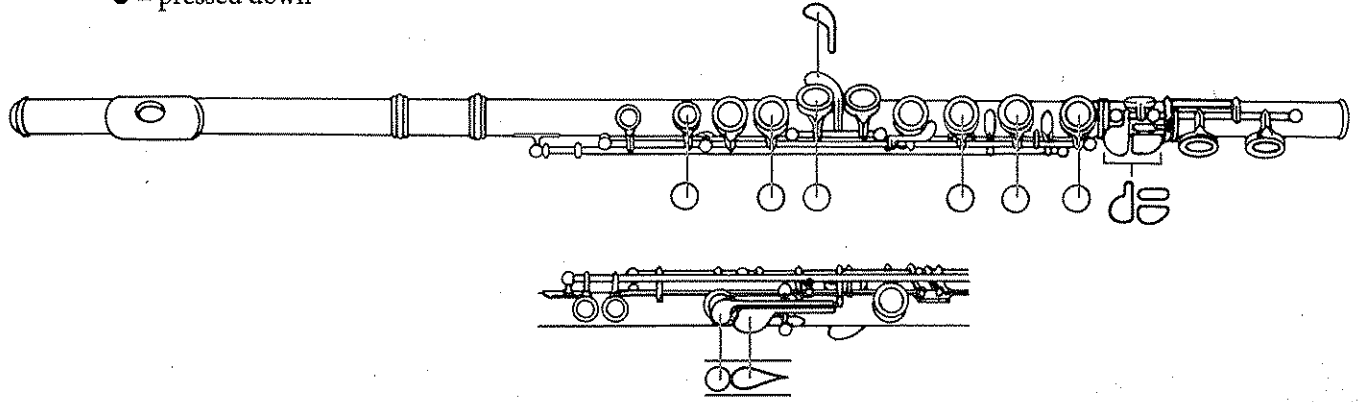


NEIL A. KJOS
MUSIC COMPANY

Flute Fingering Chart

○ = open
● = pressed down

When more than one fingering is shown, the first is the most commonly used. The additional fingerings, known as **alternate fingerings**, are used in certain situations to allow for better technique.



C	C# Db	D	D# Eb	E Fb	E# F

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

B# C	C# Db	D	D# Eb	E Fb	E# F

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

B# C	C# Db	D	D# Eb	E Fb	E# F

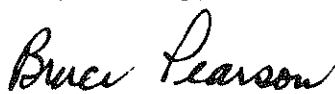
Tradition of Excellence™ Comprehensive Band Method

by Bruce Pearson & Ryan Nowlin

Dear Student:

Welcome to your study of the flute—an exciting adventure filled with rewards and challenges. Through careful study and regular practice, you will quickly discover the joy and satisfaction of playing beautiful music for yourself, your family, your friends, or a concert audience.

We wish you many rewarding years of flute playing.



Bruce Pearson



Ryan Nowlin



Interactive Practice—the key to EXCELLENCE!

INTERACTIVE Practice Studio

Make your practice sessions as fulfilling and productive as possible by frequently visiting your *Interactive Practice Studio* at www.kjos.com/ips.



Hear each piece and play along! You can even change the speed. All recorded accompaniments can also be played from the DVD.



Use the Music Writer Touch software to complete written exercises and compose your own music.



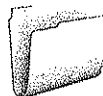
Create recordings of your playing that you can save and email to friends, family, and your teacher.



Download audio and video files to your computer and use them on your portable media device.



Learn to play your first notes, care for your flute, and overcome challenges as you progress. Flute video lessons feature Elena Yarritu and can also be viewed from the DVD.



Access your saved recordings for playback and sharing.



Keep an eye out for fun Extras: stories behind the songs, classical and world music recordings, practice tips, a practice journal, and more!



Use the Tuner/Metronome during every practice session to improve your pitch and rhythm.



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Tradition of Excellence is available in SmartMusic.
To subscribe go to www.smartmusic.com.

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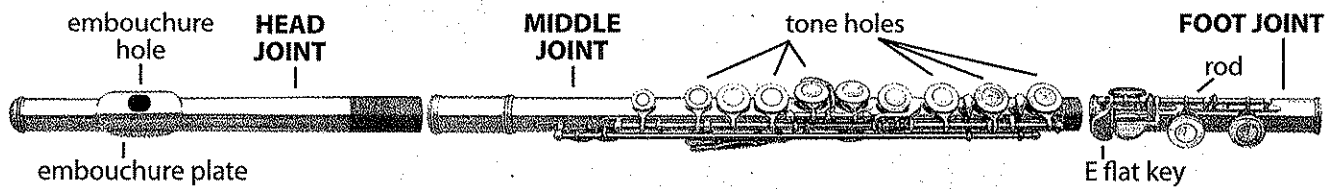
Tradition of Excellence

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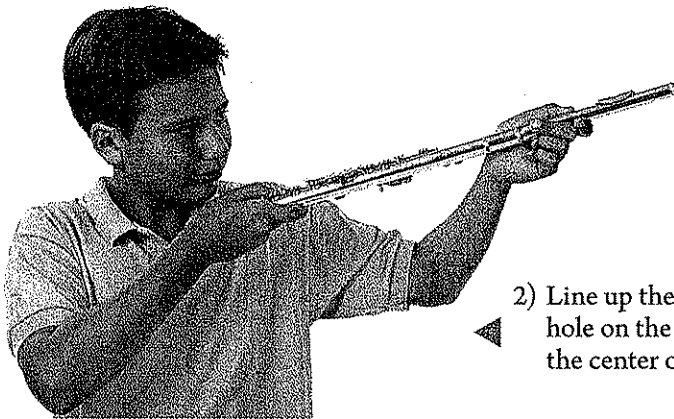


For more detailed instruction, be sure to view the Video Lessons in your *Tradition of Excellence Interactive Practice Studio* or on the DVD. More lessons are available every time you see this icon.



Assembly

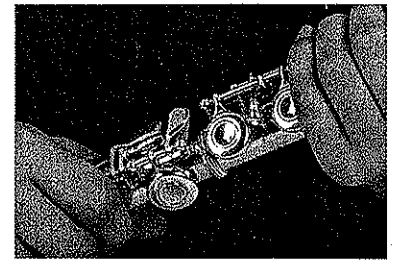
- 1) Insert the head joint into the middle joint with a gentle twisting motion. ▶



- 2) Line up the embouchure hole on the head joint with the center of the tone holes. ◀

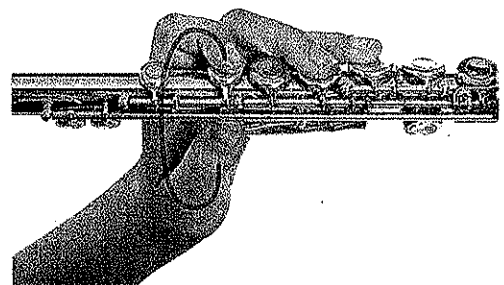


- 3) Gently twist the foot joint into place, aligning the rod with the center of the tone holes. ▶

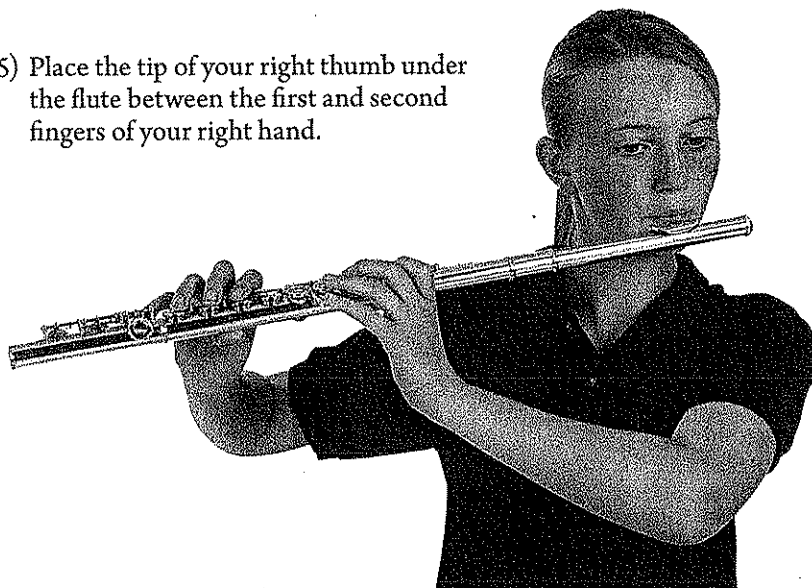


Posture & Hand Position

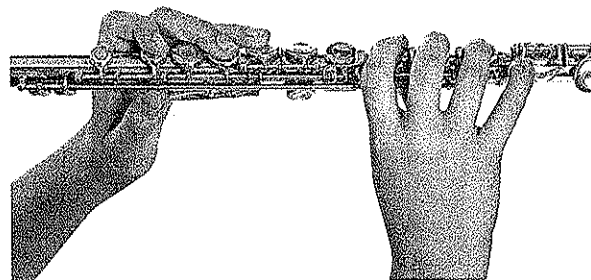
- 1) Sit up straight at the edge of your chair with your feet flat on the floor. ◀
- 2) Relax your body. Keep your chin parallel to the floor and your elbows away from your body.
- 3) Make a "C" with your left hand so that it forms a shelf at the base of your index finger.
- 4) Rest the flute on that shelf between the knuckle and first joint. Place your left thumb on the long straight key on the underside of the flute.



- 5) Place the tip of your right thumb under the flute between the first and second fingers of your right hand.

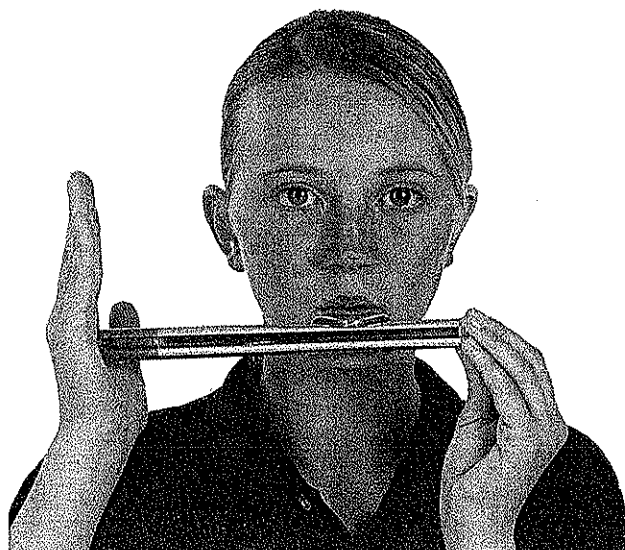


- 6) Curve your fingers on both hands to form a relaxed "C," as if holding a tennis ball. Place your right little finger on the E flat key and your other fingers on the correct keys. Keep your right wrist as straight as possible.



Forming an Embouchure & Making a Tone

- 1) Remove the head joint and cover the open end.
- 2) Relax your face and shape your mouth as if saying "whee" while you say "too" with your lower lip drooping down slightly at the corners.
- 3) Place the lip plate so that the lower lip rolls out slightly and covers approximately $\frac{1}{3}$ of the embouchure hole. Make certain the head joint is parallel to your lips.
- 4) Take a full breath and blow over the embouchure hole, aiming a thin stream of air at the far edge of the hole while whispering the syllable "too." Use a mirror to check your embouchure.
- 5) Take a full breath of air through your mouth and play a long, steady A.
- 6) Complete the **Head Joint Workout** by watching the video lesson and playing along with the recorded accompaniment (see page 1 for details).



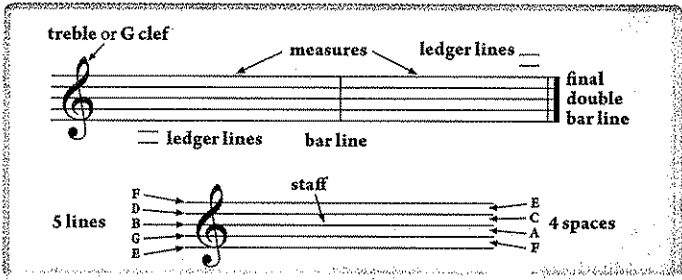
Daily Care & Maintenance

- 1) Take the flute apart and shake the water out of the head joint. Wipe the joints clean.
- 2) Dry the inside of your flute with a soft cloth placed over a cleaning rod.
- 3) Wipe the outside of each part with a soft, clean cloth.
- 4) Each time you finish caring for a part of the flute, return it to its proper place in the case. Latch the case.



FLUTE LESSON

Terms & Symbols



music alphabet – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff

Time Signature

$\frac{4}{4}$ = number of counts per measure
= type of note (♩) that gets one count

Rhythm

○ **whole note** = 4 counts of sound in $\frac{4}{4}$

▭ **whole rest** = 4 counts of silence in $\frac{4}{4}$

Notes

○ = open ● = pressed down

B

A

G

RHYTHM COUNTING

	$\frac{4}{4}$	○				
counting		1	2	3	4	
other counting						

To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

staff & bar lines

1. Busy "B"

► How is your posture?

2. The "A" Train

► Are you using plenty of air?

3. Music in Motion

► Are you playing with a good embouchure?

4. "G" Whiz

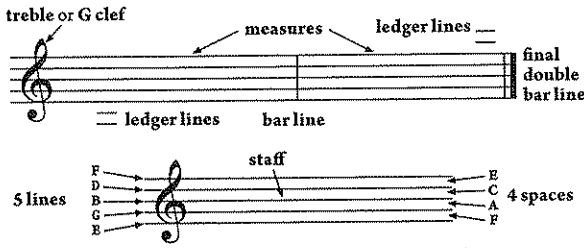
► How is your hand position?

5. Mr. Whole Note Takes a Walk

► Write the note names beneath the music before you play.

WOODWIND LESSON

Terms & Symbols



music alphabet – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff

accidental – symbol that alters the pitch of a note until the end of the measure



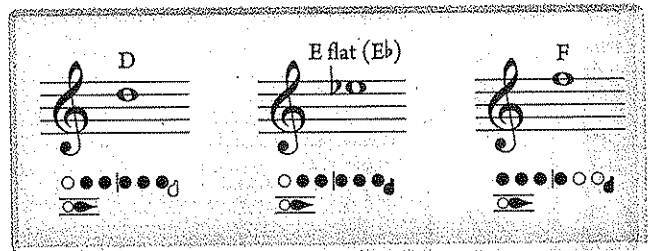
Theory & Composition

interval – distance between two pitches

half step – smallest interval used in Western music; on a piano keyboard, it is the distance from one key to the very next key—white or black

Notes

○ = open ● = pressed down



Time Signature



= number of counts per measure
= type of note (♩) that gets one count

Rhythm



whole note = 4 counts of sound in $\frac{4}{4}$



whole rest = 4 counts of silence in $\frac{4}{4}$

RHYTHM COUNTING

	$\frac{4}{4}$			
counting	1	2	3	4
other counting				

To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

staff & bar lines

1. Woodwinds Unite ▶ How is your posture?

$\frac{4}{4}$ ○ -

accidental, ♭

2. Stepping Up ▶ Are you using plenty of air?

3. Up 'n' Down 'n' Up ▶ Are you playing with a good embouchure?

4. Up We Go ▶ How is your hand position?

5. All Together, Now! ▶ Write the note names beneath the music before you play.

Terms & Symbols

Notes

○ = open ● = pressed down

music alphabet – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff
accidental – symbol that alters the pitch of a note until the end of the measure

flat – lowers the pitch of a note one half step

Theory & Composition

interval – distance between two pitches
half step – smallest interval used in Western music; on a piano keyboard, it is the distance from one key to the very next key—white or black

Time Signature

$\frac{4}{4}$ = number of counts per measure
 = type of note (♩) that gets one count

Rhythm

○ = whole note = 4 counts of sound in $\frac{4}{4}$
 — = whole rest = 4 counts of silence in $\frac{4}{4}$

COUNTING & CONDUCTING

counting	1	2	3	4
other counting				

To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

1. Away We Go! ▶ How is your posture?

staff & bar lines

2. Going Up? ▶ Are you playing with a steady air stream to produce a smooth, even sound?

accidental, b

3. Count Me In ▶ 1) Write the counting under the music. 2) Clap the rhythm. 3) Sing the notes using “too,” the note names, or solfège. 4) Play!

4. Higher Ground ▶ Are you playing with a good embouchure?

5. Moving Around **TEST** ▶ Write the note names beneath the music before you play.

6. Flute Private Lesson

▶ Here is how to draw a treble clef. ▶ Draw eight treble clefs of your own. Be sure they circle the second (G) line.

Terms & Symbols

breath mark – take a breath

sight-reading – playing or singing a piece of music for the first time

Theory & Composition

duet – piece of music featuring two different parts played or sung together

harmony – two or more notes played or sung at the same time

Rhythm



half note = 2 counts of sound in $\frac{4}{4}$



half rest = 2 counts of silence in $\frac{4}{4}$

COUNTING & CONDUCTING

counting	1	2	3	4
other counting				

7. Deep Breaths



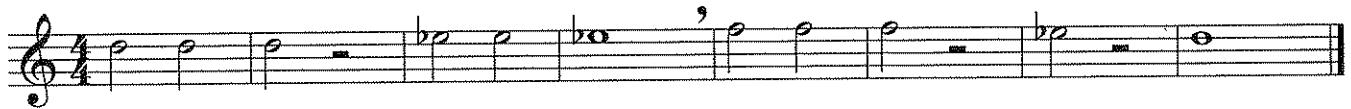
8. Rhythm Time

▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note D (Concert D).



RHYTHM STUDIES: p. 44, #1-4

9. Half Note Rock



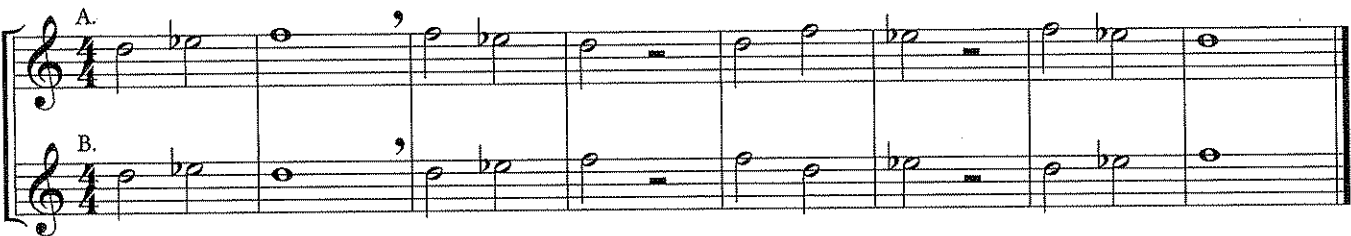
10. Sight-Reading Challenge: Steppin'

▶ Always carefully inspect music before you sight-read it.



11. El Camino Mariachi — Duet

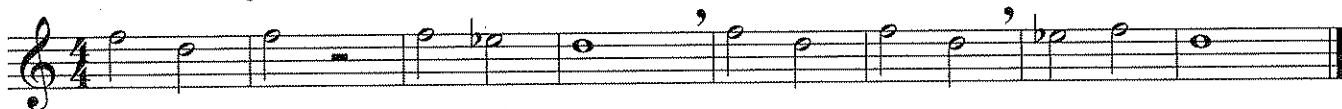
▶ Count, clap, sing, and play! The B part is shaded for easier reading.



12. Cuckoo

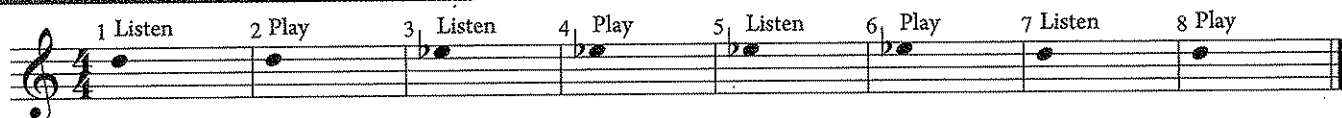


Traditional



13. Excellence in Ear Training

▶ Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.



Rhythm



quarter note = 1 count of sound in $\frac{4}{4}$



quarter rest = 1 count of silence in $\frac{4}{4}$

COUNTING & CONDUCTING

counting	1	2	3	4
other counting				

Notes

14. Rhythm Time

▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note D (Concert D).



15. Rising Rhythms

▶ Start each note by whispering the word "too."

16. Stepping Stones

▶ Keep the air moving.

17. Rain, Rain

▶ Be sure fingers not in use remain very close to the keys.

Traditional

18. In a Minor Mood

▶ Count, clap, sing, and play!

19. Hot Cross Buns

English Folk Song

20. Go Tell Aunt Rhodie



American Folk Song

21. Flute Private Lesson

- ▶ 1) Draw a treble clef at the beginning of the staff.
- ▶ 2) Trace the notes, accidental, and rests, and draw three more of each.



Terms & Symbols

Time Signature

C common time = 4/4

- Solo** – only one person plays or sings
- Soli** – a small group or section plays or sings
- Tutti** – everyone plays or sings

Theory & Composition

- phrase** – musical sentence, often 4 or 8 measures long
- round** – song in which the same part is played or sung by two or more groups starting at different times
- composition** – creation of music that can be performed later, usually from written notation

Repeat sign – play or sing the music again

Solo, Tutti phrase

22. Little Robin Redbreast

Traditional

Musical notation for 'Little Robin Redbreast' in 4/4 time. The piece is divided into two phrases. The first phrase is marked 'Solo' and the second 'Tutti'. The notation includes a treble clef, a key signature of one flat, and a repeat sign at the end.

C Repeat sign

23. Skill Builder: Merrily We Roll Along

▶ Count, clap, sing, and play! When you reach the end of the song, repeat once from the beginning.

Traditional

Musical notation for 'Merrily We Roll Along' in common time. The piece consists of a single melodic line with a repeat sign at the end.

round

24. Itsy Bitsy Spider — Round

▶ Add brackets to show the phrases.

Traditional

Musical notation for 'Itsy Bitsy Spider' in 4/4 time. The piece is a round, consisting of two identical phrases. The first phrase is circled with a '1' and the second with a '2'. The notation includes a treble clef, a key signature of one flat, and a repeat sign at the end.

Soli

25. A La Rueda

Spanish Folk Song

Musical notation for 'A La Rueda' in common time. The piece is a Spanish folk song. The notation includes a treble clef, a key signature of one flat, and a repeat sign at the end. It features sections marked 'Soli (woodwinds)', 'Tutti', and 'Soli (brass/percussion)'.

26. Love Somebody — Duet

Traditional

Musical notation for 'Love Somebody' in 4/4 time. The piece is a duet, consisting of two parts labeled 'A.' and 'B.'. The notation includes a treble clef, a key signature of one flat, and a repeat sign at the end.

27. Good King Wenceslas

TEST

Traditional English Carol

Musical notation for 'Good King Wenceslas' in common time. The piece is a traditional English carol. The notation includes a treble clef, a key signature of one flat, and a repeat sign at the end. It features sections marked 'Solo/Soli' and 'Tutti'.

28. Excellence in Composition

▶ 1) Draw a treble clef. 2) Complete and play your composition.

Title _____ Composer _____

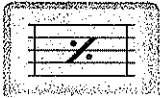
Musical notation for 'Excellence in Composition' in 4/4 time. The notation includes a treble clef, a key signature of one flat, and a repeat sign at the end. The first few notes are provided, and the rest of the line is blank for the student to complete.

Terms & Symbols

articulation – type of attack used to play a note or group of notes

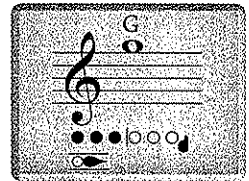


slur – articulation that connects notes of different pitches; indicates a very smooth sound with only the first note tongued



one-measure repeat sign – play or sing the previous measure again

Notes



slur

29. Warm-up: Serenity — Round ▶ Keep the air moving.



30. Chop Builder ▶ Be sure fingers not in use remain very close to the keys.

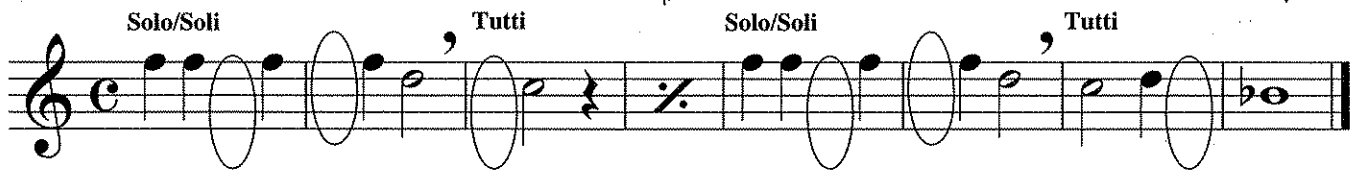


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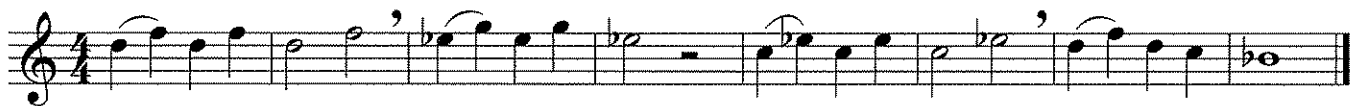
31. Camptown Races ▶ Draw the missing notes in the ovals before you play.

Stephen Foster, America's first great popular songwriter, was born on the 50th anniversary of American Independence: the Fourth of July, 1826.

Stephen Foster (1826–1864) American Composer



32. Skill Builder ▶ Add brackets to show the phrases.



33. London Bridge — Duet

English Folk Song



34. The Frog's Song — Round **TEST**

▶ Are you using a steady air stream?

Japanese Folk Song



35. Flute Private Lesson

▶ Keep your fingers close to the keys.



Time Signature

2/4 = two counts per measure
= quarter note gets one count

COUNTING & CONDUCTING

counting	1	2
other counting		

Rhythm

Notes

A

Key Signature

sharp (#) or flat (b) signs placed after a clef

In these key signatures, play or sing:

- no sharps or flats
- every F as F sharp
- every B as B flat
- every B as B flat, every E as E flat

tie – marking that connects notes of the same pitch to make one longer note

tie, 2/4

36. Rhythm Time ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note C (Concert C).

RHYTHM STUDIES: p. 44, #18-20; p. 46, #41-43

key signature

37. Two Step ▶ Circle the notes changed by the B^b major (Concert B^b major) key signature, highlighted in purple.

38. Sight-Reading Challenge: Shoo Fly American Folk Song

39. Russian Folk Song — Duet *Beethoven bridged music history's Classical and Romantic Periods.* Ludwig van Beethoven (1770–1827) German Composer

40. San Serení **TEST** ▶ Add brackets to show the phrases. Puerto Rican Folk Song

41. Excellence in Theory ▶ Add the notes and rests together to find the number of counts. A quarter note gets one count.

a) =

b) =

c) =

d) =

Theory & Composition

trio – piece of music featuring three different parts played or sung together

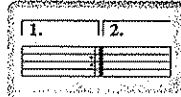
introduction – opening passage of a piece of music

theme – a melody within a piece of music

Terms & Symbols



rehearsal numbers – find important places in the music using these markers



1st and 2nd endings – play or sing the 1st ending the first time through, repeat, skip the 1st ending, and play or sing the 2nd ending the second time through



fermata – hold a note or rest longer than its usual value

Concert Etiquette

- Enter the stage or performance area confidently. Make eye contact with the audience and smile.
- Stand or sit tall. Be positive and energetic. It's fun to share your music with others!

Solo: A Duet: A + B Trio or Full Band: A + B + C

Jingle Bells

J.S. Pierpont (1822–1893)
American Composer

trio,
introduction,
theme

rehearsal
numbers,
1st & 2nd
endings

▶ Repeat back to **5**.

Jolly Old St. Nicholas

Traditional

The Dreidel Song

Jewish Folk Song

Theme

The musical score for 'The Dreidel Song' is written for three staves (A, B, and C) in a 2/4 time signature with a key signature of one flat (Bb). The score is divided into two systems. The first system contains measures 1 through 9. Measure 1 is marked 'A.' and contains a treble clef, a key signature change to Bb, and a 2/4 time signature. Measures 2 through 9 follow. A repeat sign is placed after measure 2. The second system contains measures 10 through 16. Measure 10 is marked '9' in a box. Measures 11 through 16 follow. A repeat sign is placed after measure 11. The piece concludes with a double bar line and repeat dots at the end of measure 16.

Kwanzaa Celebration

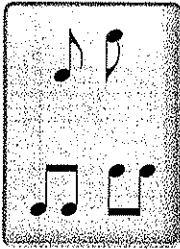
David Bobrowitz (b. 1945)
American Composer

Introduction

5 Theme

The musical score for 'Kwanzaa Celebration' is written for three staves (A, B, and C) in a 2/4 time signature with a key signature of one flat (Bb). The score is divided into two systems. The first system contains measures 1 through 8. Measures 1 through 4 are marked 'Introduction'. Measure 5 is marked '5' in a box and 'Theme'. Measures 6 through 8 follow. A repeat sign is placed after measure 5. The second system contains measures 9 through 16. Measure 9 is marked '9' in a box. Measures 10 through 16 follow. A repeat sign is placed after measure 10. The piece concludes with a double bar line and repeat dots at the end of measure 16.

Rhythm



eighth note = 1/2 count of sound
in 3/4, 4/4, or C

a single eighth note has a **flag**

a group of eighth notes is connected by a **beam**

COUNTING & CONDUCTING

counting	1 &	2 &	3 &	4 &
other counting				

42. Warm-up: Breath Support Challenge

▶ Take a deep breath and play with your best tone while holding the pitch for as long as you can. On which beat did you finish?

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

43. Epic Eighth Notes

▶ The bottom line provides the basic pulse.

Clap

44. Michael Finnegan

▶ Count, clap, sing, and play!

Irish Folk Song

45. Eighth Note Escapade

Clap

46. Skill Builder: Processional Dance

▶ Count, clap, sing, and play!

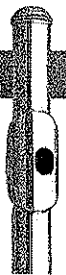
Renaissance Dance Music

47. Baja Breeze

TEST

48. Flute Private Lesson

▶ 1) Write the note names. 2) Fill in the fingering chart for each note.



Theory & Composition

improvisation - spontaneous composition of music through playing or singing

49. Unforgettable Eighth Notes

Musical notation for exercise 49, featuring a melody in 4/4 time with eighth notes and a corresponding clap pattern.

50. Mahnomen Harvest ▶ Count, clap, sing, and play!

Musical notation for exercise 50, featuring a melody in 4/4 time with first and second endings.

51. Eighth Notes on the Edge

Musical notation for exercise 51, featuring a melody in common time with eighth notes and a corresponding clap pattern.

52. Now Let Me Fly ▶ Count, clap, sing, and play!

Spirituals are religious folk songs created in the 18th and 19th centuries.

American Spiritual

Musical notation for exercise 52, featuring a melody in common time with Solo/Soli and Tutti markings.

53. Sight-Reading Challenge: Promenade ▶ 1) Write the counting and draw the bar lines. 2) Sight-read!

Musical notation for exercise 53, featuring a melody in 4/4 time with rests and eighth notes.

54. Rio Con Brio

TEST

Musical notation for exercise 54, featuring a melody in common time with eighth notes and a fermata.

55. Excellence in Improvisation

▶ Play along with the recorded accompaniment. Measures 1-2: Play the written notes. Measures 3-5: Improvise using the same notes.

Musical notation for exercise 55, featuring a melody in 4/4 time with improvisation sections.

Rhythm



pick-up or anacrusis – music that comes before the first full measure; rhythmic value of the pick-up is sometimes removed from the last measure

Notes



Key Signature



E^b major (Concert E^b major) – play or sing every B as B^b, E as E^b, A as A^b

Theory & Composition

theme and variation – type of composition that begins with a main melody (**theme**) and continues with different versions (**variations**) of the main melody

56. Warm-up: Chorale — Duet



pick-up

57. Rhythm Time

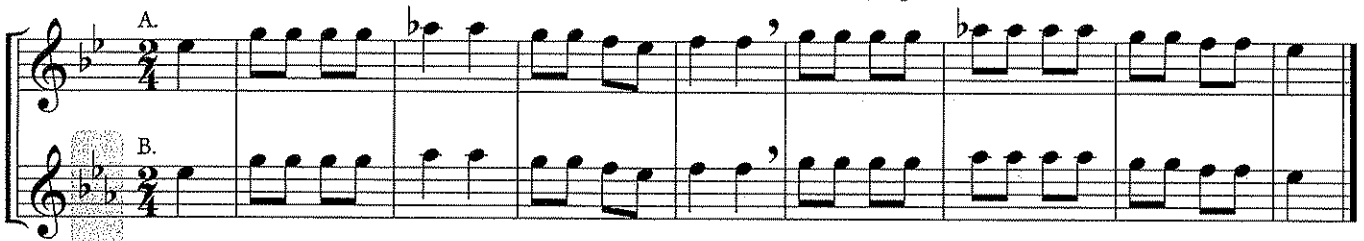
▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note E^b (Concert E^b).



RHYTHM STUDIES: p. 45, #21-35; p. 46, #44-46

58. Skill Builder: Boil the Cabbage Down — Duet

▶ Circle the notes changed by the key signature in line B. American Folk Song

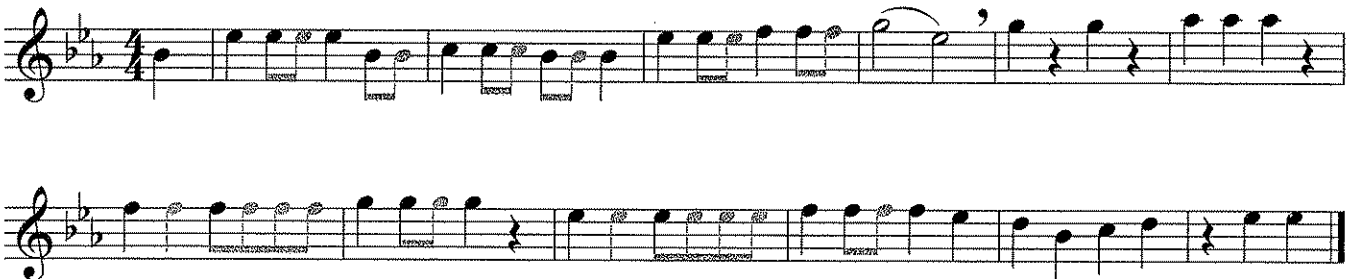


theme & variation

59. Bingo Variations

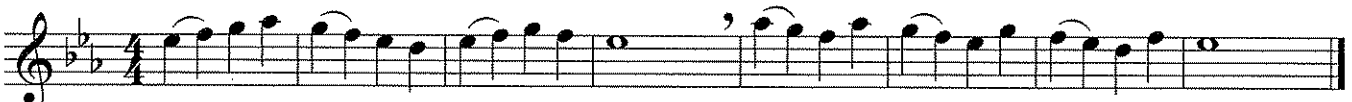


▶ 1) Play the black notes, which make up the theme. American Folk Song
2) Add the gray notes, which make up the variation.



60. Flute Private Lesson

▶ Increase the tempo each time you practice this exercise. Learning these fingering patterns is important to your progress.



MASTERING EXCELLENCE: p. 38, #2

Rhythm dot – adds half the value of the note

2 + 1 = 2 + 1 = 3

dotted half note = 3 counts of sound in 3/4, 4/4, or C

Time Signature = three counts per measure = quarter note gets one count

COUNTING & CONDUCTING

counting	1 &	2 &	3 &
other counting			

Terms & Symbols

dynamics – softness or loudness of a piece of music

p piano – soft
f forte – loud

61. Rhythm Time ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note E_b (Concert E_b).

RHYTHM STUDIES: p. 46, #49-53

62. Encounter in Three ▶ Circle the notes changed by the key signature.

p **63. Skill Builder: A Simple Waltz**

f **64. Sight-Reading Challenge: Theme from "Cambridge Overture"**

Anne McGinty is one of the most prolific female composers of band music and has over 225 pieces published for band, orchestra, and flute.

Anne McGinty (b. 1945) American Composer

f From *Cambridge Overture* (Q881077), ©1991 Edmondson & McGinty. All rights assigned Queenwood/Kjos 2002. Used with permission.

65. I've Just Come From Sydney Australian Folk Song

66. Excellence in Composition: Carnival of Venice Italian Folk Song

▶ 1) Play the theme. 2) Add eighth notes after some of the quarter notes to compose a variation as in 59. *Bingo Variations*. **Bonus:** Improvise a variation!

Terms & Symbols

tempo – speed of a piece of music
Andante – walking tempo; slower than **Moderato**
Moderato – medium tempo
Allegro – fast tempo

mp
mf

mezzo piano – medium soft
mezzo forte – medium loud

accent – emphasize the note

Andante

67. Warm-up: Lullaby

Welsh Folk Song

Andante

Allegro

68. Ezekiel Saw the Wheel — Duet

American Spiritual

Allegro

A. *p* *f* *p* *f*

B. *p* *f* *p* *f*

mp, >
Moderato

69. Rhythm Time

▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note B \flat (Concert B \flat).

Moderato

mp



70. Sight-Reading Challenge: Streets of Laredo

Laredo is a city in Texas on the Mexican border.

American Folk Song

Moderato

mp

mf

71. Skill Builder: Donkey Riding

▶ 1) Add brackets to show the phrases.
 2) Add a breath mark between the phrases.

Canadian Folk Song

Moderato

mf

72. Theme from "The Nutcracker"



Tchaikovsky first studied to be a lawyer but eventually became a full-time composer thanks to the support of a wealthy patron.

Peter Ilyich Tchaikovsky (1840–1893)

Russian Composer

Andante

mp *mf*

73. Flute Private Lesson

▶ Keep your fingers close to the keys.



Concert Etiquette

As a soloist, at the end of your performance, bow to acknowledge the applause of the audience, then gratefully gesture towards your accompanist so that he or she may also receive recognition from the audience.

In addition to his work as a composer and author, Ryan Nowlin is a music teacher, horn player, and singer.

The Good Life
Solo with Piano Accompaniment

Ryan Nowlin (b. 1978)
American Composer

Moderato

Flute

Piano

8 9 10 11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 26 27 28 29

mf *f* *p* *mp* *mf* *f*

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Theory & Composition

chord – two or more notes sounded at the same time
closing – last measures of a composition, often containing music added to give a feeling of finality

Concert Etiquette

—If you make a mistake, never let it show. Keep playing or singing as if nothing happened.
 —When you are finished, graciously accept the audience's applause. Leave the stage area confidently.

Terms & Symbols

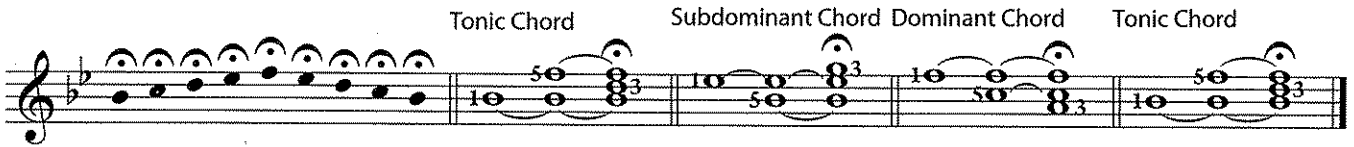


long rest or multiple-measure rest
 – rest for the number of measures indicated

chord

Warm-up: Tone, Balance, and Tuning

► There are many ways to perform a warm-up; follow the instructions given by your director.

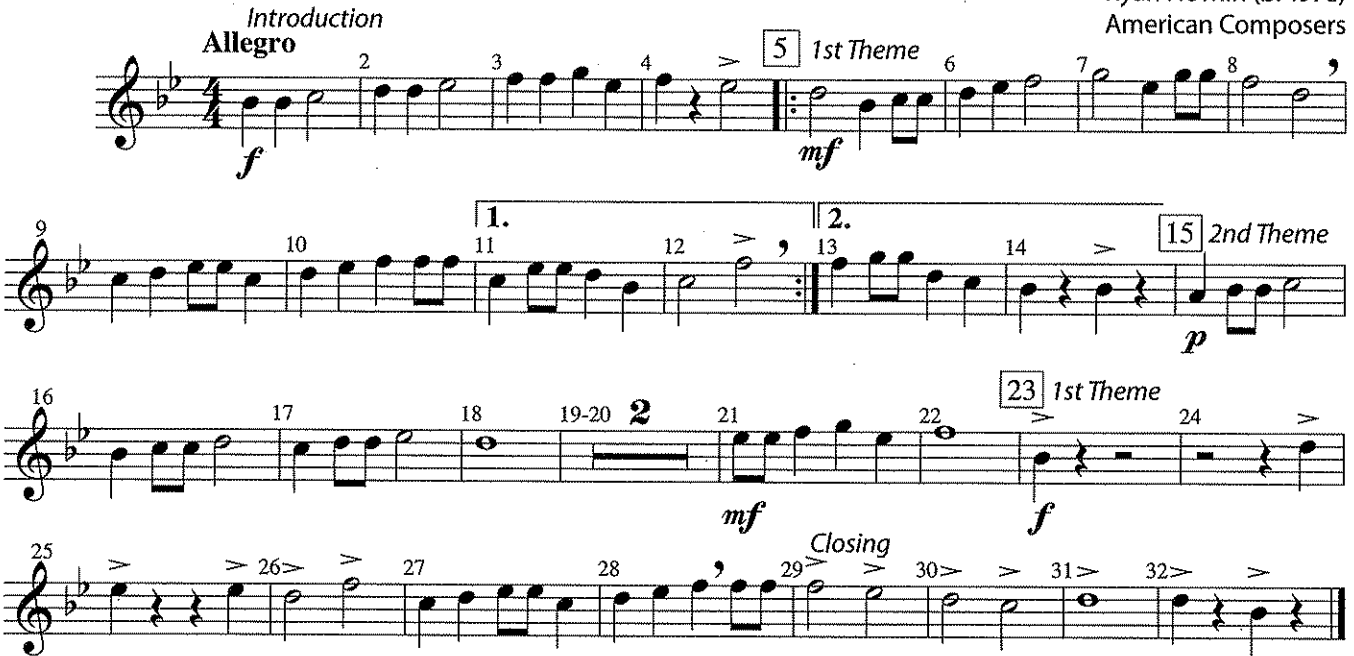


closing
long rest

Bruce Pearson played clarinet and saxophone as well as baseball and hockey into his college years before becoming a music teacher, author, composer, and conductor.

March Across the Seas

Bruce Pearson (b. 1942) and Ryan Nowlin (b. 1978) American Composers

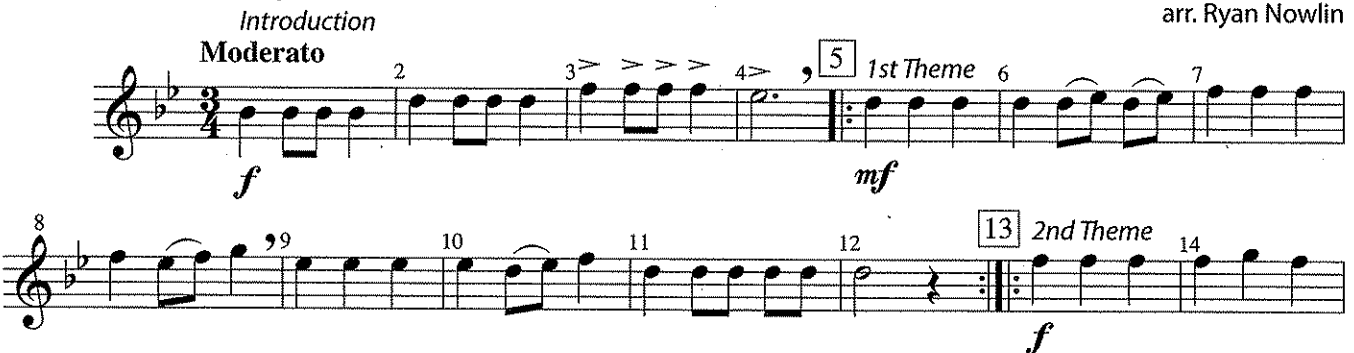


Water Music was written for a royal boat party on England's Thames River. The orchestra played from one barge while King George I and friends listened from another vessel close by.

Procession from "Water Music"

George Frideric Handel (1685–1759) English Composer arr. Ryan Nowlin

► In $\frac{2}{4}$, $\frac{3}{4}$, and other time signatures, — indicates a full measure of rest.



Musical staff 15-22. Treble clef, key signature of two flats. Measures 15-16: eighth notes. Measure 17: quarter note with a 9. Measure 18: quarter notes. Measure 19: eighth notes. Measure 20: quarter note with a 9. Measure 21: quarter notes, dynamic *p*. Measure 22: quarter notes.

Musical staff 23-30. Treble clef, key signature of two flats. Measure 23: quarter rest. Measure 24: quarter rest. Measure 25: quarter notes, dynamic *mf*. Measure 26: quarter notes. Measure 27: quarter notes, dynamic *f*. Measure 28: quarter notes with accents. Measure 29: quarter notes, dynamic *f*. Measure 30: quarter notes.

Banana Boat Song

Jamaican Folk Song
arr. Ryan Nowlin

Musical staff 1-4. Treble clef, key signature of two flats, 4/4 time. Measure 1: quarter notes, dynamic *mf*. Measure 2: quarter notes. Measure 3: quarter notes. Measure 4: quarter notes with accents, dynamic *f*. Measure 5: quarter notes, dynamic *mf*. Marked "1st Theme".

Musical staff 6-11. Treble clef, key signature of two flats. Measure 6: quarter notes. Measure 7: quarter notes. Measure 8: quarter notes. Measure 9: quarter notes, dynamic *mp*. Measure 10: quarter notes. Measure 11: quarter notes. Marked "2nd Theme".

Musical staff 12-18. Treble clef, key signature of two flats. Measure 12: quarter notes. Measure 13-14: quarter notes with a 2. Measure 15: quarter notes with accents, dynamic *f*. Measure 16: quarter notes with accents. Measure 17: quarter notes, dynamic *mf*. Measure 18: quarter notes. Marked "1st Theme".

Musical staff 19-24. Treble clef, key signature of two flats. Measure 19: quarter notes. Measure 20: quarter notes. Measure 21: quarter notes, dynamic *p*. Measure 22: quarter notes, dynamic *mp*. Measure 23: quarter notes with accents, dynamic *f*. Measure 24: quarter notes with accents.

Indigo Rock

Bruce Pearson & Ryan Nowlin
American Composers

Musical staff 1-6. Treble clef, key signature of two flats, 4/4 time. Measure 1: quarter notes, dynamic *f*. Measure 2: quarter notes. Measure 3: quarter notes. Measure 4: quarter notes. Measure 5: quarter notes, dynamic *f*. Measure 6: quarter notes. Marked "Theme".

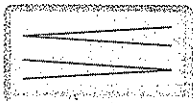
Musical staff 7-12. Treble clef, key signature of two flats. Measure 7: quarter notes. Measure 8: quarter notes. Measure 9: quarter notes. Measure 10: quarter notes. Measure 11: quarter notes. Measure 12: quarter notes.

Musical staff 13-18. Treble clef, key signature of two flats. Measure 13: quarter notes. Measure 14: quarter notes. Measure 15: quarter notes. Measure 16: quarter notes. Measure 17: quarter notes, dynamic *f*. Measure 18: quarter notes with accents.

Musical staff 19-24. Treble clef, key signature of two flats. Measure 19: quarter notes with accents. Measure 20: quarter notes with accents. Measure 21: quarter notes with accents. Measure 22: quarter notes. Measure 23: quarter notes. Measure 24: quarter notes.

Musical staff 25-30. Treble clef, key signature of two flats. Measure 25: quarter notes. Measure 26: quarter notes. Measure 27: quarter notes. Measure 28: quarter notes. Measure 29: quarter notes, dynamic *f*. Measure 30: quarter notes with accents. Marked "Closing".

Terms & Symbols



crescendo – gradually louder
decrescendo – gradually softer



natural – cancels a flat (b) or sharp (♯)

Notes

A flat (A \flat)

74. Warm-up: "Werde munter" — Duet

Johann Schop was a virtuoso violinist but also played cornet and trombone. This melody by Schop was used by J.S. Bach in his famous Cantata 147.

Johann Schop (1590–1667)
 German Composer

Andante

A. *mp* *f* *mp* *f* *p*

B. *mp* *f* *mp* *f* *p*

75. Fais Dodo

► For lower notes, make your lip opening larger and direct your air stream lower.

French Folk Song

Andante

mf *p*

1. 2.

76. Baroque March
Moderato

Though considered an English composer, Handel was born in Germany.

George Frideric Handel (1685–1759)
 English Composer

f

divisi,
 unisono, ♯

77. La Bamba

► Circle the notes changed by the key signature.

Mexican Folk Song

Allegro

f **div.** **unis.**

78. Skill Builder

TEST

Moderato

mf *f* *mf*

79. Flute Private Lesson

► Increase the tempo each time you practice this exercise.
 Learning these fingering patterns is important to your progress.

Theory & Composition

whole step – interval consisting of two half steps

major scale – series of whole (w) and half (h) steps in the following pattern: 1 2 3 4 5 6 7 8
 w w h w w w h

arpeggio – notes of a chord sounded one after another

orchestration – choice of instruments used to play the music

Notes

80. Going Up or Down?

► For higher notes, make your lip opening smaller and direct your air stream higher.

Andante

81. Just By Accident

Andante

82. Sight-Reading Challenge:
 Theme from "Orpheus In the Underworld"

In addition to composing, Jacques Offenbach was a fine cellist.

Jacques Offenbach (1819–1880)
 French Composer

Allegro

major scale, arpeggio

83. B \flat Major Scale, Arpeggio, and Chords (Concert B \flat Major)

Major Scale

orchestration

84. Crescent Moon Rising

Andante

Chinese Folk Song

Orchestration: Full Band ————— Woodwinds & Percussion ————— Brass & Percussion ————— Full Band —————

85. Skill Builder








► Also play with other articulations:

Moderato

86. Excellence in Improvisation

► Play along with the recorded accompaniment. Measures 1-2: Play the written notes.

Measures 3-5: Improvise using

Terms & Symbols	Key Signature	Notes
 <p>sharp – raises the pitch of a note one half step</p> 	 <p>F major (Concert F major) – play or sing every B as B\flat</p>	
 <p>courtesy accidental or cautionary accidental – reminder that the bar line has canceled an accidental</p>		

87. Warm-up: Chop Builders

Andante



88. Song of Remembrance

Moderato



89. F Major Scale, Arpeggio, and Chords (Concert F Major)

► Lower notes are optional.
For fingerings, see the top of the next page.

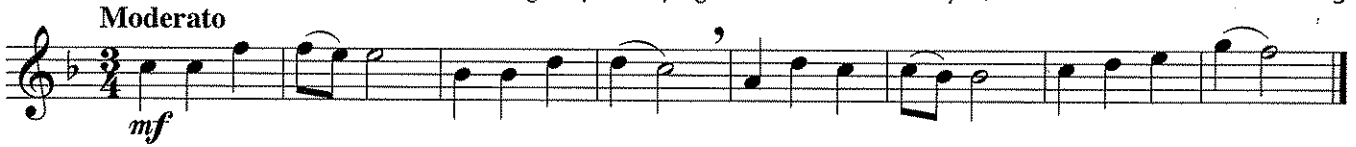


90. Santa Lucia

► Circle the notes changed by the key signature. Also circle every E \flat .

Italian Folk Song

Moderato



courtesy accidental

91. Sight-Reading Challenge: Boogie Blues

Allegro



92. Skill Builder



Moderato



93. Flute Private Lesson



Terms & Symbols



staccato – shorten the note

Notes

G F E flat (Eb)

94. Warm-up: Tone Builder

► Move your lower jaw and lips back for lower notes.

Andante

f

95. E \flat Major Scale, Arpeggio, and Chords (Concert E \flat Major)

Major Scale Arpeggio Chords *div.*

mf

96. When the Saints Go Marching In

When the Saints Go Marching In is often performed in a Dixieland jazz style. Dixieland originated in New Orleans, Louisiana in the early 20th century.

American Spiritual

Allegro

f

staccato

97. Minuet

Bach's death marked the end of the Baroque Period.

Johann Sebastian Bach (1685–1750)
German Composer

Allegro Solo/Soli Tutti

p

98. Bella Bimba

Italian Folk Song

Moderato

p

99. Skill Builder



► Are you playing with good posture?

Moderato

mp *mf* *mp* *mf* *mp*

100. Excellence in Ear Training

► Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.

1 Listen 2 Play 3 Listen 4 Play 5 Listen 6 Play 7 Listen 8 Play

Rhythm

dotted quarter note – 1½ counts of sound in 2/4, 3/4, 4/4, or C

COUNTING & CONDUCTING

counting	1 & 2 &
other counting	

Terms & Symbols

Da Capo al Fine (D.C. al Fine)
– go back to the beginning of the piece and play or sing until the *Fine*

Notes

101. Warm-up: Chop Builders

Andante

102. Low Down

Andante

► For lower notes, make your lip opening larger and direct your air stream lower.

103. Dotted Quarters

Moderato

► The bottom line provides the basic pulse.

RHYTHM STUDIES: p. 45, #36-40; p. 46, #47-48, 59-60

104. Alouette

Allegro

► Orchestrate by writing in the instruments that will play each four-measure section.

French Canadian Folk Song

Fine

D.C. al Fine

Orchestration: _____

105. Ronde

Moderato

TEST

Tielman Susato was a Renaissance composer, trumpet player, and music publisher. He wrote mostly dance music, including *Ronde*.

Tielman Susato (c. 1500–c. 1562)

Flemish (Belgian) Composer

106. Flute Private Lesson



► Use the alternate or thumb B \flat fingering on notes with *. Leave your thumb in this position for the entire exercise for any note requiring the thumb.

A

B

MASTERING EXCELLENCE: p. 39, #6



Terms & Symbols

Maestoso – majestically

107. Soar!

Andante

108. Skill Builder

Moderato

109. Sight-Reading Challenge: Theme from "The Red Balloon"

Anne McGinty (b. 1945)
American Composer

Moderato

p From *The Red Balloon* (Q882119), ©1993 Edmondson & McGinty. All rights assigned Queenwood/Kjos 2002. Used with permission.

Maestoso

110. Trumpet Voluntary — Duet



Trumpet Voluntary is also known as *Prince of Denmark's March* and was originally composed for harpsichord.

Jeremiah Clarke
(c. 1674–1707)
English Composer

Introduction
Maestoso

A. > > > >

B. > > > >

Theme

111. Excellence in Theory

► Add the notes and rests together to find the number of counts. A quarter note gets one count.

a) $\text{quarter note} + \text{quarter note} = \underline{\quad}$

b) $\text{quarter note} + \text{quarter rest} = \underline{\quad}$

c) $\text{quarter note} + \text{quarter note} + \text{quarter note} = \underline{\quad}$

d) $\text{quarter rest} + \text{quarter note} + \text{quarter note} = \underline{\quad}$

112. Warm-up: Range, Tone, and Tuning

Andante



113. Skill Builder

Moderato



114. Look Before You Leap

Andante



115. In the Bleak Midwinter — Duet

Andante

20th Century composer Gustav Holst was a professional trombonist. In the Bleak Midwinter was originally written for congregational singing.

Gustav Holst (1874–1934)
English Composer



116. Theme from "Symphony No. 9" **TEST**

Beethoven was completely deaf when he wrote Symphony No. 9 in 1824.

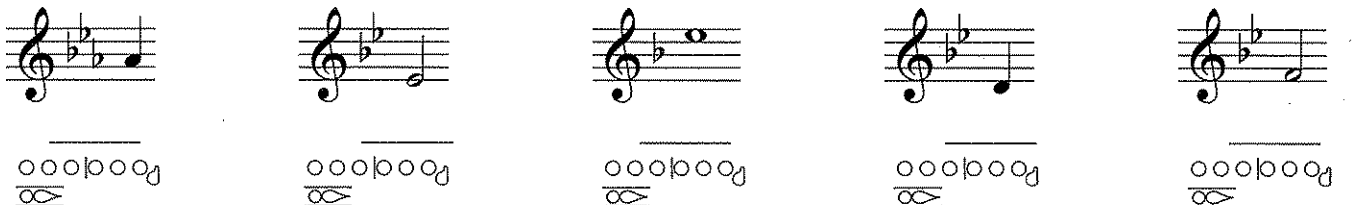
Ludwig van Beethoven (1770–1827)
German Composer

Moderato



117. Flute Private Lesson

► 1) Write the note names. 2) Fill in the fingering chart for each note.



Erin Watson was born in Wichita Falls, Texas, the Lone Star State. She plays violin, piano, and accordion. She studied with famed American composer Joan Tower.

118. Lone Star Waltz

► 1) Orchestrate by writing in the instruments that will play each two-measure section of the music. 2) Add dynamics.

Erin A. Watson (b. 1977)
American Composer

Andante

119. Sight-Reading Challenge: Yangtze Boatman Chantey

► 1) Add brackets to show the phrases. 2) Add a breath mark between the phrases. Chinese Folk Song

Andante

p

120. E-Z Does It

Andante

f

121. Mary Ann — Duet

Moderato

Calypso began in early 20th century Caribbean communities where slaves used music to communicate without their master's understanding. Today, the music often features guitar, steel drums, and other percussion instruments accompanying the vocals.

Calypso Song

A. *mf*

B. *mf*

122. Skill Builder: Happy Little Donkey — Round

TEST ► Use the alternate or thumb Bb for this entire exercise.

Andante

American Folk Song

mf

123. Excellence in Ear Training

► Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.

1 Listen 2 Play 3 Listen 4 Play 5 Listen 6 Play 7 Listen 8 Play

Terms & Symbols

Notes

A musical staff showing a treble clef with a C-clef (soprano clef) on the first line. Below the staff, there is a series of notes: a whole note C, followed by a series of eighth notes (D, E, F, G, A, B, A, G, F, E, D) with a slur over them and a fermata over the final D.

ritardando (*ritard.* or *rit.*) – gradually slow the tempo

124. Warm-up: Chop Builders

Moderato

Musical notation for exercise 124. It is in 2/4 time, key of B-flat major. The melody consists of eighth notes with slurs and accents. The dynamic is *mf*.

125. Oh Yeah!

▶ Use the alternate or thumb B♭ for this entire exercise.

Andante

Musical notation for exercise 125. It is in 4/4 time, key of B-flat major. The melody consists of quarter notes with slurs and accents. A finger chart shows the thumb on B-flat. The dynamic is *f*.

126. Skill Builder

▶ Use a smooth, steady air stream. Use the alternate or thumb B♭ for this entire exercise.

Andante

Musical notation for exercise 126. It is in 2/4 time, key of B-flat major. The melody consists of quarter notes with slurs and accents. The dynamic is *f*.

ritardando

127. Theme from "The Sleeping Beauty"

▶ Circle the notes changed by the key signature.

In 1891, Tchaikovsky traveled to America for the opening of Carnegie Hall in New York City.

Peter Ilyich Tchaikovsky (1840–1893)
Russian Composer

Allegro

Musical notation for exercise 127. It is in 3/4 time, key of B-flat major. The melody consists of quarter notes with slurs and accents. Dynamics include *mp*, *f*, *rit.*, and *mp*. There are two endings marked 1. and 2.

128. Amazing Grace

TEST

American Folk Song

Andante

Musical notation for exercise 128. It is in 3/4 time, key of B-flat major. The melody consists of quarter notes with slurs and accents. Dynamics include *mp*, *f*, *mp*, *rit.*, and *p*.

129. Flute Private Lesson



▶ For higher notes, move your jaw and lips forward and make your lip opening smaller. For lower notes, move your jaw and lips backward and make your lip opening larger.

Musical notation for exercise 129. It is in 4/4 time, key of B-flat major. The melody consists of quarter notes with slurs and accents.

Rhythm



syncopation – rhythmic effect that places emphasis on a weak beat

130. A Little Blue ▶ Use the alternate or thumb Bb for this entire exercise.
Moderato

The blues developed in the United States during the early 1900s as an outgrowth of African-American spirituals and work songs. Blues melodies are usually 12 measures long.

131. Classical Dance ▶ Use the alternate or thumb Bb for this entire exercise.
Allegro

Mozart was a child prodigy, and he traveled throughout Europe with his father to display his talents on keyboard and violin. He composed his first symphony at age 8 and his first opera at age 12.

Wolfgang Amadeus Mozart
(1756–1791)
Austrian Composer

syncopation

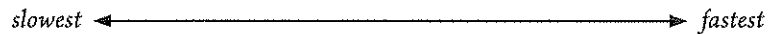
132. Sound of Syncopation ▶ The bottom line provides the basic pulse.
Moderato

133. Sleeping Princess Swedish Folk Song
Moderato

134. Skill Builder: Samba-lêlê ✓ TEST Brazilian Folk Song
Moderato

135. Excellence in Theory

A. Write these tempo marks in the correct blanks:



Andante Allegro Moderato



B. Write these dynamic marks in the correct blanks:



mf p f mp



136. Warm-up: Ye Banks and Braes o' Bonnie Doon — Duet

Scottish Folk Song

Andante

A. *p* *mf* *p* *p*

B. *p* *mf* *p* *p*

137. Open the Door for Me!

► Add brackets to show the phrases.

South African Folk Song

Moderato

mf

div. *f* *mf*

1. 2. unis.

D.C. al Fine

Fine

138. Shepherd's Hey

Australian-born composer Percy Grainger (1882-1961) is well known for his arrangements of English folk songs and country dances. His 1918 version of Shepherd's Hey for concert band shows Grainger's skills in orchestration, and is part of the band world's standard repertoire.

English Folk Song

Moderato

mf

p

D.C. al Fine

Fine

139. The Yellow Rose of Texas

► Use the alternate or thumb B \flat for this entire exercise.

American Folk Song

Moderato

mf

140. Manhattan Beach March

TEST

Sousa played piano, violin, flute, cornet, trombone, and baritone. He is most remembered for his marches, and is known as "The March King."

John Philip Sousa

(1854-1932)

American Composer

Allegro

f *mf*

1. 2. >

The term "military band" was historically used to designate an instrumental ensemble made up of woodwinds, brass, and percussion, much like today's concert band. *Ecossaise for Military Band* was originally written by Beethoven in 1810 for this type of ensemble. The work is a *contradance*, a lively dance-inspired composition in $\frac{2}{4}$. In a *contradance*, couples faced each other in two lines. It was a Classical Period predecessor to more modern forms such as square dancing.

Solo: A Duet: A + B Trio or Full Band: A + B + C

Ecossaise for Military Band

► 1st x = first time through. 2nd x = second time through.

Ludwig van Beethoven (1770–1827)

German Composer

arr. Bruce Pearson

Introduction
Moderato

5 1st Theme

1st x *mf*
2nd x *mp*

1st x *mf*
2nd x *mp*

1st x *mf*
2nd x *mp*

13 2nd Theme

1st x *mf*
2nd x *mp*

1st x *mf*
2nd x *mp*

1st x *mf*
2nd x *mp*

21 1st Theme

mf

mf

mf

Theory & Composition

ternary form – music with three sections: Section A, followed by a contrasting Section B, then Section A again

trio – third theme in a march, typically a contrasting section

Concert Etiquette

Dress nicely for every performance. If no specific guidelines are given by your director, be sure to ask what is appropriate. When you look your best, the audience will more fully appreciate your playing or singing.

See, the Conquering Hero Comes
from "Judas Maccabaeus"

Judas Maccabaeus, composed in 1746, is one of Handel's most famous oratorios. This piece majestically commemorates the title character's victorious return from battle.

George Frideric Handel (1685–1759)
English Composer
arr. Ryan Nowlin

Introduction
Maestoso

div.

5 Section A
unis.

ternary form

Riverside March

Ryan Nowlin (b. 1978)
American Composer

▶ Notice the key signature changes at **27** and **47**.

Introduction
Moderato

Section A
1st Theme

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of ten staves of music. The first staff (measures 1-10) is the Introduction, marked Moderato and starting with a forte (f) dynamic. The second staff (measures 11-18) is the 2nd Theme, marked mp. The third staff (measures 19-26) is the 1st Theme, marked f. The fourth staff (measures 27-34) is Section B, marked Trio and p. The fifth staff (measures 35-40) continues the 1st Theme, marked mp and f. The sixth staff (measures 41-48) continues the 1st Theme, marked f. The seventh staff (measures 49-53) continues the 1st Theme, marked mf. The eighth staff (measures 54-59) continues the 1st Theme, marked f. The ninth staff (measures 60-61) is the Closing, marked p. The tenth staff (measures 62-65) continues the Closing, marked f. Measure numbers are indicated at the beginning of each staff. Dynamics (f, mf, mp, p) are placed below the staves. Performance markings include accents (>) and slurs.

The sonatina is a form that became popular during music history's Classical Period. Between statements of the theme, it has a short development section, where the theme evolves. A large-scale version of sonatina form is sonata form.

- Consider using the thumb B \flat for this entire solo. Remember you can leave your thumb in this position for any note requiring the thumb.

Sonatina

Solo with Piano Accompaniment

Albert Biehl (1836-1899)

German Composer

arr. Bruce Pearson and Ryan Nowlin

Moderato

Flute

Piano

mf

mf

f

mf

mf

p

2 3 4

5 6 7 8 9

10 11 12 13 14

15 16 17 18 19

1. 2.

1. 2.

20 21. 22 23

mf *mf*

2/5 1/5 1/3 2/5

24 25 26 27 28

f *mf* *f* *mf*

1 2 5 5

29 30 31 32 33

f *f*

3 3

34 35 36 37 38.2

mf *mp* *f* *f*

2 3 1 2/5

1. After page 10, #35

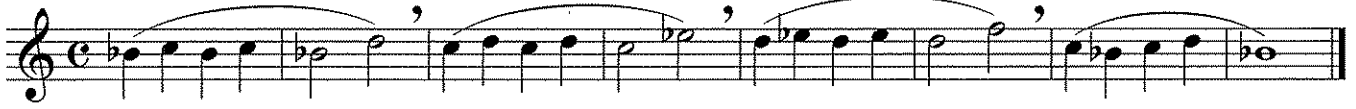
Basic Preparatory Exercise



Advanced Preparatory Exercise



Mastering Excellence



2. After page 16, #60

Basic Preparatory Exercise



Advanced Preparatory Exercise



Mastering Excellence



3. After page 18, #73

Basic Preparatory Exercise



Advanced Preparatory Exercise



Mastering Excellence



4. After page 22, #79

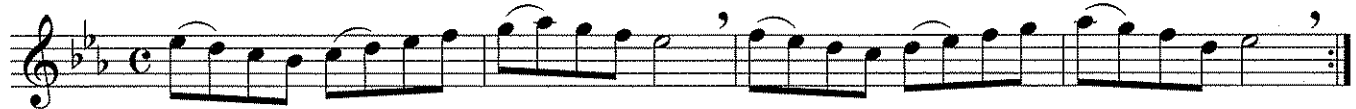
Basic Preparatory Exercise



Advanced Preparatory Exercise



Mastering Excellence





5. After page 24, #93

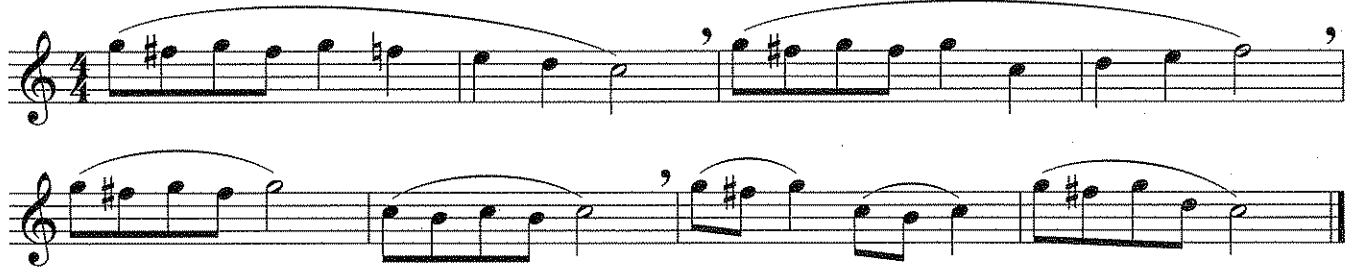
Basic Preparatory Exercise



Advanced Preparatory Exercise



Mastering Excellence



6. After page 26, #106

► Use the alternate or thumb B \flat fingering on every B \flat . Using the alternate or thumb B \flat makes it easier to play in key signatures with flats. Never use the thumb B \flat when it is immediately preceded or followed by a B \sharp .

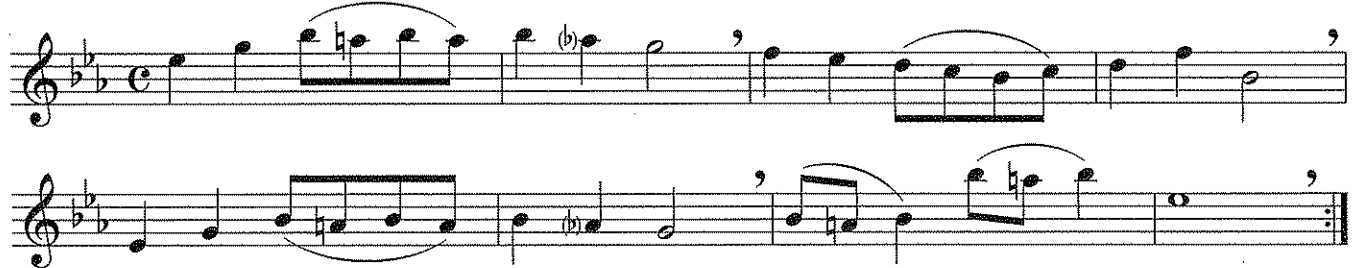
Basic Preparatory Exercise



Advanced Preparatory Exercise



Mastering Excellence



7. After page 30, #129

► For higher notes, move your jaw and lips forward and make your lip opening smaller. For lower notes, move your jaw and lips backward and make your lip opening larger.

Basic Preparatory Exercise



Advanced Preparatory Exercise



Mastering Excellence



Chop Builders

► Mix and match exercises 1A, 2A, and 3A in any combination.

1A.

2A.

3A.

1B, 2B, 3B. ► Use this line to accompany 1A, 2A, and 3A.

4. Match and Pass That Note

► Also play with other articulations:

5. Dynamic Control

Concert B \flat Major Warm-Up

► Consider using the thumb B \flat for these exercises. Remember you can leave your thumb in this position for any note requiring the thumb.

1. B \flat Major Scale and Arpeggios

2. B \flat Major Technique Study

► Also play with other articulations: A) B) C)

3. B \flat Major Balance and Tuning Study

4. B \flat Major Chorale: All Grace and Thanksgiving

Ryan Nowlin (b. 1978)
American Composer

Concert E \flat Major Warm-Up

1. E \flat Major Scale and Arpeggios

2. E \flat Major Technique Study

► Also play with other articulations: A) B) C) D)

3. E \flat Major Balance and Tuning Study

4. E \flat Major Chorale: Make a Joyful Sound

Ryan Nowlin (b. 1978)
American Composer

Concert F Major Warm-Up

1. F Major Scale and Arpeggios

2. F Major Technique Study

▶ Also play with other articulations:

3. F Major Balance and Tuning Study

4. F Major Chorale: Celebration and Honor

Ryan Nowlin (b. 1978)
American Composer

Theory & Composition

chromatic scale – series of 12 ascending or descending half steps

► For notes you do not know, refer to the fingering chart.

1. Concert B \flat Major Scale, Arpeggios, and Thirds

The first staff contains two musical phrases. The first phrase is labeled "Major Scale" and shows the ascending and descending major scale for Concert B \flat in 4/4 time. The second phrase is labeled "Arpeggios" and shows the ascending and descending major triads for each note of the scale. The second staff is labeled "Thirds" and shows the ascending and descending major thirds for each note of the scale.

2. Concert E \flat Major Scale, Arpeggios, and Thirds

The first staff contains two musical phrases. The first phrase is labeled "Major Scale" and shows the ascending and descending major scale for Concert E \flat in 4/4 time. The second phrase is labeled "Arpeggios" and shows the ascending and descending major triads for each note of the scale. The second staff is labeled "Thirds" and shows the ascending and descending major thirds for each note of the scale.

3. Concert F Major Scale, Arpeggios, and Thirds

The first staff contains two musical phrases. The first phrase is labeled "Major Scale" and shows the ascending and descending major scale for Concert F in 4/4 time. The second phrase is labeled "Arpeggios" and shows the ascending and descending major triads for each note of the scale. The second staff is labeled "Thirds" and shows the ascending and descending major thirds for each note of the scale.

4. Concert A \flat Major Scale, Arpeggios, and Thirds

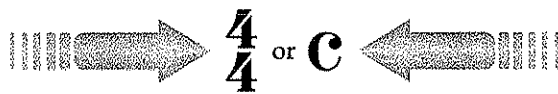
The first staff contains two musical phrases. The first phrase is labeled "Major Scale" and shows the ascending and descending major scale for Concert A \flat in 4/4 time. The second phrase is labeled "Arpeggios" and shows the ascending and descending major triads for each note of the scale. The second staff is labeled "Thirds" and shows the ascending and descending major thirds for each note of the scale.

5. Chromatic Scale

The staff shows a chromatic scale in 4/4 time, consisting of 12 half steps ascending and 12 half steps descending.

chromatic scale

RHYTHM STUDIES



1. $\frac{4}{4}$

2. $\frac{4}{4}$

3. $\frac{4}{4}$

4. $\frac{4}{4}$

5. $\frac{4}{4}$

6. $\frac{4}{4}$

7. $\frac{4}{4}$

8. $\frac{4}{4}$

9. $\frac{4}{4}$

10. $\frac{4}{4}$

11. $\frac{4}{4}$

12. $\frac{4}{4}$

13. $\frac{4}{4}$

14. $\frac{4}{4}$

15. $\frac{4}{4}$

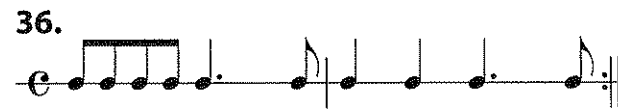
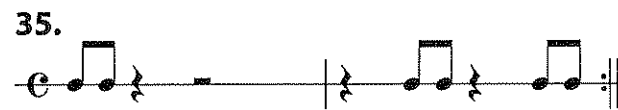
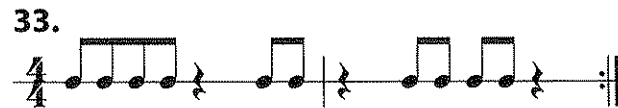
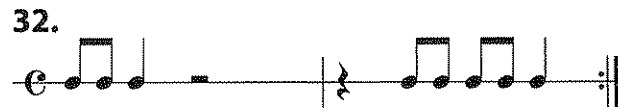
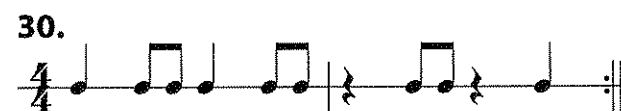
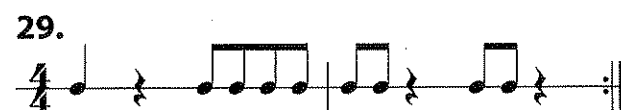
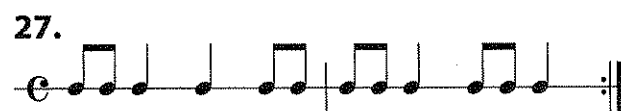
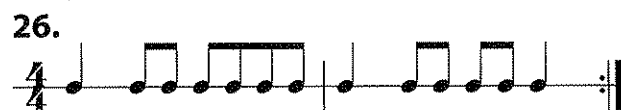
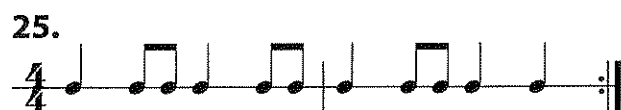
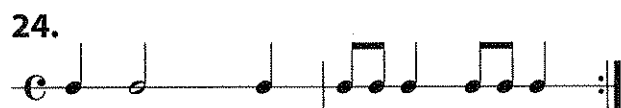
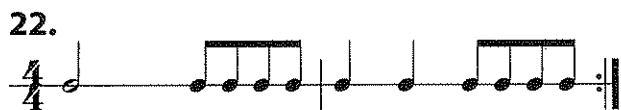
16. $\frac{4}{4}$

17. $\frac{4}{4}$

18. $\frac{4}{4}$

19. $\frac{4}{4}$

20. $\frac{4}{4}$

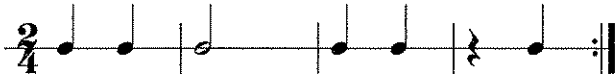




2
4



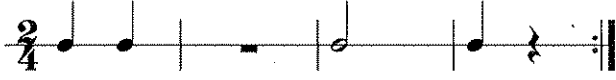
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45.



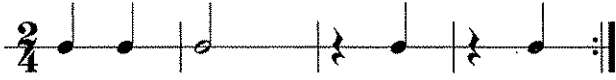
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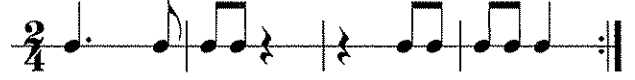
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43.



47.



44.



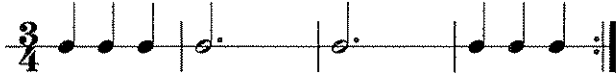
48.



3
4



49.



55.



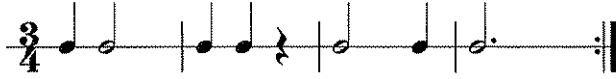
50.



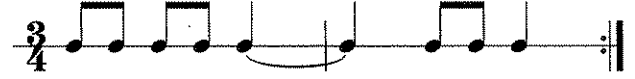
56.



51.



57.



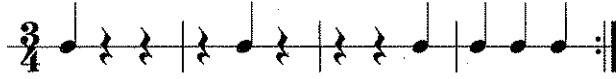
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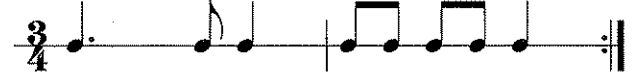
58.



53.



59.



54.

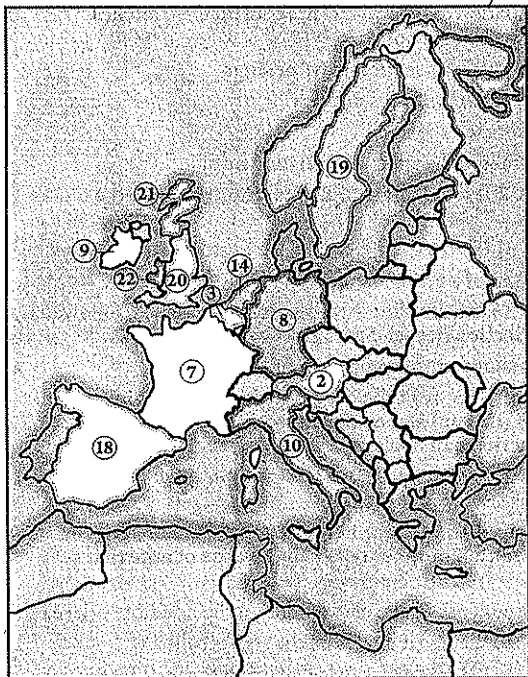
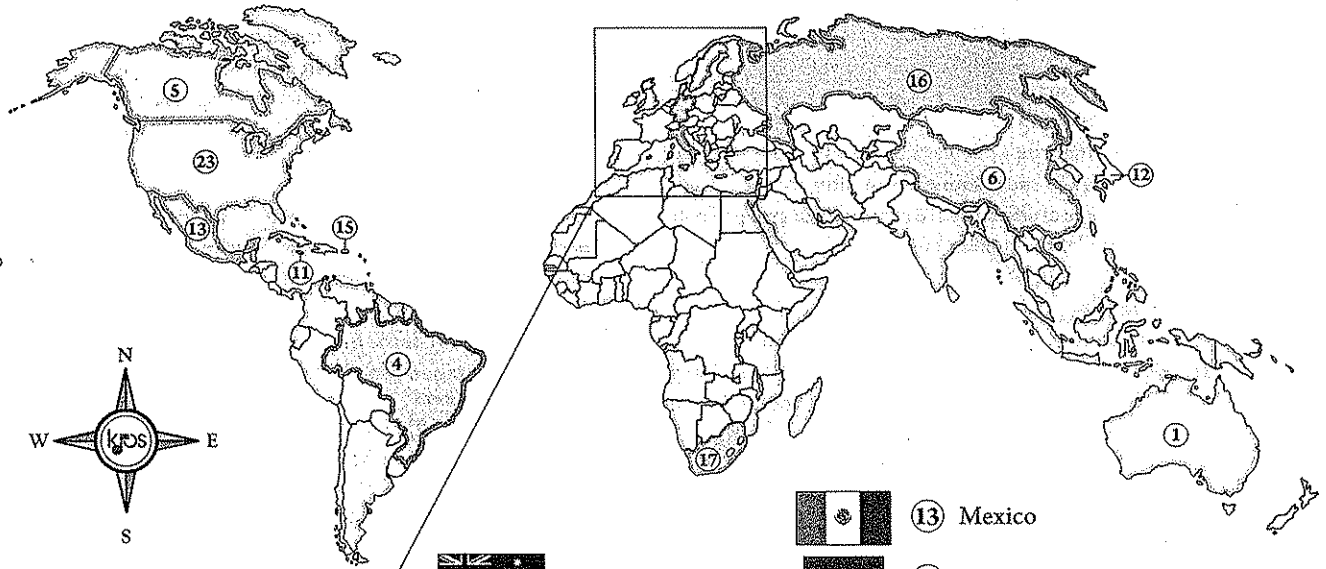

























60.



RESOURCES

World Map



-  ① Australia
-  ② Austria
-  ③ Belgium
-  ④ Brazil
-  ⑤ Canada
-  ⑥ China
-  ⑦ France
-  ⑧ Germany
-  ⑨ Ireland
-  ⑩ Italy
-  ⑪ Jamaica
-  ⑫ Japan
-  ⑬ Mexico
-  ⑭ The Netherlands
-  ⑮ Puerto Rico
-  ⑯ Russia
-  ⑰ South Africa
-  ⑱ Spain
-  ⑲ Sweden
-  ⑳ United Kingdom—
England
-  ㉑ United Kingdom—
Scotland
-  ㉒ United Kingdom—
Wales
-  ㉓ United States of
America (U.S.A.)

About the Flute

The flute, originating in Central Asia, is thought by most historians to be one of the oldest musical instruments. Some early flutes were held in front of the musician, like the recorder, but the first evidence of a transverse flute (a flute held horizontally) is represented in artwork from as far back as 200 BCE. In the 12th century, the flute became commonly used in Germany, and it was most popular in military music.

Originally, flutes had only tone holes, developing from two to seven. The addition of one key for the little finger was introduced in the Baroque flute, which was built with three sections rather than only one, during the late 1600s. Theobald Boehm completely redesigned the flute in 1847 to include a key system. The Boehm system improved intonation, increased tone volume, and made notes easier to play. The modern flute is basically unchanged from this 19th century version.

Many contemporary groups use flutes: concert bands, orchestras, woodwind ensembles, chamber ensembles, and jazz bands. The common members of the flute family include the piccolo, flute, alto flute, bass flute, and contrabass flute.

FUN FACTS

- ▶ Many jazz and rock flutists can sing or hum while they play the flute, creating a harmony for the melodic instrument.
- ▶ Nose flutes are popular in some countries. They are played with air from the nose, rather than from the mouth.
- ▶ Check out these flutists: James Galway, Anne Drummond, Julius Baker, Sharon Bezaly, and Manuela Wiesler.

Glossary/Index

- accent** – (p. 18) emphasize the note
- accidental** – (p. 5-6) symbol that alters the pitch of a note until the end of the measure
- Allegro** – (p. 18) fast tempo
- anacrusis** – (p. 16) see **pick-up**
- Andante** – (p. 18) walking tempo; slower than **Moderato**
- arpeggio** – (p. 23) notes of a chord sounded one after another
- articulation** – (p. 10) type of attack used to play a note or group of notes
- bar line** – (pp. 4-6) divides the staff into measures
- breath mark** – (p. 7) take a breath
- cautionary accidental** – (p. 24) see **courtesy accidental**
- chord** – (p. 20) two or more notes sounded at the same time
- chromatic scale** – (p. 43) scale of 12 ascending or descending half steps
- closing** – (p. 20) last measures of a composition, often containing new material added to give a feeling of finality
- common time** – (p. 9) means the same as $\frac{4}{4}$
- composition** – (p. 9) creation of music that can be performed later, usually from written notation
- courtesy accidental** – (p. 24) reminder that the bar line has canceled an accidental
- crescendo** – (p. 22) gradually louder
- Da Capo al Fine (D.C. al Fine)** – (p. 26) go back to the beginning of the piece and play or sing until the **Fine**
- decrescendo** – (p. 22) gradually softer
- Divisi (div.)** – (p. 22) some performers play or sing the top notes while others play or sing the bottom notes
- dominant** – (p. 20) fifth note of a scale; chord built on the fifth note of a scale
- duet** – (p. 7) piece of music featuring two different parts played or sung together
- dynamics** – (p. 17) softness or loudness of a piece of music
- embouchure** – (p. 3) mouth formation used to play an instrument
- fermata** – (p. 12) hold a note or rest longer than its usual value
- final double bar line** – (pp. 4-6) marks the end of the music
- 1st and 2nd endings** – (p. 12) play or sing the 1st ending the first time through, repeat, skip the 1st ending, and play or sing the 2nd ending
- flat** – (p. 5-6) lowers the pitch of a note one half step
- forte (f)** – (p. 17) loud
- G clef** – (pp. 4-6) see **treble clef**
- half step** – (p. 5-6) smallest interval used in Western music
- harmony** – (p. 7) two or more notes played or sung at the same time
- improvisation** – (p. 15) spontaneous composition of music through playing or singing
- interval** – (pp. 5-6) distance between two pitches
- introduction** – (p. 12) opening passage of a piece of music
- key signature** – (p. 11) sharps or flats placed after a clef
- ledger line** – (pp. 4-6) short line used for notes above or below the staff
- long rest** – (p. 20) rest for the number of measures indicated
- Maestoso** – (p. 27) majestically
- major scale** – (p. 23) series of whole (w) and half (h) steps in the following pattern: wwhwwh
- measure** – (pp. 4-6) area between two bar lines
- mezzo forte (mf)** – (p. 18) medium loud
- mezzo piano (mp)** – (p. 18) medium soft
- Moderato** – (p. 18) medium tempo
- multiple-measure rest** – (p. 20) see **long rest**
- music alphabet** – (pp. 4-6) first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff
- natural** – (p. 22) cancels a flat or sharp
- one-measure repeat sign** – (p. 10) play or sing the previous measure again
- orchestration** – (p. 23) choice of instruments used to play the music
- phrase** – (p. 9) musical sentence, often 4 or 8 measures long
- piano (p)** – (p. 17) soft
- pick-up** – (p. 16) music that comes before the first full measure of a piece
- rehearsal number** – (p. 12) find important places in the music using these markers
- repeat sign** – (p. 9) play or sing the music again
- ritardando (ritard. or rit.)** – (p. 30) gradually slow the tempo
- round** – (p. 9) song in which the same part is played or sung by two or more groups starting at different times
- sharp** – (p. 24) raises the pitch of a note one half step
- sight-reading** – (p. 7) playing or singing a piece of music for the first time
- slur** – (p. 10) articulation that connects notes of *different* pitches; indicates a very smooth sound
- Soli** – (p. 9) a small group or section plays or sings
- Solo** – (p. 9) only one person plays or sings
- staccato** – (p. 25) shorten the note
- staff** – (pp. 4-6) 5 lines and 4 spaces for writing music
- subdominant** – (p. 20) fourth note of a scale; chord built on the fourth note of a scale
- syncopation** – (p. 31) rhythmic effect that places emphasis on a weak beat
- tempo** – (p. 18) speed of a piece of music
- ternary form** – (p. 34) music with three sections: Section A, followed by a contrasting Section B, then Section A again
- theme** – (p. 12) a melody within a piece of music
- theme and variation** – (p. 16) type of composition that begins with a main melody (**theme**) and continues with different versions (**variations**) of the main melody
- tie** – (p. 11) marking that connects notes of the *same* pitch to make one longer note
- time signature** – (pp. 4-6) top number tells you the number of counts per measure; bottom number tells you the type of note that gets one count
- tonic** – (p. 20) first note of a scale; chord built on the first note of a scale
- treble clef** – (pp. 4-6) the line it circles on the staff is called **G**
- trio (ensemble)** – (p. 12) piece of music featuring three different parts played or sung together
- trio (march)** – (p. 34) third theme in a march, typically a contrasting section
- Tutti** – (p. 9) everyone plays or sings
- unisono (unis.)** – (p. 22) everyone plays or sings the same notes
- variation** – (p. 16) see **theme and variation**
- whole step** – (p. 23) interval consisting of two half steps

Timeline

