

LJ Hutchen

FLUTE METHOD

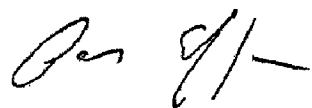
BOOK ONE

Dear Student:

Welcome to the world of instrumental music. This book is designed to help you appreciate, read, and play music.

Have fun with music throughout your life!

Sincerely,



Paul Effman



“Music is the universal language of mankind” – Henry Wadsworth Longfellow

Written by Paul Effman
Jay Friedman – Editor & Graphics
Lou & Justin Varuzzo – Photography

2nd edition

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L. J. Hutchen

FLUTE METHOD

BOOK ONE

Preface for band directors

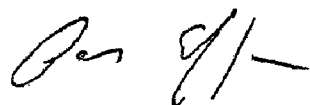
Preparation Lessons **A, B, C, D, E,** and **F** are for flutes only.
Mixed instrument groups can use this method commencing with **Lesson 1.**

My suggestions are: Tempos = 60 beats per minute (very slow).
Tapping and tonguing should be stressed throughout the book.
A typical assignment should be one half page per lesson.

Explain *G Clef, Staff, Whole Note, Whole Rest, Bar Line, Double Bar Line,*
and Time Signature throughout the Preparation Lessons.

Thank you and good luck.

Sincerely,



Paul Effman

PRODUCING SOUND

Creating a beautiful sound is a main goal when playing the flute. The French word embouchure (“ahm’ boo shoor”) describes the formation of your mouth. Your embouchure, along with the air flow you put into the flute, will determine the quality of your sound.

When starting, use only the head joint. Use both hands to hold the head joint and make certain that the open end is facing to your right.

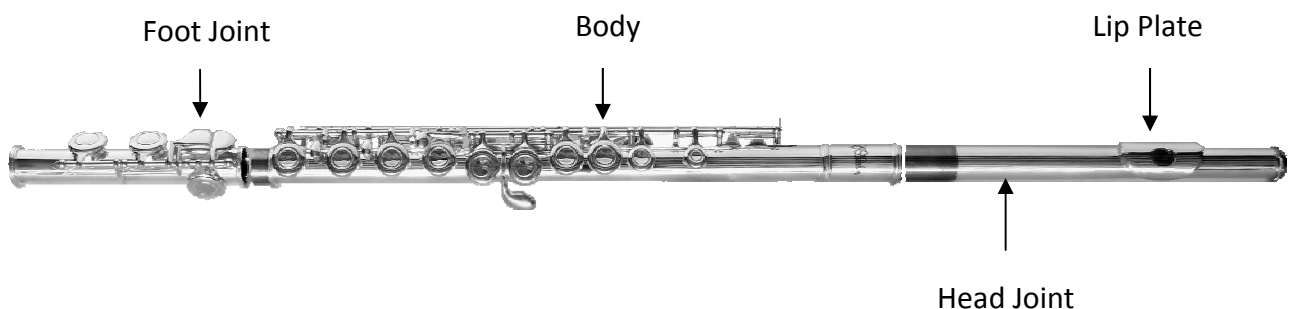
Close lips and smile slightly (keeping lips closed). Place the lower edge of the hole on the lower lip where the wet and dry parts of the lip meet.

Using a mirror, check to see that when blowing air, the opening in the lips (aperture) is centered on the tone hole. Firm up the corners of your lips in this position.

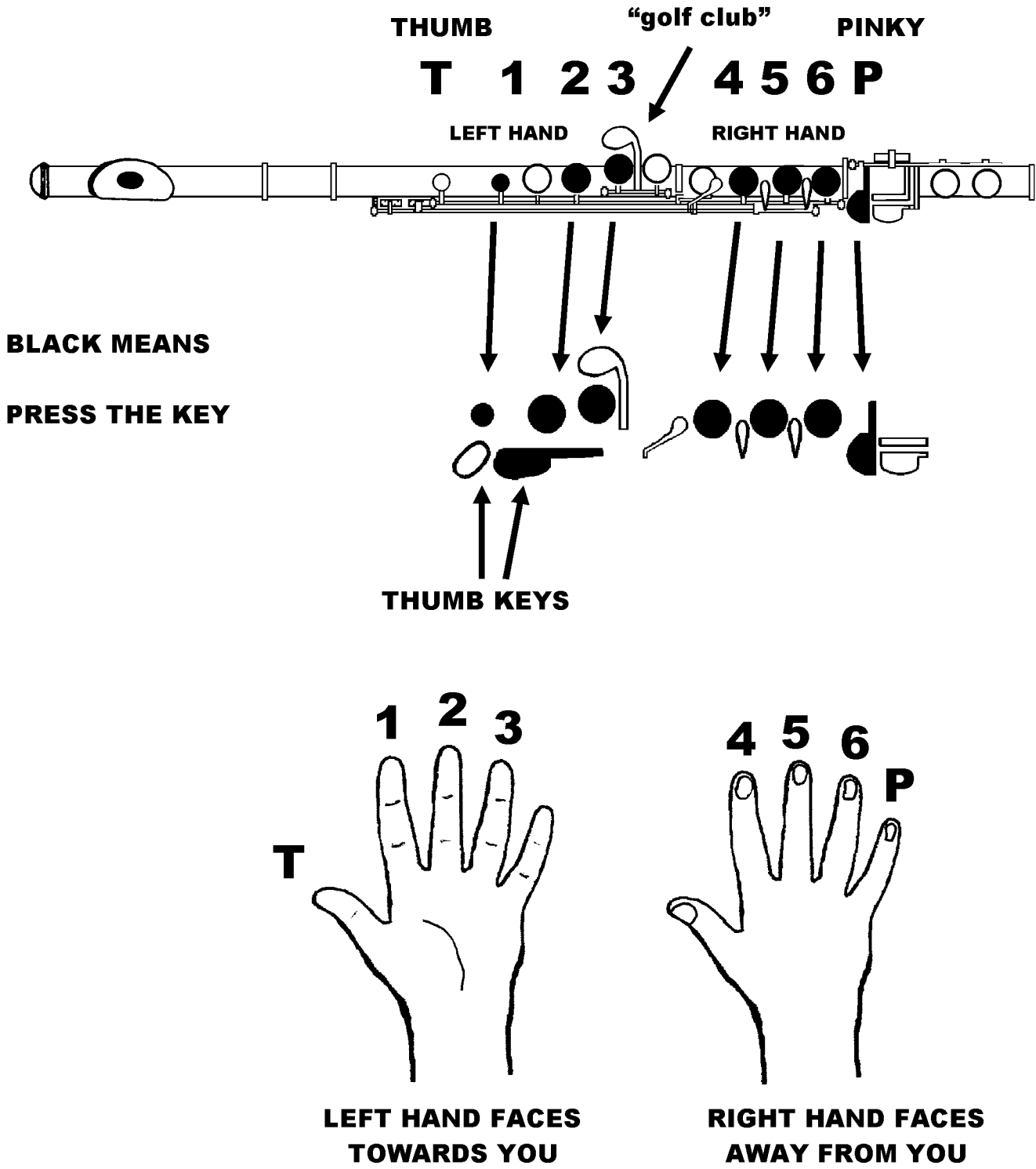
Release your air by pronouncing the sound “Tooo.” Blow steady air through the smiling position (as if you are cooling a cup of hot soup). Concentrate on blowing *across the hole* rather than into it.

Produce the sound for several seconds. If you do not have a sound, experiment by rolling the head joint in or out slightly until you produce a tone. If you get dizzy - **PUT THE FLUTE DOWN**. After several successful attempts at producing sound from the head joint, try the same process with the flute assembled. Be careful that your flute stays parallel to your lips and doesn't droop down. This can be prevented by checking your position in a mirror.

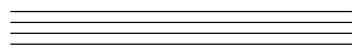
NOTE THE POSITION OF EACH FLUTE BODY SECTION BEFORE ASSEMBLING YOUR FLUTE.



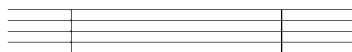
This picture is designed to assist with the fingering diagrams that appear throughout the book. All fingerings are shown on page 36



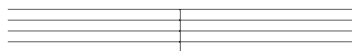
Important Terms



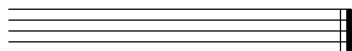
Music Staff = **Lines and spaces**



Measure = **Segment of the music**



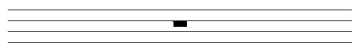
Barline = **Divides the music into measures**



Double Barline = **End of the music**



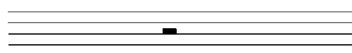
Whole Note = **4 beats of sound**



Whole Rest = **4 beats of silence**



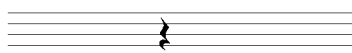
Half Note = **2 beats of sound**



Half Rest = **2 beats of silence**



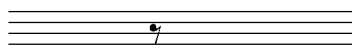
Quarter Note = **1 beat of sound**



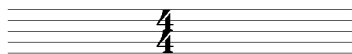
Quarter Rest = **1 beat of silence**



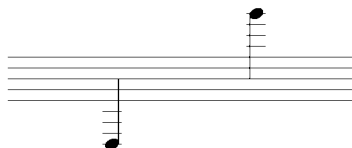
Eighth Notes = **Half beat of sound**



Eighth Rest = **Half beat of silence**



Time Signature = **Number of beats in a measure**



Ledger Lines = **Lines that extend the staff**

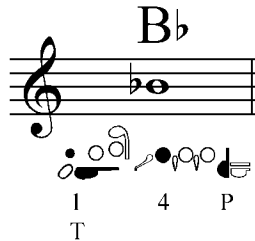
Lesson A

FOR FLUTES ONLY

Pre-Band Method Preparatory Lessons

Before starting this preparatory page, you need to practice obtaining a sound on only the headjoint. Do not get discouraged. Your teacher will show you how to succeed in getting a sound. This task might take a few weeks. It is suggested that you practice obtaining a sound a few minutes each day. Do not blow too hard. If you get dizzy, put your flute down.

b = Flat Sign



Bb

Too-oo-oo-oo

Too-oo-oo-oo

Too-oo-oo-oo

Too-oo-oo-oo

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1

Musical staff 1: Treble clef, 4/4 time signature, Bb key signature. The staff contains a sequence of notes: Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter). There are four groups of notes, each with a 'Too-oo-oo-oo' sound effect above it.

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

Too-oo-oo-oo

Too-oo-oo-oo

1 2 3 4

1 2 3 4

2

Musical staff 2: Treble clef, 4/4 time signature, Bb key signature. The staff contains a sequence of notes: Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter). There are four groups of notes, each with a 'Too-oo-oo-oo' sound effect above it.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

3

Musical staff 3: Treble clef, 4/4 time signature, Bb key signature. The staff contains a sequence of notes: Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter). There are four groups of notes, each with a 'Too-oo-oo-oo' sound effect above it.

Keep tapping

4

Musical staff 4: Treble clef, 4/4 time signature, Bb key signature. The staff contains a sequence of notes: Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter). There are four groups of notes, each with a 'Too-oo-oo-oo' sound effect above it.

5

Musical staff 5: Treble clef, 4/4 time signature, Bb key signature. The staff contains a sequence of notes: Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter). There are four groups of notes, each with a 'Too-oo-oo-oo' sound effect above it.

6

Musical staff 6: Treble clef, 4/4 time signature, Bb key signature. The staff contains a sequence of notes: Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter), Bb4 (quarter), rest (quarter). There are four groups of notes, each with a 'Too-oo-oo-oo' sound effect above it.

B \flat C

Lesson B

FOR FLUTES ONLY

Pre-Band Method Preparatory Lessons

C

I P

C

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

2

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

3

Keep tapping

4

Too-oo-oo-oo Too-oo-oo-oo Too-oo-oo-oo

Tongue every note

5

6

7

Start With Rest

8

B \flat C D

Lesson C

FOR FLUTES ONLY

Pre-Band Method Preparatory Lessons

D

2 3 4 5 6
T

D

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

Keep tapping

Keep tonguing

B \flat B \flat C C D D

Lesson D

FOR FLUTES ONLY

Pre-Band Method Preparatory Lessons

Half Note Half Rest

1

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

2

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

3

Keep tonguing

4

Keep tapping

5

6

FUN WITH 3 NOTES

Your teacher will explain how long each note lasts and how arrows indicate the number of beats.

D HOT	C CROSS	Bb BUNS	
↓ ↓	↓ ↓	↓ ↓ ↓ ↓	
D HOT	C CROSS	Bb BUNS	
↓ ↓	↓ ↓	↓ ↓ ↓ ↓	
Bb STICK	Bb - Y	C FING	C - ERS
↓ ↓	↓ ↓	↓ ↓	↓ ↓
D HOT	C CROSS	Bb BUNS	
↓ ↓	↓ ↓	↓ ↓ ↓ ↓	

D C MARY	Bb C HAD A	D D D LITTLE LAMB	C C C LITTLE LAMB	D D D LITTLE LAMB
↓ ↓	↓ ↓	↓ ↓ ↓ rest	↓ ↓ ↓ rest	↓ ↓ ↓ rest
D C MARY	Bb C HAD A	D D D LITTLE LAMB		
↓ ↓	↓ ↓	↓ ↓ ↓ rest		
C C SHE HAD	D C PURPLE	Bb TOES		
↓ ↓	↓ ↓	↓ ↓ ↓		

Lesson F

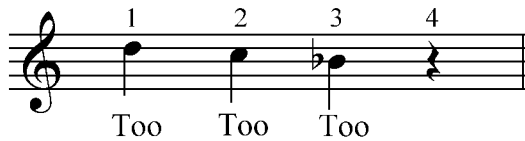
FOR FLUTES ONLY

Pre-Band Method Preparatory Lessons

B \flat B \flat B \flat C C C D D D



Quarter Note Quarter Rest

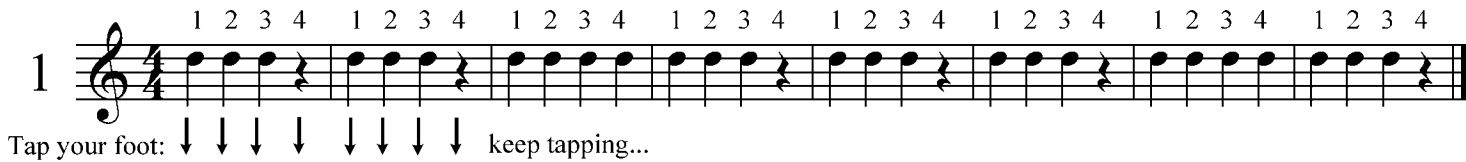


1 2 3 4

Too Too Too

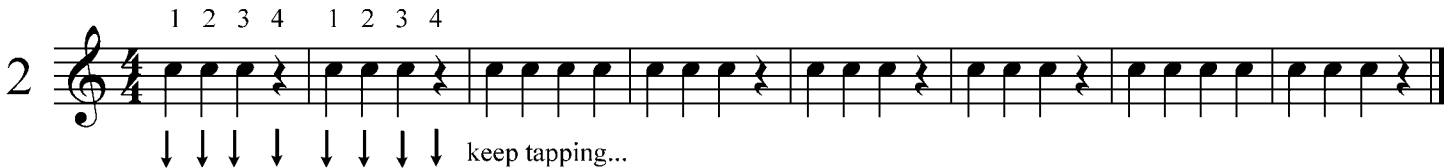
Tongue every note

1



Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

2



↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

The first flat (\flat) is for all the B's in the measure

3



Keep tapping

4

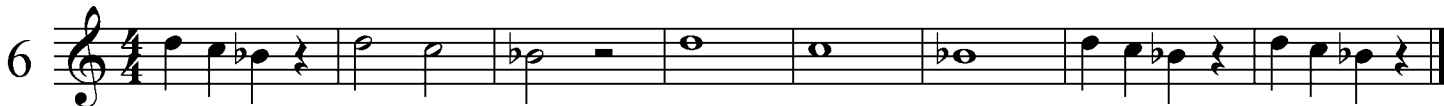


5



Keep tonguing

6



Lesson 1

(Review)

D



2 3 4 5 6
T

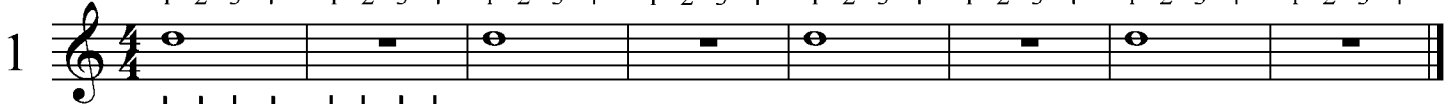
D

Too-oo-oo-oo
1 2 3 4

Too-oo-oo-oo
1 2 3 4

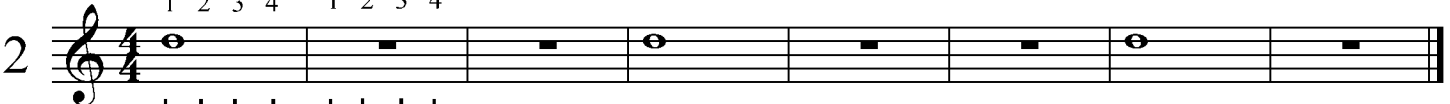
Too-oo-oo-oo
1 2 3 4

Too-oo-oo-oo
1 2 3 4



Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

1 2 3 4 1 2 3 4

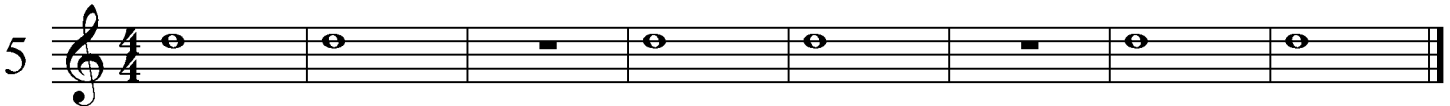


↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

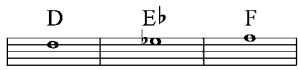


Keep tapping

Too-oo-oo-oo Too-oo-oo-oo

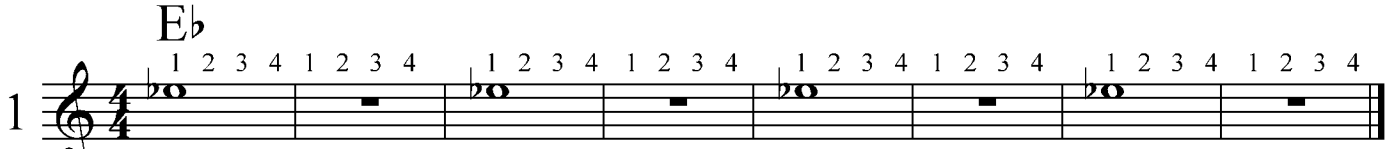
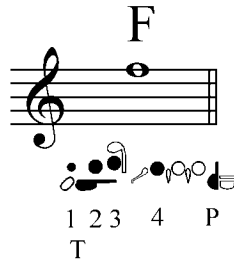
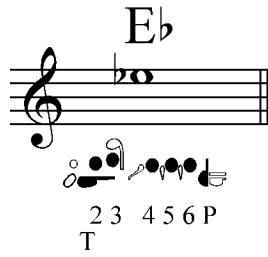


Teacher Notes: It is essential that very slow tempos are used - ♩ = 60. A typical assignment for young students should be half a page. Foot tapping and tonguing should be stressed throughout the method. Over a 2-3 week period (while teaching Lessons 1 & 2) explain: **G clef, whole note, whole rest, barline, double barline, and time signature.** In order to accommodate ranges of different instruments in this series, some exercises will contain unmatched pitches from instrument to instrument. Unless noted otherwise, exercises will remain playable by mixed instruments.

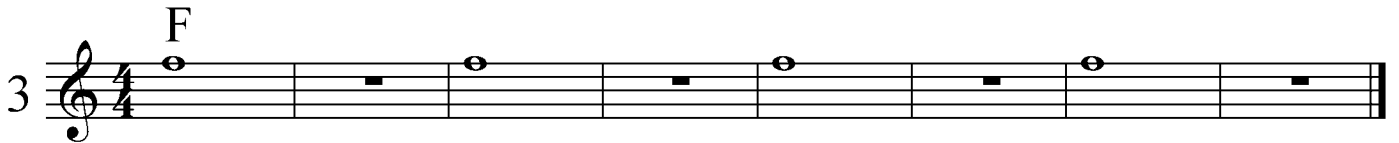


Lesson 2

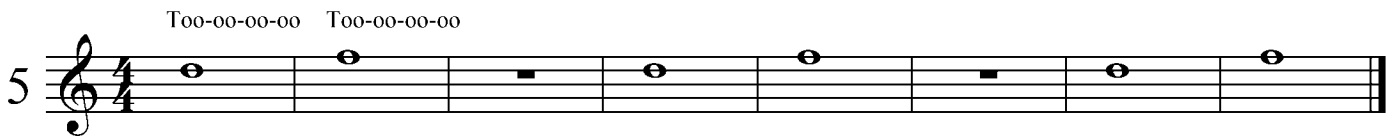
b - Flat Sign



Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...



Keep tapping



Tongue every note



3 Note Song



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

Lesson 3

(Review)

C

1 P

(Review)

B \flat

1 4 P

T

(Review)

Half Note Half Rest

1 2 3 4 1 2 3 4

1

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

2

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

3

Too-oo Too-oo Too-oo-oo-oo

Keep tapping

The first flat (b) is for all the E's in the measure.

4

C

5

B \flat

6

Keep tonguing

7

Three Blind Eggs

8

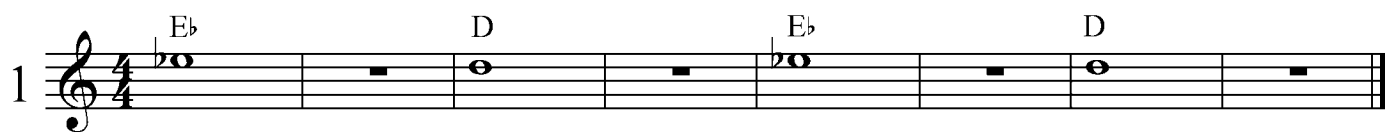
Note to teacher: To help the student learn to play this song, assign exercise #2 from Lesson 3B. When the student can play #2, move on to exercise #6. Exercises #1 and #5 may also be helpful.

Lesson 3A

(This page is for flute only. It cannot be combined with other instruments.)

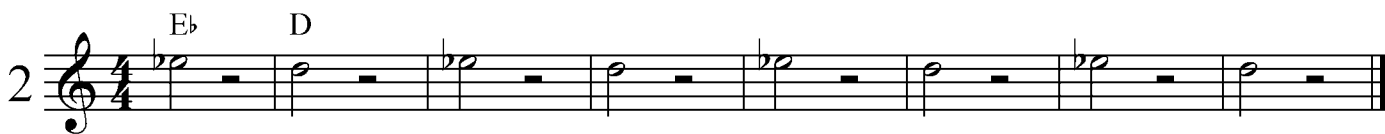
It is very difficult switching from "F" to "E♭" to "D" to "C". The exercises in Lesson 3A and Lesson 3B are designed to help you switch from one note to the next.

1



Musical exercise 1: Treble clef, 4/4 time. Notes: Eb (half), D (half), Eb (half), D (half).

2



Musical exercise 2: Treble clef, 4/4 time. Notes: Eb (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter).

3



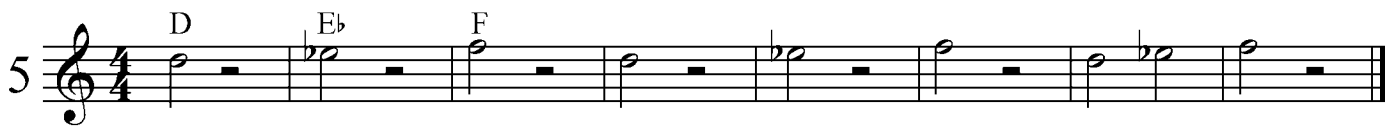
Musical exercise 3: Treble clef, 4/4 time. Notes: Eb (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter).

4



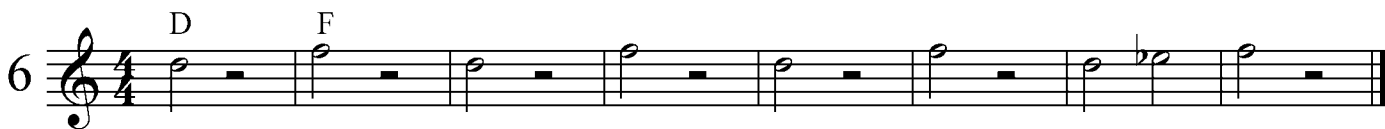
Musical exercise 4: Treble clef, 4/4 time. Notes: Eb (half), F (half), Eb (half), F (half), Eb (half), F (half), Eb (half), F (half).

5



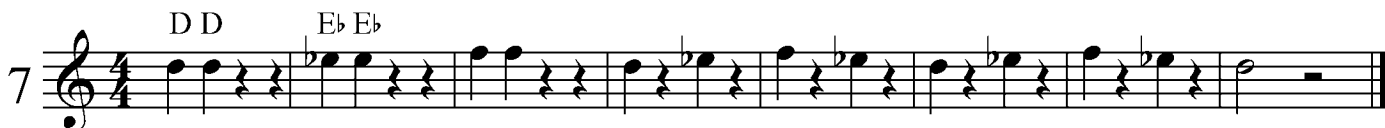
Musical exercise 5: Treble clef, 4/4 time. Notes: D (half), Eb (half), F (half), D (half), Eb (half), F (half), D (half), Eb (half), F (half), D (half).

6



Musical exercise 6: Treble clef, 4/4 time. Notes: D (half), F (half), D (half), F (half), D (half), F (half), D (half), F (half).

7



Musical exercise 7: Treble clef, 4/4 time. Notes: D (quarter), D (quarter), Eb (quarter), Eb (quarter), D (quarter), Eb (quarter), Eb (quarter), D (quarter), Eb (quarter), Eb (quarter), D (quarter), Eb (quarter), Eb (quarter), D (quarter), Eb (quarter), Eb (quarter).

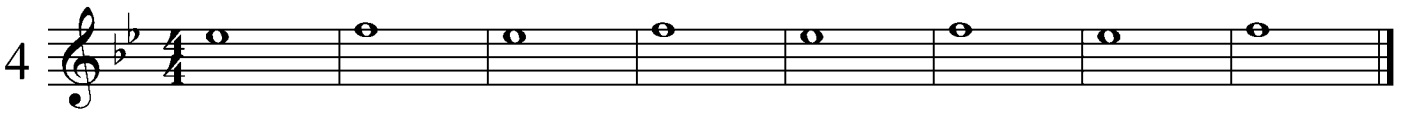
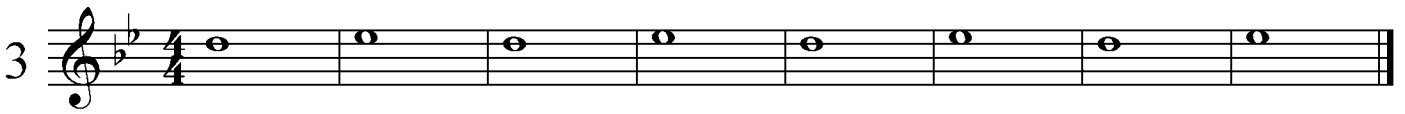
8



Musical exercise 8: Treble clef, 4/4 time. Notes: D (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter).

Lesson 3B

(This page is for flute only. It cannot be combined with other instruments.)



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

Lesson 4

(Review)

Too Too Too

Tongue every note

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

(Key Signature)

Time To Rest

Keep On Resting

Whale Of A Scale

Keep tonguing

Mary Had A Little Lamb

Important message to musicians: at this point in your progress, you should start adding daily warm up exercises to your home practice schedule. See Page 34.

A B \flat C D E \flat F

Lesson 5

A (Review)

A

Tap your foot for the rest of the book.

Tongue every note for the rest of the book.* (Unless it is tied or slurred, see Lessons 13 and 14.)

French Toast

Lightly Row

Ode To Beethoven

Jingle Bells

Lesson 6

G (Review) A \flat G A \flat

1 2 3 P 1 2 3 + "gc" P 1 2 3 P 1 2 3 + "gc" P

T T T T

"gc" = "golf club" key
(left hand pinky)

For Flutes Only

1A A \flat G A \flat

1

2

3

4

First Scale Exercise

5

Second Scale Exercise

6

Corn Attack

7

Repeat Sign

Twinkle Twinkle Little Star

When you see "D.C al Fine" go back to the beginning and start again. Then, when you see "Fine" the song ends.

8

Lesson 7

On A Roll

1 Musical notation for the first exercise, 'On A Roll'. It is written on a single treble clef staff in 4/4 time, featuring a sequence of eighth and quarter notes in a descending scale.

Yankee Doodle

2 Musical notation for the second exercise, 'Yankee Doodle'. It is written on a single treble clef staff in 4/4 time, featuring a sequence of eighth and quarter notes in a descending scale.

Rock On

3 Musical notation for the third exercise, 'Rock On'. It is written on a single treble clef staff in 4/4 time, featuring a sequence of eighth and quarter notes in a descending scale.

Aura Lee

4 Musical notation for the fourth exercise, 'Aura Lee'. It is written on a single treble clef staff in 4/4 time, featuring a sequence of eighth and quarter notes in a descending scale.

Continuation of the musical notation for 'Aura Lee', showing the final measures of the piece.

Old MacDonald Had Real Estate

5 Musical notation for the fifth exercise, 'Old MacDonald Had Real Estate'. It is written on a single treble clef staff in 4/4 time, featuring a sequence of eighth and quarter notes in a descending scale.

Your First Duet

6A Musical notation for the sixth exercise, 'Your First Duet'. It is written on two treble clef staves, labeled 6A and 6B, in 4/4 time. The notation shows a sequence of eighth and quarter notes in a descending scale, with the two staves playing in unison.

6B

Lesson 8

Holiday Songs

Good King

1 Musical notation for the first piece, 'Good King'. It is written on a single treble clef staff in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes.

Jingle Bells Again

2 Musical notation for the second piece, 'Jingle Bells Again'. It is written on a single treble clef staff in 4/4 time with a key signature of two flats. The melody features a mix of quarter and eighth notes.

Dreydle Dreydle

3 Musical notation for the third piece, 'Dreydle Dreydle'. It is written on a single treble clef staff in 4/4 time with a key signature of two flats. The melody includes quarter notes and rests.

Jolly Old St. Nicholas

Duet

4A Musical notation for the first part of the duet, 'Jolly Old St. Nicholas'. It consists of two staves, 4A and 4B, both in treble clef. The key signature is two flats and the time signature is 4/4. The notation shows a duet with various note values including quarter and eighth notes.

4B Musical notation for the second part of the duet, 'Jolly Old St. Nicholas'. It consists of two staves, 4A and 4B, both in treble clef. The key signature is two flats and the time signature is 4/4. The notation shows a duet with various note values including quarter and eighth notes.

A Musical notation for the first part of the duet, 'Jolly Old St. Nicholas'. It consists of two staves, A and B, both in treble clef. The key signature is two flats and the time signature is 4/4. The notation shows a duet with various note values including quarter and eighth notes.

B Musical notation for the second part of the duet, 'Jolly Old St. Nicholas'. It consists of two staves, A and B, both in treble clef. The key signature is two flats and the time signature is 4/4. The notation shows a duet with various note values including quarter and eighth notes.

Lesson 9

Dotted half note



3/4 time

1

Tap Foot: ↓ ↓ ↓ ↓ ↓ ↓

Musical staff 1 in treble clef, 3/4 time, key of B-flat major. It contains a sequence of notes: quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half. Fingerings 1, 2, 3 are written above the notes. Below the staff, six downward arrows are labeled "Tap Foot".

2

Musical staff 2 in treble clef, 3/4 time, key of B-flat major. It contains a sequence of notes: quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half.

3

Musical staff 3 in treble clef, 3/4 time, key of B-flat major. It contains a sequence of notes: quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half.

4

Musical staff 4 in treble clef, 3/4 time, key of B-flat major. It contains a sequence of notes: quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half.

Repeat The Line

5

Musical staff 5 in treble clef, 3/4 time, key of B-flat major. It contains a sequence of notes: quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half. The staff ends with a repeat sign.

Waltz

6

Musical staff 6 in treble clef, 3/4 time, key of B-flat major. It contains a sequence of notes: quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half. The staff ends with a repeat sign.

Thirds

7

Musical staff 7 in treble clef, 3/4 time, key of B-flat major. It contains a sequence of notes: quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half.

Um Pa Pa

8

Musical staff 8 in treble clef, 3/4 time, key of B-flat major. It contains a sequence of notes: quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half, quarter, quarter, quarter, dotted half.

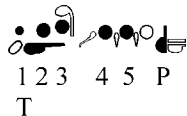
Teacher Note:
Present the information on this page
over a course of several lessons.

Lesson 9A

(This page is for flute only. It cannot be combined with other instruments.)

Flutists may sometimes confuse B \flat with B, and E \flat with E

\natural = Natural Sign



1

Your teacher will review all of the rules so that you play the correct note.

If there is one flat sign in the key signature, all B's are flat, all E's are natural.

2

If there are no flat signs in the key signature, all B's and E's are natural.

3

If there are flat signs in the key signature, but the composer wants a natural to be played, a natural (\natural) sign is placed before the note. The \natural cancels the key signature until the next measure.

4

If a flat sign (\flat) or a natural sign (\natural) is placed before a B or E, all other B's and E's that follow in the same measure are also flat or natural.

5

If there are 2 flat signs in the key signature, all B's and E's are flat.

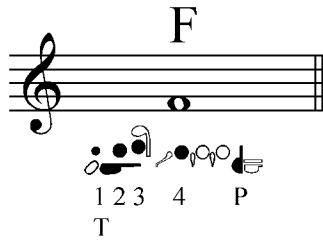
6

Rock On

7

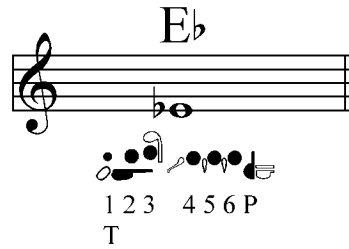
Lesson 10

F



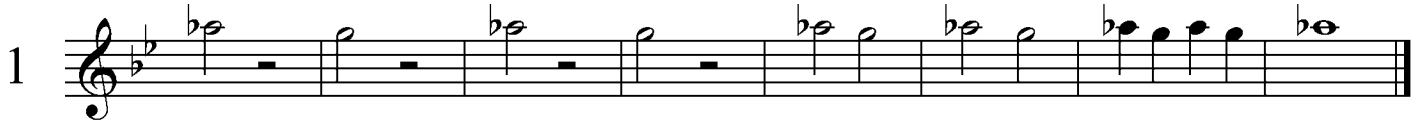
1 2 3 4 P
T

E \flat



1 2 3 4 5 6 P
T

1



2



3




4



5

F E \flat Low Notes Are Tuff



6

Rock Tune 1



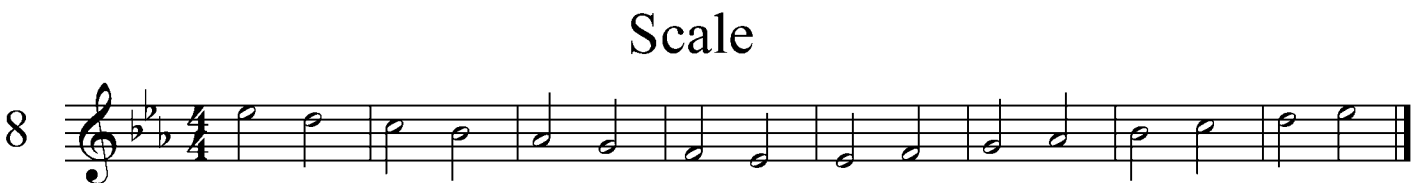
7

Rock Tune 2



8

Scale



f - Forte - Loud
p - Piano - Soft

Lesson 11

Pick up

The Pick Up

1

Musical notation for 'The Pick Up' in 4/4 time, key of B-flat major. It features a sequence of eighth notes starting with a 'Pick up' box above the first four notes, numbered 1, 2, 3, 4. The piece concludes with a repeat sign.

Pick Up Brahms

2

Musical notation for 'Pick Up Brahms' in 4/4 time, key of B-flat major. It features a sequence of eighth notes starting with a 'Pick up' box above the first four notes, numbered 1, 2, 3, 4. The piece concludes with a repeat sign.

Loud And Soft

3

Musical notation for 'Loud And Soft' in 4/4 time, key of B-flat major. It features a sequence of eighth notes with dynamic markings *p* and *f*. The piece concludes with a repeat sign.

Mexican Hat Dance

4

Musical notation for 'Mexican Hat Dance' in 3/4 time, key of B-flat major. It features a sequence of eighth notes with dynamic markings *p* and *f*. The piece concludes with a repeat sign.

Caisson Song

5

Musical notation for 'Caisson Song' in 4/4 time, key of B-flat major. It features a sequence of eighth notes. The piece concludes with a repeat sign.

Loud Soft Ladder

6

Musical notation for 'Loud Soft Ladder' in 3/4 time, key of B-flat major. It features a sequence of half notes with dynamic markings *f* and *p*. The piece concludes with a repeat sign.

Russian Folk Song

7A


7B

Musical notation for 'Russian Folk Song' in 4/4 time, key of B-flat major, presented as a duet for two parts (7A and 7B). It features a sequence of eighth notes with dynamic markings *p* and *f*. The piece concludes with a repeat sign.

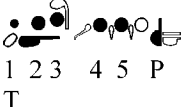
Lesson 12

(Review)

E




1 2 3 4 5 P
T



1

E



Lightly Row

2



Breath Mark

Scale

3



4



5



Barcarolle

Jacques Offenbach

6



Ode To Joy

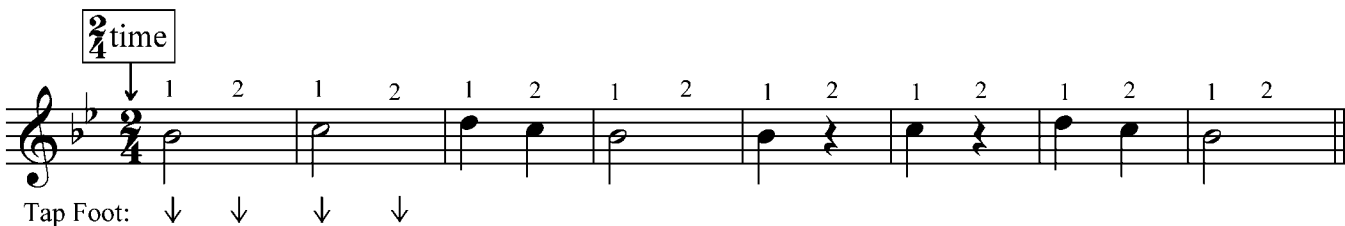
Ludwig von Beethoven

7A

7B



Lesson 13

1 

2/4 time

Tap Foot: ↓ ↓ ↓ ↓

We've Got Spirit

2 

3 

Tie

Tie It Up

4 

1st Ending

2nd Ending

Very Old MacDonald

5 

Marching Tie

6 

Shoo Fly

Lesson 14

Slur

The Slur

1

I Am Slurring

2

Slurred Scale

3

Another Slurred Scale

4

Faith Of Our Fathers

5

Skip To My Lulu (Duet)

6A

6B

Lesson 15

(Review)

E \flat



1 2 3 4 5 6 P
T

1

Low Cross Buns

2

3

Mary Had Low Notes

4

Scale

5

Another Scale

6

Eighth Note

King Henry The Eighth Note

7

Long, Long Ago

8

Flute

Kum Ba Ya

Traditional
Arr. Jay Friedman

mp - medium soft
mf - medium loud

The musical score is written on a single staff in treble clef, 4/4 time, with a key signature of two flats (Bb and Eb). The piece consists of 48 measures, numbered 1 through 48. The dynamics are indicated by *p* (piano) at measure 1, *mf* (mezzo-forte) at measure 7, *f* (forte) at measure 25, *mf* at measure 39, and *mp* at measure 43. The melody features various rhythmic patterns, including quarter notes, eighth notes, and half notes, with several measures containing slurs. The piece concludes with a final measure (48) that ends with a double bar line.

Flute

Fadreit Blues

Jay Friedman

Long Rest

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 33 34 35 36 37 38

39 40 41 42 43 44

45 46 47 48 49 50

51 52 53 54 55 56

Rhythm Practice

Lisa Bellino

SECTION 1

Too - oo Too - oo Too - oo - oo - oo

1 $\frac{4}{4}$ 

2 $\frac{4}{4}$ 

3 $\frac{4}{4}$ 

SECTION 2

1 $\frac{3}{4}$ 

2 $\frac{3}{4}$ 

3 $\frac{3}{4}$ 

SECTION 3

1 $\frac{4}{4}$ 

2 $\frac{4}{4}$ 

3 $\frac{4}{4}$ 

SECTION 4

1 $\frac{4}{4}$

2 $\frac{4}{4}$

3 $\frac{4}{4}$

SECTION 5

1 $\frac{4}{4}$

2 $\frac{4}{4}$

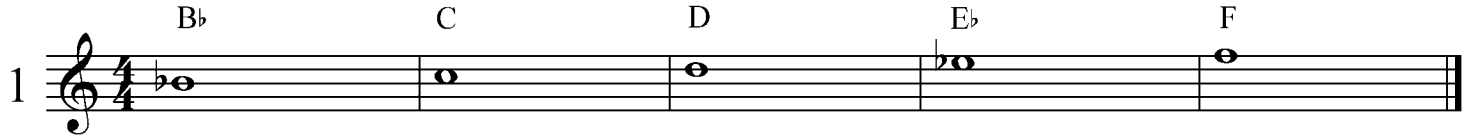
3 $\frac{4}{4}$

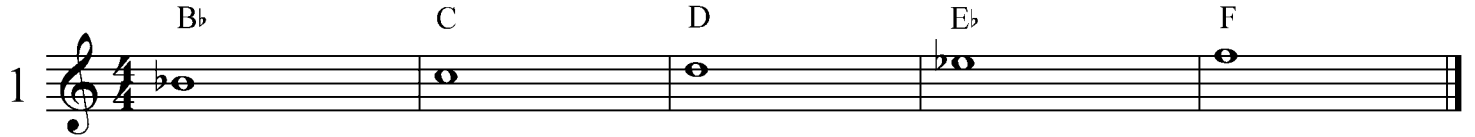
4 $\frac{3}{4}$

5 $\frac{2}{4}$

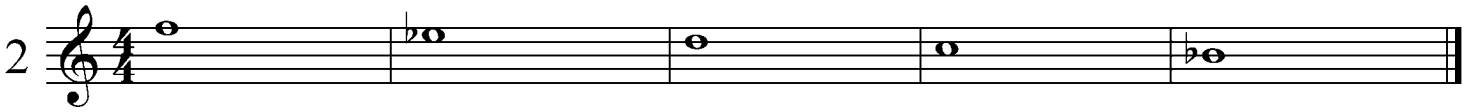
Beginner And Intermediate Flute Warmups

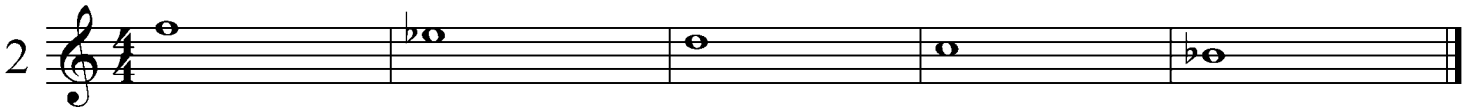
Tap Your Foot

1 

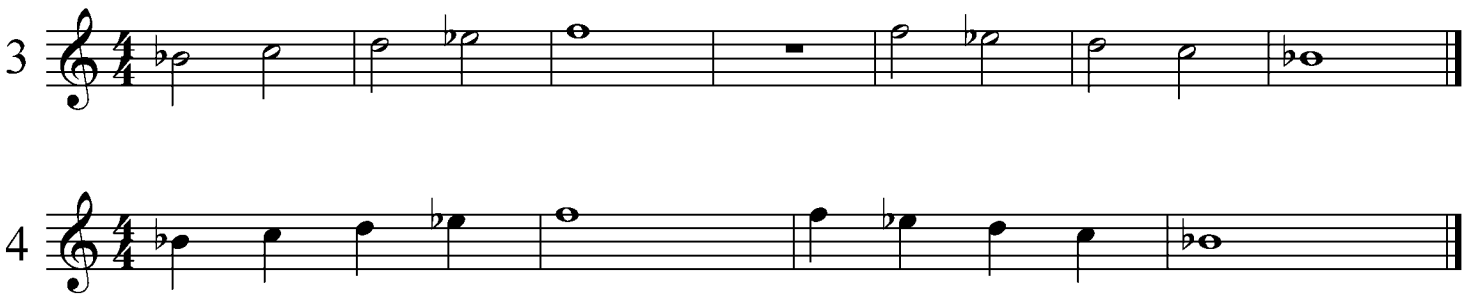
1 

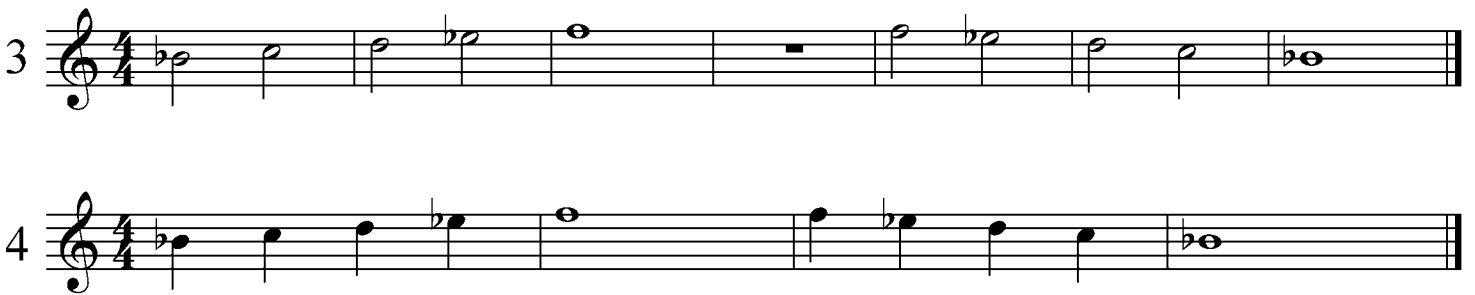
Breathe Deeply

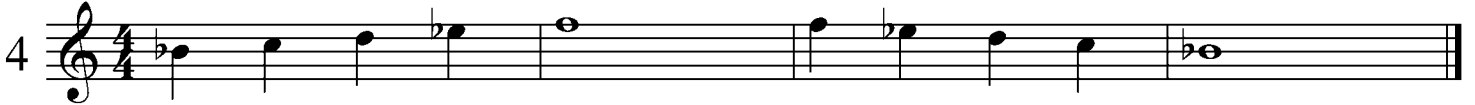
2 

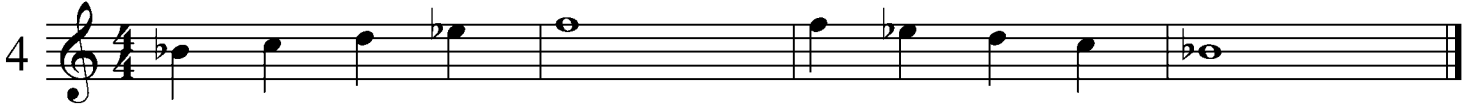
2 

Tongue Each Note

3 

3 

4 

4 

Stay Relaxed

5 

5 

6 

6 

Try To Get A Clear Tone

7 

7 

8 

8 

9 

9 

Scale

A Bb High A and High Bb have the same fingerings as the lower octave A and Bb.

10 

10 

VOCABULARY

	<i>Accelerando</i>	getting faster
>	<i>Accent</i>	emphasize
	<i>Adagio</i>	slow (between <i>Largo</i> and <i>Andante</i>)
	<i>Allegretto</i>	slightly slower than <i>Allegro</i>
	<i>Allegro</i>	fast
	<i>Andante</i>	medium slow
	<i>Andantino</i>	slightly faster than <i>Andante</i>
	<i>A Tempo</i>	return to the normal speed
⊕	<i>Coda</i>	the ending section of a composition
≡	<i>Crescendo (cresc.)</i>	gradually increase volume
	<i>Da Capo (D.C.)</i>	repeat to the beginning
	<i>Dal Segno (D.S.)</i>	repeat to the sign S
≡	<i>Diminuendo (dim.)</i>	gradually decrease volume
⤿	<i>Fermata</i>	hold longer than written
	<i>Fine</i>	the end
	<i>Forte - f</i>	loud
	<i>Fortissimo - ff</i>	very loud
	<i>Larghetto</i>	slightly faster than <i>Largo</i>
	<i>Largo</i>	very slow
	<i>Legato</i>	a smooth style, connected tones
	<i>Lento</i>	slow
	<i>Meno Mosso</i>	less motion (a little slower)
	<i>Mezzo Forte - mf</i>	medium loud
	<i>Mezzo Piano - mp</i>	medium soft
	<i>Moderato</i>	moderately
	<i>Pianissimo - pp</i>	very soft
	<i>Piano - p</i>	soft
	<i>Poco a Poco</i>	little by little
	<i>Rallentando (rall.)</i>	hold back (slow down gradually)
	<i>Presto</i>	very fast
	<i>Ritardando (rit.)</i>	slow down gradually
	<i>Simile</i>	continue in a similar style
	<i>Slur</i>	to connect notes of different pitches without stopping the sound
♩	<i>Staccato</i>	play the note short
♩	<i>Tenuto</i>	hold the note for its full value
	<i>Tie</i>	to connect notes of the same pitch without stopping the sound
	<i>Vivace</i>	fast, lively
	<i>Vivo</i>	very fast (lively)

FINGERING CHART

C C# D \flat D D# E \flat E

This row shows the notes C, C#, D, D#, and E. Each note is written on a treble clef staff with a whole note. Below each note is a diagram of the flute keys with black dots indicating the fingers to be placed on them. For example, C uses index, middle, and ring fingers; C# uses index, middle, ring, and pinky fingers; D uses index, middle, and ring fingers; D# uses index, middle, ring, and pinky fingers; and E uses index, middle, and ring fingers.

F F# G \flat G G# A \flat A

This row shows the notes F, F#, G, G#, and A. Each note is written on a treble clef staff with a whole note. Below each note is a diagram of the flute keys with black dots indicating the fingers to be placed on them. For example, F uses index, middle, and ring fingers; F# uses index, middle, ring, and pinky fingers; G uses index, middle, and ring fingers; G# uses index, middle, ring, and pinky fingers; and A uses index, middle, and ring fingers.

A# B \flat B C C# D \flat D

This row shows the notes A#, B, C, C#, and D. Each note is written on a treble clef staff with a whole note. Below each note is a diagram of the flute keys with black dots indicating the fingers to be placed on them. For example, A# uses index, middle, ring, and pinky fingers; B uses index, middle, and ring fingers; C uses index, middle, and ring fingers; C# uses index, middle, ring, and pinky fingers; and D uses index, middle, and ring fingers.

D# E \flat E F F# G \flat G

This row shows the notes D#, E, F, F#, and G. Each note is written on a treble clef staff with a whole note. Below each note is a diagram of the flute keys with black dots indicating the fingers to be placed on them. For example, D# uses index, middle, ring, and pinky fingers; E uses index, middle, and ring fingers; F uses index, middle, and ring fingers; F# uses index, middle, ring, and pinky fingers; and G uses index, middle, and ring fingers.

G# A \flat A A# B \flat B C

This row shows the notes G#, A, A#, B, and C. Each note is written on a treble clef staff with a whole note. Below each note is a diagram of the flute keys with black dots indicating the fingers to be placed on them. For example, G# uses index, middle, ring, and pinky fingers; A uses index, middle, and ring fingers; A# uses index, middle, ring, and pinky fingers; B uses index, middle, and ring fingers; and C uses index, middle, and ring fingers.

C# D \flat D D# E \flat E F

This row shows the notes C#, D, D#, E, and F. Each note is written on a treble clef staff with a whole note. Below each note is a diagram of the flute keys with black dots indicating the fingers to be placed on them. For example, C# uses index, middle, ring, and pinky fingers; D uses index, middle, and ring fingers; D# uses index, middle, ring, and pinky fingers; E uses index, middle, and ring fingers; and F uses index, middle, and ring fingers.

Some notes on the flute have more than one fingering. Your teacher will show you the alternate fingerings when they are necessary.

ABOUT PAUL EFFMAN

Clarinetist and music educator, Paul Effman received his undergraduate degree from Queens College, City University of New York, and his Masters of Fine Arts degree from Long Island University. His teachers included such notables as Dr. Marc Donnelly (clarinet), Professor Josef Marx (double reeds), Alvin West (saxophone), and Lee Konitz (jazz saxophone).

Mr. Effman has performed throughout the tri-state area. He was the founder and soprano saxophone player for the Long Island Saxophone Quartet. A notable performance in 2005 featured Mr. Effman as a clarinet soloist at Lincoln Center with the Asian Youth Orchestra.

In addition to being a performer, Mr. Effman has had over thirty five years experience as an educator. His faculty positions include Instructor of Saxophone at the University of South Florida and Instructor of Clarinet and Saxophone at C.W. Post College. He was the Chairman of Music at Tampa Catholic High School in Tampa, Florida and Co-Chairman of Fine Arts at H. Frank Carey High School in Franklin Square, New York. He presently conducts the annual School Honor Band at St. Anthony H.S. in Huntington, N.Y. This festival includes over 700 musicians from over 50 Catholic schools in Long Island, New York.

In 1971 the majority of private and parochial schools did not offer instrumental music. Paul Effman started a band program at St. Hyacinth School in Glen Head, New York. In 1980 he founded the Paul Effman School Music Service. His service provides instrumental music, recorder programs and band instruments. It currently serves schools throughout the East Coast. Today with a staff of over eighty educators, Mr. Effman has filled the musical void that was prevalent in private education. As a result of his mission, countless parents and educators now know that music is an integral part of an overall curriculum.