

LJ Hutchen

FLUTE METHOD

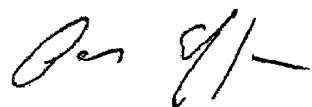
BOOK TWO

Dear Student:

Congratulations! Now that you have gained experience in instrumental music, you are ready to start Book Two. With regular practice you will discover that the joy of music continues to grow, and that the satisfaction music brings you is everlasting.

Have fun with music throughout your life!

Sincerely,



Paul Effman

“Music is enough for a lifetime, but a lifetime is not enough for music.”—Sergei Rachmaninov

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

J. Hutchen **FLUTE METHOD BOOK 2**

Preface for Band Directors

In order for you to easily accommodate the group's level of experience, I have started Book Two with review lessons.

Review lessons include concepts from Book One. Each concept is presented numerous times through the exercises. I advise the instructor to consider how much repetition is needed. Some groups might be able to proceed without being assigned each and every exercise.

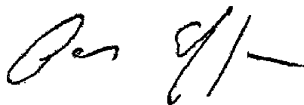
A single review lesson includes the concepts presented in two lessons from Book One.

In order to accommodate the different ranges of instruments, some of the pitches found in these exercises will not be in unison from book to book.

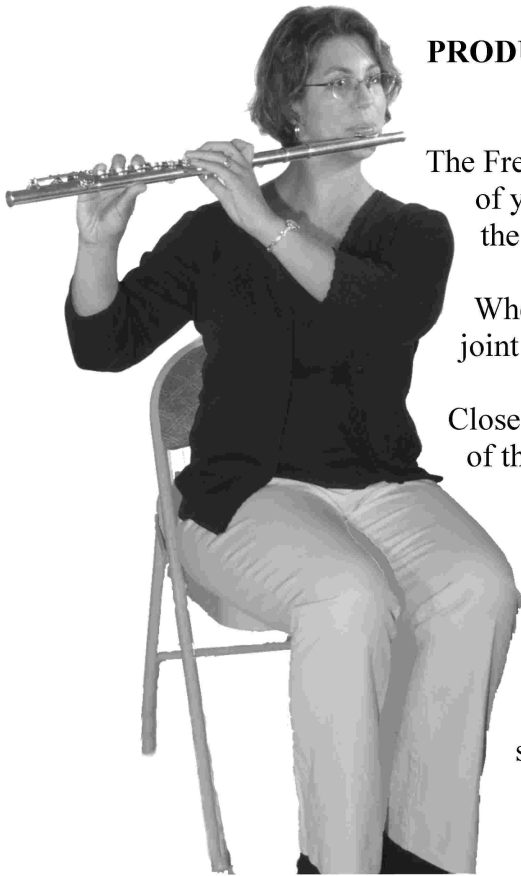
Since this series is designed to serve mixed groups, certain exercise lines will present new concepts which do not apply to all instruments. For example, in lesson 6, lines 1 and 5 present important notes for clarinet but these lines are not necessary for the advancement of technique on other instruments. Directors should use discretion in skipping such exercises when teaching like-instrument groups.

Thank you and good luck.

Sincerely,

A handwritten signature in black ink, appearing to read 'Paul Effman', with a stylized flourish at the end.

Paul Effman



PRODUCING SOUND

Creating a beautiful sound is the 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.

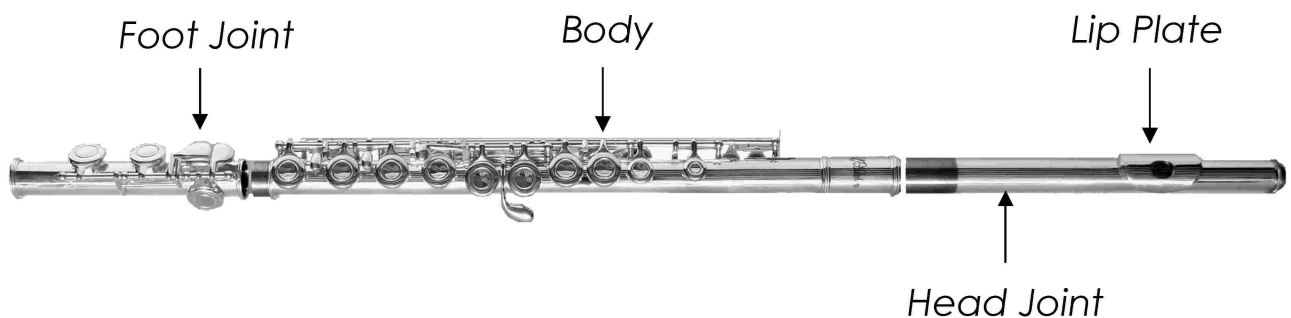
Close lips and smile slightly (keeping lips closed). Place the lower edge of the hole on the lower lip where the wet and dry parts of the lip meet.

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.

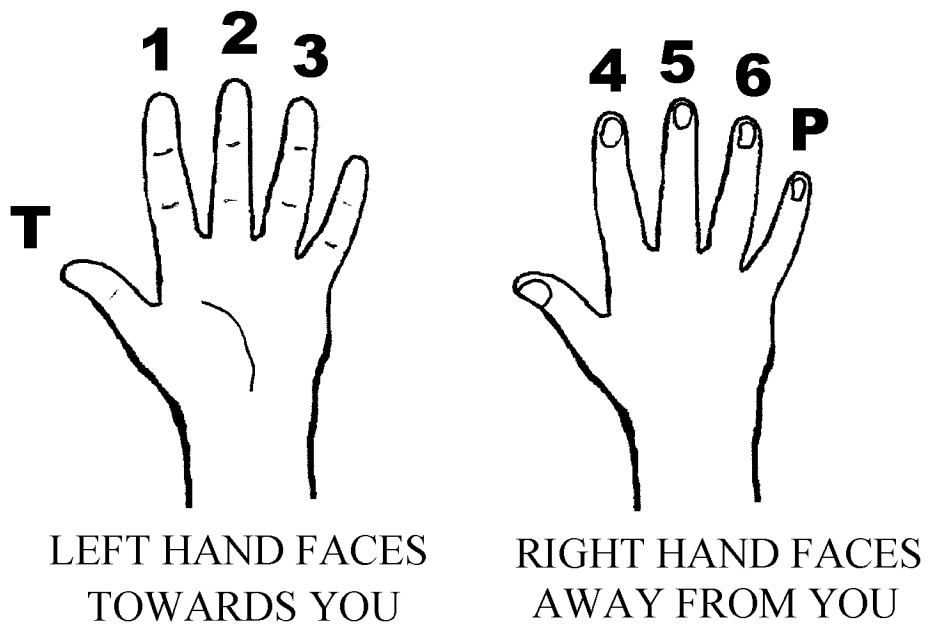
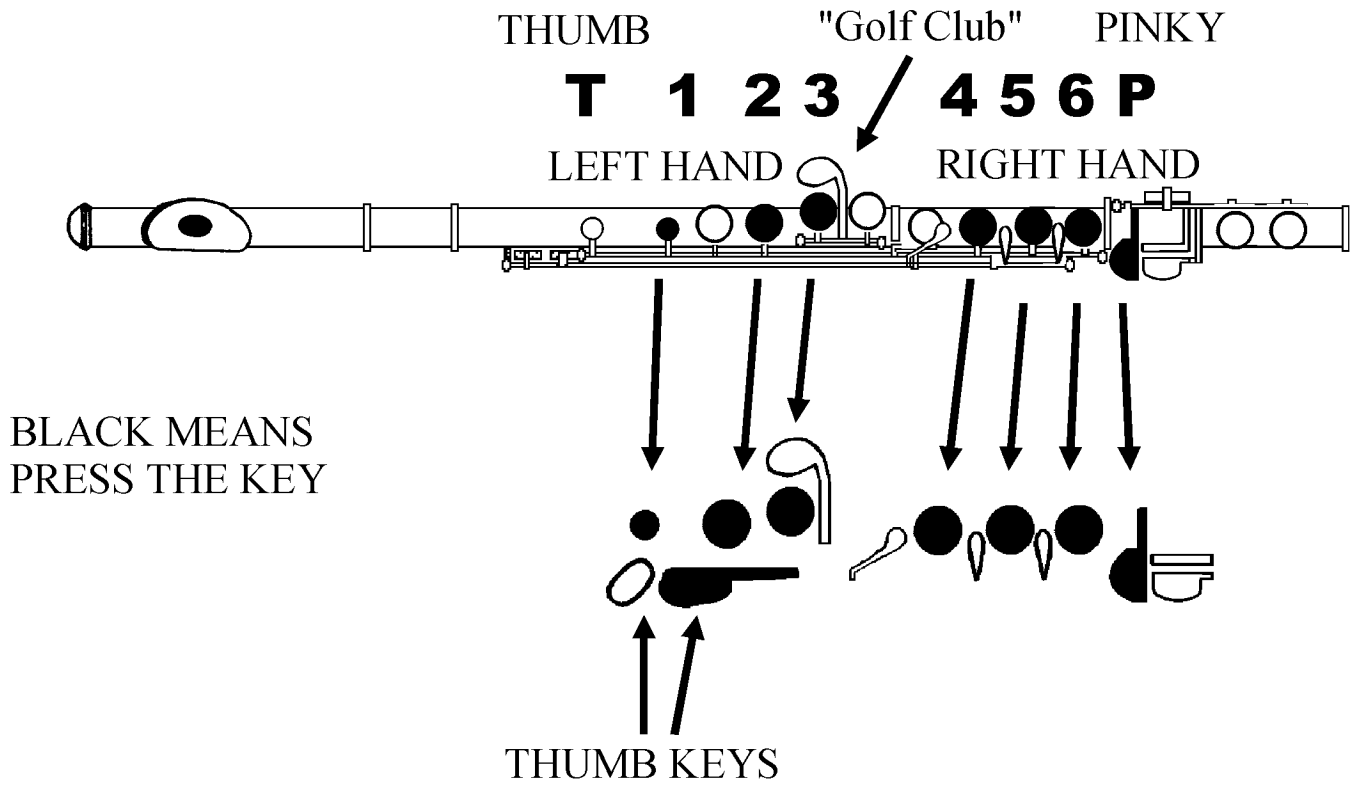
Release your air by pronouncing the sound “Tooo.” Blow steady air through the smiling position (as if you are cooling a cup of hot soup). Concentrate on blowing *across the hole* rather than into it.

Produce the sound for several seconds. If you do not have a sound, experiment by rolling the headjoint 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.

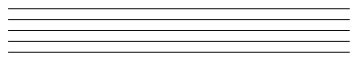
NOTE THE POSITION OF EACH FLUTE BODY SECTION BEFORE ASSEMBLING YOUR FLUTE.



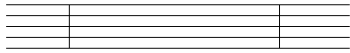
This picture is designed to assist with the fingering diagrams that appear throughout the book. All fingerings are shown on page 38.



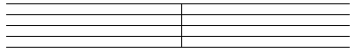
Important Terms



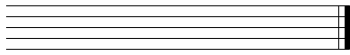
Music Staff = **Lines and spaces**



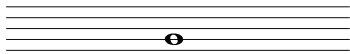
Measure = **Segment of the music**



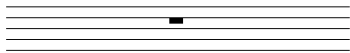
Barline = **Divides the music into measures**



Double Barline = **End of the music**



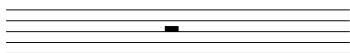
Whole Note = **4 beats of sound**



Whole Rest = **4 beats of silence**



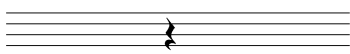
Half Note = **2 beats of sound**



Half Rest = **2 beats of silence**



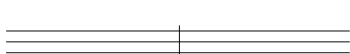
Quarter Note = **1 beat of sound**



Quarter Rest = **1 beat of silence**



Dotted Half Note = **3 beats of sound**



Dotted Quarter Note = **1 1/2 beats of sound**



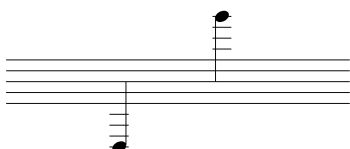
Eighth Notes = **1/2 beat of sound**



Eighth Rest = **1/2 beat of silence**



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



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

Lesson R1

D D

T

E \flat E \flat

T

F F

T

key signature

D

1

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

2

Keep tapping

3

4

5

Keep tonguing

6

7

8

Lesson R2

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

C

B \flat

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...

B \flat

Keep tapping

Mary Had A Little Lamb

Mary Had A Little Duet

5A

B

6

7

A B \flat C D E \flat F G A \flat

Lesson R3

A

1 2 P
T

G

1 2 3 P
T

A \flat

1 2 3 + "gc" P "gc" = "golf club" key
T (left hand pinky)

1

A

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 for the rest of the book.

2

G A \flat

Rock Beat

3

4

Minor Duo

5A

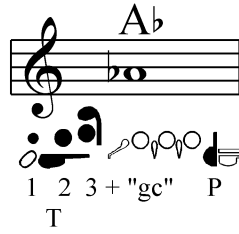
B

Yankee Doodle

6



Lesson R4



3/4 time

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓

Repeat Sign

2

Um Pa Pa

3A

B

4

Ab

5

A

6

2/4 time

London Bridge

1st Ending

2nd Ending

7

1. 2.

f - forte - loud

Lesson R5

p - piano - soft

E \flat

1 2 3 4 5 P
T

G

1 2 3 P
T

F

1 2 3 4 P
T

E \flat

1 2 3 4 5 6 P
T

1 **The Tie**

2 **Ear Canal**

pick up
1 2 3 4
f *p*

3

breath mark
E \flat ; ,

4

G F

5

E \flat

6 **Tie It Up**

7 **When Are You Natural?**

8 **Pick It Up**

p *f*

Lesson F1

Supplementary Flute Material

(Cannot be combined with other instruments)

Note to teacher:

A good deal of experimentation is usually required before the beginning student is able to find the correct lip position. If the upper lip is too far forward, the air stream will be directed straight down. If the upper lip is even with the lower one, on the other hand, the air stream will exit the lips horizontally as if one was blowing out a candle. The lower the note, the more downward you blow, and the higher the note, the more outward you blow. Air speed is controlled in large part by the size of the aperture, or opening in your embouchure. The smaller the opening, the faster the air, and the larger the opening, the slower the air. High notes require faster air than low notes.

1

F F

1 2 3 4 P

T

2

G G

1 2 3 P

T

3

Ab Ab

1 2 3+gc P

T

4

A A

1 2 P

T

5

Bb Bb

1 4 P

T

6

C C

1 P

T

7

slow

8

Lesson 1

1

Tap your foot: eighth note

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

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

2

Keep tapping ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

3

4

5

Rock Tempo

Jive

6

Old Macdonald

7

Polly Wolly Doodle

Lesson 2

G

T P

F

T P

German Waltz

1

1. 2. *p* *f*

2

slur

Slurry Murry

3

G F

4

5

6

7

Lesson 3

dotted quarter note eighth note



 - Fermata

Trio

1A

B


C



A

B

C



2



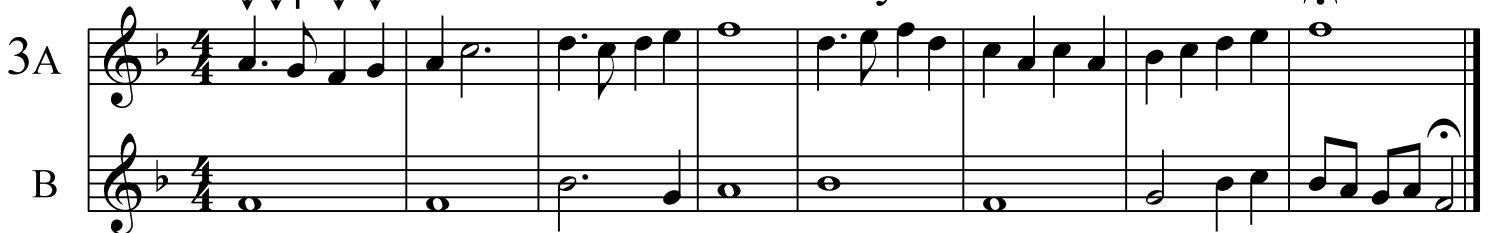
tap your foot:

1 2+ 3 4
↓ ↓ ↑ ↓ ↓

Irish Lullaby

3A

B



Lesson 4

Sometimes one note has two different names.

C = Common Time

Musical notation showing two notes on a staff: D \flat and C \sharp . Below the staff is a diagram of a piano keyboard with a finger number 'P' under the C key.

1
2

Concert A \flat Scale

3
4
5
6

HLJ Blues

7

Lesson 5

Melody

1 

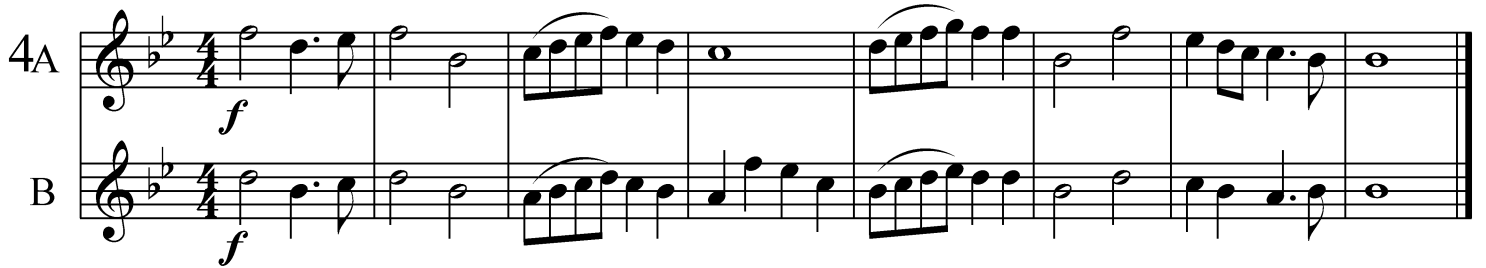
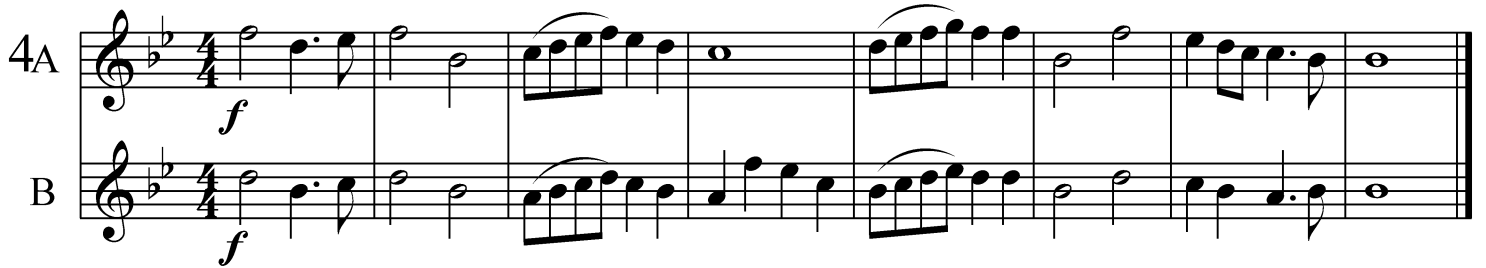
The Same Melody

2 

One More Time

3 

The Conquering Hero

4A 
B 

Meadowbrook Song

5 

Two In Three

6A 
B 

A 
B 

Lesson F2

Supplementary Flute Material

(Cannot be combined with other instruments)

D

1 2 3 4 5 6
T

E \flat

1 2 3 4 5 6 P
T

Tips on playing low notes

Play a low E \flat and hold it. Once the note is solid, slur into a low D. It's very important not to tongue the note. Soon, you'll be comfortable enough to play a low D without playing a low E \flat beforehand.

Use neighboring notes that you can play well to help you with the notes that are difficult. Try adjusting your flute's placement on your lip. If too much of the tone hole is covered by the lower lip, it will be more difficult to make the lower notes speak. Generally, about 1/3 of the hole should be covered. Or, just place the flute so that the edge of the hole lines up with the edge where the color starts on your lip. If there isn't any sound, don't blow harder. The air will just shoot past the hole without producing a tone. Focus the air into as compact a stream as you can, and try changing the angle at which you blow over the tone hole.

1

Three Blind Astronomers

2

Mary Had Low Note Pain

3

The D F A Song

4

Shark Noise

5

Lesson 8

mf - mezzo forte - medium loud

mp - mezzo piano - medium soft

accent - emphasize the note

staccato - short and detached

Duo

largo (slow)

1A

B

Musical notation for Duo, part B

Detailed description: This block contains the musical notation for the 'Duo' exercise. It consists of two staves, labeled '1A' and 'B'. The music is in 4/4 time and B-flat major. The tempo is marked 'largo (slow)'. The melody in both parts is identical, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The piece concludes with a final cadence. Accents are placed over the notes G4 and C5 in both parts.

Graduation Theme

andante (medium slow)

2

Musical notation for Graduation Theme

Detailed description: This block contains the musical notation for the 'Graduation Theme'. It consists of two staves. The music is in 4/4 time and B-flat major. The tempo is marked 'andante (medium slow)'. The melody is a simple, flowing line that ends with a final cadence.

Mexican Hat Dance

staccato

3

Musical notation for Mexican Hat Dance

Detailed description: This block contains the musical notation for the 'Mexican Hat Dance'. It consists of one staff. The music is in 3/4 time and B-flat major. The tempo is marked 'staccato'. The melody is a rhythmic dance tune. It begins with a dynamic marking of *f* (forte), followed by a section marked *p* (piano), and then a section marked *f* (forte). The piece concludes with a first and second ending, both marked *f* (forte).

Country Garden

English Folk Song

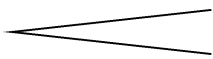
4A

B

Musical notation for Country Garden

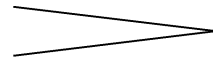
Detailed description: This block contains the musical notation for the 'Country Garden' exercise. It consists of two staves, labeled '4A' and 'B'. The music is in 4/4 time and B-flat major. The tempo is marked 'English Folk Song'. The melody in both parts is identical, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The piece concludes with a final cadence. Dynamic markings of *mf* (mezzo-forte) and *mp* (mezzo-piano) are indicated. The word 'Fine' is written above the first ending, and 'D.C. al Fine' is written above the second ending.

Lesson 9



crescendo - gradually increase volume

ff - fortissimo - very loud



diminuendo - gradually decrease volume

pp - pianissimo - very soft

Here We Go Pancake Here We Go

1

Musical notation for 'Here We Go Pancake Here We Go' in 4/4 time, key of B-flat major. The piece consists of two staves. The first staff starts with a piano (*p*) dynamic, followed by a mezzo-piano (*mp*) section, and ends with a fortissimo (*f*) section. The second staff starts with a mezzo-forte (*mf*) dynamic, followed by a fortissimo (*f*) section, then a piano (*p*) section, and ends with a fortissimo (*f*) section. Crescendo and diminuendo symbols are used to indicate volume changes.

Michael Row The Boat Ashore

2

andante Traditional

Musical notation for 'Michael Row The Boat Ashore' in 4/4 time, key of B-flat major. The piece consists of two staves. The tempo is marked *andante*. The notation includes various note values and rests, with a traditional ending symbol at the end of the second staff.

The Saints

3

Musical notation for 'The Saints' in 4/4 time, key of B-flat major. The piece consists of two staves. The notation features a mix of eighth and sixteenth notes, with some notes beamed together. The piece ends with a double bar line.

Concert E \flat Exercise

4

Musical notation for 'Concert E \flat Exercise' in 2/4 time, key of E-flat major. The piece consists of one staff. It starts with a piano (*p*) dynamic, followed by a fortissimo (*ff*) section, and ends with a pianissimo (*pp*) section. Crescendo and diminuendo symbols are used to indicate volume changes.

Concert F Exercise

5

Musical notation for 'Concert F Exercise' in 2/4 time, key of F major. The piece consists of one staff. It starts with a mezzo-piano (*mp*) dynamic, followed by a fortissimo (*ff*) section, and ends with a pianissimo (*pp*) section. Crescendo and diminuendo symbols are used to indicate volume changes.

Concert A \flat Exercise

6

Musical notation for 'Concert A \flat Exercise' in 2/4 time, key of A-flat major. The piece consists of one staff. It starts with a piano (*p*) dynamic, followed by mezzo-piano (*mp*), fortissimo (*f*), fortissimo (*ff*), fortissimo (*f*), mezzo-piano (*mp*), and ends with a piano (*p*) dynamic.

Lesson 10

F# Gb

1 2 3 6 P
T

G# Ab

1 2 3 + "gc" P
T

1A

F#

1B

Gb

2A

Ab

2B

G#

Volga Boatman

3

largo

Sharp Mice

4

5

andante

p *ff* *p*

LJH Trio

6A

mf

B

mp

C

mp

A

f

B

p

C

p

Lesson 11

Tenuto - hold the note
for its full value

andantino
(slightly faster than andante)

Haydn Theme (short notes)

1

Musical notation for the first staff of the Haydn Theme, featuring short notes in a 4/4 time signature.

andantino

Haydn Theme (long notes)

2

Musical notation for the second staff of the Haydn Theme, featuring long notes with a tenuto mark above the first note.

largo

Japanese Folk Song

3A

Staff A of the Japanese Folk Song, featuring a melody with slurs and accents.

B

Staff B of the Japanese Folk Song, featuring a bass line with slurs and accents.

mf

Low Brown Jug

4

Musical notation for the Low Brown Jug piece, featuring a simple melody in a 4/4 time signature.

Theme By Strauss

5

Musical notation for the Theme By Strauss piece, featuring a melody with slurs and accents, and dynamic markings *f* and *p*.

Minuet

J.S. Bach

6A

Staff A of the Minuet by J.S. Bach, featuring a melody in a 3/4 time signature.

B

Staff B of the Minuet by J.S. Bach, featuring a bass line in a 3/4 time signature.

A

Staff A of the Minuet by J.S. Bach, featuring a melody in a 3/4 time signature.

B

Staff B of the Minuet by J.S. Bach, featuring a bass line in a 3/4 time signature.

Lesson 12

B \flat C \flat

1 T P

C \sharp D \flat

P

F \sharp G \flat

1 2 3 6 P T

G \sharp A \flat

1 2 3 + "gc" P T

1

2

3

4

5

6

7

8

9

Bistu Shane

10

Lesson 13

A#

1 4 P

T

Cb

1 P

T

7 - eighth rest

Chromatic Exercises (1 - 3)

Set a goal to gradually increase your tempo. Include these lines as a part of your daily practice.

1

2

3

4

1 + 2 + 1 + 2 + eighth rest 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +

5

6A

B

Londonderry Air

7

1 2 3 + 4 +

Lesson F3

Supplementary Flute Material

(Cannot be combined with other instruments)

Use "neighbor notes" to train yourself to play high notes better. Find a high note that you can play well - say, high C. Use your comfort there to help you ease into the next note, D. Once you're comfortable playing D, then train yourself to play the D# (Eb) and so on.

D

2 3 T P

D# **Eb**

1 2 3 "gc" 4 5 6 P T

F

1 3 4 P T

1

2

3

4

5

6

7

8

9

Lesson 14

1

2

3

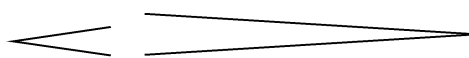
4

Volga Boatman (another version)

5

6

7



Lesson 15

The Mustard Musette

1A *f* *p* *Fine*

B *f* *p*

A *mf* *D.C. al Fine*

B *mf*

Hatikvah Duo

2A *f* *Fine* *ff*

B *f* *ff*

A *p* *pp* *D.C. al Fine*

B *p* *pp*

Lesson 16

1

2

3

4

5

6

f *ff*

allegro - lively

7

mf *f*

largo

8

andante

9

mf *ff* *mf* *mp*

10

andante

Lesson 17

ritard - (rit.) gradually
slow down tempo

1

2

3

4

5

6 *slow*

LJH Chorale

7A *largo*

B

C

rit.....

Lesson 18

Ode To Joy

Ludwig von Beethoven

1A

mf

B

mf

A

mp *f*

B

mp *f*

America

Samuel Francis Smith

2A

mf

B

mf

7

11 - rehearsal number

A

B

Marine's Hymn

Traditional

3

allegro $\text{\textcircled{S}}$

mf

Fine 1.

2.

D.S. al Fine

Lesson 19

Hymn

Weber

andante

Solo

Duet

Trio

Quartet

p

A - rehearsal letter

Solo

Duet

Trio

Quartet

mp

mf

B

Solo

Duet

Trio

Quartet

mp

rit.

My Sweet Daddio

P. Effman

moderato

To Coda

A

B

C

D

A

B

C

D

B

D.C. al Coda

A

B

C

D

rit.

rit.

rit.

rit.

Irish/Scottish Medley

P. Effman
J. Friedman

The musical score is written for a flute in 4/4 time, featuring a medley of Irish and Scottish tunes. The key signature has two flats (B-flat and E-flat). The score is divided into ten systems of five staves each, with measures numbered 1 through 82. The tempo starts at *andante* and changes to *moderato* at measure 34. Dynamic markings include *p*, *mp*, *mf*, *f*, *ff*, *rit.*, and *p*. A repeat sign with first and second endings is used at measures 34-42. The score concludes with a final cadence at measure 82.

Scales

Scales should be used as daily warm-ups. As students acquire sufficient note vocabulary, additional scales should be added to the daily practice routine.

For notes that you are not sure of, refer to the fingering chart on page 38.

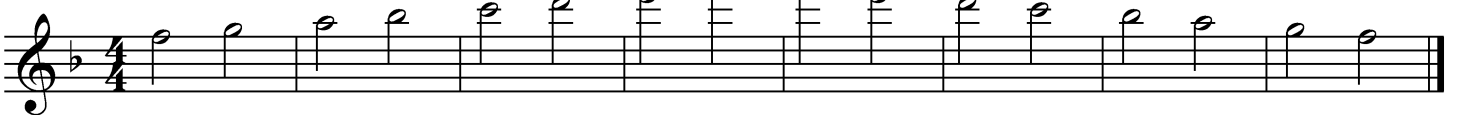
C



F lower register



F upper register



Bb



Eb lower register



Eb upper register



G



Scales continued

D lower register



D upper register



A



Chromatic Scale Study

Your teacher will let you know when it is time to include chromatic scale practice on a daily basis. You will not be expected to play all of the notes below. You should work on fragments of the scale. Gradually you will increase your chromatic range and memorize the entire scale.



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 and detached
♪	<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

The chart displays 16 rows of musical notation, each representing a different chord. Each row consists of a treble clef staff with a whole note chord symbol above it, and a guitar chord diagram below it. The diagrams show the fretboard with circles representing strings and dots representing finger positions. The chords are arranged in four groups of four:

- Row 1: C, C# D \flat , D, D# E \flat
- Row 2: E, F, F# G \flat , G
- Row 3: G# A \flat , A, A# B \flat , B
- Row 4: C, C# D \flat , D, D# E \flat
- Row 5: E, F, F# G \flat , G
- Row 6: G# A \flat , A, A# B \flat , B
- Row 7: C, C# D \flat , D, D# E \flat
- Row 8: E, F, F# G \flat , G

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 Catholic 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 to schools throughout the East Coast. Today, with a staff of over one hundred educators, Mr. Effman has filled the musical void that was prevalent in private education. As a result of his mission, countless parents, students, and educators now know that music is an integral part of an overall curriculum.