

BELLINGHAM MEMORIAL MIDDLE SCHOOL



7TH & 8TH GRADE

CONCERT BAND

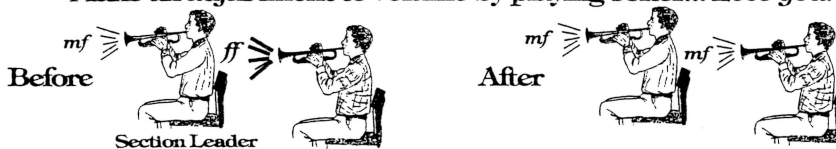
2014 – 2015

FLUTE

If you hear yourself.....

Your responsibility for **BALANCE**, **BLEND**, and **INTONATION**!

1. **BALANCE:** If you hear yourself above all others in your section or band...
YOU are OVERPOWERING or OVERBLOWING...
 Make an adjustment to volume by playing softer... *Lose your identity !*



2. **BLEND:** If you still hear yourself and you made the volume adjustment in #1...
YOU are PLAYING WITH POOR TONE QUALITY...
 Make an adjustment with embouchure, breath support, or posture...
 Poor tone quality will not blend with your section or band... *Lose your identity !*



3. **INTONATION:** If you still hear yourself and you made the adjustments to Balance and Blend...
YOU are PLAYING OUT OF TUNE...
 Adjust the length of your instrument... apply 6 step beatless tuning procedure !



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Intonation

6 Step Beatless Tuning Process

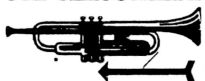
The designated tuning pitch (F concert) is played and sustained by section leader =

1. As you play F concert with your section leader, listen for the "beats"... Make an adjustment with the barrel, mouthpiece or slide... *Did the "beats" speed up* *or slow down* ?

2. If the "beats" are *faster*... You made the wrong move with the barrel, mouthpiece or slide... Adjust the length of your instrument in the opposite direction.

3. If the "beats" became *slower*... You are making the correct move... Continue in this direction until all "beats" are eliminated =

4. If you find yourself "*pinching*" your embouchure to eliminate "beats"... Your instrument is too long, it must be *shortened*.



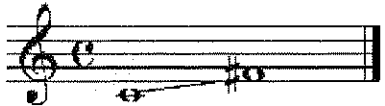


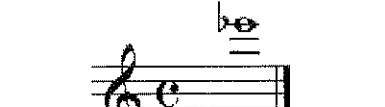
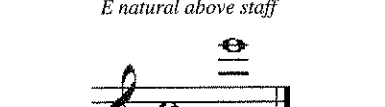
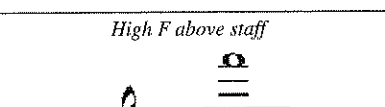
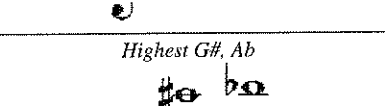
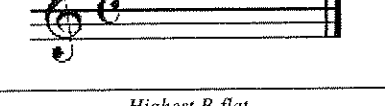
5. If you find yourself "*relaxing*" your embouchure to eliminate "beats"... Your instrument is too short, it must be *lengthened*.



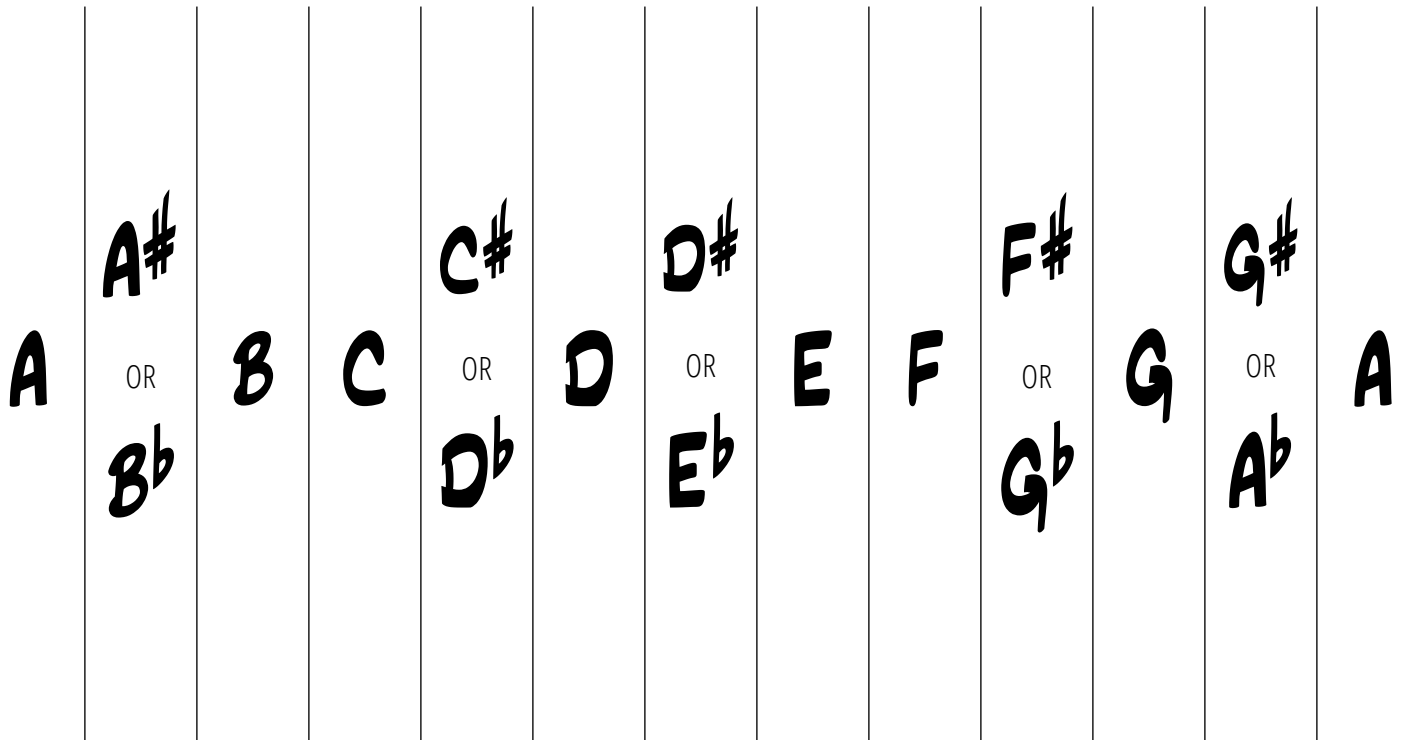
6. When you and your section play the same pitch, without any unnecessary embouchure pressure or relaxation, and you are not able to identify any "*individual sound*" in your section = = You and your section are perfectly in tune and playing with proper balance and blend !

COMMON **OUT OF TUNE** NOTES

FLUTE

WRITTEN PITCH	TENDENCY	POSSIBLE SOLUTION
<p><i>All notes below first space F#</i></p> 	Flat	Intensify the air stream, slightly hinge jaw forward to aim air stream higher. Keep head up and ears open. Play with really full sound, even if marked pp.
<p><i>3rd space C#, 4th line Db</i></p> 	Extremely Sharp	Close right hand, or 2 nd and 3 rd fingers of both hands; aim air stream lower
<p><i>D above staff</i></p> 	Generally Flat	Keep the head up; direct air stream higher
<p><i>E-flat above staff</i></p> 	Sharp	Open oral cavity; aim air stream lower, duck head slightly if extremely sharp
<p><i>E natural above staff</i></p> 	Sharp	Leave off the right hand E-flat key (pinky)
<p><i>High F above staff</i></p> 	Sharp	Close ring finger of right hand, but only for ensemble playing, since tone is negatively affected. Think of directing the air into a pocket in your shirt to lower the pitch.
<p><i>Highest G#, Ab</i></p> 	Very sharp	Add 2 nd and 3 rd finger of right hand to lower pitch and improve response. (In recent years, this has become the "published" fingering, but some students may not be using it.)
<p><i>Highest B-flat</i></p> 	Flat, although all notes in that extreme range are sharp	Open first finger of left hand (this is now sometimes the "published" standard fingering.)

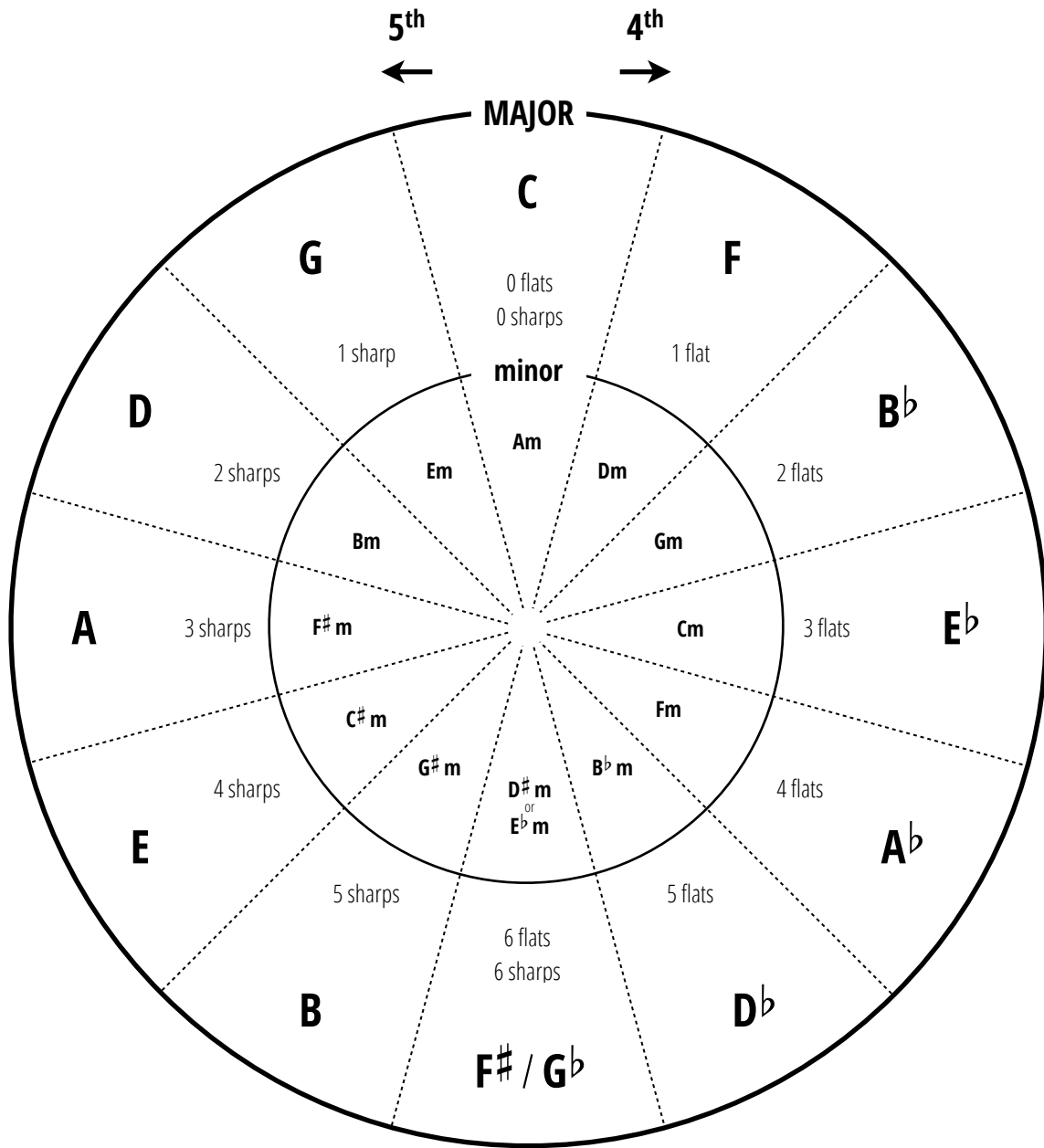
CHROMATIC SCALE




ALWAYS REMEMBER

- The **Chromatic Scale** is when you play every note on the instrument, in order, up or down.
- When **ascending** (going up), use sharps (#).
- When **descending** (going down), use flats (\flat).
- It can start and end on **any** note.

CIRCLE OF 4^{ths} (OR 5^{ths})



MAJOR & MINOR SCALES

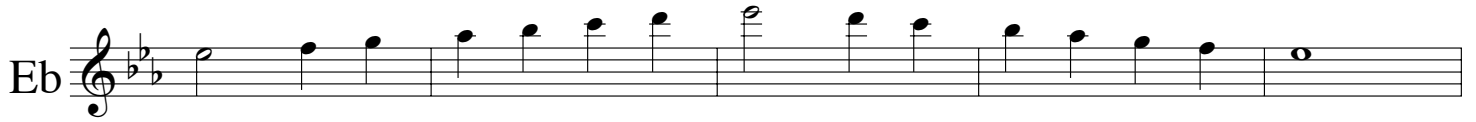


CONCERT PITCH	DO	RE	MI	FA	SO	LA	TI	DO
B^b	B^b	C	D	E^b	F	G	A	B^b
E^b	E^b	F	G	A^b	B^b	C	D	E^b
A^b	A^b	B^b	C	D^b	E^b	F	G	A^b
D^b	D^b	E^b	F	G^b	A^b	B^b	C	D^b
G^b	G^b	A^b	B^b	C^b	D^b	E^b	F	G^b
B	B	C[#]	D[#]	E	F[#]	G[#]	A[#]	B
E	E	F[#]	G[#]	A	B	C[#]	D[#]	E
A	A	B	C[#]	D	E	F[#]	G[#]	A
D	D	E	F[#]	G	A	B	C[#]	D
G	G	A	B	C	D	E	F[#]	G
C	C	D	E	F	G	A	B	C
F	F	G	A	B^b	C	D	E	F
B^b	B^b	C	D	E^b	F	G	A	B^b

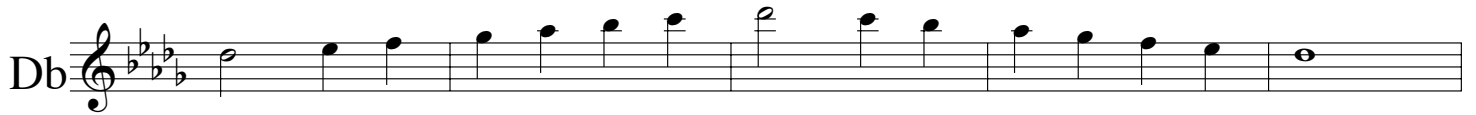
Flute

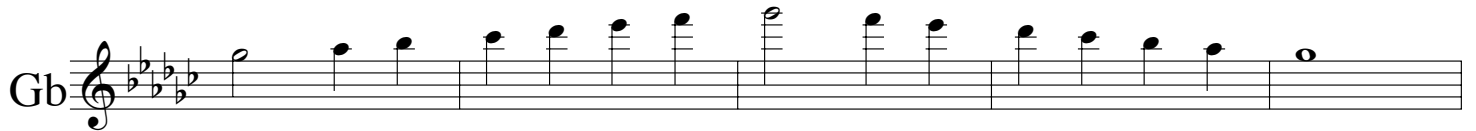
Grand Master Scale (major)

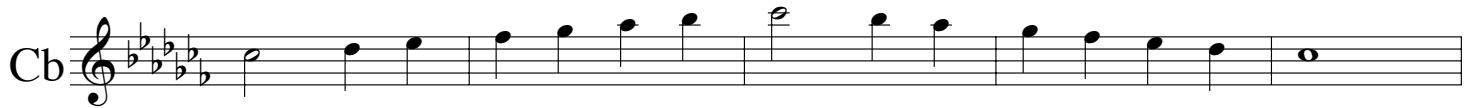
Bb 

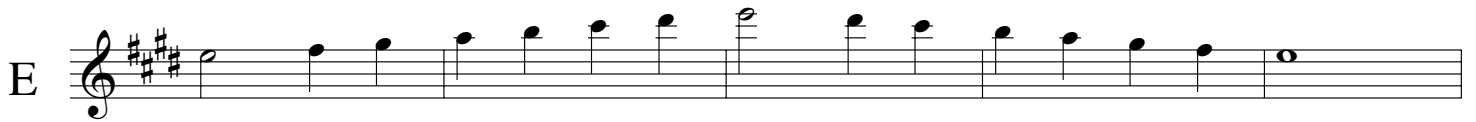
Eb 

Ab 

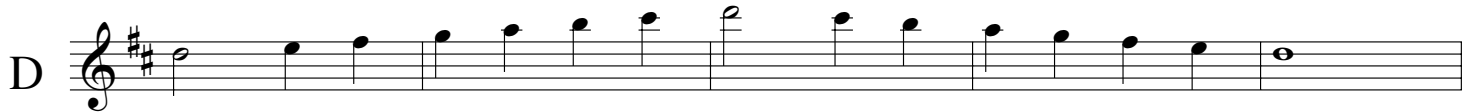
Db 

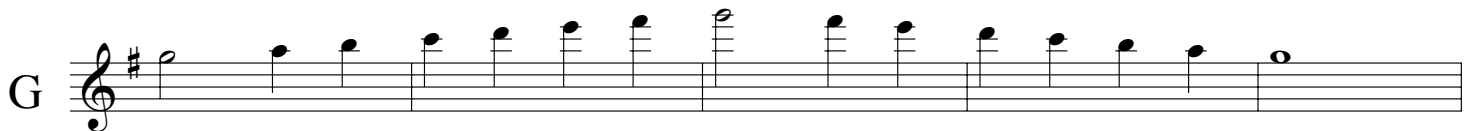
Gb 

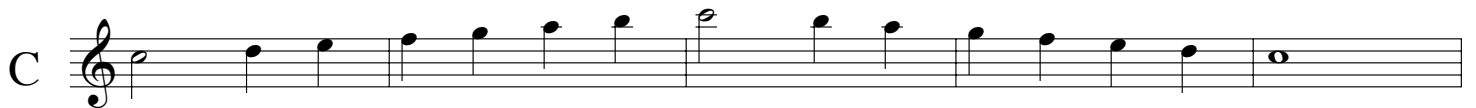
Cb 

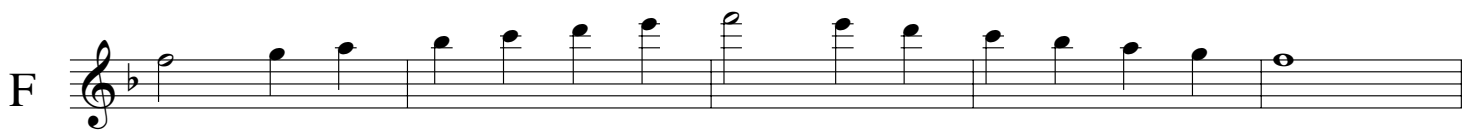
E 

A 

D 

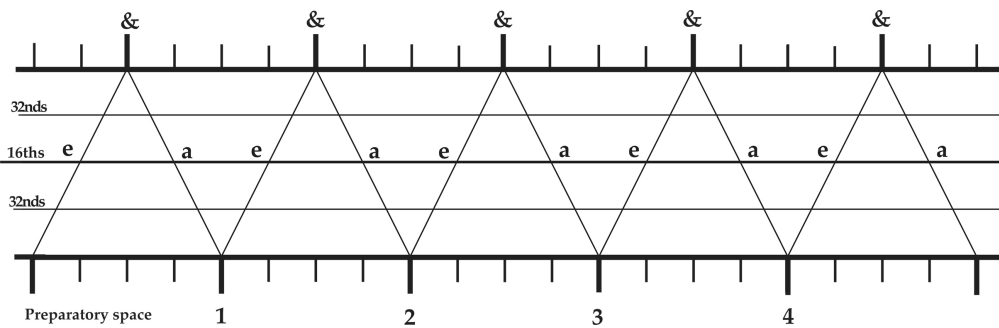
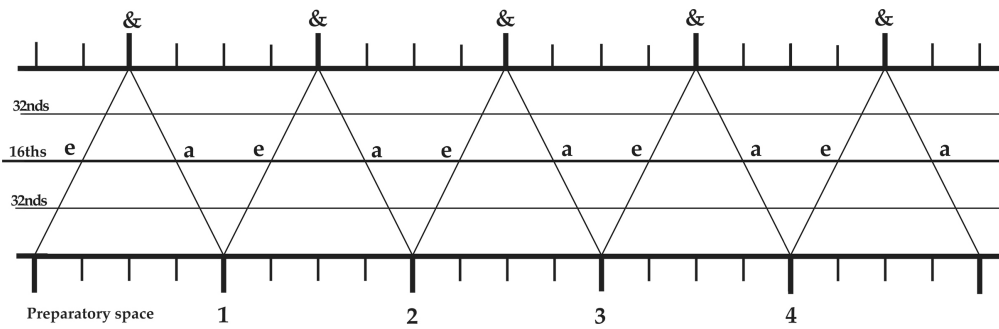
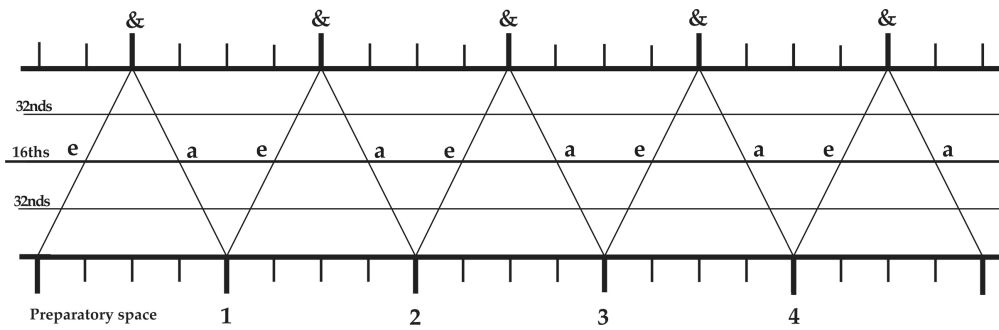
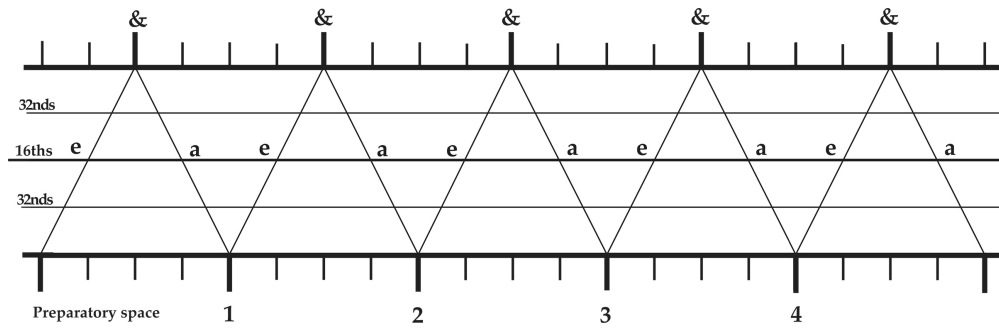
G 

C 

F 

Bb 

The Ruler of Time



LESSON 2

DUPLE | Eighth Notes

♩ = 120

VOCABULARY

1 + 2 3 4

1 2 + 3 4

1 2 3 + 4

1 2 3 4 +

①

②

③

④

⑤

⑥

⑦

⑧

COMBINATION STUDY

SENTENCES

LESSON 3

VOCABULARY

DUPLE | Eighth Notes | Quarter Rests

♩ = 120

1. Continuous eighth-note runs.

2. Eighth-note runs starting on the second half of the measure.

3. Eighth-note runs followed by quarter rests.

4. Quarter rests followed by eighth-note runs.

5. Quarter rests followed by eighth-note runs, alternating.

6. Eighth-note runs followed by quarter rests, alternating.

7. Quarter rests followed by eighth-note runs, alternating.

8. Quarter rests followed by eighth-note runs, alternating.

COMBINATION STUDY

SENTENCES

1. Quarter rest, eighth-note run, quarter rest, eighth-note run.

2. Eighth-note run, quarter rest, eighth-note run, quarter rest.

LESSON 4

VOCABULARY

TRIPLE | Eighth Notes | Dotted Quarter Notes

$\text{♩} = 98$

1 + a 2 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

COMBINATION STUDY

SENTENCES

LESSON 5

VOCABULARY

TRIPLE | Dotted Quarter Note Rests

♩ = 100

1. $\text{♩} = 100$

2.

3.

4.

5.

6.

7.

8.

COMBINATION STUDY

SENTENCES

1.

2.

LESSON 6

DUPLE | Half Notes

♩ = 135

VOCABULARY

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

COMBINATION STUDY

SENTENCES





LESSON 7

DUPLE | Sixteenth Notes

♩ = 90

VOCABULARY

1 2 e + a 3 4 e + a 1 2 e + a 3 4 e + a

1 e + a 2 3 e + a 4 1 e + a 2 3 e + a 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 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 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 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 2 3 4

COMBINATION STUDY

SENTENCES

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

LESSON 8

VOCABULARY

DUPLE | Tied and Dotted Half Notes

♩ = 120

1. Four measures of a single melodic line with tied half notes: C4, D4, E4, F4, G4, A4, B4, C5.

2. Four measures of a single melodic line with dotted half notes: C4, D4, E4, F4, G4, A4, B4, C5.

3. Four measures of a single melodic line with tied half notes: C4, D4, E4, F4, G4, A4, B4, C5.

4. Four measures of a single melodic line with dotted half notes: C4, D4, E4, F4, G4, A4, B4, C5.

5. Four measures of a single melodic line with dotted half notes and eighth-note pairs: C4, D4, E4, F4, G4, A4, B4, C5.

6. Four measures of a single melodic line with eighth-note pairs and dotted half notes: C4, D4, E4, F4, G4, A4, B4, C5.

7. Four measures of a single melodic line with eighth-note pairs and dotted half notes: C4, D4, E4, F4, G4, A4, B4, C5.

8. Four measures of a single melodic line with eighth-note pairs and dotted half notes: C4, D4, E4, F4, G4, A4, B4, C5.

SENTENCES

COMBINATION STUDY

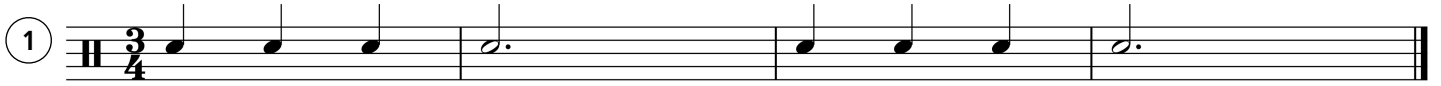
1. Four measures of a single melodic line: C4, D4, E4, F4, G4, A4, B4, C5.

2. Four measures of a single melodic line: C4, D4, E4, F4, G4, A4, B4, C5.

LESSON 9

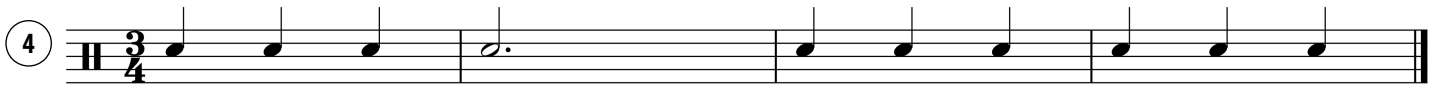
TRIPLE | Half Notes | Dotted Half Notes

♩ = 142

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

LESSON 10

DUPLE | Sixteenth Notes | Eighth Notes

♩ = 88

①

②

③

④

⑤

⑥

⑦

⑧

LESSON 11

DUPLE | Sixteenth Notes | Eighth Notes

♩ = 88

① 

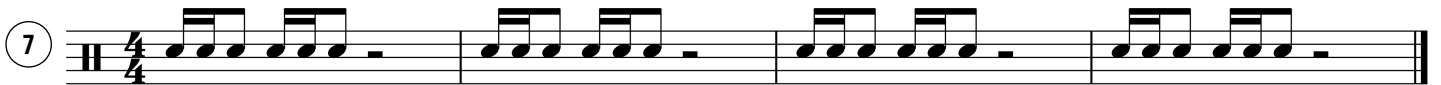
② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

LESSON 12

TRIPLE | Eighth Notes | Quarter Notes | Dotted Quarter Notes

$\text{♩} = 100$

①

②

③

④

⑤

⑥

⑦

⑧

LESSON 13

DUPLÉ | Sixteenth Note Combinations

♩ = 88

①

②

③

④

⑤

⑥

⑦

⑧

LESSON 14

DUPLE | Dotted Quarter Notes

♩ = 134

①

②

③

④

⑤

⑥

⑦

⑧

I. Slurs and Lip Slurs

I. Slurs and Lip Slurs can be played simultaneously with I. Technique Builder

1 $\text{♩} = 80$ 2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Flute & Keyboard Percussion
I. Technique Builder



1 $\text{♩} = 80$ 2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Flute & Keyboard Percussion
2. Slurs and Lip Slurs

2. Slurs and Lip Slurs can be played simultaneously with 2. Technique Builder

1 $\text{♩} = 80$ 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Flute & Keyboard Percussion
2. Technique Builder



1 $\text{♩} = 80$ 2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Flute & Keyboard Percussion
3. Slurs and Lip Slurs

3. Slurs and Lip Slurs can be played
4 simultaneously with 3. Technique Builder

1 $\text{♩} = 80$ 2 3

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Flute & Keyboard Percussion
3. Technique Builder



1 $\text{♩} = 80$ 2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

FLUTE FINGERING CHART

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

B

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

B

C

C# **D \flat**

Fingering: 1, 2, 3, 4, 5, 6, 7, 8

D

Fingering: 1, 2, 3, 4, 5, 6, 7, 8

D# **E \flat**

Fingering: 1, 2, 3, 4, 5, 6, 7, 8

E

Fingering: 1, 2, 3, 4, 5, 6, 7, 8

F

Fingering: 1, 2, 3, 4, 5, 6, 7, 8

F# **G \flat**

Fingering: 1, 2, 3, 4, 5, 6, 7, 8

G

Fingering: 1, 2, 3, 4, 5, 6, 7, 8

G# **A \flat**

Fingering: 1, 2, 3, 4, 5, 6, 7, 8

A

Fingering: 1, 2, 3, 4, 5, 6, 7, 8

A# **B \flat**

Fingering: 1, 2, 3, 4, 5, 6, 7, 8

B

Fingering: 1, 2, 3, 4, 5, 6, 7, 8

C

Fingering: 1, 2, 3, 4, 5, 6, 7, 8