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Musical instruments on the cover provided courtesy of the G. Leblanc Corporation, Kenosha, Wisconsin, U.S.A.
Dear Student:

Welcome to the wonderful world of instrumental music. The moment you pick up your flute, you will begin an exciting adventure that is filled with challenges and rewards. If you study carefully and practice regularly, you will quickly discover the joy and satisfaction of playing beautiful music for yourself, your family, your friends, or a concert audience.

I hope you have many rewarding years of music-making.

Best wishes,

Bruce Pearson

Practicing - the key to EXCELLENCE!

- Make practicing part of your daily schedule. If you plan it as you do any other activity, you will find plenty of time for it.
- Try to practice in the same place every day. Choose a place where you can concentrate on making music. Start with a regular and familiar warm-up routine, including long tones and simple technical exercises. Like an athlete, you need to warm-up your mind and muscles before you begin performing.
- Set goals for every practice session. Keep track of your practice time and progress on the front cover Practice Journal.
- Practice the hard spots in your lesson assignment and band music over and over, until you can play them perfectly.
- Spend time practicing both alone and with the STANDARD OF EXCELLENCE recorded accompaniments.
- At the end of each practice session, play something fun.

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PUTTING YOUR Flute TOGETHER

STEP 1
Open your case right side up.

STEP 2
Put the head joint into the middle joint with a gentle twisting motion.

STEP 3
Line up the embouchure hole with the center of the tone holes.

STEP 4
Hold the assembled head and middle joints and gently twist on the foot joint.

STEP 5
Line up the foot joint so the rod is centered with the tone holes.
Preparing To Play

STEP 1
Sit up straight on the edge of your chair.

STEP 2
Make a "C" with your left hand so that you form a shelf at the base of your thumb. Rest the flute on that shelf.

STEP 3
Place your left thumb on the long straight key on the underside of the flute. Move your left hand to the right and rest the flute at the base of the index finger between the knuckle and first joint.

STEP 4
Place the tip of your right thumb under the flute between the first and second fingers.

STEP 5
Curving your fingers on both hands, place your right little finger on the E♭ key. Your elbows should be away from your body. The flute should be pointing slightly downward.

Playing Your Flute

STEP 1
Remove the head joint and place your right hand over the open end. Shape your mouth as if saying "whee-too."

STEP 2
Place the head joint on your chin, and position it so that the edge of the embouchure hole is at the bottom of the lower lip. The corners of the lower lip should rest against the embouchure plate.

STEP 3
Cover 1/4 to 1/3 of the embouchure hole with your lower lip. Take a full breath of air and blow over the hole using the syllable "doo" to play a long, steady tone.

STEP 4
Assemble the head joint to the body. Position your flute to the right of your body, with the flute pointing slightly downward.

STEP 5
Take a full breath of air and play a long, steady tone.

Caring For Your Flute

STEP 1
After playing, dry the inside of your flute with a soft cloth over a cleaning rod.

STEP 2
Shake the water out of the head joint. Wipe the joints clean.

STEP 3
Wipe the outside of your flute with a soft, clean cloth. Carefully put away all parts of your flute and latch your case.
1. **THE MAGIC FLUTE**
   - **B flat (B♭)**
   - A flat (♭) lowers the pitch of a note one half step. It remains in effect for the entire measure.
   - **G**
   - Use plenty of air.
   - **A**
   - Are you playing with a good embouchure and hand position?

2. **THE “A” TRAIN**
   - **A**
   - **A**
   - **A**
   - **A**

3. **TWO TONE FLUTERS**
   - **G**
   - **G**
   - **G**
   - **G**

4. **G WHIZ**
   - **G**
   - **G**
   - **G**
   - **G**

5. **FLUTE PURSUIT**
   - **G**
   - **G**
   - **G**
   - **G**

6. **TUTTI FLUTIE**
   - **G**
   - **G**
   - **G**
   - **G**

7. **FLUTE COCKTAIL**
   - **G**
   - **G**
   - **G**
   - **G**

---

For Flutes Only

**TREBLE CLEF**

**TIME SIGNATURE**

**WHOLE NOTE**

**WHOLE REST**

**FLAT**

**B**

A whole note gets 4 counts in 4/4 time.

A whole rest gets 4 counts in 4/4 time.

Ledger Line

Bar Lines

Staff

= 4 counts in each measure

Measure
FOR WOODWINDS ONLY

**TREBLE CLEF**
- Ledger Line
- Bar Lines

**TIME SIGNATURE**
- \( \frac{4}{4} \) = 4 counts in each measure

**WHOLE NOTE**
- A whole note gets 4 counts in \( \frac{4}{4} \) time.

**WHOLE REST**
- A whole rest gets 4 counts in \( \frac{4}{4} \) time.

**FLAT**
- b

- A flat (b) lowers the pitch of a note one half step. It remains in effect for the entire measure.

---

1. **THE FIRST NOTE**
   - D
   - Bar Lines
   - Staff
   - A double bar line marks the end of the music.

2. **THE SECOND NOTE**
   - C

3. **TEA FOR TWO**
   - Use plenty of air.

4. **THE THIRD NOTE**
   - B flat (Bb)

5. **THREE OF A KIND**
   - Are you playing with a good embouchure and hand position?

6. **THREE'S COMPANY**

7. **WOODWIND WHIRLWIND**
   - How is your posture?
1 TIME FOR BAND

\[
\begin{align*}
\text{D flat} & \quad \text{D} \\
\text{C flat} & \quad \text{C}
\end{align*}
\]

\(\text{o} = \text{open} \quad \text{•} = \text{pressed down}\)

\(\uparrow\) A double bar line marks the end of the music.

2 THE FUN CONTINUES

\[
\begin{align*}
\text{D flat} & \quad \text{D} \\
\text{C flat} & \quad \text{C}
\end{align*}
\]

3 WHOLE LOTTA COUNTING

\[
\begin{align*}
\text{B flat} (Bb) & \quad \text{Bb}
\end{align*}
\]

\(\uparrow\) Write in the counting and clap the rhythm before you play.

4 FOUR SCORE

\[
\begin{align*}
\text{Page 39} \quad \text{Page 1111}
\end{align*}
\]

\(\uparrow\) When you see a page number followed by an arrow, Excellerate to the page indicated for additional studies.

5 MIX 'EM UP

6 MELTING POT

7 BAND ON PARADE

\(\uparrow\) Lines with a medal are Achievement Lines. The chart on page 47 can be used to record your progress.

W21FL
HALF NOTE
Each half note gets 2 counts in $\frac{1}{4}$ time.

HALF REST
Each half rest gets 2 counts in $\frac{1}{4}$ time.

BREATH MARK
Take a breath.

8 A BREATHE OF FRESH AIR
[Music notation]
Be sure to take a full breath of air.

9 SIDE BY SIDE
[Music notation]

10 TWO BY TWO
[Music notation]

11 HALF THE PRICE
[Music notation] also played B♭
Write in the counting and clap the rhythm before you play.

12 CARDIFF BY THE SEA Page 39
Welsh Folk Song
[Music notation]

13 TWO FOR THE SHOW - Duet
A.
B.
[Music notation]

14 GO FOR EXCELLENCE!
[Music notation]
Each quarter note gets 1 count in \( \frac{1}{4} \) time.

Each quarter rest gets 1 count in \( \frac{1}{4} \) time.

A phrase is a musical thought or sentence. Phrases are usually four or eight measures long.

15 A QUARTER’S WORTH

Write in the counting and clap the rhythm before you play.

16 HOT CROSS BUNS

English Folk Song

17 AU CLAIRE DE LA LUNE

French Folk Song

Draw in a breath mark at the end of each phrase.

18 DOWN BY THE STATION

Traditional

19 EASY STREET

English Folk Song

20 COUNTRY WALK

FOR FLUTES ONLY
Repeat from the beginning.

Common time means the same as \( \frac{4}{4} \) time.

Hold the note or rest longer than its usual value.

One person plays.

Whole section plays.

Everyone plays.

Write in the note names before you play.

Write in the counting and clap the rhythm before you play.

Fill in the rest of the measures using the given rhythms and any notes you know. Title and play your composition.
A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

**TIME SIGNATURE**

\[ \frac{2}{4} \]

- \( \frac{2}{4} \) = 2 counts in each measure
- \( \frac{2}{4} \) = quarter note gets one count

**WARM-UP**

```
G
```

**TIED AND TRUE**

```
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**JOLLY OLD ST. NICHOLAS - Duet**

American Carol

**AMIGOS**

Mexican Folk Song

- Keep on playing!

- Write in the counting and clap the rhythm before you play.

**FARM OUT**

Traditional

**FOR FLUTES ONLY**

- Keep your fingers close to the keys.
**KEY SIGNATURE**

Key signatures change certain notes throughout a piece of music. This key signature means play all B's as B flats and all E's as E flats.

**36 MARK TIME**

![Music notation]

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

**37 SWEETLY SINGS THE DONKEY - Round**

![Music notation]

Traditional

**38 MARY ANN**

Solo/Soli

Tutti

West Indies Folk Song

![Music notation]

> Write in the note names before you play.

**39 CRUSADER'S MARCH**

Page 39

Traditional

![Music notation]

> Write in the counting and clap the rhythm before you play.

**40 BALANCE THE SCALES**

Draw one note or one rest to balance each scale.

![Music notation]

**41 GO FOR EXCELLENCE!**

![Music notation]
DIVISI
Part of the section plays the top notes and part of the section plays the bottom notes.

UNISON
Everyone plays the same notes.

BALANCE BUILDER

JINGLE BELLS
Band Arrangement
J. S. Pierpont (1822 - 1893)
arr. Chuck Elledge (b. 1961)

42 SCHOOL SONG
Solo/Soli
Tutti

43 FOR FLUTES ONLY
EIGHTH NOTES

Two eighth notes are as long as a quarter note.

Each eighth note gets 1/2 count in \( \frac{3}{8} \) and \( \frac{3}{4} \) time.

\( \frac{1}{2} + \frac{1}{2} = 1 \) count

44 WARM-UP

45 EIGHTH NOTE ENCOUNTER

\( \text{clap} \) \( \frac{1}{4} \)

- Write in the counting for the top line before you play.

46 JIM ALONG JOSIE

American Folk Song

47 EIGHTH NOTE EXPLORER

\( \text{clap} \) \( \frac{1}{4} \)

- Write in the counting for the top line before you play.

48 GO TELL BILL

Gioacchino Rossini (1792 - 1868)

49 GO FOR EXCELLENCE!
50 EIGHTH NOTE EXPRESS

Write in the counting for the top line before you play.

51 SKIP IT, LOU

Solo/Soli
American Folk Song

52 EIGHTH NOTE EXPERT

Write in the counting for the top line before you play.

53 MEXICAN MOUNTAIN SONG

Mexican Folk Song

54 BAFFLING BAR LINES

Write in the counting and draw in the bar lines before you play.

55 FOR FLUTES ONLY

For higher notes, make your lip opening smaller and direct your air stream higher.
56 WARM-UP

A note that comes before the first full measure of a piece of music.

57 THEME FROM "SYMPHONY NO. 1"

Johannes Brahms (1833 - 1897)

58 ERIE CANAL CAPERS

American Work Song

59 LAUGHING SONG - Round

Traditional

60 STAR SEARCH

Wolfgang Amadeus Mozart (1756 - 1791)

61 GO FOR EXCELLENCE!
This key signature means play all B's as B flats, all E's as E flats, and all A's as A flats.

62 CLIMBING STAIRS

A flat (Ab)

63 BINGO

American Folk Song

64 THERE'S MUSIC IN THE AIR

George F. Root (1820 - 1895)

65 THERE'S THE SAME MUSIC IN THE AIR

George F. Root (1820 - 1895)

Circle the notes changed by the key signature.

66 SCALE SKILL

67 FOR FLUTES ONLY

A  B  C  D

W21FL
DOTTED HALF NOTE

A dot after a note adds half the value of the note.

\[ \text{dot} \cdot \text{note} = \text{note} + \text{note} = \text{note} + \frac{1}{2} \text{note} \]

\[ \begin{array}{c}
2 + 1 = 2 + 1 = 3 \text{ counts}
\end{array} \]

TIME SIGNATURE

\[ \frac{3}{4} \]

= 3 counts in each measure

\[ \frac{3}{4} = \text{quarter note gets 1 count} \]

DYNAMICS

forte (f) - loud
piano (p) - soft

68 WARM-UP

\[ f \]

69 CHANNEL THREE

\[ f \]

\[ \frac{3}{4} \]

clap

pat

\[ f \]

70 DOWN IN THE VALLEY

American Mountain Song

71 BROTHER MARTIN - Round

Latin American Folk Song

72 THE LITTLE FISH

Australian Folk Song

73 GO FOR EXCELLENCE!

"When Love Is Kind"

Czech Folk Song

- Draw in a breath mark at the end of each phrase.

- Write in the counting for the top line before you play.
A natural sign cancels a flat or a sharp. It remains in effect for the entire measure.

**74 WARM-UP**

A flat (A♭)

**75 OLD BLUE**

Solo/Soli

Tutti

*Soli/Soli*

**76 THIRD TIME AROUND**

*A♭*

Tutti

Circle the notes changed by the key signature.

**77 LULLABY - Duet**

*Solo/Soli*

**78 MINUTEMAN MARCH**

Robert Frost (b. 1942)

*Also played A♯*

**79 FOR FLUTES ONLY**
1. || 2.

**ACCENT**

- Play the first ending the first time through. Then, repeat the music, skip the first ending, and play the second ending.

**1st and 2nd ENDINGS**

- Repeat the previous measure.

**ONE-MEASURE REPEAT SIGN**

**80 MEXICAN HAT DANCE**

[Staff notation and explanations]

**81 FRÈRE JACQUES - Round**

[Staff notation and explanations]

**82 MORNING MOOD**

- Edvard Grieg (1843 - 1907)

**83 MING COURT**

- Chinese Folk Song

- Write an S under each slur and a T under the tie before you play.

**84 GO FOR EXCELLENCE!**

[Staff notation and explanations]
SAWMILL CREEK
Solo with Piano Accompaniment

Bruce Pearson (b. 1942)

Flute

Piano

\[ \text{Go back to the first repeat sign.} \]
LONG REST

Rest the number of measures indicated.

MONTEGO BAY
Band Arrangement
Calypso Song
arr. Chuck Elledge (b. 1961)

REGAL MARCH
Band Arrangement
Bruce Pearson (b. 1942)
arr. Chuck Elledge (b. 1961)
85 WARM-UP

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

86 FULL OF HOT AIR

87 DANZA GIOVANNI  
Italian Folk Song

88 B♭ MAJOR SCALE SKILL  
Page 40

89 THE MAN ON THE FLYING TRAPEZE  
George Leybourne (1842 - 1884)

> Go back to the first repeat sign.

90 
Composer ______________________ your name

> Using the given rhythms, draw in notes to complete the melody. Title and play your composition.

91 FOR FLUTES ONLY

W21FL
KEY SIGNATURE
This key signature means play all B's as B flats.

92 LOOK SHARP

93 AURA LEE
G. R. Poulton (d. 1867)

94 BARCAROLLE
Jacques Offenbach (1819 - 1880)

95 JUST BY ACCIDENT

96 F MAJOR SCALE SKILL

97 SAILOR'S SONG
Solo/Soli
Tutti

98 GO FOR EXCELLENCE!
“This Old Man”
American Folk Song

For lower notes, make your lip opening larger and direct your air stream lower.
DA CAPO AL FINE (D. C. AL FINE)
Go back to the beginning and play until the Fine.

SHARP
A sharp (♯) raises the pitch of a note one half step. It remains in effect for the entire measure.

99 WARM-UP

100 IN THE POCKET

101 POCKET CHANGE

102 STRICTLY BUSINESS

103 SMOOTH SAILING

104 ROSES FROM THE SOUTH

Johann Strauss, Jr. (1825 - 1899)

105 THEME FROM "HANSEL AND GRETEL"

Engelbert Humperdinck (1854 - 1921)
D.C. al Fine

106 FOR FLUTES ONLY

Page 40
A single eighth note is half as long as a quarter note. 
\[ \text{\textfrac{1}{2}} = \text{count} \]

A dot after a note adds half the value of the note. 
\[ \text{dot} = \text{\textfrac{1}{2}} \text{count} \]

1 + \text{\textfrac{1}{2}} = 1 \frac{1}{2} = 1 \frac{1}{2} \text{ counts}

Write in the counting for the top line before you play.

Feel the pulse of three eighth notes during each dotted quarter note.

A single eighth note is half as long as a quarter note. 

A dot after a note adds half the value of the note. 

1 + \text{\textfrac{1}{2}} = 1 \frac{1}{2} = 1 \frac{1}{2} \text{ counts}
JUST A LITTLE OFF THE TOP

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

TOP DRAWER - Duet

HOME ON THE RANGE

Circle the notes changed by the key signature.

THE CONQUERING HERO - Duet

GO FOR EXCELLENCE!
WARM-UP - Band Arrangement
Andante

HIGH WINDS AHEAD
Andante

LOOK BEFORE YOU LEAP
Moderato

Eb MAJOR SCALE SKILL
Allegro

VARIANOSTIONS ON A THEME BY MOZART
Wolfgang Amadeus Mozart (1756 - 1791)

FOR FLUTES ONLY
Andante
DYNAMICS

**crescendo** - Gradually play louder.

**decrescendo** - Gradually play softer.

### Slippery Slurs
**Andante**

### Waltz Street
**Moderato**

### Theme from "Symphony No. 9"
**Moderato**
Ludwig van Beethoven (1770 - 1827)

### Ready or Not
**Andante**

### Ach! Du Lieber Augustine
**Allegro**
German Folk Song

### Go For Excellence!
**Moderato**

- Play using each of the following articulations: A.  B.  C.  

W21FL
BALANCE BUILDER

TRUMPET VOLUNTARY
Band Arrangement

Jeremiah Clarke (1674? - 1707)
arr. Bruce Pearson (b. 1942)
TEMPO

Ritardando (ritard. or rit.) - Gradually slow the tempo.

135 SAKURA - Duet
Andante

Japanese Folk Song

136 GRANDFATHER'S WHISKERS
Moderato

American Folk Song

137 TWINKLE VARIATION
Theme

Composer your name

Wolfgang Amadeus Mozart (1756 - 1791)

Hey!

- Compose a variation on “Twinkle, Twinkle, Little Star.”

- Draw in a breath mark at the end of each phrase.
"All Night, All Day"

MANHATTAN BEACH MARCH
Allegro
Introduction

Theme

John Philip Sousa (1854 - 1932)

DYNAMIC DECISION
Write in the following dynamics from softest to loudest: *mezzo forte piano forte mezzo piano*

softest → loudest

FOR FLUTES ONLY
Moderato

mf
**CHORALE - Duet**

Largo

Lowell Mason (1792 - 1872)

**TEMPO TIME**

Write in the following tempos from slowest to fastest: Andante Allegro Moderato Largo

slowest \[ \text{\ldots} \] \quad \text{fastest}

**GO FOR EXCELLENCE!**

Allegro
147 RICOCHET ROCK
Allegro

Chuck Elledge (b. 1961)

148 LOCH LOMOND
Moderato
Scottish Folk Song

149 SHALOM, CHAVERIM
Andante
Hebrew Folk Song

Composer ______ your name

150

FOR FLUTES ONLY
Moderato

W21FL

> Move your lower jaw and lips forward for higher tones and backward for lower tones.
152 GRANDFATHER'S CLOCK
Moderato
Henry C. Work (1832 - 1884)

Fine

D.C. al Fine

Circle the note changed by the key signature.

153 KUM BA YAH
Largo
African Folk Song

154 GRANT US PEACE - Round
Andante
German Canon

155 GO FOR EXCELLENCE!
Moderato

W21FL
MINUET
Solo with Piano Accompaniment

Johann Sebastian Bach
(1685 - 1750)
ROCKIN' RONDEAU
Band Arrangement

Based on a theme by Jean-Joseph Mouret (1682 - 1738)
arr. Chuck Elledge (b. 1961)

Moderato

Allegro
A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

A slur is a curved line that connects two or more notes of different pitches. Tongue only the first note of a slur.
SCALE STUDIES

B♭ MAJOR SCALE

E♭ MAJOR SCALE

F MAJOR SCALE

A♭ MAJOR SCALE

CHROMATIC SCALE
Rhythm Studies

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RHYTHM STUDIES

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RHYTHM STUDIES

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<th>Exercise</th>
<th>Notes</th>
<th>Rhythm</th>
<th>Articulations</th>
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Note: The table continues with similar entries for Exercises 7, 23, 41, 43, 49, 55, 57, 61, 63, 67, 69, 73, 75, 84, 87, 91, 95, 98, 100, 104, 106, 111, 115, 119, 122, 126, 128, 131, 133, 135, 137, 139, 141, 143, 146.
The early history of the flute is largely unknown, but most historians agree that it is one of the oldest musical instruments and that it originated somewhere in Central Asia. Members of the early flute family were held either forward or to the side. The first evidence of a transverse flute (held to the side) is found in artwork dating back to 200 B.C. The flute eventually found its way to Germany, where its use became common by the 12th century. Its most popular usage during that time was for military music.

Flutes had only one tone hole, until the late 1600's, when the Baroque flute was invented. It was made of wood, and had seven tone holes and one key for the little finger. It was built in three sections instead of one piece. This helped intonation because the space between the sections could be adjusted. With these improvements, the flute became a regular member of the orchestra and rapidly increased in popularity.

In 1847, Theobald Boehm, a German flautist and goldsmith, completely redesigned the flute. The redesign consisted of two main steps. First, each hole was placed so that each note would have the same tone quality. Second, a key system was added. The Boehm system improved intonation, made the tone of the flute louder, and made notes easier to play. The flute has remained basically unchanged to the present day.

Today, flutes are played in bands, orchestras, woodwind quintets, chamber ensembles, and jazz bands. Flutes are usually made of silver or silver alloy, but can also be made of gold or even platinum. Other types of flutes include the piccolo, alto flute, bass flute, and contrabass flute.

Flute Survival Kit
- 2 soft, clean cloths
- Key oil
- Pencil
- Method book
- Band music
- Music stand
Flute Fingering Chart

- $\text{O} =$ open
- $\bullet = \text{pressed down}$

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

<table>
<thead>
<tr>
<th>C</th>
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<th>Db</th>
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<th>D#</th>
<th>Eb</th>
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<th>Gb</th>
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<th>G#</th>
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<th>B#</th>
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