

BOOK 1 - Flute

# STANDARD OF EXCELLENCE

COMPREHENSIVE BAND METHOD

By Bruce Pearson



**kjos** NEIL A. KJOS MUSIC COMPANY, PUBLISHER

# FOR FLUTES ONLY

**TREBLE CLEF**



**TIME SIGNATURE**



**WHOLE NOTE**



**WHOLE REST**



Ledger Line      Bar Lines

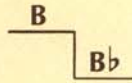
$\frac{4}{4}$  = 4 counts in each measure

Staff

Measures

A whole note gets 4 counts in  $\frac{4}{4}$  time.      A whole rest gets 4 counts in  $\frac{4}{4}$  time.

**FLAT**



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

## 1 THE MAGIC FLUTE

B flat (B $\flat$ )      B $\flat$

○ = open  
 ● = pressed down

▶ A double bar line marks the end of the music.

## 2 THE "A" TRAIN

A

## 3 TWO TONE FLUTERS

▶ Use plenty of air.

## 4 G WHIZ

G

## 5 FLUTE PURSUIT

▶ Are you playing with a good embouchure and hand position?

## 6 TUTTI FLUTIE

## 7 FLUTE COCKTAIL

▶ How is your posture?

# FOR WOODWINDS ONLY

**TREBLE CLEF**



**TIME SIGNATURE**



**WHOLE NOTE**



**WHOLE REST**



4/4 = 4 counts in each measure

Ledger Line

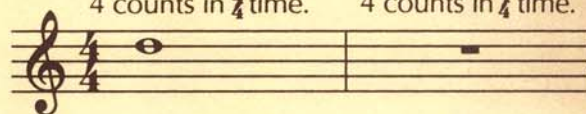
Bar Lines

Staff

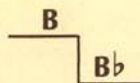
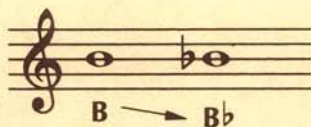
Measures

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

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



**FLAT**



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

## 1 THE FIRST NOTE



○ = open  
● = pressed down

▶ A double bar line marks the end of the music.

## 2 THE SECOND NOTE



## 3 TEA FOR TWO



▶ Use plenty of air.

## 4 THE THIRD NOTE



## 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?

# FOR THE FULL BAND

<b>TREBLE CLEF</b> 	<b>TIME SIGNATURE</b> $\frac{4}{4}$	<b>WHOLE NOTE</b> 	<b>WHOLE REST</b> 
------------------------	--	-----------------------	-----------------------

**Ledger Line** **Bar Lines** **Staff**  
 $\frac{4}{4}$  = 4 counts in each measure

A whole note gets 4 counts in  $\frac{4}{4}$  time. A whole rest gets 4 counts in  $\frac{4}{4}$  time.

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

## 1 TIME FOR BAND

## 2 THE FUN CONTINUES

## 3 WHOLE LOTTA COUNTING

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

## 4 FOUR SCORE Page 39

## 5 MIX 'EM UP

## 6 MELTING POT

## 7 BAND ON PARADE

Lines with a medal are *Achievement Lines*. The chart on page 47 can be used to record your progress.

**HALF NOTE**



**HALF REST**

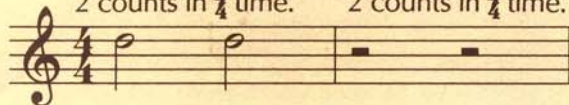


**BREATH MARK**



Each half note gets  
2 counts in  $\frac{4}{4}$  time.

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



Take a breath.

**8 A BREATH OF FRESH AIR**



► Be sure to take a full breath of air.

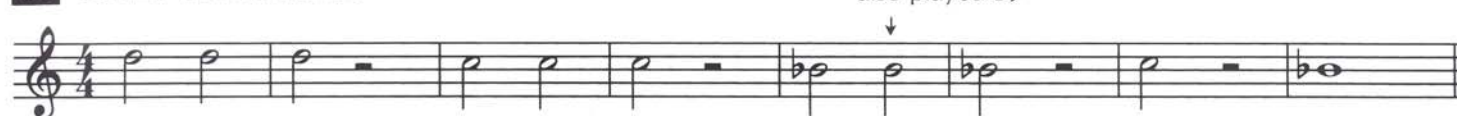
**9 SIDE BY SIDE**



**10 TWO BY TWO**



**11 HALF THE PRICE**



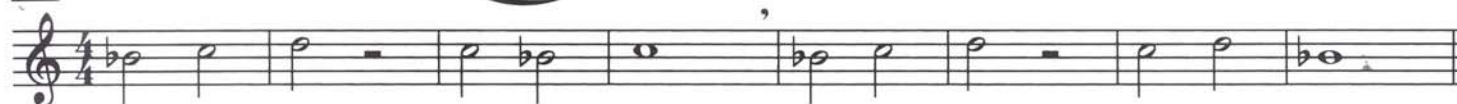
► Write in the counting and clap the rhythm before you play.

**12 CARDIFF BY THE SEA**



Page 39

Welsh Folk Song



**13 TWO FOR THE SHOW - Duet**

A.

B.

**14 GO FOR EXCELLENCE!**



## QUARTER NOTE



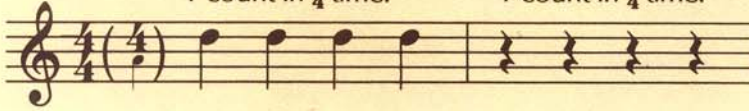
## QUARTER REST



## PHRASE

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

### 20 COUNTRY WALK

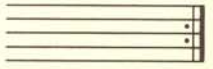

English Folk Song



### 21 GETTIN' IT TOGETHER

### 22 FOR FLUTES ONLY



<p><b>REPEAT SIGN</b></p>	<p><b>COMMON TIME</b></p>	<p><b>FERMATA</b></p>	<p><b>SOLO</b> One person plays.</p>
	<p><b>C</b></p>		<p><b>SOLI</b> Whole section plays.</p>
<p>Repeat from the beginning.</p>	<p><math>C = \frac{4}{4}</math> Common time means the same as <math>\frac{4}{4}</math> time.</p>	<p>Hold the note or rest longer than its usual value.</p>	<p><b>TUTTI</b> Everyone plays.</p>

**23 MERRILY WE ROLL ALONG**  Page 39  Traditional



▶ Write in the note names before you play.

**24 LIGHTLY ROW- Duet** Traditional

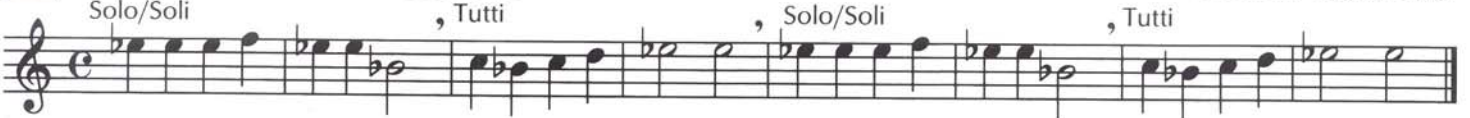


**25 ONE STEP AT A TIME**

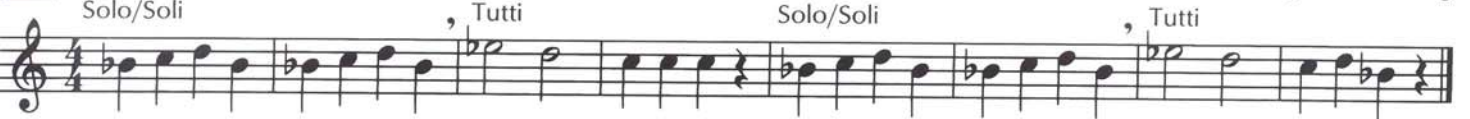


▶ Write in the counting and clap the rhythm before you play.

**26 GOOD KING WENCESLAS** Traditional English Carol



**27 SONG OF THE FJORDS** Norwegian Folk Song



**28** \_\_\_\_\_ Composer \_\_\_\_\_ your name



▶ Fill in the rest of the measures using the given rhythms and any notes you know. Title and play your composition.

**29 GO FOR EXCELLENCE!** 



**TIE**

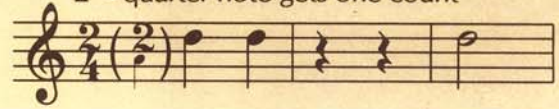


A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

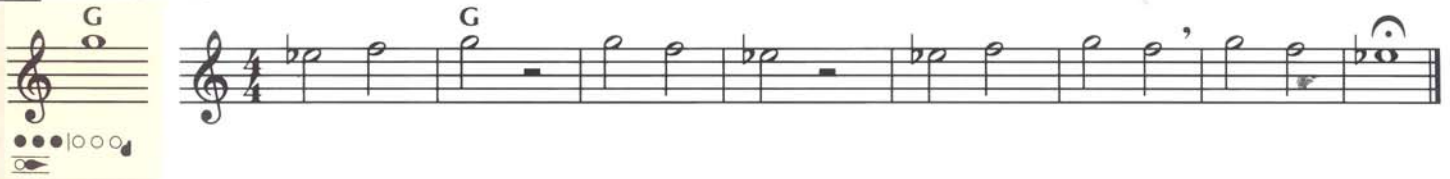
**TIME SIGNATURE**



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



**30 WARM-UP**



**31 TIED AND TRUE**



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

American Carol



**33 AMIGOS**

Mexican Folk Song



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

**34 FARM OUT**

Traditional



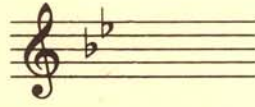
**35 FOR FLUTES ONLY**



► 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**

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

**37 SWEETLY SINGS THE DONKEY - Round**

Traditional

**38 MARY ANN**

West Indies Folk Song

► Write in the note names before you play.

**39 CRUSADER'S MARCH**



Page 39

Traditional

► 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.

**41 GO FOR EXCELLENCE!**



**DIVISI**

Part of the section plays the top notes and part of the section plays the bottom notes.

**UNISON**

Everyone plays the same notes.

A musical staff in 4/4 time with a key signature of one flat. The first measure is marked 'div.' and contains a chord of G4, B4, and D5. The second measure is marked 'unis.' and contains a quarter note G4. The third measure is marked 'div.' and contains a chord of G4, B4, and D5. The fourth measure is marked 'unis.' and contains a quarter note G4.

**BALANCE BUILDER**

A musical staff in 4/4 time with a key signature of one flat. It consists of seven measures. Measure 1 is labeled 'Tonic' and contains a whole note G4. Measure 2 is labeled 'Subdominant' and contains a whole note C5. Measure 3 is labeled 'Dominant' and contains a whole note F5. Measure 4 is labeled 'Tonic' and contains a whole note G4. Measure 5 is labeled 'Subdominant' and contains a whole note C5. Measure 6 is labeled 'Dominant' and contains a whole note F5. Measure 7 is labeled 'Tonic' and contains a whole note G4.

**JINGLE BELLS**

Band Arrangement

J. S. Pierpont (1822 - 1893)  
arr. Chuck Elledge (b. 1961)

A musical staff in 4/4 time with a key signature of one flat. The piece is divided into 24 measures. Measures 1-4 are marked 'div.'. Measures 5-8 are marked 'div.'. Measures 9-12 are marked 'unis.'. Measures 13-16 are marked 'div.'. Measures 17-20 are marked 'div.'. Measures 21-24 are marked 'div.'. There are also 'unis.' markings at measures 11 and 21.

**42 SCHOOL SONG**

A musical staff in 2/4 time with a key signature of one flat. The piece consists of 12 measures. Measures 1-6 are marked 'Solo/Soli'. Measures 7-12 are marked 'Tutti'.

**43 FOR FLUTES ONLY**



A musical staff in 4/4 time with a key signature of one flat. The piece consists of 12 measures of eighth-note and quarter-note patterns.



**50 EIGHTH NOTE EXPRESS**

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

**51 SKIP IT, LOU**

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

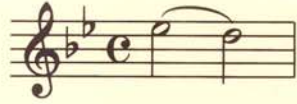
**54 BAFFLING BAR LINES**

► 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.

**SLUR**

A curved line that connects two or more notes of different pitches.

**PICK-UP NOTE**

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

**56 WARM-UP**

► Tongue only the first note of each slur.

**57 THEME FROM "SYMPHONY NO. 1"**

Johannes Brahms (1833 - 1897)

**58 ERIE CANAL CAPERS** Page 40 

American Work Song

**59 LAUGHING SONG - Round**

Traditional

**60 STAR SEARCH**

Wolfgang Amadeus Mozart (1756 - 1791)



► Draw in the missing notes for "Twinkle, Twinkle, Little Star" before you play.

**61 GO FOR EXCELLENCE!**

## KEY SIGNATURE



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 (A $\flat$ )

## 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)

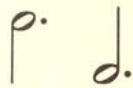
► Circle the notes changed by the key signature.

## 66 SCALE SKILL

## 67 FOR FLUTES ONLY



**DOTTED HALF NOTE**



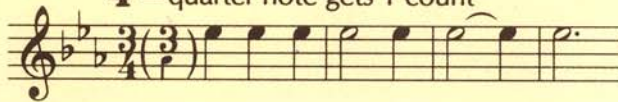
A dot after a note adds half the value of the note.

$$\begin{aligned} \text{♩} + \cdot &= \text{♩} + \text{♩} = \text{♩} \\ 2 + 1 &= 2 + 1 = 3 \text{ counts} \end{aligned}$$

**TIME SIGNATURE**



$\frac{3}{4}$  = 3 counts in each measure  
 $\frac{3}{4}$  = quarter note gets 1 count



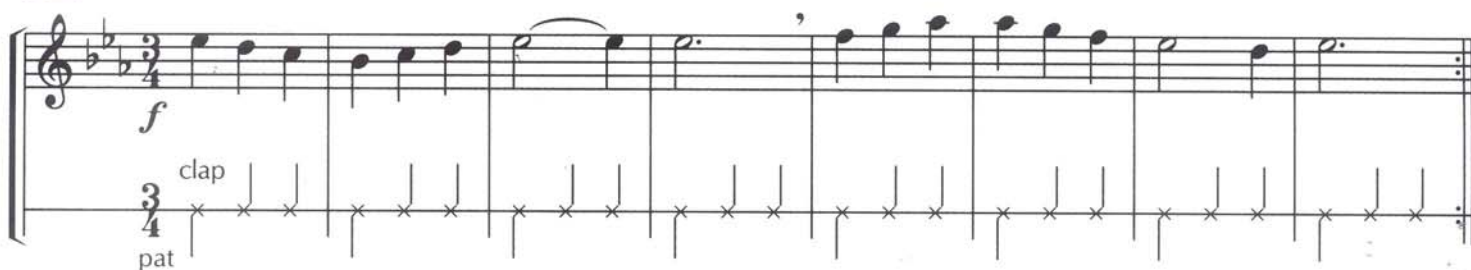
**DYNAMICS**

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

**68 WARM-UP**



**69 CHANNEL THREE**

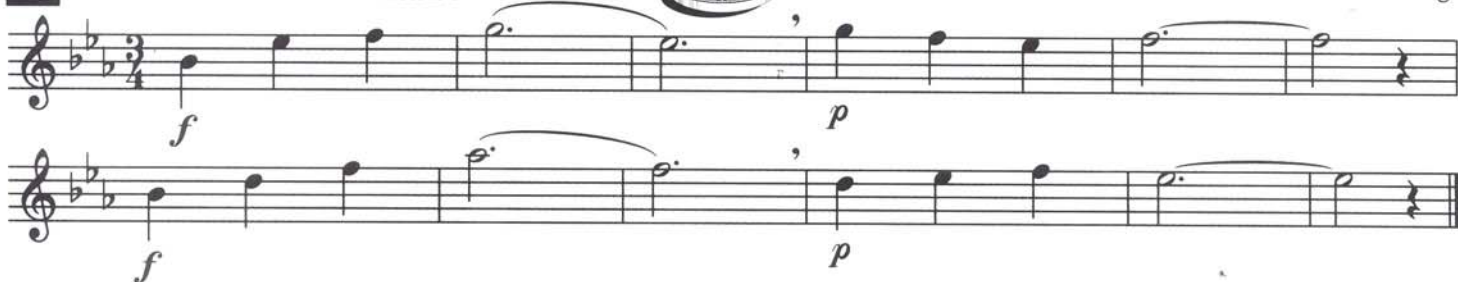


► Write in the counting for the top line before you play.

**70 DOWN IN THE VALLEY**



American Mountain Song



**71 BROTHER MARTIN - Round**

Latin American Folk Song



**72 THE LITTLE FISH**

Australian Folk Song



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

**73 GO FOR EXCELLENCE!**



Czech Folk Song

"When Love Is Kind"



# NATURAL



A natural sign cancels a flat or a sharp. It remains in effect for the entire measure.

## 74 WARM-UP

A flat (A $\flat$ )



Musical notation for Warm-up 74, 4/4 time signature. The key signature is one flat (B $\flat$ ). The piece starts with a dynamic marking of *f*. The notation includes a treble clef, a flat sign, and a natural sign. A specific note is marked with A $\flat$ .

## 75 OLD BLUE

Traditional

Musical notation for Old Blue, 2/4 time signature. The key signature is one flat (B $\flat$ ). The piece is marked *f*. It features two staves of music. The first staff is labeled "Solo/Soli" and the second staff is labeled "Tutti".

## 76 THIRD TIME AROUND

Musical notation for Third Time Around, 3/4 time signature. The key signature is two flats (B $\flat$ , E $\flat$ ). The piece starts with a dynamic marking of *f*. A specific note is marked with A $\natural$ .

► Circle the notes changed by the key signature.

## 77 LULLABY - Duet

Traditional

Musical notation for Lullaby - Duet, 3/4 time signature. The key signature is two flats (B $\flat$ , E $\flat$ ). The piece is marked *p*. It features two staves of music, labeled A and B.

## 78 MINUTEMAN MARCH



Robert Frost (b. 1942)


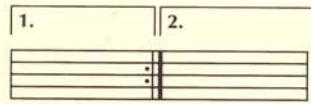
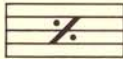
Musical notation for Minuteman March, 4/4 time signature. The key signature is two flats (B $\flat$ , E $\flat$ ). The piece starts with a dynamic marking of *f*. It features two staves of music. The first staff is marked *f* and the second staff is marked *p*. A specific note is marked with "also played A $\natural$ ".

## 79 FOR FLUTES ONLY



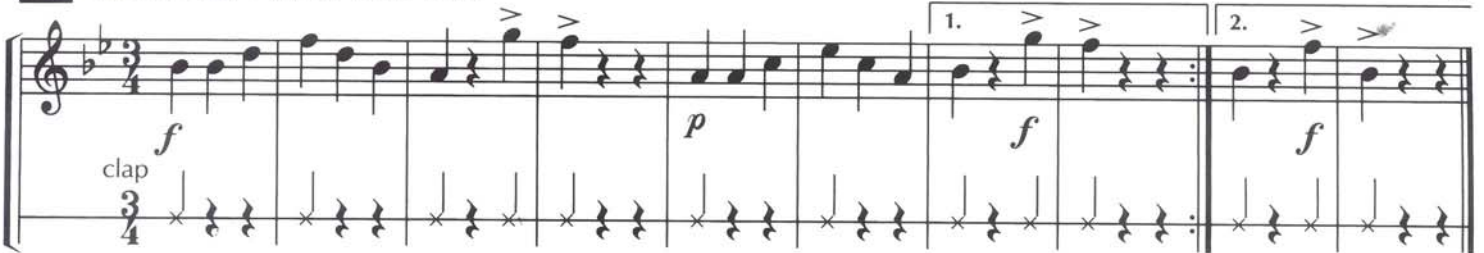
Musical notation for For Flutes Only, 4/4 time signature. The key signature is two flats (B $\flat$ , E $\flat$ ). The piece starts with a dynamic marking of *f*.



<b>ACCENT</b>		Attack the note louder.
<b>1st and 2nd ENDINGS</b>		Play the first ending the first time through. Then, repeat the music, skip the first ending, and play the second ending.
<b>ONE-MEASURE REPEAT SIGN</b>		Repeat the previous measure.

**80 MEXICAN HAT DANCE**

Mexican Folk Song



**81 FRÈRE JACQUES - Round**

French Folk Song



**82 MORNING MOOD**

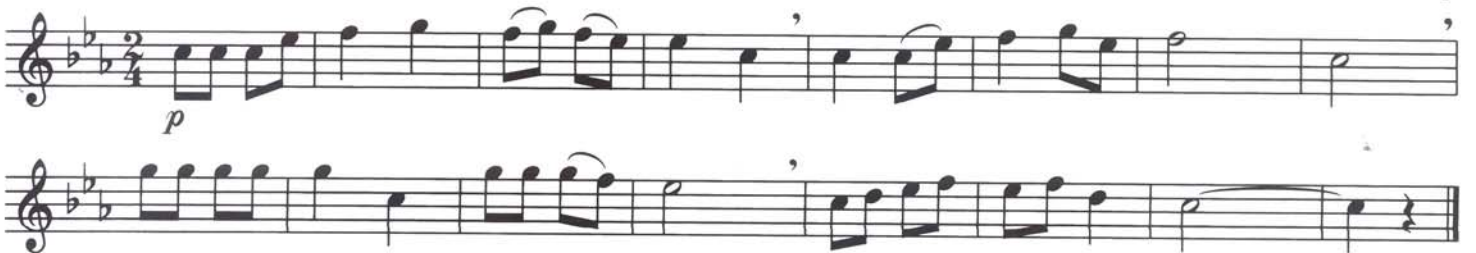


Edvard Grieg (1843 - 1907)



**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!**




# SAWMILL CREEK

Solo with Piano Accompaniment

Bruce Pearson (b. 1942)

Flute

Piano

1 2 3 4 5 6

*p*

Go back to the first repeat sign. ↗

7 8 9 10 11 12

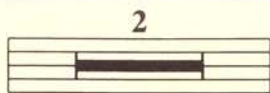
*f*

13 14 15 16 17 18 19

*f*

20 21 22 23 24 25

**LONG REST**



Count: 1 2 3 4 2 2 3 4

Rest the number of measures indicated.

**MONTEGO BAY**  
Band Arrangement

Calypso Song  
arr. Chuck Elledge (b. 1961)

1-4 4 5 div. 6 7 unis. 8 9 div. unis.

10 div. 11 12 13-14 2 15 unis. 16

17-18 2 19 div. 20 unis. 21 div. 22

23 24 25 26 27 unis. 28 1.

29 2. 30 31 div. 32 unis. 33 34

*f* *f* *p* *f* *f* *p*

1st time - *f*  
2nd time - *p*

**REGAL MARCH**  
Band Arrangement

Bruce Pearson (b. 1942)  
arr. Chuck Elledge (b. 1961)

1-2 3 4 5 6

7 8 9 1. 10 11 2. 12

13 div. 14 15 16 17 18

19 unis. 21 22 23 24

25 div. 26 27 28 unis. 29 div. 30

*f* *f* *p* *f* *f*

**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 Bb 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**



**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

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

**98 GO FOR EXCELLENCE!**



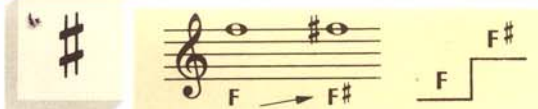
"This Old Man"

American Folk Song

**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



**107 THAT'S A WRAP**

Musical notation for 'That's a Wrap' in 4/4 time, starting with a forte (*f*) dynamic. The melody consists of eighth and quarter notes with slurs.

**108 POLLY WOLLY DOODLE**

American Folk Song

Musical notation for 'Polly Wolly Doodle' in 6/8 time. It includes a melody starting with a forte (*f*) dynamic and a percussion part with 'clap' and 'foot stomp' markings.

Continuation of the musical notation for 'Polly Wolly Doodle', featuring first and second endings for the melody and corresponding percussion.

**109 VOLGA BOAT SONG**

Russian Folk Song

Musical notation for 'Volga Boat Song' in 4/4 time, starting with a forte (*f*) dynamic.

**110** \_\_\_\_\_ Composer \_\_\_\_\_ your name

Musical notation for exercise 110 in 4/4 time. It features two parts: 'Hand Clappers' and 'Knee Slappers'. The first measure of the 'Knee Slappers' part is pre-completed. Dynamics include *f* and *p*.

▶ Compose a duet (accompaniment) part for Knee Slappers. The first measure has been completed for you. Title and perform your composition.

**111 GO FOR EXCELLENCE!**



Tielman Susato (1500? - 1561?)

Musical notation for 'Ronde' in 4/4 time, starting with a forte (*f*) dynamic. The piece is in a minor key and features a melody with slurs and dynamics of *f* and *p*.

**SINGLE EIGHTH NOTE**



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

$$\text{♪} = 1/2 \text{ count}$$

**DOTTED QUARTER NOTE**



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

$$\text{♪} + \text{.} = \text{♪} + \text{♪} = \text{♪}$$

$$1 + 1/2 = 1 + 1/2 = 1\ 1/2 \text{ counts}$$

**112 WARM-UP - Band Arrangement**

**113 SHORT CUT**

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

**114 SPOT THE DOTS**

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

**115 ALL THROUGH THE NIGHT**



Welsh Folk Song

**116 ALOUETTE**

French-Canadian Folk Song

*Fine*

**117 FOR FLUTES ONLY**





**118 JUST A LITTLE OFF THE TOP**

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

**119 TOP DRAWER - Duet**
**120 HOME ON THE RANGE** Page 41 

Daniel E. Kelley (1843 - 1905)

► Circle the notes changed by the key signature.

**121 THE CONQUERING HERO - Duet**

George Frideric Handel (1685 - 1759)

**122 GO FOR EXCELLENCE!**

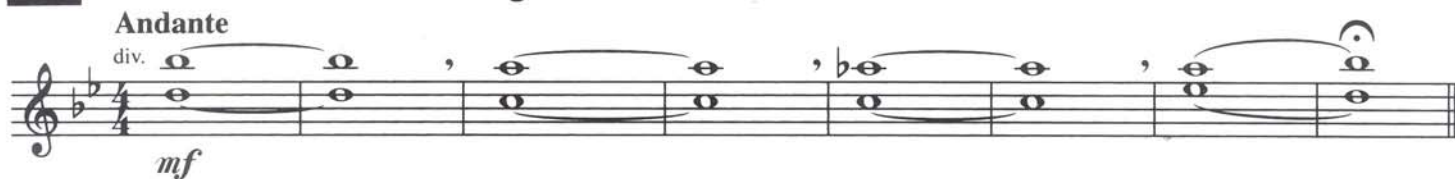
**TEMPOS**

**Andante** - moderately slow  
**Moderato** - moderate speed  
**Allegro** - quick and lively

**DYNAMICS**

**mezzo forte (mf)** - medium loud  
**mezzo piano (mp)** - medium soft

**123 WARM-UP - Band Arrangement**

Andante  
 div.  


**124 HIGH WINDS AHEAD**

Andante  


**125 LOOK BEFORE YOU LEAP**





Moderato  


**126 Eb MAJOR SCALE SKILL** 

Allegro  
  
 Arpeggio  
  
 Chords  
 div.  


**127 VARIATIONS ON A THEME BY MOZART**

Wolfgang Amadeus Mozart (1756 - 1791)

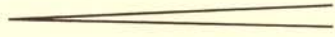
Moderato  
 Theme (main melody)  
  
 Variation 1 (time signature changes)  
  
 Variation 2 (rhythm changes)  
  
 Variation 3 (melody changes)  


**128 FOR FLUTES ONLY** 

Andante  


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

**DYNAMICS**



*crescendo* - Gradually play louder.



*decrescendo* - Gradually play softer.

**129 SLIPPERY SLURS**

Andante

**130 WALTZ STREET**

Moderato

**131 THEME FROM "SYMPHONY NO. 9"**



Ludwig van Beethoven (1770 - 1827)

Moderato

**132 READY OR NOT**

Andante

**133 ACH! DU LIEBER AUGUSTINE**

Page 41

German Folk Song

Allegro

**134 GO FOR EXCELLENCE!**



Moderato

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

# BALANCE BUILDER

1 Tonic 2 Subdominant 3 Dominant 4 Tonic

# TRUMPET VOLUNTARY

Band Arrangement

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

**Moderato**

1 *f* 2 3 4 5 6 7

8 9 10 11 12

13 - 16 4 17 *div.* 18 19 *mp*

20 21 22 23 24 *f*

25 26 27 28 *unis.* 29 30 *f*

31 32 *div.* 33 34 35 *unis.*

36 37 38 *div.* 39 40 *unis.* *mp*

41 42 43 44 45 46 *f*

## TEMPO

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

## 135 SAKURA - Duet

Japanese Folk Song

Andante

Musical score for 'Sakura - Duet' in 4/4 time, Andante tempo. The score is written for two parts, A and B, in a key signature of one flat (B-flat major). Part A starts with a melody in the right hand and a bass line in the left hand. Part B starts with a melody in the left hand and a bass line in the right hand. The score includes dynamic markings: *mp* (mezzo-piano) and *mf* (mezzo-forte). There are crescendos and decrescendos indicated by hairpins. The piece concludes with a *rit.* (ritardando) marking and a final *p* (piano) dynamic.

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

## 136 GRANDFATHER'S WHISKERS



American Folk Song

Moderato

Musical score for 'Grandfather's Whiskers' in 2/4 time, Moderato tempo. The score is written in a key signature of one flat (B-flat major). It features a melody in the right hand and a bass line in the left hand. The piece starts with a *mf* (mezzo-forte) dynamic. It includes first and second endings, marked '1.' and '2.'. The piece concludes with the word 'Hey!' written below the staff.

## 137 TWINKLE VARIATION

Wolfgang Amadeus Mozart (1756 - 1791)

Theme

Musical score for 'Twinkle Variation' Theme in 4/4 time. The score is written in a key signature of one flat (B-flat major). It features a melody in the right hand and a bass line in the left hand. The piece starts with a *mf* (mezzo-forte) dynamic.

Variation

Blank musical staff for the variation of 'Twinkle, Twinkle, Little Star.' The staff is in the same key signature and time signature as the theme.

Composer \_\_\_\_\_ your name \_\_\_\_\_

► Compose a variation on "Twinkle, Twinkle, Little Star."

**138 PARTNER SONGS - Duet**

American Spirituals

Andante

"Swing Low, Sweet Chariot"

Musical score for two staves. The top staff is for "Swing Low, Sweet Chariot" and the bottom staff is for "All Night, All Day". Both are in 4/4 time with a key signature of two flats. Dynamics include *p* (piano) and *mf* (mezzo-forte). The score includes first and second endings for both pieces.

**139 MANHATTAN BEACH MARCH**



Page 41

John Philip Sousa (1854 - 1932)

Allegro

Introduction

Theme

Musical score for "Manhattan Beach March" in 2/4 time with a key signature of two flats. It features an introduction and a theme section. Dynamics include *f* (forte). The score includes first and second endings for the theme.

**140 DYNAMIC DECISION**

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

\_\_\_\_\_

softest ← \_\_\_\_\_ → loudest

**141 FOR FLUTES ONLY**



Moderato

Musical score for "For Flutes Only" in 3/4 time with a key signature of two flats. Dynamics include *mf* (mezzo-forte).

**TEMPO**

Largo - slow

**142 "LARGO" FROM THE NEW WORLD SYMPHONY**



Antonin Dvořák (1841 - 1904)

Largo

Musical notation for exercise 142, showing dynamics *mp*, *mf*, and *p*.

**143 JUST FINE**



Moderato

Musical notation for exercise 143, showing dynamic *mf*.

**144 CHORALE - Duet**

Lowell Mason (1792 - 1872)

Largo

Musical notation for exercise 144, showing dynamics *mp*, *mf*, *f*, *rit.*, and *p* across two parts (A and B).

**145 TEMPO TIME**

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

\_\_\_\_\_ ← slowest \_\_\_\_\_ fastest → \_\_\_\_\_

**146 GO FOR EXCELLENCE!**



Allegro

Musical notation for exercise 146, showing dynamic *mf*.

**147 RICOCHET ROCK**

Chuck Elledge (b. 1961)

**Allegro**

Musical score for Ricochet Rock. It consists of two systems of music. The first system has a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts with a forte (*f*) dynamic. The accompaniment is marked 'clap' and consists of rhythmic patterns. The second system continues the melody and accompaniment, ending with a fermata over the final note.

**148 LOCH LOMOND**

Scottish Folk Song

**Moderato**



Musical score for Loch Lomond. It consists of two systems of music. The first system has a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The melody starts with a mezzo-piano (*mp*) dynamic. The second system continues the melody, ending with a forte (*f*) dynamic and a fermata.

**149 SHALOM, CHAVERIM**

Hebrew Folk Song

**Andante**

Musical score for Shalom, Chaverim. It consists of two systems of music. The first system has a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody starts with a piano (*p*) dynamic. The second system continues the melody, ending with a first and second ending.

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

**150**

Composer \_\_\_\_\_ your name

Musical score for exercise 150. It consists of a single system of music with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is a short phrase that ends with a fermata.

► Compose an ending for this melody. Title and play your composition.

**151 FOR FLUTES ONLY**



**Moderato**

Musical score for exercise 151. It consists of a single system of music with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody starts with a mezzo-forte (*mf*) dynamic and features several slurs.

► Move your lower jaw and lips forward for higher tones and backward for lower tones.



**152 GRANDFATHER'S CLOCK**

Henry C. Work (1832 - 1884)

Moderato

*mf*

*Fine*

*D.C. al Fine*

The musical score for 'Grandfather's Clock' is written in 2/4 time with a key signature of one flat (B-flat). It consists of two staves. The first staff begins with a treble clef and a key signature of one flat. The tempo is marked 'Moderato'. The first measure is marked with a dynamic of *mf*. The piece concludes with a double bar line and the word 'Fine'. The second staff begins with a treble clef and a key signature of one flat. It continues the melody from the first staff. The piece ends with a double bar line and the instruction 'D.C. al Fine'.

► Circle the note changed by the key signature.

**153 KUM BA YAH**

African Folk Song

Largo

*p*

The musical score for 'Kum Ba Yah' is written in 4/4 time with a key signature of one flat (B-flat). It consists of two staves. The first staff begins with a treble clef and a key signature of one flat. The tempo is marked 'Largo'. The first measure is marked with a dynamic of *p*. The piece concludes with a double bar line.

**154 GRANT US PEACE - Round**

German Canon

Andante

1.

*mp*

2.

3.

The musical score for 'Grant Us Peace - Round' is written in 3/4 time with a key signature of one flat (B-flat). It consists of three staves, each representing a different part of the round. The first staff begins with a treble clef and a key signature of one flat. The tempo is marked 'Andante'. The first measure is marked with a dynamic of *mp*. The first staff is labeled '1.', the second '2.', and the third '3.'. Each staff concludes with a double bar line.

**155 GO FOR EXCELLENCE!**

Moderato

*mf*

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

The musical score for 'Go for Excellence!' is written in 4/4 time with a key signature of one flat (B-flat). It consists of two staves. The first staff begins with a treble clef and a key signature of one flat. The tempo is marked 'Moderato'. The first measure is marked with a dynamic of *mf*. The second staff begins with a treble clef and a key signature of one flat. It features a series of dynamic markings: *p*, *mf*, *p*, *mf*, *p*, *f*, and *mp*. The piece concludes with a double bar line.

# MINUET

Solo with Piano Accompaniment

Johann Sebastian Bach  
(1685 - 1750)

**1 Moderato**

Flute

Piano

*p* *mp*

2 3 4

5 6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

2 5 1 1 3

21

*mp*

4  
2

*mp*

2 1 1

25 26 27 28 29

*mf*

*mf*

1 1 4 3

3

30 31 32 33

*mp*

5 4 3 2 1 3 1

1

34 35 36 37 38

*mp* *p*

*mp* *p*

1. 2. 1. 2. 2. 5

2

# ROCKIN' RONDEAU

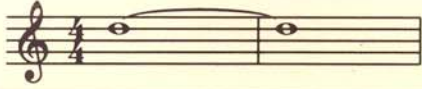
Band Arrangement

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

The musical score is written for a single melodic line in 4/4 time. It begins with a **Moderato** tempo marking. The first staff (measures 1-3) features a triplet of eighth notes. The second staff (measures 7-10) includes a *div.* (divided) section and a *unis.* (unison) section. The third staff (measures 11-14) contains a first ending (1.) and a second ending (2.), with a *unis.* marking. The fourth staff (measures 15-22) starts with a *p* (piano) dynamic, followed by a *mp* (mezzo-piano) section and a *mf* (mezzo-forte) section. The fifth staff (measures 23-25) includes a *div.* section. The sixth staff (measures 26-29) features a *unis.* section, a *div.* section, and a *f* (forte) dynamic with a *rit.* (ritardando) marking. The seventh staff (measures 30-33) is marked **Allegro** and *mf*. The eighth staff (measures 37-40) includes a *f* dynamic. The ninth staff (measures 41-44) features a *div.* section and a *unis.* section. The tenth staff (measures 45-48) includes a *div.* section and a *rit.* marking. The score concludes with a double bar line and repeat dots.

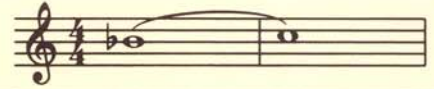
# EXCELLERATORS- FOR FLUTES ONLY

## TIE



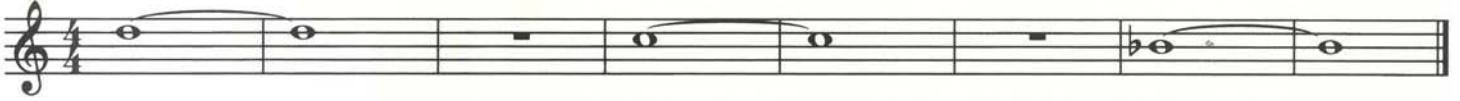
A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

## SLUR

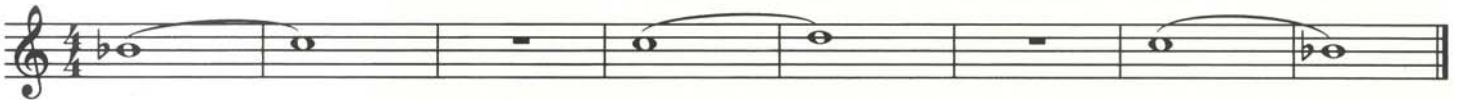


A slur is a curved line that connects two or more notes of different pitches. Tongue only the first note of a slur.

### 4A



### 4B



### 12A



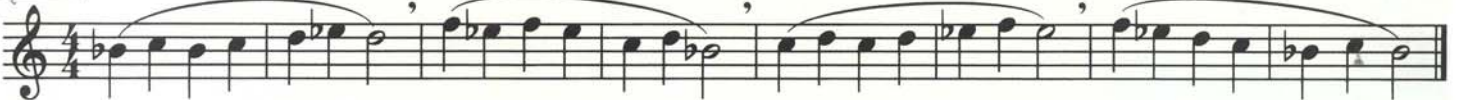
### 12B



### 23A



### 23B



### 39A



### 39B

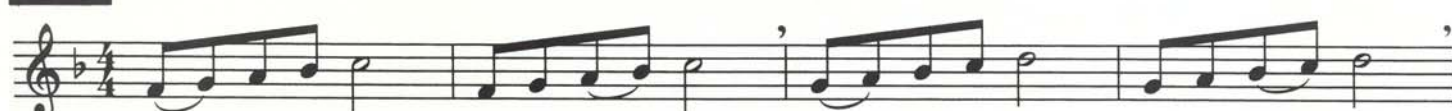


### 39C





# EXCELLERATORS- FOR FLUTES ONLY

**58A****58B****88A****88B****106A****106B**

# EXCELLERATORS-FOR FLUTES ONLY

## 120A

Exercise 120A consists of two staves of music in 2/4 time, key of B-flat major. The first staff contains four measures of eighth-note patterns: a quarter rest followed by eighth notes, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, and eighth notes followed by a quarter rest. The second staff contains four measures of eighth-note patterns: eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, and eighth notes followed by a quarter rest.

## 120B

Exercise 120B consists of two staves of music in 2/4 time, key of B-flat major. The first staff contains four measures of eighth-note patterns with slurs: eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, and eighth notes followed by a quarter rest. The second staff contains four measures of eighth-note patterns with slurs: eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, and eighth notes followed by a quarter rest.

## 133A

Exercise 133A consists of one staff of music in 2/4 time, key of B-flat major. It contains eight measures of eighth-note patterns with slurs: eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, and eighth notes followed by a quarter rest.

## 133B

Exercise 133B consists of one staff of music in 3/4 time, key of B-flat major. It contains eight measures of eighth-note patterns with slurs: eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, and eighth notes followed by a quarter rest.

## 139A

Exercise 139A consists of two staves of music in 4/4 time, key of B-flat major. The first staff contains four measures of eighth-note patterns with slurs: eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, and eighth notes followed by a quarter rest. The second staff contains four measures of eighth-note patterns with slurs: eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, and eighth notes followed by a quarter rest.

## 139B

Exercise 139B consists of one staff of music in 2/4 time, key of B-flat major. It contains eight measures of eighth-note patterns with slurs: eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, eighth notes followed by a quarter rest, and eighth notes followed by a quarter rest.

# SCALE STUDIES

## B $\flat$ MAJOR SCALE

Arpeggio

Thirds

## E $\flat$ MAJOR SCALE

Arpeggio

Thirds

## F MAJOR SCALE

Arpeggio

Thirds

## A $\flat$ MAJOR SCALE

Arpeggio

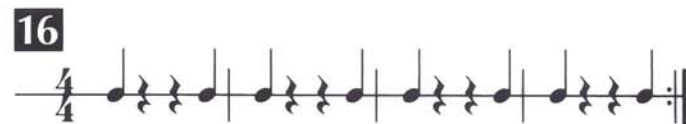
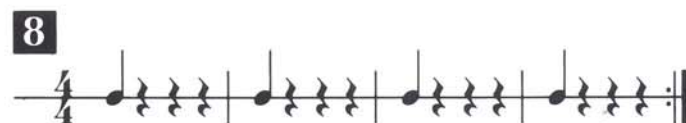
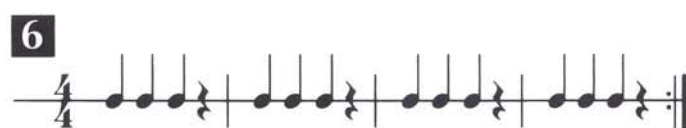
Thirds

## CHROMATIC SCALE



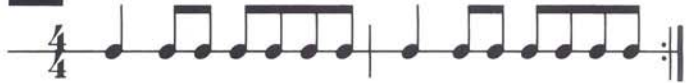
# RHYTHM STUDIES

$\frac{4}{4}$  or C



# RHYTHM STUDIES

---

**21****22****23****24****25****26****27****28****29****30****31****32****33****34****35****36****37****38****39****40**

# RHYTHM STUDIES

## 2/4

**1**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

## 3/4

**1**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

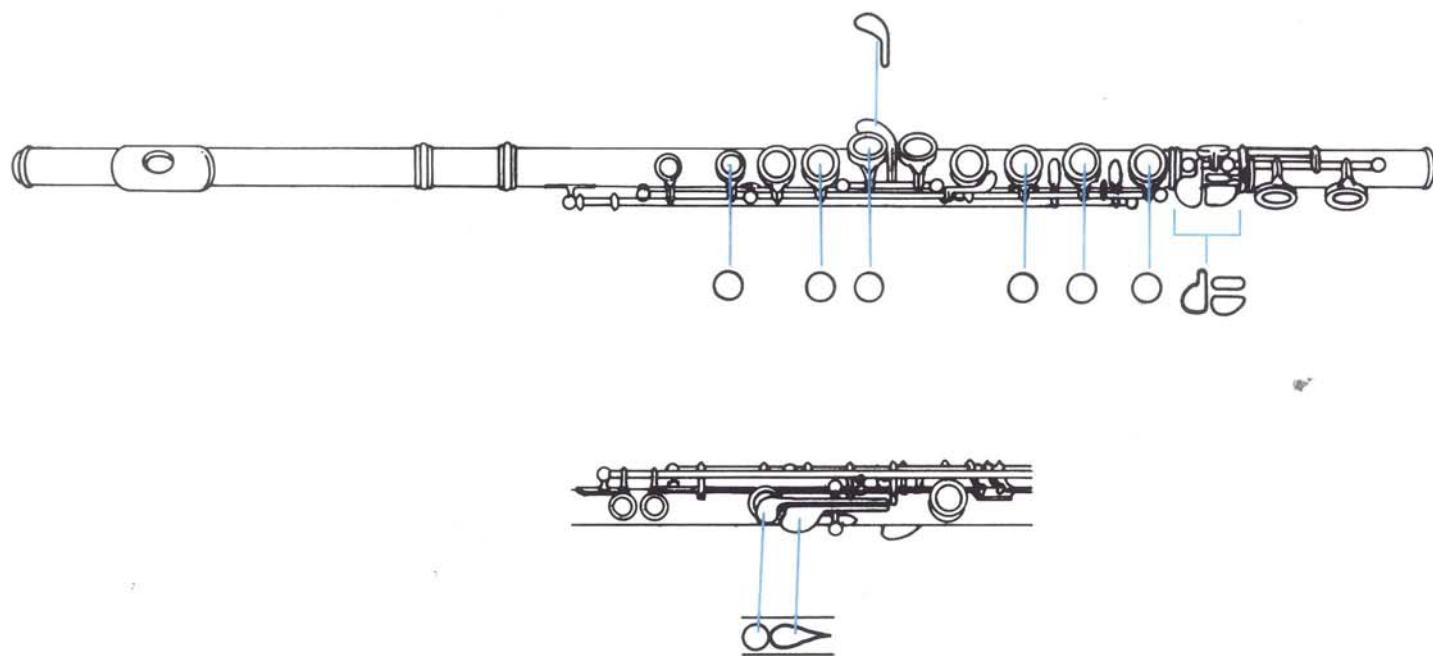
**9**

**10**

**11**

**12**

# THE FLUTE




---

## FLUTE HISTORY

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 tone holes, without keys, 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

- = open
- = 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.

C	C#	Db	D	D#	Eb	E	Fb
E#	F	F#	Gb	G	G#	Ab	A
A#	Bb	B	Cb	B#	C	C#	Db
D#	Eb	E	Fb	E#	F	F#	Gb
G#	Ab	A	A#	Bb	B	Cb	B#
C#	Db	D	D#	Eb	E	Fb	E#
F							

Upgrade your practice with CDs & Software

# STANDARD OF EXCELLENCE ENHANCER KIT

With the 2 CDs you can:

- ▶ Play along with the accompaniment recordings
- ▶ Go for the high score on the **iPAS** Software
- ▶ Tune easily with the **iPAS** Tuner
- ▶ Stay on the beat with the **iPAS** Metronome



Also available: **Kjos Student Microphone** (KJ100 - pictured above)

Available at your favorite music store!

**KJOS** NEIL A. KJOS MUSIC COMPANY • *Publisher*

[www.kjos.com](http://www.kjos.com)

ISBN 0-8497-5926-9



90000>



9 780849 759260