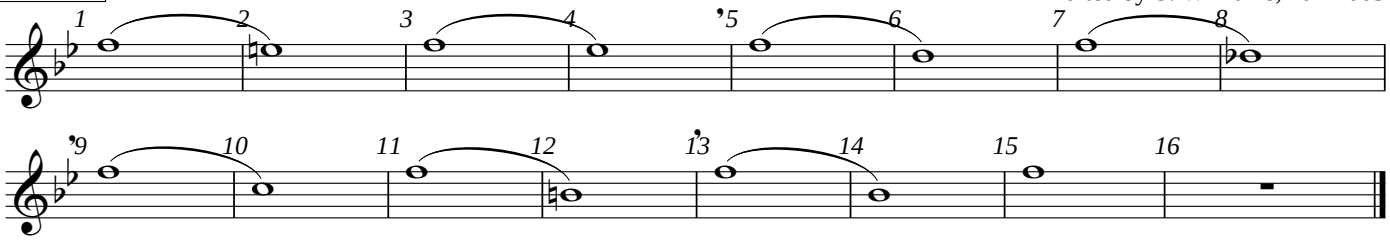
Flute

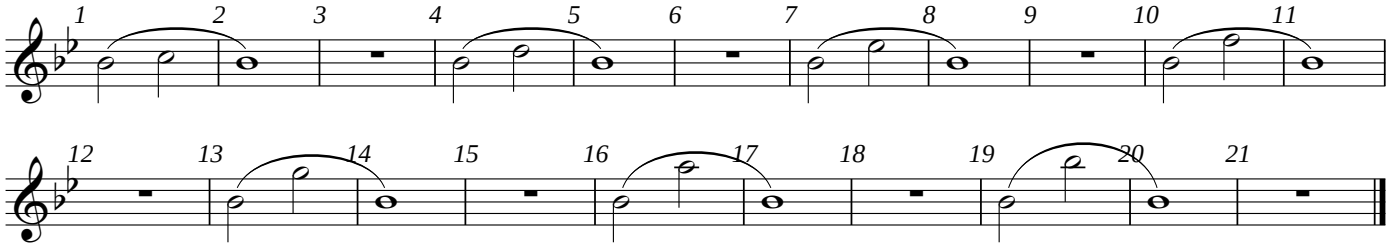
Daily Warm-Up

From Selected Vandercook Studies
Edited by S. Williams, Fall 2005

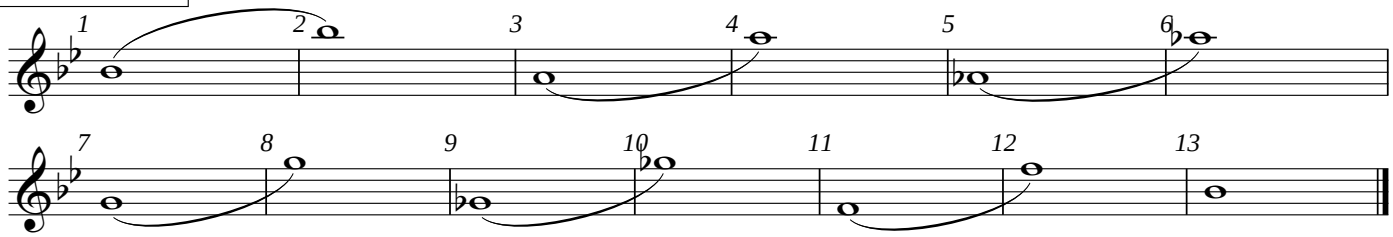
F Warm-up



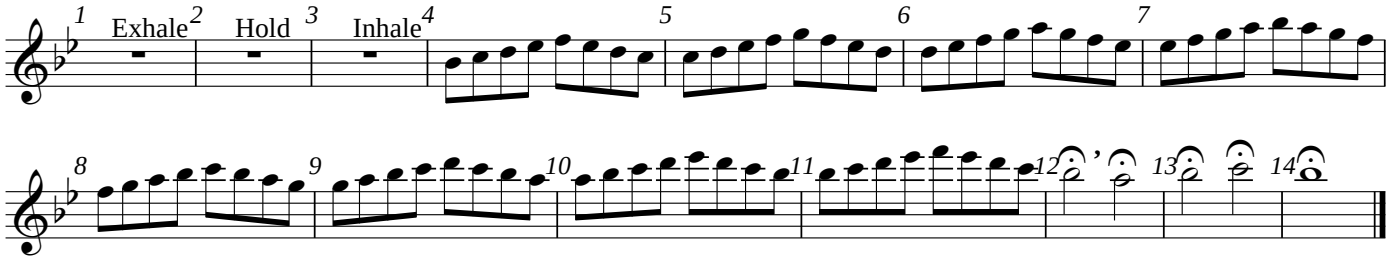
Expanding Intervals



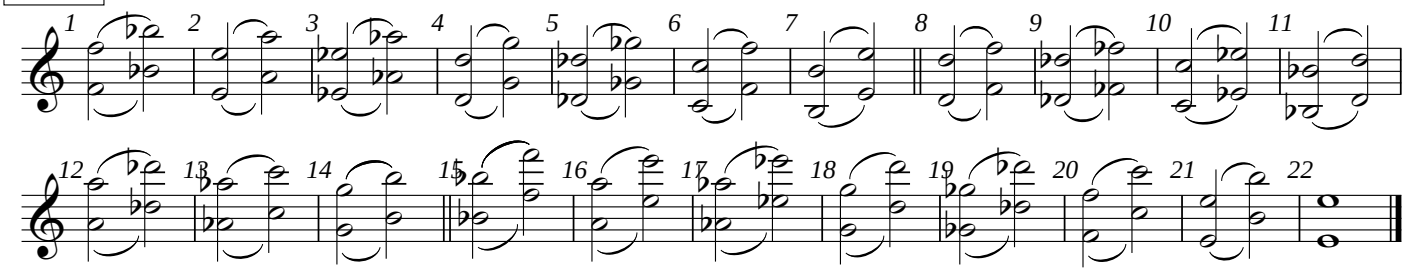
Octaves & Twelfths



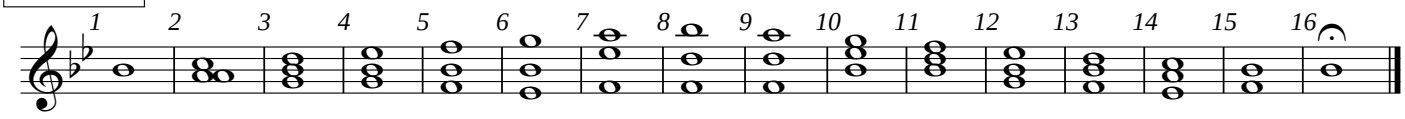
Breath Drill (Goal: Play measures 4-12 in one breath)

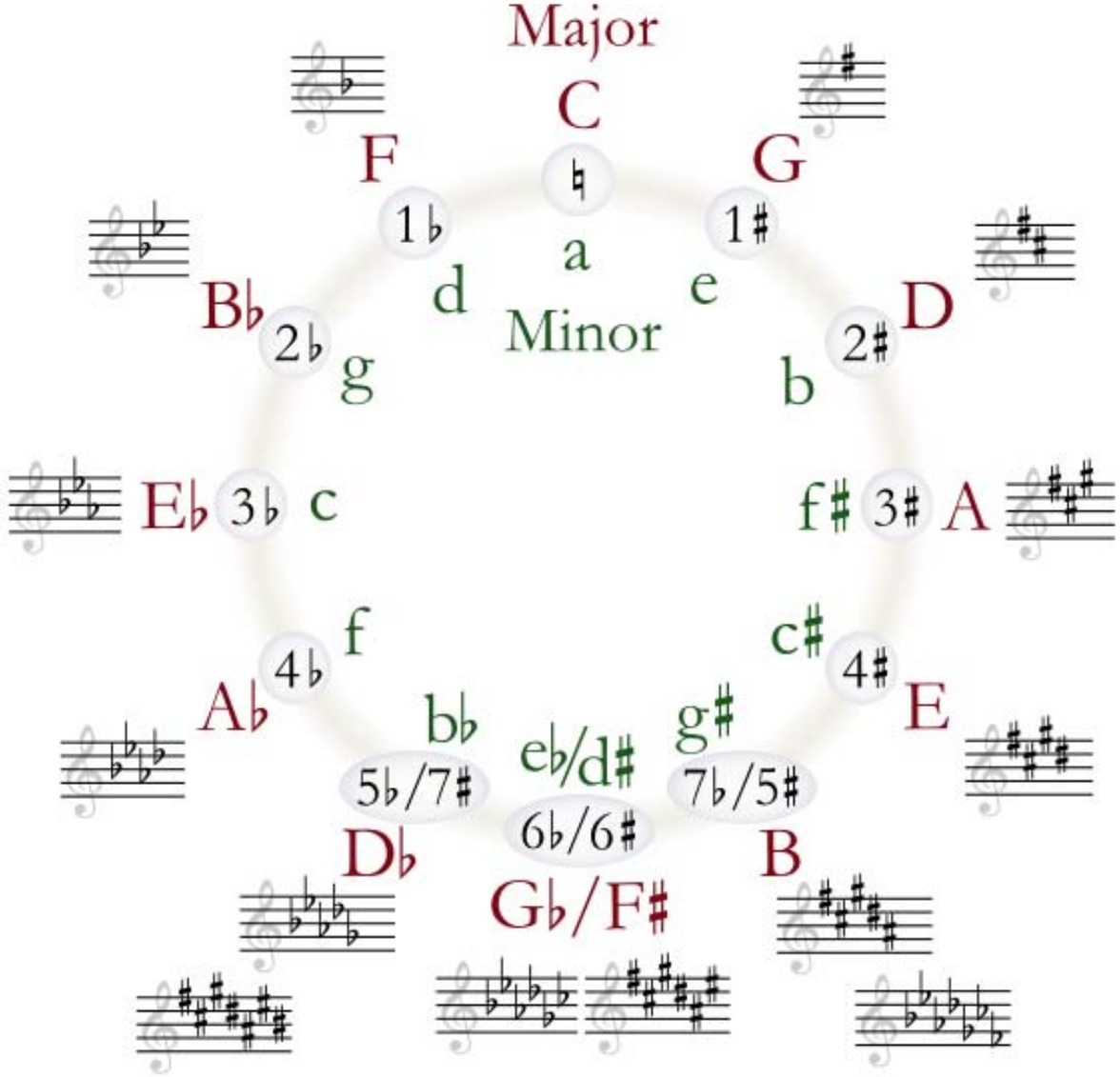


Section 7



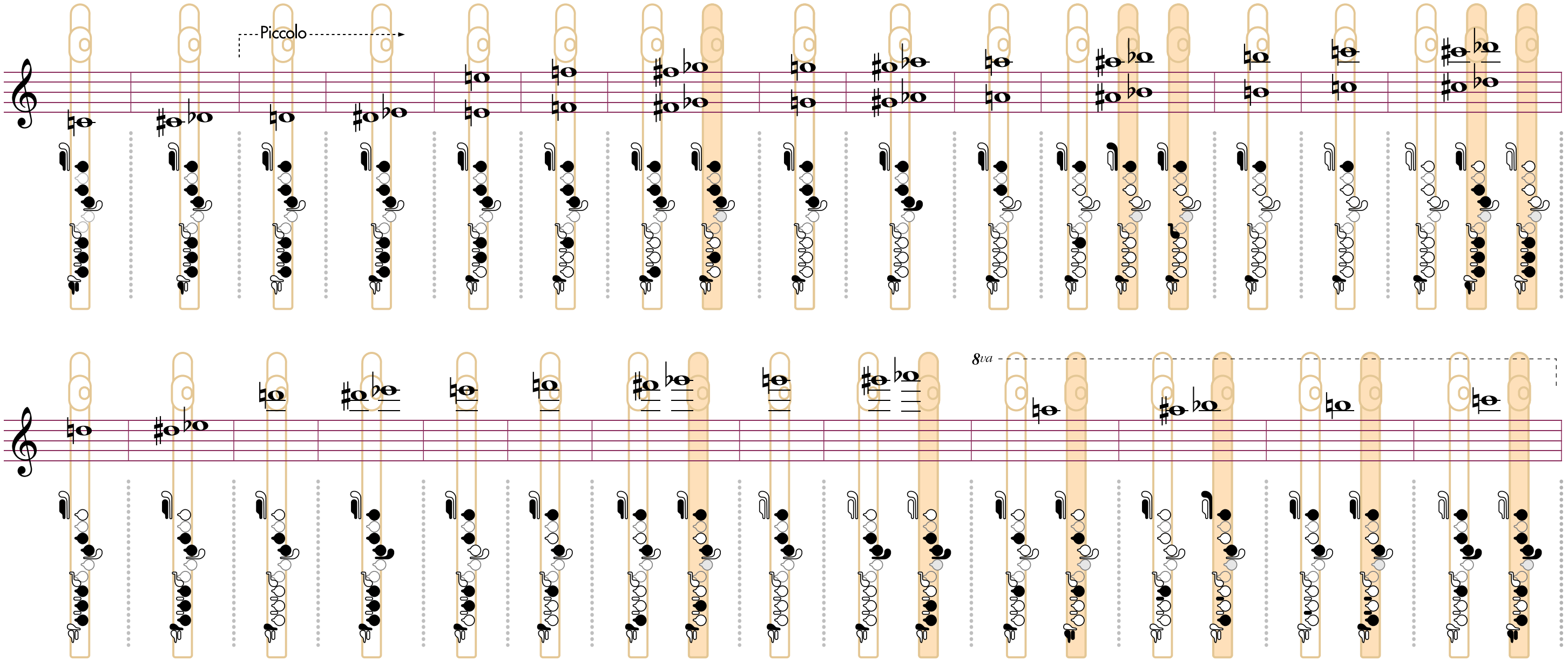
Chorale in B♭




Major
C
♮
a
Minor
F
1♭
d
G
1♯
e
B♭
2♭
g
D
2♯
b
E♭
3♭
c
A
3♯
f♯
f
4♭
A♭
c♯
4♯
E
b♭
5♭/7♯
e♭/d♯
6♭/6♯
g♯
7♭/5♯
D♭
G♭/F♯
B

FLUTE FINGERINGS





OPEN

PRESSED

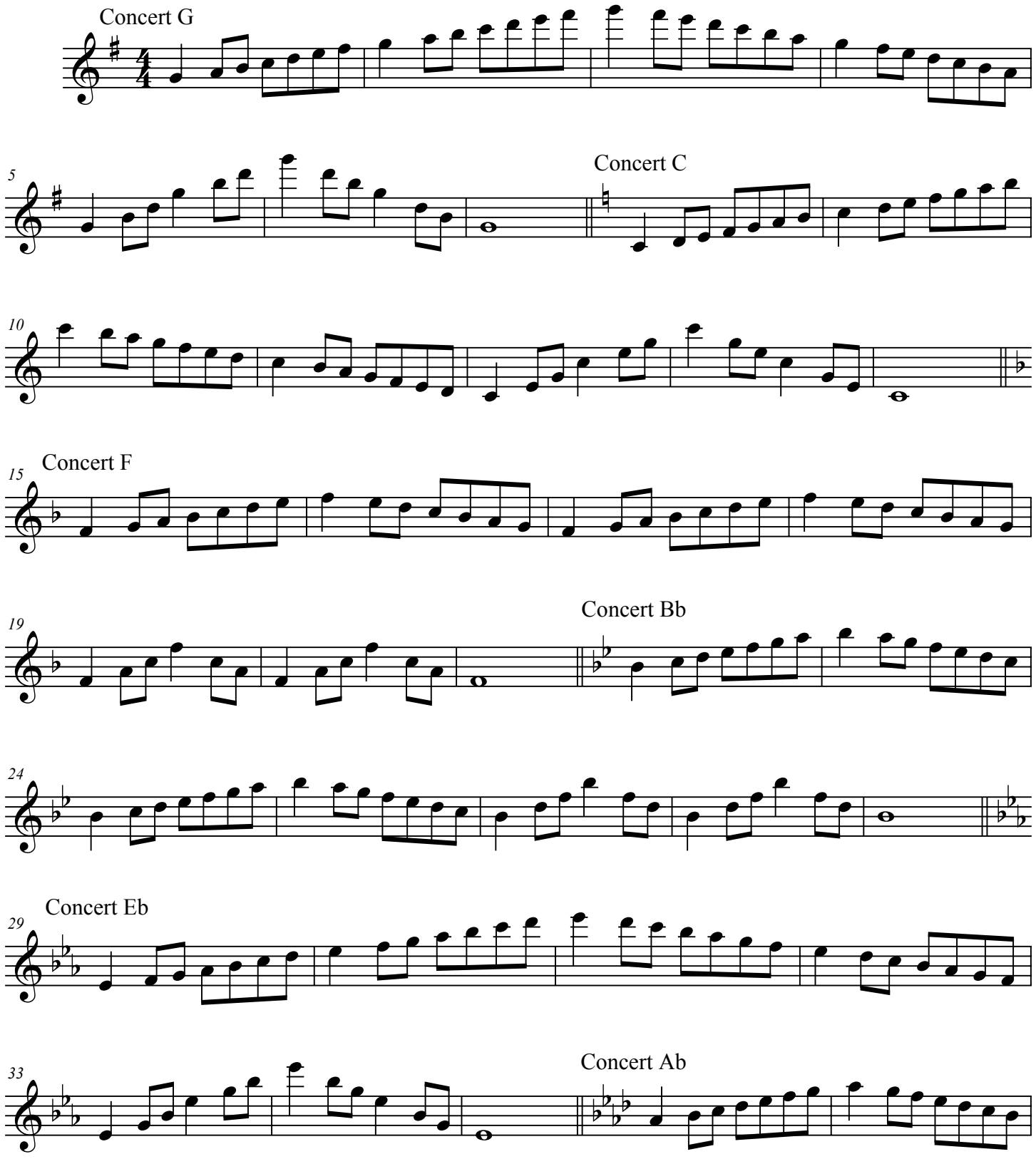
On models with 'RING KEYS', the hole should be open while the ring is still pressed.
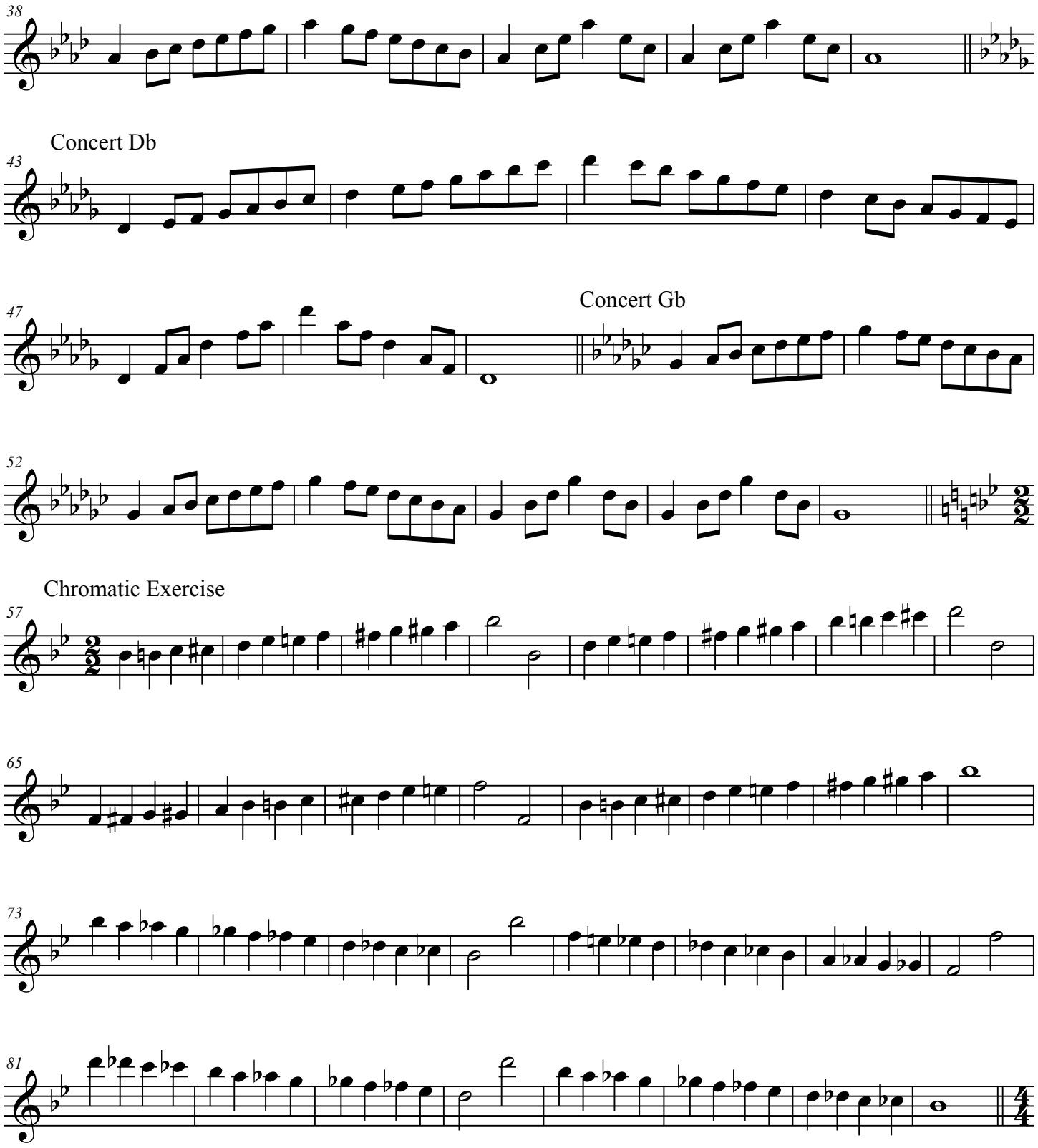
ALTERNATE FINGERINGS

YAMAHA

In-Class Scales & Chromatic

Flute
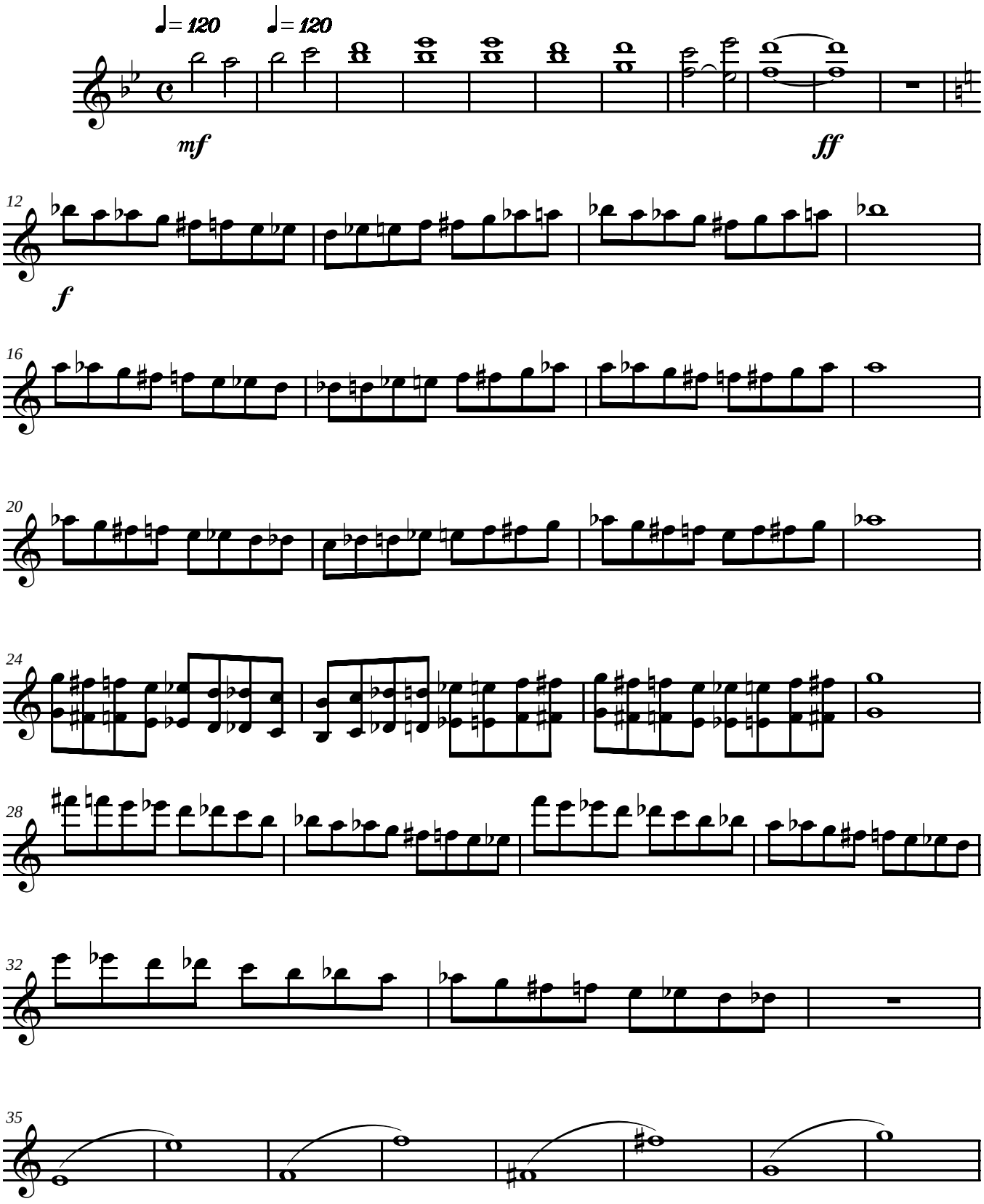



38
Concert Db
43
47
Concert Gb
52
Chromatic Exercise
57
65
73
81
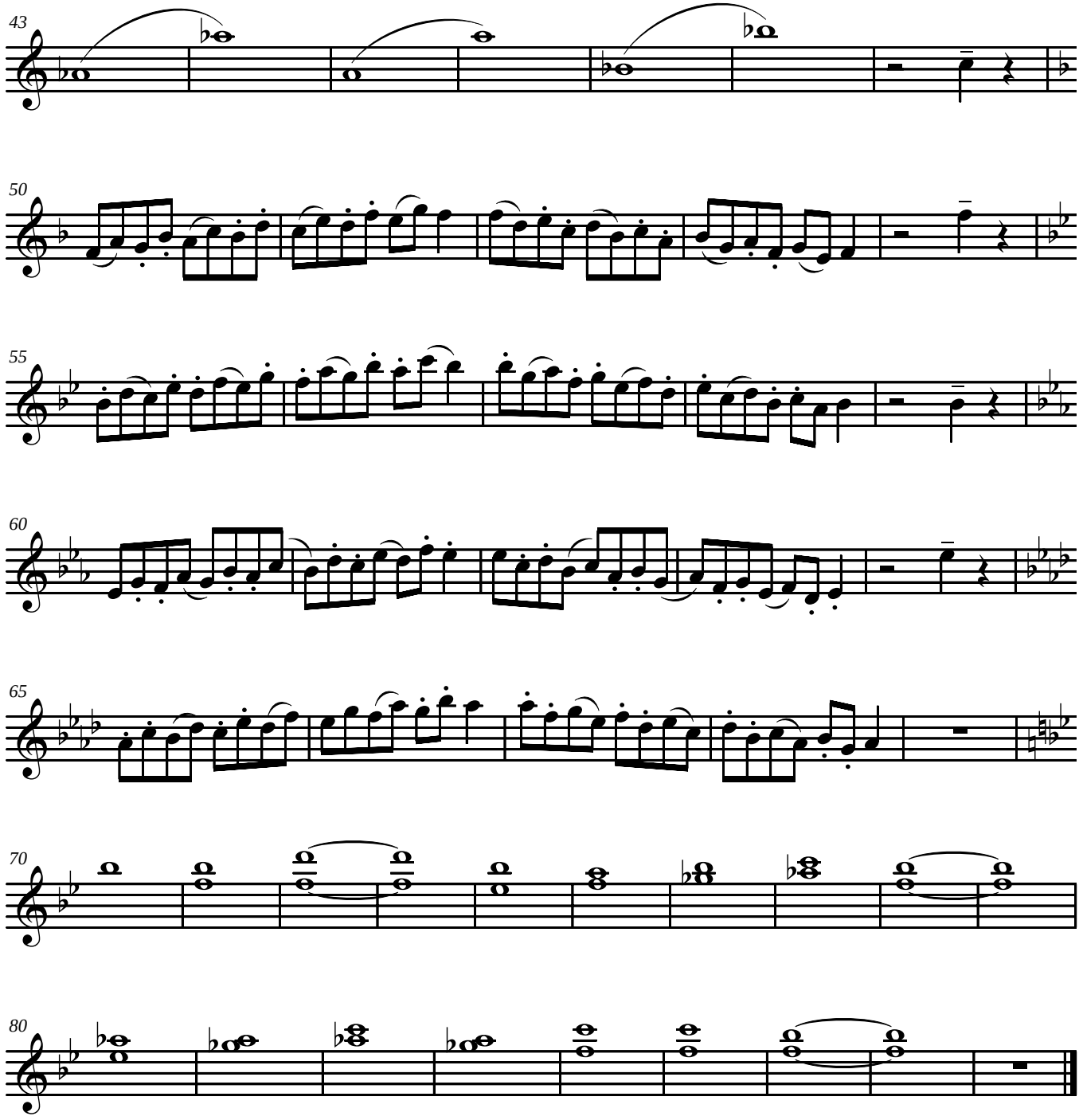
The Other Warmup

Flute

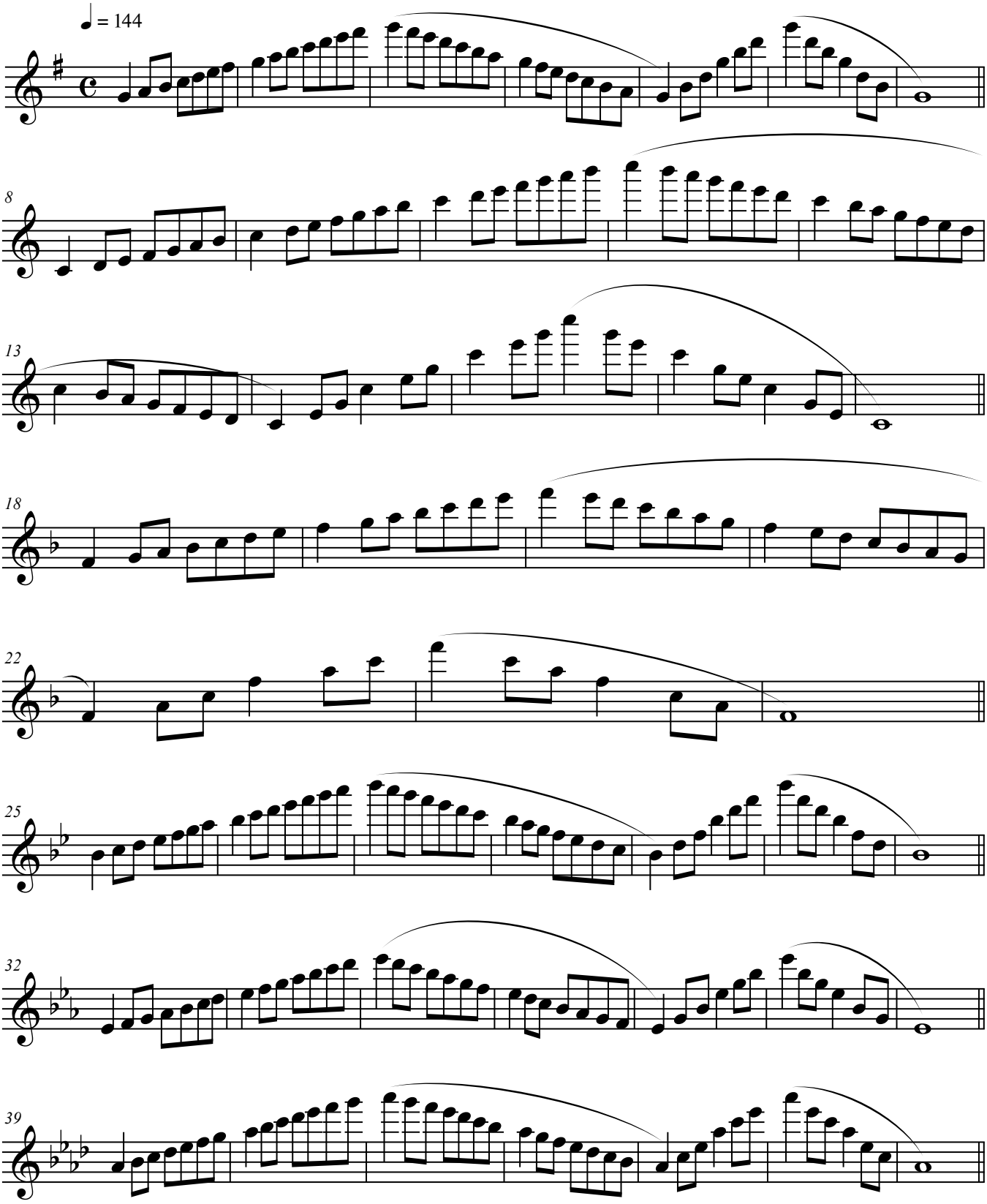
J. High

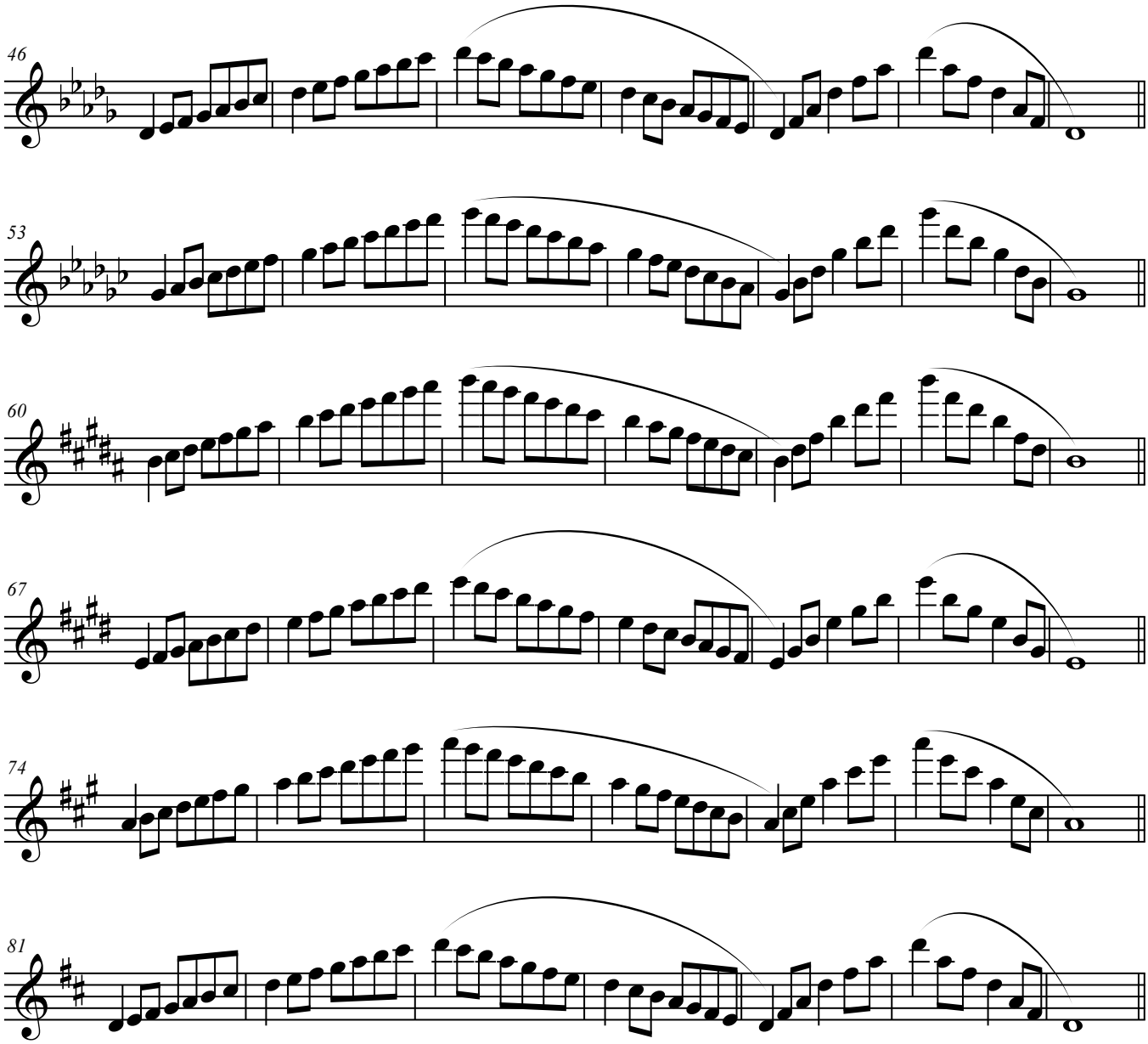


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43
50
55
60
65
70
80

GEORGIA MUSIC EDUCATORS ASSOCIATION
ALL-STATE BAND SCALES
SYMPHONIC BAND (GRADES 11-12 FLUTE




46
53
60
67
74
81

I-IV-V-I

Part One (soprano): Play scale steps 8, 8, 7, 8.
(Violin 1, Flute, Clarinet 1, Alto Sax 2 [low octave], Cornet/Trumpet 1, Horn 3 [low], Trombone 2)

Part Two (alto): Play scale steps 5, 6, 5, 5.
(Violin 2, Oboe, Clarinet 2, Alto Sax 1, Cornet/Trumpet 2, Horn 1, Euphonium)

Part Three (tenor): Play scale steps 3, 4, 2, 3.
(Viola/Violin 3, Clarinet 3, Alto Clarinet, Bassoon 1, Tenor Sax, Cornet/Trumpet 3, Horn 2, Trombone 1)
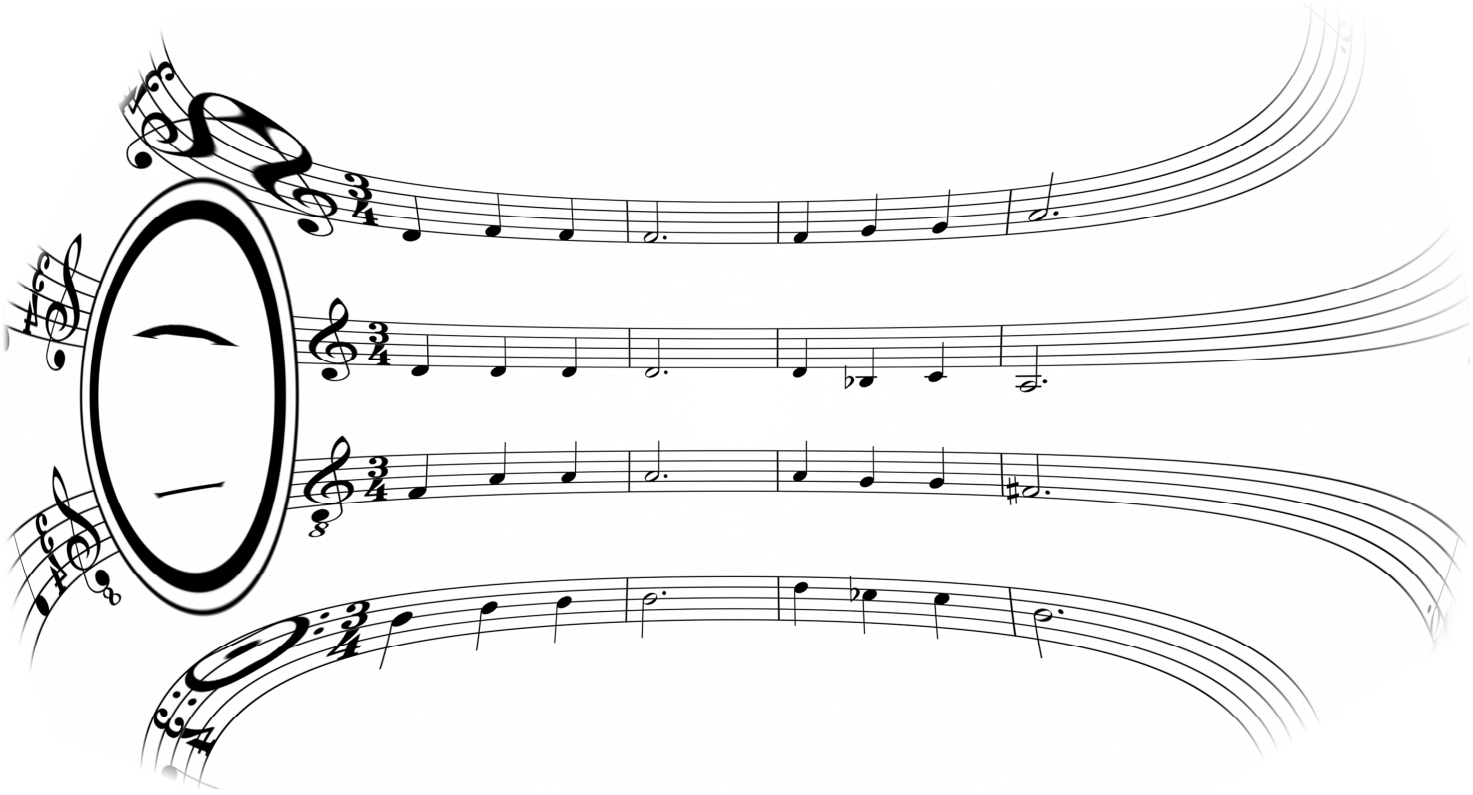
Part Four (bass): Play scale steps 1, 4, 5, 1.
(Cello, String Bass, Bassoon 2, Bass Clarinet, Baritone Sax, Horn 4, Trombone 3, Tuba)

Flute

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

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33.	A Mighty Fortress is our God arr. J. S. Bach	p. 28
34.	Christ Lay in Death's Bonds by J. S. Bach	p. 29
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36.	Symphony No. 2 Brass Chorale by Gustav Mahler	p. 31

How to use this book

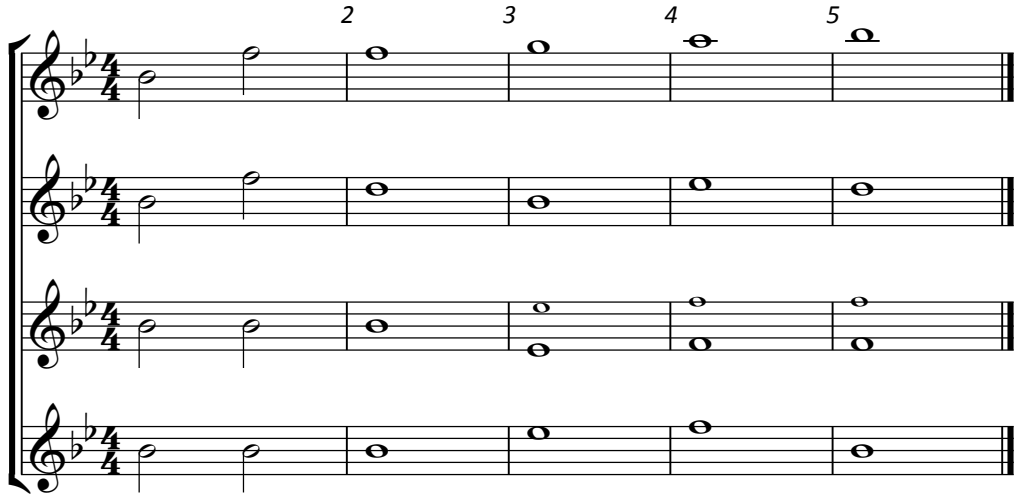
For flute players

1. The **SOPRANO** part is your main part
2. The **ALTO** part works for you most of the time
    a. You could split the section Flute 1 and Flute 2
    b. If the alto is higher than the soprano, don't use it
3. The **TENOR** and **BASS** parts are just there so you can see what the others are doing
4. When a part gets too high or too low, little **CUE NOTES** are provided so you can always play with a **GOOD SOUND**
5. Sometimes, you'll see a note in parenthesis ( ). You generally cannot play these notes because they are too low. Usually, they are there just to show you where the actual part should go.

1

I - IV - V - I
(1 - 4 - 5 - 1)
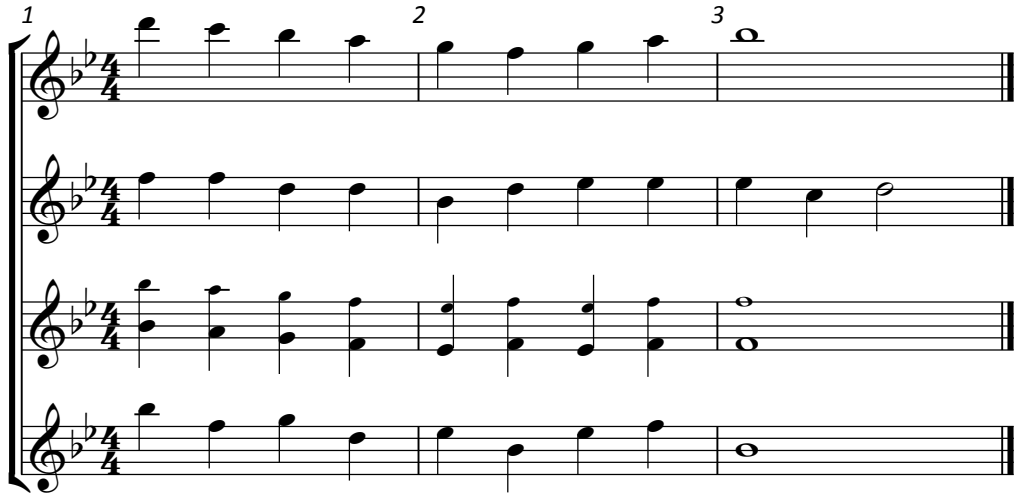
A simple chord progression



2

Canon in D
by
Johann Pachelbel

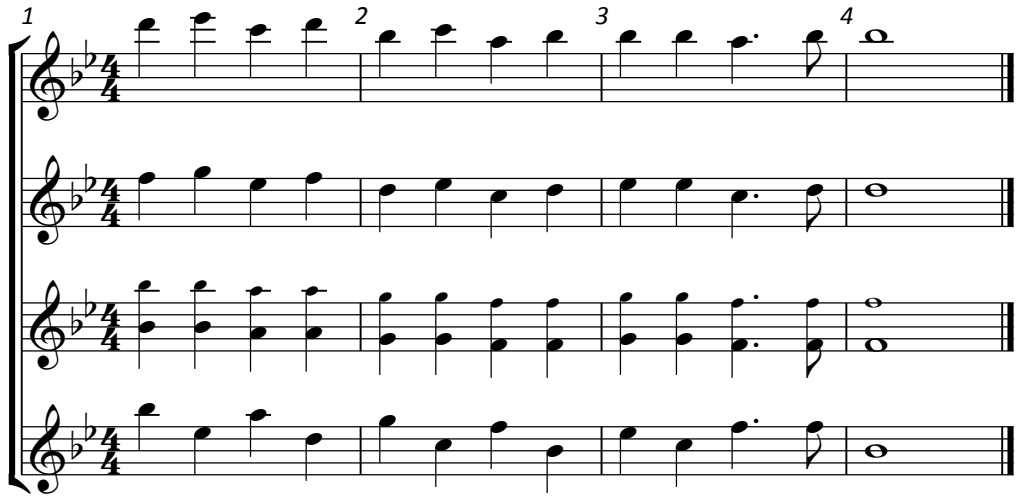
(ca. 1680)



3

Circle of Fifths
Chorale

A common sequence
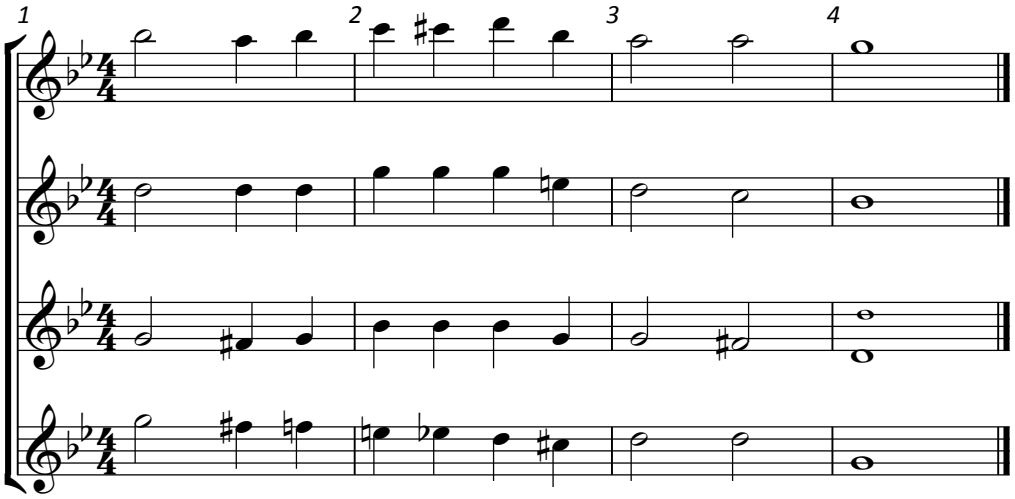


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under the Creative Commons License - CC BY-NC-ND (2011)

4

Augmented 6th Cadence

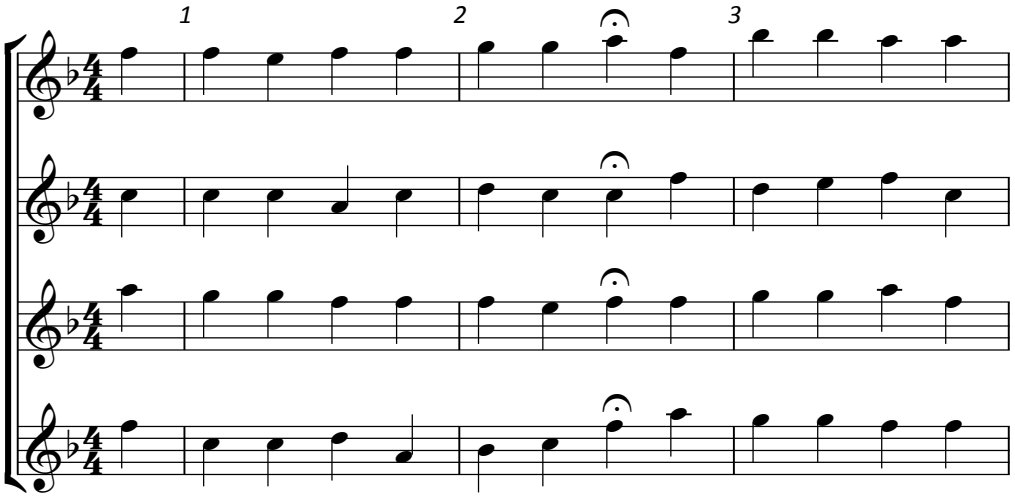
A special type of cadence

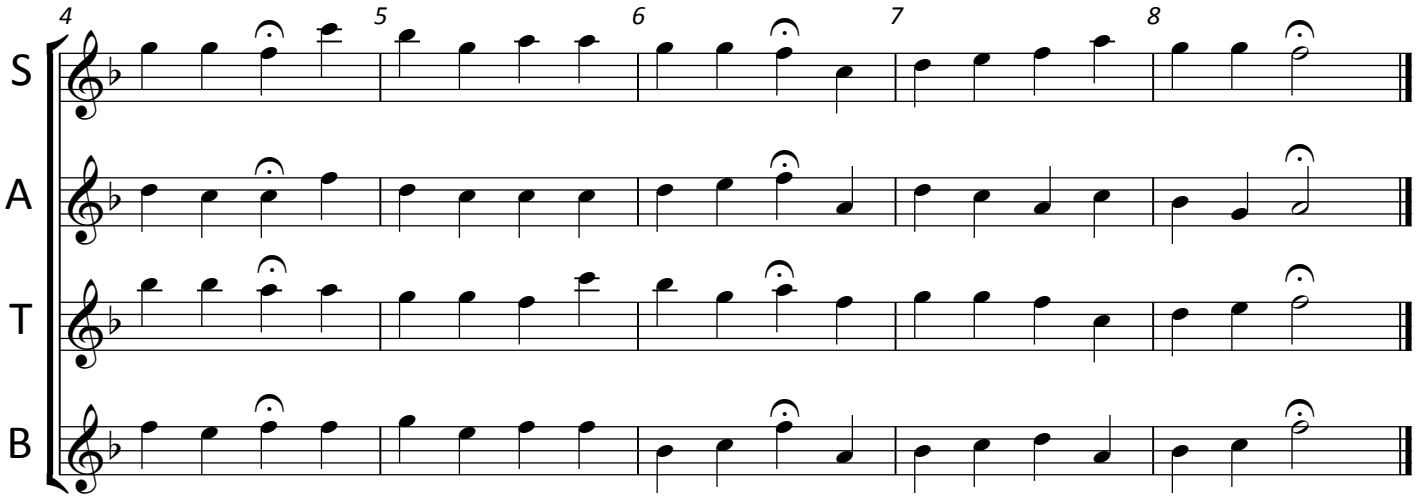


5

Tallis Canon by Thomas Tallis

(ca. 1560)

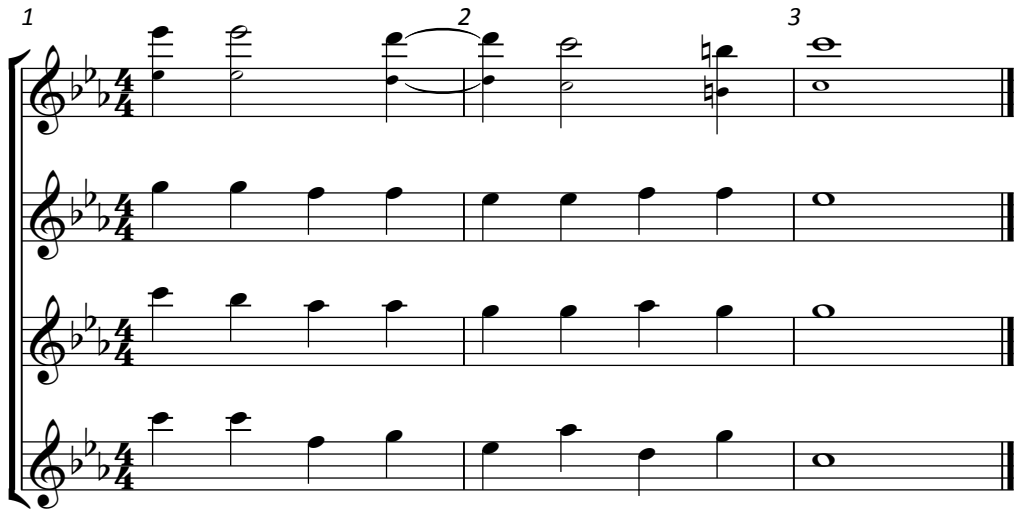




6

Suspensions
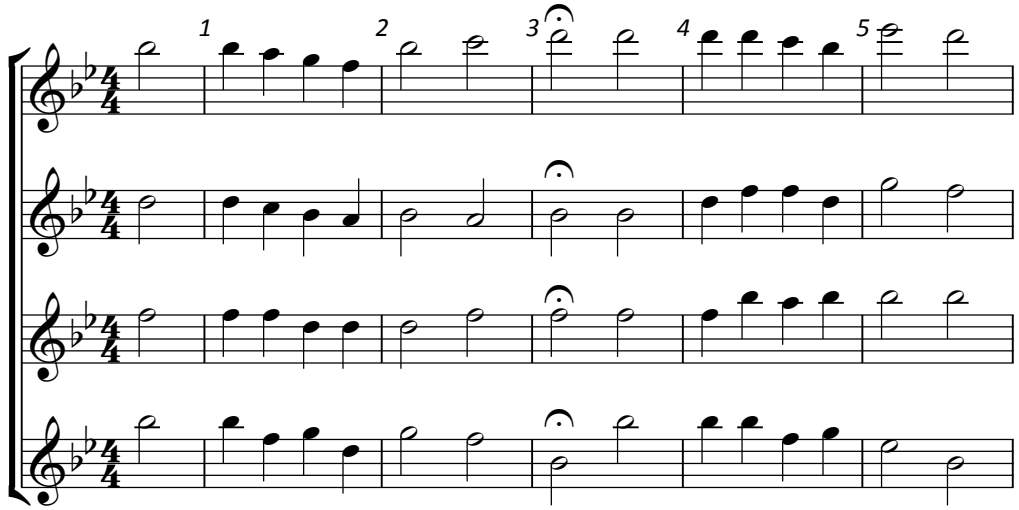
(Preparation
Suspension
Resolution)
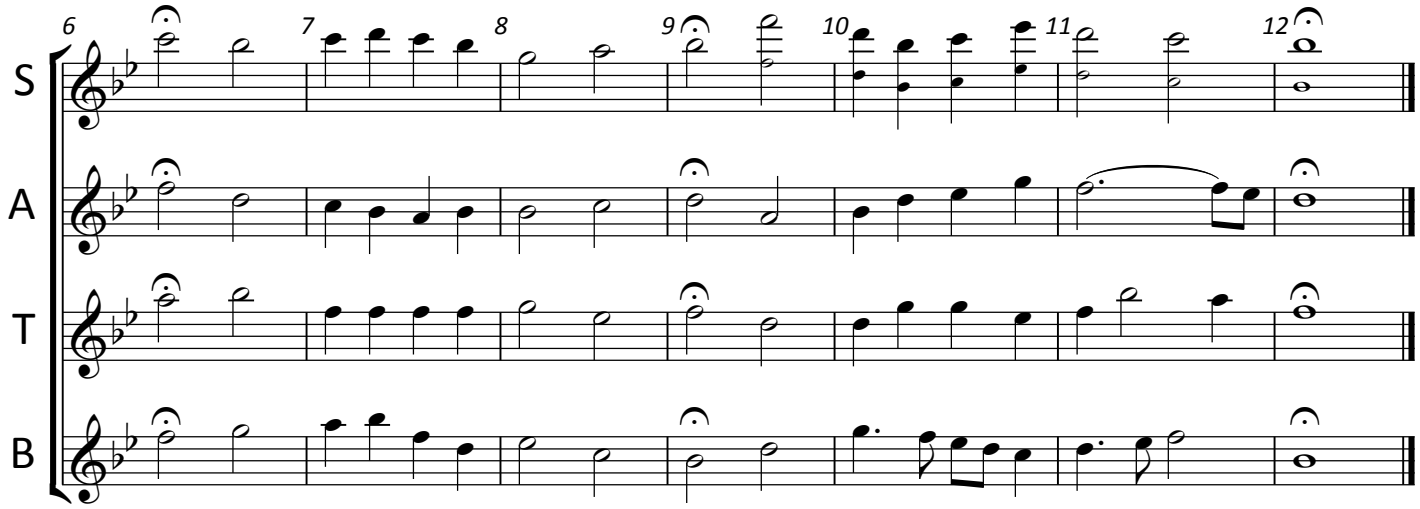


7

Old Hundredth
by
Loys Bourgeois

(1551)

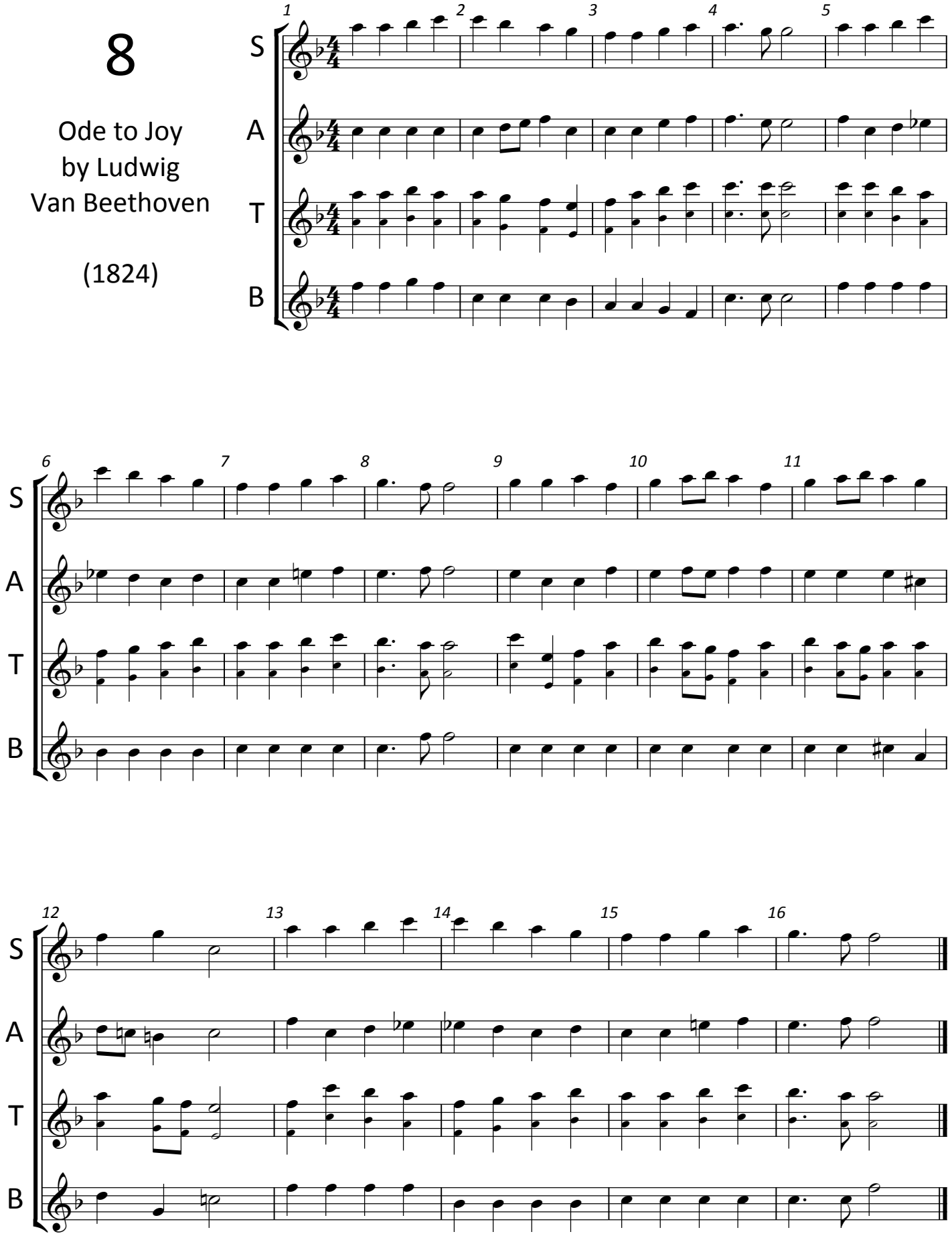




8

Ode to Joy
by Ludwig
Van Beethoven
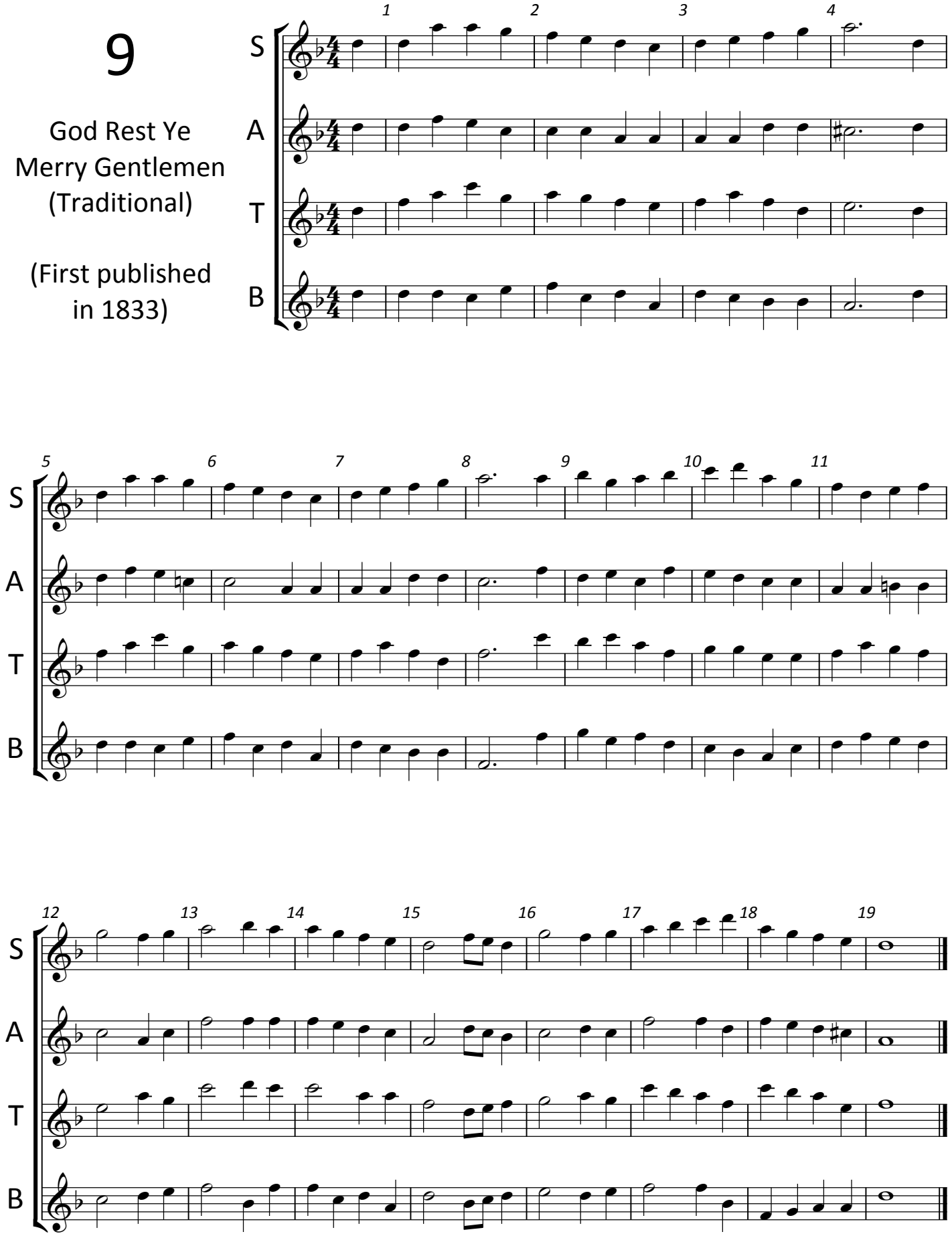
(1824)



9

God Rest Ye
Merry Gentlemen
(Traditional)
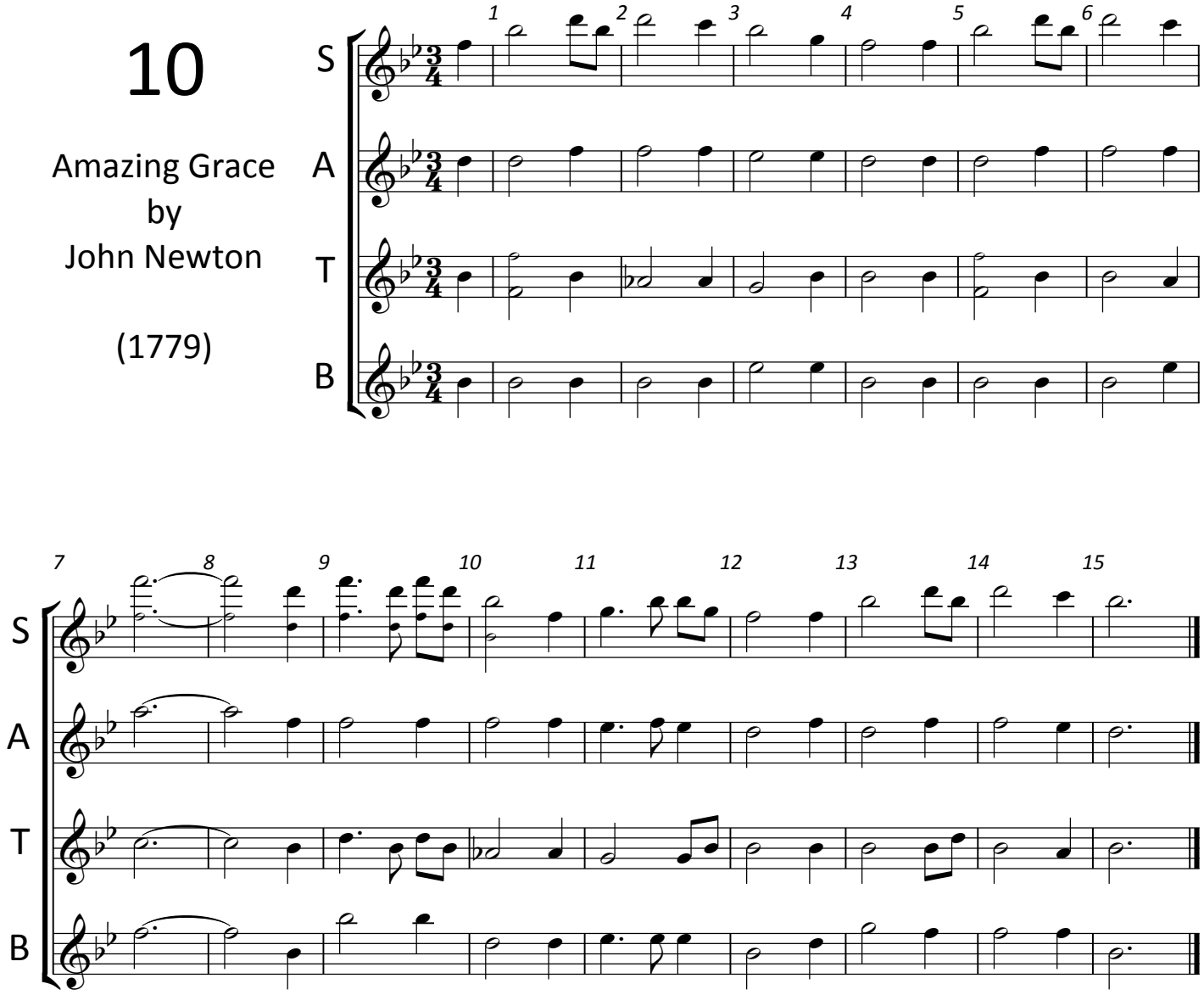
(First published
in 1833)



10
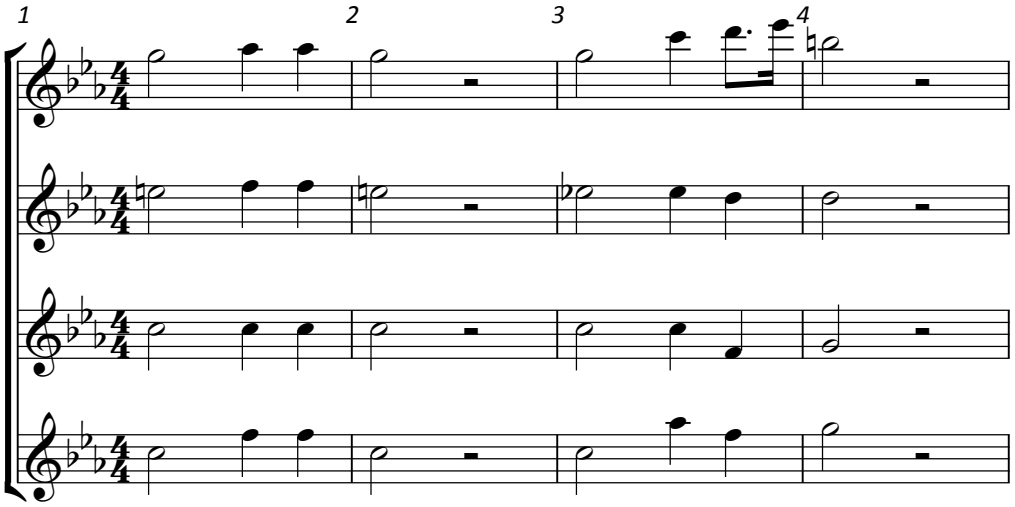
Amazing Grace
by
John Newton

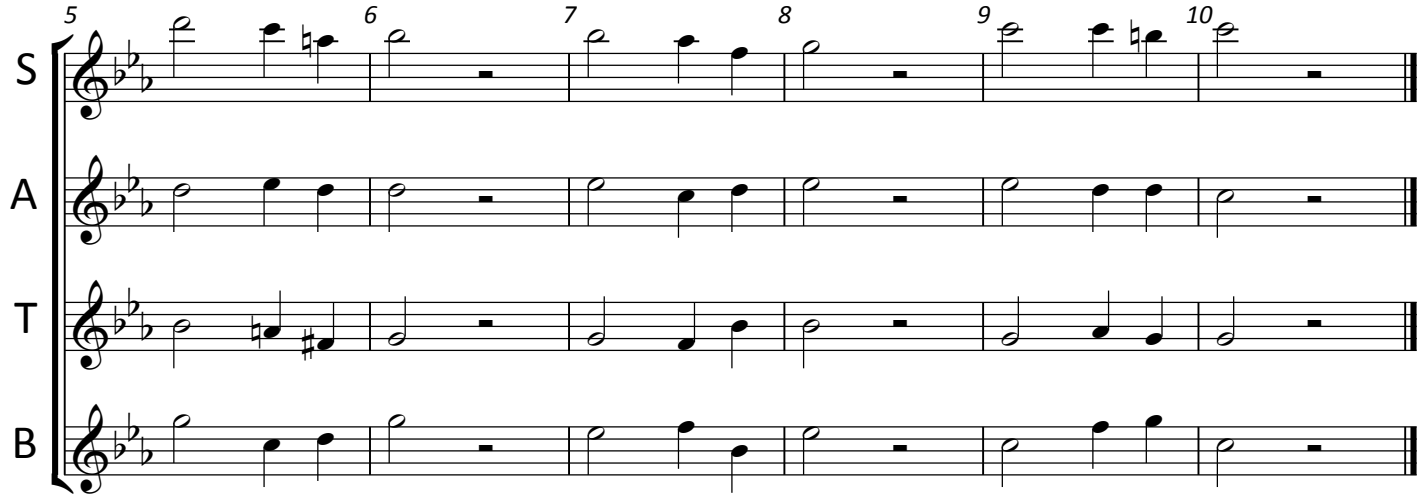
(1779)



11
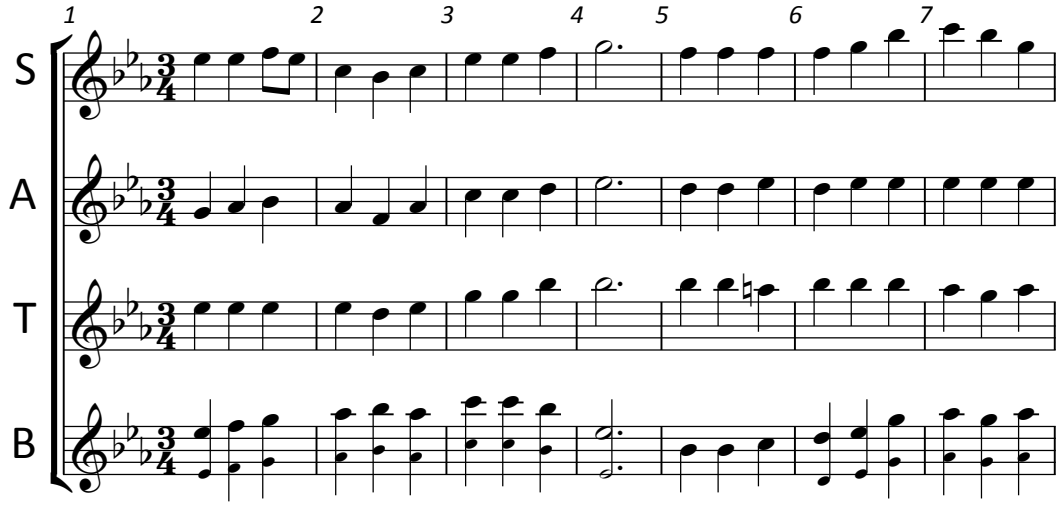
Music for
Queen Mary
by
Henry Purcell
(1694)
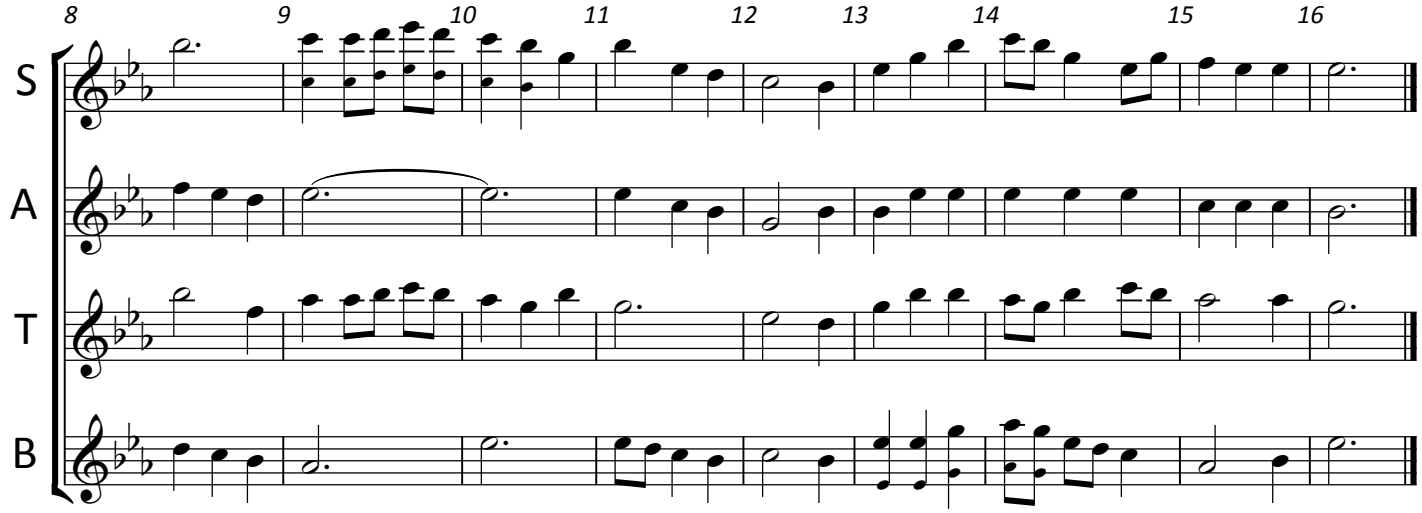




12

Be Thou
My Vision
(Traditional
originally
titled "Slane")
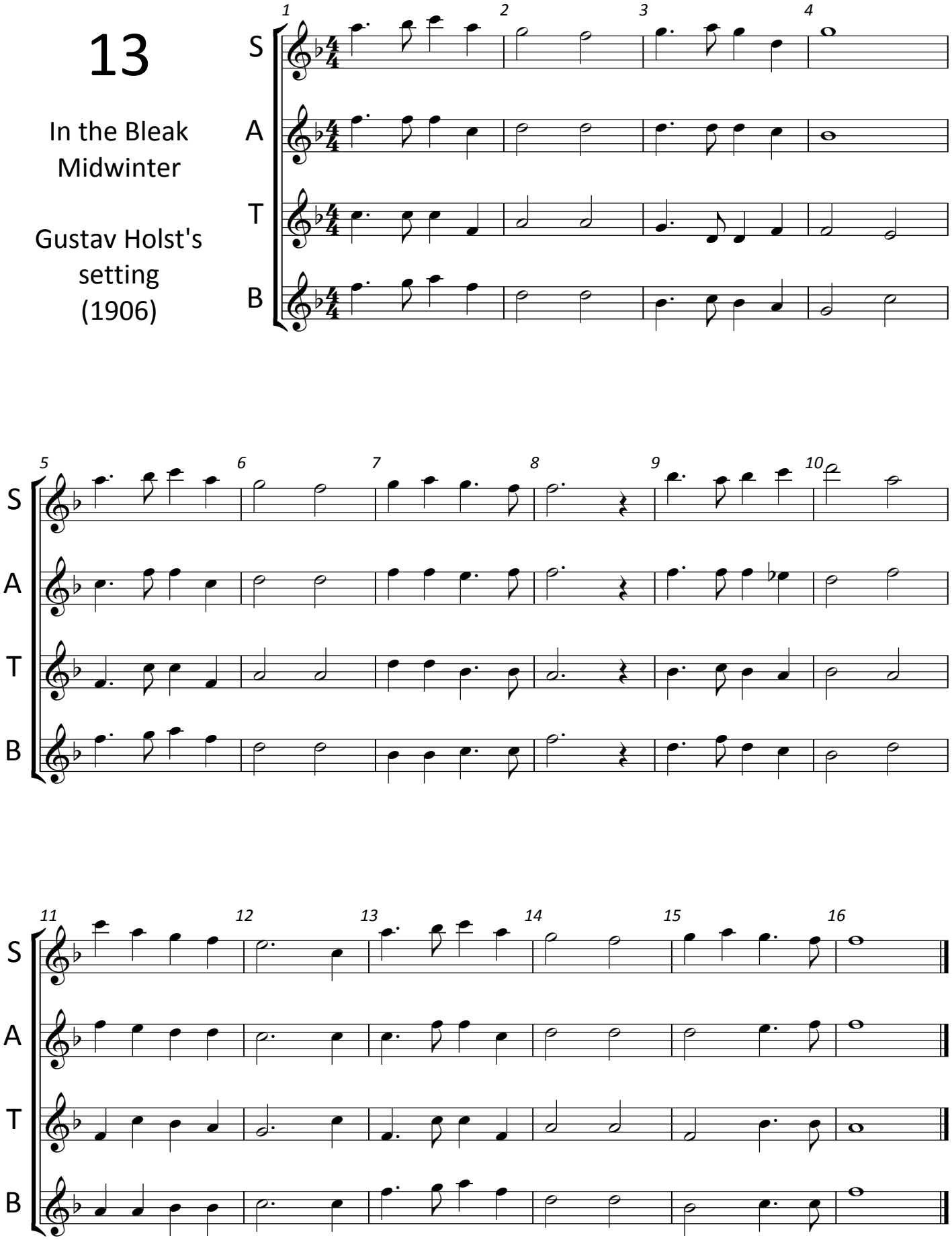




13

In the Bleak Midwinter

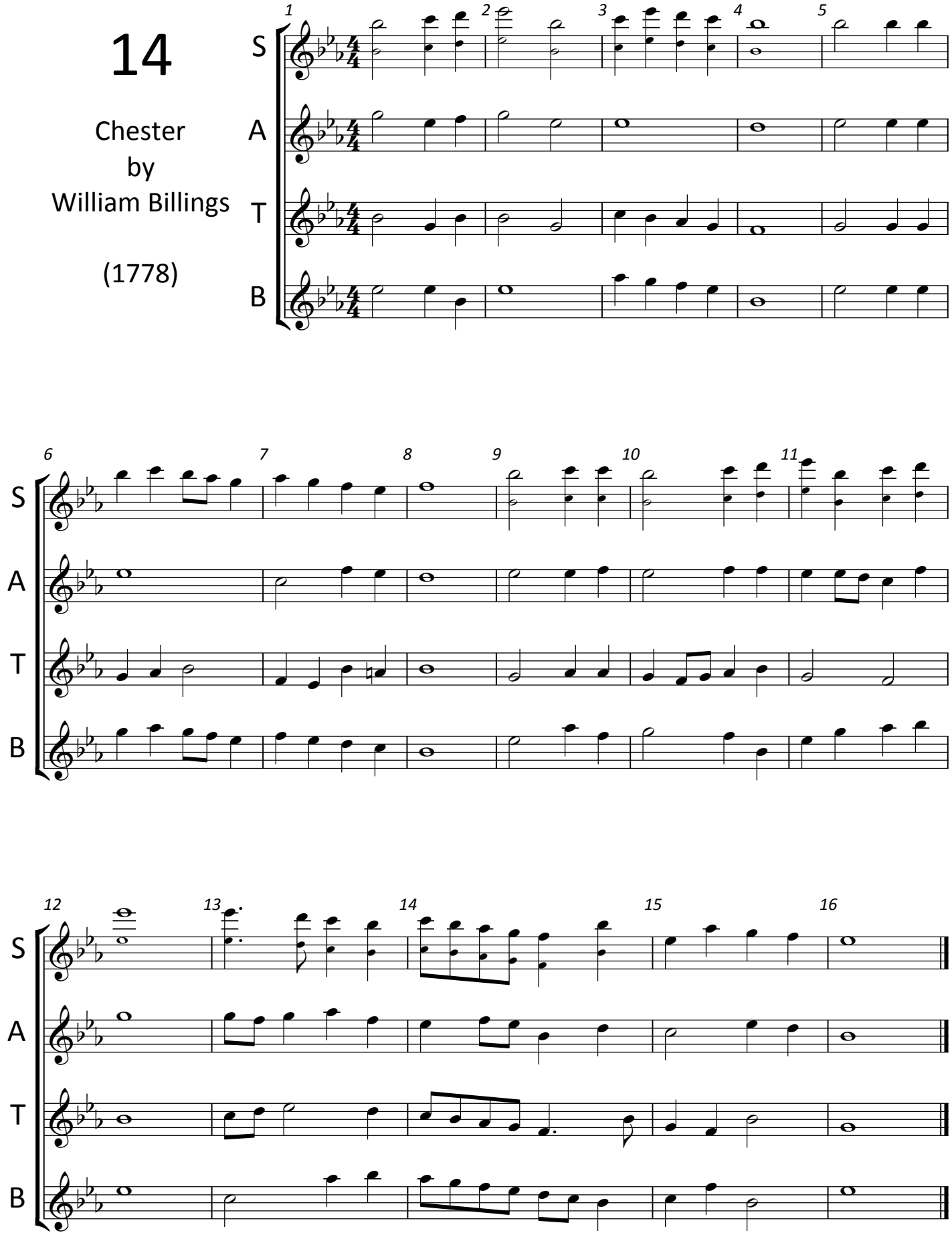
Gustav Holst's setting (1906)



14
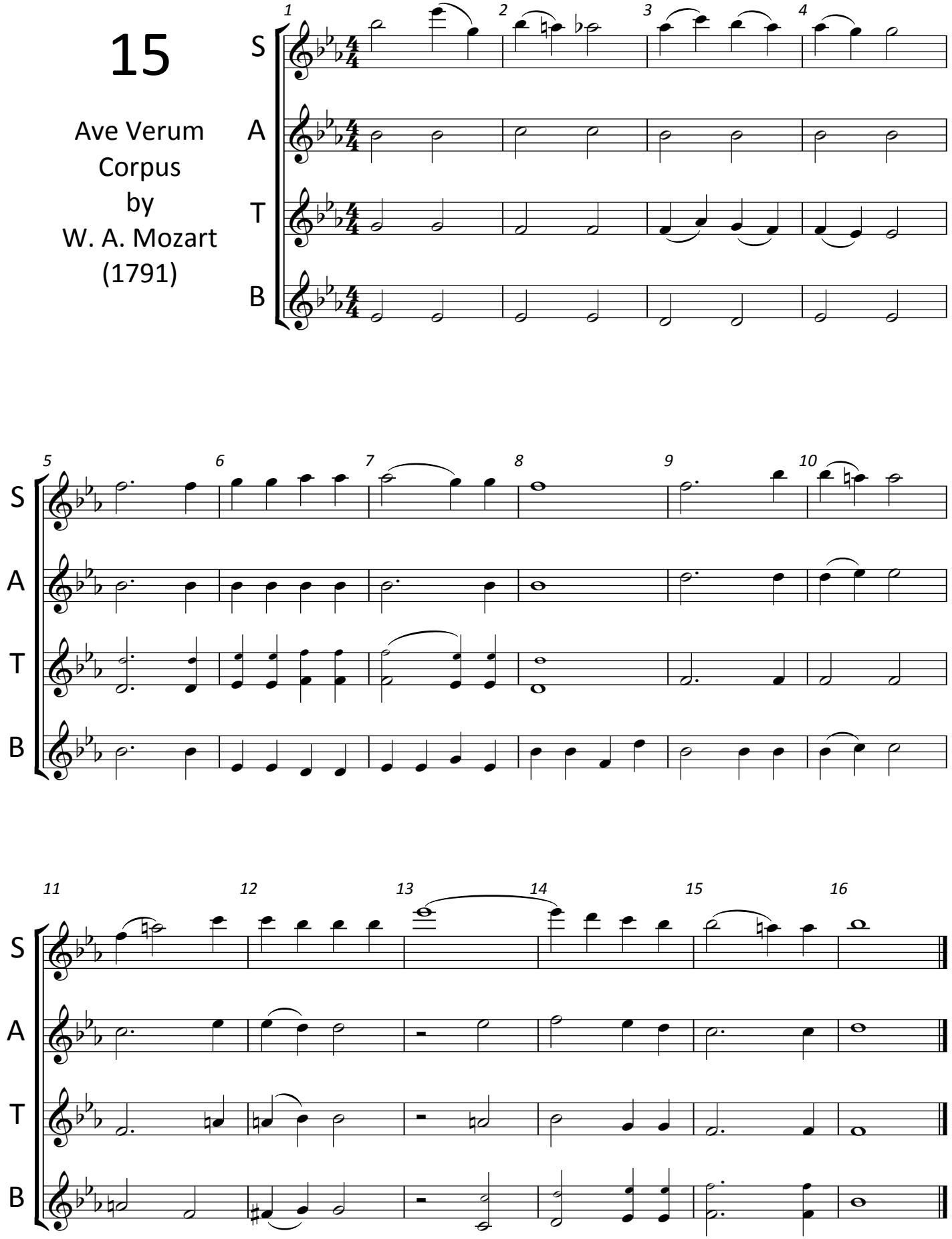
Chester
by
William Billings

(1778)
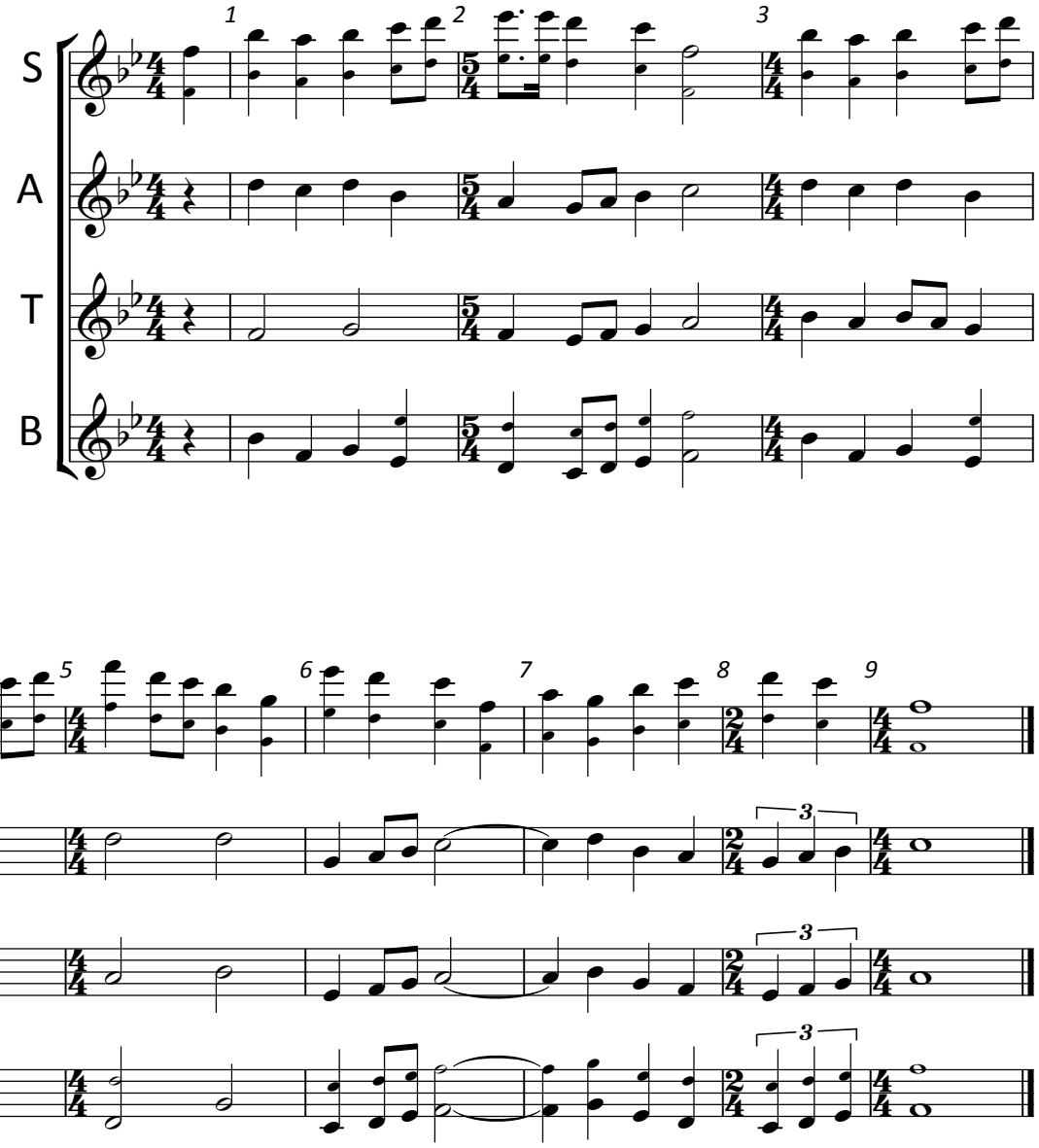


15

Ave Verum
Corpus
by
W. A. Mozart
(1791)



16

Horkstow Grange collected by Percy Grainger (1906)



Horkstow Grange is a folk tune that Percy Grainger collected in 1906 by recording George Gouldthorpe. It is the tale of how a waggoner, John "Steeleye" Span,and his foreman, John Bowlin', fell out and came to blows.

Gouldthorpe informed Grainger that Steeleye Span resented John Bowlin's harsh treatment and, burning with resentment, Span wrote this song. The words are set to the tune of a ballad about naval mistreatment "Andrew Rose, the British Sailor". No other variants of this song have been found.
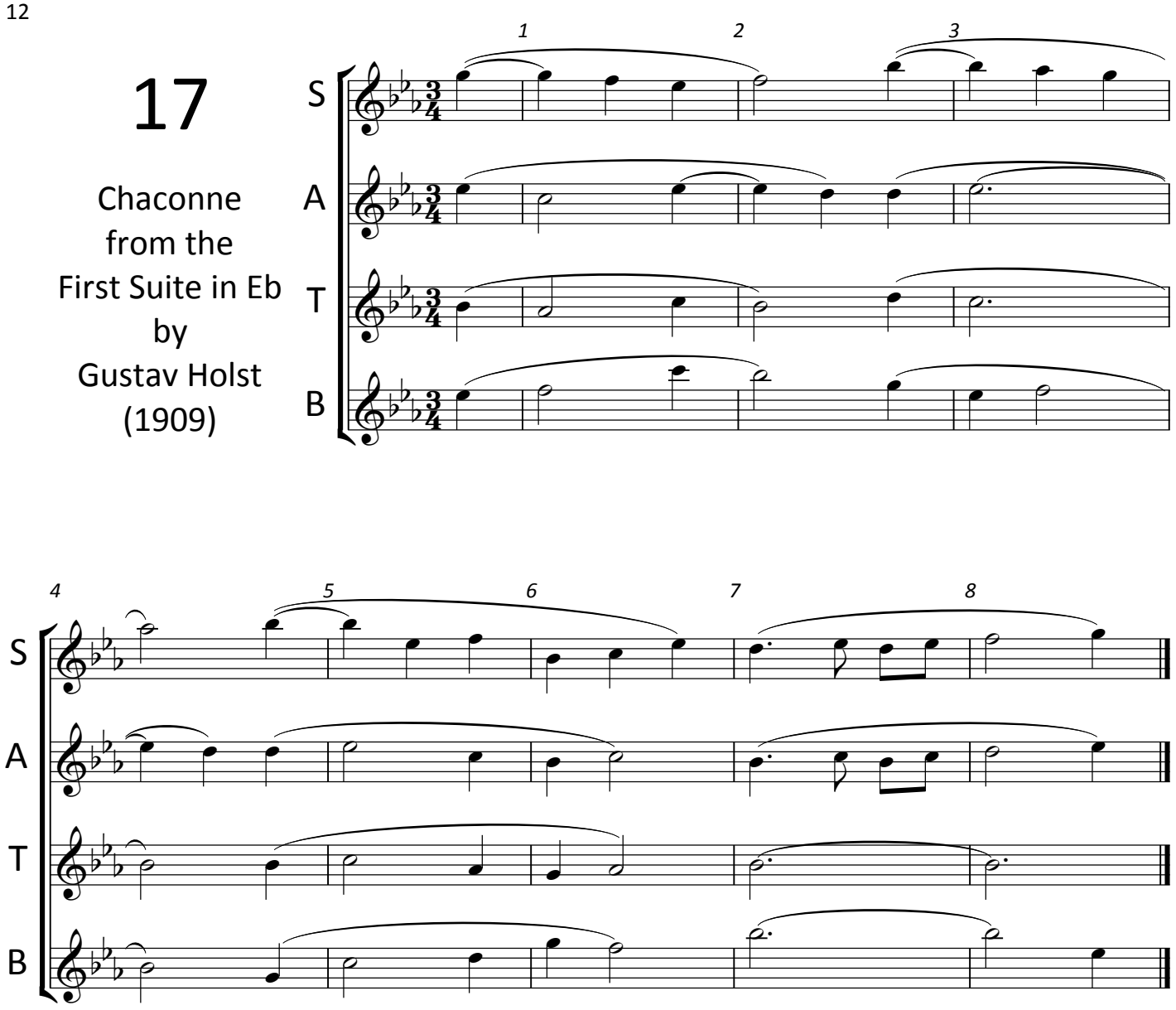
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

Grainger recorded Gouldthorpe singing "Horkstow Grange". Gouldthorpe had a strong North Lincolnshire accent and takes the song at a brisk pace.

Grainger's arrangement of the song for his "Lincolnshire Posy Suite" (1937) is very different. Grainger slows the song down considerably giving it a stately feel. This is arguably the greatest transformation of any Grainger arrangement and he deserves credit for creating such a fine piece from such as a fragmentary song.
(http://www.lincolnshireassembly.com/section.asp?docId=79588)

17

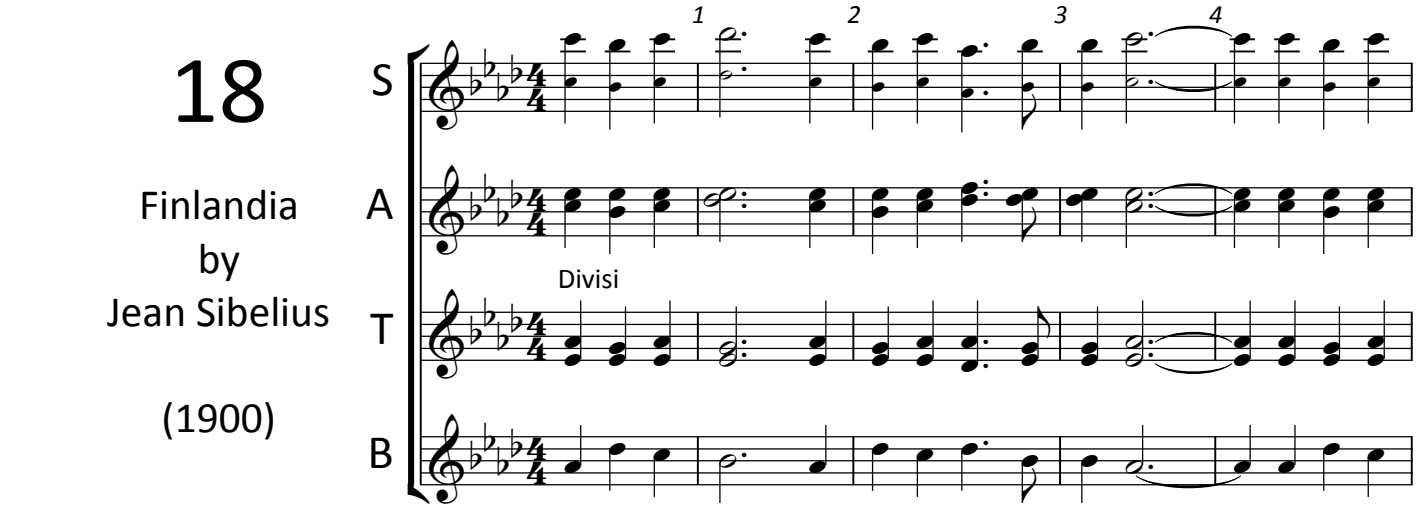
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)
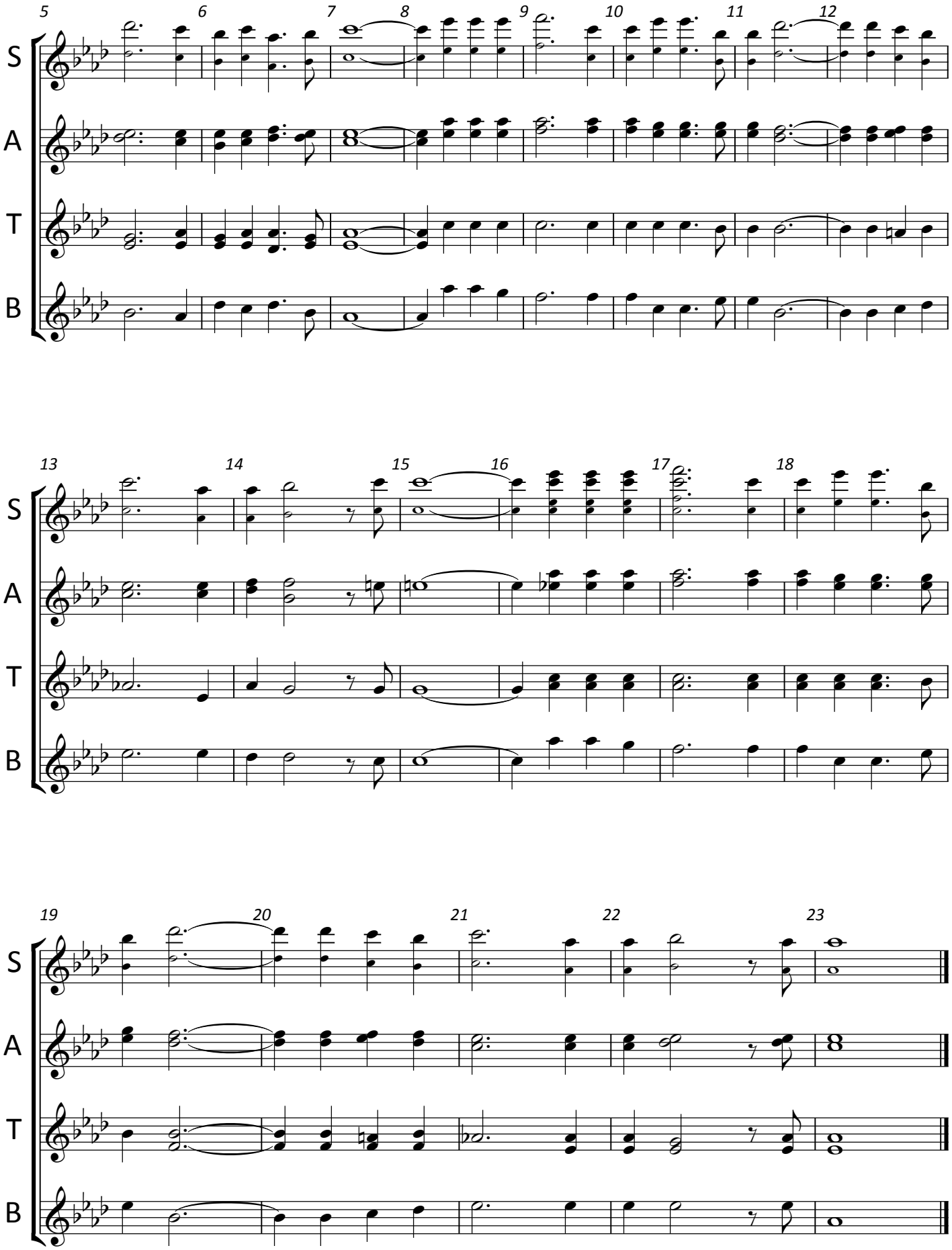


18

Finlandia
by
Jean Sibelius

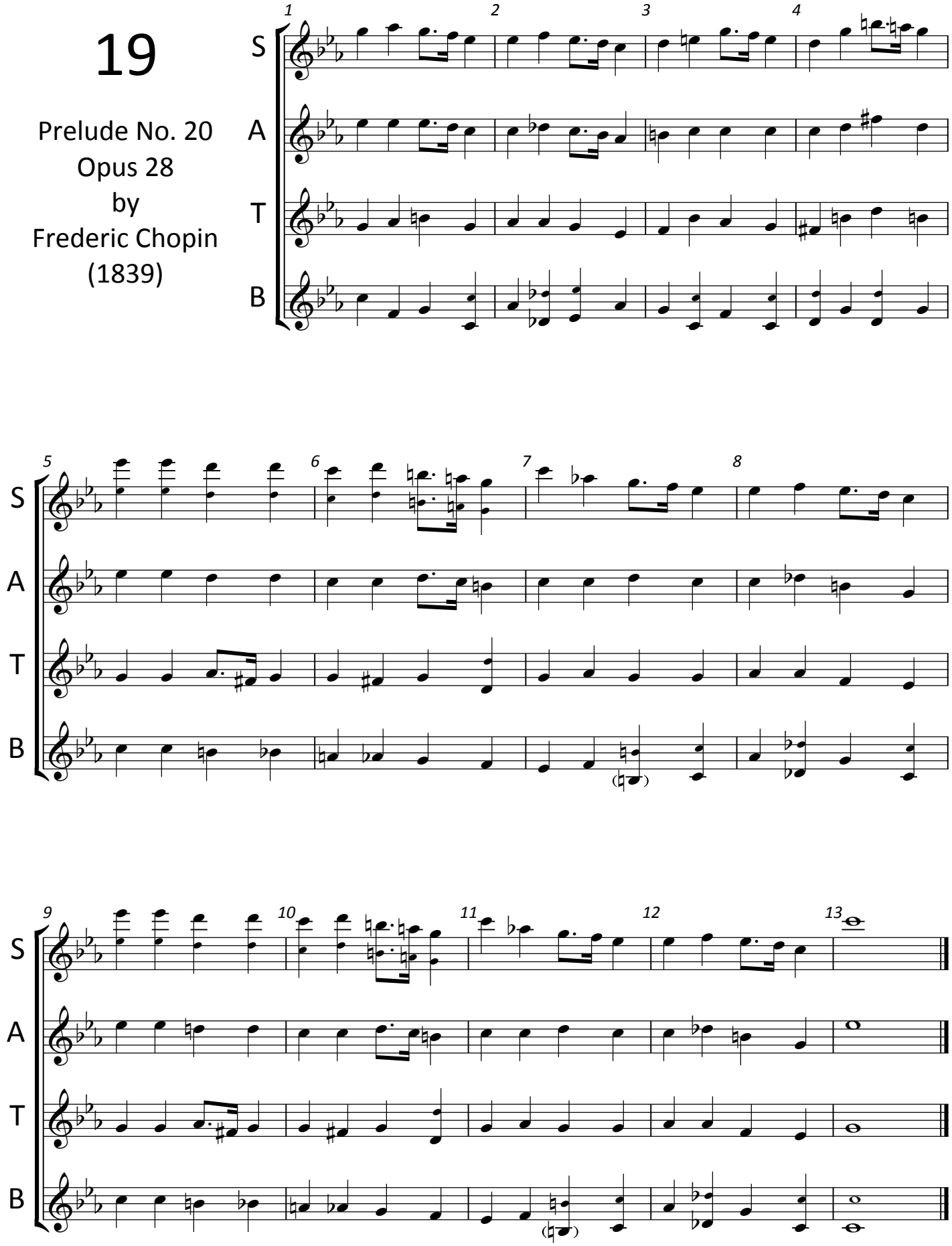
(1900)




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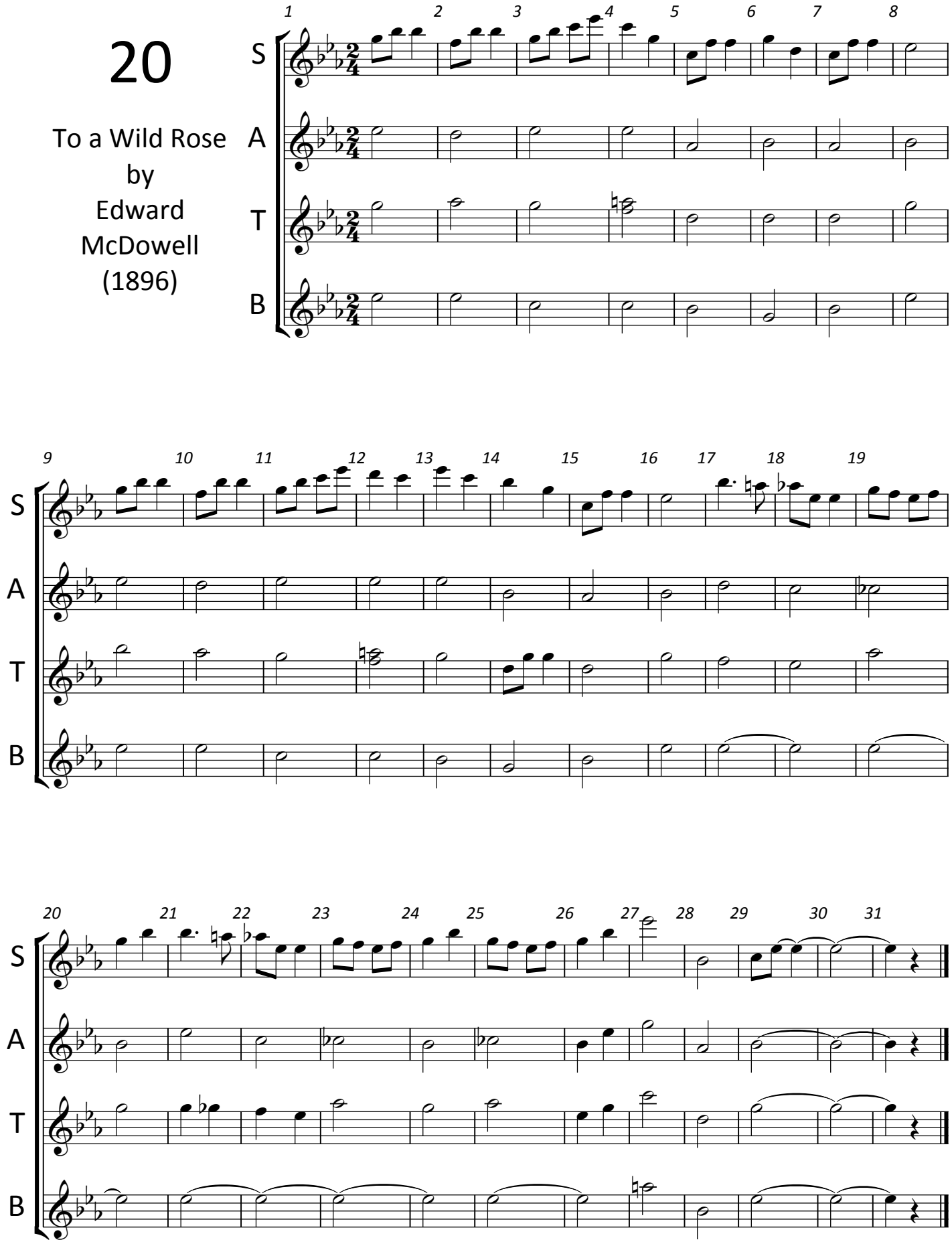
19

Prelude No. 20
Opus 28
by
Frederic Chopin
(1839)



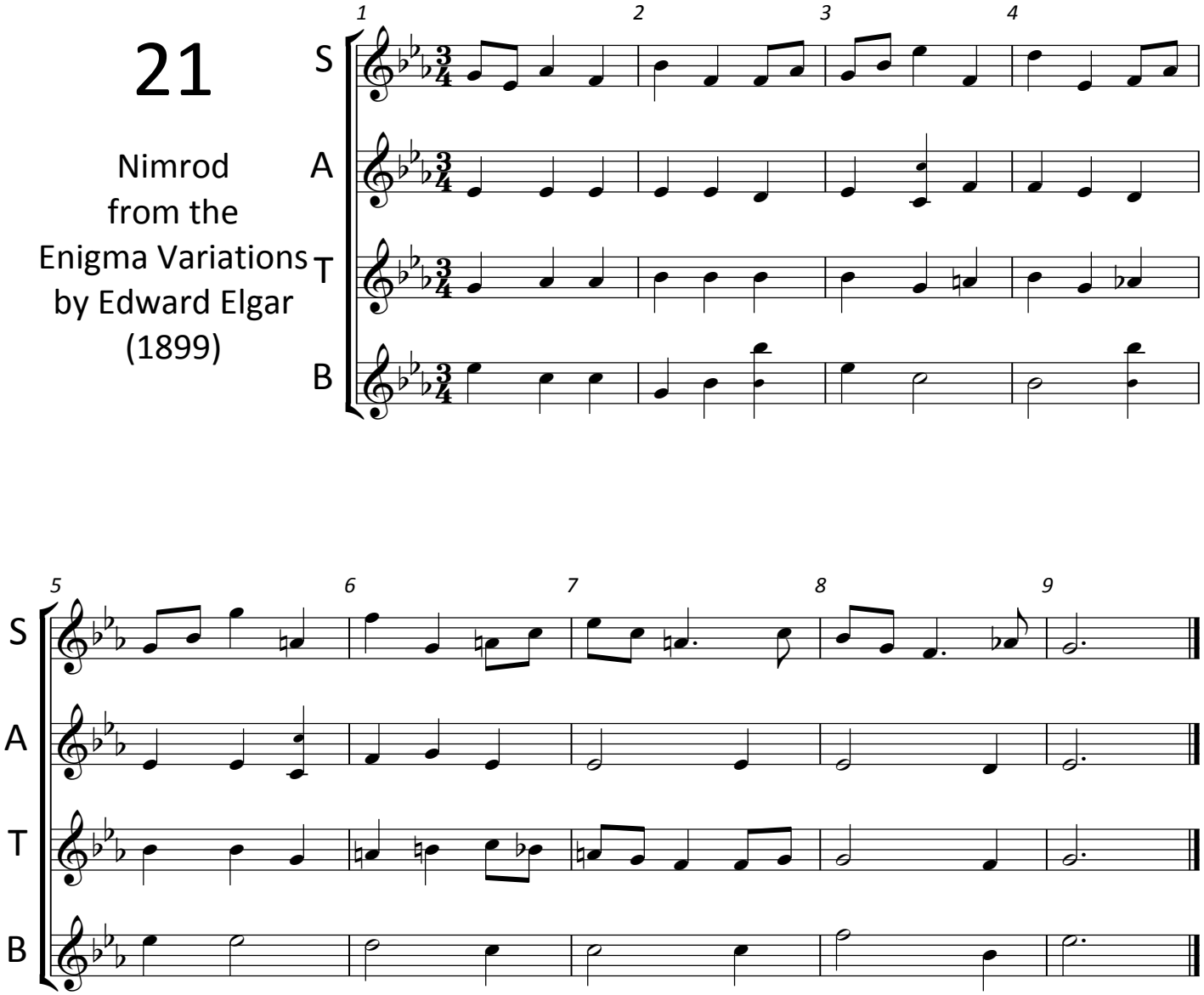
20

To a Wild Rose
by
Edward
McDowell
(1896)



21
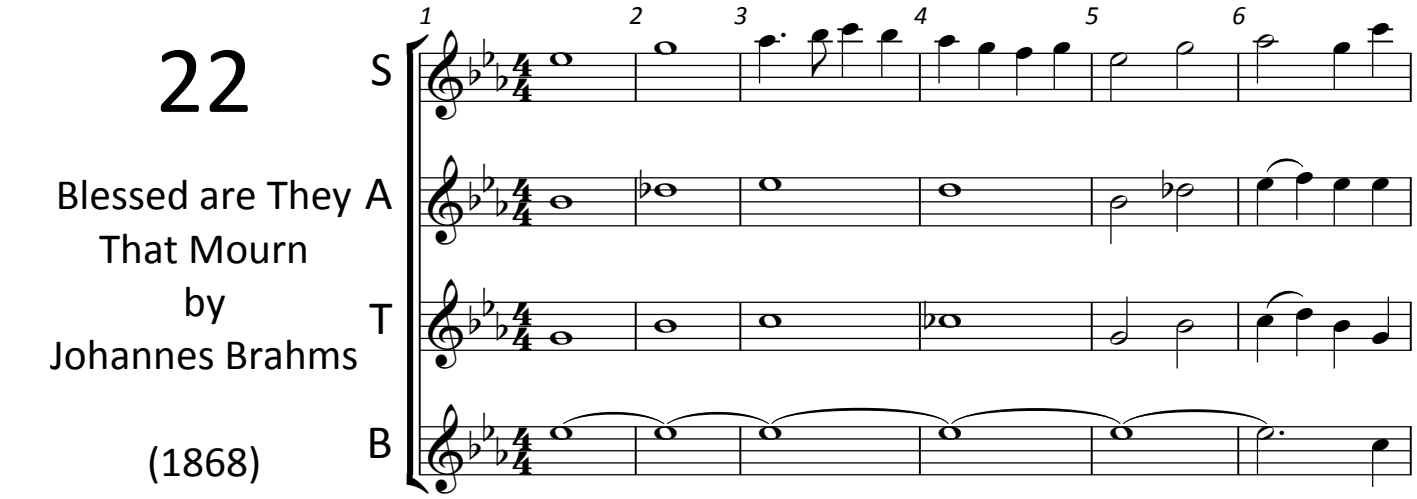
Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)
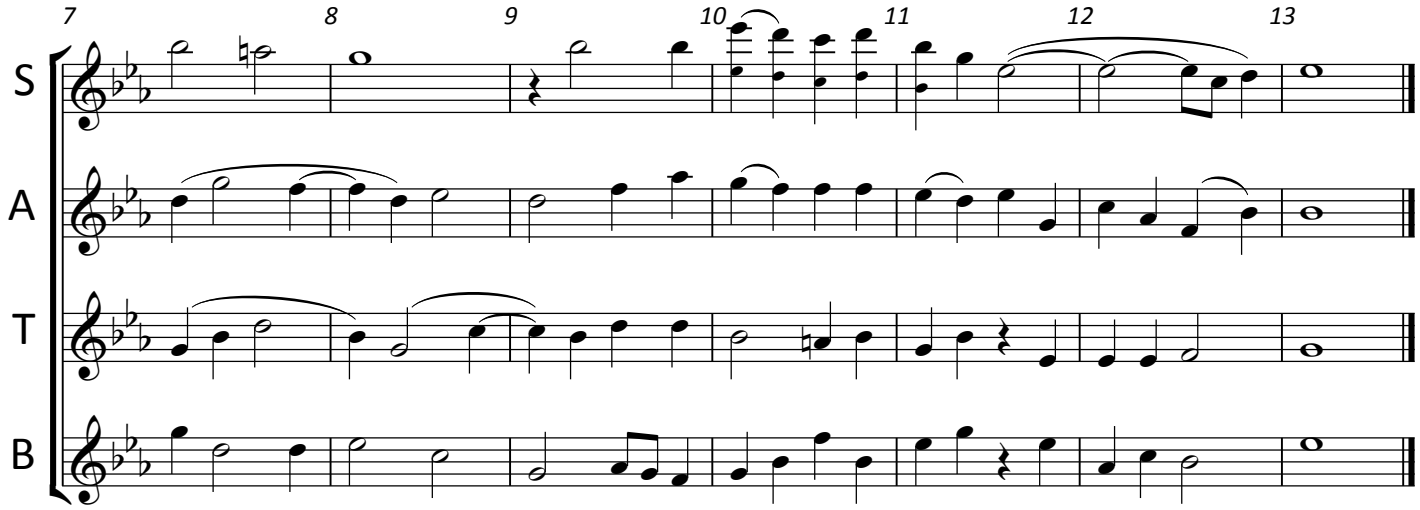


22

Blessed are They
That Mourn
by
Johannes Brahms
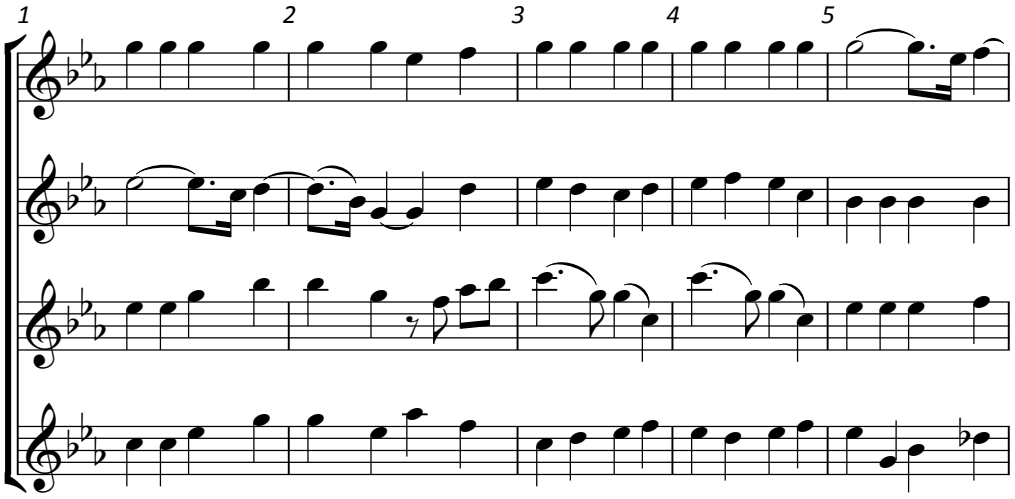
(1868)
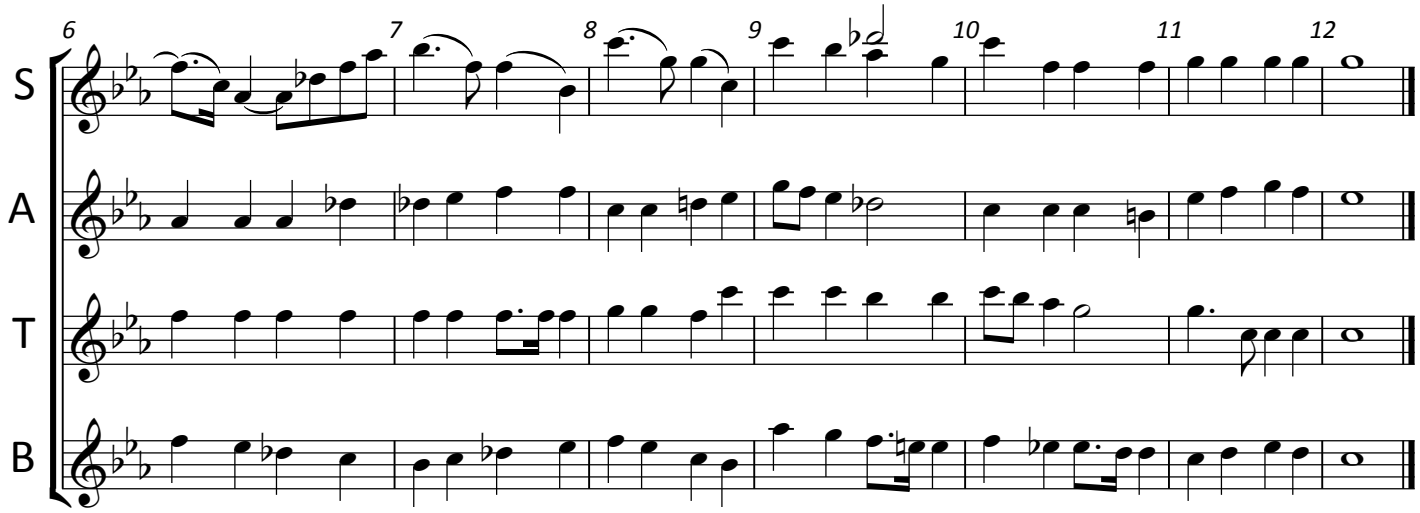




23

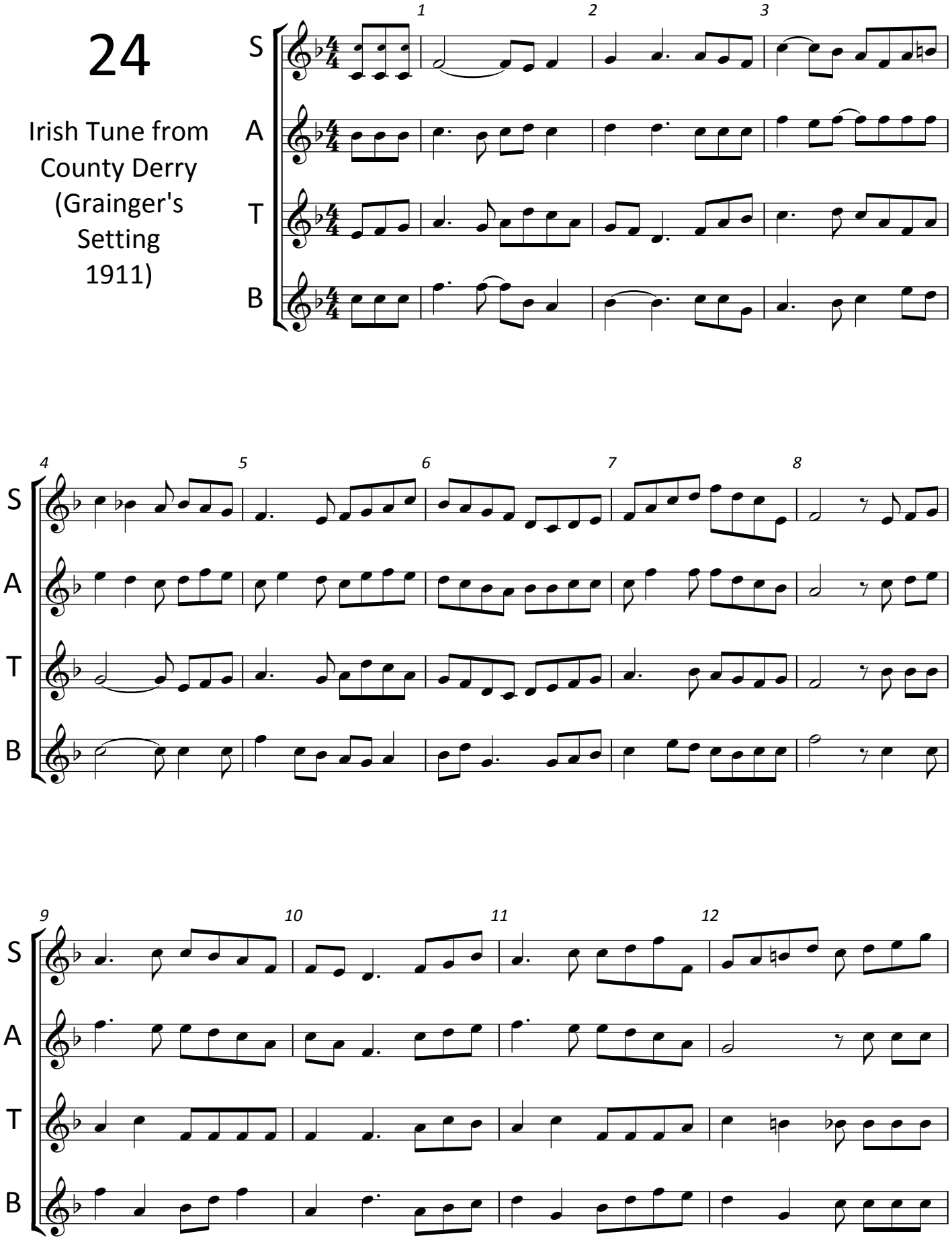
Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)
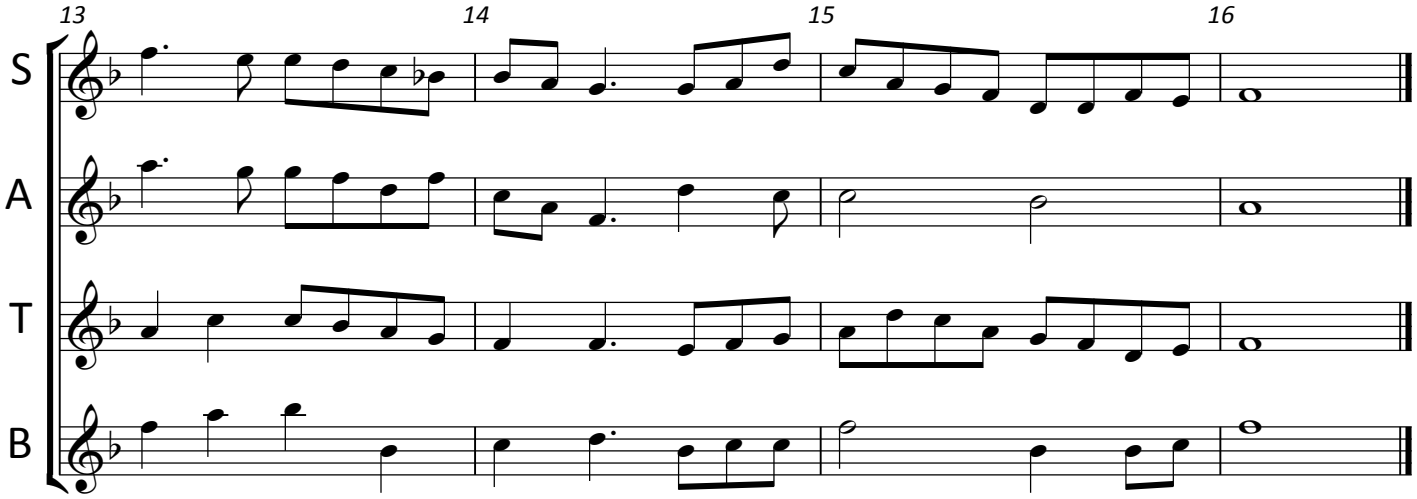




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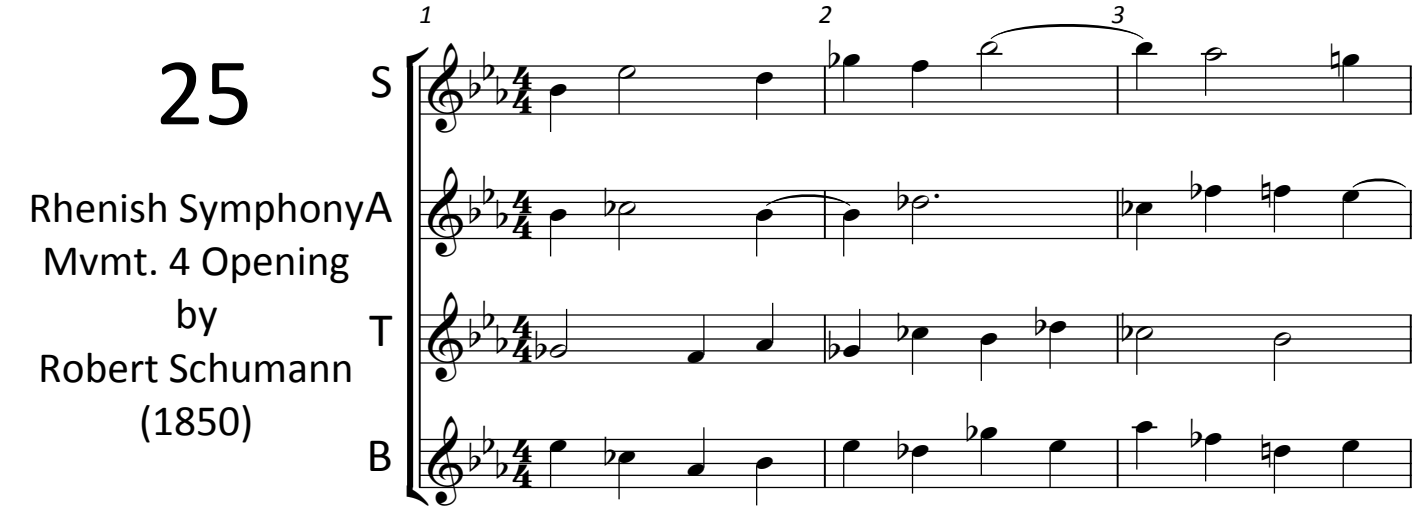
Irish Tune from County Derry (Grainger's Setting 1911)
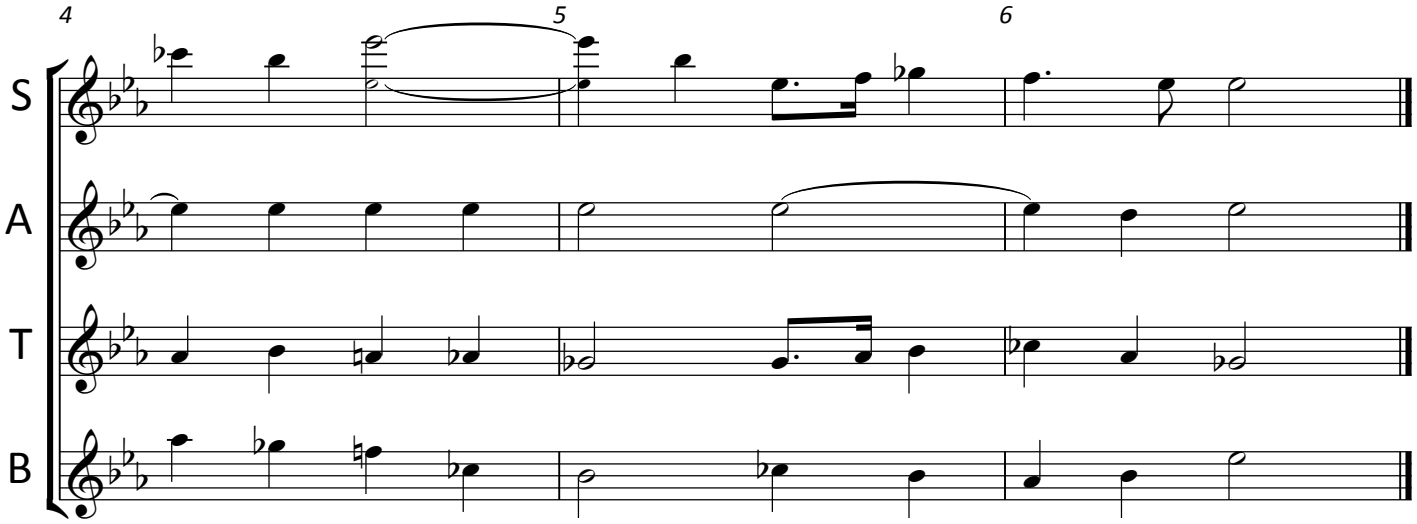




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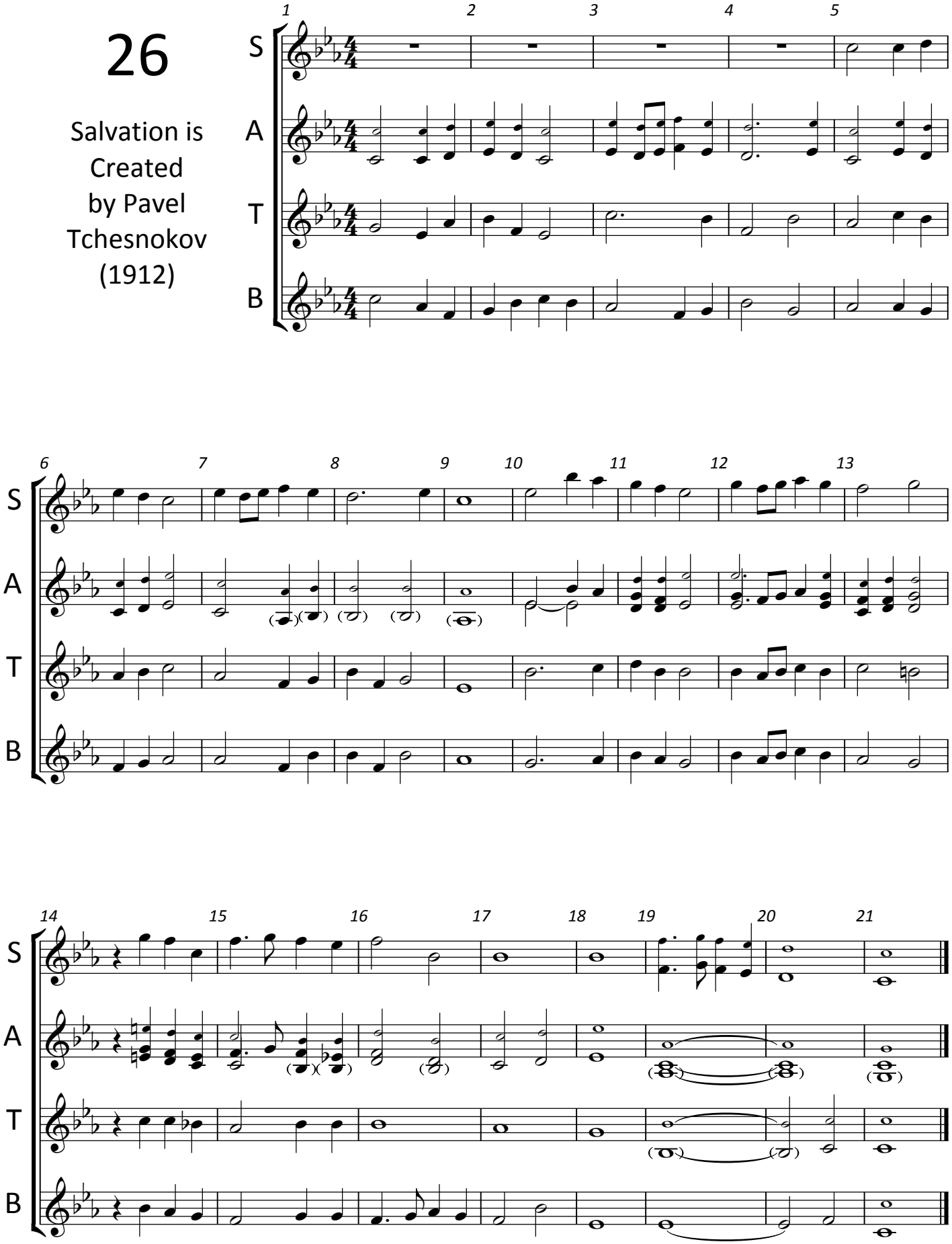
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





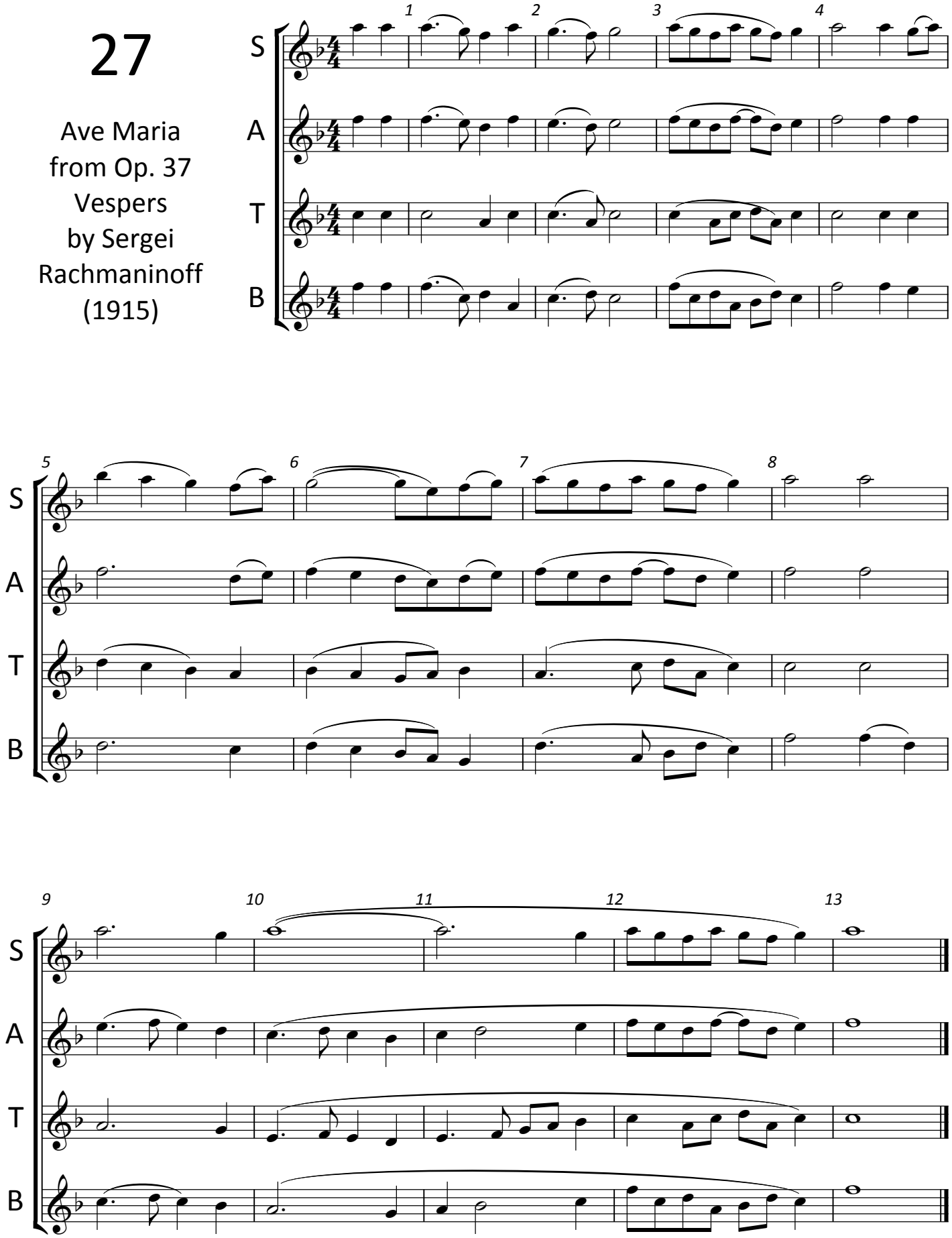
26

Salvation is Created by Pavel Tchesnokov (1912)
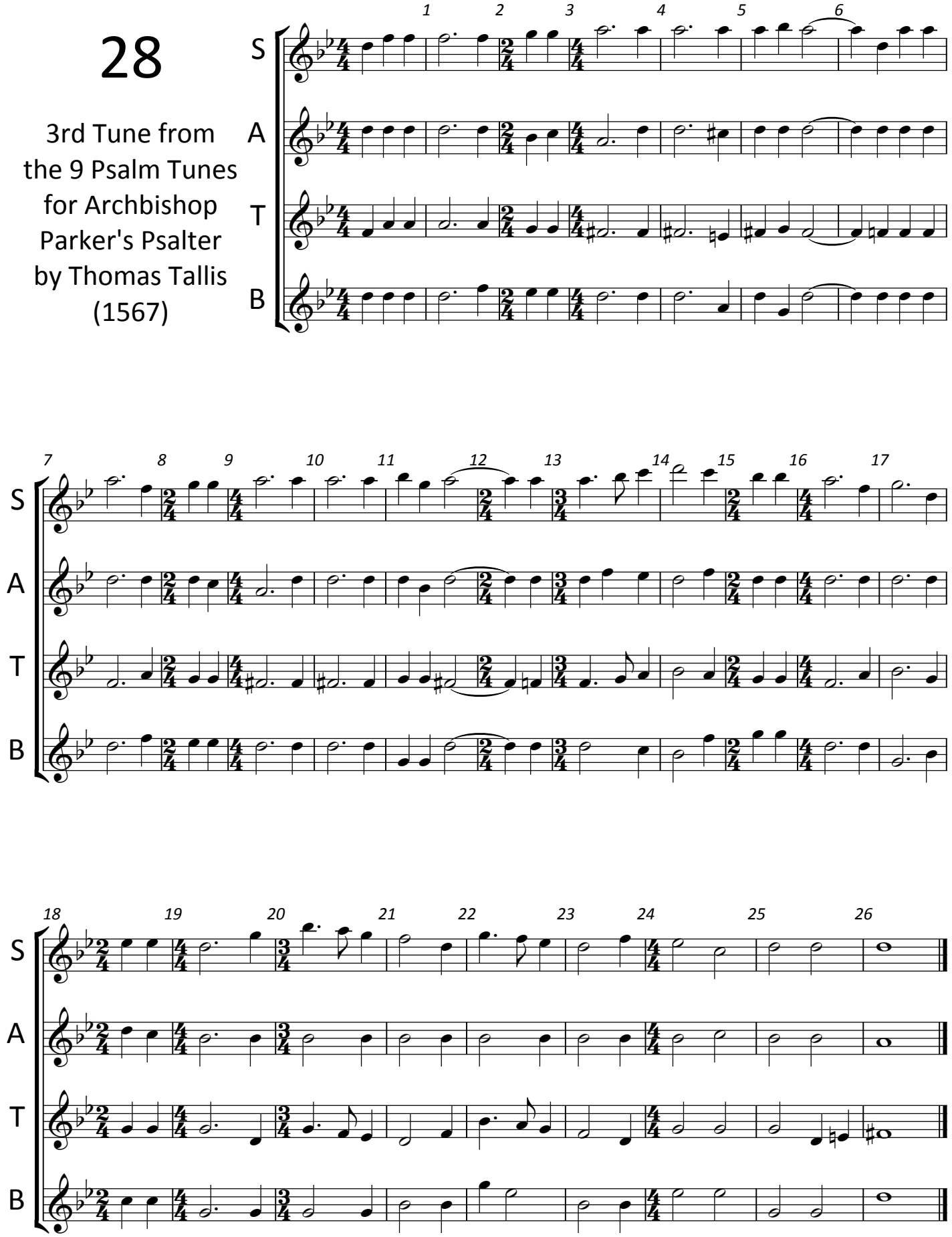


27

Ave Maria
from Op. 37
Vespers
by Sergei
Rachmaninoff
(1915)
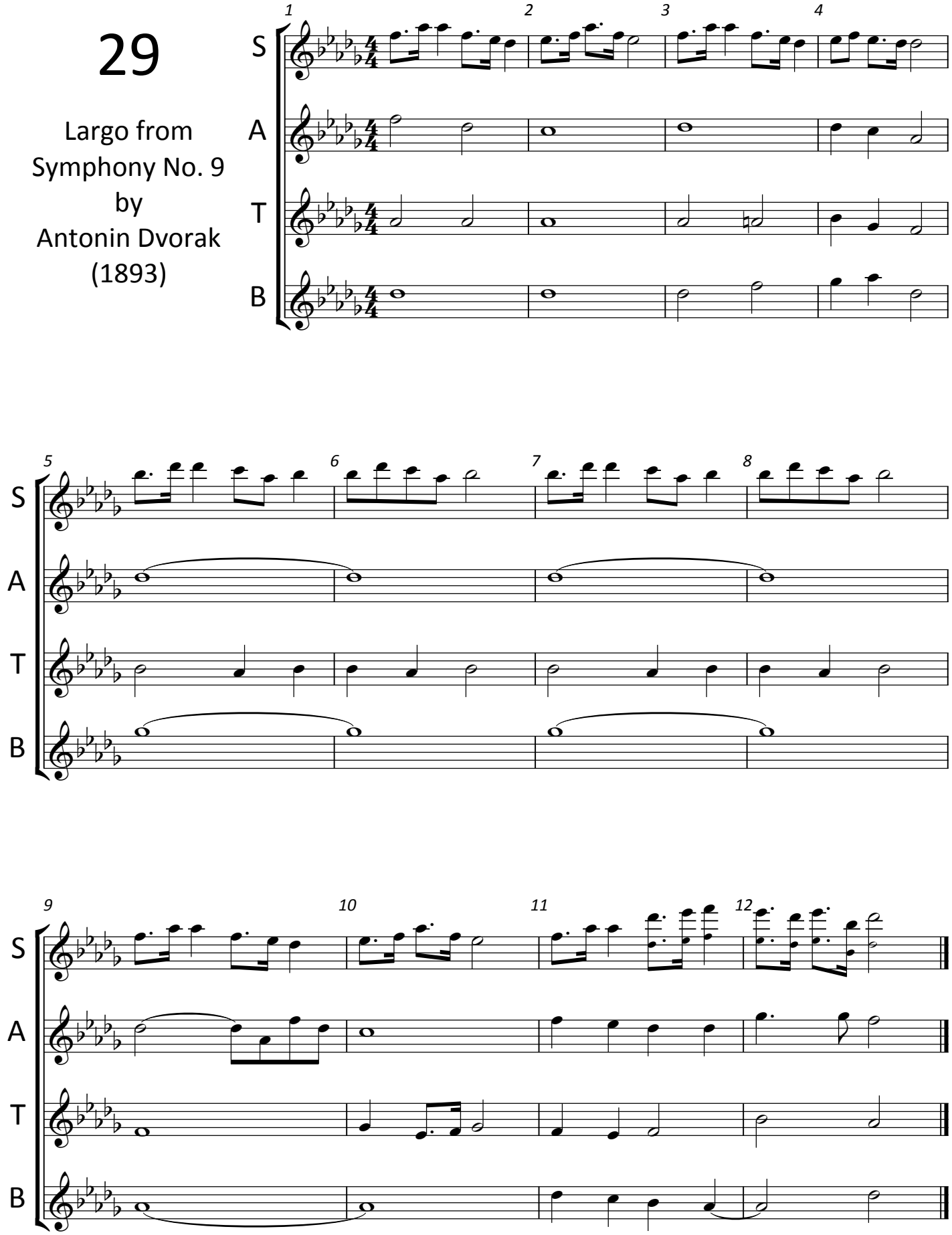


28

3rd Tune from the 9 Psalm Tunes for Archbishop Parker's Psalter by Thomas Tallis (1567)
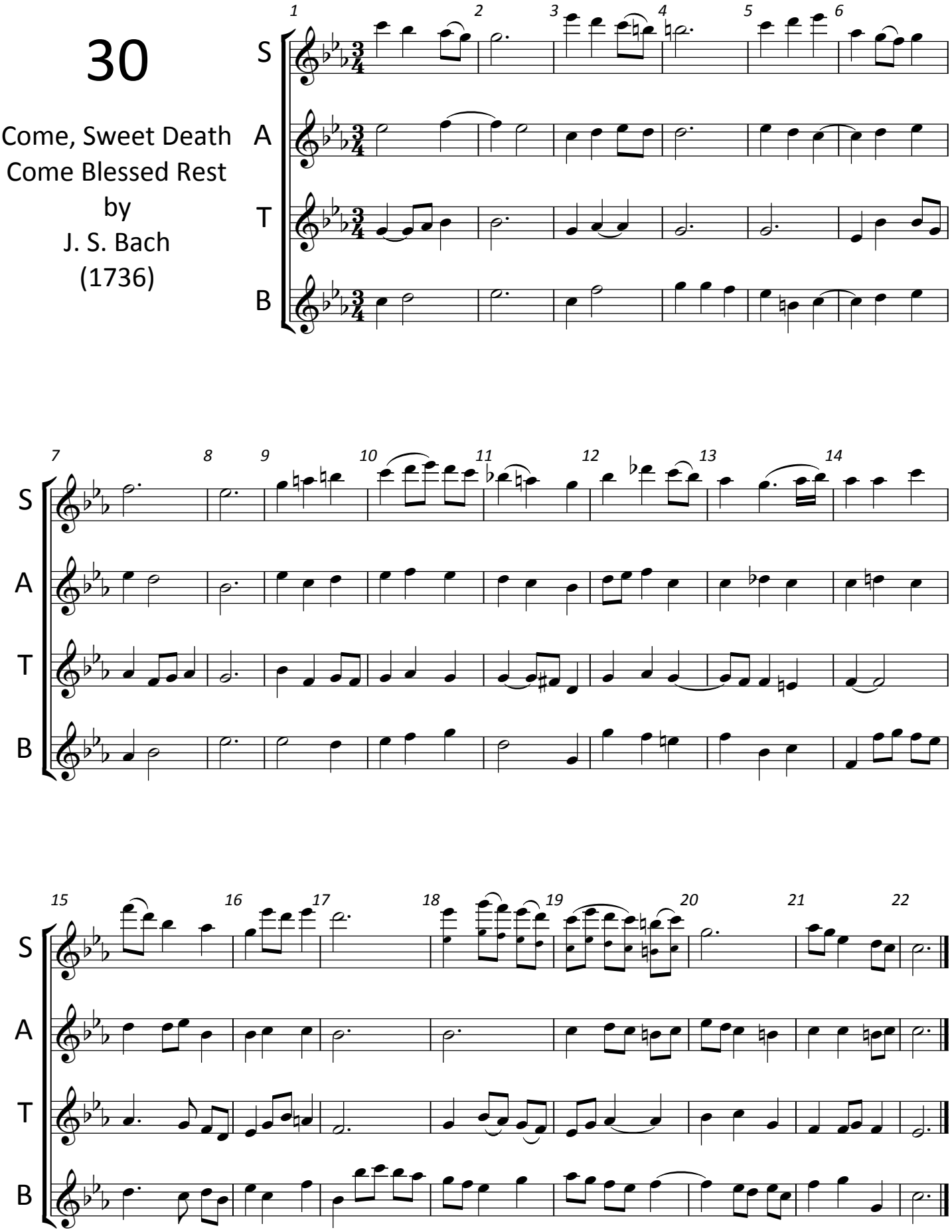


29

Largo from
Symphony No. 9
by
Antonin Dvorak
(1893)



30

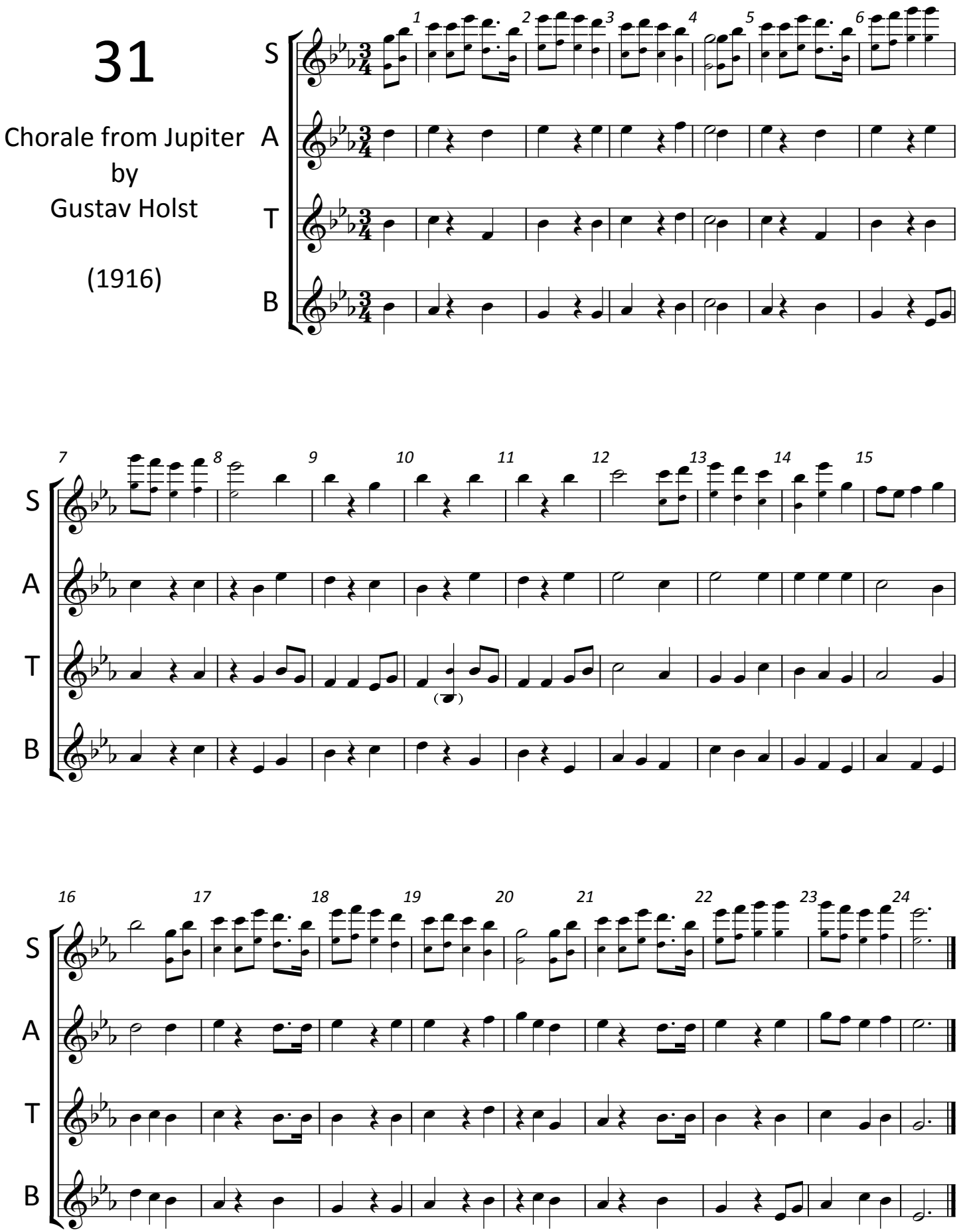
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31
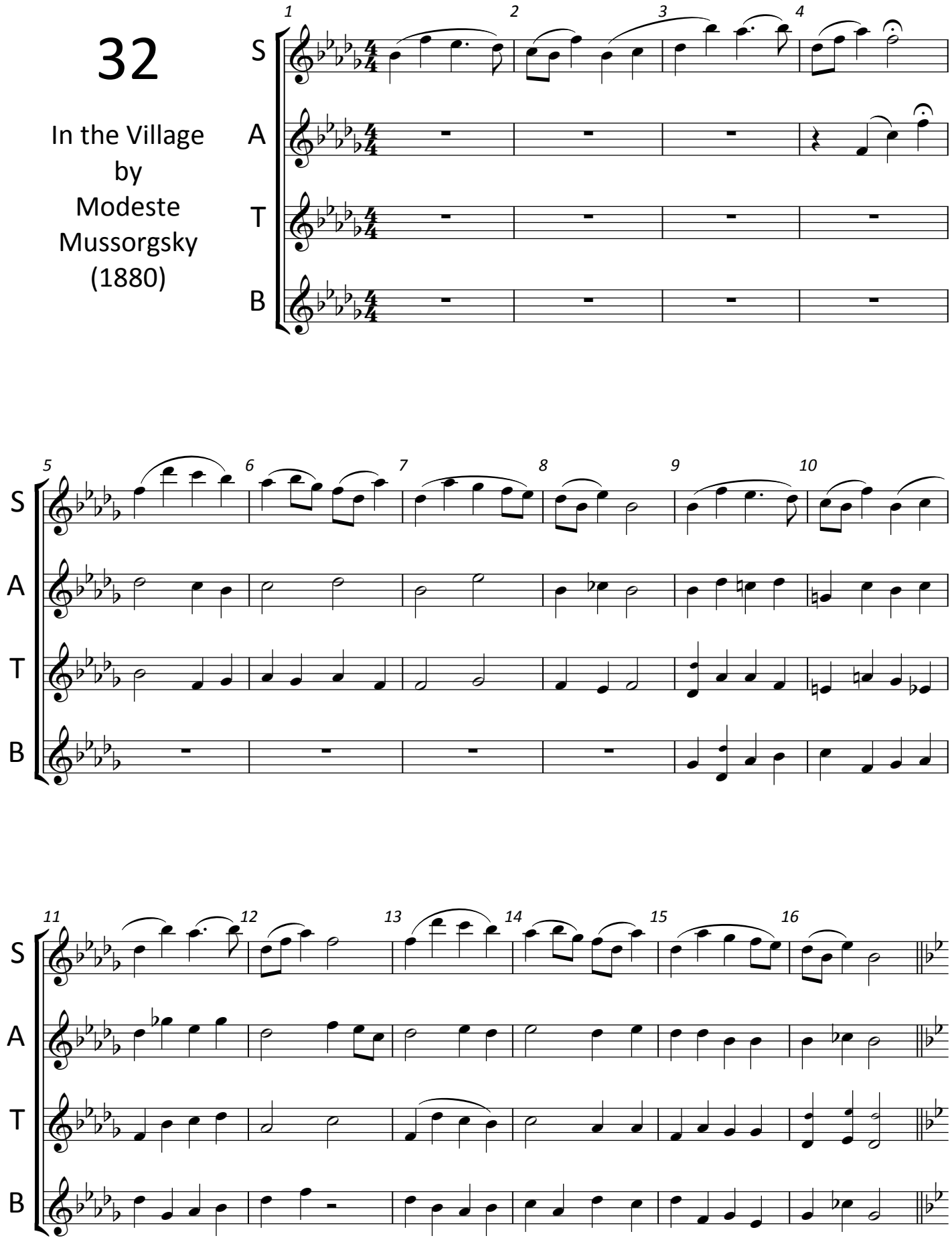
Chorale from Jupiter
by
Gustav Holst
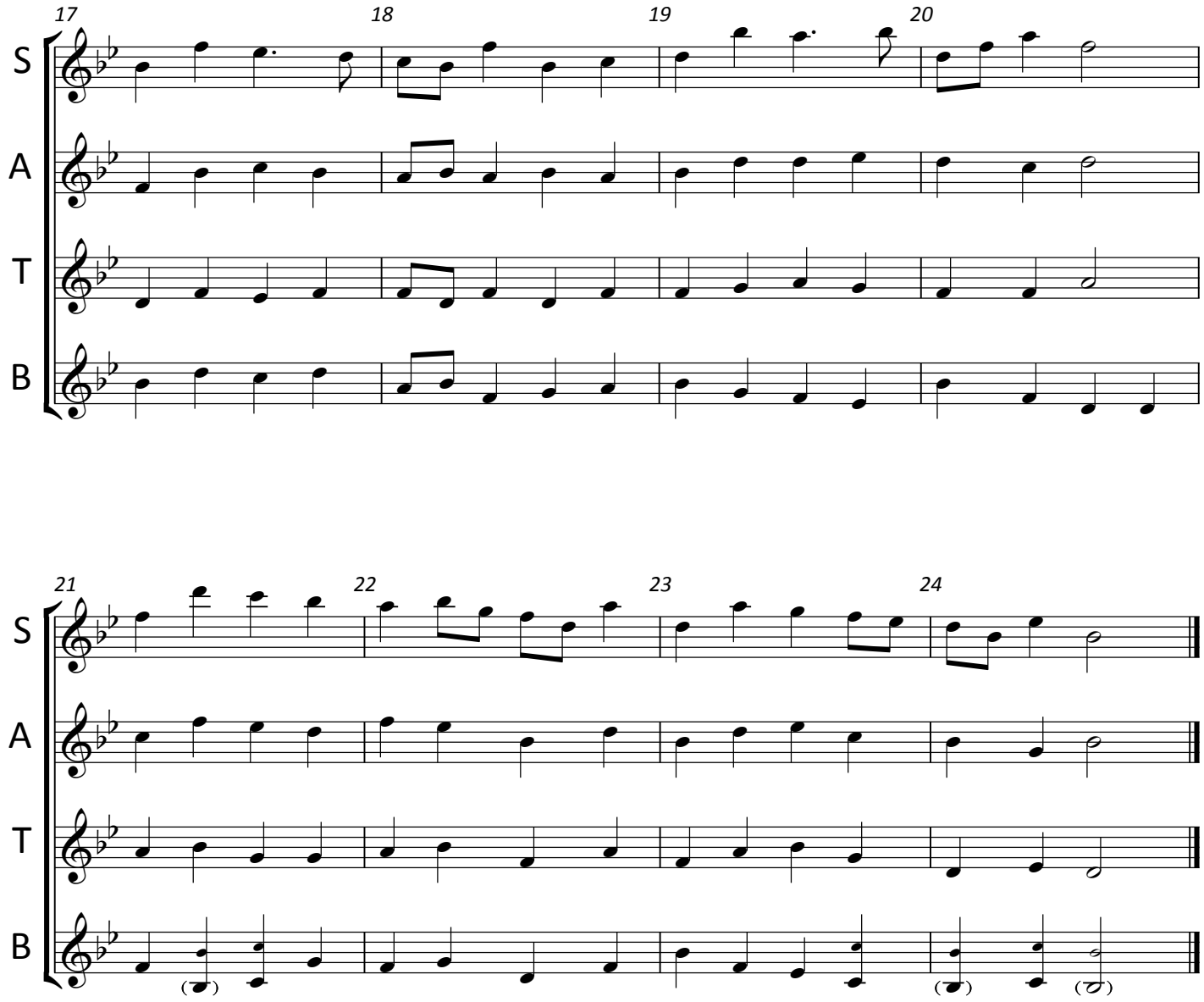
(1916)



32
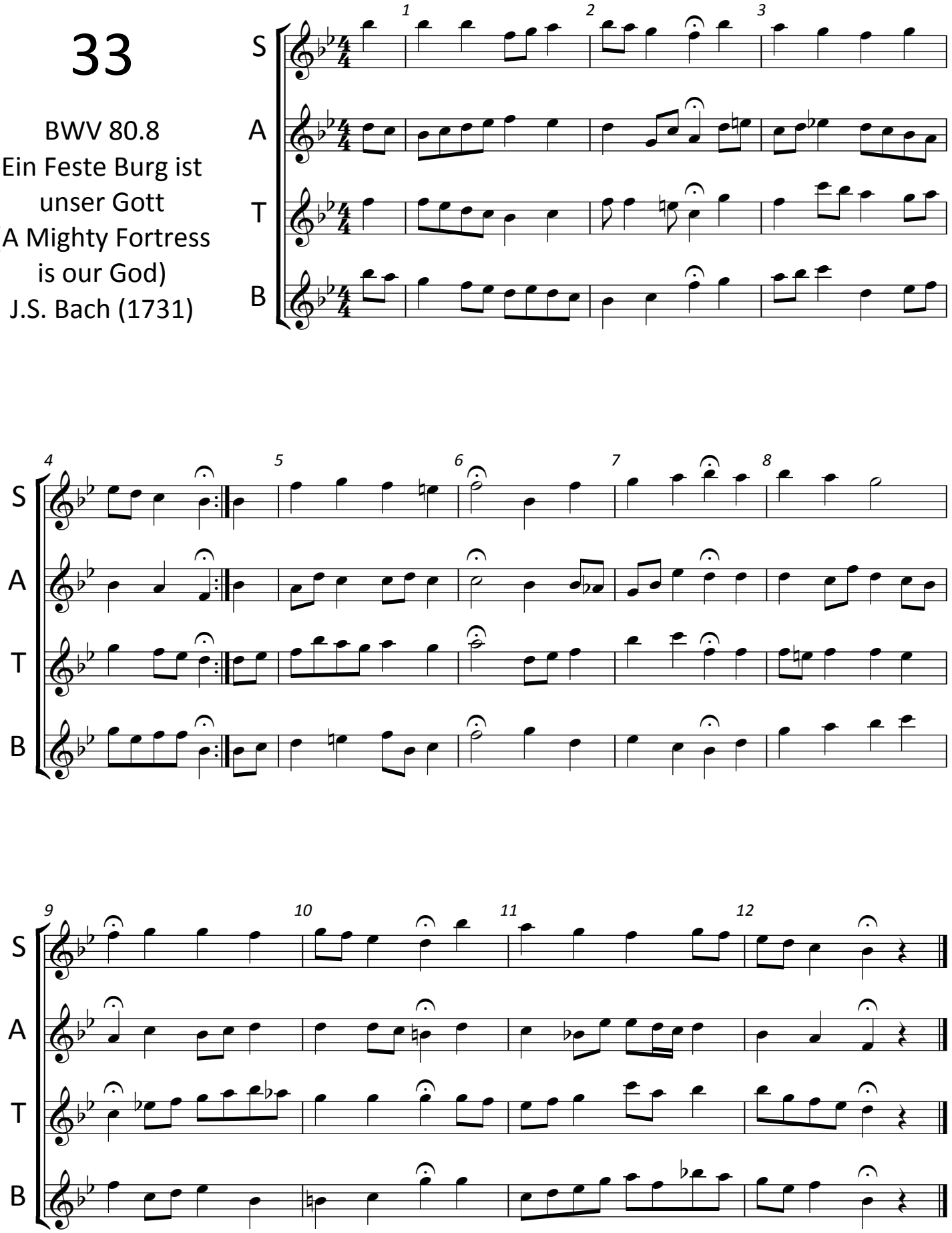
In the Village
by
Modeste
Mussorgsky
(1880)




17
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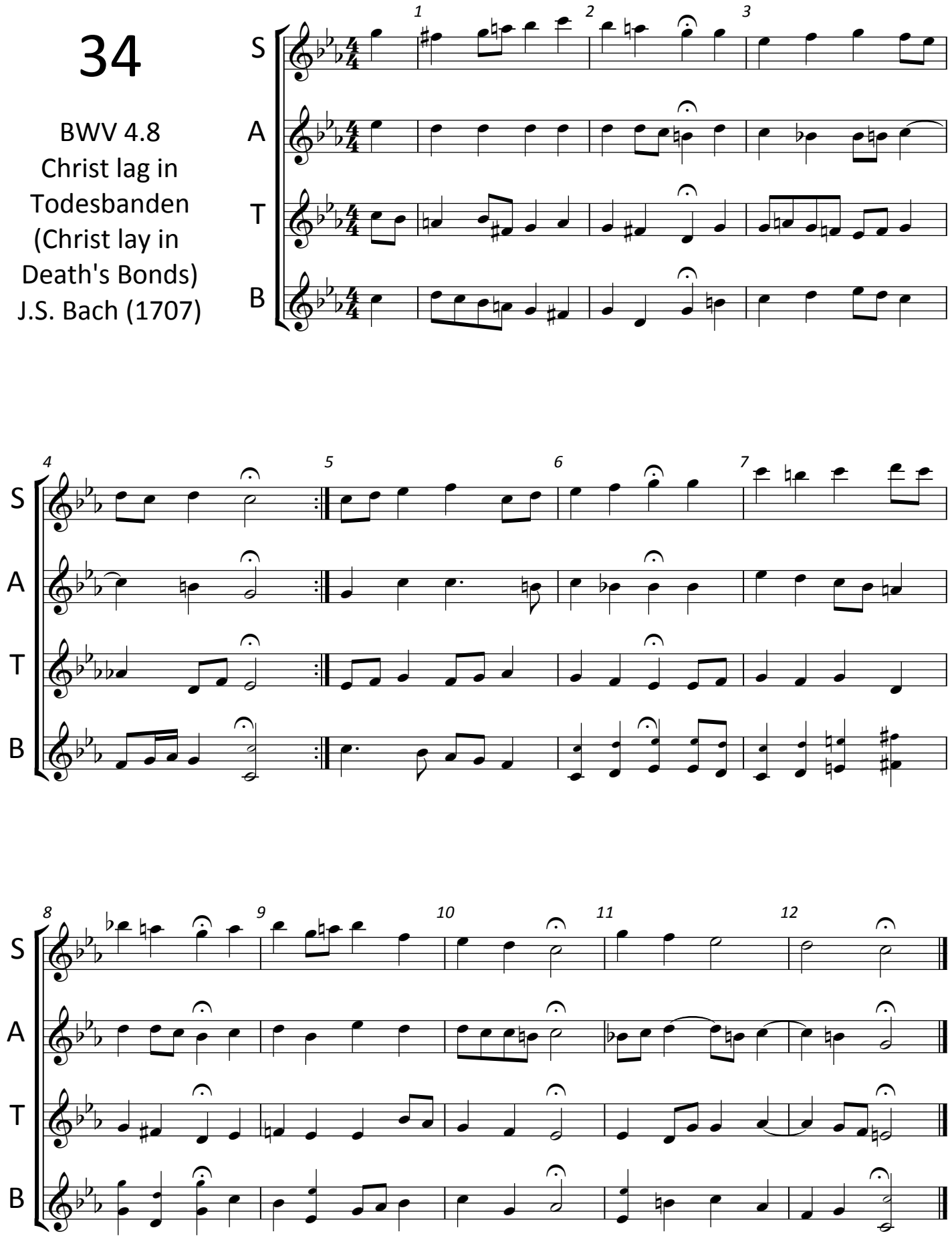
33

BWV 80.8
Ein Feste Burg ist unser Gott
(A Mighty Fortress is our God)
J.S. Bach (1731)
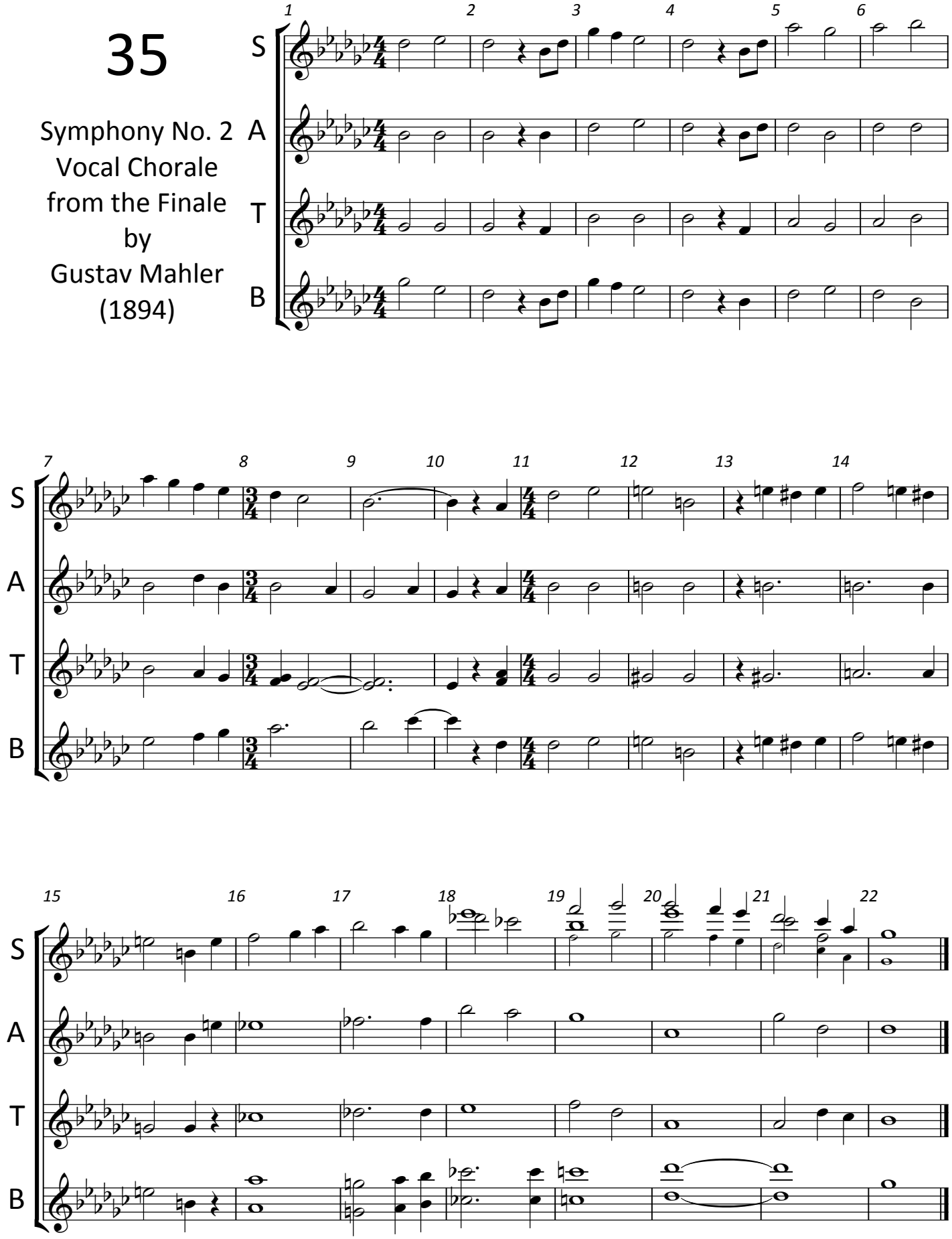


34

BWV 4.8
Christ lag in
Todesbanden
(Christ lay in
Death's Bonds)
J.S. Bach (1707)
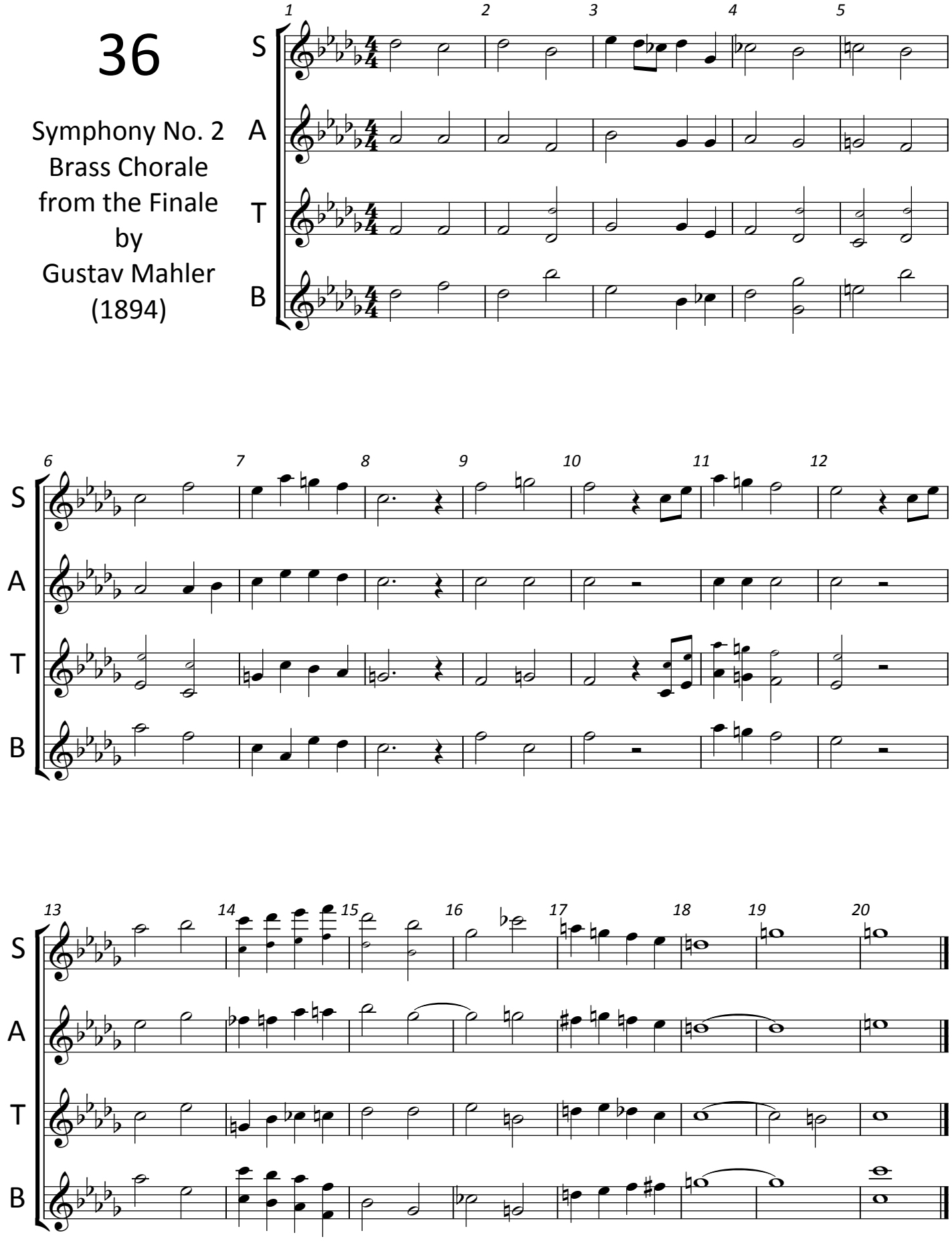


35

Symphony No. 2
Vocal Chorale
from the Finale
by
Gustav Mahler
(1894)



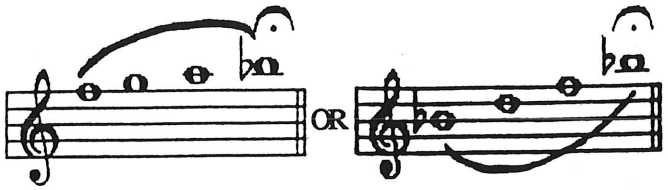
36

Symphony No. 2
Brass Chorale
from the Finale
by
Gustav Mahler
(1894)

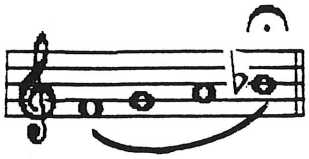


TUNING NOTES FOR LENGTH ADJUSTMENT

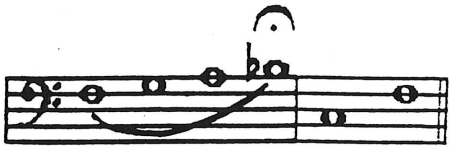
FLUTE - If the flute is sharp, you can pull at the head joint. Do not pull over 1/4 inch. Check the embouchure hole to make sure that it is 1/3 covered.



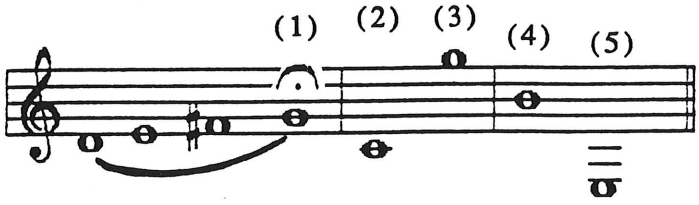
OBOE - The Bb is the best note to use.



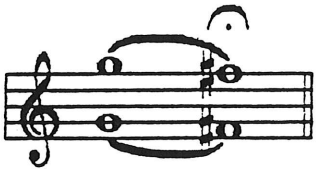
BASSOON - Tune to the Bb as well as the C and the F.



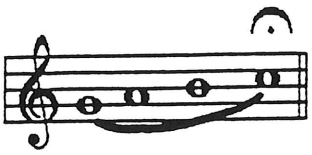
CLARINET - Pull the barrel for G (1). Check the middle joint for C (2) and G (3). Check the bell for B (4) and E (5).



Eb SAXOPHONES - Tune to the top F# and low F# as they are the best on the horn. Check the C also.



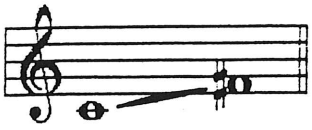
Bb TENOR SAXOPHONE - Tune to the C on the staff.



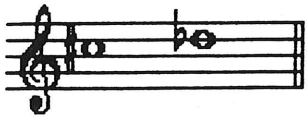
FLUTE

Possible Adjustments for Selected Pitch Tendencies

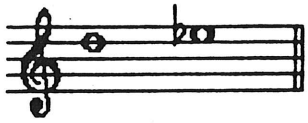
Before adjusting always check the head joint with a tuning rod so that the mark on the tuning rod is exactly in the center of the embouchure hole. Don't use too much left hand pressure as this causes flatness.



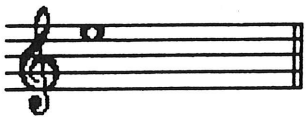
Usually flat - Be careful to keep the head up and listen carefully.



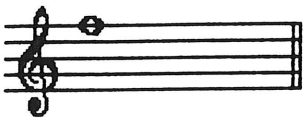
Extremely sharp - This note may be lowered by adding 2nd and 3rd fingers of each hand.



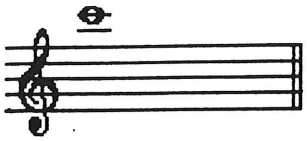
Flat - Both notes have a tendency to be flat - keep the head up and increase breath pressure. Relax the left hand so excessive pressure is not used. If necessary, add the 2nd trill key to raise the pitch.



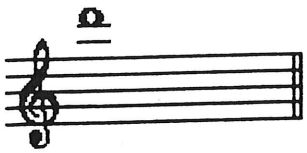
Flat - Add the 2nd trill key in the right hand just below the 2nd finger to raise this note.



Flat - Add the lst trill key in the right hand to raise this note.
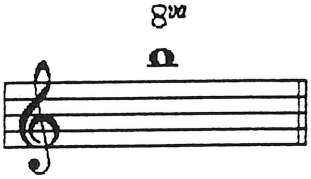


Sometimes flat and not secure - Finger a 4th space E and raise the left hand thumb for a secure note that will sound the upper C.



Usually flat - Keep the head up and listen carefully.



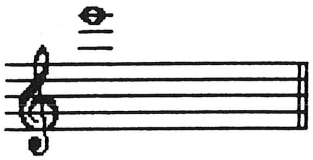
Very sharp - To lower the note the best sound is to roll the flute in. This pitch can be fingered the same as the 4th space Eb if the player is immature and you still get the note in tune. (Expert flute instructors would probably shudder at this fingering.)



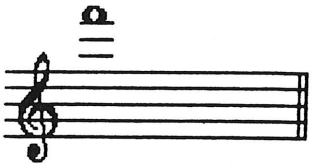
Sharp - Use thumb 1,3,6 and both trill keys

FLUTE (Continued)
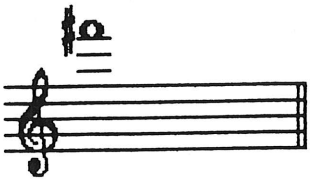
Possible Adjustments for Selected Pitch Tendencies



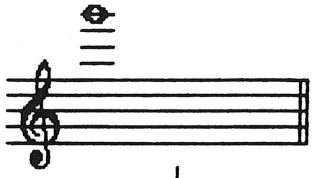
Sharp - Lower this note by not using the Eb key in the fingering.



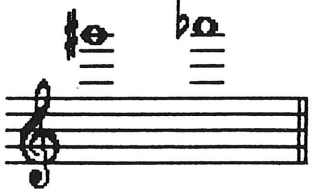
Sharp - Add the 3rd finger of the right hand to lower the pitch, Usually this adjustment is made only for full ensemble playing. If you want to lower the pitch, direct the air downward.



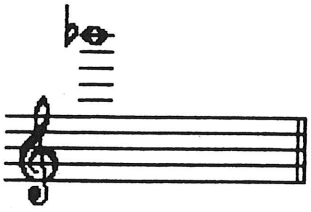
Sharp - Finger this note with the 2nd finger of the right hand rather than the 3rd finger.



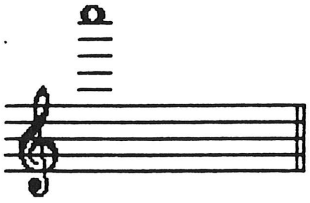
Sharp - Add the 2nd and 3rd finger of the right hand to lower the pitch.



Very sharp - Add 2nd and 3rd finger of the right hand to lower the pitch and give the note a better response.



Flat - Be sure the fingering is correct. Finger with left hand thumb but no lst finger in left hand, and right hand lst finger and lst trill key but no Eb key.



Sharp - If you have a French model, you can half-hole the 5th finger or add the thumb.