

ex171

1,500

Trevor Wye

A Beginner's Book *for the* **Flute**

Part One



ex171

412

NOVELLO

Borough Green, Sevenoaks, Kent

Cat. No. 12 0584 06

PREFACE

Any new book appearing on the market usually boasts of new ideas and new format. This book is no different in this respect though it does incorporate all the well-tried recipes of the past.

Technically, the flute is the easiest of the woodwind instruments and one which lends itself most readily to being learnt chromatically. It is easier for a beginner to play in different keys, provided that the learning of each new note is given equal emphasis.

The general outline of this book is, therefore, to encourage:

- (a) enjoyment of flute playing and music making in the broadest sense.
- (b) familiarity with the lesser-known keys which, in turn, results in easier access to orchestras and ensembles.
- (c) the formation of a firm low register, the foundation to a good tone throughout the compass of the flute.
- (d) solo and ensemble playing.

The 72 numbered pieces (1-42 are in PART I, the rest in PART II) in this book can mostly be played either:

- 1) as a solo
- 2) as a duet
- 3) as a solo with piano
- 4) as a duet with piano
- 5) as a solo or duet with guitar accompaniment.

The book of piano accompaniments, in which chord symbols are given, are up to Grade VI (Associated Board) in standard (though many are easier), and is available separately.

The book is intended for both individual and group tuition. It can be used without a teacher if circumstances make this necessary though a pupil is strongly advised to consult a good teacher.

Many exercises and tunes are by the author.

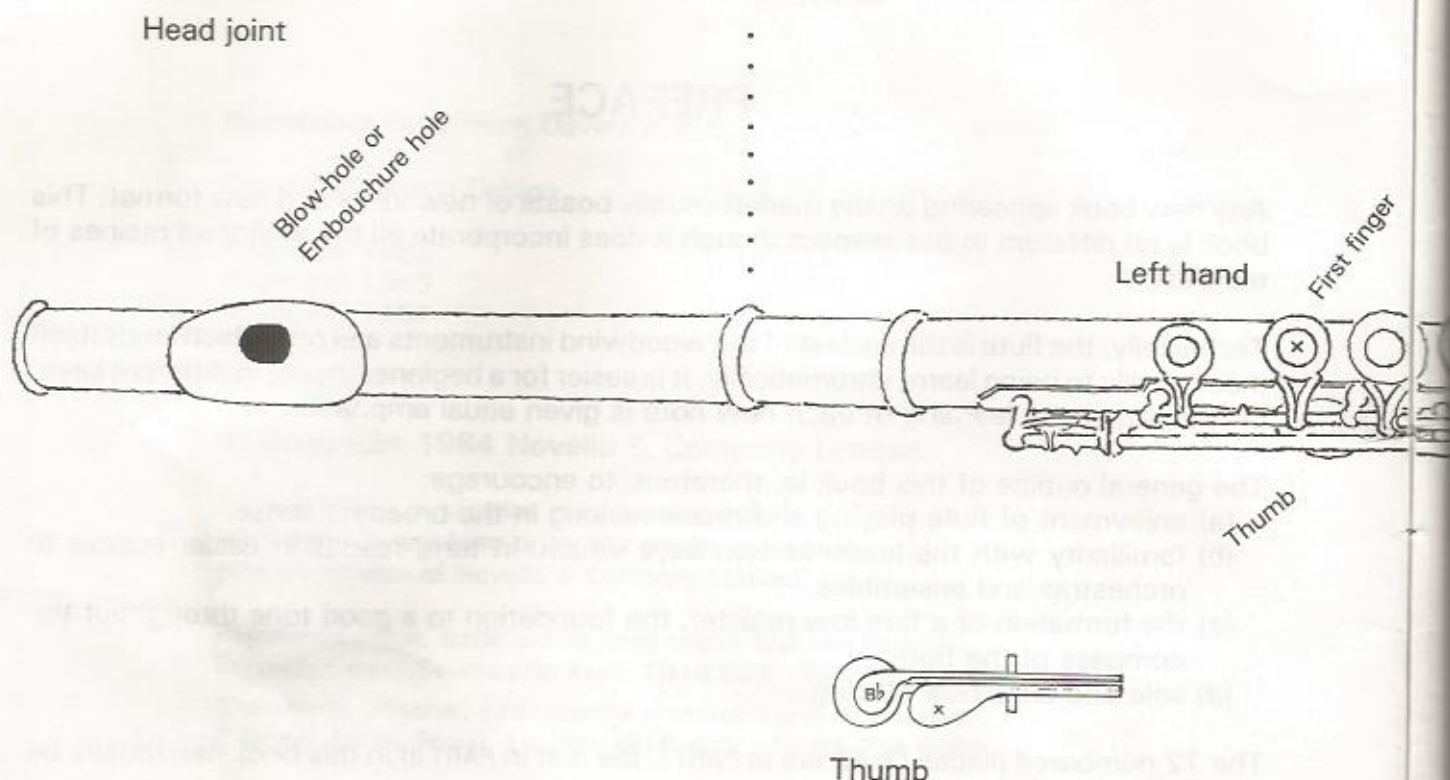
Piano accompaniments by Robert Scott with nine original pieces specially composed by Alan Ridout.

Finally, I acknowledge with grateful thanks, the players and teachers who have advised me on the preparation of this book:

Lucy Cartledge, Catharine Hill, Malcolm Pollack, Rosemary Rathbone, Alastair Roberts, Lenore Smith, Robin Soldan, Hilary Taggart, Stephanie Tromans, Lindsay Winfield-Chislett and Janet Way.

TREVOR WYE





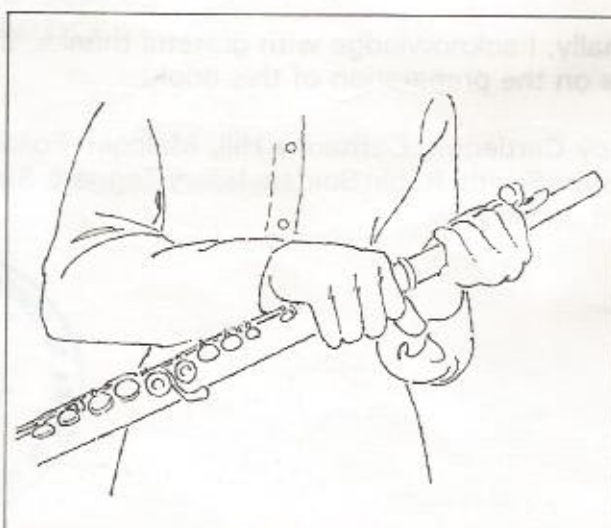
Blowing the headjoint

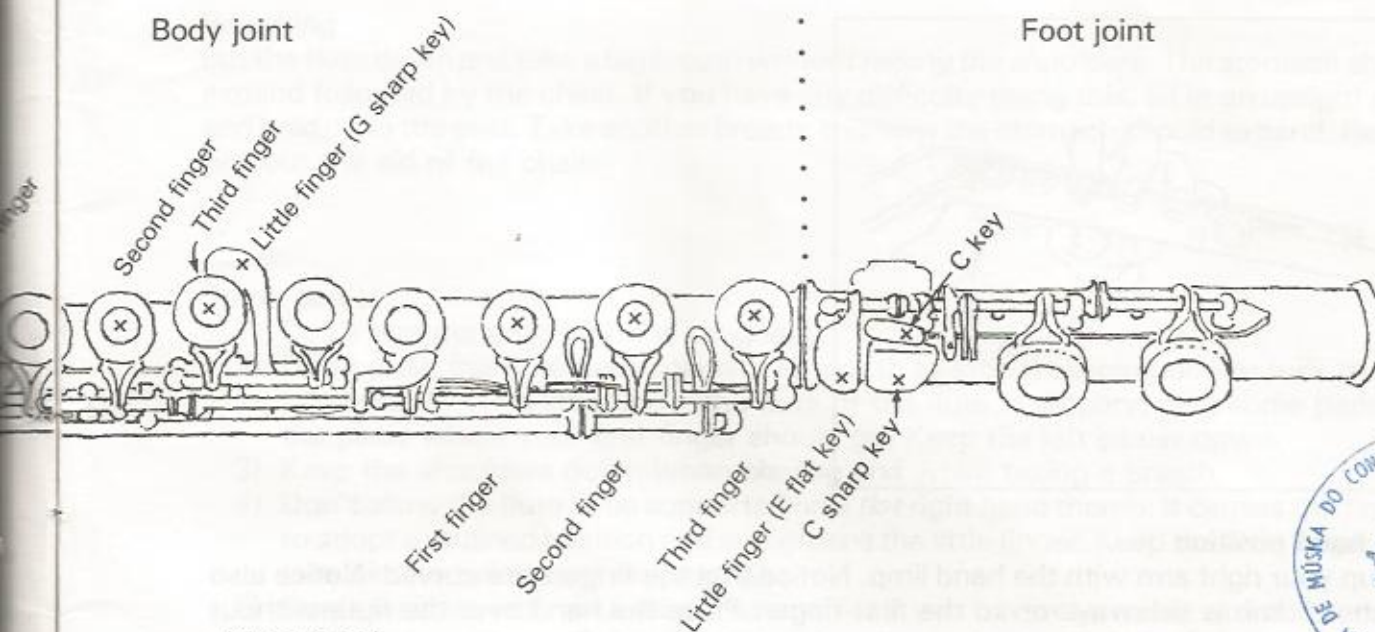
Take the headjoint and place the palm of the right hand across the open end of the tube to make it airtight. Place the lip plate against the lower lip so that less than half of the blow-hole is covered. The headjoint will be parallel with the lips. Bring the lips together and blow across the hole.

When a sound has been made, take the right hand away and try again. Be patient if you do not get an immediate result.

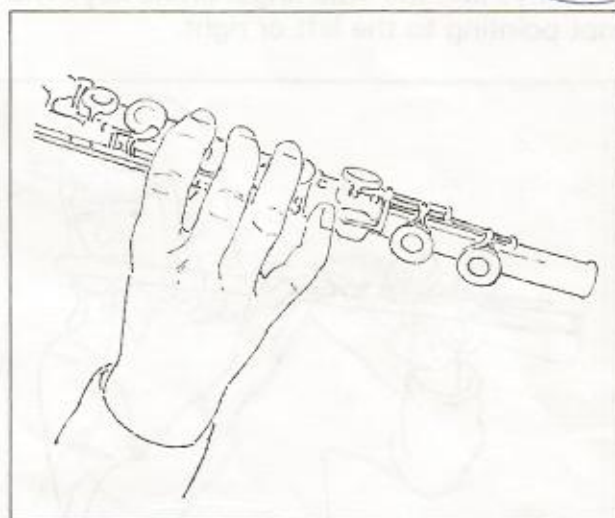
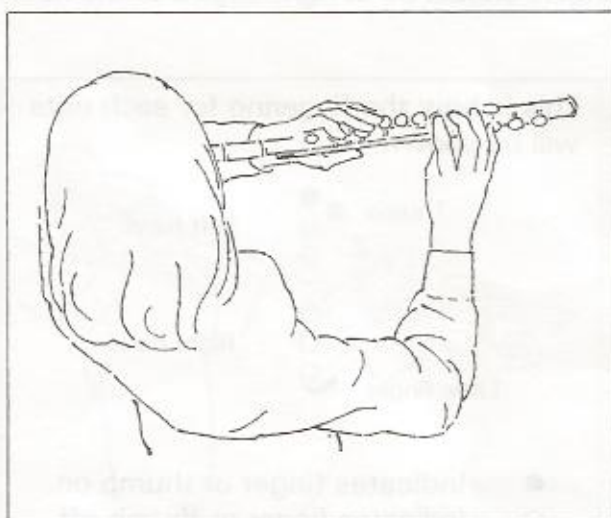
Try not to lose too much air.

Try to keep the sound steady. Repeat the above starting the note with the tongue as if making the syllable *te*. Do not end the note with your tongue. When successful: assemble the flute holding it as in the above diagram. See that the blow-hole is in line with the key for the first finger of the left hand. Note the footjoint position.

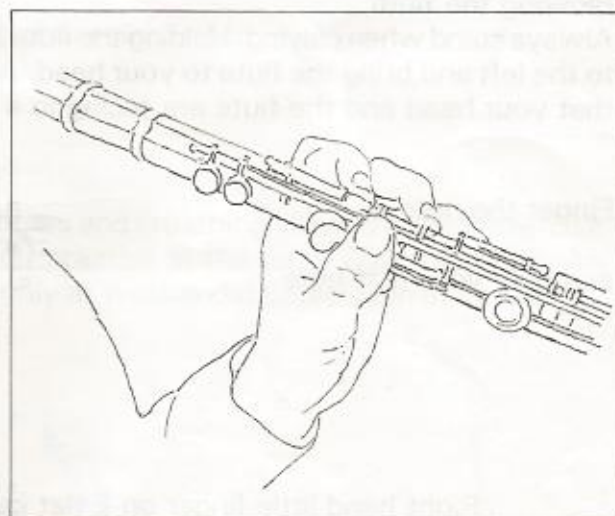
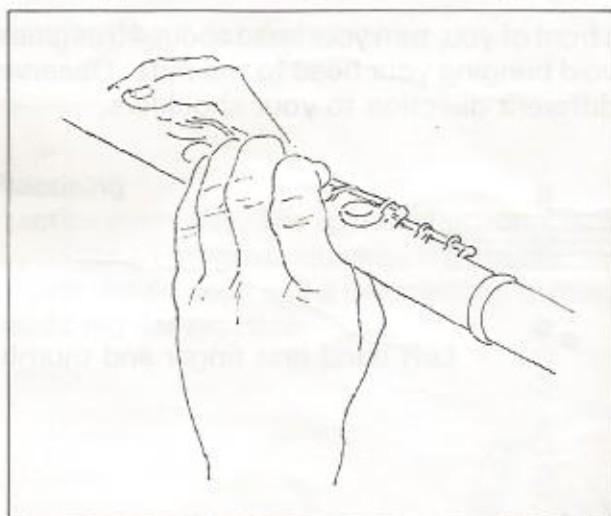




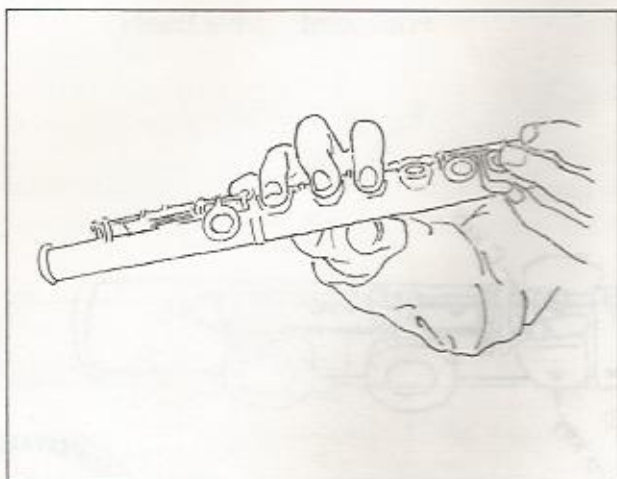
Right hand



Study the pictures: notice the angle of the flute in relation to the body. Place the right and left hands on the flute as in the drawings above. Place your fingers on the flute as in the drawings above. Keep the little finger curved.



The left hand first finger curves under the flute to support it whilst the fingers curve over the keys. Notice the left hand thumb. Keep the thumb on the right lever.

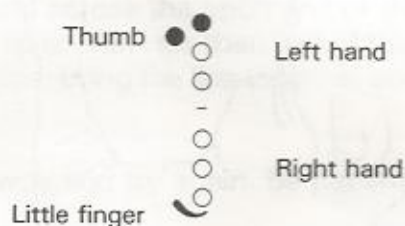


Right hand position

Hold up your right arm with the hand limp. Notice that the fingers are curved. Notice also that the thumb is sideways-on to the first finger. Place the hand over the flute without changing this relationship between the thumb and the hand. Place the curved fingers on the keys and the little finger on its key. The fingers should be at right angles to the flute: not pointing to the left or right.



This is how the fingering for each note will be shown.



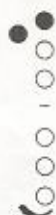
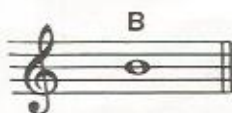
- Indicates finger or thumb on.
- Indicates finger or thumb off.
- ⤿ Put finger on key.

Blowing the flute

Always stand when playing. Holding the flute in front of you, turn your head about 45 degrees to the left and bring the flute to your head. Avoid bringing your head to the flute. Observe that your head and the flute are facing in a different direction to your shoulders.

Finger the note B

and play your first note.



Left hand first finger and thumb

Right hand little finger on E flat key

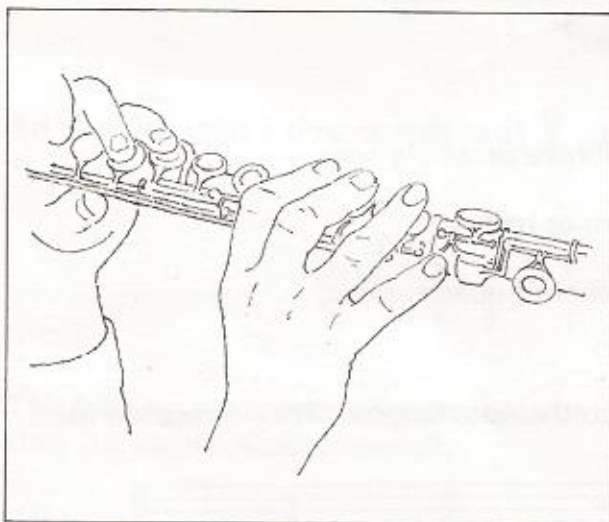
Try to relax your arms and shoulders.

Breathing

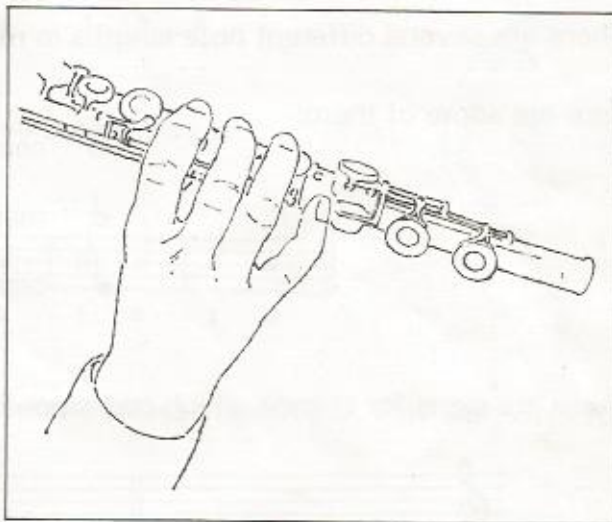
Put the flute down and take a big breath *without raising the shoulders*. The stomach should expand followed by the chest. If you have any difficulty doing this, sit in an upright chair and hold on to the seat. Take another breath: this time the stomach should expand. Repeat without the aid of the chair.

Some don'ts:

- 1) Don't *end* the note with the tongue.
- 2) Don't push the flute hard against the mouth to stop it slipping down: tuck the left hand first finger a little under the flute. If the flute is slippery, glue some paper on the place where your first finger should go. Keep the left elbow down.
- 3) Keep the shoulders down when playing and when taking a breath.
- 4) Don't allow the flute to be supported on a *flat* right hand thumb: it causes the fingers to adopt a strained position and straightens the little finger. Keep the little finger bent (see picture below and on page 3).
- 5) Don't practice with your music on a table: if you haven't a music stand, support it using picture hooks and paper clips, or prop it up on the inside of your flute case if necessary.



Incorrect right hand position



Correct right hand position

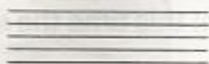
Practising


Practise every day. The lip muscles, tongue, fingers and breathing all need regular exercise if you are to progress quickly. If possible, try to practise at the *same time* each day. An athlete would soon pull a muscle if he trained only at weekends! Expression in music also needs regular practice.



Musical notes are named after the first seven letters of the alphabet.

They are placed on the *staff*:

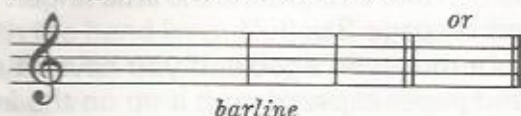


This sign  is called a *treble clef* and shows that the instrument playing

from the staff is a high or *treble* instrument such as the descant and treble recorders, the violin and the flute.

Music is grouped into *bars* to show rhythmic stress or accent.




The *barline* shows the beginning and end of each bar.



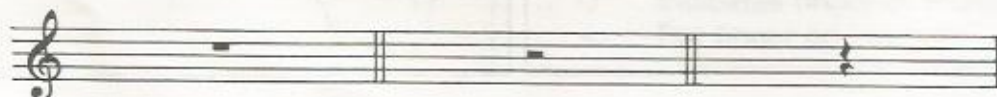
This final *double barline* (which may be thin or thick and thin) shows the end of a piece of music.

There are several different note lengths in music.

Here are some of them:

-  semibreve or whole-note
-  minim or half-note
-  crotchet or quarter-note

There are signs for silence which correspond to the note lengths. They are called rests.



semibreve
or whole-note rest

minim
or half-note rest

crotchet
or quarter-note rest

Time-signatures

A time-signature, in the form of a fraction, is printed at the beginning of each piece to tell you what note values to expect in each bar throughout the piece.

Example:

$\frac{2}{4}$ = two quarter-notes or crotchets in each bar.

$\frac{3}{4}$ = three quarter-notes or crotchets in each bar.

$\frac{4}{4}$ = four quarter-notes (crotchets) or two half-notes (minims) in each bar.

Now take up your flute and play the exercise below counting four crotchet beats in each bar. Play the notes for their full length. You will use only one note: B.



Play the next exercise; each *minim* has two beats. Play the minims for their full length.



Play the next exercise; the time-signature shows three crotchet beats in each bar.



An exercise with a time-signature of $\frac{2}{4}$; two beats in a bar.



The following exercises contain notes of different values in each bar. Play the notes for their full length. Count carefully.

(a)



(b)



(c)



A Final exercise which uses both notes and rests:

(d)

Play these exercises to develop a feeling for rhythm. They use only the one note you have learned: B. Do not end each note with the tongue.

If in doubt, sing the exercises, and count at the same time.

Introducing the first three notes B, A and G

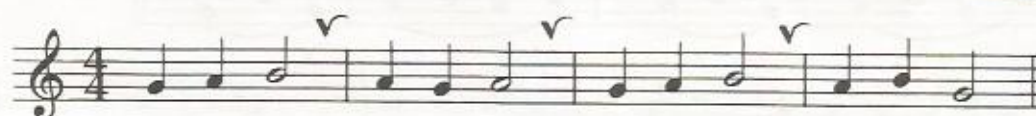
Tongue as if making the syllable *te* at the beginning of each note. It will give the note a clean start. Count carefully.

Remember to finger all the notes with the right hand little finger on the E flat key.

Do not use the *left* hand little finger yet.



WELSH MELODY



Like speech, music is divided into sentences and phrases. Try to make your breath last until the next breathing place. The music will then sound less broken up.

DUET



MERRILY WE ROLL ALONG



FINGER EXERCISE

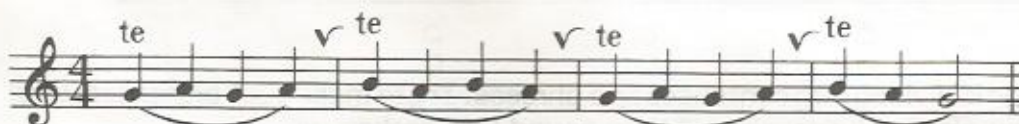
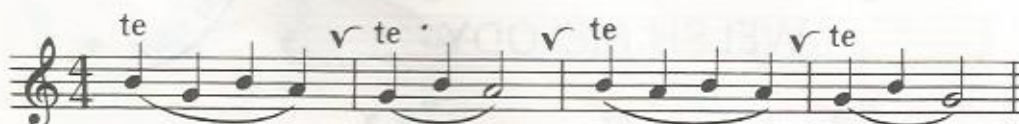


Slurs

A *slur* is a curved line placed above or below a group of notes:



The notes are to be played in one breath tonguing only the *first* note. Count carefully when slurring.



AU CLAIR DE LA LUNE



When two notes of the same name are connected with a curved line, their values are added together to make one continuous note. The line is called a *tie*. Don't tongue the second note.



So far, you have played in $\frac{4}{4}$ time: four crotchet beats in a bar. This is sometimes called *common time* and is marked with a **C** instead of $\frac{4}{4}$. Notice that the first beat of a bar always seems more important: it should, therefore, have a slight stress.



SAD TUNE

ALAN RIDOUT

1* Very slowly



Introducing quavers or eighth-notes

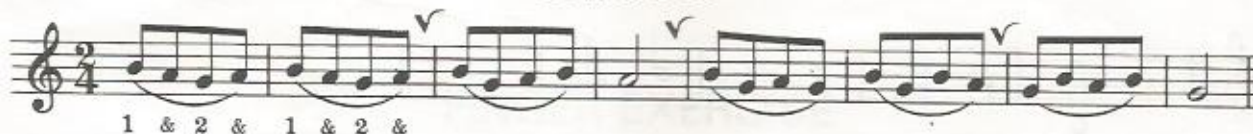
There are two to every crotchet or quarter-note.



Play the following exercises counting 1 and 2 and 3 and 4 and – for the quavers.



SNAKES

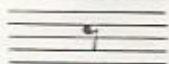


* All the *numbered* pieces have a piano accompaniment available separately. The pieces sound better with piano or guitar accompaniment.

RAIN IS FALLING



This is a quaver rest:



Three tunes as a reading exercise

Whilst playing these tunes don't let the right hand fingers rest on the keywork.

(a)



(b)

Fairly quickly

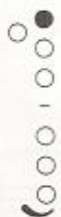
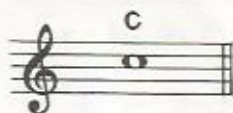


(c)

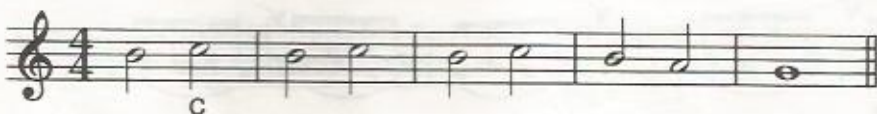
At a moderate speed



Introducing C



N.B. Don't be tempted to support the flute with the left thumb when C is played.



DUET

H. PURCELL

Slowly

PUPIL

TEACHER

Most of the signs used to show speed in music are written at the start of each piece in Italian. From here onwards, the most common words will be given with the English translation repeated in brackets. For reference, there is a list at the back of the book.

2

AIR DE BUFFONS

16th century

Moderato (at a moderate speed)

TEACHER

$\frac{3}{4}$ time is three beats in a bar, as used in waltz time.

FINGER EXERCISE

Now check your posture and hand position with the pictures in the front of this book.

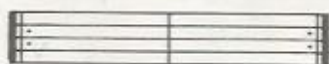
♩. This is a dotted minim: a dot after a note adds half its value to itself.



WALTZ



This is a repeat sign: repeat once all the music between these two signs. If there is only one set, repeat back to the beginning.

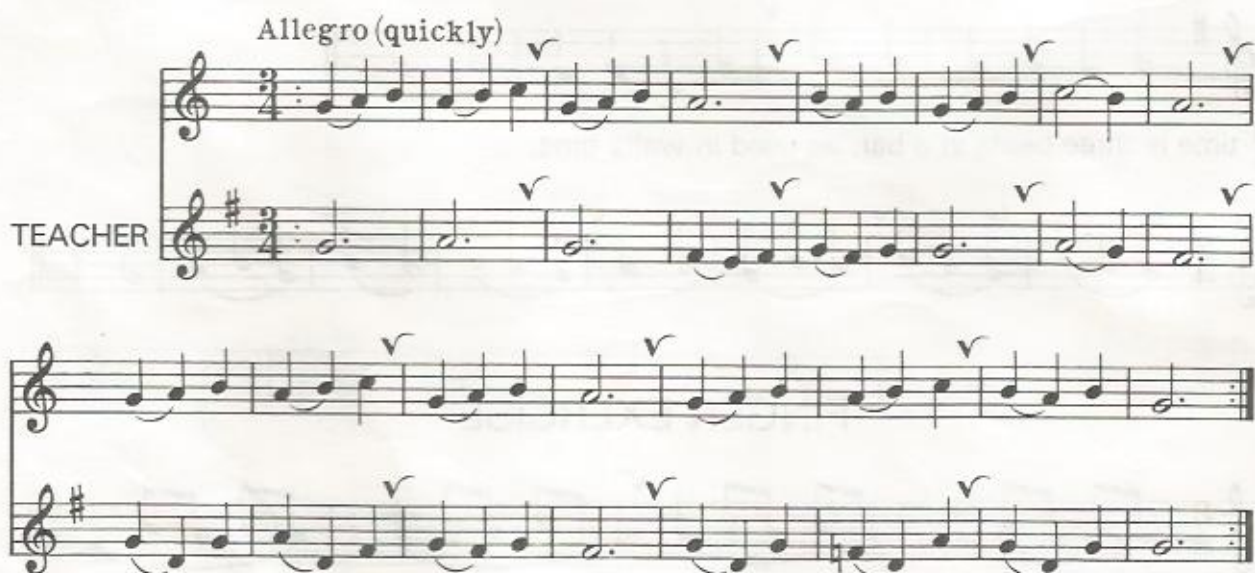


3

DANCE

SUSATO

Allegro (quickly)





1 The first flutes were made many thousands of years ago out of human bones, the tibia (leg bone) being a favourite. Until fairly recent times, tribes in South America would make flutes out of the bones, and drums out of the skins, of their defeated enemies, upon which to make music both to celebrate their victory and honour their foes.





Greek flute players were called Tibiscenes. One of them, Harmonides, in about 440 B.C., confessed to his teacher that his only motive in becoming a flute player was to gratify his vanity. His teacher said that the most certain way to acquire fame was to pay little heed to the many who know how to hiss, and to endeavour to gain the approval of the few who know how to judge. His words fell on deaf ears. At his first competition, Harmonides played with so many contortions and played so eagerly and blew so hard in order to gain popularity, that he suddenly fell dead.

All notes in music can be raised, or lowered, by placing a sign in front of them. The sign for raising a note is \sharp , a *sharp*. It raises the note against which it is placed. Its effect is cancelled by the barline.

Introducing G sharp

Fingering: as for G but add little finger of left hand.

A musical staff with a treble clef. The key signature is one sharp (F#). The note G# is written on the second line of the staff, with a sharp sign (#) next to the G.


 becomes
 

this G
 G sharp

G sharp

Andante (walking pace)

FINGER EXERCISE

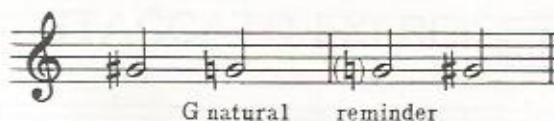
This is a pause sign: ♪ hold the note for a little longer than its written value.

Andante (walking pace)

pause 2nd time only

pause 2nd time only

When a previously raised note needs to be restored back to its original sound, a natural sign (♮) is used. Its effect is also cancelled by the barline. It is also sometimes used as a reminder.



4

MADRIGAL

Andante

TEACHER

The Madrigal piece is in 4/4 time and marked Andante. It consists of two staves. The top staff is labeled "TEACHER" and the bottom staff is for the student. Both staves begin with a treble clef and a key signature of one sharp (F#). The teacher's part starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The student part starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piece ends with a double bar line.

Work your fingers quickly and firmly on the keys even when playing slowly. Don't raise the fingers higher than necessary. This will help you develop good finger technique.

OLD LACE

Moderato

The Old Lace piece is in 4/4 time and marked Moderato. It consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. Both staves begin with a treble clef and a key signature of one sharp (F#). The right hand part starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The left hand part starts with a half note G3, followed by a quarter note A3, a quarter note B3, and a half note C4. The piece ends with a double bar line.

Remember to finger all the notes with the right hand little finger on the E flat key.

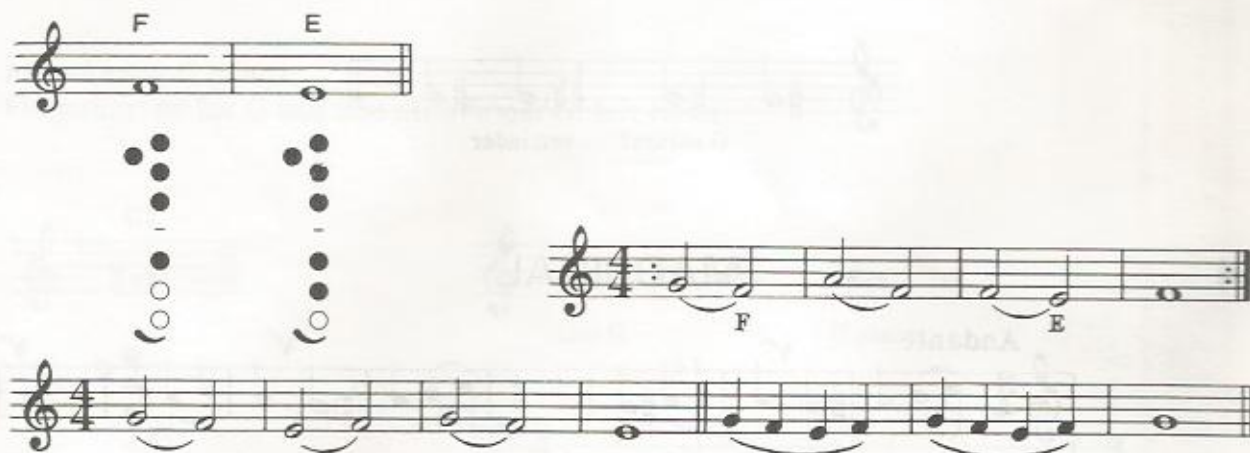
HUNGARIAN FOLKSONG

Vivace (lively, quickly)

The Hungarian Folksong piece is in 2/4 time and marked Vivace (lively, quickly). It consists of a single staff with a treble clef and a key signature of one sharp (F#). The piece starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piece ends with a double bar line.

Introducing F and E

Try not to let the tone get weaker as you play the low notes. Check your hand position with the pictures in the front of the book.



ALL THE NOTES



You have already played this familiar tune though using different notes:

AU CLAIR DE LA LUNE

Allegretto (fairly quickly)



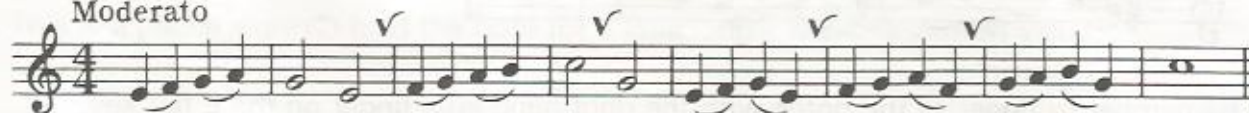
LAVENDER

Moderato



WALKING

Moderato



Practise the same tune in $\frac{2}{4}$ time. It should *sound* the same as in the previous time but with different stress.

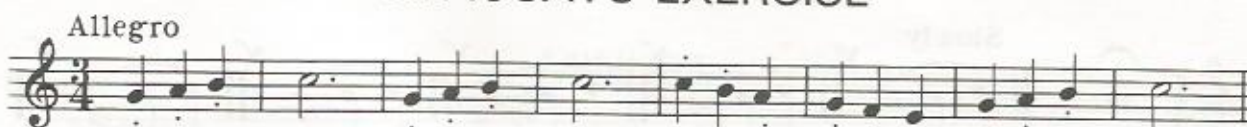
WALKING

Moderato

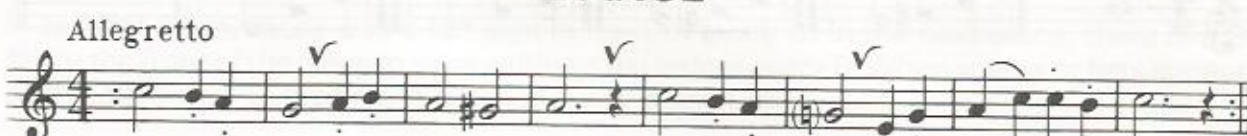


A dot under or over a note means it should be played shorter than its written length or *staccato*. Don't stop the notes with the tongue.

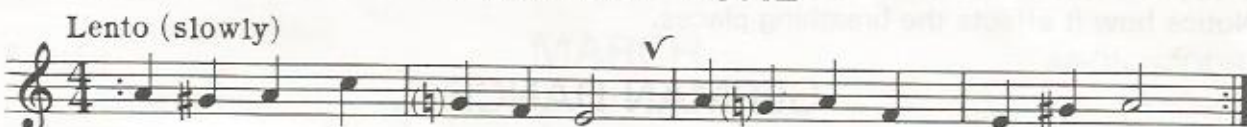
STACCATO EXERCISE



DANCE



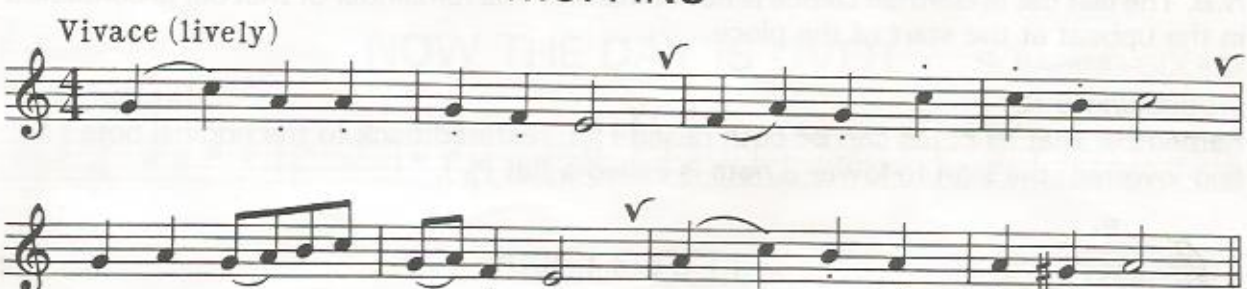
A SHORT TUNE



FINGER EXERCISE



MUFFINS



Tone Development

The development of a beautiful tone is most important to your further progress. In these exercises – and in the exercises which follow – experiment with the speed of the air which you blow into your flute. Does increasing the air speed make a firmer tone? If it does, try: –

- decreasing the size of the hole in your lips through which you blow. Whilst obtaining a *clear* sound, try to be economical with the quantity of air used.
- moving the jaw backwards and forwards slightly, note any improvement. Play each note as long as possible. Take big breaths. Avoid turning the flute blow-hole in on your lip. *No more* than half should be covered. See the front of this book.

TONE EXERCISE



This piece starts with an incomplete bar. The note before the barline is called an *upbeat*. Notice how it affects the breathing places.

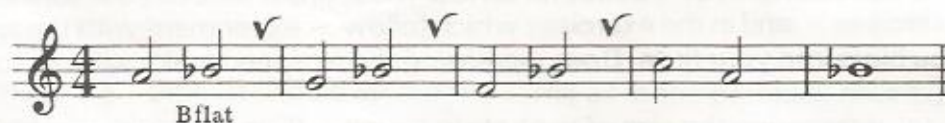
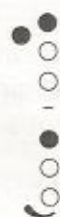
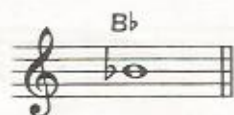
GERMAN DANCE



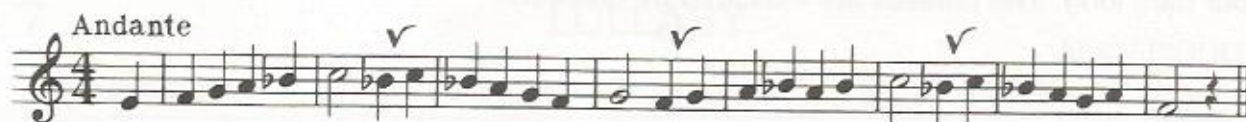
N.B. The last bar in German Dance is not complete. The remainder of that bar is contained in the upbeat at the start of the piece.

Introducing B flat

Remember that all notes can be both raised (\sharp), restored back to the original note (\natural), and lowered: the sign to lower a note is called a flat (\flat).



THE STOAT



MINUET

F major



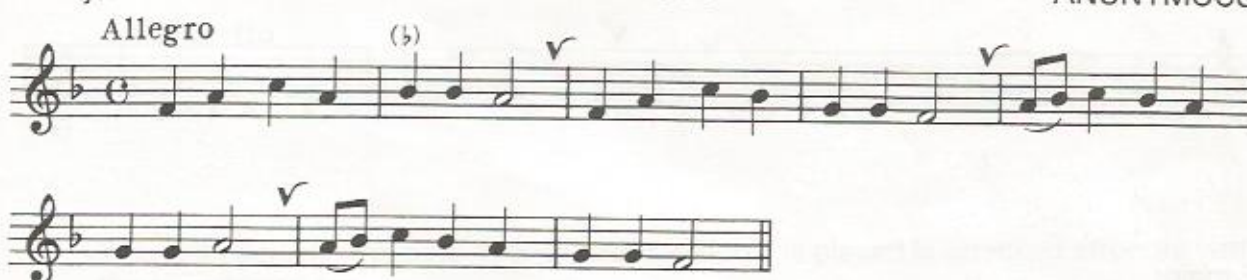
In the last piece, there was a flat sign in front of every B. In the next piece, there is a B flat at the front of the piece to save writing a flat before every B. When sharps or flats appear at the *beginning* of a piece, it is called a *key-signature*.

Play the piece above *without* the B flats: it sounds rather odd. Notice how the piece seems to want to return to F at the end. This *key* – one flat – is called F Major. Later in the book you will be playing in other *keys*.

MARCH

F major

ANONYMOUS



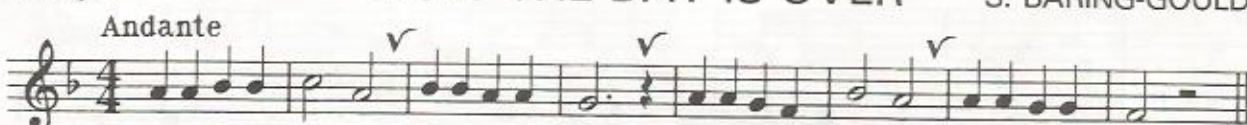
Tone

Before starting the next pieces, play the first note of each piece as a long note to check the quality of your tone.

NOW THE DAY IS OVER

F major

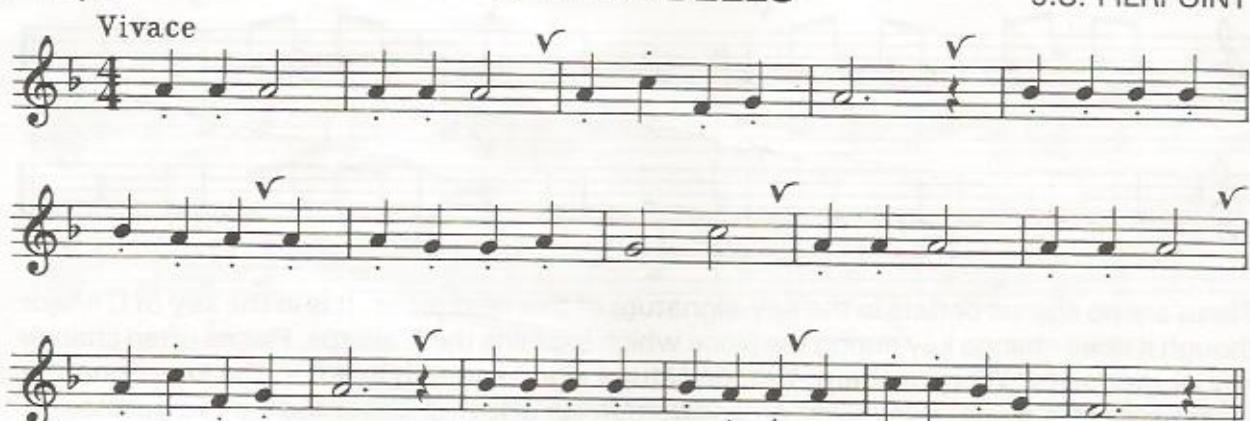
S. BARING-GOULD



JINGLE BELLS

F major

J.S. PIERPOINT



In the next piece, notice that the phrases are three bars long; most phrases in music are four bars long. The phrases are indicated by brackets.

F major

5

THE NIGHTINGALE

FOLKSONG

Andante

PUPIL I

PUPIL II

The musical score for 'The Nightingale' is written for two pupils. It consists of two systems of staves. The first system has two staves, PUPIL I and PUPIL II, both in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked 'Andante'. Brackets above the staves indicate phrases of three bars each. The second system continues the melody and accompaniment for both parts.

F major

6

THE BEE

19th century

Vivace

PUPIL I

PUPIL II

The musical score for 'The Bee' is written for two pupils. It consists of two systems of staves. The first system has two staves, PUPIL I and PUPIL II, both in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked 'Vivace'. Brackets above the staves indicate phrases of three bars each. The second system continues the melody and accompaniment for both parts.

There are no sharps or flats in the key-signature of this next piece. It is in the key of C Major though it does change key during the piece which explains the G sharps. Pieces often change key or *modulate*. When a sharp, flat, or natural sign – which is not in the key-signature – appears in a piece, it is called an *accidental*. Its effect is cancelled by the barline.

C major

7

LULLABY

ALAN RIDOUT

Andante

softly

(v)

SUR LE PONT D'AVIGNON

F major

FRENCH FOLKSONG

Allegretto

> This is an *accent*: the note over or under which it is placed is attacked strongly with the breath and tongue.

F major

8

THE CUCKOO

ANONYMOUS

?19th century

Allegro

PUPIL I

PUPIL II

softer

Practise your tone first before playing any of the pieces.

F major

FAREWELL

GERMAN
19th century

9 Moderato

Scales are a series of notes which ascend and descend in ladder-like steps. They are important to the development of finger movements. Practise the exercises carefully and those that follow in the book.

FINGER EXERCISE

SCALE EXERCISE IN F MAJOR

F major

DANCE

PRAETORIUS

10 Allegro



2 This native is whirling a bull-roarer, a primitive sort of flute. It makes a low humming noise. To make one you need: a piece of light wood $2\frac{1}{2}$ " x 18" (6.5 cm x 45 cm) $\frac{1}{8}$ " ($\frac{1}{2}$ cm) thick and about two yards of nylon string. Cut it to the shape in the drawing and round off the corners with sandpaper. Drill a hole $\frac{3}{4}$ " (2 cm) from one end. Paint it, with decoration as shown, in bright emulsion. Tie a knot in the end of the string. Thread it through the hole. Whirl it around your head.

A tutor who tooted the flute
 Tried to tutor two tooters to toot
 Said the two to the tutor
 Is it easier to toot
 Or to tutor two tooters to toot?

Introducing F sharp



The finger exercise has a new key-signature, G Major: it has one sharp, *F sharp*. All F's must be played as F sharp.

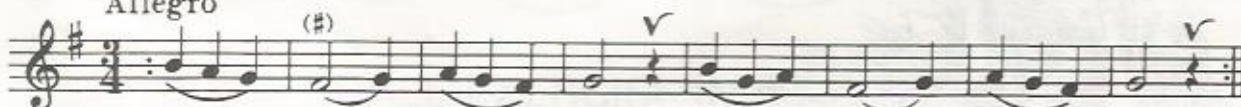
G major

FINGER EXERCISE



G major

Allegro



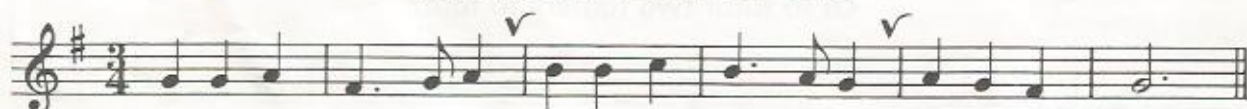
Introducing the dotted crotchet

First, play this exercise:

Now play the exercise again with the first *two* notes tied together:

Exercises 1 and 2 should sound exactly the same. A dotted crotchet is equal to a crotchet *plus* a quaver.

NATIONAL ANTHEM



First and second time bars

Sometimes a repeated phrase has a different ending. Play the first six bars and repeat. On the second time through omit the *first-time* bar and play the *second-time* bar instead.

G major

11

MELODY

LULLY

Lento

TEACHER

Here is the same piece in another key: F major.

F major



12

MELODY

Lento

TEACHER

The signs and words to show the style and mood of a piece of music are traditionally written in Italian. Here are some of them:

forte (shortened to ***f***): loudly
 piano (shortened to ***p***): softly
 mezzo forte (shortened to ***mf***): moderately loudly
 mezzo piano (shortened to ***mp***): moderately softly
 crescendo (also written  or *cresc.*): gradually getting louder
 diminuendo (also written  or *dim.*): gradually getting softer
 rallentando (also shortened to *rall.*): gradually getting slower

Louder and softer:

You may have noticed that, when blowing softer, the note is lower in pitch. To prevent a note from becoming too flat, raise the air stream, when blowing softly, by pushing your jaw forward. Do the reverse when playing loudly. Always listen carefully and adjust the pitch if it doesn't sound right.

Count carefully

F major

13

RUSTIC DANCE

ALAN RIDOUT

Moderato

f (2nd time *p*)

mp

mf

f *mf*

Introducing E flat and D

N.B. For D – no little finger on E♭ key

E♭ D

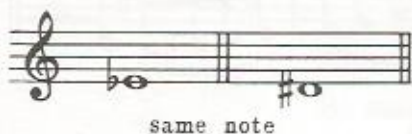
Once again: check your right hand position.

No little finger on key.

E flat

D

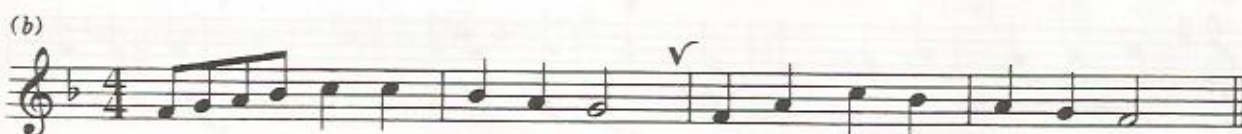
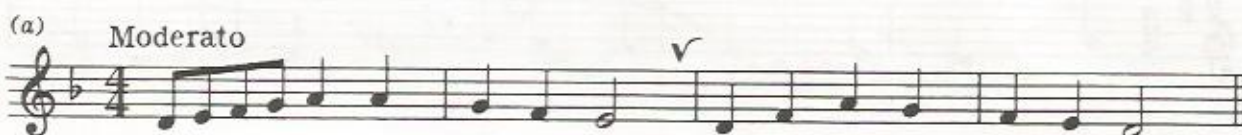
Another name for E flat is D sharp though it is fingered in the same way. All the notes have more than one name. For a full explanation see page 54. PART II



LOW NOTE EXERCISE



A key-signature can indicate both a *major* and a *minor* key. Play the two tunes below and notice the different musical flavour.



Even though both tunes have the same key-signature, each one progresses to a different note at the end.

SCALE EXERCISE IN D MINOR



Here are two more. Minor-key tunes most often have an accidental.



SCALE EXERCISE IN E MINOR



E minor

14

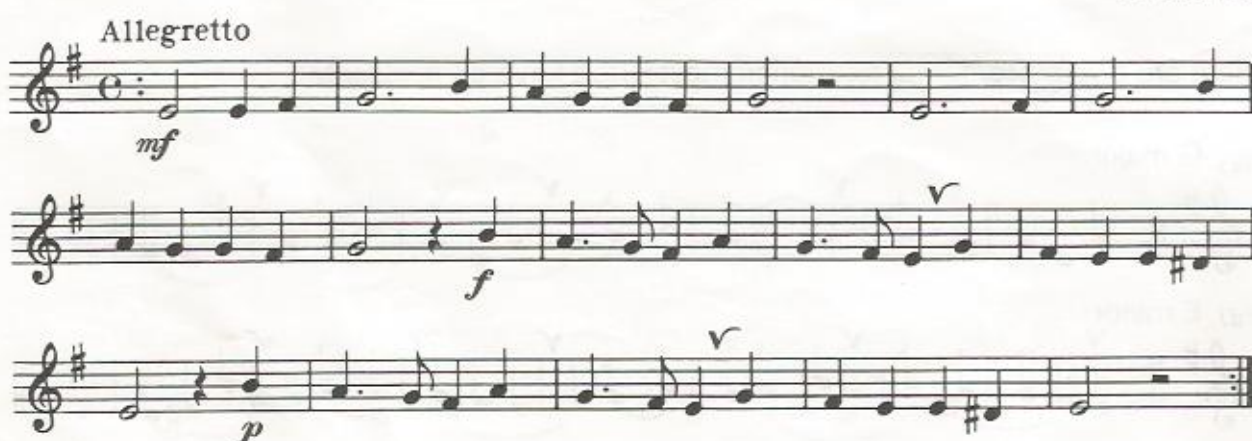
THE MAIDEN



E minor

DANCE

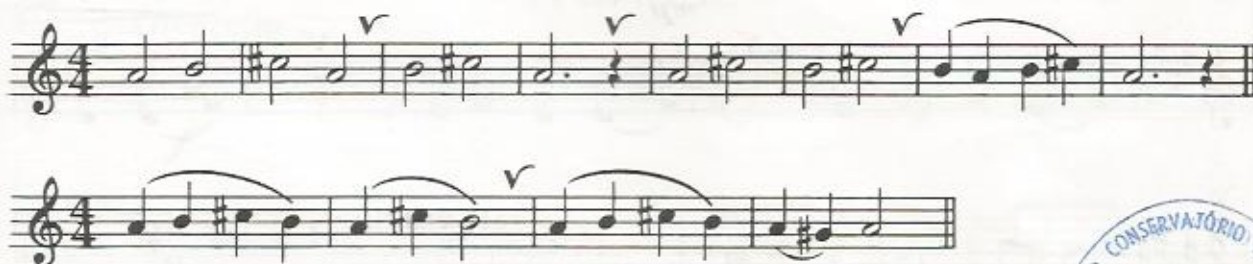
SUSATO



Introducing C sharp



Be sure to support the flute correctly with the left hand.
See the pictures in the front of this book.



The key of E major: F#, C#, G# and D#.



SCALE EXERCISE IN E MAJOR



E major

JINGLE BELLS

J.S. PIERPOINT



SAD WALTZ

18th century

Vivace

Musical score for "SAD WALTZ" in E major, 18th century, Vivace. The score consists of three systems of two staves each. The first system starts with a forte (*f*) dynamic. The second system has a mezzo-piano (*mp*) dynamic. The third system includes a "rall. 2nd time" instruction and first/second endings. Dynamics include *f*, *mp*, and *p*.

SCALE EXERCISE IN D MAJOR

Musical score for "SCALE EXERCISE IN D MAJOR". The score consists of two systems of two staves each, showing ascending and descending scale runs in D major.

THIS OLD MAN

Allegro

Musical score for "THIS OLD MAN" in D major, Allegro. The score consists of two systems of two staves each. Dynamics include *f* and *mf*.

The key here is A major with three sharps: F \sharp , C \sharp and G \sharp .

SCALE EXERCISE IN A MAJOR



A major

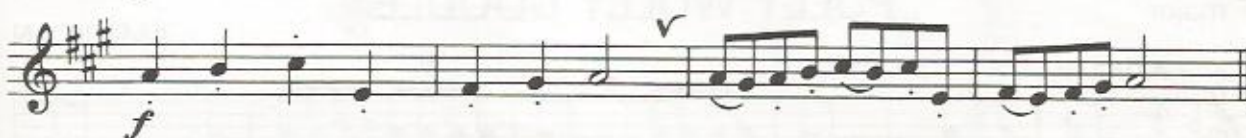
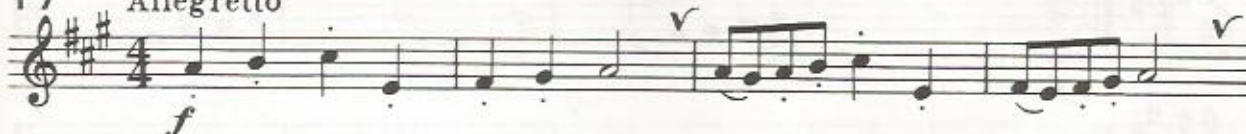
FINGER EXERCISE



A major

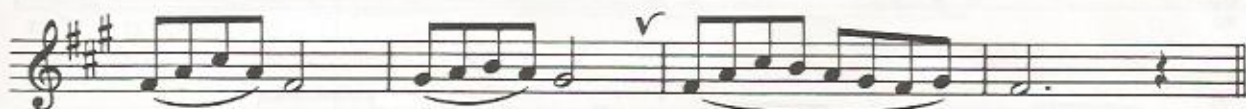
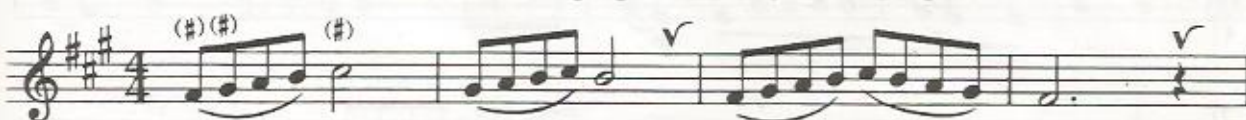
A DANCE

17 Allegretto



An exercise and piece in the key of F \sharp minor which has three sharps: F \sharp , C \sharp and G \sharp .

SCALE EXERCISE IN F \sharp MINOR



F \sharp minor

CHANT

Maestoso (majestically)



You have already played this piece in another key.

E major

18

A DANCE

PRAETORIUS

Allegro

p

repeat and change parts

f

repeat and change parts

F major

POLLY WOLLY DOODLE

AMERICAN

Allegro

mf

f

The new note in this piece is in fact an old note! A *sharp* is another name for B flat. For a full explanation see page 54 PART II.

Finger the A# as for Bb. Count carefully.

E minor

19

AIR

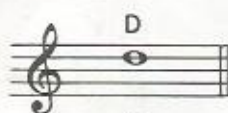
ALAN RIDOUT

Allegretto

mf



Introducing upper D



No little finger on key.



SCALE EXERCISE IN G MAJOR



G major

20

BRANSLE

GERVAISE

Moderato

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

rall. 2nd time



3 The classical Chinese flute, the Tse. Our modern flutes are descended from this simple bamboo flute which has been in use in China for several thousand years.

'No more the wily note is heard from his full flute, The riving air that tames the snake, Decoys the bird worries the she-wolf from her lair'

T. G. Hake (1809)

The oars were silver, which to the tune of flutes, kept stroke.

SHAKESPEARE (Anthony and Cleopatra)

A canon is a piece in which the second part exactly imitates the first part.

G major

21

NOEL: A CANON

CHEDEVILLE

Allegretto

This is a Round: player II starts when player I reaches the figure 2. Player III starts when player I reaches the figure 3, and so on. Keep repeating until tired of it!

LONDON'S BURNING

Round in four parts

This time-signature means two *minim* beats in a bar.

It is most often used in broad slow pieces or in march time.



F major

22

MELCHIOR FRANCK

Maestoso

Phrasing

Notice how the breathing marks divide the music into phrases just as in our speech. The signs described earlier (*f* and *p*, cresc. etc.) are now going to be used much more in the pieces which you will play. This will help the phrasing.

SCALE EXERCISE IN G MINOR



G minor

23

SWEDISH FOLK SONG



TONE EXERCISE



DA CAPO (shortened to D.C.) means go back to the beginning. You will often find the instruction *D.C. al FINE*.

G minor

DUDLEY'S GRUNT

24

Andantino (less slow than andante)

Go back to the beginning and end at the *FINE* or finish bar.

G major

GERMAN DANCE

SCHUBERT

25

Grazioso (gracefully)

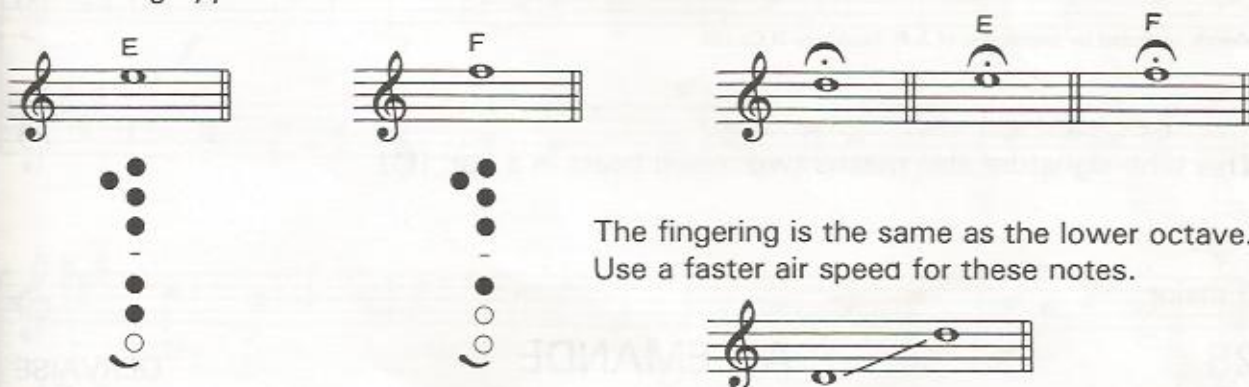
F major
26

FOLK TUNE

ALAN RIDOUT

Con moto (with motion)

So far you have learned the notes from D to D' covering eight letter names: D E F G A B C and D'. This span of eight notes is called an octave. For the new notes – E and F – in the second octave, use a faster air speed or they will slip down to the lower octave. Raise the air stream slightly by moving the lower jaw forward. Use the same fingering as the lower octave.

Introducing upper E and F

The fingering is the same as the lower octave. Use a faster air speed for these notes.



SCALE EXERCISE IN A MINOR



A minor

27

COVENTRY CAROL

Melody arranged by
MARTIN SHAW

Lento con moto (slowly with motion)

p dolce *mp* *rall.* *mf* *p*

Melody reprinted by permission of A.R. Mowbray & Co.Ltd.

This time-signature also means two *minim* beats in a bar: (C)

G major

28

ALLEMANDE

GERVAISE

Vivace *f (p 2nd time)* *f* *mf* *cresc.* *rall.* *f*

SCALE EXERCISE IN A MAJOR



This short line above a note is a *tenuto* accent: it is a gentle accent and also means that the note is held for its full value.

A major

29

LORD HAYE'S MASQUE

CAMPION



Read again the notes on Tone Development on page 19.

TONE EXERCISE





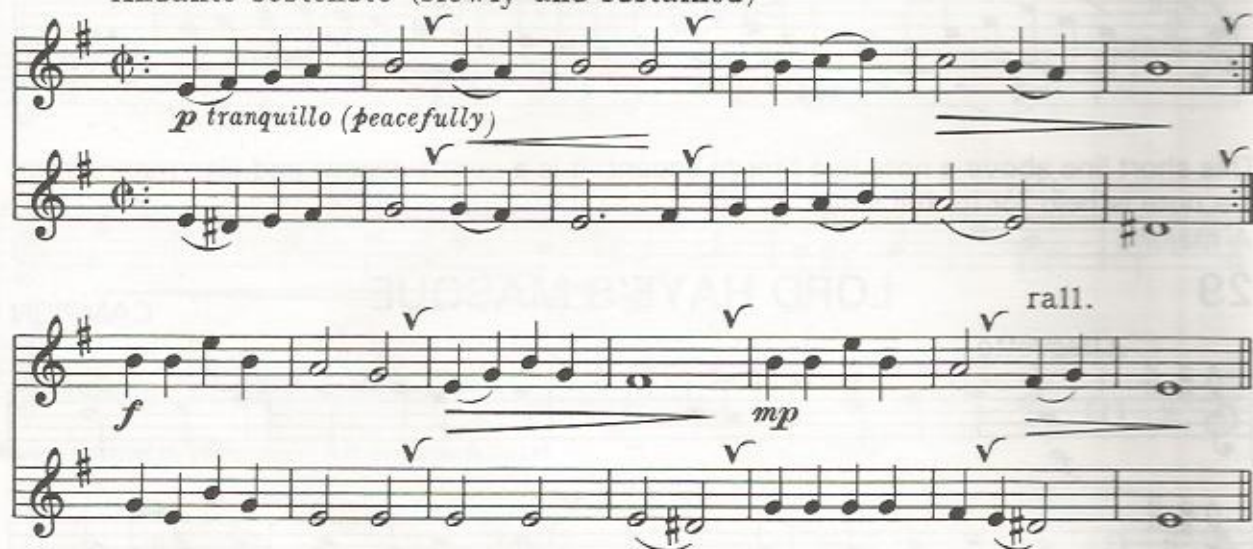
E minor

30

OLD FRENCH CAROL

TRADITIONAL

Andante sostenuto (slowly and sustained)



SCALE EXERCISE IN F MAJOR



G minor

31

RUSSIAN FOLK SONG

Vivace

FINE



F major

32

WITCHES' DANCE

18th century

Moderato



4 The God Pan is playing pan-pipes, another ancient form of the flute. Its invention was thus: Pan fell in love with a beautiful maiden called Syrinx, though she ran away from him and hid in some reeds on a river bank. Pan slashed at the reeds and, not finding her, bound a bunch of canes together to make a flute on which to express his woe. Their love had been uneven, so the length of canes remained uneven: she who was once a beautiful maiden became a musical pipe!

RONDO

SUSATO

Moderato

Introducing E flat or D sharp

E \flat is the same fingering as the low register, but with the first finger L.H. raised.





Check the tuning of your octaves.



SCALE EXERCISE IN B \flat MAJOR

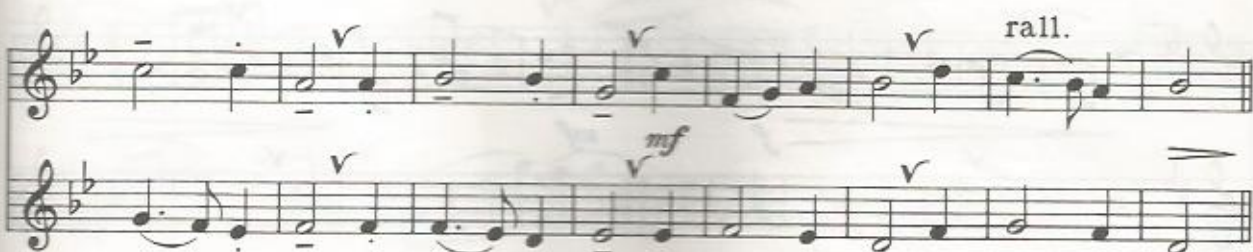
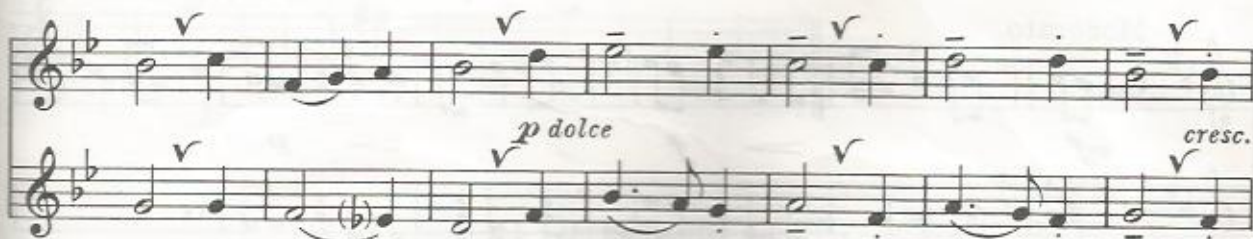


B \flat major

34

O LITTLE ONE SWEET

17th century



B♭ major

35

RONDO

SUSATO

Allegretto

f

mf

rall. 2nd time

Turn the book upside down!

FIRST PART

DUET

ANON.

Andante

SECOND PART

G minor

36

MARCH

MELCHIOR FRANCK

Moderato

mf

f

p

f

mf

musical score in B-flat major, featuring a piano (*p*) section and a forte (*f*) section. The piece includes a repeat sign and first/second endings. The tempo is marked *rall.* (rallentando) for the 2nd time through the first ending.

Introducing upper F sharp and G

musical exercises for F sharp and G. The first exercise shows F sharp and G on a staff with fingerings (1-2-3-4-5 for F sharp, 1-2-3-4-5 for G). The second exercise shows F sharp and G on a staff with fingerings (1-2-3-4-5 for F sharp, 1-2-3-4-5 for G). The third exercise is a scale run in G major.

musical exercise in G major, 4/4 time, featuring a scale run with slurs and accents.

musical exercise in G major, 4/4 time, featuring a scale run with slurs and accents.

Check the tuning of your octaves.

musical exercise in G major, 4/4 time, featuring a scale run with slurs and accents.

SCALE EXERCISE IN G MAJOR

musical score for a scale exercise in G major, 4/4 time, featuring two staves with slurs and accents.

G major

37

MAYPOLE DANCE

TRADITIONAL

FINE

Allegro

rall. after D.C.



D.C. al Fine



SCALE EXERCISE IN B MINOR



B minor

38

GREENSLEEVES

TRADITIONAL

Andante



SCALE EXERCISE IN C MAJOR

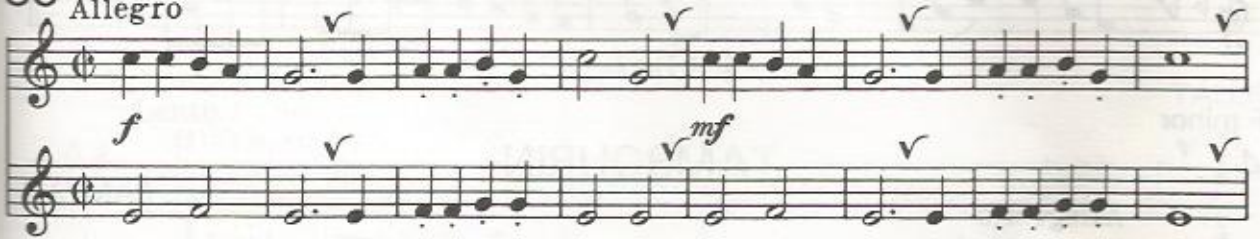


C major

RIGADOON

H. PURCELL

39 Allegro

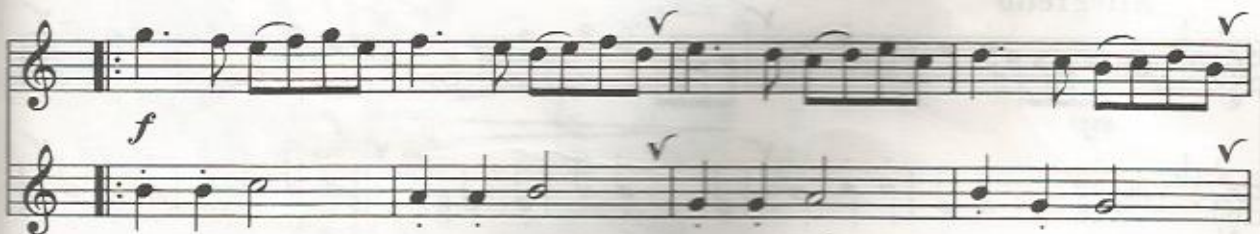


C major

DING DONG! MERRILY ON HIGH

16th century

40 Allegro



A new key, F minor with four flats, B \flat , E \flat , A \flat – which is played with the same fingering as G sharp – and D \flat which is the same fingering as C sharp. See page 54 PART II for full explanation.

SCALE EXERCISE IN F MINOR



F minor

41

TAMBOURIN

RAMEAU

Allegretto



G minor

42

BRANLE

GERVAISE

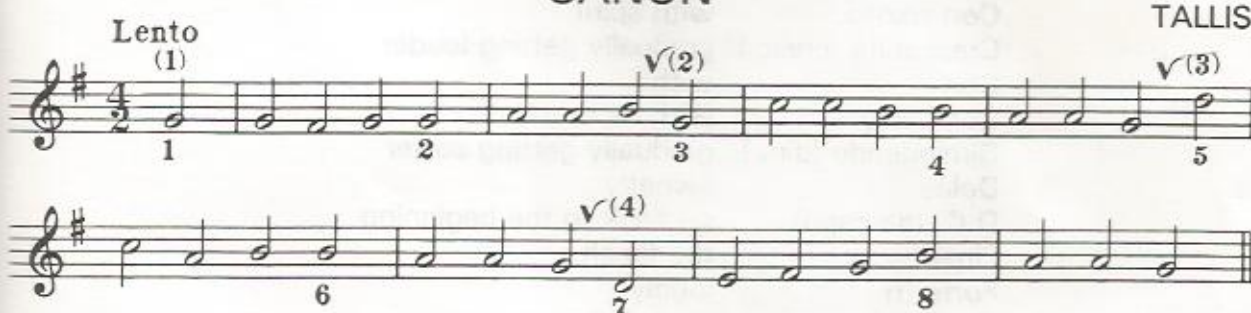
Allegretto





$\frac{4}{2}$ time is four minim beats in a bar. This tune can be played by eight players. If only four players are used, leave out the even numbered entries.

CANON



Check your right hand position described in the front of this book.



The soft complaining flute
In dying note discovers
The woes of helpless lovers.

DRYDEN



5 This piece of porcelain depicts a pipe-and-tabor player of the 17th century. These pipes – still obtainable today – can play many tunes on just three finger holes. The blowing end of the pipe has a mouthpiece like a recorder.

A list of Italian words and their meanings

Allegro	quickly
Allegretto	less quickly than Allegro
Andante	slowly
Andantino	less slow than Andante, though some composers use it to mean less <i>fast</i> (or slower), than Andante. Use your own judgment.
A tempo	in the original time (after slowing down)
Animato	animated
Al fine	to the finish (after D.C.)
Con spirito	with spirit
Crescendo (cresc.)	gradually getting louder
Con	with
Con moto	with motion
Diminuendo (dim.)	gradually getting softer
Dolce	sweetly
D.C. (da capo)	go back to the beginning
Fine	the finish
Forte (f)	loudly
Grazioso	gracefully
Larghetto	less slow than largo
Maestoso	majestically
Mezzo forte (mf)	half, or moderately loud
Mezzo piano (mp)	half, or moderately soft
Mesto	sadly
Moderato	at a moderate speed
Ritenuto (rit.)	holding back
Rallentando (rall.)	gradually getting slower
Sostenuto	sustained
Simile	continue in the same way
Tempo	time
Tempo di minuetto	in a minuet time
Tempo di Valse	in waltz time
Vivo	very quickly and lively
Vivace	lively



NOW YOU ARE READY FOR PART II