

# Winning Woodwinds!



## Beginning Band Method Book Supplement for: FLUTE

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Practical Applications III

*in partial fulfillment of the degree requirements for a Master's of Music in  
Conducting from the American Band College of Sam Houston State University*



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**Congratulations, you've decided to play a woodwind instrument!** This book will help guide you through the process of developing correct habits for posture, breathing, tone quality, and hand position. It will also give you information on how to take care of your instrument in order to keep it in good, working condition at all times. This book is designed to be a supplement to whatever method book your school band teacher or your private music instructor already uses.

Remember that playing a musical instrument is a physical activity which requires you to use your facial (and other) muscles in a new and different way. When you first start playing, you may only be able to practice for a few minutes at a time before you get tired. That's okay! Practicing on a daily basis will help you build your endurance and allow you to play with a better sound for a longer period of time. So even if you have trouble at the start, don't give up!

Regardless of which woodwind instrument you choose to play, here is a list of items you will need in order to develop good playing habits:

- Your instrument & method book
- A music stand
- A small mirror (set on your music stand so you can see yourself in it.)
- A pencil (to mark down reminders!)
- A cleaning rod and handkerchief or a swab
- A polishing cloth for your instrument
- Appropriate reeds (for clarinet & bassoon)

Recommended items:

- A metronome (a small device that you set to click and/or blink at a regular rate to make sure you don't speed up or slow down when you play. ) If you don't own a metronome, a free one is available online at [www.metronomeonline.com](http://www.metronomeonline.com)
- A chromatic tuner (a small device that will tell you what note you are playing, and if the pitch is accurate.) If you don't own a metronome but you have a computer with a microphone, a free chromatic tuner is available online at [www.seventhstring.com/tuner/tuner.html](http://www.seventhstring.com/tuner/tuner.html)

### **Developing Proper Seated Posture**

Before we start learning how to play our instrument, we need to first start to develop proper posture. Correct posture isn't just about looking professional while you play—it helps you breathe better. This is important, since you have chosen to play a wind instrument!

Imagine a garden hose that's turned on full blast. If you bend the hose, the flow of water will slow down or stop altogether. When you hunch over, you are putting a "kink" in your airway, which makes it more difficult to breathe in and out.

#### **Seated Posture**

1. Sit on the front edge of your chair with your feet flat on the floor and spread shoulder width apart. Your weight should be distributed far enough forward that you can stand straight up without having to shift your weight first.
2. Push your spine slightly forward towards your navel until you are sitting upright and tall.
3. Make sure your shoulders, arms and neck stay relaxed. You should be comfortable enough to sit in this position for quite a while.



## **Developing Correct Breathing Habits**

You may look at this section and think, “What do I need to learn about breathing? I’ve managed to live on this earth for *years* and have successfully inhaled and exhaled enough to still be here today!”

Playing a musical instrument requires you to use more air than you would normally use when you’re just sitting around having a conversation with friends. It also means that you have to learn how to control the rate and speed of the air that you use.

Developing good posture will help allow you to breathe in large amounts of air quickly.

## **Breathing Technique**

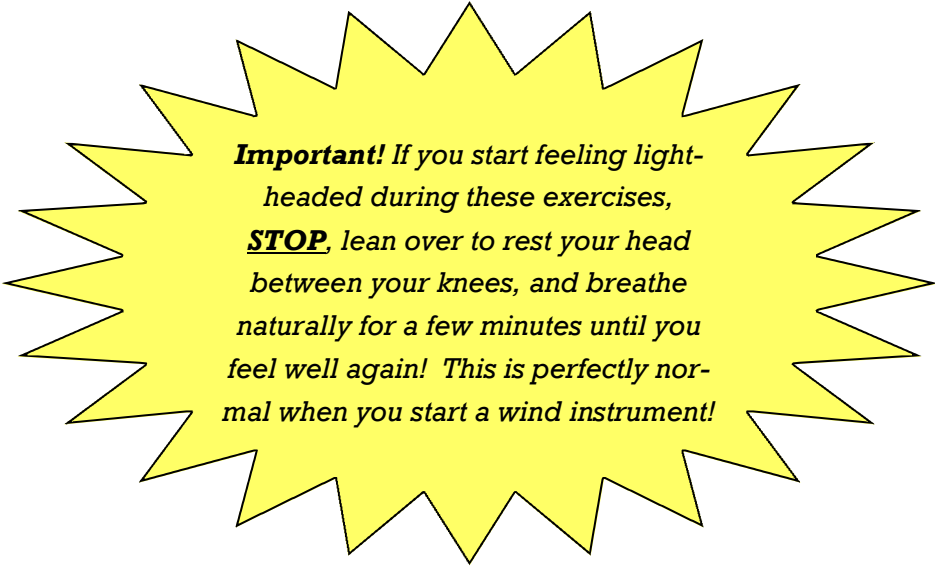
1. Start by laying on the floor, flat on your back, with one hand on your stomach and the other hand on your upper chest. Relax and breathe naturally for a few minutes. You should notice that, when your body is relaxed, your abdomen expands first, and then your chest does when you inhale. As you exhale, your chest deflates first, then your abdomen.



2. Sit in your chair (while demonstrating proper posture.) Relax your shoulders and try to inhale and exhale in the same way that you did while you were lying on the floor—filling your lungs all the way to the bottom first, then up to your chest before exhaling. Try and expand your ribs outwards until you feel like they can’t expand any more before exhaling. If you are breathing properly and expanding your lungs, your shoulders should not move very much as you inhale and exhale.

*Checkpoint: Think about saying the word “OH” when you inhale and “HO” when you exhale. If you are breathing correctly, you should feel cold air in your throat when you inhale and you should be able to blow warm air onto the palm of your hand when you exhale.*

3. When you play a musical instrument, you need to be able to inhale so that your lungs are full in a short amount of time. Try the following exercise to help you breathe in more quickly:
- Turn your metronome on to 60 beats per minute (mm=60)
  - Inhale for 4 beats, then exhale for four beats; make sure that the air is either constantly moving in or out; you should never stop and “hold” your breath in this exercise.
  - Inhale the same amount of air over the course of 3 beats and exhale over the course of 5 beats. You may need to add pressure from your stomach muscles to keep the air moving as you exhale. (Imagine blowing out a birthday cake with 1,000 candles on it—you’ll use those same muscles!)
  - Inhale for 2 beats and exhale for 6; then inhale for 1 beat and exhale for 8.

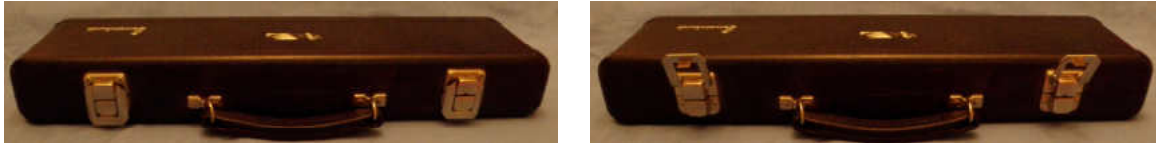


**Important!** *If you start feeling light-headed during these exercises, **STOP**, lean over to rest your head between your knees, and breathe naturally for a few minutes until you feel well again! This is perfectly normal when you start a wind instrument!*



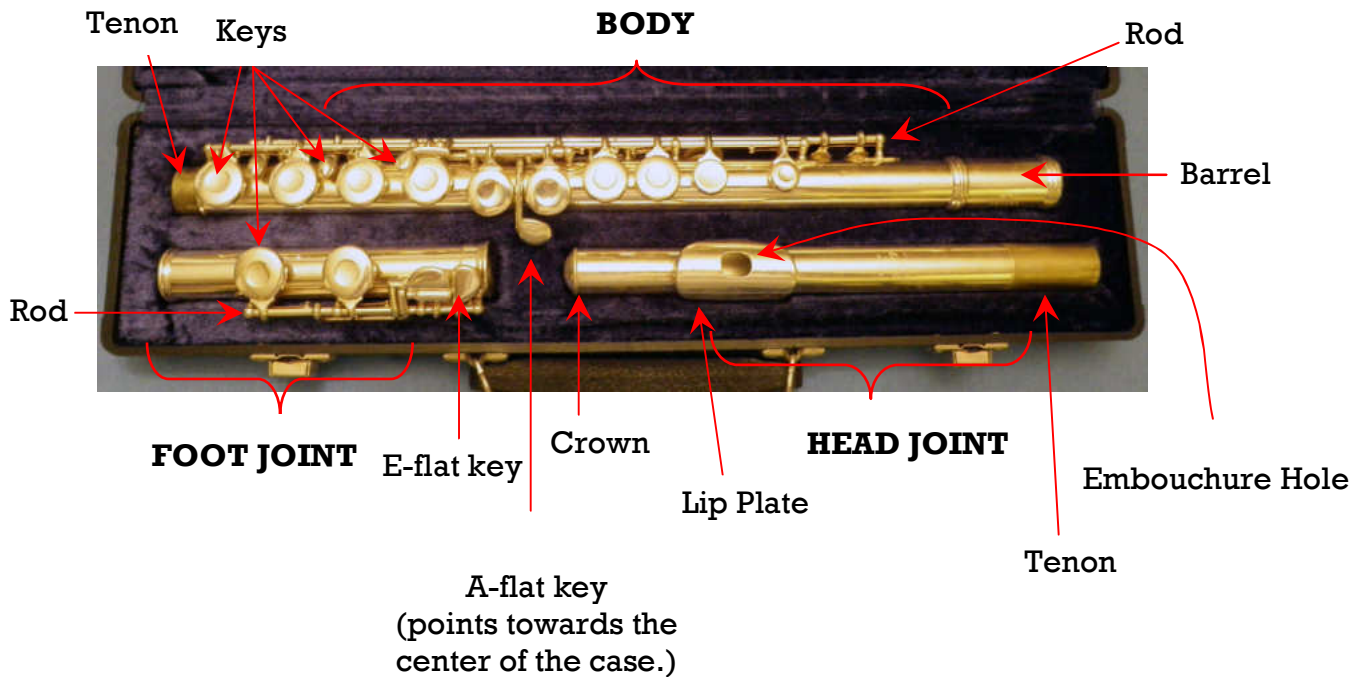
### Parts of the Instrument

Before you get started, ask your music teacher to help you put a mark on your case to help you identify which side is the TOP and which side is the BOTTOM. (As a general rules, the latches flip UP to open on most cases.)



Put your instrument case on the floor and open the latches. Always leave your case on the floor—if you attempt to assemble your instrument with your case on your lap, you could drop it!

When you open your case, this is what you should see:



For right now, all you will need to get started is the head joint. Take it out of the case, then close and latch your case and leave it on the floor.

## **Forming the Embouchure**

“Embouchure” (pronounced *AHM-buh-shur*) is the term for the way you form your lips and facial muscles in order to play a wind instrument. The term comes from the French word *bouche* (pronounced *boosh*) which means “mouth.”

Materials you may want to have nearby to help in this section:

- Your flute head joint
- A small handful of uncooked rice (20 grains)
- A mirror

Step 1: Spitting Rice (Note: It’s probably best to do this activity outside.)

- Sit or stand up straight. If you are standing, your weight should be distributed evenly over both legs, you should be standing tall (pushing your spine slightly towards your belly button), your shoulders and head should be relaxed and balanced.
- Put a single grain of rice in between the center of your lips.
- Look straight ahead and use your tongue to try and launch (spit) the piece of rice off of your top of your lip at a 45 degree angle away from your body. Your tongue should touch the spot where your upper teeth and your upper lip meet.
- Practice this several times until you can do it consistently.

Step 2: “See Sue Too”

- Sit or stand with good posture.
- Look in the mirror and say the word “See”—the corners of your lips should pull back slightly.
- If you’d like, make a “V” with your index and middle fingers and place them at the corner of your mouth as a reminder to



keep your corners in place. There should still be space between your molars (your back teeth.)

- While saying “see,” add the word “sue,” and then the word “too” (exhaling at a 45 degree angle, just like you did when you were spitting rice.)
- Watch yourself in the mirror and practice saying “See Sue Too” several times over.

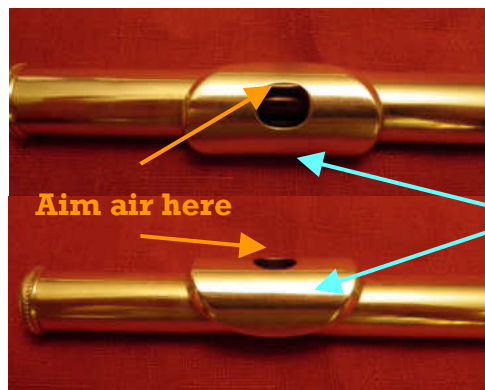


### Step 3: Holding the head joint.

- Sit or stand with good posture. (Have you notice yet that you should always start with good posture?)
- Hold the head joint with two hands (your left hand at the crown, your right hand at the tenon with your palm facing away from your body) and place the lip plate firmly into the “nook” of your chin. This is your “snuggle spot” where the head joint rests—hold the head joint firmly enough in your chin that it would be hard for someone to try to take it away from you.
- Look in the mirror. Your lower lip should slightly cover the tone hole (like in the photo), and you should still be able to speak comfortably.

### Step 4: Producing a tone (FINALLY!)

- Look at the embouchure hole on your head joint and find the inside of the wall of the tone hole—this is where you are going to aim your air stream.
- Pick up the head joint and place the lip plate against your chin.
- Take in a deep breath (like you are yawning or saying “OH”)—you should feel cold air in the back of your throat when you inhale. Make sure your body is relaxed and your shoulders stay low when you do this!



Lip Plate  
“Snuggle  
Spot”



- As you inhale, set your embouchure by thinking "See" then adding "Sue."
- Say "Too" and exhale with a continuous air stream.
- Use your abdominal muscles to keep your air stream going!

#### Embouchure with Head Joint (Side View)



**"SEE"**

**"SUE"**

**"TOO"**

### **Weight Training for Your Lips!**

Now that you understand the basic principles of forming your embouchure, here are a couple of exercises to help you keep it strong.

Materials you may want to have nearby to help in this section:

- Your flute head joint
- A mirror
- Two chopsticks (the round wooden kind) or bamboo skewers
- A tuner

#### **Exercise 1: Making an “A”**

- Put your tuner on the music stand in front of you.
- Bring your head joint firmly to the chin, say “See-Sue-(breathe)-Too” to set the embouchure, then play a note.
- The tuner should indicate that you are playing an “A”. If the note is not an A, you are likely flat and need to roll your head joint out (away from your body.) If you are sharp, then roll in more instead.

#### **Exercise 2: One Chopstick**

- Say the word “See.” Place a single chopstick horizontally in your mouth to hold the corners in place.
- Put your head joint against your chin.
- Say “See-Sue-Too” and see if you can still produce a sound, and then see if you can maintain your “A.”





#### **Exercise 3: Two Chopsticks (aka, “The Walrus.”)**


- Say the word “See.” Place one chopstick in each corner of your mouth, pointing downward.
- Put your head joint against your chin (underneath the chopsticks).
- Say “See-Sue-Too” and see if you can still produce a sound.
- This exercise will help strengthen your embouchure and prepare you to play in the high register of the flute.

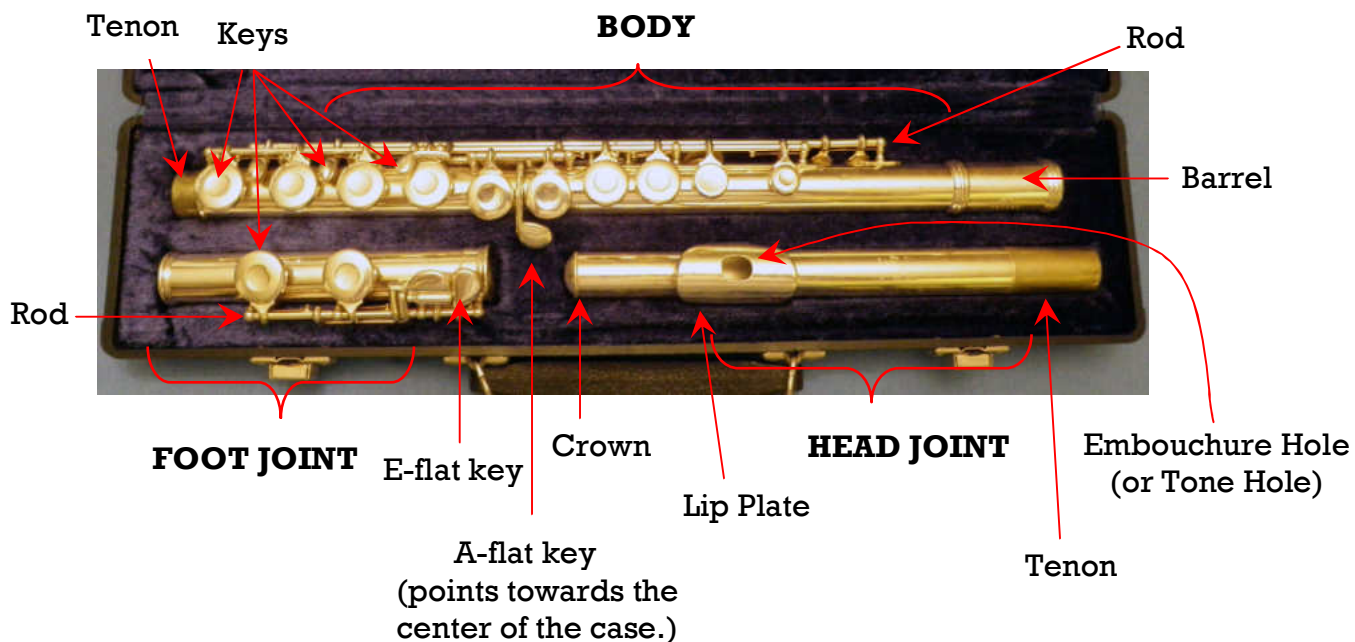


### What If It Doesn't Sound Right?

Sometimes, even when you think you've done everything right, you still don't sound exactly like you're supposed to. Here's a short guide to help you identify common problems with sound production—and suggestions on how to fix them.

Tone Quality	Suggested Remedy
<p><b>Correct Result</b></p>	<ul style="list-style-type: none"> <li>• More often than not, if you've followed the instructions you will get a reasonable sound. Congratulations! Keep practicing until you can consistently achieve the correct tone every time you play.</li> </ul>
	
<p><b>No Tone, Rushing Air:</b> No sound comes out when you play, just the sound of air rushing through your instrument.</p>	<ul style="list-style-type: none"> <li>• You may be directing your air across the hole instead of into it.</li> <li>• Make sure the lip plate is firmly against your chin, look straight ahead and visualize blowing the air down into the embouchure hole instead of across it.</li> <li>• If you're still having trouble, put your instrument down and try spitting rice off of your top lip, aiming at a target on the floor 45 degrees away from you—then go back to playing the head joint again.</li> </ul>
<p><b>Some Sound, Much Air</b> You are able to produce a sound on your instrument, but it still sounds very airy.</p>	<ul style="list-style-type: none"> <li>• You are “splitting the tone”—that is, air is rushing over as well as into the hole and out the sides of the lips.</li> <li>• Be sure you are maintaining the “see” part of the embouchure.</li> <li>• Practice the “one chopstick” exercise, then reset the “See-Sue-Too” embouchure and try again.</li> </ul>
	

Tone Quality	Suggested Remedy
<p><b>“Whoof” sound</b></p> <p>There is no clear definition to the start of your sound.</p>	<ul style="list-style-type: none"> <li>You are not using your tongue to push air out.</li> <li>Think about ejecting the air with the tongue on the roof of your mouth behind the teeth</li> <li>Focus on saying “too” at the start of the note.</li> </ul>
<p><b>“Thu” sound</b></p>	<ul style="list-style-type: none"> <li>Your tongue is going between your teeth and sometimes your lips.</li> <li>Think about ejecting the air with the tongue on the roof of your mouth behind the teeth</li> <li>Focus on saying “too” at the start of the note.</li> </ul>
	
<p><b>High –Pitched Whistle</b></p> <p>Your sound is very high pitched and may squeal</p>	<ul style="list-style-type: none"> <li>You’re blowing much harder than you need to. Try blowing less forcefully and more directly in to the hole.</li> <li>Your head joint may be rolled in too far, causing the hole to be covered too much. Roll the head joint out and place your right thumb on the back side of your flute to help prevent your flute from rolling backwards.</li> </ul>
<p><b>Flat sounding pitch (A) on the head joint</b></p>	<ul style="list-style-type: none"> <li>Check to make sure the cork in the crown of the head joint is adjusted properly.</li> <li>If the cork is adjusted correctly, Your head joint is rolled too far in towards your body, so too much of the embouchure hole is covered.</li> <li>Roll the head joint out and place your right thumb on the back side of your flute to help prevent your flute from rolling backwards.</li> </ul>



### Instrument Assembly

1. Put your instrument case on the floor and open the latches. Always leave your case on the floor—if you attempt to assemble your instrument with your case on your lap, you could drop it!
2. Pick up the HEAD JOINT of your flute with one hand. Hold it in between the tenon and the lip plate. Pick up the BODY of your flute with your other hand. Be sure to hold it by the barrel (the part of the body where there are no keys.)





3. Insert the head joint tenon into the barrel of the body joint with one smooth twisting motion. The head joint should not be pushed all the way in—leave about 1/4” of the head joint tenon showing. Line up the center of the embouchure hole with the second key on the body of the flute.



4. Continue holding the body of the flute by the barrel, then pick up the FOOT JOINT with your other hand—hold it on the end where there are no keys. Use one smooth, slightly twisting motion, insert the tenon on the body into the foot joint near the E-flat key. Line up the rod on the foot joint with the center of the last key (next to the tenon) on the body.



### **Taking your instrument apart**

Take your instrument apart in the opposite order from the way you assembled it—take the head joint off of the body, put the head joint in the case, then untwist the body from the foot. When you put the body in the case, be sure that the A-flat key points to the center of the case.

### **Instrument Care & Maintenance**

An instrument is essentially a small machine that is powered by you. Like most machines, it needs to be properly cared for in order to remain in good working condition.

There are three major concerns when it comes to caring for an instrument.

- 1) **Personal Responsibility**—Your instrument is an investment, so be sure to take care of it! This means keeping it in a secure area and away from extreme temperatures at all times, keeping it in your case when you are not playing it (so it can't get dropped or dented or otherwise broken), and taking care to not eat right before playing. (The acid from your saliva and sugar from gum/candy can eat away at the inside of your instrument. And no one wants chunks of lunches past rotting inside their instrument anyway.) Finally, be careful when putting your instrument away—you should never have to “squash” your instrument case to close it. If your case doesn't close easily, open it up, make sure your instrument is sitting in the case properly and that nothing is pressing down on the keys before trying to close it again.
- 2) **Swabbing your instrument regularly**—Before putting your instrument away, be sure to swab your instrument.

Remove the cleaning rod and cloth from your case. For your cleaning cloth, you can use a handkerchief or a long, narrow strip of cloth cut from an old t-shirt. Wooden or plastic cleaning rods are the best—metal cleaning rods can scratch the inside of your flute if you're not careful.



Thread the corner of the cleaning cloth through the eyelet (like threading a needle.) Cover the top of the cleaning rod with the cloth, then gently twist the cloth around the rod until the entire cleaning rod is covered by the cloth. Pass the swab through the flute one section at a time—first through the head, then through the body and foot, swabbing in the direction that the air passes through the instrument (from the barrel to the body to the end.)

It's also a good idea to wipe down the outside of your flute with a cleaning cloth before putting the instrument away.

3) **Awareness**—Because flutes are “small machines” with moving parts, sometimes those parts need a little care and maintenance. Here are some signs that you should ask your band director or a repair person to look at your instrument:

- One or more notes aren't sounding correctly
- A key is slow coming back up after being depressed
- A key does not return to its normal position after being depressed
- You see a screw sticking really far out. (Note: The screws on your instrument are precisely adjusted to make your flute work. If you think a screw needs tightening, take it to a professional. Unless you or your parent know what they're doing, you could cause serious damage to your instrument if you attempt to “fix” the flute yourself!)

Remember: When in doubt, take it to a professional! (And if you have to leave your instrument at the repair shop, be sure to ask for a loaner instrument to use in the meantime.)

### Developing Proper Hand Position

Playing with correct hand position will allow you to play faster notes with greater ease and will help avoid playing-related injuries later on in your playing career.

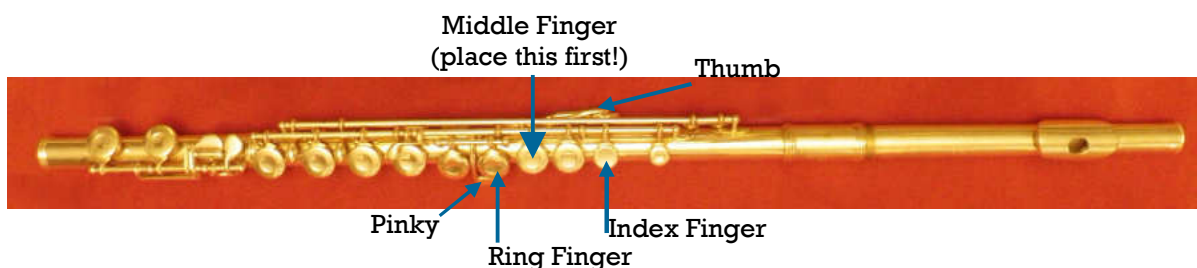
In order to make it easier to get started holding your flute, this section will focus on teaching one hand at a time.

#### **Left hand:**

Start by holding your assembled flute by the barrel of the body with your **right** hand facing out—the same way you held the head joint when you started.



Relax your left hand form a C, as if you are holding a can of soda. Now turn your wrist so your palm faces up. Your fingers will go on the flute as indicated by the photo below:

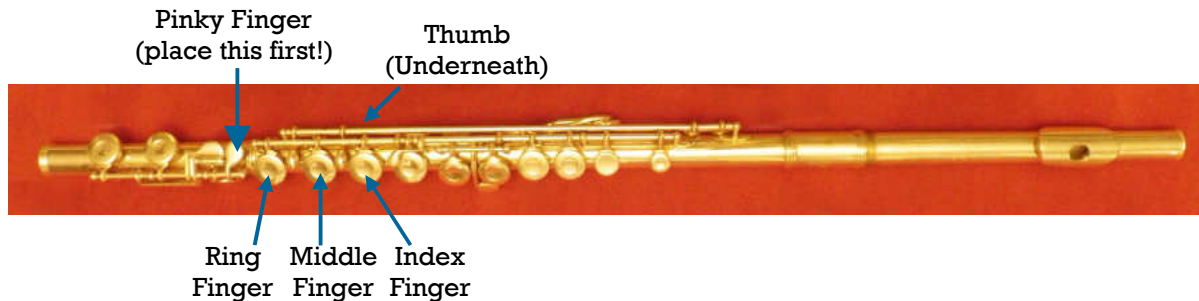


Be sure to maintain a relaxed “C” shape in your hand and a straight wrist. Your thumb should point up to the sky on the thumb lever (see picture.) Once your thumb is in the correct position, add the ring finger and pinky finger on the next two keys. Finally, place your index finger on the second key away before the middle finger (leaving an empty key in between your index and middle fingers.)



**Right hand:**

Continue to hold your flute as outlined in your left hand.



Next, put your right hand pinky on the E-flat key on the foot joint (seen in the diagram above.) Your ring finger goes on the last key of the body joint, the middle finger before that, and the index finger before that. Your right hand thumb should rest on the body of the flute just underneath your index finger.

### **Flute Balance Points**

Now that you're holding your flute properly, it should balance in four places:

- Your "snuggle spot" against your chin (not allowing the head joint to move)
- The base of your left hand index finger (pulling slightly towards you)
- Your right thumb
- Your right pinky (pushing slightly away from you)

If you are holding your flute at these four balance points, your instrument should feel very secure. If you ask a partner (teacher, parent, or friend) to try and pull your head joint away from you, they should not be able to pull it away (just like when you were using your head joint alone.)

### **Developing Muscle Memory: Finger Wiggling**

Now that you understand how to hold your instrument, it is going to take some time to become familiar enough with it that you won't have to look down and think about exactly where each of your fingers is supposed to go before you play. This is called developing "muscle memory."

**Finger Wiggling** is an easy way to help speed up the process of developing muscle memory (and, hopefully, solidifying good playing habits along the way!) It's also an activity that requires very little thought and lots of time—so you can do other things like listen to music or watch TV while you work on developing your good habits!

For the first week you have your instrument, set aside 30-60 minutes of time in the evening—while you are watching TV, listening to music, talking to a friend, or any other activity you can do without the use of your hands.

Assemble your instrument and find a seat where you can get comfortable. Start by placing your left thumb and index finger in their appropriate location on the instrument. Spend 5-10 minutes lifting and lowering your index finger repeatedly ("wiggling"). After 5 or 10 minutes (or, if you're watching TV, at the next commercial break), start wiggling your second finger up and down. Repeat this with each finger of your left hand. Then, repeat this with the fingers in your right hand. Don't forget to wiggle your left thumb too!

By "wiggling" your fingers one at a time, your fingers will start remembering where they're supposed to go without having to think about it. Through the course of the week, you should start to be able to pick up your instrument and place your fingers without even having to think about it—which leaves your brain free to think about other things (like notes, rhythms, and which fingers you're supposed to put down to play a particular note.)

As you learn new notes, practice "wiggling" the fingering to help you develop muscle memory for each of the notes you learn.

### **Posture While Holding Your Instrument**

Because the flute is an “asymmetrical” instrument—that is, it sticks out to one side of your body and not the other—it is sometimes difficult for beginning players to figure out exactly how to position their bodies so they can sit or stand comfortably while they are playing.

Here is an easy process to figure out how to place your instrument. Like with finger-wiggling, the more you do this, the less you will have to think about it.

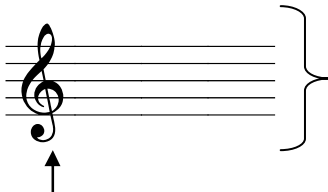
1. Imagine you are standing in the center of a clock face with your feet shoulder width apart. Point your left foot towards 12 o'clock on the clock face and your right foot towards 3 o'clock. Align your hips and your body so that they are at a 45 degree angle (facing between 1 and 2 o'clock on the clock face.)
2. Hold your flute properly and bring it up to nose level. When you depress the left hand pinky key, you will notice that it opens a tone hole on the back of the flute; this is your A-flat key. Move your entire flute so that the center of the A-flat key is touching the tip of your nose.
3. Move the flute away from your body by 6-inches with both hands. (Use a ruler the first time you do this!)
4. Without moving your flute, turn your head to the left so that it faces the same direction as your left foot (towards 12 o'clock on the clock face.)
5. Slowly push your right hand forward and left hand back to rotate your flute around like it was a propeller until the lip plate lines up with the “snuggle spot” on your chin. You should now have the “perfect” playing position!
6. Next, try to re-create the same position while seated. Instead of starting standing with your hips pointing at a 45-degree angle, face your chair at a 45-degree angle and sit down. Then repeat steps 2-5 to develop seated posture.



### Reading Notes in Treble Clef

Before you learn to start making sound on your instrument, it's important to be familiar with the symbols of music.

**Clef:**  
The symbol placed at the left of the staff which tells us which notes go on which lines of the staff.  
Your instrument reads  
**Treble Clef**

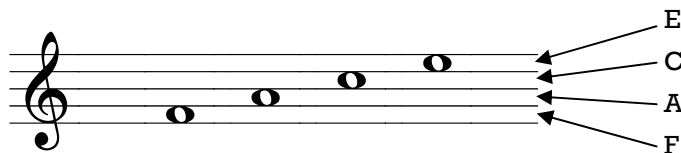


**Staff:**  
The set of five lines and four spaces upon which music is written.

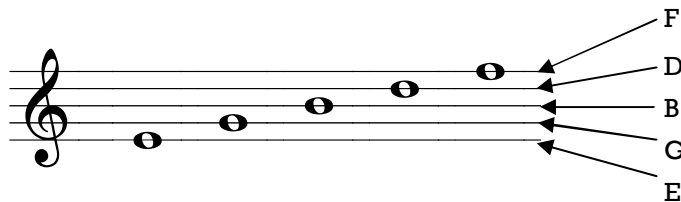
**Treble Clef**

Each line and space of the staff has a name that corresponds to a letter of the alphabet. Only the first seven letters of the alphabet (A through G) are used in reading music. After G, the letters repeat—so our musical alphabet goes A, B, C, D, E, F, G, A, B, C, D, E, F, G, etc.

The notes that go on the **spaces** of the staff can be remembered by stacking the letters of the word **FACE**. (Remember: **SPACE** rhymes with **FACE**.)

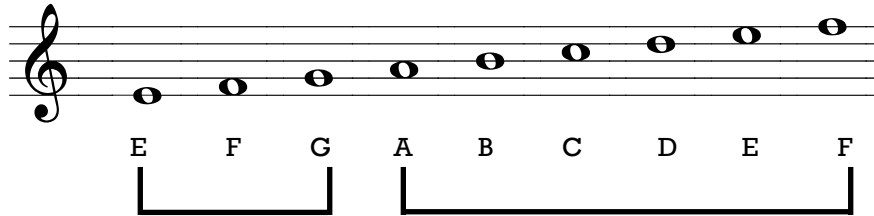


The notes that go on the **lines** of the staff can be remembered by the saying **Every Good Boy Deserves Fudge**. The first letter of each word can be stacked to give you the notes which go on the lines of the staff.





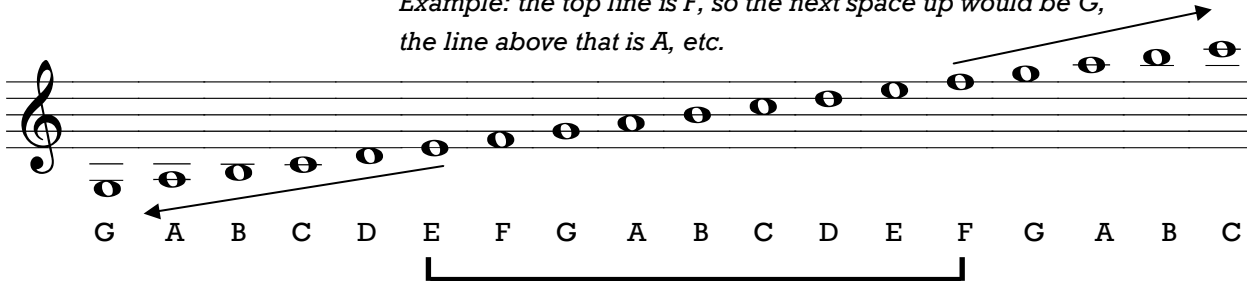
When you put both sayings together, the lines and spaces alternate to reveal pieces of our musical alphabet. (*And remember: Our musical alphabet starts at A and ends at G—then we repeat the same letters over again!*)



Our musical alphabet can be extended above and below the staff using **ledger lines**. We continue alternating the pattern of lines and spaces to name additional notes.

**Notes above the staff** continue the pattern of lines and spaces by adding letters going forward in the alphabet.

*Example: the top line is F, so the next space up would be G, the line above that is A, etc.*



To figure out which note comes next **below the staff**, start from the bottom line of the staff (first line E), and count backwards in the alphabet.

*Example: the bottom line is E, so the space below that is D, and the line below that is C, etc.*

**Congratulations!** You can now figure out any treble clef note name on, above, or below the staff! The next step is to be able to look at a note and recognize it immediately (without having to count up and down.) Use the flash cards at the end of this book to help you practice reading notes faster.

## When do I play?

Now that you can read the notes on the staff, read a fingering chart, and produce a good quality tone on your instrument, it's time to learn the terms and symbols that tell you when and for how long you will play.

### Beat

Put the first two fingers of your right hand on the front side of your neck (near your voice box)—you'll be able to feel your heartbeat or pulse. Sometimes our heart beats fast (like after you've been running) and sometimes it beats slow (like when you're drifting off to sleep), but it is almost always steady. Music has a steady pulse that we call **beat**.

### Rhythm

While the underlying beat of music is always the same, we have different symbols which determine for how many beats each note should be played.

The four most common symbols that tell us how long to play a note are as follows:



**Whole note**



**Half note**



**Quarter note**



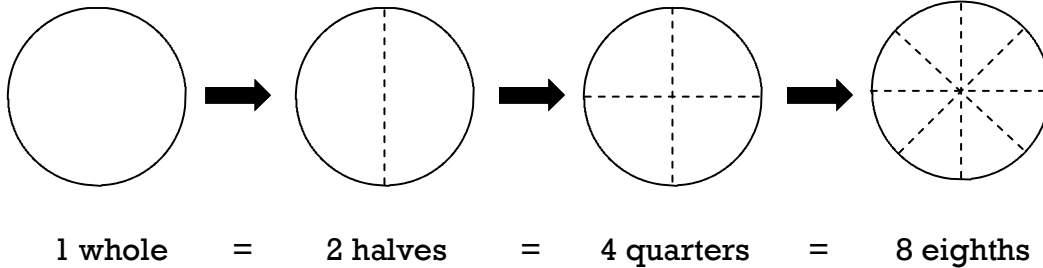
**Eighth note**

These symbols can be mixed and matched into varying patterns in music; the organization of note lengths in time is called **rhythm**.

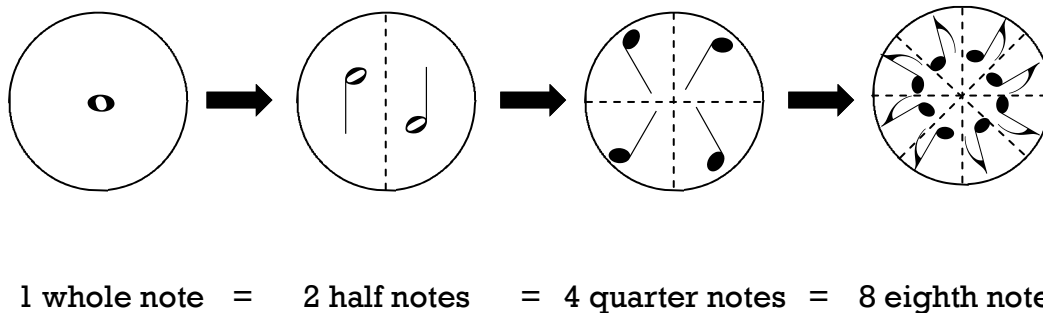
Young musicians often use the terms **beat** and **rhythm** interchangeably—but they actually mean different things. Remember: **beat** is always steady; **rhythm** can (and often does) change.

Learning how long each note value lasts in relation to another is a lot like using fractions in math.

In math,

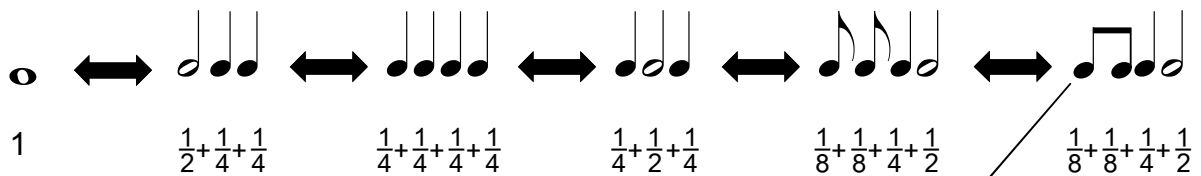


In music,



When we add numbers in math, we know that if  $1 + 1$  equals  $2$  and  $2 + 3 = 5$ , then  $1 + 1 + 3$  also equals  $5$ . (This is known as the *transitive property* in case your math teacher ever asks.)

Applying the same rhythmic equivalencies above (1 whole note = two half notes = 4 quarter notes, etc.), we can come up with any number of rhythmic combinations that equal one whole note:

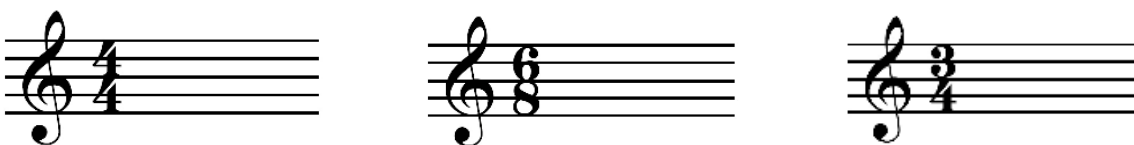


FYI: Pairs of eighth notes are often written like two quarter notes connected by a single bar line rather than two eighth notes with a flag each. (♩♩=♪♪)

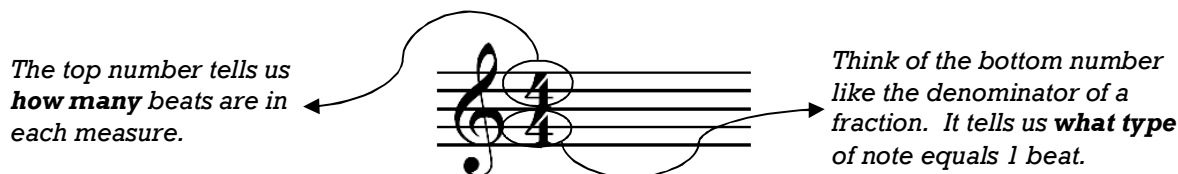
### Time Signatures

While the last example grouped rhythms by whole notes, it’s actually possible to group them in any number of ways. But how do you know how beats and rhythms are grouped in your music?

When you are reading a piece of music, to the right of the **clef** sign, you will find two numbers stacked on top of each other like this:



These symbols are called **time signatures**. They tell us how our notes will be grouped in our music. These groups are called **measures**.



As a young musician, the most common time signature you will see is called “four-four”. The top number tells us how many beats are in each measure. The bottom number tells us what type of note equals one beat. Think of the bottom number like the denominator of a fraction—if the bottom number is a 4, think of the fraction  $\frac{1}{4}$ . Another name for that fraction is a “quarter”—so if the bottom number of the time signature is 4, then we are counting in quarter notes.

The time signature  $\frac{4}{4}$  then means that there are 4 quarter note (♩) beats in every measure. Rhythms will always need to “add up” so that they are equal to 4 quarter notes in each measure.

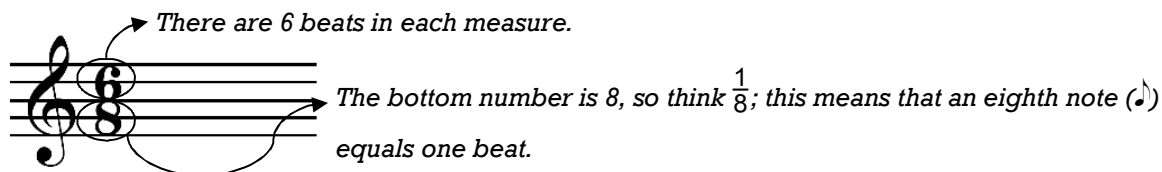


The image shows a musical staff with a treble clef and a 4/4 time signature. The staff contains a sequence of notes: a quarter note, a quarter note, a half note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a whole note. Annotations with arrows point to specific parts of the staff:
 

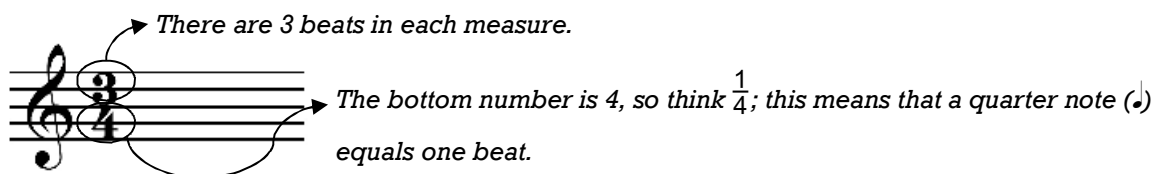
- An arrow points to the first measure, labeled "Rhythm This is one *measure* of music."
- An arrow points to a vertical bar line, labeled "This is a *bar line*. It separates measures of music."
- An arrow points to a double bar line at the end of the staff, labeled "This is a *double bar line*. It tells us when to stop."

There are endless possibilities for the time signatures you can play. The only limitation is that the bottom number has to relate to one of our possible note values (1 = whole notes, 2 = half notes, 4 = quarter note, 8 = eighth notes, etc.)

Examples:



This time signature means there are 6 eighth notes in each measure.



This time signature means there are 3 quarter notes in each measure.

### Rests

In addition to the symbols that tell us when we should play, there are also symbols which tell us when we should leave silence in the music—these symbols are called rests. The most common rests are as follows:



**Whole rest**



**Half rest**



**Quarter rest**

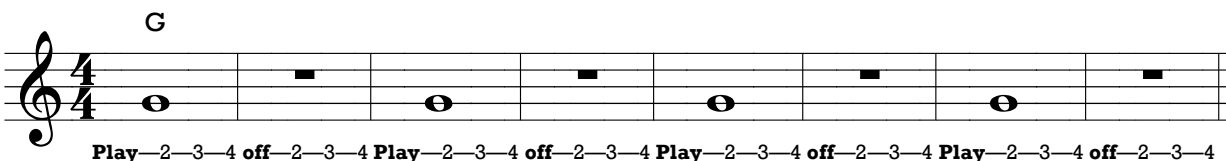


**Eighth rest**

As the names would imply, a whole rest takes up the same number of beats as a whole note, a half rest equals the same number of beats as a half note, etc. Thus, when “adding” the number of beats in a measure, rests count for just as much time as their “note” equivalent.

### Putting It All Together

Now that you've learned the basic skills of music reading and tone production, let's put them all together!

1. 




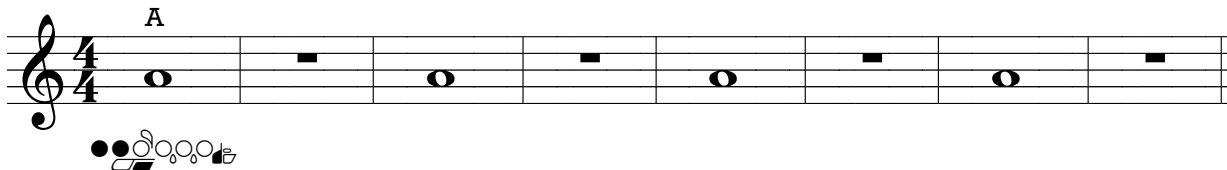
Note: An explanation on how to read this fingering diagram can be found on page 32.

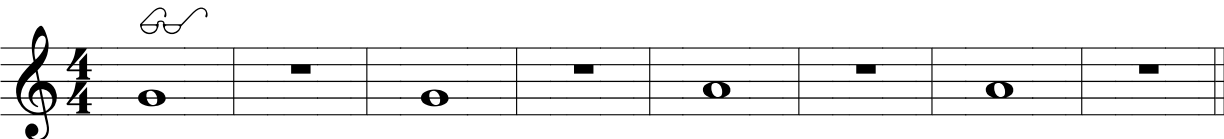
Here's your first musical exercise.

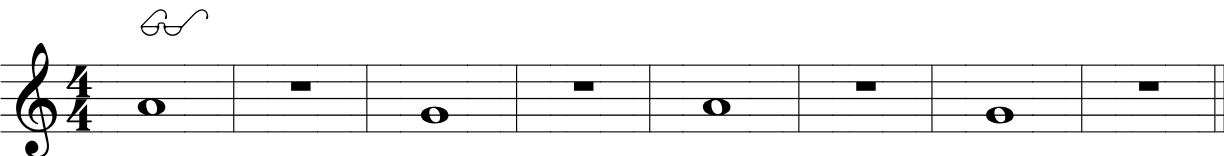
- Set up your instrument, sit with good posture, and hold your instrument in playing position.
- Look at the music! What is your time signature? What does it mean?
- What's your first note? What's the fingering? Do your notes change in the piece?
- If you are not working with a teacher at the moment, it may be helpful to turn on your chromatic tuner. (Make sure it is set to "C" so the correct notes show up for your instrument!) The tuner will help make sure you're playing the correct pitch.
- Turn your metronome on—set it to somewhere between 60-80 beats per minute. Tap your big toe (not your whole foot!) so that your toe hits the ground as the same time the metronome taps.
- Here we go! Think "1-2-3-breathe" then play through the exercise! Hold each whole note for 4 beats, then don't play (rest) for 4 beats during each whole rest. You should be thinking:

*Play—2—3—4—Off—2—3—4breathe—Play—2—3—4—Off—2—3—4breathe*

Great! Now that you've got that first exercise down, here are a few more! Be sure to watch  the music carefully—sometimes the notes change!

2. 

3. 

4. 

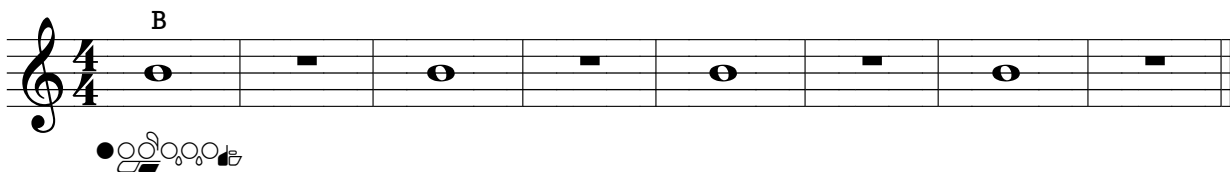
### Articulation

Now that you've played through your first exercises, go back and play them again one more time. This time, think about *articulation*, or tonguing. Starting a note with just your air works okay for these whole notes. However, as you play quicker rhythms (quarter and eighth notes), your notes will sound airy and imprecise unless you start them by using your tongue.

Say the word “too” by touching the very tip of your tongue against the bottom of your upper teeth. You should have a crisp, clean attack. Now put your mouthpiece only up to your lips. Form your embouchure, take a big breath, and say “too” at the exact same time you start blowing to produce a sound. You should hear a much cleaner attack as long as the sound starts with your tongue (not your lips.)

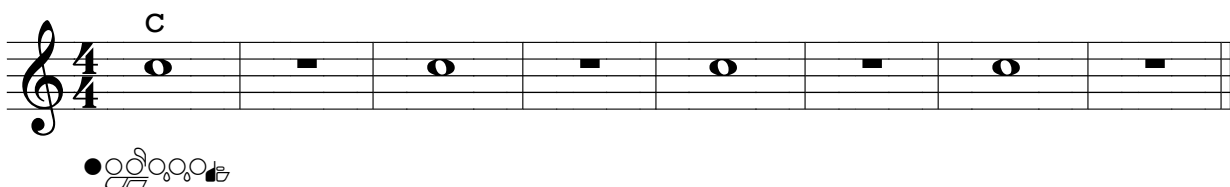
Now try blowing out one long note (exhaling the whole time)—then break up the note by saying “too” at may different places.

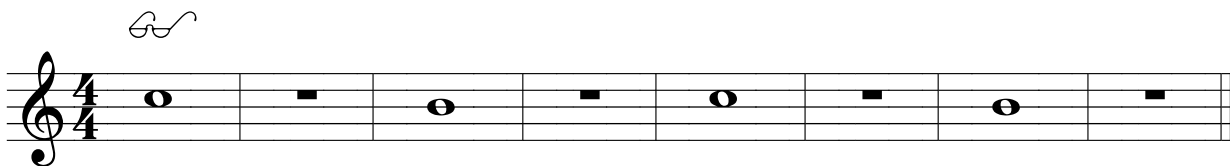
Finally, go back and play through the first four exercises, starting each whole note with the word “too” so each note has a crisp, clear attack.

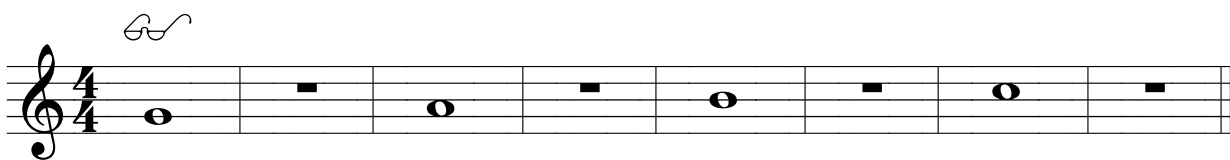
5. 

As you start playing notes which require putting fewer fingers down, make sure you are holding your head joint firmly in your “snuggle spot” on your chin. Pulling your left hand toward you will help keep your head joint in place. The more securely you hold on to your head joint against your chin, the easier it will be to play notes with fewer fingers (because you won’t be afraid you’ll drop your flute!)

Ask your teacher, a parent, or a friend to try pulling your head joint away from your “snuggle spot”—if they can’t pull it away, then you’re doing a great job! If it moves, then pull your left hand a little closer to you while you play (but be careful that you don’t start “clenching” your hands over the keys!)

6. 

7. 

8. 



9.

10.

11.

The next note you're going to learn is high G. High G is fingered open like low G, but you will blow faster air (like you're blowing through a coffee stirrer instead of a regular straw) to get the higher pitch. Try to stay relaxed when you play, even on this higher note. Use a tuner to help you check to make sure you're playing the right pitch.

12.



Now that you can play your G an octave higher, let's try playing all four of your first notes up an octave! Remember, a small aperture and fast air is the key to hitting higher notes!

13.

Take a breath after each whole note if you need to. Be sure to speed up your air for the second note of each pair, and don't forget to articulate!

14.

15.

Remember, half notes get 2 beats in 4/4 time. Don't change the way you constantly blow air when you play from any whole note exercises—just separate the notes by lightly tonguing where appropriate.

16.

17.

18.

19.

**Now that you have a better understanding of how to produce a good tone, read music, and read a fingering chart, you have all of the tools you need to teach yourself many of the songs and exercises you will find in your band method book. The rest of the materials in this book will help you strengthen the skills you have already learned.**

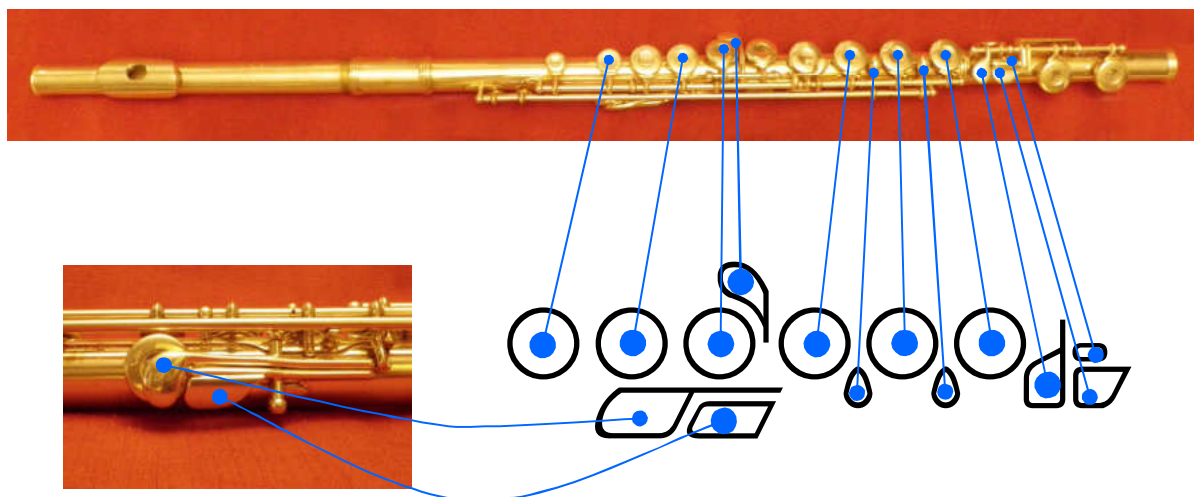
### **Flute Fingering Chart**

This chart shows both preferred and alternate fingerings for the flute. When more than one fingering is shown, the first is the most common.

























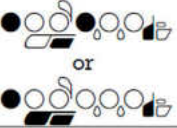





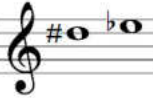








Every instrument has a few notes that don't sound quite in tune when they are played. The chart below will show you the pitch tendencies for those notes—that is, if a note tends to be a little sharp (too high) or flat (too low.) If you adjust the pitch on those notes, you'll sound even better faster!









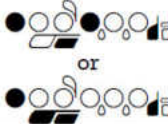































### **How to Read A Fingering Chart:**

Each of the shapes in the fingering chart correspond to a key on the flute.



In the chart on the next two pages, if a key is filled in (like this: ●) it means you should push that key down. If a key is open (like this: ○) it means that key stays up.



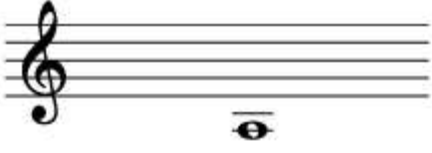
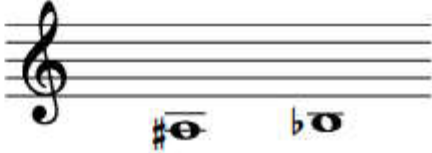
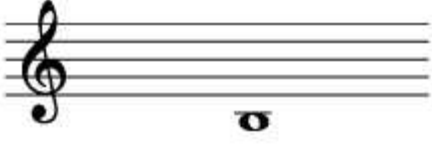
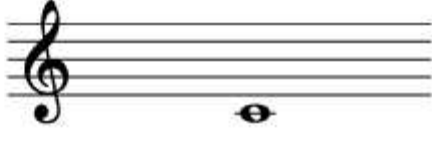
Note Name	C	C# or D <sub>b</sub>	D	D# or E <sub>b</sub>
Note in staff				
Fingering				
Pitch tendency	Flat	Flat		
E	F	F# or G <sub>b</sub>	G	G# or A <sub>b</sub>
				
				
	Flat			
A	A# or B <sub>b</sub>	B	C	C# or D <sub>b</sub>
				
	 or 			
			Sharp	Very sharp
D	D# or E <sub>b</sub>	E	F	F# or G <sub>b</sub>
				
				
Slightly flat	Slightly flat	Slightly flat	Slightly flat	Slightly flat

G	G# or A <sub>b</sub>	A	A# or B <sub>b</sub>	B
				
				
C	C# or D <sub>b</sub>	D	D# or E <sub>b</sub>	E
				
				
Slightly sharp	Moderately sharp	Slightly flat	Very sharp	Slightly sharp
F	F# or G <sub>b</sub>	G	G# or A <sub>b</sub>	A
				
				
Slightly flat	Slightly sharp	Sharp	Sharp	
A# or B <sub>b</sub>	B	C	C# or D <sub>b</sub>	D
				
				
Can be flat	Sharp	Sharp		






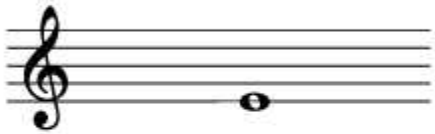

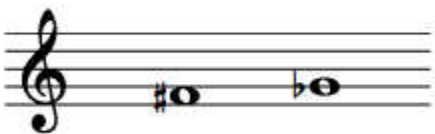
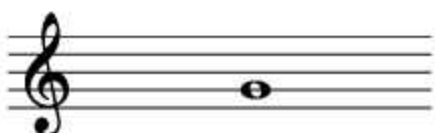

**Treble Clef Flash Cards**

Cut out the flash cards on the following pages and use the “Reading Notes in Treble Clef” section (pages 21-22) and your fingering chart to fill in the note name and fingering on the back of each card. Use them to quiz yourself until you can instantly identify both the name and the fingering for each note!

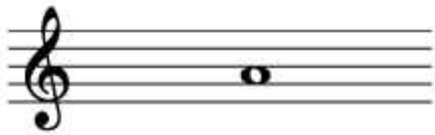
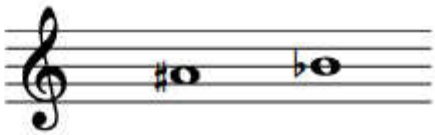






	
	
	







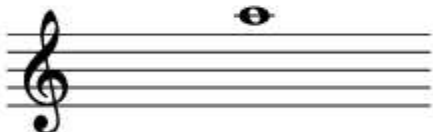











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- The students who volunteered to come in during their summer vacation to participate in this project, and their parents for providing permission for their participation. Thank you, Isabelle Keneally, Fiona Farley, Carolyn Grahn, Izaak Grant, and Mateo Lauron.
- My fellow ABC candidates who offered guidance, suggestions, and encouragement during the process of completing this project and my colleague, Denny d’Alelio, for his guidance on bassoon.

### **About the Author**

**Catrina Tangchittsumran-Stumpf** is entering her seventh year as the director of



bands at Thomas Jefferson Middle School in Arlington, Virginia, where she oversees the Symphonic Band, Concert Bands, Beginning Band, and Jazz Ensemble. She has served as the Elective Team Leader since 2007 and is a member of the International Baccalaureate Steering Team. As of the 2010-2011 school year, she has been appointed the Secondary Instrumental Music Lead Teacher for Arlington Public Schools and will also serve on the Arlington Public Schools Secondary School Grading Committee.

Ms. Tangchittsumran-Stumpf holds a Bachelor of Music in Music Education from James Madison University, and is pending completion of a Master of Music in Conducting from the American Band College of Sam Houston State University. Her primary instrument is flute, on which she performs regularly with the Fairfax Wind Symphony. She is certified to teach Instrumental Music (grades k-12) in the State of Virginia and has completed Level 3 assessment training for the International Baccalaureate Middle Years Program.

In addition to her position as the Band Director at Jefferson Middle School, Ms. Tangchittsumran-Stumpf serves as the Color Guard and Marching & Maneuvering Instructor for the Wakefield High School Marching Warriors. She is the Manager for the Arlington Junior Honors Band & Orchestra for Grades 4-6.

Ms. Tangchittsumran-Stumpf is a member of the Music Educators National Conference, the Virginia Music Educators Association, the Virginia Band & Orchestra Directors Association, and the Women Band Directors International.

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