

**Table of Contents:**

- Fingering/Trill/Sticking Charts**
- Intonation Sheet**
- Singing**
- Initial Warm-ups**
- Daily Warm-ups**
- Grouping Assignments**
- Scales**
- Field Show Music**
- March**
- Pep Band Music**
- Concert Band Music**
- Technic Assignment List**
- Technic Assignment Music**
- Rhythm Charts**
- Paper for Notes**
- Additional Plastic Inserts**

**This folder belongs to: \_\_\_\_\_**

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# Flute Fingering Chart

Low B foot joint only.

|   |   |    |    |   |    |    |   |
|---|---|----|----|---|----|----|---|
| B | C | C# | Db | D | D# | Eb | E |
|   |   |    |    |   |    |    |   |
|   |   |    |    |   |    |    |   |

|   |    |    |   |    |    |   |    |    |
|---|----|----|---|----|----|---|----|----|
| F | F# | Gb | G | G# | Ab | A | A# | Bb |
|   |    |    |   |    |    |   |    |    |
|   |    |    |   |    |    |   |    |    |

|   |   |    |    |   |    |    |   |   |
|---|---|----|----|---|----|----|---|---|
| B | C | C# | Db | D | D# | Eb | E | F |
|   |   |    |    |   |    |    |   |   |
|   |   |    |    |   |    |    |   |   |

|    |    |   |    |    |   |    |    |   |   |
|----|----|---|----|----|---|----|----|---|---|
| F# | Gb | G | G# | Ab | A | A# | Bb | B | C |
|    |    |   |    |    |   |    |    |   |   |
|    |    |   |    |    |   |    |    |   |   |

|    |    |   |    |    |   |   |    |    |   |
|----|----|---|----|----|---|---|----|----|---|
| C# | Db | D | D# | Eb | E | F | F# | Gb | G |
|    |    |   |    |    |   |   |    |    |   |
|    |    |   |    |    |   |   |    |    |   |

|    |    |   |    |    |   |   |    |    |   |
|----|----|---|----|----|---|---|----|----|---|
| G# | Ab | A | A# | Bb | B | C | C# | Db | D |
|    |    |   |    |    |   |   |    |    |   |
|    |    |   |    |    |   |   |    |    |   |

(When more than one fingering is shown, the first is the most common.)

# Flute Trill Fingerings Chart

|        |                 |                |        |                 |                |
|--------|-----------------|----------------|--------|-----------------|----------------|
| C to D | C $\sharp$ to D | D to E $\flat$ | D to E | D $\sharp$ to E | E $\flat$ to F |
|        |                 |                |        |                 |                |

|        |                 |                |        |                 |                          |
|--------|-----------------|----------------|--------|-----------------|--------------------------|
| E to F | E to F $\sharp$ | F to G $\flat$ | F to G | F $\sharp$ to G | F $\sharp$ to G $\sharp$ |
|        |                 |                |        |                 |                          |

|                |        |                 |                        |                |        |
|----------------|--------|-----------------|------------------------|----------------|--------|
| G to A $\flat$ | G to A | G $\sharp$ to A | A $\flat$ to B $\flat$ | A to B $\flat$ | A to B |
|                |        |                 |                        |                |        |

|                 |                |        |                 |                |        |
|-----------------|----------------|--------|-----------------|----------------|--------|
| A $\sharp$ to B | B $\flat$ to C | B to C | B to C $\sharp$ | C to D $\flat$ | C to D |
|                 |                |        |                 |                |        |

|                 |                        |                |        |                 |                |
|-----------------|------------------------|----------------|--------|-----------------|----------------|
| C $\sharp$ to D | D $\flat$ to E $\flat$ | D to E $\flat$ | D to E | D $\sharp$ to E | E $\flat$ to F |
|                 |                        |                |        |                 |                |

|        |                 |                |        |                 |                          |
|--------|-----------------|----------------|--------|-----------------|--------------------------|
| E to F | E to F $\sharp$ | F to G $\flat$ | F to G | F $\sharp$ to G | F $\sharp$ to G $\sharp$ |
|        |                 |                |        |                 |                          |



|                                  |                  |                                 |   |                                  |                  |
|----------------------------------|------------------|---------------------------------|---|----------------------------------|------------------|
| G to A $\flat$<br>G    A $\flat$ | G to A<br>G    A | G $\sharp$ to A<br>G $\sharp$ A | A $\flat$ to B $\flat$<br>A $\flat$ B $\flat$ | A to B $\flat$<br>A    B $\flat$ | A to B<br>A    B |
|                                  |                  |                                 |   |                                  |                  |

|                                 |                               |                  |                                    |                                  |                  |
|---------------------------------|-------------------------------|------------------|------------------------------------|----------------------------------|------------------|
| A $\sharp$ to B<br>A $\sharp$ B | B $\flat$ to C<br>B $\flat$ C | B to C<br>B    C | B to C $\sharp$<br>B    C $\sharp$ | C to D $\flat$<br>C    D $\flat$ | C to D<br>C    D |
|                                 |                               |                  |                                    |                                  |                  |

|                                 |   |                                  |                  |                                 |                               |
|---------------------------------|---|----------------------------------|------------------|---------------------------------|-------------------------------|
| C $\sharp$ to D<br>C $\sharp$ D | D $\flat$ to E $\flat$<br>D $\flat$ E $\flat$ | D to E $\flat$<br>D    E $\flat$ | D to E<br>D    E | D $\sharp$ to E<br>D $\sharp$ E | E $\flat$ to F<br>E $\flat$ F |
|                                 |   |                                  |                  |                                 |                               |

|                  |                                    |                                  |                  |                                 |
|------------------|------------------------------------|----------------------------------|------------------|---------------------------------|
| E to F<br>E    F | E to F $\sharp$<br>E    F $\sharp$ | F to G $\flat$<br>F    G $\flat$ | F to G<br>F    G | F $\sharp$ to G<br>F $\sharp$ G |
|                  |                                    |                                  |                  |                                 |

|   |                                  |                  |                                 |   |
|---|----------------------------------|------------------|---------------------------------|---|
| F $\sharp$ to G $\sharp$<br>F $\sharp$ G $\sharp$ | G to A $\flat$<br>G    A $\flat$ | G to A<br>G    A | G $\sharp$ to A<br>G $\sharp$ A | A $\flat$ to B $\flat$<br>A $\flat$ B $\flat$ |
|   |                                  |                  |                                 |   |

|                                  |                  |                                 |                               |                  |
|----------------------------------|------------------|---------------------------------|-------------------------------|------------------|
| A to B $\flat$<br>A    B $\flat$ | A to B<br>A    B | A $\sharp$ to B<br>A $\sharp$ B | B $\flat$ to C<br>B $\flat$ C | B to C<br>B    C |
|                                  |                  |                                 |                               |                  |

**ACTIVITIES FOR EXCELLENCE:**

- ◆ Duplicate and distribute the instructions for producing and practicing vibrato to students (score pages 614-615). Check students' progress regularly.

**VIBRATO**

You may have attended a concert or listened to a recording in which there was a "waviness" in the tone produced by the performers. This series of even and rapid pulsations — waves — is called vibrato. The pulsations are created by varying the pitch, loudness, or intensity of the tone.

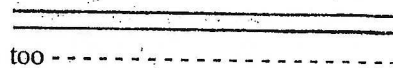
Vibrato is an advanced technique used by performers to add warmth and expressiveness to their sound. They have learned to slow down the vibrato, speed up the vibrato, or not use vibrato at all, in order to enhance the style or mood of a piece. Are you able to play your instrument with a focused, characteristic tone? If so, you are probably ready to start working on vibrato.

Pulsations are created in one of three ways. Find the section below that pertains to your instrument. Read the explanations carefully, and practice producing the pulsations. Start slowly and be patient! Be sure the pulsations are even, consistent, and controlled. It will take a while before your vibrato sounds natural like that of professional performers.

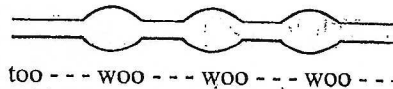
**Diaphragmatic Vibrato - For Flutes, Oboes, and Bassoons Only**

Diaphragmatic vibrato is created by varying the loudness or intensity of a pitch. You can achieve this by increasing and decreasing the pressure of the air forced into your instrument.

Before you try this with your instrument, blow a steady stream of air as depicted to the right. (Start the air with a "too" or "doo" as if you were tonguing.) Hold the palm of your hand about 2 inches away from your mouth to feel the air stream. Is it continuous?



To create even pulses in the air stream use the syllables "too-woo-woo-woo" (or "doo-woo-woo-woo") as shown to the right. Hold the palm of your hand about 2 inches away from your mouth to feel the air stream and the pulses. The abdominal muscles used to increase the air pressure and create the pulses are the same ones used in a hearty belly laugh.



Repeat the steps above as you blow the air stream through your instrument. Be sure the pulsations are even and controlled, and that the quality of your tone remains clear and strong. Practice the exercises on the second page of this hand-out to develop control of the speed and evenness of your vibrato. Ask your teacher to check your progress.

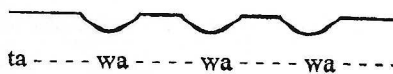
**Jaw or Lip Vibrato - For Saxophones, Trumpets, Trombones, Baritones, and Tubas Only**

Jaw or lip vibrato is created by varying the pitch of a note. You can achieve this with small movements of your lower jaw or lip.

**Saxophones:** Play a steady tone. Take another breath. This time as you play a steady tone, relax the pressure of your lower jaw and lip against the reed, then return your embouchure to its original position. This will cause the pitch to drop slightly, and create pulses in the sound as shown to the right.



**Brass:** Play a steady tone. Take another breath. This time as you play a steady tone, say the syllables "ta-wa-wa-wa" as depicted to the right. This will cause the pitch to vary slightly, and create pulses in the sound.



Be sure the pulsations are even and controlled, and that the quality of your tone remains clear and strong. Practice the exercises on the second page of this hand-out to develop control of the speed and evenness of your vibrato. Ask your teacher to check your progress.

### *Logical Conclusions to Effective Intonation*

1. At this time it is unimportant to recognize Sharp or Flat, *only the speed of the beats.*
2. Make a move with the Barrel, Slide, Mouthpiece (sax, flute – roll in/ or out). It doesn't make any difference whether it is in or out. *Listen for the beats, did they slow down or speed up with the barrel or slide adjustment?*
3. If the beats were faster, *then you made the wrong move, adjust in the opposite direction.*
4. If the beats become slower, *then you are making the correct move, continue until all beats are eliminated.*
5. If you find yourself “pinching” to eliminate beats, then your *instrument is too long, it must be shortened.*
6. If you find yourself “relaxing” your embouchure to eliminate beats, then the *instrument is too short, it must be lengthened.*
7. When two or more similar pitches are played, the sound is “beatless” (and you are not using any unnecessary pressure or relaxation on the mouthpiece)... **You are Perfectly IN TUNE!**

### *3 Logical Steps to Effective Balance and Blend*

**If you hear yourself above all others, 1 of 3 things is happening:**

1. **You are overpowering or overblowing!** Make the necessary adjustment. *This initiates an auditory reaction to Balance.*

*If you still hear yourself and you made the adjustment in #1, then:*

2. **You are playing with poor tone quality!** Make the necessary adjustments (embouchure, breath support, posture, reed, etc.) *This initiates an auditory reaction to Blend and a physical reaction to embouchure and breath support. Poor tone quality will not blend with anything!*

*If you still hear yourself and you made the adjustment in #1 and #2, then:*

3. **You are playing out of tune!** Make the necessary adjustment by extending or shortening the length of your instrument. *This initiates an auditory response to “Beatless Tuning.”*

# Singing Exercises

**Solfège:** also called “solfeggio” or “solfa,” is a system where every note of a scale is given its own unique syllable, which is used to sing that note every time it appears.

The image shows a musical staff with a treble clef and a 4/4 time signature. The notes of the C major scale are written as whole notes: C (Do), D (Re), E (Mi), F (Fa), G (Sol), A (La), B (Ti), and C (Do). Below the staff, the syllables and scale degrees are listed. The scale degrees are: Tonic (C), Subtonic (D), Mediant (E), Subdominant (F), Dominant (G), Submediant (A), Leading Tone (B), and Tonic (C).

|       |          |         |             |          |            |              |       |
|-------|----------|---------|-------------|----------|------------|--------------|-------|
| Do    | Re       | Mi      | Fa          | Sol      | La         | Ti           | Do    |
| Tonic | Subtonic | Mediant | Subdominant | Dominant | Submediant | Leading Tone | Tonic |

## Two Types of Do:

**Moveable Do:** Do is always assigned the first note of a major scale

**Fixed Do:** Do is always C natural, and all other notes are assigned specific pitches

\*For our exercises, we will be using Moveable Do

**Before we sing, check the following:**

- Sit or stand appropriately with good posture.
- Relax shoulders, neck, and jaw; no tension.
- Sing with a Smile!
- We're all singing, so sing with confidence!

## Exercises:

1. Match Pitch. Syllables to be used: Doh, Dah, Ahh
2. Sing in Drones on each note, sustaining each solfege syllable.
3. Do, Do Re Do, (Do Re Me Re Do, etc...)
4. 8<sup>th</sup> note Ascension and Descension:

(up) Do...Do Re...Do Re Mi...Do Re Mi Fa...

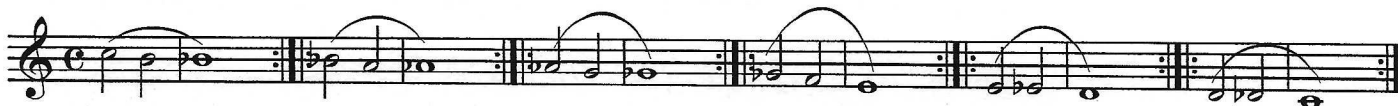
(Down) Do...Do Ti...Do Ti La...Do Ti La Sol...

# Initial Warmups - Flute

DO THESE EVERYTIME YOU PICK UP YOUR INSTRUMENT!!!!

Doerr

**Long tones** Play with a full rich tone. Repeat each two measure phrase 1 time. Do each in one breath.



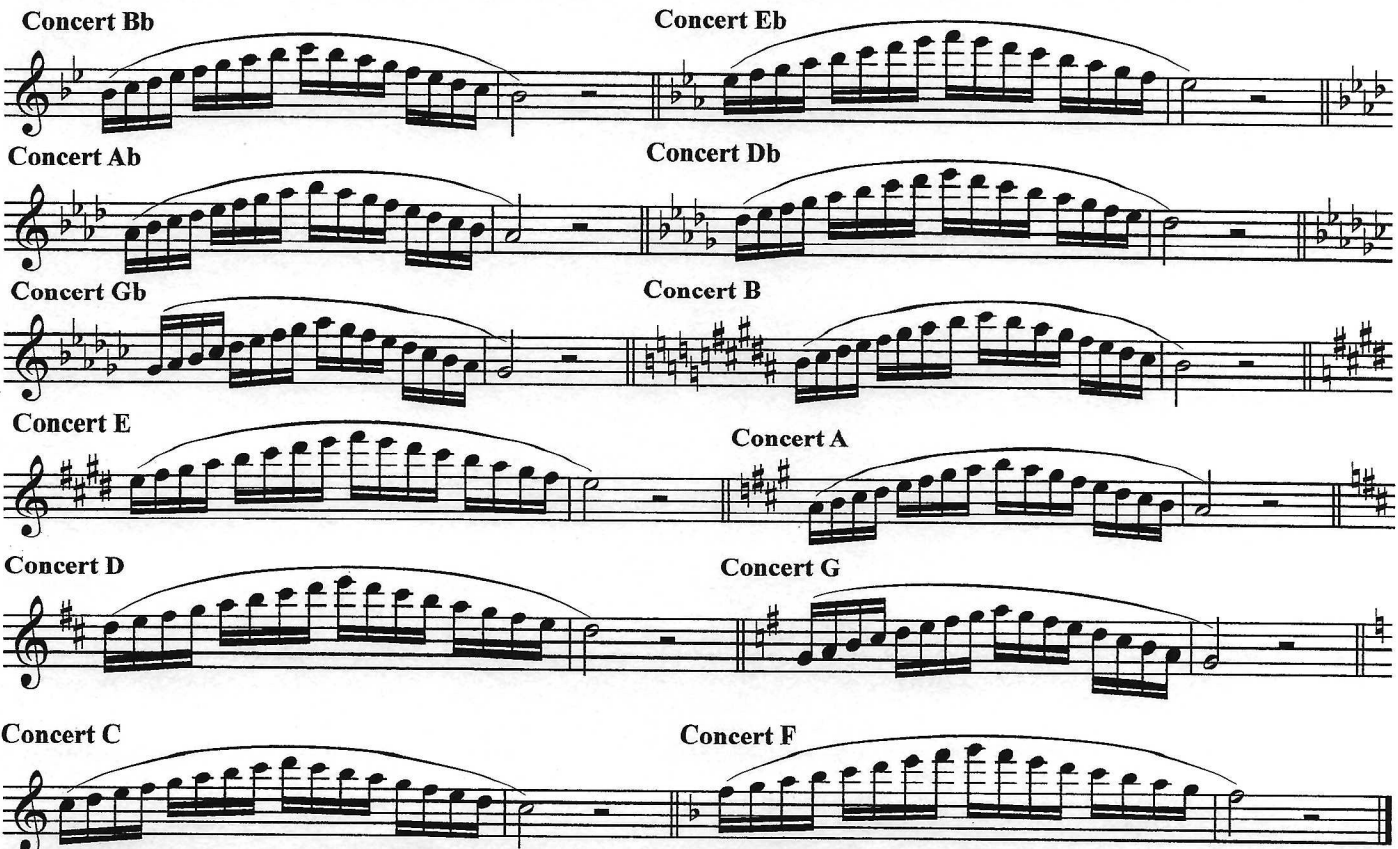
**Overtone** Finger the lowest note. Overblow the octave and the 5th above. For the 4th note, change to it's original fingering. In the next measure, revert to the overblown fingering.



**Vibrato** Pulse with air 1 beat per note. Tongue only the first note.



**Scales** Run through major scales in 16th notes slurred. Focus on Embouchure changes, air speed, and finger velocity.





# Daily Warmups

Do these exercises correctly while focusing on  
Playing in Tone, in Tune, in Time, and in Technique

## Long Tones 9 Counts Concert F

Breathe

*mf*

## Long Tones 9 Counts Concert Bb

Breathe

*mf*

## Articulation on Bb "Dah"

Legato  
100% Note Length  
"dOOH"

*mf*

## Staccato 50% Note Length "dah"

Accent  
75% Note Length  
+1 Dynamic Level  
"TAH"

*mf*

## Articulation on Eb High Range

Articulation on F  
Low Range

## Play - Buzz - Play Woodwinds play, Brass Buzz on mouthpieces

*mf*

## Velocity

*f*

2 Lip Slur #1

Daily Warmups

Lip Slur #2

Scale in Rounds: Tuning Chords

Pitch tendencies indicated with + for Sharps or - for Flats

Group 1: -14 +16 +2 +2 +2 +2 +2 +16

Group 2: -14 +16 +16 -14 -14 +16 +16 +16 -14 -14 +16 +16 -14

Group 3: +2 +2 +2 +2 +2 -14

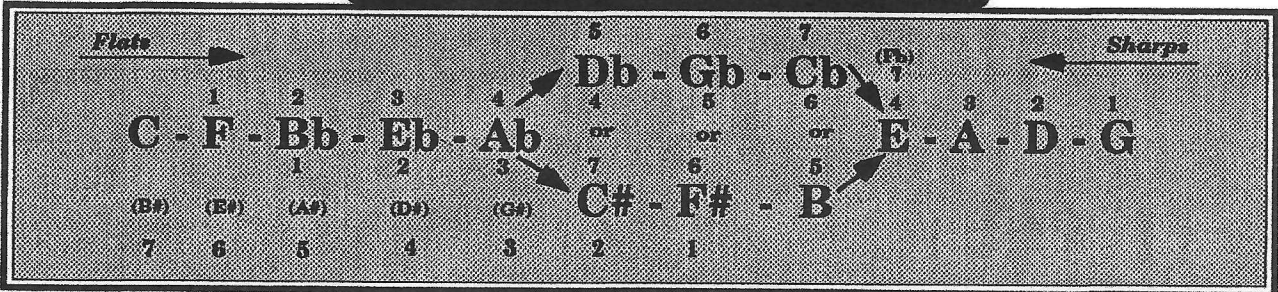
Rhythmic Precision

Tuning Sequence

Play, Sing, Play

Woodwinds Brass

# Grouping Assignments



## Woodwind Choir

### Group 1

Piccolo  
Eb Clarinet  
Oboe  
1st Flute  
1st Clarinet  
1st Alto Sax

### Group 2

2nd Flute  
2nd Clarinet  
2nd Alto Sax

### Group 3

3rd Clarinet  
Alto Clarinet  
Tenor Sax

### Group 4

Bass Clarinet  
Bassoons  
Bari Sax  
Contra Clarinets

## Brass Choir

### Group 1

1st Cornet  
1st Trumpet  
1st French Horn  
1st Trombone

### Group 2

2nd Cornet  
2nd French Horn

### Group 3

3rd Cornet  
2nd Trumpet  
2nd & 3rd Trombone  
3rd & 4th French Horn

### Group 4

Baritone, Euphonium  
Tuba  
String Bass

## Percussion

### Group 1

Vibraphone (soft mallets)  
Bells

### Group 2

Xylophone (soft mallets)

### Group 3

Marimba (soft mallets)  
*Upper marimba*

### Group 4

Tympani  
*Lower marimba*

[Enlarge and duplicate for students]

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Chapter 9

Exercises



# Scales

## Concert Bb Major

### Arpeggio



Musical notation for the Concert Bb Major Arpeggio scale, starting on Bb and ending on Bb.

### Chromatic



Musical notation for the chromatic scale, starting on Bb and ending on Bb.

## Concert g minor (Natural)

### Harmonic

### Melodic

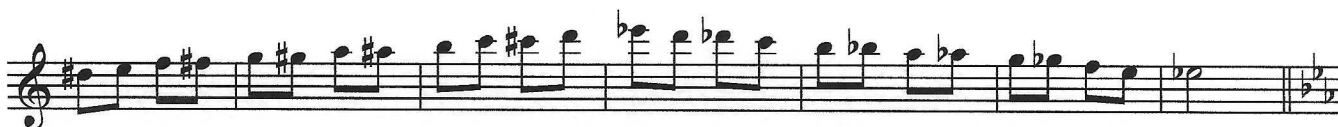


Musical notation for the Concert g minor Harmonic and Melodic scales, starting on G and ending on G.

## Concert Eb Major



Musical notation for the Concert Eb Major scale, starting on Eb and ending on Eb.



Musical notation for the chromatic scale, starting on Eb and ending on Eb.

## Concert c minor



Musical notation for the Concert c minor scale, starting on C and ending on C.

## Concert F Major



Musical notation for the Concert F Major scale, starting on F and ending on F.



Musical notation for the chromatic scale, starting on F and ending on F.

## Concert d minor



Musical notation for the Concert d minor scale, starting on D and ending on D.

**Concert Ab Major**

Two staves of musical notation for the Concert Ab Major scale. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has three flats (Bb, Eb, Ab).

**Concert f minor**

Two staves of musical notation for the Concert f minor scale. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has two flats (Bb, Eb).

**Concert C Major**

Two staves of musical notation for the Concert C Major scale. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has no sharps or flats.

**Concert a minor**

Two staves of musical notation for the Concert a minor scale. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has no sharps or flats.

**Concert Db Major**

Two staves of musical notation for the Concert Db Major scale. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has four flats (Bb, Eb, Ab, Db).

**Concert bb minor**

Two staves of musical notation for the Concert bb minor scale. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has five flats (Bb, Eb, Ab, Db, Gb).

**Concert Gb Major****Concert eb minor****Concert G Major****Concert e minor****Concert D Major****Concert b minor**

**Concert A Major**



**Concert f# minor**



**Concert E Major**



**Concert c# minor**



**Concert B Major**



**Concert g# minor**



# Cavalier Doxology

Flute

$\text{♩} = 80$

7

Fl

12

Fl