

My Music Folder

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This folder belongs to: _____

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.)

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.”*

Daily Warm-up Breathing Exercises

A. BREATHING EXERCISE - No headjoint

1. Good Posture
2. Relaxed throat and upper chest
3. Fill lungs from bottom to middle to top (Stomach rises)
4. Exhale all air through mouth - No tension

B. HEAD JOINT EXERCISE - same as B above - PLAY a steady sound for 8 counts - say "TOO"

(a concert A pitch should sound)

C. PLAYING WITH INSTRUMENTS

- 1 - 4 Same as above
5. Perfect Instrument Position
6. Breath in at corners of mouth
7. Steady tone -Medium volume - tongue the beginning of the note

The Dragon!

Breathing Exercise

***Left Hand:**

Cup the hand, hold at Arm's length
to Catch the air (on Thumb crease)

***Right Hand:**

Make a Blade (Straight Fingers)
Breath in Between 1st and 2nd
Knuckles

Breathe in saying "PoH" (inhale, drop jaw), with Right hand up to mouth.

Breath out saying "DaH" (drop jaw), move Right hand away from face, blow to Left Hand.

Exercise:

*Breathe in 4 counts worth of air on allotted counts less than 4 counts

*Breathe out all air during allotted counts

Breathe in				Breathe out			
1	2	3	4	1	2	3	4
	1	2	3	1	2	3	4
		1	2	1	2	3	4
			1	1	2	3	4
<hr/>							
1	2	3	4	1	2	3	4
1	2	3	4	1	2	3	
1	2	3	4	1	2		
1	2	3	4	1			
<hr/>							
1	2	3	4	1	2	3	4
	1	2	3	1	2	3	
		1	2	1	2		
			1	1			

Finally, Hands up in the air, and "Sigh" together!

Initial Warmups - Flute

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

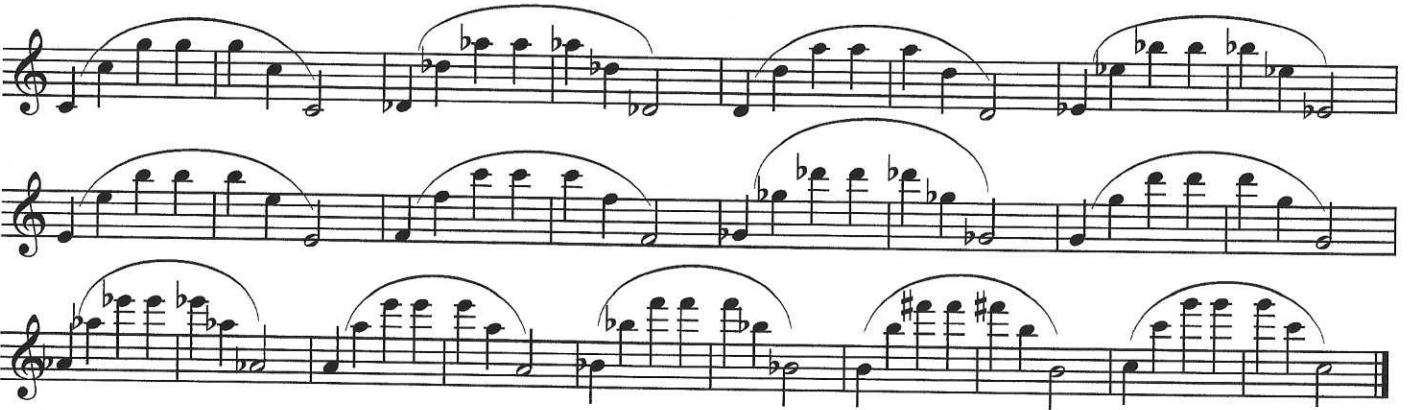
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Long tones Play with a full rich tone. Repeat each two measure phrase 1 time. Do each in one breath.



Musical notation for Long tones exercise, consisting of a single staff with a treble clef and a common time signature. It contains five two-measure phrases, each starting with a repeat sign and ending with a double bar line. The notes are: 1) C4, D4, E4, F4; 2) G4, A4, B4, C5; 3) B4, A4, G4, F4; 4) E4, D4, C4, B3; 5) A3, G3, F3, E3.

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.



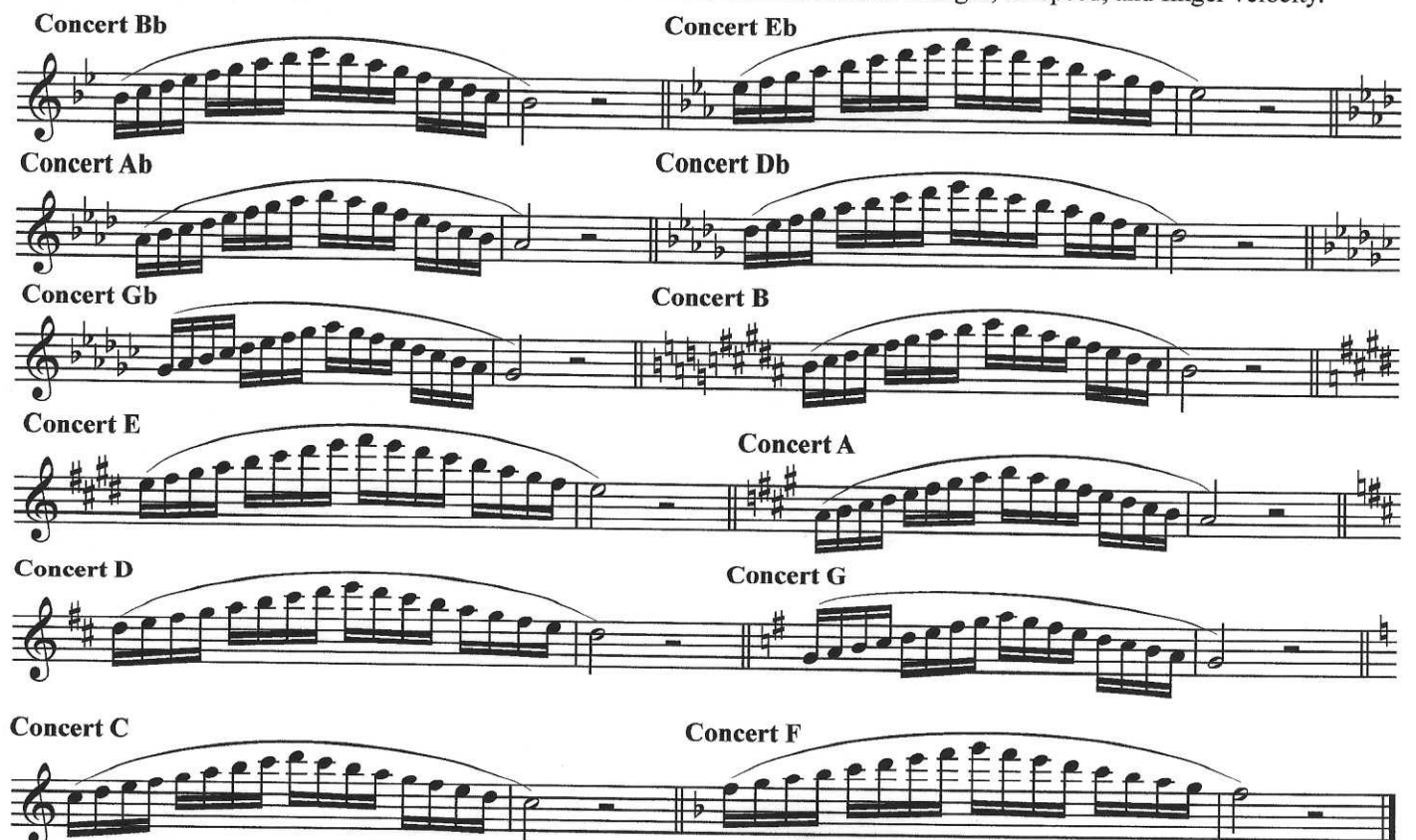
Musical notation for Overtone exercise, consisting of three staves with a treble clef and a common time signature. Each staff contains four two-measure phrases. The first measure of each phrase is a single note, and the second measure is a five-note overtone series. The notes and fingerings are: 1) C4 (finger 1), G4 (finger 1), A4 (finger 2), B4 (finger 2), C5 (finger 2); 2) D4 (finger 2), E4 (finger 2), F4 (finger 2), G4 (finger 2), A4 (finger 2); 3) B4 (finger 2), C5 (finger 2), D5 (finger 2), E5 (finger 2), F5 (finger 2); 4) G4 (finger 2), A4 (finger 2), B4 (finger 2), C5 (finger 2), D5 (finger 2).

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



Musical notation for Vibrato exercise, consisting of a single staff with a treble clef and a common time signature. It contains four two-measure phrases. The first measure of each phrase is a single note, and the second measure is a sixteenth-note triplet. The notes are: 1) C4, D4, E4, F4; 2) G4, A4, B4, C5; 3) B4, A4, G4, F4; 4) E4, D4, C4, B3.

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



Musical notation for Scales exercise, consisting of seven pairs of staves with a treble clef and a common time signature. Each pair represents a major scale in a different key, with the first staff of the pair labeled 'Concert' and the second staff labeled 'Concert'. The scales are: 1) Concert Bb, Concert Eb; 2) Concert Ab, Concert Db; 3) Concert Gb, Concert B; 4) Concert E, Concert A; 5) Concert D, Concert G; 6) Concert C, Concert F. Each scale is written as a single melodic line with 16th notes slurred.

Flute
Oboe

Daily Warm-up

Level One

Wayne Markworth

1 Air Flow

15

mf *mf* *mf* *mf* *mf*

mf *mf* *mf*

2 Legato

26

mf *mf* *mf*

34

mf *mf*

3 Finger technique & slurs

40

mf *mf*

46

mf

4 Finger technique & slurs

52

mf *f* *mf* *mf* *f* *mf*

5 Scale Builder

63

mf *mf* *mf*

6 Range Builder

75

mf *f* *mf* *f* *mf*

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

mf

Long Tones 9 Counts Concert Bb

Breathe

mf

mf

Articulation on Bb "Dah"

mf

Legato
100% Note Length
"dOOH"

mf

Staccato 50% Note Length "dah"

mf

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

mf

Articulation on Eb High Range

mf

Articulation on F
Low Range

mf

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

mf

Velocity

f

f

2 Lip Slur #1

Daily Warmups

Two staves of musical notation for Lip Slur #1. The first staff begins with a forte (*f*) dynamic marking. The music consists of a sequence of notes with slurs, alternating between the two staves.

Lip Slur #2

Two staves of musical notation for Lip Slur #2. The first staff begins with a forte (*f*) dynamic marking. The music consists of a sequence of notes with slurs, alternating between the two staves.

Scale in Rounds: Tuning Chords

Pitch tendencies indicated with + for Sharps or - for Flats

Three staves of musical notation for Scale in Rounds: Tuning Chords. Numerical pitch tendency indicators are placed above the notes. The first staff is labeled "Group 1" and has indicators: -14, +16, +2, +2, +2, +2, +2, +16. The second staff is labeled "Group 2" and has indicators: -14, +16, +16, -14, -14, +16, +16, -14, -14, +16, +16, -14. The third staff is labeled "Group 3" and has indicators: +2, +2, +2, +2, +2, -14.

Rhythmic Precision

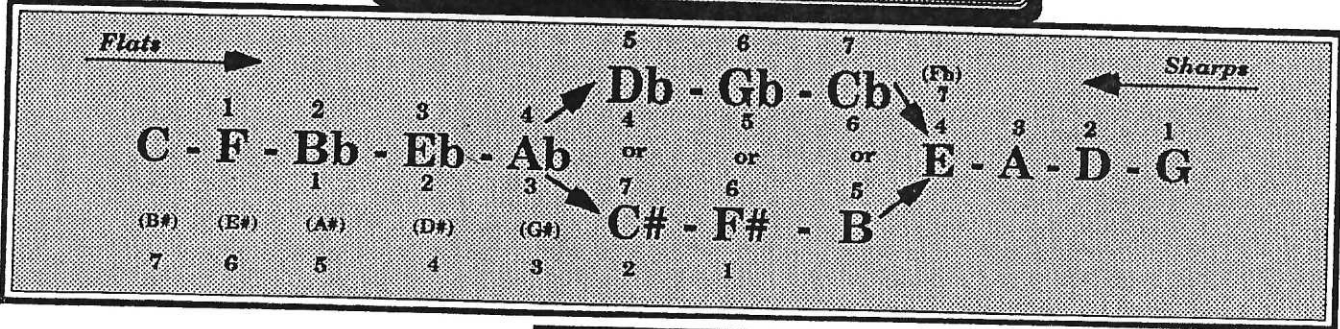
Two staves of musical notation for Rhythmic Precision. The first staff shows a sequence of notes with rests. The second staff shows a sequence of notes with accents (>) and rests.

Tuning Sequence

Play, Sing, Play

A single staff of musical notation for Tuning Sequence. It features repeat signs (double bar lines with dots) and instrument labels "Woodwinds" and "Brass" at the bottom.

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)

Group 2

Xylophone (soft mallets)

Group 3

Marimba (soft mallets)

Group 4

Tympani

Notes!

First Five Notes (Pentatonic scale)



Adding a note above and below



Extending the range



Lots of Notes!



Lower Notes



Concert Bb Major Scale



Concert F Major Scale



Chromatics!

1. Sharps going up...

Flats going down...



2.

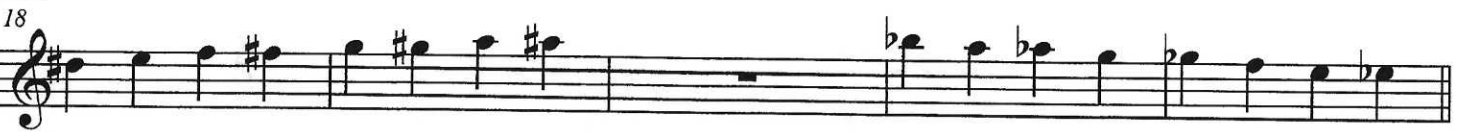


3. Concert F Chromatic Scale

We've combined Ex. 1. and Ex. 2. and put together a scale!



4.



5. Concert Bb Chromatic Scale

We've combined Ex. 1. and Ex. 4. and put together a different Chromatic scale!



6. Octave and a 5th Chromatic Scale

We've combined Ex. 1., Ex. 2 and Ex. 4. and put together this Chromatic scale!



Scales

Concert Bb Major

Arpeggio



Chromatic



Concert g minor (Natural)



Concert Eb Major



Concert c minor



Concert F Major



Concert d minor



Concert Ab Major



Concert f minor



Concert C Major



Concert a minor



Concert Db Major



Concert bb minor

