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Singing

We will sing everything we play. Singing helps to hear the correct pitches and greatly improves intonation and style. We will sing the same way we play, beginning with a good breath, and starting each new articulated note with (tUH). We may occasionally change the vowel sound depending on range of note but the important thing is that we are all signing the same way.

The vowel sound and articulation we sing should match what we would do on the flute. Louder notes should be sung Ah, medium Oo and quiet Ee. The beginning consonants should match the style of attack required for each note see ASR Below.

We will frequently sing during visual oriented rehearsals. Correct pitches are very important!

Tuning

LISTEN, your ears are your greatest ally! Hear the pitch before you play it. We will sing a lot to solidify our tonal center. When in doubt use a tuner. Get to know the pitch tendencies of your instrument. We will discuss this further as the season progresses but certain intervals will have different tunings, certain notes on your instrument may need adjusting. This is all in addition to the general tuning of your instrument.

To tune your flute, move the head joint in or out to make it sharper or flatter respectively. This should only be done for concert F. All other notes should be tuned by mouth. If you move your upper lip towards the tone edge, the pitch will flatten. If you roll the flute out, the pitch will sharpen. For finer tuning change air speed. Faster moving air is sharper and slower air is flatter.

Attack, Sustain and Release

Attack is the beginning of the note. It is controlled by the air and cleaned by the consonant sound. A “T” sound is best for a crisp front and is used for Secco, Staccato, Accent and Marcato. A “D” sound is softer and is better for Legato and Tenuto in Marching Band. An “L” sound is best for the softest of articulations and is best for Legato and Tunto in Concert and indoor venues.

Sustain is the main body of the note and, since it is the longest part of the note, it should be thought of as the most important part of the note. This is the part of the note that controls loudness. Ah, Oo and Ee are used to go from loudest to softest on the flute. Also, this is the part of the note that gives the note its tone. You should strive for the most characteristic tone possible at all times. You can acheive this by using the right amount and speed of air, the right size aperture on the front of your embouchure and pointing you air to the correct area on the tone edge.

Release is how you end the note. For shorter notes, the release is usually part of the attack of the next note, and you should only think about the attack of the next note to acheive good release. For longer notes with no note directly after the release of the note should be acheived by breathing in. There are soft releases and hard releases and the only difference between the two is how quicly the breath in is taken.

Articulation Terms

Secco - Dry with as little sustain as possible
Accent - Slightly spaced with weight
Legato - Smooth, Sustain to the next note
Staccato - Space with a Short Sustain
Marcato - Marked with emphasis
Tenuto - Weighted with sustain to the next note
lift - Boucy with release decrescendoing to the next note's attack
**Physical Fitness**

This is an extremely important part to marching and playing! You will reach the same physical stress level as an athlete during parts of the show and it is important to think of yourself as an athlete. You must prepare as such, don’t wait until August! We will help guide you in the conditioning process and will discuss this in more detail in the Visual Technique Book.

**Timing**

FEET! We will occasionally have you stand still to focus on playing but 90% of the time you will mark time. The feet must be in time with the Dr. Beat or Drum Major, and your playing should line up with your feet. We will also take step-outs at the beginning of each exercise. Everything will have an 8 count start; mark time begins on count 5. We will define the mark time and step outs in the Visual Technique Book.

**Rehearsal Etiquette**

Rehearsals will start exactly on time so that we can release you exactly on time. If rehearsal begins at 6:00pm, you are expected to be setting up in block at 5:55pm. You are expected to have everything you need in every rehearsal. The basics are Instrument, Music, Dot Book, pencil, water bottle, and proper footwear (tennis shoes or marching shoes). You are expected to follow the school dress code in every rehearsal, whether on school property or not. We ask that you stand at standby unless you are told to relax. Standby is a position of readiness where we can give instruction without you needing to be set. This will be discussed further in the Visual Technique Book.

**Body Posture**

Everything about playing the flute in concert should be relaxed and should cause no bodily discomfort. Unlike in concert playing, there are visual considerations that make playing the flute slightly more work.

The body needs to be in line forming as many and as strict of parallel and perpendicular lines as possible. When facing the sideline, the shoulders should be exactly parallel to the sidelines and exactly perpendicular to the yardlines. Keeping these lines is of the utmost of importance when setting could playing position.

When the Flute is down, it should be in front of your body straight up and down with the top of your flute at eye level.

When the flute is up it should be parallel to the ground. Your right arm needs to be back to keep your shoulders square and your left arm needs to come further around your body to compensate.

**Finger Posture**

This is an extremely important part for technique. If your fingers are not in good playing position you will not be able to play fluidly and fast as you will need to. Also, bad finger positioning can cause pain and lead to early tendonitis and eventually carpal-tunnel syndrome.

The front part of the pad of the finger should fit in the circle on a plateau flute. On an open holed flute, the pad should be pressed down into the hole. The fingers should then be round and relaxed to form C’s. If held correctly, you can rotate the headjoint towards your head, look down you flute and see your hands as two joining circles with your flute in the center. you should have ample open space between your palms and the side of the flute.
Ia. Breathing

*This exercise is used to facilitate breath control. Breathing is the key to any wind instrument. The breath should be taken in with an open throat and should then be turned around to the exhale without closing the throat. Essentially, you should be saying the consonant sound h on the inhale and on the exhale.

* On the E’s - Replace Exhale with \[ \text{Rest} \]
Ib. Articulation - *Attack, Sustain and Release*

1

*This exercise is used to facilitate breath control through the three main parts of each note. This is known as articulation. Breathing is the key to articulation. The attack should be less important than the main body (the sustain) of each note, and each release should be a breath in or the attack of the next adjacent note.*
II. Tone Development

IIa.

\[
\begin{align*}
1 & \rightarrow 2 & 3 & \rightarrow 4 & \rightarrow 5 \\
A & \rightarrow & B & \rightarrow & C \\
1 & \rightarrow 2 & 3 & \rightarrow 4 & \rightarrow 5 \\
D & \rightarrow & E & \rightarrow & F \\
1 & \rightarrow 2 & 3 & \rightarrow 4 & \rightarrow 5 \\
G & \rightarrow & H & \rightarrow & I
\end{align*}
\]
*This exercise is used to facilitate embochure and air speed control. The intervals should be slurred as much as possible. When the fingering doesn’t change you should strive for as fluid of a transition between notes as possible. This will give you the maximum benefit for tone development.
III. Flexibility and Technique

IIIa

IIIb, c, d
Scales should be played in all keys, at varying tempi at with different articulations. Playing scales is their key to good technique. Green Scales should be played at slower tempi and then little by little the tempo should be increased. After Green Scales are comfortable, Tech Scales should be started at a faster tempo and then increased until you reach your limit of being able to play it with all notes being even and steady. Push yourself further than you think you can go. Challenge yourself to the harder scales more often the easier ones. This is how you will grow.

**Green Scales**

*Play with varying patterns (slur all, slur 3 tongue 1, slur 2 tongue 2, tongue all (legato and staccato), etc.) Play in every key.*

**Tech Scales**

*Fingering only the round Noteheads

*Sounds Like

*Play with varying patterns (slur all, slur 3 tongue 1, slur 2 tongue 2, tongue all (legato and staccato), etc.) Play in every key.*
III. Intonation

*LISTEN, LISTEN, LISTEN! Sing then play. This exercise focus on the intervals and your position in the chord. We will play this at ppp and fff and learn to control the pitch at every dynamic. Play with you absolute best tone possible and make sure that you are not creating any waves. Even dissonances have a certain place where they ring. listen for an even grinding on dissonances that is still pleasant.
Exercises for Flute

Octaves

Octaves plus a fifth harmonic exercise

Harmonics

Vibrato Exercises

12
Major Scales

Flute

C

F

Bb

Eb

Ab

Db - Enharmonic with C#

C# - Enharmonic with Db
Major Scales

Flute

C

Db - Enharmonic to C#

C# - Enharmonic to Db

D

Eb

E
Flute Fingering Chart

Low B foot joint only.

<table>
<thead>
<tr>
<th>B</th>
<th>C</th>
<th>C♯</th>
<th>D♭</th>
<th>D</th>
<th>D♯</th>
<th>E♭</th>
<th>E</th>
</tr>
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</table>

<table>
<thead>
<tr>
<th>F</th>
<th>F♯</th>
<th>Gb</th>
<th>G</th>
<th>G♯</th>
<th>Ab</th>
<th>A</th>
<th>A♯</th>
<th>B♭</th>
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(When more than one fingering is shown, the first is the most common.)
Flute Key Diagram & Trill Exercises

Key Diagram:

This graphic can be used as a reference for the fingering and trill charts.

Trills are a form of musical ornamentation which involves a rapid, slurred, alternation between a main note and the note above.

Unless otherwise indicated, the trill should be played taking the key signature in consideration. Sharp (♯), flat (♭), or natural (♮) signs that appear above a trill notation indicate a departure from the key signature of the piece.

Examples of trill notation:

Practice trills by taking the indicated notes and creating an exercise that progresses from slow to fast measured rhythmic values - finally let the trill finger(s) alternate freely. Using a metronome will greatly enhance this drill technique.

Measured Trill Exercise:

(alow finger(s) to alternate freely)