

ABOUT THIS BOOK

FLUTE 101.5: ENRICHMENT

- is written to be used as a bridge between any flute or beginning band method book and **Flute 102: Mastering the Basics**.
- serves as an enrichment book for flutists studying in the later pages of **Flute 101: Mastering the Basics**.

FLUTE 101.5: ENRICHMENT is constructed of 12 lesson groups, each with three parts (1A, 1B, 1C, 2A, 2B, 2C, etc.). Each related section (1A, 2A, 3A, etc.) has similar exercises, but with subtle changes and development. These changes teach the flutist to pay attention to details such as note length, rhythmic modifications, and melodic development. The 12 three-page lessons cover all 12 major scales, starting with F Major, going around the Circle of Fifths. In addition, there is a “Review” page preceding some of the lessons: Three Fingerings for B \flat , Pick-Up Notes, Dotted Notes in Simple Meter, 6/8 Meter, and Syncopation. This is an opportunity to review or initially teach important concepts that can be challenging for some students.

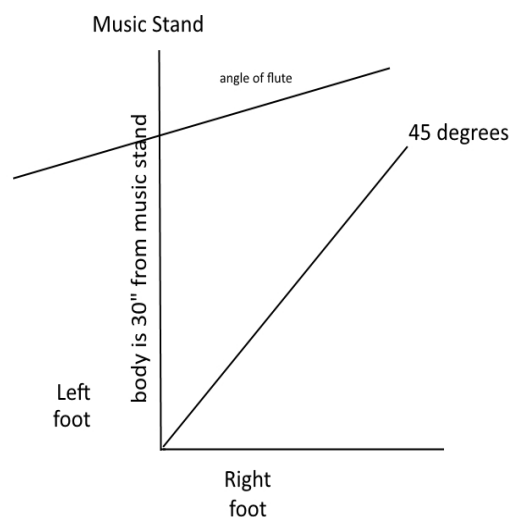
The first four exercises in each “A” Lesson are to be used as a warm-up for the “B” and “C” Lessons that follow. For a detailed curriculum guide, see **How to Teach This Book** on pages 60-62.

ABOUT TEACHING AND PLAYING THE FLUTE

FLUTE ALIGNMENT: Align the flute so there is an imaginary straight line through the right-hand D, E, and F keys up through the center of the embouchure hole. When playing, the embouchure hole and the keys are level and pointed to the ceiling. Align the footjoint so the little finger moves naturally from the D \sharp key to the C keys. The headjoint is pulled one quarter-inch from the body of the flute as a starting point for tuning the instrument. Align the flute the *same way* each time.



STANCE: The left foot is placed at 12:00 and the right foot at 2:00 with the body facing 45° to the right. As the flute is raised into playing position, the head turns to the left so the aperture in the lips and the embouchure hole align with the left big toe and the center of the music stand. The embouchure plate is placed firmly in the chin and the end of the flute is pushed forward from the right shoulder. You may wish to make a floor mat (see illustration on right) to aid in positioning the feet.



When sitting to play, rotate the chair 45° to the right and repeat the above directions achieving the same lineup of nose, aperture, embouchure hole, and crease in the left elbow with the center of the music stand.

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Warm-up: Use Exercises 1-4 of Lesson 1A.

Lesson 1C

Count and Clap: Count and clap the rhythms before playing.

Music Terms:

Dynamics: the variation in loudness between notes or phrases.

f = *forte* = loud ***p*** = *piano* = soft

Extended Techniques - Multiphonics: The special fingerings below help you play two notes at the same time. Gently blow to play the lower pitch, and then increase the air speed just enough to hear the upper note played at the same time.

1.

Upper Neighbor: Alternate once between the written note and its *upper neighbor*, also called a *neighboring tone*.
See page 62.

[illegible]

Harmonics and Tone Development: Place your right hand on the barrel of the flute. *See photo on page 11.* Finger the diamond-shaped note and overblow to the note with a small circle. *See page 62.*

3.

Etude: When slurring two notes, play the second note softer. Separate repeated notes.

Soussmann

See page 75, ♪2, ♪3, and ♪9.

4. 

Etude: Explore dynamic contour and the contour of the phrase.

See page 75, ♪4 and ♪10.

staccato = detached


Soussmann

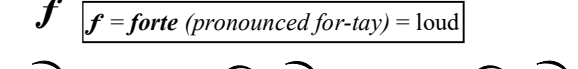
5. 


Morris Dance

Allegretto (a little lively)

English Folk Dance

6.  ***f*** ***f*** = forte (pronounced for-tay) = loud

 ***p*** ***p*** = piano = soft

 ***f*** ***p***

See Resource Pages for explanations and enrichment activities, pages 60-75. Duets on pages 52-59 may be assigned as desired.

TEACHER AND STUDENT RESOURCE PAGES

How to Use this Book

For basic flute alignment, placing the feet, and balancing the flute, see page 2.

FLUTE 101.5 begins with **Headjoint Warm-up: Rhythms in Simple Meter**, see pages 8-10. Playing on the headjoint allows the student to focus on producing a good tone rather than balancing the flute in the hands. Begin all notes with the *tu* or *thi* articulation syllable. These pages also serve as a review of simple meter. It may take several weeks to play all rhythms with accuracy and understanding. Use a metronome. Increase the speed from one practice session to the next.

All A Pages:

Exercise 1 – Ringing D2 or Eb2: In this exercise the goal is to play with an even air stream and a beautiful ringing sound. It should have a clean attack (*tu* or *thi*) and a tapered released. The notes D2 or Eb2 were chosen because these two notes are often fingered incorrectly with the student leaving the left index finger down rather than lifting it.

When playing these notes, the flutist's head is positioned at the bottom of a small nod, where the head is balanced on the spine. The embouchure hole is level, the shoulders are down, and the arms hung. If the tone lacks center or core and is airy, have the student direct the air stream towards the left big toe. We have repeated these notes with rhythmic modifications throughout the 12 lessons. Discuss with the student what is different from one "A" lesson to the next.

Exercise 2 – Octaves: The chromatic notes starting on E1 to C#2 were chosen for this exercise because the first and second octave fingerings are exactly the same. In subsequent lessons, the rhythms and articulation marks are varied to offer a challenging reading experience.

Playing octaves develops the embouchure and teaches the tuning of the perfect octave. The upper note is achieved by making a smaller aperture (opening between the lips) and slightly increasing the air speed. It may be helpful to have the student think of blowing through a soda straw for the low note and a flatter coffee stirrer straw for the upper note. Keep the embouchure hole level and pointed to the ceiling. Do not roll the flute. With repeated work on this exercise, the student quickly learns a good portion of the chromatic scale.

Exercises 3 and 4: A tetrachord is a scale of four notes with the interval of a perfect fourth between the first and last note. In this case, the perfect fourth is constructed of whole-step, whole-step, half-step. Each major scale is constructed of two tetrachords. For example, combine a tetrachord (such as F, G, A, Bb) with the next scalewise tetrachord (C, D, E, F) as on page 63. These exercises quickly teach how major scales are constructed. The goal of this exercise is for the student to learn all 12 major tetrachords and be able to play them quite fast.

A good preparation for this exercise may be found on **Circle of Fifths and Tetrachords** on page 63. Have the student play the tetrachord for each of the 12 keys. Play each group of four notes slurred as quickly as possible as written on the **Tetrachords Practice Page** on page 64. Repeat each measure as marked.

Exercises 5, 6, and 7 – Subdivision: To facilitate the students' understanding of rhythm, have them fill in the rhythms of the melody with sixteenth-notes. Fill in using T, K, TK, or HAH staccatos.

Harmonics: In Lesson 5A, Ex. 5, harmonics are introduced, focusing on the third harmonic partial. This exercise is to be played with the right hand on the barrel. Playing with the right hand on the barrel is a wonderful exercise to place and stabilize the flute in the chin. It keeps the lower lip spread out across the embouchure plate and facilitates an excellent playing position with the left and right shoulders down and