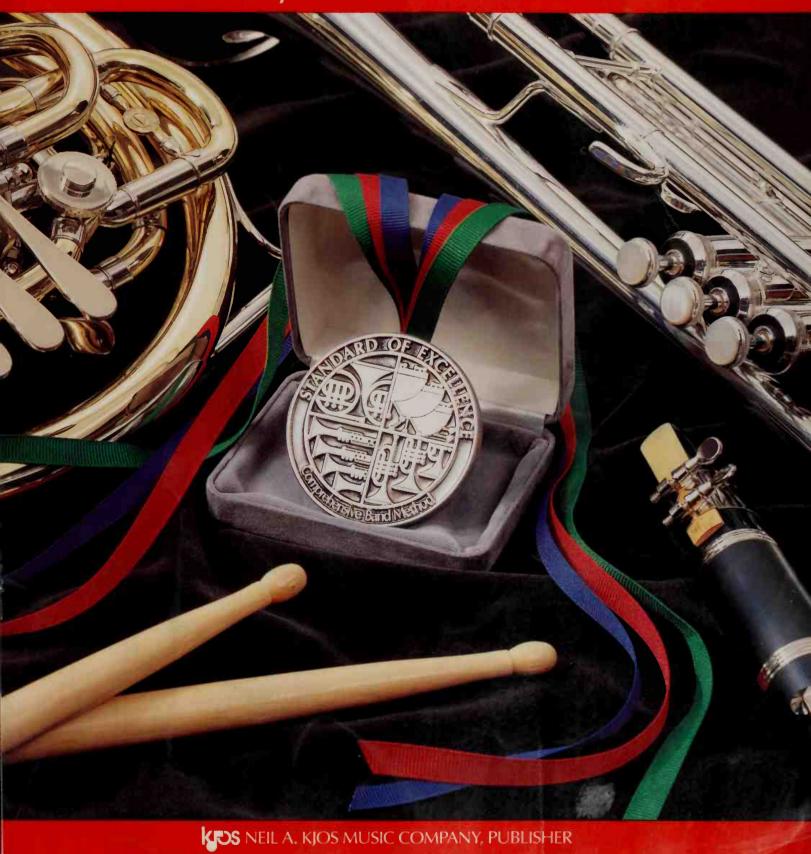
STANDARD OF EXCELLENCE

COMPREHENSIVE BAND METHOD

By Bruce Pearson



PRACTICE JOURNAL

Week	Date	Assignment/Goal	Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Total
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STANDARD OF EXCELLENCE

COMPREHENSIVE BAND METHOD

By Bruce Pearson

Megan Ches

Dear Student:

Welcome to the wonderful world of instrumental music. The moment you pick up your flute, you will begin an exciting adventure that is filled with challenges and rewards. If you study carefully and practice regularly, you will quickly discover the joy and satisfaction of playing beautiful music for yourself, your family, your friends, or a concert audience.

I hope you have many rewarding years of music-making.

Best wishes,

Bruce Pearson

Practicing - the key to EXCELLENCE!

- ► Make practicing part of your daily schedule. If you plan it as you do any other activity, you will find plenty of time for it.
- ▶ Try to practice in the same place every day. Choose a place where you can concentrate on making music. Start with a regular and familiar warm-up routine, including long tones and simple technical exercises. Like an athlete, you need to warm-up your mind and muscles before you begin performing.
- ▶ Set goals for every practice session. Keep track of your practice time and progress on the front cover Practice Journal.
- ▶ Practice the hard spots in your lesson assignment and band music over and over, until you can play them perfectly.
- ▶ Spend time practicing both alone and with the STANDARD OF EXCELLENCE recorded accompaniments.
- ▶ At the end of each practice session, play something fun.

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of new music. Anyone copyright his music without permission is breaking the copyright law and is subject to penalties.
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PUTTING YOUR FLUTE TOGETHER

embouchure plate

HEAD JOINT MIDDLE JOINT tone holes

FOOT JOINT

E flat key

STEP 1

twisting motion.

Open your case right side up.



STEP 3 Line up the embouchure hole with the center of the tone holes.



Put the head joint into the middle joint with a gentle



STEP 4
Hold the assembled head and middle joints and gently twist on the foot joint.



STEP 5 Line up the foot joint so the rod is centered with the tone holes.

PREPARING TO PLAY

STEP 1

Sit up straight on the edge of your chair.

STEP 2

Make a "C" with your left hand so that you form a shelf at the base of your thumb. Rest the flute on that shelf.

STEP 3

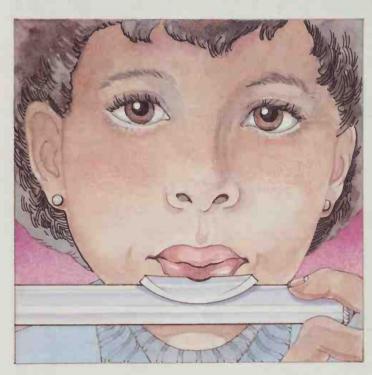
Place your left thumb on the long straight key on the underside of the flute. Move your left hand to the right and rest the flute at the base of the index finger between the knuckle and first joint.

STEP 4

Place the tip of your right thumb under the flute between the first and second fingers.

STEP 5

Curving your fingers on both hands, place your right little finger on the El key. Your elbows should be away from your body. The flute should be pointing slightly downward.



Caring For Your Flute

CTEP 1

After playing, dry the inside of your flute with a soft cloth over a cleaning rod.

STEP 2

Shake the water out of the head joint. Wipe the joints clean.

STEP 3

Wipe the outside of your flute with a soft, clean cloth. Carefully put away all parts of your flute and latch your case.



PLAYING YOUR FLUTE

STEP 1

Remove the head joint and place your right hand over the open end. Shape your mouth as if saying "whee-too."

STEP 2

Place the head joint on your chin, and position it so that the edge of the embouchure hole is at the bottom of the lower lip. The corners of the lower lip should rest against the embouchure plate.

STEP 3

Cover 1/4 to 1/3 of the embouchure hole with your lower lip. Take a full breath of air and blow over the hole using the syllable "doo" to play a long, steady tone.

STEP 4

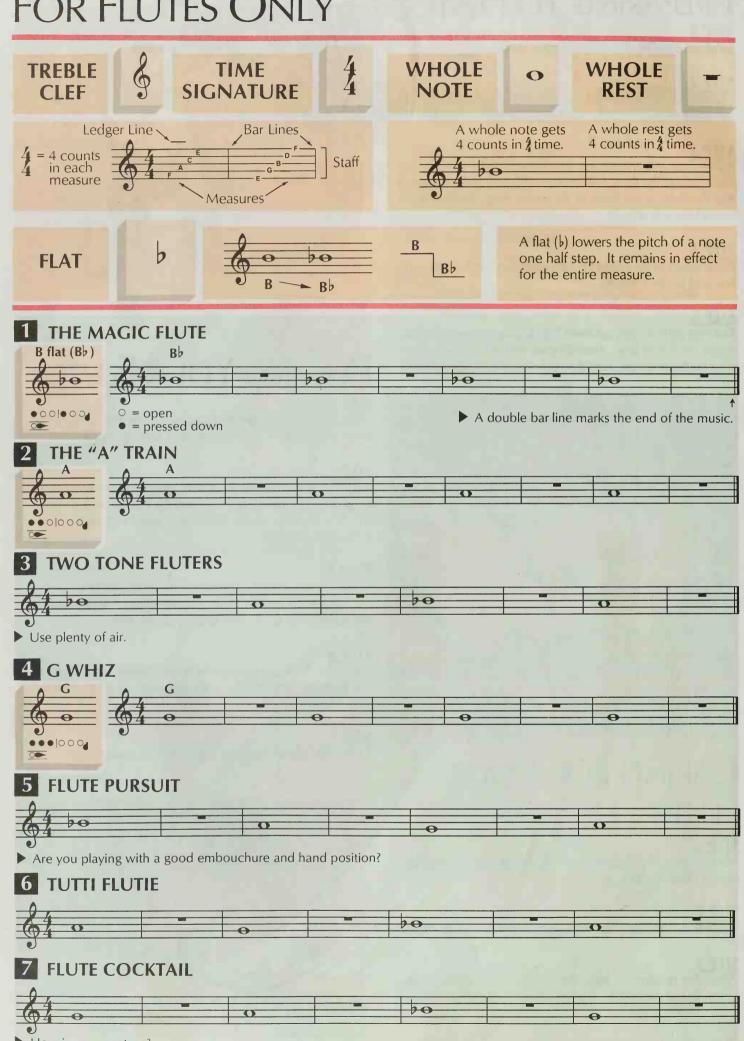
Assemble the head joint to the body. Position your flute to the right of your body, with the flute pointing slightly downward.

STEP !

Take a full breath of air and play a long, steady tone.



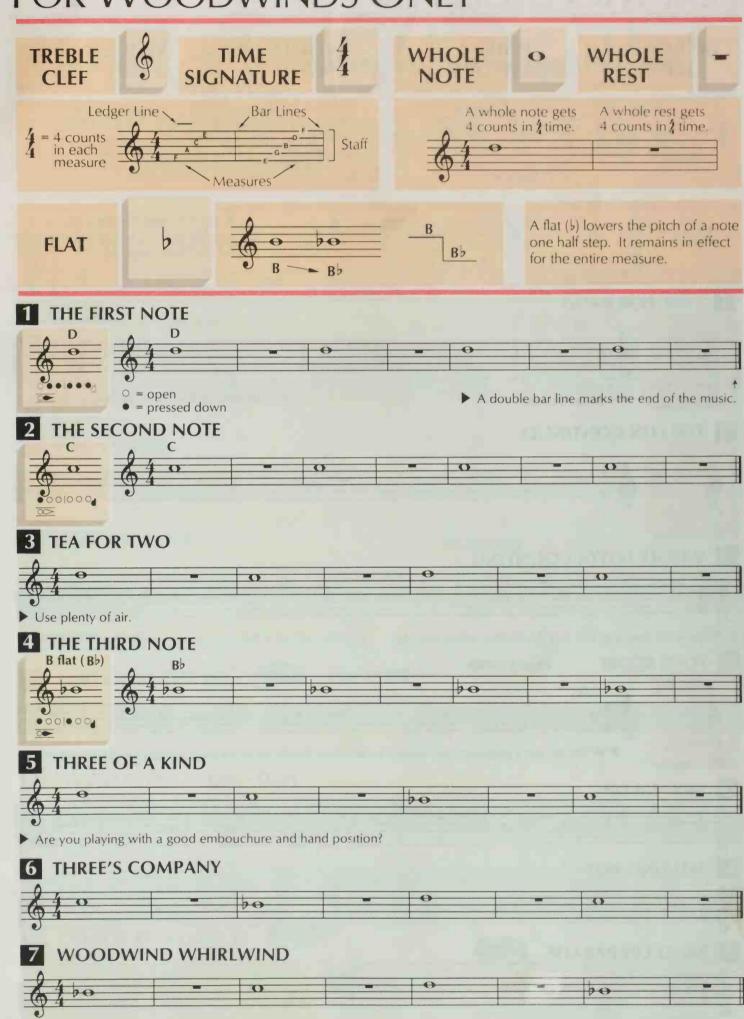
FOR FLUTES ONLY



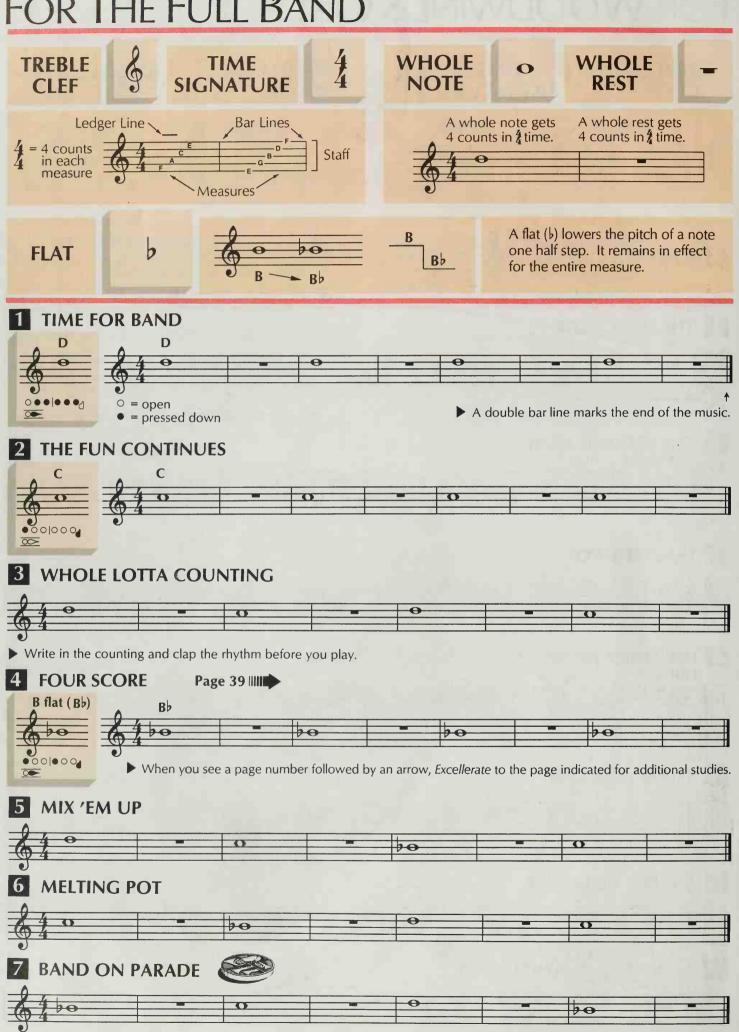
▶ How is your posture? W21FL

FOR WOODWINDS ONLY

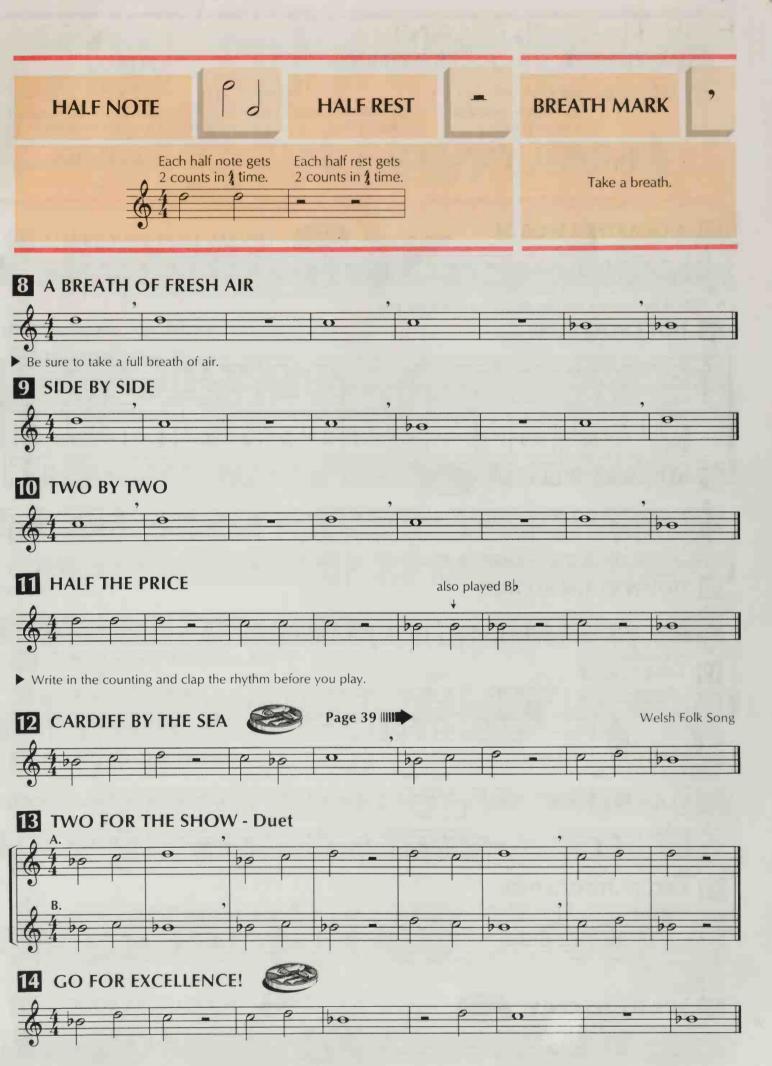
► How is your posture?



FOR THE FULL BAND

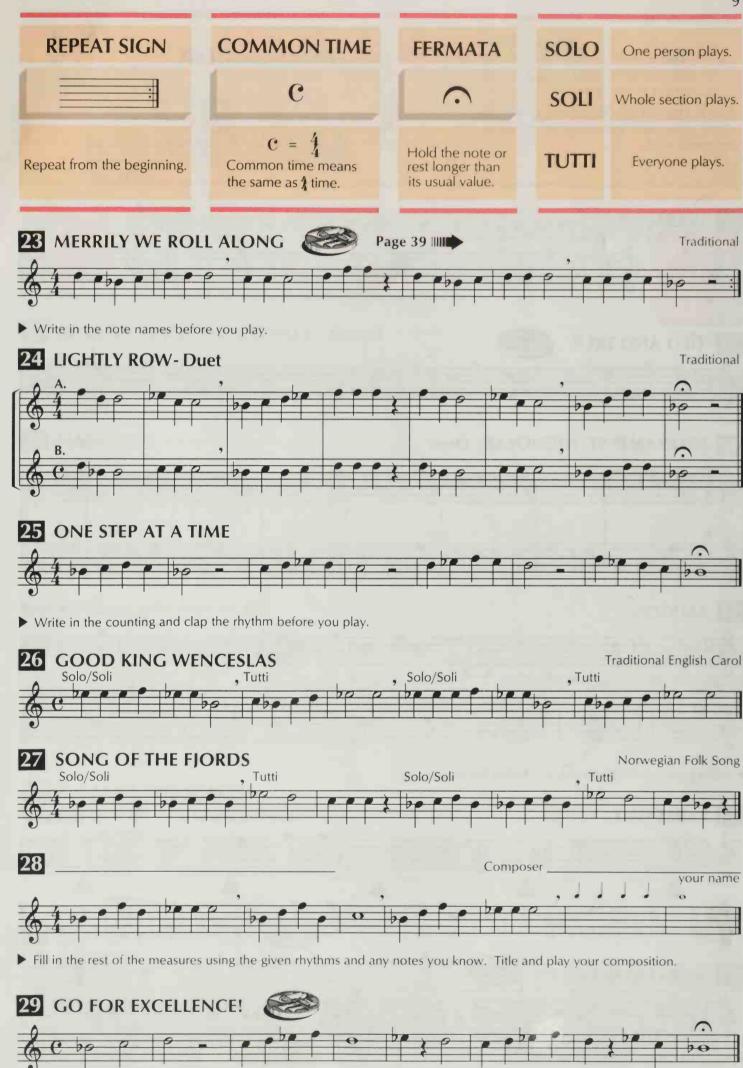


Lines with a medal are Achievement Lines. The chart on page 47 can be used to record your progress. W21FL



W21FL

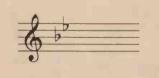




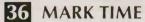


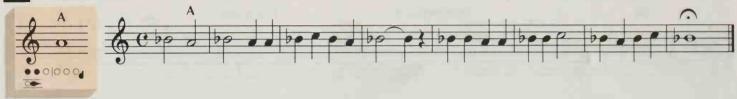
Keep your fingers close to the keys.

KEY SIGNATURE

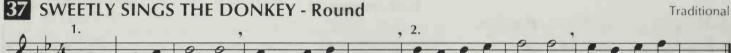


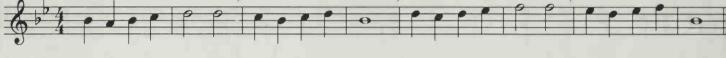
Key signatures change certain notes throughout a piece of music. This key signature means play all B's as B flats and all E's as E flats.





▶ For lower notes, make your lip opening larger and direct your air stream lower.







▶ Write in the note names before you play.



▶ Write in the counting and clap the rhythm before you play.

40 BALANCE THE SCALES

Draw one note or one rest to balance each scale.



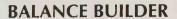
DIVISI

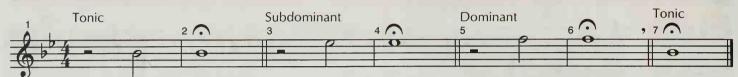
Part of the section plays the top notes and part of the section plays the bottom notes.

UNISON

Everyone plays the same notes.

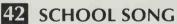




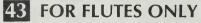




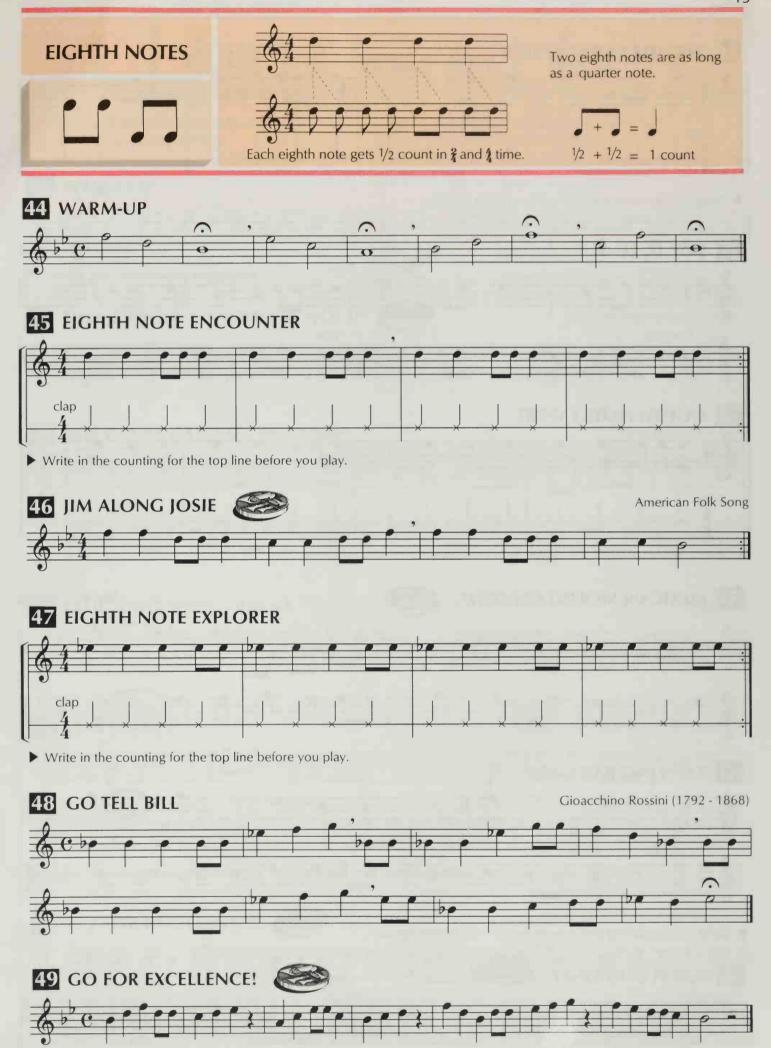


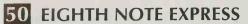


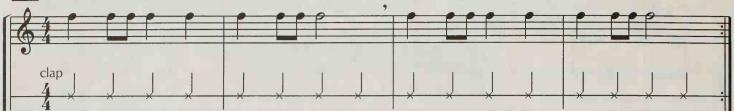








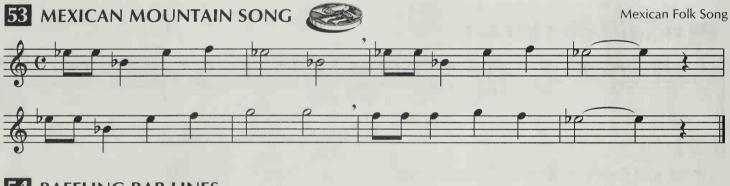




▶ Write in the counting for the top line before you play.



▶ Write in the counting for the top line before you play.



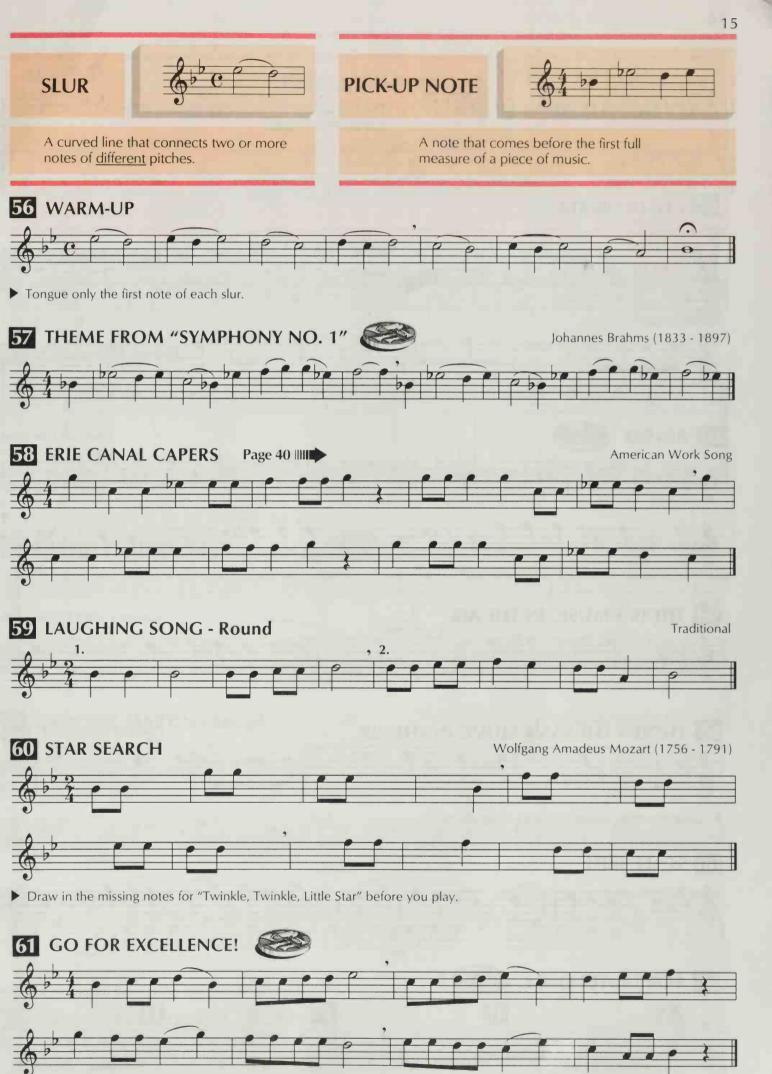


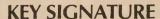


Write in the counting and draw in the bar lines before you play.



For higher notes, make your lip opening smaller and direct your air stream higher.



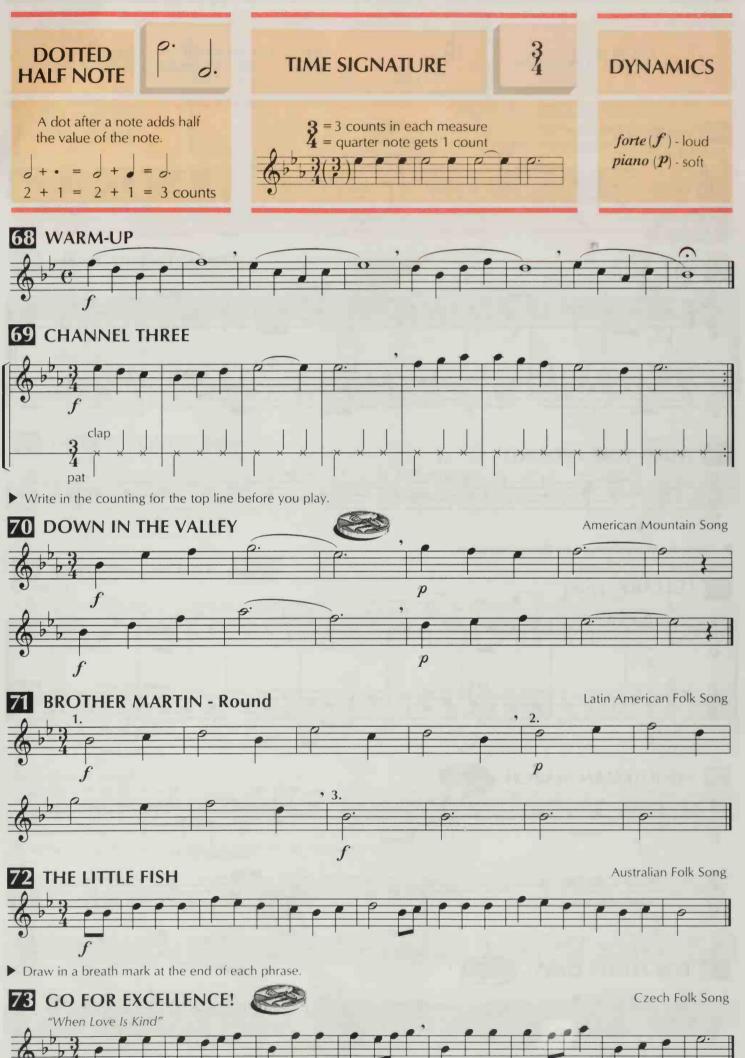


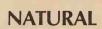


This key signature means play all B's as B flats, all E's as E flats, and all A's as A flats.



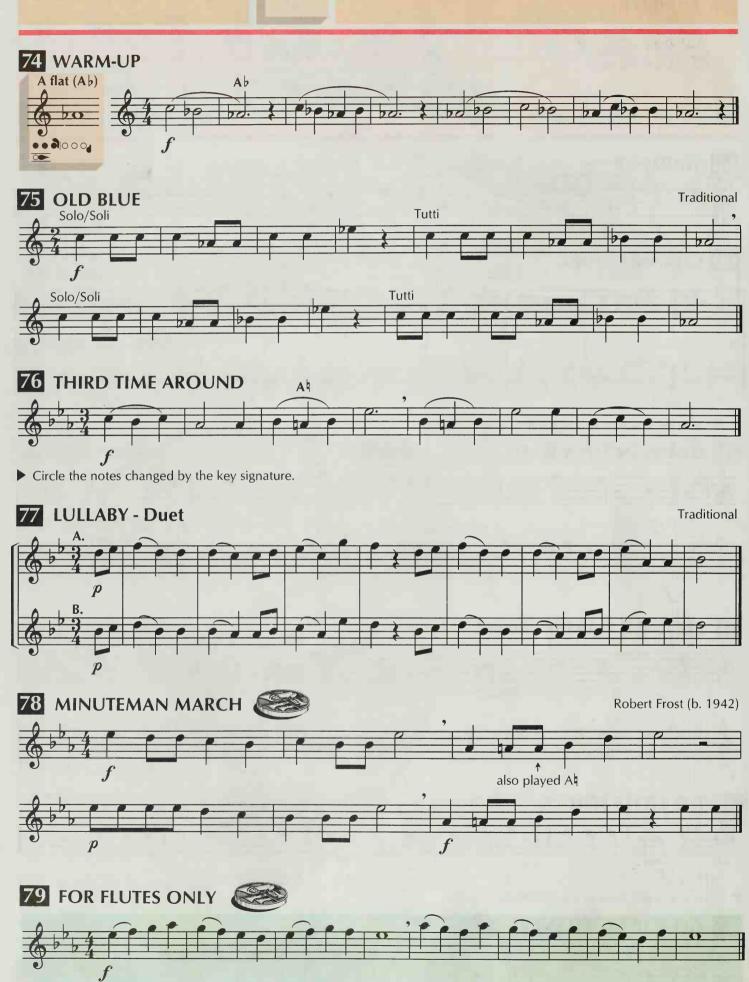
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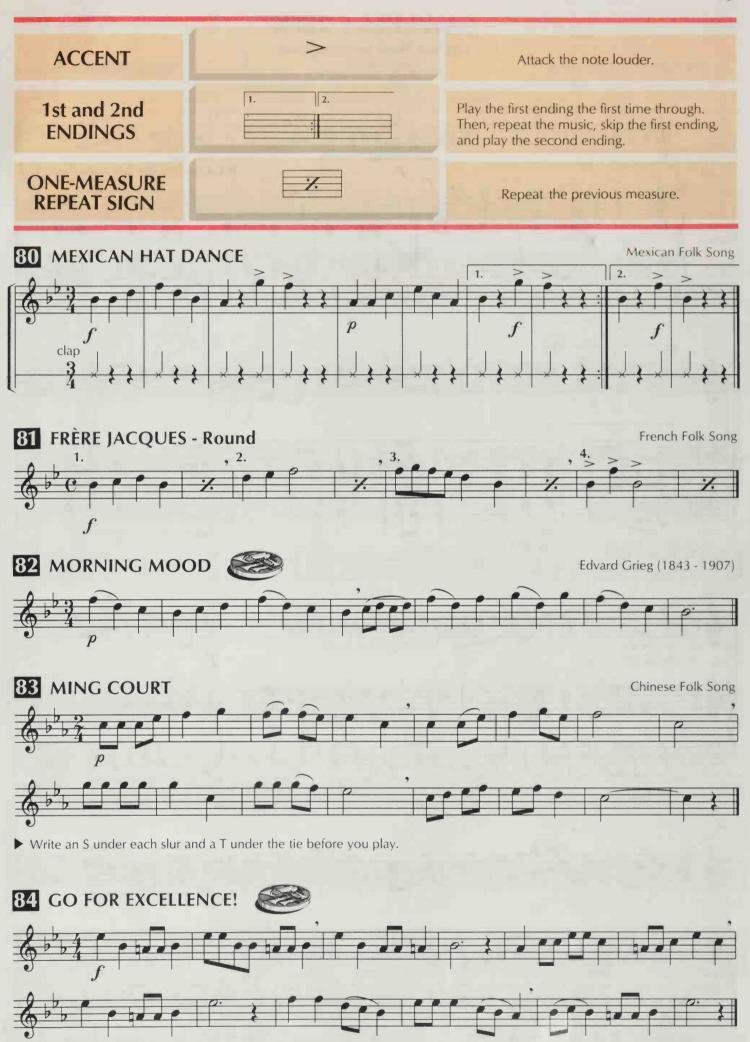




4

A natural sign cancels a flat or a sharp. It remains in effect for the entire measure.





SAWMILL CREEK



LONG REST



Rest the number of measures indicated.

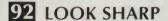






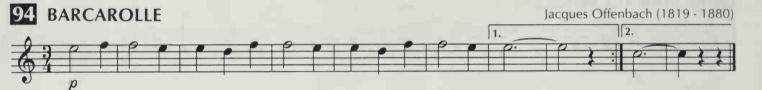


This key signature means play all B's as B flats.



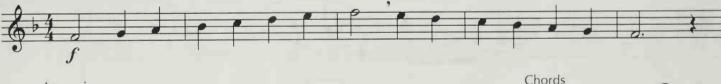










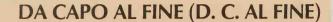






For lower notes, make your lip opening larger and direct your air stream lower.





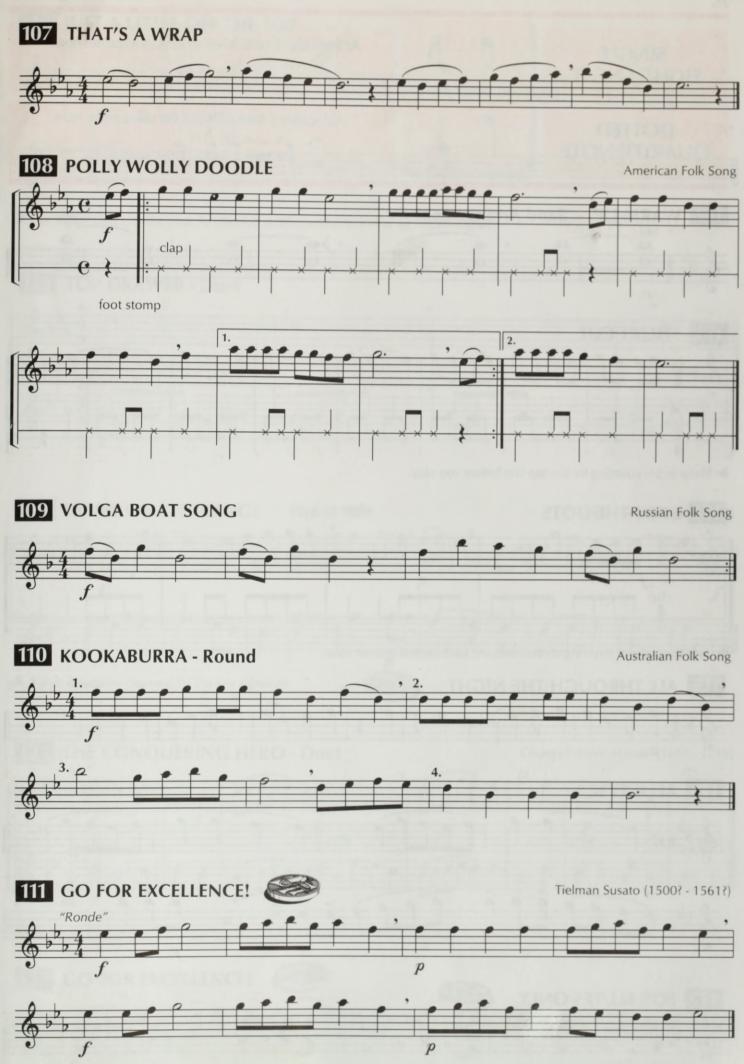
SHARP



Go back to the beginning and play until the Fine.

A sharp (#) raises the pitch of a note one half step. It remains in effect for the entire measure.





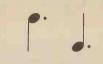
SINGLE EIGHTH NOTE



A single eighth note is half as long as a quarter note.

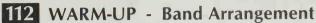
$$= 1/2$$
 count

DOTTED QUARTER NOTE



A dot after a note adds half the value of the note.

$$\begin{vmatrix} + & - & + \\ 1 + \frac{1}{2} = 1 + \frac{1}{2} = 1 \end{vmatrix}$$
 1/2 counts





113 SHORT CUT

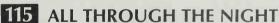


▶ Write in the counting for the top line before you play.

114 SPOT THE DOTS



▶ Feel the pulse of three eighth notes during each dotted quarter note.





Welsh Folk Song



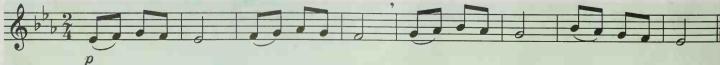
116 ALOUETTE











118 JUST A LITTLE OFF THE TOP



For higher notes, make your lip opening smaller and direct your air stream higher.

119 TOP DRAWER - Duet





▶ Circle the notes changed by the key signature.





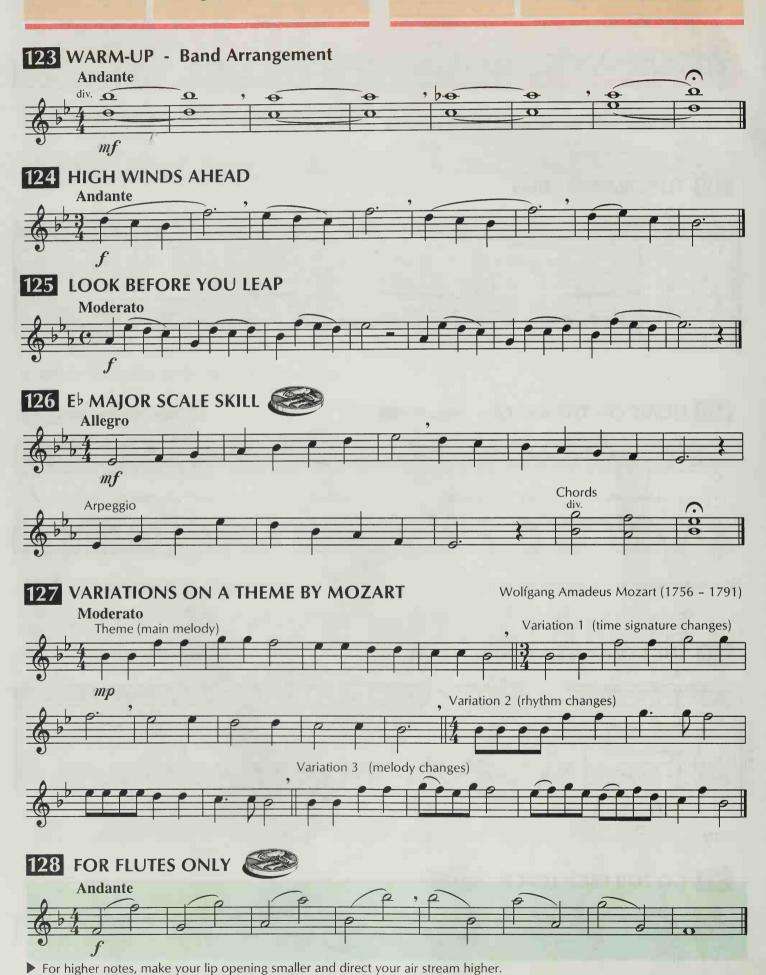
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TEMPOS

Andante - moderately slow Moderato - moderate speed Allegro - quick and lively

DYNAMICS

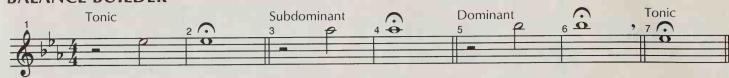
mezzo forte (mf) - medium loud mezzo piano (mp) - medium soft





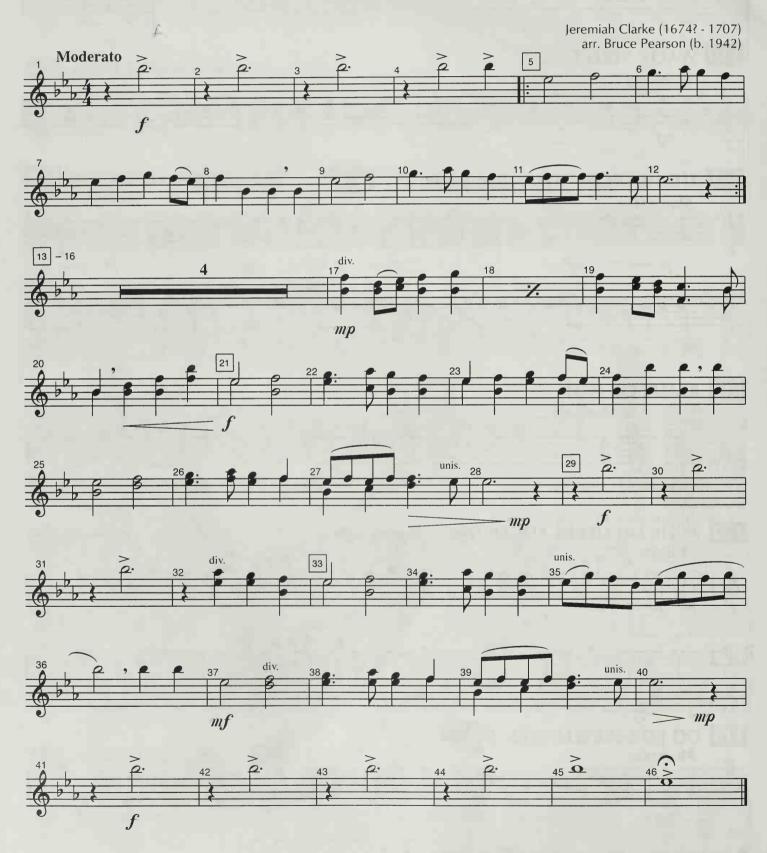
▶ Play using each of the following articulations: A. ☐ ☐ B. ☐ ☐

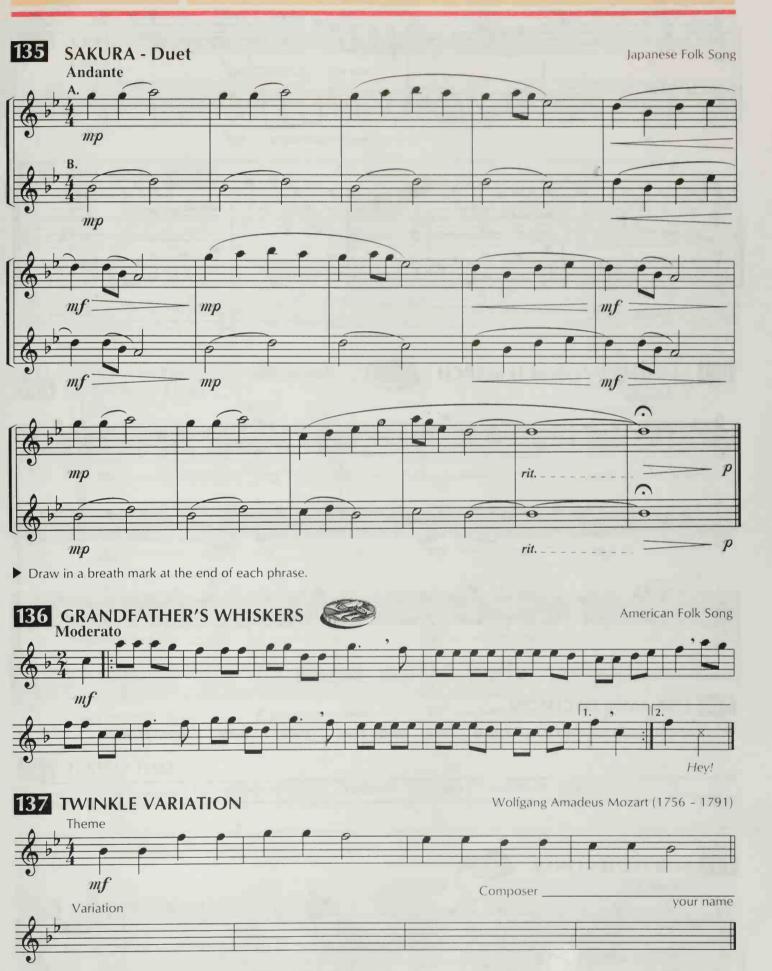




TRUMPET VOLUNTARY

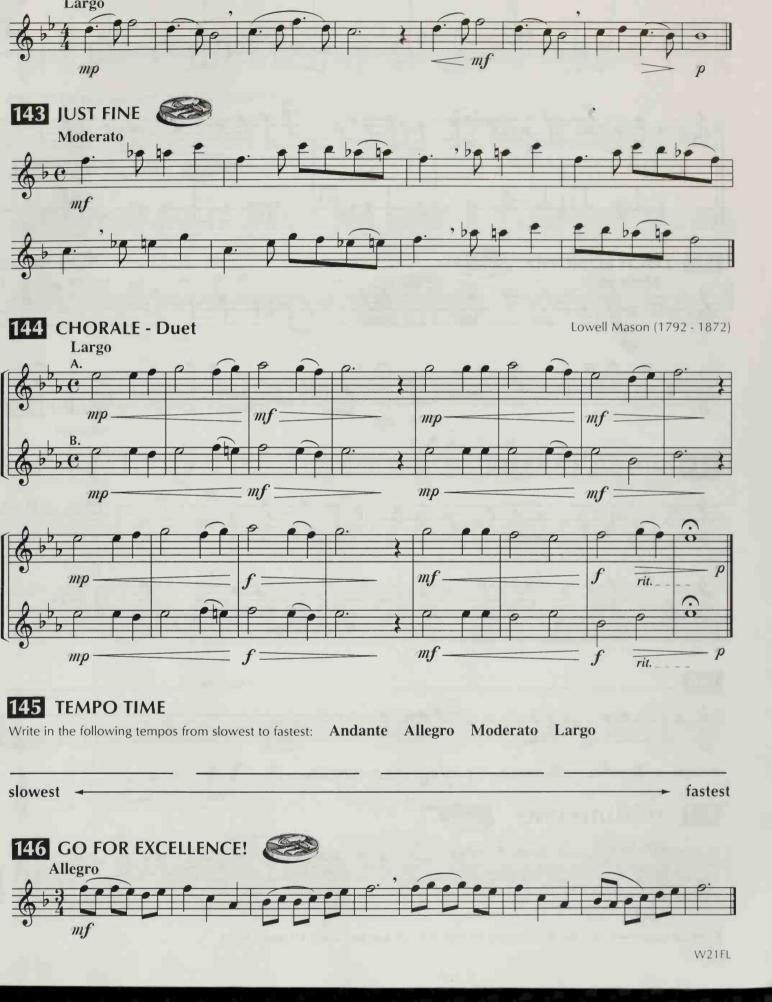
Band Arrangement



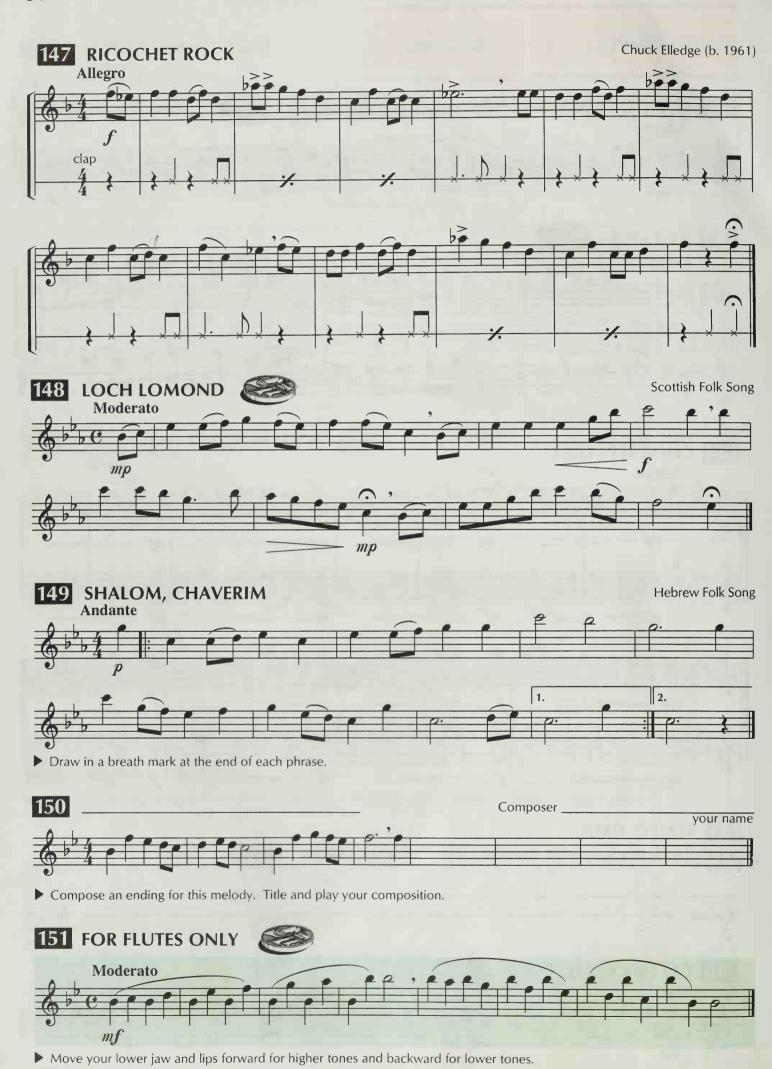


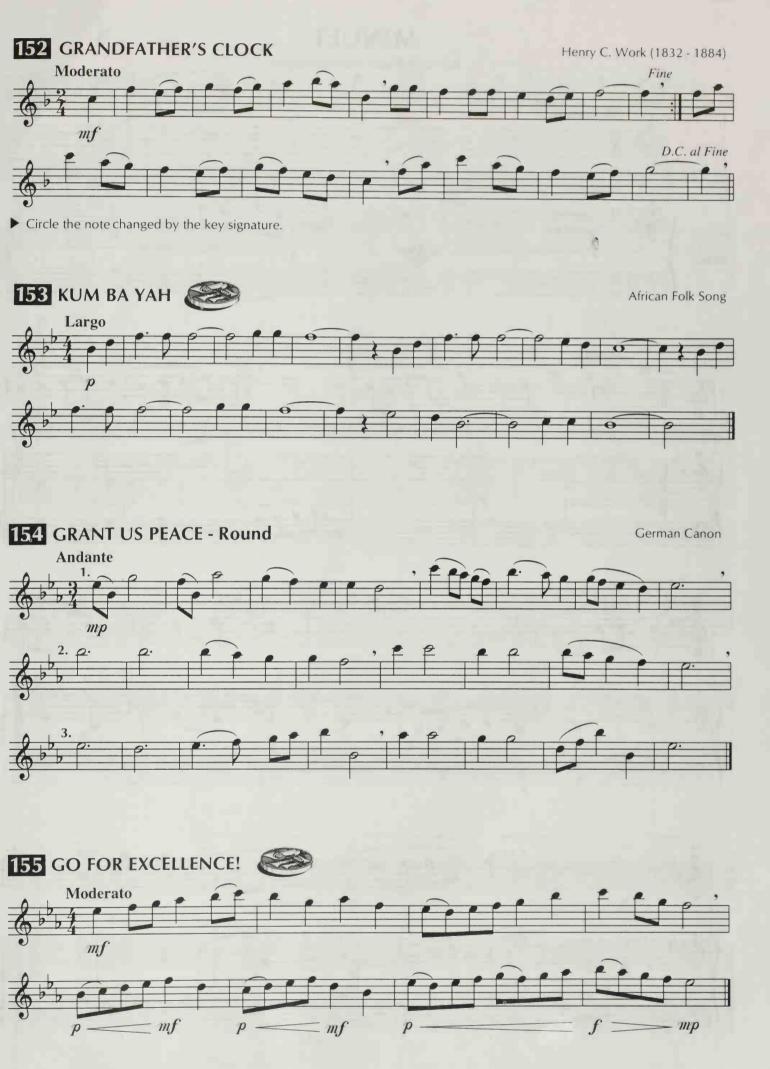
► Compose a variation on "Twinkle, Twinkle, Little Star."





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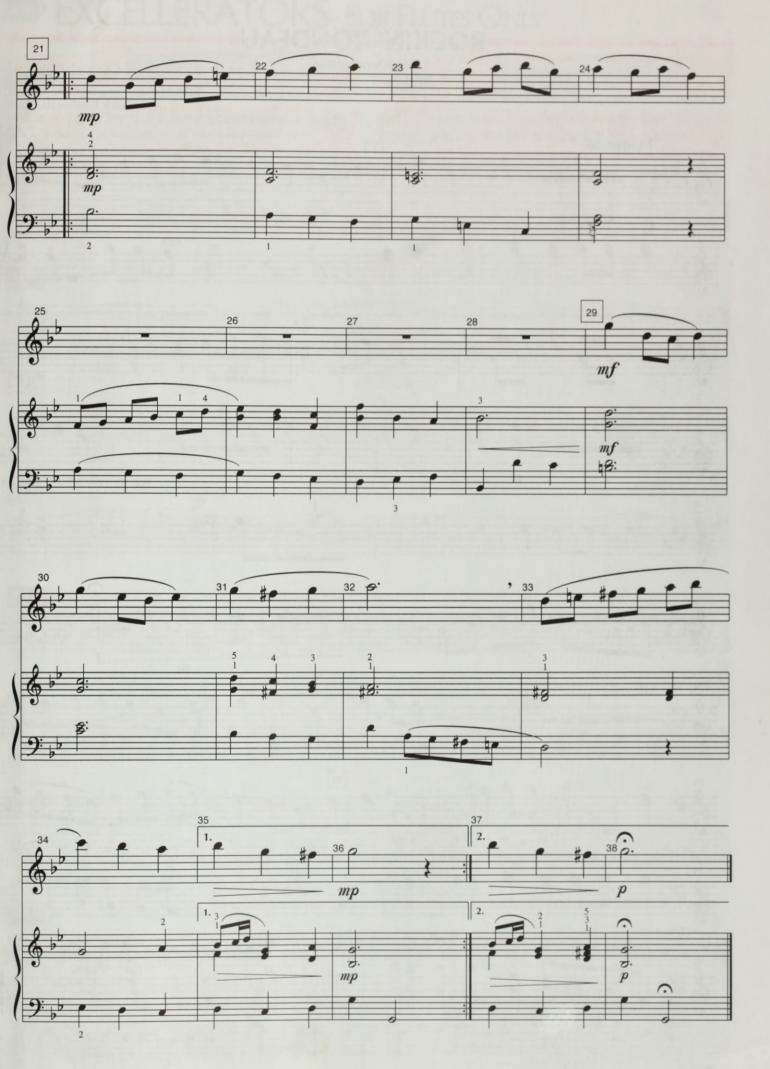


MINUET

Solo with Piano Accompaniment

Johann Sebastian Bach





ROCKIN' RONDEAU

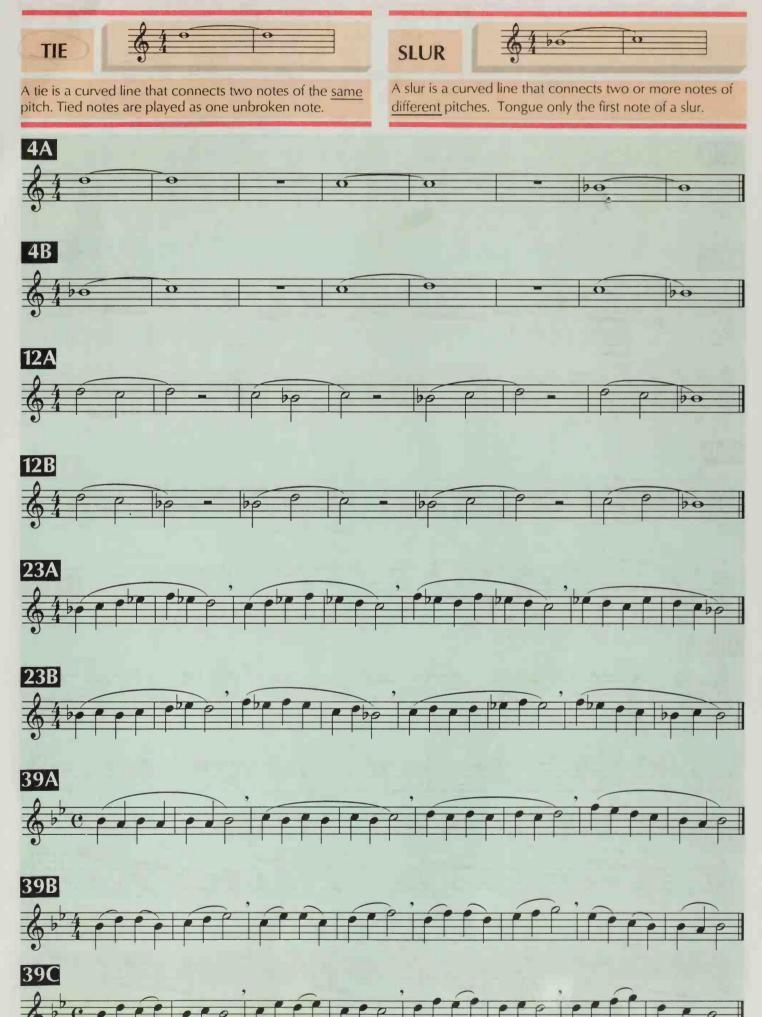
Band Arrangement

Based on a theme by Jean-Joseph Mouret (1682 - 1738) arr. Chuck Elledge (b. 1961)

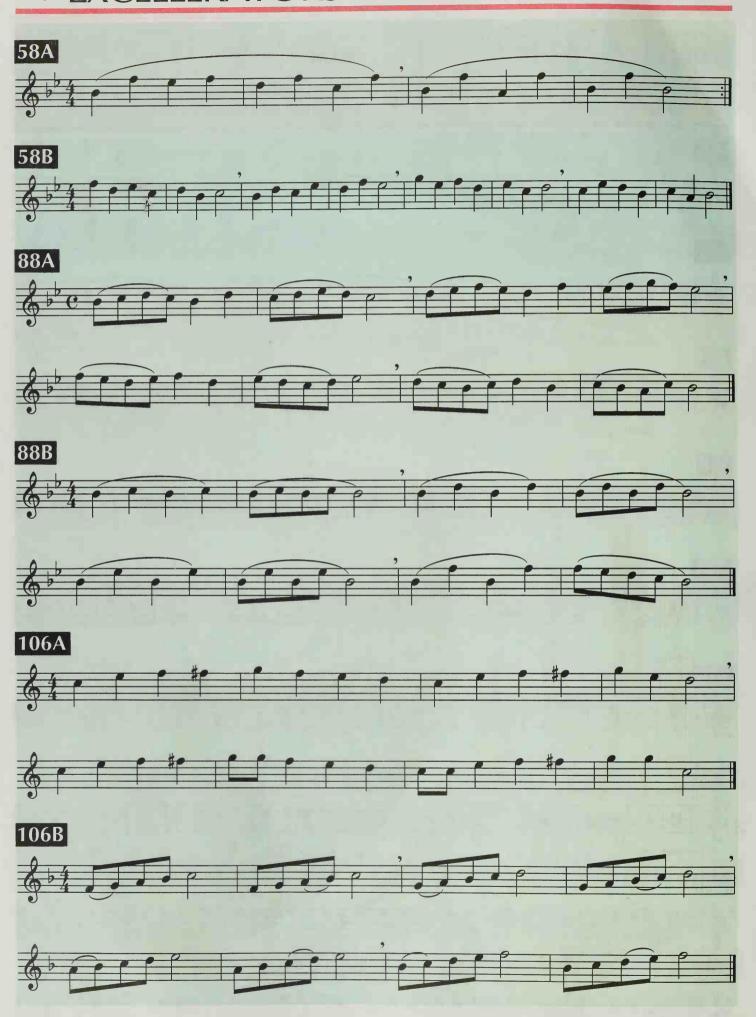


W21FL

EXCELLERATORS-FOR FLUTES ONLY



EXCELLERATORS- FOR FLUTES ONLY

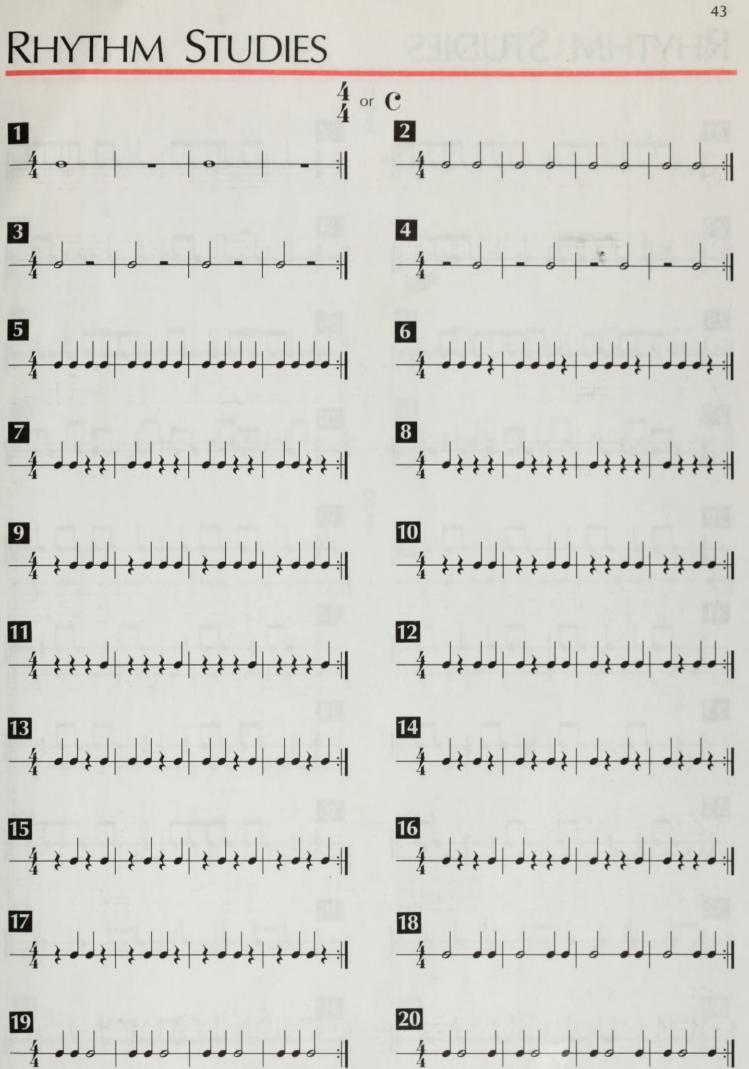


EXCELLERATORS-FOR FLUTES ONLY

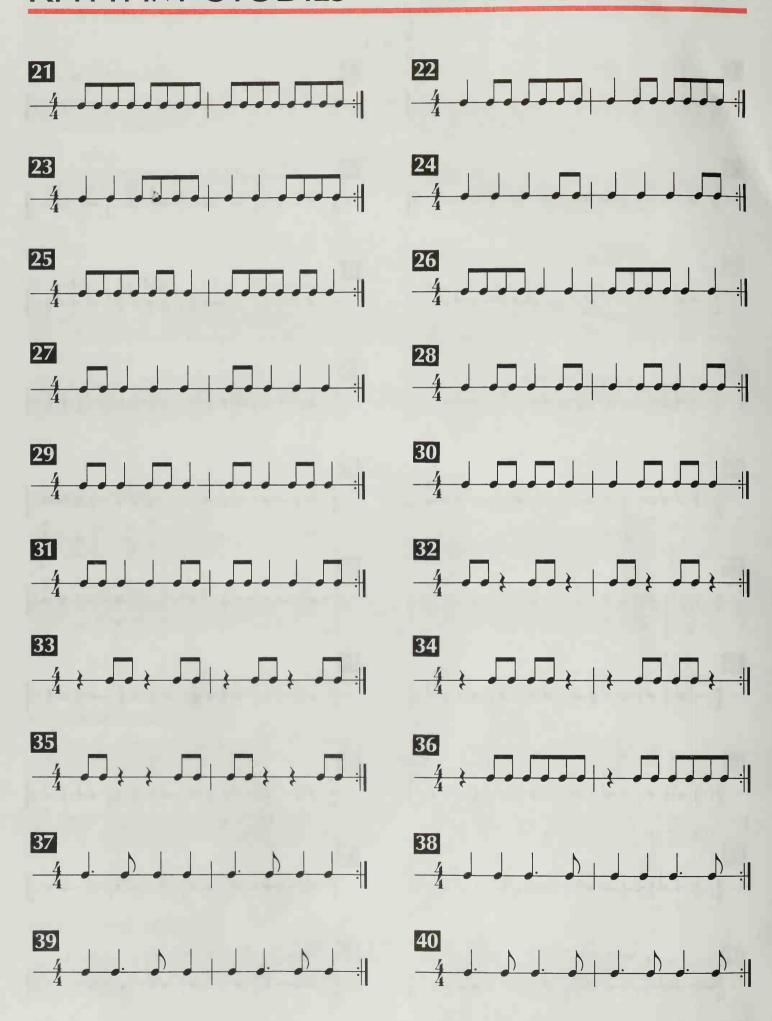


SCALE STUDIES

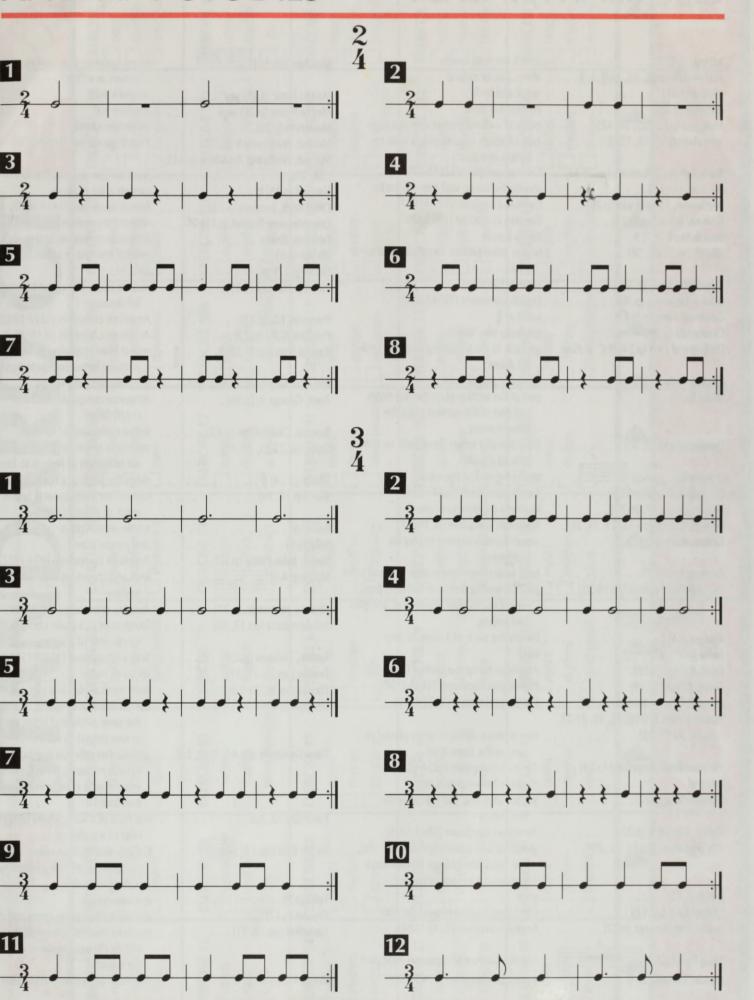




RHYTHM STUDIES

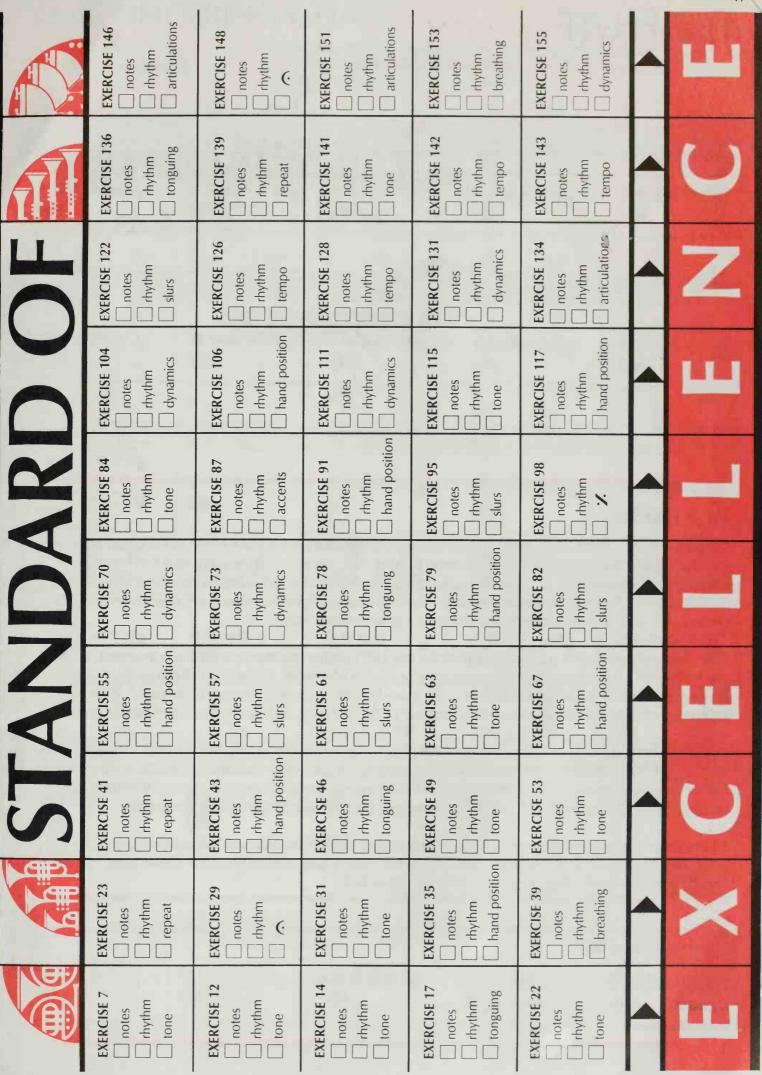


RHYTHM STUDIES

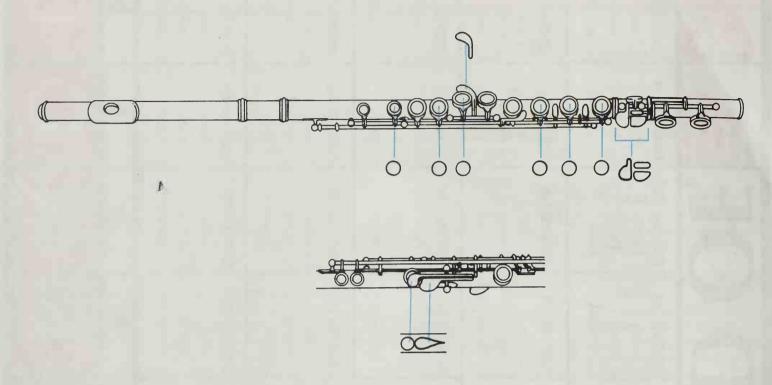


GLOSSARY/INDEX

Accent (p.19) > attack the note louder	Measure (pp.4-6)	. space between two bar lines; also
Accidentals (pp.6, 18, 24)#, b, \tau \cdots sharp, flat, or natural		known as a "bar"
Allegro (p.28) quick and lively	Mezzo Forte (p.28) <i>mf</i>	medium loud
Andante (p.28) moderately slow	Mezzo Piano (p.28) mp	medium soft
Arpeggio (pp.22-23, 28, 42) notes of a chord played one at a time	Moderato (p.28)	. moderate speed
Articulation (pp.15, 19, 39) type of attack used to play a note or	Mouret, Jean-Joseph (p.38)	. French composer (1682-1738)
group of notes	Mozart, Wolfgang Amadeus (pp.15,	
Bach, Johann Sebastian (pp.36-37) German composer (1685-1750)	28, 31)	
Bar Line (pp.4-6) divides the music staff into measures	Natural (p.18) 4	. cancels a flat or sharp
Beethoven, Ludwig van (p.29) German composer (1770-1827)	Offenbach, Jacques (p.23)	. French composer (1819-1880)
Brahms, Johannes (p.15) German composer (1833-1897)	One-Measure Repeat (p.19) 🖊	
Breath Mark (p.7) 9 take a breath		. American composer/author (b. 1942)
Chord (pp.22-23, 28) two or more pitches sounded at the same	Phrase (p.8)	
time	Piano (p.17) p	
Chromatic Scale (p.42) scale of half steps	Pick-Up Note(s) (p.15)	. note or notes that come before first
Clarke, Jeremiah (p.30) English composer (1674?-1707)		full measure
Common Time (p.9) C same as 4	Pierpont, J.S. (p.12)	
Crescendo (p.29) gradually play louder	Poulton, G.R. (p.23)	
Da Capo al Fine (p.24) <i>D.C. al Fine</i> go back to the beginning and play until the <i>Fine</i>	Repeat Sign (pp.9, 20)	repeat from beginning or repeat section
Decrescendo (p.29) gradually play softer		of music between repeat signs
Divisi (p.12) part of the section plays the top notes	Ritardando (ritard. or rit.) (p.31)	
and part of the section plays the	Root, George F. (p.16)	
bottom notes		(1820-1895)
Dominant (pp.12, 30)	Rossini, Gioacchino (p.13)	
note of a scale	Scale (pp.22-23, 28, 42)	. collection of pitches arranged from lo
Double Bar (pp.4-6) marks the end of the music	Cl (24) H	est to highest or highest to lowest
Dvořák, Antonin (p.33)	Sharp (p. 24) #	
Dynamics (pp.17, 28-29) loudness or softness of music	Slur (pp.15, 39)	curved line that connects two or more
Elledge, Chuck (pp.12, 21, 34, 38) American composer (b. 1961)	0.11 (0)	notes of different pitches
Embouchure (p.3) mouth formation used to play an	Soli (p.9)	
instrument	Solo (p.9)	
Fermata (p.9) hold note or rest longer than its usual value	Sousa, John Philip (p.32)	
1st and 2nd Endings (pp.19-20) play 1st ending first time through; then,	Staff (pp.4-6)	
1. Play 15t change institute anodgi, and play	Ct 1 1 1 (24)	written (1995 1999)
2nd ending	Strauss, Johann Jr. (p.24)	
Flat (pp.46) b lowers the pitch of a note 1/2 step	Subdominant (pp.12, 30)	. fourth note of a scale; chord built on
Forte (p.17) loud	C	fourth note of a scale
Frost, Robert (p.18) American composer/author (b. 1942)	Susato, Tielman (p.25)	,
Grieg, Edvard (p.19) Norwegian composer (1843-1907)	Tempo (pp.28, 31, 33)	
Handel, George Frideric (p.27) German composer (1685-1759)		. main musical idea in a piece of music
Harmony (pp.7, 9-10, 12, 18, 21-23,	пе (рр. го, 39)	. curved line that connects two notes o
26-28, 30-33, 38) two or more different notes played or		the same pitch; tied notes are playe
sung at the same time	Tima Signatura (pp. 46, 0.10, 17)	as one unbroken note
Humperdinck, Engelbert (p.24) German composer (1854-1921)	Time Signature (pp.4-0, 9-10, 17).	. top number tells you number of coun
Interval		in each measure; bottom number te
Introduction (p.32) section of music that precedes the		you the type of note that receives one count
first theme	Tonic (nn 12, 20)	first note of a scale; chord built on firs
Kelley, Daniel E. (p.27) American composer (1843-1905)		
Key Signature (pp.11, 16, 23) sharps or flats stated right after the clef;	Troble Clef (pp. 4.6)	note of a scale G Clef; read by flute, oboe, clarinets,
key signatures change certain notes	11ebie Ciei (pp.4-0)	
throughout a piece of music		saxophones, trumpet, french horn &
Largo (p.33) slow	Tutti (p.9)	mallet percussion
Ledger Line (pp.4-6) short lines used to extend the staff	Unison (p.12)	everyone plays
Leybourne, George (p.22) English composer (1842-1884)	Variation (pp. 28, 31)	everyone plays same notes and rhythr repeated musical idea which has been
2	.ω.ιατιστί (μμ.20, 51)	
Long Rest (p.21) rest the number of measures indicated		slightly changed in some way from
Mason, Lowell (p.33) American composer (1792-1872)	Work, Henry C. (p.35)	the original
(((μ.55)	American composer (1832-1884)



THE FLUTE



FLUTE HISTORY

The early history of the flute is largely unknown, but most historians agree that it is one of the oldest musical instruments and that it originated somewhere in Central Asia. Members of the early flute family were held either forward or to the side. The first evidence of a transverse flute (held to the side) is found in artwork dating back to 200 B.C. The flute eventually found its way to Germany, where its use became common by the 12th century. Its most popular usage during that time was for military music.

Flutes had only tone holes, without keys, until the late 1600's, when the Baroque flute was invented. It was made of wood, and had seven tone holes and one key for the little finger. It was built in three sections instead of one piece. This helped intonation because the space between the sections could be adjusted. With these improvements, the flute became a regular member of the orchestra and rapidly increased in popularity.

In 1847, Theobald Boehm, a German flautist and goldsmith, completely redesigned the flute. The redesign consisted of two main steps. First, each hole was placed so that each note would have the same tone quality. Second, a key system was added. The Boehm system improved intonation, made the tone of the flute louder, and made notes easier to play. The flute has remained basically unchanged to the present day.

Today, flutes are played in bands, orchestras, woodwind quintets, chamber ensembles, and jazz bands. Flutes are usually made of silver or silver alloy, but can also be made of gold or even platinum. Other types of flutes include the piccolo, alto flute, bass flute, and contrabass flute.

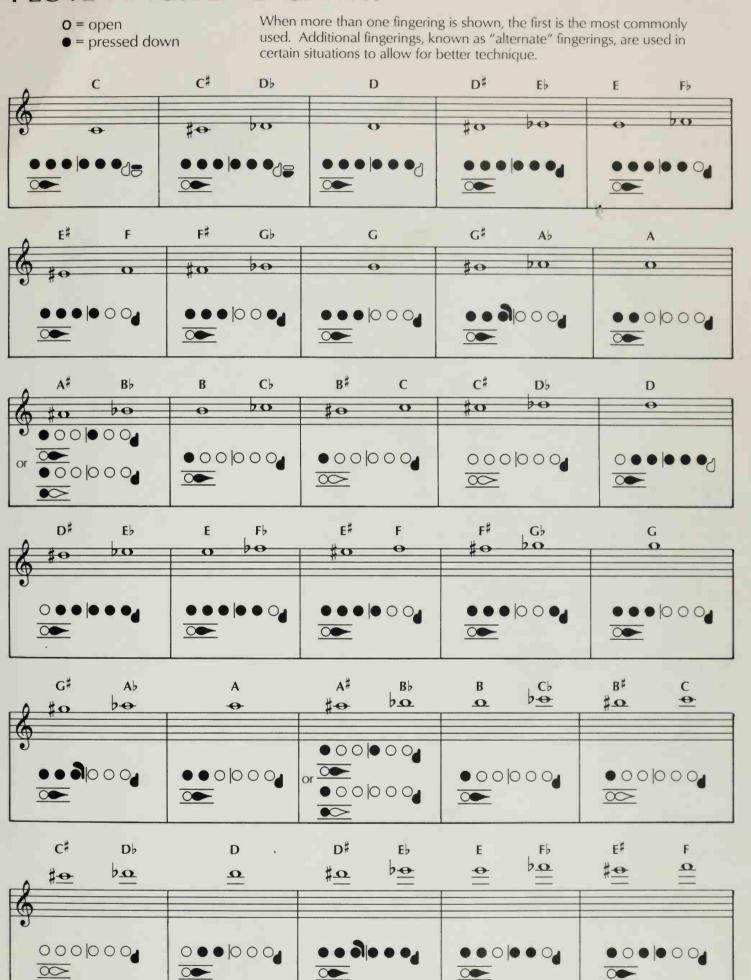
FLUTE SURVIVAL KIT

\square 2 soft, clean cloths \square key oil		2	soft,	clean	cloths		key	oil	
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□ pencil □ method book

☐ band music ☐ music stand

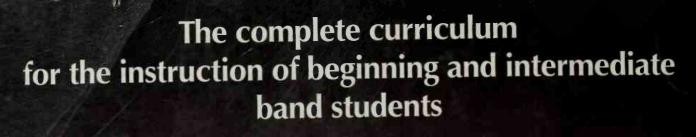
FLUTE FINGERING CHART



BRUCE PEARSON'S

STANDARD OF EXCELLENCE

COMPREHENSIVE BAND METHOD



Comprehensive Band Method

Award Pins & Medals

Accompaniment Recordings

Music Theory & History Workbooks

Standard of Excellence In Concert

