

**Flute**

# **BandFolio**

## **Band Method**

### **Book 2**

To the student:

Congratulations on completing beginning band! I am sure that you learned a great deal about music and your instrument. Now it is time to build on that knowledge, and take your musicianship to the next level. You will have many more performance opportunities, and you will find greater musical challenges in the year ahead.

The key to continued success in band is practice. Your band director will recommend how much time you should practice each day. Keep these tips in mind during each practice session:

- Warm up. your band director will recommend a procedure for preparing your body and your instrument to play.
- Set a goal for each practice session.
- Practice the hard sections first, and break them down into smaller parts. Then put the parts together.
- Play something fun at the end of each practice session.
- Practice every day.

Continue working with your band director and your classmates, and you will begin to see and hear big improvements in the quality of your band. Good luck, and have fun!



Jim Evans

**bandfolio.com**








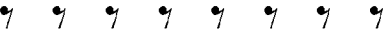

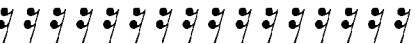
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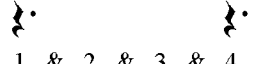



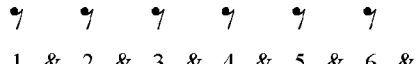

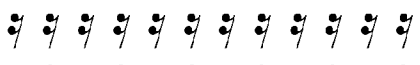
# Flute

## Reference Page

### Relative Values of Notes and Rests in $\frac{4}{4}$ Meter Signature

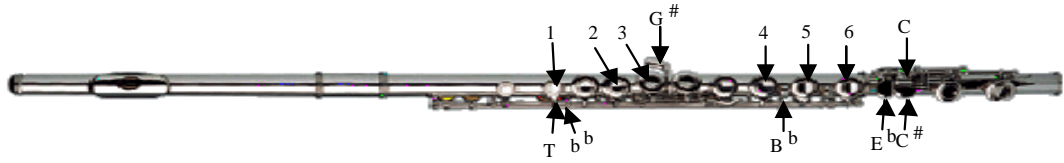
<i>Notes</i>		<i>Rests</i>
 1 e & a 2 e & a 3 e & a 4 e & a	<b>Whole</b>	 1 e & a 2 e & a 3 e & a 4 e & a
 1 e & a 2 e & a 3 e & a 4 e & a	<b>Half</b>	 1 e & a 2 e & a 3 e & a 4 e & a
 1 e & a 2 e & a 3 e & a 4 e & a	<b>Quarter</b>	 1 e & a 2 e & a 3 e & a 4 e & a
 1 e & a 2 e & a 3 e & a 4 e & a	<b>Eighth</b>	 1 e & a 2 e & a 3 e & a 4 e & a
 1 e & a 2 e & a 3 e & a 4 e & a	<b>Sixteenth</b>	 1 e & a 2 e & a 3 e & a 4 e & a

### Relative Values of Notes and Rests in $\frac{6}{8}$ Meter Signature

<i>Notes</i>		<i>Rests</i>
 1 & 2 & 3 & 4 & 5 & 6 &	<b>Dotted Half</b>	 1 & 2 & 3 & 4 & 5 & 6 &
 1 & 2 & 3 & 4 & 5 & 6 &	<b>Dotted Quarter</b>	 1 & 2 & 3 & 4 & 5 & 6 &
 1 & 2 & 3 & 4 & 5 & 6 &	<b>Quarter</b>	 1 & 2 & 3 & 4 & 5 & 6 &
 1 & 2 & 3 & 4 & 5 & 6 &	<b>Eighth</b>	 1 & 2 & 3 & 4 & 5 & 6 &
 1 & 2 & 3 & 4 & 5 & 6 &	<b>Sixteenth</b>	 1 & 2 & 3 & 4 & 5 & 6 &

# Flute

## Fingering Chart



C C# D $\flat$  D D# E $\flat$  E F

1 2 3 4 5 6 C# C  
T

1 2 3 4 5 6 C#  
T

1 2 3 4 5 6  
T

1 2 3 4 5 6 E $\flat$   
T

1 2 3 4 5 - E $\flat$   
T

1 2 3 4 - - E $\flat$   
T

F# G $\flat$  G G# A $\flat$  A A# B $\flat$  B

1 2 3 - - 6 E $\flat$   
T

1 2 3 - - - E $\flat$   
T

1 2 3 G# - - - E $\flat$   
T

1 2 - - - - E $\flat$   
T

1 - - 4 - - E $\flat$   
T

1 - - - - - E $\flat$   
T

C C# D $\flat$  D D# E $\flat$  E F

1 - - - - - E $\flat$

- - - - - E $\flat$

- 2 3 4 5 6  
T

- 2 3 4 5 6 E $\flat$   
T

1 2 3 4 5 - E $\flat$   
T

1 2 3 4 - - E $\flat$   
T

F# G $\flat$  G G# A $\flat$  A A# B $\flat$  B C

1 2 3 - - 6 E $\flat$   
T

1 2 3 - - - E $\flat$   
T

1 2 3 G# - - - E $\flat$   
T

1 2 - - - - E $\flat$   
T

1 - - 4 - - E $\flat$   
T

1 - - - - - E $\flat$   
T

1 - - - - - E $\flat$

C# D $\flat$  D D# E $\flat$  E F F# G $\flat$

- - - - - E $\flat$

- 2 3 - - - E $\flat$   
T

1 2 3 G# 4 5 6 E $\flat$   
T

1 2 - 4 5 - E $\flat$   
T

1 - 3 4 - - E $\flat$   
T

1 - 3 - - 6 E $\flat$   
T

G G# A $\flat$  A A# B $\flat$  B C

1 2 3 - - - E $\flat$

1 2 3 G# - - - E $\flat$

- 2 - 4 - - E $\flat$   
T

- - - 4 B $\flat$  - - E $\flat$   
T

1 - 3 - - B -  
T

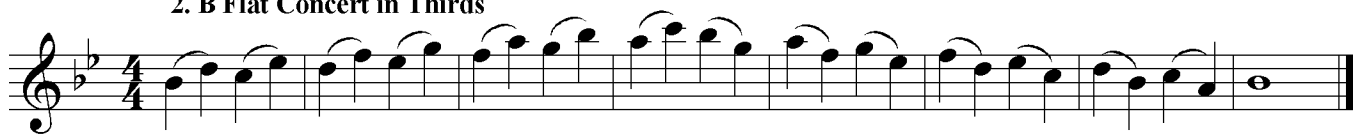
1 2 3 G# 4 - -

# Flute

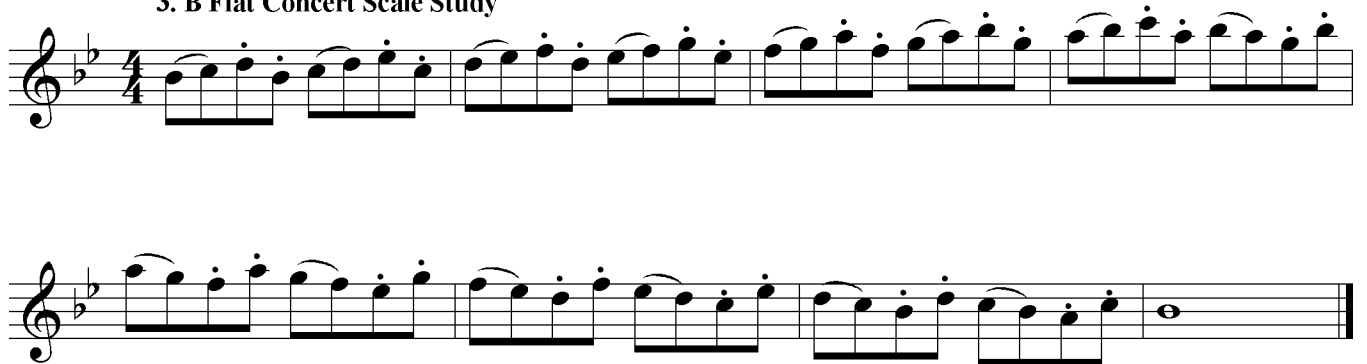
## 1. B Flat Concert Scale



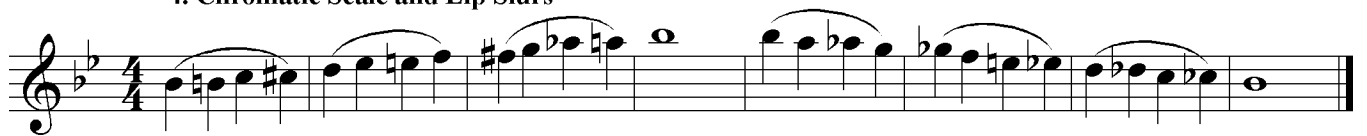
## 2. B Flat Concert in Thirds



## 3. B Flat Concert Scale Study



## 4. Chromatic Scale and Lip Slurs



## 5. Chromatic Scale in Contrary Motion



# Flute

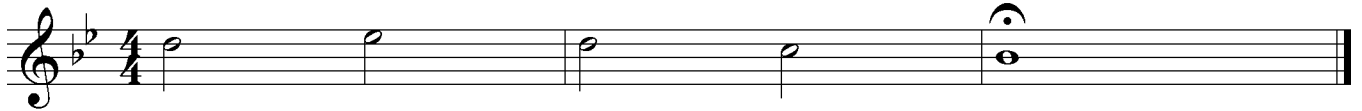
## Interval

The distance between two notes on a staff.

You can figure out an interval by counting the lines and spaces from the first note to the second note.

Be sure to count from the location of the first note.

### 6. Perfect Authentic Cadence in B Flat Concert



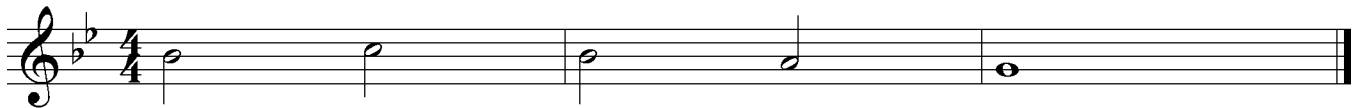
### 7. G Minor Concert Scale (Harmonic) \*check fingering chart



Note:

G Minor is the *relative* minor of B $\flat$  Major. They share the same key signature.

### 8. Perfect Authentic Cadence in G Minor Concert



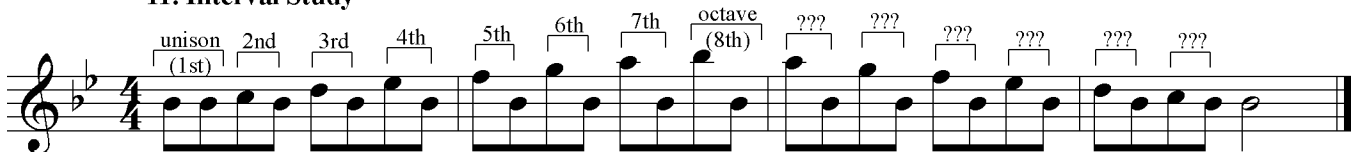
### 9. Expanding Interval Slurs



### 10. Arpeggios (I-IV-V-I)



### 11. Interval Study



Name these intervals

# Flute

## 12. E Flat Concert Scale

Musical notation for Exercise 12: E Flat Concert Scale. It is a single staff in 4/4 time with a key signature of two flats (Bb and Eb). The scale starts on G4 and ends on G5, with a final whole note G5.

## 13. E Flat Concert in Thirds

Musical notation for Exercise 13: E Flat Concert in Thirds. It is a single staff in 4/4 time with a key signature of two flats (Bb and Eb). The exercise consists of a series of eighth-note triplets in thirds, starting on G4 and ending on G5.

## 14. E Flat Concert Scale Study

Musical notation for Exercise 14: E Flat Concert Scale Study. It is a single staff in 3/4 time with a key signature of two flats (Bb and Eb). The exercise consists of eighth-note patterns in the scale, starting on G4 and ending on G5.

## 15. Chromatic Scale and Lip Slurs

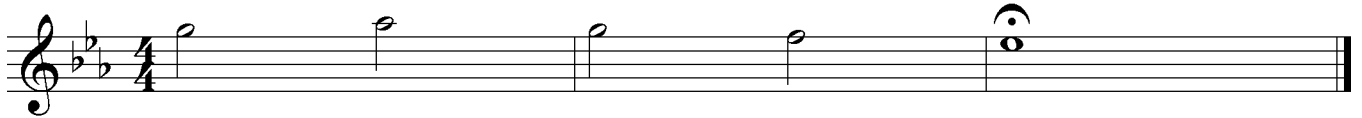
Musical notation for Exercise 15: Chromatic Scale and Lip Slurs. It is a single staff in 4/4 time with a key signature of two flats (Bb and Eb). The exercise features chromatic scales and lip slurs, starting on G4 and ending on G5.

## 16. Chromatic Scale in Contrary Motion

Musical notation for Exercise 16: Chromatic Scale in Contrary Motion. It is a single staff in 4/4 time with a key signature of two flats (Bb and Eb). The exercise features chromatic scales in contrary motion, starting on G4 and ending on G5.

# Flute

## 17. Perfect Authentic Cadence in E Flat Concert



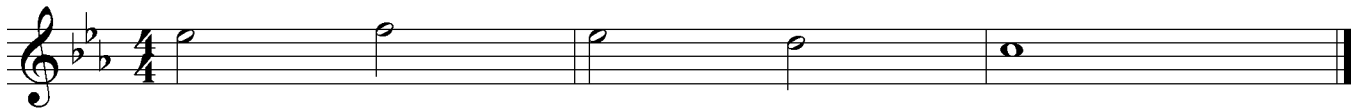
## 18. C Minor Concert Scale (Harmonic) *\*check fingering chart*



Note:

C Minor is the *relative* minor of Eb Major. They share the same key signature.

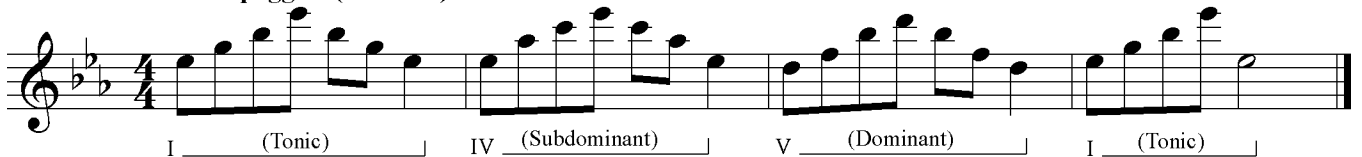
## 19. Perfect Authentic Cadence in C Minor Concert



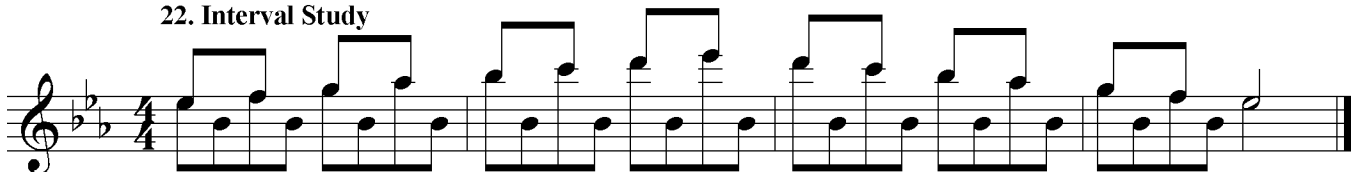
## 20. Contracting Interval Slurs



## 21. Arpeggios (I-IV-V-I)



## 22. Interval Study



*Start slowly, then speed it up*

Flute

Key Signature  
F Concert  
Your Key of F



### Review

#### Compound Meter

3/4 a meter in which the beats are divided into three parts.

1 2 3

1 2 3 4 5 6

#### 23. F Concert Scale

#### 24. F Concert in Thirds

#### 25. F Concert Scale Study

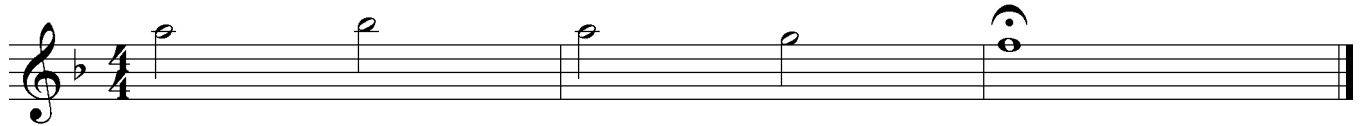
#### 26. Chromatic Scale and Lip Slurs

#### 27. Chromatic Scale in Contrary Motion



# Flute

## 28. Perfect Authentic Cadence in F Concert



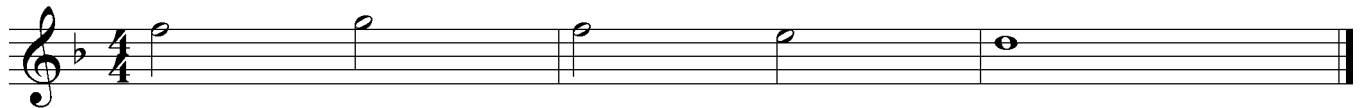
## 29. D Minor Concert Scale (Harmonic) *\*check fingering chart*



Note:

D Minor is the *relative* minor of F Major. They share the same key signature.

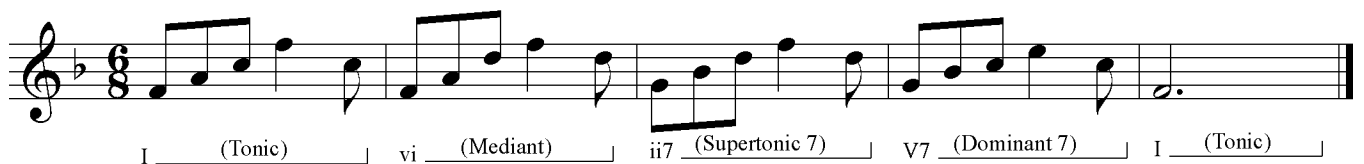
## 30. Perfect Authentic Cadence in D Minor Concert



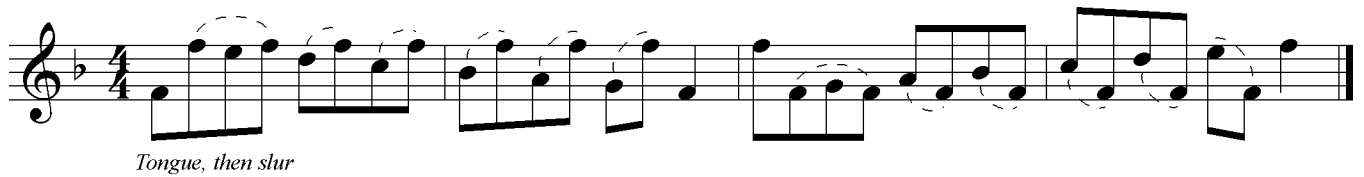
## 31. Expanding & Contracting Interval Slurs



## 32. Arpeggios (I-iv-ii7-V7-I)



## 33. Interval Study



*Simile:*  
In a similar style

# Flute

## 34. Rhythm Study



Musical notation for Rhythm Study 34, featuring a sequence of eighth and sixteenth notes in 4/4 time, primarily in the lower register of the flute.

## 35. Syncopation Study




Musical notation for Syncopation Study 35, featuring a sequence of notes with syncopated rhythms and an accent (>) over the first note. The word *simile* is written below the staff.



Continuation of the musical notation for Syncopation Study 35, showing further syncopated rhythms and melodic lines.

## 36. Articulation Study



Musical notation for Articulation Study 36, featuring a sequence of notes with various articulation marks (accents and slurs) and rests.

## 37. Another Articulation Study



Musical notation for Another Articulation Study 37, featuring a sequence of notes with various articulation marks (accents and slurs).



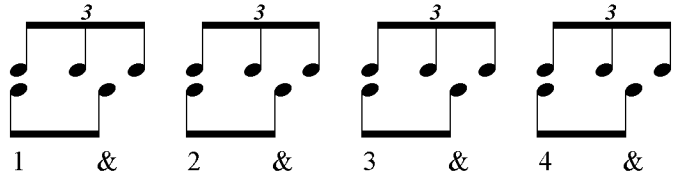
Continuation of the musical notation for Another Articulation Study 37, showing further articulation exercises.

Flute



**Triplets**  
A temporary division of the beat into three parts.

1 trip - let 2 trip - let 3 trip - let 4 trip - let



**38. Compound Meter**



**39. More Compound Meter**



**40. A New Meter Signature**



**41. Triplets**



**42. Triplet Mix**



**43. Notes and Rests**



Key Signature  
A $\flat$  Concert  
Your Key of

Flute



44. A flat Concert Scale



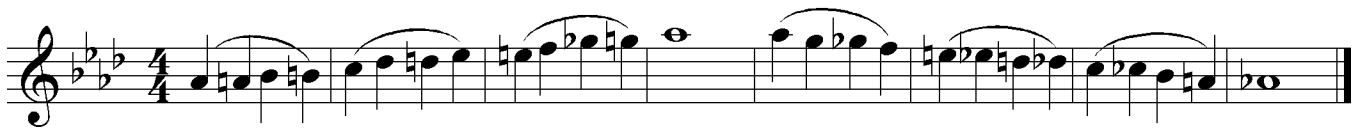
45. A flat Concert in Thirds



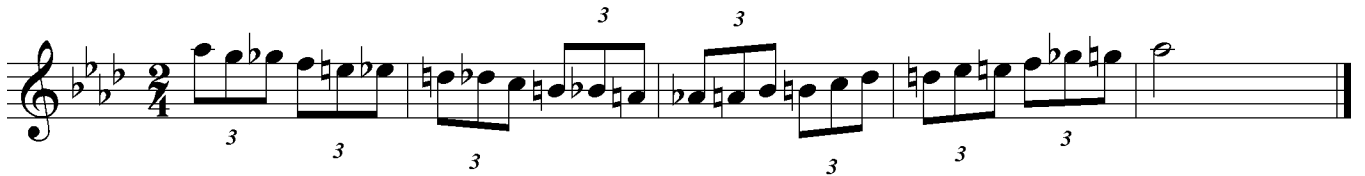
46. A flat Concert Scale Study



47. Chromatic Scale and Lip Slurs



48. Chromatic Scale in Contrary Motion



# Flute

## 49. Perfect Authentic Cadence in A flat Concert

## 50. F Minor Concert Scale (Harmonic)

Note:

F Minor is the *relative* minor of A Major. They share the same key signature.

## 51. Perfect Authentic Cadence in F Minor Concert

## 52. Expanding & Contracting Interval Slurs

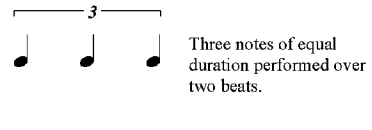
## 53. Arpeggios

Can you identify the function of these arpeggios?

Flute

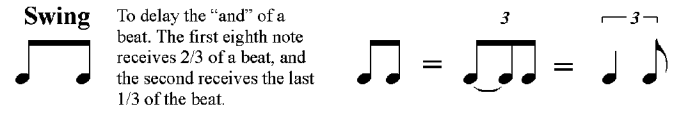
Quarter Note Triplets

Three notes of equal duration performed over two beats.



Swing

To delay the "and" of a beat. The first eighth note receives 2/3 of a beat, and the second receives the last 1/3 of the beat.



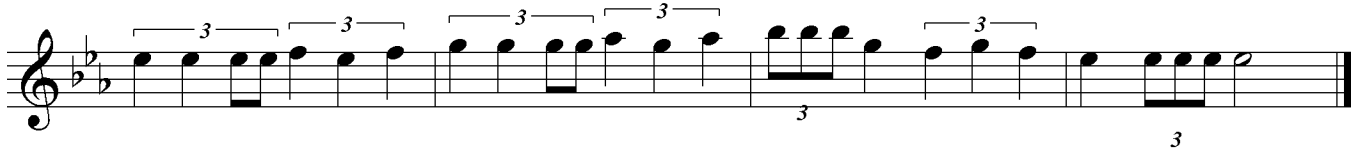
54. Rhythm Study



55. Triplet Mix



Remember: two eighth notes equal a quarter note!



56. Rhythm Study



The grouping of the eighth notes implies an accent on the first note of each group.

57. Take Five

Swing

Clark (adapted)



58. American Patrol

Swing

Meacham (adapted)

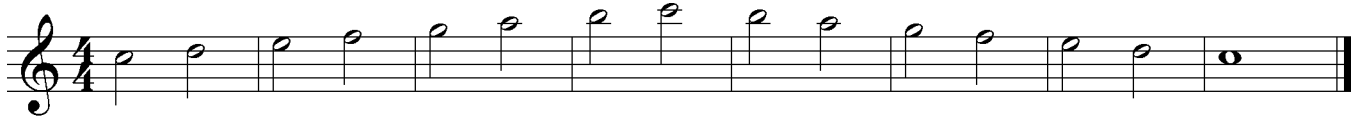


Flute

Key Signature  
C Concert  
Your Key of C



59. C Concert Scale



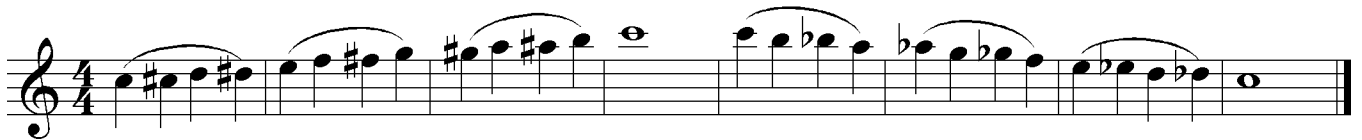
60. C Concert in Thirds



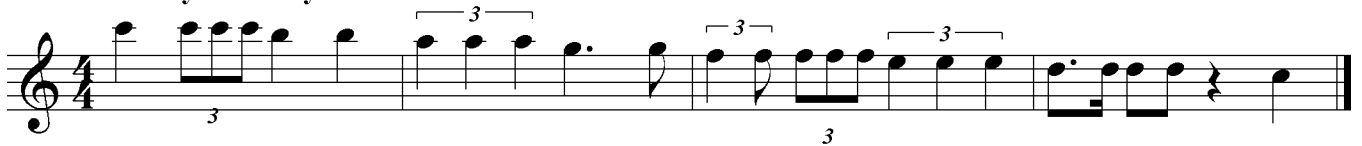
61. C Concert Scale Study



62. Chromatic Scale in Contrary Motion

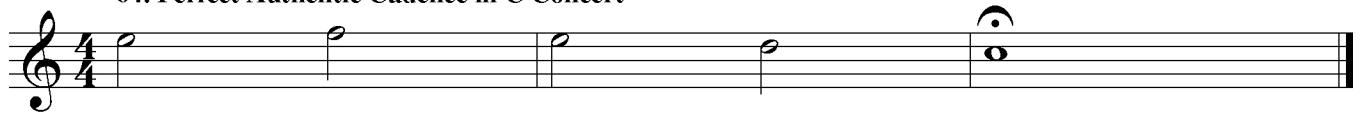


63. Rhythm Study



# Flute

## 64. Perfect Authentic Cadence in C Concert



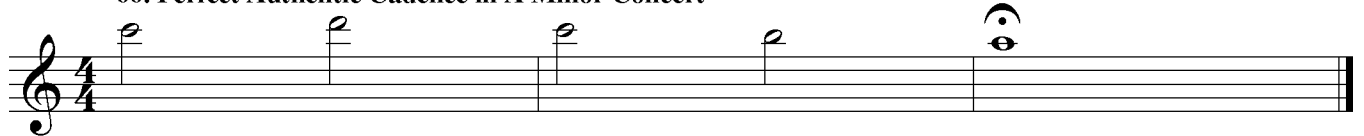
## 65. A Minor Concert Scale (Harmonic)



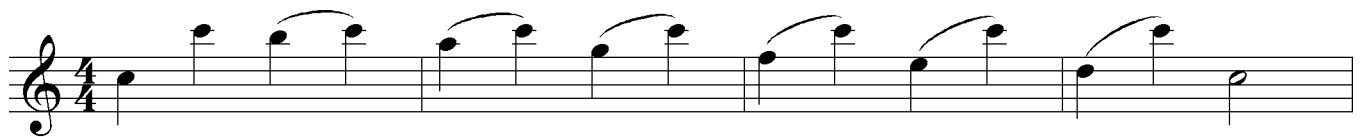
Note:

A Minor is the *relative* minor of C Major. They share the same key signature.

## 66. Perfect Authentic Cadence in A Minor Concert



## 67. Expanding & Contracting Interval Slurs



## 68. Arpeggios

*Swing*



*Can you identify the function of these arpeggios?*



Flute

69. Rhythm Study

Allegro

Musical notation for exercise 69: Rhythm Study, Allegro. The piece is in 4/4 time and begins with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes, including some triplets.

70. Articulation Study

Moderato

Musical notation for exercise 70: Articulation Study, Moderato. The piece is in 6/8 time and begins with a mezzo-piano (*mp*) dynamic. The melody features slurs and accents over eighth notes.

71. Theme from "Peer Gynt"

Moderato

Grieg (adapted)

Musical notation for exercise 71: Theme from "Peer Gynt", Moderato. The piece is in 4/4 time and begins with a mezzo-piano (*mp*) dynamic. The melody is a sequence of eighth notes with various accidentals and accents.

Continuation of the musical notation for exercise 71, showing the final measures of the theme.

72. Body Percussion

Clap!

Musical notation for exercise 72: Body Percussion. The piece is in 4/4 time and begins with a forte (*f*) dynamic. The notation includes 'Clap!' and 'Stomp!' instructions over a series of eighth notes.

73. Accidental Study

Musical notation for exercise 73: Accidental Study. The piece is in 4/4 time and features a sequence of eighth notes with various accidentals (flats, naturals, sharps).



**Note:**  
*This page is missing its meter signatures. Try to determine what meter these pieces are in.  
When you discover what meter the piece is, write in the meter signature.*

Flute

79. Space Theme  
Allegro

*f* 3 3 3

This musical staff features a treble clef and a key signature of two flats. It begins with a dynamic marking of *f*. The melody consists of a half note followed by a quarter note, then a triplet of eighth notes, and another quarter note. This pattern repeats three times, with the final note of each triplet being a dotted quarter note.

80. Favorite Things  
Moderato

*mp*

This musical staff features a treble clef and a key signature of two flats. It begins with a dynamic marking of *mp*. The melody is composed of eighth notes, with some notes beamed together in pairs or groups of three. The piece concludes with a sharp sign on the final note.

81. Everything's Alright  
Vivace

This musical staff features a treble clef and a key signature of two flats. The melody is primarily composed of eighth notes with various rhythmic patterns and slurs.

82. More Can-Can  
Vivace

*f* 1 2

This musical staff features a treble clef and a key signature of two flats. It begins with a dynamic marking of *f*. The melody is a rhythmic eighth-note pattern. It includes first and second endings, indicated by the numbers 1 and 2 above the staff.

83. Scarborough Fair  
Allegro

*mp*

This musical staff features a treble clef and a key signature of two flats. It begins with a dynamic marking of *mp*. The melody consists of quarter notes and half notes, with some notes beamed together.

This musical staff continues the melody from the previous staff, featuring quarter notes and half notes.

Flute

84. Stars & Stripes Forever

John Phillip Sousa  
(adapted)

*f*

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16 17

18 19 20 21

22 23 24 25

26 27 28 29

30 31 32

Flute

12 Major Scales and Arpeggios

*Concert Key*

**C**

**F**

**Bb**

**Eb**

**Ab**

**Db**

**Gb**

**B**

**E**

**A**

**D**

**G**

# 12 Harmonic Minor Scales and Arpeggios

The image displays twelve musical staves, each representing a different harmonic minor scale and its corresponding arpeggio. The scales are labeled with letters: a, d, g, c, f, b $\flat$ , e $\flat$ , g $\sharp$ , c $\sharp$ , f $\sharp$ , b, and e. Each staff begins with a treble clef and a common time signature (C). The scales are written in a sequence of four measures: the first measure shows the ascending scale, the second shows the descending scale, the third shows the ascending arpeggio, and the fourth shows the descending arpeggio. The key signatures for each scale are: a (C major), d (D minor), g (G minor), c (C minor), f (F minor), b $\flat$  (B-flat minor), e $\flat$  (E-flat minor), g $\sharp$  (G major), c $\sharp$  (C major), f $\sharp$  (F major), b (B major), and e (E major).

# Flute

## Rhythm Challenge

*Go as far as you can without stopping, then work on problem rhythms.*

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

# Flute

## Rhythm Challenge

33 34 35 36

3/4

37 38 39 40

C

41 42 43 44

C

45 46 47 48

C

49 50 51 52

C

53 54 55 56

2/4

57 58 59 60

2/4

61 62 63 64

6/8



# Flute

## Rhythm Challenge

65 66 67 68

69 70 71 72

73 74 75 76

77 78 79 80

81 82 83 84

85 86 87 88

89 90 91 92

93 94 95 96