

FLUTE 102: MASTERING THE BASICS

A Method and Solo Collection
for the Intermediate Flutist
with Practicing and Phrasing Guides

by

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and

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THEODORE
PRESSER
COMPANY

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Flute and Piano

Accompaniments are found in

FLUTE 102: PIANO ACCOMPANIMENTS, 414-41209

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Enharmonic Practice

Enharmonic Tones: Two notes having the same pitch, but different letter names.

Enharmonics for the Black Key Notes:

$C\sharp = D\flat$ $D\sharp = E\flat$ $F\sharp = G\flat$ $G\sharp = A\flat$ $A\sharp = B\flat$

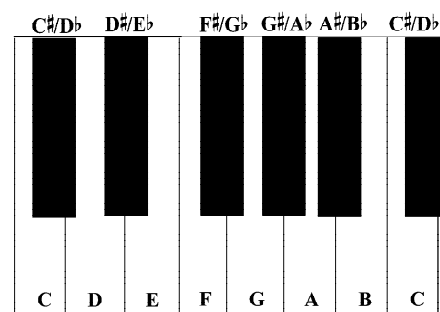
Enharmonics for the White Key Notes:

$E\sharp = F$ $E = F\flat$ $B\sharp = C$ $B = C\flat$

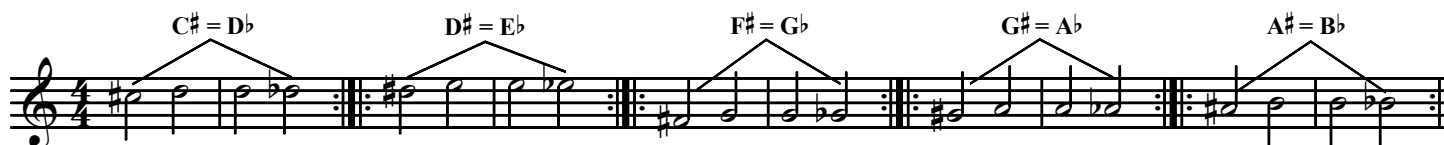
Double Flats: $B\flat\flat = A$

Double Sharps: $F\sharp\sharp = G$

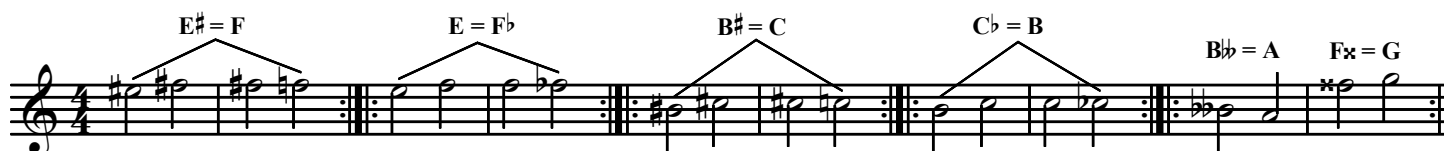
A **chromatic scale** consists entirely of half-steps. When writing a **chromatic scale**, the enharmonic notes are written with **sharps** on the ascent and **flats** on the descent.



Enharmonics for the Black Key Notes



Enharmonics for the White Key Notes, Double Flats and Double Sharps



Use sharps for ascending chromatically.



Use flats for descending chromatically.



Practice chunking chromatic patterns in 3s.



Practice chunking chromatic patterns in 4s.



Put it all together.



See page 84-85 for additional chromatic scale practice.

Lesson 1

▣ = Move flute down/up.
 ▽F = ▽forward = Shift weight forward.
 ▽B = ▽back = Shift weight back.
 (See page 3 for more details)

Scale Practice in Chunks

1.

2.

[see page 5 for more details]

3. 

4.

L R L R L R L R L R L R L R L R L

A **prelude** is a short spontaneous or improvised musical form.

5.

Trill: LH (left-hand) thumb

Practice each fragment below ten times. Then create *your* own Prelude. The beginning and the conclusion of the prelude are noted above. Insert three or more of your favorite fragments into the empty measures above. Play *a piacere* (at your pleasure). This means that you may choose the dynamic, the tempo and the range (*8va* or *loco*). Fragments may be repeated. You may insert a silence between fragments to create a conversational effect, or you may connect fragments together. Experiment by playing your prelude with a variety of emotions: happy, sad, excited, questioning, etc. Each day of your practice, create a new Prelude by using different fragments. Be creative. Creating preludes will help you develop virtuosity and expressive control.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

Trill: tr2

G key

A key

tr1 = first trill key **tr2** = second trill key

▣ = Move flute down/up.
 ▽F = ▽forward = Shift weight forward.
 ▽B = ▽back = Shift weight back.
 (See page 3 for more details)

[illegible]

Matthieu-André Reichert
(1830-1880)

2.  Musical score for the second system of 'The Bird Song'. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a series of eighth and sixteenth notes, some beamed together, with slurs and ties. Above the staff, there are markings 'VF' and 'VB' above specific notes, and the word 'simile' above a later section. The second staff continues the melody with similar note values and slurs. The system ends with a double bar line.

D Melodic Minor Scale in Chunks

1.  2. 

4. 

Matthieu-André Reichert

5.

Playing Tip: When a staccato note ends a slur, the note is not rearticulated, and is played half-value.

Georges Bizet
(1830-1880)

6. 

Notation and Pattern Practice

7. *Written* *Played*

1 & 2 & 3 & 1 & 2 & 3 & 1 - 2 3 1 & 2 & 3 & 1 & 2 & 3 & 1 - 2 3

1 & 2 & 3 & 1 & 2 & 3 & 1 - 2 3 1 & 2 & 3 & 1 & 2 & 3 & 1 - 2 3

Music Terms: *scherzando* = playfully, *cresc. sempre* = always becoming louder, *sf* (sforzando) = with a strong accent

Play this melody using dynamics (*p* and *f*) as indicated. The hairpin crescendos and diminuendos are energy marks to highlight the contour of the phrases.

Etude

Allegro moderato

Giuseppe Gariboldi
(1833-1905)

8.

p *sf* *p*

p *p*

f

sf

p *p* *cresc.*

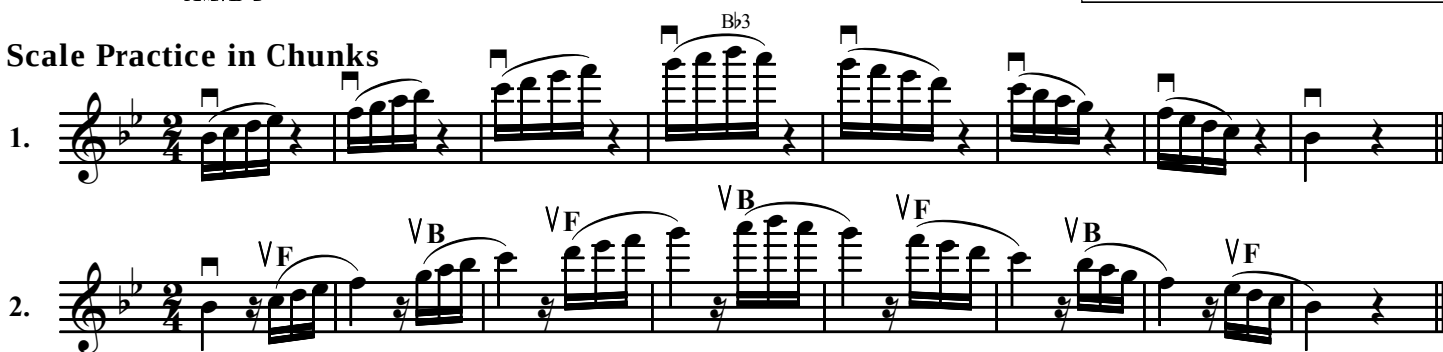
sempre *f*

B $\flat$ Major & Friends

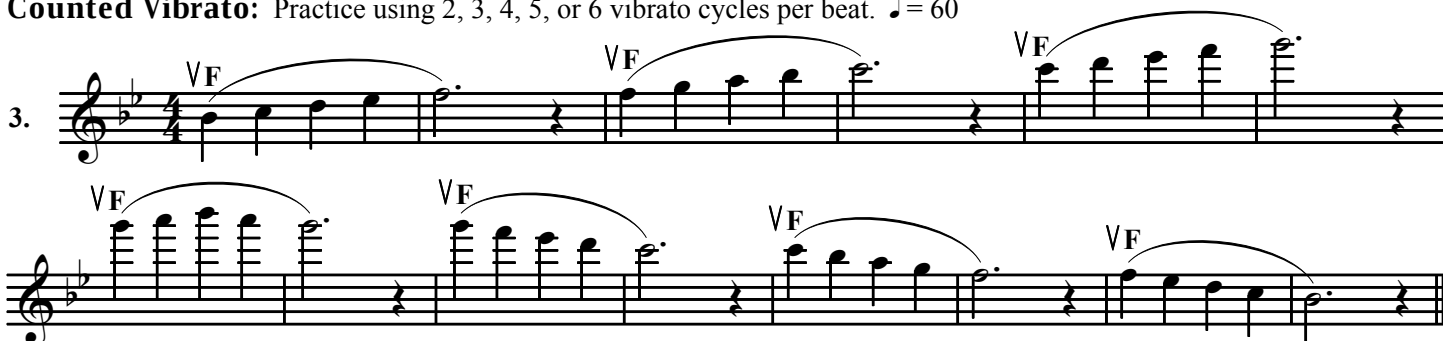
Lesson 1

▣ = Move flute down/up.
 ▽F = ▽forward = Shift weight forward.
 ▽B = ▽back = Shift weight back.
 (See page 3 for more details)

Scale Practice in Chunks



Counted Vibrato: Practice using 2, 3, 4, 5, or 6 vibrato cycles per beat. ♩ = 60

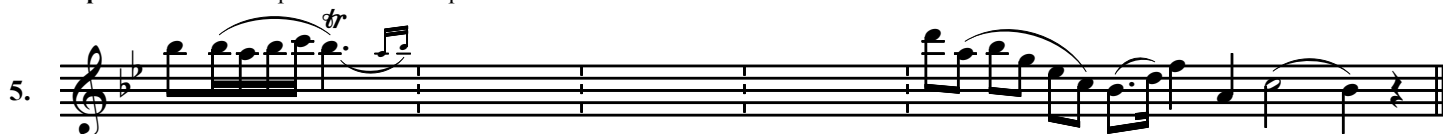


Playing in Measured Time: Clap rhythm on your lap, alternating hands as indicated.

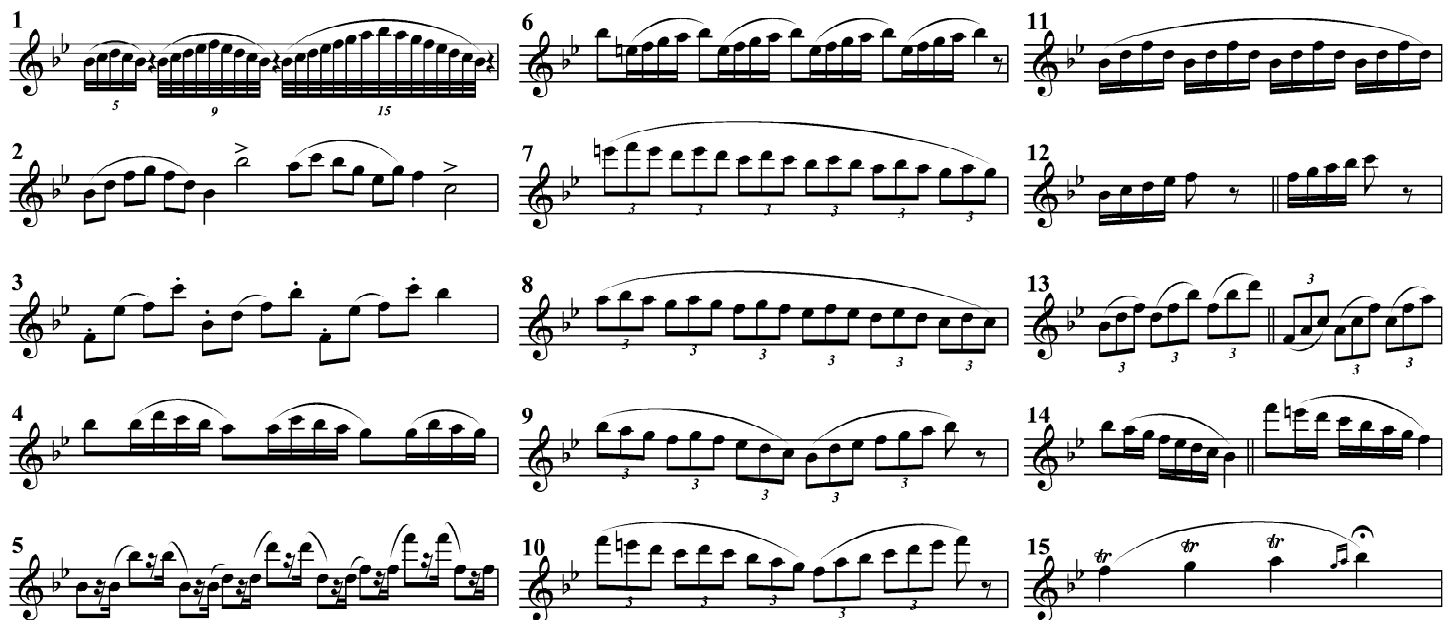


Playing in Unmeasured Time: Preluding

A **prelude** is a short spontaneous or improvised musical form.



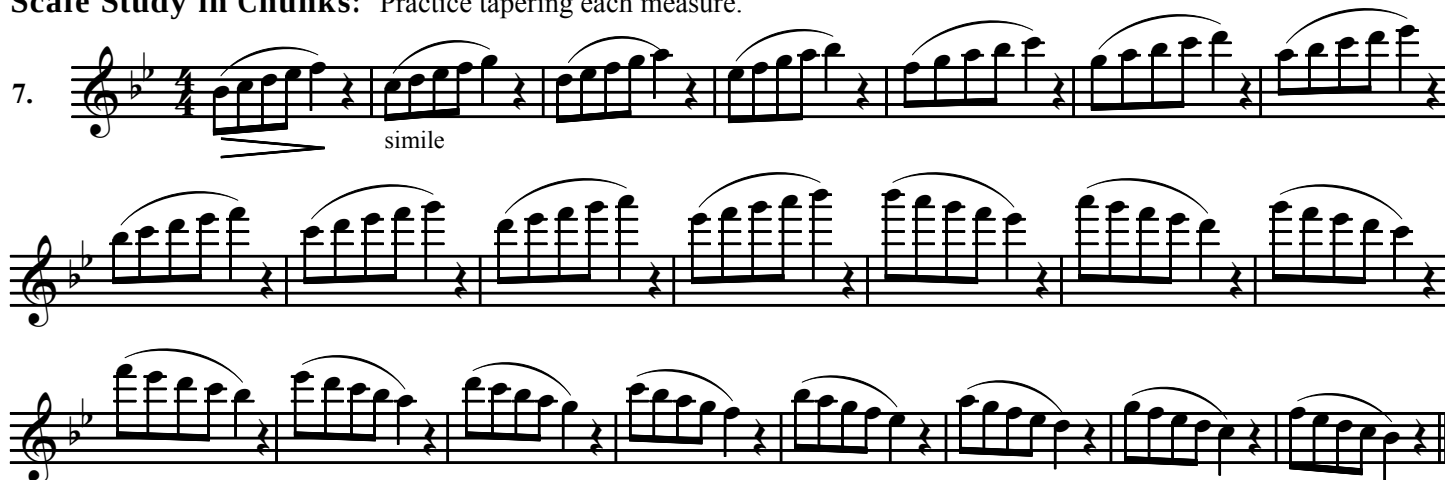
Practice each fragment below ten times. Then create *your* own Prelude. The beginning and the conclusion of the prelude are noted above. Insert three or more of your favorite fragments into the empty measures above. Play *a piacere* (at your pleasure). This means that you may choose the dynamic, the tempo and the range (*8va* or *loco*). Fragments may be repeated. You may insert a silence between fragments to create a conversational effect, or you may connect fragments together. Experiment by playing your prelude with a variety of emotions: happy, sad, excited, questioning, etc. Each day of your practice, create a new Prelude by using different fragments. Be creative. Creating preludes will help you develop virtuosity and expressive control.



Study in Thirds: Wiggles

6. 

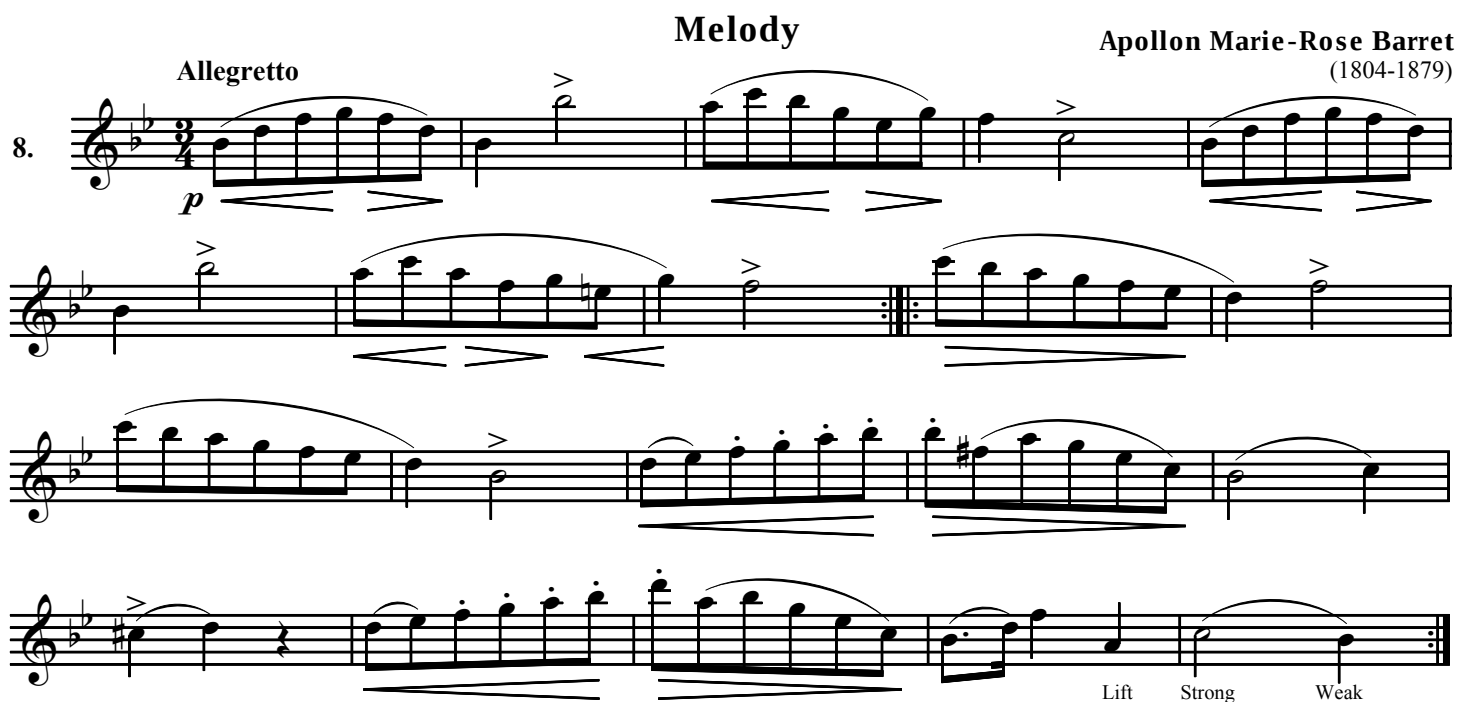
Scale Study in Chunks: Practice tapering each measure.

7. 

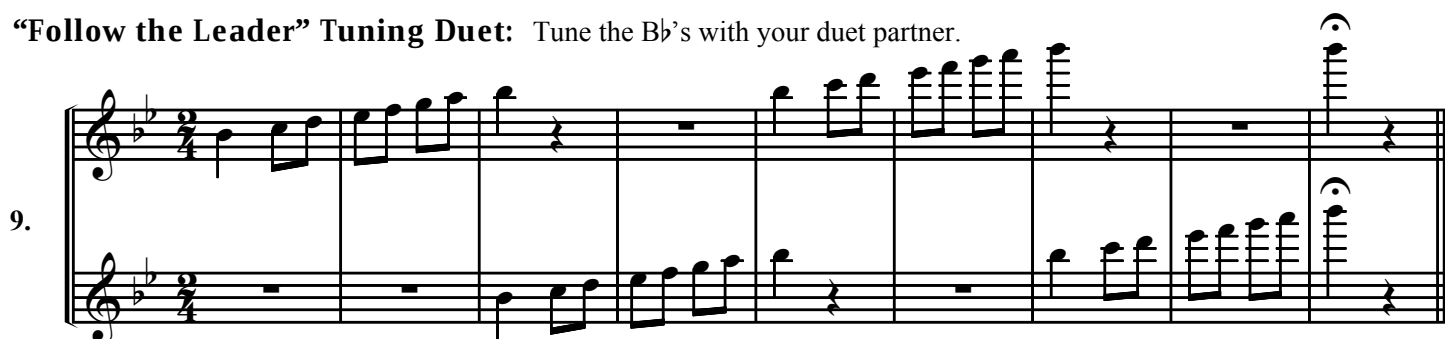
French oboist **Apollon Marie-Rose Barret (1804-1879)** was solo oboist of London's Royal Italian Opera for 45 years. His Complete Method for the Oboe (1862) utilizes his improvements in oboe design.

Melody

Apollon Marie-Rose Barret
(1804-1879)

8. 

"Follow the Leader" Tuning Duet: Tune the B♭'s with your duet partner.

9. 



D Major & Friends

Lesson 5

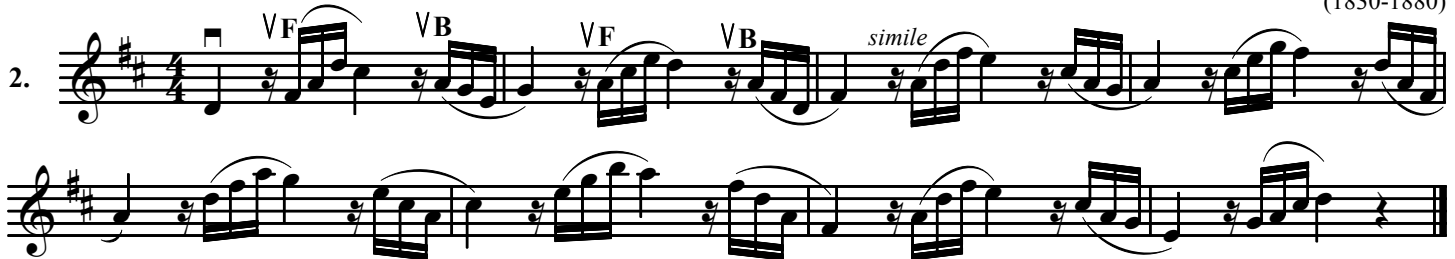
 = Move flute down/up.
 VF = *V*forward = Shift weight forward.
 VB = *V*back = Shift weight back.
 (See page 3 for more details)

Sigh Figure: Practice placing 4 vibrato cycles on the first note and 3 vibrato cycles on the second note.

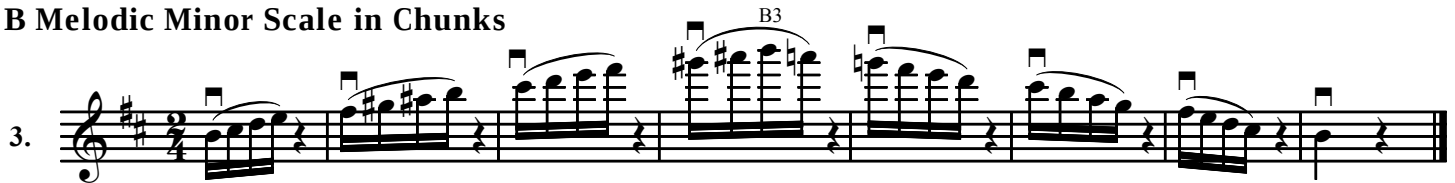


Daily Exercise in D Major: Practice slowly.

Matthieu-André Reichert
(1830-1880)



B Melodic Minor Scale in Chunks

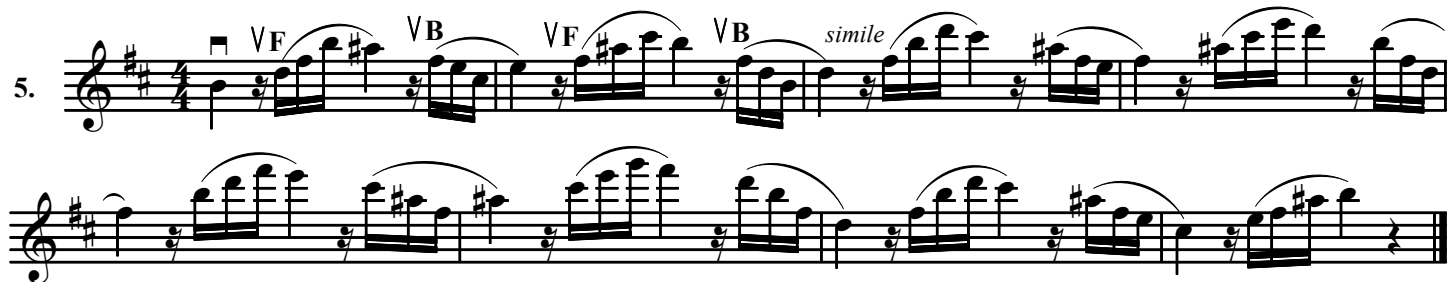


B Minor Scale in Thirds: Practice each measure with these articulations: 1.  2. 



Daily Exercise in B Minor: Practice slowly.

Matthieu-André Reichert



Etude

Heinrich Soussmann
(1776-1848)



Etude

Heinrich Soussmann



Heinrich Soussmann (1796-1848), a Berliner, was appointed principal flute of the Grand Opera in St. Petersburg in 1820. In 1837, he returned to Berlin. He is best known for his pedagogical writings.

Etude

Heinrich Soussmann
(1776-1848)

7. (Moderato) *mf*

Etude

Heinrich Soussmann

8. Waltz ♩ = 104 *mf*

Play in subdivided 2.
For ease, count in 4.

Etude

Heinrich Soussmann

9. (Andante) *p*

Arpeggios

Diminished Augmented

c° *also 8va* C^{+} *also 8va*

$c^{\sharp\circ}$ *also 8va* $D^{\flat+}$ *also 8va*

d° *also 8va* D^{+} *also 8va*

$d^{\sharp\circ}$ $E^{\flat+}$

e° E^{+}

f° F^{+}

$f^{\sharp\circ}$ $G^{\flat+}$

g° G^{+}

$g^{\sharp\circ}$ $A^{\flat+}$

a° A^{+}

$a^{\sharp\circ}$ $B^{\flat+}$

b° B^{+}

Baroque composers (1600-1750) wrote very few articulation marks in their music. The choice of where to tongue or slur was left to the performer. Experiment to find what is best for you.

Sonata

in F Major



Benedetto Marcello

(1686-1739)

I.

Adagio

3

5

7

9

11

13

p

tr

tr

tr

tr

tr

II.

Allegro

4

f

p

tr

f