

Flute



The Andrew Scott Flute Method *Book 1*

An enjoyable and thorough series of exercises, songs and explanations.
Provides the beginning student with a firm foundation for study of the
flute.



Book and
Audio Set



The
Andrew Scott
Flute
Method

by
Andrew Scott

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** Bold type denotes duet*

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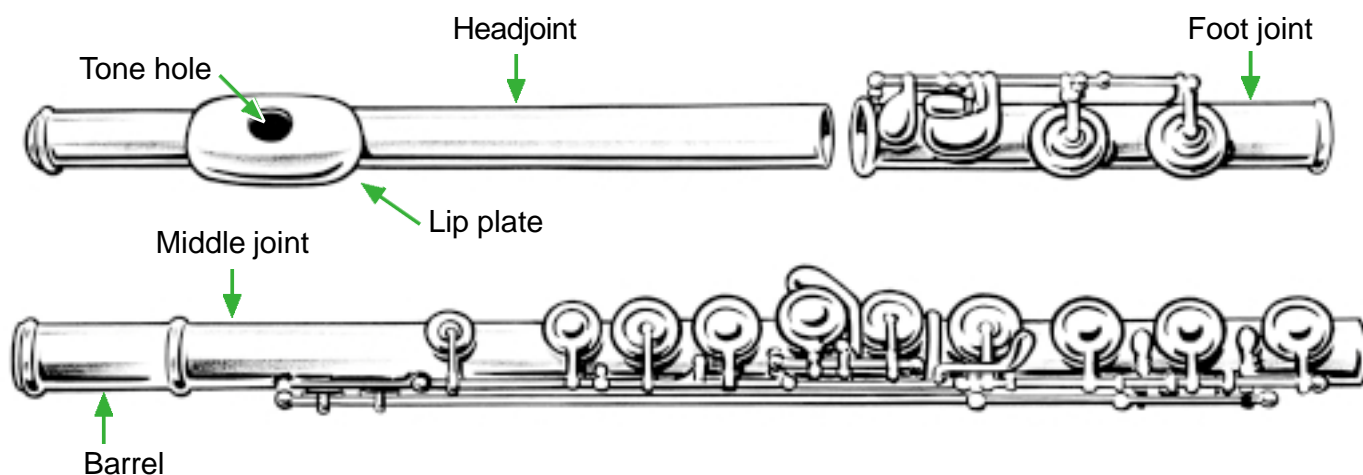
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Lesson 1

Parts of the Flute

A flute is made up of three pieces - the head joint, the middle joint and the foot joint.

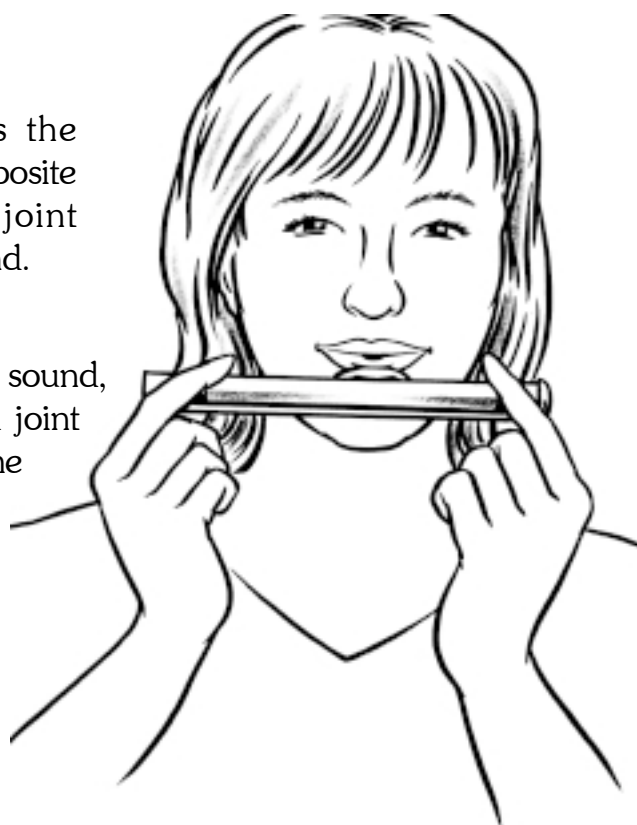


Making a Sound on the Head Joint

Hold the head joint with both hands as shown on the illustration below. Place the lip plate against your lower lip so that it covers about a quarter of the hole.

Blow gently across the hole towards the opposite edge. The head joint should make a sound.

If you can't make a sound, try moving the head joint a little to the left or the right, or rolling it in towards you or out away from you.



Tip

Be very, very patient with this process. Some people take days before they can get anywhere.

Blow smoothly, and avoid huffing and puffing.

It is not necessary to swell up your cheeks.

Jungle Sounds

When you can make a sound, vary it by covering the open end of the head joint with your right palm. You can hear this on Track 2 of the CD.

Jungle Sounds *Track 2*

This track contains the sound of the open head joint, then the head joint with the palm placed over the end, then some twittering and fluttering as the hand is moved on and off the barrel.

Tonguing

Use your tongue to start and stop the sounds. As you blow across the mouth hole, whisper the word *too*, or *doo*, several times.

Let the tip of your tongue rest at the back of your top teeth as you start to blow, so that it blocks the air. When you whisper *too*, the air rushes into your flute and the note starts. When you replace your tongue against your teeth the sound will stop.

This technique is called tonguing. Flute players use it all the time to make notes start and stop cleanly.

Listen to Track 3 on the CD.

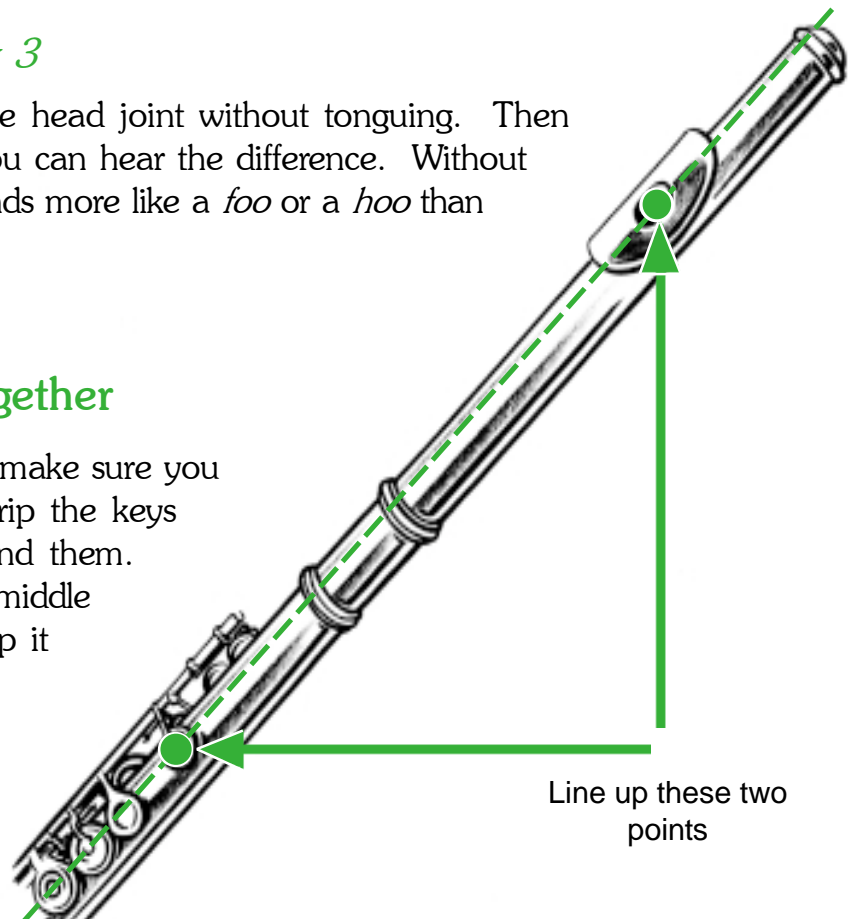
Tongued Notes *Track 3*

First you will hear four notes on the head joint without tonguing. Then follow four notes with tonguing. You can hear the difference. Without tonguing, the attack on the note sounds more like a *foo* or a *hoo* than a *too* or a *doo*.

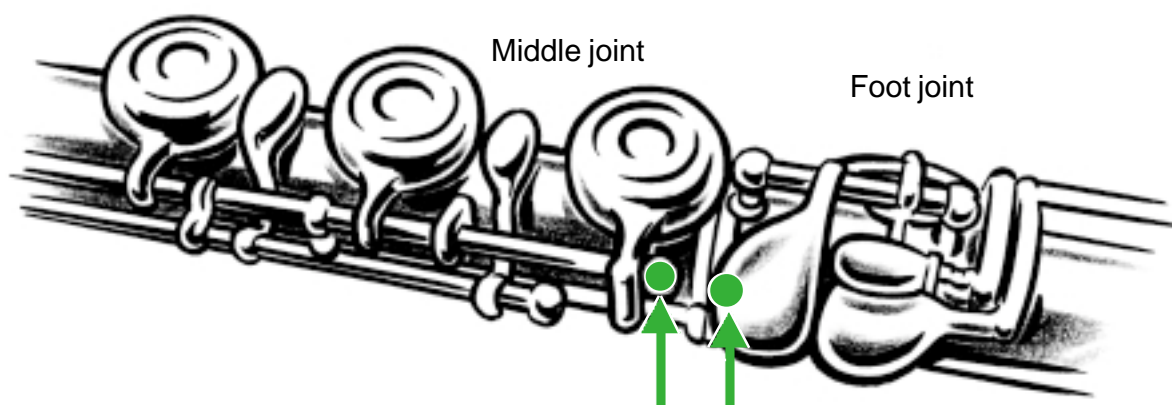
Putting the Flute Together

When you pick up the middle joint, make sure you hold it by the barrel. Try not to grip the keys because too much pressure can bend them. As you insert the head joint into the middle joint, twist it back and forth to help it slip in more smoothly.

Line up the mouth hole with the key on the middle joint.



Attach the foot joint to the middle joint, then line them up as shown.



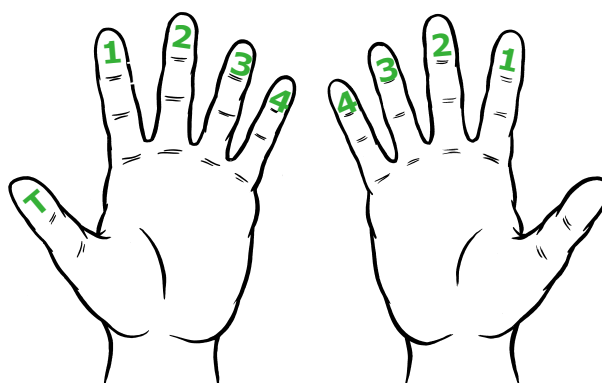
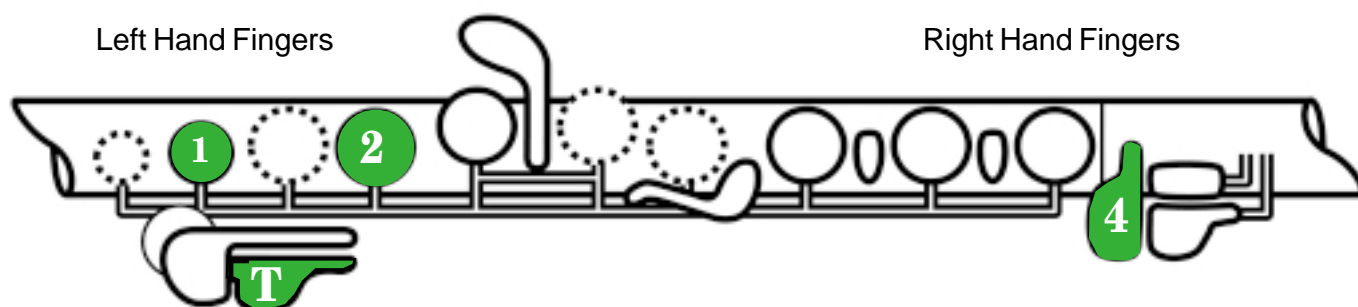
Line up the post on the middle joint with the middle of the lever on the foot joint.

The alignment of the joints shown above is an average position. You can adjust them later to make them more comfortable.

The Note A

Refer to the fingering diagram and the position of the person in the illustrations below and on the next page.

Place your fingers on the keys shown for the note A.



Left Hand

Right Hand

Playing Position

Make sure the flute extends to your right, not your left. Turn your left hand so that its palm faces toward you, and your right hand so that its palm faces away.

Playing a Note

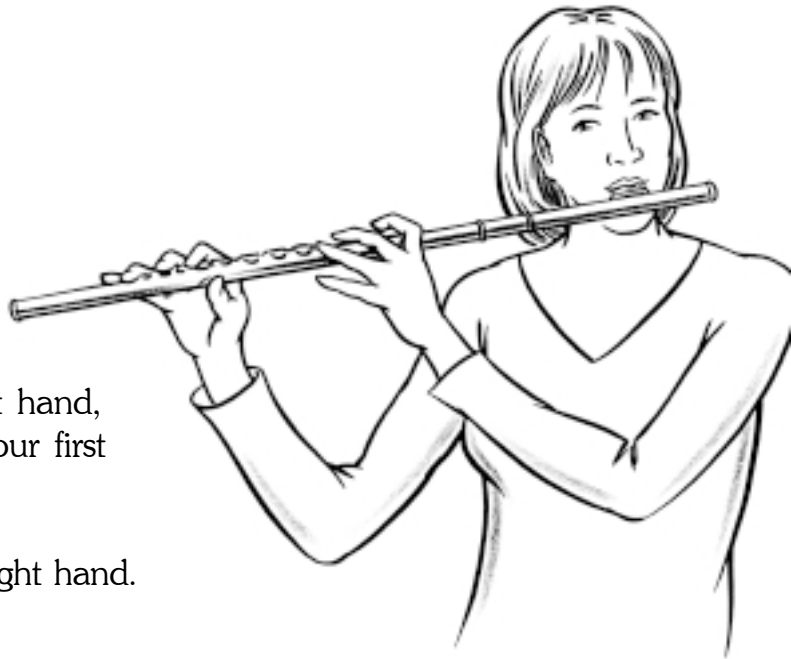
Play the note A. Vary your attack - try it with tonguing and without.

It requires much more skill to play your A note on the flute than it does on the piano or guitar. To produce a beautiful tone you need to strengthen and refine the muscles around your mouth. This is a long term process.



Support the flute in 4 places:

1. your right thumb;
2. the first finger of your left hand, between the hand and your first knuckle;
3. your lower lip, and
4. the fourth finger of your right hand.



The right hand fourth finger is not strictly necessary for the sound of some notes, but it does help you to balance and control the flute. Get in the habit of following the fingering diagrams exactly. They will help you achieve maximum effect.

Carrying the Flute



When you carry your flute, grip it around the barrel on the middle joint. Don't carry it by the head joint alone, because some head joints are loose, and can fall out of the middle joint.

Tips

Try to keep the little finger of your right hand curved as it holds open its key. This will help prevent cramps, and allow your right hand to be more flexible.

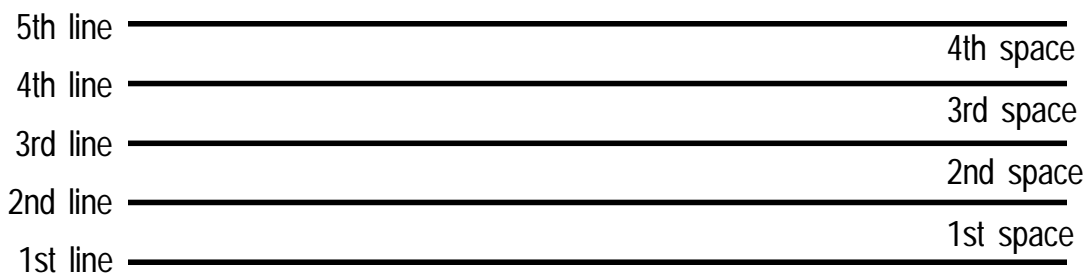
Perform exercises to stretch and strengthen your shoulders and arms if they become painful from supporting the flute.

If you become dizzy or light-headed from blowing, fast forward to the lesson on breathing on page 17.

Lesson 2

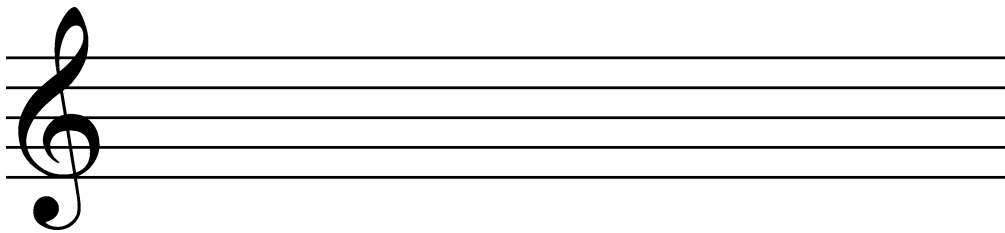
The Staff

A staff (plural: staves) is a set of five lines and four spaces upon which music can be written. The lines and spaces are numbered from the bottom.



The Treble Clef

The symbol at the left end of the staff is called a treble clef. Every line of flute music has these clefs to show you how notes are named. There are other clefs, such as bass and alto clefs, but for flute playing you only need to know this one.



The Half Note (or Minim)

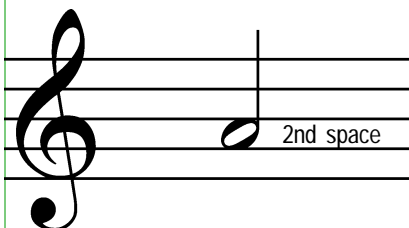
The symbol below is called a half note (or minim in some countries). A half note has a value of two beats.



Count: 1 2

The Half Note A

The position of a note in the staff tells us its name.

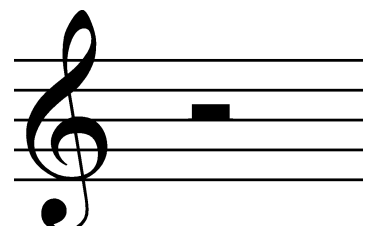


Count: 1 2

The note above, written in the second space of the staff, is the A note you learned on page 5.

The Half Rest (or Minim Rest)

Rests mean that you don't play any note. The following symbol drawn on the middle line of the staff is a half rest (or minim rest). Play nothing for two beats, but keep counting.

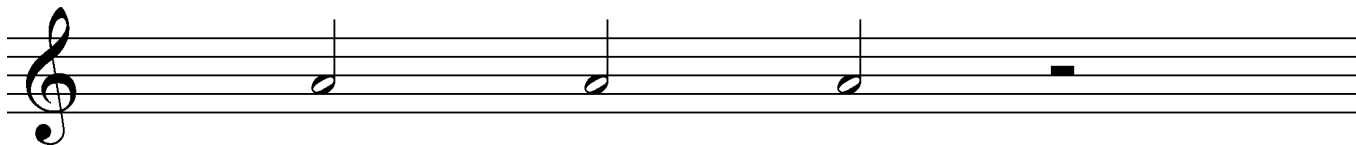


Count: 1 2

Exercise 1 Track 4

This exercise contains three A notes, each to be held for two beats. On the CD there are another two beats on the tamborine after the third A, then the exercise is repeated three times. The second and third repeats contain only the tamborine.

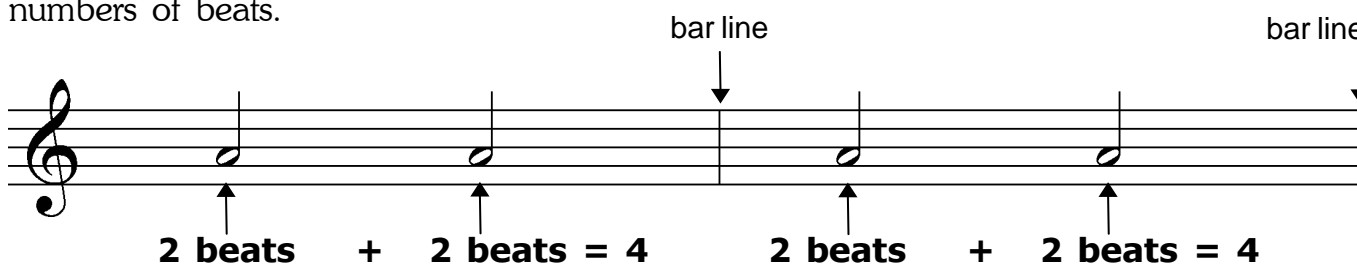
Play the three notes below, tonguing each one.



Think: 1 2 1 2 1 2 1 2

The Bar Line

Notes can be grouped in bars or measures. Bar lines divide groups of notes into equal numbers of beats.



Exercise 2 Track 5

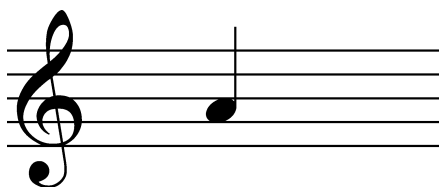
Played four times on the CD, as above.



Think: 1 2 1 2 1 2 1 2

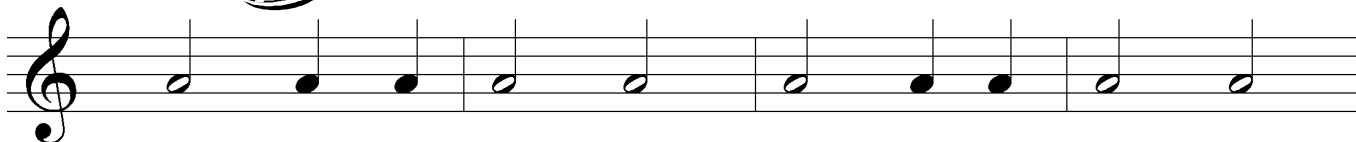
All the following exercises on the CD are played twice - once with the flute and tamborine or other instruments (the accompaniment), and once with just the accompaniment.

The Quarter Note (or Crotchet)



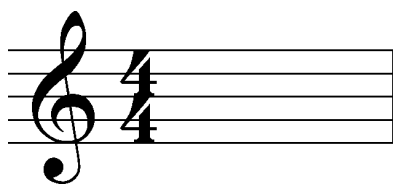
Whereas the half note symbol is a half-hollowed out egg shape with a stick on one side, the quarter note symbol is a solid egg shape with a stick. The quarter note has a value of one beat.

Exercise 3 Track 6



Think: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

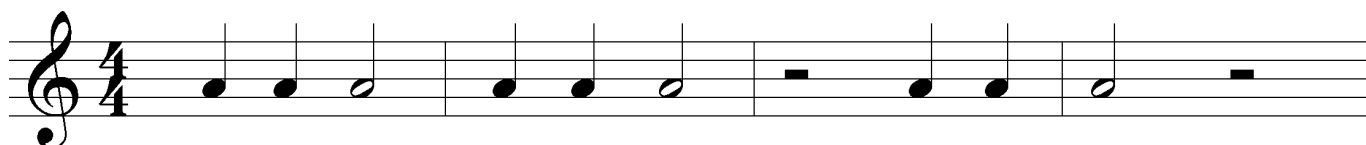
The Time Signature



A time signature is a symbol that tells you how many beats should be played in each bar, and what kind of beats they are. The pair of fours at left are known as the four four time signature, which means that each bar contains four beats. These beats can be any combination of quarter and half notes or rests, or other notes that you will learn later.

Exercise 4 Track 7

Take breaths where and whenever you can. The most important thing at this stage is to keep in time with the CD.



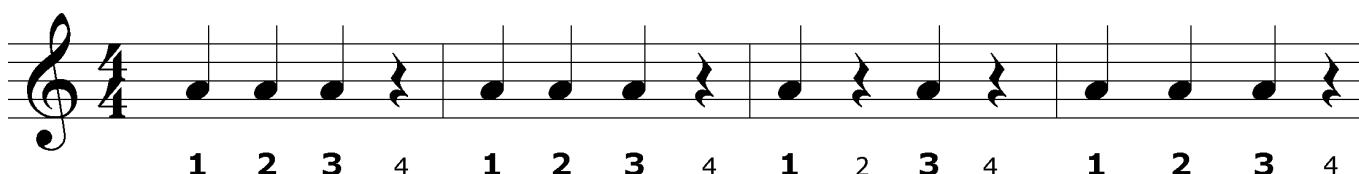
Think: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

The Quarter Rest (or Crotchet Rest)

The quarter rest is a squiggly device meandering between the 1st and 4th spaces of the staff. Its value is one beat of silence.



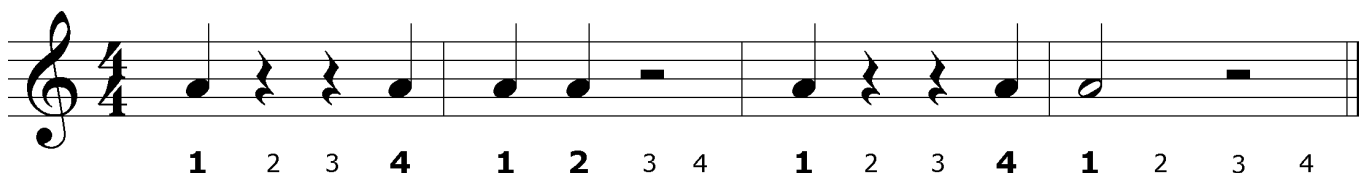
Exercise 5 Track 8



The Final Bar Line

The thick and thin lines at the end of the next exercise are a final bar line. They indicate the end of a piece of music.

Exercise 6 Track 9



Exercise 7 Track 10



Lesson 3

How to Tune the Flute

You must be able to tune your flute to make it sound at its best when you play with other instruments or recordings.

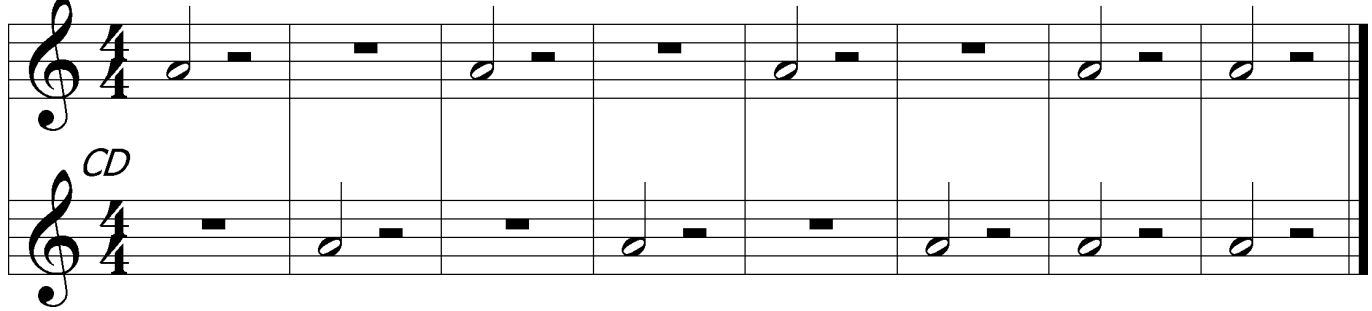
You can do this by playing your note and then comparing it to a tuning note.

Step 1

Listen to Track 1 on the CD, following the music on the chart below.

Tuning  *Track 1*

Student



CD

Step 5

If your notes sound lower than the CD, your flute is said to be flat. Raise its pitch by pushing the headjoint further into the body, then repeat Steps 2 and 3.

Step 6

If your notes sound higher than the CD, your flute is said to be sharp. Lower its pitch by pulling the headjoint out from the body, then repeat Steps 2 and 3.

Step 7

As a final check, play your A's at the same time as the notes on the CD. If the two notes are in tune they will sound like one instrument. If not, there will be a harsh, irritating beating sound, somewhat like two blowflies sparring. Begin tuning again.

Cold weather will make it flat. You will need to adjust your headjoint more on hot or cold days.

Step 2

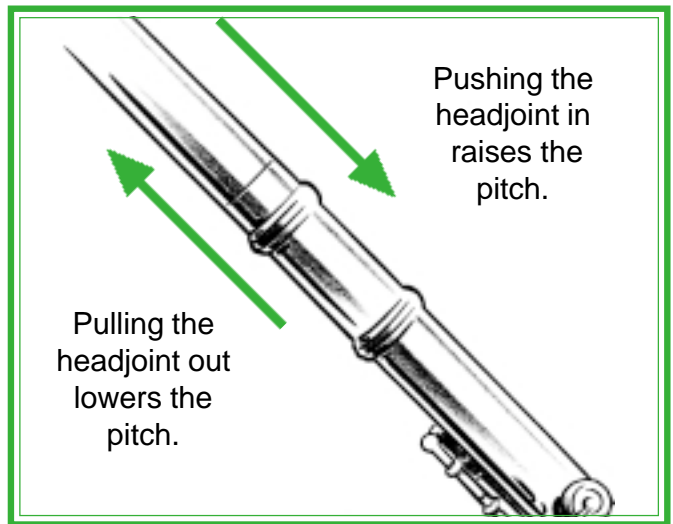
Start Track 1 again. Play your A's, then listen to the notes on the CD.

Step 3

Were your A's at exactly the same pitch, or were they higher or lower?

Step 4

If your notes sound the same as the CD notes, your flute is already in tune. Go to Step 7.



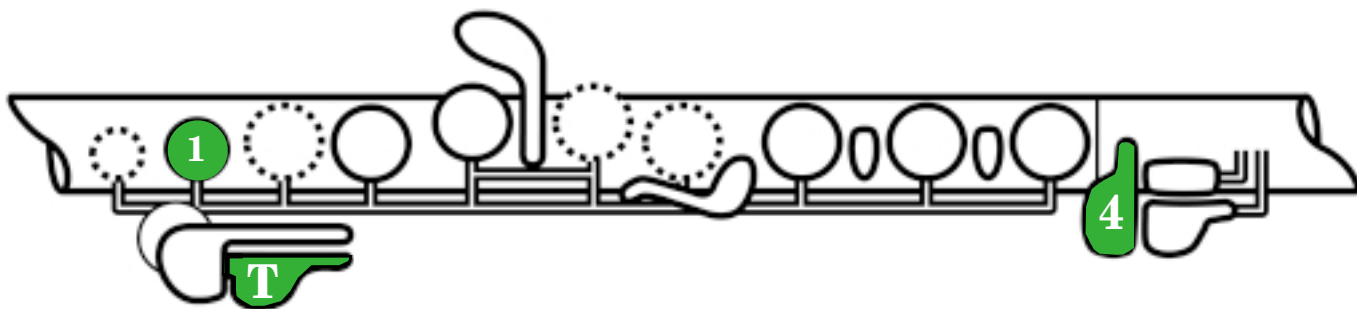
Tuning Tips

1. Don't be too concerned if you can't tell whether you are sharp or flat. It can take a long time before you hear the difference.

2. Hot weather makes the flute sharp.

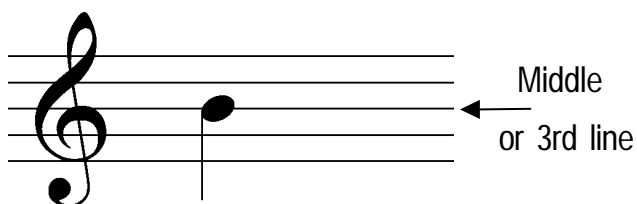
Lesson 4

The Note B



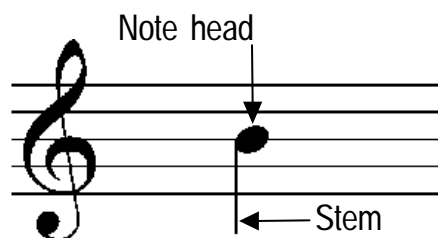
Notes on the Staff

The location of a note on the staff tells us its name. The note B is written on the middle line of the staff.



Note Stems

Notes written below the middle line have their stems on the right of the note head going up. Notes written above the middle line usually have their stems on the left going down. Notes on the middle line can have their stems in either direction.



Chord Symbols

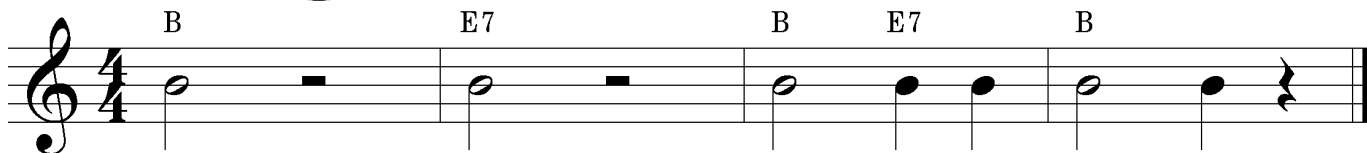
The letters and numbers above the staves in the following songs are chord symbols. A guitarist or keyboard player can use them to accompany you.

B Exercise 1



Track 11

Charlie Byrd Style

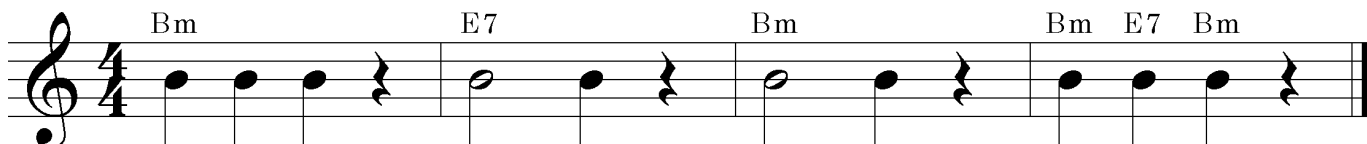


B Exercise 2

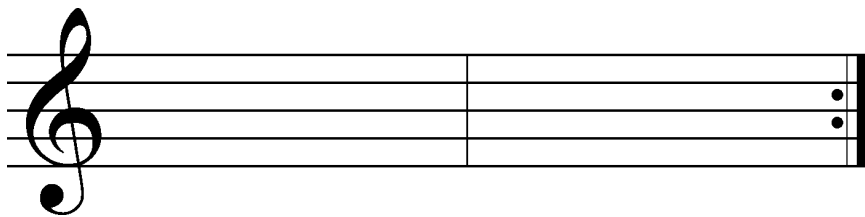


Track 12

Perro Style



The Repeat Sign



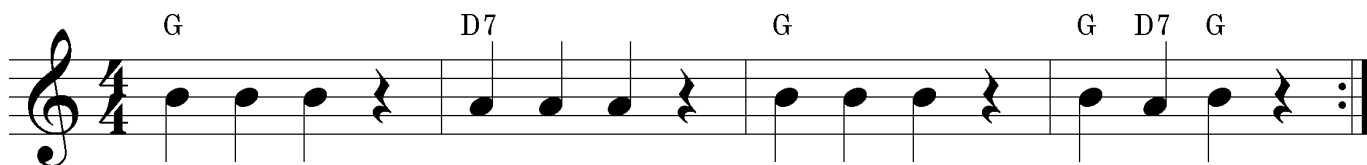
The two dots before the final barline are a repeat sign. They mean: play the piece again from the start.

B & A Swing



Track 13

Cocktail Style



Bar Numbers (or Measure Numbers)

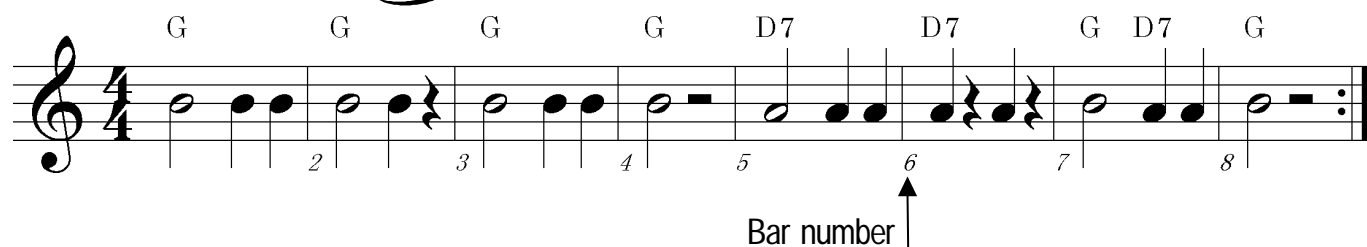
Bar numbers (also called measure numbers) can be used to help you quickly find your place in a piece of music.

Two Note Samba



Track 14

Samba Style

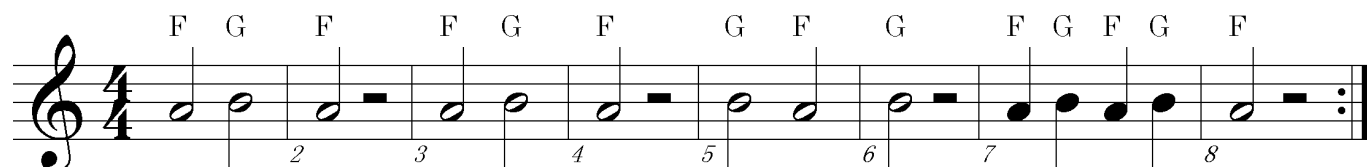


Two Note Rock



Track 15

Bee Gees Style

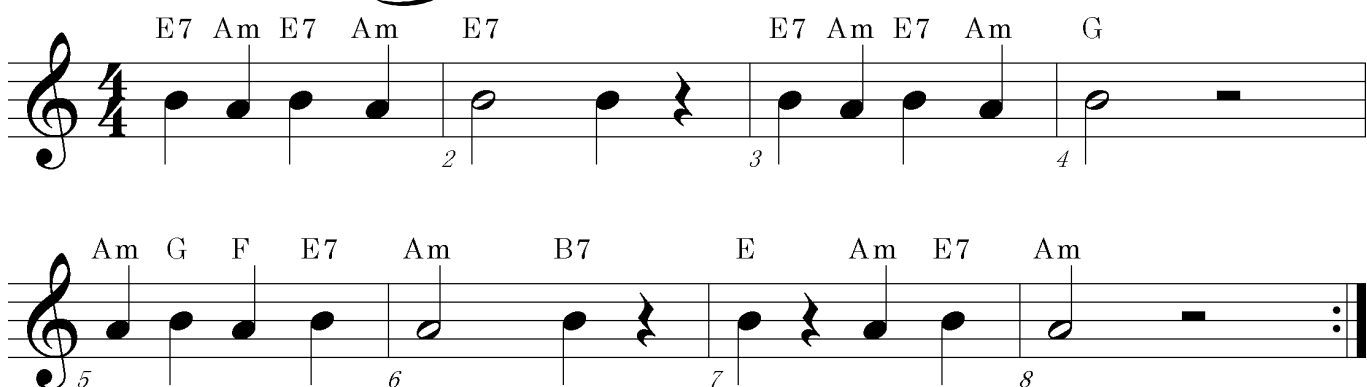


Two Note Sonata



Track 16

Serene Latin Style



Basic Blues



Track 17

Shuffle Rock Style

A piece of music for two instruments is called a duet.

Student

A A A A7 D7 D7

Teacher

1 2 3 4

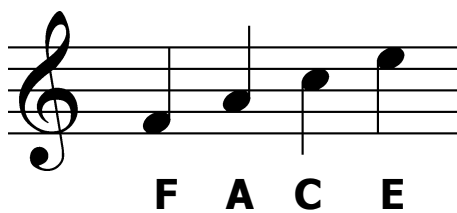
2 3 4 5 6

7 8 9 10 11 12

A A E7 D7 A A

Tip

To remember the names of notes on the staff, think of the following words:

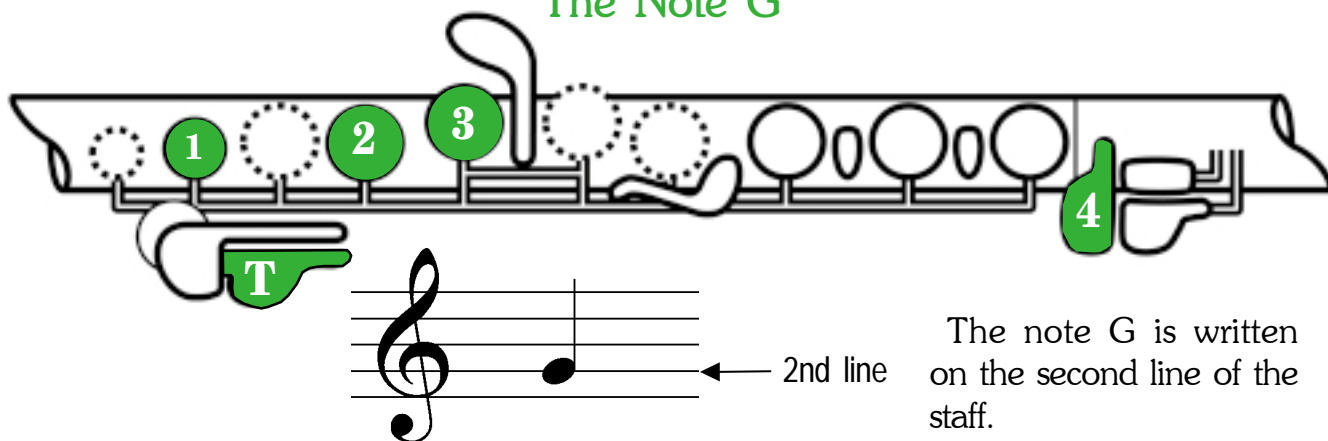


Elephant's Great Big Dirty Feet

Every Good Boy Deserves Fruit

Lesson 5

The Note G

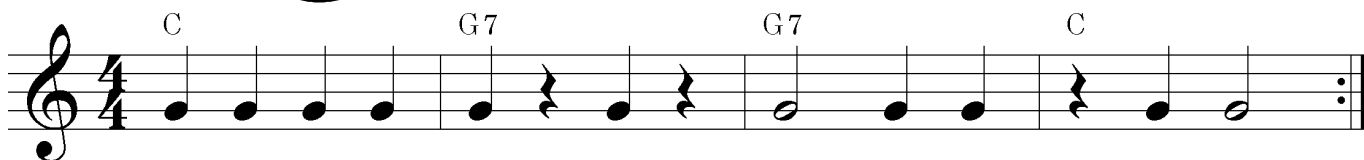


G Exercise 1



Track 18

Afro Style

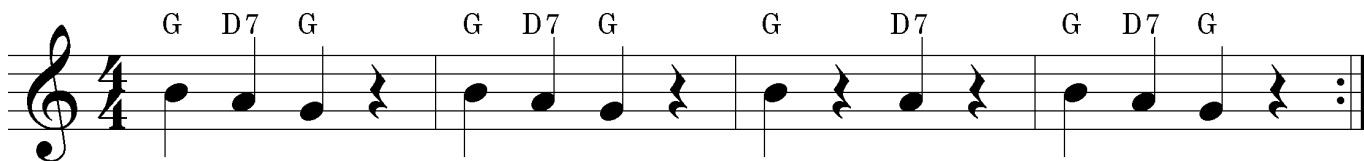


Hot Cross Buns



Track 19

Ethnic Style

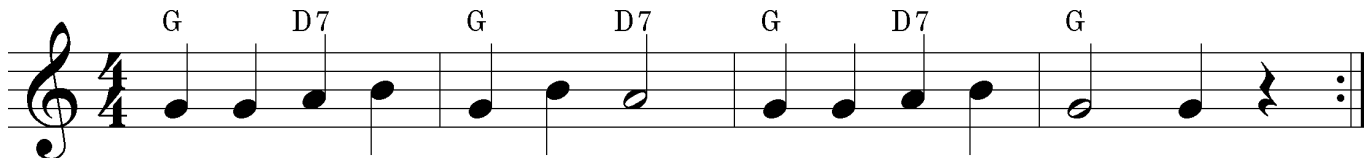


Yankee Doodle (first four bars)



Track 20

Dixieland Style

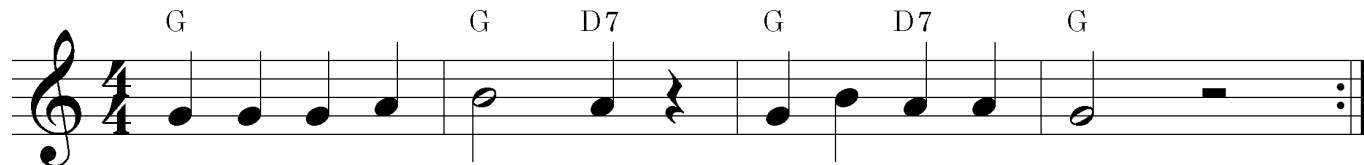


In the Light of the Moon



Track 21

Soft Shoe Shuffle Style



Merrily



Track 22

Afro Style

