

Young Artist Series

Flute

by Jim Walker

	FLUTE	PIANO
Contents	1	1
Introduction, biography, acknowledgements	2	
5-Step "GAME PLAN":		
Step I: Preparation Before Playing.....	3	
Step II: Feel the Rhythm.....	3	
Step III: First Complete Play Through (Sight Reading)	3	
Step IV: Working the Piece		
Part One: Technical Work	4	
Part Two: Sound Work.....	5	
Step V: Practice Performing	6	
Minuet	J.S. Bach, arr. by Ralph R. Guenther	
Master Class.....	7	
Solo	10	
Piano Accompaniment.....		2
Poeme Petite.....	James C. Lewallen	
Master Class.....	11	
Solo	14	
Piano Accompaniment.....		5
Notturmo.....	James C. Lewallen	
Master Class.....	15	
Solo	18	
Piano Accompaniment.....		8
Toward Better Flute Playing:		
Brain Exercise	19	
Keys To Flute Breathing.....	19	
Your Flute Tone Is Your Voice.....	20	
Vibrato: The Key To Musical Expression	20	
Dynamics – The Life Of Music	21	
Intonation	21	
Fingering Chart	22	
Trill Chart	23	



Alfred Music
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

Copyright © 1995 Belwin-Mills Publishing Corp. (ASCAP)
All rights administered by Alfred Music
All rights reserved. Produced in USA.

No part of this book shall be reproduced, arranged, adapted, recorded, publicly performed, stored in a retrieval system, or transmitted by any means without written permission from the publisher. In order to comply with copyright laws, please apply for such written permission and/or license by contacting the publisher at alfred.com/permissions.

ISBN-10: 0-7692-5738-0
ISBN-13: 978-0-7692-5738-9

Front and Back Cover Photos: Theresa Halzle

MINUET

J. S. BACH

Arranged by RALPH S. GUENTHER

Master Lesson by Jim Walker

“Minuet” by J.S. Bach is a transcription of a composition from the “Anna Magdalena Notebook for Solo Piano.” This melody is rather simple, but there are challenging musical and technical demands, including a wide range of two octaves and a third. Developing a good, strong sound in all three octaves of the flute is one of the most important goals for a young flutist. The exercises contained in this master lesson are designed to help you focus on tone development, flexibility, and scale foundation. Try to listen carefully to your improving sound, striving for more strength and control. These qualities will allow you to become capable of playing with musicality, good intonation and a wider dynamic range.

Developing a good sound on the flute is a real challenge for all young flutists. One of the keys to gaining a good sound is playing “long tone” studies. Exercise #1 is a tone study/warm-up that should be played daily. Pay special attention to the clarity (focus) of your sound, always striving to obtain a wider dynamic range. Try including vibrato in these exercises also. If you don't use vibrato yet, refer to the other lesson on page 16 to learn the basics.

1

$\text{♩} = 60$

Exercise #2 is a continuation of the warm-up style. It incorporates quicker note values and more demanding intervals. It is necessary to remember that playing intervals smoothly requires lip flexibility. Keep the air stream moving steadily with constant diaphragm support (you should begin to develop stronger stomach muscles as you play). Also make sure to negotiate each interval with the lips moving slightly into a more forward position for the upward intervals, and a reversed position for the downward intervals (making sure not to cover the lip plate). Recognize that these embouchure moves are very slight. Your lips must move to maintain the proper control of the sound through the different registers of the flute. This exercise addresses the difficulties of measure 31 of “Minuet”.

NOTE: Watch lifting LH1 on middle D and E \flat .

2

$\text{♩} = 60 - 120$