



Playing the
flute is fun

Du plaisir en jouant
de la flûte traversière

Clifton
FINEST MUSICAL INSTRUMENTS

Playing the flute is fun 1

Du plaisir en jouant de la flûte traversière 9

Played and edited by
Joué et traité par



Susanne Block-Strohbach

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Please download the audio files at www.jollyland.ca

Foreword

Together with the **audio files** this book should make it possible to begin playing the flute. It does not, however, replace flute lessons. Through many music examples the **audio files** show the versatility of the flute.

About the songs:

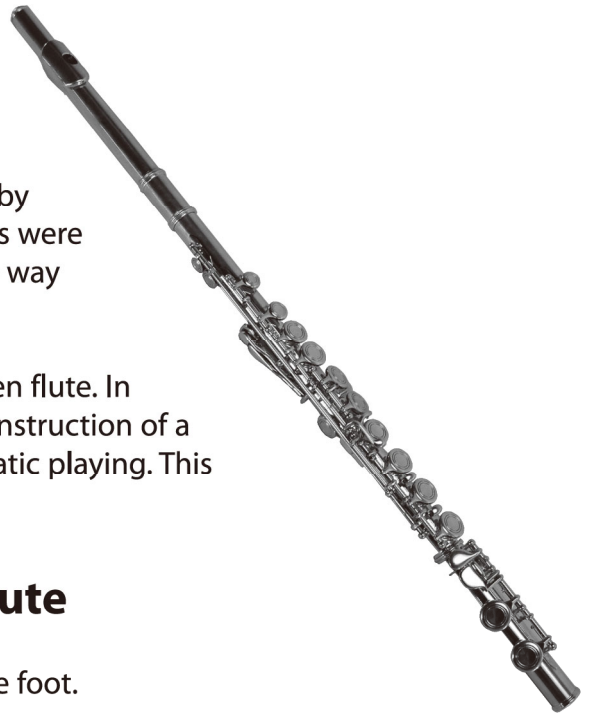
With the help of the **audio files** the pieces can first be listened to practiced and then played along to a subsequent karaoke version.

And always remember: practice makes perfect. If you are patient you will soon be able to play the first pieces.

The instrument

In the middle of the 19th century there was a revolution in the construction of wind instruments in Europe, promoted by the development of mechanics. Keys, levers, valves and axes were invented which helped musicians to be more flexible in the way they made music.

Up till then flautists had played the flauto traverso, a wooden flute. In 1832 Theodor Boehm achieved a breakthrough with the construction of a metal flute and a system of keys which allowed fast, chromatic playing. This Boehm flute is played today all over the world.



Assembling the flute

The flute consists of three parts: the head, the body and the foot.



The body

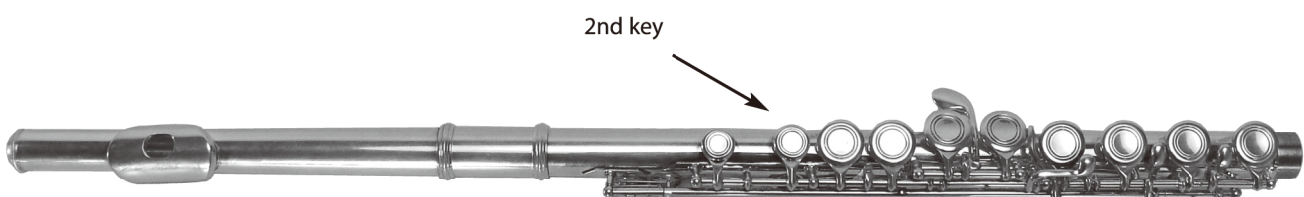


The head



The foot

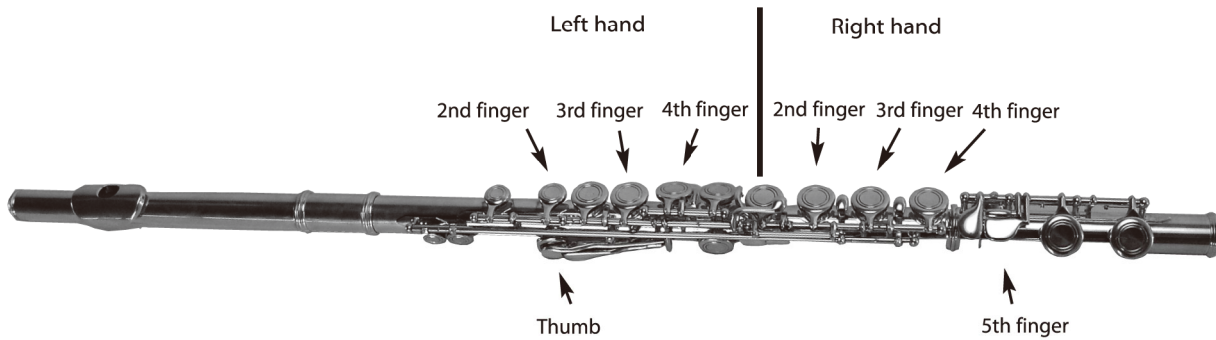
The head is turned when it is fitted into the body so that the hole in the lip plate is in a line with the second key of the body.



The foot is turned on the body until its axis is in a line with keys on the body.



The position of the fingers



Posture

It is best to play in standing. Weight should be placed equally on both feet. The flute is held to the right and rests on the lower part of the left index finger and the thumb of the right hand (see fig.).



Caution:

To ensure a safe grip, at least both index fingers should lie over the corresponding keys (see fig.)



Both wrists are bent upwards, the fingers relaxed and slightly flexed and the elbows raised to chest height (see fig.)

The fingering chart explains which keys are operated by which fingers.

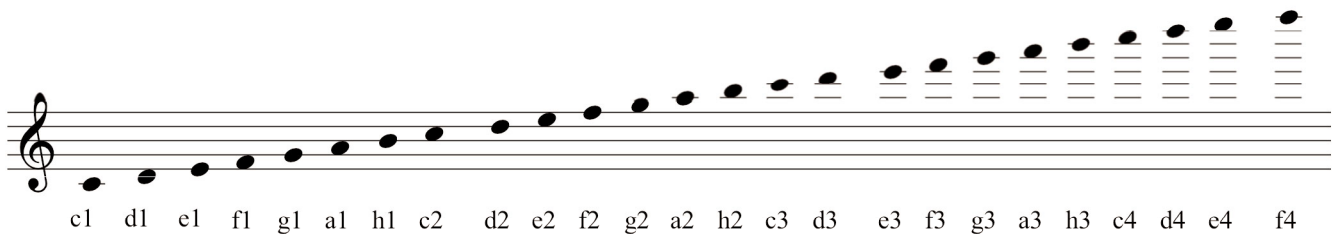
Producing a tone

The lip plate is placed loosely against the bottom edge of the lower lip. The tone hole of the flute must not be covered. Purse your lips as if to smile and open them so that there is a slit between them. After taking a deep breath, blow the air out against the outer edge of the tone hole. The tongue forms a "tu" or "du" as you do this. Important: part of the air goes across the tone hole and part of it into the flute (as in blowing across a bottle neck etc.). Through blowing harder or pursing the lips more, tones can also be "overblown".



The tone range

The tone range of the flute extends from middle C (C4) to double top D.



Tuning

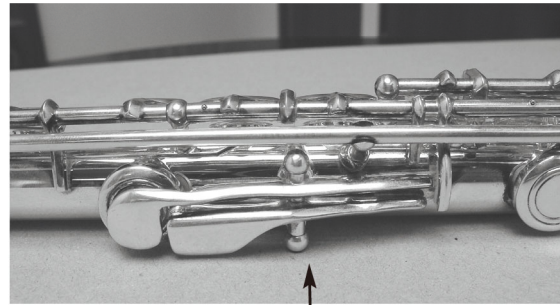
The flute is tuned to a C pitch; the notes are written in the treble clef. At the beginning of the audio files an "A" tone sounds 3 times for tuning. The pitch of the flute can be changed by turning and drawing out the head section from the body.



Care of the instrument

As condensation is formed in the flute during playing, the instrument should be dried on the inside with a soft cloth (e.g. handkerchief) after use.

To do this the cloth is fastened to the supplied cleaning rod and pushed carefully into the head and through the other two sections. The damp cloth should not be stored in the flute case. No further cleaning agents are required.

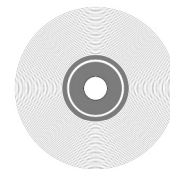


Foot rest

As the mechanics of the flute are sensitive, the instrument should always be placed down on the "foot rest" next to the B key and on the G# key.

Our notes:

In order to depict sounds graphically, the notes were invented. The following section shows the basic musical terms.



 **No. 2**

The scale

In music there are seven basic tones, which are constantly recurring. They are called: c, d, e, f, g, a, b.



For playing in different keys sharps (#) are needed, which raise the pitch of a note by one half step, and flats („b“), which lower the pitch of a note by a halfstep.

Scale with sharpening sign »#«:



Scale with flattening sign «b»

c d flat d e flat e f g flat g a flat a b flat b c

b b flat a a flat g g flat f e e flat d d flat c

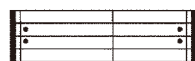
The values of notes and rests

Whole Note	whole rest
1 - 2 - 3 - 4	1 - 2 - 3 - 4
Half Note	half rest
1 - 2 3 - 4	1 - 2 3 - 4
Quarter note	quarter rest
1 2 3 4	1 2 3 4
Eighth note	eighth rest
1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +
Sixteenth note	sixteenth rest
1 e + d 2 e + d 3 e + d 4 e + d	1 e + d 2 e + d 3 e + d 4 e + d

Important musical signs



..... Final character



..... Repetition of all measures between those signs



..... Fermata – the note is lengthened

DA CAPO *DC.* Repetition from beginning of the piece

al up to

Fine End

DAL SEGNO *D.S.*  Repetition starting from DAL SEGNO sign

 In case of repetition – jump from head  to lower head 

p = piano played silently

pp = pianissimo played very silently

f = forte played loudly

ff = fortissimo played very loudly

Arpeggio the tones are strummed subsequently starting with the lowest

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4. Amazing Grace	pour accompagner	17. Guten Abend, gut' Nacht	pour écouter
5. Grün, grün, grün sind alle meine Kleider	pour écouter	18. Guten Abend, gut' Nacht	pour accompagner
6. Grün, grün, grün sind alle meine Kleider	pour accompagner	19. My Bonnie is over the Ocean	pour écouter
7. Andenmelodie	pour écouter	20. My Bonnie is over the Ocean	pour accompagner
8. Andenmelodie	pour accompagner	21. Come, Missa Tallyman	pour écouter
9. Bunessan	pour écouter	22. Come, Missa Tallyman	pour accompagner
10. Bunessan	pour accompagner	23. Ein Vogelfänger bin ich ja	pour écouter
11. Bourrée	pour écouter	24. Ein Vogelfänger bin ich ja	pour accompagner
12. Bourrée	pour accompagner	25. Wenn ich ein Vöglein wär	pour écouter
13. Der Mond ist aufgegangen	pour écouter	26. Wenn ich ein Vöglein wär	pour accompagner

Veuillez télécharger les fichiers audio sur www.jollyland.ca

Préface

Ce livre, en relation avec le fichiers audio, doit permettre de commencer (ou se remettre) à jouer de la flûte traversière. Il ne remplace toutefois pas un cours de flûte. Ce fichiers audio montre la diversité du jeu de la flûte traversière, à travers de nombreux exemples musicaux.

Avec les chansons :

A l'aide du fichiers audio ci-joint, on peut tout d'abord écouter les morceaux, s'exercer puis jouer avec la version Karaoké qui suit.

Et en pensant toujours au fait que: l'expérience fait le maître, mais qu'avec un peu de patience, bientôt, on pourra déjà jouer les premiers morceaux.

L'instrument

Au milieu du 19ème siècle, le développement de la mécanique favorisa une révolution dans la construction d'instruments à vent en Europe. Des clés, des leviers, des soupapes et des axes furent inventés à l'aide desquels les joueurs purent faire de la musique de façon plus flexible.

Jusque là, les flûtistes jouaient de la Flauto traverso, une flûte en bois. En 1832, Theobald Boehm réussit la percée avec la construction d'une flûte en métal et un système de clés, qui rendit possible un jeu chromatique rapide. Cette flûte de Boehm est aujourd'hui jouée dans le monde entier.



L'assemblage de la flûte

La flûte traversière se compose de trois parties: une tête, un corps et une patte.



Corps

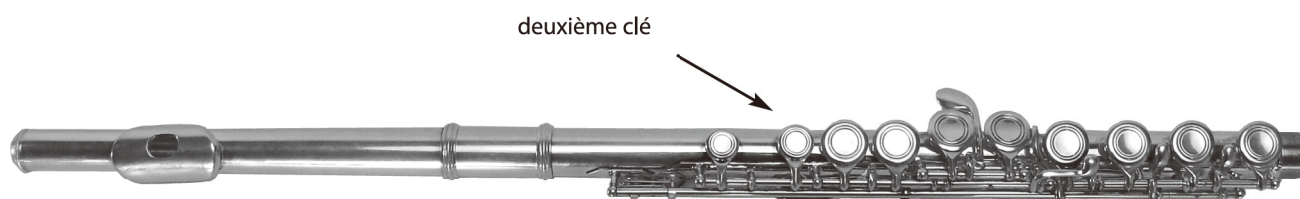


Tête



Patte

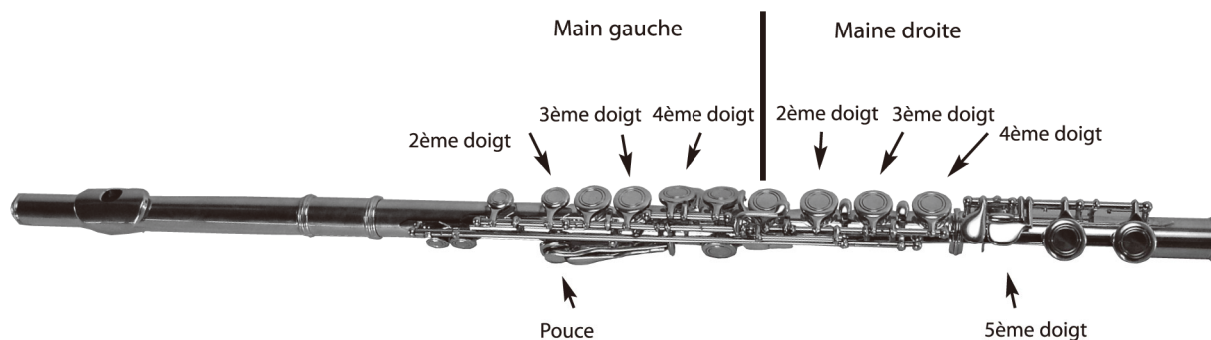
La tête est vissée dans le corps, de sorte que le trou se trouve aligné avec la deuxième clé du corps.



La patte est vissée dans le corps, jusqu'à ce que l'axe se trouve centré par rapport aux clés du corps.



La position des doigts



La tenue

Cet instrument se joue de préférence debout. Le corps doit bien reposer sur ses deux jambes. La flûte traversière est tenue vers la droite. L'instrument repose sur la partie inférieure de l'index gauche et le pouce de la main droite (voir illustr.).



Attention:

Pour une tenue sûre, les deux index au moins doivent se trouver sur les clés correspondantes (voir illustr.).



Les deux poignets sont pliés, les doigts légèrement repliés dans une position détendue et les coudes sont à élever à hauteur de poitrine (voir illustr.). La tablature expliquera quelles clés les doigts doivent utiliser.

La production d'un son

La plaque est placée de façon détendue sur la partie inférieure de la lèvre inférieure. Le trou de l'embouchure de la flûte ne doit pas être bouché. Les lèvres sont tendues, comme lorsque l'on sourit, de telle sorte qu'elles deviennent lisses et s'ouvrent en une fente. Après une profonde aspiration, l'air est soufflé contre le bord externe du trou de l'embouchure. La langue articule alors un « tu » ou un « du ». Important: une partie de l'air va sur le trou de l'embouchure, une partie dans la flûte (comme des bulles dans une bouteille, ou quelque chose d'équivalent). Avec une pression de souffle plus importante ou une tension des lèvres plus forte, on peut aussi « sursouffler » des tons.



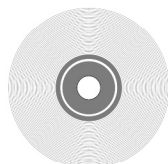
La tessiture

La tessiture de la flûte va de do grave (do 1ère octave) à ré aigu (ré 4ème octave).



L'accord

La flûte traversière est accordée en « do »; les notes sont notées en clé de sol. Au début du fichiers audio, le ton « la » va être jouer 3 fois pour accorder l'instrument. En dévissant légèrement l'embouchure du corps, on peut changer la hauteur du son de la flûte.



 **No. 1**

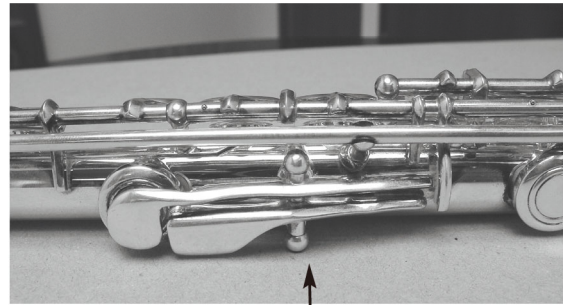
L'entretien de l'instrument

Puisque de la condensation se forme dans la flûte traversière du fait du souffle, l'instrument doit être séché à l'intérieur avec un chiffon en matière textile (par exemple un mouchoir en tissu) après usage.

Pour cela on fixe le tissu à la tige écouvillon jointe et on le pousse prudemment dans la tête et à travers les autres parties.

Le tissu humide ne devrait pas être stocké dans l'étui de la flûte. D'autres produits ménagers ne sont pas nécessaires.

Comme la mécanique de la flûte traversière est sensible, l'instrument devrait toujours être remis sur la « cheville de la patte » à côté de la clé de si et sur la clé de sol dièse.



Fußstift

Nos notes:

Pour représenter graphiquement les tons, on a créé les notes. La section suivante présente les notions de base de la musique.

La gamme:

En musique, il existe sept notes de base, qui se répètent en permanence.

Elles sont les suivantes: do, ré, mi, fa, sol, la, si.



Pour jouer les différents types de tons, il faut un dièse (#), qui élève le ton défini d'un demi-ton et le signe « b », qui abaisse les tons d'un demi-ton.

Gamme avec signe d'élévation «#»:



Gamme avec signe d'abaissement «b»:

do ré bémol ré mi bémol mi fa sol bémol sol la bémol la si bémol si do

si si bémol la la bémol sol sol bémol fa mi mi bémol ré ré bémol do

La valeur des notes et des pauses

Ronde	Pause
1 - 2 - 3 - 4	1 - 2 - 3 - 4
Blanche	Demi-pause
1 - 2 3 - 4	1 - 2 3 - 4
Noire	Soupir
1 2 3 4	1 2 3 4
Croche	Demi-soupir
1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +
Double croche	Quart de soupir
1 e + d 2 e + d 3 e + d 4 e + d	1 e + d 2 e + d 3 e + d 4 e + d

Un point derrière une note ou une pause allonge sa valeur de moitié.

1 2 3 4 1 2 3 4

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + te 2 + te 3 + te 4 + te 1 + te 2 + te 3 + te 4 + te

Les types de mesures

La mesure 4/4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

La mesure 3/4

1 2 3 1 2 3 1 2 3 1 2 3

La mesure 2/4

1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +

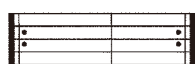
La mesure 6/8

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Les signes musicaux importants



..... Double barre



..... Répétition de toutes les mesures entre ces signes




..... Point d'orgue: la note est prolongée.

DA CAPO *D.C.* Répétition depuis le début du morceau

al jusqu'à

Fine Fin

DAL SEGNO *D.S.*  Répétition à partir du signe DAL SEGNO

 Lors d'une répétition: passe de tête  en tête 

p = piano joué doucement

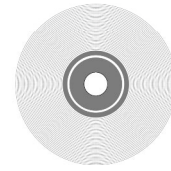
pp = pianissimo joué très doucement

f = forte joué fort

ff = fortissimo joué très fort

Arpeggio les sons sont frappés l'un après l'autre
en commençant par le plus bas.

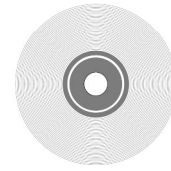
Amazing Grace



No. 3
No. 4

Musical score for 'Amazing Grace' in treble clef, key of D major, and 3/4 time. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a whole rest with a '3' above it, indicating a triplet. The second measure contains a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign follows. The third measure contains a quarter note G4, a quarter note A4, and a quarter note B4, with a '3' above them and a bracket indicating a triplet. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The ninth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The tenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The score concludes with a first ending bracket over the first two measures and a second ending bracket over the last two measures, both leading to a double bar line.

Grün, grün, grün sind alle meine Kleider



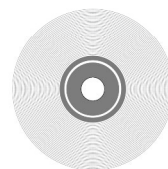
No. 5

No. 6

4

The musical score consists of seven staves of music in 4/4 time. The first staff begins with a treble clef, a 4/4 time signature, and a measure with a whole rest. A measure rest of 4 measures is indicated above the staff. The music then begins with a repeat sign. The melody is written in a simple, stepwise fashion, primarily using quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

Andenmelodie



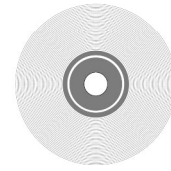
No. 7

No. 8

3

The musical score consists of nine staves of music in 4/4 time. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). A triplet of eighth notes is marked with a '3' above it. The score includes various note values, rests, and phrasing slurs. A repeat sign with first and second endings is located at the end of the ninth staff.

Buessan

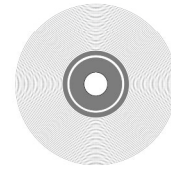


No. 9
No. 10

Musical score for Buessan, consisting of 10 staves of music. The score is written in treble clef with a 3/4 time signature. It features a sequence of notes and rests, with some notes marked with accents. The first staff begins with a measure containing a triplet of eighth notes, indicated by the number '3'. The second and fourth staves each begin with a measure containing a triplet of eighth notes, indicated by the number '6'. The music concludes with a double bar line at the end of the tenth staff.

Bourrée

Johann Sebastian Bach

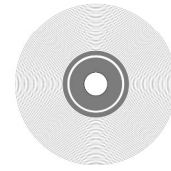


No. 11
No. 12

A musical score for a Bourrée in G major, 4/4 time, by Johann Sebastian Bach. The score consists of eight staves of music. The first staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The subsequent staves contain a continuous sequence of eighth and sixteenth notes, with some rests and accidentals (sharps and flats) interspersed. The key signature is one sharp (F#), and the time signature is 4/4.

This image displays a page of musical notation, consisting of eight staves of music. The music is written in G major, indicated by a single sharp (F#) on the treble clef. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The melody is primarily composed of eighth and quarter notes, with some sixteenth-note runs. The piece concludes with a final cadence on the eighth staff.

Der Mond ist aufgegangen



No. 13

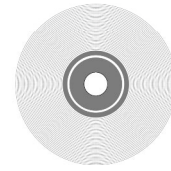
No. 14

3

The musical score consists of seven staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. It features a triplet of eighth notes on the first beat, followed by a quarter rest, a quarter note, and a half note. The subsequent staves continue the melody with various note values and rests, including quarter notes, eighth notes, and half notes. The piece concludes with a final quarter note on the seventh staff.



Greensleeves



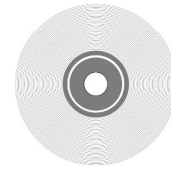
No. 15

No. 16



This musical score consists of ten staves of music. The first staff features a first ending (marked '1.') and a second ending (marked '2.'). The first ending is a four-measure phrase that repeats. The second ending is a four-measure phrase that concludes the section. The remaining nine staves contain a single melodic line with various rhythmic values and accidentals. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C).

Guten Abend, gut' Nacht



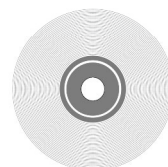
No. 17
No. 18

3

3

The image shows a musical score for the piece 'Guten Abend, gut' Nacht'. It consists of ten staves of music, all in treble clef and G major (one sharp). The time signature is 3/4. The score begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff has a '3' above it, indicating a triplet. The music features a mix of eighth and quarter notes, with some rests. The fifth staff has a '3' above it, indicating another triplet. The piece concludes with a double bar line at the end of the tenth staff.

My Bonnie is over the Ocean

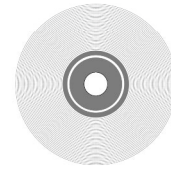


No. 19
No. 20

3

The musical score is written on six staves in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The first staff begins with a triplet of eighth notes. The piece concludes with a first ending (1.2.) and a second ending (3.).

Come, Missa Tallyman



No. 21

No. 22

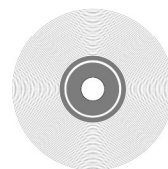
8

The musical score consists of seven staves of music in treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first staff begins with a measure containing a whole rest and the number '8' above it. The melody is primarily composed of eighth and quarter notes, with some rests and slurs. The music is arranged in a single system across seven staves.

The image displays seven staves of musical notation in treble clef, with a key signature of two sharps (F# and C#). The music is written in a single column. The notation includes quarter notes, eighth notes, and sixteenth notes, along with rests and slurs. The first staff begins with a quarter rest followed by a quarter note, then a dotted quarter note, and continues with eighth and sixteenth notes. The second staff starts with a quarter rest, followed by eighth notes, and ends with a quarter note. The third staff features a sequence of eighth notes, some with slurs, and ends with a quarter note. The fourth staff begins with a quarter note, followed by eighth notes, and ends with a quarter note. The fifth staff starts with a quarter note, followed by eighth notes, and ends with a quarter note. The sixth staff begins with a quarter note, followed by eighth notes, and ends with a quarter note. The seventh staff starts with a quarter note, followed by eighth notes, and ends with a quarter note. The notation is clean and professional, typical of a music manuscript.

Ein Vogelfänger bin ich ja

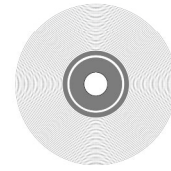
W.A.Mozart



No. 23
No. 24

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of ten staves of music. The first staff begins with a measure containing a whole rest, a fermata, and a '2' above the staff. The second staff starts with a fermata and a '7' above the staff. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several first and second endings marked with '1.' and '2.' at the end of the score.

Wenn ich ein Vöglein wär



No. 25

No. 26

Musical score for 'Wenn ich ein Vöglein wär' in G major, 6/8 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. A triplet of eighth notes is marked with a '3' above it. The melody is simple and characteristic of a children's song, featuring eighth and quarter notes with various rests and phrasing marks like slurs and accents.

Fingering Chart · Tablature

L
R
c
2. 3. 4.
2. 3. 4.

b
h
d#
c#

cl

cis1-des1

dl

dis1-es1

el

fl

fis1-ges1

gl

gis-Klappe

gis1-as1

al

ais1-b1

hl

c2

cis2-des2

d2

dis2-es2

e2

f2

fis2-ges2

g2

gis2-as2

a2

ais2-b2

h2

c3

cis3-des3

d3

dis3-es3

e3

f3

fis3-ges3

g3

gis3-as3

a3

ais3-b3

h3

2. Trillerklappe

c4

cis4-des4

Amazing Grace
Grün, grün, grün sind alle meine Kleider
Andenmelodie
Bunessan
Bourrée
Der Mond ist aufgegangen
Greensleeves
Guten Abend, gut' Nacht
My Bonnie is over the Ocean
Come, Missa Tallyman
Ein Vogelfänger bin ich ja
Wenn ich ein Vöglein wär



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Streetlife Studios e.K.
Steinach 7a in 90756 Fuerth, Germany