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THE FLUTE

This instrument, which up to the time of Theobald Boehm had remained imperfect in many respects, has now, thanks to the skill of certain manufacturers and to the systems invented by Boehm and others, been rendered as perfect, true and even in its entire tonal compass as could be desired.

Theobald Boehm, born in Munich in 1794, was one of the great flute players of his time and a prolific composer for his instrument. His first attempts to construct a flute with ringed keys and conical boring were made in Munich, Germany, (1832) with the object of doing away with the imperfections of the old-style flute and securing purity and equality of tone. In a general way, the result was successful, though not entirely so. It was not until 1847, after innumerable unsuccessful trials that Boehm finally succeeded in producing a flute of cylindrical bore which did away once and for all with the former shortcomings of the instrument.

This Boehm system flute (so named after its inventor) has since come into extensive use in France, England, Germany and America and has practically taken the place of all other systems devised for the flute.

The material used for the manufacture of the flute has the greatest influence upon its tonal quality. In former days, varied experiments were made in this respect and flutes were built of rubber, ivory, crystal-glass and even from a composition of wax and amber; but these results were all unsatisfactory and finally the makers returned to their former methods of employing some variety of hard wood such as grenadilla or cocoa. Flutes are also made of silver and German silver; these instruments are very popular in France.

Rittershausen, of Berlin, one of the best-known modern flute makers, has built flutes of 18-karat gold which possess a very soft and agreeable tone. (One of the best toned flutes I ever heard was made of vulcanite, but this material is said to be rather unreliable and a good instrument made of this material is rather an exception.—The Translator.)

While there has always been a very decided difference of opinion regarding silver flutes, the increased use of such instruments during recent years by foremost soloists and orchestra players seems to indicate that a decided change in their favor has taken place. The claim that their extreme metallic quality of tone forms too shrill a contrast to the rest of the wood-wind instruments is offset by the opinion of many prominent players who deny this and the greatest possible argument in their favor consists in their undisputed and very remarkable easy speaking qualities. The latter qualities make the silver flute particularly desirable for pupils and amateurs.

A large class of players on the other hand insists that it is most advisable that every musician should provide himself with a grenadilla or cocoa wood flute at the very start. All players, however, whether partial to the wood or silver flute agree that it is quite impractical for a flutist to use a wooden flute for the orchestra and a silver one for solo performances as the method of tone-production on two such instruments is very different.

Boehm system flutes are made with an open and a closed G sharp key, (See charts for both instruments) and players who are considering a change from the old to the Boehm system flute will do well to acquire an instrument with a closed G sharp key because the transition is materially easier. This method though principally designed for the Boehm system flute can also be used with equally good results for the ordinary system flute. (See charts for flutes with 8, 10, 11 and 13 keys.)

CONSTRUCTION OF THE FLUTE.

The ordinary flute with eight or more keys, as a rule, is made in four and sometimes in five parts; the head, barrel or tuning-slide, long middle-joint or two joints and foot-joint.

Present-day military bands employ flutes pitched in F, D flat and E flat, the latter at times known as the F flute. In orchestras the C or concert flute is used.

HOW TO PUT THE FLUTE TOGETHER.

Put the joints together carefully in such a way that the finger holes and embouchure (the mouth-hole) are in a straight line. The latter (mouth-hole) should be turned in a slightly outward direction. The foot-joint must be arranged in such a way that the little finger may reach the lowest keys easily.

CONSTRUCTION OF THE BOEHM FLUTE.

The Boehm flute is made in three parts, the *head* or *mouthpiece*, the *middle* and the *foot-* or *end-joint*. The *embouchure* (mouth-hole) is placed in the head piece and the top end of the latter also contains the cork or stopper. In order to preserve this from early decay, a metal plate should be placed at the end to prevent any possible penetration of water.

The *middle joint* contains the major part of the mechanism, which includes the covers for the holes for three fingers of the right and those for three fingers of the left hand, the G sharp, the C and B flat keys—the first-named of these is worked with the little finger and the last two with the thumb of the left hand. In addition, this joint contains the B flat key or lever (index finger of the right-hand) and the two keys for the C to D and C sharp to D sharp trills (second and third fingers respectively of the right hand.)

Many flutes are fitted with a C instead of a B flat key but it is of such slight utility that it may well be dispensed with, whereas the B flat key (as we shall see later on) is of incalculable service to the players.

The *foot-joint*, the keys of which are worked with the little finger of the right hand, is provided with the E flat or D sharp, C sharp, C and B keys.

As many flutes are built only to include the low *C* and the B key is used exclusively for the low *B*, this latter key is generally missing.

As already mentioned, two varieties of Boehm flutes are built, differing externally from each other, the one with an open and the other with a closed G sharp key.

HOW TO HOLD THE ORDINARY FLUTE.

The flute is taken hold of by both hands in such a way that the upper part of the middle joint (of the instrument) will come to rest upon the lower part of the third joint of the first finger of the left hand about an inch above the hole for that finger.

Place the embouchure (mouth-hole) against the hollow of the chin, near the under lip, and the thumb of the right hand against the instrument, nearly under the hole for the first finger.

Hold the flute almost in a horizontal position, the foot-joint slightly declining.

The pupil should apply himself to the study of an easy and graceful position. In sitting or standing the body must be erect, head up and steady, and the chest thrown out, to ease the action of the lungs.

POSITION OF THE FINGERS ON THE ORDINARY FLUTE.

Left Hand.

1. 1st finger, arched.
2. 2nd finger, arched.
3. 3rd finger nearly straight; not arched as much as the other fingers.

The little finger should be held above the G sharp key, ready to open same when required.

The thumb to rest gently against the side of the instrument, just above the B flat key.

Right Hand.

1. 1st finger, slightly arched.
2. 2nd finger, to be arched considerably more.
3. 3rd finger, slightly arched.

The little finger held above the D sharp key, ready to open that or the other foot keys. The thumb as mentioned above.

HOW TO HOLD THE BOEHM FLUTE.

Correct holding of the Boehm flute is of utmost importance for good tone-production and the gaining of equalized, technical skill.

Above all, the pupil must hold the head and body upright and keep the arms away from the body, in

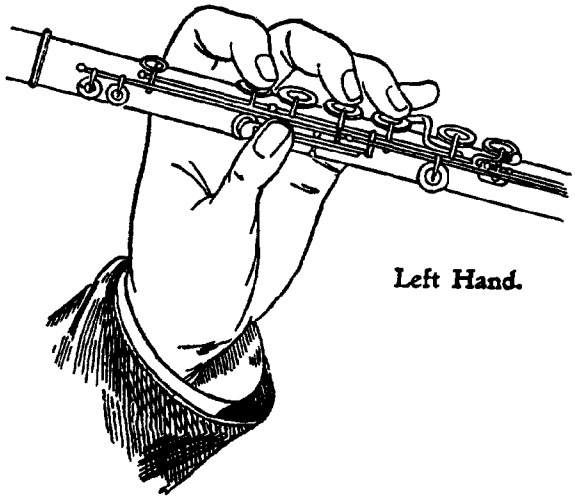
order that the action of the respiratory organs may not be interfered with in any way. The weight of the body must rest mainly on the left foot and the right foot (turned in a slightly outward direction) must be advanced a little.

The flute must be held in such a way by both hands that the middle joint will come to rest on the lower part of the forefinger of the left hand, while the thumb holds the instrument. The upper joint of the flute must be held in a slightly raised and the lower in a somewhat slanting downward direction. Following this the pupil must try to place his left hand fingers in their correct positions. The index-finger belongs to the second cover of the upper part of the middle-joint, the middle finger to the fourth and the third finger, to the fifth cover.

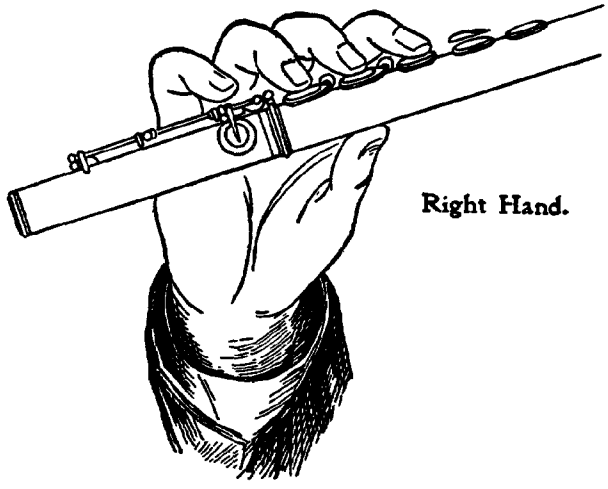
It should be noted that the second cover, which is connected with the first one, shuts the same simultaneously, the fourth cover shuts the third, and the fifth, the sixth one. The little finger of the left hand must always be held over the G sharp key. The thumb of the right hand supports the lower part of the middle joint and the first, second and third fingers cover the last three covers. The little finger of the right hand must always be held over the E flat or D sharp.

The fingers must rest easily on the covers and keys and when raised, must not be removed too far from same. The same amount of care must be exercised to raise the fingers to an equal height and put them down again in their original arched position on the covers or keys, touching the latter *only* with the tips of the fingers.

CORRECT HAND POSITIONS FOR THE BOEHM FLUTE.



Left Hand.



Right Hand.

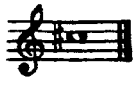
EMBOUCHURE (MOUTHPIECE) AND PRODUCTION OF SOUND.

The embouchure (mouthpiece) must be placed against the edge of the lower lip where the red part of the latter begins. At most, the lip should cover only one-fourth of the hole.

The head in turn, should be firmly placed against the lower lip in order to gain the greatest amount of power and certainty in playing the instrument.

After establishing this position, the student must press the lips somewhat broadly towards the corners of the mouth and as soon as he is ready to produce a tone, the tongue which has been placed against the lips must be drawn back and as the breath is blown into the embouchure, the syllable *Too* or the letter *T* must be pronounced.

After this, the E flat or D sharp key is to be opened with the little finger of the right hand while the rest of the fingers remain inactive. In this way the tone C sharp



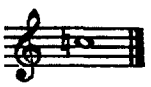
will be produced. It should be started *pp* (*pianissimo*) increased to *f* (*forte*) and after this, decreased again to *pp* (*pianissimo.*) In order to produce a tone of fine and even quality, the breath should not be blown

into the instrument by fits and starts. It is quite important that it should pass evenly and without the slightest strain from the chest into the embouchure. The tone must neither be sharpened during *crescendo* nor flattened during a *decrescendo*.

It should be mentioned again that the embouchure of the flute is to be turned in a slightly outward direction as in this manner a clearer, more musical and voluminous tone can be produced. However, this alone will not suffice. Assuming that the pupil be possessed of the qualities necessary for the making of an artist, it will depend upon him in the main, to develop the essential needs through perseverance and persistent study.

In order to avoid the sound of escaping breath while playing and to prevent the disturbing effect which this produces upon the listener, the player should pay strict attention to correct placing of his lips.

After producing the tone C sharp several times in the above-described manner, proceed to the next nearest tone on the ordinary flute by closing the first hole with the index finger of the left hand and opening the C key with the index finger of the right hand. By closing the second cover of the middle joint on the Boehm flute with the index finger of the left hand (which cover simultaneously closes the first one) the sound of C natural



will be produced. Continuing in the same manner and according to this principle the student should try all the tones down to lower C

practice each one of these carefully and refrain from attempting the higher tones until his lip is surer, and he can produce the lower tones with clear and pure quality.

INTERPRETATION.

Almost anyone can acquire a fine clear tone and brilliant technical skill after long years of practice and perseverance, but if artistic taste and temperament be wanting, the listener, while likely to admire the technical skill of the player, will fail to be impressed as he should be, because the playing is devoid of warmth.

Artistic interpretation is possible only for him who will use his tone and finished technic as means to an end, and who understands how to interpret all the sentiments and passionate feelings of a composition to best and most artistic advantage. The interpretation of a piece of music should show what the composer has endeavored to express in sounds. It is therefore necessary that the player should be thoroughly acquainted with the contents of a composition, that he should understand its style and purpose thoroughly and in this way be able to communicate to his hearers the impression which the composition has made upon himself.

Whenever the student is not capable of giving a correct interpretation of whatever studies or solos he may have in hand, the teacher by playing the compositions for him, should explain the pupil's shortcomings, suggest improvements, give examples of phrasing and frequently illustrate how apparently unimportant parts may be made interesting through the introduction of skillful effects.

While in the majority of cases, every composer will provide his works with the necessary signs of interpretation, suggesting how his composition is to be played, it stands to reason that every artist will introduce effects, according to his own individual liking and it is on this account that no specified or fixed rules can be laid down in regard to interpretation since so very much depends upon the character of the composition itself.

In order to acquire good taste, it is not only necessary for a pupil to assimilate the teachings of his instructor, but he must also listen to good music whenever possible and seek to attend the concerts and recitals of leading performers.

When two or more notes are not specially tied with a slur, they must be separated through motions of the tongue. These motions can be executed in various ways according to the demands of the music.

The principal varieties of tonguing are known as single, double and triple tonguing.

In single tonguing each tone must be tongued separately with the tip of the tongue striking against the *palate* behind the top row of teeth and withdrawing same again quickly, at the same time pronouncing the syllable *Too* or the letter *T* softly.

Soft *staccato* shown in notation by dots and slurs above or below the notes can be acquired by using the letter *D* instead of the syllable *Too* or the letter *T*.

Single tonguing can be used only in slow passages and the mode of using it in groups such as triplets, sextuplets, etc. is invariably the same.

Wherever single tonguing does not suffice for the production of quick passages, double tonguing is used. This is an admirable aid and the student cannot be urged too strongly to be sure to acquire complete command of double tonguing through the most exacting practice. When once acquired, with necessary proficiency, the most difficult passages can be executed with ease and with far more endurance than would be possible with single tonguing. Whereas each tone necessitates a double motion of the tongue, forward and backward in single tonguing besides the pronunciation of the syllable *Too* or letter *T*, double tonguing with its forward and backward motions, combined with the dissyllable *dee-gay* produces a tone for each syllable.

Triplets are produced *staccato* with the help of the syllable *dee-gay-day*, so that the first note of the triplet falls on *dee*, the second on *gay* and the third one on *day*.

The author chooses the soft tonguing *dee—gay* and *dee-gay-day* for two reasons. They cause the tongue very little exertion and through them a note may be sustained much longer.

For those who may have used other syllables in the production of double and triple tonguing, I offer the following varieties.

DOUBLE TONGUING.

Tuc-key, duc-key, du-keh, du-ke, tuc-ka, too-tle, tu-ku, tay-gay, tee-kay, tee-kee, cat-tay and *ket-tay.*

TRIPLE TONGUING.

Tuc-key-tee, tu-keh-tu, keh-tu-keh, tuk-ka-ter, tu-ka-tu, tee-kee-tee, tay-kay-tay and tu-ku-tu.

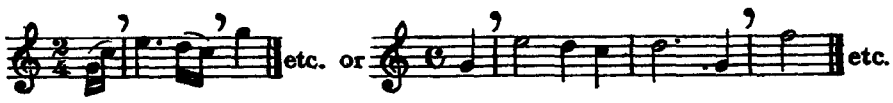
The pupil must practice double-tonguing daily and in the beginning confine himself to one tone Later on, when a fair degree of certainty in double-tonguing has been acquired, let him practise it in scales and take care that each individual tone is heard evenly and equally clear, so that the difference between single- and double-tonguing is barely perceptible.

A variety of studies for single- and double-tonguing has been included in this method.

BREATHING

Correct breathing is of utmost importance for the final mastery of artistic execution and although specific rules can hardly be laid down, since much depends upon the demands of the individual composition, and breath-taking must be governed thereby, a few hints and directions may serve to aid the student towards acquisition of the proper mode of breathing.

It is by no means necessary to play as many notes as possible with one breath. The aim should be to take breath at the right moment without interrupting the musical phrasing and without interfering with the execution of a piece. Breath must always be taken quite naturally and should never be noticed by the listener. It should be taken either at the end of a phrase or in the middle thereof, or after some little subdivision, such as may be found almost every phrase. For instance,



breath must never be taken after, but always before an up-beat. It must also be avoided at the end of a measure unless same closes a phrase or a pause affords the necessary opportunity for doing so. In rapid passages extending throughout several measures without interruption, it is best to take breath after the first note of a measure. However, in order to avoid any dragging of tempo, the note, after which breath has been taken, must lose a little of its real time-value and the momentary break between this first and second note must serve for taking the necessary breath. It is also allowable in particularly difficult cases to alter the original phrasing as provided by the composer, in favor of a more convenient division of breath, providing, of course, that the performance will not suffer thereby.

A number of exercises in this method have been provided with little signs, ❩ intended as a practical aid for students in pointing out the proper places where breath should be taken.

THE Bb–LEVER–KEY, THE C AND Bb–KEYS AND ARTISTIC OR AUXILIARY FINGERING ON THE BOEHM FLUTE

In his article "The Construction of the Boehm Flute" the author has already pointed out the great advantages offered by the Bb lever-key and can only add that not only through this, but the C and Bb keys as well, the execution of complicated and intricate passages is simplified to a very great extent. When simultaneously closed, the C and Bb keys, as a rule, are referred to as the Double-key.

As may be observed on the Boehm Flute Chart of Fingering, A sharp and B flat in the two lower octaves, are taken with different fingering.

This tone may be fingered with the index finger of both the left and right hand, also with the index finger of the left hand and the double-key or, in place of these, with the Bb lever-key, stopped by the index finger of the right hand.

The first-mentioned fingering requires more strength than the two others. This is particularly noticeable in technical passages as the right index-finger must frequently close three combined covers at the same time.

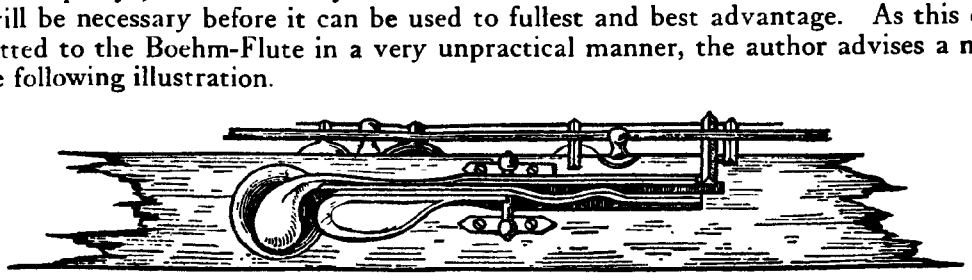
Owing to this, the student should finger the A sharp or B flat with the double-key only, or with the Bb lever-key. When overblowing the tone while using this same fingering, E sharp or F in the third octave can be produced.

The student should also bear in mind that all the tones on the flute, excepting those for which the thumb-key is not used, as well as the tone B in all three octaves and the high F sharp, can be produced with the aid of the C- and the double-key.

In flat-keys, with their frequent recurrence of the tone B flat, it is advisable to use the double-key and the change from that to the C-key must be effected very skillfully; for instance, the connection of B flat and C flat with the aid of the double-key, must be done without the slightest extra sounds of any kind. It will be the teacher's duty to instruct the pupil just how and when the gliding from one key to the other is to be prepared.

In the following example, the first seven notes are fingered with the double-key and the change to C must occur not at *B* but at *D*.

For the sharp-keys, the double-key can also render valuable assistance, but a certain amount of experience will be necessary before it can be used to fullest and best advantage. As this double-key is frequently fitted to the Boehm-Flute in a very unpractical manner, the author advises a model such as shown in the following illustration.



In addition to the ordinary fingering, a number of so-called artistic or auxiliary fingerings is used for the higher tones of the Boehm flute, with the aid of which the most rapid runs and passages imaginable can be played with astonishing perfection and ease. These auxiliary fingerings, which the student will find on the fingering-charts, are used in the third octave, including the eight tones from *D* to *A*. They are produced through fingering a fifth below the tone overblowing; for instance, to blow D, the fingering for G in the second octave, must be used. To use these auxiliary fingerings to best effect requires very reliable lipping, as a player deficient in this respect will easily overblow a tone where such is entirely out of place.

However, the auxiliary fingerings must be used only when the execution of difficult passages is impossible with the ordinary fingerings or when the use of the auxiliary fingering will improve the passages materially, both as to their tonal perfection and effect.

It is a remarkable fact that these auxiliary fingerings are ignored entirely by a large number of flutists. The modern orchestra literature is particularly rich in examples for which the auxiliary fingerings are practically indispensable and to mention just a few, such works as the Franz Liszt "Polonaise," scored for orchestra by Muller-Berghaus, Ambroise Thomas' "Mignon" overture and "The Bartered Bride" Overture by Smetana, are exceedingly difficult to play without them.

GENERAL REMARKS.

USE OF THE CORK IN THE HEADPIECE OF A FLUTE AND PICCOLO

In some way, a mistaken idea is prevalent among many flute players, that the function of the cork is to raise or lower the pitch of the instrument. It is not placed in the headpiece with this purpose, but to equalize the scale of the instrument and enable perfect intonation. While the position of the cork does not affect the lower and the first half of the second octave, the slightest change in its position will affect the third octave to a very considerable extent. If moved too near the embouchure, it will cause the notes of the third octave to be too sharp, as compared with those of the first and second and if moved too far in the opposite direction, it will cause them to be too flat. Consequently, to adjust the cork properly, a careful, comparative test should be made between the notes of the third and those of the first and second octave and in case of necessity, altering the position of the cork until a perfect adjustment of all the notes has been obtained.

KEEPING THE INSTRUMENT IN ORDER.

The instrument should be handled with great care at all times, as the very best and most perfect instrument may be damaged or completely ruined through carelessness.

To begin with; The flute must never be laid away until it has been taken apart and every section cleaned and thoroughly dried with either a swab or a piece of soft silk.

Second: The joints, whether of cork or thread, must always be kept well greased. This also applies to the tuning-slide which should be greased occasionally. (The best kind of grease for this purpose put up in a neat wooden box, can be obtained from the publisher of this work.)

Third: Be careful to keep a little oil under the point of each spring, as well as on the screw upon which the key works. This can easily be done by taking the smallest quantity possible on the point of a small pen-knife and distributing it wherever necessary.

Fourth: Always keep a piece of chamois skin in your case for cleaning all particles of dust, possible finger-marks, etc. from the instrument after using it.

Fifth: If any of the keys do not work properly, take out the screw carefully with a screw-driver and clean it, as well as the pipe of the key, with a piece of wash-leather; but avoid taking off any more keys than are absolutely necessary.

Sixth: If a pad does not cover, or if a spring should break, have the damage repaired at once by an experienced instrument maker.

Seventh: Never take hold of the instrument at the foot-joint, but always towards the middle, where it can be equally balanced. For want of attention in observing this simple precaution many a fine instrument has been ruined, through having the peg, which fits into the foot-joint, broken off.

Eighth: By giving strict attention to the above simple rules, any well-constructed instrument will need very little in the way of repairs.

A certain amount of time should be devoted to regular daily practice. It is better to practise regularly every day, for even a shorter space of time, than to neglect doing so for several days at a stretch.

The Scales: At least one quarter of the time, which the student has set aside for daily practice, should be devoted to scales.

Difficult Passages: When meeting with difficult passages, the student must not become discouraged, but rather remember that difficulties have been invented to be overcome and that if approached with the right spirit and determination, they will vanish much sooner than expected.

Position and Appearance while Playing. When performing, the player should hold his instrument gracefully and carry himself with quiet dignity, and always adopt a natural pose; any technical difficulties to be overcome or any exertion necessary in the course of tonal production must not be noticeable, and a favorable impression must be created upon the listener at all times through the player's apparent ease of execution and natural manner.

The student should beware of indulging in unnecessary movements of the head from side to side, or wiggling of the body and he should particularly refrain from raising the shoulders and inflating his cheeks, a laughable mannerism indulged in by many as a means of increasing the expressive eloquence of their performance.

Tuning. To play the flute in an orchestra capably or to accompany the voice requires considerable skill and experience. The best of players, however, are sometimes negligent, and frequently take their places in the orchestra at the very last moment. If required to start playing without delay, the instrument, not being warmed sufficiently, will be out of tune (flat in pitch). Even if the entire orchestra were to tune the instruments lower, it would hardly remedy the evil, as in a very short time, the flute, after becoming thoroughly warmed, would sound considerably higher and the instruments would before long be completely "out of tune" again. A conscientious artist should not only be punctual, but always arrive in good time to allow of warming, regulating, and tuning his instrument before the performance.

Musical Terms. It is very important that the student memorize the list of *Principal Words used in Modern Music* and their meaning, contained on another page. The majority of these words are of constant occurrence in all musical compositions and should be thoroughly understood from the very start.

SPECIAL REMARKS.

While methods and instructive works are highly essential for pupils engaged in the study of any musical instrument, the task of learning from such a book without the assistance of a teacher is not only tedious and difficult but also unproductive of good results in the majority of cases. Not all pupils are able to understand the contents of an instructive work, regardless of how simple or practical it may be, and in many cases, the methods are rather too complicated for a beginner.

But no matter how excellent a method may be, it will never be entirely comprehensible to a pupil and to succeed as he should, he will always require the practical demonstrations, suggestions and explanations of an experienced teacher. In such a case, the teacher will simply use the method as a textbook for his explanations.

The main object in presenting this work has therefore been to provide the necessary instructive material in concise, clear and progressive form not only for use with a teacher but at the same time to offer as much thorough and valuable advice for the purposes of self-instruction as possible.

Take Care to Avoid the Following Faults:

1. Wasting of breath.
2. Spluttering with the tongue.
3. Direct breathing with the chest.
4. Uncertainty of lipping, i. e., unsteadiness of tone.
5. Nodding with the head, which disturbs the lipping.
6. Loud and audible breathing while playing.
7. Swaying motions of the body, especially of the arms, which interferes with the fingering.
8. Raising the fingers too high from the instrument, half an inch being more than sufficient.
9. Beating time with the feet; in short, anything which will interfere with precise and fluent execution.

The Rudiments of Music

By

PAUL DE VILLE and GUSTAV SAENGER

No art, science or branch of industry can be successfully mastered or acquired, unless the strictest and most thorough attention is paid to the rudiments or elementary principles.

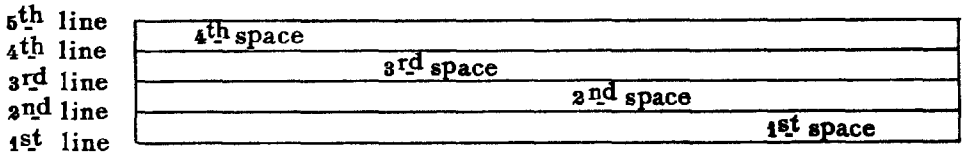
Music is the art of combining sounds in a manner agreeable to the ear and, broadly speaking, is divided into two parts:— I) Melody and II) Harmony.

Melody is a pleasing succession of musical sounds, arranged in such a fashion that the ear can readily understand and remember them in their proper order.

Harmony is the combination of musical sounds, which, by their spontaneous union, serve to form chords for the support and effectiveness of the melody.

NOTATION

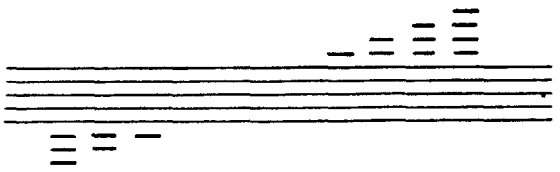
Music is written upon five the five lines and in the intervening four spaces of a system known as "the staff."



The characters employed for this notation are called notes and are named like the first seven letters of the alphabet.

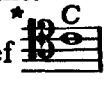
As shown in the above illustration the lines and spaces are counted upwards, the lowest being called the first line or space.

When the instrument requires a greater compass than the staff contains, small lines called Leger lines are added below the staff for the lower and above the staff for the upper notes, e.g..



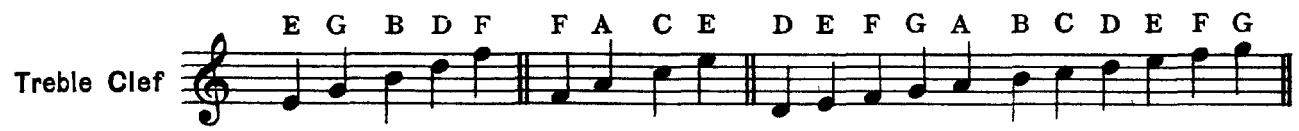
CLEFS

For general and practical uses the following four clefs are the most important:

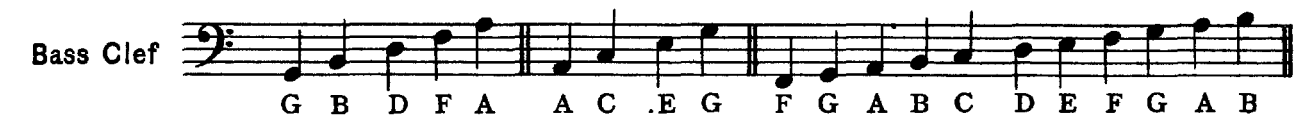
Treble or G Clef Bass or F Clef Alto or C Clef Tenor or C Clef* 

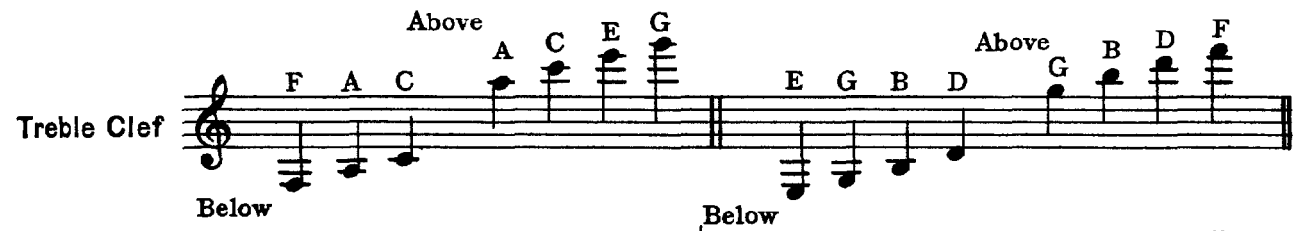
* The C-clef is variously called the Tenor-, Alto-, and Soprano-clef according to its position on either the 4th, 3rd or 1st line of the staff.

These clefs are placed at the beginning of the staff, upon different lines, according to the instruments for which they are used. They give their names to the lines upon which they are placed, and serve as starting points to determine the name of the notes. In this country the Alto-clef is mostly used for the Viola; the Tenor-clef occurs in the music for 'Cello, Bassoon, Trombone, and is of special use to Horn players, in cases where transposition of a part becomes necessary.

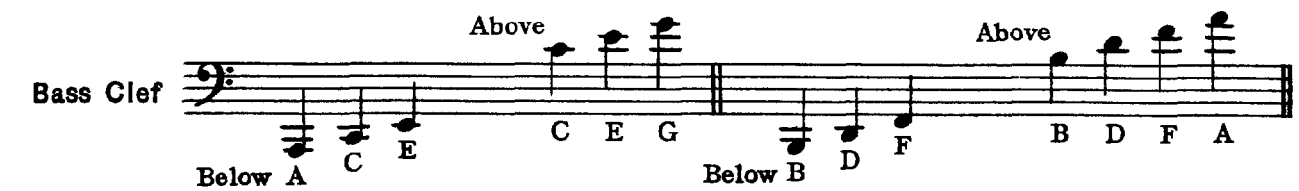


Notes on the lines: | Notes in the spaces: | All the notes that can be put on the staff without the use of leger lines:

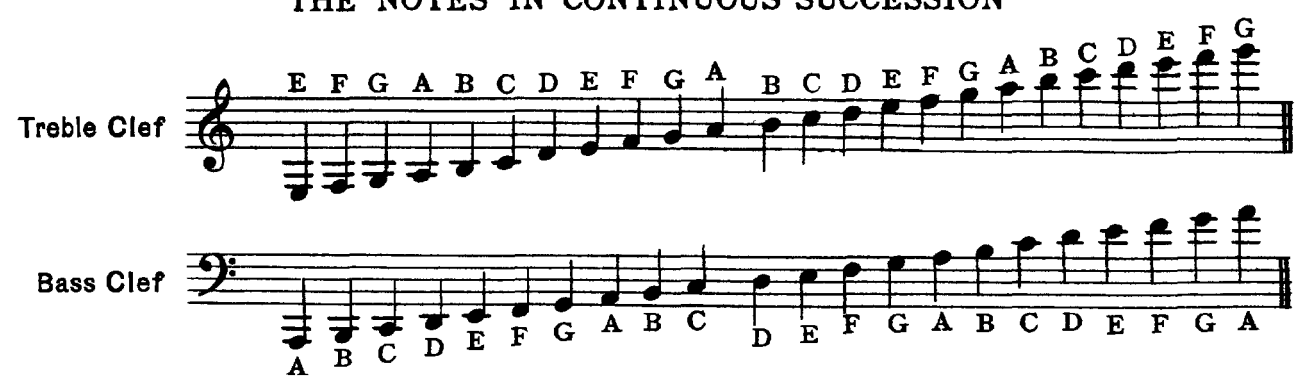




Notes on the leger lines: | Notes in the spaces between the lines:



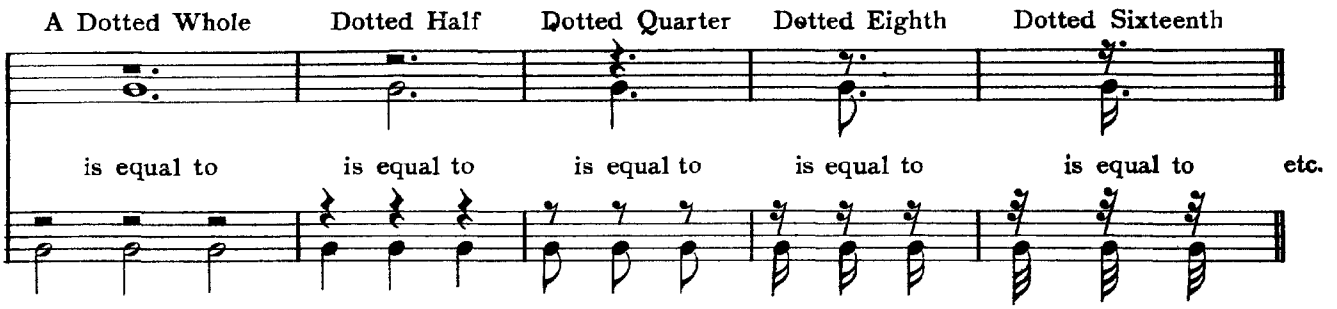
THE NOTES IN CONTINUOUS SUCCESSION



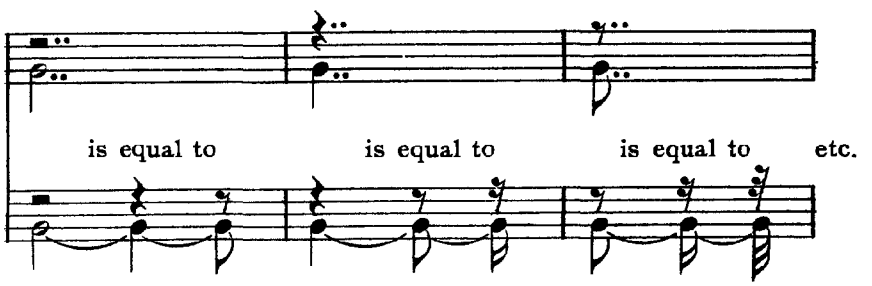
It will be observed that in continuous scales a note of the same name may occur several times, but always in a different position.

THE DOT

A dot, placed after a note or rest, increases the value or duration of that note or rest one half of its original value, as shown in the following examples:

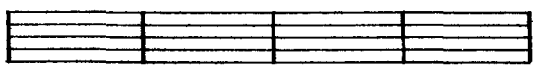


When two dots are placed after a note or rest, the second dot has half the value of the first, as shown below:



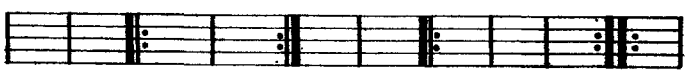
THE BAR

Music is divided into systematic sections by means of vertical lines drawn through the staff, thus:



The space (contents) between two such lines is called a measure. Each measure contains an equal value of notes or rests, governed by "the time" indicated at the com - mencement of the piece. (See next sections).

Double bars are used to divide a piece of music into two, three or more sections and are always put at the end of a part or the piece itself.



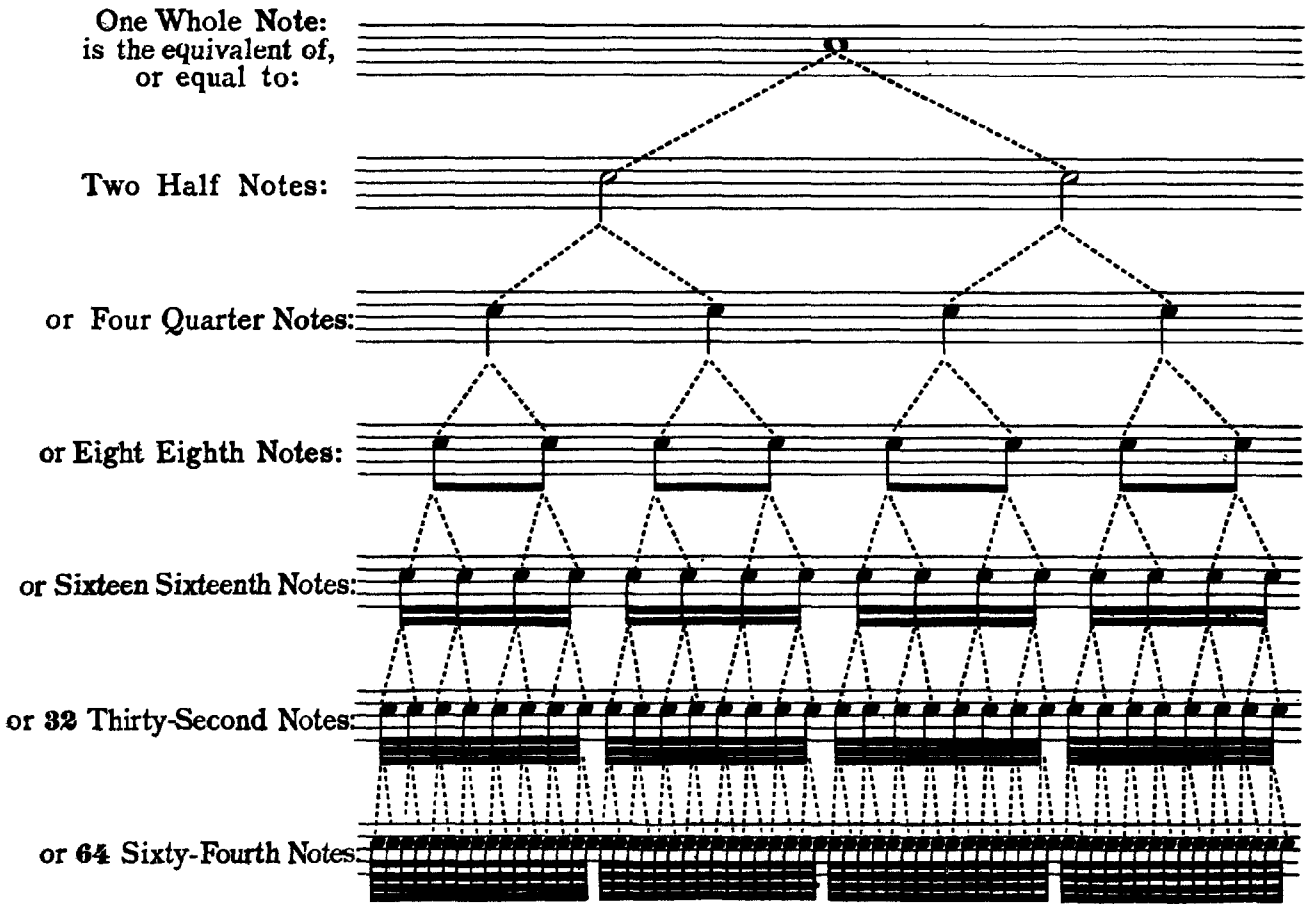
When dots are placed on one side of the double bar, the part on the same side as the dots is to be repeated. When dots are placed on both sides of the double bar, both parts are to be repeated.

NOTES AND RESTS

Their form and time-value

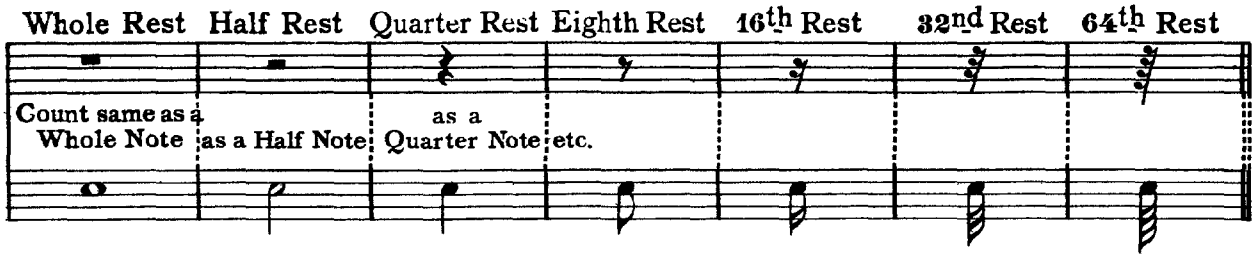
The time-value (duration) of a note or rest is determined by the form of same, as illustrated in the following table:

TABLE

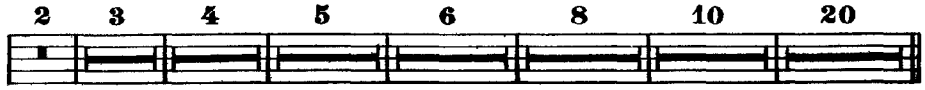


RESTS

Characters indicating a temporary suspension of time while playing are called rests. These rests correspond exactly with all the above-mentioned note varieties, both in name and time-values.

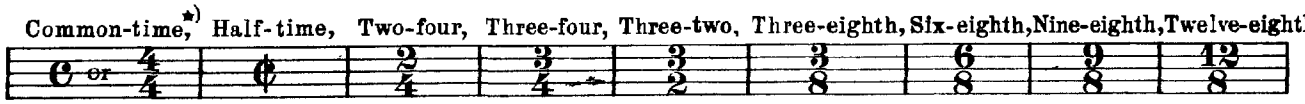


Rests beyond the extent of a single measure are indicated by numbered abbreviations as follows:



TIME

The following combinations of figures are used to indicate the different kinds of time in general use.



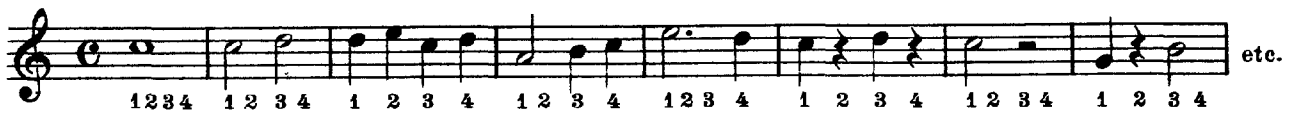
*) The figure C is more generally used than $\frac{4}{4}$. Either one indicates Common Time.

The *Upper-Figure* designates how many counts or beats in a measure.

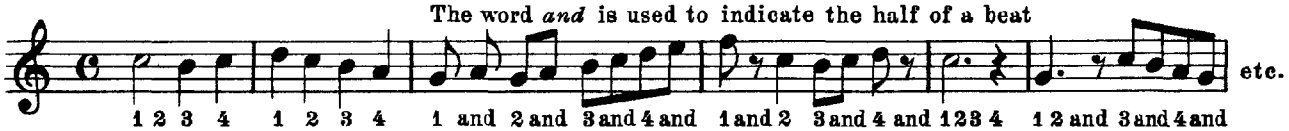
The *Lower-Figure* designates *what kind of a note or rest* (or equivalent,) is necessary to fill such a count or beat. In this way Common or Four-Quarter time has four beats or counts to a measure and each count must be taken up by either a quarter note or rest (or equivalent.)

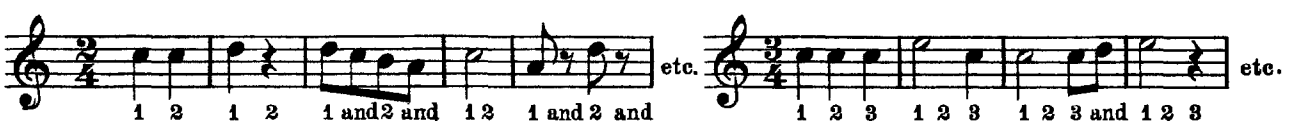
The following examples will show the manner of counting some of the various kinds of time:

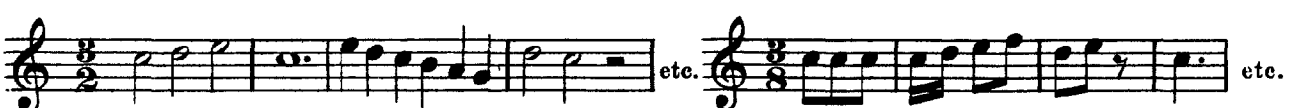
EXAMPLES

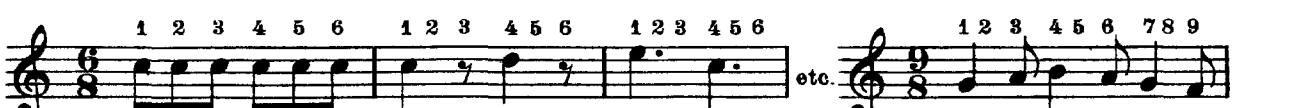


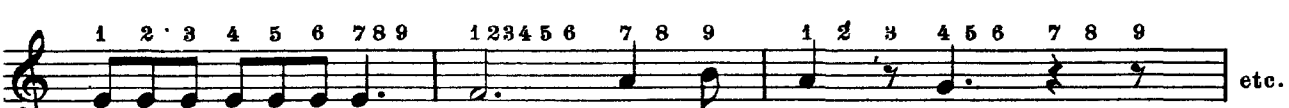
The word *and* is used to indicate the half of a beat

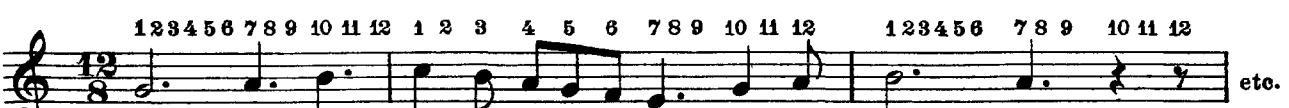












SHARPS, FLATS AND NATURALS

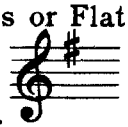
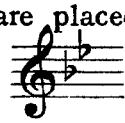
In order to alter the tone or pitch of a note, characters called Sharps and Flats are used. A Sharp (♯) placed before a note, raises it a half tone. A Flat (♭) placed before a note, lowers it a half tone.

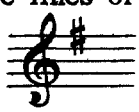
The Natural (♮) restores the note, which has been changed by the ♯ or ♭, to its former position.

The Double Sharp (𝄪) raises a note a half tone higher than a simple ♯ would raise it.

The Double Flat (𝄫) lowers a note a half tone lower than a simple ♭.

The ♮♯ and ♮♭ brings the note, which has been raised by the 𝄪 or lowered by the 𝄫, back again by a half tone.

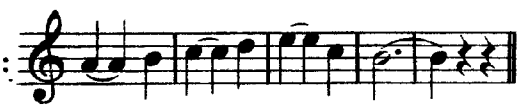
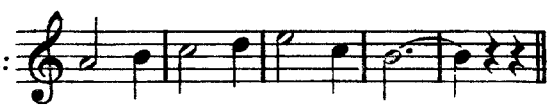
When Sharps or Flats are placed at the commencement of a piece, immediately after the clef, thus:  or  they are called the Signature, and designate the key the piece is in.

When so placed, they affect all notes throughout the piece bearing the same name as the lines or spaces on which they are placed. For example, a sharp placed on the fifth line:  which is F, (in the Treble clef), signifies that *all* the F's, whether high or low, are to be played sharp, except when contradicted by a natural.

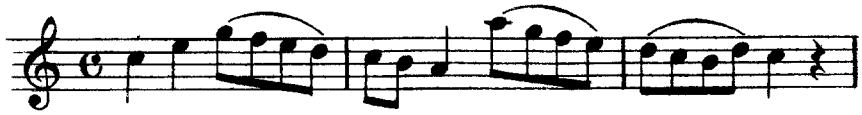
Besides being used for the signature of a piece, sharps and flats are introduced in musical compositions, and are then called Accidentals. An Accidental ♯, ♭ or ♮ placed before a note, affects all the following notes of the same name in that measure *only*.

THE TIE, SLUR, TRIPLETS, ETC.

The Tie is a curved line placed over or under two notes, occupying the same line or space; it indicates that the first note only is played, and the sound prolonged for the value of the second note as follows:

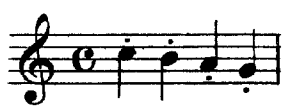
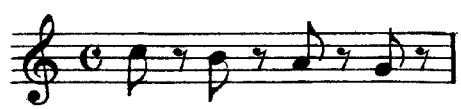
Notation:  Effect: 

The Slur is a curved line placed over or under two or more notes, occupying different positions on the staff, and signifying that they are to be played in a smooth and connected manner.

Example: 

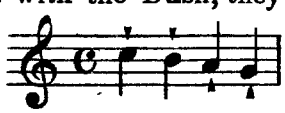
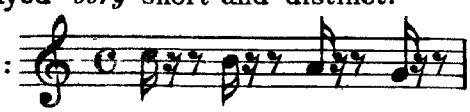
Notes with Dots, or Dashes placed over or under them, are to be played short and distinct; this is termed: *staccato.*

Example:

Written:  Played: 

When marked with the Dash, they are played *very* short and distinct.

Example:

Written:  Played: 

THE TRIPLET

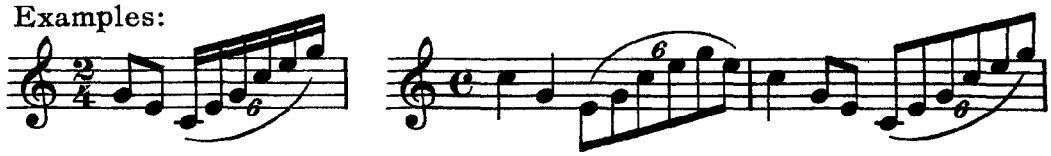
When the figure $\overset{3}{\frown}$ and a slur are placed over or under a group of three notes, the group is termed a *Triplet*, and the three notes are played in the time of two notes of the same value.

Examples:

THE SEXTOLE

When the figure $\overset{6}{\frown}$ and a slur are placed over or under a group of six notes, the group is termed a *Sextole*, and the six notes are played in the time of four of the same value.

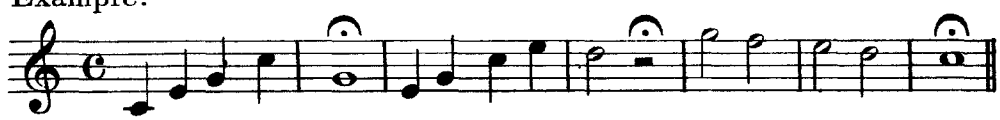
Examples:



THE PAUSE $\frown$ OR HOLD

A Pause ($\frown$) placed over a note or rest, signifies that its duration may be prolonged at the pleasure of the conductor or performer, the counting being interrupted in the meantime.

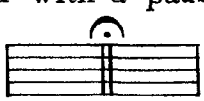
Example:



When this sign $<$ is met with, it signifies that the sound of the notes under which it is placed must gradually be increased from soft to loud; the word *crescendo* or *cresc.* is also used to indicate the same.

When the sign is reversed, $>$ it signifies that the sound must diminish from loud to soft. The word *diminuendo* or *dim.* is also used to indicate the same thing. The joining of both signs $<>$ indicates a gradual increase and decrease of tone.

The letters *D.C.* (abbreviation of Da Capo) placed at the end of a piece or at a double bar, signify to repeat from the beginning and play as far as the double bar marked with a pause $\frown$ or to wherever the word *Fine* (the end) is found. For instance:



Fine.

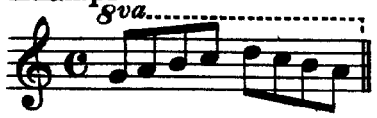
When the Sign $\%$, or the words *Dal Segno* (abbreviated *D.S.*) are met with at the end of a part, or the composition, it signifies to repeat from where a former similar sign $\%$ is placed, and play to the end indicated by the pause, or the word *Fine*, placed at the double bar.

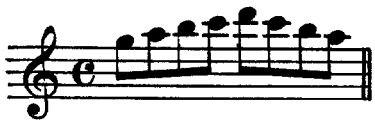
When the figures 1 and 2 or 1st and 2nd are placed at a double bar, thus:

they signify that in repeating the strain, (indicated by the dots at the double bar) the part marked 1 is omitted, and the part marked 2 is played in its place.

The Sign *8va*, followed by a wavy line or dots, signifies that the notes over which it is placed must be played an octave higher.

Example:

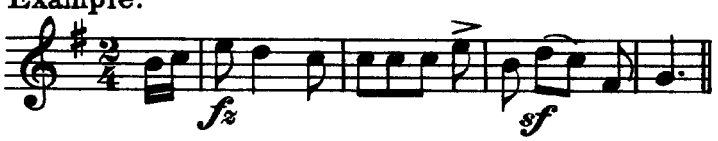
written: 

played: 

When placed under the notes, they are to be played an octave lower. The word *loco* means to play as written.

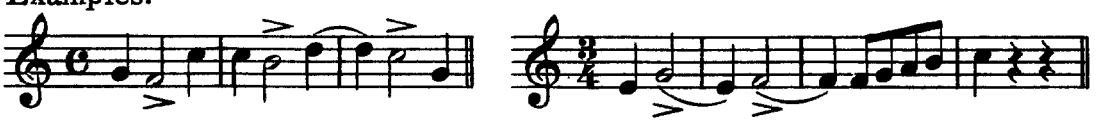
When a note, occupying an unaccented part of a measure is to be emphasized in particular, it is designated by either of the following signs: *fz* or *sf*, ∧ or >.

Example:



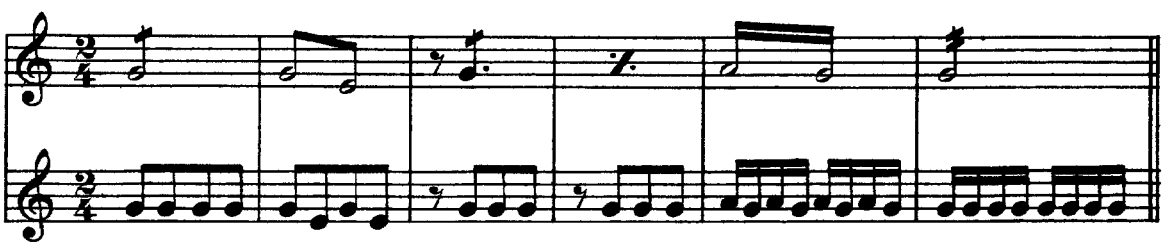
When a note of long duration is placed between two notes of shorter time duration thereby making the weaker part of the measure the stronger, such deviation from the regular accent is called *Syncopation*.

Examples:

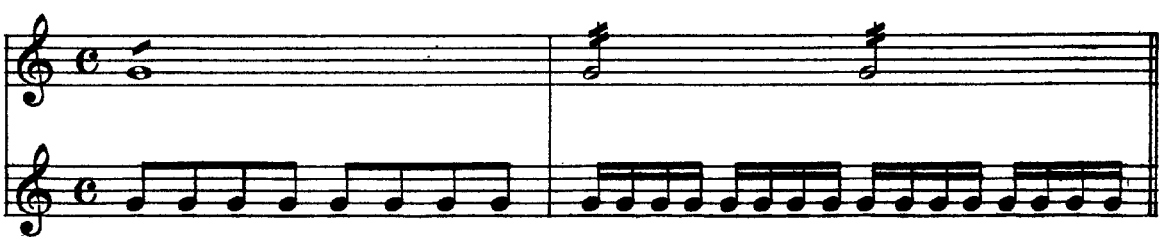


ABBREVIATIONS

For the sake of economizing space, the following abbreviations are sometimes used.

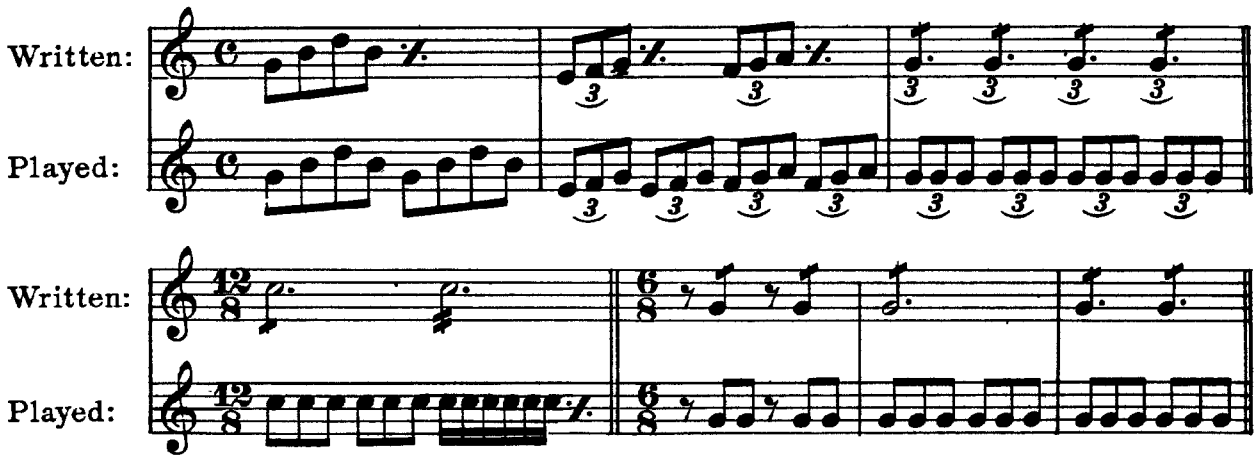
Written: 

Played:

Written: 

Played:

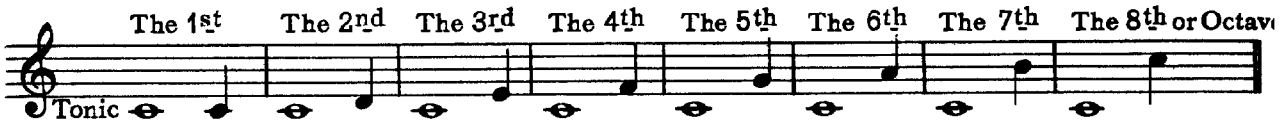
This character 𝄋, placed after a group of notes, or in the following measure, indicates that the same group or measure is to be repeated.



Bis.— This term signifies that the measure or measures included within the same curved line drawn over or under the measure are to be played twice, before proceeding to the next measure, or measures.

INTERVALS

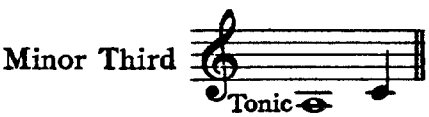
The distance of any note from its fundamental note, or Tonic, is called an Interval. As seven different notes are used in musical notation, it follows that there is an equal number of intervals as follows:



THE MODES AND THEIR SIGNATURES

There are two Modes: the Major and Minor. In the Major mode, there are two tones from the first note (the tonic) to the third.

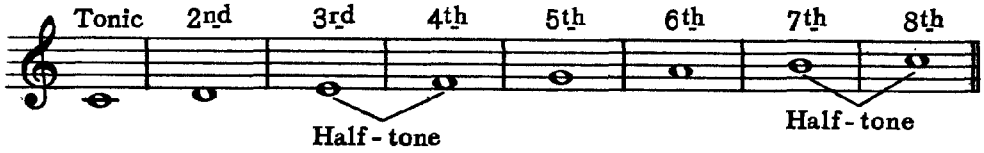
In the Minor mode, there are but one and one half tones, from the *tonic* to the *third*.



DIATONIC SCALES

In the following Scale of C Major (or natural Scale, because there are no sharps or flats in it), it will be observed that the half or semitones occur between the 3rd and 4th, and 7th and 8th degrees of the Scale.

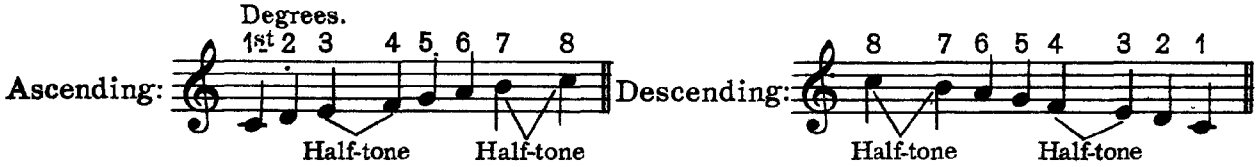
SCALE OF C MAJOR



Every Major Scale, no matter upon which note it is started, is formed in this manner; hence the necessity of sharps and flats.

Every *Major* Scale has its *Relative Minor* Scale, found one third below the *Major*.

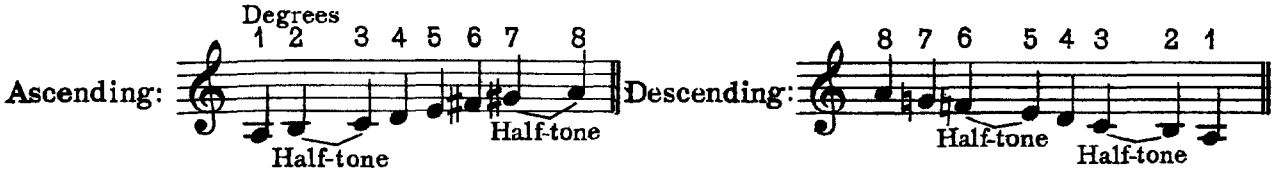
SCALE OF C MAJOR



In the *ascending melodic* Minor Scales the half tones occur between the second and third, and seventh and eighth degrees of the scale; in *descending*, between the fifth and sixth, and second and third.

The Minor Scale always bears the *same signature* as its Relative Major Scale, and the difference in its intervals is made by adding extra sharps or naturals wherever necessary instead of writing them at the signature.

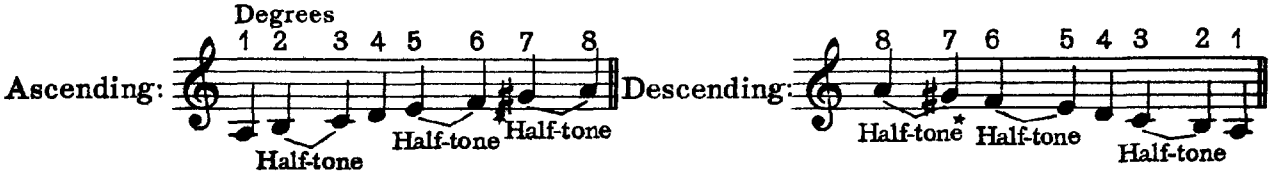
SCALE OF A MINOR (Relative of C Major)



THE HARMONIC MINOR SCALE

The Harmonic Minor Scale differs from the Melodic, in so far, that only its 7th degree is raised by an accidental, and this raised interval remains for both the ascending and descending scale.

THE HARMONIC SCALE OF A MINOR



* Interval of a *tone* and a *semitone*

TABLE OF KEYS WITH SHARPS AND THEIR SIGNATURES

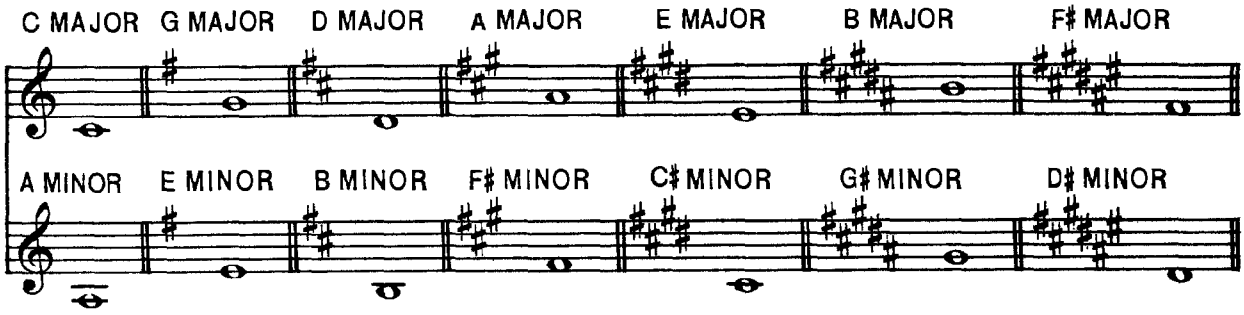
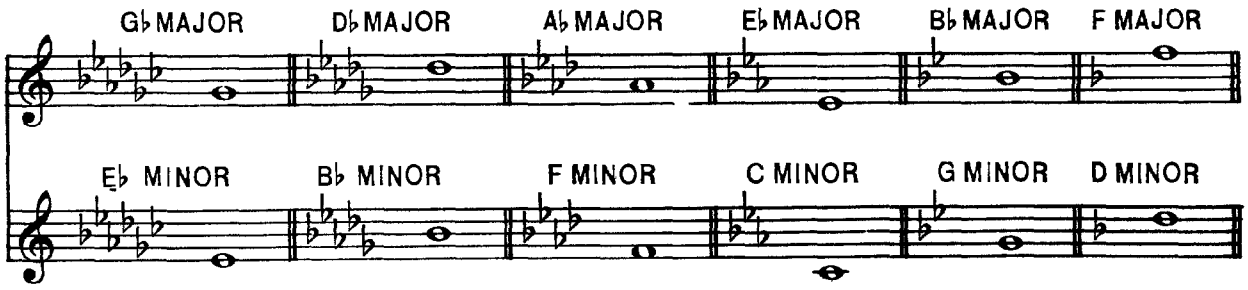


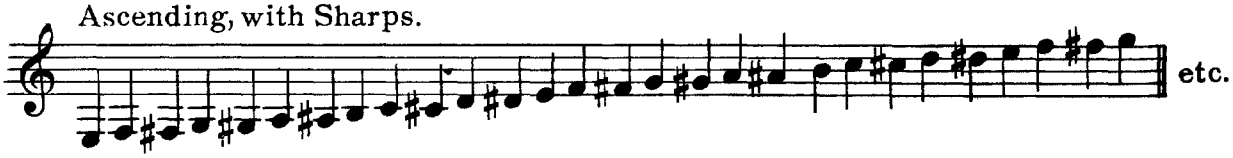
TABLE OF KEYS WITH FLATS AND THEIR SIGNATURES



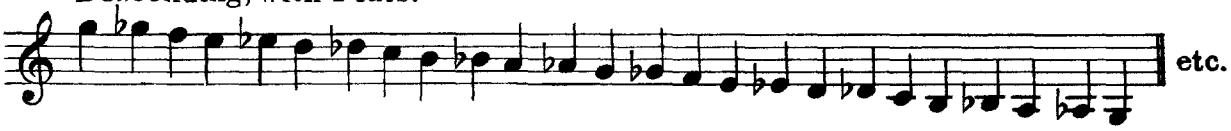
CHROMATIC SCALE

The Chromatic Scale proceeds entirely in half tones.

Ascending, with Sharps.



Descending, with Flats.



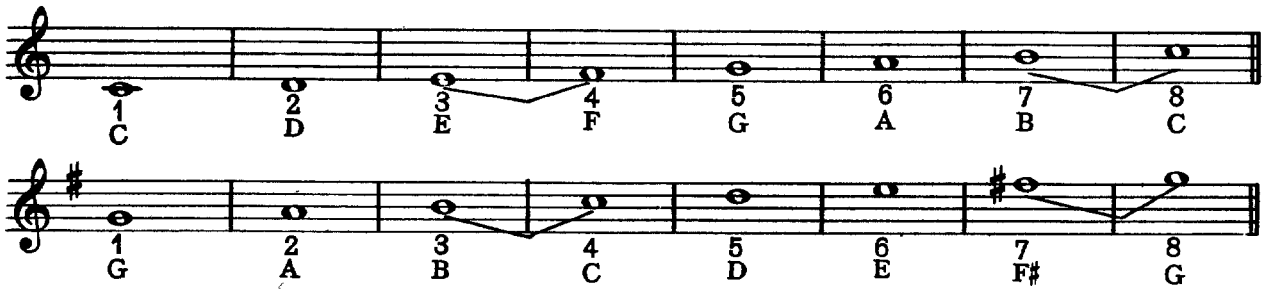
TRANSPOSITION OF THE KEYS

When C is taken as 1, the scale or key is said to be in its natural position; but either of the other letters may be taken as 1, in which case the scale is said to be *Transposed*. As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for the sound is called the *Key-Note*. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D, and so on with the rest of the seven letters; whichever letter is taken as 1, that letter becomes the key-note of the scale.

MAJOR KEYS

In transposing the Major Scale the order of the intervals, or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, and a *semitone* from 7 to 8. The interval from one letter to another letter is also the same and cannot be changed, thus it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, from A to B; and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters, so as to preserve the proper order of the intervals.

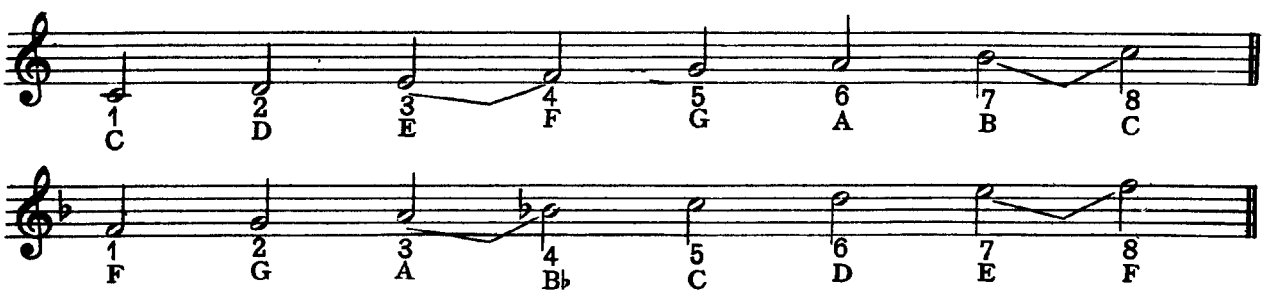
First transposition by sharps from C to G, a fifth higher, or a fourth lower.



The same method is followed in all the transpositions by sharps, viz. the fifth above or the fourth below is taken as 1 of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C, hence it is 1 of the new scale (key of F) The order of intervals must be the same in the flat keys as in the sharp; hence the B must be made flat.

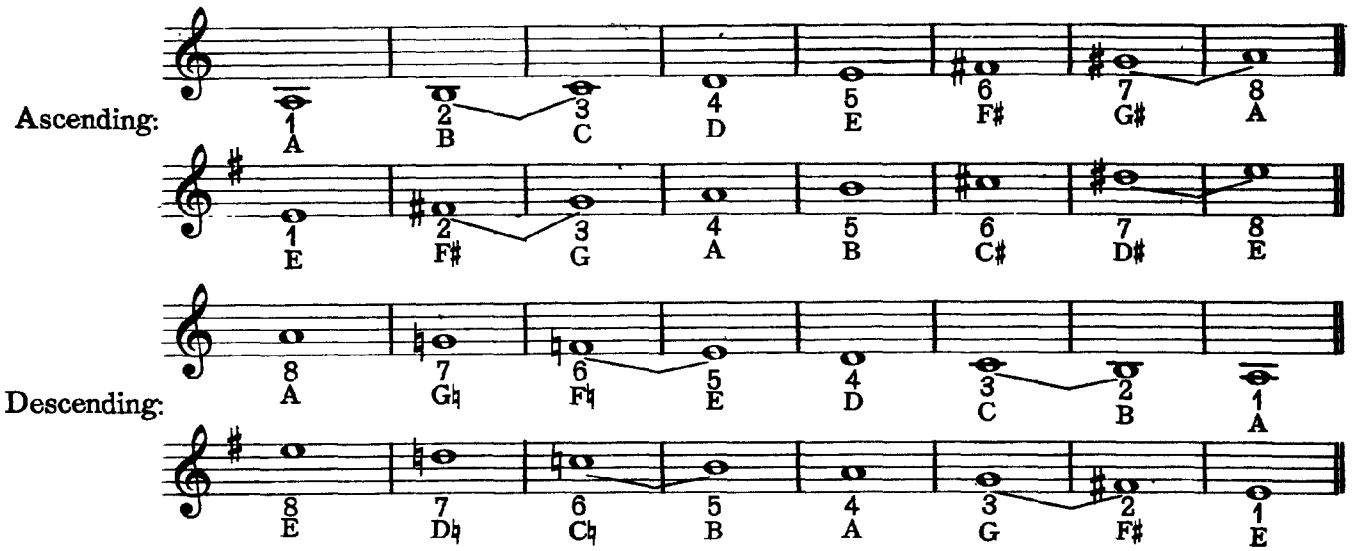
Transposition by flats from C to F, a fourth higher, or a fifth lower.



MINOR KEYS

In transposing the *Minor Scale,* the order of the intervals, or tones and semitones while *ascending,* must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *semitone* from 2 to 3, a *tone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, a *semitone* from 7 to 8. While *descending,* the interval from 8 to 7 must be a *tone,* from the 7 to 6 a *tone,* from 6 to 5 a *semitone,* from 5 to 4 a *tone,* from 4 to 3 a *tone,* from 3 to 2 a *semitone,* from 2 to 1 a *tone.*

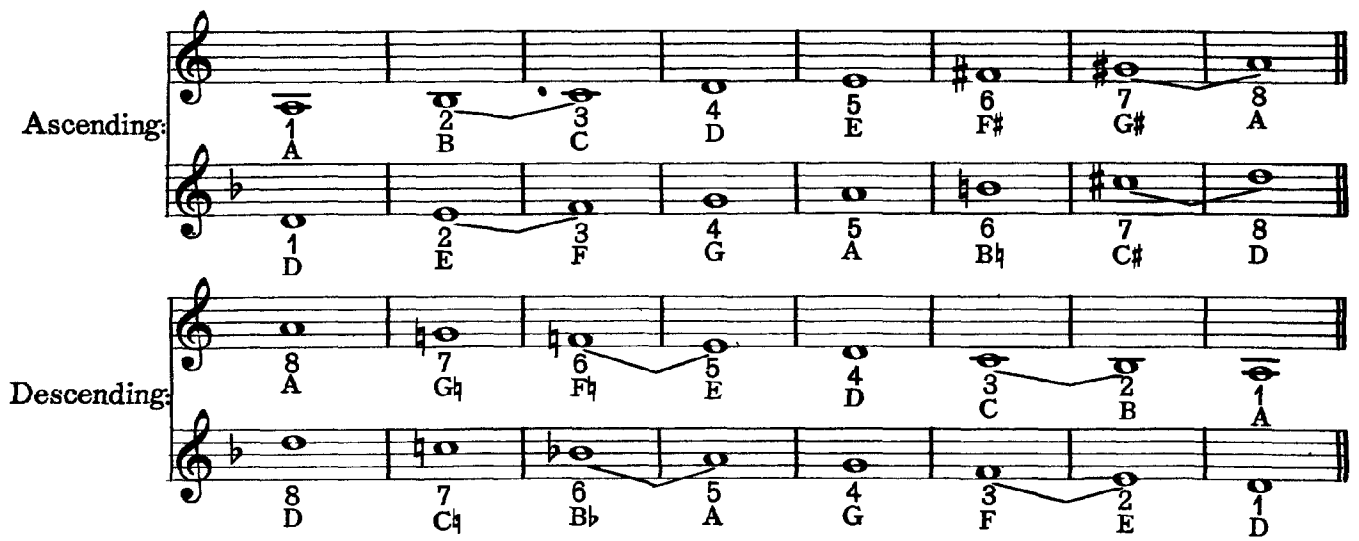
First transposition by sharps from A to E, a fifth higher, or a fourth lower.



The same method is followed in all the transpositions of minor keys, with the aid of sharps.

To transpose the scale with the aid of flats, we take the fourth (instead of the fifth) of every new scale. D is the fourth of A hence it is 1 of the new scale (Key of D Minor. The order of intervals must be the same in the flat, as in the sharp Keys.

Transposition by flats from A to D, a fourth higher or a fifth lower.



MUSICAL TERMS FOR INDICATING VARIETIES OF TONAL SHADING

p means *piano*, softly.

pp means *pianissimo*, very softly.

f means *forte*, loud.

ff means *fortissimo*, very loud.

mf means *mezzoforte*, moderately loud.

cresc. or means *crescendo*, increasing the sound.

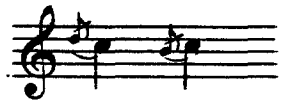
dim. decresc. or means *diminuendo, decrescendo*, diminishing the sound.

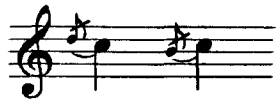
sf, rf or > means *sforzando, rinforzando*, sharply accentuated.

fp means *forte-piano*, loud and immediately soft again.

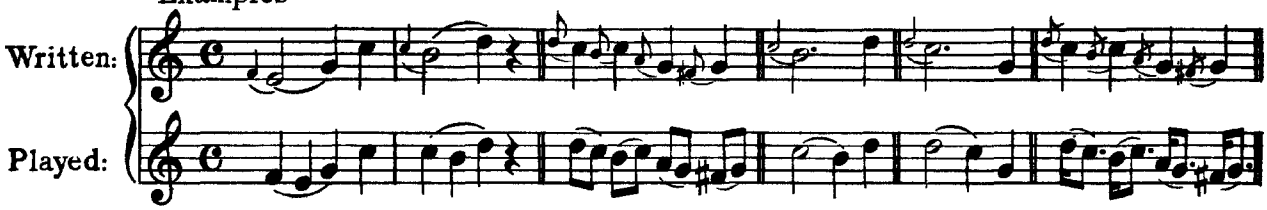
Grace Notes

THE APPOGGIATURA

The appoggiatura is a grace note placed above or below a principal note. When it is placed above, it is always at the interval of either a tone or a semitone. When it is placed below the principal note it should always be at the interval of a semitone. When the appoggiatura is written in this fashion:  its value is one-half of the following note.

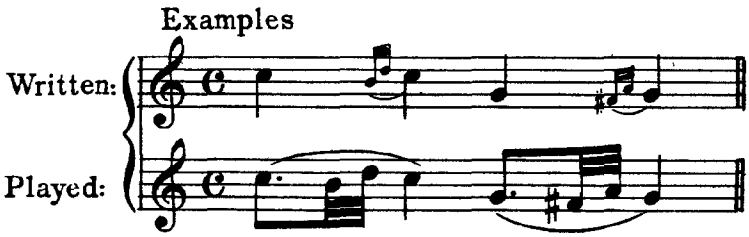
When crossed by a small line, as shown herewith:-  its value is but one fourth of that of the following note.

Examples



There is also a double appoggiatura composed of two grace notes, the first of one degree below, and the second one degree above the principal note.

Examples

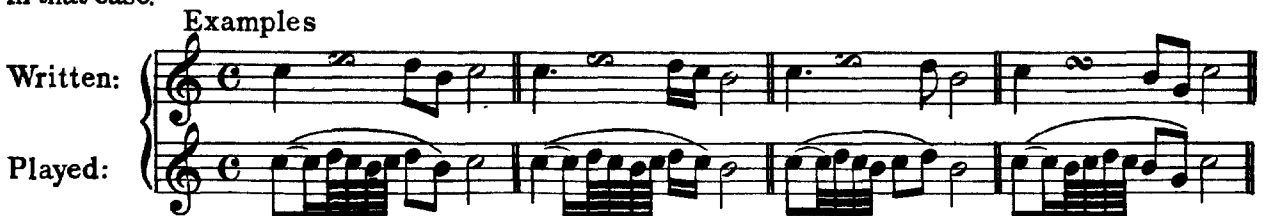


THE GRUPPETTO OR TURN

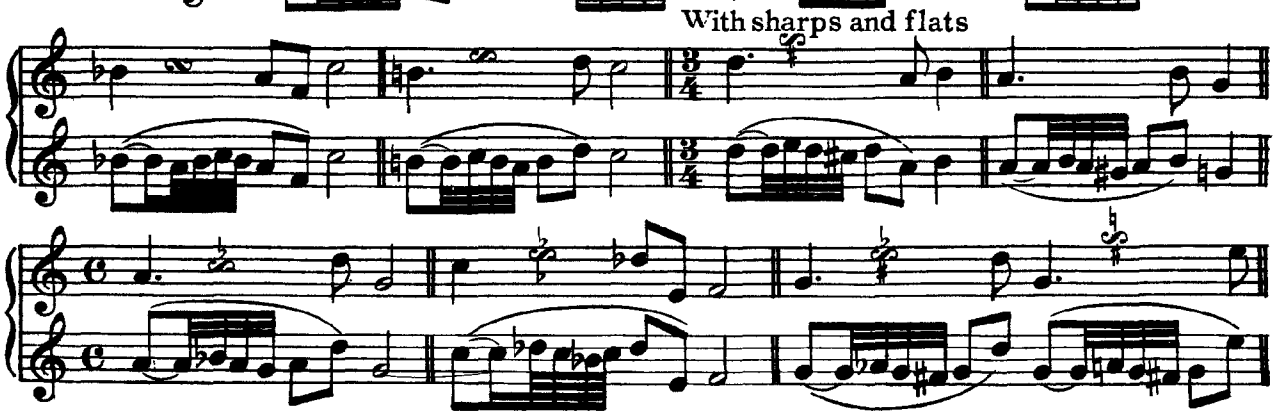
The gruppetto or turn is composed of three grace notes placed between two notes or after a principal note. The turn is marked thus ∞.

A small sharp placed under some of the signs thus: ∞♯ indicates the lowest of the three grace notes is sharpened. Should the sharp be placed above the sign thus: ♯∞ the upper grace note must be sharpened; or in case of a sharp above and below the sign ♯∞♯, the upper and lower grace note must be sharpened. The same rule applies to flats, only that the grace notes must be depressed half a tone in that case.

Examples

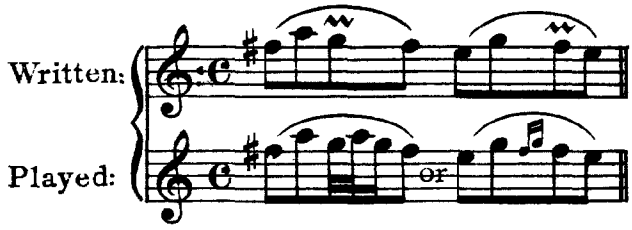


With sharps and flats



THE PASSING SHAKE

The passing shake, often written ~~, must be played quickly and daintily in the following manner.



THE SHAKE OR TRILL

The shake or trill, marked *tr*, consists in the alternate repetition of the note marked with the note in the next degree above it.

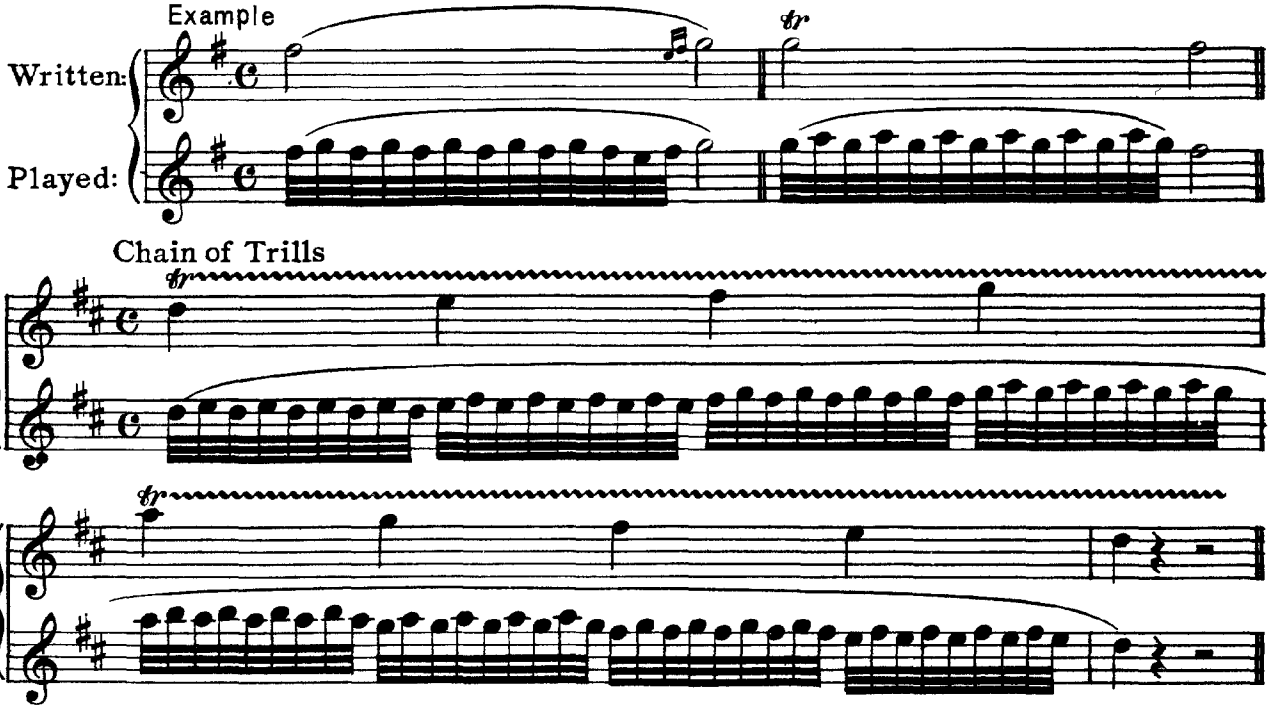
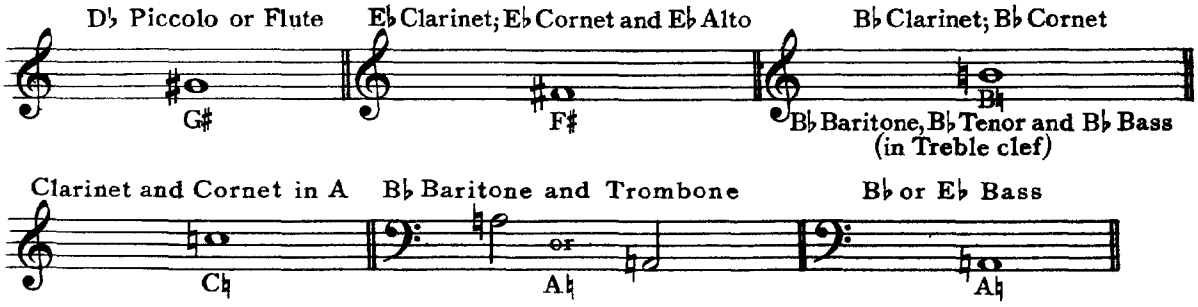


TABLE OF INTERVALS ON VARIOUS INSTRUMENTS TO CORRESPOND WITH A♮

On the Piano or Organ

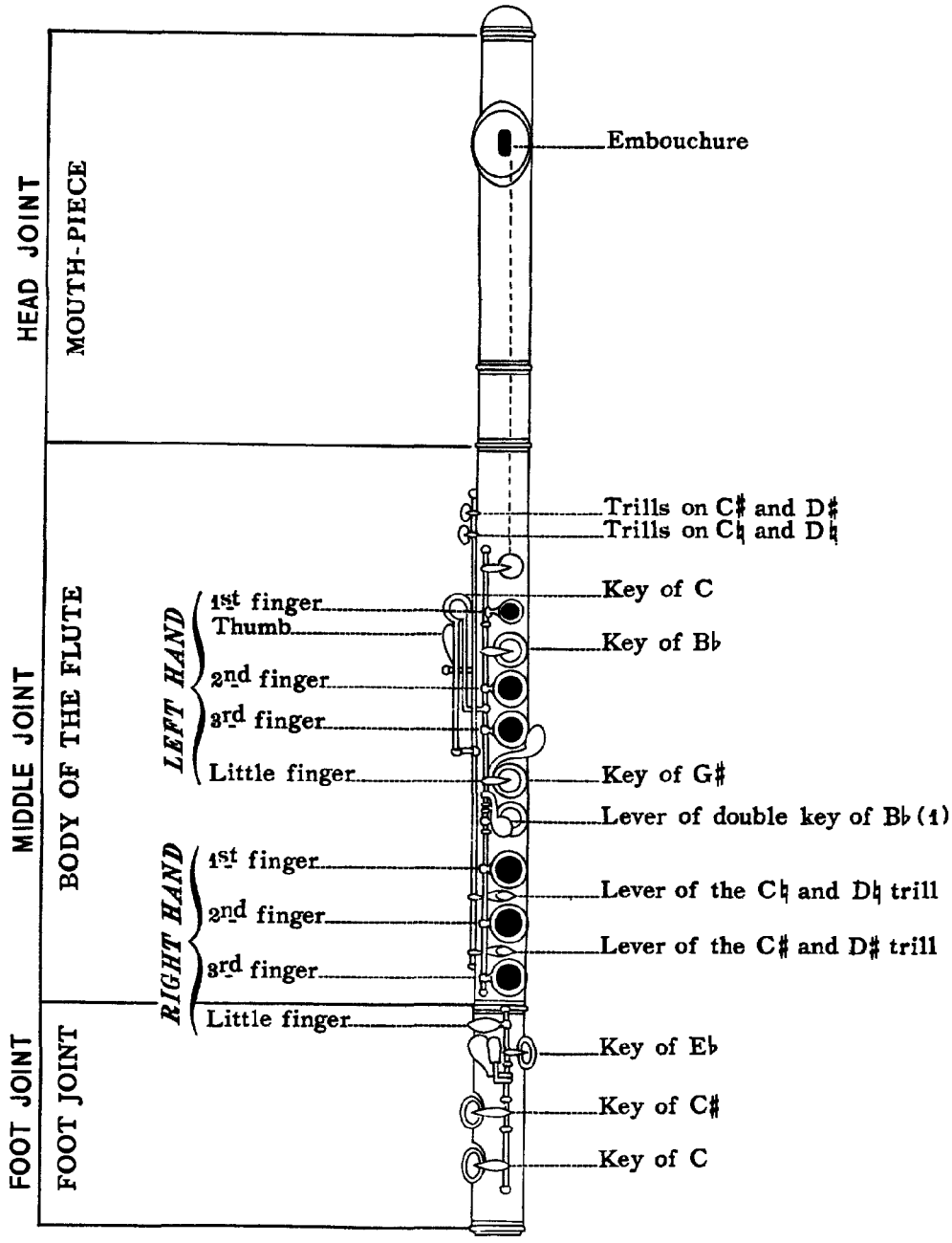
WIND INSTRUMENTS



The C Clarinet, C Cornet, and all Instruments in C, will sound the same A as the Piano or Organ.

DRAWING AND DESCRIPTION OF THE BOEHM FLUTE

FIG. 1.



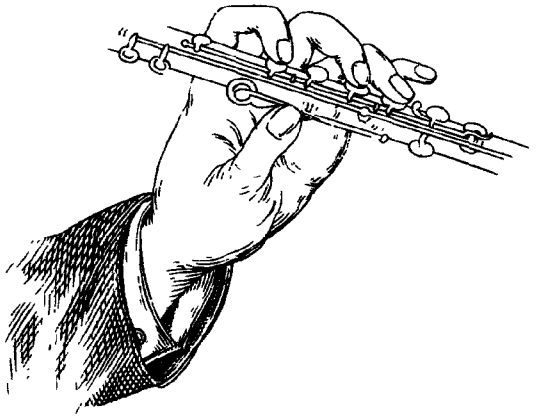
1st FOOT JOINT. Keys, C C♯ and E♭ worked by the little finger of the right hand.
2nd Middle Joint or BODY OF THE FLUTE: 3 ventages or keys for the three fingers of the right hand: G♯ key (for the little finger of the left hand,) 3 ventages or keys for the three fingers of the left hand: C and B♭ keys worked by the thumb of the left hand.
3rd Double key of B♭ (by the first finger of the right hand), trill key of C♮ and D♮ (by the second finger of the right hand), and trill key of C♯ and D♯ (by the third finger of the right hand).
4th HEAD JOINT (upper joint) MOUTH-PIECE.
5th How to put the three parts together: Draw a straight line from the outer edge of the mouthpiece through the middle of the keys (see Fig. 1), and bring the pillar which supports the mechanism of the middle joint in a line with the C♯ key of the footjoint. (see Fig. 1).

(1) On some Flutes this lever presses the C key instead of B♭. It is then called the Lever of the Double key of C.

MANNER OF HOLDING THE FLUTE

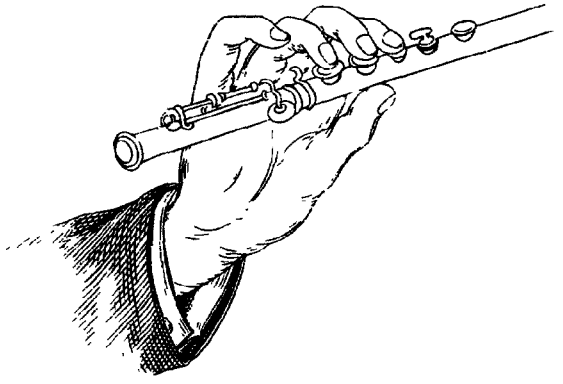
1st Rest the Flute against the 3rd joint of the first finger of the left hand, place the thumb, slightly curved, upon the C key and the fingers, slightly curved, upon their respective keys or ventages, always keeping the little finger above the G♯ key. Ex:

FIG. 2. *(LEFT HAND)*



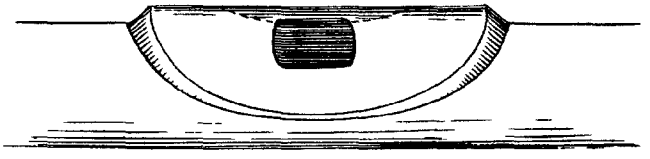
2nd Support the Flute with the thumb of the right hand, so that it lies between the first and second fingers, place the three fingers upon their respective keys or ventages, slightly curved, and keep the little finger in position above the E♭ key. Ex:

FIG. 3. *(RIGHT HAND)* (1)



3rd Rest the Flute against the lower lip, in such a way that the latter covers one quarter of the embouchure. Ex:

FIG. 4.



The scrupulous observation of this embouchure position must be insisted upon. It may seem to beginners that the tone is more easily produced by covering half or three quarters of the mouthpiece, but this defective method does not secure the real fullness of tone the instrument is capable of giving. The tone thus produced is thin, and destroys the character of the flute timbre, which should be in turn sweet, mellow, full and sonorous. The other extreme of leaving the mouthpiece entirely uncovered withholds the amount of air necessary to the full development of tonal power.

The Flute should always be held rigorously immobile and parallel to the lips. If this rule is not followed the pupil is never certain of his embouchure, nor can he rely upon a perfect intonation. This is proved by the fact, which may be practically demonstrated, that the tone flattens when the embouchure is diminished, and is raised in pitch when it is extended.

(1) These positions, it should be observed, ought to be taken without the least stiffness or contraction; that is, by adopting motions most natural to the conformation of the hand, for example, by closing the hands lightly so that the thumb and first two fingers of each hand meet; the exact movement of the positions illustrated above is obtained.

POSITION OF THE FLUTE PLAYER

Stand erect, but not stiffly, allowing the weight of the body to rest upon the left leg, with the right foot slightly advanced, and the arms away from the body, so as to admit of perfect freedom in respiration; incline the head a little to the right and place the fingers lightly upon the instrument, since otherwise the flexibility and independence, necessary to play the Flute well, cannot be acquired. When inclining the head, depress the instrument so that it is kept in a position parallel with the lips. Ex:

FIG. 5.

Once the above position is well understood, the pupil should raise his fingers, excepting the little finger of the right hand, always remembering that the Flute is generally held at two points of support, which are the lip and the third joint of the first finger of the left hand, and supported by the thumb and little finger of the right hand placed upon the E♭ key.

THE PRODUCTION OF TONE: ITS POINT OF EMISSION

In order to direct the stream of air into the embouchure after placing the Flute against the lower lip (see fig. 4, page 19), expand the lips, thus bringing them close together; then, after thrusting forward the tongue to the inner edge of the lips, never going beyond this, impart to it in the act of withdrawing, a short and rapid movement approximating the pronunciation of the syllable *Tu*. This is called an articulation. Whether the sound be short or prolonged, it must always be initiated with the syllable *Tu*.

There are several methods of tonguing or articulation; that which is represented by the syllable *Tu* is termed single-tonguing (1)

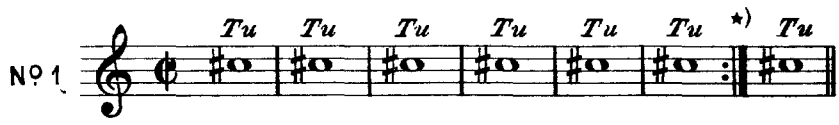
IMPORTANT OBSERVATION. ***Insist upon the absolute immobility of the pupil. Any movement, whether of the head, body or arms (foward or backward), impairs the production of sound, since it necessarily causes displacement of the embouchure.***

INVARIABLE RULE. ***The tongue and fingers only should be moved.*** (2)

LESSON I

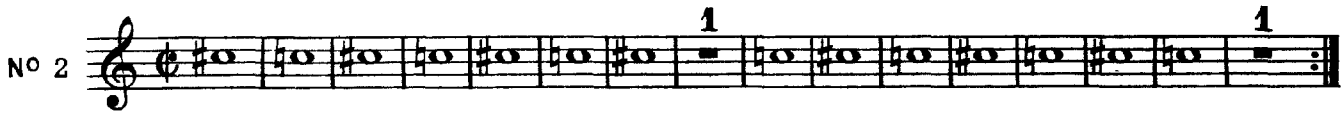
All the open ventages give C sharp. As this note is produced with hardly any effort, we shall make it the subject of our first exercise in order to obtain a good *embouchure* and a good position with the least exertion. The tonguing (3) on the syllable *Tu*, should be well accented, and the exercise repeated until both position and tone are satisfactory.

2 BEATS TO A MEASURE



*) The pupil should not confine himself to the repeats found in the exercises, but should repeat each one some 10 or 20 times if rapid progress is desired. (This observation does not apply to the ***melodic exercises***).

Exercise in the position and use of the first finger of the left hand



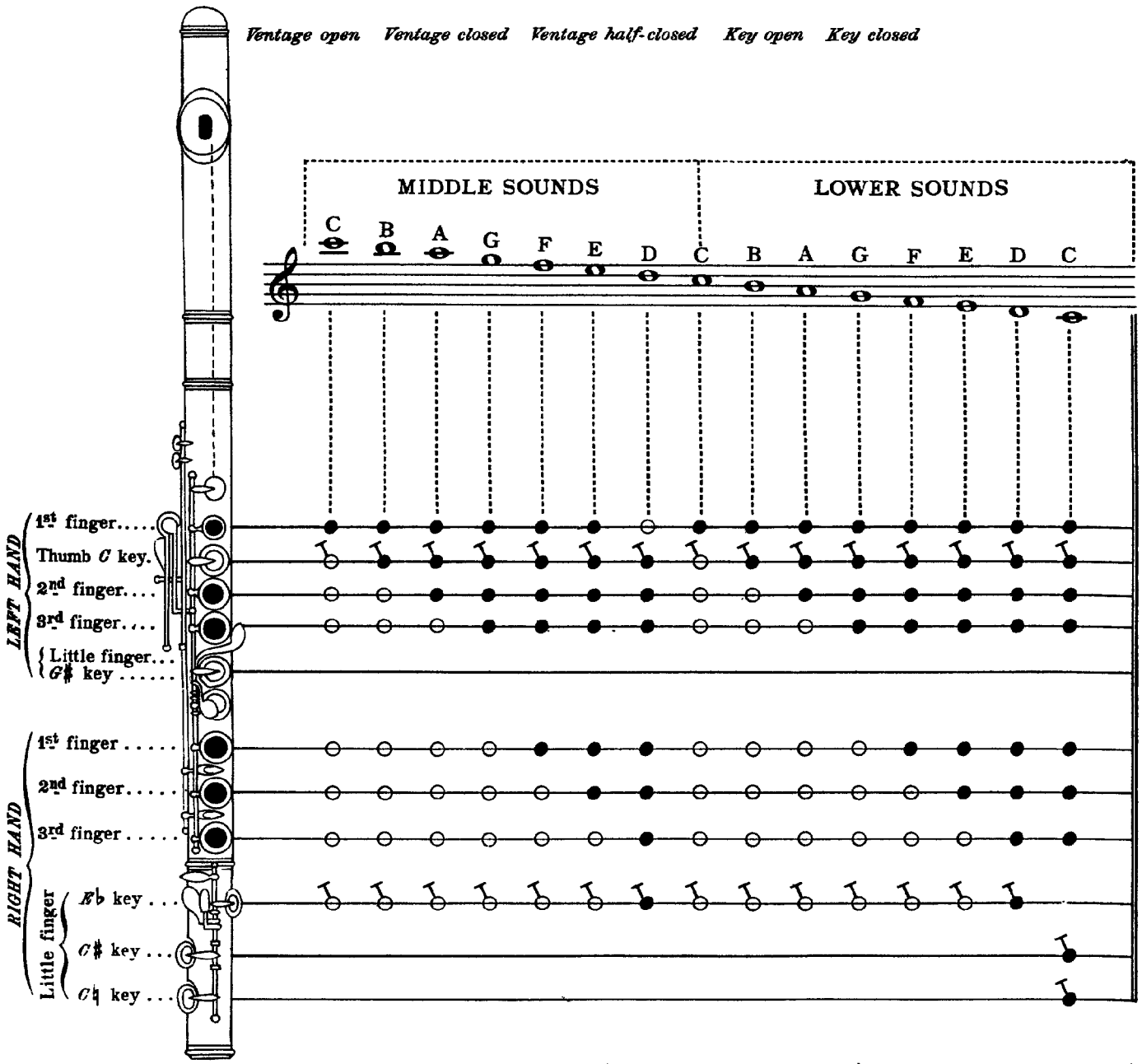
(1) Teachers differ as to the syllables which should be used to express the various tonguings. While one represents the *single-tongue* by the syllable *Tu*, others advocate *Te* or *Ti*. Our opinion is that, properly speaking, articulation only represents a syllable by approximation. Hence, conforming to custom, we have selected the syllables most commonly used, viz: those which seem best to indicate the various motions which the tongue undergoes in the different articulations possible on the *Flute*. We have adopted the vowel *u* as a basis of pronunciation because we believe that in endeavoring to pronounce the syllables *Tu, Tudu, Tuku*, a neater and more distinct articulation is attained than with the syllables *Te, Tede, Teke*, and *Ti, Tidi, Tiki*. This observation, it should be understood, refers to the *French pronunciation* of those syllables.

(2) 1st Puffing out the cheeks is both injurious and ridiculous: 2nd: the air should come from the chest, never from the throat, and 3rd: the stomach should not move during respiration, and respiration capable of producing any noise whatever should be avoided. These faults are so *unnatural* that I should not have mentioned them had I not observed them in some pupils.

(3) I strongly recommend that teachers insist upon this point if they do not wish their pupils, after laborious study, to find themselves altogether wanting in articulation; above all they should scrupulously watch that the accentuation given to the syllable *Tu* be proportionate to the length of the sound, so that the ***attack of the note***, that is, the *impulse given by the tongue*, is never weaker or stronger than the sound, however *prolonged that may be*. (This last fault is often met with among flute players.) All the exercises are to be played with the *natural tone*, that is to say, without any nuances, (neither Forte nor Piano), and with constant regard for purity and perfect intonation.

Fingering of the Scale of C

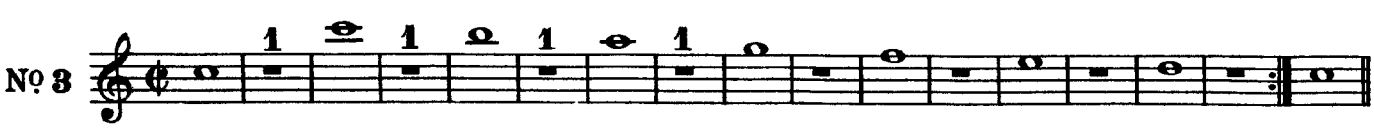
MIDDLE AND LOWER REGISTERS



The Flute has a compass of 3 octaves, divided into the 1st octave, *lower sounds*; 2nd octave, *middle sounds*; 3rd octave, *upper sounds*.

EXERCISE *for giving each finger its proper position.* (see Figs. 2 and 3).— A measure's rest is placed after each note in order to give the pupil time to make sure of the position of his fingers, therefore exact that as soon as one note has been played, the next fingering shall be taken; determine, during this pause; whether the position is good.

The pupil cannot be too often encouraged, during the course of these first lessons, to revert to this exercise, which will rapidly conduce to a perfect position, without which it is impossible for him to play well.

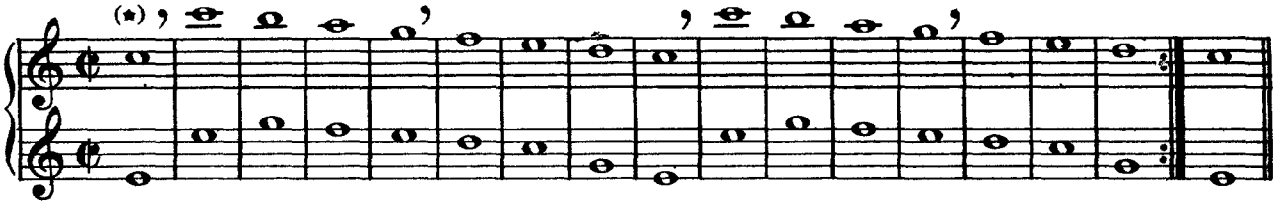


We have used the middle register (2nd octave) for this exercise, because it is easier to produce than the lower register. The same fingering applies to both octaves, which circumstance favors increased facility in producing the lower notes when the pupil comes to them, because he can then devote his undivided attention to the quality of his tone.

Key of C Major

2 Beats to a measure $\left(\frac{2}{2}, \text{ or } 2, \text{ or } \text{¢}\right)$ Whole Notes

Allegro (♩ = 100)(1)



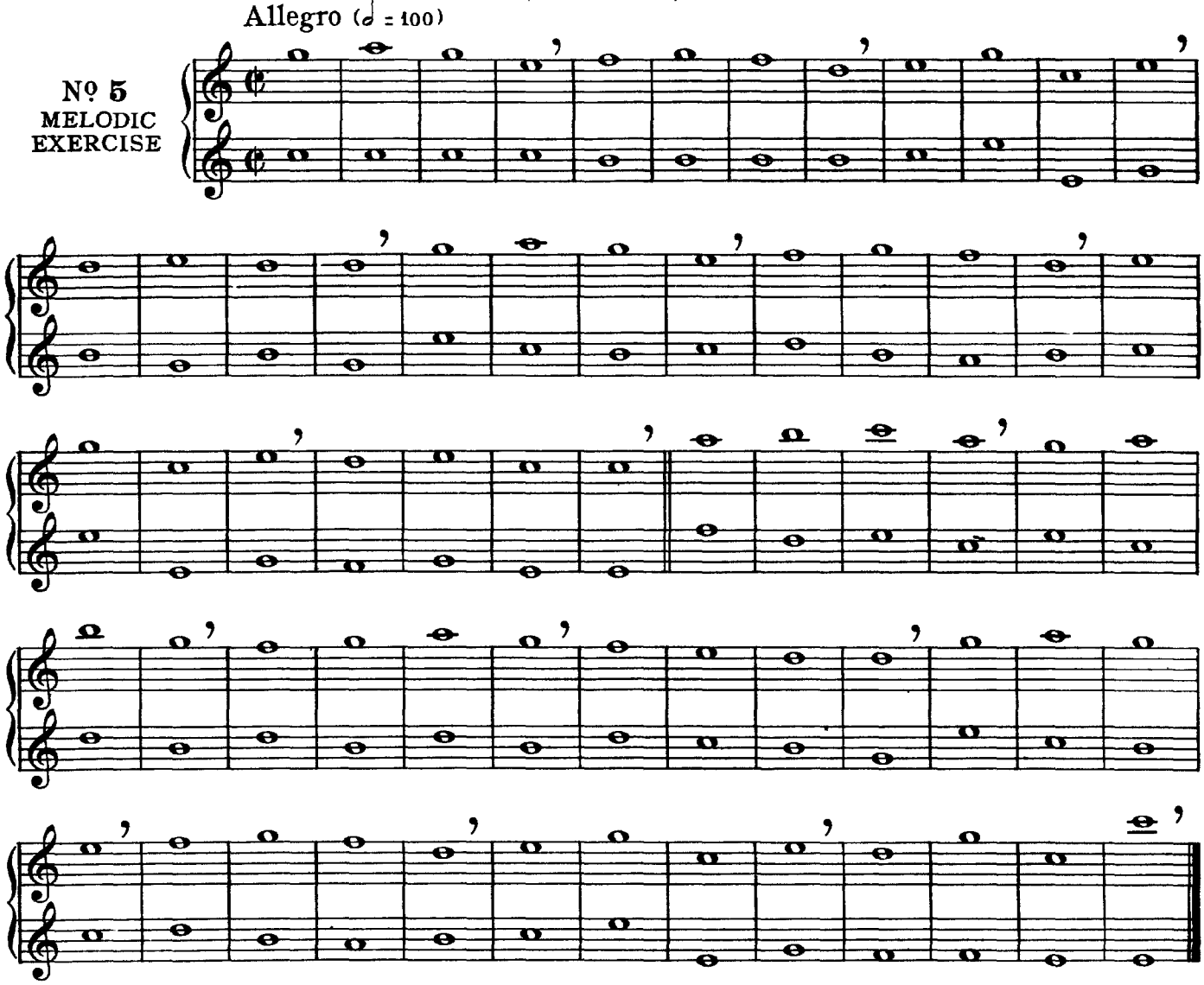
(*) The comma is used as a sign of respiration.

The pupil should breathe at the places marked, to accustom himself to recognize the structure of a musical phrase. It is, of course, understood that these marks do not occur where there are rests, since rests indicate natural pauses; the comma is used only when a phrase is too long to admit of its execution in one breath. The teacher may add commas for pupils who are obliged to take breath more frequently.

THEME

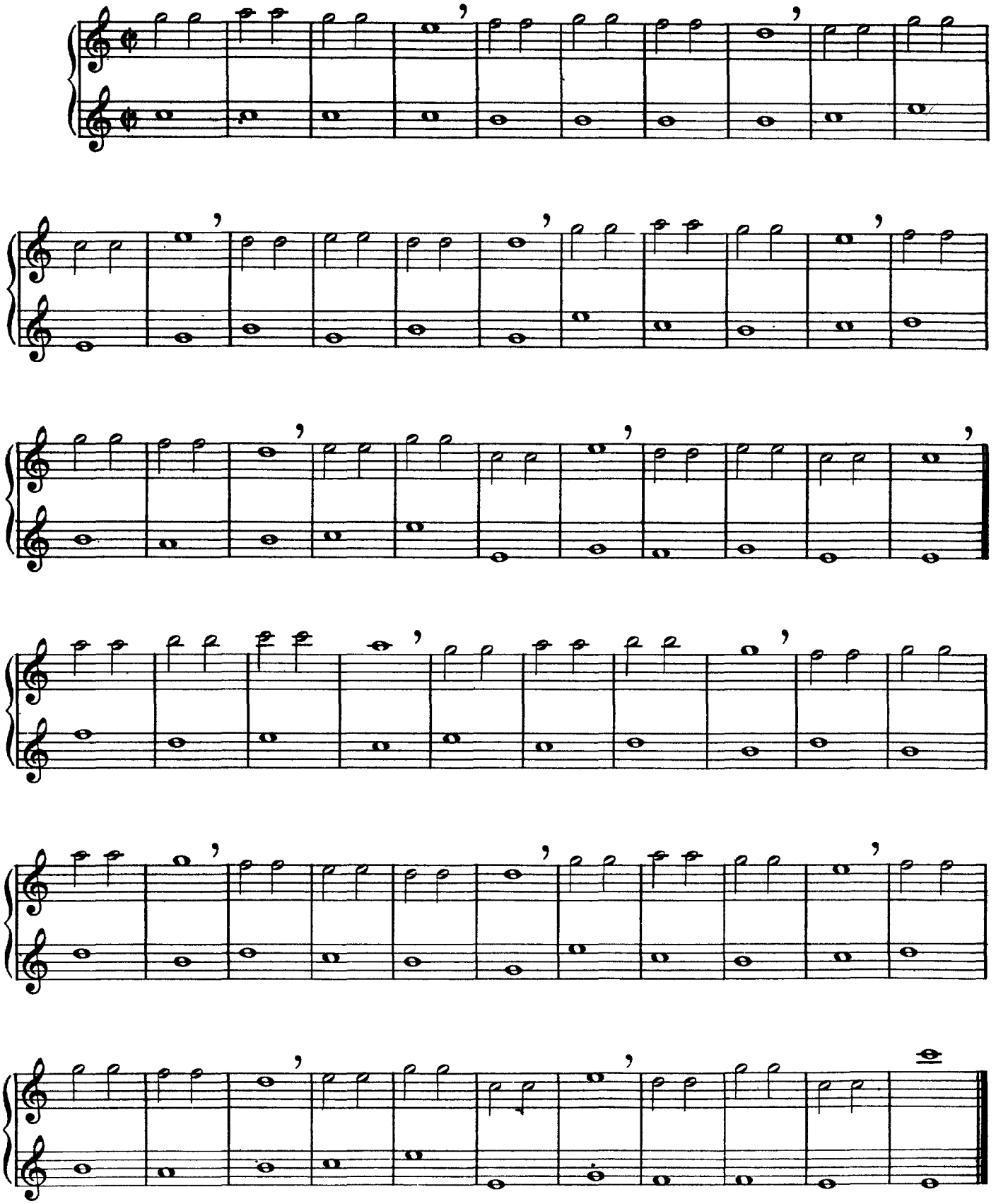
(Whole Notes)

Allegro (♩ = 100)

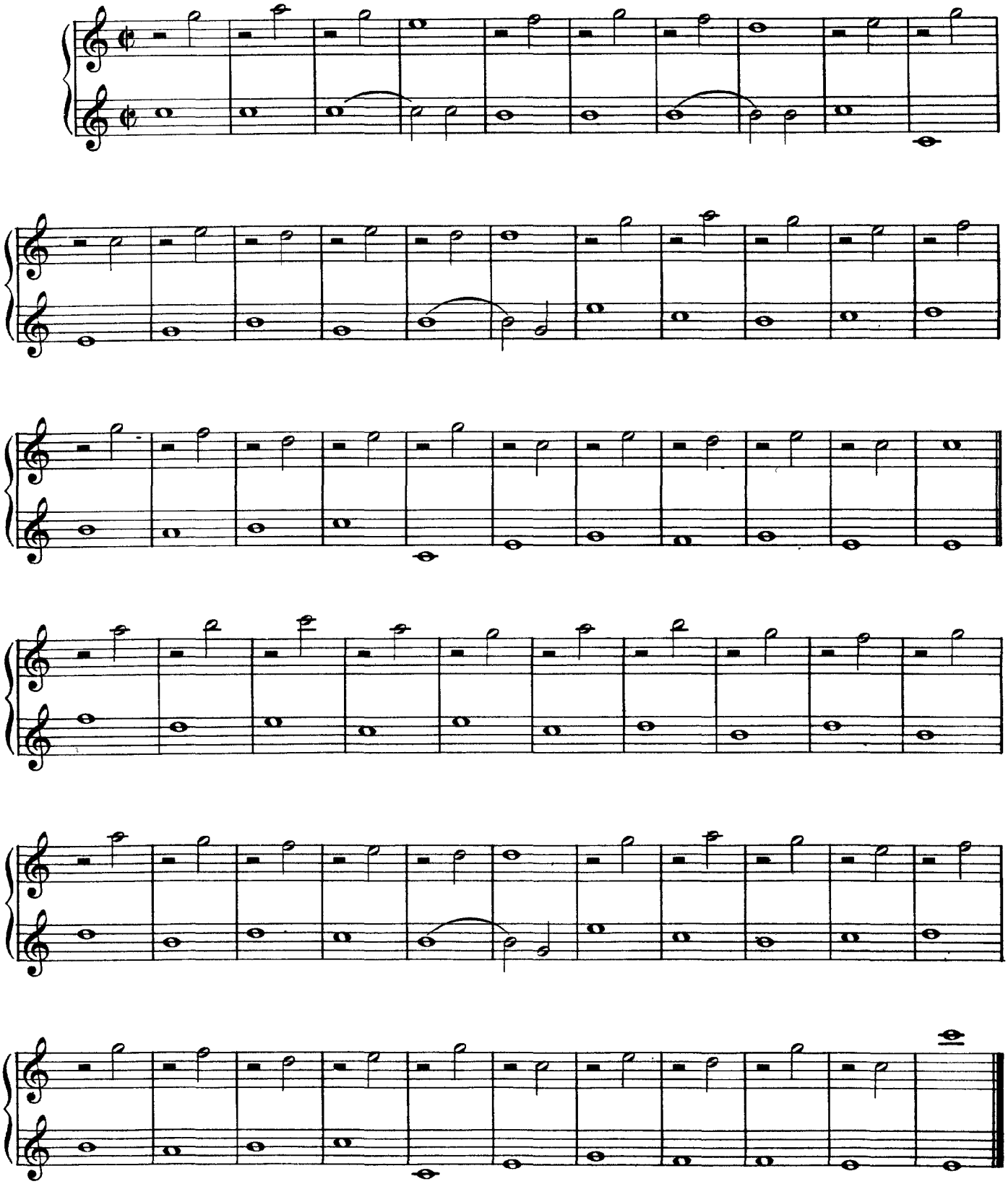


(1) As the pupil progresses, the *tempi* of these exercises may be proportionately increased. Should he be unable to attempt them at the tempos indicated in the beginning, they may be taken more slowly.

VARIATION I (Half Notes)



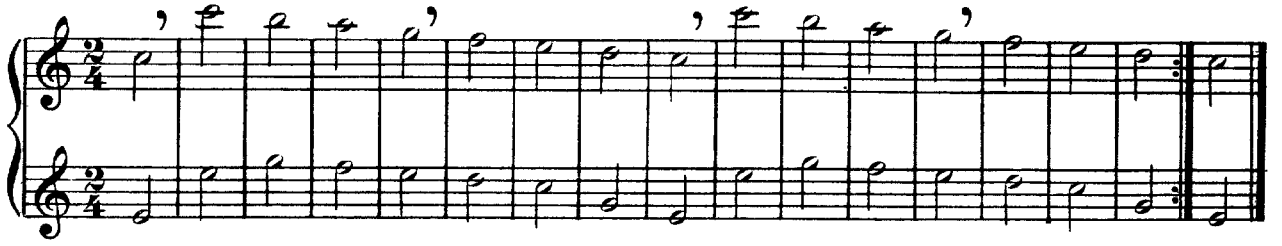
VARIATION II (Half-measure Rests)



The length of each lesson makes it clear that a single hour of instruction will not suffice to do it justice; therefore each lesson should be satisfactorily mastered before the next is taken up.

Lesson II

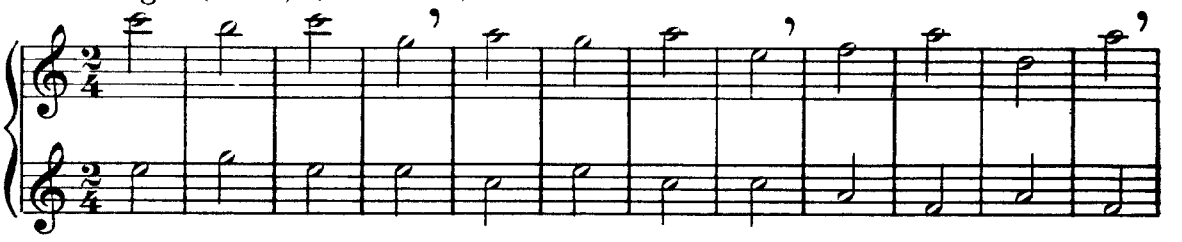
Allegro (♩ = 120) (Half notes)



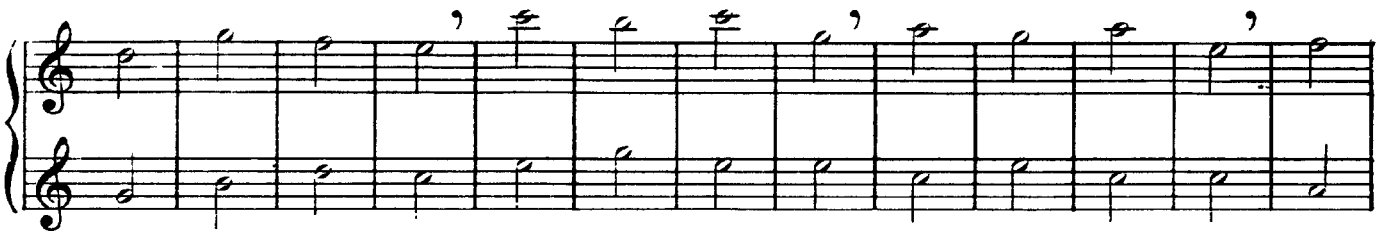
Nº 1

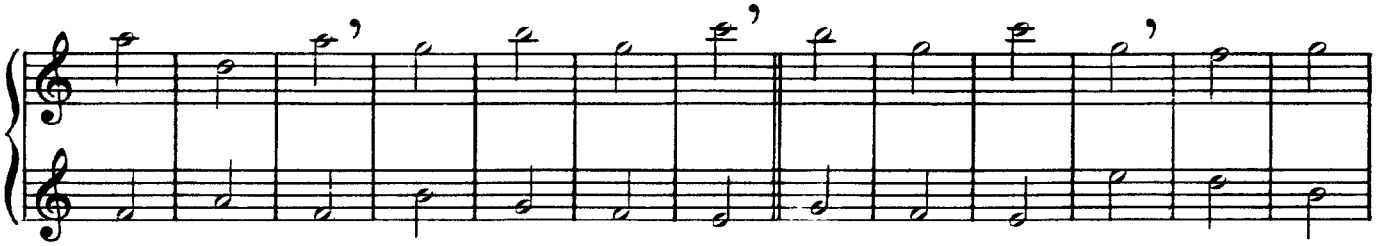
THEME

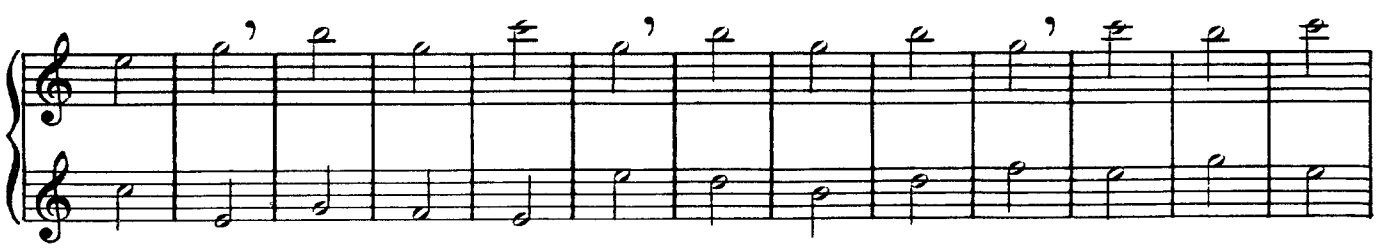
Allegro (♩ = 120) (Half notes)

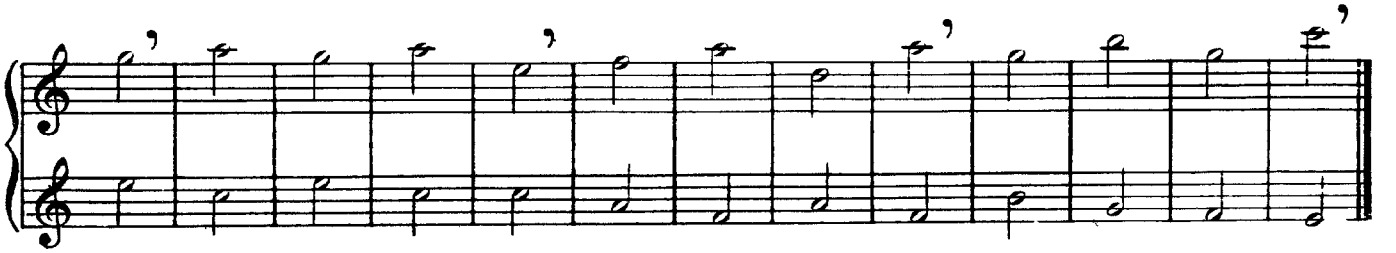


Nº 2
MELODIC
EXERCISE

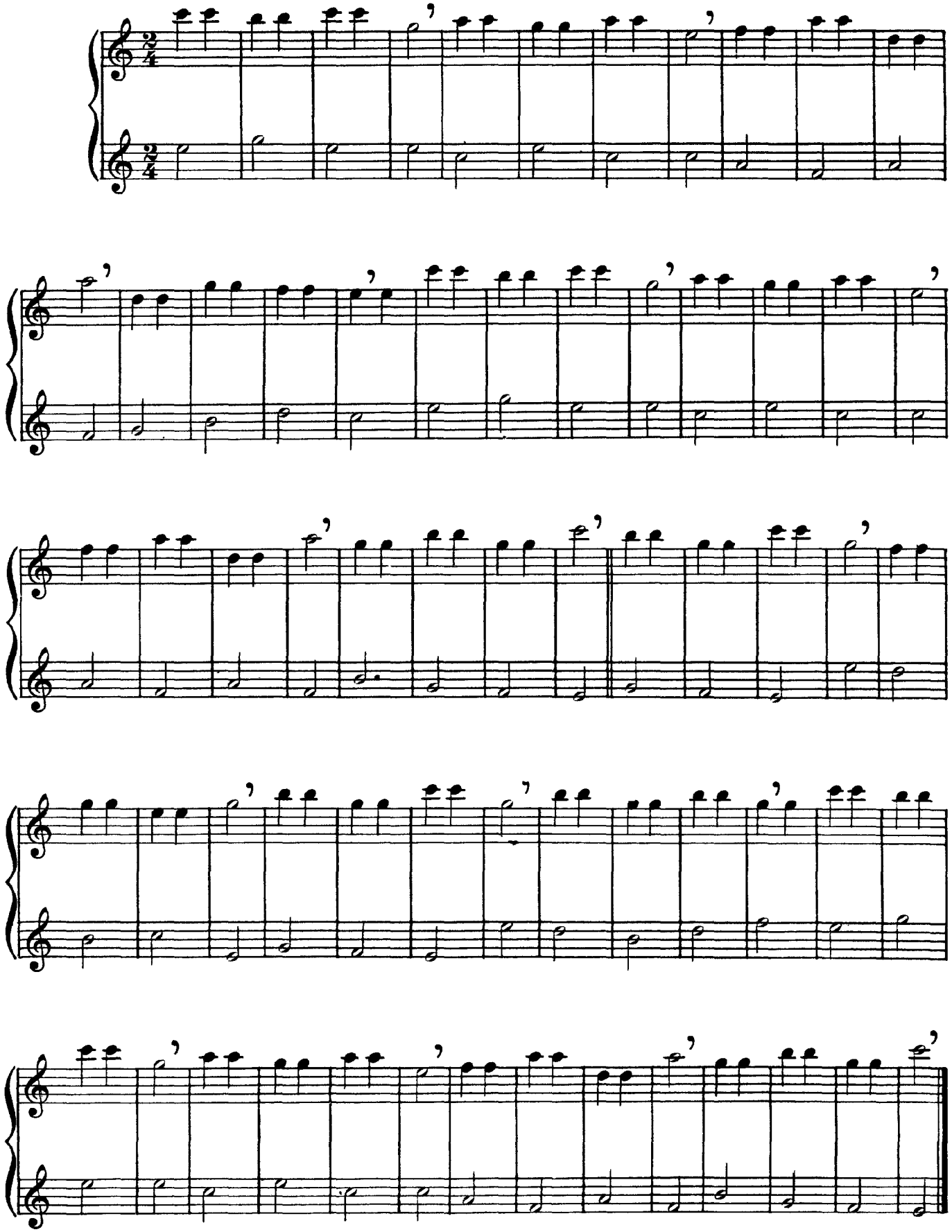




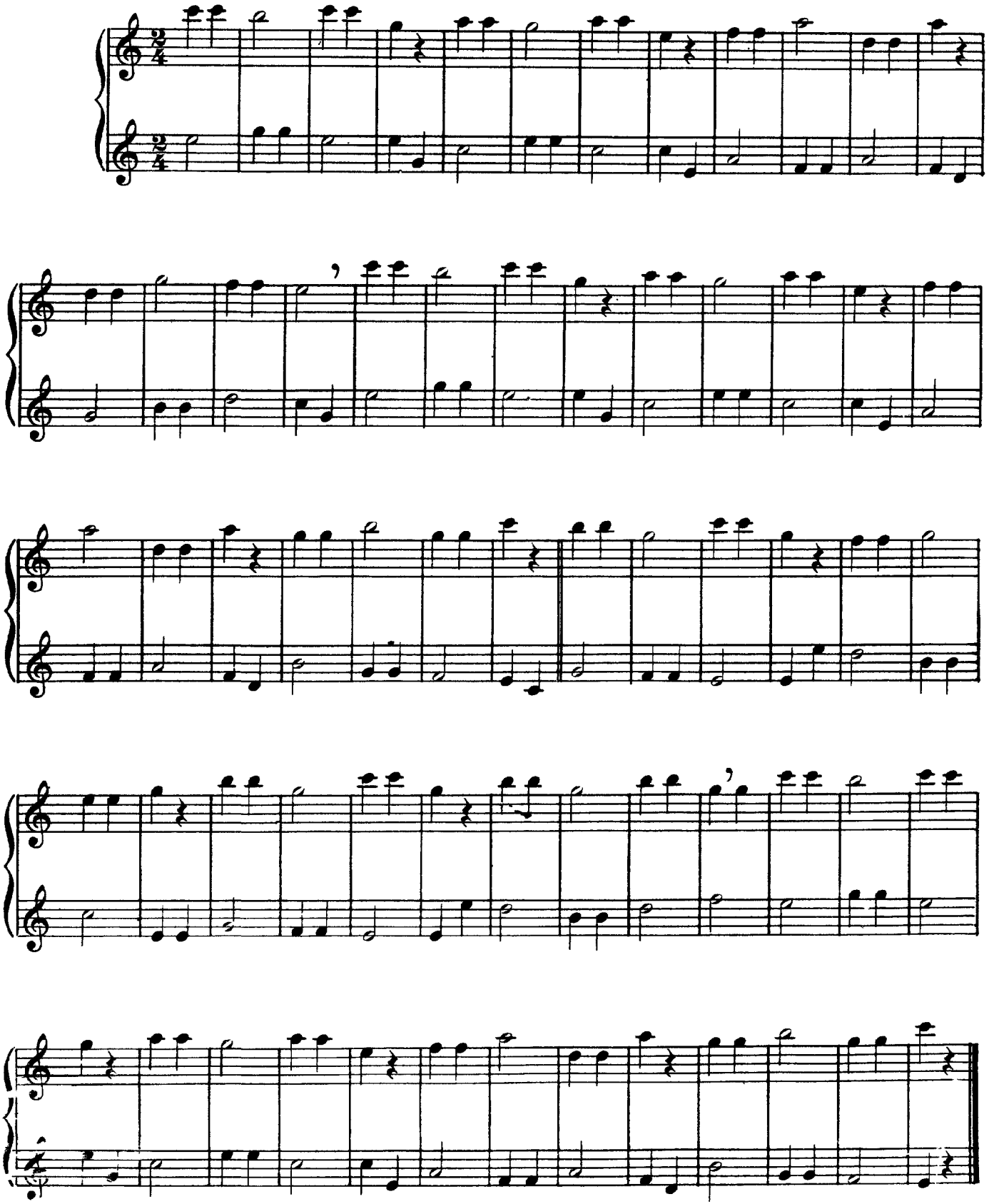




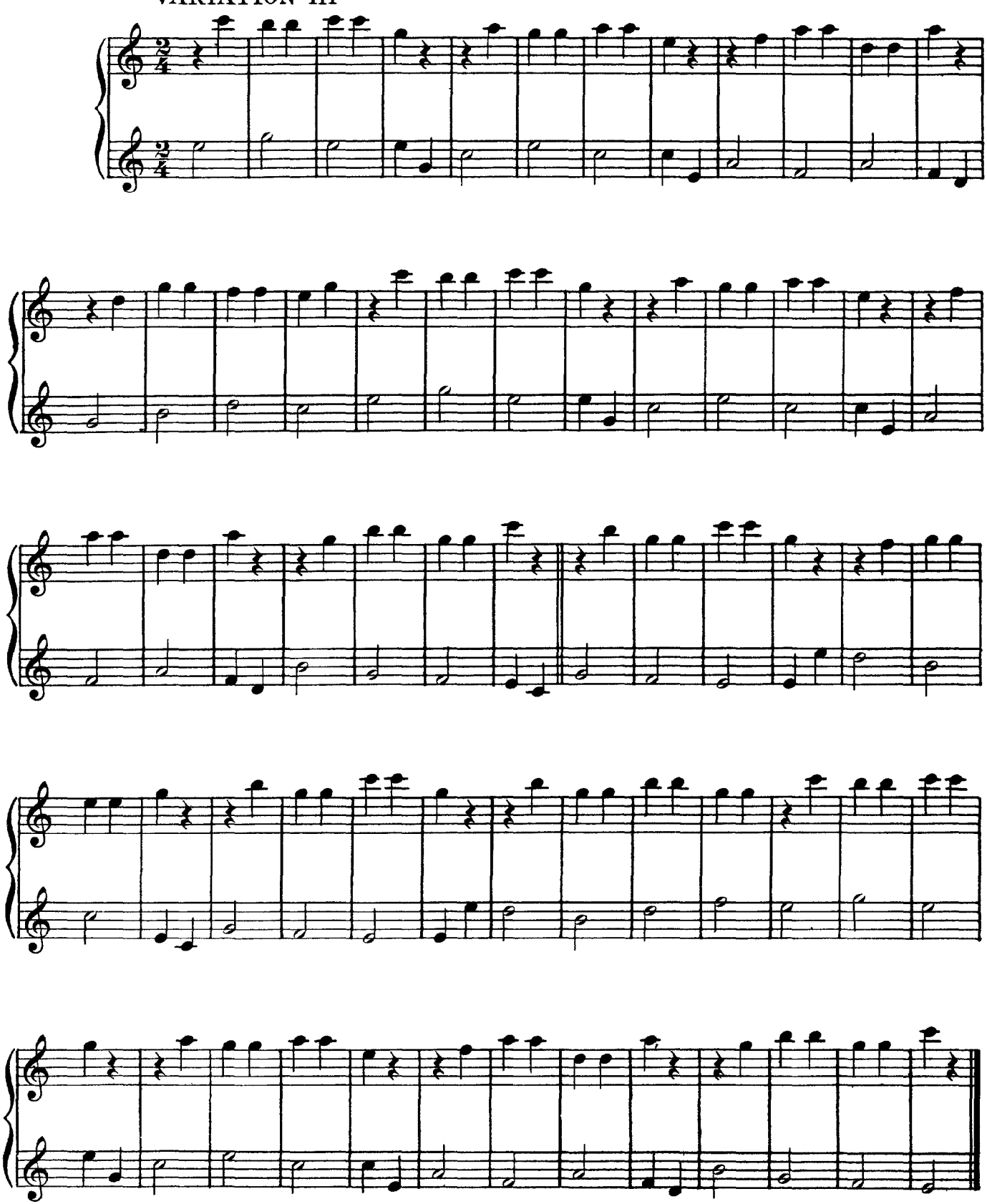
VARIATION I (Quarter notes)



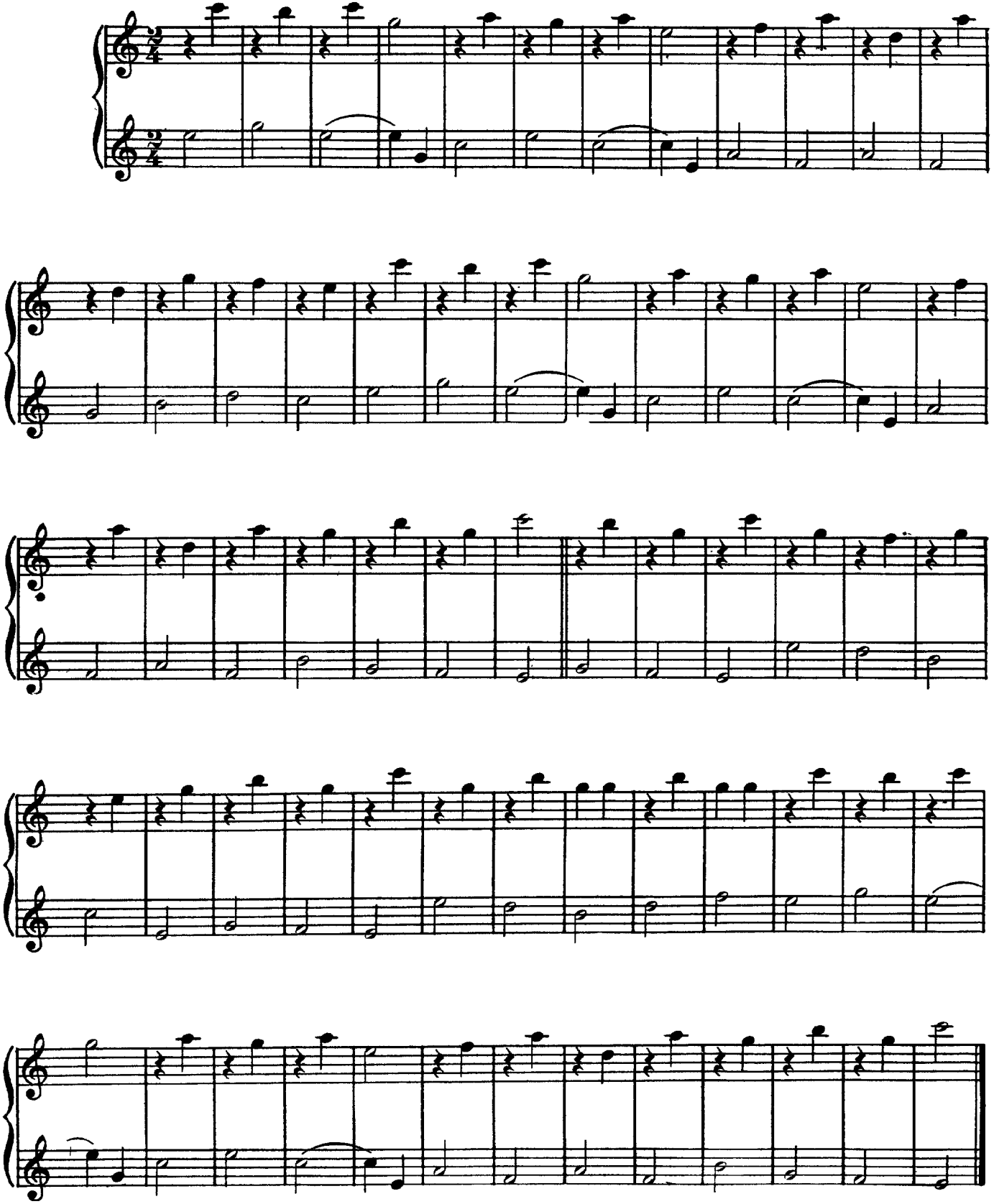
VARIATION II (Quarter rests)



VARIATION III



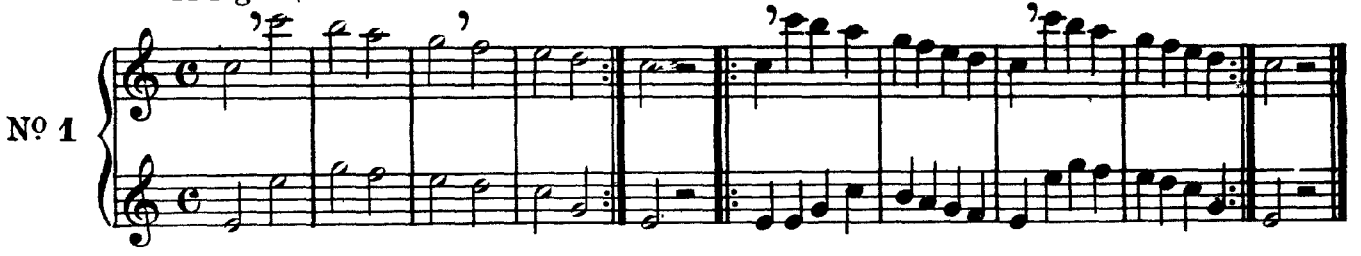
VARIATION IV



Lesson III

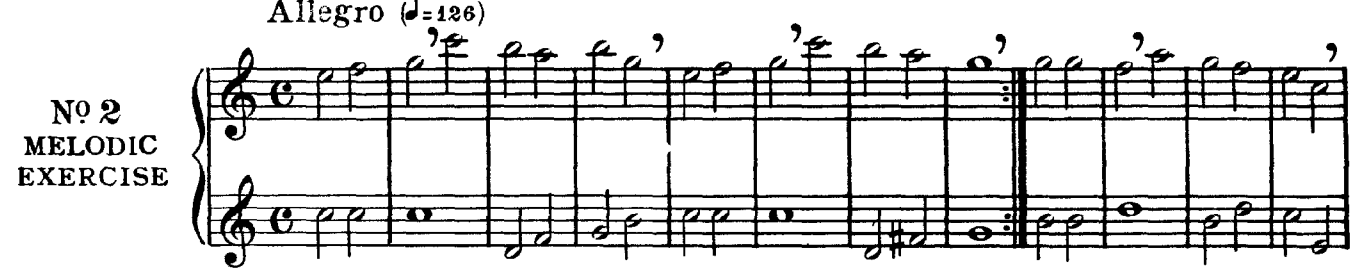
4 Beats to a measure ($\frac{4}{4}$ or $\mathbf{c}$)

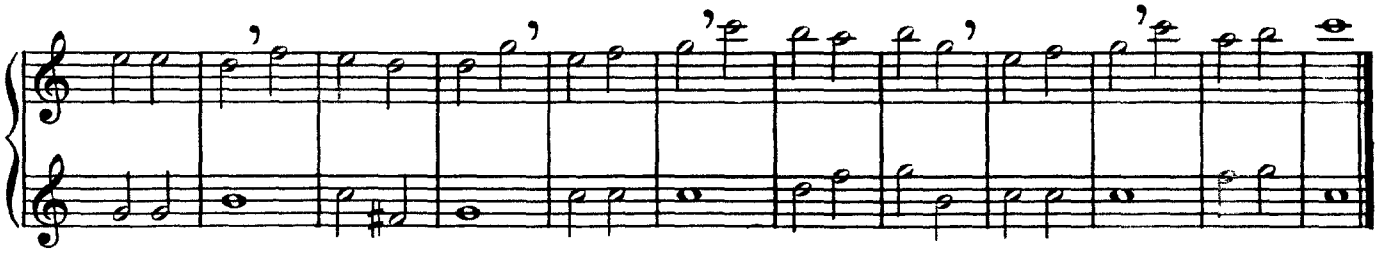
Allegro (♩ = 126)



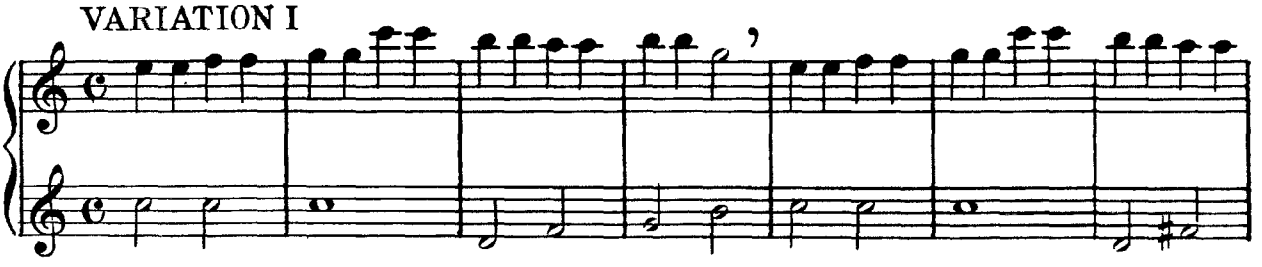
THEME

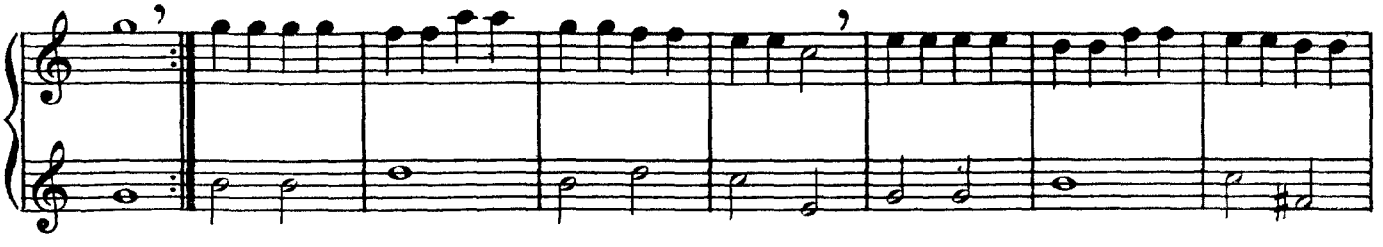
Allegro (♩=126)

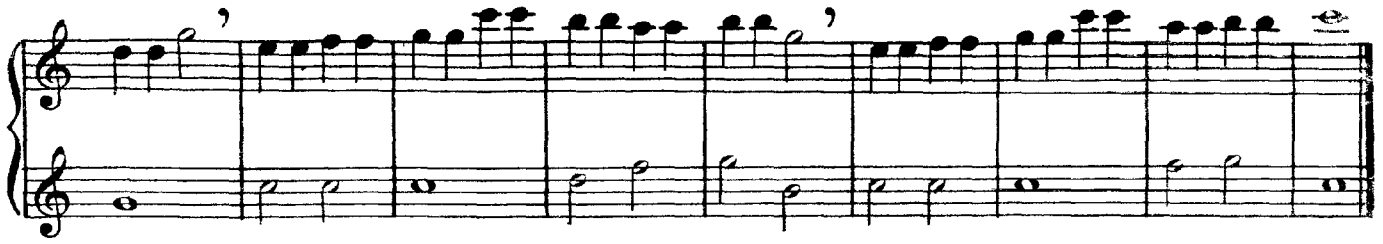




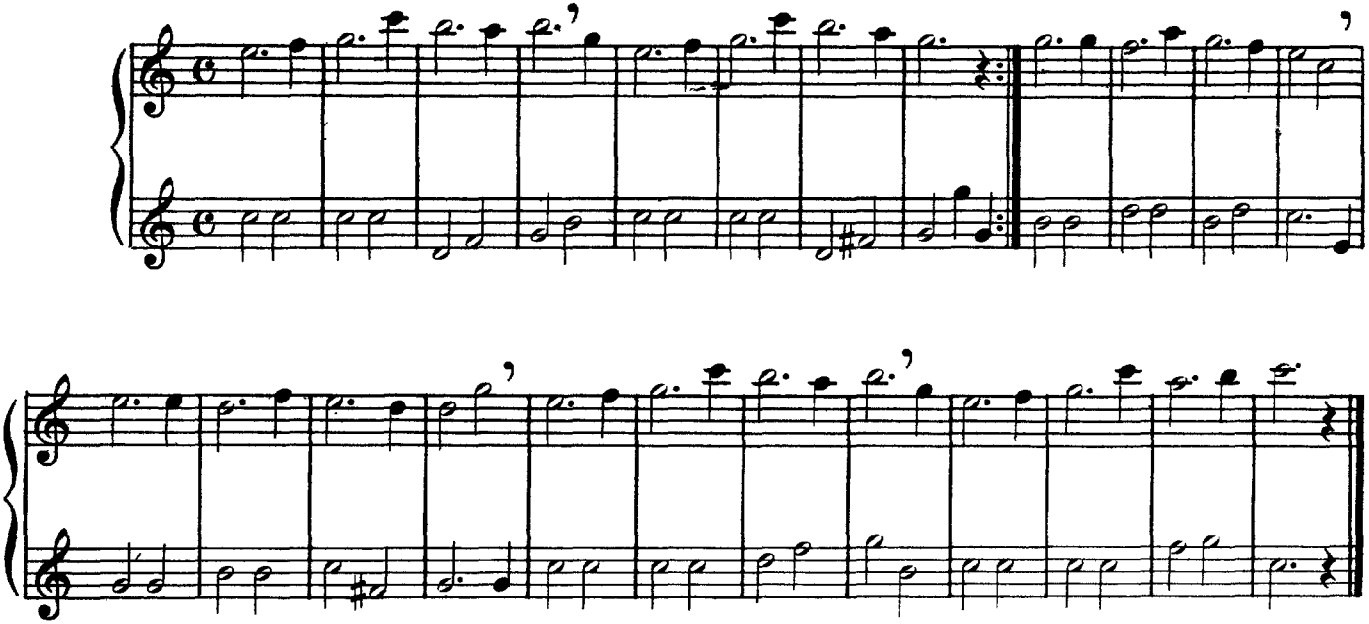
VARIATION I



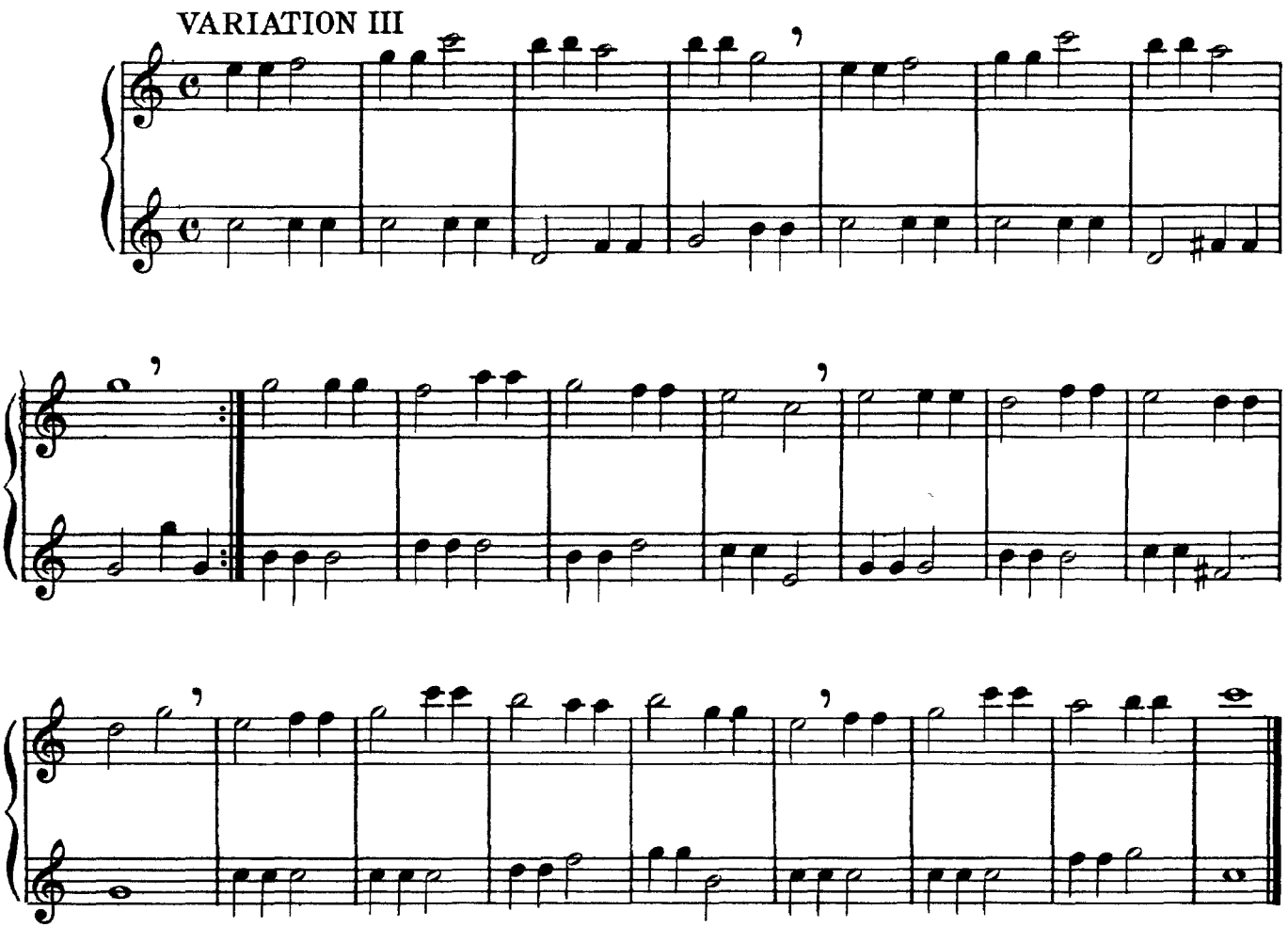


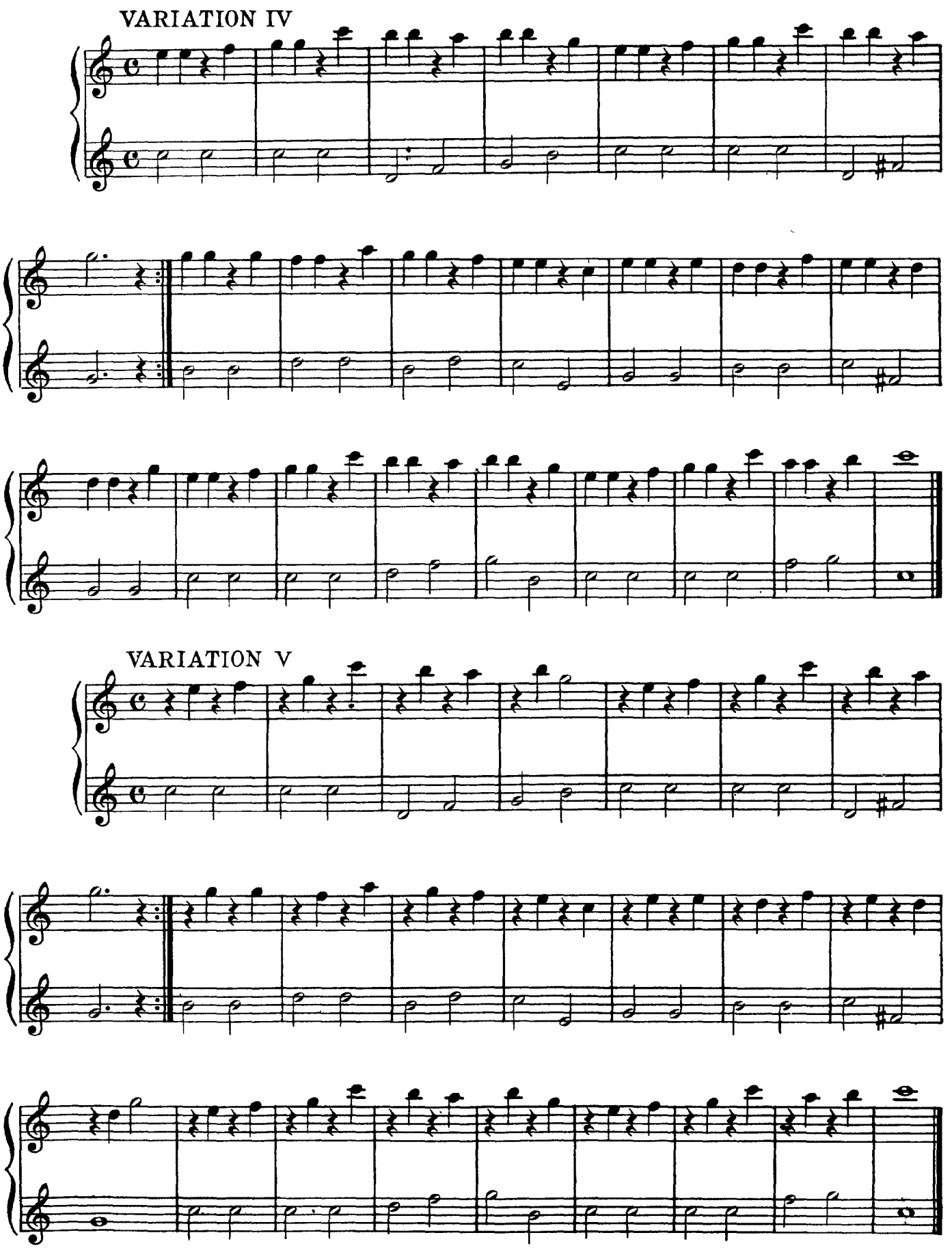


VARIATION II (Dotted half-notes)



VARIATION III



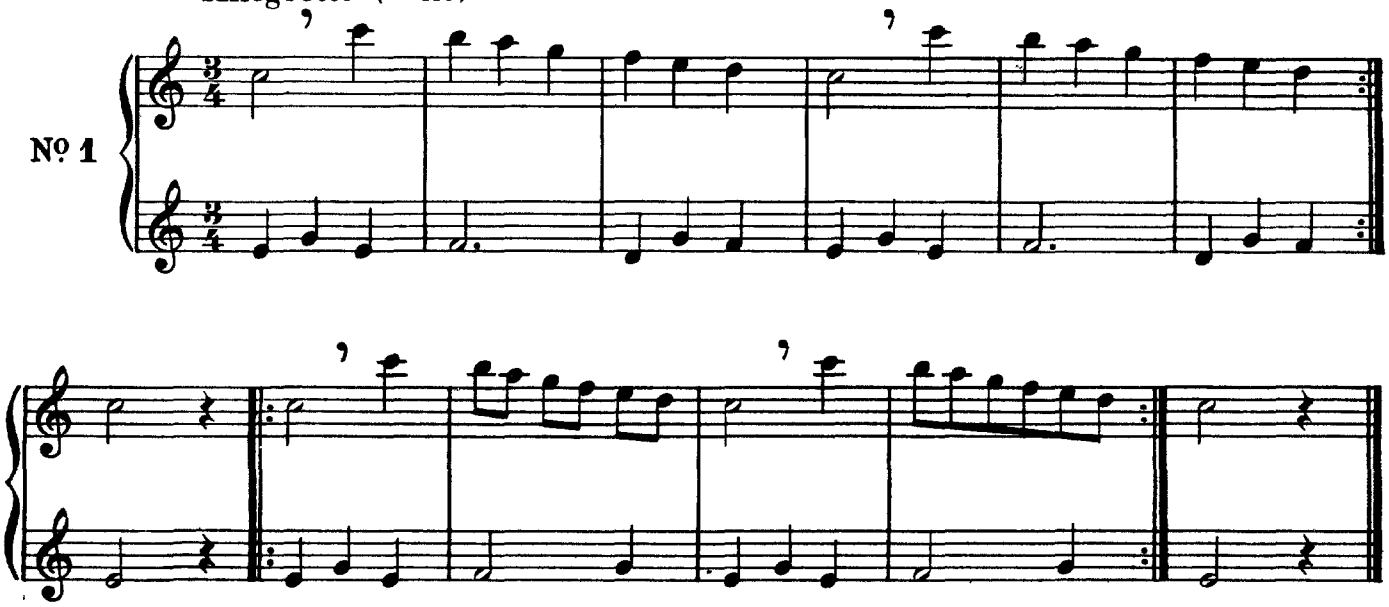

VARIATION IV
VARIATION V

Lesson IV

3 Beats to a measure (Three quarters)

Allegretto (♩= 116)

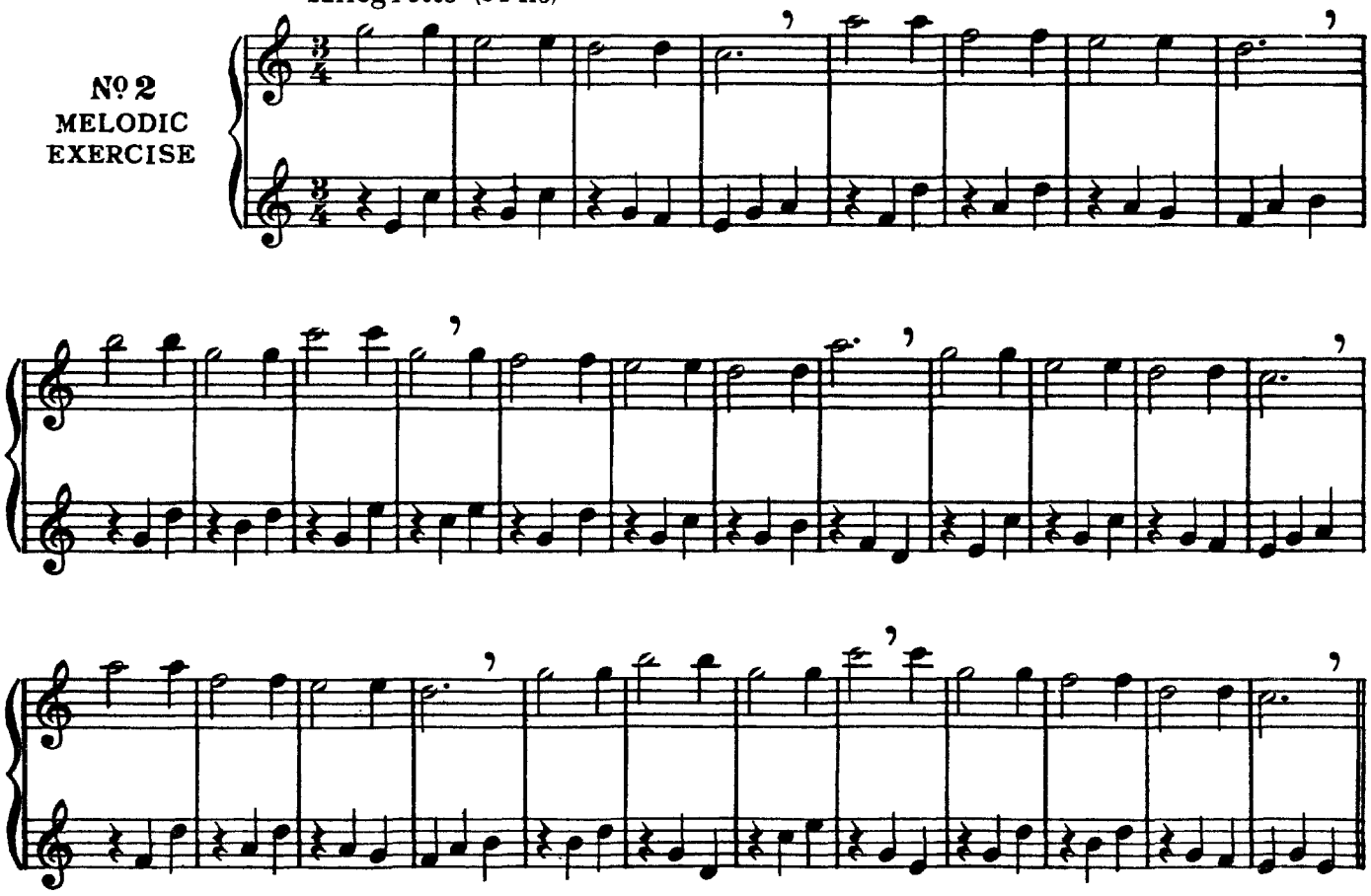
Nº 1

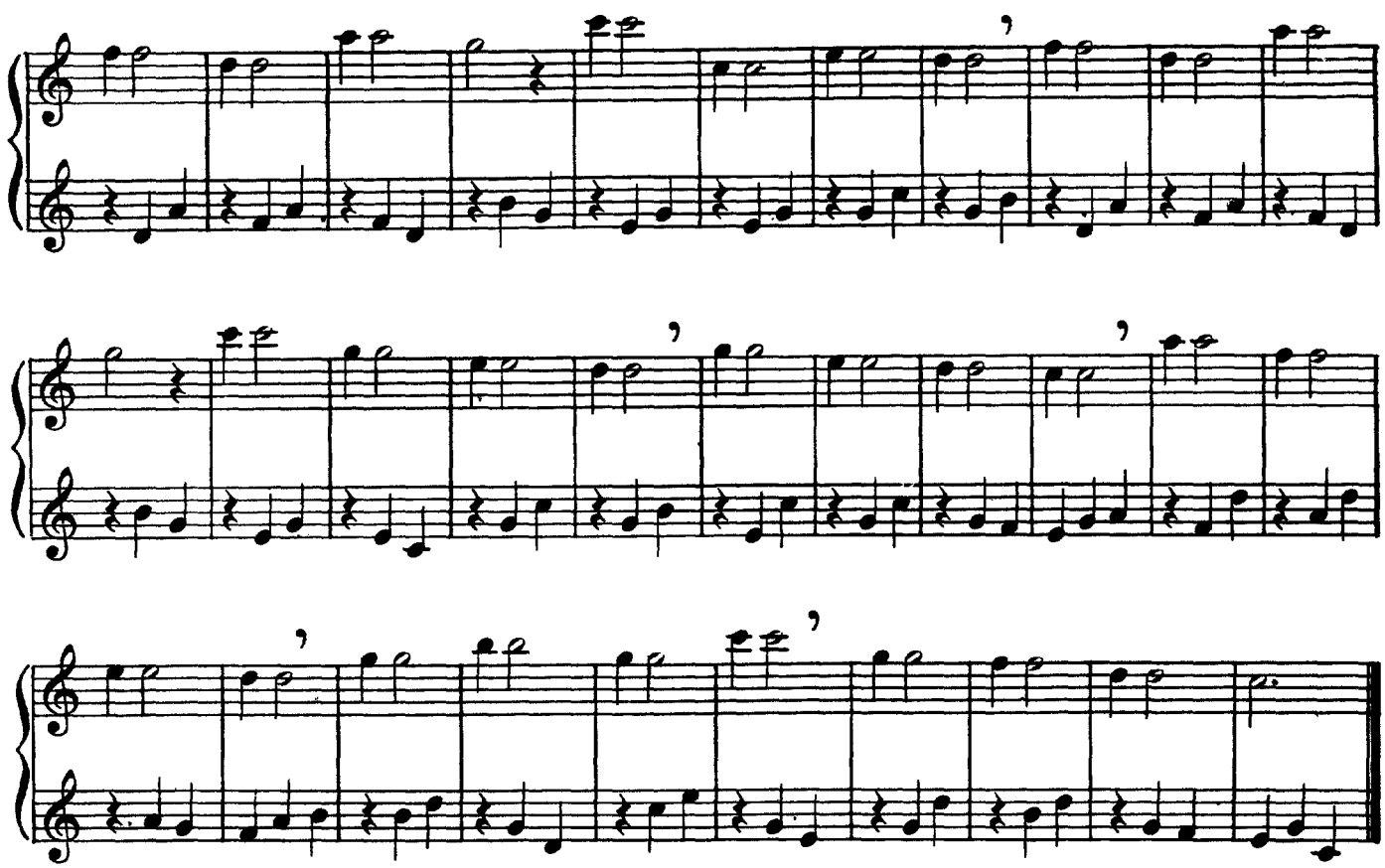


THEME

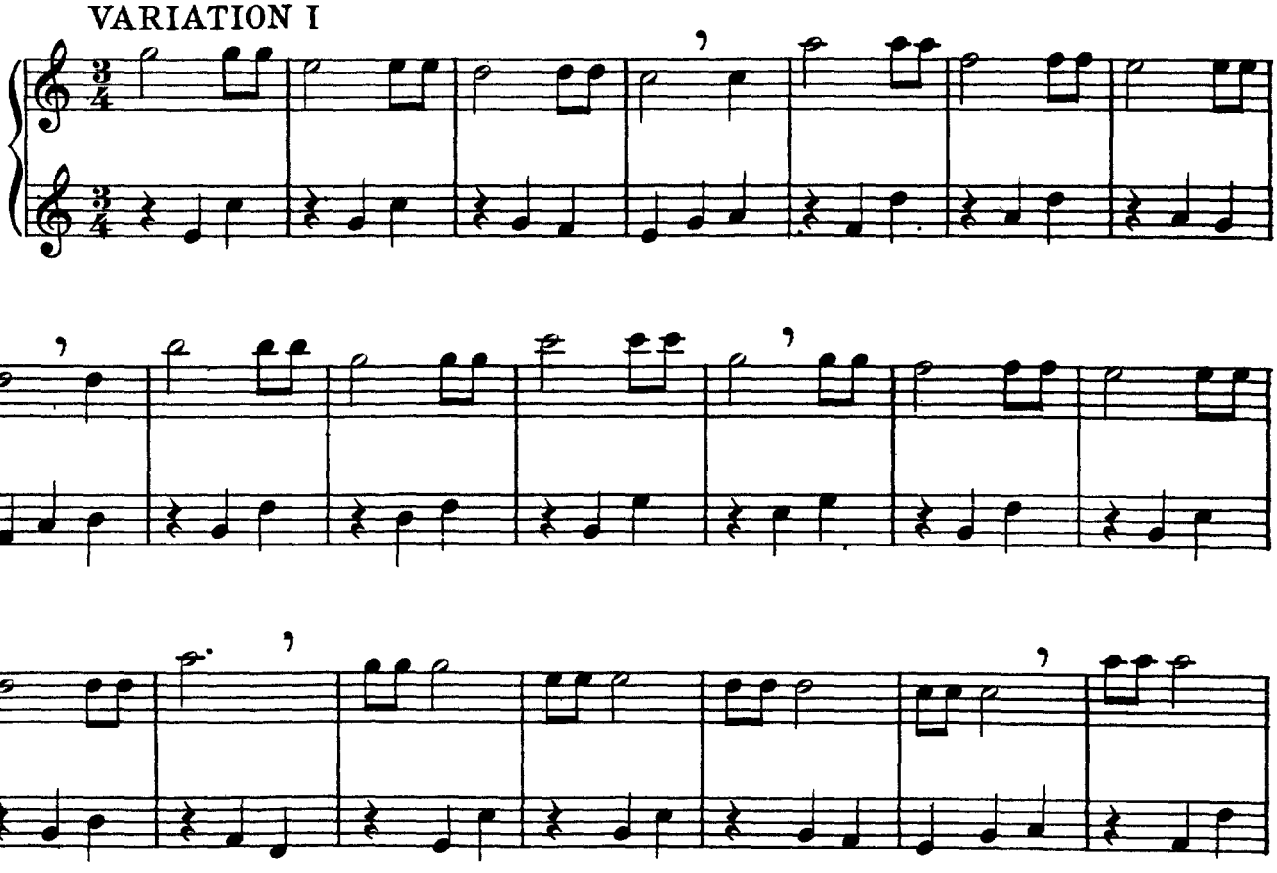
Allegretto (♩= 116)

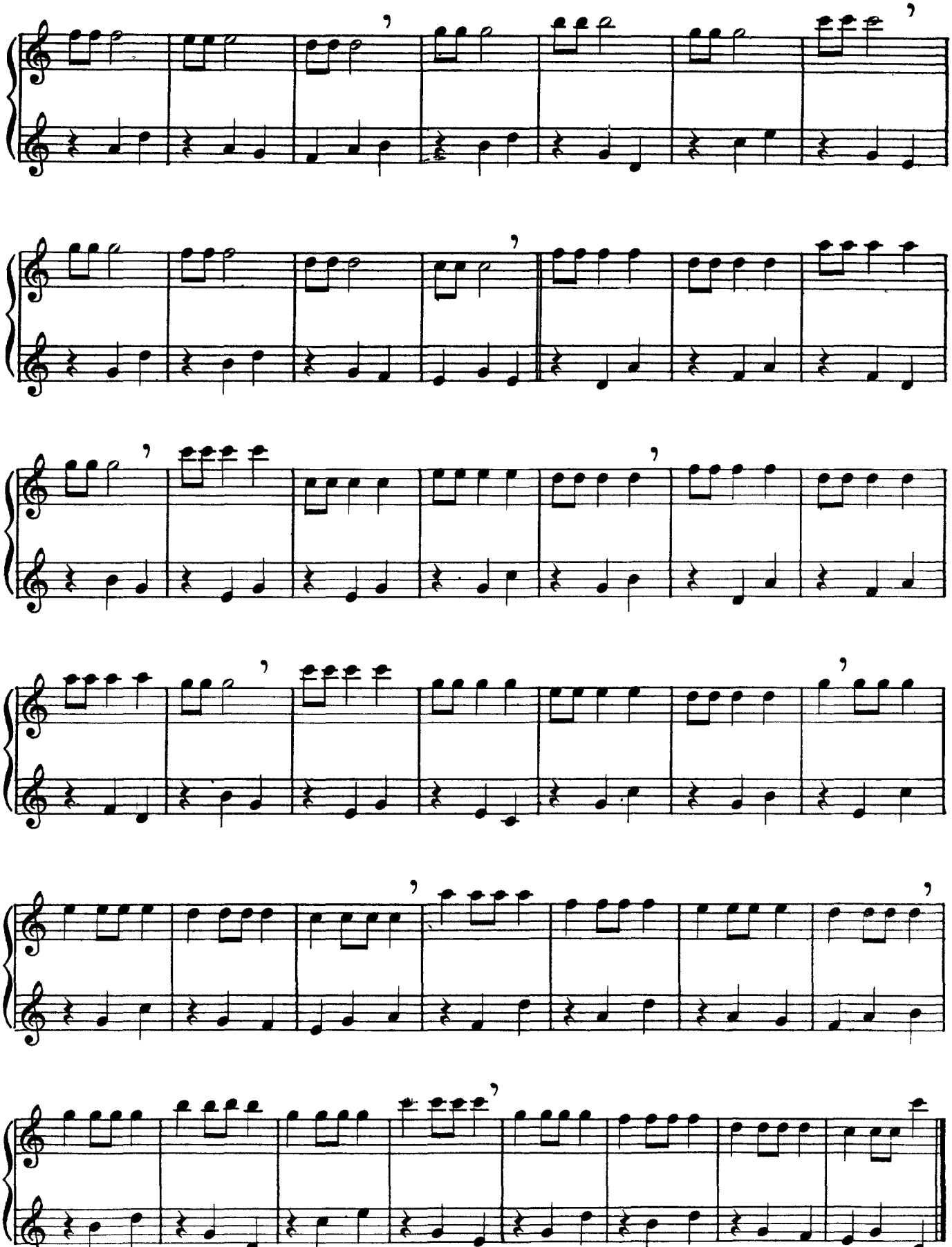
Nº 2
MELODIC EXERCISE



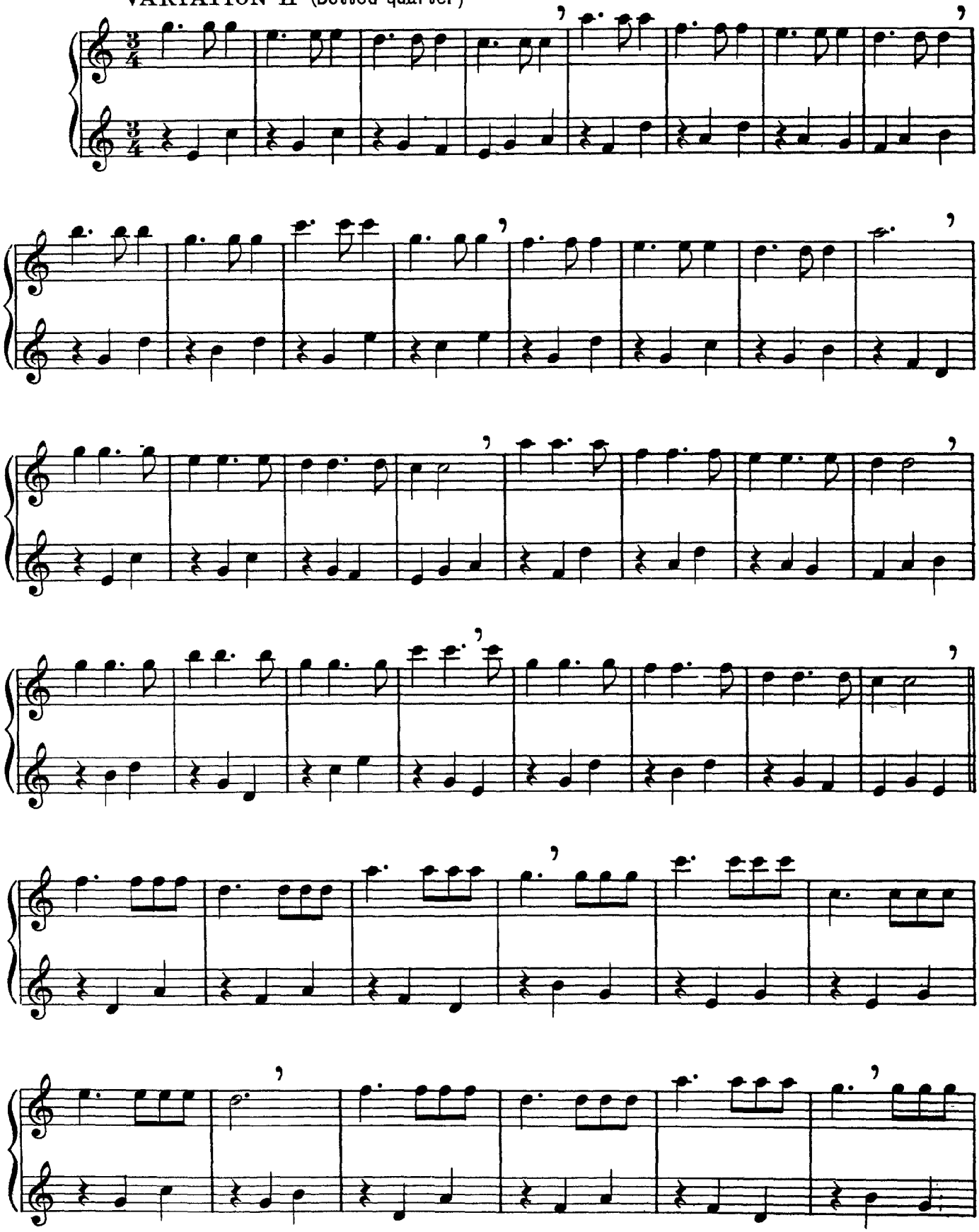


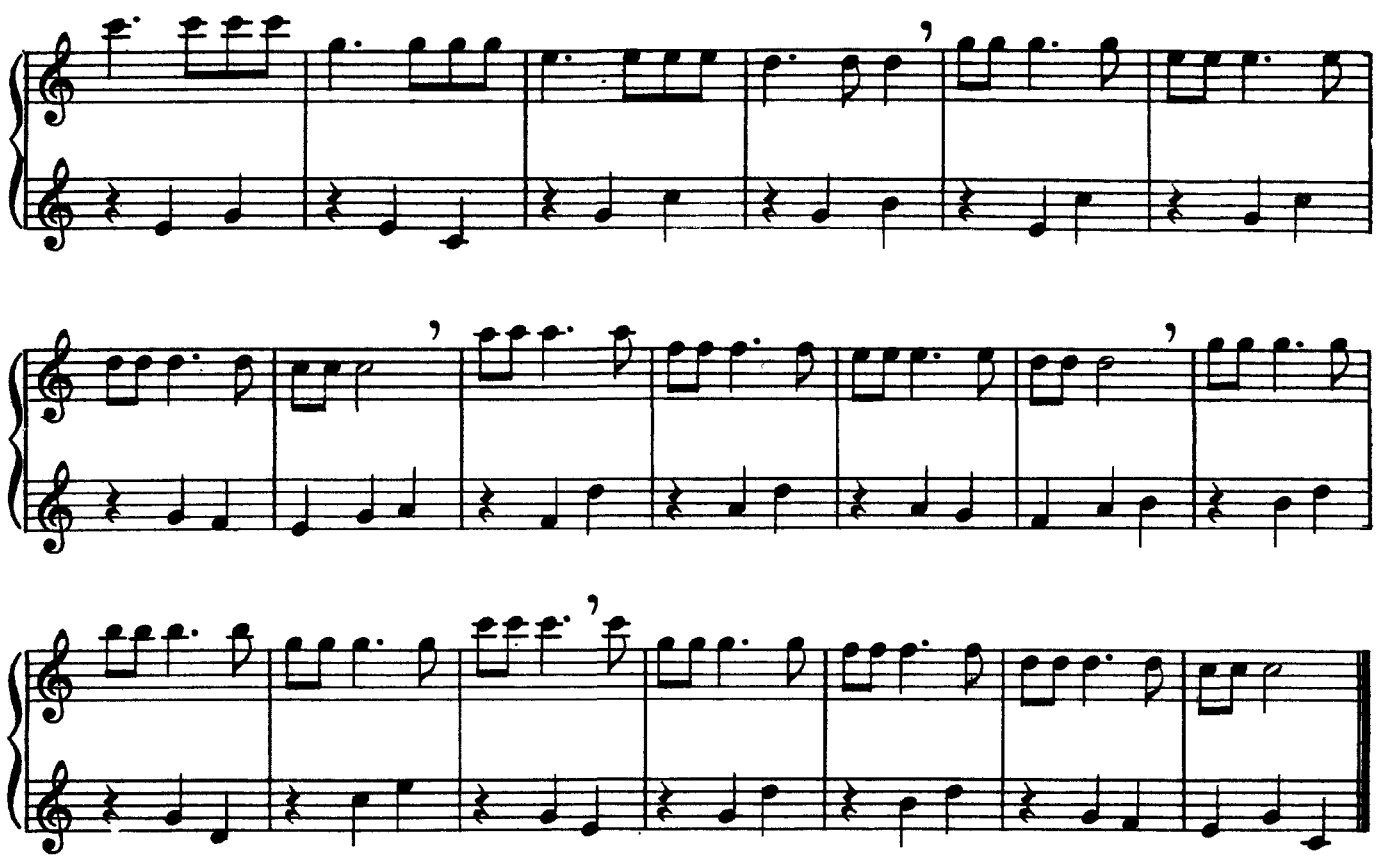
VARIATION I



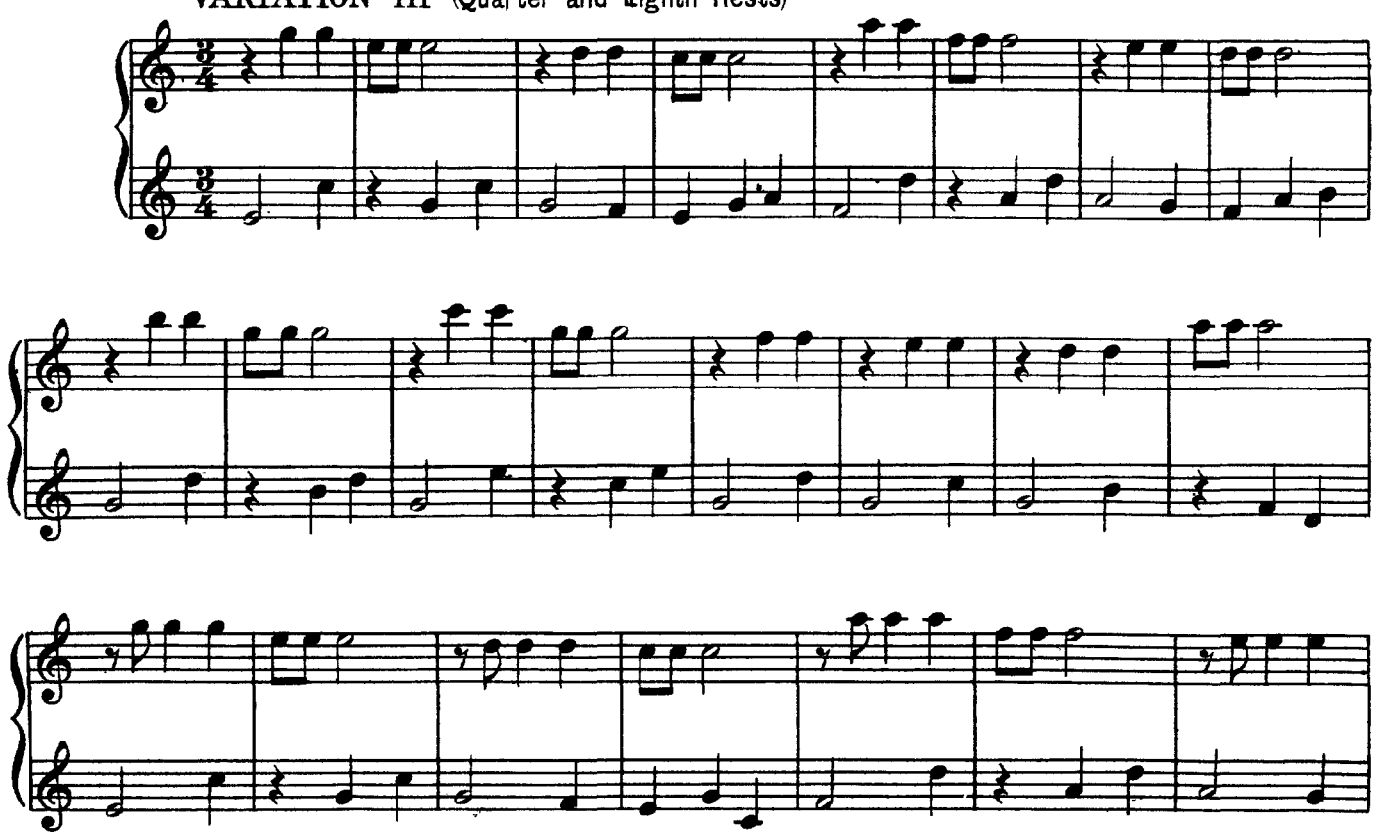


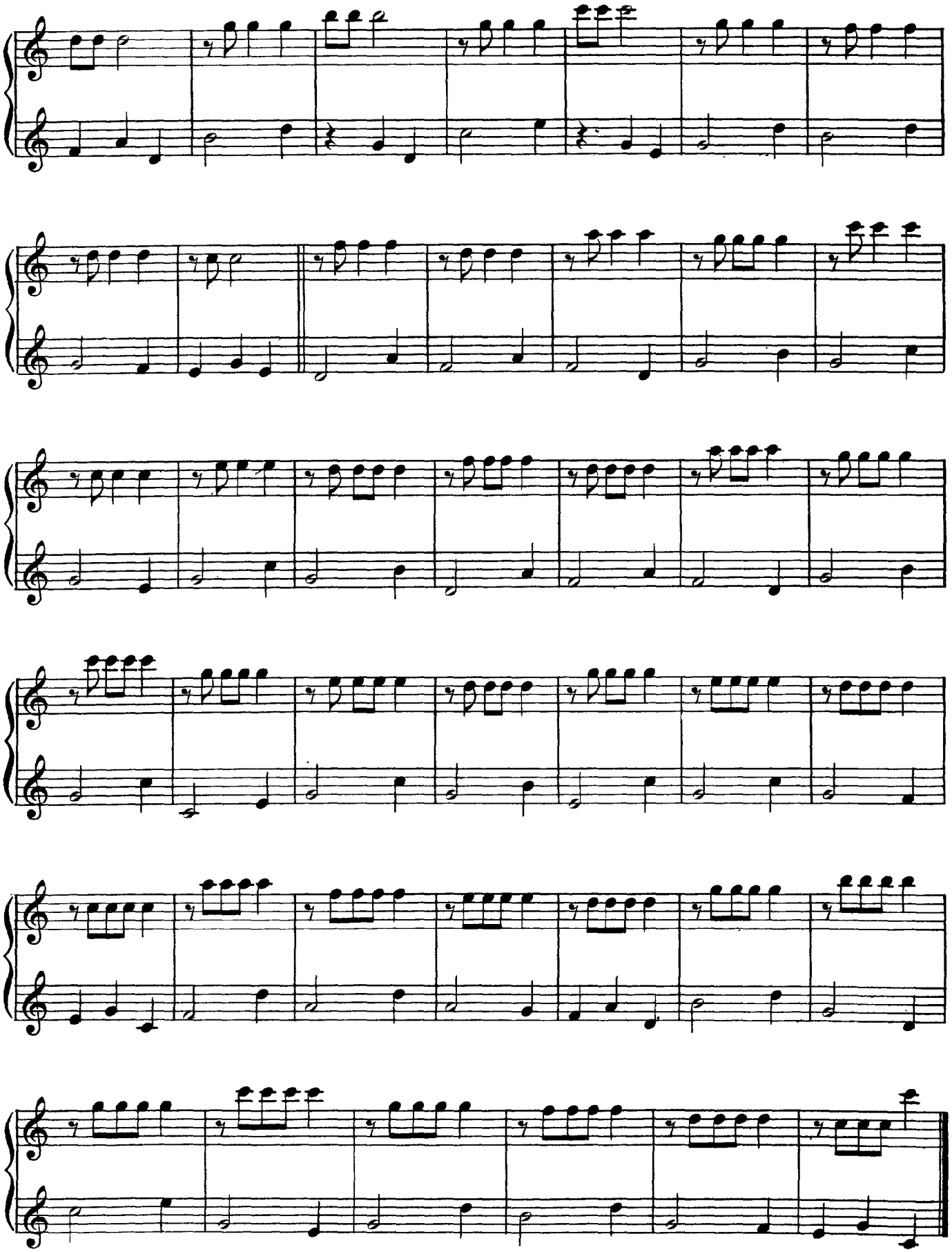
VARIATION II (Dotted quarter)





VARIATION III (Quarter and Eighth Rests)





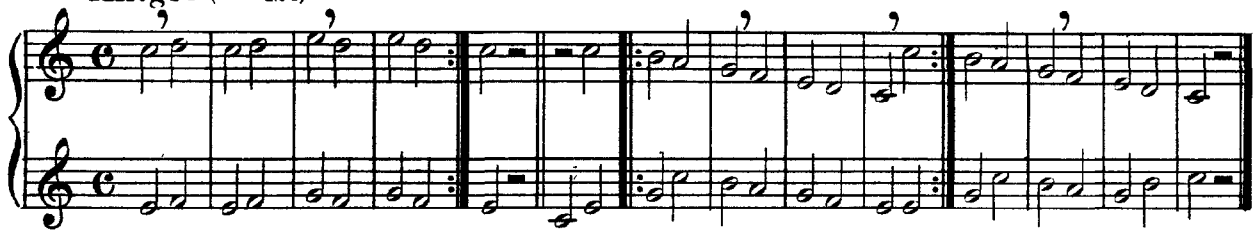
Lesson V

LOWER NOTES

To produce the lower notes, the lips of the pupil should be pressed together, and held more loosely than for the middle notes. To produce the upper notes, the lips should be pressed together even more firmly than for the middle notes.

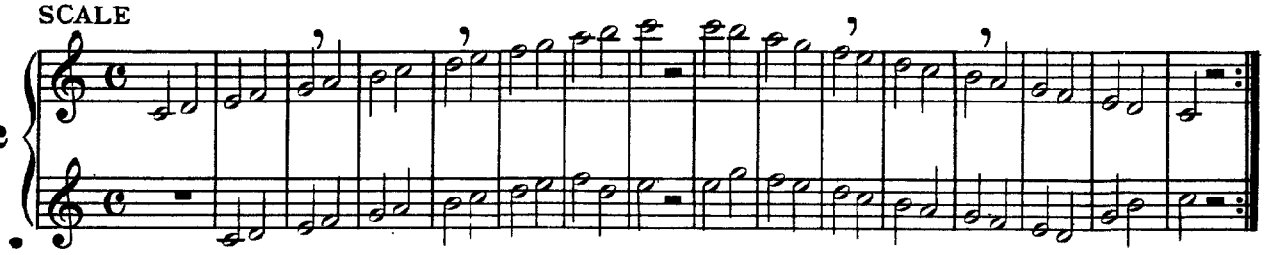
Allegro (♩ = 126)

Nº 1



SCALE

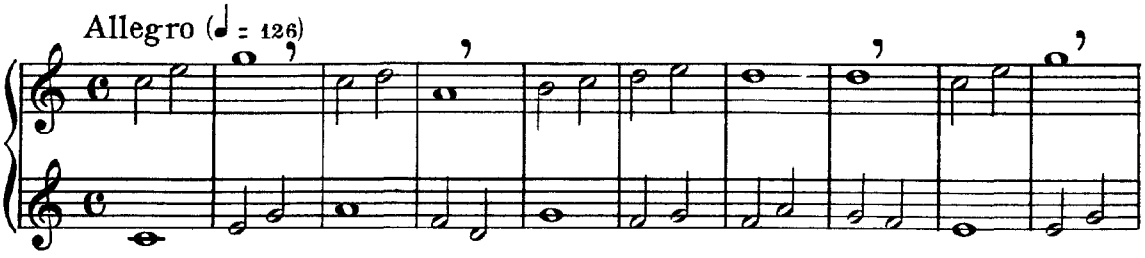
Nº 2

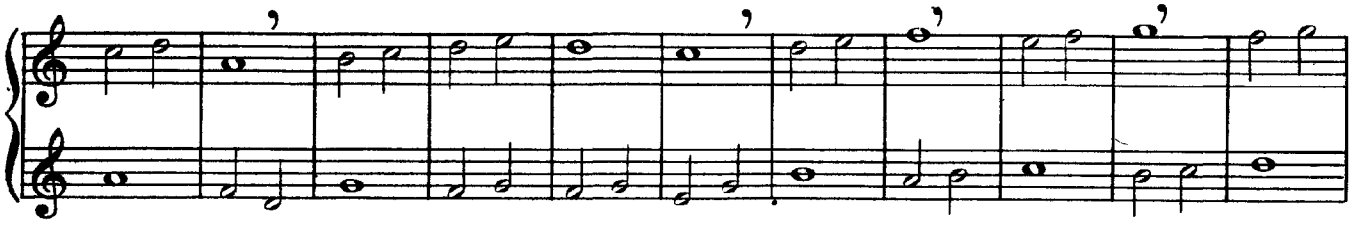


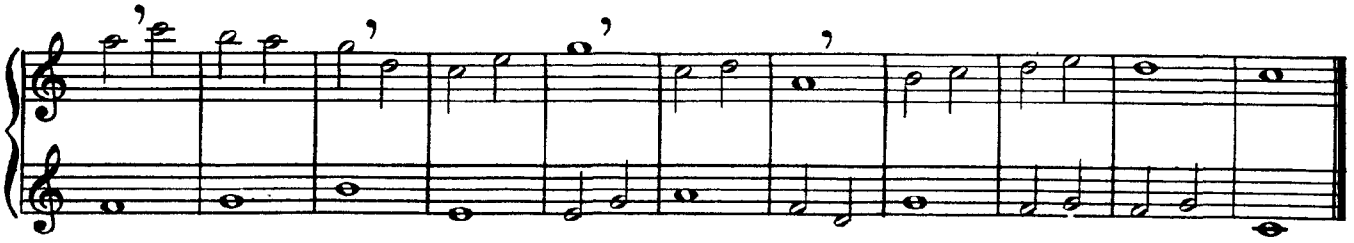
THEME

Allegro (♩ = 126)

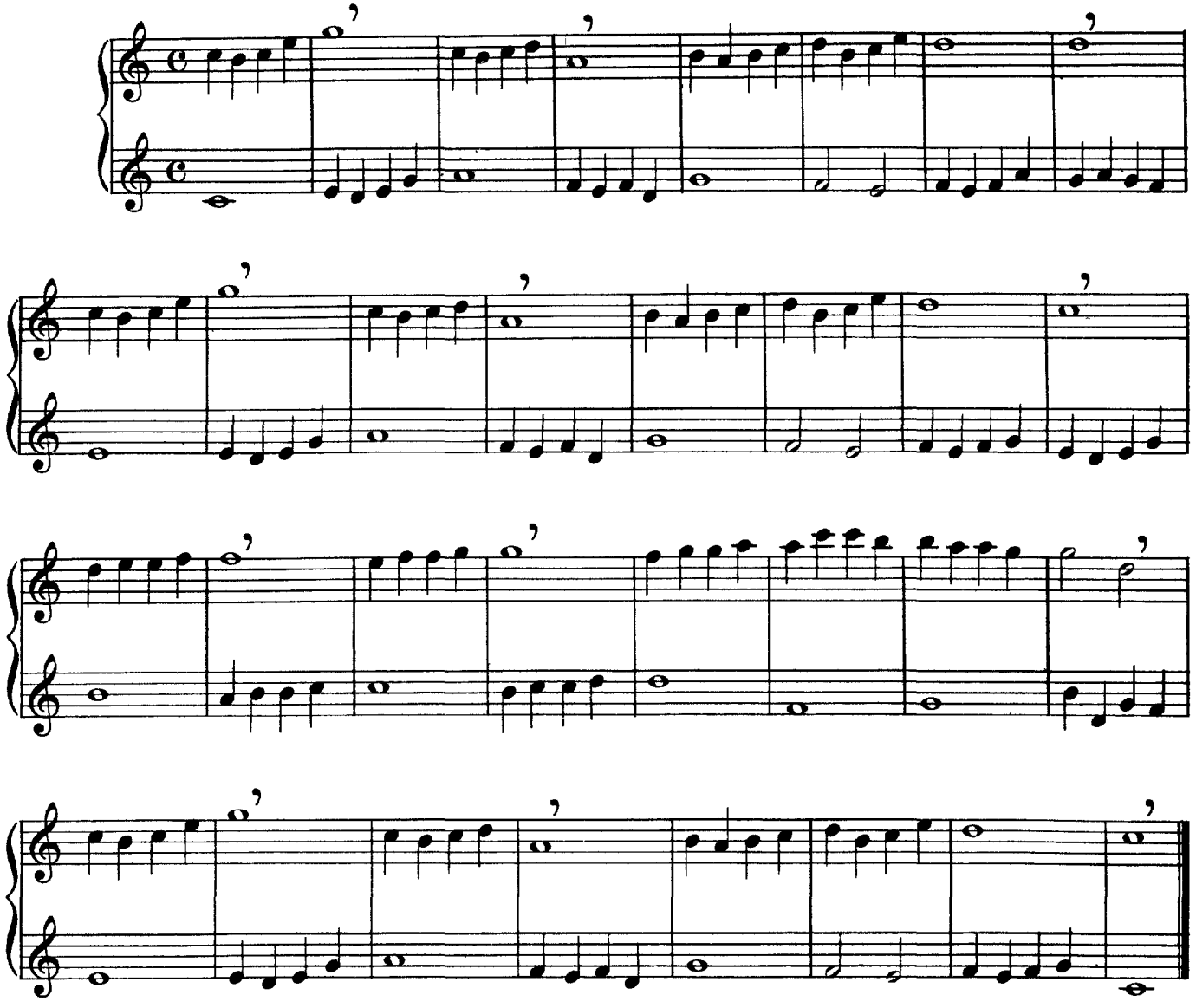
Nº 3
MELODIC
EXERCISE



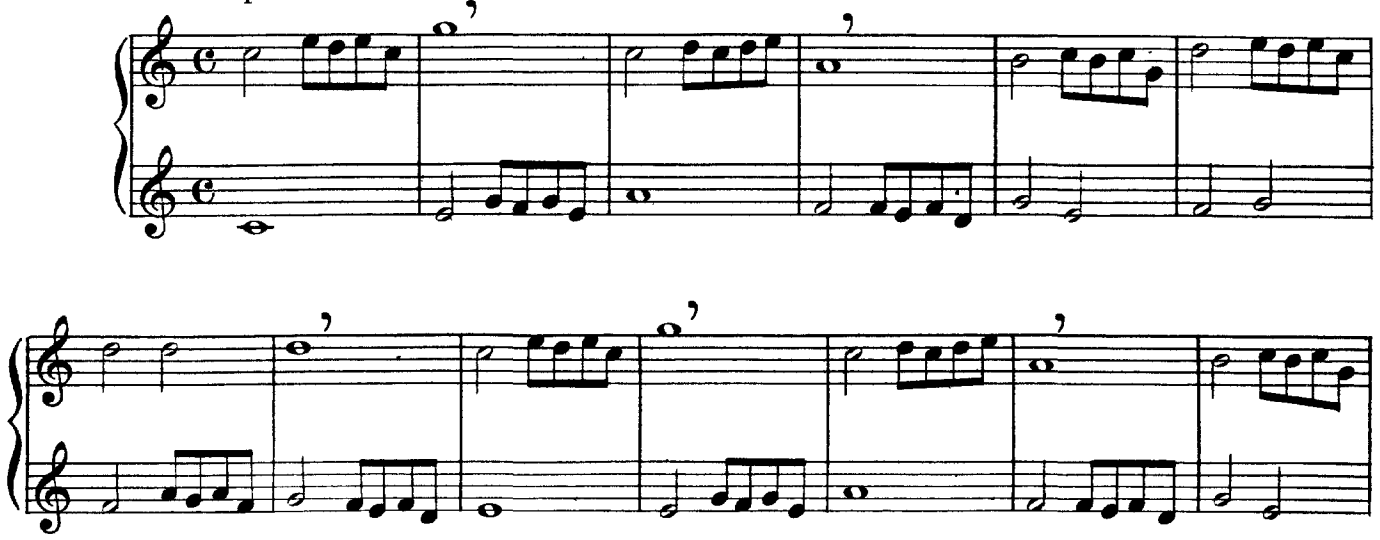


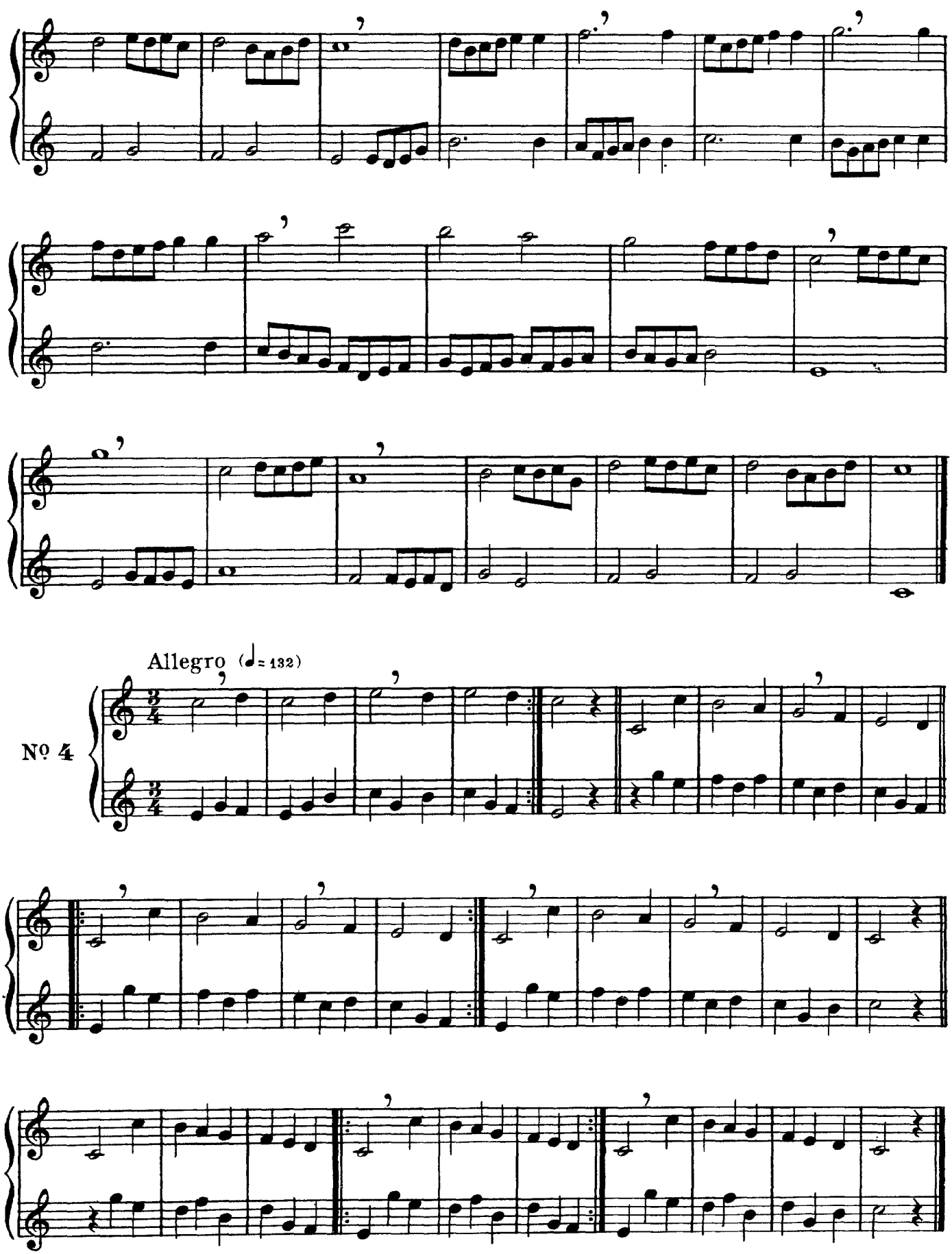


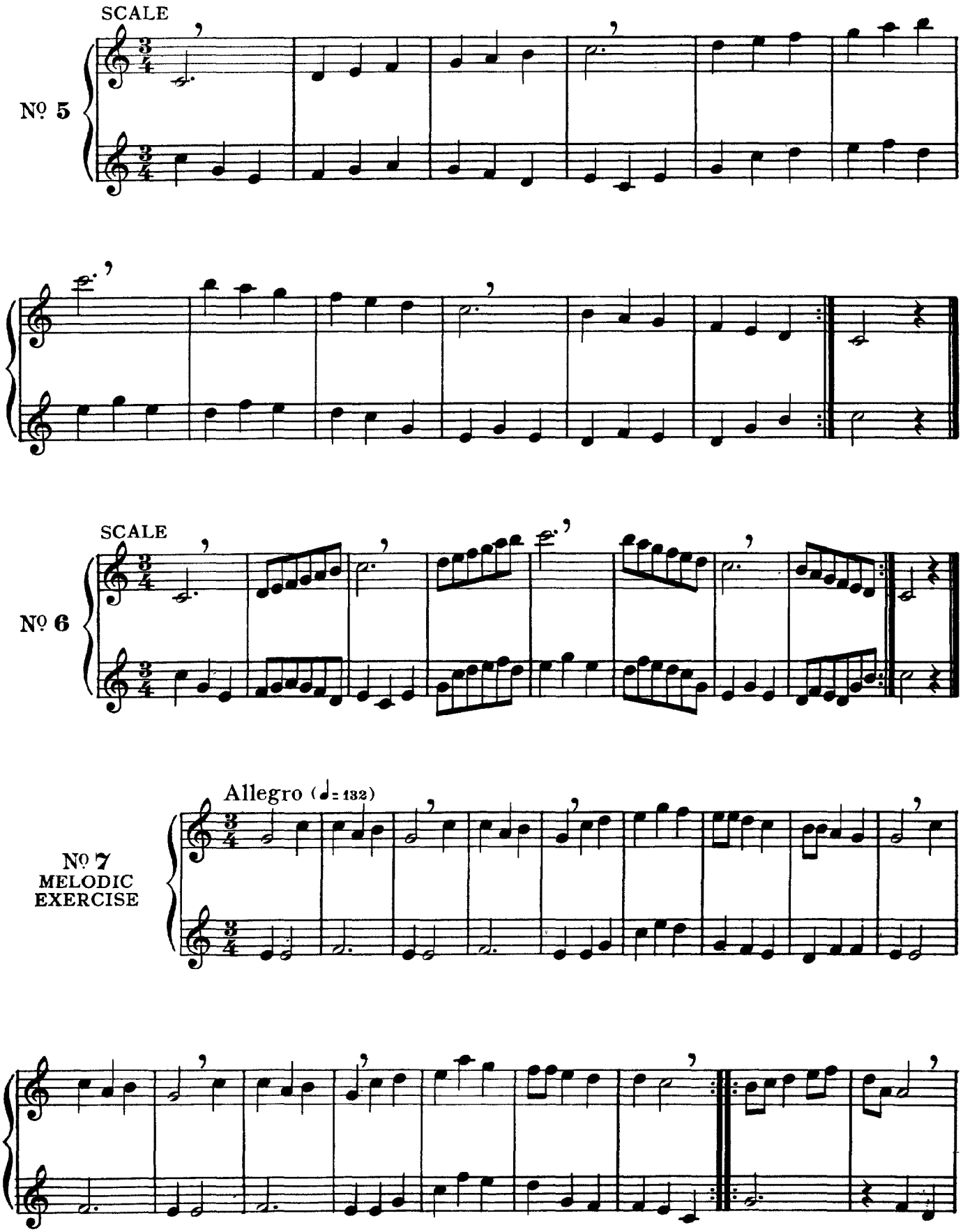
VARIATION I

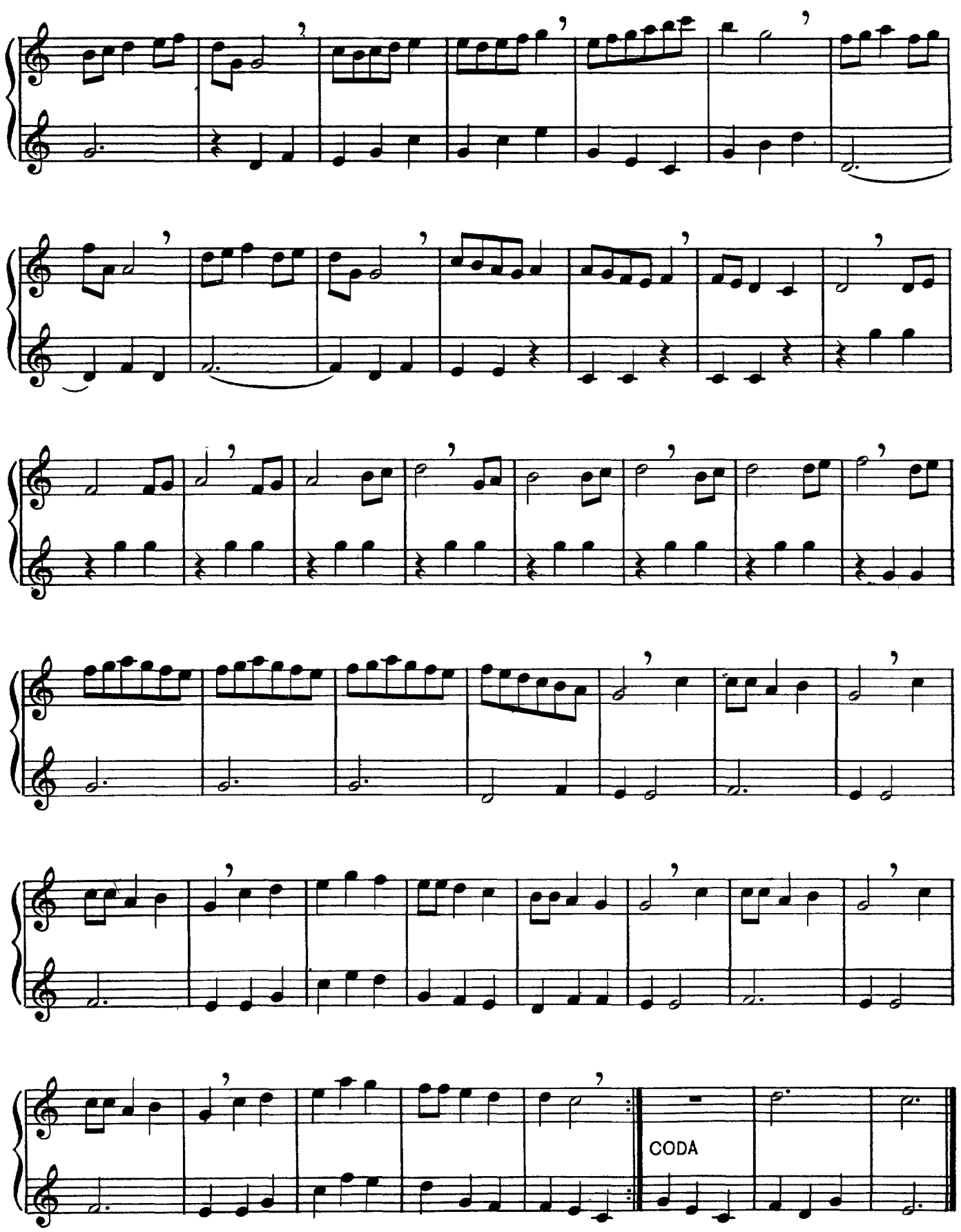


VARIATION II
Un poco meno vivo




Allegro (♩= 132)
Nº 4

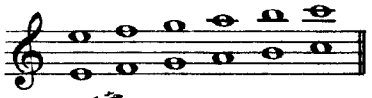

SCALE
No 5
SCALE
No 6
Allegro (♩= 132)
No 7
MELODIC
EXERCISE


CODA

Lesson VI

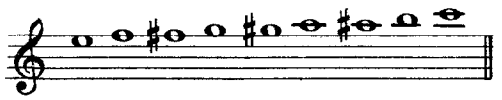
EQUALITY OF TONE AND PERFECT INTONATION

I have already remarked that the two octaves beginning from low e to c

Ex. 

are fingered identically. If the strength of the air-stream of the breath were the same for both octaves, the tonal fullness of the second octave would suffer. The tone would be a hybrid mixture of both octaves, or would be thin in comparison with that of the first octave alone. Intonation would not be perfect, but would tend to be somewhat flattened. In order to secure full tonal volume and the exact pitch the instrument is capable of, the tones of the second octave must be stronger than those of the first; yet without any hint of stronger accentuation.

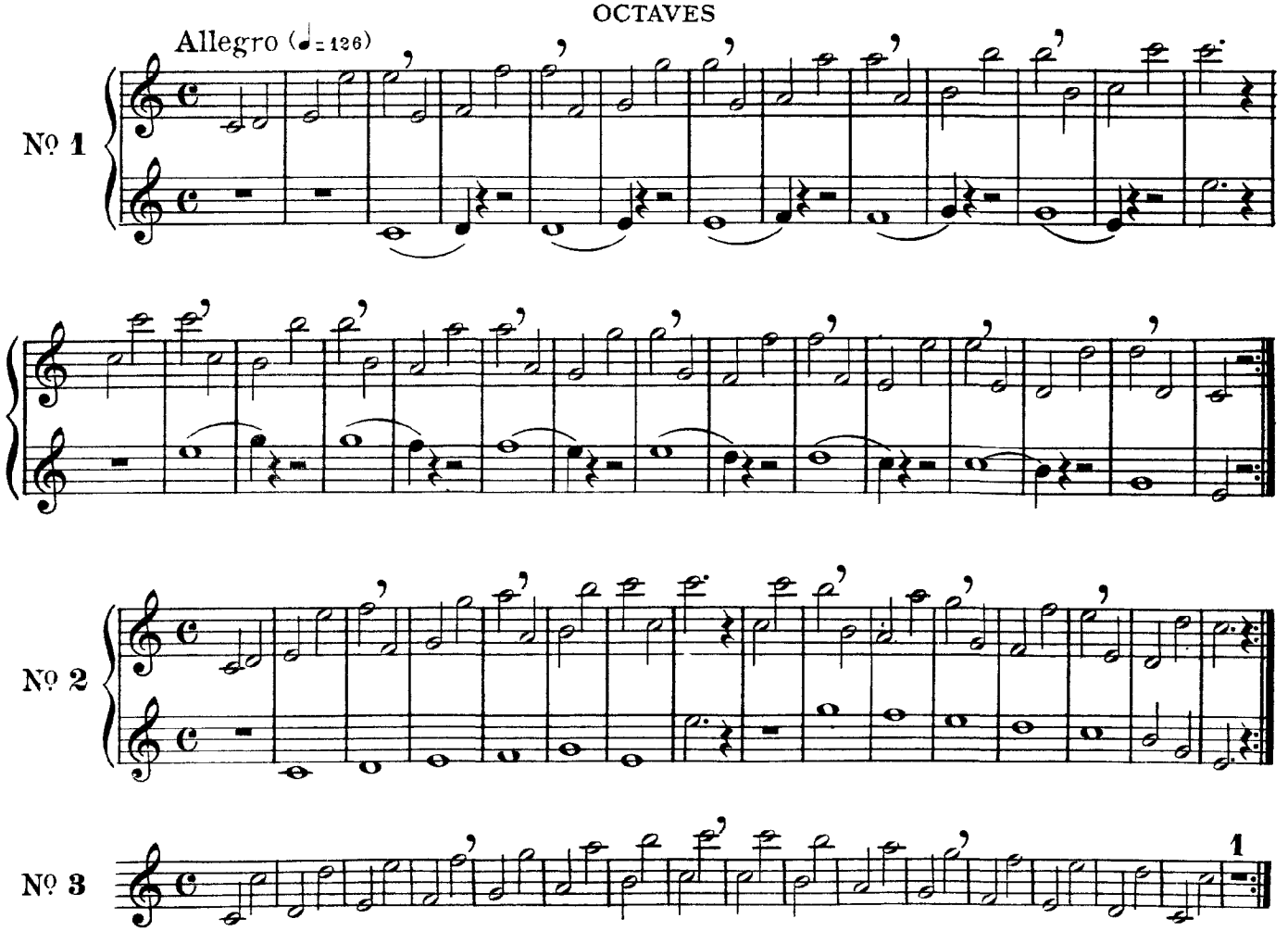
Rule.—The air-stream for the second octave must possess a greater degree of velocity than that needed to produce the lower notes, so that both octaves, whose fingerings are indentically the same, may have

Ex. 

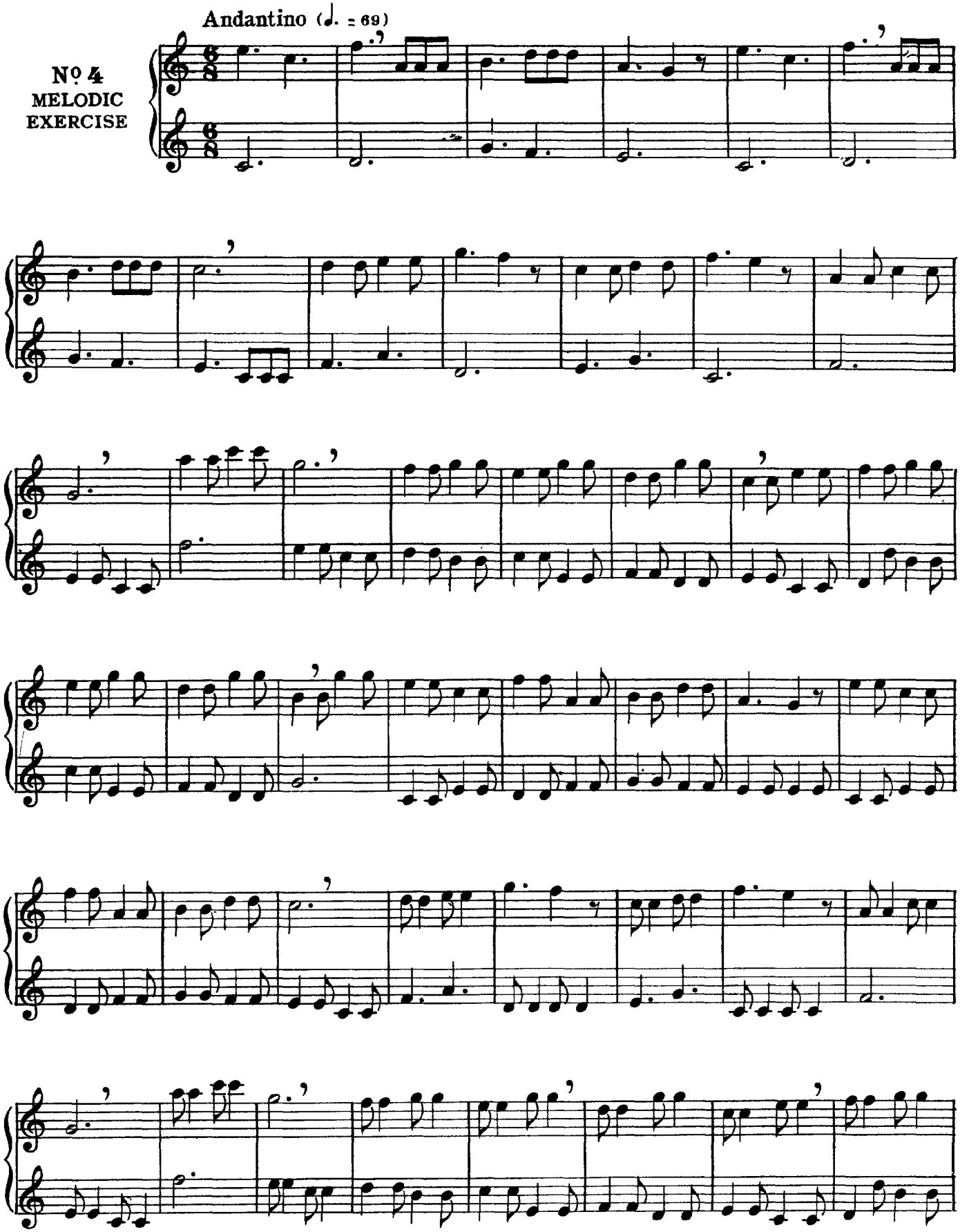
the homogeneity that ensures equality and perfect intonation. The student must see to it that this increase of velocity does not constitute a nuance, but only contributes to equality of tone.(1)

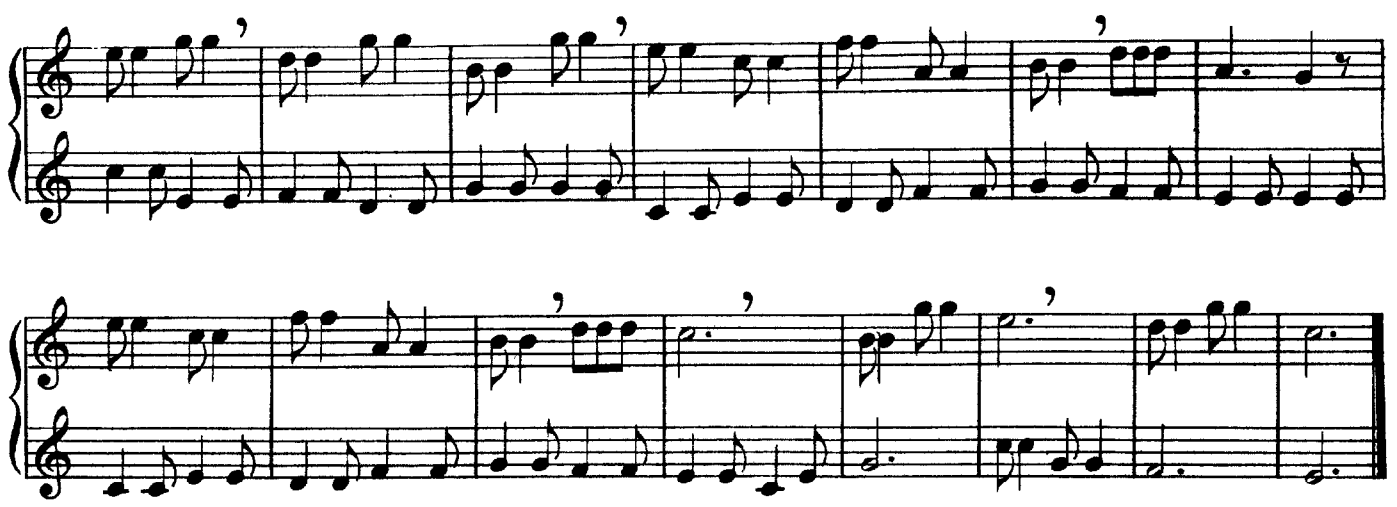
I cannot too strongly recommend the teacher to insist on the scrupulous observation of this rule, whose importance it is needless to insist upon.

OCTAVES



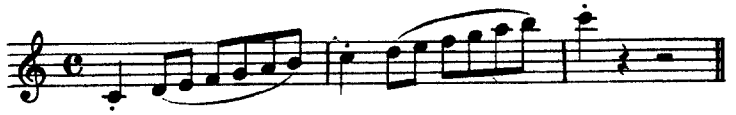
(1) To attain the desired result without exertion, it must not be forgotten that the lips should be pressed together more firmly for the medium register than for the lower.


Andantino (♩. = 69)
Nº 4
MELODIC
EXERCISE



Dots above or below notes indicate that the notes are to be *detached,* in a manner more short and abrupt than hitherto observed.

A curved line placed above or below a number of notes,

Example: 

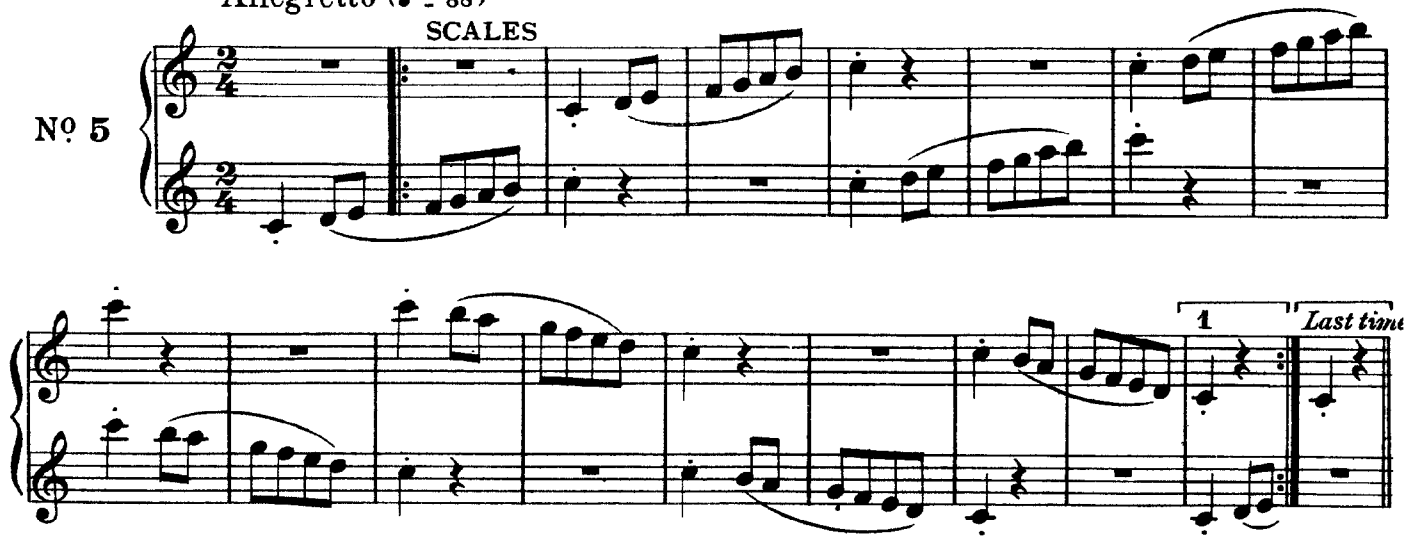
called a slur, indicates that all the notes included within it are to be connected; in other words, *played* with but one articulation.

Detached and Tied Notes

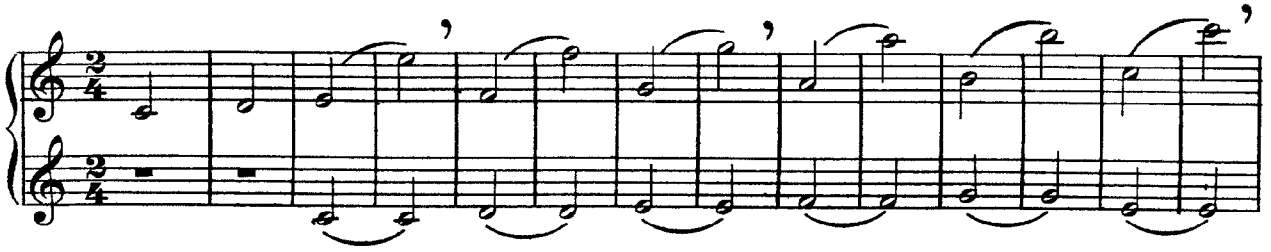
Allegretto (♩ = 88)

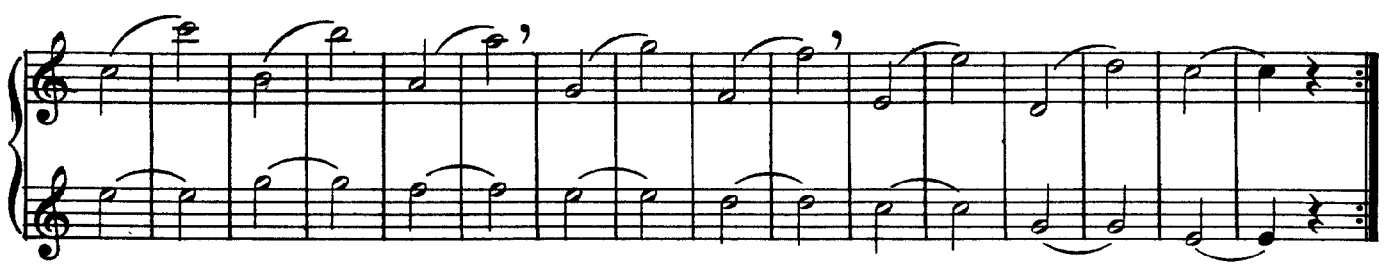
SCALES

No 5



No 6

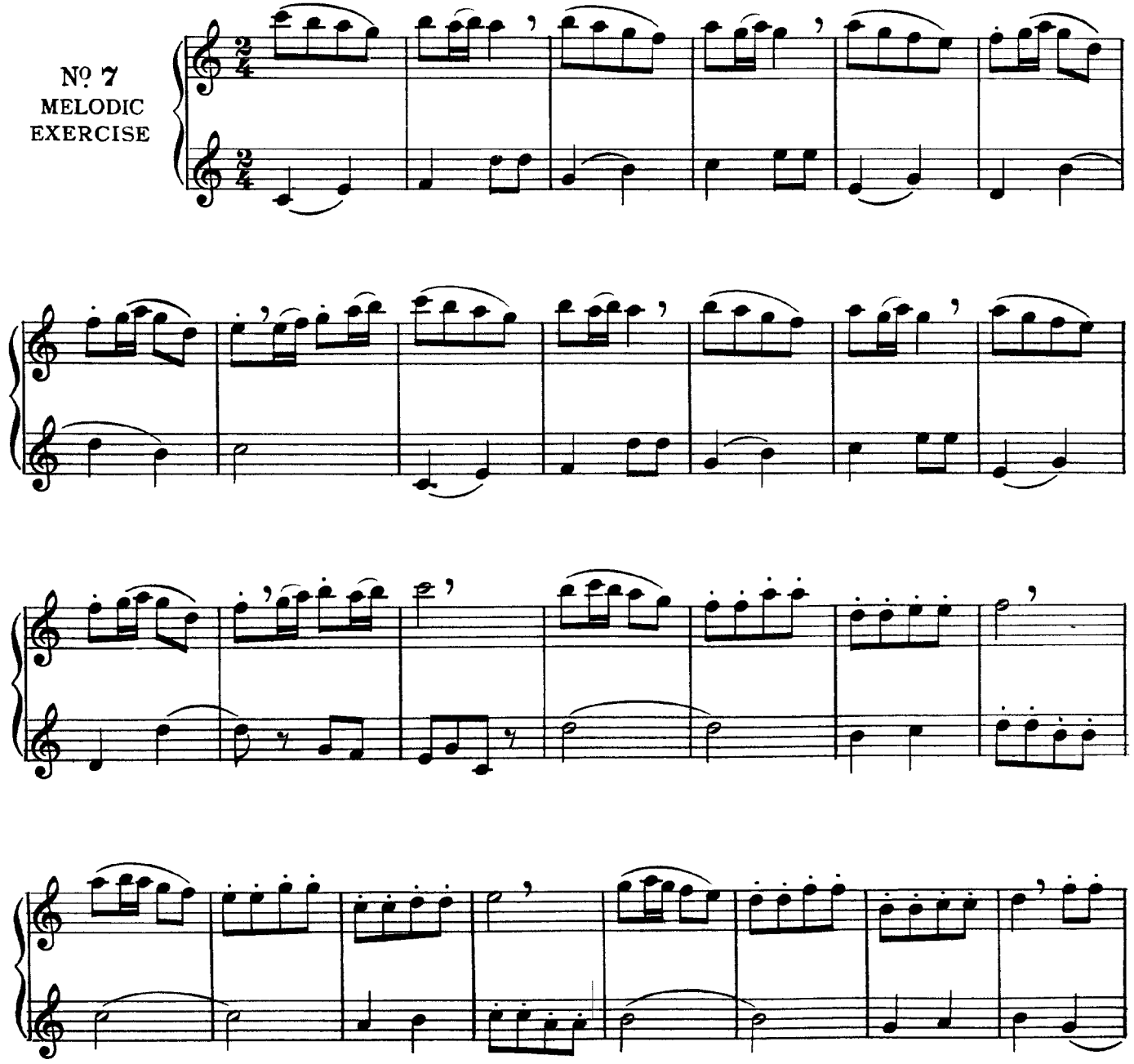


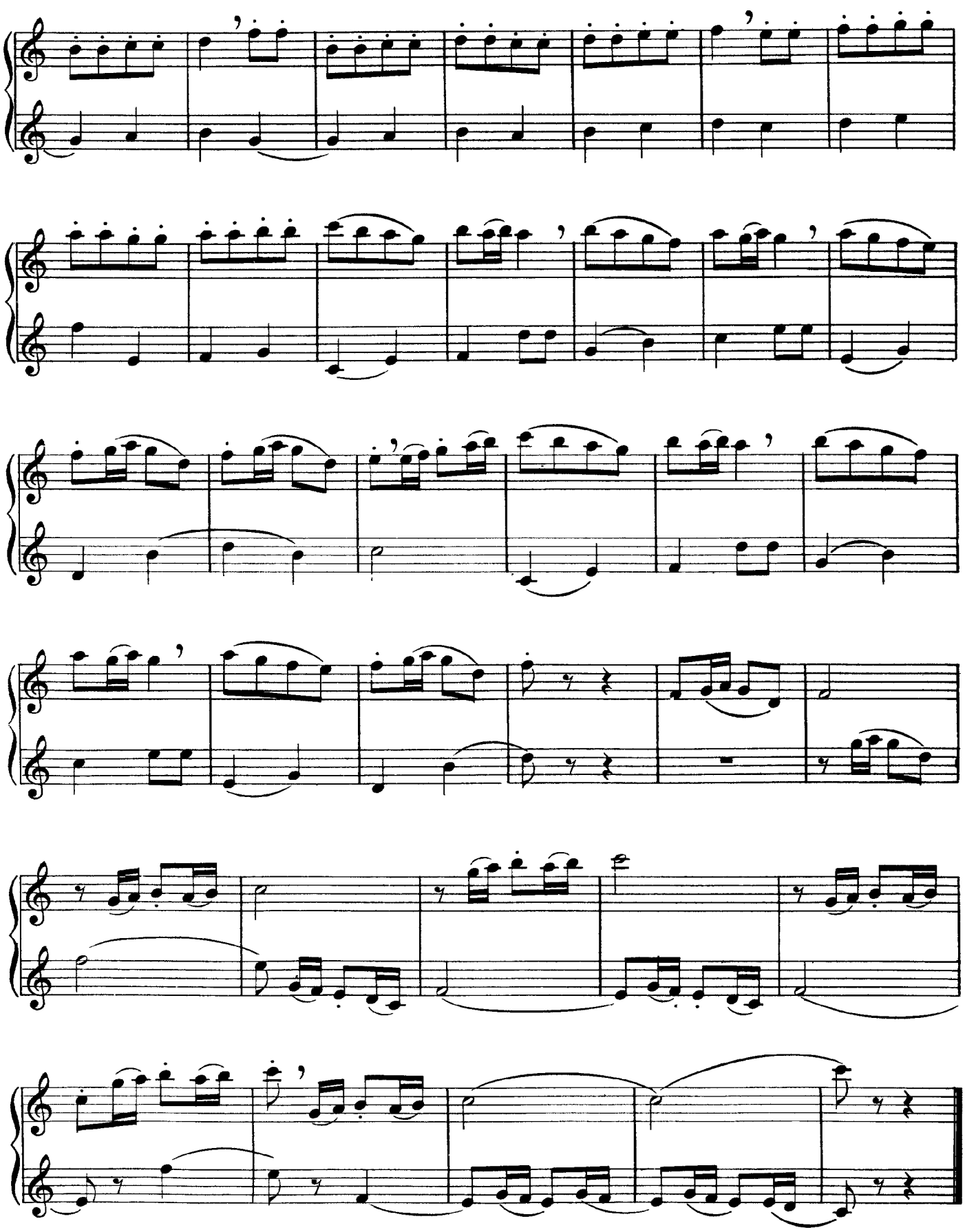


Sixteenth Notes

Allegretto (♩ = 88)

No. 7
MELODIC
EXERCISE

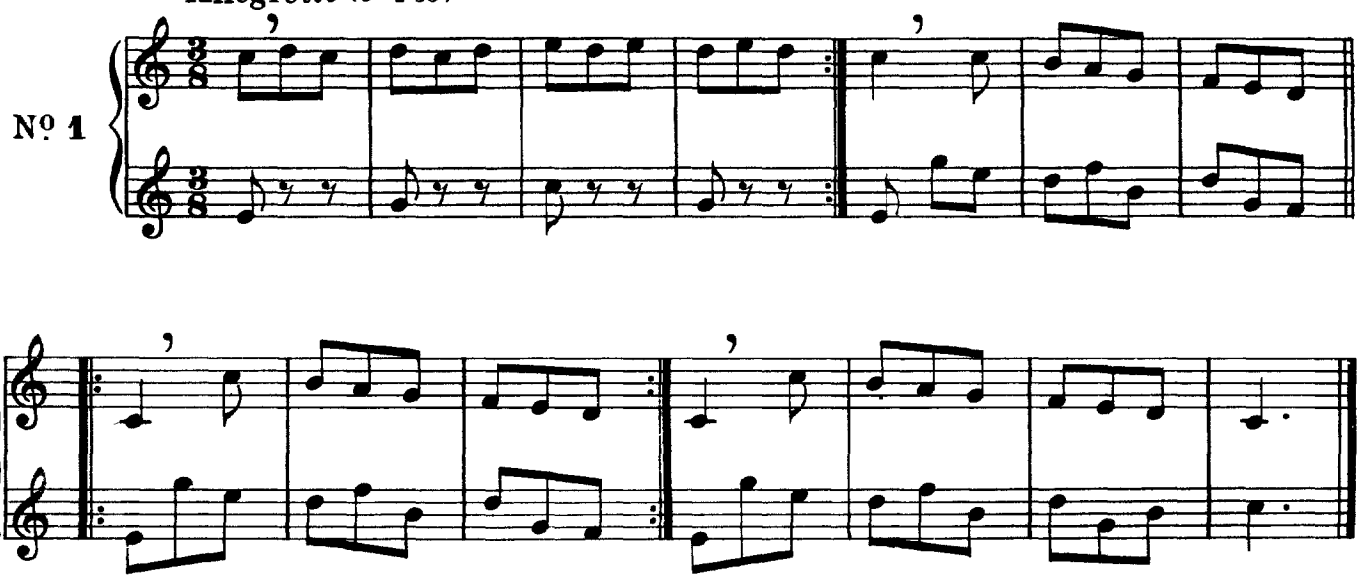


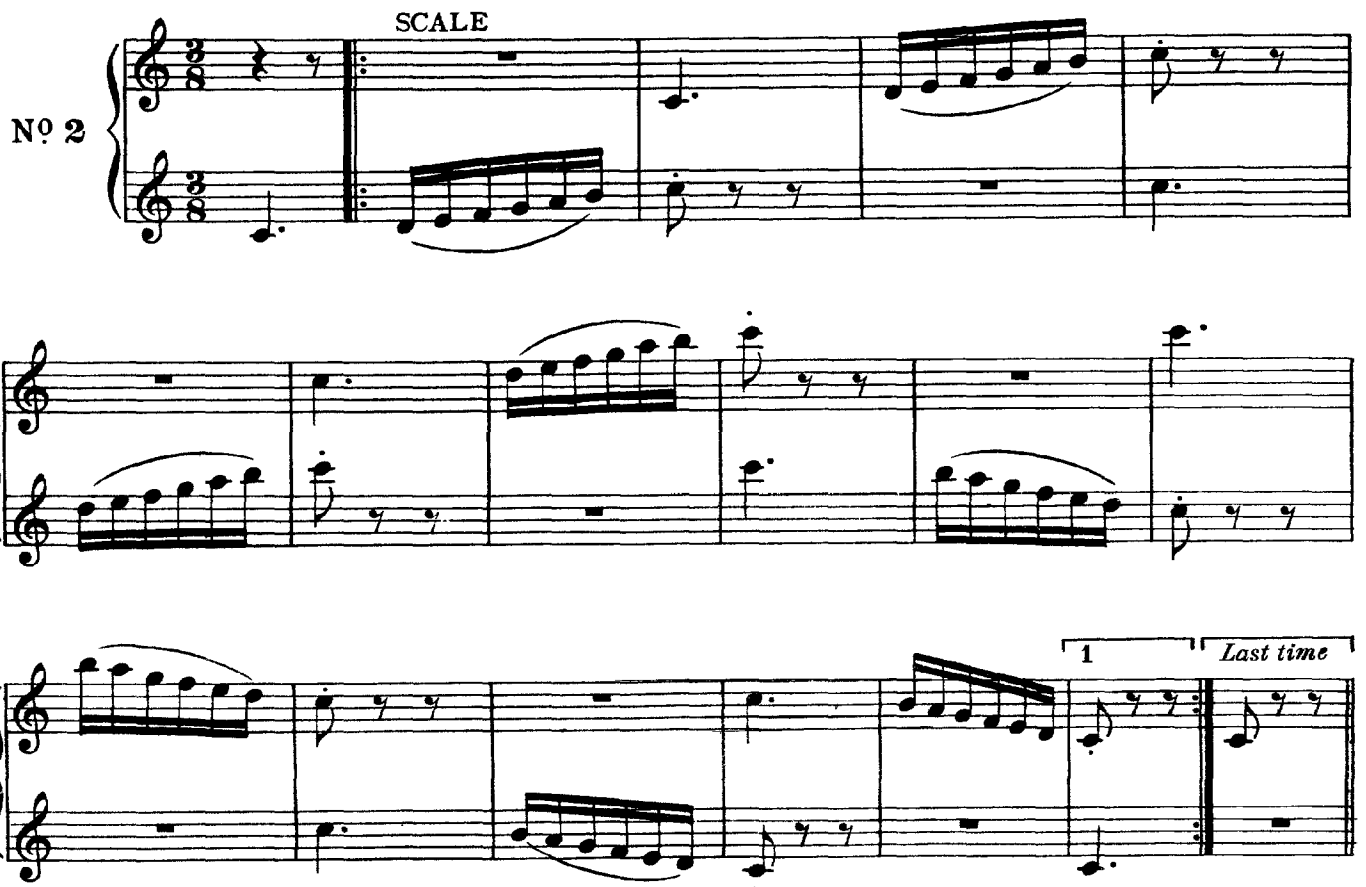


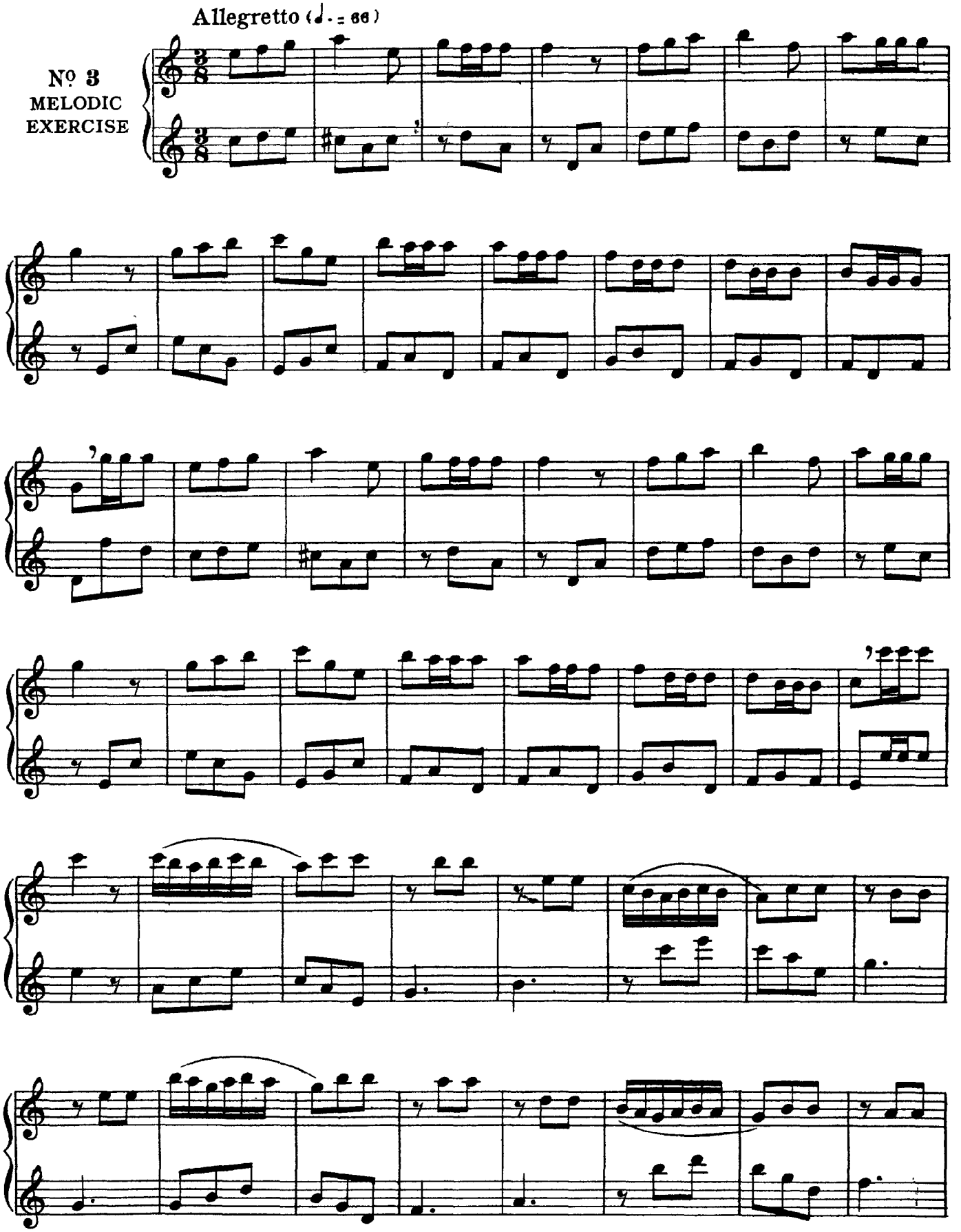
Lesson VII

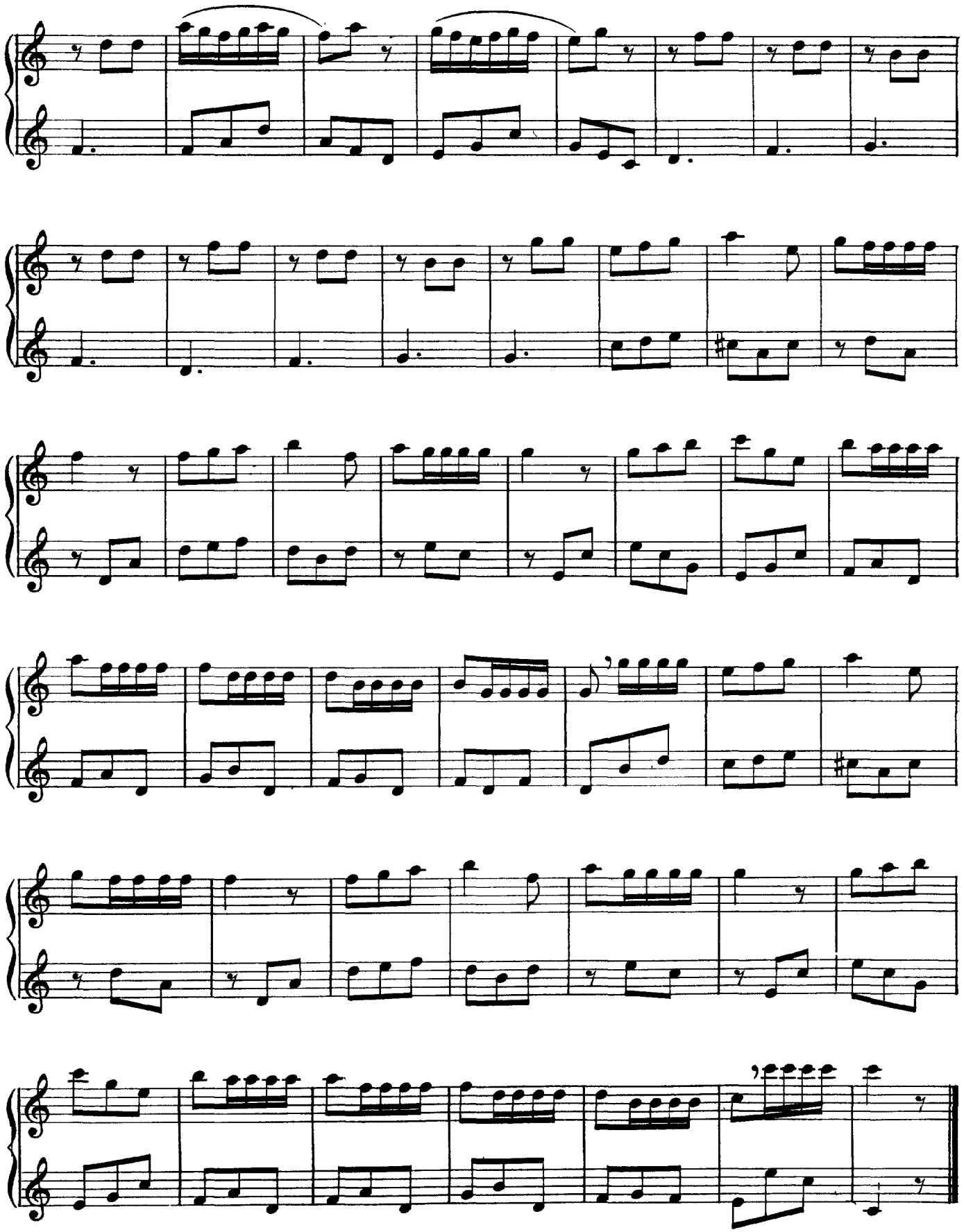
Three-Eighth Time

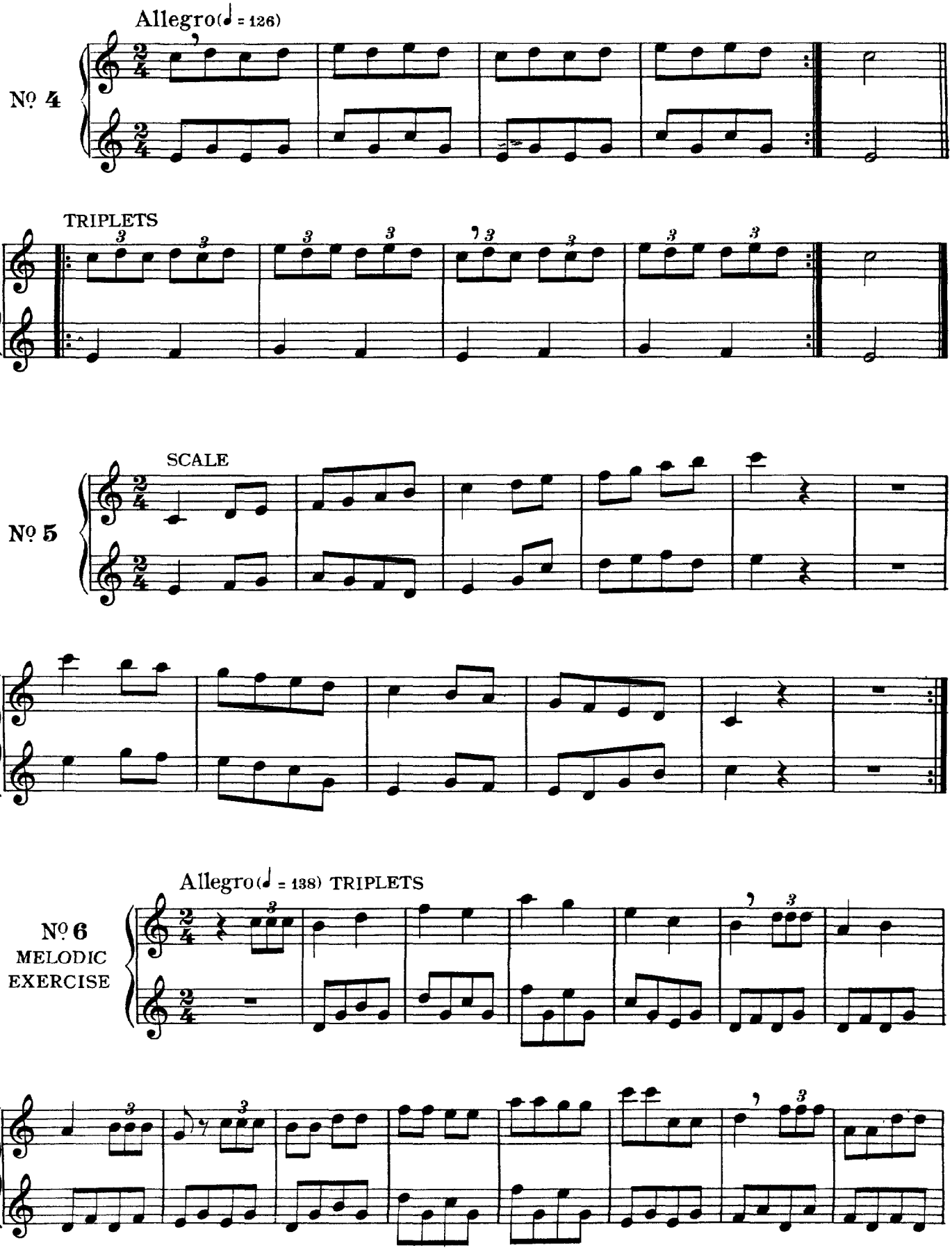
Allegretto (♩. = 66)

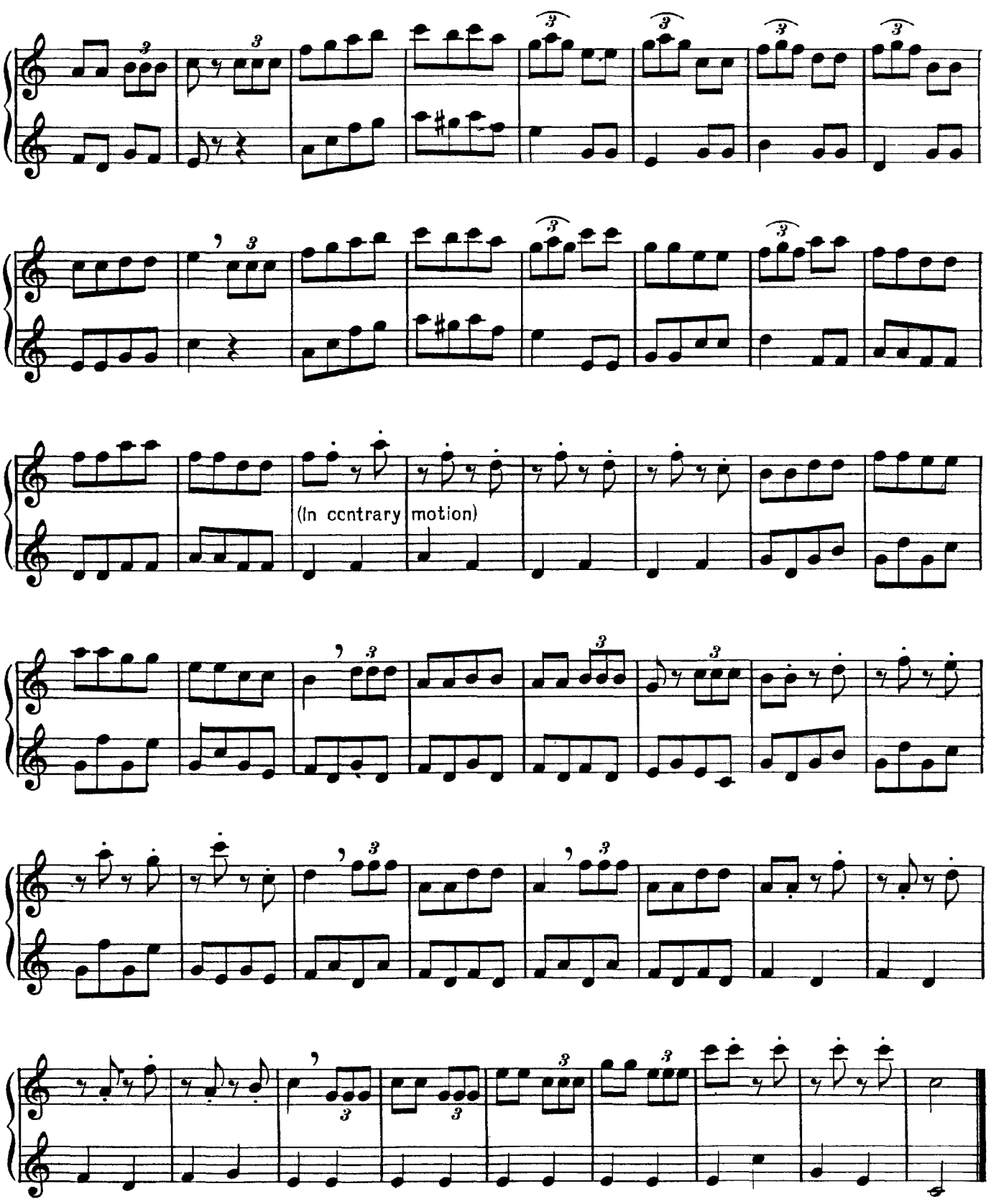





Allegretto (♩. = 66)
Nº 3
MELODIC
EXERCISE




Allegro (♩ = 126)
№ 4
TRIPLETS
№ 5
SCALE
Allegro (♩ = 138) TRIPLETS
№ 6
MELODIC
EXERCISE

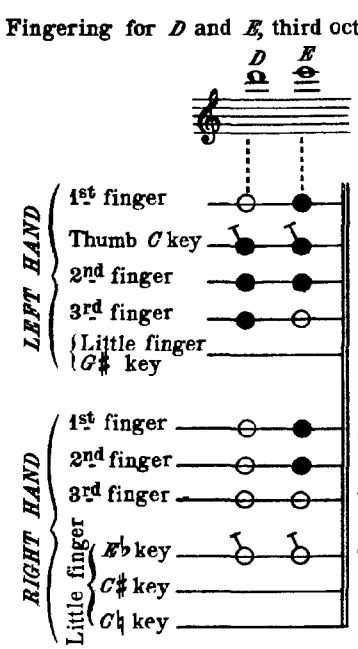


If the student is to derive any benefit from the lessons which follow, these seven preliminary lessons must be rendered in an entirely satisfactory manner. If necessary, they should be repeated again and again, until the *embouchure* is perfect, and position and fingering beyond reproach.

Lesson VIII

SCALE AND ARPEGGIO OF *C* MAJOR

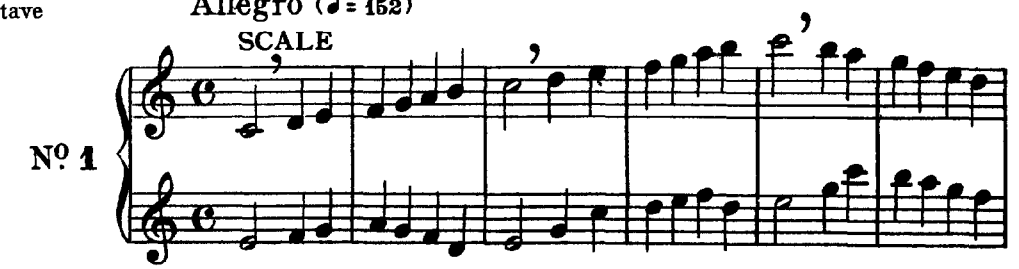
An arpeggio is a ***broken chord,*** that is to say, a chord whose individual notes are sounded one after the other.



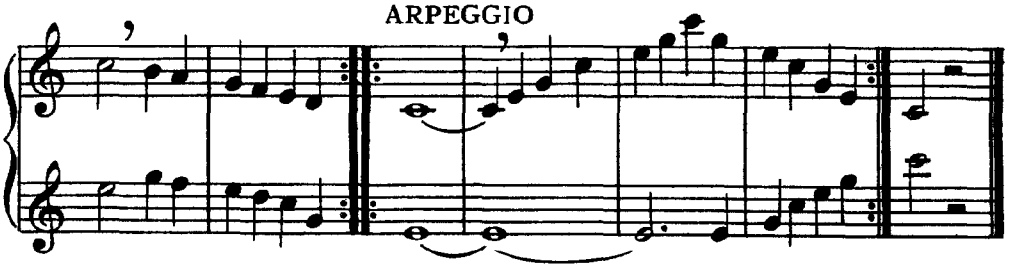
Allegro (♩ = 152)

SCALE

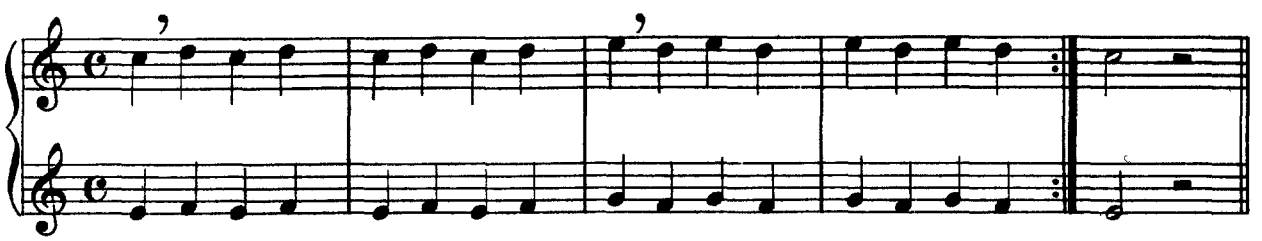
No. 1

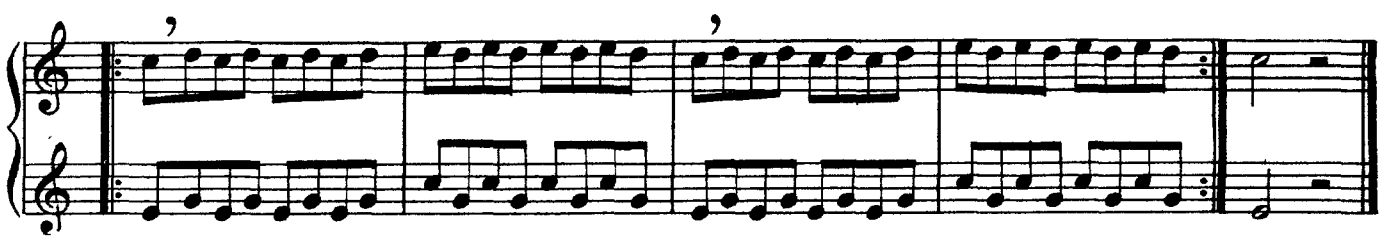


ARPEGGIO

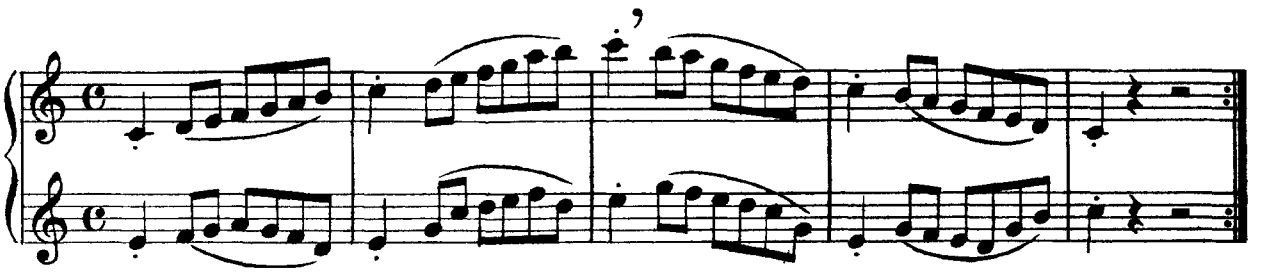


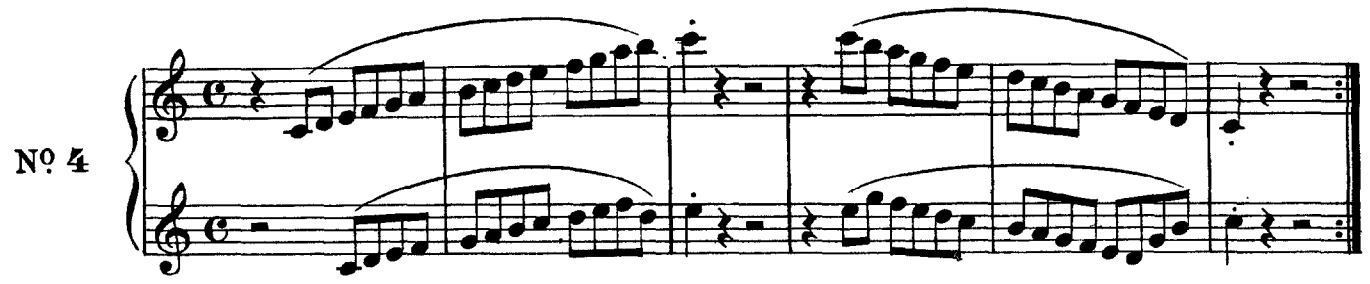
No. 2



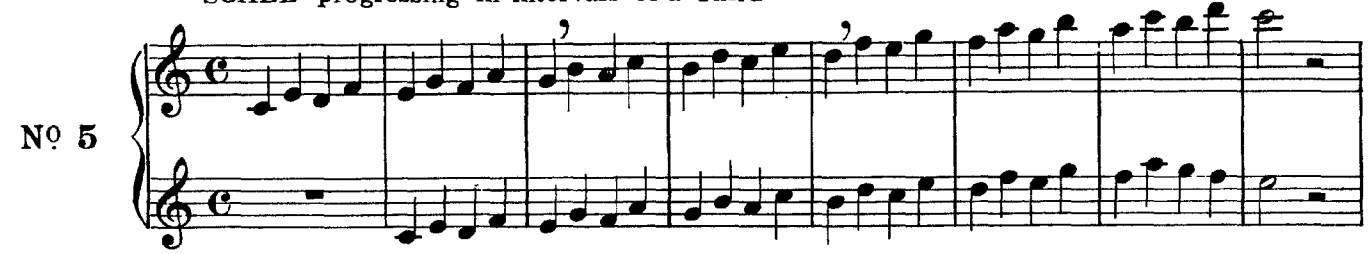


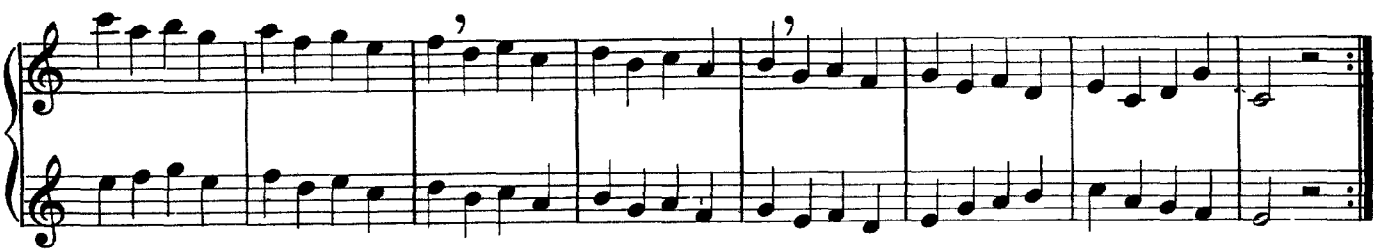
No. 3

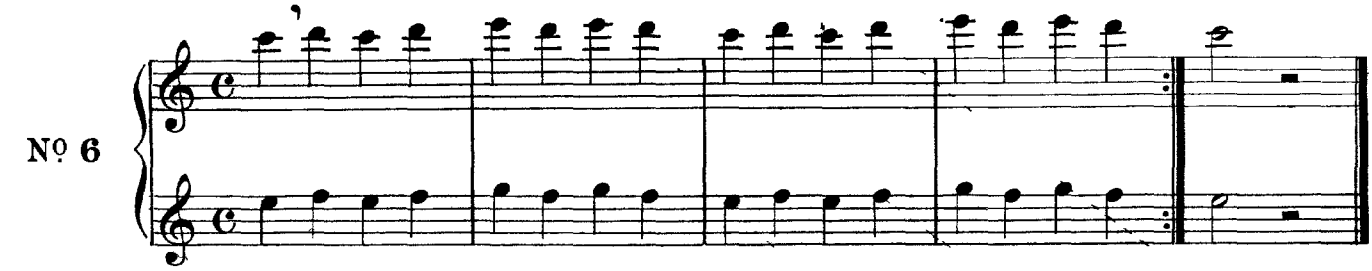


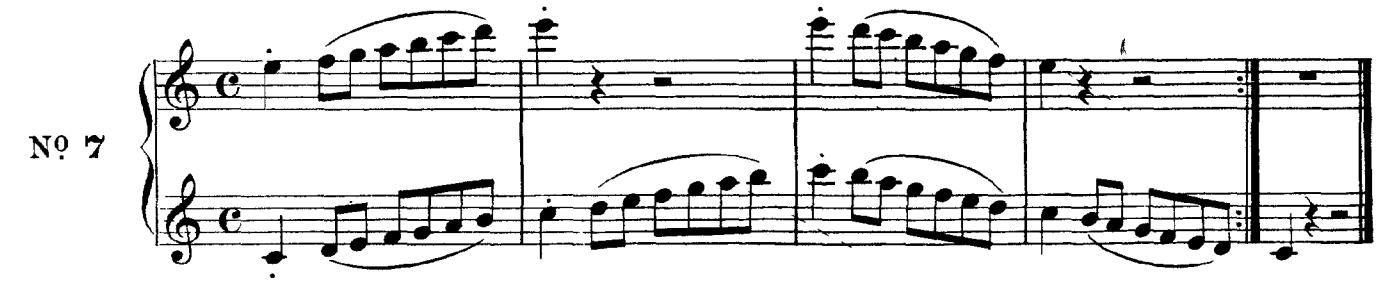


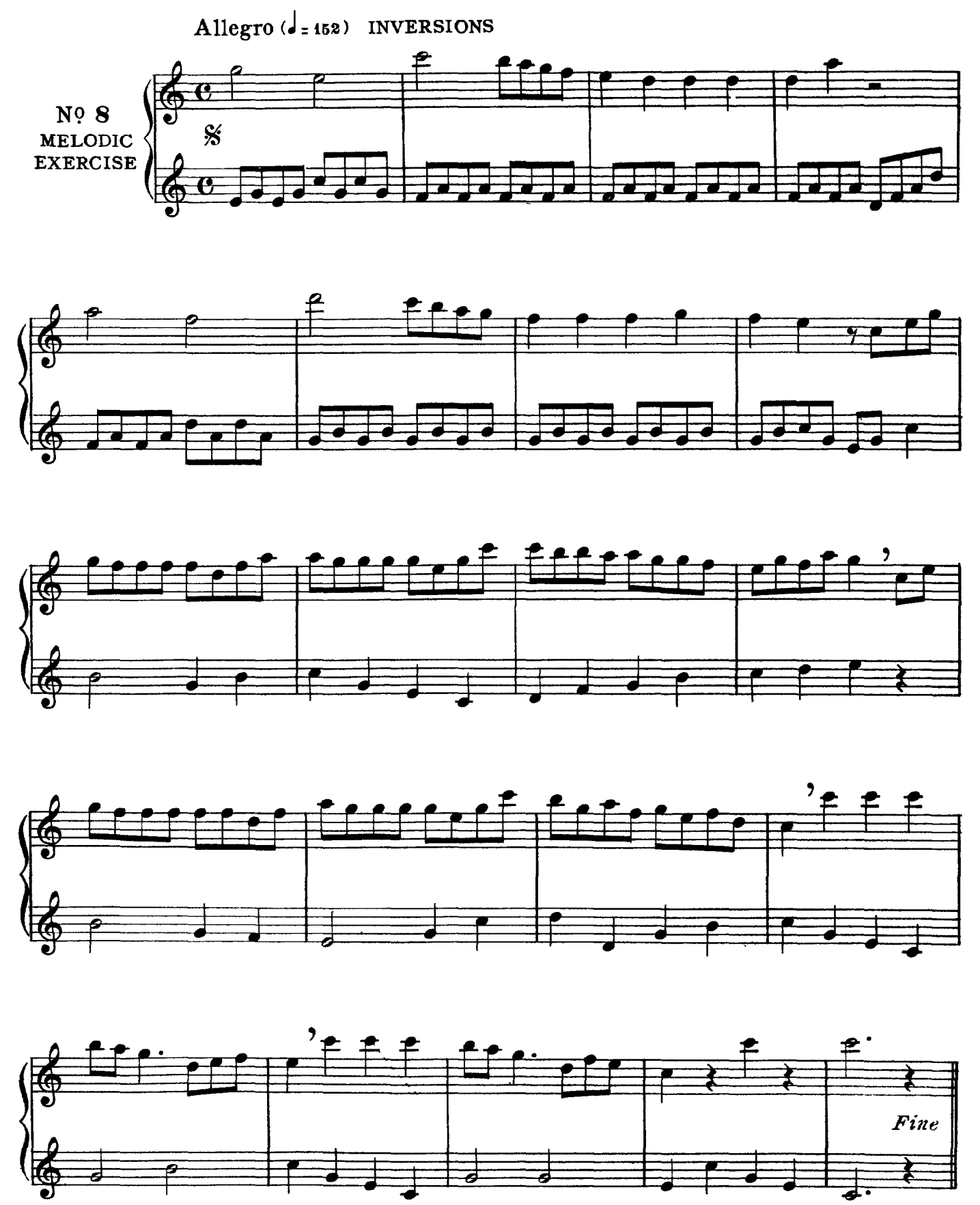
SCALE progressing in intervals of a Third

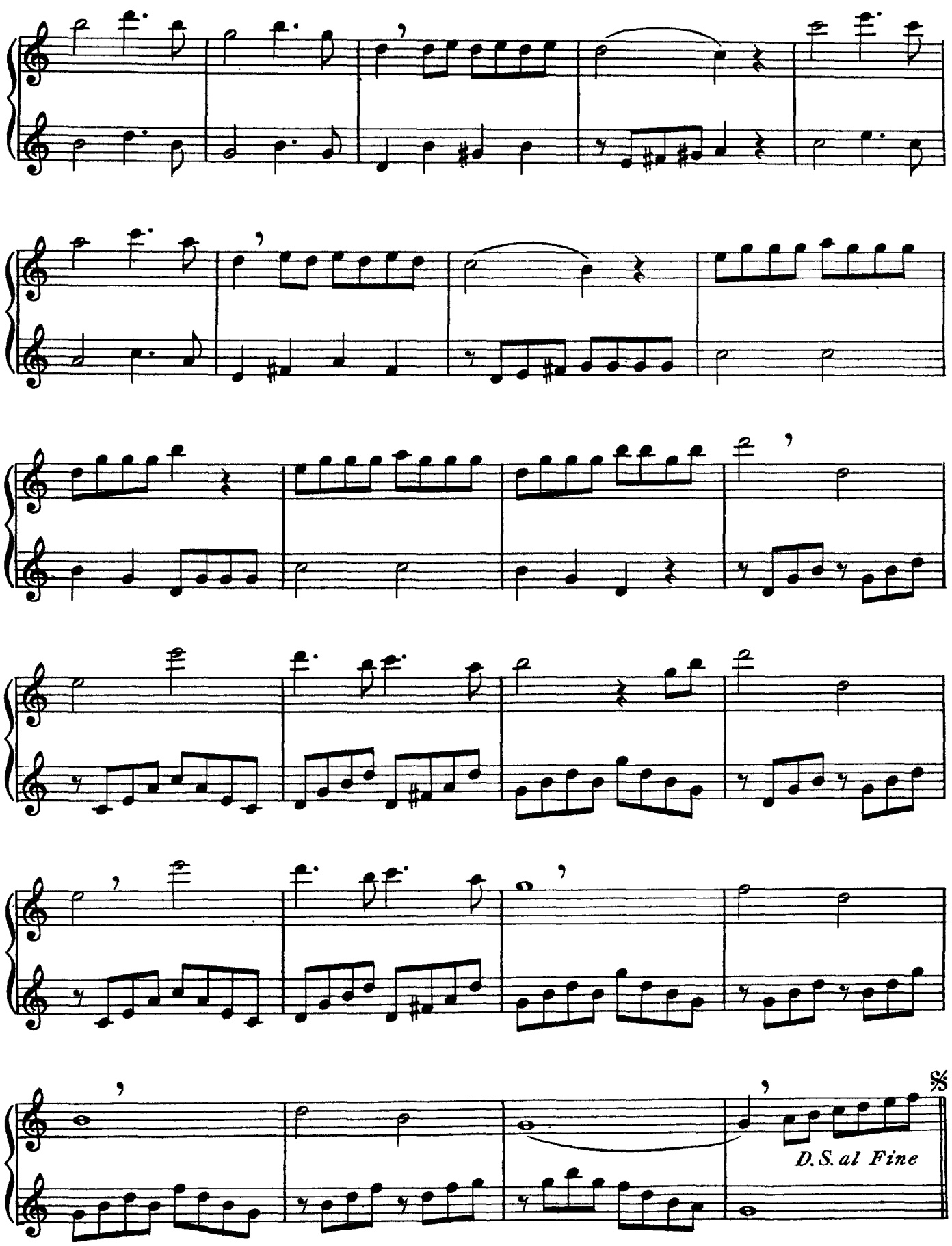









Allegro (♩= 152) INVERSIONS
Nº 8
MELODIC
EXERCISE
Fine

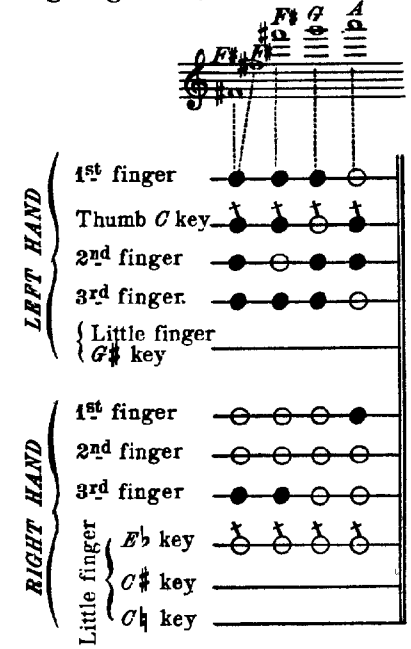

D.S. al Fine

Lesson IX

KEY OF *G* MAJOR

(Alteration of *F* by the ♯)

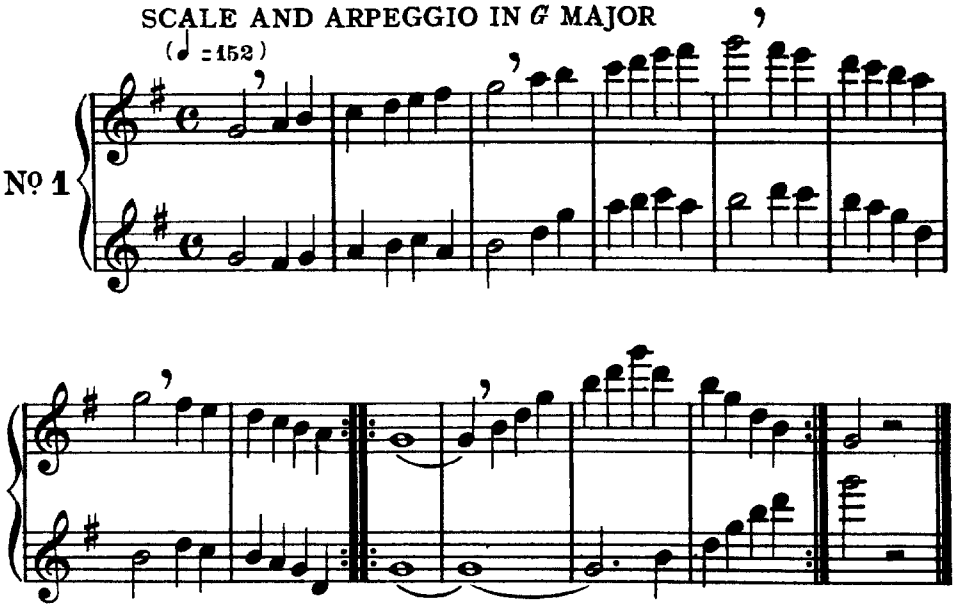
Fingering for *F*♯ and for *G* and *A*



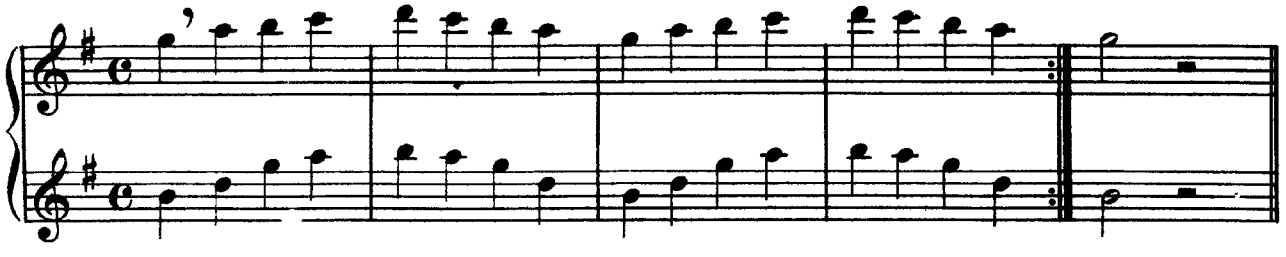
SCALE AND ARPEGGIO IN *G* MAJOR

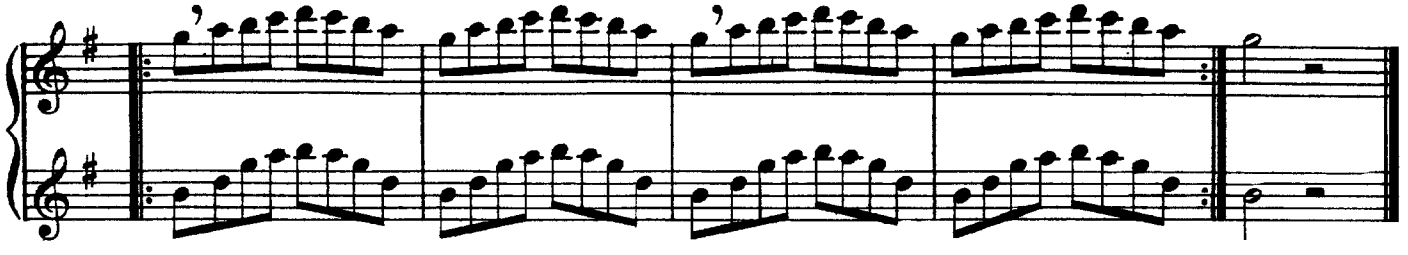
(♩ = 152)

Nº 1



Nº 2





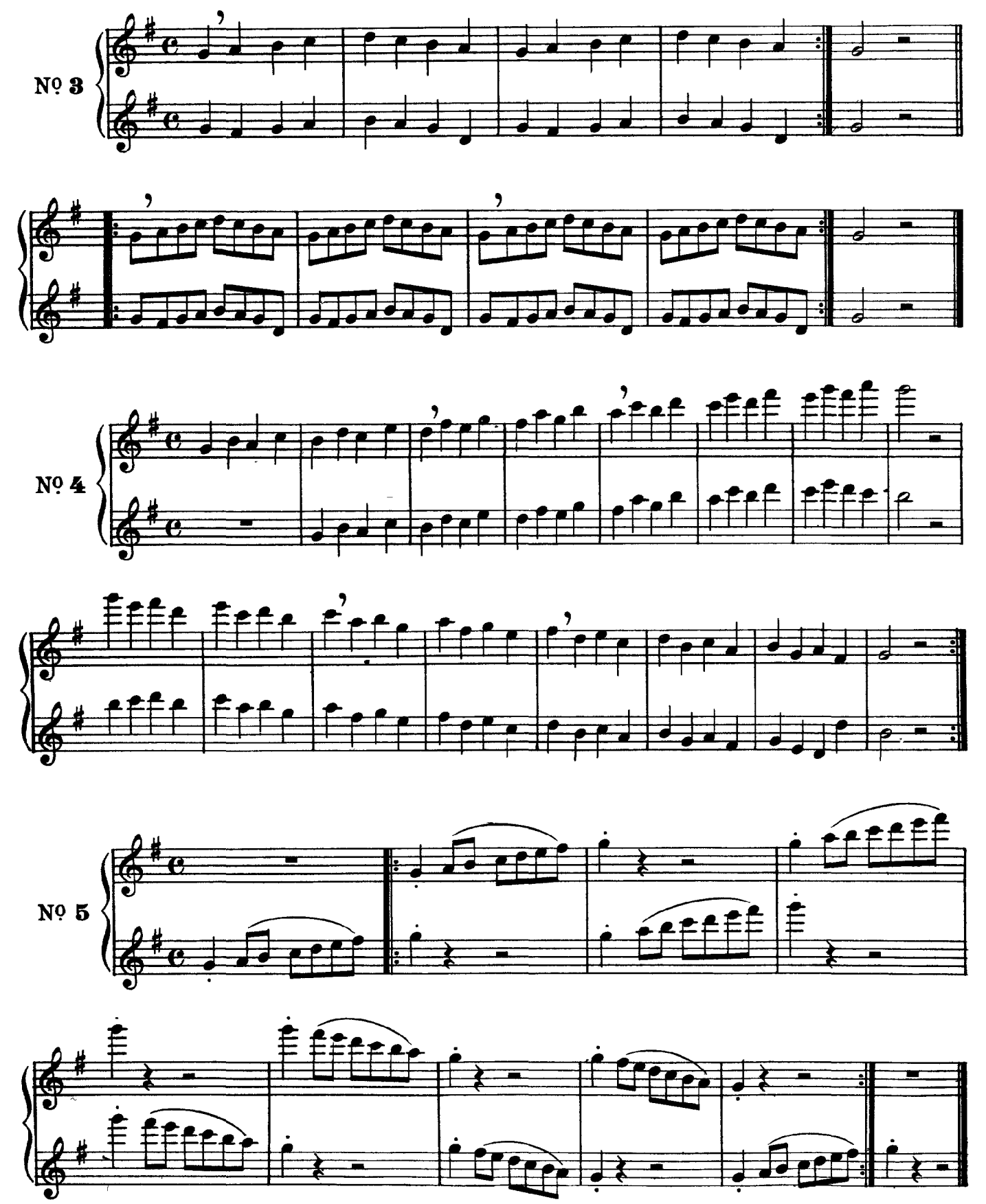
(1) It is indispensable to have the position of sharps and flats always present in the memory. The following is an easy method of memorization, bearing in mind the fact that the sharps occur in the order given:

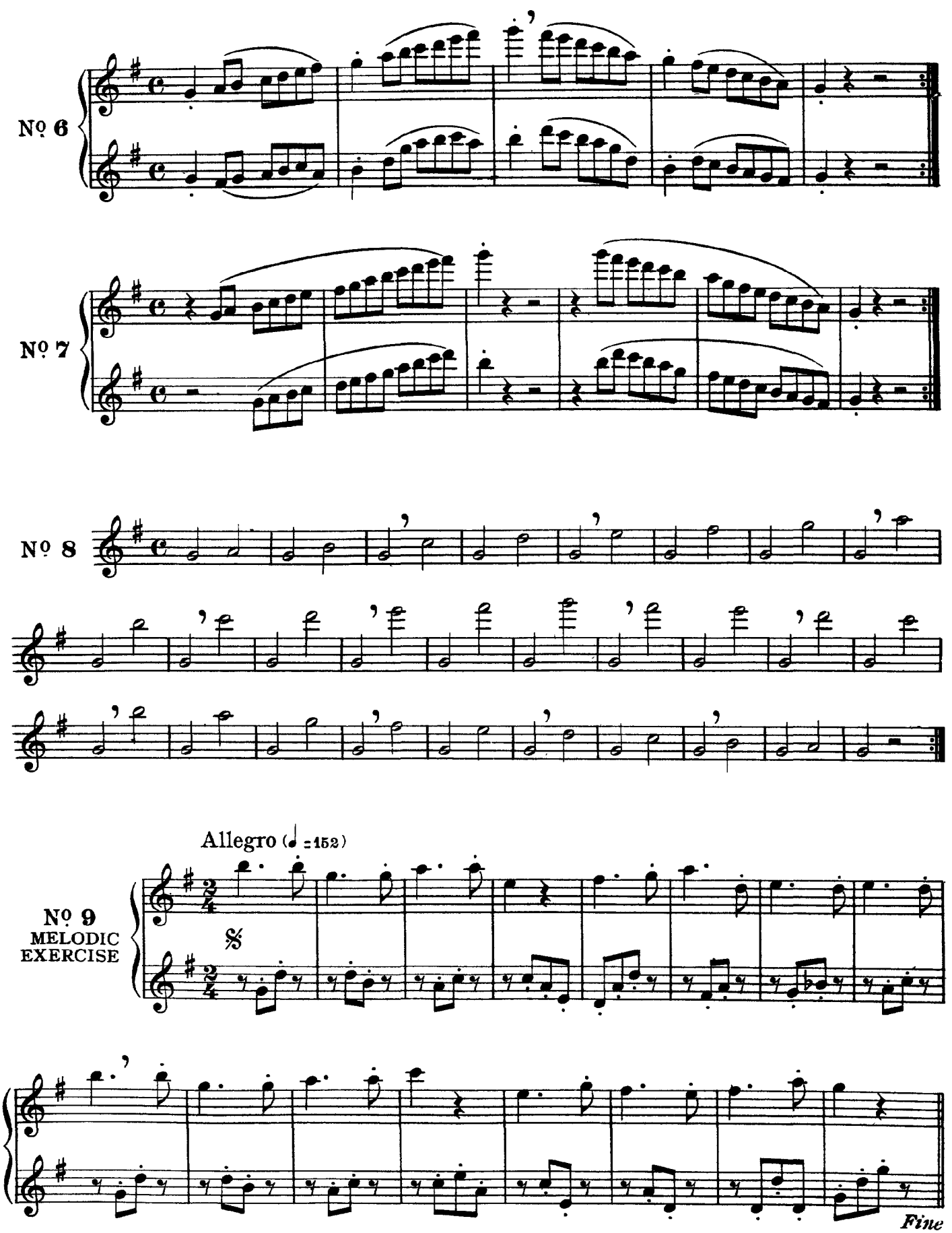
1	2	3	4	5	6	7
F,	*C,*	*G,*	*D,*	*A,*	*E,*	*B.*

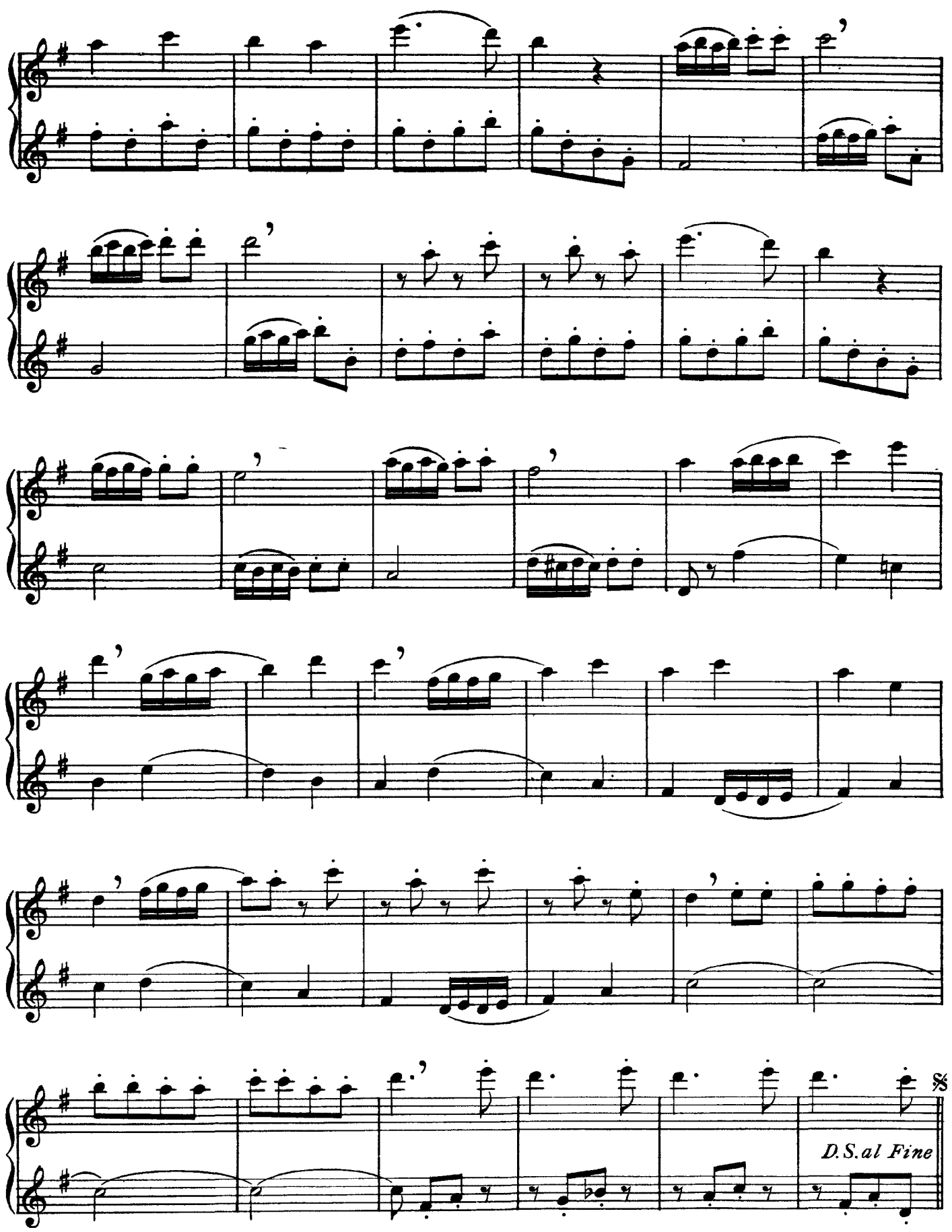
Learn these letters by heart. Repeating them backwards, you will obtain the position of the flats, as follows:

Example:

Order of sharps.	1	2	3	4	5	6	7	Order of flats.
	F,	*C,*	*G,*	*D,*	*A,*	*E,*	*B,*	
	7	6	5	4	3	2	1	

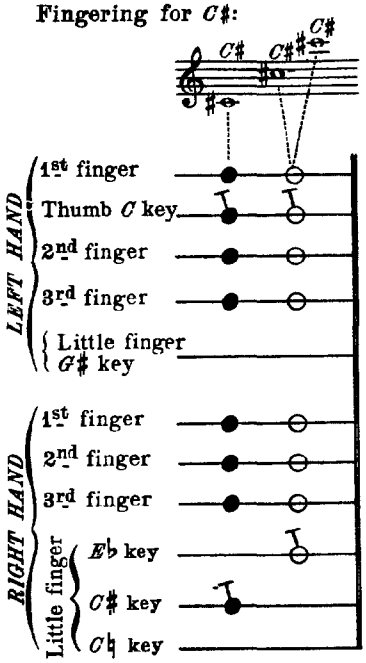

№ 3
№ 4
№ 5


Nº 6
Nº 7
Nº 8
Allegro (♩=152)
Nº 9
MELODIC
EXERCISE
Fine

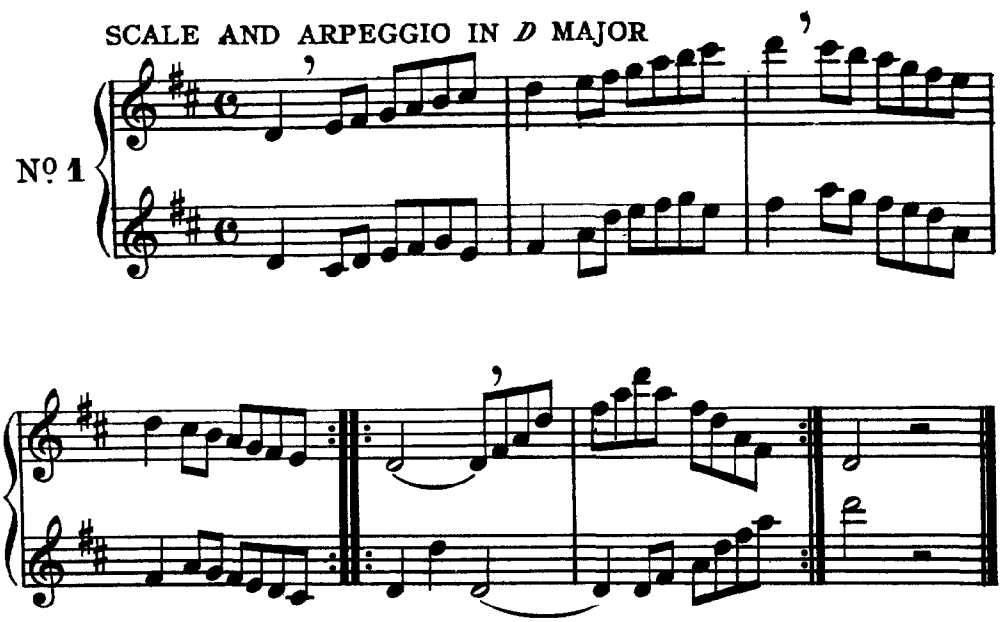

D.S. al Fine

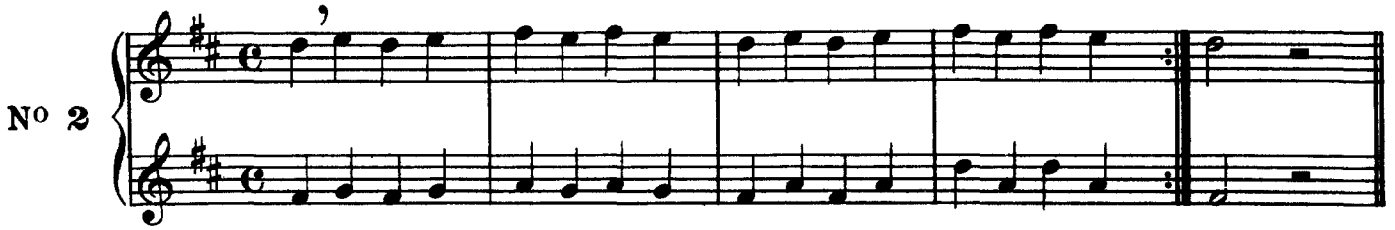
Lesson X

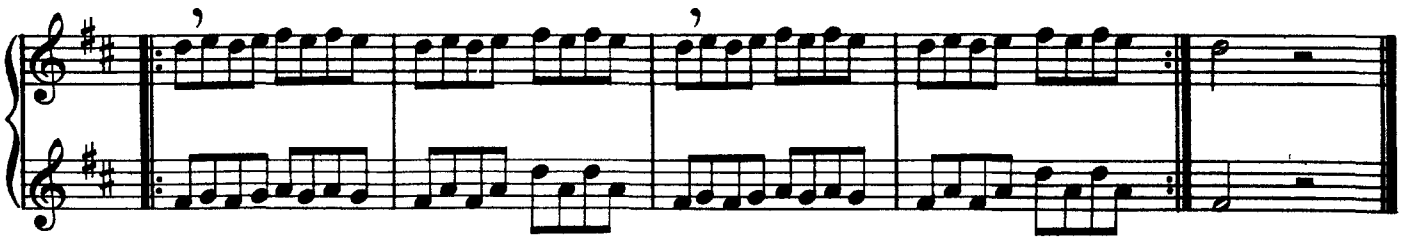
KEY OF *D* MAJOR

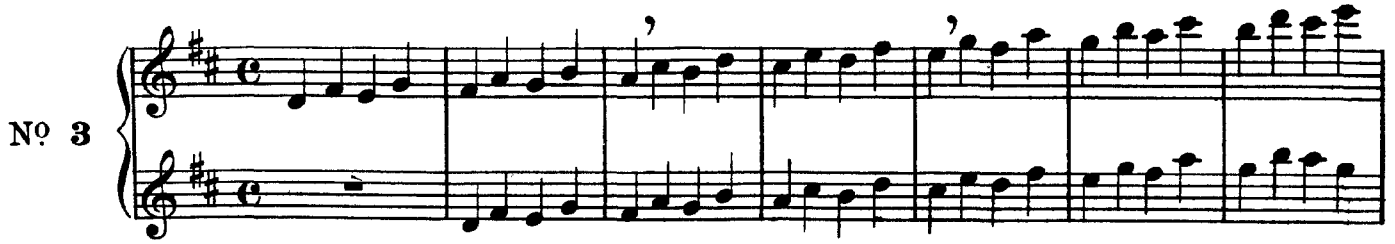


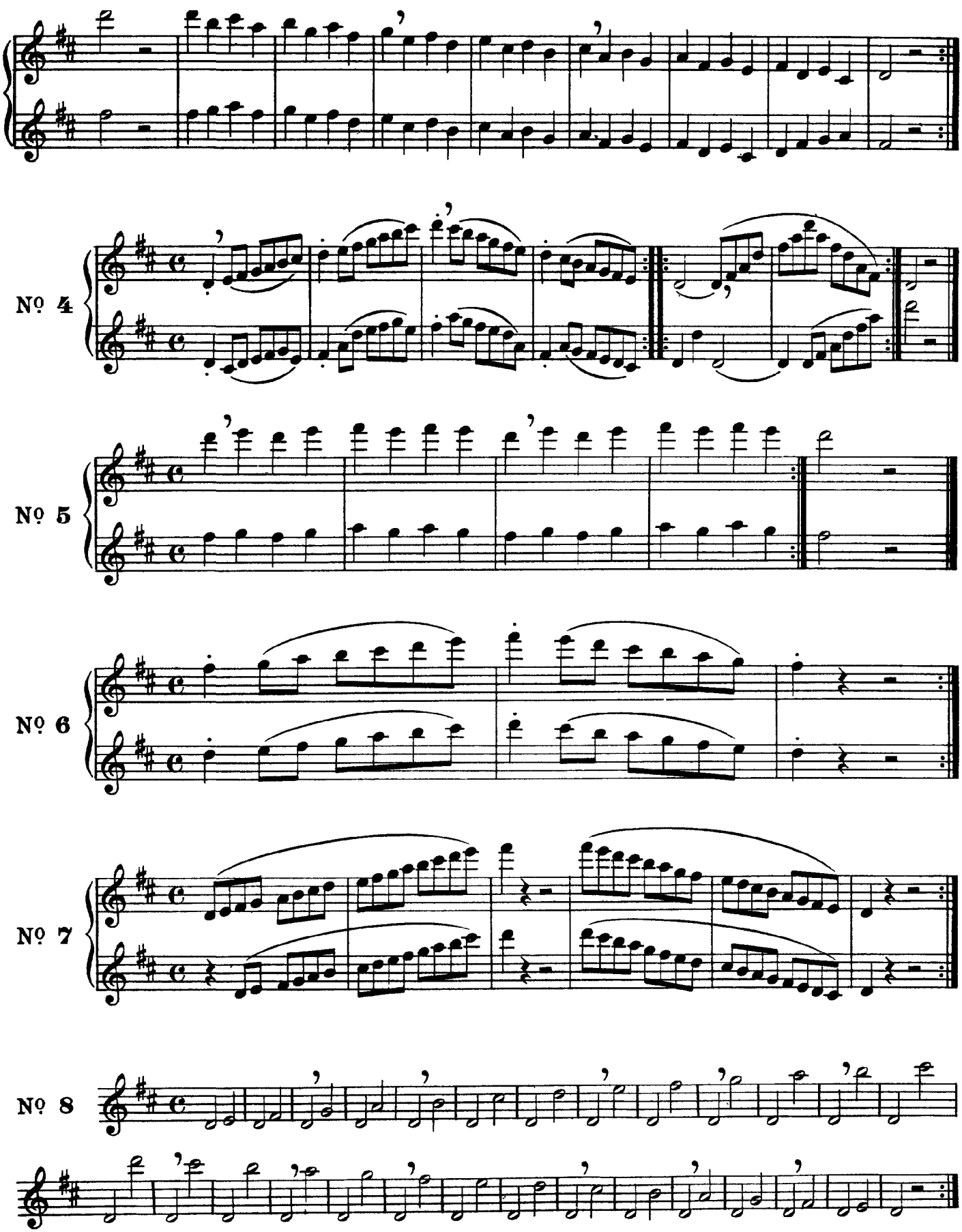
SCALE AND ARPEGGIO IN *D* MAJOR

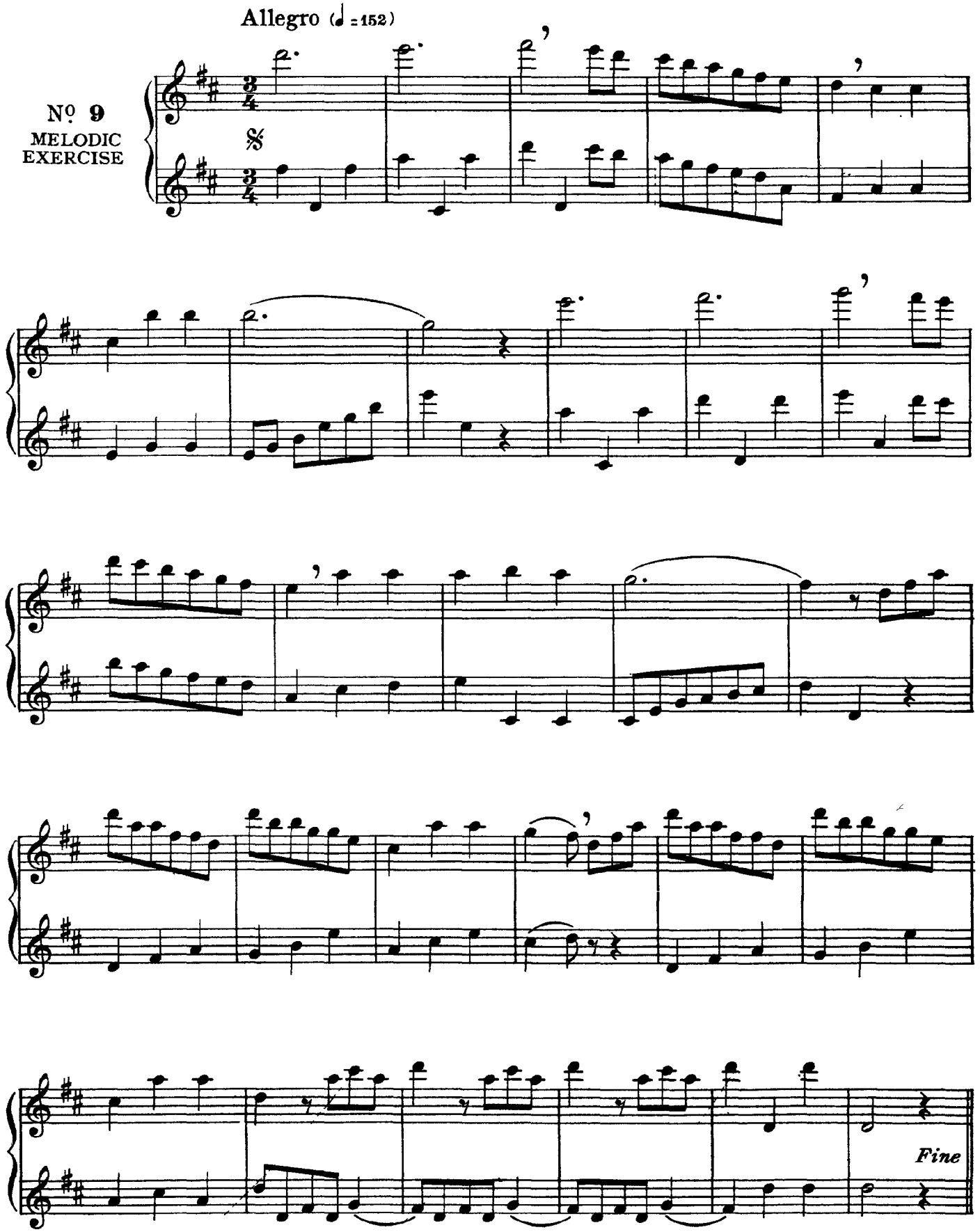


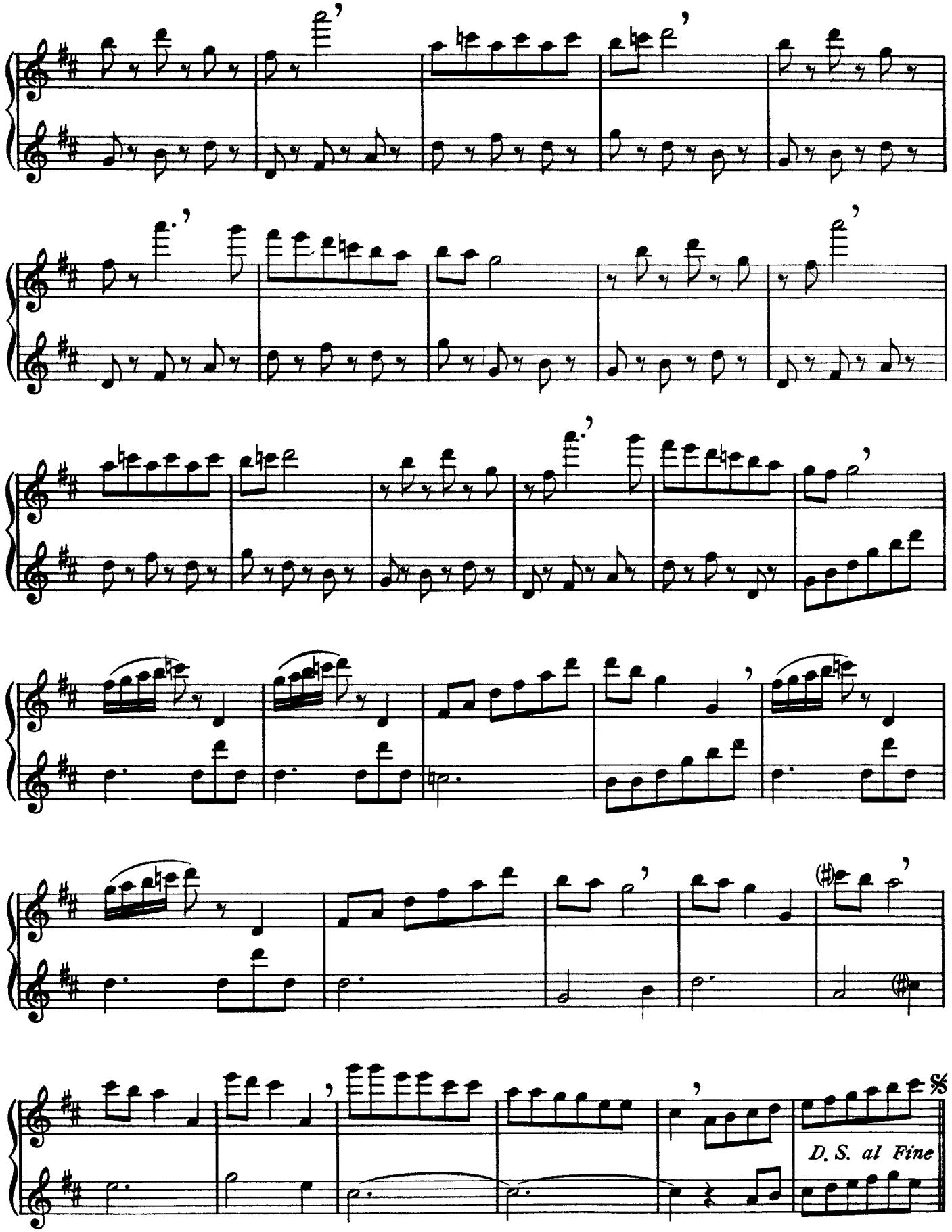







Nº 4
Nº 5
Nº 6
Nº 7
Nº 8

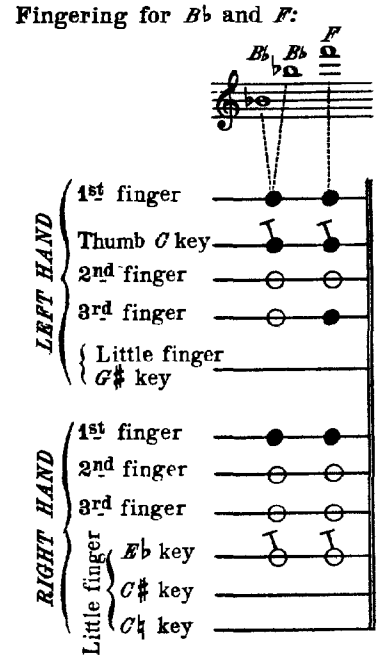

Allegro (♩ = 152)
Nº 9
MELODIC
EXERCISE
Fine


D. S. al Fine

Lesson XI

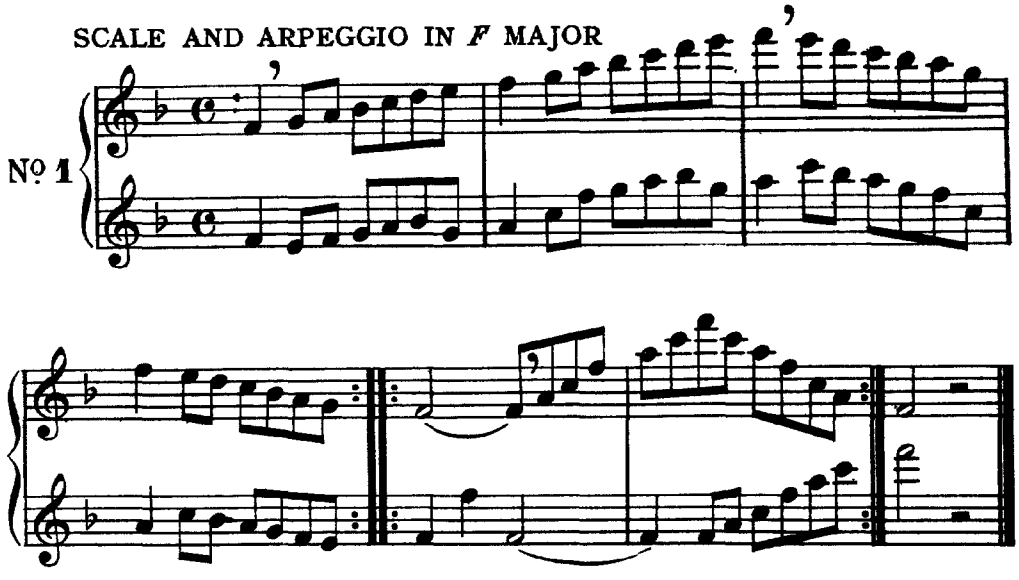
KEY OF *F* MAJOR

Fingering for *B*♭ and *F*:

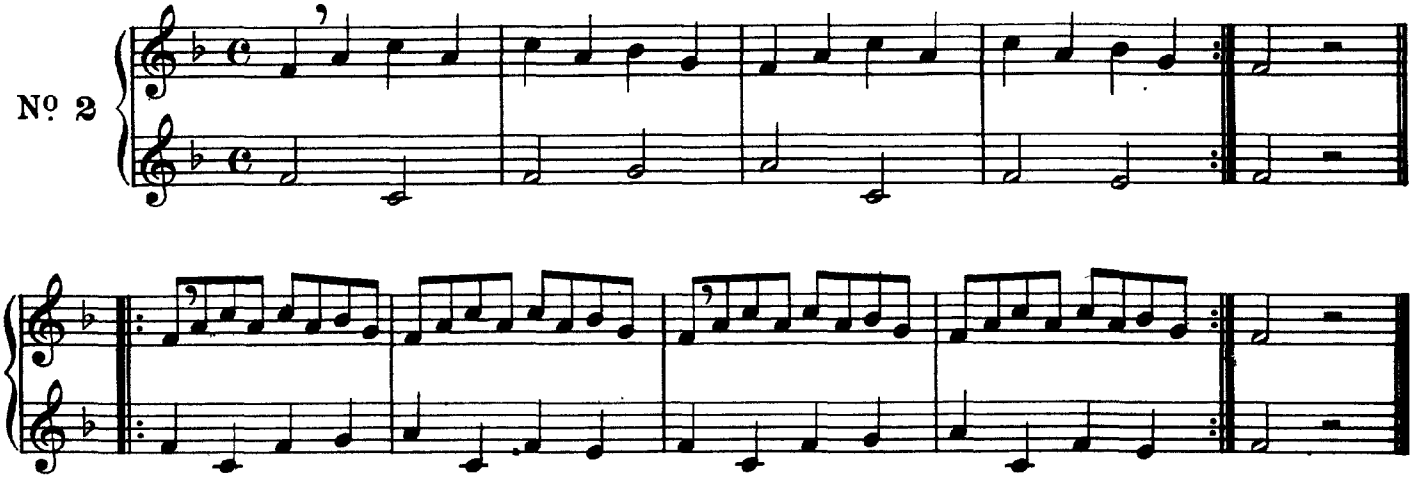


SCALE AND ARPEGGIO IN *F* MAJOR

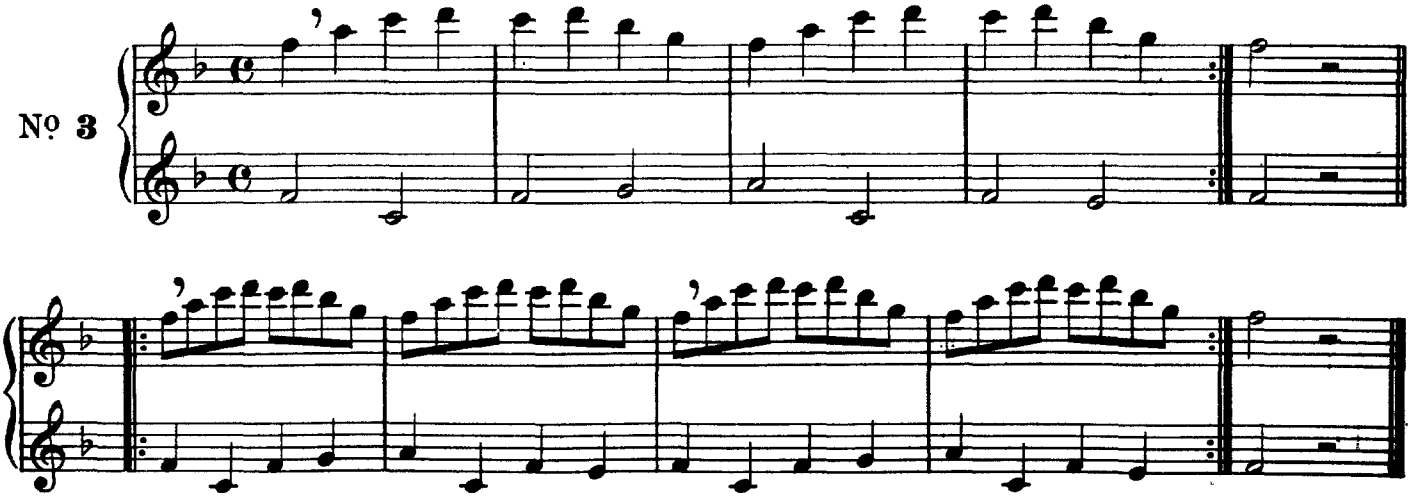
No. 1

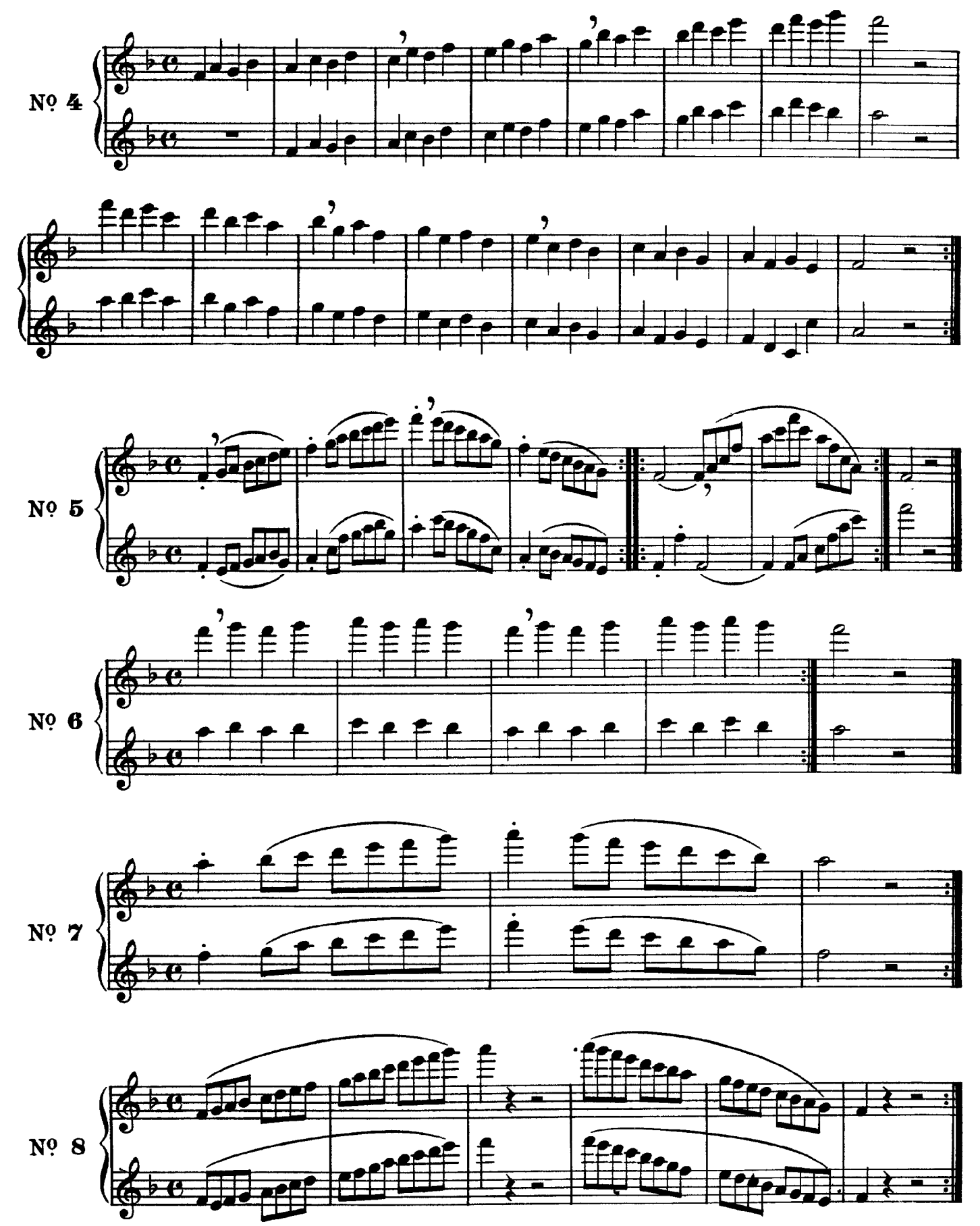


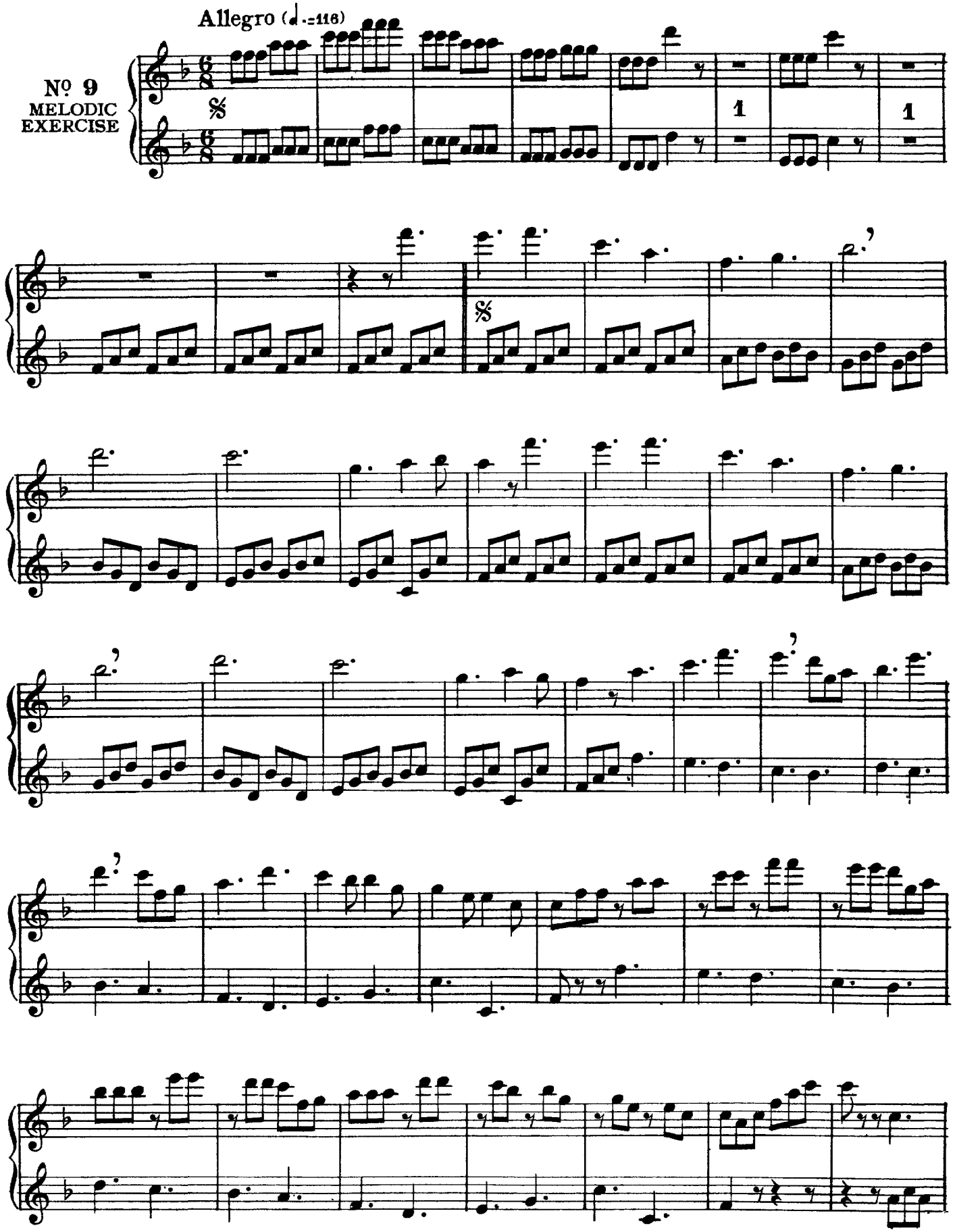
No. 2

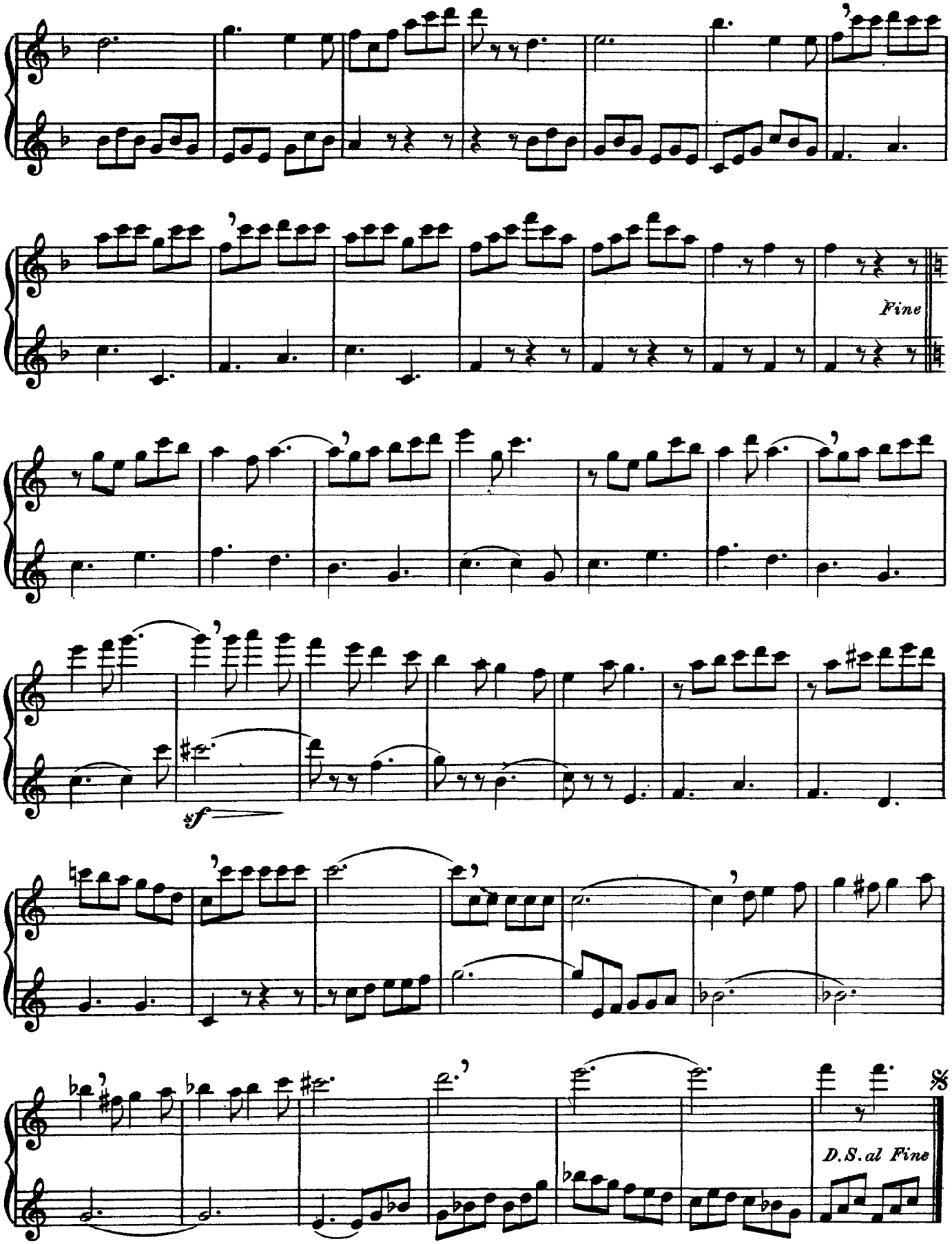


No. 3




Nº 4
Nº 5
Nº 6
Nº 7
Nº 8

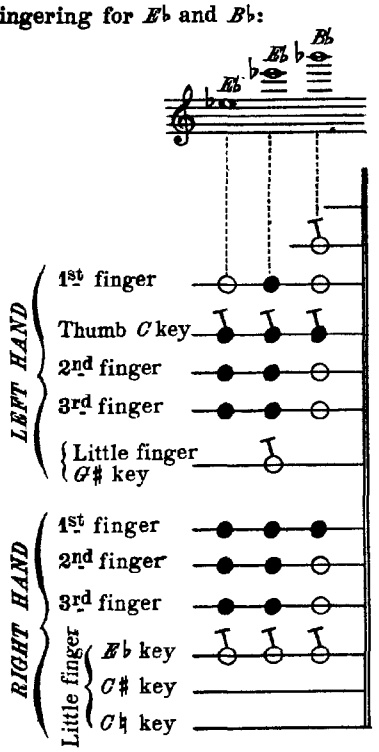

Allegro (♩.=116)
Nº 9
MELODIC
EXERCISE
1
1


Fine
sf
D.S. al Fine

Lesson XII

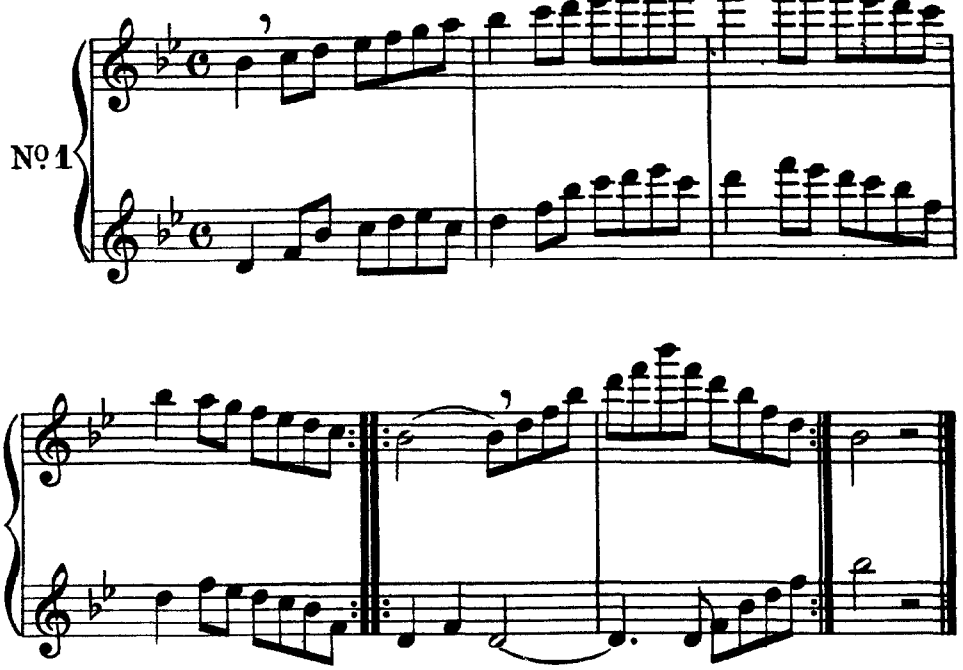
KEY OF *B♭* MAJOR

Fingering for *E♭* and *B♭*:



SCALE AND ARPEGGIO IN *B♭* MAJOR

No. 1



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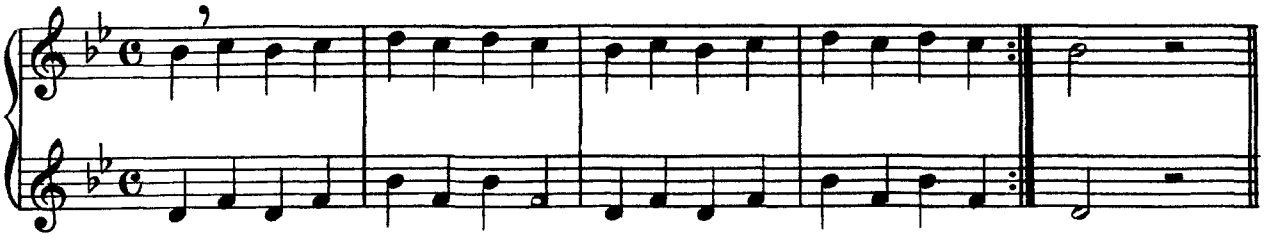

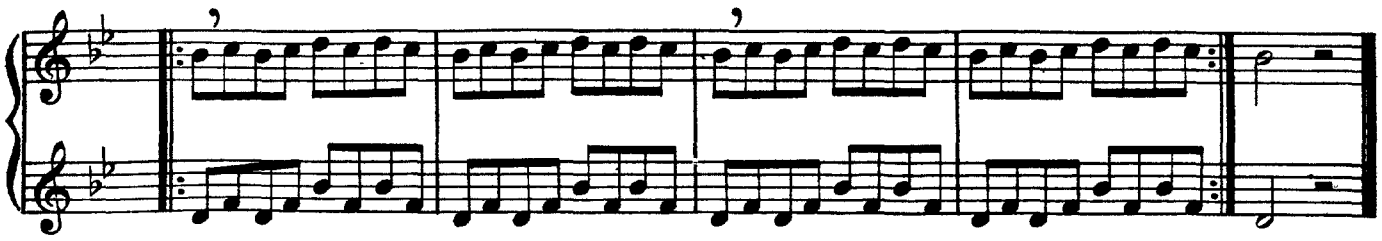

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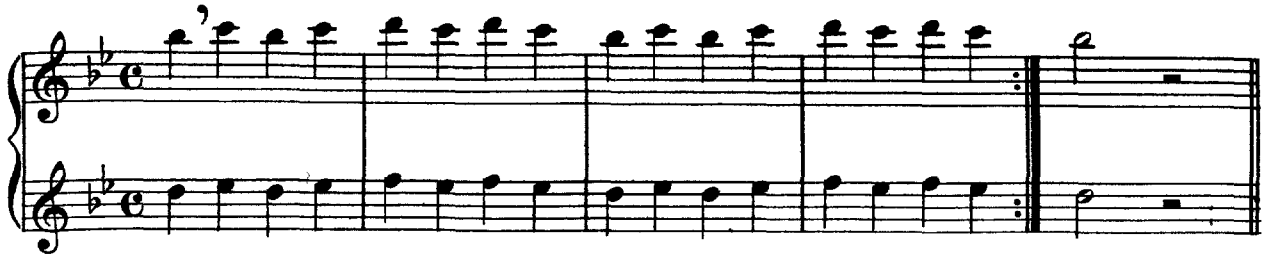
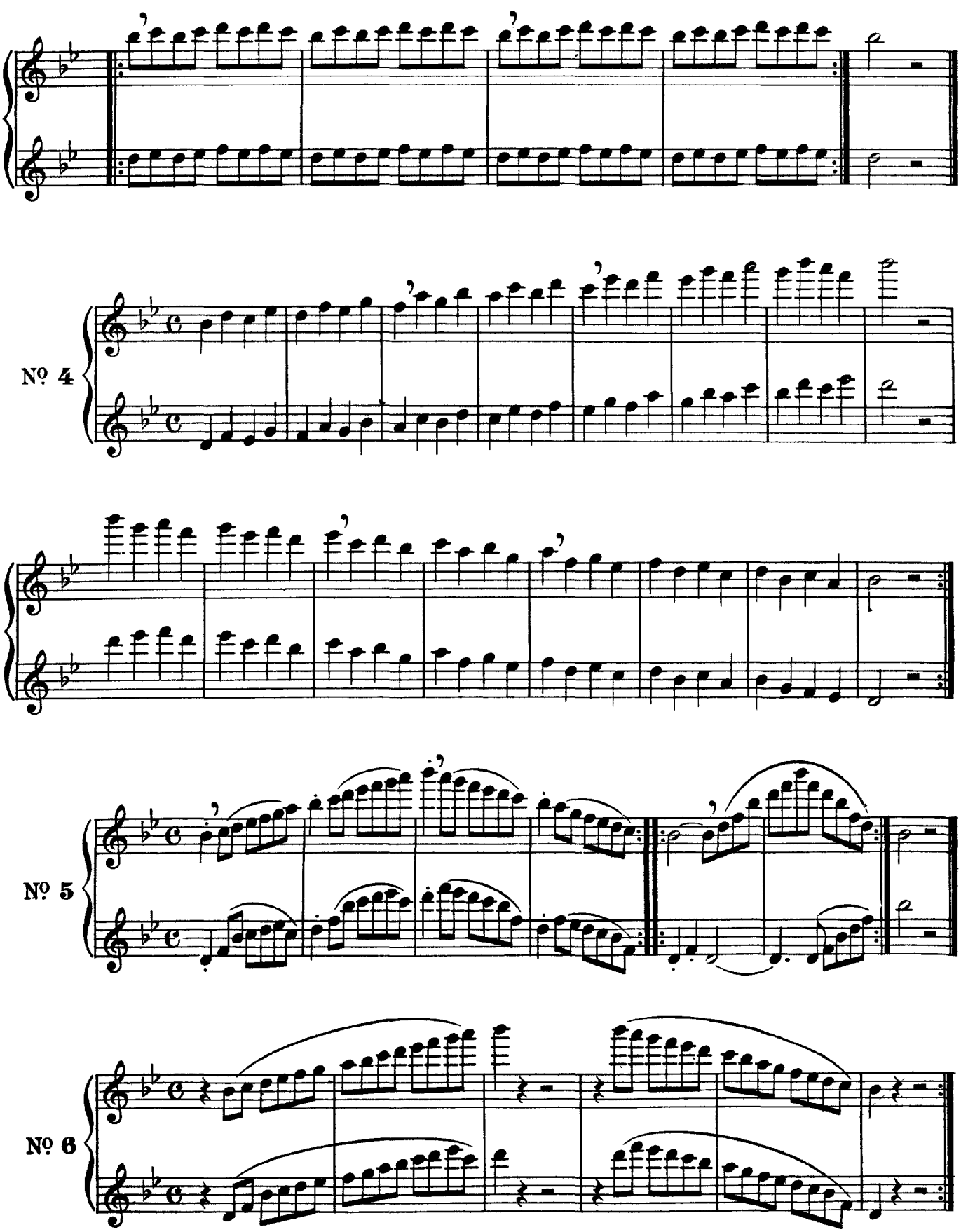
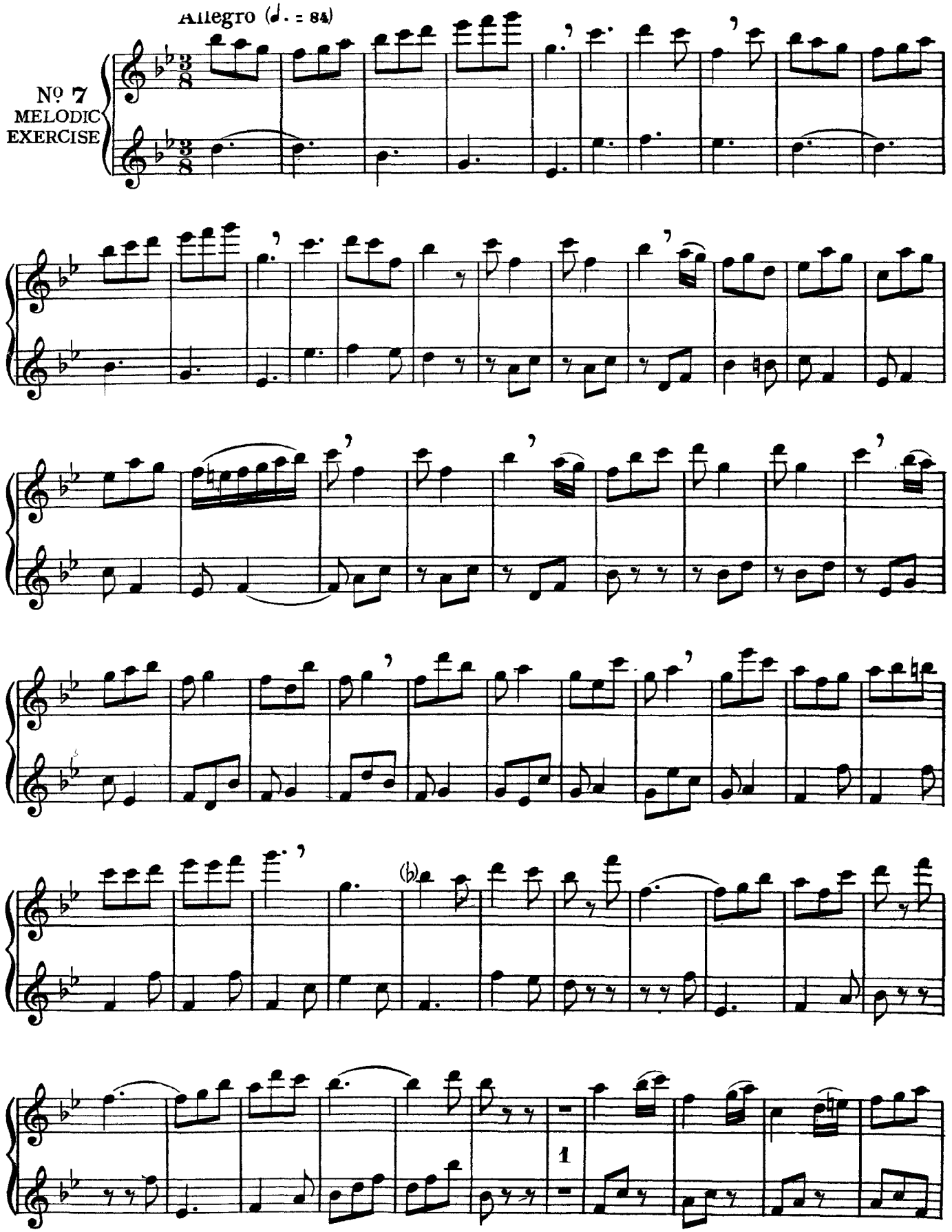
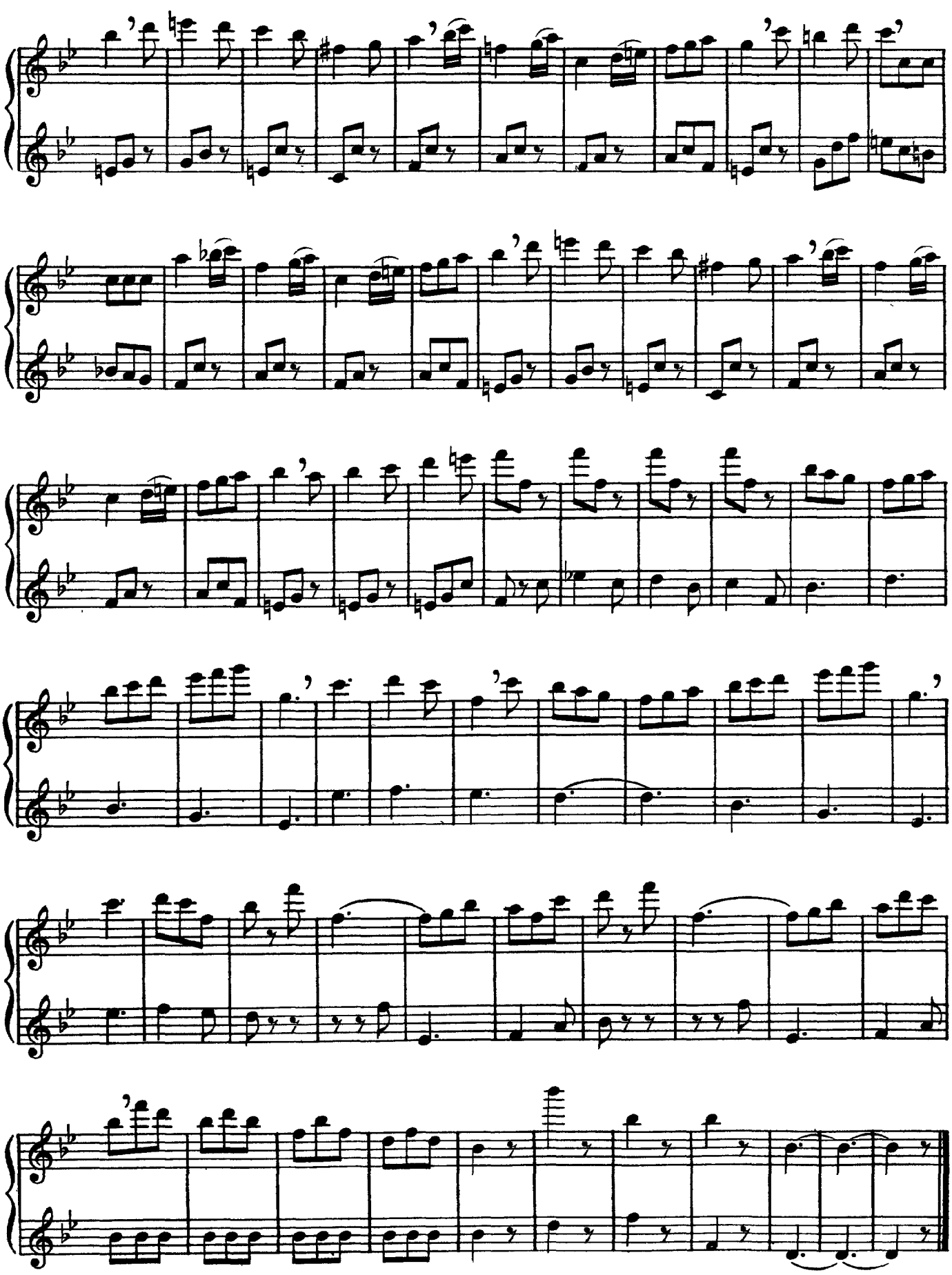



Nº 4
Nº 5
Nº 6

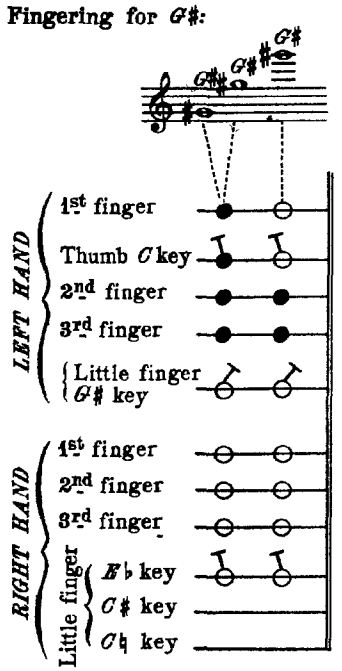

Allegro (♩. = 84)
№ 7
MELODIC
EXERCISE
1



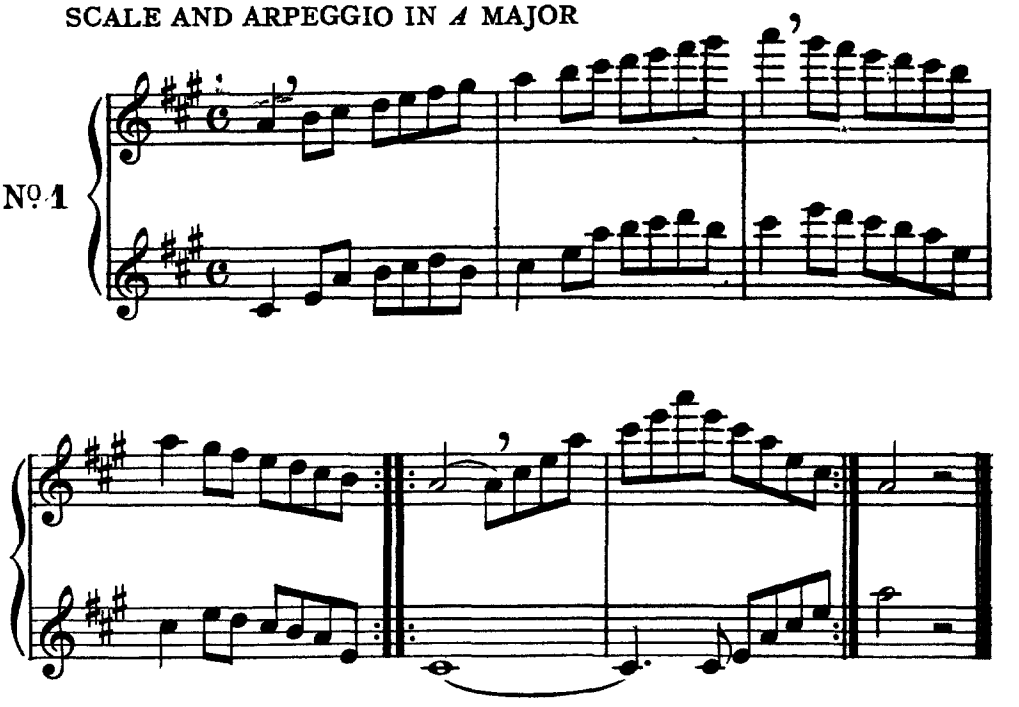
Lesson XIII

KEY OF *A* MAJOR

SCALE AND ARPEGGIO IN *A* MAJOR



No. 1



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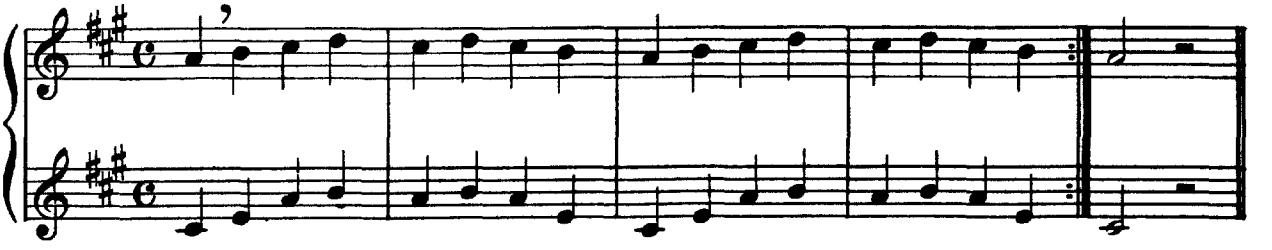

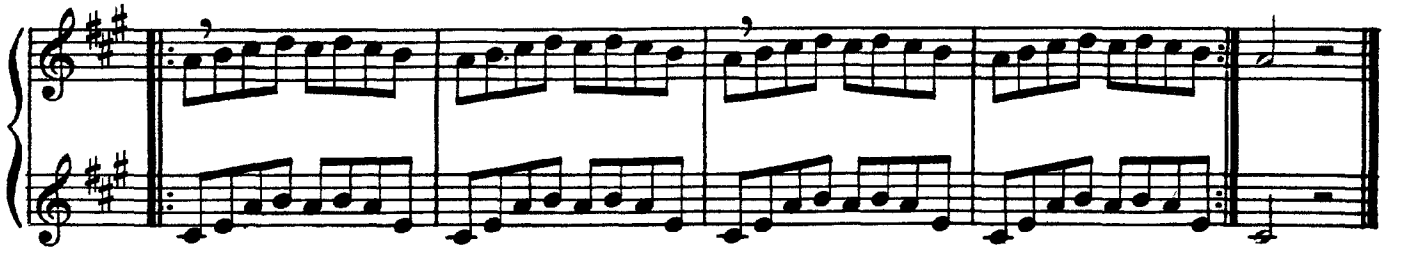

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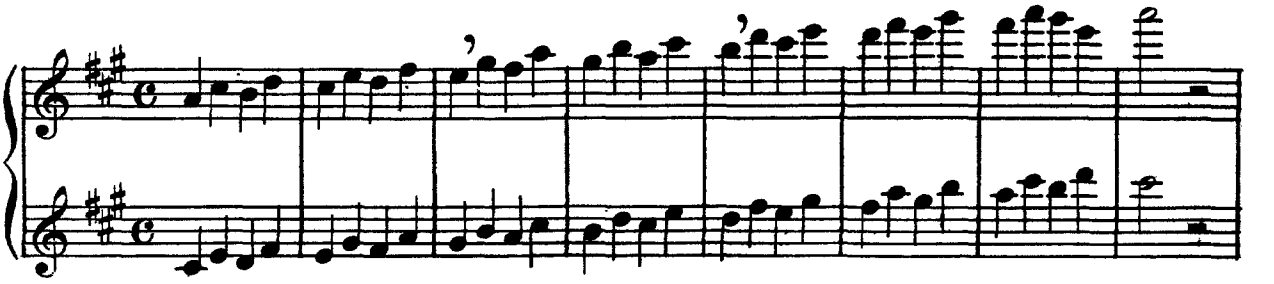
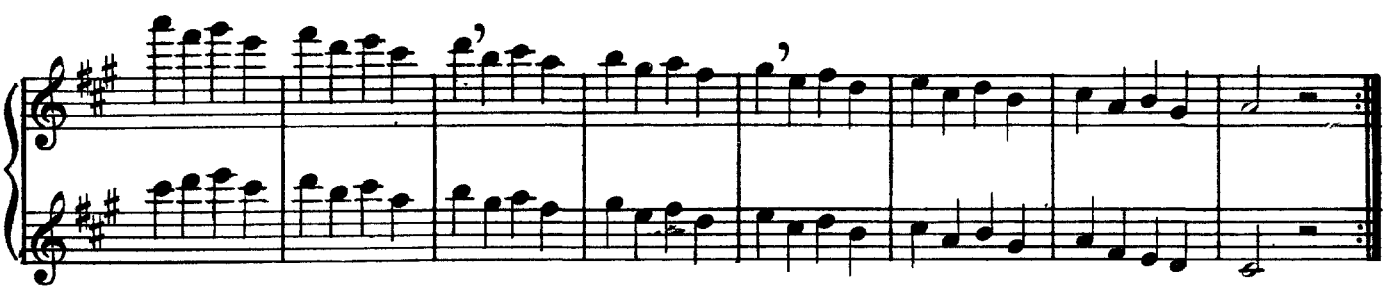
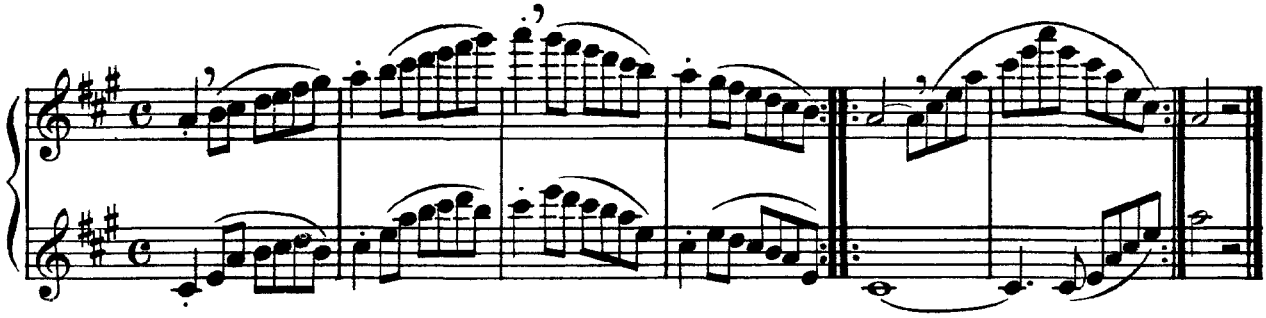
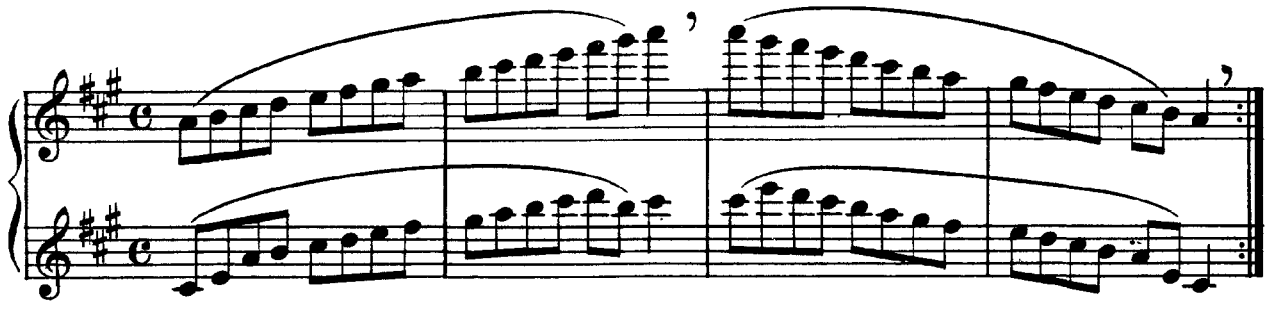




Nº 4



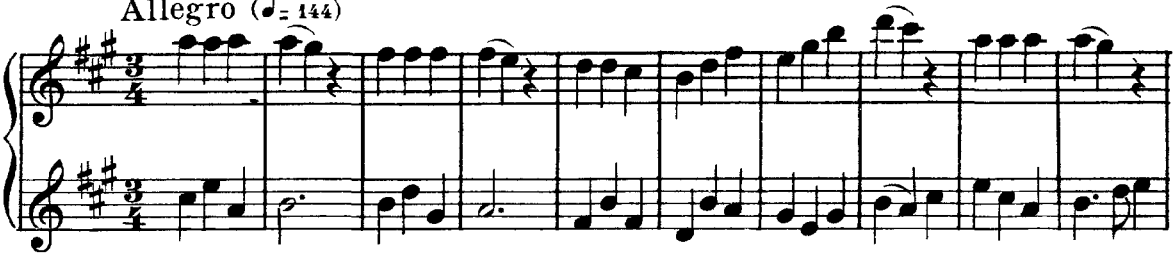
Nº 5

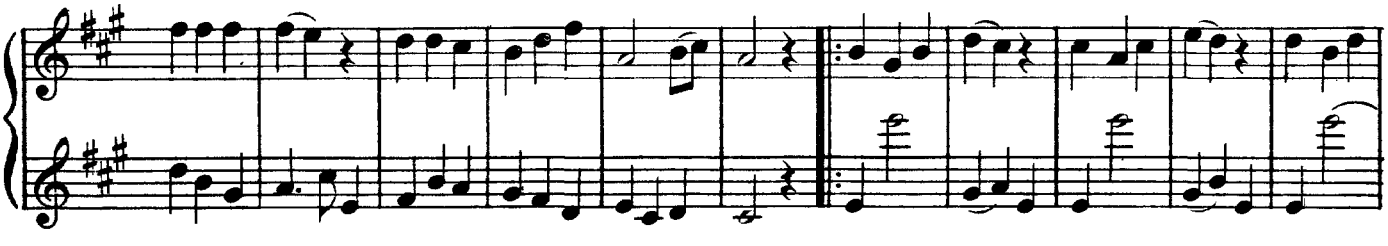


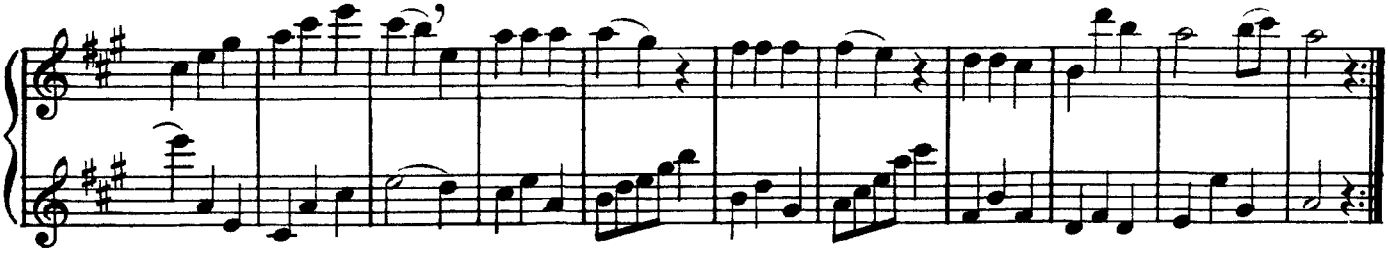
THEME

Allegro (♩= 144)

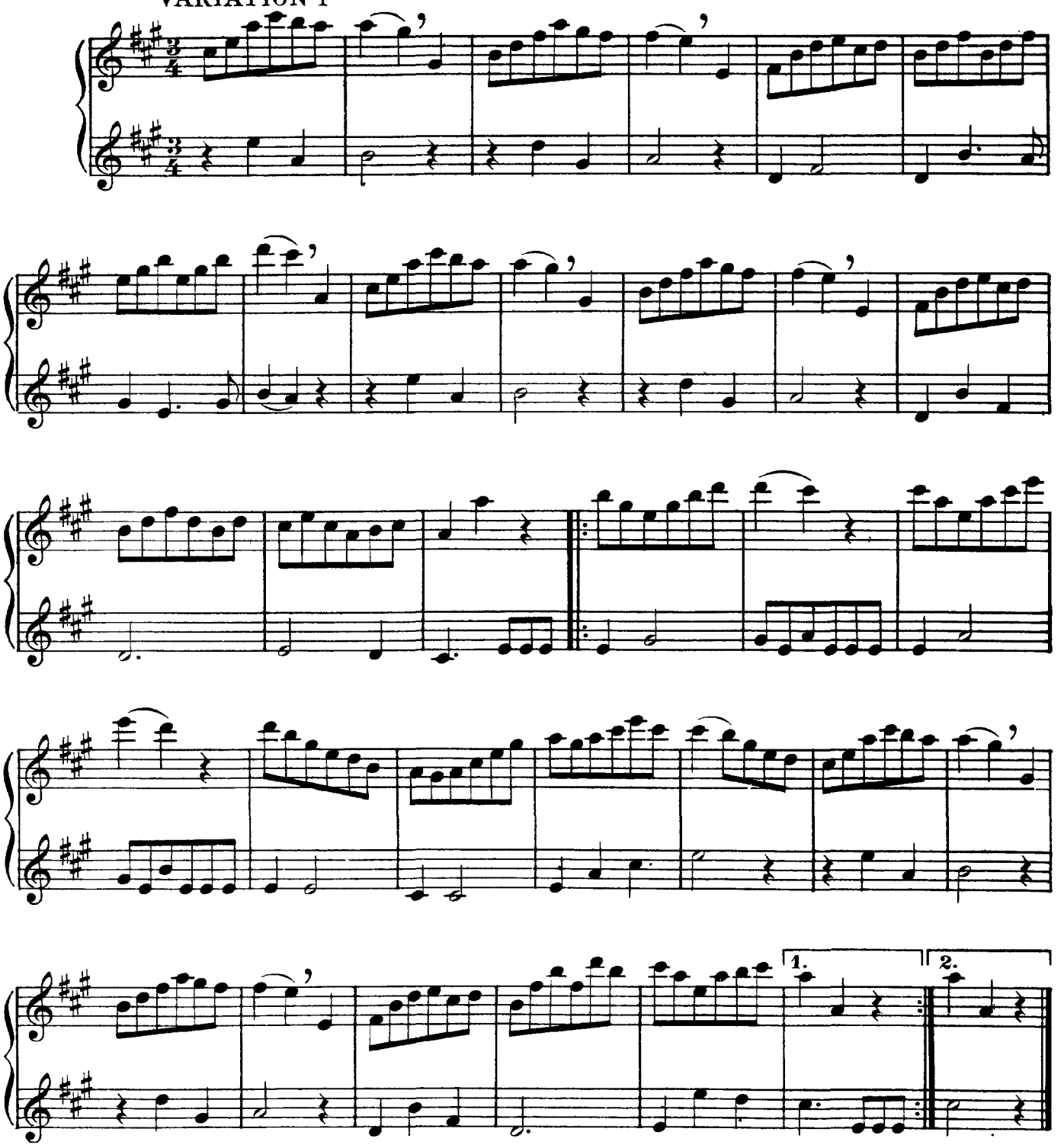
Nº 6
MELODIC
EXERCISE



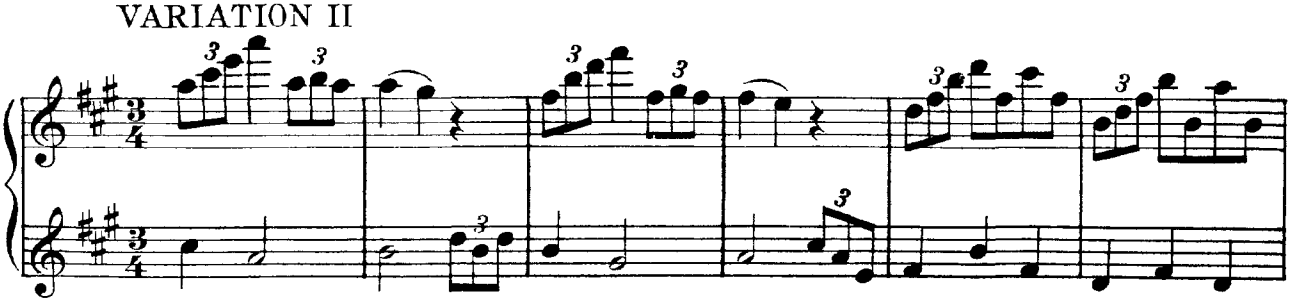


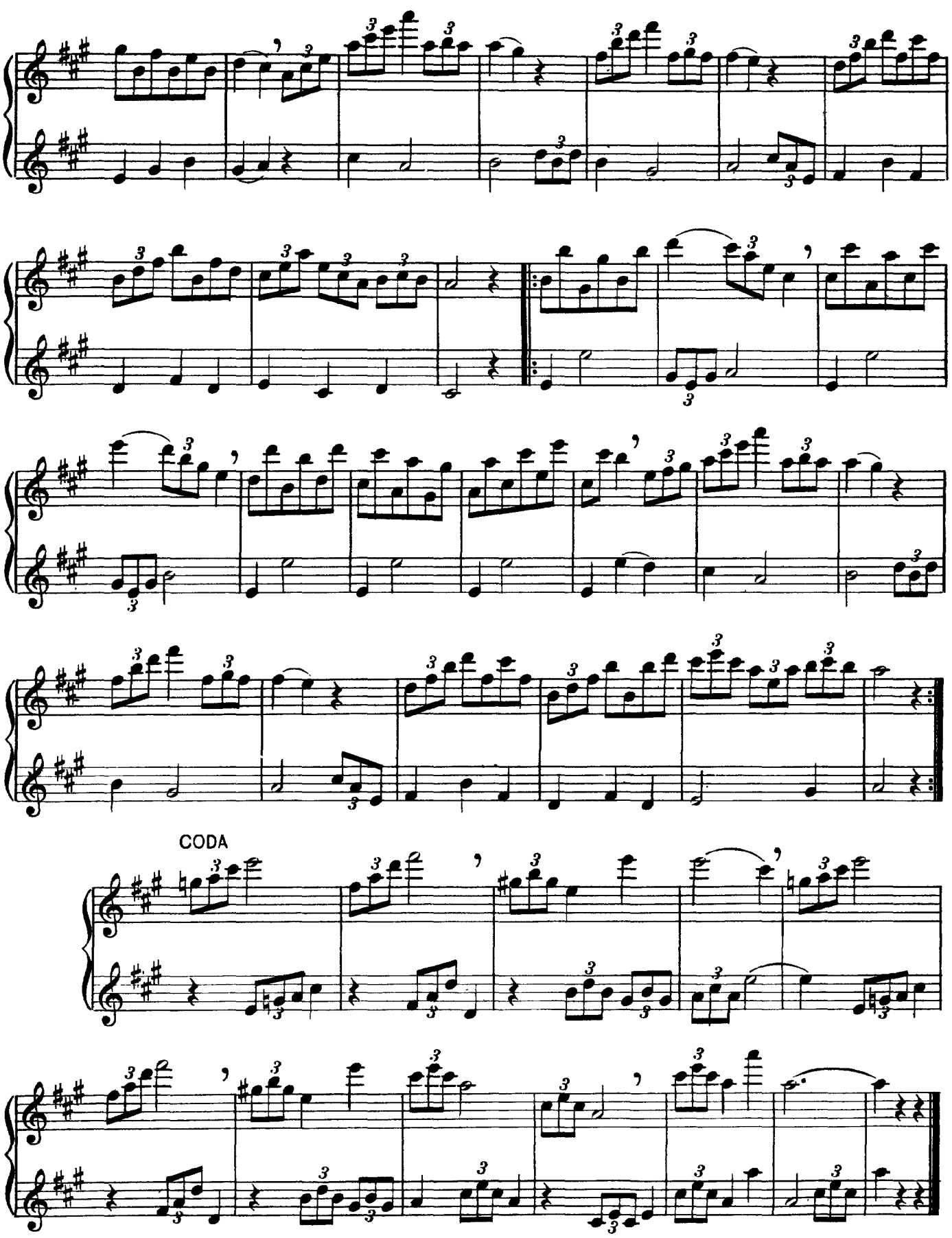


VARIATION I



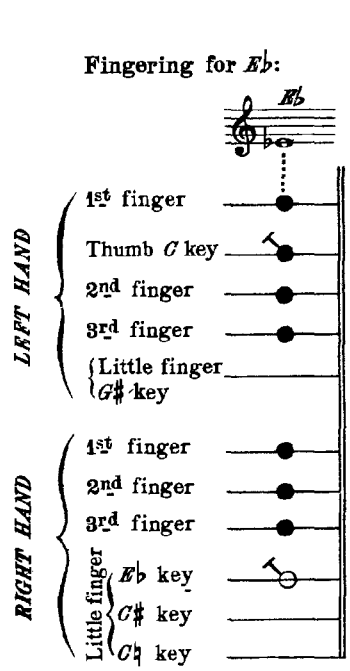
VARIATION II



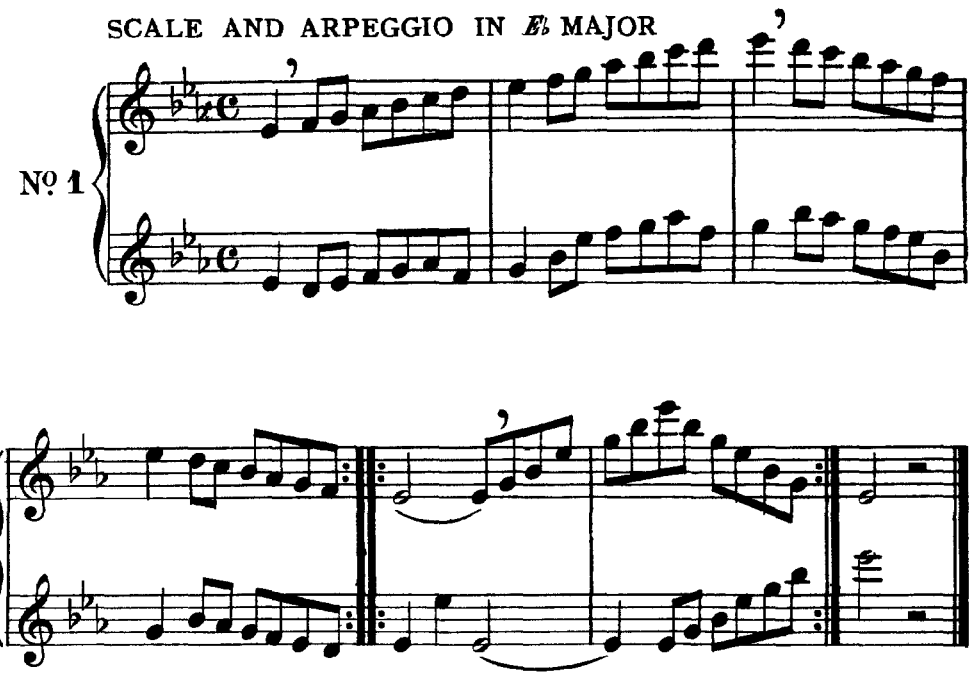

CODA

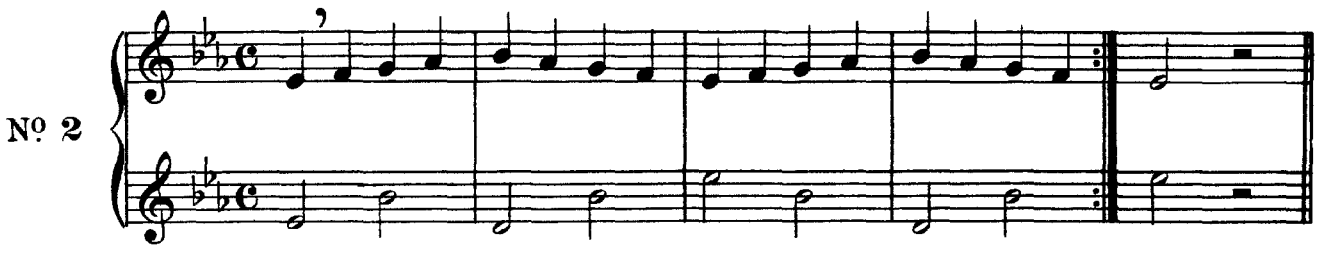
Lesson XIV

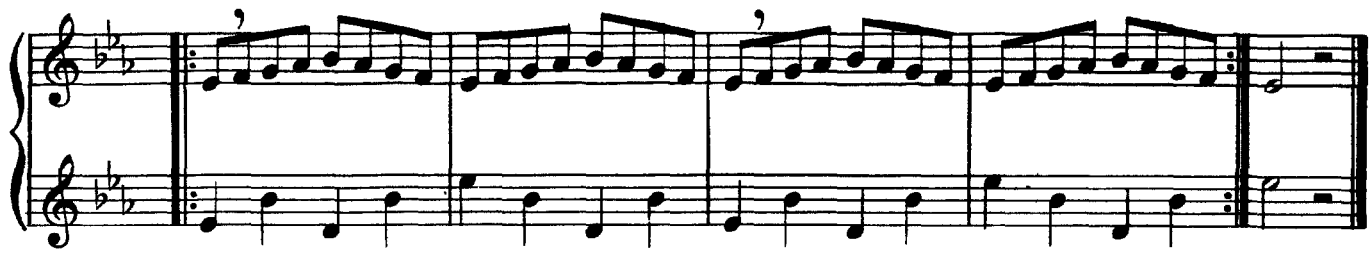
KEY OF *E♭* MAJOR

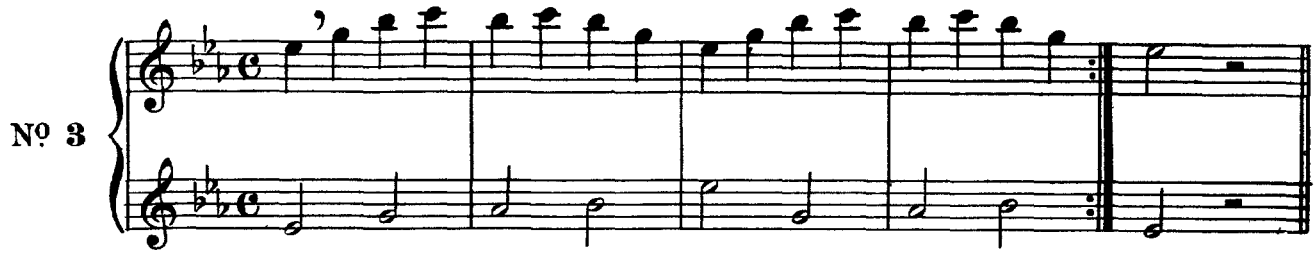


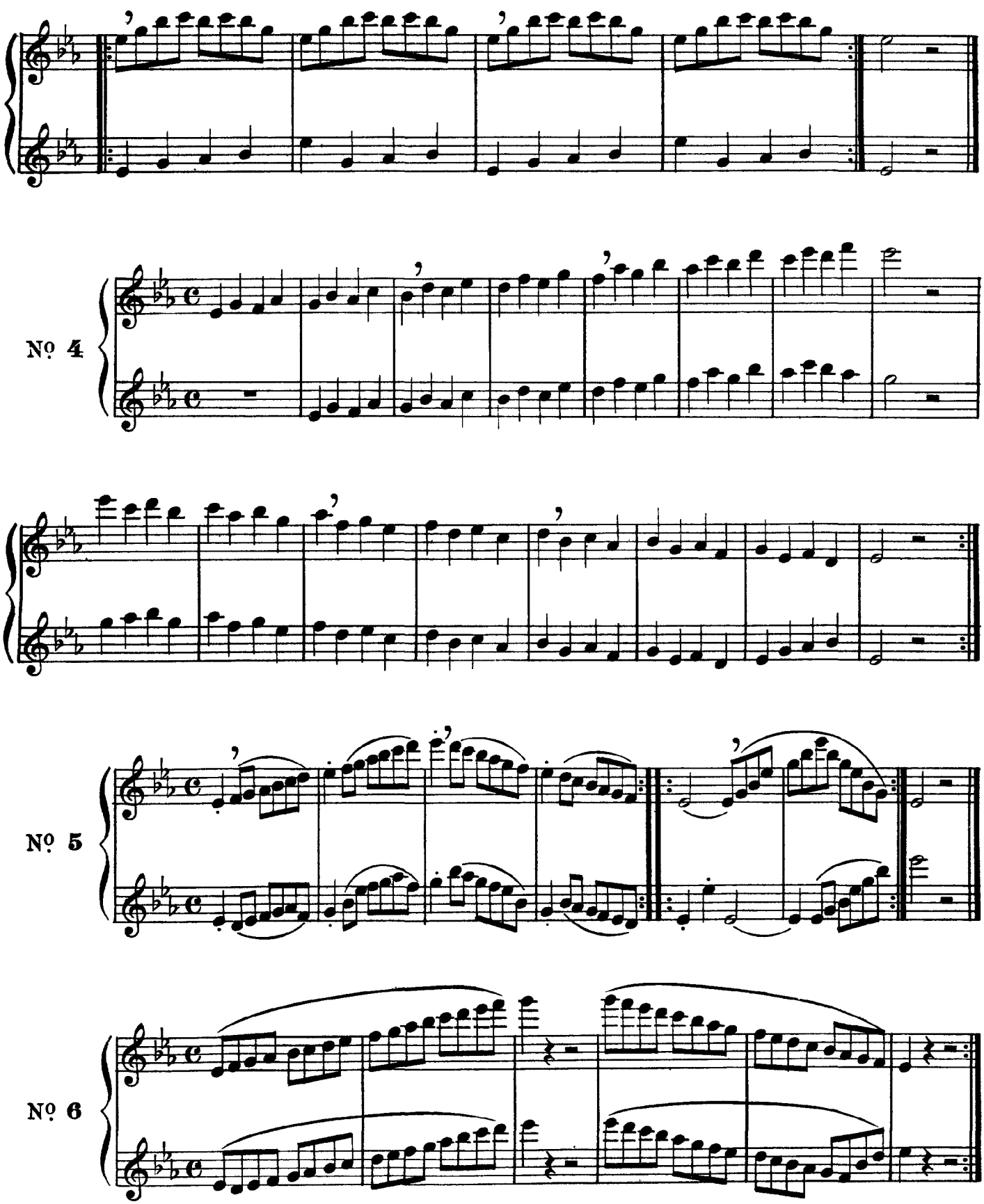
SCALE AND ARPEGGIO IN *E♭* MAJOR





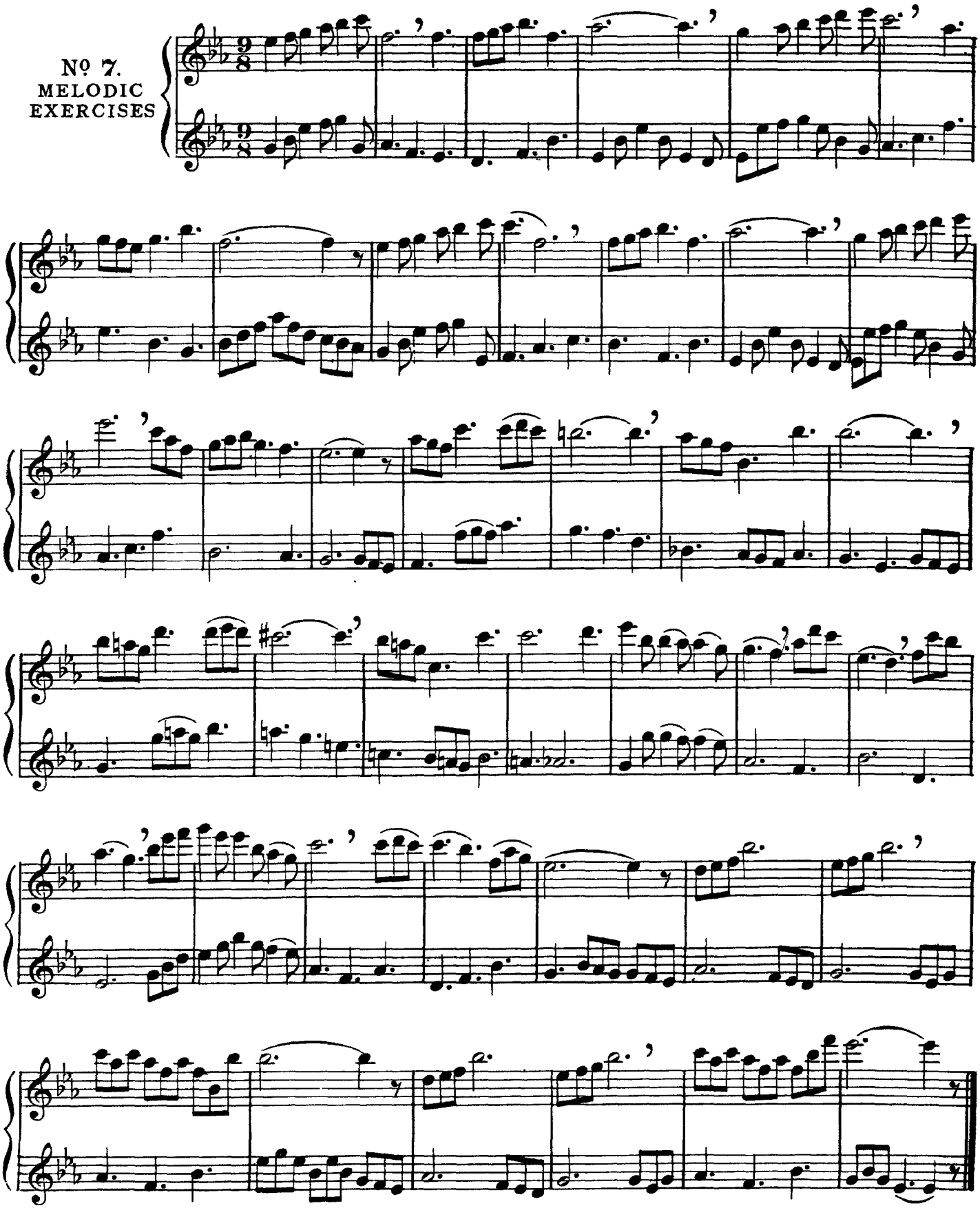




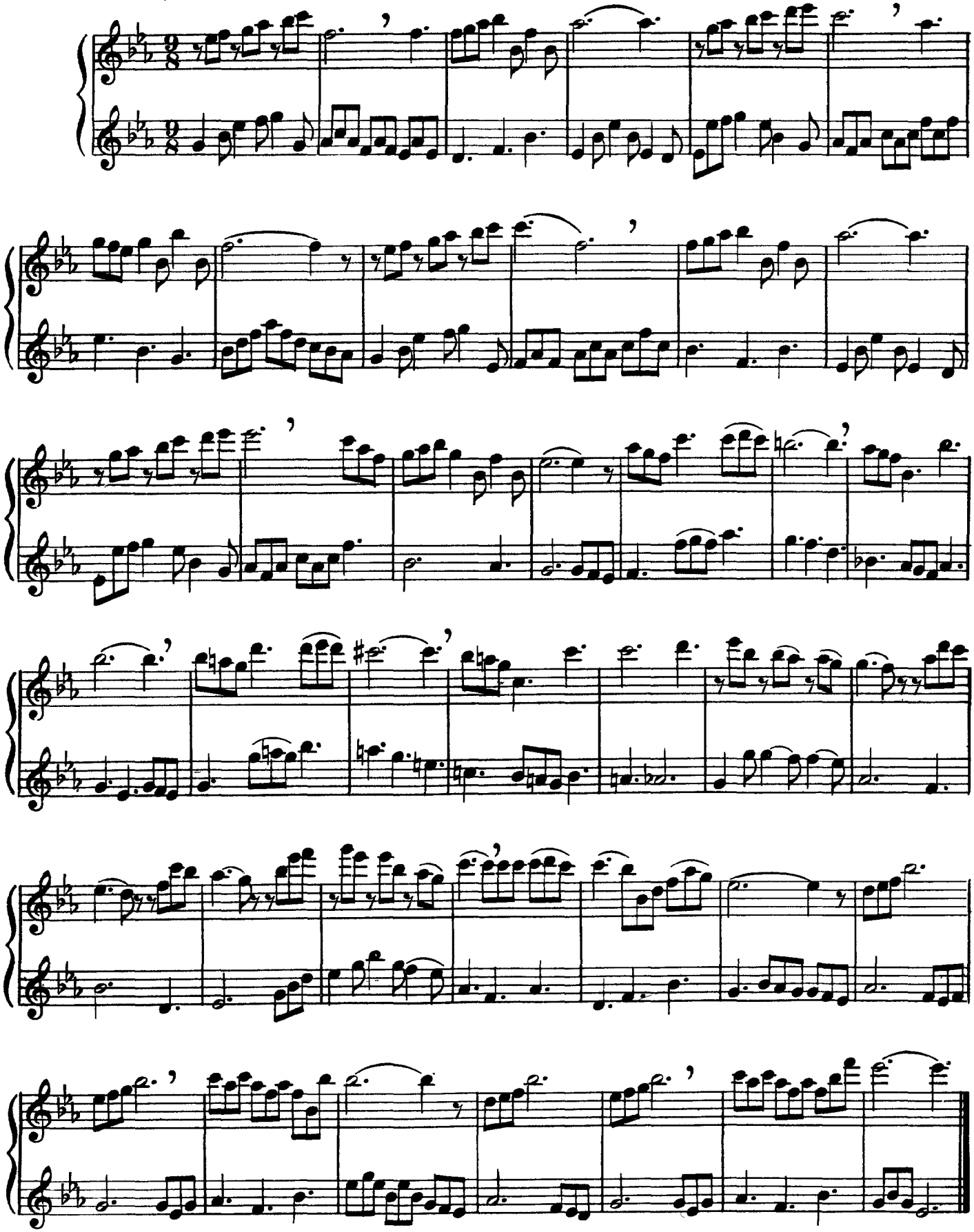

Nº 4
Nº 5
Nº 6

Andantino (♩. = 88) CANZONETTA (Section One)

No. 7.
MELODIC
EXERCISES



(Section Two)



Lesson XV

STUDIES IN CHROMATIC SCALES ON *C* AND *A*

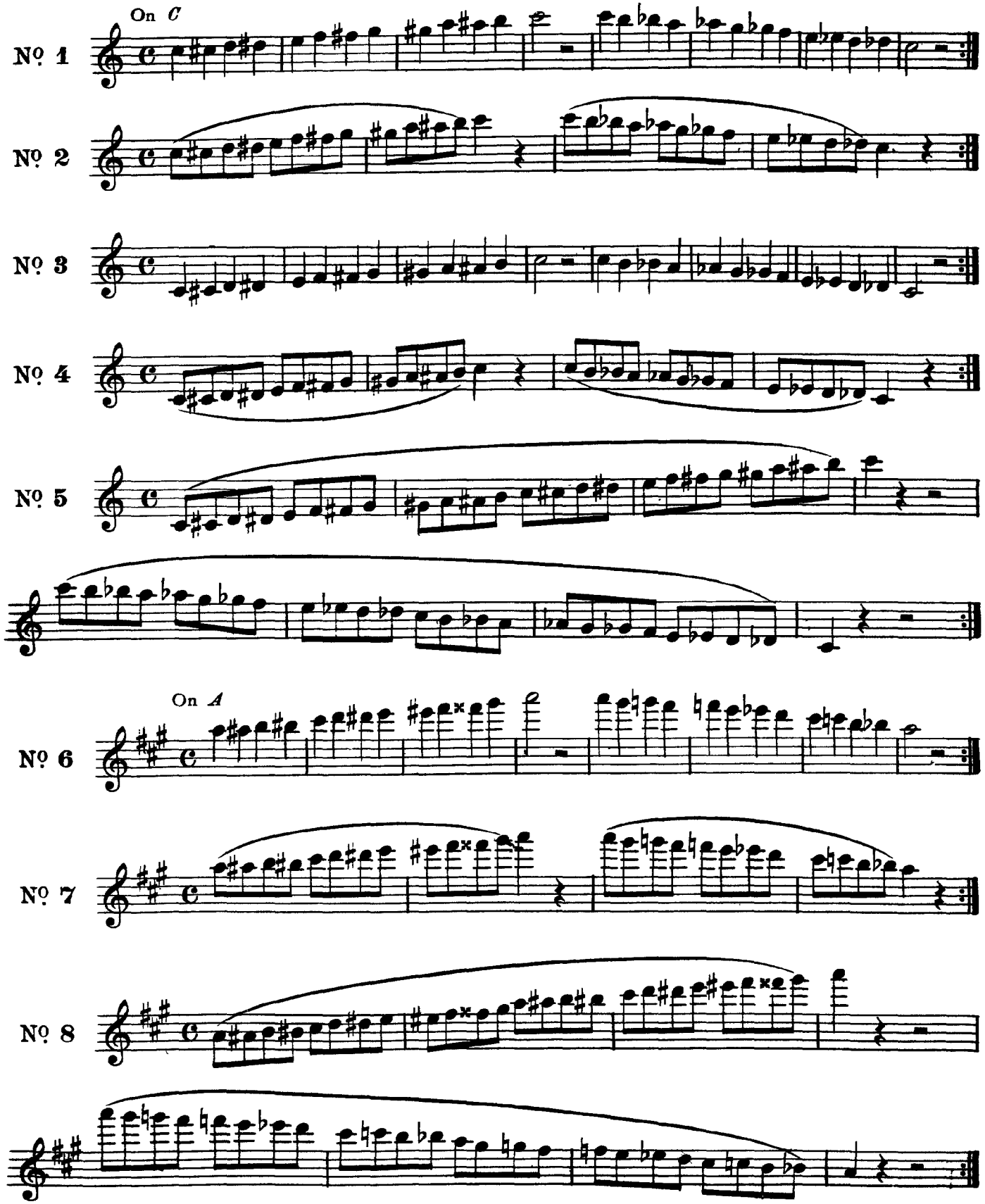
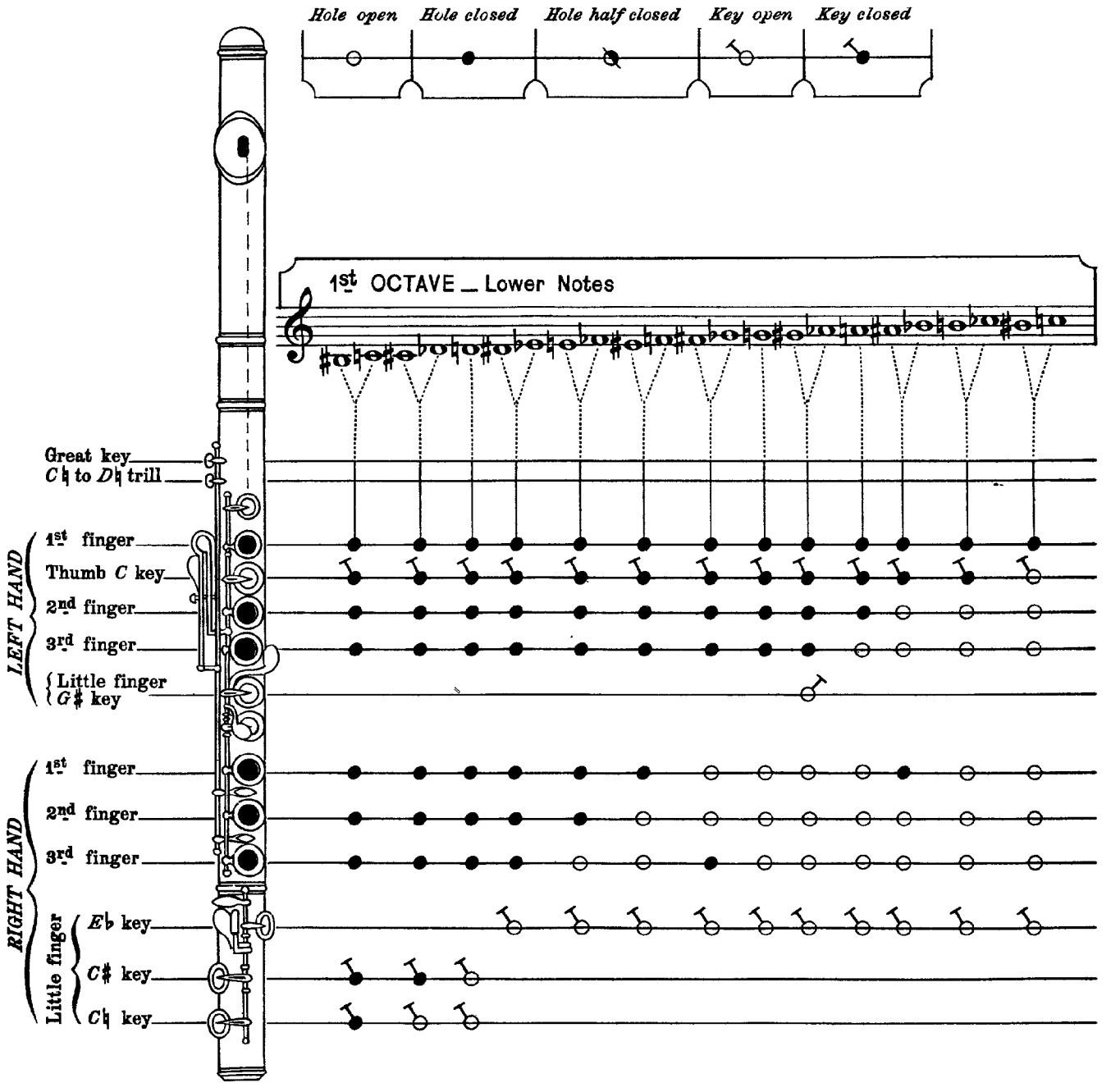
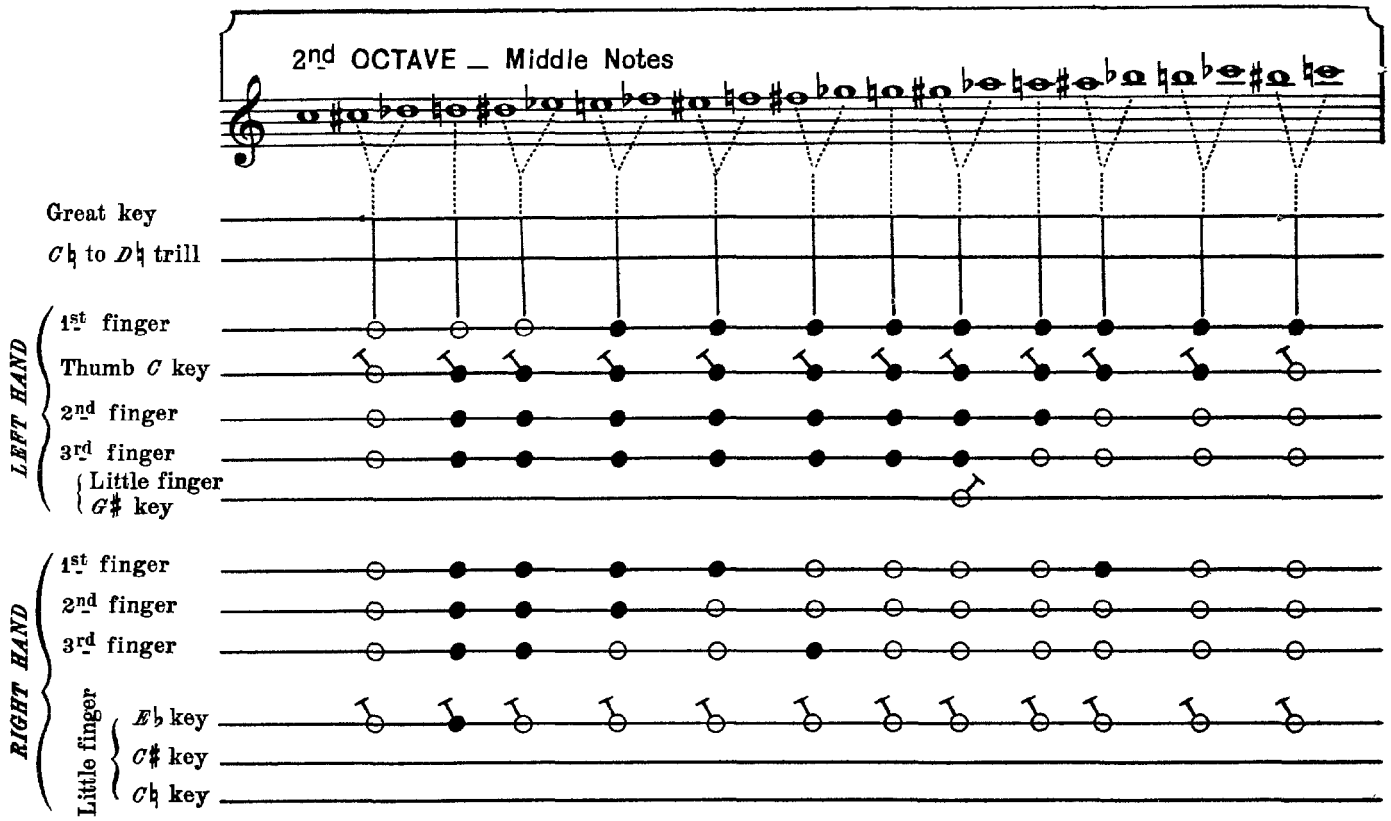


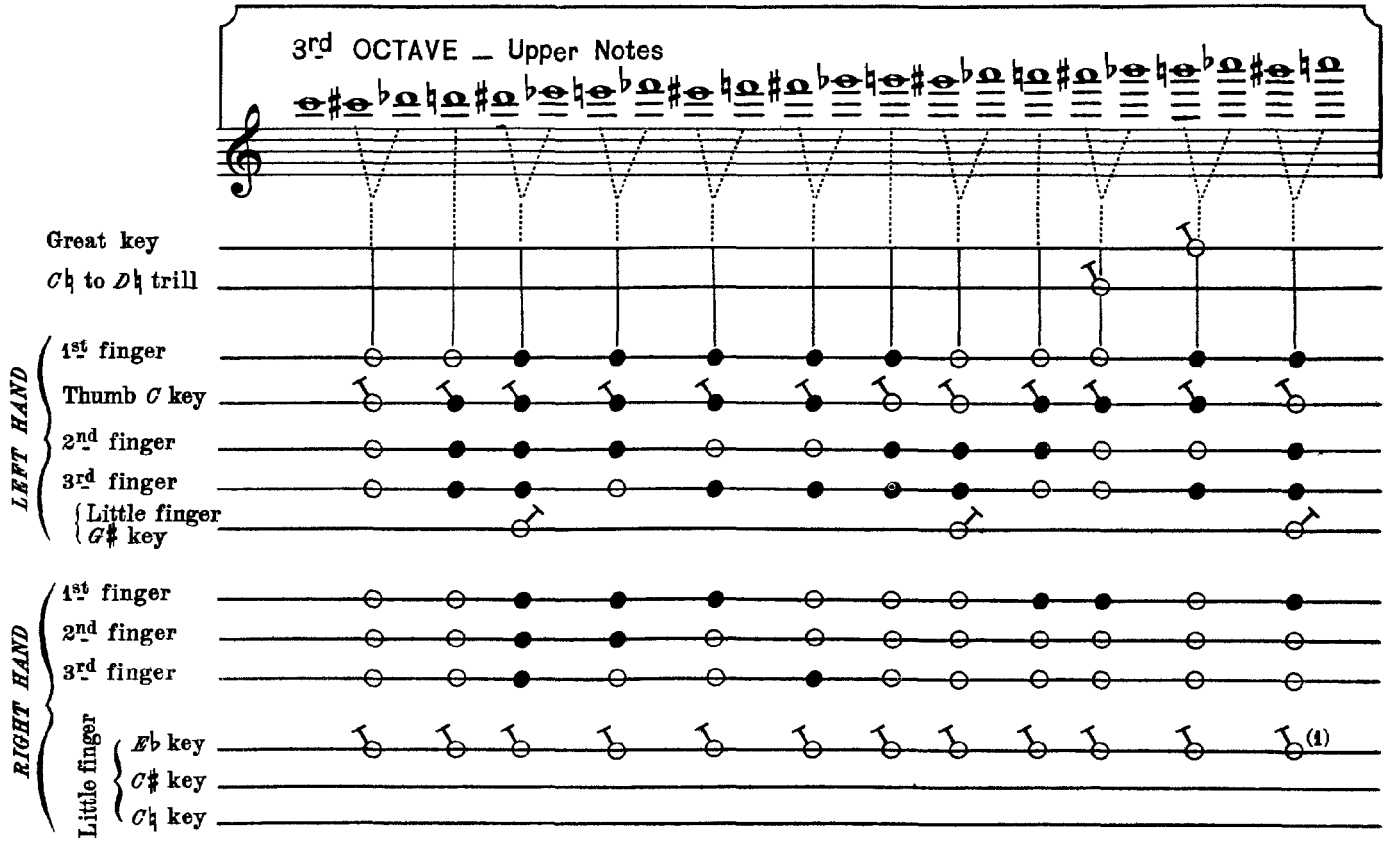
TABLE OF THE GENERAL COMPASS OF THE FLUTE

ORDINARY FINGERING (1)



(1) In presenting a *complete table* of the customary fingering for the general compass of the flute at this stage, instead of at the beginning of the method, I call attention to the fact that there remain only two additional fingerings to learn (upper *B*♮ and *C*♮), the others having been taught in the course of the exercises preceding. A table of fingering should be consulted only when a certain note, demanding a special fingering, compels the student to do so. Bearing this in mind, he will find it much easier to learn and remember the fingerings he requires.





(1) There are Flutes upon which this note, upper C♮, is difficult to produce. This can be overcome by modifying the fingering, thus: *Close the E♭ key.*

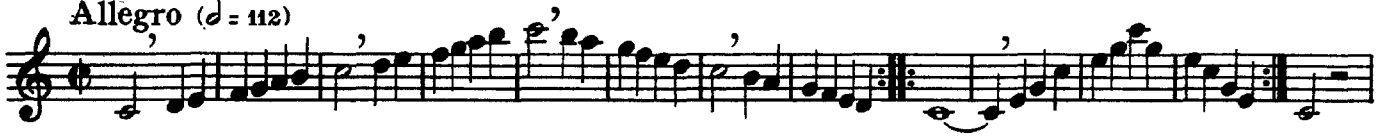
SCALES AND ARPEGGIOS IN ALL THE MAJOR KEYS WITH SHARPS

followed by Chromatic Scales on *A* and *C*

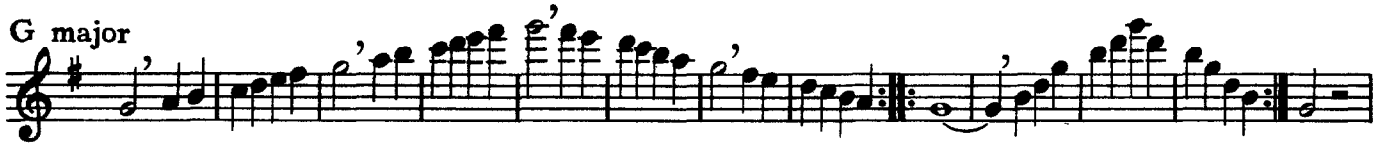
The study of scales is very important; hence if the student wishes to familiarize himself rapidly with the mechanism of the instrument he must make them a *daily study.*

C major

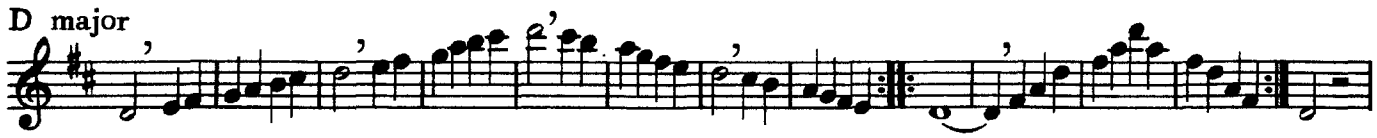
Allegro (♩ = 112)



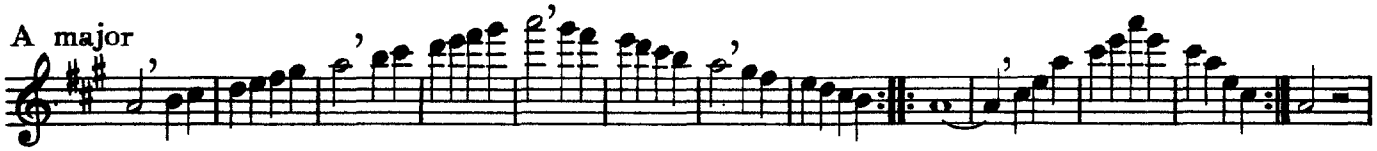
G major



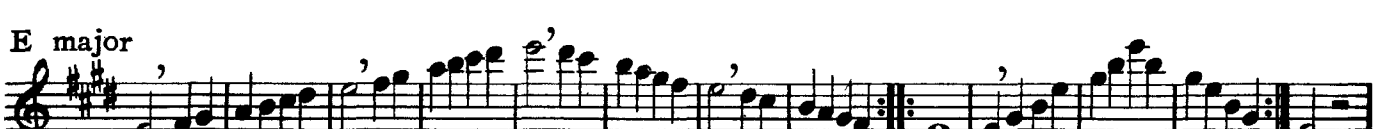
D major



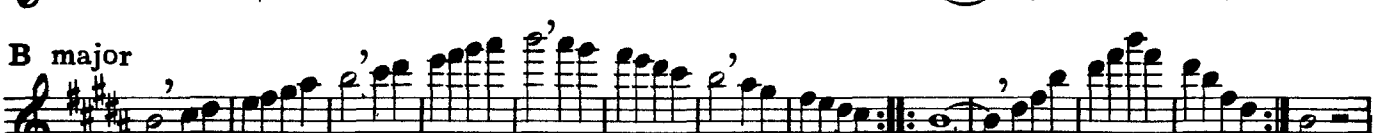
A major



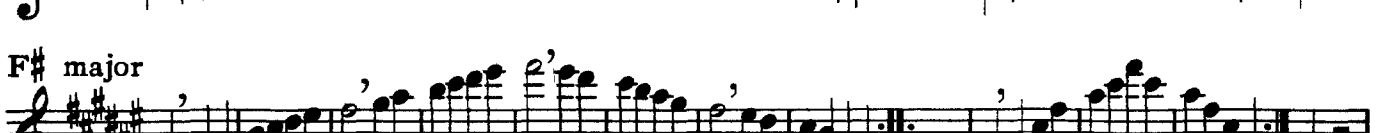
E major



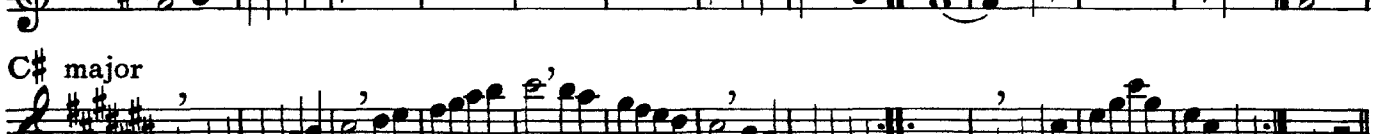
B major



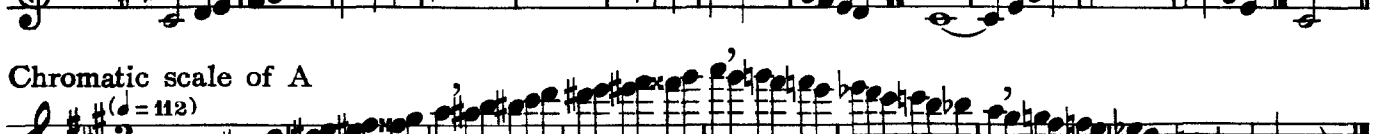
F♯ major



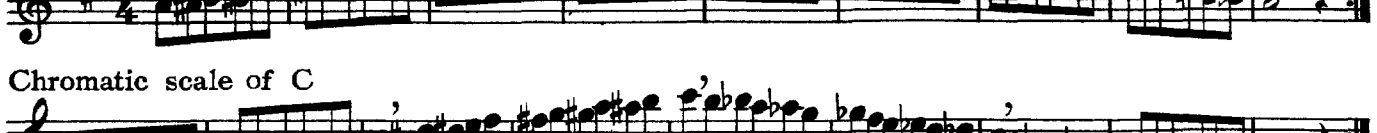
C♯ major



Chromatic scale of A

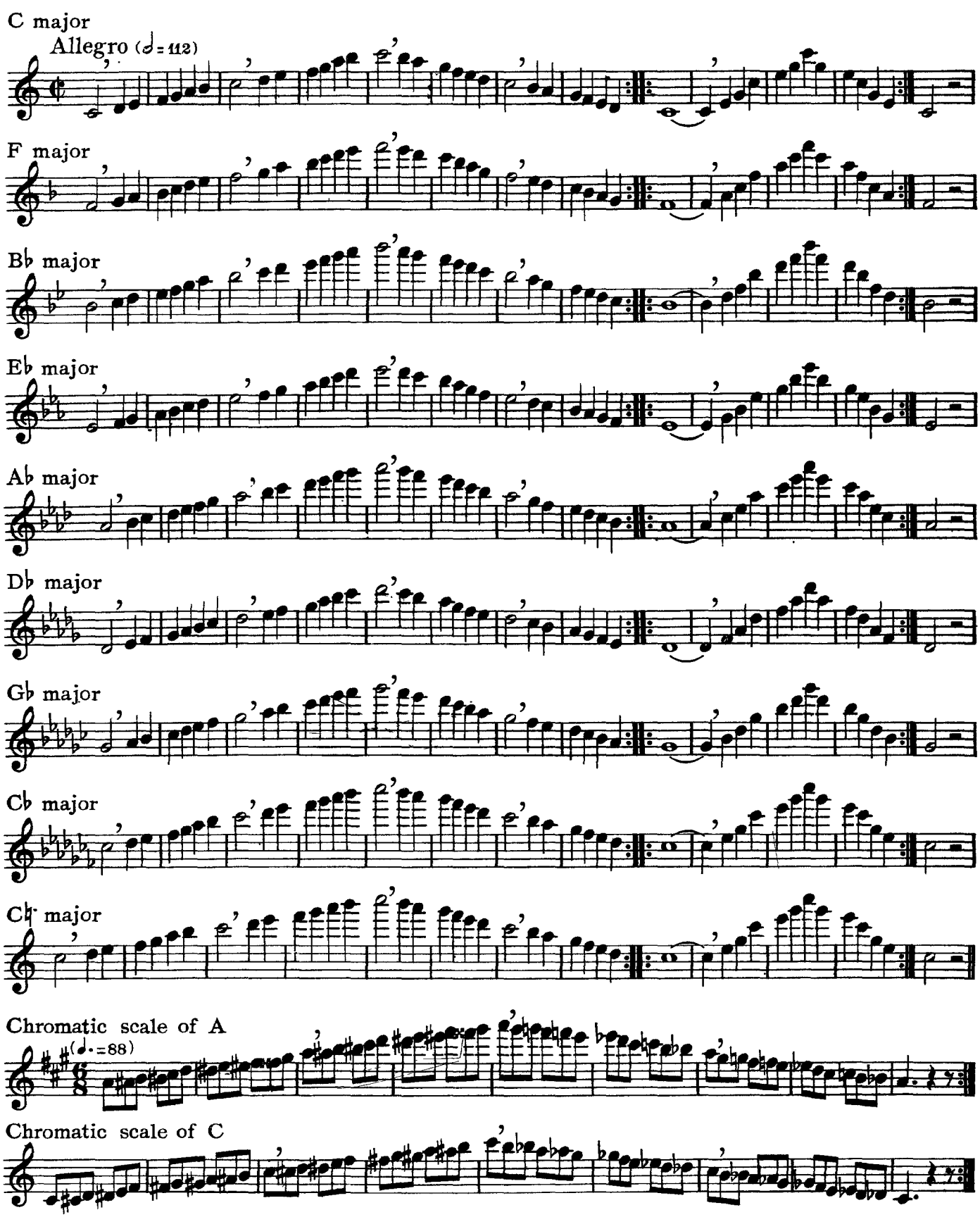


Chromatic scale of C



SCALES AND ARPEGGIOS IN ALL THE MAJOR KEYS WITH FLATS

followed by Chromatic Scales on *A* and *C*



END OF PART ONE