

TO ADMIRERS OF THE FLUTE.

*

In presenting a new work to the public, most persons deem it requisite to state their object in composing it; especially such authors as may already have written on the same subject. As I stand in the latter predicament, I may be allowed to indulge in a few words by way of preface to my present volume, and to say that the experience in my profession which I have acquired during twenty years since the appearance of my former Instruction Book, has convinced me that a new one is requisite. I trust, therefore, that in the following pages it will be seen, that what ever I have gained in knowledge, I am desirous to impart in the fullest manner to all amateurs of the instrument. To *TONE, ARTICULATION, and FINGERING*, my most anxious attention has been given, and, in treating of each, I have endeavoured to develop my own theory. In many places, professors of the flute are not to be obtained, and, under such circumstances, experience has proved to me the advantages derived by amateurs from the study of my "Preceptive Lessons."

As that work, however, is not intended for beginners, I have been further induced to undertake the present volume, wherein the principles of flute-playing are fully developed, from their first rudiments to their utmost extent.

Those who select any particular art or science for their amusement or profession, have generally some genius for that which is the object of their pursuit; but although such persons may do much by their own application to the theories of others, they may be assured, that by the assistance of a master they will escape infinite perplexity and trouble—that their time will be greatly economized, and that the path by which they approach perfection will be nearer and more agreeable than that they would select probably for themselves.

A proper position in holding the flute, correctness of fingering, purity of tone, propriety of time, and distinctness of articulation, ought to be the earliest objects for the consideration of the student: and, in order that these primary elements should be adequately understood, the best masters should be selected. In commencing with a pupil, a master feels much greater responsibility than in giving him lessons at a stage when he may (arrogantly, perhaps) consider himself to be somewhat advanced. Many amateurs have applied to me for what they have pleased to term "FINISHING lessons." In the majority of such cases, however, they have found, to their annoyance, that *UNLEARNING*, is a much more difficult effort than learning. To slight the rudiments, and be ambitious as to the result, appears to me something like the want of judgment in a person who, desiring to erect a splendid edifice, should for the sake of economy; employ an ignorant architect for the foundation, and then apply to a skillful artist for the superstructure: the fate of a building so erected may be easily imagined.

I have deviated from all other instruction-books for the flute with which I am acquainted, by selecting the key of C for my first scale; the reason for my doing so is, that the progression through all the keys may be the more systematic, and because I am of opinion that, to one just beginning the instrument, it is immaterial what key he first studies,— the difficulty of four or five sharps, or as many flats, consisting entirely in the infrequency of their use. The airs and exercises in the present work, I have, for two reasons, arranged as solos: first, because I think that any inaccuracy of intonation may the more easily be detected when the master and pupil play in unisons, than when they produce the meagre harmony resulting from two flutes; for as their is, unfortunately, such "facility" in playing out of tune, the master, in taking a part in ductus, can scarce-

refrain, for the protection of his own organs, from accommodating his blowing to the imperfections of his scholar. Secondly, had I arranged my lessons as duets, my volumes could have been nearly double their present size and consequently nearly double their expense. In my selected airs I have endeavored to adopt the best extant; while in the composition of my original exercises, I have sought, by aiming at a pleasing manner, to tempt the pupil to practice, without which no hope of ultimate success can be entertained.

I now leave my work to the consideration of amateurs, with this assurance — that all I know of the flute, I have endeavored to place before them; and in trusting that my efforts will not be undeserving their notice, beg to subscribe myself their devoted servant,

April 12, 1836.

C. NICHOLSON.

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C. NICHOLSON'S SCHOOL FOR THE FLUTE.

PLATE
Fig. 1

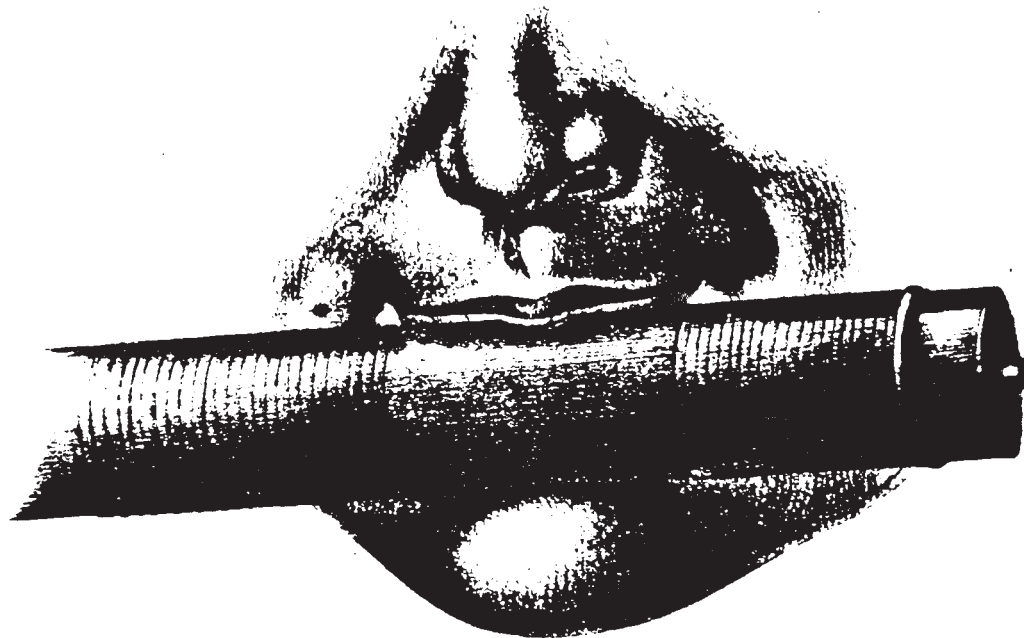
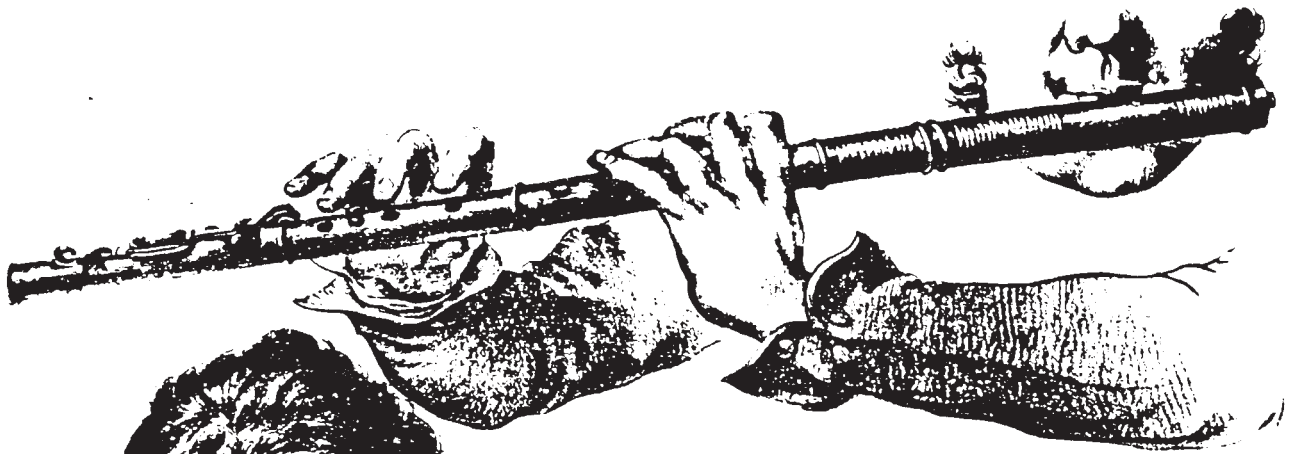


Fig. 2





ON THE MANNER OF HOLDING THE FLUTE. 1

THIS is one of the most essential requisites, and of the greatest consequence to the pupil; for unless the flute is held properly, elegance of position, facility of execution, steadiness and freedom of tone, will become materially affected.

The position I recommend my pupils to adopt in their practice, is to keep the head and body as upright as possible; by which means the chest is rendered more capable of expansion, and the performer is enabled to produce a more full and free tone than would result from a stooping as well as an ungraceful posture.

The position of the flute should be nearly horizontal, being supported by placing the second joint (about an inch above the first hole) against the side of the first finger of the left hand, resting it nearly as high as the knuckles, by which that finger will have free action, and the second and third fingers be more easily brought over the holes, than if the flute were placed lower down on the joint of the finger.

The first and second holes should be covered with the points of the first and second fingers; and the third hole by the third finger, using the broad part immediately under the nail by which the first and second fingers become properly curved, and the little finger will find its place exactly over the G \sharp or A \flat key and the thumb will be over the A \sharp or B \flat key. The thumb of right hand must press against the third joint of the flute, being placed nearly under the fourth and fifth holes, but nearer the fourth—the fingers must be curved, particularly the second,—and great care must be taken to avoid the third being straight, for to this fault may be attributed the difficulty experienced by many amateurs in the use of the F \sharp and lower C keys: the little finger should be over the D \sharp or E \flat key.

This being understood, place the mouth-hole of the flute to the centre of the under lip, resting the instrument between that and the chin; thus the pressure of the thumb of the right hand acting against the pressure of the first finger of the left, and the flute being placed to the lip, as here described, the instrument will obtain the proper and only support it should depend upon, as will be fully experienced when the pupil is sufficiently advanced to play in the keys of B with five sharps, or A with four flats.— See plate N^o. 1, figures 1 and 2.

As this position of the instrument will be found somewhat difficult, it may, in a great measure, be relieved by pressing the thumb of the left hand on the second joint of the flute, just above the B \flat key; and so convinced am I, from long experience, of the necessity of the instrument being held with great firmness, that in order to accomplish it, I have a groove cut out of the second joint (about half the thickness of the wood) to receive that part of the finger on which the pressure lies, which brings the hand closer, and at the same time gives additional support to the instrument.


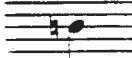




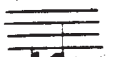

The third joint I have also grooved out on the part where the thumb presses, and inserted a piece of seal-skin; which prevents the thumb from slipping, and gives great firmness to the right hand. In the subjoined plate are exhibited two positions, which only require to be seen to determine which ought to be adopted. The one showing the flute depressed, and a distorted countenance in the performer, is far from being a caricature or exaggeration of the manner in which the instrument is frequently held. I shall therefore here make an observation, the truth of which may be relied on, that the most elegant position is invariably the best in the use of all instruments, and merits the earliest and most serious consideration of the pupil.

ON TONE.

THE analogy between the flute and voice (the proudest boast of the instrument) demonstrates the importance of a fine tone.— To the generality of flute players it is very difficult to acquire, and consequently deserves the greatest possible attention.— I have frequently heard flute players, possessed of good execution, who have utterly failed of producing a pleasing effect, for want of a good tone; and, on the other hand, I have witnessed the utmost pleasure evinced on the performance of the most simple melody accompanied with a pure good tone. To acquire which I commence by stating, that the lips must be first closed, and a little drawn back, preserving as much as possible their natural position free from distortion; place the mouth-hole

2

of the flute to the centre of the upper part of the under lip, but not so high as to prevent the lip from covering at least one-third or half the mouth-hole. This must be done by pressing with the flute the under lip against the lower teeth, the lips remaining nearly parallel; there being a slight projection of the upper lip only. Having proceeded thus far, force an aperture through the centre of the lips with the breath, directing it into the uncovered part of the mouth-hole. Very little exertion is required to do this; and, indeed, in this early stage of learning to blow, the less exertion used the better.

When a sound is produced with all the fingers off, it will be C#  Continue blowing this until it can be produced with perfect ease; then put down the first finger of the left hand, covering with it the first hole, which will produce B#  Place the second finger on the second hole, which will produce A#  Practise these notes in succession, forming this exercise  which must be played frequently; and when effected with ease, put down the third finger, which produces G#  The fingers of the right hand must then be put down in succession on the remaining uncovered holes, producing the notes F#  E#  and D#  Practise these notes until you can play the following exercises, being careful

that the flute is not moved by the action of the fingers. In practising the following exercises, the D# key must be kept up for each note, except the lowest D, by which the tone will be improved, and the flute held more securely in the hand.

C B A G F E D E F G A B




The octave to the last note, D#  is fingered the same, with the exception of the first finger of the left hand being up.



Strength of tone, in the lower part of the instrument, depends on strength of pressure on the lip; for however hard you may blow, unless there is a resisting power, your exertions will prove abortive.

This resistance is in confining the embouchure of the lip to the exact size of the uncovered part of the mouth hole, and taking especial care that the upper lip is as close to the flute as seen in plate 2, fig. 1, in order that the breath may have as short a distance to pass from the lips to the flute as possible; otherwise it will spread, and consequently diminish in power. The under lip is made firm by the pressure of the flute, and the upper one by its powerful bearing upon the under one; in this state an embouchure is forced, and the breath ought to enter the mouth-hole in a vertical line to produce the lower notes with fullness and precision.

For the D and C  a trifling enlargement of the mouth-hole will be requisite, which may be

done either by drawing the upper part of the under-lip a little back, or turning the flute more out, or from the lip. I have before stated, that the lips should be placed together with firmness:

I not only mean the edge or surface, but that the soft or interior parts should press on each other, thus forming a substance to blow through. The utmost care must be taken to avoid the breath escaping at either side of the mouth; and to effect this, keep the lips free from moisture, for, wherever it exists, the breath will spread, and pass over the flute, instead of into it, causing an exhaustion of breath, and destruction to firmness of tone. The old system of bracing the lips, producing an elongation of the mouth, is, for many reasons, decidedly bad, as it renders the lips thin, increases the difficulty of confining the embouchure, and prevents an equal pressure. Quality and purity of tone should be the primary consideration of the pupil, and not loudness of sound, which is too frequently heard, and which may be termed roaring on the flute. Discordant harshness will not be produced by forcing the wind into the flute; for harshness arises only from the breath passing over the sharp edge of the mouth-hole, by which the stream of breath is lacerated, and a hissing or whistling noise is the result. Various qualities of tone are to be produced on the flute: but that of which I am now treating is firmness of the lower notes, and for which the position of the lips, as represented in plate 2, fig. 1, will be found correct. The tone ought to be as reedy as possible, as much like that of the hautboy as you can get it, but embodying the round mellowness of the clarinet. This can only be done by pressure, as already explained: and if by this means the lips be hardened, their surface kept smooth where the aperture is forced, and the breath be passed into the flute without being divided by the outward edge of the mouth-hole, this quality of tone will be acquired.

These observations relate to the first octave, being the most difficult to acquire.

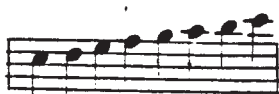


I should therefore recommend the exclusive practice of these notes, until something like the tone proposed is obtained. Commence with G, and descend to the low C, the F, being natural, must be fingered thus ●●●|●●○| — and the C thus ●●●|●●●|●● — dwell as long as the breath will permit on each note, and when this can be done ascending and descending, practise the following exercises, which are exceedingly difficult, if the flute be not as firm as possible on the lip; for if great care be not taken, the action of the little finger pressing down the C keys, will depress that end of the flute, and consequently move the other from its proper position on the lip. Other difficulties exist in producing the lower C; in stretching the little finger over to put down the keys, the third or next finger may be drawn a little off the third hole; and I must here observe, that unless all the holes are perfectly air-tight, the notes cannot by any possibility be produced: — again, if the third finger does cover the hole, I have met with many instances where the action of the little finger has caused a pressure of the third on the F \sharp key, so slight, perhaps, as to be scarcely perceptible to the touch, but still sufficient to raise the key, and, by an escape of air, prevent the production of the note in question. The side of the first finger is also liable to be pressed on the end of the B shake key. To these circumstances do I attribute the difficulty of the attainment of this note; for I am quite certain that the embouchure which will produce a good tone on the D, will have the same effect on C.

I have often tried the experiment of making my pupils sound D, by putting down the keys for them myself, when not only has C been produced, but I have actually made a good shake, because I have done it without moving the flute, or disturbing the embouchure.

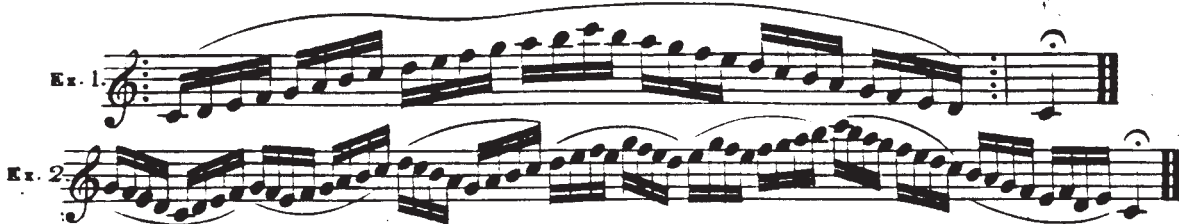


If a good tone is established on G, you have only to move the fingers (and not the flute) to produce the remaining four notes equally well, by paying strict attention to the observation already made respecting a slight enlargement of the mouth-hole for the D and C. Having for the present, taken leave of the first octave, we will proceed to one of much less difficulty, the second



all the notes of which are fingered exactly in the same manner as the preceding octave, with the exception of the C, already explained, and the D, for which note only must the D \sharp key be down, and the first finger of the

left hand lifted up. Here the pressure of the flute on the lips must be less, which will produce a slight thickening of the under lip, and consequently give the current of air, or breath, a more elevated line, acting more horizontally on the uncovered part of the mouth-hole. And here I must observe, strange as it may appear, that because it is the easiest part of the flute, it is generally the most defective, the difficulties of the lower and upper octaves claiming the undivided attention of the generality of flute players. The consequence is a perceptible weakness of tone in the middle octave; therefore let the pupil endeavour to unite the first with the second octave, with an equally clear and powerful tone. For this purpose practise the following Exercises:



By the pressure of the flute being less, the mouth-hole and embouchure will become proportionably enlarged, and consequently the volume of breath increased, which should be the case to produce a full resonant tone.

We now proceed to the third or upper octave  Here again the same


pressure must be used on the under lip, with an equal tension of the upper one as in the lower notes, the difference being a varied action of the breath on the mouth-hole; to produce which there must be a slight projection of the under jaw, which will give the current of air a still more elevated line on the edge of the mouth-hole, by which means the upper notes will be produced.

For the last four, G, A, B, and C, the size of the mouth-hole must be reduced, by turning it more to the lip; always observing that the aperture in the lips, or embouchure, must correspond in size, to avoid the breath escaping over the flute; and to effect this, the upper lip must be as near the flute as possible, to give an acute action of the breath on the upper part of the mouth-hole. Here will be found the necessity of keeping the lips free from moisture, the slightest presence of which renders it impossible to produce these notes with clearness, and without clearness they become unpleasant to the ear, and more than deficient in effect; but when the proper embouchure is obtained, they can be produced with the utmost delicacy and sweetness, without more than the ordinary exertion of blowing. Moisture on the lips is generally produced by the habit of protruding the tongue frequently between them. There is no necessity for the tongue coming in contact with the lips at all; on the contrary it ought to be particularly avoided; for I have met with many pupils who having given a false support to the under lip with the tongue, the instant it has been withdrawn for the purpose of articulation, tone has either entirely ceased, or become very feeble. The tongue, in legato or slurred passages, should always be drawn a little back, not only to prevent its interference with the lips and embouchure, but to increase its action when required for articulation, which subject will be enlarged upon hereafter.

ON PLAYING PIANO, OR SUBDUING THE TONE.

The most finished and delicate effects produced on the flute, depend on the acquirement of playing piano, or subduing the tone in tune, which has always been considered a great difficulty.

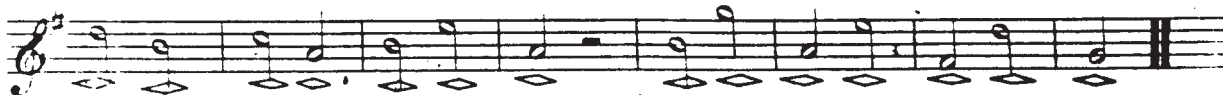
I am not, however, of that opinion, provided the ears of the performer happen to be put on in the right place. Should this not be the case, he is liable to play too sharp in his forte, as he is to play too flat in his piano passages. The only method to acquire playing piano, is to sound any given note, say D on the fourth line, as brilliantly, and with as pure a tone as possible; and to subdue this gradually, making what is called a diminuendo, marked over or under the note or notes where such effect is to be produced, thus \gg . It is gradually diminishing the power of blowing, relaxing the pressure of the flute and lips, and extending the distance from the embouchure to the mouth-hole, as seen in plate 2, fig 2, which portrays the relaxed state of the muscles.

Should playing piano be attempted by merely blowing with less force, without increasing the distance from the upper lip to the mouth-hole, or an enlargement of the latter, the note will become depressed or flattened a quarter or half a tone; but if the above rules are attended to, the tone may be reduced to a mere whisper, and perfectly in tune. A crescendo, marked thus  is just the reverse in its effect to a diminuendo, and is produced by beginning as piano as possible, and gradually increasing in strength of tone, until it becomes equally clear and brilliant.

This must be done by commencing with an enlargement of the mouth-hole of the flute, and the relaxed embouchure, with the mere breathing on the edge of the mouth-hole; and as you gradually increase the power of tone, so should the pressure of the flute and the approach of the upper lip correspond, until the embouchure and mouth-hole shall be again reduced in size, as seen in plate 2, fig 1.—Here again I must observe, should the crescendo be attempted by merely blowing louder, without a strict attention to gradual diminution in the size of the mouth-hole, by an increased pressure on the underlip, and by bringing the upper lip in closer contact, the tone will become more acute, and sharpened at least one-fourth or one-half a tone. The accomplishment of the crescendo and diminuendo, forming what is called a swell,

and mark thus , which in effect means *pp* *f* *ff* *f* *pp* will require con-

siderable practice; but when it is recollected that the most beautiful effects of which the instrument is susceptible are produced by it and that its perfect acquirement establishes a proper method of playing in tune, it is indispensable that all those who wish to become finished performers on the flute should make this a daily study. I recommend the practice of the following Exercise, dwelling on each note as long as the breath will permit.



To produce a soft, clear tone in the upper notes, the lip must cover about three parts of the mouth-hole, and be hardened by the pressure of the flute;—but here the upper lip must project, and the soft or interior part only come in contact with the lower lip. The embouchure must be proportionately small with the reduced size of the mouth-hole, and the breath forming a line nearly horizontal. There is a soft, mellow, and delicious quality of tone to be produced in the lower octave of the flute, by forming the embouchure of the soft internal portions of the lips: it is totally free from reediness, and in some degree resembles the most subdued tones of the clarionet. The muscles of the face and lips must be relaxed, and the mouth-hole about one-third covered, and brought exactly opposite the the embouchure, to receive the column of air, which must be impelled into the flute with moderate force. There may be a considerable body of tone produced in this way, and so totally different in its quality from that treated in the early part of this article, that when it is introduced in a slow movement, its effect is charming, and at once relieves the ear from monotony. The embouchure may here be larger than the mouth-hole, for as the lips are relaxed the breath will not be impelled with sufficient force to produce any unpleasant noise from passing over it. The sincere and anxious desire I feel for promoting the advancement of those who aspire to perfection on this much-admired instrument, is only equalled by the hope, that what I have endeavoured to elucidate in the preceding observations has been conveyed in a manner sufficiently clear to be perfectly understood; and that it may prove advantageous in stimulating the exertions of those pupils who are ambitious of acquiring that proficiency which can only be attained by a strict and uniform attention to tone.

OBSERVATIONS ON THE INSTRUMENT.

I FEEL it unnecessary to enlarge much on the subject of the very great improvements that have been made in the manufacture of flutes within the last twenty years— it is a subject, which has uniformly engaged my attention, and which I have used every effort to promote; and although my endeavours have met with strong opposition from various makers, I ought perhaps to feel proud that my suggestions and improvements are now freely copied. On my first arrival in London, the flutes manufactured by Monsani (patronised and recommended by M^r Saust, and in general use by amateurs at that period), Milhouse (patronised and recommended by M^r

Ashe) and those of Potter, were then the most in repute, and certainly great credit will ever attach to the first named, for the neatness and excellent workmanship of his flutes, These however, as well as those of Milhouse, had to me many objections. The bore being very large, and without a metal tube, the upper notes were produced with great difficulty, and the lower ones did not possess that brilliancy of tone for which I have been an advocate. For this reason, I at that time preferred those of Potter. I cannot be charged with not giving Monzani's flutes a fair trial; for at the early period of my professional career I had one of his most expensive instruments presented to me, and was so much pleased with its appearance, &c., that I played upon it for upwards of twelve months; after which I again resumed my Potter, and subsequently one of Astor's, the favorite maker for my father, who devoted much time and pains in the successful improvement of the instrument by enlarging the holes, &c. With this flute, I came to London; and although my public performances met with a gratifying reception, and my tone was particularly noticed and admired, yet my flute was not approved of, inasmuch as it required a total alteration in the system of fingering; and it was generally asserted, that I was the only person who could play in tune on a flute with large holes. Messrs. Clementi and Co. were the first who undertook to manufacture flutes under my superintendence, and I had great difficulty in overcoming the prejudices of their workmen: the increasing demand, however, for their flutes satisfied them that amateurs began to think for themselves; and increased my confidence in the system I had adopted. The result is, that flutes with large holes are now recommended and played upon by the first professors and amateurs in this country; and I have little doubt, that at no very distant period, they will be universally adopted. Their advantages are many—1st The tone is infinitely more powerful, still possessing the capability of being subdued to the utmost delicacy of those with small holes*. — 2nd The upper octave can be fingered (with a trifling difference) as the first and second. — 3rd. Where a glide is intended, its effect is improved because the scope is greater from the size of the hole. — 4th The vibrations are more obvious from the decided improvement in the tone. It is absurd to call this merely an orchestra flute, when it is well known that for this department of the instrument, the utmost delicacy is required. It has also been stated that a different system of fingering is requisite; this is not the fact. One note only requires it, and that note is the upper F \sharp , and then only when the note is to be strongly articulated or sustained. — See reference to N^o 28. — Again, it has been said that flutes of this description are more difficult to play in tune; this I positively deny, as playing in tune depends solely on the mouth-hole, and not on the holes of the second and third joints: this has been explained in the article on tone. But flutes with large holes are sad tell tales to bad fingering, from the purity of their tone; hence the hesitation in their adoption by those who have been badly taught, and have not perseverance enough to eradicate bad habits. Hundreds of these flutes have been placed in the hands of amateurs and professors; and I know of no instance (where they have had a fair trial) that a flute with small holes has again been adopted in preference. In conclusion I would say the best flutes are those made of cocowood or ebony, but those of cocoa I prefer, as the grain is closer, and the tone consequently more resonant. The music of the present period requires a flute with seven keys, and many (particularly those who have been in the habit of using it) will find in some passages an advantage in the eighth or long F \sharp key. More than this number will only render the instrument complicated, particularly those attached to the bottom joint, to produce the lower B \sharp and B \flat : these add additional weight to that end of the instrument; therefore, the difficulty of keeping the top joint steady and firmly fixed to the lips, is very much increased. The elastic plugs to all (except the lower C keys), and double springs, are great improvements; and I consider an ivory mouth-hole infinitely better than wood, it being a much harder substance, and the grain is not so easily influenced by moisture; its surface is consequently clear, and less liable to become round at the edge, which is highly objectionable. The metal tube is in my opinion indispensable, as it gives great freedom and clearness of tone generally, with the advantage of altering the pitch, where necessity requires it, nearly half a note.

*A great desideratum, when it is recollected that powerful expression depends on power of tone; for it is only its contrast that produces it

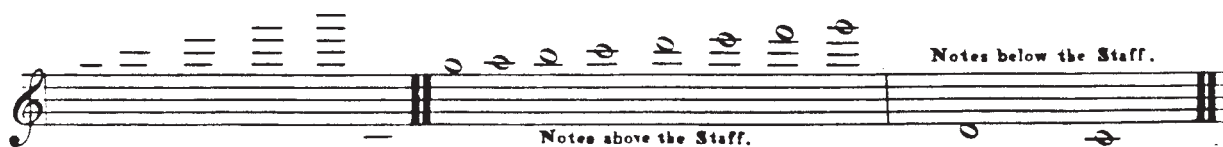
† NB. The publishers of this work would beg to say they are extensively engaged in manufacturing flutes after Nicholson's pattern and would recommend purchasers to call and examine them.

ELEMENTARY INSTRUCTIONS.


MUSICAL sounds are expressed by characters called Notes, to which the first seven letters of the alphabet A, B, C, D, E, F, G, are applied. When a passage extends to eight, or more notes, the same letters are repeated. The notes are placed on, and between five lines, called a Staff. The lines and spaces are counted upwards, thus:—



When a passage extends higher or lower than the staff, short lines are made use of called Ledger Lines, and the heads of the notes on or between them, thus:—



It is immaterial which way the tails of the notes are turned, upwards or downwards, further than for the convenience of writing, it being desirable they should be within, or as near as possible to the staff, to prevent their interfering with any notes written in the staff above or

below them. All flute music is written in the Treble, or G clef, shaped thus , which is placed at the commencement of every piece of music.

THE SCALE, OR GAMUT, AND ITS INTERVALS.

THE Scale, or Gamut, consists of seven successive notes, ascending or descending, and when it extends to eight, is then called an Octave; the following scale of C major includes the three octaves, being the available extent of the instrument:—



Two of the gradations in each octave of the above scale are only a semitone, or half-note, distance from each other; all the rest are a tone. There are two scales, one called Major, the other Minor, and the situation of the semitones in these scales constitutes their difference. Counting the major scale ascending, the semitones will occur between the 3rd and 4th, and between the 7th and 8th, from the key-note or tonic. If it be counted descending, the semitones will be found between the 1st and 2nd, and 5th and 6th. Observe, in the major scale that it descends by the same gradation as it ascends, which is not the case with the minor, where the semitones ascending occur between the 2nd and 3rd, and 7th and 8th, and descending between the 3rd and 4th and 6th and 7th; but the following figures which represents the scales, and the circumflex which points out the semitones, will best explain it:—

Major (Ascending .. 1 2 3 4 5 6 7 8) || Minor (Ascending .. 1 2 3 4 5 6 7 8)
 Descending .. 1 2 3 4 5 6 7 8 || Descending .. 1 2 3 4 5 6 7 8

The Chromatic Scale ascends and descends by semitones, and is generally written by sharps ascending and flats descending, thus:—

It will be perceived that there are twelve notes in the chromatic scale, each of which may become the key-note of a scale, major or minor, consequently there are twenty-four keys, twelve major and twelve minor, and the foregoing figures are applicable to them all; but to express these various keys, the aid of Sharps, Flats, and Naturals will be required. The Sharp (#), placed before a note, elevates it a semitone, or half-note; example:—

The Flat (b), placed before a note, depresses it a semitone, or half-note; example:—

The Natural (n) does away with the influence of either sharp or flat, and restores the note to its original state; example:—

The Double Sharp (x) elevates, and the Double Flat (bb) depresses, the note before which it is placed a whole tone, or two semitones:—

	Written.		Written.
Double Sharp.		Double Flat.	
	Played.		Played.

The Double Sharp is removed by these marks (x#), which restores the note to its previous state; and the Double Flat is removed by these marks (x#); example:—


A sharp or flat, placed after the clef on a line or space, affects all the notes on such a line or space, and their octaves throughout the piece, and becomes the signature of the key; but when introduced, and not belonging to the signature, it is called an accidental,

and only affects the notes on such line or space within the bar where it occurs, unless it is the last note of a bar thus altered, and the next bar begins with the same note, in which case the sharp or flat is unnecessary; and again, if the last note of a bar is altered, and succeeded by several bars of the same note in either octave, they are all affected by it, but in such case I should prefer the accidental being placed before the first note of each bar.

When as a signature there is only one sharp, it is placed on F, and every succeeding sharp a fifth higher, or what amounts to the same thing, alternately a fifth higher or a fourth lower. When there is only one flat as a signature, it is placed on B, and every succeeding flat a fourth higher, or a fifth lower.

PROGRESSION OF SHARPS AND FLATS.

By fifths ascending.  By fourths, descending. 

Sharps, in all modern music, appear in the following progression—

THE KEY NOTE.

When sharps are used as a signature, the major key-note will always be the semitone or half-note above the last sharp, and the key-note of the relative minor a note or whole tone below the last sharp; for instance, if C is the last sharp, then D will be the major key-note, and B the relative minor. When flats are used as a signature, the major key-note will always be a fifth, and the key-note of the relative minor a third, above the last flat; thus in two flats, the last is on E, consequently B is the major key-note, and G the key-note of the relative minor.

C minor requires three flats more for its signature than C major, therefore every other minor key must have for its signature three flats more than are necessary to express the same keys major. F major having one flat, F minor will require four. To subtract or obliterate sharps amounts to the same thing as adding flats, and vice versa; therefore if three flats be added to three sharps they will destroy each other; and on this principle, if three flats are added to two sharps, one flat alone remains - if three sharps be added to two flats, there will be one sharp for the signature.

Add three flats to any major signature, and it will give the signature of the same key minor:

Major	
Minor	
Major	
Minor	
Major	
Minor	

10

Major
A

Minor

Major
E

Minor

Major
B

Minor

Major
F

Minor

Major
F, with one flat

Minor

Major
B, with two flats

Minor

Major
E, three flats

Minor

A^b Major

G[#] Minor

The image displays ten pairs of musical scales, each pair consisting of a major scale and its corresponding minor scale. Each pair is written on a grand staff (treble and bass clefs). The scales are: 1. Major A (two sharps) and Minor A (two sharps). 2. Major E (four sharps) and Minor E (three sharps). 3. Major B (two sharps) and Minor B (two sharps). 4. Major F (one sharp) and Minor F (one sharp). 5. Major F with one flat (one flat) and Minor F with one flat (two flats). 6. Major B with two flats (two flats) and Minor B with two flats (three flats). 7. Major E with three flats (three flats) and Minor E with three flats (four flats). 8. A^b Major (three flats) and G[#] Minor (three sharps). The notation includes notes, rests, and bar lines. The scales are presented in a sequential order from top to bottom.

D \natural Major

C \sharp Minor

G \flat Major

F \sharp Minor

The minors of four, five, and six flats, would require for their signatures seven, eight, and nine flats; it is therefore better to make an enharmonic change, adopting the lesser mode, five, four, and three sharps. There are two modes of expressing all keys, and the substituting one for the other is called an enharmonic change.

Rule deduced from the above:— Take any two numbers which, when added, produce twelve; call one number flats, and the other sharps, and they will express, in different terms, one and the same key. That mode must be adopted which requires the lesser number of flats and sharps.

If to the signature of any keys—

One	(Sharp)	be added, it will	(raise)	the key a fifth.
	(Flat)		(depress)	
Two	(Sharps)	be added, they will	(raise)	the key a tone.
	(Flats)		(depress)	
Three	(Sharps)	be added, they will	(raise)	the key a minor third.
	(Flats)		(depress)	
Four	(Sharps)	be added, they will	(raise)	the key a major third.
	(Flats)		(depress)	
Five	(Sharps)	be added, they will	(depress)	the key a semitone.
	(Flats)		(raise)	
Six	(Sharps)	be added, they will	(raise)	the key a tritone.
	(Flats)		(depress)	(three tones, or half an octave.)

ON TIME.

TIME is a most important part of music. Without it neither rhythm nor melody could exist; it is the cement which holds the band together, and its acquirement is absolutely necessary in the most elevated and fascinating department of the art, that in playing in concert. The rules for its attainment are merely arithmetical, and may be easily learnt by the aid of the following Time Table of Notes and Rests, with their relative names, and value or duration; but the application and division of them will be found exceedingly difficult without the aid of a master. The difficulty is greater to performers on wind instruments than to any others, from the impossibility of counting aloud; hence the necessity of a master, who should not only count every bar during the practice of the pupil, but make the latter count for him when he is playing. There are seven species of notes, the longest in duration now in use is the

Semibreve ----- which is equal in length to

Two Minims ----- which are equal to

Four Crotchets ----- equal to

Eight Quavers ----- equal to

Sixteen Semi-quavers ----- equal to

Thirty-two Demisemi-quavers ----- equal to

Sixty-four Semidemisiquavers -----

The preceding Time Table ought to be so strongly impressed on the memory of the pupil, that he should be able at once to determine how many semiquavers are to be played in the time of a crotchet; how many demisemiquavers in the time of a minim; how many semiquavers to a quaver, &c. &c. Each species of note has its respective rest, which indicates that silence is to be observed the same length of time as it would take to play a note of its duration.

Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.	Semidemisiquaver.
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Rest. Rest. Rest. Rest. Rest. Rest. Rest.

Bar Rests. 1 2 3 4 5 6 7 8 &c.

It often occurs that three equal notes are to be played in the time of two of the same kind; and when this is intended, the figure 3 ought to be placed over or under them, enclosed in a tie or bind made thus \frown ; but the tie in this situation has no reference to the articulation.

ON TIME.

equal in value to equal to equal to equal to equal to equal to

two minims or two crotchets, or two quavers, or

one semibreve. one minim. one crotchet.

When groups of six notes are to be played in the time of four, or of one equal in value to the latter, they are very different in their effects from triplets, although the very same notes may be used. This is the effect of accent: for instance, a bar written thus—

has its accent on the first note of each six: but written thus,

the accent is on the first of each three, and, consequently, the effect of the passage is totally altered. Accent is an effect of articulation, and is either produced by the tongue or breath; and so essential is it in the estimation of all modern composers, that little is now left to the discretion of the performer, various marks being placed over notes and passages by which the intended expression is indicated; and unless strict attention be paid to them by the performer, the most simple but beautiful compositions may be destroyed. This becomes very conspicuous in trio, quartet, or orchestral playing, where the same passage is frequently given successively to the various performers; and if the accent and notes of marked articulation are not the same, the beauty of imitation, and the intention of the composer, are lost.

THE DOT, DOUBLE DOT, THE TIE OR BIND.

The dot, as well as the tie or bind, lengthens the value of a note. A dot placed after a note, makes it half as long again: thus a dotted minim is equal to a minim and a crotchet, or three crotchets; a dotted crotchet is equal to a crotchet and a half, or three quavers; and so on.

Written

Example:

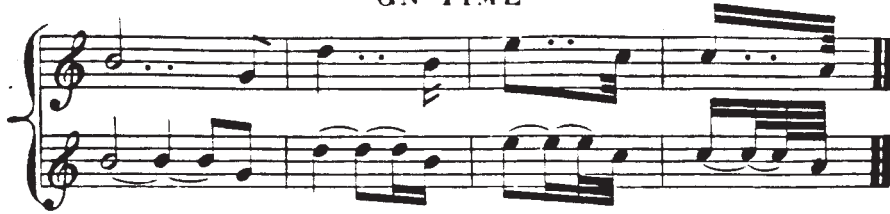
Played

If a second dot be added, it is equal in value to half of the first; a double-dotted minim is therefore equal in length to a minim, a crotchet and a quaver; a double-dotted crotchet is equal to a crotchet, a quaver, and a semiquaver; &c.

ON TIME

14

Written
Example:
Played





The dot and double dot have precisely the same influence on rests as on notes.

When two of the same notes occur, and the second is of shorter duration than would be expressed by the dot, the tie or bind attaches the second to the first, and the first only must be articulated, sustaining the tone on both as one note.

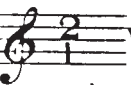











ON THE DIVISION OF TIME, AND SHOWING HOW IT IS MARKED.

In all musical compositions time is divided into equal measures by what are called bars, formed by lines perpendicularly placed across the five horizontal lines of the STAFF, thus:  each bar must contain an equal value in notes or rests, or both; which value is ascertained by the signs or figures placed at the commencement of the piece. These signs

or figures are as follow:—Common Time is marked thus:  all other times are expressed by two numbers placed one over the other; the lower number always represents a bar of common time, which, as after explained, contains the value of one semibreve; and the upper number indicates how many of these notes (or a subdivision of them) must be taken to fill a bar: for instance, suppose 1 to be the lower number, then that 1 will represent a semibreve, because

it is the only one that can fill a bar; therefore  will be one semibreve in a bar;

 will be two, and  will be three semibreves in a bar, &c. When 2 is the lower number, it represents minims, because it will require two of them to fill a bar of common time thus:  will represent one minim in a bar;  will be two minims in a bar:  three;  four, &c. When 4 is the lower number, it represents crotchets, because four crotchets will fill a bar of common time; therefore  will be one crotchet in a bar;  two;  three;  four, &c. When 8 is the lower number, it indicates quavers, and is influenced, in the same manner as the previous examples, by the upper figure. When 16 is the lower number, it indicates semiquavers, which are influenced, as to the number of them in a bar, or their equivalent by the upper figure. There are three species of Time—Common, Triple, and Compound. Common Time has two or four equal parts in a bar: Triple Time has three equal parts in a bar: and Compound, those which are multiplied from the lesser number; for instance, $\frac{6}{4}$ is a compound, being a double $\frac{3}{4}$; $\frac{6}{8}$ is a compound, being a double $\frac{3}{8}$; $\frac{9}{4}$ a compound, being a triple $\frac{3}{4}$; $\frac{9}{8}$ a compound, being a triple $\frac{3}{8}$; &c.

SIMPLE COMMON TIME. Four crotchets or equivalent notes or rests in a bar.

Andante.

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

When a movement is very slow, such as Adagio, it is often requisite to count eight quavers instead of four crotchets in the bar.

Ex:

Count 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Two crotchets in a bar.

Allegro.

Count 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

Adagio.

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

COMPOUND COMMON TIME. Two dotted crotchets in a bar.

Allegro.

Count 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

Adagio.

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

Four dotted crotchets in a bar.

Allegro.

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

Adagio.

Count 1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12

ON TIME.
TRIPLE TIME EXEMPLIFIED.

SIMPLE TRIPLE TIME. Three crotchets in a bar.

Allegro.



Adagio.



Three quavers in a bar.

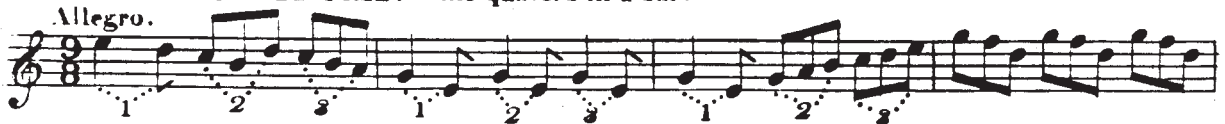
Allegro Moderato.



When an adagio is written in $\frac{3}{8}$, it will perhaps be requisite to count it by six semiquavers in a bar.

COMPOUND TRIPLE TIME. Nine quavers in a bar.

Allegro.



When an adagio is written in $\frac{3}{8}$, count it by quavers.

In the *Airs and Exercises* (commencing page 22), the master will find such a variety of materials for the further elucidation of Time, that it is not deemed requisite to dwell longer on it here.

ON BEATING TIME.

It is absolutely necessary that all learners should be able to mark the time by the foot, which is called beating; and this ought to be attended to as soon as the pupil is able to play the most simple melody. When he is sufficiently advanced to play a solo with an accompaniment, it is his beating which regulates the time of the accompanist; but when playing a subordinate part, such as a second in a duet, second or third in a trio, second, third, or fourth, in a quartet, he must always be regulated by the beat of the principal or leader, otherwise it is impossible that the time of three or more performers can ever be simultaneously influenced, unless they had the advantage of a conductor. There may be a silent action of the foot which may facilitate the division of a complicated bar in adagios, where 6, 12, or 16, may have to be counted. The effect would not be very agreeable in an orchestra, consisting perhaps of upwards

sixty performers, if every one thought proper to beat his own time; and I do not know a greater annoyance than the having a person near me who is in the habit of doing so, for it is to his own beating that he plays, and not to that of the leader or conductor, and he is consequently seldom correct. A very great improvement has taken place within the last few years in the orchestras of this country, which may be mainly attributed to the introduction of Conductors, whose province it is to mark the time with a bâton or stick, by which the eye (so much quicker than the ear) is attracted, and the time more strictly regulated. He has always (or ought to have) the score of the piece in performance before him, and whenever a change of time occurs, the movement of the bâton conveys it to the performers. The most simple method of beating time is the beat. In common time, the foot should be put down at the commencement of the bar, and raised at the second half of it, this is presuming the movement to be moderate or very quick, but in adagios or very slow movement, four, eight, or more beats may be requisite, but, as before stated, they should be effected silently, or counted mentally. In Triple Time, the foot must go down at the commencement, and be raised at the third part of the bar; this will be more fully understood by the practice of the *Airs and Exercises* (commencing page 22), to many of which, the proper places of beating and raising the foot are marked. I have heard many persons mark the time with the breath, which is exceedingly unpleasant to the ear, and ought particularly to be avoided.

In modern music various groups of notes are introduced, the time of which would be more difficult to be divided by the performer if they were strictly written, than by a figure placed over them indicating their number; in addition to which, the intention of the composer, in many instances, could not well be conveyed without these figures. For instance, if five notes are to be played in the time of four, it is by the figure only that this intention can at once be understood.

Ex: 

Now if these notes were to be written strictly in time, the evenness and connexion of the passage must be destroyed, as will be perceived by the three following examples:—

Ex: 

These groups may vary in the number of notes, and in many instances (particularly in the works of Beethoven and Spohr) whole bars are thus connected.

Adagio. 

Andante.

A musical score for a piece marked 'Andante.' It consists of two systems of two staves each. The first system shows a treble and bass staff with a complex melodic line in the treble and a supporting bass line. The second system continues the piece, featuring a prominent sixteenth-note passage in the bass staff marked with a '6' (fingerings) and a slur. The music concludes with a double bar line.

ABBREVIATIONS.

ABBREVIATIONS are frequently met with, particularly in manuscript music; they facilitate writing, and by them passages are in many instances rendered much easier to be read.

Written.

Example:

Played.

This block illustrates the first example of an abbreviation. The 'Written' staff shows a treble clef with a C-clef and a few scattered notes. The 'Example:' staff shows a similar notation. The 'Played' staff shows the actual performance, which is a continuous, rapid sixteenth-note scale in the bass clef.

This block illustrates the second example of an abbreviation. It consists of two systems of two staves each. The first system shows a treble staff with a few notes and a bass staff with a continuous sixteenth-note scale. The second system continues the scale in the bass staff, ending with a double bar line.

Written.

Example:

Played.

This block illustrates the third example of an abbreviation. The 'Written' staff shows a treble clef with a few notes. The 'Example:' staff shows a similar notation. The 'Played' staff shows the actual performance, which is a continuous sixteenth-note scale in the bass clef.

This block illustrates the fourth example of an abbreviation. It consists of two systems of two staves each. The first system shows a treble staff with a few notes and a bass staff with a continuous sixteenth-note scale. The second system continues the scale in the bass staff, ending with a double bar line.

Writing and reading music is further facilitated by the mark *ottava alta* (the notes over which it is placed are to be played an octave higher than written, and must continue to be so performed to the end of the line attached to it, or to the word *loco*, which signifies that the notes are to be played as written.

Written. *ottava alta*

Example:

Played.

20

loco.

Whole pages are sometimes written in this way, marked at the commencement "8va to the end"

VARIOUS CHARACTERS USED IN MUSIC.

The Double Bar divides a piece of music into two or more parts called strains. When dots are placed each side of the double bar, thus, each part is to be repeated; but if the dots appear on one side of the double bar only, it is that part alone which must be repeated.

To facilitate writing, when a repetition of the same passage occurs, it is indicated by the word *Bis* being placed over it, and having dots at the extremities of the passage, thus,

When a double bar has the figures 1 and 2 placed on each side, thus, they denote, on the repetition of the first part, the bar or bars marked

are to be omitted, and proceed to number 2.

A Pause (∞) indicates that the note or rest, over or under which it may be placed, should be lengthened; and where it occurs in a solo, the time of duration is *ad libitum*. When placed over a double bar it denotes the termination of a movement, with the word *Fine* generally added. Always notice the bar which may have this mark over it, as from that bar there will be a repetition, which will be indicated by a similar mark at some future part of the movement.

MAJOR SCALES &c.

Scale of C.

1st SECTION.

2^d SECTION.

Let the Pupil make himself perfectly acquainted with the fingering attached to each Note in the 1st Section of the above Scale; and when he can play it ascending and descending without having occasion to refer to the fingering, he may proceed with the 2^d Section; in his practice of this descending, he ought to try and produce the lower D and C, at present there is no necessity of ascending higher than the upper G. — this however must depend on the talent of the Pupil and discretion of the Master.

Ah! vous dirai.

MODERATO.

Down. Up. D U D U D U D U

French Air.

ALLEGRO.

D U D U D U D U D U D U D U D U

"Adeste Fideles."

SLOW.

D U

22

Exercise I.

SLOW

1 2 3 4
Down Up

1 2 3 4

Ex: II.

1 2 3 4
D U

1 2 3 4

Ex: III.

1 2 3 4
D U

1 2 3 4

The Pupil had better now proceed to the next Scale, Key of G— page 23 and reserve the remaining Exercises in this Key for subsequent practice.

Ex: IV.

1 2 3 4
D U

1 2 3 4

Ex: V.

1 2 1 2
D U

1 2 1 2

Ex: VI.

1 2 3 4
D U

1 2 3 4

1 2 3 4

Scale of G.

It will be perceived that the only difference between the above Scale of G and the previous one, C, is one Note, the F, being sharp, instead of Natural, and in this easy and progressive manner will the Pupil be led through all the Major Keys, having a variety of Airs and Exercises in each.

Hungarian Waltz.

MODERATO

German Air.

ANDANTE

Quick Step.

ALLEGRETTO

Ex I. VII.

VERY SLOW.

Ex: VIII.

Ex: IX.

Ex: X.

Ex: XI.

Scale of D.

PLEYELS "German Hymn"

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

MODERATO

D U D U

"O dolce concerto."

MODERATO

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

D U D U

"Peaceful slumbering."

ANDANTE

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

D U D U

Ex: XII.
ADAGIO.

Ex: XIII.
MODERATO

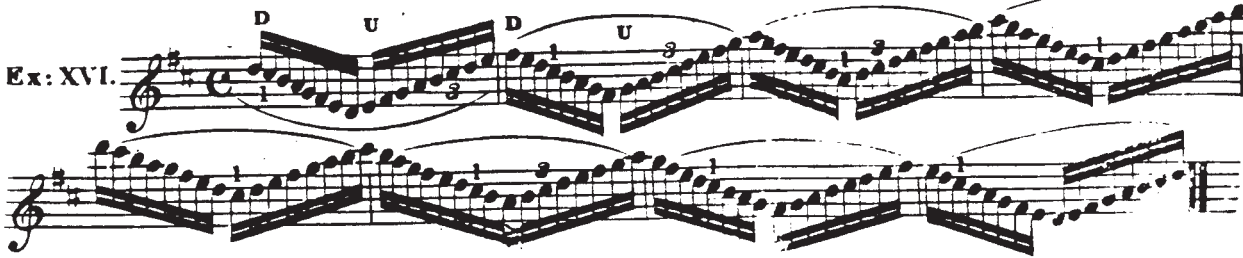
Ex: XIV.
ALLEGRO
CON SPIRITO

cres:

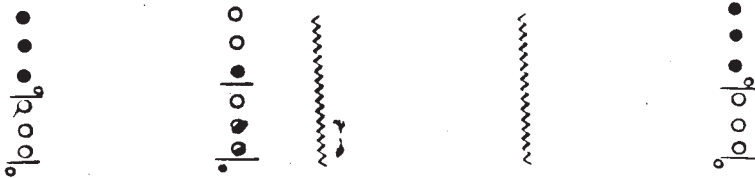
Ex: XV.
ALLEGRO

1 2 1 2

D U



Scale of A.



"Sul Margine d'un Rio"



"Le Petit Tambour."



"Kitty Tyrrel" an Irish Air.

ADAGIO

dolce.

p

f *pp*

Ex: XVII.

SLOW.

ff

Ex: XVIII.

ALL: MOD:

Ex: XIX.

VIVACE.

Ex: XX.

MODERATO

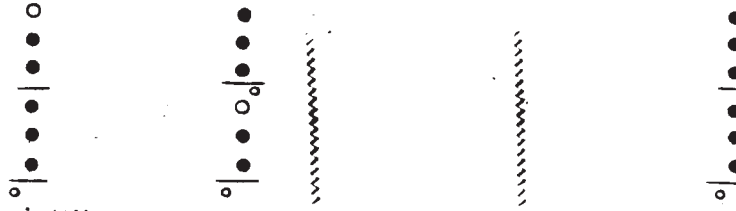
f

dim:

cres: *f*

p

I should here recommend the Pupil's return to the Key of C— and when he has practised the 4th 5th and 6th Exercises, proceed to the Key of F with one Flat (page 83) and continue in the flat Key until he has made himself acquainted with the Scales, Airs & Exercises to the last in the Key of F with 3 flats, and then return to the following. 8612



"Gassiott" a Spanish Air.



"Maid of Lodi" Italian Air.



"Huntsmens Chorus" from Der Freyschütz.



Ex: XXI.

Ex: XXII.
ALLEGRETTO

Ex: XXIII.

Ex: XXIV.

Scale of B.

Swiss Air.

ALLEGRETTO

dolce.

Maggiore.

Quadrille.

ALLEGRO.

Miaore.

Con fuoco.

D.C.

Ex: XXV.

MODERATO

p

Ex: XXVI.

VIVACE.

p

pp

cres:

Ex: XXVII.
ALLEGRO.

Scale of F#.

Martin Luther's Hymn.

SLOW.

"Non piu andrai."

TEMPO DI
MARCIA.

Haydn's "Hymn to the Emperor."

ANDANTE

Ex: XXVIII.
ALLEGRO.

Ex: XXIX.
ALLEGRETTO

Ex: XXX.
CON SPIRITO

Scale of F, with one Flat.

A musical staff showing the scale of F major (one flat). Below the staff is a piano diagram with circles representing strings and vertical lines representing frets, indicating the fingerings for each note of the scale.

Portrait charmant.

ANDANTINO

dolce.

Two staves of musical notation for the piece 'Portrait charmant'. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music is marked 'ANDANTINO' and 'dolce.'.

Aurora che sorgerai.

pp

ANDANTE.

Four staves of musical notation for the piece 'Aurora che sorgerai'. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The music is marked 'ANDANTE.' and includes dynamic markings such as *p*, *calando*, and *pp*.

"Non piu mesta"

ALLEGRETTO

Three staves of musical notation for the piece 'Non piu mesta'. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music is marked 'ALLEGRETTO'.

34 VARIATION.

sf *pp*

Ex: XXXI.
MODERATO.

Ex: XXXII.
ALLEGRO.

6 6

Ex: XXXIII.
ALLEGRO.

Scale of B, with two Flats.

A musical scale in B-flat major (two flats) is shown on a single staff. Below the staff is a guitar fretboard diagram with six strings and six frets. The notes of the scale are indicated by dots on the strings: the first string has notes on frets 1, 2, 3, 4, 5, and 6; the second string has notes on frets 1, 2, 3, 4, 5, and 6; the third string has notes on frets 1, 2, 3, 4, 5, and 6; the fourth string has notes on frets 1, 2, 3, 4, 5, and 6; the fifth string has notes on frets 1, 2, 3, 4, 5, and 6; and the sixth string has notes on frets 1, 2, 3, 4, 5, and 6.

"Durandate."

ANDANTE.
con espress:

A musical score for "Durandate" in B-flat major, 3/4 time, marked Andante con espress. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music features a melodic line with slurs and accents, and a bass line with chords and single notes. The piece concludes with a double bar line.

Planxty Kelly.

VIVACE.

A musical score for "Planxty Kelly" in B-flat major, 6/8 time, marked Vivace. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The music is characterized by a fast, rhythmic melody with many slurs and accents. The piece concludes with a double bar line.

Ex: XXXIV.

MODERATO.

A musical score for "Ex: XXXIV" in B-flat major, 2/4 time, marked Moderato. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music features a complex, rhythmic melody with many slurs and accents. The piece concludes with a double bar line.



Ex: XXXV.

ALLEGRO.

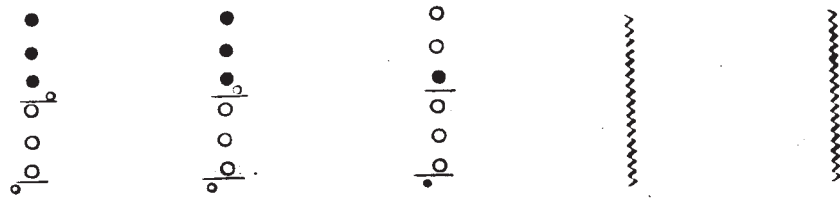


Ex: XXXVI.

ALLEGRO.



Scale of E with three Flats.



Sicilian Hymn.

ANDANTE.



Waltz. (From Der Freyschütz.)

ALLEGRETTO.

Coolun. (Irish Air.)

ADAGIO.

Ex: XXXVII.

ALLEGRO.

Ex: XXXVIII.

MODERATO.

Ex: XXXIX.
ALLEGRO
CON SPIRITO

Scale of A, with four Flats.

"O Pescator." (Venetian.)

ANDANTE

Rhode's Air.

ANDANTE

First system of musical notation for Rhode's Air, featuring four staves of music in a treble clef with a key signature of two flats and a common time signature. The music includes various ornaments and dynamic markings.

"Onagh" (Irish.)
TENDERLY.

pp

ANDANTE

Second system of musical notation for "Onagh" (Irish), featuring four staves of music in a treble clef with a key signature of two flats and a common time signature. The music includes various ornaments and dynamic markings.

pp ADAGIO.

EX: XL.
GRAZIOSO.

Third system of musical notation for Ex: XL, Grazioso, featuring four staves of music in a treble clef with a key signature of two flats and a common time signature. The music includes various ornaments and dynamic markings.

dim:

FO
EX: XLI.
VIVACE.

Musical score for Example XLI, marked VIVACE. The score consists of five staves of music, primarily featuring rapid sixteenth-note passages and slurs. A dynamic marking 'p' is present on the third staff.

EX: XLII
MODERATO

Musical score for Example XLII, marked MODERATO. The score consists of seven staves of music, featuring a mix of eighth and sixteenth notes with various dynamic markings including 'f' and 'p'. A 'trill' marking is present at the end of the first staff.

Ex: XLIII.

GRAZIOSO.

p dolce.

Ex: XLIV.

CON BRIO.

Scale of Db.

"Portuguese Air."

ANDANTE.

"Blue Bells of Scotland"

ALLEGRETTO.

ADAGIO.

Ex: XLV.
A MOROSO.

EX: XLVI.
MODERATO.

Scale of G b.

"Oh Nanny."

A D A G I O.

Favorite Irish Air.

ALLEGRETTO

Musical notation for the first section of the 'Favorite Irish Air'. It consists of three staves of music in 6/8 time, featuring a melodic line with eighth and sixteenth notes and a bass line with a steady eighth-note accompaniment. The piece concludes with a double bar line.

Ex: XLVII.

MODERATO.

Musical notation for Example XLVII, marked 'MODERATO'. It consists of three staves of music in 3/8 time, featuring a melodic line with eighth notes and a bass line with a steady eighth-note accompaniment. The piece concludes with a double bar line. Dynamics include 'dolce.' and 'ff'.

Ex: XLVIII.

MODERATO.

Musical notation for Example XLVIII, marked 'MODERATO'. It consists of two staves of music in 3/8 time, featuring a melodic line with eighth notes and a bass line with a steady eighth-note accompaniment. The piece concludes with a double bar line.

Ex: XLIX.

ALLEGRETTO.

Musical notation for Example XLIX, marked 'ALLEGRETTO'. It consists of four staves of music in 6/8 time, featuring a melodic line with eighth notes and a bass line with a steady eighth-note accompaniment. The piece concludes with a double bar line. Dynamics include 'dim:'.

OF ALL THE NOTES

With Various Fingerings

Reference 1

B \flat or C \sharp (1 or D \sharp D \flat E \flat or E \sharp or F \flat F \sharp or G \flat)

F \sharp or G \flat G \sharp

G \sharp or A \flat A \sharp

A \sharp or B \flat B \sharp or C \flat B \sharp or C \sharp

C \sharp or D \flat D \sharp

D \sharp or D \flat

D \sharp (13) D \flat or E \sharp E \flat or F \flat F \sharp or G \flat (14) F \sharp or G \flat G \sharp (15) G \sharp or A \flat A \sharp or B \flat (16) B \sharp or C \flat B \sharp or C \sharp (17) C \sharp or D \flat D \sharp (18)

D \flat (19) E \sharp E \flat (20) F \flat F \sharp or G \flat (21) F \sharp or G \flat G \sharp (22) G \sharp or A \flat A \sharp (23) A \sharp or B \flat B \sharp or C \flat B \sharp or C \sharp (24) C \sharp or D \flat D \sharp (25)

46 REFERENCES TO THE GENERAL SCALE OF FINGERING.

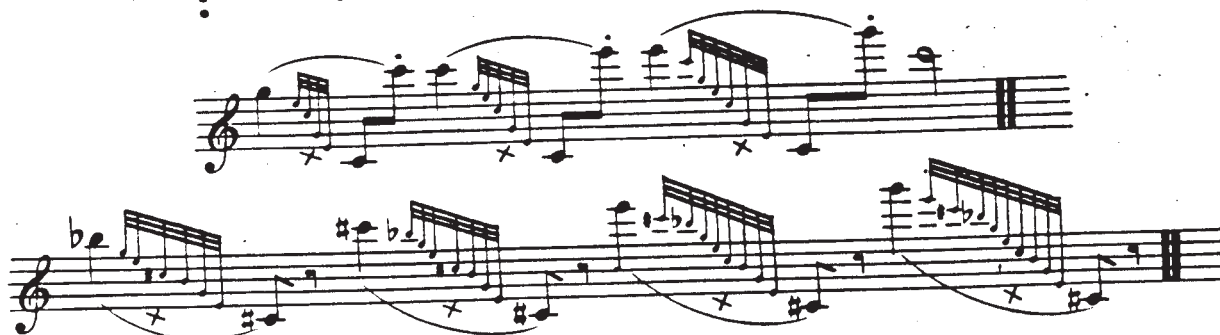
MEMORANDUM.— Whenever a note occurs without observation attached, it may be considered as perfect, and the one in general use.

B# or C# C# or Db.

Nº 1.



The difficulty in producing these notes may be attributed in general more to the unsteadiness of the flute, than to any other cause (always presuming the keys to stop). See article on Tone. There are various passages which require the C keys to be pressed down before the note is to be produced; for example:—



In such passages I should put the key or keys down where this mark appears (x), which will greatly facilitate the execution; but it is only requisite to be done in rapid passages, and which are required to be played piano. To the following passages the same observations apply, continuing the keys down to the extent of the line.



D# or Eb.

Nº 2.



It is difficult to pass from C# or Db, to D# or Eb, and can only be done by drawing the little finger off one key on to the other; should it be attempted to lift the finger, it will be found impossible when slurred to avoid D# intervening; and as this requires a powerful action of the finger, the flute must be kept firm to the lip.

Practise this exercise.

It is still more difficult to pass from D \sharp or E \flat , to C \sharp or D \flat ; and whenever such a succession of notes occurs, the C \sharp or D \flat must always be articulated.

N $^{\circ}$ 3. E \sharp or F \flat .

On all flutes, the tone of this note (E \sharp) is improved by the D \sharp key being up, and, whenever the passage will admit of it, this rule ought to be imperative; many of the upper notes fail from the want of it, such as D, E, F \sharp , &c. There are however enharmonic changes that require the lower and middle F \flat being depressed more than E \sharp , in which case the omission of the key will have that effect. The following are passages in which it is almost impossible to make use of the D \sharp key.

N $^{\circ}$ 4.

In the keys of C, F with one flat, A minor, and in every instance where the F \sharp is either preceded or followed by E \sharp , the note should be fingered as N $^{\circ}$ 1. There is difficulty in passing from D \flat or D \sharp to F \sharp , in consequence of the E \sharp intervening; it may, however, and ought to be accomplished. To effect this, a powerful muscular action is requisite to force the third finger of the right hand on the F \sharp key, and consequently the flute is liable to be moved from the lip; hence the necessity of the flute being kept steady and firm, as before recommended. The same observations will apply in descending from F \sharp to D \flat or D \sharp . On flutes with the long F \sharp key (which I never use) this difficulty is in some passages obviated; but there are others, such as the following, where it is useless, and in which the above method should be adopted, or the fingering N $^{\circ}$ 2.

ply in descending from F \sharp to D \flat or D \sharp . On flutes with the long F \sharp key (which I never use) this difficulty is in some passages obviated; but there are others, such as the following, where it is useless, and in which the above method should be adopted, or the fingering N $^{\circ}$ 2.

Whenever G \sharp or A \flat is preceded or followed by E \sharp or F \sharp in quick passages, the long F \sharp key cannot be used; but in such as the following, the execution by it is greatly facilitated.

It has often been matter of surprise to me, that many good writers for the flute should introduce in their music a succession of notes, such as the four preceding examples; when by an inversion, or the introduction of other notes, the same harmony might be preserved, and all difficulty avoided. My surprise has however greatly diminished by hearing the performance of some of these composers, who have left me nothing but their music to admire, from a total disregard to tone, and consequently the same indifference as to fingering. In all such passages, on a flute with seven keys the fingering N $^{\circ}$ 2. must be used; but it should be recollected the F \sharp

REFERENCES TO THE SCALE OF FINGERING.

being imperfect, a brilliant tone should not be attempted, and such notes ought to be played piano, to reconcile them to the ear. The practice of the following passages will strengthen the third finger of the right hand.

N^o 5. F[♯] -- or -- G[♭]

If you have to dwell upon F[♯] (N^o 1) or the octave above it, with a firm and clear tone, it will be greatly improved by keeping the F[♯] key up, particularly on flutes with small holes, where this note is generally a little too flat; but in rapid passages, ascending, descending, or in arpeggios, it should be fingered as N^o 2. The G[♭] must always be fingered in this way, as well as the octave above (N^o 3). In the key of G, where the F[♯] becomes the seventh, and in its relative minor E, this note has a beautiful effect, particularly in slow and plaintive airs; but where it is the key-note or tonic, and when preceded or followed by G[♯] or E[♯], it ought not to be used.

EXAMPLES. E Minore.

When this fingering is used on flutes with large holes, the D[♯] key must be down.

Moderato.

N^o 6. G[♯].

N^o 2. Should there be a pause marked over this note, it is better with the F[♯] key up, particularly in flutes with small holes.


N^o 3. is only intended to be introduced when passing (in the keys of A[♭] or F[♯] minor) from G[♯] to F, and only then when the tone is to be subdued, when its effect is beautiful. Again, when a shake is intended (with this sort of tone) on G in the keys mentioned, it may be fingered in this way, producing the shake with the two first fingers of the right hand, which will be found much easier than shaking the A[♭] key.

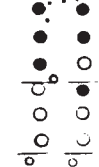
REFERENCES TO THE SCALE OF FINGERING.

EXAMPLES.


ADAGIO. 

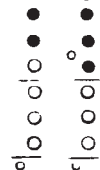
ALLEGRETTO 

Nº 7. 

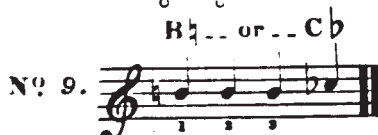


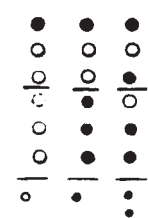
Nº 2. can only be used on flutes with small holes; it is better in the octave above, and may there be introduced on flutes with large holes by putting down the second (in addition to the first) finger of the right hand, by which fingers a shake may be produced. I however, in all cases prefer the fingering Nº 1.

Nº 8. 



Nº 2. When a shake is marked from A to B \flat , and to be sustained very piano, this fingering will be found highly useful. The shake is made with the third finger of the left hand. This will also apply to the octave above.

Nº 9. 



Nº 2. useful in a passage such as the subjoined.



REFERENCES TO THE SCALE OF FINGERING.



If playing on a flute without the B shake key, and a shake should be marked on that note to C, it must be fingered as N^o 3, and the shake produced by the first finger of the right hand, but a brilliant tone must not be expected.

B \natural or C \sharp .



N^o 2, one of the best notes on the flute, and I should always recommend its adoption, when it is to be dwelt upon. N^o 3, extremely good, and will be found useful in passing from F \sharp to C, by which, the difficulty of getting the finger from the F \sharp key to the D hole is avoided. And again, in a turn such as the following.



N^o 4. I always use this fingering in arpeggio passages, and it greatly facilitates the execution, as the subject-exercise will prove, and I cannot too strongly recommend its adoption; it is not, however, intended to be dwelt upon or forced.



This fingering is decidedly bad, and ought on no occasion to be used.

C \sharp or D \flat .



N^o 1. This fingering I should recommend to be adopted whenever the note is preceded by D \sharp , or in moderately quick passages ascending to it; but when played rapidly it must be fingered as N^o 3.



N^o 1. must never be used when followed or preceded by D \sharp or E \flat . N^o 2 is often useful in enharmonic changes, being a little flatter than N^o 1, and admitting

of a beautiful vibration by shaking the second finger of the left hand. N^o 3 should be always adopted in keys where more than three sharps are employed; the same in the octave above. The D \flat should be fingered invariably in the same way. Execution is greatly facilitated in many instances, by preparing on one note for the fingering of the next for instance, the note to which this mark (x) is affixed should have the C \sharp key down.



N^o 12. **D \sharp .** N^o 2. In all such as the following passages, the first finger of the left hand should remain down.

N^o 13. **D \sharp or E \flat** N^o 2. Where a turn or shake is marked over D \sharp or E \flat , the first finger of the left hand should remain down. See reference N^o 2.

N^o 14. **E \sharp or E \flat** For these notes see reference N^o 3.

N^o 15. **E \sharp or F \sharp .** See reference N^o 4. Practise the following turns, fingering the F \sharp (if playing on a flute without the long F \sharp key) as marked N^o 3, but be careful not to force it.

N^o 16. **F \sharp or G \flat .** See reference N^o 5.

Nº 17.

See reference Nº 6. Nº 3. harmonic of C.

Nº 18.

See reference Nº 7. Nº 3. harmonic of C#.

Nº 19.

Nº 2. This fingering has a beautiful effect when the note intervenes between Bb and G#, but should not be adopted when a passage or melody terminates on the note. See reference following Nº 3, harmonic of D#.

Nº 20.

Nº 2. This fingering ought to be as much practised as Nº 1, it is in constant requisition in the keys of F# and Bb: the tone produced by it is beautiful, and at the same time many difficulties are surmounted. In descending from C#, put the first finger of the left hand down, and the note is at once produced; and then by removing the little finger from the D# key, you have A# Nº 2.

Andante.

p The turn on Bb ought generally to be fingered in this way.

Andante.



In such passages as the following, the flute is much much more steady in the hand by this fingering.

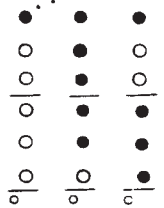


N^o 3. A shake may be produced by the second finger of the right hand; also a turn by fingering it exactly as you would these notes, and the F \sharp as N^o 3, reference 4



B \sharp or C \flat .

N^o 21.



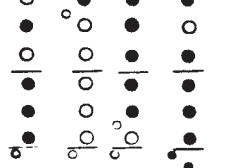
N^o 2, to be used when followed or preceded by C \sharp (see references 22 and 24); the second finger of the left hand should only cover half the hole. If playing on a flute without the B shake key, and a shake is intended on this note to C \sharp , it must be produced with the F \sharp key. If the shake is to C \sharp , then with the first finger of the right hand. Turns written thus.



being careful the second finger of the left hand only covers half the hole.

B \sharp or C \sharp .

N^o 22.



N^o 3. I strongly recommend the acquirement of this fingering (the harmonic of F \sharp), as it facilitates many difficulties that would otherwise occur. On flutes, with small holes, it is more easily produced, when the second finger of the left hand only covers half the hole. In passing from F \sharp to C \sharp , I should generally finger it in this way, as it is the only fingering to make a perfect shake to D \sharp , which is produced by the first and second fingers of the right hand. Practise the following:



The flute will be much more steady in the hand with this fingering than any other by which the above Exercise could be played.

C# or Db.

No. 23.

No. 2, should always be fingered in this way in octave passages

In enharmonic changes from D \flat to C \sharp , be careful that the C is not too sharp; to avoid which, the D \sharp key had better be down. Whenever the C \sharp is followed or preceded by D \sharp or E \flat , finger it is marked No. 3 (see No. 3, Reference 11). The D \flat should always be fingered in this way.

D \sharp .

No. 24.

No. 2 to be fingered in this way in octaves. No. 3 (harmonic of G \sharp) will be found the best in such as the following passages:

Practise the four following Examples, all fingered exactly the same way as the first, but let the F \sharp key remain for the second note.

No. 4. When this note is followed or preceded by E \flat (which must be fingered as No. 4, Reference 25), and particularly where the latter is the key-note, its effect is beautiful; but it is too sharp to dwell or terminate on.

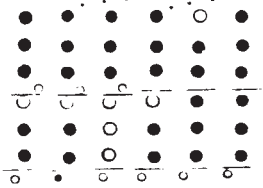
EXAMPLE

Adagio. *p*

pp

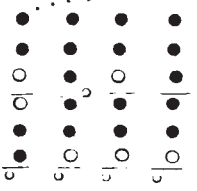
D \sharp or E \flat .

N $^{\circ}$ 25.



E \sharp or F \flat .

N $^{\circ}$ 26.



N $^{\circ}$ 1. On some flutes this fingering will be found a too sharp, in which case N $^{\circ}$ 2 or 4 must be adopted. N $^{\circ}$ 3. The proper fingering where a shake is marked to E \flat , which must be made with the G \sharp key. N $^{\circ}$ 4. Care must be taken in sounding this note, particularly where it is to be forced, as it is very likely to produce the upper G \sharp ; this is not the case with any other fingerings. N $^{\circ}$ 5. to be fingered only in octaves. N $^{\circ}$ 6. See N $^{\circ}$ 5, Reference 24.

N $^{\circ}$ 1 to be adopted in all ascending and descending passages in sharp- keys, and to be considered as the fingering in general-use. N $^{\circ}$ 2. If the flute is in tune, this note is perfect, and ought always to be used in octaves; many passages are also greatly facilitated by its adoption.

To be fingered exactly as the previous bar, of the G \sharp key being up.

It is the best fingering for a shake to F \sharp , which is effected with the F \sharp key.

Same fingering G \sharp key up.

N $^{\circ}$ 3. This fingering should never be used, unless followed or preceded by F \sharp (N $^{\circ}$ 1, Reference 27), and then in quick passages only. This requires to be well understood and attended to by the pupil; for if it is introduced under any other circumstance, it is decidedly bad. I avail myself of the present opportunity to express my regret in having introduced this fingering so conspicuously in my "Preceptive Lessons." I believe, however, it is the only error I have to apologize for in that work. Practise the following:

I avail myself of the present opportunity to express my regret in having introduced this fingering so conspicuously in my "Preceptive Lessons." I believe, however, it is the only error I have to apologize for in that work. Practise the following:

REFERENCES TO THE SCALE OF FINGERING.

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E \sharp or F \sharp .

No 27.

No 1. The fingering I always use; should it be found too flat, the defect may be remedied by adopting the fingering No 2. No 3 is invariably too flat, and if used should be forced; it will be found to facilitate the execution of a succession of notes such as the following: but I much prefer the fingering in Reference 26, where the same notes occur. No 4. French method, which can only be used on flutes with very small holes, and then the effect is bad.

F \sharp or G \flat .

No 28.

No 1. This is the only note (where a good tone is required) in which a difference exists in the fingering between a flute with large and one with small holes. With the former, it must always be thus fingered where the note is to be sustained, firmly articulated, or in octaves; if you sound F \sharp on the first space or fifth line, without the D \sharp key, you have then only to put down the third finger of the right hand, and raise the A \sharp key. This fingering is also good on a flute with small holes. In playing on a flute with large holes, if you have to ascend to G, or descend from it, the fingering No 3 should be adopted. Practise the following Examples:—

Andante.

Ex: 1.


Ex: 2.

Ex: 3 

Ex: 4 

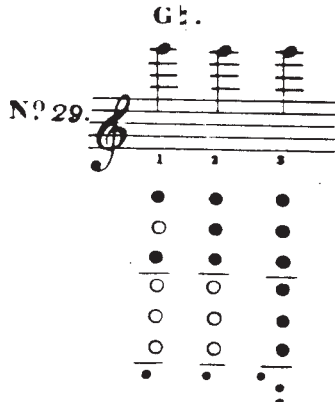


Nº 2. In general use on flutes with small holes; but in passages such as the above example Nº 4, I should recommend the fingering as there marked, the G being prepared by it. Nº 4 greatly facilitates the execution, when a succession of notes occurs such as the following:



Keep the G# key up for all the notes.

G#.

Nº 29. 

Nº 2. Highly useful where the note is preceded or succeeded by F#, which key had better be kept up for the G. The D# key may also remain up, particularly on a flute with large holes. Practise the following:



To be fingered exactly as the previous bar.



Fingered as the lower notes.

The following shakes, fingered exactly alike, with the first and second fingers of the right hand.



On a flute with small holes, instead of keeping the D# key up for the last shake, the C# key must be down. Nº 3, harmonic of C#, seldom used except in a shake to A#, produced by shaking the C keys, which on all flutes will be found difficult.

REFERENCES TO THE SCALE OF FINGERING.

G \sharp or A \flat .

The musical notation shows three fingerings for the note G \sharp or A \flat on a treble clef staff. Below the staff is a fingering chart with three columns corresponding to fingerings 1, 2, and 3. Each column has five rows of circles representing finger positions on the flute keys.

N $^{\circ}$ 1. Should this note be found a little too flat, adopt N $^{\circ}$ 3. In the key of A, where the G \sharp becomes the seventh, the fingering ought to be used. Invariably finger A \flat as marked N $^{\circ}$ 1.

A \sharp .

The musical notation shows three fingerings for the note A \sharp on a treble clef staff. Below the staff is a fingering chart with three columns corresponding to fingerings 1, 2, and 3. Each column has five rows of circles representing finger positions on the flute keys.

N $^{\circ}$ 2. On most flutes the production of this note will be facilitated by raising the G \sharp key. N $^{\circ}$ 3. When a shake is marked on G \sharp , this fingering must be used, and the shake produced by the C \sharp key.

A \sharp or B \flat .

The musical notation shows three fingerings for the note A \sharp or B \flat on a treble clef staff. Below the staff is a fingering chart with three columns corresponding to fingerings 1, 2, and 3. Each column has five rows of circles representing finger positions on the flute keys.

N $^{\circ}$ 1. The best fingering, particularly on a flute with large holes. If this note is followed or preceded by A \sharp , finger it as N $^{\circ}$ 2. N $^{\circ}$ 3. Easy to produce, and a good note.

B \sharp or C \flat .

The musical notation shows three fingerings for the note B \sharp or C \flat on a treble clef staff. Below the staff is a fingering chart with three columns corresponding to fingerings 1, 2, and 3. Each column has five rows of circles representing finger positions on the flute keys.

N $^{\circ}$ 2. The most easy to produce. Should this or the first fingering be found a little too flat, N $^{\circ}$ 3 must be adopted.

B \sharp or C \sharp .

N $^{\circ}$ 34. N $^{\circ}$ 1. The best fingering on flutes with large holes. N $^{\circ}$ 2 and 3. the most facile on flutes with small holes.

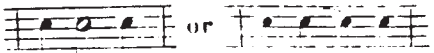
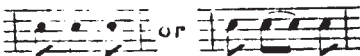
The following notes are seldom or ever met with, but as they are capable of being produced and perfectly in tune, I have thought proper to exemplify the fingering.

C \sharp or D \flat . D \sharp . E \flat .

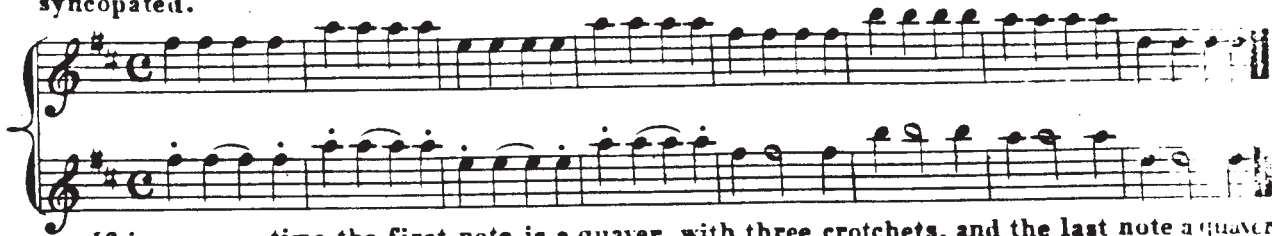
N $^{\circ}$ 35. This last note can be attained with perfect certainty, but it requires a flute with large holes to produce it.


In concluding my references to the general scale of fingering, I am well aware of the scrutiny they will be likely to elicit from those who have hitherto been unacquainted with the extent of them; and that many will be objected to by those who will not be taught. Numerous instances of this occurred on the publication of my "Preceptive Lessons;" when on several occasions I was told, that it would be a folly to expect that the system of fingering there introduced would ever become generally adopted. But I can assert without the fear of contradiction, that the best masters in this country teach from them; that subsequent publications have proved that they have been deemed worthy of extensive plagiarism; that the sale of the work, although an expensive one, has very far exceeded my expectations; that I have had pupils from India, America, Italy France &c, who have learnt from no other system, and that in no such instances have I had occasion to occupy any portion of the lesson in a change of fingering. In this work, I have endeavoured to show the vast variety of fingerings the flute is capable of, and introduced passages by which the execution of them is greatly facilitated. I may here state, that from a very early age I have been constantly before the public, and I have held the principal situations for my instrument in the best orchestras in the kingdom, that the system of fingering here laid down, is the one which I invariably use, and it is a gratifying reflection to me; that I have never yet been accused either by the press or any professor of playing out of tune.

I HAVE experienced great difficulty in teaching syncopation; but when once understood, it is extremely simple. In common time, if the first note is a crotchet, the second a minim (or two crotchets tied with a bind,) and the third note a crotchet, this becomes a syncopated bar.

Example:  If in $\frac{2}{4}$ the first note is a quaver, the second a crotchet, (or two quavers tied with a bind) and the third a quaver, this also becomes a syncopated bar. Example: 

Syncoption, however appears in various other forms, which the following examples will prove; but I first recommend the acquirement of the following easy exercise. Play the simple crotchets first, marking each with the tongue until the subject becomes familiar to the ear; and then the under line, where the same notes are syncopated.



If in common time the first note is a quaver, with three crotchets, and the last note a quaver, then it becomes a syncopated bar. Example:  The following I should like to be practised on the same principle as the previous exercise.



When the above is acquired, vary the effect by giving the accent on the second quaver in each crotchet, as here marked, which must be done by an impetus of the breath.



As I now conclude that the principle of syncopation is perfectly understood, I shall proceed with a few exercises.

SYNCO PATION.

Andante 



Moderato 



Allegro 

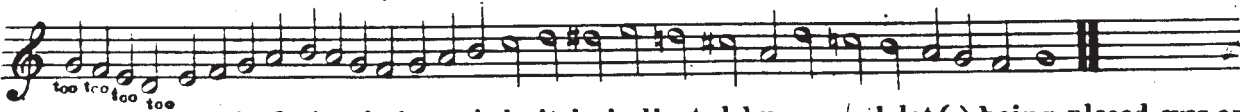


ARTICULATION.

This is a subject on which I am most anxious, as its vast importance (on all instruments) renders it next in consideration to tone. Brilliancy and accent depend on its application; in fact, music would become indefinite without it. The first articulation to acquire is Single Tonguing; it is produced by placing the point of the tongue against the roof of the mouth near the gum, and then pronouncing the syllable too; in doing this, the tongue will be instantly released from that position, and, by its action, the breath will be impelled with considerable force in the flute. This requires a vigorous action of the tongue, consequently the pressure of it to the roof of the mouth should be as firm as possible. This articulation should be practised on one note, until the pupil can strike the breath into the flute, and produce a tone instantly. Care must be taken that the tongue does not touch the teeth. Practise the following exercises:



I should be in no hurry for rapidity, the principal consideration being firmness of articulation, with clearness of tone; when this is acquired, practise the following exercises:—



When this articulation is intended, it is indicated by a round dot (.) being placed over or under the note or notes, and the tone is to be sustained. The Staccato articulation is produced nearly in the same manner as the former, the only difference being that the note must be cut as short as possible; therefore, if the following notes had the staccato mark over them (ˆ), they must be played thus:—

Written.

- Played.



It will be well here to make the pupil acquainted with the mode of playing Legato, which means slurring the notes, which is just the reverse of the staccato, as the tongue should not move after the first note, or the tone cease, unless it is to respire; wherever the slur commences, that note ought to be articulated.

Example.



We can now proceed to the various modes of articulation in which the Legato and Staccato are combined.

ARTICULATION.

1. Single-tongueing.



2. Staccato.



3. Legato, slurred in fours.



4. Legato.



5. Slurred in twos.



6. Counter-tongueing.



7. Counter-tipping.



8. Slur two and tip two.



9. Tip two and slur two.



10. Slur three and tip one.



11. Tip one and slur three.



12. The Legato Staccato.



13. Double Tongueing.




The foregoing articulations ought to be practised daily, and may be severally applied to all the exercises commencing page 22 and terminating page 44. Those marked Numbers 1, 2, 3, 4, 5, 8, 12, and 13, are mostly employed. The articulation (No 12.) is frequently met with in the composition of all modern classic writers; it indicates that the passage to which it is attached should be played as legato as possible where an action of the tongue is required; therefore the least motion of that organ will be sufficient to mark the note, without a cessation of tone. I must here observe, that I have heard and read of various syllables being used to soften the effect produced by the syllable too, but I know the articulation produced by it can be rendered as soft and mellow as by any other; and this is effected by merely relaxing the action of the tongue and subduing the tone. I am a great advocate for the acquirement of the utmost force in tone and articulation, knowing how easy it is at all times to subdue both; and those who practise otherwise will want vigour and brilliancy in their execution, and in the attempt to obtain either will be almost certain of playing too sharp. The greater number of pupils who come to me have either been taught or have acquired the bad habit of placing the tongue between the teeth and withdrawing it to produce an articulation; this is merely allowing the breath to escape, the effect of which in articulation is feeble and inefficient; indeed, so far from the tongue protruding between the teeth, its action ought not to have the slightest influence on the lips or embouchure. There is also an articulation of the fingers; these should be lifted and not drawn off the flute: the performances of those persons who have accustomed themselves to the latter mode are languid and unsatisfactory to the ear. It is easy to tell by the appearance of the flute (if it has been long in use), if this is the way the fingers are removed from the instrument, as the holes become quite round at the edges. The flute of a friend of mine, an old professor, was so much rubbed down, that it became quite out of tune; and from its appearance I could scarcely imagine it was possible that the fingers could have had such an effect on so hard a substance as cocoa-wood: but such was the fact. The fingers should come as freely from the holes as the keys do. In concluding this article, let it be remembered that articulation depends greatly upon tone, for if the latter is not clear, it is quite impossible the former can be effective.

DOUBLE TONGUEING.

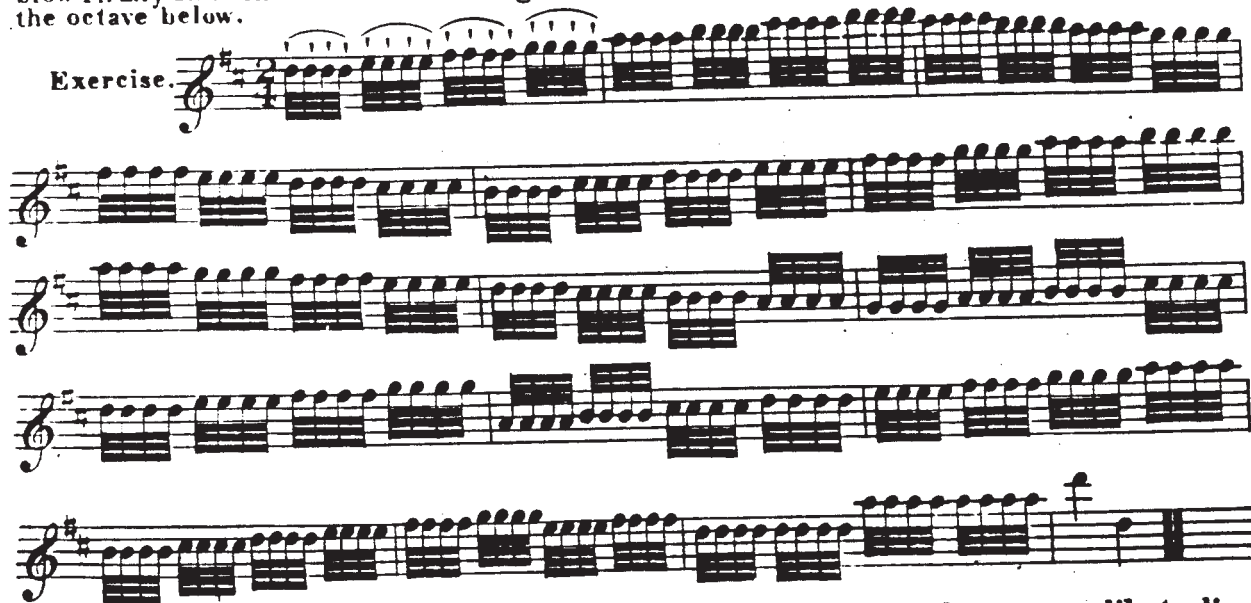
FOR rapid and continued passages there is no articulation equal in effect to that of double tongueing; and I deem it quite impossible that the same degree of velocity and continuity can be obtained by any other articulation. The difference in difficulty between the single and double tongueing, is something like a person trying to make a shake on the piano forte with one finger instead of two. Double tongueing is an articulation which has had its full share of abuse and condemnation, but like other innovations on the 'good old style of flute playing,' it has carried conviction by its utility: its advances are now freely admitted, and clearly developed by the vast improvement which has taken place in flute playing within the last few years; for certainly our predecessors were totally unacquainted with the 'railroad speed' displayed in the performances of the present generation. There are various modes of producing double tongueing; but as I am not writing the system of others, I shall confine myself to my own. Double tongueing is produced by pronouncing the syllables *too-tle-too-tle* it will be perceived that the first and third syllables employ the same as single tongueing, and the difficulty is, to get the second and fourth as vigorous and clear as the first and third. This is not to be done by the reaction of the tongue, but by an impetus of the breath acted upon by the root of the tongue, producing a guttural pronunciation of the second syllable. When the tongue has performed its office in the articulation of the first syllable, (as in tipping,) it must resume its situation at the roof of the mouth, and the second must be produced as I have described. This articulation must be first attempted on one note only.



When this is accomplished, let the next consideration be to detach the notes as much as possible

playing them as if written thus  The upper octave will be found more difficult; and if the pupil does not blow firmly and continue the tone during the action of the tongue, every second note will become the octave below.

Exercise.



Although the above exercise is written in groups of four notes, the more readily to distinguish the time, the whole ought to be played perfectly even, as if written thus:



66 Moderato.

Example.

Double tonguing in twos.

Affettuoso

tootie tootie tootie tootie

The greatest difficulty is to get the tongue and fingers to move simultaneously; therefore recommend the practise of the following Scales. When these are accomplished, all other passages will be comparatively easy. They must be practised slowly at first; and as the Pupil progresses in rapidity, so he will in effect.

Exercise. 



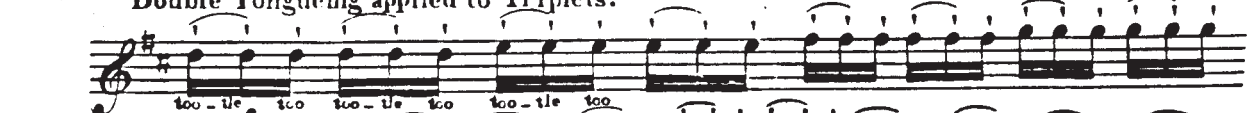
Exercise. 



Ex: 



Double Tonguing applied to Triplets.



Ex: Moderato 



Ex: Moderato 

