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The Modern Method

— FOR —

BOEHM FLUTE

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at the
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FIRST PART

SECOND PART

COMPLETE

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B872

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Introduction

As this work is intended solely to teach the technic and art of playing the Boehm system Flute, I shall not make any attempt to present a treatise on theory, harmony, counterpoint, etc., but will confine myself to the purpose stated. I do not claim any great originality or put forward any revolutionary ideas, but simply place in a concise form the results of the experience of over twenty years as a teacher and player.

I have tried to grade the exercises and studies in this book so as to form a gradual advancement, and at the same time, I have varied it in such a manner, that the student will not find it tiresome or monotonous.

The Flute is the most "natural" of all wind instruments; there is no strain on the lungs, no force being necessary; therefore the most delicate lady or child can take up the study without fear; in fact the practice and playing of the Flute will develop the lungs and strengthen the chest in the most natural manner. Several of my pupils with a tendency to pulmonary weakness, have been greatly benefited by their study of the Flute.

If the instrument is held properly and the position of the body correctly placed, there is nothing ungraceful about either the player or the instrument, unless marred by the performer's own mannerisms.

The Flute is used in the smallest, as well as the largest orchestras, and is well adapted to the home parlor; the literature of the instrument is extensive and varied; therefore, whether as amateur or professional, the student will be well repaid for the time and patience spent in acquiring the necessary proficiency to play with pleasure to himself and his audience.

Arthur Brooke

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Rudiments Of Music

The Staff, The Clef And The Notes

The lines on which the notes in music are written form what is called the *Staff*; there are five of these lines, but as the five lines alone would not be sufficient for all the notes in music, additional lines are used, above and below the staff, called *Leger lines*. Notes are also placed in the spaces between the lines.

Now even the addition of the leger lines do not give space enough to write the notes used by all instruments and voices, so we use what are called *Clefs*. There are four in general use, viz.; Treble, Alto, Tenor and Bass. In former times there were other clefs in use, but they are now nearly obsolete.



As the Treble clef is the only one used in Flute music, we shall confine our studies to that clef.

There are seven notes in music, called by the names of the first seven letters of the Alphabet, A, B, C, D, E, F, G. These seven notes are pitched in different octaves and have their half tones as well.


The notes in the spaces are easy to learn and remember, as they spell the English word "face."



These are called F in the first space, A in the second, etc., up to the fourth. The notes on the lines are E on the first line, G on the second, etc. up to the fifth line. The compass

of the Flute extends from low C  to E \flat 

The leger lines are named with the notes, thus: C on the first leger line below the staff.

(Some flutes extend to B \flat  This is called B below the first leger line.)

The notes above the staff are called A on the first leger line, B above the first leger line, C on the second leger line, etc.



We will now give all the notes of the staff used in Flute music.



As the notes on the high ledger lines are difficult to read, printers and writers often obviate this difficulty by placing the notes on the lines of the staff or near it, and place above them *sva*; this means, play them one octave higher, so that these notes with the *sva* above written thus:



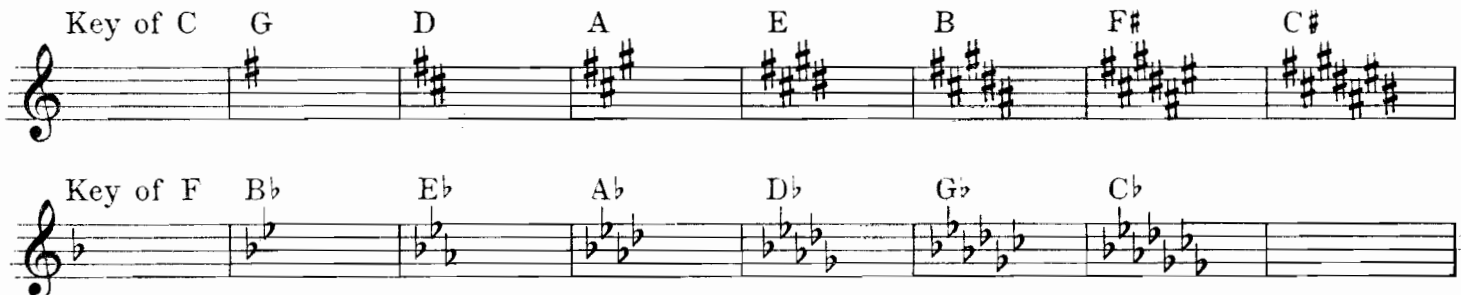
are played



To change the pitch of a note, signs called "accidentals" are placed in front. These are the *Sharp* (\sharp) which raises the note one half tone; the *Flat* (\flat) which lowers a note one half tone, and the *Natural* (\natural) which changes either the sharpened or flattened note back to its original pitch. There is also the *Double Sharp* ($\sharp\sharp$) which raises the note a full tone, and the *Double Flat* ($\flat\flat$) which lowers the note a full tone.

Music is written in various keys, and in order to do away with the trouble and confusion that would ensue if every note had its accidental with it for each change, the signs changing the keys are put at the beginning of the piece, and again wherever the key changes.

The indication of the key is called the *Signature*. The first key is called the key of C, or natural key, because there is no signature, every note being natural.

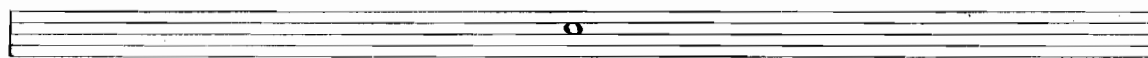


The notes that are flat or sharp in the key are indicated by the accidentals in the signature. It will be noticed that the one sharp in the key of G is on the F line, that means the F all through that key is F \sharp , being raised half a tone. The key of D is indicated by the two sharps F \sharp and C \sharp , etc.

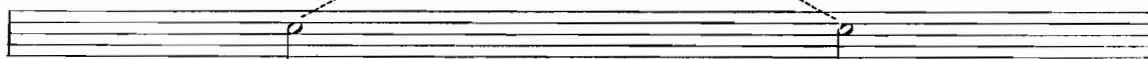
The Note And Rest Time Values

Each note has a certain time value as hereby shown.

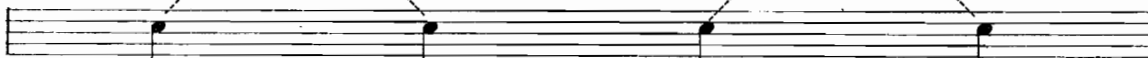
The Whole Note
(or *semi-breve*)



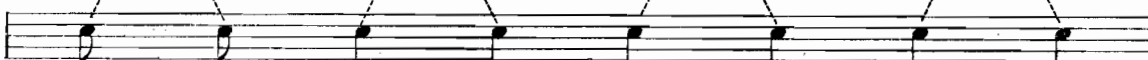
is equal to
2 Half Notes
(or *minims*)



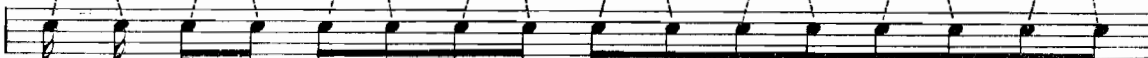
which are equal to
4 Quarter Notes
(or *crotchets*)



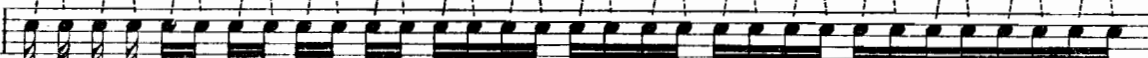
which are equal to
8 Eighth Notes
(or *quavers*)



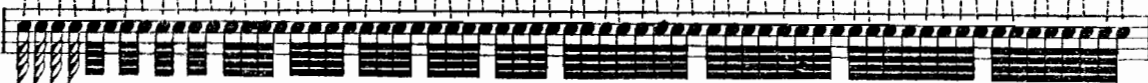
which are equal to
16 Sixteenth Notes
(or *semi-quavers*)



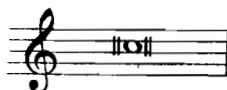
which are equal to
32 Thirty-second
Notes (or *demi-semi-
quavers*)



which are equal to
64 Sixty-fourth
Notes (or *quadruple
quavers*)

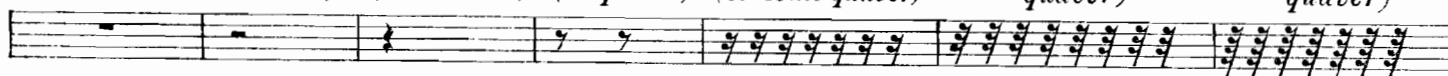


There is also a breve used in one or two very slow times or tempi written :

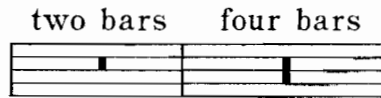


There are also space values equal with the notes; these are called *Rests*, and have the same names as the notes whose values they represent. These rests are:

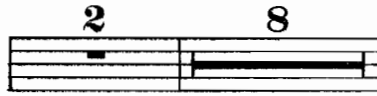
Whole rest (or *semi breve*) Half rest (or *minim*) Quarter rest (or *crotchet*) Eighth rest (or *quaver*) Sixteenth rest (or *semi-quaver*) Thirty-second rest (or *demi-semi-quaver*) Sixty-fourth rest (or *quadruple quaver*)



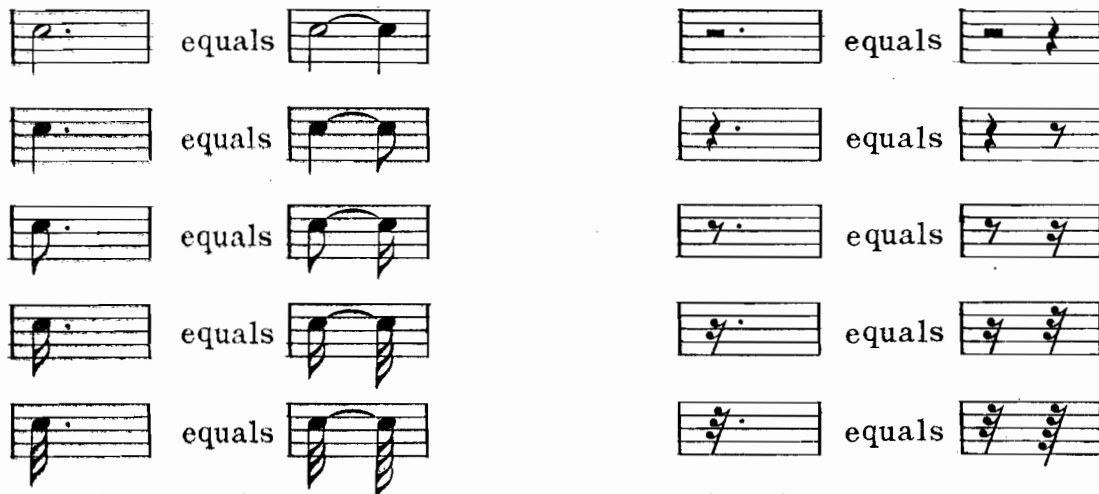
There are also the two bars, four bars and other rests, thus:



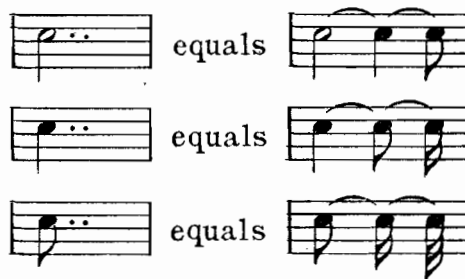
But these are almost obsolete. It is usual in modern music to write the one bar rest and place over it a figure denoting the number of bars to be counted or rested, thus:



There is sometimes a dot added to a note or rest. This dot placed after any note, or rest, increases its value one half.

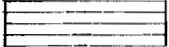


The double dot placed after a note increases its value three quarters.



The double dot is seldom used after a rest.

Time or Tempo (Italian)

Music is written in different time, or tempo, which is indicated at the commencement, and again, when the time changes, in the same manner as the signature of the key. The time is divided into *bars* or *measures*. A bar is the space between two lines, thus:  these lines are called bar marks. At the end of a *strain*, which may be composed of any number of bars, is a sign of two lines, thicker than the ordinary bar marks; these lines make what is called a *double bar*.

The Times, or Tempi

(With a few examples of their divisions)

$\frac{5}{4}$ is often sub-divided in two ways, according to the rhythm, thus:

The first, common time, sometimes has a line through the **C** thus **C**; it is then called *alla breve*, and is counted two beats in a bar. The number of beats given in a bar depend on the speed at which the music is taken, and in this way $\frac{3}{4}$ time may be six beats in a bar, if very slow, three beats if a moderate time, or one beat in a bar if very quick. $\frac{6}{8}$ time may be two beats in a bar; $\frac{9}{8}$, three beats; $\frac{12}{8}$, four beats, etc. the beat being divided or multiplied as convenience dictates. There are a few other times that are rarely used and are only variations of the above, respectively $\frac{6}{16}$, $\frac{9}{16}$, $\frac{2}{8}$, $\frac{5}{8}$, etc.

There are a few times that are used mostly in religious music, or when a slow sustained time is desired, these are:



The Correct Position



No.2



No.3



No.4



No.1



Chart Of Fingering For The Boehm Flute

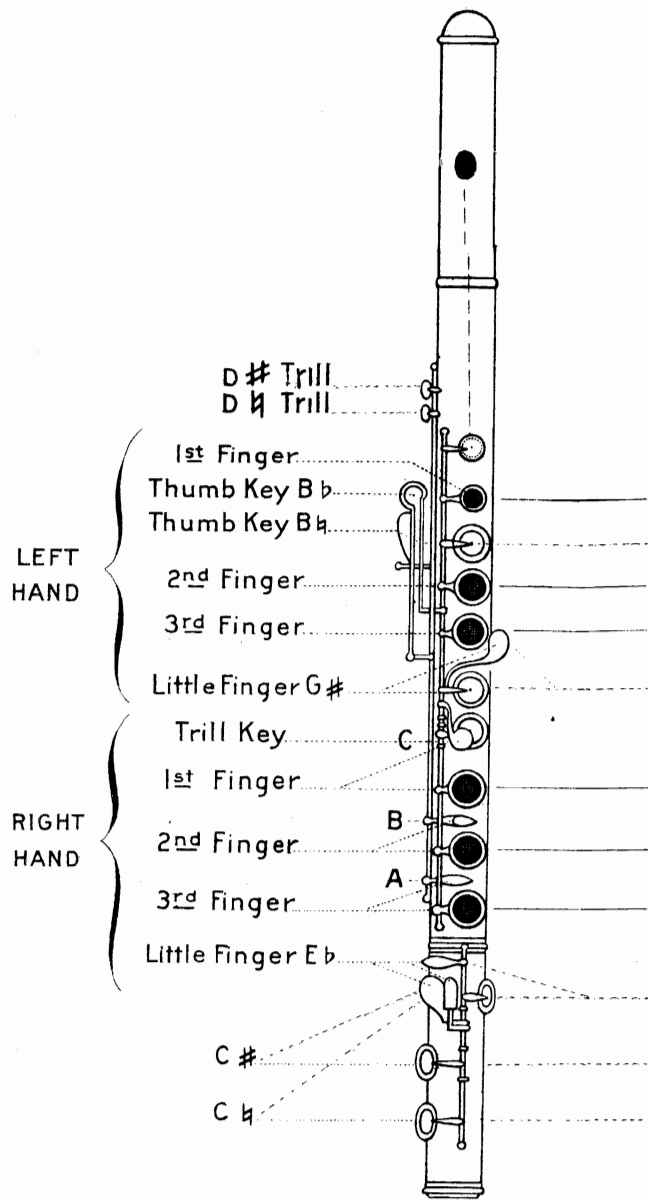
By ARTHUR BROOKE

When this sign ♂ is indicated on the closed G# Flute the G# key must be opened by the pressure of the little finger, when this sign is not indicated the G key remains closed. On the open G# Flute the G# key remains opened or closed as indicated by the signs • or ○.

The lever B opens the D# trill key and must be used by the 2^d finger.

The lever A opens the D# trill key and must be used by the 3^d finger.

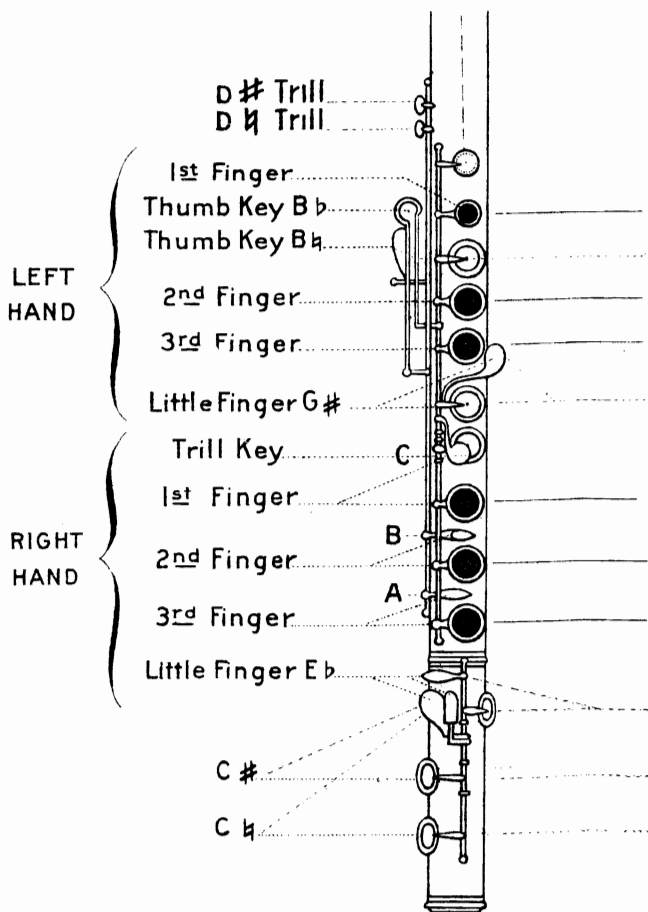
The tones above B♭ 3 become shrill and sharp. As modern composers, however, frequently write as high as E♭4 it is therefore necessary to study scales to that point.



1st Octave

Musical notation for the 1st octave scale: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fingering chart below shows fingerings for each note. A trill sign (♯) is placed above the G4 note in the right hand 1st finger line.

2nd Octave



Musical notation for the 2nd octave scale: C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. The fingering chart below shows fingerings for each note. A trill sign (♯) is placed above the G5 note in the right hand 1st finger line.

3rd Octave And Higher Tones

* Only possible on open G# Flute

The Trills

When the fingering for termination is not given, use the regular fingering.

- (1) When E \sharp is in termination.
- (2) When E \flat is in termination.
- (3) When E \sharp or F \sharp is in termination.
- (4) When E \flat or F \flat is in termination.
- (5) The key lever C controls the B \flat key and is used by the first finger of right hand.
- (6) When G \sharp or A \flat is in termination.

Musical notation for trills (1) through (4). The notation shows a treble clef with a key signature of one sharp (F#). The notes are: (1) E4, (2) E4, (3) E4, (4) E4. The keyboard diagram below shows the corresponding fingerings for each trill. Trill (1) uses the first finger on E4. Trill (2) uses the first finger on E4. Trill (3) uses the first finger on E4. Trill (4) uses the first finger on E4. The keyboard diagram shows the layout of the piano keyboard with black dots for notes and white circles for keys. The B \flat key is marked with a 'C' and the B \flat thumb key is marked with a 'B'.

Musical notation for trills (6) through (6). The notation shows a treble clef with a key signature of one sharp (F#). The notes are: (6) G4, (6) G4, (6) G4, (6) G4. The keyboard diagram below shows the corresponding fingerings for each trill. Trill (6) uses the first finger on G4. The keyboard diagram shows the layout of the piano keyboard with black dots for notes and white circles for keys. The B \flat key is marked with a 'C' and the B \flat thumb key is marked with a 'B'.

* The sign •• signifies that B \flat lever is closed thumb key ♪ ♪ signifies a trill with the B \flat thumb keys.

The first system of the musical score consists of a staff with notes and a guitar fretboard diagram below it. The staff contains a sequence of notes with various accidentals (sharps, flats, naturals) and some trills. The fretboard diagram shows a 6-string guitar with circles representing frets and dots representing fingerings. A star symbol (*) is placed above the 5th fret on the 5th string. Labels 'A' and 'B' are placed near the fretboard, indicating specific techniques or chords. The diagram shows fingerings for chords and trills across the first five frets.

The second system of the musical score consists of a staff with notes and a guitar fretboard diagram below it. The staff contains a sequence of notes with various accidentals and some trills. The fretboard diagram shows a 6-string guitar with circles representing frets and dots representing fingerings. Labels 'A' and 'B' are placed near the fretboard, indicating specific techniques or chords. The diagram shows fingerings for chords and trills across the first five frets.

* All trills from E \sharp 2 to B \flat 2 - C \sharp are exactly as in lower octave

(7) Only used on open G# flute

This page contains two systems of musical notation for an open G# flute. Each system consists of a musical staff at the top and a corresponding fingering diagram below it. The fingering diagrams use circles to represent finger positions on the keys, with black circles for fingers to be pressed and white circles for fingers to be lifted. The diagrams are organized into measures corresponding to the notes in the musical staff above. The first system covers measures 1 through 10, and the second system covers measures 11 through 20. The musical notation includes notes, rests, and dynamic markings such as *ff*, *fz*, and *mf*. The fingering diagrams include specific fingerings for notes, such as *B* and *A* with wavy lines indicating breath control or finger movement. The page is numbered 16 and includes the instruction '(7) Only used on open G# flute'.

Holding The Flute

The Flute must be held firmly, though the hands and fingers should not be cramped or stiff.

The exact position depends on the length of the fingers and size of the hand of each individual, but the Flute must be in the same position at the first finger of the left hand with all persons, that is, between the knuckle joint and the second joint, but nearer the knuckle joint than the other. This is important as it is one of the supports of the Flute. The thumb of the left hand should fall easily on the thumb keys, not in a cramped or awkward manner; the other fingers slightly curved to allow the ends to fall on the keys.

The right hand is easier to place, for this reason, when the Flute is in position to play, the hand is in a straight or natural position. The thumb should be under the Flute, but on the inner side; the fingers slightly curved to allow the ends to fall on the key. In particular, see that the little finger falls in an easy comfortable manner on the D \sharp key and within easy reach of the C \sharp and C \natural keys.

The lower joint of the Flute should be turned to accommodate the length of the little finger. When placed to the mouth, in the playing position, the Flute should feel firm in the hands and be held firmly against the chin, and the third and fourth fingers of the left hand should be in position to fall on the keys, not as though they were almost under them, and had to be brought up each time that particular finger or fingers were needed.

Naturally in order to have facile technic, there must be as little wasted effort or lost motion as possible, therefore the nearer the fingers keep to the keys at all times, the less waste there will be; the fingers should operate the keys lightly, avoiding a strong impact.

The Position Of The Body And The Arms

The body, from the neck down, should be turned slightly to the right, the face still to the front, and if the player is sitting, the chair should be turned a little to the right, in order to acquire an easy position. Just how much or how little the turn must be, depends on the length of the arms, but the student himself will feel when the position assumed is uncomfortable. The position, of course, must be an erect one, in order to allow for the free action of the breathing organs. See cut on page 16 . There is no need to slant the Flute to more than just enough to allow the little water caused by the condensing of the breath to fall. Of course if the Flute is slanting at all, the head must be at the same angle, as the instrument must be straight below the line of the lips.

A graceful easy position is important, or the player will soon tire; also, if the position looks awkward or uncomfortable, it takes away the pleasure of the listener, and may mar an otherwise successful performance.

Position Of The Embouchure

(Or Blow-Hole)

This is a matter in which a strict rule for all cannot be laid down. The exact position must be determined by the shape of the mouth, thickness of the lips, etc. but a general rule can be given, as follows: the edge of the hole should be even with the line of the commencement of the red part of the lower lip, the embouchure, as a rule, turned in a little, reckoning from the center of the line of the finger-holes, but the exact spot at which to place the embouchure must be discovered by the pupil, not at once, but after he gets an approximate idea of the proper manner of blowing, and a knowledge of the correct position of the lips. When this has been acquired, he will find that there is one position of the embouchure where he can get the best tone and command of the general register of the Flute and the most comfortable position for his particular case; but before this is achieved he must be satisfied with a fair average position and tone.

The Tone

Many teachers allow the beginner to go through the first few lessons without any idea of the tone that should be produced, but are apparently satisfied with any kind of a sound, provided the notes are produced in continuity. I have always found it best to give the pupil an idea of the true tone of the Flute from the first, and after a little patient work he will get some semblance of the tone of the instrument, though it may be in a crude fashion.



The tone of the Flute is not that of a whistle; it has a quality entirely its own, and its "tone color" may be understood to sound differently as the individual may construe it. To some it may seem to have a "bell" quality, to others a "reed" quality; but in whatever manner it appeals to the ear, it must have a "center" to it; this I think will be better understood if we call it a "singing" quality.

Placing And Forming The Position Of The Lips

Beginners usually blow *into* the embouchure, whereas they should blow *at* the wall of the embouchure. An examination of the cuts on page 11 will give a good idea of the position the lips must assume in order to produce the correct tone. No 1 is the mouth in a natural or relaxed position. Now as will be seen from cut 2, there is no great change made in the muscles of the face in order to play the Flute, but there must be a "position," and this is formed by the muscles in the cheeks, near the corners of the lips. These muscles pull on the lips, making them a little tighter, or straighter, than the natural formation. Just how much, or how little, of this muscular action there must be, depends on the shape of each individual mouth and the thickness of the lips.

The upper lip must project a little over the lower lip, especially in the lower notes, but this projection is very slight, and to get this correctly might be said to secure the position.

As the player ascends the scale the lower lip goes forward, in fact both lips advance a little but the lower lip the more, at the same time, there is a slight pressing of the lips, but I have always found the pupil does best by thinking of the change of the position of the lips and not letting the thought dwell on the pressure. Again, however, it must be understood these changes are very slight, except in the case of the extreme high notes.

The pupil should get this idea of the position: the absolute center of the lips do very little of the work, but he must feel all the time as if there were a small opening there, always in a longitudinal form, thus;  which will be about the shape if the position of the lips is correct; not in this form  as they will be, if the lips are not held in position by the side muscles spoken of before. If the position is correct the tone will be clear and firm, and obtained without the expenditure of a great deal of breath; but, if held too loosely or the upper lip is too far advanced, there will be a great waste of breath and a "fluffy" or "breathy" tone. Again, if the lower lip is too far advanced, there will be waste just the same and the tone will be "dry" and "fuzzy"

The pupil will, at first of course, hold the lips too stiff, and the tone will be hard and crude, but if the instruction given here is observed, it will approach the real tone of the Flute and continued practice will give the desired flexibility and mellowness.

Study cuts 2 and 4; they are both the same, excepting that one is without the Flute in order to give a better idea of the position of the lips; and whatever the shape of the mouth or jaw, etc. this is the approximate position. If the lower lip is more prominent than the upper, it must be pulled back. If the upper lip is much more prominent than the lower, there must be more pull on the muscles in order to correctly form the playing position.

All this will not be accomplished in a day, but patient application and diligent study will gradually bring the desired result.

Cuts 3 and 5 are the positions adopted in playing the high notes A or B \flat , in altissimo and above.

Although for the sake of uniformity, I have placed the exercises in "Lessons", it is neither intended, nor expected, that the pupil will master any particular set as one task. Let each exercise be thoroughly studied, no matter how much practice it may require.

The commencing or striking of a note, is called "the attack", and this on the flute is done by the tongue, which must make the same movement as in pronouncing the syllable "te," French pronunciation; or like the first syllable in the English word "turkey".

It will be noticed in speaking this syllable "te" that the tongue touches a place between the top of the teeth, or gums, and the roof of the mouth; this is the place the tongue must touch in "attacking" a note. The tongue should never touch as low as the teeth or lips, but must remain above as aforesaid.

Be careful not to get the tongue in an exaggerated position, cramping or rolling it, etc. and do not allow the tongue to strike the mouth like a hammer. The lighter the touch of the tongue the better. The movement is no more or less than the articulation of the syllable "te". Some teachers use the syllable "too" or "tee" also "ta", but I have found that the use of the syllable "too" is liable to cause the pupil to use a peculiar throaty position of the tongue; some also use "de" or "di", but I have proved the "te" to be the most practical.

The pupil must take breath where the ' is placed. These breathing marks are usually placed at the end, or at the break of a phrase. The scholar, by this, forms the habit of "phrasing" the music correctly and will know by ear, when he comes to play other music, where the breathing should be made in order not to disturb the continuance of the musical ideas of the composer.

The first note in Ex. I is the note from which the pupil can usually form the tone somewhere near correctly. If the lips are held too slack, or if the upper lip projects too far over the lower, the tone will be fluffy and hollow; if the lower lip is too far forward, the tone will be hard, dry and "fuzzy". The place to strike is directly between the two extremes. When the tone C is perfectly played (making due allowance for the crudeness of the beginner) the other notes in Ex. I must be maintained in the same quality and quantity; there is no change of the embouchure required in this Ex.

The term "embouchure" is applied both to the blow hole of the flute and the formation of the lips, but in future references, we shall use it as meaning the formation of the lips, this being the meaning intended in the preceding remark.

Try to keep each note the same quality, taking one, as it were, out of the other.

Some pupils can form the tone better on A than on C, therefore if there is difficulty in commencing with the C, let the pupil begin with Ex. II. The remarks used for Ex. I. apply also to this Exercise.



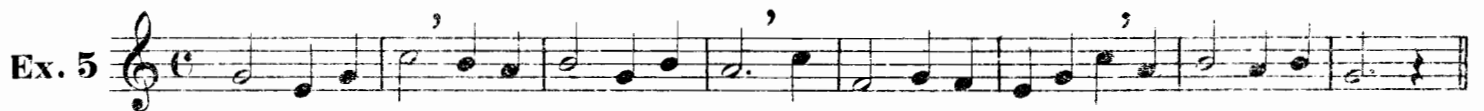
In the next Ex. (III) there must be a little of the "pull" on the lips, spoken of under the head of "Placing and forming the position of the lips?" page 19 as we come to the second note of the third measure, the change however is very slight, just sufficient to keep the F and E of the same quality as the G.



Ex. IV. In $\frac{3}{4}$ time. The different times are described and explained under the title "Rudiments of Music," at the beginning of the book. It is understood that all the exercises, particularly the first few lessons, must be studied at first slowly and the speed increased as the scholar becomes more familiar with each exercise.



In the second measure of Ex. V. be careful that the C does not get too *high* in quality. I have always found it best to let the scholar think of this note as belonging to the *lower* octave. By this the embouchure forms itself, in a manner of speaking, and it assists the tone and pitch, because if the thought is given to the C that it belongs to the *lower* octave, it is prepared for by the lips, and the tones near this, C# D, E \flat and even E \natural , seem to blend with the lower notes, or rather fall into their respective proper positions, then there is then no "break" or "step," in the continuity of the tone. This idea is probably difficult for a beginner to grasp, but if he studies it a little my meaning will be apparent.



In Ex. VI. eighteenth measure do not let the E get hard and dry; it must have a little more lip support than D, but very little, then, as I said before, imagine that the C is in the lower octave, and you will blend the E, D, C, into their relative qualities. If the phrase is too long to follow the regular breathing marks, breathe also at (9).

Ex. 6

OLD HYMN

Ex. 7

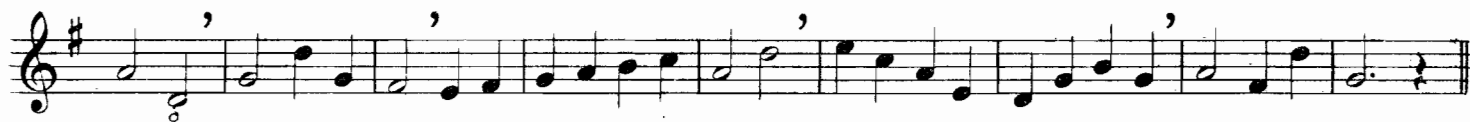
Key of G Major.

2d Lesson.

Ex. I. is written especially for the tone; breathe after each bar, or after every two bars. Do not practice these exercises mechanically, but listen to each tone, and if not satisfactory, go back a few notes to one where the tone was better, and try and play the succeeding notes of the same quality; also bear in mind that a tone exercise is practiced to *prepare* the tone for the exercises to follow. Therefore the tone qualities of Ex. I must be carried as much as possible through all others.

Ex. 1

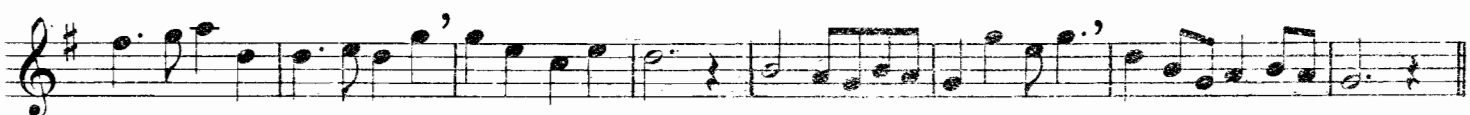
In the fifth measure of Ex. II the G must not be too pinched, but it must have a certain amount of lip support in order to be in tune and the next note must come down again almost into the lower octave quality; in fact the difference between C and D is so slight that if the D is reckoned as belonging to the *lower* octave, the pupil's chance of placing the tone properly is greater than if he thinks of it as a *higher* note.



In the sixth measure of Ex. IV the A must have the "lip support" before spoken of, but, as explained before, think of the *change* of position rather than the pressure: then the tone will be free and round, not dry and pinched. Be sure and play the lower notes in their proper position, both as to pitch and quality. In the last measure but one, do not regard the B as being a great distance from G; the lip position of G will play B, or the change is so slight that it will take care of itself, but, if you imagine B as a high space from G. the tone will be pinched and hard.




American Air. "THE SUWANEE RIVER"



Key of D Major

3d Lesson

In Ex. I. take great care of the 5th note, C#. It is one of the most difficult things for a beginner, (or to an advanced player who has not studied properly) to place this note in its proper position, both in pitch and quality. In order to have the octave note above nearly in tune, the hole for this note (which must also act as a vent-hole for D and some upper notes), is usually placed as near to the head-joint as possible, making the middle C# too high in pitch, so that we have not only to play the proper quality of tone, but must, at the same time regulate the pitch with the lips. The note must be steady and firm, and this can only be mastered by practice. If the C# is not as it should be in this Ex., play Cb, then without changing the embouchure in the slightest degree, play the C# and keep it in exactly the same place as the Cb; then play this passage a few times over,  keeping the embouchure the same throughout, thus maintaining each tone in its true position, both in quality and pitch. By careful attention to this, the difficulty will soon be overcome, and the uncertainty of the C# will be done away with.

Ex. 1 

In Ex. I, keep all the notes of the first two measures in the lower octave quality and in all through this, and other exercises, place C# and Cb and even D in the lower octave tone quality. This care of the tone may seem tiresome at first but it must be practiced until it becomes a habit, and will then take care of itself.

If the breath cannot be held until the ', it may be taken at the sign (').

Ex. 2 

In Ex. III do not imagine a great step exists from F# to B, 5th measure. If the B is properly placed by the lips there is practically no change for the next two notes; the slight difference of position will regulate itself, but be sure to come down to the lower octave quality for the middle C# in the 7th measure.

Ex. 3 

In Ex. IV. take care that the notes that are in the lower octave are played with their true tone quality. If this is kept in mind the upper notes will not be played with a pinched, hard tone, as the lower tones will serve after the manner of regulators of the lip position.

Ex. 4

The sign \parallel means *repeat*. The repeat is either from the beginning of the piece or to where the same sign may occur on the reverse side of the double bar thus:

Scotch Air "DUNCAN GRAY"

Ex. 5

4th Lesson






Key of A Major

Ex. 1

In Ex. II. take especial care of E in the fourth measure. On many flutes this is not a good note, but with practice it can be made to sound almost as good as the best. Be careful that it is free in tone. On ninety per cent of Flutes, if the *quality* of the note is good, it will be as near the right *pitch* as it is possible to place it, but if it is *thin* and *hard* in quality, it is sure to be too *sharp*. The interval from B to E is slight, so do not jump far for the higher note. In the thirteenth measure the low C# must be as full and clear as the G. four notes above it. If this note does not come out well, play from the G thus and take each note out of the other, and with the "pull" on the lips properly regulated, the desired tone quality will soon be attained.

Ex. 2

Ex. 3

In the last measure of Ex. IV, see that the high notes are kept *free*; do not "tighten" the lips too much. The notes above  do not require, comparatively speaking, as much pressure or tension as the five notes below; for example: there is really more change of embouchure for  than . The lips should be held flexible and mobile, although to a certain extent firm, up to  or even . Above these notes, on many instruments, some tension is necessary, but up to the upper A all the tones must feel free, flexible and *round*; not hard, stiff or thin in quality or volume.

When a note is changed from the signature of the key of the piece by the action of a sharp, flat or natural placed before it, this sign is called an *accidental*; (see the natural before the G,) this changes the notes of the same pitch in any octave, above or below, during the rest of that measure and although it is usual to use the accidental again for the same notes in other octaves it is not compulsory. It is also usual, though again not compulsory to place before the note that has been changed, the sharp, flat or natural that will restore it to its place in the key of the signature, when it occurs again even after two or three bars; this is only a reminder to the player however. The rule to be observed is, the accidental holds good only for the rest of the measure; after that, the note belongs to its original place in the key of the signature.

Ex. 4 

English Air "THE BRITISH GRENADIER"

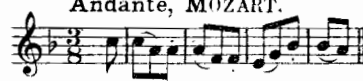
Ex. 5 

Simple Examples of the slur or tie.


5th Lesson

When notes have a *slur* or a *tie* over them, as in the following exercises, the first note *only* is attacked or tongued, and the others are carried over in the breath, uninterruptedly, as far as the slur extends, which may be two or three notes, or it may be several measures.

Sometimes the notes following a slur are marked with dots over them. These dots are the sign of the "staccato" meaning usually that these notes are to be played shorter than those without the dots over them; but when used after a slur it does not always mean that they are to be played short, but are placed there merely to remind the player that the slur is finished. It is not really necessary to put the dots over the notes after the slur, as when the slur ceases the notes will be tongued; but as I before stated, it serves to remind the player. If the


movement is a slow, smooth character like this;  the dots would not mean the notes to be short, but that they should be tongued or attacked in the usual manner; that is, not slurred.

Be careful in these exercises that in passages like the third bar the upper note is not "pushed" with the breath; let the lips do the work, the breath flowing smoothly. Let this be thoroughly understood; there is, of course, more wind used in playing the higher notes, that is to say it comes out with greater velocity, but the lips, however, regulate this by their change of position, whereas, if the attention is given to the breath, the ascending notes will be louder and usually

rough; so, bear in mind, if the upper notes in places like these  sound "explosive;" it is wrong; they must all be even and smooth.

Ex. 1 

Ex. 2 

D. C. is the abbreviation of *Da Capo*, and means go back to the first; literally back to the head. After going back to the first, play as far as the first double bar, or to where this sign is , called *fine*. If the D. C. occurs before the end of a piece, then after going back, as stated, and playing to the *fine*, return to the part following the D. C. sign.

Ex. 3

When two successive notes of the same pitch are tied together by the slur they are played as one note, the second note not being "attacked" by the tongue.

Ex. 4

6th Lesson

Duetts

In the following duetts the scholar and teacher should alternate in playing the two parts; the scholar should first play the upper until proficient, afterwards changing to the lower part. By this time the scholar should have formed an idea of the pitch and how to control it by the lips, he will not be thoroughly successful, but if he try his best he will come very near the mark. In the sixth measure endeavor to place the E in tune, at the same time keeping its quality.

The tempo (time or speed) of each duett is *Moderato*, medium, neither fast nor slow; *Allegretto* rather quick but not so quick as *Allegro*. *March tempo* in duett 4, is four beats in a bar, about the speed a soldier would march. Be careful that the march is in good rythm, not unsteady or jerky, and it must be kept steady all through.

1st Duett

Moderato

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff provides a harmonic accompaniment with quarter and eighth notes, marked with a circled '3'.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with various rhythmic patterns and slurs. The lower staff continues the accompaniment with similar rhythmic values.

Third system of musical notation, consisting of two staves. The upper staff features a more complex melodic line with slurs and accents. The lower staff continues the accompaniment.

Allegretto

2d Duett

Fourth system of musical notation, consisting of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melodic line with slurs and accents. The lower staff continues the accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment.

Moderato

3rd Duett

The musical score is written for two voices in a 3/4 time signature, key of D major (two sharps). It consists of six systems of two staves each. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. There are several accents (apostrophes) placed over notes. A circled number '9' appears above a note in the second system of the second staff and above a note in the first system of the sixth staff. The piece concludes with a double bar line at the end of the sixth system.

Tempo di Marcia

4th
Duett

Simple Exercises in Single Tongueing

7th Lesson

The scholar is already proficient in the mode of attack in simple forms of single tongueing, but the following exercises go a little further, and take in a larger compass of notes. In tongueing, always be careful not to use too much breath, or the sound will be made rough and coarse. Let the syllable "te" be used simply, no exaggeration made in any way, a plain "te," as described before the first lesson.

In Ex. II will be found signs called "abbreviations." These are used to save time and space in printing or writing, and are numerous. They will be explained later. The abbreviation in this Ex. means that there must be four sixteenths (or semiquavers) played on each quarter (or crotchet). When a single mark goes through the stroke of the note it means two eighths (or quavers) to each quarter. (or crotchet); or three lines, eight thirty-seconds (or demi-semi-quavers) etc., The lines make the quantity of notes the same as if written out with those lines on the strokes, thus:

Written

Played

While sometimes in addition to the lines of the abbreviation dots will be placed over the note giving the number of times it must be tongued, or attacked ♩ , this however is not obligatory, nor under any rule.

In Ex. II. be careful in bars two and four; on the higher notes do not hold the lips too tight, or the breath will have too force itself through, and this makes a hard dry sound; at the same time if the lips are held too slack the tone will be "breathy;" it is the medium of these two which must be used. In all tongueing the lips are held just the slightest touch firmer than in slurring.

Ex. 1

Te, te, te, te

D. C.

Ex. 2

D. C.

The lower notes are not as easy to tongue as the medium and higher notes, but they are much easier when the tongue is used as instructed in this method, then when it is pointed between the teeth or the lips.

In tonguing these lower notes there must be more "pull" on the lips than when playing legato. Do not try to "soften" the lower notes or to "nurse" them in any way. If the lips are held properly, and the tongue well placed, the attack will always be good; do not force the tone or it soon becomes coarse and rough.

Ex. 3

Ex. IV. Covers a moderate compass on the flute; let the lips do their work in an easy, flexible manner. Be careful that the fingers and tongue move together. Practice slowly, gradually increasing the speed.

Ex. 4

Key of F Major

When playing in the flat keys, use the double thumb key for the B \flat . Of course, for any B \sharp or C \flat ; also for any high F \sharp or G \flat the thumb must be placed on only one key, viz., the B \sharp lever; while, at first, the changing may seem difficult, it is however soon overcome, and the necessary change becomes easy by habit. I am aware that this is contrary to the traditions, and to most methods, but after more than twenty years of practical experience I have found it good. I have tried both, and cannot understand why one should make cross-fingering when an easier fingering will answer the same purpose. When this sign ② is placed under the notes place the thumb on the two keys and keep it so, whenever the thumb key is to be closed, until the sign ① (usually after a C or other note where the thumb key is open,) then keep the thumb on the single key until the ② comes again. I have used the traditional B \flat fingering in the table at the beginning, but advise the thumb B \flat as above stated.

Ex. 1 **Slow**

Ex. 2

In Ex. III, let me say again; do not make the distances too great as regards the change in the position of the lips. In breathing, we do not always take a breath because we need it, but sometimes to make the phrasing more effective, as at the close of each of the first four measures, the taking of the breath gives the requisite separation and makes it sound more effective. We sometimes take a breath immediately following another breath, because the first opportunity was too short to take in enough air to last, as in the last measure but one of Ex. IV.

Ex. 3

Ex. 4

Ex. V. should be played simply and smoothly, breathing at the places marked: and, if the tone quality has improved, as may be expected by this time, you will be able to play with much of the "singing quality," spoken of at the beginning of the book, which will be a source of pleasure both to yourself and the listener.

French Air "MA NORMANDIE"

Ex. 5

Key of B \flat Major.9th Lesson.

The scholar should now try not only to play his tones in even firm quality but also to obtain the "singing" quality before spoken of, which possesses a certain mellowness that comes to a large extent, from the flexibility of the lips.

This must be well understood that flexibility does not mean "slackness," but a certain ease in the position of the lips, which enables us to play from low to high tones, and vice-versa, without any strain or stiffness but with a feeling of "naturalness" as though one were singing, instead of blowing in an instrument,

Of course this is speaking generally; there are certain intervals in Flute music that will always be difficult, in fact some composers for the Flute write passages that are practically impossible. Such passages are, however unnatural to the instrument so that the remarks in the previous paragraph may be said to apply only to properly written Flute music.

After studying Ex. I slowly and carefully, try and apply the tone obtained in this, to all the other exercises.

Ex. 1 **Slow**

In Ex. II, eleventh measure, the little finger of the right hand must be on the D \sharp key while playing the low E \flat , and in playing the low C the finger must not be raised from the D \sharp , but must *slide* on to the two lower keys without interrupting the continuity of the passage.

If the finger is lifted from one key to the others another note may sound between the E and C.

This remark applies also to the last group in the second measure of Ex. III. In Ex. III, be careful to keep the lips as flexible as possible in order to get each tone, when ascending and descending, in its proper position, both in *quality* and *pitch*; this is not easy, so do not expect to play these exercises perfectly at the first attempt.

At the eighth bar of Ex. III is the word "*rall.*," an abbreviation of "*rallentando.*" This means to be gradually slower; then, after, occurs the sign *à tempo*, meaning to go back to the regular strict time again.

Ex. 2

Ex. 3

Ex. 4

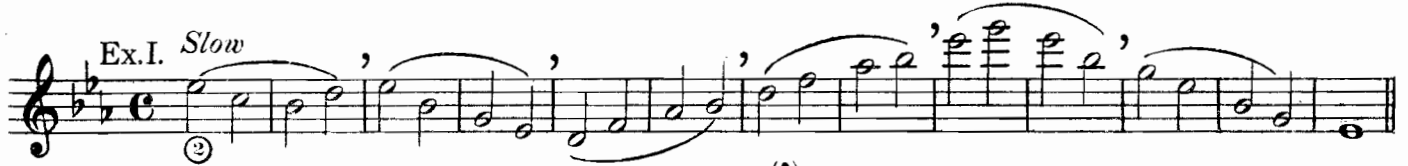
The distance between breathing places is gradually becoming larger, as we must train the breathing organs in the same manner as the fingers and the lips. If the spaces are too far apart, breathe also at the signs in parenthesis, but if possible breathe only at the places marked.

GERMAN AIR.
Slow

Ex. 5

10th LESSON. Key of E^b Major.

In this lesson there is nothing to add to the previous remarks, except that in Ex. IV, be careful not to put undue stress on the short notes following the dotted notes, making it sound as though the short notes were specially accented. The fullest sound should be on the dotted notes and a little less on the short notes; this is explained later under "style, expression, etc.," and the first remark about these notes is only intended to prevent the scholar forming a bad habit which later would be hard to eradicate.



Fragment from "La Grande Duchesse."


Ex. V. *Tempo di Marcia*



Practice Ex. I slowly at first, in order to get the tone properly placed. This means, the lips must be held correctly. There may be a tendency to allow the tongue to strike between the teeth or the lips, therefore special care must be taken until the correct placing of the tongue becomes habitual. As before explained, in relation to the high notes when tongued, there must be a little more firmness than when playing legato; the lips, however, must not be too tight, or a hard dry tone will be the result.

Ex. II is difficult. Let the lips be properly placed for each note so that the position of the lips makes the note, instead of the wind force. Do not put undue force on to the upper notes making them sound explosively. See that the lower notes have their proper quality.

After Ex. III are the letters *D. S.* This is the abbreviation of *Dal Segno*, meaning to go to the sign S which is near the beginning. Sometimes the sign is placed after the first few notes, or after one, two, three or any number of measures. *D. C.* S has the same meaning.

In Ex. IV be careful in ascending that the high notes are not tightened and hard; in fact, we may say here that on the Boehm system Flute all the notes up to A or B \flat in the higher register should be easy, free and flexible, and should be played without force or strain. The notes after these, on many Flutes, require more or less tension and force, although on some instruments, even the high C is easy to obtain. The Flute should not be played above A or B \flat , as the higher notes are liable to be hard in tone. Some modern composers, however write even up to D and E \flat so we must perforce study them and be able to play them when required.  The position of the lips in cuts 3 and 5 (positions of the lips) are approximately the positions of the upper A or B \flat .

Ex. I. 

Ex. II. 

Ex. III. 

Ex. IV. 

12th LESSON. Exercises for acquiring flexibility of the lips and correct intonation.

The exercises in this lesson must be carefully studied. The proper tone quality must be given to each note, and the pitch must be correct; therefore, mere mechanical repetition will be waste of time; the ear must be alert *all* the time.

In Ex. I, the G must have the same sound each time and the upper notes must be carefully placed.

In Ex. II, remember that the C belongs in quality to the lower octave, as I strove to impress on the student at the first.

Ex. I.

Ex. II.

In Ex. III, there is the "pull" on the lips necessary to place the lower notes properly in quality, etc.; at the same time, do not go too high, in position of the lips for the upper notes, the lips must do the work, not the breath. The "*ritard*" above the last measure is the abbreviation of *ritardando*, having the same meaning as *rallentando*.

The remarks about Ex. III apply also to Ex. IV; be very careful in maintaining the pitch of C# and D as they are liable to be flat.

In all the exercises of this lesson, the notes must be slurred properly, smoothly and continuous. There must be no break between the notes, but must be well joined together.

Ex. III.

Ex. IV.

In these exercises, as in the others, be careful in placing the low notes that occur after the high ones and the reverse. Also do not play the upper notes roughly, or with undue force.

In Ex. III, in the second and fourth bars, do not push out the upper notes with the breath, but in the second bar particularly, the lips must work very nicely in order to place E properly after A, at the same time making a smooth legato.

Andantino (Ex. V) is said in some dictionaries to be slower than Andante; in others as quicker than Andante. I think the former is correct. These terms, however, are more or less elastic, and cannot be interpreted in an arbitrary manner excepting when the metronome mark is given with them; this being a note and the "equal" mark with a number thus: ♩ = 98 etc. As the strict metronome tempo is not of great importance in the present exercises, we shall not give it. In this particular exercise, count nine beats to a measure.

Ex. I.

Ex. II.

Ex. III.

Ex. IV.

Irish Air
Ex. V. Andantino.

14th LESSON. Key of E Minor.

At the beginning of Ex. III is "a la Mazurka," meaning in the style of a Mazurka. A Mazurka is a light graceful dance and the music must, therefore, be played gracefully; this effect can be secured by making a very slight interval between the dotted and the short note, thus taking away the heaviness. This must be done carefully or it will sound short and jerky. In the fourth bar from the last of this same exercise, the lip must have a "pull" to get the lower C with good tone.

In Ex. V, the Moderato Maestoso means a moderate time, neither quick nor slow, and played boldly. This boldness is expressed by attacking the longer notes with a little more decision or stress than the others. These notes are the first G, the two Es second bar, in fact all the eighths (or quavers) and quarters (or crotchets).

The eighths (or quavers) are not sustained one to the other, but are played rather short, with a very slight interval between.

Ex. I.

Ex. II.

Ex. III. A la Mazurka

Ex. IV.

Ex. V. Welsh Air.
Moderato maestoso

15th LESSON. Key of B Minor.

In Ex. I (for tone), play the legato carefully, especially the connection of fifth and sixth bars. The upper F \sharp is usually a weak note on the Flute, and is particularly difficult to connect well with other notes, but, with the mastery of the technic of the lips, it is made fairly sure. Take care that the quality is good and the pitch correct.

In order to become familiar with the position of the F \sharp , I have used it frequently in these exercises both with B and the octave F \sharp as preceding notes. Take especial care with this particular note and its difficulty will soon disappear.

In Ex.V. there is a "1st time" and "2nd time"; this means that the first time through, the "1st time" bars are played; on repeating, the first time bars are omitted and the 2nd time bars substituted.

Ex. I.

Ex. II.

Ex. III.

Ex. IV.

Ex. V. Russian Air.
Andante moderato

16th LESSON. Key of F# Minor.

The previous remarks relative to the tone, particularly the F#, apply here also.

In Ex. III, be careful that the quality of tone in the medium and lower notes is preserved when tongued. In the fourth bar from the end, the F# follows the preceding C# and is easy to place correctly, but see that the tone of F# in the third bar from the end, is made the same as the previous one.

In Ex. IV in the eleventh bar, the signs $\boxed{|||}$ are abbreviations, and are used to save space or time in printing or writing, and each double mark signifies that the preceding group must be repeated. It is usual to make these abbreviations correspond with the notes to be repeated; if they are sixteenth (or semiquaver), there are two marks as above; if thirty seconds (or demi-semi), three $\boxed{|||}$ etc.; if eighths (or quavers), one mark $\boxed{||}$; There is however, no rule for this, and very often only the one mark is given for any form of notes, thus: $\boxed{|||}$ etc. So however the abbreviation may read, it means the group must be repeated to fill out the measure, or until the next notes occur, as in the 13th measure.

Ex. I.

Ex. II.

Ex. III.

Ex. IV.

Ex. V. *Scotch air* *Moderato*

17th LESSON. Flexibility and Intonation.

These exercises are more advanced than those given before for the same purpose. Each time be careful to allow the lips to descend for the lower note, and do not go too high for the upper note. If these instructions are carefully followed, the lower notes will be firm and solid, and the upper notes will be free and round, not hard, pinched and rough. Furthermore, if the notes are of good quality, they are more likely to be in tune, excepting a few that are really "artificial" notes.

Ex. III is written particularly for the troublesome E. This is a note that must be free in order to be in tune; if it is at all pinched or stiff, it is bound to be badly out of tune.

Remember, lip flexibility is not acquired in a few minutes, or a few hours; it can only be mastered with practice and patience, but the result is well worth the labor.

Ex. I.

Ex. II.

Ex. III.

18th LESSON. Key of D Minor.

I have already said that the notes up to upper A, and even to B \flat , should be free and facile, provided the Flute is properly made. In Ex. I, do not pinch the B \flat , until there is no real tone in it; think of the *position* of the lips, not the *tension*. This note has a tendency to flatten, but if the lower lip is held sufficiently flexible the pitch can be regulated without pinching all the tone quality out of the note.

In Ex. II in the scale passages of the fifth and sixth and succeeding measure, do not pinch the upper notes. The pupil must also learn that when the upper notes are pinched and hard, it is not always that particular note he is pinching, but because he has commenced the notes *before* this too high in "lip" position. In the measures referred to above, if you find you are too high when you arrive at A or B \flat , try again and see that you are playing "free" at the D, E and F below these notes. If the lips are held too tight at the high notes it becomes very difficult to descend into the lower register at the 7th measure. In the third measure, second strain, the B \flat following the B \natural must be fingered with the first finger of the right hand.

In Ex. IV, we have a change of key, the signature of which is two sharps. The *natural* changes the *flat* note in the previous signature back to its first or natural position in the staff. Whenever a *flat* or *sharp* of the previous signature is left out, a *natural* is substituted to contradict the previous signature and restore the note as aforesaid.

Ex. I.

Ex. II. ②

Ex. III.

Air from Traviata-Verdi

Ex. V. Slow.

Minor

Major

19th LESSON. Key of G Minor.

In Ex. I, some of the combinations are very difficult and must be studied slowly and carefully, listening well for both quality and pitch.

In Ex. III, be very careful not to put any extra stress on the short note, especially in passages like the fourth measure. It is difficult to restrain from pushing these notes with the breath, but care must be taken to avoid this, as it is very bad style, and no good player will do it.

In the fourth measure of Ex. IV, the finger must slide from the D \sharp key to the two C keys without lifting the finger, or a note will be made between the E \flat and C.

Ex. I.

Ex. II.

Ex. III.

Ex. IV.

Old Scandinavian Air

Ex. V. Andantino

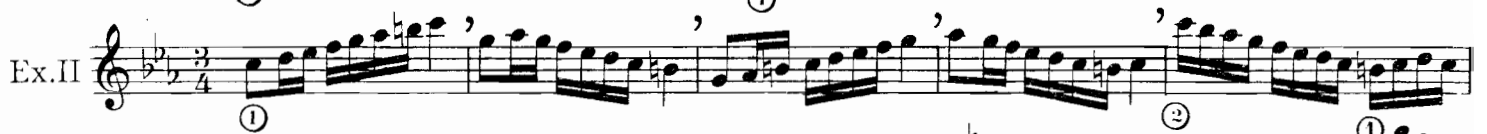
Key of C Minor

20th Lesson

There are no new remarks to be made about this lesson. Take care of the tone quality, etc., and remember that in all technic; it is not *speed*, but evenness that is of the greatest importance. If the evenness is acquired, the speed is easy to acquire; but to gain speed at the expense of evenness and equality, is a waste of time.

In Ex. I, at the seventh measure, when the B \flat appears, while playing the previous note; without disturbing it, slide the thumb on to the single key; the same remark applies to the seventh measure in Ex. II. It is understood that any B \flat occurring while the sign ① is in effect, must be fingered with the first finger R. H.

Ex. I 

Ex. II 





Ex. III 



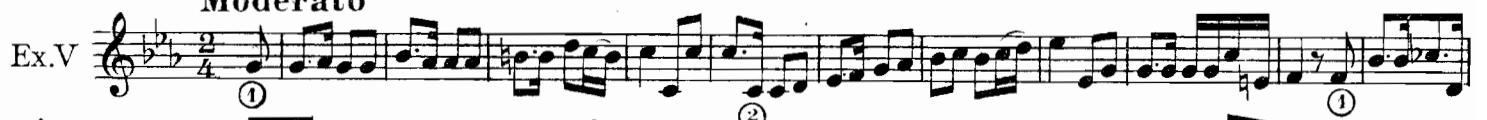
Ex. IV 







Rest-Schubert
Moderato

Ex. V 



Auxiliary Fingerings For Rapid Execution

The B \flat fingering given here is not only reckoned as an auxiliary fingering, but as the staple B \flat , (see note at 8th lesson.) The F \sharp of each octave to be used when preceded or followed by E, and in the other passages which will be named in the exercises as they come. The G \sharp or A \flat to be used in rapid scale passages, etc.

Exercises on Articulation

21st Lesson

In the following exercises, care must be taken that the difficulties in the articulation (the different slurring and tonguing) and fingerings do not make the pupil neglect the tone, quality, pitch, etc. Practice each exercise slowly at first, then increase the speed. It is easier in playing legato to detect the unevenness of any part of the fingering. In Ex. I, the last group of the first measure and the first group of the next are not very easy to play smoothly. Such passages as these must be studied assiduously in order to play them easily. This also applies to the second measure in Ex. II.

Ex. I

Ex. II

Ex. III

In this Ex. IV, be careful not to hurry, particularly in the third measure, and, as advised in the remarks about Ex. I, practice these passages many times until they become easy, and be careful not to tighten the lips on the higher notes.

Ex. IV

The pupil should by this time have acquired enough technique to play with some rapidity, and in order to render certain passages with facility, may now use some of the auxiliary fingerings, (in rapid passages only.) For the second and third F# in 1st measure, use the middle F# key, right hand, also for the two upper F#s last group, second measure, etc. This fingering is shown on page 49 under the title of "Auxiliary Fingerings." This fingering to be used in rapid passages when preceded or followed by E in all three octaves.

Ex. V

* See remarks on Ex. 1 20th Lesson.

22d Lesson

Articulation (continued)

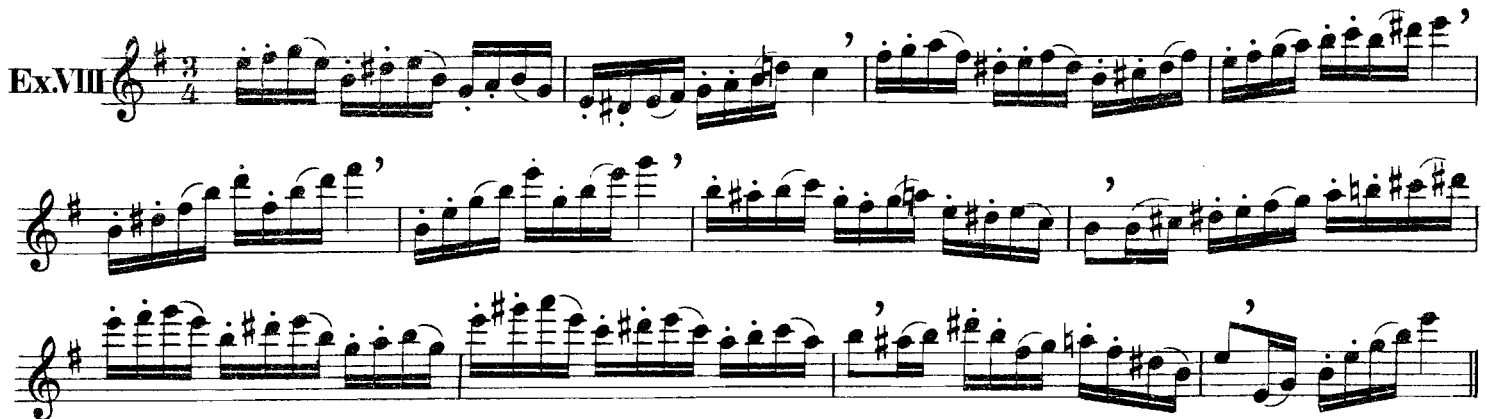
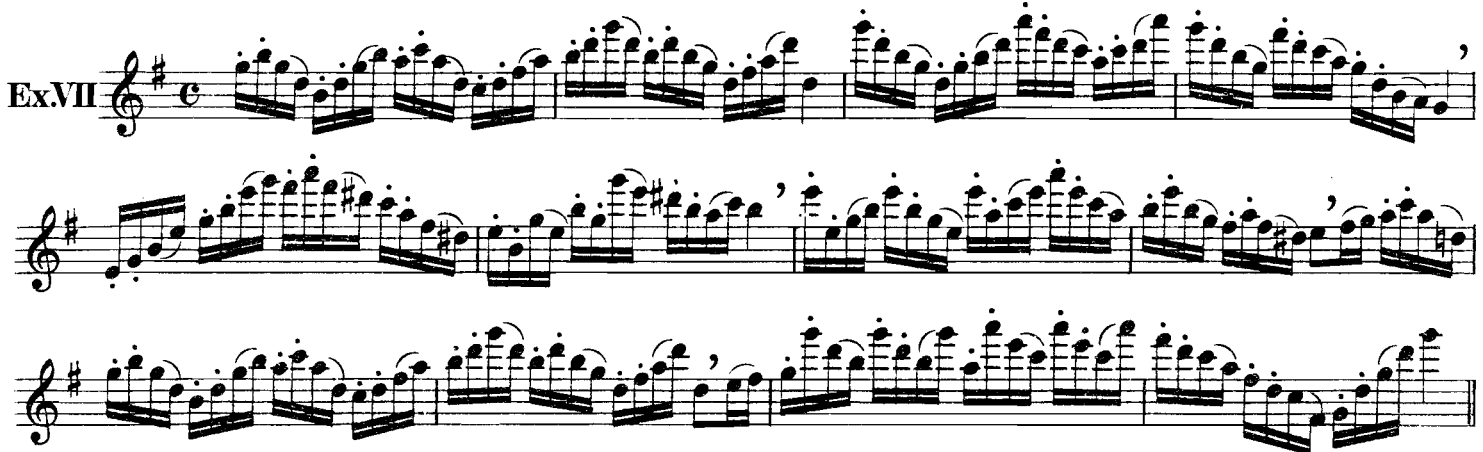
For every upper G# in Ex. VI, use the auxiliary fingering.

In Ex. VII, the regular F# fingering must be used for all arpeggios; (one exception will be given later.) As stated in the last lesson, the place to use the auxiliary F# is before or after E. Arpeggios are passages formed of the cosecutive notes of a chord, and may be major or minor, or in any form thus:



In Ex. VIII in the third measure, although in the second and third group, the F#s are either preceded or followed by E, the regular F# would be just as easy on account of the D#, you must therefore, use the regular fingering for such a passage.

In Ex. IX, use the auxiliary upper G# fingering.



In these Duets, the changes of the B \flat and B \natural thumb keys are so simple, I have left out the sign for the change in order to accustom the scholar in making it without signs. In duets, as before, let the pupil change parts when proficient in one.

In playing the ninth measure of Duett I legato, be careful not to allow a space or skip to occur between the notes, but let them all be smoothly slurred, and in the seventeenth measure, listen well and do not allow a note to be between the low C and E \flat .

In order to see if the scholar has learned anything about the management of the breath, I have left out the breathing signs, the breathing places however are so apparent that they will be discovered without any trouble.

Andante

1st DUETT

2^d Duet

The musical score is written for a piano and consists of seven systems, each with two staves. The first system begins with a treble clef and a key signature of one flat (B-flat major). The time signature is 2/4. The music features a mix of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes and chords. The right hand carries the main melody, which includes some trills and grace notes. The piece concludes with a double bar line at the end of the seventh system.

Articulation

There is nothing to say in regard to the following lesson that has not been already said, but I should like to impress upon the student once more the importance of regularity and evenness of technic. Do not play one measure quickly because it is easy, then slacken the time when it is difficult. All these exercises must be played as evenly as a running clock. In places like the first group in the third measure, let the little finger leave the C# key and fall naturally on the D# key for the E; do not slide it off for the A following.

Ex. I 



Ex. II 



Ex. III 



Ex. IV 



Ex. V 



25th Lesson

In Ex. I and II, be careful not to put any extra stress on the fourth note of each group as this would be considered very bad style. In the fourth measure (first group), the intervals E to A and return are difficult to play with certainty. It is, however, much easier on the open G# Flute. On this Flute in playing each E, close the G# key and it will never "break" at this passage. In the fourth measure of Ex. II (first group), the regular fingering for the upper G# will produce this note and the next with more certainty than the auxiliary fingering.

Ex. I

Ex. II

Ex. III

Ex. IV

D. C.

Articulation

26th Lesson

In these exercises, we have what may be termed *cross articulation*, that is, across the beat; The pupil is very apt to hurry exercises of this nature, so take particular care to keep the tempo steady, and study until the articulation and fingers work simultaneously.

For Ex. III and IV, read the remarks preceding lesson. 25

Ex. I

D. C.

Ex. II

Ex. III

Ex. IV

D. C.

27th Lesson

Key of E Major

In Ex. IV, note carefully the different articulation and be careful to keep the time steady and avoid the placing of extra stress on the last note of some of the groups. In the twelfth measure, be careful not to force out the upper notes with the breath; let the lip do the work.

Ex. I

Ex. II

Ex. III

Ex. IV

OLD ENGLISH AIR
Allegretto

Ex. V

Key of B Major

28th Lesson

In Ex. III, third measure, use the B auxiliary fingering but keep the regular fingering for A#; use also the upper G# auxiliary fingering each time.

Ex. I

Ex. II

Ex. III

Ex. IV

LA CACHUCA
Tempo di Valse

Ex. V

29th Lesson

Key of A♭ Major

Use the regular fingering for the upper A♭ in the first three Exercises. In the twelfth measure Ex. III, do not apply the tension on the lips before arriving at the high C. While there must be a certain amount of tension on the C, it should come out moderately free and round, and not harshly.

Ex. I

Ex. II

Ex. III

Ex. IV

AIR FROM "RIGOLLETO"
Allegretto

Ex. V

30th Lesson

Key of D \flat Major

In the key of D \flat , it at first seems confusing to use the double thumb key for the B \flat , as the thumb must be on the *single key only* every time the upper G \flat occurs; but, after a while, one becomes accustomed to allowing the thumb to change to the single key after the C or D \flat when ascending.

The arpeggio passages in Ex. III are written especially for the practice of the lips, and to preserve the tone both in ascending and descending. See that the high notes are round and free.

In the fifth measure from the end of Ex. IV, the B \flat at the beginning of the second group is played with the first finger of the R. H., the thumb sliding at the same time to the single thumb key for the B \flat .

Ex. I

Ex. II

Ex. III

Ex. IV

AIR FROM "FIGARO" MOZART
Andantino

Ex. V

31st Lesson

Grace Notes

Grace notes are ornaments used in embellishing melodies or themes in music. There are several kinds, but we will take first the single grace note, sometimes called Appoggiatura, though when this term is applied to the short grace note as used in modern music, it is not exactly correct, but should be called Acciaccatura; still, as the first term is generally used, we will follow the fashion, and call the modern grace note the short Appoggiatura.

There is no strict rule to be followed in applying these ornaments except in a general way. The Appoggiatura, however, in the old style music, up to Bach, Handel, Haydn, Mozart etc., is usually played in time, as written, and takes value from the note following it thus:

Written Played



In the music of the old masters, the small note was very often not, strictly speaking, a grace note, but was written so because, had it been written as a principal note, it would have been contrary to the rules of harmony, so the composer, therefore, wrote the note as a grace note, thus, technically, avoiding breaking the rules.

The modern grace note is usually played so that it is not in time, and varies but little in slow or quick tempos.

Some authorities say that it shall be played on the beat, but the accent to be on the principal note.



This, in my opinion, is somewhat misleading, because if the accent should be on the *principal* note, and yet the principal note, is *not* on the beat, the passage is, in fact, a syncopated one.

I think it is more correct to say the passage should be played:  but it must be understood that the grace note, while taking from the value of the preceding note, in no way belongs to it, and probably would be better expressed if played thus:  meaning

the principal note is to be played *on* the beat, and the grace note just *before* it.

There are passages in modern music, when the grace note is to be played on the beat, and with the accent; this usually occurs in Gypsy music, particularly Hungarian, and sometimes in Scandinavian music. This must be left to the players discretion, if a soloist, and to the conductor's judgment in the orchestra.

The modern grace note while written in all styles should be played the same,



The grace notes may be with or without the slur (observe 3rd example above) but they must always be slurred, or tied, to the next note, unless, as sometimes occurs in Hungarian music, the

note is the same as the principal note, thus  In this instance they are both attacked, otherwise they would sound as one note.

Ex. I
Old Style

Andante
Written

Played



Ex. II
Modern Style

Allegretto
Written

Played




* The grace note here should be played with the trill key.


Moderato

Ex. III

Of course it is understood that the absolute tempo of the grace note depends on the tempo of the music; for instance, it might be better understood if Ex. II were written in the explanation,

Moderato

thus:  etc. while if the tempo was "presto" it might even be

played  but as before stated, whatever the tempo may be, the

grace note, "modern" is brought just *before* the beat, with a slight difference between the slow and the quick tempos.

I think if this is grasped, there can be no misunderstanding on this subject.

Allegretto

Ex. IV

Written

Played

Finger the grace note D, in the first of Ex. IV, in the ordinary way. Finger the D, in the third measure with trill key. For the F# in the last measure, use the auxiliary fingering.

Andante

Ex. V

* The grace note here should be played with the trill key.

Vivace
Written

Ex. VI
Played

etc.

Presto

If the above Ex. is played very quickly, it will sound thus: etc.

The principal care in playing modern grace notes is *not* to make them sound too prominent. Many players play grace notes as though they were marked with an accent, even when they do not play them on the beat. This gives a "jerky" sound to the passage something like this:



This mistake is usually made in quick tempos. In slow tempo it would be observed by the most obtuse player.

The grace notes in very quick tempos, are not in bad style if played on the beat, giving this effect:



But I think after all, the general rule is best to follow in nearly every case: let the principal note be squarely on the beat. Examples of exceptions to this will be given later in the Exes. on the Gruppetto.

Andante
Written


Ex. VII
Old Style
Played

MINUET
Allegretto

Ex. VIII
Old Style

etc.

D C

*Some authorities think this should be played  but as most seem agreed on the manner as in the ex., we will accept it, therefore when the grace note (old style) play as stated in Ex. VII.

is followed by a dotted note, a full bar in $\frac{3}{4}$, or a half bar in $\frac{6}{8}$,

Ex. IX

For the E_b grace note, 7th measure, use the trill key with the fingering of D.

In the eighth measure of Ex. IX, use the trill key for the D, in fact it may be said to be an invariable rule to use the trill key for the D, when a grace note with C or $C\sharp$, unless the same note precedes it.

Ex. X

In Ex. XI the grace note must be fingered in the regular way, as when played in the old style it is too slow to need auxiliary fingering.

OLD STYLE

Ex. XI

OLD STYLE
Andante

Ex. XII

* For explanation of this time; C , see the "Rudiments of music" at Page.

Key of F# Major

The intervals of thirds in this key, as in Ex. II, are difficult to play smoothly and evenly. This will be overcome, with all other difficulties, only by practice. The F# and A#, however, must be studied until they do not feel "lumpy" under the fingers. In this key, the regular F# is almost always used.

In Ex. V, the "Carnival," the grace note D# with the C# must be played with the trill key, which must be used in all such passages.

Ex. I 

Ex. II 

Ex. III 

Ex. IV 

LA CARNAVAL DI VENEZIA
Allegretto

D. C.

Ex. V 

This is a key that is rarely used, composers preferring to write in the key of D \flat which sounds the same as C#.

Ex. I

Ex. II

Ex. III

Ex. IV



Fragment from Rosini's "WILLIAM TELL"


Ex. V

The Trill


A trill may be made with either a tone or a half tone above its principal note. The trills in any piece of music keep to the notes of the scale of the key indicated, unless otherwise marked, thus:


The image shows two staves of music. The top staff, labeled 'Written', shows four measures of music with trills marked 'tr' in different keys: C major, D major, E major, and F major. The bottom staff, labeled 'Played', shows the corresponding trills as rapid, regular oscillations between the principal note and the note above it, with a wavy line above the notes to indicate the motion.

If the trill is a long one, sometimes a wavy line is added to the tr. thus:  Often in the case of two or more consecutive trills, the tr is only written, and the line added to cover the rest of the trills, thus:  or, if the trill continues more than one

measure, the tr. is written, the line for the rest of the measures, thus:  Although

a trill is not played in tempo, the notes must be regular. It is better to have a slow trill, played evenly, than a quick trill that may break in the center or sound uneven and ragged.

The trill usually finishes with an appoggiatura which either leads to the next note, or concludes the trill. This is sometimes called a termination, and is generally indicated thus:  but

not always; it might be given thus:  when the composer wished the termination to be played. When no termination is indicated, it must be left to the player's judgment as to whether an appoggiatura must be added or not. This is a matter that can be brought under no rule, but must be left to the performer's good taste and experience.

These remarks apply to modern music; in playing the music of the old masters, Handel, Bach, Gluck, Haydn, Mozart, etc., it is usual to play no termination unless indicated. Often the notes of the melody actually form their own termination, as in Haydn's "With Verdure Clad" thus:

The image shows a single measure of music in G major. It features a trill on the note G, followed by a quarter note A, which serves as the termination. The text 'etc.' follows the notation.

The A forms a termination to the trill or leads to the next note. The termination may be an appoggiatura of half a tone or a whole tone, according (in most cases) to the composer's or the player's taste, but usually after the trill of the 3rd or 7th degrees of the scale, the termination should be that of a whole tone more, especially if it is the close of a phrase, thus:

The image shows two measures of music. The first measure has a trill on the 7th degree (F#) followed by a whole note G. The second measure has a trill on the 3rd degree (D) followed by a whole note E. The text '(7th degree) (3rd degree)' is written above the notes.

It is, however, not wrong, or even in bad taste, to play or write as follows:

The image shows two measures of music. The first measure has a trill on the 7th degree (F#) followed by a quarter note G. The second measure has a trill on the 3rd degree (D) followed by a quarter note E.

Ex. I Written *tr*

Played

As before explained, the notes of a trill are not kept in tempo, and the number of notes played in the above would depend on its speed.

If Adagio it might be played thus:

If Allegro Vivace it might be:

Ex. II

Ex. III

D. C.

Generally when playing in strict tempo, the termination is played at the same speed as the trill part of it. This, however, is not a fixed rule.

In a ritard measure, or an ad libitum (at will) phrase, the speed for the termination should depend somewhat on the character of the piece, or of that particular part or phrase. A smooth flowing dolce (sweet, soft) or cantabile (in singing style) movement, should be played slowly, and smoothly.

The trill usually commences with the principal note, but some composers, to obtain certain effects, wish the trill to commence with the auxiliary note; when this is desired, it is, or should be, always indicated by a grace note placed before the note, thus:

played

Ex. IV

D. C.

In the 8th and 16th measures of the Exercise IV the termination has three notes; this is often used at the close of a strain* or phrase, but rarely in the middle of a phrase, as this termination more distinctly indicates its close.

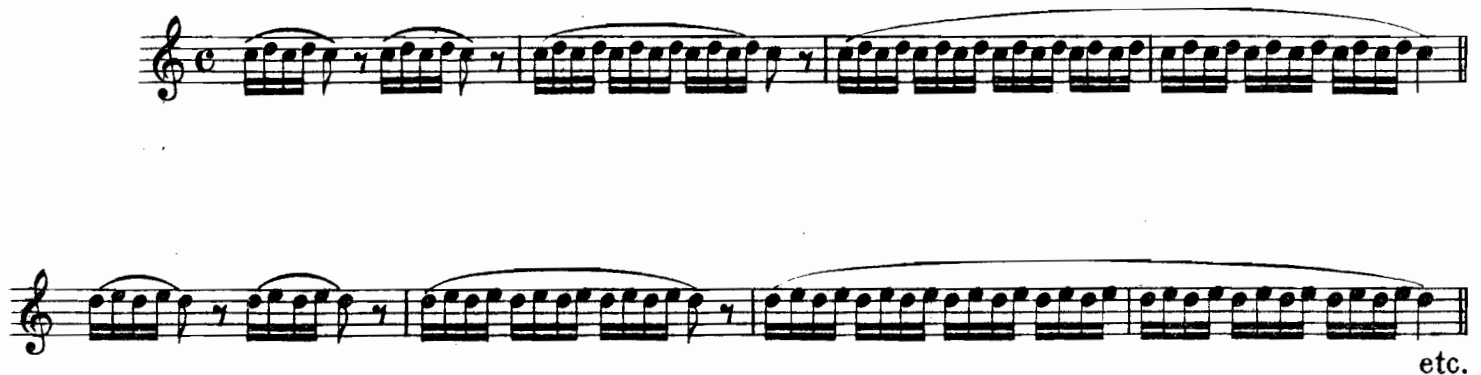
In the fourth measure, second strain, there is no termination, but care must be taken that the trill ends with the principal note and that there may not be the distance of a third between the

trill and the following note thus:  The

same remark applies to the seventh measure of the second part.

As before stated, a trill must be even and regular, and in order to acquire this regularity and facility, each trill should be studied separately in two ways.

First: take any trill and study it as under.



Commence slowly, gradually increase the *starting* tempo, but do not change the tempo at any part of the exercise; the same regular tempo or rhythm must hold throughout. It is most important that this be thoroughly understood. Commence Andante, *next* time Moderato, *then* Allegro, and so on, but never so quickly that the control of the regularity of the fingers is lost.

When this occurs, commence again. Use the trill fingering for this (when it differs from the regular fingering) even when studying it slowly.

Second: when the above example is mastered, practice each trill by commencing slowly and increasing the speed gradually *during* the trill, as nearly as can be expressed or written thus:



but care must be taken that this is not "ragged" or "choppy" in any part of it.

* A strain is a portion of music divided off by a double bar.

35th Lesson

Trills

Ex. I

D.C.

Ex. II

Moderato

Ex. III

Allegretto

Ex. IV

* See remark after Ex. IV in last lesson.

Key of G \flat Major

In this key, the B \flat must be played with the first finger of R. H.

In Ex. III, most of the passages that include the A \flat must have the auxiliary fingering for this note.

In Ex. IV, all the lower tones must be equal in volume and quality, to the upper and medium notes.

Ex. I 

Ex. II 



Ex. III 







Ex. IV 





Minuet from DON JUAN. (Mozart)
Andante

D. C.

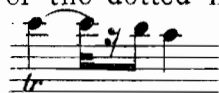
Ex. V 



2d time rit.

37th Lesson

Trills

In old style music when trilling a dotted note, followed by a short note, the trill is not maintained the entire length of the dotted note, but a little stop, or space, is made before the short note as though written  and the trill finished on the quarter or crotchet.

(OLD STYLE)

Andante moderato

Ex. I 

(OLD STYLE)

Rigadon

Ex. II 

(OLD STYLE)

Andante

Ex. III 

OLD STYLE

Allegretto

Ex. IV 

Key of C \flat Major

This key is little used, composers preferring B major, but it is a good study for reading as well as for technic and must be studied just as carefully as though in regular use.

Ex. II is an example of syncopated time; study this until it is thoroughly understood.

Ex. I

Ex. II

Ex. III

Ex. IV

(SCOTCH AIR)

Andante

Ex. V

The Mordent, or the Transient or passing trill

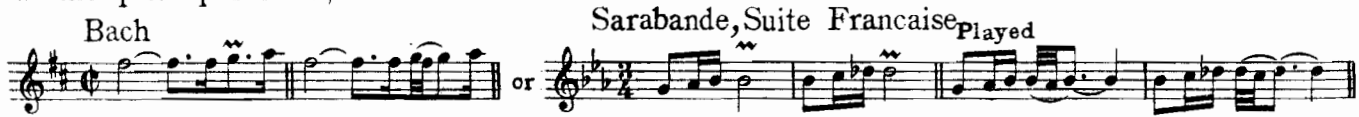
39th Lesson

In old editions of the music of Bach, Rameau, Handel and the older composers, the mordent was written thus: ♯ with a line through it, and signified that the trill was to be played one tone, or half tone, *below* the principal note, thus:



The sign used in modern music ♯ (without the line through) was formally termed the *inverted* mordent, and meant, as now, that the trill note should be a tone or half tone *above* the principal note, thus: This latter mordent is the one in use in all modern music but we no longer term it the *inverted* mordent.

The mordent with the note below is not used in modern music, but is still played in the compositions of the old masters, (Bach, Handel, Rameau, etc.), although in the modern editions, the line through the sign is left out. The passage where the upper, or where the lower note of the trill must be played, like all other ornaments, can be brought under no rule; but usually if the next note is the same tone, or one degree higher, the mordent should be the tone or half tone *below* the principal note; thus:



In the old editions in both these instances, the mordents are given with the line through,

In any passage descending like this whether in ancient or modern music, the mordent is the one understood in modern music. If this tempo was quick enough, this mordent would form a regular triplet, thus:

We will now speak of the modern mordent only, as the use of the old style can only be learned by experience and study and does not properly come within the scope of this method, it being a separate study.

The modern mordent, or passing trill, is of one tone or half tone according to the key, in which we are playing. If the note desired by the composer is not in the key of the signature, the accidental must be placed above the sign as with a regular trill.

A mordent, or passing trill, should be only one note, although at times the music would seem to warrant more notes being used. When this is so, it is a mistake on the part of either the composer or printer.

The old style characters are more thorough as they indicate by the sign how many times the mordent is to be-repeated, thus:



In modern printing, the different mordents are only *styles* of printing and should always be only one note,* thus: which, according to the tempo of the piece, may become a triplet, as before stated.



* This rule, like all rules relating to ornaments, is not absolute, but until taste and judgement is formed, it is best for scholars to abide by the rules.

Ex. I

Of course, it is understood that the fingering of the trill is to be used for most of the mordents or passing trills.

Ex. II

Ex. III Allegro

Ex. IV Moderato assai*

Ex. V Allegretto

*) Moderato Assai is *very* Moderato; slowly, almost to Andante.

***) If the small lever for the first finger of the R.H. operates the A# key on your Flute, use it for this trill.

Ex. 1, do not neglect any part of the tone exercises. It is of equal importance as the previous exercises of this work. Remember the remarks about the auxiliary F# fingering (on page) to be used when followed or preceded by E. Therefore, in the first measure of Ex. IV, the regular F# fingering must be used. In the thirteenth measure, the regular G# fingering should be used, the tone being more sure than with the auxiliary, which is liable to "break" in this particular passage.

Ex. I.

Ex. II.

Ex. III.

Ex. IV.

Ex. V.
ZULU WAR SONG

Key of G# Minor

In Ex. II, eighth measure, the first note must be played with the regular fingering; and in all such passages, where the upper G# and Ab commences, always use the regular fingering, as the auxiliary, which is usually a little sharp, would be noticed too much. The same advice will apply to the first high G# of Ex. IV, but the second, following the F# may be played with the auxiliary fingering.

Ex. I.



Ex. II.



Ex. III.



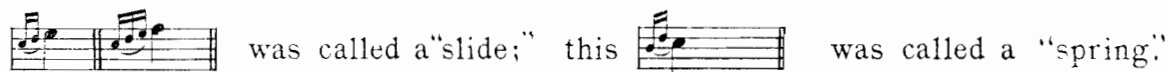
Ex. IV.





PRO PECCATIS. ROSSINI
Allegretto Maestoso



The term *Gruppetto* is loosely applied to two or more grace notes before or after a principle note. Formally, different names were given to different groups but they are now almost obsolete; for example one written thus:



Two notes before a principle note, this  is called in German a "vorschlag" English "forestroke," and after a note, thus:  a "nachschat" English "afterstroke."

The name matters little as long as we learn the use of the various forms of these ornaments, so we will follow the general fashion and call each example the "Gruppetto."

As with the grace note, in the olden style music notes coming before the principal note usually take their time from the note following, whether they are formed of two or three notes.



In Haydn's "Creation" in "The Heavens are telling," this passage is played in two ways.



also in the air from the same Oratorio "In Native Worth."



The second form is generally used, and is, I think, most natural.

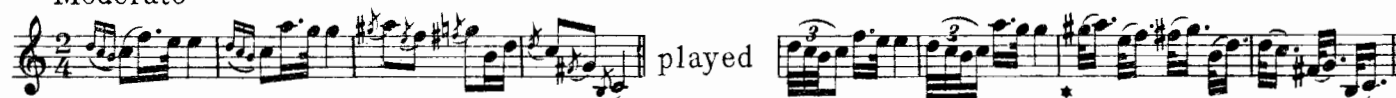
In modern music, the gruppetto is usually played before the beat, but, as with grace notes, it has exceptions, notably in music of a gypsy character; for example in the Opera of "Carmen," the beginning of the 3rd Act, the gruppetto is played on the beat, as follows:

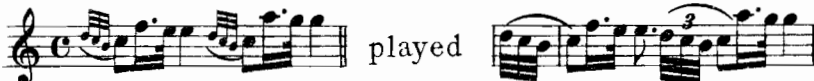


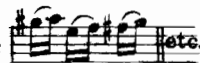
Also the "Gypsy March" in Weber's Overture "Preciosa" is usually played as under; but in the same overture in the Allegro con fuoco, the same theme occurs, but is at this time played in the usual manner.

GYPSY MARCH

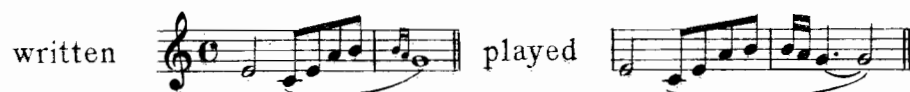
Moderato





Allegro con fuoco  played before the beat

* Note that the grace notes are not played in the old style manner, thus:  etc. but short, though on the beat.

Again in Grieg's Solvej's Song (for orchestra in suite Peer Gynt)



also the last two bars of same strain. written  played 

The grace notes in the next strain, however, are played in the usual modern way, before the beat.



These exceptions are comparatively few in modern music, and are traditional, so that the rule of playing the gruppetto before the beat may be considered general.

Ex. I.



All the gruppetti above, except the 1st one in 9th Bar, are fingered like the trill. It must be understood as with the grace notes in a previous lesson, the speed of the gruppetto depends on the tempo of the piece; that is to say, each gruppetto is played as near as possible to the beat without being on the beat, and understood not to belong in any sense to the previous note, but to the note following.

The gruppetti in Ex. II are the opposite to those in Ex. I, as each gruppetto belongs to its *preceding* note, and it must be felt that it is played as attached to its principal note. The difference between this and the other gruppetto is very slight; by experience, however, the pupil will feel that there *is* a difference.

Ex. II.



D. C.

No matter whether the gruppetti be written in eighth notes or sixteenths they are played the same way except in *cadenzas*, *ritards*, and *ad libitum* measures, and for certain effects in slow movements, when may be played slower.

Sometimes in certain orchestral numbers, particularly if two or more instruments are in unison (i. e. have the same notes to play) the conductor may wish the gruppetto or appoggiature played in time on a certain beat, but this is one of the exceptions to the general rule.

Ex. III. (with both gruppetti,)

Two staves of musical notation. The top staff is on a treble clef with a common time signature. It contains a series of eighth notes with grace notes (gruppetti) written above them. The bottom staff is on a bass clef and contains a series of eighth notes, some with grace notes written below them. The music is in common time.

D. C.

Ex. IV.

Three staves of musical notation. The top staff is on a treble clef with a common time signature and a key signature of one sharp (F#). It contains a melody with some grace notes. The middle and bottom staves are on a bass clef and contain arpeggiated accompaniment for the melody. The music is in common time.

In the next exercise the grace notes are *not*, strictly speaking, grace notes, but an accompaniment to the melody. It can hardly be expected that the student will have acquired sufficient quality of execution to play this exercise as it should be; that is, to make the small notes, called arpeggios, to sound almost like the notes of a harp accompanying a sustained melody. It is given more as an example than an exercise. The principal notes, must be always on the beat.

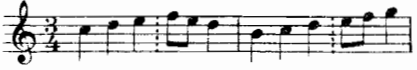
Ex. V.

Andante

Two staves of musical notation. The top staff is on a treble clef with a common time signature and a key signature of one sharp (F#). It contains a melody with arpeggiated accompaniment. The bottom staff is on a bass clef and contains arpeggiated accompaniment for the melody. The music is in common time.

43^d Lesson

In Ex. III, keep carefully the exact tempo as this rhythm has a tendency to cause the pupil to increase the speed. Do not pinch the high C in this Ex. There is always a certain amount of tension required for the very high notes, but if placed well, they can be played well without roughness.

Ex. IV is in a tempo that is not used much, but it needs to be studied just the same, as it is used at times. The rhythm is usually three and two in each measure, so it is best to count it so: *one; two; three; one; two*. Sometimes, the bars are divided, thus:  giving the rhythm. This tempo can be also in a rhythm of *one, two, one, two, three*; giving the same effect as alternate bars of 2/4 and 3/4.

Ex. I 

Ex. II 

Ex. III 

Ex. IV 

Arioso - Mendelsohn
Andante moderato

Ex. V 

The notes in the first measure of Ex. II constitute a *Harmonic* minor scale, but if the G were natural instead of G^b, it would be called the *Melodic* minor scale.

As pointed out on page in a passage like the ninth measure of Ex. III, play the A^b with the regular fingering on account of the prominence of the note.

Ex. I.

Ex. II.

Ex. III.

Ex. IV.

Aria from "LA SONNAMBULA"

Ex. V. Andante

Nuances or light and shade in tone


45th Lesson

Without shading or gradation of tone, music would soon be very monotonous and tiresome. The various grades of tone are termed *nuances*, and they vary from *pp* (pianissimo) very soft, to *ff* (fortissimo,) very strong, or loud. Composers often add to this, *ppp* and *fff*, wishing to impress with emphasis that such passages should be extremely soft or loud.


Between these *nuances* are *p*-soft, *mp* - mezzo-piano, (medium softness) or half soft, *mf* - mezzo-forte, half strong, (or medium strength,) *f*-forte, strong or loud.

There are also *diminuendo* (abbreviated *dim.*) decrease the sound; *crescendo*, (abbreviated *cresc.*) increase or swell the sound; the same meaning is also indicated by the two signs: $\langle \rangle$ Other marks will be explained later.

The different shades of tone on the Flute are made *partly* by increasing or decreasing the volume of air flowing into the instrument, *not entirely* by this method, however. On most notes if the flow of air alone is changed, the note would alter in pitch and become flatter or sharper; therefore in order to prevent this changing of the pitch of the note, we change the lips, slightly

Examples,  In these two measures the scholar will find that in or-

der to play the second measure in tune with the first, the lips must be pulled by the muscles at the side of the lips, and the lower lip slightly advanced. This was mentioned on page the first part of the book, in the remarks on the production of tone.

In these examples also  the lips must be slightly advanced when play-

ing the *p* measure. The scholar must also retain the same quality of tone when playing *p* Although this is not easy, and will not be acquired quickly, with a little patience and diligence it will soon be overcome.

Slow

Ex. I 

Be careful that the lips return to the original position for every *f* note. Do not practice these exercises to excess; for the present be satisfied with a moderate difference in the gradation of tone, also let me say again, keep up the *quality* of the tone in the *p* notes.

Key of E \flat Minor and D \sharp Minor

46th Lesson

In this key, the thumb stays on the single key and all the B \flat s are made with the first finger R. H.

The *mordent* of upper C \flat and D \flat is made with the regular fingering, unless it should be considered advantageous to use the trill fingering.

Passages like the arpeggio in the second measure Ex. III must be practiced until they can be played evenly and smoothly.

In the last measure of Ex. IV the word *ritardando* is hyphenated and spread out; this is also done with other words, thus:

Ex. I

Ex. II

Ex. III

Ex. IV

Navajo Lullaby

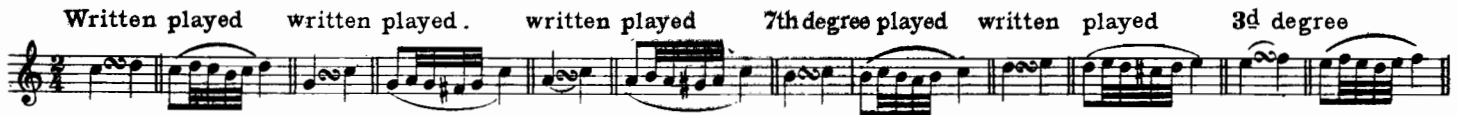
Andante

The Turn

47th Lesson

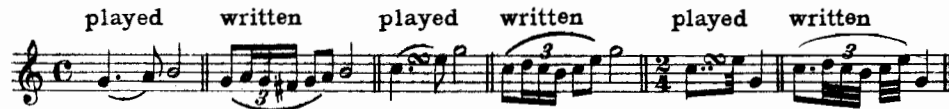
A turn ∞ is an ornament in music that is frequently used, and is more capable of being explained by rules than most of the other ornaments and graces. The turn is influenced by the tempo and character of the movement it is in.

The turn occurring *between* notes usually consists of a *full tone* above the principal note, the *same* note as the principal, a *half* tone below and the *principal* note again; except on the 3^d and 7th degrees of the scale, when it is usually a *half* tone above the principal note, the principal note, a *full tone* below, and the principal note again.



It is more common when the lowest note of the turn is *not* to be one of the notes of the signature scale of the music, to put an accidental under the turn thus:

The turn above is between *even* notes of the *same* duration, but when the turn follows an *irregular dotted* note* the *last* note of the turn is played the same length as the *next* short note, thus:



When a turn is placed between two notes of the same pitch it consists of only three notes thus:

As with the gruppetto, the turn may be composed of eighths, (or quavers) sixteenths, (or semi-quavers) etc. or if very quick

A turn placed on or under a note consists of three notes; a tone above the same note as the principal, and a note which is usually a half tone. This turn is usually composed of the notes of the signature scale unless otherwise indicated.







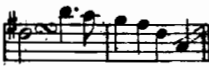
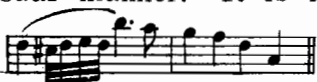
N.B. Sometimes in modern music the regular turn is printed as above, but the player's musical sense will tell him which turn to play.

The same rule in the matter of the third degree and 7th degree of the scale applies in both turns. This turn is sometimes, written thus: especially in old music.

All the preceding remarks apply to the turns in the major keys. In the minor key the turn on the second degree of the scale and usually on the sixth degree, would follow the rule of the

* An *irregular* dotted note is, like the above, a dotted quarter (or crotchet) or dotted eighth (or quaver) in common or $\frac{2}{4}$ time, etc. A *regular* dotted note would be the dotted half note, or minim, in $\frac{3}{4}$ time, or the dotted quarter, or crotchet, in $\frac{6}{8}$, etc.

3rd and 7th degree of the major scale thus:  played: could be played thus:

In music of the old style of music printing the *inverted* turn is used, written  when the turn commences with the note below the principal  also  When these turns are desired by the composer in the modern music, and also in the *modern editions* of the old composers, they are often written out. One exception to this rule, is in Wagners overture to "Rienzi," in which the turn is printed in the usual manner. It is however, universally played as an inverted turn thus:  played 

In Wagner music, with the exception just quoted, the regular rule in regard to the notes is followed, the turns in Wagner, however, are always played in tempo not as brilliantly as possible, as is the usual turn.

The turn in the March and Chorus from Tannhauser is played as follows





In playing turns, the auxiliary fingering is often used in order to render them smoothly. In the second turn of the first measure, use the C# fingering given with the termination of the trill of D and E#. In the fifth measure, use the trill key for the D in the first turn. In the second turn, use the C# fingering of the termination given with the trill.


In Ex. II, the second turn, in playing the E#, do not raise the F# finger, but keep it down. In the seventh measure, raise the thumb for the G as in a trill; the remark of the previous sentence about E# applies here also.

The turns must be studied until they can be played so that every note is even and distinct, no matter at what the speed they are played.

Ex. I

written 

played 



Ex. II Allegretto



Ex. III

Moderato

The turns, in the next Ex. marked with a X underneath have the higher note fingered like the same note in the trill; in fact, generally speaking, when played at a quick tempo, the turn is usually fingered like a trill and its termination. There are one or two exceptions, however the most of which are the following turns

though the second, third and fourth may be fingered like the trill and termination if the speed is great, but the first one, never.

Ex. IV

Allegro

At the regular allegretto tempo of Ex. V the turns would have to be played at equal speed with the principal notes except those after the dotted quarters (or crotchets)

Ex. V

Allegretto

The accidental with a turn does not affect any principal note in the bar etc.

* Trill key for the D.

* Note that the dotted note here comprises the half bar, therefore it is not an irregular note, and the turn here does not follow the rule of the dotted notes in common time, $\frac{2}{4}$ etc., etc.

As explained previously, it is not considered imperative that the accidental should be placed under the turn, when the lowest note of the turn is not in the signature; nevertheless, it is usually done; but, in order that the student may be able to make the turn correctly without this indication, it is purposely omitted, in the previous example. Note also that while the 3rd and 7th degrees of the scale usually have a *full* tone for the lowest note of the turn, it *can* be a half tone also, therefore, while the usual turn has a half tone for the lowest and a full tone for the highest and vice versa, a turn may have a half-tone the highest and half-tone the lowest; it must, however, *never* have a tone for the highest and a tone for the lowest, unless for certain peculiar harmonic effects, and then it cannot be considered a turn, but should be written out in small notes.

Ex. VI

Ex. VII

Allegro

It is not compulsory to place the accidental above or below the turn, but it is usually done. See first ~ Ex. 7

Ex. VIII

*This turn is only found in old editions. In modern editions the notes are invariably printed, as in the example above.

Grace notes, trills, turns etc.

48th Lesson

Mazurka

Ex. I

Ex. II

Andante

Ex. III

Moderato

* The trills in quick passages such as these need no termination, because, although executed like the regular trill, they are really mordents, or passing trills.

Key of A \flat Minor

49th Lesson

In the first and second bar of Ex. II, for the B \flat , use the smaller lever (if it is on your flute), with the first finger R. H. If this key does not raise the A \sharp on your Flute, I would advise you to have it made so, as when it works only the B \natural key, it is used only for a trill, which with practice, the thumb can execute just as well. The small lever for the A \sharp or B \flat is useful in many other passages.

In Ex. V is a pause, or a hold, over the E \flat , 14th measure. When a pause is indicated, it is held as long as the player wishes; or, in the orchestra, until the conductor's signal.

Ex. I *Moderato*

Ex. II *cresc. f*

Minuet (Old Style)
Andante moderato
mf cresc. f dim. D.C.

Ex. III *p mf dim. p mf dim. p*

Allegretto
mf ff dim. D.C.

Ex. IV *p cresc. mf f p cresc. f*

Morro Serenade
Moderato
mf p f p

Ex. V *mf f rit. a tempo f*

Different styles of single tonguing

50th Lesson

The *Portamento* or *Mezzo staccato*, written with both dots and slur thus $\overset{\cdot\cdot}{\text{---}}$ is very effective when properly done. There must not be a separation between the notes as in the ordinary staccato, but each note sustained into the other as it were. Some teachers tell the scholar to use the syllable *da* or *de*, for this form of tonguing, in preference to *ta* or *te*, and the effect is about the same as if a heavier syllable were used, but the *te* answers the same purpose if each note is as the name signifies, "carried over."

Ex. I

PAVANNA (Old Style)

Ex. II

Another sign is sometimes used to indicate portamento, It means even a more pronounced portamento than the above; this is $\overset{\cdot}{\text{---}}$. The sign placed over a note (without the slur), means "*tenuto*," to be held the full time of the note; and sometimes, particularly in a solo, this tenuto is held even *longer* than the time of the note. The sign with the slur as above shown, means a "heavy" or "dragging" portamento.

Allegro

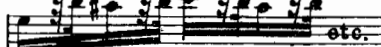
Ex. III.

In practicing the above ex., see that the upper notes are not over blown or they will sound harsh and screaming; also that the lips must be firm enough to prevent the breath escaping from the sides of the embouchure; they must, nevertheless, not be so tight as to compel the breath to *force* its way through, or it will make the tones sound hard.

Allegretto

Ex. IV.

In the above ex. see that the rhythm of the dotted and short note, in their proper positions, is kept up throughout, especially in the high notes.

This ex. would usually be played lightly, almost as if it were written  etc. with just a slight space between the dotted and short note, therefore study it in two ways: first with the dotted note held its full value, then lightly as here explained.

In the two Sonatas following, the word *espress* occurs. This is an abbreviation of *espressivo* meaning, to play with expression. It is early for the pupil to commence the study of expression, but in these particular places in the sonatas, it occurs in its simplest form, and a little study on it will not be out of place.

The law in simple expression is, when ascending to make a crescendo; when descending, a diminuendo. Both these rules must be relative; if the sign *p*, occurs before the *espress*, the crescendo must be very slight. The first *espress* in the first sonata occurs at the change of key and the crescendo here, would continue to the B, second bar; then diminuendo to the A; then a *cres.* to the next high G and *dim.* down the scale. The *espress* in the *Adagio* should be played as herewith marked.

First Sonate

Moderato

The musical score is written for piano and right hand. It consists of six systems of music. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Moderato'. The score includes various dynamics: *mf*, *f*, *p*, *cresc.*, and *dolce*. There are also performance markings: *grazioso* and *dolce*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The right hand part is more melodic, while the left hand part provides harmonic support with chords and moving lines.

* gracefully

The musical score consists of eight systems, each with a treble and bass staff. The key signature changes from one sharp (F#) to two flats (Bb) in the fourth system. The score includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *f* (forte), *espress.* (espressivo), *mf* (mezzo-forte), *rit. dim.* (ritardando and decrescendo), and *a tempo*. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and expressive phrasing with slurs and accents.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamic markings include *mf* at the beginning and *f* and *mf* later in the system.

Second system of musical notation, measures 5-8. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A *f* dynamic marking is present in the middle of the system.

Third system of musical notation, measures 9-12. The right hand has a more active melodic line with slurs. Dynamic markings include *mf* and *f*.

Fourth system of musical notation, measures 13-16. The right hand features a complex melodic line with many slurs. A *ff* dynamic marking is used in the middle of the system.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs. Dynamic markings include *mf* and *f*.

Sixth system of musical notation, measures 21-24. The tempo changes to *Adagio* and the key signature changes to G minor (two flats). The time signature is 3/4. The right hand has a melodic line with slurs. Dynamic markings include *espress.*, *f*, and *mf*.

Seventh system of musical notation, measures 25-28. The right hand has a melodic line with slurs. Dynamic markings include *espress.*, *f*, and *mf*.

p dolce

dolce *cresc.*

mf *espress.* *mf*

p *rall.* *dim.*

Allegretto

p *cresc.*

f *p*

cresc. *f*

First system of musical notation. The treble staff begins with a dynamic marking of *mf*. The piece concludes with a dynamic marking of *p*. Both staves feature fermatas over the final notes of the system.

Second system of musical notation. The treble staff has a dynamic marking of *mf*. Both staves feature fermatas over the final notes of the system.

Third system of musical notation. The treble staff has a dynamic marking of *cresc.*. Both staves feature fermatas over the final notes of the system.

Fourth system of musical notation. The treble staff begins with a dynamic marking of *p* and ends with *cresc.*. The bass staff also features a *cresc.* marking. Both staves feature fermatas over the final notes of the system.

Fifth system of musical notation. The treble staff has a dynamic marking of *p dolce*. The bass staff has a dynamic marking of *p*. Both staves feature fermatas over the final notes of the system.

Sixth system of musical notation. The treble staff has a dynamic marking of *pp*. The bass staff has a dynamic marking of *pp*. The system concludes with a *rit.* marking and a *D.C.* instruction at the end of both staves.

Second Sonate

Maestoso

The musical score is written for piano and treble clef. It consists of five systems of music. The first system is marked *Maestoso* and begins with a *f* dynamic. The second system features *mf* and *p* dynamics. The third system continues with *f* and *mf* dynamics. The fourth system features *f* and *mf* dynamics. The fifth system features *f* and *mf* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff features a rhythmic accompaniment with slurs. Dynamics include *f*.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff features a rhythmic accompaniment with slurs. Dynamics include *f*.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff features a rhythmic accompaniment with slurs. Dynamics include *ff*.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents, including triplets. Bass staff features a rhythmic accompaniment with slurs and triplets. Dynamics include *f marcato*.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff features a rhythmic accompaniment with slurs and triplets.

Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff features a rhythmic accompaniment with slurs and triplets. Dynamics include *p*.

3
cresc.

f

p dolce

f
dolce
p

mf
p
mf
dim. e rit.
D.C.
D.C.

Andantino

dolce

The musical score is written for piano in a 6/8 time signature with a key signature of one sharp (F#). It consists of six systems, each with a treble and bass staff. The tempo is marked 'Andantino' and the mood is 'dolce'. The dynamics and markings are as follows:

- System 1:** Treble staff starts with a *p* dynamic. Bass staff has a *p* dynamic.
- System 2:** Treble staff has a *cresc.* marking. Bass staff has a *mf* marking, followed by a *dim.* marking.
- System 3:** Treble staff has a *p dolce* marking. Bass staff has a *p* marking.
- System 4:** Treble staff has a *cresc.* marking. Bass staff has a *f* marking.
- System 5:** Treble staff has a *p* marking. Bass staff has a *cresc.* marking.
- System 6:** Treble staff has a *cresc.* marking. Bass staff has a *f* marking, followed by a *dim. rit.* marking.

a tempo

p dolce

cresc.

f

mf

dolce

mp

pp

pp morendo

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a melodic line marked *a tempo*. The lower staff is in bass clef and provides a rhythmic accompaniment. Dynamics include *p dolce* in the first measure, *cresc.* and *f* in the second measure, *mf* and *dolce* in the third measure, and *mp*, *pp*, and *pp morendo* in the fourth measure. The system concludes with a double bar line and a fermata over the final note.

POLONAISE
Modto

f

mf

f

The second system is titled "POLONAISE Modto" and is in 3/4 time. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music is marked *f* (forte) throughout. The system includes several triplet markings (3) and a fermata over the final note.

The musical score consists of seven systems, each with two staves. The notation includes various dynamics such as *p*, *f*, *dolce*, and *cresc.*, as well as articulation marks like accents and slurs. There are also triplets and other rhythmic groupings indicated by the number '3' above the notes. The key signature features one sharp (F#) and the time signature is 3/4.

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The score features a variety of musical textures and dynamics. The first system begins with a forte (*f*) dynamic. The second system includes the performance instruction *p dolce semplice* and a fermata. The third system features a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The fifth system is marked *f animato*. The sixth system includes a crescendo (*cresc.*) marking and concludes with a fortissimo (*ff*) dynamic. The score is rich with melodic lines, often featuring triplets and slurs, and includes several fermatas.

MUSICAL TERMS.

THE FOLLOWING ARE VERY IMPORTANT TO LEARN BY HEART.

TERM.	SIGNIFICATION.	ABBREVIATION.	TERM.	SIGNIFICATION.	ABBREVIATION.
Accelerando	With gradually increasing velocity of movement.		Obligato	Indispensable.	
Adagio	Very slow.	Accel.	Piacere	Will, pleasure.	
Ad libitum	At will, pleasure or discretion.	Ad ^o .	Piano	Soft.	<i>p</i>
Affettuoso	Tender and affecting.	Ad lib.	Pianissimo	Very soft.	<i>pp</i>
Agitato	With agitation, anxiously.	Afto.	Piu	More.	
Allegro	Quick, lively.	Agt ^o .	Poco	A little.	
Allegretto	Not so quick as Allegro.	All ^o .	Poco a poco	By degrees, gradually.	
Andante	A slow movement.	All ^{to} .	Presto	Quick.	
Andantino	Somewhat slower than Andante.	And ^{te} .	Prestissimo	Very quick.	
Animato	With animation and spirit.	And ^{no} .	Primo	First.	
Appoggiato	Dwelt or leaned upon.		Quassi	In the style of.	
Aria	An air or song.	App ^o .	Rallentando	Slower and softer by degrees.	Rall.
Ariosa	In the style of a song.		Ritard	Ritardation of time.	Rit.
Assai	Very, extremely.		Recitative	Musical declamation.	
Al tempo	In the original time.	A tem.	Rinforzando	Suddenly increasing in power.	
Al tempo giusto	In strict and exact time.		Segno	Sign.	<i>S</i>
Ben	Well.		Sempre	Always, throughout.	
Bis	To be played twice.		Semplice	Simple.	
Bravo or Brillante	Gay, brilliant, sparkling.		Smorzanda	Dying away by degrees.	Smorz.
Cadenza	A fanciful extemporaneous embellishment.		Spirito	With spirit, lively.	
Cadence	Closing strain.		Sostenuto	Sustained.	Sost ^o .
Crescendo	Softer and slower.		Solo	For single instrument or voice.	
Cantabile	Graceful, pleasing.		Staccato	Short, detached, distinct.	
Capo	Head or beginning.	C.	Subito	Quickly.	
Coda	A second or added ending.		Stringendo	Accelerating the degree of movement.	
Con	With.		Sotto	Subdued.	
Conceduto	Easily, unrestrainedly.		Tacet	Silent.	
Crescendo	Gradually increasing the sound.	Cres.	Tardo	Slow.	
Da	By, for, from.	D.	Tempo	Time.	
Da Capo	From the beginning.	D. C.	Troppo	Too much.	
Delicato	Delicately.		Tutti	Full band or chorus.	
Diminuendo	Gradually diminishing the sound.	Dim.	Tenuto	Sustained full notes.	
Dal Segno	From the sign.	D. S.	Thema or Tema	Subject or theme.	
Declamando	In the style of declamation.		Vivace	Quick.	
Decrescendo	Gradually decreasing the sound.		Vivo	Lively.	
Dolce	Soft, sweet, delicate.		Volto subito	Turn page quickly.	
Dolante or Doloroso	Mournful, pathetic.	Dol.			
Duet	For two instruments or voices.		TERMS WITH ADDITION OF OTHER WORDS.		
Elegante	With elegance.		Andante ma non troppo	Slow, but not too slow.	
Energico	With energy.		Andante cantabile	Slow, but in singing style.	
Expressivo	With expression.	Express.	Andante con molto	Slow, but with emotion.	
Fine, Fin or Finale	The end of movement.	Fine.	Andante maestoso	Slow, majestic.	
Forze	Loud.	<i>f</i> .	Andante grave	Slow, solemn.	
Fortissimo	Very loud.	<i>ff</i> .	Andantino sostenuto	Slow and sustained.	
Forzando	Sudden increase of power.	<i>fz</i> .	Allegro agitato	Quick, with agitation.	
Fuoco	Fire, animation.		Allegro assai	Very quick.	
Furioso	With fire.		Allegro con brio	Quick, with brilliancy.	
Grandioso	Grand style.	Grand ^o .	Allegro con fuoco	Quick, with fire.	
Grave	Very slow, solemn.		Allegro con spirito	Quick, with spirit.	
Gracioso	Smoothly, gracefully.		Allegro moderato	Moderately quick.	
Giusto	In strict time.		Allegro piu mosso	Rather quick.	
Gusto	Elegantly.		Allegro vivace	Very quick.	
Grisando	To slide.		Ben marcato	Well marked.	
Gruppetto	A group of notes, a turn.		Con forza	With force.	
Impetuoso	Impetuously.		Con affesto	With expression.	
Inesoluto	Irresolutely.		Con brio	With brilliancy.	
Largo	Slow.		Con brio ed animato	With brilliancy and animation	
Larghetto	Extremely slow.		Con espressivo	With expression.	
Legato	Slow, but not so slow as Largo		Con dolcezza	With delicacy.	
Leggiero	Smooth, connected.		Con dolore	Mournfully.	
Lento	In slow time.		Con energico	With energy.	
Largando	Gradually slower and softer.		Con fuoco	With ardor or fire.	
Maestoso	Majestically.	Maest ^o .	Con grazio	With grace and elegance.	
Marcato	In strong marked style.		Con gusto	With exactness and taste.	
Martiale	Martial.	Marz ^{te} .	Con moto	With emotion.	
Meno	Less.	Men.	Con spirito	With spirit, animation.	
Moderato	In moderate time.	Mod ^o .	Dolce con gusto	Sweetly with elegance.	
Molto	Much or very.		Meno mosso	Less quickly.	
Morando	Gradually dying away.		Meno vivo	Less spirit.	
Mosso	Motion.		Piu lento	Rather slow.	
Mutato	Agitation.		Piu presto	Rather accelerated.	
Nota	Not.				

