

THE BAROQUE FLUTE FINGERING BOOK



**BY
MARGARET
NEUHAUS**

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MARGARET N. NEUHAUS

A COMPREHENSIVE GUIDE TO FINGERINGS FOR THE ONE-KEYED FLUTE

INCLUDING TRILLS, FLATTEMENTS, AND BATTEMENTS

BASED ON ORIGINAL

SOURCES FROM THE EIGHTEENTH AND NINETEENTH

CENTURIES

Second Printing

FLUTE STUDIO PRESS
846 Wellner Road
Naperville, IL 60540

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FOR MARY LOUISE POOR

MY TEACHER, MENTOR, AND FRIEND



Portrait group known as "de La Barre and Musicians," attributed to Tournieres (c. 1710). National Gallery, London. Standing figure (r.) could be La Barre. Two flutists may be either the Hotteterre or Piesche brothers. Or, the figure in front may be a wealthy amateur. The gambist may be Marais. (Jane Bowers)

PREFACE

In 1710, the French flutist-composer Michel de La Barre (1675-1743) advertised his "Deuxieme Livre de Pieces pour la Flute traversiere avec basse continuo." In the preface to the music, he commented that "there are two or three notes which I believe no one knows (how to produce), and I would not know how to tell him in writing how to perform these notes; but if those who would like to learn would take the trouble to pass by my home.....it would give me great pleasure, with no obligation to them, to show them how....." (James R. Anthony. French Baroque Music from Beaujoyeulx to Rameau. New York: W.W. Norton, 1978. pp. 336-337)

The above quotation shows how close the relationship between composer and performer often was in earlier times. Alas, the modern performer on the one-keyed traverso can no longer knock on Monsieur La Barre's door to solve a fingering problem. While there are many original sources of flute fingerings from the eighteenth and nineteenth centuries, they are not all readily available.

It was my own experience in learning to play the traverso that gave rise to the idea of writing a comprehensive fingering guide for the instrument. The advantage of having instant access to several fingering possibilities for a particular note will be appreciated by anyone who has tried the alternative of looking up a note in several independent sources.

The first version of this book was written as a term project in musicology at the American Conservatory of Music about five years ago. It has proven invaluable to me and to other traverso players. The present version is greatly expanded, both in the number of sources and the time span covered. The addition of flattement and battement fingerings makes it even more useful.

I would like to acknowledge the help of many people in the completion of this project: Dr. G. Nicholas Bullat for his encouragement of my initial efforts in his musicology class; my flute teacher Mary Louise Poor for her continuing guidance and advice; Shelley Gruskin, Stephen Preston, Jeremy Montagu, and John Solum for helpful discussions; and the British Library and the Library of Congress for providing copies of several of the sources. And, special thanks to my husband, Francis Neuhaus, both for his technical help in preparing the manuscript and for his enthusiastic support of my musical endeavors.

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PART I

ORIGIN AND HISTORY OF THE CONICAL ONE-KEYED TRANSVERSE FLUTE

The early history of the conical, seven-holed, one-keyed transverse flute, commonly known as the "German flute" or "traverso," is not easy to document. The pitch of the traverso was taken from the tenor (D) flute of the Renaissance cylindrical flute family. The traverso was first introduced into the orchestra in France by Lully between 1660 and 1670. The D sharp key was added at about the same time. This was the first important step in improving the instrument, because it made possible the full chromatic scale. The first great players of whom we have any record, Philbert (often credited with the instrument's invention), La Barre, Hotteterre, Buffardin, and Blavet, all adopted the key.

The conical bore with a cylindrical head-joint and the rest of the tube tapering towards the lower end dates from about 1680. This innovation may have come from Johann Christoph Denner, a wind instrument maker of Nuremberg, or from the workshop of the Hotteterre family in France. The flute retained its conical shape for about the next 170 years, until the development of the modern flute by Theobald Boehm.

- Anthony Baines, in his Woodwind Instruments and Their History, credits the Hotteterres with the invention of the traverso. The Hotteterre family came from the Normandy village La Couture-Boussey, near Eveux, where the principal village craft was, and still is, wood-turning. There was a special interest in woodwind instrument manufacture; Buffet, Louis Lot, and Thibouville are all modern instrument makers who got their start there.

The new products from the Hotteterre workshop included the recorder (as we know it today), the conical flute, the oboe, and the first true bassoon, in other words the entire woodwind section (except the clarinet) of the eighteenth century orchestra. Each instrument was constructed in several short sections, instead of all in one piece as earlier instruments. Elaborate turnery was applied to the thickenings left in the wood or ivory to give strength to the sockets. The multi-piece construction allowed the Hotteterres to create an inner bore with a broken profile. Hence, the headjoint could be cylindrical and the rest of the instrument conical. The Hotteterres probably came naturally to this type of construction from their experience as bag-pipe makers.

With a conical bore the tone of the flute becomes purer and sweeter in comparison with the cylindrical Renaissance flute. Bore contraction has a flattening effect so the finger-holes can be placed closer together, reducing the stretch for the player's hands. The intonation of some of the upper notes is improved, and some notes are easier to produce, while the tone of the lowest notes is weakened.

Flutes were constructed of various hardwoods. Corrette lists boxwood, plum wood, grenadilla, maple, black ebony, and light ebony. Trim of ivory, brass, silver, or gold was used but had nothing to do with the playing quality of the instrument. Quantz mentions boxwood, ebony,

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kingwood, lignum sanctum, and grenadilla. He notes that boxwood is the most common and durable, whereas ebony produces the clearest and most beautiful tone.

The Hotteterre flutes were made in three sections: head, middle, and foot joints. About 1730, the middle joint was divided into two sections. Corrette is the first to mention this and says the reason was to make the flute easier to carry. Quantz gives a different reason for the change. He explains that the middle joint was divided so that the upper section could be made in varying lengths differing in pitch by about a semi-tone. The extra joints were necessary because the pitches to which flutists had to tune varied so widely. Later, six "corps de rechange" became standard. When the flute was lengthened or shortened with the "corps de rechange," the plug in the head-joint had to be adjusted - drawn back for each shorter joint and pushed in for each longer one.

Pierre Gabriel Buffardin (1690-1768), principal flutist in the Dresden Royal Orchestra from about 1715 to 1749, is credited with the invention of the "register." This was a device which allowed an adjustment in the length of the foot joint to correspond with the variance caused by changing from one "corps de rechange" to another.

Quantz added a tenon-and-socketed tuning sleeve to the head-joint so it could be lengthened or shortened at will. The tuning slide was originally made of wood. When the slide was pulled out, the bore was wider at that point, affecting the tone. To remedy this problem, Quantz designed rings to be inserted to fill in the cavity.

In 1726, Quantz introduced an eighth hole and closed key for the purpose of producing E flat more correctly than with the D sharp key. It also helped to correct the pitch and improve the tone of certain other notes. This key survived for about eighty years in Germany, but it was never generally adopted.

PART II

FINGERING PRINCIPLES AND PROBLEMS OF THE ONE-KEYED FLUTE

The flute produces its lowest note when all the holes are covered. As each finger is lifted in turn, the basic diatonic scale of the instrument is produced. For the concert "traverso," this is a D major scale, as shown in Figure I. The semi-tones between the notes of the diatonic scale are produced by means of "fork-fingering." In order to lower the pitch of a given note by a semi-tone, the second lower hole is closed. The tone of such notes is not as pure or resonant as that of regularly fingered notes, and the intonation is not as true. The basic fingerings for the chromatic scale, including the "fork-fingered" notes, are shown in Figure II. It will be noticed that the first semi-tone (D sharp) is produced not by "fork-fingering," but rather by the opening the key with the right little finger. This note cannot be played with a "fork-fingering" because there is no lower hole to close. In addition to its role in making the notes D sharp and E flat possible, the key is also used to improve the intonation of other notes in the scale.

The fingerings shown in this book result from the attempts of the various authors represented to produce each note in the scale with the best tone and truest intonation possible. Generally, the more difficult the note, the greater the choice.

It is important to remember that there was a great deal of variation among the instruments in use at any given time during the period from 1707 to 1825. There was also a gradual rise in pitch, as well as subtle changes in bore dimensions, embouchure hole size and shape, and finger-hole size and position.

Another reason for alternate fingerings is the prevalence of mean-tone temperament during at least the first half of the eighteenth century. Quantz, in his Versuch, makes an enharmonic distinction between flat and sharp notes. He divided the whole tone into nine commas; hence, a half tone could be either five commas or four. The larger interval was used for flats and the smaller one for sharps. As mentioned in Part I, Quantz added an extra key in order to distinguish between E flat and D sharp. It will be noticed that many sources give alternate fingerings for such enharmonic notes as F sharp - G flat and A sharp - B flat.

Toward the end of the eighteenth century, the situation was reversed in regard to enharmonic notes; sharps were played higher than flats. The melodic or harmonic function of a note also affects its pitch. For example, G sharp as the leading tone of the key of A is generally played higher than if it were the sub-médiant in the key of B. As the third of an E major chord, it would be higher than if it were the root of a G# diminished chord. Of course, a change of fingering is not the only way to alter the pitch of a note; the embouchure plays an important role, as shown by the authors' comments in the fingering tables.

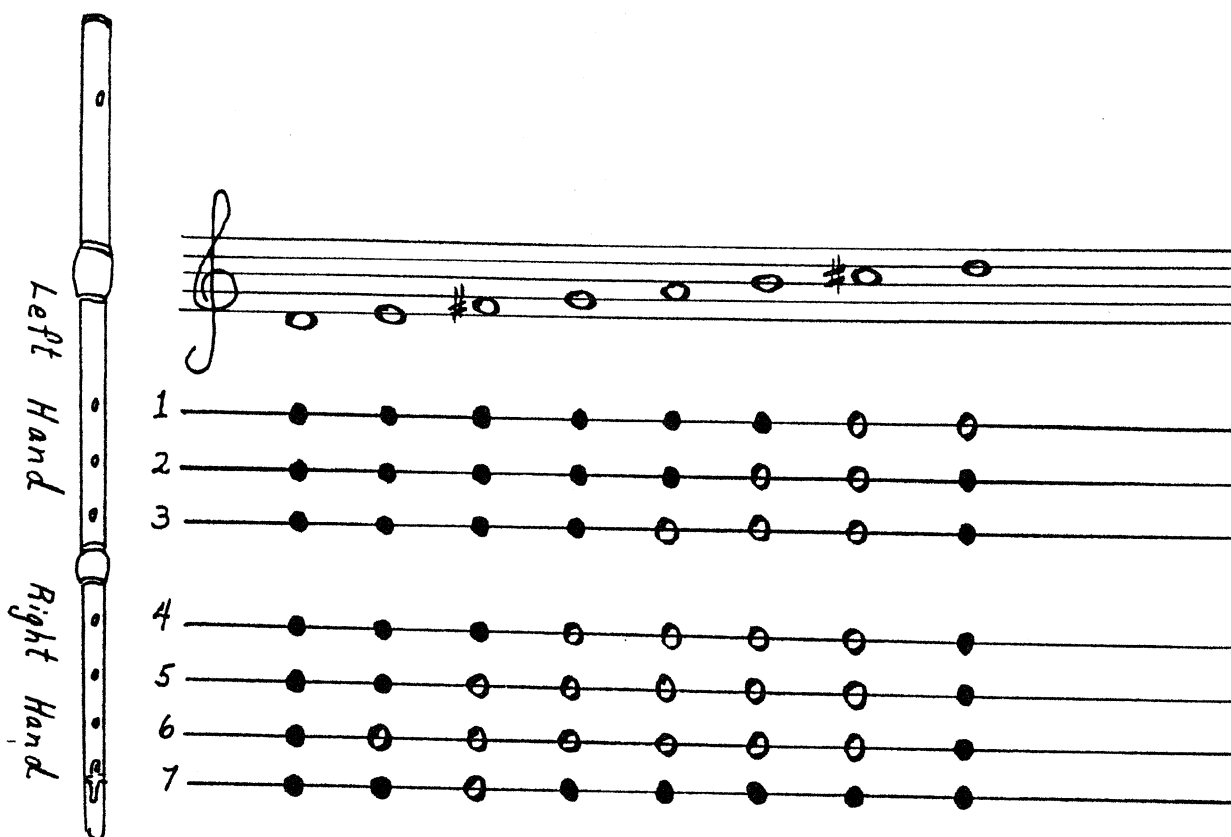


FIGURE I

Basic Fingerings for the D Major Scale

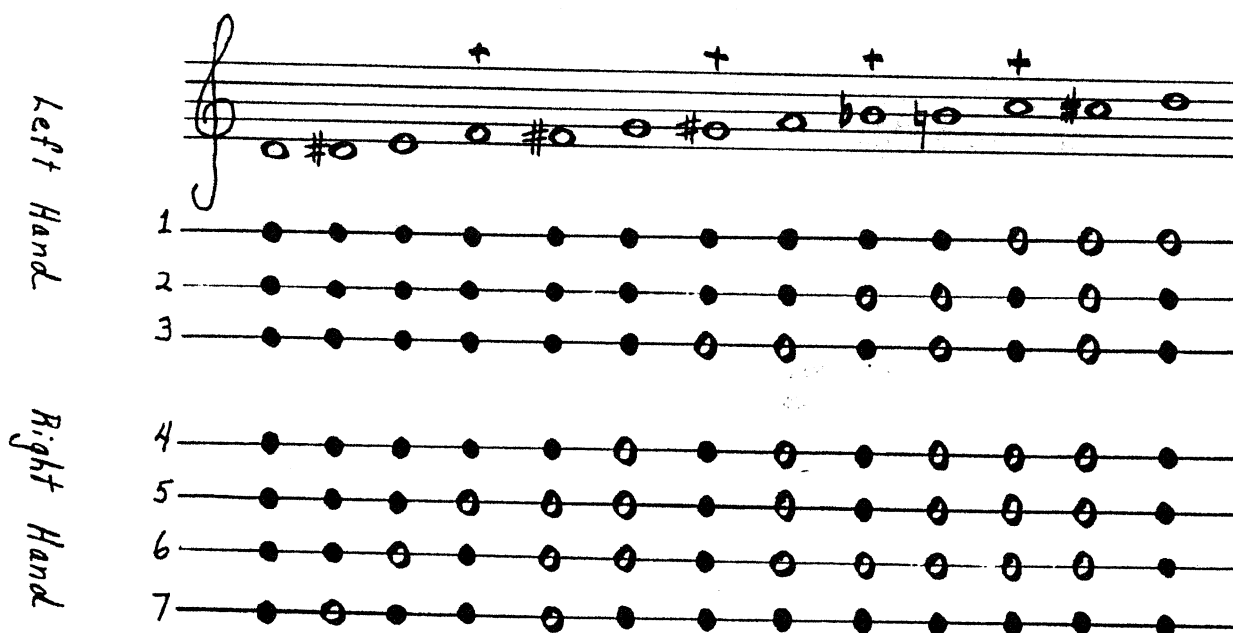


FIGURE II

Basic Fingerings for the Chromatic Scale ("Fork-fingered" notes marked with a +)

Technical considerations also influence fingering choices. In many instances, an alternate fingering for even one note can smooth out an otherwise awkward passage. Quantz, Mahaut, Devienne, and Alexander give numerous examples of this kind of situation. These are presented in Part VIII.

Around 1770, keys for F natural, G sharp, and B flat were added to the flute. Now all semi-tones except C natural could be produced without "fork-fingerings." However, many flutists felt that the extra keys only encumbered the instrument, making it more difficult without adding any appreciable benefit. The reluctance of a player who has become accustomed to any given fingering system to adopt a new one is understandable.

The gradual tendency towards equal temperament and the rise of the large concert hall led to the demise of the one-keyed flute before the middle of the nineteenth century. New concepts of tone and new styles of music resulted in much experimentation in flute design and the emergence of the cylindrical Boehm system flute as the instrument used predominantly in Western music.

The present interest in "authentic" performance of early music has led to a revival of many instruments, including the one-keyed flute. Many original flutes survive to be measured and copied by skilled craftsmen. The pleasure of performing and hearing Baroque and early Classical flute music on the "traverso" makes the effort to master the instrument worthwhile. It is hoped that this book will prove of value to those who make the attempt.

PART III
THE SOURCES

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PRINCIPES
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OU FLUTE D'ALLEMAGNE.
DE LA FLUTE A BEC,
OU FLUTE DOUCE,
ET DU HAUT-BOIS,

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HOTTETERRE, JACQUES-MARTIN LE ROMAIN. PRINCIPES DE LA FLUTE

TRAVERSIERE, DE LA FLUTE A BEC, ET DU HAUT-BOIS. Amsterdam: Etienne

Roger, 1707.

Jacques Hotteterre (1680-1761) was the most famous member of a family of distinguished makers and players of woodwind instruments in France in the late seventeenth and early eighteenth centuries. The Hotteterres are credited with having a major role in the development of the conical, three sectioned, one-keyed flute. Jacques was the first to play the flute in the Paris Opera, around 1697. In 1708, he played some of his compositions before the king (Louis XIV) who granted him a "Document of Privilege." He composed, in 1708, what is believed to be the first solo written specifically for the flute. Titled "Echoes," it demonstrates the ability of the new "traverso" to make sudden dynamic changes. One of his contemporaries wrote in 1702 - He "taught the instrument to lament in so affecting a manner in mournful airs, and to sigh so amorously in those that are tender, that all are moved by them."

Hotteterre's Principes De La Flute Traversiere ou Flute D'Allemagne, De La Flute A Bec ou Flute Douce, et Du Hautbois, published in 1707, is the first published book of instruction for the flute. From the title, one can see that he also includes instructions for the recorder and the oboe, but the largest section of the treatise is devoted to the traverso. Hotteterre gives the first table of fingerings for the one-keyed flute known to have been printed. The range of Hotteterre's chromatic chart is from C#1 to G3. His highest trill fingering is for F#3. He also includes extensive instructions for flattements and battements.



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 any Single Instrument may be had. Price 1: 6^d.*

PRELLEUR, PETER. THE NEWEST METHOD FOR LEARNERS ON THE GERMAN FLUTE,
FROM THE MODERN MUSICK-MASTER OR THE UNIVERSAL MUSICIAN, 1731.

Peter Prelleur (c. 1700 - c. 1755), an Englishman of French extraction, started his career as a writing master in Spitalfields, Middlesex. According to Hawkins, he had a genius for music and after much study took it up as a profession. In 1728, he was elected organist of St. Alban Church in London. A short time later, he joined the band at the theater in Goodman's Fields as a harpsichordist. He was talented enough in composition to write dances and interludes for the theater. About 1735, he was recalled to Spitalfields as church organist.

The Newest Method for Learners on the German Flute was Part III of the Modern Music Master, published anonymously about 1731 by Cluer and Dicey, music printers in Bow church yard. Hawkins credits Prelleur with the authorship of the series which includes instructions for singing, playing the recorder, transverse flute, oboe, violin, and harpsichord, and concludes with a Brief History of Music. The last is extracted mostly from Giovanni Bontempi's Historia musica (1695), the first music history in Italian. The flute method appears to be largely copied from an early English translation of Hotteterre's treatise. However, the two sources do not always agree on fingerings.

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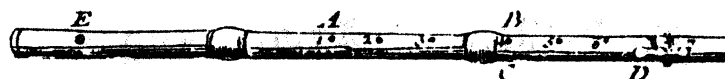
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CORRETTE, MICHEL. METHODE POUR APPRENDRE AISEMENT A JOUER DE LA FLUTE TRAVERSIERE. Paris: L'auteur, 1735.

Michel Corrette (1709-1795) was the organist at the Jesuits' College in Paris. He established a school of music said by Fetis to have been unsuccessful. Parisian musicians called his pupils "les anachorettes" (les anes a Corrette).

Corrette wrote method books for several instruments, including the flute. His Methode pour apprendre aisement a jouer De La Flute Traversiere was published about 1735. It is similar to Hotteterre's method, with the addition of a series of simple tunes with the fingering of every note marked below. Corrette is the first to mention the division of the flute into four sections.



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bei Johann Friedrich Bell 1752.

QUANTZ, JOHANN JOACHIM. VERSUCH EINER ANWEISUNG DIE FLOTE TRAVERSIERE
ZU SPIELEN. Berlin: Johann Friedrich Voss, 1752.

- Johann Joachim Quantz (1697-1773) is famous for being the flute teacher of and music director for Frederick the Great, for whom he composed 150 sonatas and 300 concertos for the flute. None of these was published in his lifetime, and very few are in print even today. Quantz's greatest contribution to flute players and to all musicians interested in the Baroque period is his Essay of a Method for Playing the Transverse Flute, published in 1752, in both German and French. It is comprehensive in scope, covering not only the technique of flute playing, but many other aspects of musical performance, such as ornamentation, tempo, accompaniment, practice techniques, etc. Quantz's fingering charts include the use of two keys for the right little finger, one for D sharp and one for E flat. Since most modern copies of the traverso have only one key (D sharp), I have treated these two keys as one. The fingerings given by Quantz for trills are not in tablature form as in most treatises, but are described in the text.

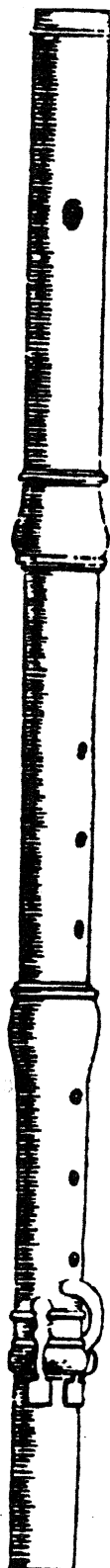
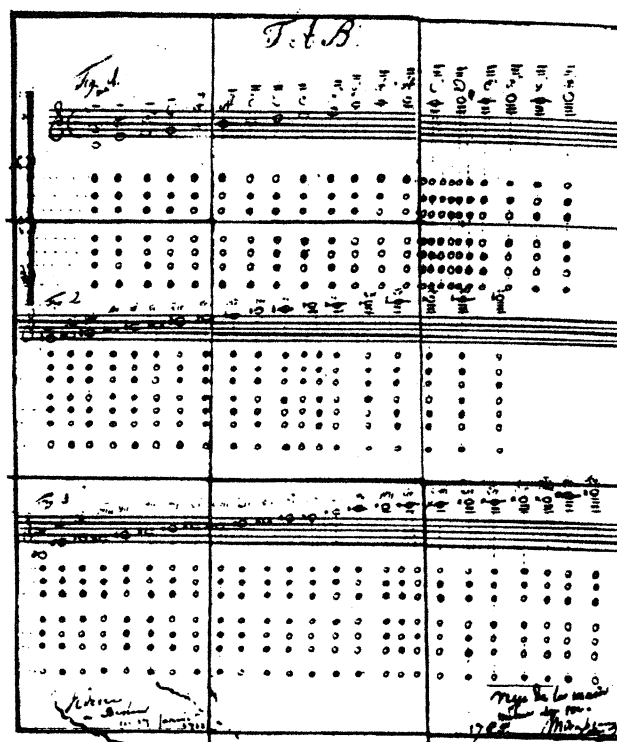
*Fig. 16**Fig. 15*

Illustration from Quantz's Versuch, showing tuning plug and tenon on headjoint and D# and E flat keys on foot.

FINGERING CHART OF FREDERICK THE GREAT (BY QUANTZ), 1753.

The Quantz - Berlin Chart is a handwritten fingering chart which once belonged to Frederick the Great. It is now in the Staatlichen Instituts für Musikforschung Kulturbesitz in West Berlin. It was signed and dated by Frederick on January 17, 1753. This places it slightly later than Quantz's Versuch. There is no mention on the Berlin chart of the extra key for E flat. The fingerings do not always agree with those in the Versuch.



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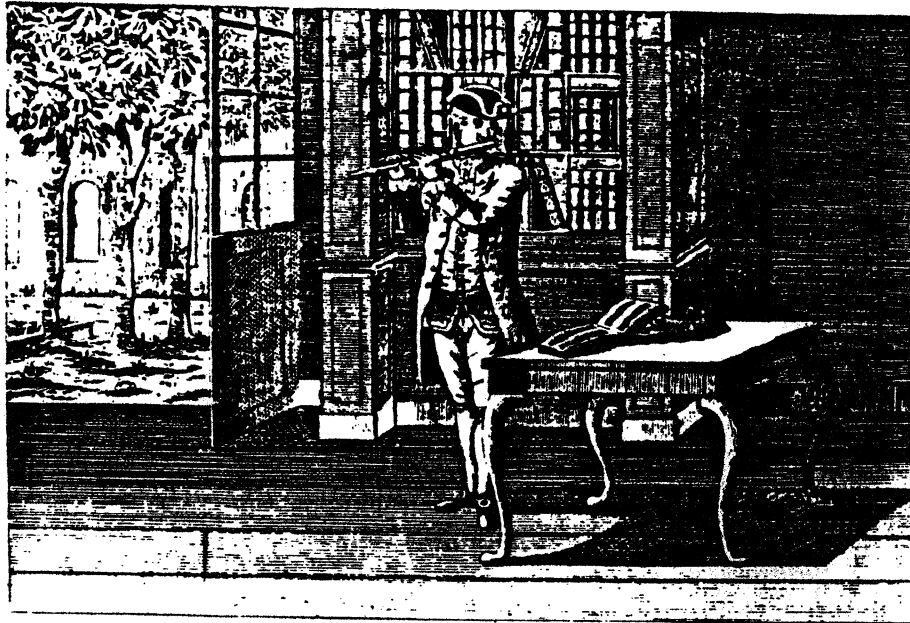
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MAHAUT, ANTOINE. NOUVELLE METHODE POUR APPRENDRE EN PEU DE TEMS A JOUER DE LA FLUTE TRAVERSIERE. Paris, c. 1759.

Antoine Mahaut (or Mahault) was a distinguished flute player of Amsterdam from 1737 to 1760. A composer of some fame, he wrote concertos, sonatas, duets, and trios for the flute, as well as symphonies, and songs in Dutch, French, and Italian. Fetis considered his Nouvelle Methode pour apprendre en peu de temps a jouer de la Flute traversiere "one of the first truly methodical works that have been published for the flute." Mahaut's fingering charts, both chromatic and trill, are the most comprehensive of any of those included in this volume. He shows trill fingerings for many note combinations which were rare in the flute music of his time. His chromatic chart extends up to D⁴, and his highest trill fingering is for A³ to B flat³.







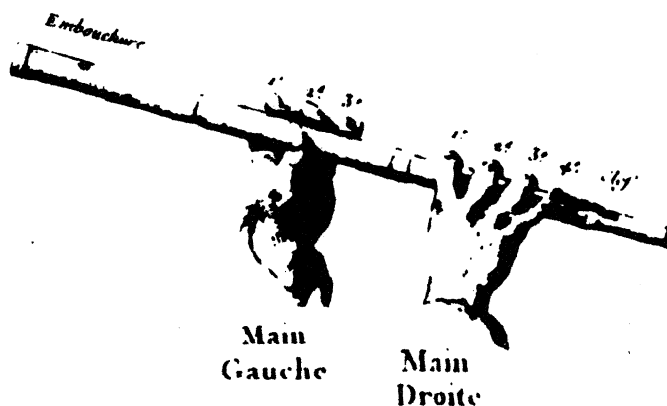
DELUSSE, CHARLES. L'ART DE LA FLUTE TRAVERSIERE. Paris, c. 1760.

(Charles) Delusse (c. 1723 - c. 1798) is usually referred to as "Monsieur Delusse," the first name "Charles" being mentioned only by Fetis. Delusse was appointed first flutist at the Opera Comique in 1758, and had his own opera "L'Amant Statue" performed at the Fair of St. - Laurent in 1759.

Delusse is sometimes linked with a family of wind instrument makers active in Paris during the 18th century. Lyndesay Langwill identifies a Christophe Delusse as both a maker of oboes and flutes and a performer and teacher of the flute. Whether "Charles" and "Christophe" are one and the same person is not known for sure.

Delusse composed a number of sonatas and duets for the flute. Included in L'Art de la Flute traversiere are twelve caprices for solo flute which are technically very demanding for the time in which they were written. Also in the same treatise is a piece for flute and bass titled "Air a la Grecque" which, according to Frans Vester, is the first piece in quarter tones in the history of music. A separate fingering chart (not incorporated in the present work) shows fingerings for these quarter tones.

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GRANOM, LEWIS CHRISTIAN AUSTIN. PLAIN AND EASY INSTRUCTIONS FOR
PLAYING ON THE GERMAN - FLUTE (THIRD EDITION). London: T. Bennett, 1770.

Lewis Christian Austin Granom (c. 1725 - c. 1791) was an English flutist and composer about whom not much is known. His compositions for the flute include six concertos, about thirty sonatas in the Italian Baroque style, and numerous duets. His Plain and Easy Instructions for Playing on the German Flute was published in London, in 1766. The third edition, which appeared in 1770, contains the most detailed trill charts for the one-keyed flute, nineteen pages in all.

The treatise begins with twenty-one pages of text, explaining the basic elements of music and discussing the various aspects of flute technique: embouchure, hand position, tonguing, ornamentation, etc. Musical examples include preludes and duets in various keys and styles.

The preface to the trill charts is interesting:

"It having been represented to Mr. Granom by several purchasers to his book of instructions that they were very desirous of having a scale or method whereby they might know how to shake in the several modes he has given them to play in; as they were (until the publication of the above book) totally ignorant that the German flute was capable of playing with propriety or ease in any other mode than that of G and D.

Mr. Granom, from a true sense of the obligations he owes the public, and out of gratitude for their kind reception, and the extensive sale of the above book (notwithstanding the many malicious and malevolent insinuations which were flung out daily by some music sellers, in order to depreciate from the merits of the above work, fearing lest its success might totally extirpate the sale of their eighteen penny books of instructions (which have done more hurt in the progress of the above instrument than even the corrupt lessons given by ignorant professors) both, as well in regard to the aforesaid request, as the ardent desire he ever had to render that delightful instrument more universal, and consequently more in esteem, complied with their desires; and hopes in such a manner, as may give a general satisfaction, as such a scale has never been communicated to the public."

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COMPLEAT TUTOR FOR THE GERMAN FLUTE. Printed for T. Cahusac. London,
c. 1766.

The Compleat Tutor for the German Flute was printed for a well-known flute maker of the period, Thomas Cahusac, Sr. (d. 1798). Founded in 1755 in London, Cahusac's company also produced clarinets and oboes. The business was continued until 1814 by Thomas Sr.'s sons Thomas Jr. and W.M. Cahusac.

The Compleat Tutor includes a chromatic fingering chart extending to A³ and a trill chart to C^{#3}. It also includes the customary instruction in basic flute technique and music theory, a collection of simple tunes, and a dictionary of musical terms.

At the end of the treatise are three pages of fingerings for the six-keyed flute "such as played on by the two celebrated masters, Tacet and Florio." Tacet and Florio, among the first flutists to play flutes with additional keys, were active performers in London from about 1760 to 1790. This is one of the earliest works to include fingerings for the six-keyed flute. (The earliest known extant instrument of this type was made in 1769 by Caleb Gedney.)

HERON, LUKE. A TREATISE ON THE GERMAN FLUTE. London: W. Griffin, 1771.

Luke Heron is an elusive figure whose name is remembered only on the basis of the single known extant copy of his A Treatise on the German Flute, at the Library of Congress. We have one clue to Heron's nationality. While the book was printed in London in 1771, the title page states that it was also sold "by Luke Heron at his house in Great Britain Street, Dublin; and at all the music shops in that city." The author must have enjoyed a certain esteem as a flutist and teacher, since the names of 470 subscribers are listed in the front of the treatise, which is dedicated to the Earl of Westmeath.

"No mention of this rare treatise is found in any available work of reference, yet as a contribution to the art of flute playing it seems to be more important than any other work in English appearing in the eighteenth century.....It undoubtedly antedates the works of Gunn, Wragg, Granom, and the many anonymous works which have received so much attention. It may have been inspired by the treatise of Quantz though it is in no sense a copy of it." (Dayton C. Miller. Catalogue of Books and Literary Material Relating to the Flute and Other Musical Instruments. Cleveland: privately printed, 1935)

Ausführlicher und gründlicher
 Unterricht
 die
Flöte zu spielen,

von
Johann George Tromlitz,
 Tonkünstler und Flötenist.



J. Tromlitz del. 1791

Leipzig, 1791.
 verlegt Adam Friedrich Böhme.

TROMLITZ, JOHANN GEORGE. AUSFUHRLICHER UND GRUNDLICHER UNTERRICHT DIE FLOTE ZU SPIELEN. Leipzig: Adam Friedrich Boehme, 1791.

Johann George Tromlitz (1730-1805), born in Saxony, was well known as a flutist, composer, author, and flute maker. In 1760, he went to Leipzig and remained there until his death. He apparently never held any important orchestral posts. While he frequently performed as a soloist, he never achieved any great success because of excessive nervousness. In a pamphlet Kurze Abhandlung vom Flotenspielen, published in 1786, Tromlitz wrote: "Flute players should not be judged by one performance, as it is impossible for a man to be always at his best.....I have always observed that the more knowledge one gains, and the more skill one acquires, the more timid one is likely to become."

Before Tromlitz reached age 50, he gave up public performance to devote the rest of his life to teaching and to the improvement of his instrument. According to Rockstro, he was greatly responsible for the use of open keys on the flute. His compositions include concertos, sonatas, solo partitas, and duets.

Ausfuhrlicher und grundlicher Unterricht die Flote zu Spielen (1791) is equally as comprehensive as Quantz's Versuch and contains valuable information on performance practice and the technique of flute playing. The second part of the Unterricht, Ueber die Floten mit mehreren Klappen (1800), deals with the special problems of the eight-keyed flute.



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WRAGG, J. THE FLUTE PRECEPTOR. London: the author, c. 1792.

Little is known about Wragg, but according to Rockstro, he "enjoyed a high reputation as a teacher of the flute." Miller says: "Wragg's name is attached to the most popular series of flute instructors which ever appeared." Between 1792 and 1795, The Flute Preceptor went through thirteen editions.

Wragg is one of the first authors to give fingerings for the six-keyed flute. His Improved Flute Preceptor of 1806, contains the earliest description in English of the eight-keyed flute (according to Miller).

Wragg's fingering charts for the one-keyed flute go up to A³ for the chromatic scale and to E³ for trills.

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GUNN, JOHN. THE ART OF PLAYING THE GERMAN - FLUTE ON NEW PRINCIPLES.

London: the author, c. 1793.

John Gunn (c. 1765 - c. 1824) was a Scottish cellist, flutist, educator, and antiquarian. Born in Edinburgh, he began his professional career in Cambridge as cello teacher. In 1789, he moved to London where he published The Art of Playing the German Flute in 1793, and a sequel, The School of the German Flute, the following year. He also wrote a method book for the cello. In 1802, he returned to Edinburgh where he became a Fellow of the Antiquarian Society and wrote the work for which he is best known: An Historical Inquiry Respecting the Performance on the Harp in the Highlands of Scotland.

The Art of Playing the German Flute includes thirty-two pages of text in which Gunn discusses various aspects of flute playing and musicianship. He devotes much attention to the art of modulation in both the text portion and the musical examples. In the last several pages of his treatise, he presents all of Quantz's "extempore variations on simple intervals," and his example of how to ornament an Adagio.

Gunn's fingering charts for the one-keyed flute extend up to A³. His trill chart goes only to D³. While he does not give any special instructions related to fingering, he does stress the importance of learning to play in tune by listening carefully and by playing with other musicians, especially cellists, who have good ears.

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DEVIIENNE, FRANCOIS. NOUVELLE METHODE THEORIQUE ET PRATIQUE POUR LA FLUTE. Paris: Naderman, 1795.

Francois Devienne (1759-1803) was a French flutist and bassoonist who showed musical talent at an early age. As a child, according to Rockstro, he played the flute in a regimental band. At the age of ten, he composed a mass with wind-instrument accompaniment which was performed by members of the band. After serving for a time in the band of the Swiss Guards, he joined the orchestra of the Theatre de Monsieur as a bassoonist. In 1795, when the "Conservatoire National de Musique" was formed, Devienne was appointed the first professor of flute. About the same time, he became first bassoonist in the orchestra of the Paris Opera. He also served as editor of the Journal d' Harmonie. His compositions include six operas, several symphonies and overtures, and numerous works for woodwinds. For the flute, he wrote thirteen concertos, twenty-four solos, many sonatas, trios, and eighty-four original duets.

The Nouvelle Methode Theorique et Pratique pour la Flute (1795) was, in Rockstro's opinion, the most important work on the flute published in France up to its time. It passed through numerous editions, was revised and adapted to meet more modern requirements, and still enjoyed a wide circulation in France a century after its first appearance.

The written portion of the treatise is brief, while most elements of flute playing are demonstrated by musical examples. The major part of this work is devoted to delightful duets, ranging from the very simple to full sonatas which are musically and technically challenging.

The fingering charts are presented without any accompanying explanation or comments. The range of the chromatic fingerings is up to A³, while the highest trill is for F^{#3}.

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Musician or Bookseller, in London, or in the Country.
Price 3s.

MILLER, EDWARD. THE NEW FLUTE INSTRUCTOR OR THE ART OF PLAYING THE GERMAN FLUTE. London: Broderip and Wilkinson, c. 1799.

Edward Miller (1735-1807) was an English composer and writer who studied with Charles Burney. According to J.M. Black, in the New Groves, he is said to have played the flute in Handel's oratorio orchestra during the 1750's. He took the MusD degree at Cambridge in 1786. He was organist at Doncaster from 1756 to 1807. His works include: "Six solos for a German flute and harpsichord," Six sonatas for the harpsichord, with an accompaniment to three of them for a violin or German flute," and "Twelve progressive lessons for the piano forte or harpsichord with an accompaniment for the flute or violin," op.8. He also composed choral works and was the author of a treatise on thoroughbass and composition and a History of Doncaster (1804).

The New Flute Instructor is the only source used in this book which presents the elements of music theory and flute technique in dialogue form - questions and answers between student and teacher. It is also the only source to include flute trios among the musical selections. Miller's chromatic chart goes up to A³, and his trill chart to D³.

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A PARIS

HUGOT, ANTOINE AND WUNDERLICH, JOHANN GEORGES. METHODE DE FLUTE.

Paris: Le Roy, 1804.

Antoine Hugot (1761-1803), was a distinguished Parisian flutist who was chosen to play flute in the orchestra of the Bouffons Italiens, formed by Viotti in 1789. He played first flute, his elder brother second. When the Bouffons were succeeded by the Opera Comique, Hugot retained his post. He was renowned for his correct intonation, fine tone, and brilliant execution. His performance was thought to be the most perfect ever heard in France. While working on his Methode de Flute for use by pupils at the Paris Conservatory, he was attacked by a nervous fever. He stabbed himself in several places and threw himself from a fourth story window, dying a few minutes afterward.

Johann Georg Wunderlich (1755-1819) was born at Bayreuth, the son of an oboist in the service of the Margrave of Anspach. In 1779, he became a member of the orchestra of the Concerts Spirituel, and in 1782, joined the Paris Opera orchestra of which he became principal flutist in 1787. In 1795, he was appointed professor of the second class at the Paris Conservatory. After the death of Hugot, he was the only flute professor there, retaining his post until 1819. Tulou and Berbiguier were among his pupils.

Wunderlich undertook the task of arranging and editing Hugot's manuscript, and it was then published in 1804 by the press of the Paris Conservatory with the names of both men. It was adopted as a teaching guide by the Conservatory and went through many editions over the next hundred years. It was also translated into German and Italian.

Hugot's compositions for the flute include six concertos, nine sonatas for solo flute, many sonatas for flute and continuo, studies, duets, and trios for two flutes and continuo.

Wunderlich composed sonatas, divertissements, solos, studies, duos, etc., as well as a flute tutor: Principes elementaires et gradue pour la flute.

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BEALE, JOHN. A COMPLETE GUIDE TO THE ART OF PLAYING THE GERMAN FLUTE
second edition. Dublin: Goulding, D'Alamaine, Potter, and Co., c. 1815.

John Beale (c. 1776 - c. 1830), according to Brown and Stratton, was a composer and pianist, born in London. He was a pupil of J.B. Cramer and a member of the Philharmonic Society as of 1820. He served as a professor of pianoforte at the Royal Academy of Music and as a teacher in London. He also directed the music at the Argyle Rooms. On the title page of his treatise, he bills himself as "Professor of the German Flute." Besides writing the Complete Guide to the art of playing the German Flute, Beale also composed songs and piano pieces.

The Complete Guide includes chromatic fingerings up to B flat³ and trill fingerings as high as E natural³ for the one-keyed flute. It also includes tables and instructions for the use of additional keys. In addition to the usual rhythm and tonguing exercises, popular airs, and duets, Beale includes twenty-two cadenzas in a wide range of keys.

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NICHOLSON, CHARLES. COMPLETE PRECEPTOR FOR THE GERMAN FLUTE. London: Preston, 1816.

Charles Nicholson (1795-1837) is known for his introduction of a new concept of flute tone. According to him, "the tone ought to be as reedy as possible; as much like the hautboy as you can get it, but embodying the round mellowness of the clarionet." This was achieved partly through a change in embouchure and partly by enlarging the finger holes of the flute. Nicholson also made great use of fingered vibrato and the "glide," accomplished by sliding the fingers off the holes. He gained great prominence as a soloist and was in constant demand as a teacher, serving as professor at the Royal Academy of Music. Although Nicholson played on a simple system flute with added keys, his Complete Preceptor for the German Flute includes fingering charts for the one-keyed flute.

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Author of A Preceptor for the

VIOLIN, &c.

London, Published at No 91, Aldersgate Street.

KEITH, ROBERT WILLIAM. A NEW AND COMPLETE PRECEPTOR FOR THE GERMAN FLUTE. London: the author, 1816-22.

Robert William Keith (1787-1846), according to Brown and Stratton, was an English pianist and writer. He was the author of numerous works, including A New and Complete Preceptor for the German Flute (c. 1816-1822), A Musical Vade Mecum, being a compendious introduction to the whole Art of Music (1820), and Instructions for the Pianoforte (1833). Langwill lists Keith as a musical wind instrument maker in London from 1815 to 1829.

The text of A New and Complete Preceptor for the German Flute is relatively brief. Keith gives detailed examples for the performance of various types of ornaments. The exercises, which occupy the second half of the thirty-two page book, consist of scales with a lower harmony part, short etudes and a few popular tunes arranged in duet form. Keith's fingering charts extend to A[#] - B flat³ for the chromatic scale and to F[#]³ for trills.

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JAMES ALEXANDER. ALEXANDER'S COMPLETE PRECEPTOR FOR THE GERMAN FLUTE.

London: the author, 1821.

None of the standard reference works shed any light on the identity of James Alexander. He was the author of at least two instruction books for the flute: the Complete Preceptor, which went through at least ten editions (including several American ones), and the Improved Preceptor for the Flute (c. 1830). In addition, Alexander published Alexander's Beauties for the Flute, a collection of solos and duets, which also went through several editions.

The Complete Preceptor is comprised of the usual progressive lessons and duets, with fingering charts for one to six-keyed flutes. Also included are "vibrations" and "gliding," a favorite expressive device of Nicholson. The eighty examples "of different ways of fingering to render difficult passages easy" include many which are applicable to the one-keyed flute. Alexander gives more of such fingering examples than any other source cited in this book. (Bown includes the same table of examples, apparently copying from Alexander.)

THE FLAUTO
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A BRIEF EXPOSITION OF ELEMENTARY PRINCIPLES,
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London, Published by the Author G.W. BOWN, Teacher of the Flute, 2, St Martins Church Yard

GEORGE WASHINGTON BOWN. THE FLAUTO INSTRUCTIVE COMPENDIUM, OR PRECEPTOR FOR THE FLUTE. London: the author, c. 1825.

George Washington Bown, "teacher of the flute," is another obscure figure about which no information has been found. His Flauto Instructive Compendium, of which the only known copy is in the British Library, is a fairly comprehensive work.

Bown includes chromatic fingerings up to B flat³ and trill fingerings to G^{#3}. In addition, there are charts for four and six-keyed flutes, and a table of "vibrations" for the six-keyed flute.

The treatise also presents instructions in basic flute technique, rhythm, and ornamentation. Bown gives the same eighty "fingerings to render difficult passages easy" that are in Alexander's book. Since Bown's work has a later publication date, it would appear that he might have copied from Alexander.



Frederick the Great of Prussia. Detail from "Flotenkonzert" (1852), by Adolph Menzel (1815 - 1905). Berlin: National Gallery.

PART IV: CHROMATIC FINGERINGS

Each fingering in the following table is presented according to the earliest source with all other sources proceeding in chronological order. Dates and symbols for the sources used in all the fingering charts are shown on pp. 54 and 55.

To use the table, first find the desired note in the left hand column. The number 1, 2, or 3, after the letter name of the note refers to the first, second, or third octave of the flute range. When the note is found, next look at the row of circles. The three circles on the left represent the three holes covered by the first three fingers of the left hand, and the next three (after the vertical line) indicate those covered by the first three fingers of the right hand. The last circle, separated from the others by a space, represents the key, operated by the right little finger.

0 0 0 | 0 0 0 • (Finger off the key)

A black circle indicates that the hole must be covered, a white one that it must be left open. A half-blackened circle means that the hole must be half-covered, unless otherwise noted by the source. It is important to remember in regard to the key, that raising the finger allows the key to cover the hole, whereas depressing the key causes it to be open. Therefore, for the first six circles in the table, a black circle means finger down; for the last, it means finger raised.

• • • | • 0 • 0

EXAMPLE: F nat.¹ as shown by Hotteterre (Ht) is played with all three fingers down in the left hand, and first, third, and fourth (on the key) down in the right hand.

When an author has given more than one fingering choice for a note, they are listed in the order in which they appeared in the original source. Only if he expressed a preference for one over another, are they numbered. Any comments or instructions are included in parentheses following the symbol for the source from which they came.

As discussed in Part II, there are several reasons for choosing from among alternate fingerings; the intonation of the instrument being played, harmonic and enharmonic distinctions, and technical facility are all to be considered. Historical practice should also play a role; e. g. when playing on a low pitch (A 392) flute patterned after Hotteterre or Naust originals, the fingerings from earlier sources are often more successful. On a later instrument, e. g. a Grenser copy at A 415 or A 440, fingerings from later sources sometimes work better. However, in comparing the fingerings for a given note, it will become apparent that comparable dating of sources does not necessarily mean that they will agree. The ultimate guide in choosing the right fingering for a particular note should be the ear of the performer; use whatever works best for you and your instrument.

In the Part VIII are examples from several sources of the the use of alternate fingerings to render technically difficult passages easier.

CHRONOLOGICAL LISTING OF FINGERING SOURCES

WITH SYMBOLS USED IN FINGERING TABLES

1707	Hotteterre	Ht
1731	Prelleur	P
1735	Corrette	C
1752	Quantz	Q
1753	Berlin Chart (Quantz)	QB
1759	Mahaut	Mah
1760	Delusse	Dl
1766-70	Granom	Gr
1766	Compleat Tutor	CT
1771	Heron	Hr
1791	Tromlitz	T
1792	Wragg	W
1793	Gunn	Gu
1795	Devienne	Dv
1799	Miller	Mil
1804	Hugot-Wunderlich	H-W
1815	Beale	Be
1816	Nicholson	N
1816-22	Keith	K
1821	Alexander	A
1825	Bown	Bo

SYMBOLS USED IN FINGERING TABLES

- Open hole.
- Covered hole.
- ✱ Hole on which trill or battement is made - covered at conclusion.
- ∅ Hole on which trill or battement is made - open at conclusion.
- ◐ Used by Mahaut to indicate trilling a few times, then holding.
- ◑ Half-hole unless directed otherwise.
- ◒ Hole partially covered for flattement.
- ◓ Hole entirely covered for flattement.

TABLE OF CHROMATIC FINGERINGS

C# - D flat¹

● ● ● | ● ● ● ●

Ht (Turn flute inward enough to obtain semi-tone.)

Mah (Not very effective tones - produced artificially. To lower the pitch, turn flute inward and enlarge embouchure to lower D natural fingering a semi-tone.)

D nat.¹

● ● ● | ● ● ● ●

Ht, P, C, Q, QB, Mah, D1, Gr, CT, Hr, T, W, Gu, Dv, Mil, H-W, Be, N, K, A, Bo

D#¹ - E flat¹

● ● ● | ● ● ● ○

Ht, P, C, Q, QB, Mah, D1, Gr, CT, Hr, T, W, Gu, Dv, Mil, H-W, Be, N, K, A, Bo

E nat.¹

● ● ● | ● ● ○ ●

Ht, P, C, Q, QB, Mah, Gr, CT, Hr, T, W, Gu, Dv, Mil, H-W, Be, N, K, A, Bo

● ● ● | ● ● ○ ○

D1

E#¹

● ● ● | ● ○ ● ●

Q, QB, Mah, D1, Gr, CT, Hr (Will always be 1/4 tone sharp without care.), T, W, Gu, Dv, Mil, H-W, K, Bo

● ● ● | ● ○ ● ○

Be, N, K, A

F flat¹

● ● ● | ● ● ○ ○

Q, Mah

● ● ● | ● ● ○ ●

QB, D1, Dv, H-W, K

F nat.¹

● ● ● | ● ○ ● ●

Ht (Turn flute inward to flatten.), P, C, Q, QB, Mah (Somewhat sharp. To correct pitch, enlarge embouchure opening a little, bringing upper lip slightly forward.), Dl, Gr, CT, Hr (Will always be 1/4 tone sharp without care.), T, W, Gu, Dv, Mil, H-W, K, Bo

● ● ● | ● ○ ● ○

Be, N, K, A

F#¹

● ● ● | ● ○ ○ ○

Ht (Turn flute outward, raise head a little.), P, C, QB, Mah (A little low, turn flute outward.), Dl, Gr, CT, Hr (Too flat), T, W, Gu, Dv, Mil, H-W, N, K, A, Bo

● ● ● | ● ○ ○ ●

Q no. 1, Be

● ● ● | ○ ● ● ●

Q no. 2

G flat¹

● ● ● | ○ ● ● ●

Ht, Q, T

● ● ● | ○ ● ● ○

QB, Mah, Gr

● ● ● | ● ○ ○ ●

P, Dl, Be

● ● ● | ● ○ ○ ○

CT, Hr, T, W, Gu, Dv, Mil, H-W, N, K, A, Bo

Fx¹

● ● ● | ○ ○ ○ ●

QB, T

G nat.¹

● ● ● | ○ ○ ○ ●

Ht, P, C, Q, QB, Mah, Gr, CT, Hr, W, DV

● ● ● | ○ ○ ○ ○

Mah, Dl, T, Gu, Mil, H-W, Be, N, K, A, Bo

● ● ● | ○ ○ ● ○

A (Alternating with F¹, Prestissimo)

G#1

● ● O | ● ● ● ●

● ● O | ● ● ● O

● ● O | ● O ● O

Ht (Turn flute inward for G#, less so for A flat.), P, C, Q, Mah (Somewhat sharp, adjust with embouchure.), Gr, CT, T, W

QB, Dl, Hr, Gu, Dv, H-W, Be, N, K A, Bo

Mil

A flat¹

● ● O | ● ● ● ●

● ● O | O O ● ●

● ● O | ● ● ● O

● ● O | ● ● O ●

● ● O | ● O ● O

Ht (See note for G#1), Q, Mah (See note for G#1), Dl, Gr, CT, W

P

QB, Hr, Gu, Dv, H-W, Be, N, K, A, Bo

T

Mil

A nat.¹

● ● O | O O O ●

● ● O | O O O O

Ht, P, Q, QB, Mah, Gr, CT, Hr, W, Dv

C, Mah, Dl, T, Gu, Mil, H-W, Be, N, K, A, Bo

B dbl. flat¹

● ● O | O O O O

Gu

A#1

● 0 ● | ● ● 0 ●

Ht no. 1 (Turn flute inward.), P, C, Mah
(A little high), CT, Hr, W, Dv, H-W

● 0 ● | ● ● ● ●

Ht no. 2 (Tone more veiled with this finger-
ing.), QB, Gr

● 0 ● | ● ● ● 0

Ht no. 3 (See note for no. 2), Q, T

● 0 ● | ● ● ● ● or 0

Mah (Use this fingering for "forte.")

● 0 ● | ● ● 0 ● or 0

K

● 0 ● | ● ● 0 0

Dl, Gu, Mil, Be, N, A

● 0 ● | ● 0 ● 0

Bo

B flat¹

● 0 ● | ● ● 0 ●

Ht no. 1 (Turn flute inward.), P, Q no. 1,
QB, Mah, Dl no. 1, Gr, CT, Hr, T, W, Dv,
H-W, K

● 0 ● | ● ● ● ●

Ht no. 2 (Somewhat veiled.)

● 0 ● | ● ● ● 0

Ht no. 3 (Somewhat veiled.)

● 0 ● | ● 0 ● ●

Q no. 2 (Moderate wind a little for this
fingering to flatten pitch.), Mah no. 2
(Useful in passages where B flat alternates
with F nat., a little sharp.), Dl no. 2,
Dv and A (Same as Mah.)

● 0 ● | 0 0 0 0

Mah (from text - useful in passages where
B flat alternates with G nat. Very sharp,
must be adjusted with embouchure.),
A (Same as Mah.)

● 0 ● | ● ● 0 0

Gu, Mil, Be, N, K, A

● 0 ● | ● 0 ● 0

Bo

B nat.¹

● 0 0 | 0 0 0 ●

Ht, P, Q; QB, Mah, Gr, CT, Hr, W, Dv

● 0 0 | 0 0 0 0

C, Mah, Dl, T, Gu, Mil, H-W, Be, N,
K, A, Bo

● 0 0 | ● ● ● 0

A (Alternating with C2)

B#1

0 ● ● | ● 0 0 ●

Q, T

0 ● ● | 0 ● ● 0

QB

0 ● ● | 0 0 0 0

Mah, Dl, Gu, Mil, Be, N, K

0 ● ● | 0 0 0 ●

Mah, CT, Hr, W, Dv, H-W

0 ● 0 | ● ● ● 0

Gr, W, Be, N, K, A

0 ● 0 | ● ● 0 0

Bo

C flat²

● 0 0 | 0 0 0 0

QB, Mah, Gu

● 0 0 | 0 0 0 ●

Dl

0 ● ● | ● ● 0 ●

T

C nat.²

0 ● ● | 0 0 0 ●

Ht no. 1; P, Q, QB, Dl, CT, Hr, T, W, Dv, K, A (Alternating with E and G.)

0 ● 0 | ● ● 0 ●

Ht no. 2 (Hotteterre considers the pitch of this fingering too close in pitch to C#.)

0 ● ● | 0 0 0 0

C, Mil, Mah, H-W, Be, A (In leap from E flat¹ in Allegro.)

0 ● ● | 0 0 0 ●

Mah

0 ● 0 | ● ● ● 0

Gr, W, Gu, Be, N, K, A

0 ● ● | 0 ● ● 0

A (Preceding E flat³ in Allegro.)

0 ● 0 | 0 0 0 ●

A (Alternating with F² and A²)

0 ● 0 | 0 0 0 0

A (Alternating with F¹ and A¹, or with B flat¹.)

0 ● 0 | ● ● 0 0

Bo

C#2

0 0 0 | 0 0 0 •

Ht (Turn flute outward as much as you can),
P, Mah (A little flat. Correct by drawing
lips back toward corners of mouth while
at the same time increasing breath pressure
slightly.), D1, Gr, T, W, Dv, H-W

0 0 0 | 0 0 0 0

C, Q, QB, Gu, Mil, Be, N, K, A, Bo

0 0 0 | • • • •

D1, CT, W

0 0 0 | • • • • 0

Hr (Will be too flat.), Be, N, A, Bo

0 0 0 | 0 • • • 0

A (Alternating with E³ in Presto)D flat²

0 0 0 | 0 0 0 •

Ht (See note for C#), P, Mah (See note for
C#), Gr, W, Dv, H-W, K

0 0 0 | 0 0 0 0

Q, QB, D1, Mil, Be, N, K, A (In leap from
F¹ in Allegro.), Bo

0 0 0 | • • • •

CT, W

0 0 0 | • • • • 0

Hr, Gu, Be, N, A, Bo

0 0 0 | • 0 0 0

T

Cx2

0 • • | • • • • •

QB, T, Gu

D nat.²

0 • • | • • • • •

Ht, P, C, Q, QB, Mah, D1, Gr, CT, Hr
("Blow a little smarter with the lips
rather more contracted, and it will be
better to take off the first finger.")
T, W, Gu, Dv, Mil, H-W, Be, N, K, A, Bo,

• • • | • • • • •

A (Alternating with F² or G² in Presto.)

D#2

● ● ● | ● ● ● 0

0 ● ● | ● ● ● 0

Ht, P, C, Q, QB, Mah, D1, Gr, W, Be, N, K, A

CT, Hr, T, Gu, Dv, H-W, K, Bo

E flat 2

● ● ● | ● ● ● 0

0 ● ● | ● ● ● 0

Ht (For E flat, turn flute outward a lot.)
P, Q, QB, Mah (A little flat [see note
for D flat].), D1, W, Be, N, K, A

Gr, CT, Hr, T, Gu, Dv, H-W, K, Bo

E nat. 2

● ● ● | ● ● 0 ●

Ht, P, C, Q, QB, Mah, D1, Gr, CT, Hr, T,
W, Gu, Dv, Mil, H-W, Be, N, K, A, Bo

E#2

● ● ● | ● 0 ● ●

● ● ● | ● 0 ● 0

Q, QB, Mah, D1, Gr, CT, Hr (Will always be
1/4 tone sharp without care.), T, W, Gu, Dv,
Mil, H-W, N, K, Bo

Be, A

F flat²

● ● ● | ● ● 0 ●

● ● ● | ● ● 0 0

QB, D1, Gu

Mah, T

F nat.²

● ● ● | ● 0 ● ●

● ● ● | ● 0 ● 0

Ht (Turn flute inward to flatten), P, C,
Q, QB, Mah (A little sharp, adjust with
embouchure), D1, Gr, CT, Hr (Will be 1/4
tone sharp without care.), A, Bo

Be, A

F#2

● ● ● | ● 0 0 0

Ht (Turn flute outward, raise head a little.), P, C, QB, Mah, D1, Gr, CT, Hr (Will be too flat.), W, Gu, Dv, H-W, Be, N, K, A, Bo

● ● ● | ● 0 0 ●

Q no. 1, T

● ● ● | 0 ● ● ●

Q no. 2 (Use in slow passages.), Mah (Use for F# between G# and E#.), Gu (Use for pp.)

● ● ● | 0 ● ● 0

Gu, Mil

Fx2

● ● ● | 0 0 0 ●

QB, T

● ● ● | 0 0 0 0

Gu

G flat²

● ● ● | 0 ● ● 0

Ht (Can be played with F# fingering, but is more perfect this way. Turn flute inward a lot.), Q, QB, Mah, Gr, T, Mil

● ● ● | ● 0 0 0

P, CT, Hr (Too flat.), W, Gu, Dv, H-W, Be, N, K, A, Bo

● ● ● | ● 0 0 ●

D1

G nat.²

● ● ● | 0 0 0 ●

Ht, P, Q, QB, Mah, Gr, Hr, T, W

● ● ● | 0 0 0 0

C, Mah, D1, CT, Gu, Dv, Mil, H-W, Be, N, K, A, Bo

G#2

● ● 0 | ● 0 0 ●

● ● 0 | ● 0 ● 0

● ● 0 | ● 0 0 0

● ● 0 | ● 0 0 0

Ht no. 1 (Turn flute inward.), P, QB, W

Ht no.2 (Better in tune than no.1.),
C, Q, Mah (Somewhat sharp, adjust with
embouchure.)

Ht no. 3

Dl, CT, Hr, Dv, Mil, H-W, Be, N, K,
A, BoA flat²

● ● 0 | ● 0 0 ●

● ● 0 | ● 0 ● 0

● ● 0 | ● 0 0 0

● ● 0 | ● 0 0 0

● ● 0 | ● 0 0 0

● ● 0 | ● 0 ● ●

Ht no. 1 (Turn flute inward.), P, QB, W

Ht no. 2 (Better in tune than no. 1.), C,
Q, Mah, Dl, Gr, Be, N, K, A, Bo

Ht no. 3

P.

CT, Hr, T, Gu, Dv, Mil, H-W, Be, N, K,
A (Alternating with B flat² fingered
124567.), BoA (Alternating with F² in Presto.)A nat.²

● ● 0 | 0 0 0 ●

● ● 0 | 0 0 0 0

Ht, P, Q, Mah, Gr, Hr, T, W

C, QB, Mah, Dl, CT, Gu, Dv, Mil, H-W, Be,
N, K, A, Bo

A#2

● 0 ● | 0 0 0 ●

● 0 ● | 0 0 0 0

● ● 0 | ● ● ● 0

Ht (Turn flute inward.), P, Q, QB, Mah,
Gr, CT, T, W, AC, Mah, Dl, Gu, Dv, Mil, H-W, Be, N,
K, A (Alternating with B² in Presto.), Bo

CT, Hr, W, H-W, Be, N, K, A

B dbl. flat²

● ● ● | ○ ○ ○ ○ ○

Gu

B flat²

● ● ● | ○ ○ ○ ○ ●

Ht no. 1 (Turn flute outward.), P, Q no. 1,
Dl no. 2, CT, T, W

● ● ● | ● ● ● ○

Ht no. 2 (Found in trill chart), Q no. 2,
QB, Mah (Use when preceded by C nat.), Dl
no. 1, Gr, CT, Hr, W, Gu, Dv, H-W, Be, N,
K, A (Following C² fingered 24567.), Bo

● ● ● | ○ ○ ○ ○ ○

C, QB, Dv (Alternating with G².), Mil, H-W,
Be, N, K, A, Bo

● ● ● | ○ ○ ○ ○ ● or ○

Mah (Both fingerings equally well in tune.)

B nat.²

● ● ● | ○ ○ ○ ○ ●

Ht, P, Q, Gr, Hr (Often too flat.)

● ● ● | ○ ○ ○ ○ ○

C, QB, Dl, CT, T, Gu, Dv, Mil, H-W,
Be, N, K, A, Bo

● ● ● | ○ ○ ○ ○ ● or ○

Mah

● ● ● | ● ● ● ●

Mah (Use when B nat. is approached from C#.)

● ● ● | ● ● ● ○

Gu and A (Alternating with C² fingered
24567.)

● ● ● | ● ● ● ○

Gu (Alternating with C² fingered 13467.)
A (Same as Gu, also preceding G³ in Allegro.)

B#2

○ ● ● | ● ● ● ○

Q, Dl

○ ● ● | ● ● ● ○

QB, Mah no. 1, Gu (Alternating with C#
fingered 2347.)

○ ● ● | ● ● ● ○

Mah no. 2, CT, Hr, W, Gu, Dv, Mil, H-W, Be,
N, K, A, Bo

○ ● ● | ● ● ● ●

Gr

● ● ● | ● ● ● ○

T, Be, N, K, A, Bo

○ ● ● | ● ● ● ●

H-W, K, A (Preceding C#3.)

C flat³

● ● ● | ● ● ● 0

Q

● ● ● | 0 0 0 ●

QB

● ● ● | 0 0 0 0

Mah

● ● ● | ● ● ● ●

Dl, Gu

● ● ● | ● ● ● 0

T

C nat.³

0 ● ● | ● ● ● ●

Ht no. 1 (Delicate to adjust - high on some flutes, low on others. To flatten, blow softly, turn flute inward, or half-stop 6th hole.), P, Q no. 2, T, Gu

0 ● ● | ● ● ● 0

Ht no. 2 (Use this fingering for lower pitch.)

0 0 ● | 0 ● ● ●

Ht no. 3 Use this fingering to raise the pitch.)

0 ● ● | ● ● ● 0

C, Q no. 1, Mah no. 2, Dl, Gr, CT, Hr, T, W, Gu, Dv, Mil, H-W, Be, N, K, A (In D flat-C-B flat sequence: D flat fingered 4567, B flat 124567.), Bo

0 ● ● | ● 0 ● ●

Q no. 3

0 0 ● | 0 0 0 0

Q (Can be produced on some flutes. [See appendix for use])

0 ● ● | ● 0 ● 0

QB

0 ● ● | ● ● 0 0

QB

0 ● ● | ● ● 0 0

Mah no. 1

● 0 ● | ● 0 ● 0

T, Gu, Be, N, K, A, Bo

0 ● ● | ● ● 0 ●

H-W, K

0 ● ● | 0 ● ● 0

A (Alternating with E³ in pp, or following E flat³ in Allegro.)

● ● ● | ● 0 ● 0

A (In E flat-D-C sequence in pp, D fingered 123.)

C#3

0 0 0 | ● ● ● 0

Ht (Turn flute outward.), P, A (In sequence
D#-C#-B: D# fingered 234567, B 14567, in
Presto.)

0 0 ● | ● 0 0 0

Ht, P

0 ● ● | ● 0 0 0

P, C, Q no. 1, QB, Mah, Gr, CT, Hr, W, Gu
Dv, Mil, H-W, Be, N, K, A (Alternating
with D³ fingered 237, also with B[#] 23457.),
Bo

0 0 0 | 0 0 0 0

D1, QB, A (Alternating with B² in Presto.)

0 0 0 | 0 0 0 ●

Q no. 2 (Too low, turn flute outward)

● ● ● | ● 0 0 0

Q no. 3 (Cover half of 1st hole for better
pitch.)

0 ● ● | ● 0 ● 0

Q no. 4 (Better in tune but possible only in
slow music.)

0 0 0 | 0 ● ● ●

Mah (Use only to prepare a cadence or trill on
B nat.)

0 ● ● | ● 0 ● 0

T, Be, N, K, A, Bo

0 0 0 | ● 0 ● 0

Be, N, K, A, Bo

Cx3

0 ● ● | 0 0 0 0

Q, QB, Gu

0 ● ● | 0 0 ● 0

T

D flat³

0 ● ● | ● 0 ● 0

Ht (Could also be played with C[#] fingering but is more perfect this way.)

0 0 0 | 0 0 0 0

Ht, P

0 0 0 | ● ● ● 0

P, A (Alternating with E flat³ fingered 23456 in Allegro, also preceding C 24567.)

0 0 0 | ● 0 ● 0

Be, N, A, Bo

0 ● ● | ● 0 0 0

Q, QB, Mah, Gr, CT, Hr, T, W, Dv, Mil, H-W, Be, N, K, A, Bo

0 ● 0 | ● 0 ● 0

Dl, Gu (Alternating with C³ fingered 24567.)D nat.³

0 ● ● | ● ● ● ●

Ht (Force your breath a little and press your lips together.), P, Q no. 3, QB no. 3, Mah (Can be used for octave skips from D² on a good flute.), T, A (Preceding E flat³ and for octave leaps in Allegro.)

0 ● ● | 0 0 0 0

P, C, Q no. 1, QB no. 1, Mah, Dl, Gr, CT, Hr, T, W, Gu, Dv, Mil, H-W, Be, N, K, A, Bo

0 ● ● | ● 0 ● ●

Q no. 2, QB no. 2, Gu, A (In octave leaps.)

● ● ● | 0 0 0 0

A (In E flat-D-C sequence in pp: E flat fingered 123456, C 12346. Also when alternating with B² fingered 17, or E³ 123457.)D^{#3}

● ● 6 | 0 ● ● 0

Ht, C, Q, Mah, Dl, Gr, CT, Gu, Dv, Mil, H-W, Be, N, A (Alternating with E³ fingered 12567.), Bo

0 ● ● | 0 ● ● 0

P

0 ● ● | ● ● ● 0

Hr, A (Preceding C[#] fingered 4567 in Presto.)

0 ● ● | 0 ● ● 0

QB, T, W, Be, N, K, A, Bo

● ● ● | ● ● ● 0

W, Be, N, K, A (Alternating with E³ fingered 123457 in Allegro.), Bo

E flat 3

● ● ● | ○ ● ● ○

Ht, P, Q, Mah, D1, CT, Dv, Mil, H-W, Be,
N, A, Bo

○ ● ● | ● ● ● ○

Hr, A (Alternating with D flat³ fingered
456.)

○ ● ● | ○ ● ● ○

QB, Gr, T, W, Gr, Be, N, K, A, Bo

● ● ● | ● ● ● ○

W, Be, N, K, A, Bo

E nat. 3

● ● ○ | ○ ● ● ○

Ht (Turn flute outward. Sustain breath
well.), P, C, Q, QB, Mah, D1, Gr, CT, Hr,
T, W, Gu, Dv, Mil, H-W, Be, N, K, A (Alter-
nating with G³ fingered 1346 in pp, also
alternating with D[#] 123567.), Bo

● ● ● | ● ● ○ ○

A (In octave leap from E² in Allegro.)E^{#3}

● ● ○ | ● ○ ○ ○

QB, Hr (Exactly in tune but brought out with
difficulty on some flutes.), T, W, Gu, Dv,
Mil, H-W, Be, N, K, A, Bo

● ● ● | ● ● ○ ●

D1

● ● ○ | ● ○ ○ ●

Gr

● ● ○ | ● ● ○ ●

CT, Hr (Rather too sharp.), Gu (Alternating
with F^{#3} fingered 124.), Be, N, K, A, BoF flat³

● ● ○ | ○ ● ● ●

QB

● ● ○ | ○ ○ ● ○

Mah

● ● ○ | ○ ● ● ○

D1, Gu

F nat.³

● ● 0 | ● ● 0 0

Ht (Blow very sharply. Not a note to be counted on. Can be produced on some flutes.), P (Possible on some flutes, but not a note to be depended on.)

● ● ● | ● ● 0 ●

C, Mah (Used by some players, but too sharp.)

● ● 0 | ● 0 0 0

Q, QB, Mah (Not all flutes produce F nat. well with this fingering, especially with smaller corps de rechanges.), D1, Hr (Exactly in tune but brought out with difficulty on some flutes.), T, W, Gu, Dv, Mil, H-W, Be, N, K, A (Alternating with G flat³ fingered 147.), Bo

0 ● 0 | ● ● 0 0

Mah (Good intonation, speaks well on nearly all flutes, but difficult because of half-hole.)

● ● 0 | ● 0 0 ●

Gr, CT

● ● 0 | ● ● 0 ●

Hr (Rather too sharp.), Be, N, K, A (Alternating with E flat³ fingered 23456.), Bo

F#3

● 0 ● | ● ● ● ●

Ht, P, Gr, A (Following G³ fingered 134567.)

● 0 ● | ● ● 0 ●

C, Mah no. 2, (A little sharp, can be lowered with embouchure.), W, Be, N, A, Bo

● ● ● | ● 0 0 ●

Q, Dl, Gr, T, A (In octave leap from F# in Allegro.)

● ● 0 | ● 0 0 ●

QB, CT, Gu, Dv, Mil, H-W, Be, N, K, A, Bo

● ● 0 | ● 0 ● ●

Mah

● ● 0 | ● 0 0 0

Hr

● 0 ● | ● 0 0 ●

Dv (In G scale), Be, N, A, Bo

● 0 ● | ● 0 ● ●

Be, N, A, Bo

Fx3

● 0 ● | 0 0 0 0

QB

● 0 ● | 0 0 0 ●

T, Gu

G flat³

● 0 ● | ● ● 0 ●

C, Mah no. 2, W, Be, N, A, Bo

● ● ● | ● 0 0 ●

Q

● ● 0 | ● 0 0 ●

QB, Dl, T, Gu, Dv, Mil, H-W, Be, N, K, A, Bo

● 0 ● | ● 0 0 ●

Be, N, A, Bo

● ● 0 | ● 0 ● ●

Mah no. 1

● ● 0 | ● 0 0 0

Gr, Hr

● 0 ● | ● ● ● ●

CT, K

● ● 0 | 0 0 ● 0

T

● 0 ● | ● 0 ● ●

Be, N, A, Bo

● 0 0 | ● 0 0 0

A (Alternating with F³ fingered 1247.)

SS

G nat.³

● ● ● | ○ ○ ○ ●

Ht, C, Q, QB, Mah (A little sharp, can be lowered with embouchure.), Dl, Gr, CT, Hr, T, W, Dv, Mil, H-W, Be, N, A, Bo

● ● ● | ● ● ● ●

P (Notes above G³ - "so forced and so useless that I would not advise anyone to trouble himself about them."), A (Alternating with E flat³ fingered 1234567 in pp.)

● ● ● | ○ ○ ○ ○

P, K

● ● ● | ● ● ● ○

Gu, A (Alternating with E flat³ in Allegro.)

● ● ● | ● ● ● ○

A (Alternating with C³, also following B² fingered 134567.)

● ● ● | ○ ○ ○ ●

A (For octave leap from G² in Allegro.)

● ● ● | ● ● ○ ○

A (For leap from F^{#2} in Allegro.)

G^{#3}

○ ○ ● | ○ ○ ○ ○

C, Dl, Gr, W, Be, N, K, A, Bo

○ ○ ● | ○ ○ ○ ●

Q, QB, Mah, Gu

○ ● ● | ○ ○ ○ ●

T

○ ○ ● | ○ ● ● ○

Dv, N, Bo

○ ○ ● | ○ ○ ● ○

H-W, Be, K

○ ○ ● | ○ ● ● ●

K

○ ○ ● | ● ○ ● ○

A

A flat³

0 0 ● | 0 0 0 ●

Q, Mah, T, Gu

0 0 ● | 0 0 0 0

QB, Gr, Be, N, K, A, Bo

0 0 0 | 0 0 0 ●

Dl

0 0 ● | 0 ● ● 0

Dv, N, Bo

0 0 ● | 0 0 ● 0

H-W, Be, K

0 0 ● | 0 ● ● ●

K

0 0 ● | ● 0 ● 0

A

A nat.³

0 ● ● | ● ● 0 ●

C, Q, QB, Mah, Dl, Gr, CT, Hr, T, W, Gu,
Dv, H-W, Be, N, A, Bo

0 ● ● | ● ● 0 0

Mil, K

A#³

● ● ● | 0 0 0 0

QB

● ● 0 | ● 0 0 0

Mah (This and the following notes are attain-
able only on flutes d'amour and bass flutes.
Some ordinary flutes can reach B³.)

0 ● 0 | ● 0 0 0

Dl

0 ● 0 | ● 0 0 ●

Gr, T, Gu, Be, N, K, A

0 ● 0 | ● 0 0 ●

K

0 ● 0 | ● ● 0 ●

Bo

B flat³

● ● 0 | ● 0 0 0

Mah, Dl

0 ● 0 | ● 0 0 ●

Gr, T, Gu, Be, N, K, A

0 ● ● | ● 0 0 ●

K

0 ● 0 | ● ● 0 ●

Bo

B nat.3

0 0 0 | 0 0 0 0

Mah

0 0 0 | 0 0 0 0

Gu

B#3

0 0 0 | 0 0 0 0

Mah

C flat⁴

0 0 0 | 0 0 0 0

Mah

C nat.⁴

0 0 0 | 0 0 0 0

Mah

0 0 0 | 0 0 0 0

Gu

C#⁴

0 0 0 | 0 0 0 0

Mah

D flat⁴

0 0 0 | 0 0 0 0

Mah

D nat.⁴

0 0 0 | 0 0 0 0

Mah

PART V

THE TRILL

French: Cadence
Tremblement

German: Triller

English: Shake
Beat

Definition: A rapid alternation of a given note with its upper auxiliary.

Signs: t, tr, +

Performance:

Hotteterre: "In order to understand what a cadence is, for those who have no idea, it may be defined as an agitation of two notes which are a tone or a semi-tone apart from each other, and beaten several times in succession. One begins on the upper note, and finishes on the lower one, and one articulates only the first: it is the finger which continues it."

Corrette: Cadences or Tremblemens.

"The cadence is the agitation of two notes beaten alternately as quickly as one can.

It is marked in concertos and sonatas by a 't' and in old French music by a small cross (+) over long notes such as whole, half, and quarter notes. One begins by beating the cadence softly and the fingers increase the speed in proportion keeping the breath steady.

As the cadence is an alternation of two notes, it is necessary to borrow one for the beating, the second one is never marked in the music.

The note which is borrowed is always the note above the one which is notated. For example, to make the cadence on A, it is necessary to start on B, quickly lowering and raising the finger several times on the second hole without varying the speed of the air, and without taking a breath."

Prelleur: ".....the finger which you shake must rest upon the hole to end the shake. The number of shakes you make with the finger is determined only by the measure of the note on which you shake. You must not press the shaking too quick, but rather suspend it about half the value or measure of the note, especially in grave movements, as I show in the scale of shakes. The fewest beats you can well give with the finger are three, as on crotchets in the movement of two and three."

Prelleur: (Continued)

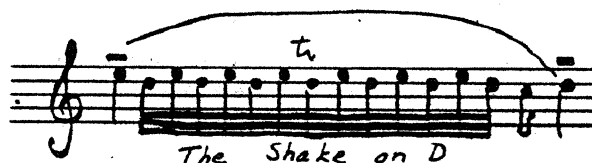
"For the better understanding (of) some characters commonly used in music, I shall here give an explication of them. First, the little curve(d) line over or under the heads of two or more notes, commonly called a slur, and marked as you see in this example."



"You must only tip the first of them with your tongue which here serves only as a preparation (or what in French is called a 'Port de voix') to the cadence or shake, and you are to continue the same wind, without drawing your breath, to the end of the cadence or shake. As I have already showed you, the little cross (+) above the second note shows that on this note you must shake."

"You must observe that the shakes are not always marked in pieces of music, as I have described them here. They are only marked with a little cross(+) or 't.' There is no mark for the sigh or 'port de voix,' but you must never omit doing it, and observe what I have said thereon."

Granom: "When you are asked 'what is the construction of a shake?,' your answer is, that a perfect shake is composed of three diatonic sounds; the first of which is called the preparative, and the two last, its resolution, that all shakes must be prepared and resolved, as in the example following."



"But as there are few rules without exceptions, I shall her mention two, and only two, to this general rule: the first is when there are two notes following of the same kind with the two last notes of the shake, in which case the shake then must not be resolved, it being tautology and an ungrateful repetition of the self same notes, as much to be avoided in music as in literature."

"The second is that when two notes descend somewhat fast in a diatonic progression; the first being shook must immediately descend to the next note, as in the following example."



Heron: "The shakes on the sharps and flats are to be performed exactly in the same manner as they are described. Your ear must be attentive to discover whether you are in tune: if you find you are too flat, the taking off of a finger will give a sharpness, and of course the adding of one will flatten; for example, the G sharp, if you perceive it too flat, take off the sixth finger, which will sharpen it; the A sharp will likewise be sharpened by taking off the fifth finger; but the having a good ear, which in a great measure may be acquired by attention, and the knowledge of contracting and dilating the lip will leave very little necessity for a variety of fingering."

Gunn: "Of the shake, the use is now less frequent than formerly: its recurring too often destroys that simplicity, expression, and pure harmony, which are accounted of superior value and effect in music.... and when a shake is to be made, its excellence will depend on the exactness, spring, and energy of its beats, the management and variety of tone during its continuance, and the justness of the two intervals of tune of which it consists."

"The best manner of acquiring a good shake will be to keep the flute and the tone very steady, while the finger making the shake is to come down to its hole with a smartness, like the stroke of a hammer, and instantly to rebound again to its former place, and being rather more solicitous about this, and always making its motions in regular time, than about making them very quick, which will naturally follow."

Nicholson: "A shake is an embellishment highly ornamental as well as necessary to a performer desirous of executing any composition with taste and judgment. It consists of an alternate reiteration of two notes comprehending an interval not greater than one whole tone, nor less than a semitone."



Alexander: "The exact number of notes introduced in most shakes must be determined by the taste of the performer.....Authors often leave it to the taste of the performer either to introduce or omit the turn (resolution); but shakes are generally resolved excepting when they are placed to short notes."

TABLE OF TRILL FINGERINGS

D nat.¹ - C#¹

● ● ●		● ● ● ●
● ● ●		● ● ● ●

Ht (Turn flute inward enough to obtain a semi-tone.), Mah (Turn flute inward, enlarge embouchure.)

E flat¹ - D nat.¹

● ● ●		● ● ●	○
● ● ●		● ● ●	●

Ht, P, C, Mah no. 1 (One should scarcely lift the finger, else it will sound like E nat.) Gr, W no. 2

● ● ●		● ● ●	○
● ● ●		● ● ●	●

Mah no. 2 (For those with sufficient agility in the little finger.), D1, T (Good effect, spring on key should not be too strong.), W no. 1 (This way is best.), Be, N, A, Bo

E nat.¹ - D nat.¹

● ● ●		● ● ●	○
● ● ●		● ● ●	●

C, P, Q, Mah, D1, Gr, CT, Hr, T (Good but has no termination.), W, Gu, Mil, Be, N, K, A, Bo

E nat.¹ - D#¹

● ● ●		● ● ●	○
● ● ●		● ● ●	○

Ht, P, C, Q, Mah, D1, CT, T (E is a little sharp because E flat key must stay open, but the ear can easily tolerate this.) W, Be, N, A, Bo

● ● ●		● ● ●	○
● ● ●		● ● ●	○

Gr

E#¹ - D#¹

● ● ●		● ● ●	○
● ● ●		● ● ●	○

Ht, P, C, Mah, D1, Gr, Hr, T (Out of tune - E# is a comma too sharp, becomes even sharper with D# key open. D# is a comma flatter than E flat becomes almost a trill of a third [refers to flute with two foot keys].)

F flat¹ - E flat¹

● ● ●		● ● ●	○
● ● ●		● ● ●	○

Mah, T

F nat.¹ - E flat¹

• • •		• 0 •	0
• • •		• / •	0

Ht, P, C, Q, Mah, Dl, GR, Hr, T (Not very accurate, E flat is too flat, F nat. is too sharp.), W, Gu, Dv, H-W, Be, N, K, A, Bo

• • •		• 0 •	•
• • •		• • /	0

CT, Mil

F nat.¹ - E nat.¹

• • •		• 0 •	•
• • •		• / 0	•

Ht, P, C, Q, Mah, Dl, T (Out of tune, even if you barely move the finger - gives whole instead of half step.), W, Gu, Dv, H-W, N, K, A, Bo

• • •		• 0 •	•
• • •		/ • 0	•

Gr

• • •		• 0 •	•
• • •		• / ∅	•

Be

F nat.¹ - F flat¹

• • •		• 0 •	•
• • •		• / 0	•

Dl

F#¹ - E nat.¹

• • •		• 0 0	0
• • •		/ • 0	•

Ht (Be careful to lift key during trill to avoid sharpening the E.), P, Q (Strike hole quickly and don't raise finger high, else it will sound a third.), Mah, Dl, Gr, CT, Hr, Gu, Dv, Mil, H-W, Be, K, A, Bo

• • •		• 0 0	0
• • •		• / 0	•

T (This trill sounds good with fifth finger. Using fourth is an old error which has persisted without thought.), W

F#1 - E#1

• • •		• • •	•
• • •		♯ • •	•

Ht, P, C, Q, Mah (Not the best. Should be used only when trill is preceded by G nat. One must sharpen the F# and lower the E#.), Dl, Gr, CT, T (Sickly sounding - avoid this by trying to make E# as flat as possible.), W (When preceded by G nat.), Dv, H-W, Be, K

• • •		• • •	•
• • •		♯ • •	•

Mah (Use this fingering when trill is preceded by G#.), W (When preceded by G#)

• • •		• • •	•
• • •		• • ♯	•

N, Bo

• • •		• • •	•
• • •		• • ♯	•

A

fx1 - E#1

• • •		• • •	•
• • •		♯ • ♯	•

Dl

• • •		• • •	•
• • •		♯ • •	•

Mah

G flat1 - F flat1

• • •		• • •	•
• • •		♯ • •	•

C

• • •		• • •	•
• • •		♯ • •	•

Q

• • •		• • •	•
• • •		♯ • •	•

Mah

• • •		• • •	•
• • •		• ♯ •	•

T (A tolerable trill although the G flat changes into F#.)

G flat1 - F nat.1

• • •		• • •	•
• • •		♯ • •	•

Ht, P, Mah

• • •		• • •	•
• • •		♯ • •	•

C, T, W, Dv, H-W

G nat.¹ - F nat.¹

• • •		0 0 0	•
• • •		✓ 0 •	•

Ht, P, Q, Mah, Dl, Gr, Hr, W

• • •		0 0 0	0
• • •		✓ 0 •	•

C, T, Gu

• • •		0 0 0	•
• • ✓		• 0 •	•

CT

• • •		0 0 0	•
• • •		✓ 0 ✓	•

Dv

• • •		0 0 0	0
• • •		✓ 0 ✓	•

H-W, Be, N, K, A, Bo

G nat.¹ - F#¹

• • •		0 0 0	•
• • •		✓ 0 0	0

Ht, P, Mah, Gr, CT, Hr, W, Dv

• • •		0 0 0	0
• • •		✓ 0 0	0

C, Dl, T (Good), Gu, Mil, H-W, Be, N, K, A, Bo

• • •		0 0 0	•
• • •		✓ 0 0	•

Q

G#¹ - F#¹

• • 0		• • •	•
• • ✓		• 0 0	0

Ht (Commence with flute turned inward, finish by turning it outward.), P (same as Ht), C, Q no. 2 (Use for allegro.) Mah, Gr, CT, T (Not outstanding.) W

• • 0		• • •	•
• • ✓		0 • •	•

Q no. 1 (Use for adagio. Turn flute inward for the F#. Moderate breath.)

• • 0		• • •	0
• • ✓		• 0 0	0

Dl, Dv, H-W, Be, N, A, Bo

• • 0		• • •	•
• • •		✓ 0 0	0

T (More tolerable but G# is too prominent, ruins trill. Best to avoid this trill.)

G#1 - FX1

● ● ●	○	● ● ● ●	●
● ● ●	●	○ ○ ○ ○	●
● ● ●	○	● ● ● ●	●
● ● ●	●	○ ○ ○ ○	○

Q

Mah, T (Out of tune because G# is changed to an A.) , W

A flat¹ - G flat¹

● ● ●	○	● ● ● ●	●
● ● ●	●	○ ○ ○ ○	●
● ● ●	○	● ● ● ●	●
● ● ●	●	○ ○ ○ ○	○
● ● ●	○	● ● ● ●	●
● ● ●	●	○ ○ ○ ○	○
● ● ●	○	● ● ● ●	○
● ● ●	●	○ ○ ○ ○	○

Ht, Q, Mah no. 1, D1, T, W

C

Mah no. 2

D1

Dv, H-W, Be, N, K, A, Bo

A flat¹ - G nat.¹

● ● ●	○	● ● ● ●	●
● ● ●	●	○ ○ ○ ○	●
● ● ●	○	● ● ● ●	●
● ● ●	●	○ ○ ○ ○	○
● ● ●	○	● ● ● ●	●
● ● ●	●	○ ○ ○ ○	○
● ● ●	○	● ● ● ●	○
● ● ●	●	○ ○ ○ ○	●

Ht, P, Q (Don't raise finger too high, or A nat. will sound.), Mah no. 1, W

C, D1, T (Out of tune because A flat is changed to A nat.)

Mah no. 2, Gr

Dv, H-W, K

A nat.¹ - G nat.¹

● ● ●	○	○ ○ ○ ○	●
● ● ●	●	○ ○ ○ ○	●
● ● ●	○	○ ○ ○ ○	○
● ● ●	●	○ ○ ○ ○	○
● ● ●	○	○ ○ ○ ○	○
● ● ●	●	○ ○ ○ ○	○

Ht, P, Q, Mah, Gr, CT, Hr, W, Dv, K

C, D1, T, Gu, Mil, Be, N, K, A, Bo

H-W

A nat.1 - G#1

● ● 0 | 0 0 0 ●
 ● / 0 | ● ● ● ●

Ht, P, Q (Don't raise finger too high or
 B flat will sound.), Mah, Gr, W

● ● 0 | 0 0 0 0
 ● / 0 | ● ● ● ●

C, T (A miserable trill of a third and
 is therefore out of tune.)

● ● 0 | 0 0 0 0
 ● / 0 | ● ● ● 0

Dl, Gu

● ● 0 | 0 0 0 ●
 ● / 0 | ● ● ● 0

Hr (If G# is too flat, lift 6)

● ● 0 | 0 0 0 0
 ● ● 0 | / / ● ●

T (This fingering described in text.
 Would be cleaner but also dull and fuzzy.)

● ● 0 | 0 0 0 ●
 ● ● 0 | / / / 0

Dv

● ● 0 | 0 0 0 0
 ● / 0 | ● 0 ● 0

Mil

● ● 0 | 0 0 0 0
 ● ● 0 | / / / 0

H-W

● ● 0 | 0 0 0 0
 ● ● 0 | / / ● 0

Be, N, K, A, Bo

A#1 - G#1

● 0 ● | ● ● ● 0
 ● / 0 | ● ● ● ●

Ht, Mah no. 1, CT, T

● 0 ● | ● ● ● 0
 ● / 0 | ● ● ● 0

P

● 0 ● | ● ● 0 ●
 ● / 0 | ● ● ● ●

C, Q, Mah no. 2, Gr, W, Dv, H-W, K

● 0 ● | ● ● 0 0
 ● / 0 | ● ● ● 0

Dl

B flat¹ - A flat¹

●	○	●		●	●	○	●
●	♯	○		●	●	●	●

Ht, P, C, Q, Mah no. 1, D1, Gr, CT, H-W

●	○	●		●	●	○	●
●	♯	○		●	●	○	●

Mah no. 2, T (Somewhat more tolerable than B flat - A nat. Barely raising finger helps a little.)

●	○	●		●	●	○	○
●	♯	○		●	●	●	○

Be, N, K, A

●	○	●		●	●	○	○
●	♯	○		●	●	●	●

K

●	○	●		●	○	●	○
●	♯	○		●	●	●	○

Bo

B flat¹ - A nat.¹

●	○	●		●	●	○	●
●	♯	○		○	○	○	●

Ht, P, C, Q (Don't raise finger too high, or B nat. will sound.), Mah, D1, Gr, W, Gu (Suppress the tone as much as possible and lift finger least possible distance above its hole.), Dv, H-W, K

●	○	●		●	●	○	●
●	♯	○		○	○	○	○

T (Incorrect, gives whole instead of half-step. Barely raising finger improves it very little or not at all.)

B nat.¹ - A nat.¹

●	○	○		○	○	○	●
●	♯	○		○	○	○	○

Ht, P, Q, Mah, Gr, CT, Hr, W, Dv, H-W, K

●	○	○		○	○	○	○
●	♯	○		○	○	○	○

C, D1, T, Gu, Mil, Be, N, K, A, Bo

B nat.1 - A#1

● 0 0 | 0 0 0 ●
● 0 ● | ● ● ● ●

Ht, P

● 0 0 | 0 0 0 0
● 0 ● | ● ● 0 0

C, Mah no.2, Gu, Mil, A

● 0 0 | 0 0 0 ●
● 0 ● | ● ● ● 0

Q, Mah no.1

● 0 0 | 0 0 0 0
● 0 ● | ● ● ● 0

Dl, T (Out of tune - trill of a third,
cannot be improved.), Be, N, Bo

● 0 0 | 0 0 0 0
● 0 ● | ● ● 0 ●

Gr

● 0 0 | 0 0 0 ●
● 0 ● | ● ● 0 ●

Hr (If A# is flat, can be sharpened by
taking off 5.), W

● 0 0 | 0 0 0 ●
● 0 ● | ● ● 0 ●

Dv

● 0 0 | 0 0 0 0
● 0 ● | ● ● 0 ●

H-W, K

B#1 - A#1

0	•	•	•		•	0	0	•
♯	0	•	•		•	•	•	•

Ht, P, T (Not much better than B nat.- A# but can be somewhat improved.)

0	•	•	•		0	0	0	0
♯	0	•	•		•	•	0	•

C

0	•	•	•		•	0	0	•
♯	0	•	•		•	•	•	0

Mah no. 1, W no. 2

0	•	•	•		0	0	0	•
♯	0	•	•		•	•	0	•

Mah no. 2, Dv, K

0	•	•	•		•	0	0	0
♯	0	•	•		•	•	•	0

D1

0	•	•	•		•	•	0	•
♯	0	•	•		•	•	0	•

Gr

0	•	•	•		•	•	•	0
♯	0	•	•		•	•	0	•

W no. 1 (this way preferable)

0	•	•	•		•	0	0	•
♯	0	•	•		•	•	0	•

H-W

0	•	•	•		0	0	0	0
♯	0	•	•		•	•	0	0

Be, N, K, A, Bo

B#1 - A nat.1

0	•	•	•		0	0	0	0
♯	•	•	0		0	0	0	0

Be, A, Bo

C flat² - B flat¹

•	0	0	•		0	0	0	•
♯	0	•	•		•	•	0	•

Mah

0	•	•	•		•	•	0	•
♯	0	•	•		•	•	0	•

T (Incorrect - C flat changed into C#, making augmented second.)

C nat.2 - B flat¹

0 ● ●		0 0 0 ●
♯ 0 ●		● ● 0 ●

Ht, P, Q, Mah, D1, CT, T (Works very well.),
Dv, H-W

0 ● ●		0 0 0 0
♯ 0 ●		● ● 0 0

C, Be, N, A

0 ● 0		● ● 0 ●
♯ 0 ●		● ● 0 ●

Gr

0 ● 0		● ● ● 0
♯ 0 ●		● ● 0 ●

W

0 ● ●		0 0 0 0
♯ 0 ●		● ● 0 ●

K

0 ● 0		● ● 0 0
♯ 0 ●		● ● 0 0

Bo

C nat.2 - B nat.¹

0 ● ●		0 0 0 ●
♯ 0 0		0 0 0 ●

Ht, P, Q (One must not raise finger too
high, or C[#] will sound.), Mah, CT, Hr

0 ● ●		0 0 0 0
♯ 0 0		0 0 0 0

C, D1, Be, N, K

0 ● 0		● ● 0 ●
♯ 0 0		0 0 ● ●

Gr

0 ● ●		0 0 0 ●
♯ 0 0		0 0 0 0

T (Works very well.)

0 ● 0		● ● ● 0
♯ 0 0		0 0 0 0

W, Gu, K, A

0 ● ●		0 0 0 0
♯ 0 0		● ● ● ●

H-W

0 ● 0		● ● 0 0
♯ 0 0		0 0 0 0

Bo

C nat.2 - C flat²

0 ● ●		0 0 0 0
♯ 0 0		0 0 0 0

D1

C# - B nat.¹

0 0 0		0 0 0	●
● 0 0		0 0 0	●

Ht, P, Mah, W, Dv, H-W

0 0 0		0 0 0	0
● 0 0		0 0 0	0

C, Gr, Be, N, K, Bo

0 0 0		0 0 0	●
● 0 0		0 0 0	0

Dl, T (Done very well with first finger.)

C#2 - B#¹

0 0 0		0 0 0	●
0 ● ●		● 0 0	0

Ht, P, T (A tolerable trill - follow with A#-B# termination.)

0 0 0		0 0 0	0
0 ● ●		0 0 0	0

C, N, K, A

0 0 0		0 0 0	0
0 ● ●		0 ● ●	●

Q (Moderate breath, so D is not heard instead of C#.)

0 0 0		0 0 0	●
0 ● ●		● 0 ●	●

Mah (Too weak, C# is usually somewhat flat and B# is rather high.)

0 0 0		0 0 0	●
0 ● ●		● 0 ●	●

Mah (Turn flute inward. Trill finger must barely lift from hole.) [Start with 5 raised.]

0 0 0		0 0 0	●
0 ● ●		0 ● ●	●

Gr, W [Start with 4 raised]

0 0 0		0 0 0	●
0 0 ●		● ● ●	●

Dl

0 0 0		0 0 0	●
0 ● ●		0 0 0	●

Dv, H-W

0 0 0		● ● ●	0
0 ● ●		0 0 0	0

Be

Cx2 - B#1

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

Mah

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

D1

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

T (In order to make trill and principal note more in tune, finger B# and trill with fifth and sixth fingers followed by A#-B# termination. Lower Cx by turning flute inward.)

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

W

D flat² - C flat²

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

Ht, P, Dv, H-W

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

Q

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

Mah

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

T (C flat is too flat when fingered with first finger. Trill as shown is better in tune and cleaner but somewhat dull.)

D flat² - C nat.²

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

Ht, P, Mah no. 1, Dv, H-W, K

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

C, Be, N, K, A, Bo

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

Mah no. 2 (turn flute inward. Trill finger must scarcely lift from hole.), Gr, W

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

D1

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

T (This fingering will sound right if you proceed carefully. Follow with B-C termination. Proceed cautiously, or it will sound like a horse's ninny.)

D nat.² - C nat.²

0 ● ●		● ● ● ●	●
0 ● ●		∅ ● ● ●	●

Ht, P, C, Q, Mah, Dl, Gr, CT, Hr, T (C sounds dull and fuzzy against the D. End on D followed by B-C termination.), W, Gu ("Clacking noise" will be diminished by leaving small part of hole 4 uncovered as you trill.), Dv, H-W

0 ● ●		● ● ● ●	●
0 ● ∅		● ● ● ●	●

T (This fingering is best. One must turn the flute a little inwards to make C flatter.), Mil

0 ● ●		● ● ● ●	●
0 ● ●		∅ ∅ ● ●	●

Be, K, A, Bo

0 ● ●		● ● ● ●	●
0 ● ●		∅ ∅ 0 ●	●

N

D nat.² - C#²

0 ● ●		● ● ● ●	●
0 ∅ ∅		● ● ● ●	●

Ht, P, C, Q, Mah, Dl, CT, Hr, T (Good if the C# is in tune. Play B-C# as termination.), W, Gu (Use same technique as described for D nat.-C nat., with fingers 2 and 3.), , Dv, Mil, Be, N, K, A, Bo

D#² - C#²

● ● ●		● ● ● ●	0
0 ∅ ∅		● ● ● ●	0

Ht, P, C, Mah (Not a desirable trill on the flute. Break in sound between the two notes is too pronounced to be played smoothly.), Dl, Gr, CT, T (Not good - interval is usually too wide and D# does not speak well during trill. Avoid this trill if possible.), W, Dv, Be, N, K, A, Bo

● ● ●		● ● ● ●	0
0 ∅ ∅		● ● ● ●	0

Q (Not a desirable trill.)

D# - Cx2

• • • •		• • • •	0
• • • •		• • • •	•

Mah no. 1 (One must scarcely lift the trill finger.), W

• • • •		• • • •	0
• • • •		• • • •	•

Mah no. 2 (Can be played with key if the little finger is agile enough.)

0 • • •		• • • •	0
0 • • •		• • • •	•

T (Good - however one must try to make Cx a little flatter by turning flute inward.)

E flat² - D flat²

• • • •		• • • •	0
0 ∅ ∅		• • • •	0

Ht, C, Mah, D1, Gr, T (A bad trill - D flat too flat against the E flat. Best to avoid this trill.), W, Dv, H-W, Be, N, K, A, Bo

• • • •		• • • •	0
0 ∅ ∅		• • • •	0

P [Author's note: this fingering seems to be in error.]

• • • •		• • • •	0
0 ∅ ∅		• • • •	0

Q (Not a desirable trill - very harsh sounding.)

E flat² - D nat.²

• • • •		• • • •	0
• • • •		• • • •	•

Ht, P, C, Q, Mah no. 1 (One must scarcely lift the trill finger to avoid it sounding like E nat.), Gr, CT, W no. 2

• • • •		• • • •	0
• • • •		• • • •	•

Mah no. 2 (This fingering may be used if the little finger is agile enough.), D1, T, W no. 1 (This way is best), Dv

0 • • •		• • • •	0
0 • • •		• • • •	•

Be, N, K, A, Bo

E nat.² - D nat.²

• • • •		• • • •	0
• • • •		• • • •	•

Ht, P, C, Q, Mah, D1, Gr, CT, Hr, T (Good.), W, Dv, Mil, H-W, Be, N, K, A

• • • •		• • • •	0
∅ • • •		• • • •	•

CT

• • • •		• • • •	0
0 • • •		• • • •	•

Gu

E nat.² - D#²

● ● ●		● ● ● ●
● ● ●		● ● ● ●

Ht, P, C, Q, Mah, D1, CT, T (Good, play C#-D# as termination.), W, Dv, H-W, Be, N, K, A, Bo

E#² - D#²

● ● ●		● ● ● ●
● ● ●		● ● ● ●

Ht, P, C, Mah, D1, Gr, T (Same drawback as lower octave - E# too sharp against the D#.), W, Dv, H-W, Be, N, K, A, Bo

F flat² - E flat²

● ● ●		● ● ● ●
● ● ●		● ● ● ●
● ● ●		● ● ● ●
○ ● ●		● ● ● ●

Mah

T (Good.)

F nat.² - E flat²

● ● ●		● ● ● ●
● ● ●		● ● ● ●

Ht, P, C, Q, Mah, D1, Gr, CT, Hr, T (Unclear because the F is too sharp against the E flat key which must always remain open during the trill.), W, Gu, Dv, Mil, H-W, Be, N, K, A, Bo

F nat.² - E nat.²

● ● ●		● ● ● ●
● ● ●		● ● ● ●

Ht, P, C, Q (One must not raise finger too high or F# will sound.), Mah, D1, T (Incorrect - F changed to F#, giving whole step.), W, Gu, Dv, Mil, H-W, Be, N, K, A, Bo

● ● ●		● ● ● ●
● ● ●		● ● ● ●

Gr

F nat.² - F flat²

● ● ●		● ● ● ●
● ● ●		● ● ● ●

D1

F#2 - E nat.²

● ● ●		● 0 0 0
● ● ●		♯ ● 0 ●

Ht, P, C, Q (Strike hole very quickly and don't raise finger very high, else it will sound a third.), Mah, D1, CT, Hr, Dv, H-W, Be, N, K, A, Bo

● ● ●		● 0 0 0
● ● ●		♯ ● 0 0

Gr

● ● ●		● 0 0 ●
● ● ●		♯ ● 0 ●

T (This fingering good - but with the fourth finger, worthless and incorrect.)

● ● ●		● 0 0 0
● ● ●		♯ ● 0 ●

W, Gu, Bo

● ● ●		0 ● ● 0
● ● ●		♯ ● 0 ●

Mil

F#2 - E#2

● ● ●		● 0 0 0
● ● ●		♯ 0 ● ●

Ht, P, C, Q, Mah (Not the best. Should be used only when trill is preceded by G nat. One must sharpen the F# and lower the E#.), D1, W (When preceded by G nat.), Dv, H-W, K

● ● ●		0 ● ● ●
● ● ●		♯ 0 ● ●

Mah (Use this fingering when trill is preceded by G#.), W (When preceded by G#)

● ● ●		● 0 0 ●
● ● ●		♯ 0 ● ●

Gr, T (Trill is out of tune even while trying to make E# as flat as possible.)

● ● ●		● 0 0 0
● ● ●		● 0 ♯ ●

Be, N, A, Bo

Fx2 - E#2

● ● ●		0 0 0 ●
● ● ●		♯ 0 ● ●

Mah, D1

G flat² - F flat²

● ● ● | 0 ● ● 0
 ● ● ● | ♯ ● 0 ●

Ht, P

● ● ● | 0 ● ● 0
 ● ● ● | ♯ ● 0 0

Q, Mah

● ● ● | 0 ● ● 0
 ● ● ● | ● ♯ 0 0

T (Good.)

● ● ● | ● 0 0 0
 ● ● ● | ♯ ● 0 ●

Dv, H-W

G flat² - F nat.²

● ● ● | 0 ● ● 0
 ● ● ● | ♯ 0 ● ●

Ht, P, Mah, T (Incorrect because G flat changes to G nat.), W

● ● ● | ● 0 0 0
 ● ● ● | ♯ 0 ● ●

C

G nat.² - F nat.²

● ● ● | 0 0 0 ●
 ● ● ● | ♯ 0 ● ●

Ht, P, Q, Mah, Gr, Hr, T (Good when done with fourth finger.), W

● ● ● | 0 0 0 0
 ● ● ● | ♯ 0 ● ●

C, D1, CT, Gu, Dv, H-W, Be, N

● ● ● | 0 0 0 0
 ● ● ● | ♯ 0 ♯ ●

K, A, Bo

G nat.² - F#²

● ● ● | 0 0 0 ●
 ● ● ● | ♯ 0 0 0

Ht, P, W

● ● ● | 0 0 0 0
 ● ● ● | ♯ 0 0 0

C, D1, Dv, Mil, H-W, Be, N, K, A, Bo

● ● ● | 0 0 0 ●
 ● ● ● | ♯ 0 0 ●

Q, T (Sounds good.)

● ● ● | 0 0 0 ●
 ● ● ● | ♯ 0 0 0

Mah

● ● ● | 0 0 0 0
 ● ● ● | 0 ♯ ♯ 0

Gu

G#2 - F#2

● ● 0		● 0 0 ●
● ● ♯		● 0 0 0

Ht, P, Gr, W

● ● 0		● 0 ● 0
● ● ♯		● 0 0 0

C, Mah, CT, Bo

● ● 0		● 0 0 ●
● ● ♯		● 0 0 ●

Q (Use for Allegro.)

● ● 0		● 0 0 ●
● ● ♯		0 ● ● 0

Q

● ● 0		● 0 0 0
● ● ♯		● 0 0 0

Dl, Gu, Dv, Mil, H-W, Be, N, K, A

● ● 0		● 0 ● 0
● ● ♯		● 0 0 ●

T (Terrible with third finger. With fourth, you hear too much G. If G flat fingering is used in place of F#, you must turn flute inward. This makes sound too thin and weak. It is best to avoid this trill.)

G# - Fx2

● ● 0		● 0 ● 0
● ● ♯		0 0 0 0

Mah, T (Sickly sounding.)

● ● 0		● 0 0 ●
● ● ♯		0 0 0 ●

W

Gx2 - Fx2

● ● 0		0 0 0 ●
● ● ♯		0 0 0 ●

Q

A flat² - G flat²

● ● 0		● 0 ● 0
● ● ♯		0 ● ● 0

Ht, P, Q, Mah no. 1

● ● 0		● 0 ● 0
● ● ♯		0 ● ● 0

C, A, Bo

● ● 0		0 0 0 0
● ● ♯		0 ● ● 0

Mah no. 2 [Author's note: upper note seems in error.]

● ● 0		● 0 ● 0
● ● ♯		● 0 0 0

Dl

● ● 0		● 0 0 0
● ● ♯		0 ● ● 0

T

● ● 0		● 0 0 0
● ● ♯		● 0 0 0

W, Be, N

A flat² - G nat.²

● ● 0		● 0 0 ●
● ● ♯		0 0 0 ●

Ht, P, CT

● ● 0		● 0 ● 0
● ● ♯		0 0 0 0

C, Dl

● ● 0		● 0 ● 0
● ● ♯		0 0 0 ●

Mah no. 1

● ● 0		● 0 0 0
● ● ♯		0 0 0 0

Mah no. 2, Gr, W, Dv, H-W, N, K

● ● 0		● 0 0 0
● ● ♯		0 0 0 ●

T

A nat.² - G nat.²

● ● 0		0 0 0 ●
● ● ♯		0 0 0 ●

Ht, P, Q, Mah, Gr, Hr, T (Good.), W

● ● 0		0 0 0 0
● ● ♯		0 0 0 0

C, Dl, CT, Gu, Dv, Mil, H-W, Be, K, A, Bo

A nat.² - G#²

● ● 0		0 0 0 ●
● / 0		● 0 0 ●

Ht no. 1 (Turn flute inward. Don't lift finger very high.), Gr

● ● 0		0 0 0 ●
● ● 0		/ 0 / 0

Ht no. 2 (Better in tune but difficult to trill with two fingers that are separated from each other.), P (Text - not well articulated, difficult because of fingers so distant from one another.), T (Somewhat more tolerable if G# is not too sharp. Better to avoid this trill.)

● ● 0		0 0 0 ●
● / 0		● 0 0 ●

Ht no. 3 (Turn flute inward.), P (Turn flute inward, don't raise finger too high - afterward stop half the fifth hole.)

● ● 0		0 0 0 0
● / 0		● 0 ● 0

C

● ● 0		0 0 0 ●
● / 0		● 0 ● 0

Mah, T (Makes incorrect trill of a third - no value whatsoever.)

● ● 0		0 0 0 0
● / 0		● 0 0 0

Dl, W, Gu, Mil

● ● 0		0 0 0 0
● ● 0		/ 0 0 0

Hr, Dv, H-W, Be, N, K, A, Bo

A#² - G#²

● 0 ●		0 0 0 ●
● / 0		● 0 0 0

Ht, P, Q, Gr, CT

● 0 ●		0 0 0 0
● / 0		● 0 ● 0

C

● 0 ●		0 0 0 ●
● / 0		● 0 ● 0

Mah, T (A# is a little too sharp.), H-W

● 0 ●		0 0 0 0
● / 0		● 0 0 0

Dl, Dv, K

B flat² - A flat²

● 0 ●		0 0 0 ●
● ♯ 0		● 0 0 ●

Ht, P, Gr, CT, W no. 1

● 0 ●		0 0 0 0
● ♯ 0		● 0 ● 0

C

● 0 ●		0 0 0 ●
● ♯ 0		● 0 ● 0

Q, Mah no. 1 (This fingering is the best and most used.), D1

● ● 0		● ● ● 0
● ♯ 0		● 0 0 0

Mah no. 2 (Also good except for A flat being a little sharp.), T (Incorrect - B flat much too sharp.), W no. 2, H-W, Be, N, K, A, Bo

● ● 0		● ● ● 0
● ♯ 0		● 0 0 0

Mah no. 3 (Use when a passage requires this fingering for B flat.)

● ● 0		● ● ● 0
● ● 0		● ♯ ● 0

T (Text - A flat a little too flat - remedy by turning flute out a little. Clearer but somewhat harsh trill.)

B flat² - A nat.²

● 0 ●		0 0 0 ●
● ♯ 0		0 0 0 ●

Ht, P, Mah, Gr, W

● 0 ●		0 0 0 0
● ♯ 0		0 0 0 0

C, K

● 0 ●		0 0 0 ●
● ♯ 0		0 0 0 0

D1

● ● 0		● ● ● 0
● ♯ 0		0 0 0 0

T (Out of tune, half step becomes a whole.)
H-W

● ● 0		● ● ● 0
● ● 0		● ♯ ● 0

T (Pure though somewhat harsh sounding.), Be, N, K, Bo

B nat.² - A nat.²

● 0 0		0 0 0 ●
● ♯ 0		0 0 0 0

Ht, P, Q, Mah, Gr, Hr, T, W

● 0 0		0 0 0 0
● ♯ 0		0 0 0 0

C, D1, CT, Gu, Mil, H-W, Be, N, K, A, Bo

B nat.² - A#²

●	0	0	0		0	0	0	●
●	0	●	●		0	0	0	●

Ht no. 1, P, CT, T

●	0	0	0		●	●	●	0
●	●	0	0		●	●	●	0

Ht no. 2 (Turn flute inward to lower pitch.)

●	0	0	0		0	0	0	●
●	●	0	0		●	●	●	0

P (Text - turn flute inward.)

●	0	0	0		0	0	0	0
●	0	●	●		0	0	0	0

C no. 1

●	0	0	0		0	0	0	0
●	0	●	●		0	0	0	0

C no. 2, D1, Mil, H-W

●	0	0	0		0	0	0	●
●	0	●	●		0	0	0	●

Mah

●	0	0	0		0	0	0	0
●	●	0	0		●	●	●	0

Gr

●	0	0	0		0	0	0	0
●	●	0	0		●	●	●	0

T (Text - Finger A# as B flat, try to make it a little flatter while trilling with second finger. Lift fifth finger and put it down again for G#-A# termination. This makes an accurate and correct trill.)

●	0	0	0		0	0	0	●
●	0	●	●		0	0	0	●

W

B#2 - A#2

0 0 0		0 0 0	0
0 0 0		0 0 0	0

Ht, P, C, Mah, Gr, T (Unclear trill because in the course of the trill, B# is too sharp. But must suffice.), W, H-W, Be, N, K

0 0 0		0 0 0	0
0 0 0		0 0 0	0

Q

0 0 0		0 0 0	0
0 0 0		0 0 0	0

D1

0 0 0		0 0 0	0
0 0 0		0 0 0	0

CT

0 0 0		0 0 0	0
0 0 0		0 0 0	0

T (Text - Trill with fifth finger while putting second almost completely over the hole. Follow by termination of G^x-A[#]. Be careful that A[#] is not too sharp.)

0 0 0		0 0 0	0
0 0 0		0 0 0	0

K

0 0 0		0 0 0	0
0 0 0		0 0 0	0

K

0 0 0		0 0 0	0
0 0 0		0 0 0	0

A, Bo

C flat³ - B flat²

0 0 0		0 0 0	0
0 0 0		0 0 0	0

Mah no. 1 (C flat a little low, must be raised with embouchure.)

0 0 0		0 0 0	0
0 0 0		0 0 0	0

Mah no. 2 (Use no. 2 or no. 3 according to context of music.), T (Good trill when done with second finger followed by A flat-B flat termination.)

0 0 0		0 0 0	0
0 0 0		0 0 0	0

Mah no. 3

C nat.³ - B flat²

0 ● 0		● ● 0 ●
♯ 0 0		● ● ● 0

Ht no. 1, P

0 ● 0		● ● 0 ●
♯ 0 ♯		0 0 0 0

Ht no. 2 (Text.)

0 ● 0		● ● 0 ●
♯ 0 ♯		0 0 0 0

Ht no. 3 (Text: not very natural this way.)

0 ● 0		● ● 0 ●
♯ 0 0		0 0 0 0

P (Text.)

0 ● 0		● ● 0 ●
♯ 0 ♯		0 0 0 ●

P (Text - this way not very natural.)

0 ● 0		● ● ● 0
♯ ● 0		● ● ● 0

C, Mah, Dl, Gr, T (Good trill when done with first fingering. Note that B flat is always fingered 124567.), W, H-W, Be, N, K, A, Bo

0 ● 0		● ● ● 0
♯ 0 ●		0 0 0 0

CT

C nat.3 - B nat.2

0 0 0		0 0 0	0
0 0 0		0 0 0	0

Ht, P

0 0 0		0 0 0	0
0 0 0		0 0 0	0

P (A little too sharp: to remedy, turn flute inwards to adjust.)

0 0 0		0 0 0	0
0 0 0		0 0 0	0

C, Q, Mah, D1, W, Mil, A, Bo

0 0 0		0 0 0	0
0 0 0		0 0 0	0

Gr

0 0 0		0 0 0	0
0 0 0		0 0 0	0

Hr, T no. 2 (Incorrect, as C is changed to C#.)

0 0 0		0 0 0	0
0 0 0		0 0 0	0

T no. 1 (Trill will sound clearer fingered this way.)

0 0 0		0 0 0	0
0 0 0		0 0 0	0

Gu, N

0 0 0		0 0 0	0
0 0 0		0 0 0	0

H-W

0 0 0		0 0 0	0
0 0 0		0 0 0	0

Be, K, A, Bo

C nat.3 - C flat3

0 0 0		0 0 0	0
0 0 0		0 0 0	0

D1

C#3 - B nat.2

0 0 0 | ● ● ● 0
 ♯ 0 0 | 0 0 0 0

Ht no. 1, P

0 0 0 | ● ● ● 0
 ♯ 0 0 | ● ● ● 0

Ht no. 2 (Turn flute inward to adjust pitch.)

0 0 0 | 0 0 0 0
 ♯ 0 0 | 0 0 0 0

C (Use in allegro or presto), Mah (Used by many players, but C# is so flat, it is impossible to correct with embouchure.)
 W, N

0 ● ● | ● 0 0 0
 ● ● ● | ♯ ● 0 0

C (Use for adagio), Mah (C# is in tune. B nat. is too high. Fourth finger trill gives strange quality to sound.)

0 0 0 | ● ● ● 0
 ♯ 0 ♯ | ● ● ● 0

Mah (Difficult because trill is performed with two fingers. C# must be raised with embouchure.)

0 ● ● | ● 0 0 0
 ♯ 0 ● | ● ♯ ♯ 0

Mah (First finger must trill at beginning of trill 4 or 5 times. Fifth finger should move with fourth for the first 5 or 6 times, then remain stationary.)

0 0 0 | ● 0 ● 0
 ♯ 0 ♯ | ● ♯ ● 0

Mah (fifth finger moves with 1 and 3 four or five times, then remains stationary.)

0 0 0 | ● 0 ● 0
 ♯ 0 ● | ● ♯ ● 0

Mah (fifth finger trills with first in same manner as in the preceding fingerings. The last four fingerings take much practice to be played well.)

0 ● ● | ● 0 0 0
 ♯ 0 0 | 0 0 0 0

Dl, CT, H-W, Be, K, A, Bo

0 0 0 | ● ● ● 0
 ♯ 0 0 | ● ● ● ●

Gr, W (This fingering "must be used when B is immediately prepared and sustained by C#.")

0 ● ● | ● 0 ● 0
 ♯ 0 0 | 0 0 0 0

T (This fingering gives a good and correct trill.)

C#3 - B#2

0 0 0		● ● ●	0
0 ● ●		● ● ●	0

Ht, P

0 ● ●		● 0 0	0
0 ● ●		● ● 0	0

C, Mah no. 1 (Either no. 1 or no. 2 equally good. Fifth hole gives more precise articulation.), D1, Gu

0 ● ●		● 0 0	0
0 ● ●		● ● ●	0

Q no. 1

0 ● ●		● 0 0	0
0 ● ●		● ● ●	0

Q no. 2 (Either no. 1 or no. 2 good- makes no difference.)

0 ● ●		● 0 0	0
0 ● ●		● ● 0	0

Mah no. 2 (see above)

0 ● ●		● 0 0	0
0 ● ●		● ● ●	0

Mah no. 3 (Trill is imperfect. B# is too flat.)

0 ● ●		● 0 0	0
0 ● ●		● ● ●	0

Mah no. 4 (Fingers must barely leave the holes.)

0 ● ●		● 0 0	0
0 ● ●		● ● 0	0

Gr

0 ● ●		● 0 ●	0
0 ● ●		● ● ●	0

T (Good. Follow with termination by alternating first and third fingers; put down first quickly and lift third, then put down third and lift first quickly.)

0 ● ●		● 0 0	0
0 ● ●		● ● 0	0

W

0 ● ●		● 0 0	0
0 ● ●		● ● ●	0

H-W, K

0 ● ●		● 0 ●	0
● 0 ●		● 0 ●	0

Be, A

0 ● ●		● 0 0	0
● 0 ●		● 0 0	0

N, Bo

Cx3 - B#2

0	•	•	•		0	0	0	0
0	•	•	•		•	•	0	0

Mah (If B# is too high, correct with embouchure or cover 1/3 of first hole.)

0	•	•	•		0	0	0	0
0	•	•	•		•	•	0	0

D1, W

D flat³ - C flat³

0	•	•	•		•	0	0	0
•	0	0	0		•	•	•	0

Q

0	•	•	•		•	0	0	0
•	0	0	0		•	•	•	0

Mah no. 1 (Remember that • means to trill four or five times with other fingers then remain stationary.)

0	0	0	0		•	0	•	0
•	0	•	•		•	•	•	0

Mah no. 2

0	0	•	•		•	0	•	0
•	0	•	•		•	•	•	0

Mah no. 3

0	•	•	•		•	0	0	0
•	0	0	0		•	•	0	0

T

D flat³ - C nat.³

0 ● ●		● 0 ●	0
0 ● ●		● ♯ ♯	0

Ht, P, Mah (D flat and C nat. both very low.)

0 ● ●		● 0 0	0
0 ● ●		● ♯ 0	0

C, Mah (C nat. too sharp.), H-W

0 ● ●		● 0 0	0
0 ● 0		● ♯ ♯	0

Mah (In tune, very good.), T (C is a little too flat. Can help by turning flute out or sliding third finger a little from the hole so a small opening remains. For termination, alternate 3 with 1, then play B flat. Trill with 4 and 5 can in no way be used.), W, Be, N, A

0 ● ●		● 0 0	0
0 ● ●		● ♯ 0	0

Mah (Good but more difficult because player must cover 1/4 of first hole.)

0 ● ●		● 0 0	0
0 ● ●		● ♯ ♯	0

Mah (See note for preceding fingering)

0 ● 0		● 0 ●	0
0 ● ●		● ♯ ●	0

D1

0 ● ●		● 0 0	0
0 ● ●		● ♯ ♯	0

Gr (Same as Mah but does not mention 1/4 hole)

0 0 0		● 0 ●	0
0 ● ●		● ♯ 0	0

K

0 0 0		● 0 ●	0
0 ● 0		● ♯ ♯	0

Bo

D nat.3 - C nat.3

0 ● ●		0 0 0 0
0 ● ●		♯ ♯ 0 0

Ht (Extremely difficult to adjust, very little in use. Shake on 4 and 5, advance finger a little on 6.), C

0 ● ●		● ● ● 0
0 ● ♯		● ● ♯ 0

Ht

0 ● ●		0 0 0 0
0 ● ♯		● ● ♯ ●

P (Text - "We commonly soften this note instead of shaking it.")

0 ● ●		0 0 0 0
0 ● ●		♯ ● 0 0

P (Difficult to adjust, not much in use.)

0 ● ●		0 0 0 0
0 ● ●		♯ ♯ 0 0

Q no. 1, Mah no. 3 (Similar to no. 2, but C nat. is corrected by covering 1/3 of first hole. Sounds good, but difficult to perform.), Hr (First finger must cover not quite half of hole - amount must be governed by ear.), Gr, T (Belongs to category of artificial trills. While trilling 4 and 5, cover 1 as much as necessary to produce a clear C. If you don't do this, C will be too sharp.), W (Best but more difficult)

0 ● ●		0 0 0 0
0 ● ●		♯ ♯ ● 0

Q no. 2, Mah no. 1 (Well in tune, but trill is imperfect.), H-W

0 ● ●		0 0 0 0
0 ● ●		♯ ♯ 0 0

Mah no. 2 (C nat. is too high, but trill is better and sounds smoother.), W, Be, N, K, A, Bo

0 ● ●		0 0 0 0
0 ● 0		♯ ♯ ● 0

Dl

0 ● ●		0 0 0 0
0 ● 0		♯ ♯ 0 0

T (Belongs in category of artificial trills. While trilling 4 and 5, cover 1 as much as necessary to produce a clear C. If you don't do this, C will be too sharp.), W (Best but more difficult.)

0 ● ●		0 0 0 0
0 ● ●		0 ♯ ● 0

T (After playing D appoggiatura, put down 5 and 6 and trill with 5, carefully, or C will be too sharp.)

0 ● ●		0 0 0 0
0 ● 0		● ♯ ♯ 0

Gu, Mil

0 ● ●		0 0 0 0
0 ● ●		♯ 0 0 0

K

D nat.3 - C#3

0 ● ●		● 0 ● ●
0 ∅ ∅		● 0 ● ●

Ht no. 1, P

0 ● ●		0 0 0 0
0 ● ●		∅ 0 ∅ 0

Ht no. 2, P (Not found on all flutes with same facility.), T (Good.)

0 ● ●		● 0 ● ●
0 ● ●		● 0 ∅ ●

Ht no. 3, P (Not found on all flutes with the same facility.)

0 ● ●		● 0 ● ●
0 ● ●		● 0 ● ∅

Ht no. 4 (Nos. 2, 3, and 4 cannot be done on all flutes with the same ease.), P (See above.)

0 ● ●		0 0 0 0
0 ● ●		∅ 0 0 0

C, Q, Mah, D1, W, Gu, Mil, H-W, Be, N, K, A, Bo

0 ● ●		● 0 0 ●
0 ● ●		0 0 0 ∅

Gr

0 ● ●		0 0 0 0
0 ● ∅		● 0 0 0

CT

D#3 - C#3

● ● ●		0 ● ● 0
∅ ∅ ∅		0 ● ● 0

C, Mah (Very difficult and very imperfect because of disagreeable break between the two notes. Never written for flute by those who really know the instrument.)

● ● ●		0 ● ● 0
0 ∅ ∅		0 ● ● 0

D1

0 ● ●		0 ● ● 0
0 ∅ ∅		0 ● ● 0

Gr

0 ● ●		0 ● ● 0
0 ● ●		∅ 0 ∅ 0

T (Sickly sounding. D# changes into D nat. B# follows as termination. If B# is fingered 234567, 5 plays termination. If 13468[with extra key], use 1 for termination and alternate with 2.)

W (Very imperfect - should be avoided as much as possible)

D#3 - cx3

• • •		• • •	0
0 • •		• • •	✓

Mah no. 1 (This fingering is best. Turn flute slightly outward.)

• • •		0 • •	0
• • •		0 ✓ ✓	0

Mah no. 2 (This fingering tends to produce a rather pronounced break in the sound.)

0 • •		0 • •	0
0 • •		0 ✓ ✓	0

Gr

E flat³ - D flat³

• • •		0 • •	0
✓ ✓ ✓		0 • •	0

C, Mah, D1 no. 1

• • •		0 • •	0
0 • •		✓ 0 0	0

Q

• • •		0 • •	0
0 • •		✓ 0 •	0

D1 no. 2

0 • •		0 • •	0
0 ✓ ✓		0 • •	0

Gr

0 • •		0 • •	0
0 • •		✓ 0 0	0

T (Incorrect as E flat changes to D. Better to avoid this trill.)

E flat³ - D nat.³

● ● ●		● ● ●	0
0 ● ●		● ● ●	♯

Ht no. 1, P, W, Be, N, Bo

● ● ●		● ● ●	0
● ● ●		0 ♯ ♯	0

Ht no. 2 (You must force your breath, leave fingers off in finishing trill.)

● ● ●		● ● ●	0
0 ● ●		0 ♯ ♯	0

Ht no. 3 (On some flutes, it is necessary to unstop the first hole.)

● ● 0		0 ● ●	0
● ● ●		0 ♯ ♯	0

P ("You ought to force the wind and end the shake with fingers off." On some flutes, must leave 1 open.), Mah

● ● ●		0 ● ●	0
0 ● ●		● ● ●	♯

C (Rare), D1

0 ● ●		0 ● ●	0
0 ● ●		0 ♯ ♯	0

Gr

0 ● ●		0 ● ●	0
0 ● ●		0 ● ●	♯

T (Trill with key, cover hole a little with 4. Termination C-D.)

● ● ●		0 ● ●	0
0 ● ♯		0 0 0	0

H-W

0 ● ●		0 ● ●	0
0 ● ♯		0 0 0	0

K

0 ● ●		0 ● ●	0
0 ● ●		● ● ●	♯

A

E nat.³ - D nat.³

● ● 0		0 ● ●	0
● ● ♯		0 0 0	0

C, Q, Mah (This trill is not very strong and smooth, but this and the following are the only fingerings possible.), Gr, Be

● ● 0		0 ● ●	0
0 ● ♯		0 0 0	0

Mah (This fingering is better.), D1, Hr

D nat.³ (without appoggiatura)

0 0 0 | 0 0 0 0

Q (This fingering can be used for a trill on D³ without an appoggiatura. It should be used only in cases of necessity because it makes only a semi-tone.), T (E does not speak well during trill.)

E nat.³ - D^{#3}

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

Ht, P, C, Mah, D1, Gr, Hr, T, W, H-W, Be, N, K, A, Bo

E^{#3} - D^{#3}

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

C

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

Mah (Very difficult because three fingers must move in playing it. Can be perfected only with much practice.)

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

D1

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

Gr

F flat³ - E flat³

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

Mah

F nat.³ - E flat³

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

Ht

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

C, Q, D1, H-W, K

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

Mah (Difficlt because three fingers have to move.)

0 0 0 | 0 0 0 0
0 0 0 | 0 0 0 0

Gr

F nat.3 - E nat.3

● ● 0		● ● 0 0
● ♯ 0		0 ● ● 0

Ht, P, Mah (F nat. too flat, trill not smooth.)

● ● ●		● ● 0 0
● ♯ ♯		0 ● ● 0

P

● ● ●		● ● 0 ●
● ♯ 0		0 ● ● 0

C

● ● 0		● 0 0 0
● ♯ 0		0 ● ● 0

Q, Mah (Good intonation, but trill action is rough. Some flutes will not produce F nat. with fingerings in this and first Mah trill. [See above]), H-W

0 ● 0		● ● 0 0
● ♯ 0		0 ● ● 0

Mah (This will not work on all flutes because first hole must be covered by 1/4.)

● ● 0		● 0 0 0
● ● 0		● ♯ ♯ 0

Mah (This fingering is best and smoothest.), D1, T (Good. D-E termination.), Be, A, Bo

● ● 0		● ● 0 ●
● ● 0		● ● 0 ♯

Gr

● ● 0		● 0 0 0
● ● 0		♯ ♯ ● 0

N

F#3 - E nat.3

● 0 ●		● ● 0 ●
● ♯ 0		0 ● ● 0

C, Mah

● ● ●		● 0 0 ●
● ♯ 0		0 ● ● 0

D1

● ● 0		● 0 0 ●
● ● 0		♯ ♯ 0 ●

Gr

● ● ●		● 0 0 ●
● ♯ 0		0 ● ♯ 0

T (For D#-E termination, move 3 quickly up and down.)

● ● ●		● 0 0 ●
● ♯ 0		● ♯ ♯ 0

T (Sickly sounding, as F# is barely heard.)

F#3 - E#3

●	○	●		●	●	○	●
●	♯	○		●	●	○	○

Mah

●	●	●		●	○	○	●
●	●	●		♯	●	○	●

Dl

●	○	●		●	○	○	●
●	○	●		♯	♯	○	●

Gr

●	●	○		●	○	○	●
●	●	●		●	♯	○	●

Gu

Fx3 - E#3

●	○	●		○	○	○	●
●	●	●		♯	♯	○	●

Dl

G flat3 - F flat3

●	○	●		●	●	○	●
●	♯	○		○	●	●	○

Mah

G flat3 - F nat.3

●	○	●		●	●	○	●
●	♯	○		●	○	○	○

Mah

G nat.3 - F nat.3

●	○	●		○	○	○	●
●	●	●		♯	♯	○	●

C, Mah (Embouchure must be drawn in because F nat. tends to be a little sharp.)
Dl

G nat.3 - F#3

●	○	●		○	○	○	●
●	○	●		♯	♯	○	●

Ht, P, C, Mah, Gr, Bo

●	○	●		○	○	○	●
●	○	●		♯	○	○	○

Dl, H-W

G#3 - F#3

0 0 ●		0 0 0 ●
♯ 0 ●		♯ ♯ 0 ●

Mah

0 0 ●		0 0 0 0
♯ 0 ●		● 0 0 ●

D1

0 0 ●		0 0 0 0
♯ ♯ ●		● 0 0 ●

Bo

G#3 - F#3

0 0 ●		0 0 0 ●
♯ 0 ●		0 0 0 ●

Mah

A flat3 - G flat3

0 0 ●		0 0 0 ●
♯ 0 ●		♯ ♯ 0 ●

Mah, Bo

A flat3 - G nat.3

0 0 ●		0 0 0 ●
♯ 0 ●		0 0 0 ●

Mah

0 0 0		0 0 0 ●
♯ 0 ●		0 0 0 0

D1

0 0 0 ●		0 0 0 0 0	♯ 0 0 0 0
♯ 0 0 0		0 0 0 0 ●	♯ 0 0 0 0

Bo

A nat.3 - G nat.3

0 ● ●		● ● 0 ●
♯ 0 ●		0 0 0 ●

D1

A nat.3 - G#3

0 ● ●		● ● 0 ●
0 ♯ ●		♯ ♯ 0 ●

Bo

B flat³ - A nat.³

0	•	0		•	•	0	•
0	•	♯		•	•	0	•

Mah

0	•	0		0	•	0	0
0	•	♯		♯	•	0	•

Mah

•	•	0		•	0	0	0
0	•	•		•	♯	0	•

D1

B flat³ - A nat.³

0 ● 0 | ● ● 0 ●
0 ● ● | ● ● 0 ●

Mah

0 ● 0 | 0 ● 0 0
0 ● ● | ● ● 0 ●

Mah

● ● 0 | ● 0 0 0
0 ● ● | ● ● 0 ●

D1

PART VI

THE FLATTEMENT

French:	Flattement (Hotteterre) Tremblement mineur (Hotteterre) Martellement (Delusse)
German:	Bebung (Quantz, Tromlitz)
English:	Softening (Prelleur) Lesser shake (Prelleur) Sweetening (Gunn) Vibration (Nicholson, Alexander)

Definition: A fingered vibrato to the flat side of the written note.

Signs: ~~tf~~ Prelleur, *mm* Nicholson & Alexander. Rarely indicated.

Usage:

Hotteterre: On almost all long notes, more slowly or more quickly, according to the character of the piece (Preface to Suite in E minor).

Prelleur: "Not commonly set down in all pieces of music but only in such as masters write for their scholars." [This example is also found in Hotteterre.]



Corrette: "The 'flattement' is used to increase and diminish the tone." "This 'agrement' is extremely touching in pieces of a tender nature on the long notes; it is marked by the sign *mm*, but is rarely (indicated)."

Quantz: "If you must hold a long note for either a whole or a half bar, which the Italians call 'messa di voce,' you must first tip it gently with the tongue, scarcely exhaling; then you begin pianissimo, allow the strength of the tone to swell to the middle of the note, and from there diminish it to the end of the note in the same fashion, making a 'bebung' with the finger on the nearest open hole." (Quantz gives no chart or specific instructions for fingering the 'bebung'.)

Mahaut: "This 'agrement' is made most often on a long note when one increases or diminishes the tone."

Delusse: "It should be used only on detached notes which do not lean on one another."

Tromlitz: "The 'bebung' is an undulation of the pitch on a long sustained note, a suspended agitation, which can be long or short, uniform, or increasing and decreasing in speed."

Gunn: (For a dissenting opinion!) "There was formerly in use a numerous list of graces, some with and others without characters to represent them, and now for the most part discontinued. Among these was the dumb shake, on stringed instruments, corresponding to what the French call 'flattement' on the flute, and in our language, I think called 'sweetenings,' made by approaching the finger to the first or second open hole, below the proper note that is sounded, and moving it up and down over the hole, approaching it very near each time, but never entirely upon it; thus occasioning an alternate flattening and sharpening of the note, and like the dumb shake, producing a trembling, palsied expression, inconsistent with just intonation, and not unlike that extravagant trembling of the voice which the French call 'chevrotter,' to make a goat-like noise; for which the singer of the Opera at Paris have been so often ridiculed."

Nicholson: "The effect of this expression in adagios and other slow movements when the pupil has become familiarized with it, is inconceivably delicate and sweet, and as such worthy every attention."

Performance:

Hotteterre: "The 'flattement' or 'minor tremblement' is made almost like the ordinary 'tremblement.' There is the difference that you always lift the finger off in finishing it, except on D². You do it mostly on further removed holes, and some on the edge or extremity of holes. It shares the lower sound, which is the opposite of the 'tremblement.'" (trans. by David Lasocki)

Prelleur: "The softening or lesser shake is made almost like the usual shake; there is this difference, that you always end with the finger off, except on D²; for the most part, they are made on holes more distant, and some on the edge or half the hole only; it participates of a lower sound, which is contrary to the shake."

Corrette: "The 'flattement' is made with a finger which is well extended on the edge or over the hole which is below those which are covered. It should be observed that the finger does not completely cover the hole on which the 'flattement' is made but is lowered gently and is held in the air in finishing, except on the second D."

Mahaut: "Some of us make it on the edge of the hole, extending the finger which does it; others do it on an entire hole and even on two at a time, according to the intensity and the expression they wish to convey; the finger which does the 'battement' (Mahaut uses this term even though he is discussing the 'flattement'.) should remain raised in finishing except for the second D where the finger remains in place when one makes it on the second hole."

Tromlitz: "Although 'bebungen' are not used on all the notes, I have indicated under each of them the number of the finger with which the 'bebung' should be made, striking the notes with enclosed fingerings. It is not possible to show here the exact amount of the hole which should be covered by the finger. As the tone of the 'bebung' must be held and sustained, alternately a little lower and a little higher, the ear can easily determine how much of the hole must be covered by the extended finger in each case. For some, only one quarter, for others a half, and for some the entire hole will be covered."

Nicholson: "This expression on the German flute is calculated to produce the finishing grace or embellishment on this favorite and highly esteemed instrument."

The effect of vibration is produced two ways, first by a regular swell and modulation of the breath, bearing some similtude to a state of exhaustion or panting, with a regular decrease or diminution of the tone, the other way by which the same effect is produced, is by a tremulous motion of the finger immediately over the hole, without coming in contact with the flute by the same motion, and in some instances with the finger covering about one half the hole. (Nicholson gives chart for six-keyed flute.)

Alexander: "A vibration, marked thus *www*, may be produced two ways; the first by a regular tremulous motion or modulation of the breath, bearing a similtude to panting: the other way is by shaking the finger immediately over the hole without touching the flute." (Alexander also gives chart only for the six-keyed flute.)

TABLE OF FLATTEMENT FINGERINGS

D nat.¹

● ● ● | ● ● ● ●

Ht, P, C, Mah (All sources direct the performer to "shake the flute with right hand.")

D# - E flat¹

● ● ● | ● ● ● 0

Ht, P, C, Mah (See above.)

● ● ● | ● ● ● 0

T

E nat.¹

● ● ● | ● ● 0 ●

Ht, P, C, Mah, T

F flat¹

● ● ● | ● ● 0 ●

T

E#¹

● ● ● | ● 0 ● ●

Mah

F nat.¹

● ● ● | ● 0 ● ●

Ht, P, C, Mah, T

F#¹

● ● ● | ● 0 0 0

Ht, P, C, Mah, T

G flat¹

● ● ● | 0 ● ● ●

T

G nat.¹

● ● ● | ♩ ○ ○ ●

Ht, P, T

● ● ● | ♩ ○ ○ ○

C, Mah

● ● ● | ○ ∅ ○ ●

Ht, P

● ● ● | ○ ∅ ○ ○

C, Mah

● ● ● | ○ ∅ ∅ ○

Mah

G#¹

● ● ♩ | ● ● ● ●

Ht, P, C (Or shake flute.), Mah, T

A flat¹

● ● ♩ | ● ● ● ●

Ht, P, C (See above.), Mah

● ● ♩ | ● ● ○ ●

T

A nat.¹

● ● ○ | ∅ ○ ○ ●

Ht, P

● ● ○ | ∅ ○ ○ ○

C

● ● ♩ | ○ ○ ○ ●

Ht, P, C, Mah, T

● ● ♩ | ○ ○ ○ ○

C (Not so easy.), Mah

A#¹

● ○ ● | ● ● ♩ ●

Ht, P, C,

● ♩ ● | ● ● ○ ●

Mah

● ♩ ● | ● ● ● ●

T

B flat¹

● ○ ● | ● ● ∅ ●

Ht, P, C, Mah

● ○ ● | ● ● ○ ∅

D1

● ○ ● | ● ● ♩ ●

T

B nat.¹

● 0 Ø 0 0 0 ●	Ht, P, Mah
● 0 0 Ø 0 0 0	C
● 0 0 0 0 0 0	T

B#¹

0 ● ● Ø 0 0 0 or ●	Mah
0 ● ● Ø Ø 0 0 or ●	Mah
0 ● ● ● Ø 0 0	T

C nat.²

0 ● ● Ø 0 0 ●	Ht, P
0 ● ● Ø 0 0 0	C
0 ● ● Ø Ø 0 0 or ●	Mah
0 ● ● Ø 0 0 0 or ●	Mah
0 ● ● 0 0 0 0	T

C#²

0 Ø 0 0 0 0 ●	Ht, P, Mah (Corrette says this fingering is "worth nothing" because it lowers the pitch by a comma.), T
0 0 Ø 0 0 0 0	C

D flat²

0 0 0 ● 0 0 0	T
-----------------	---

D nat.²

0 / • • | • • • • •

Ht, P, C (All three say that hole must be stopped at beginning and end; Prelleur also cautions not to raise finger too high.)
Mah, D1, T

/ • • • | • • • • •

Mah

D#² - E flat²

/ • • • | • • • • 0

Ht, P, C (All three say that hole must be stopped at beginning at end; Corrette also says this flattement may be played by shaking the flute.), Mah, D1

0 • • • | • • • • ♭

T

E nat.²

• • • • | • • ♭ • •

Ht, P, C, Mah, T

/ • • • | • • • 0 •

D1

E#²

• • • • | • ♭ • • •

T

F nat.²

• • • • | • ♭ • • •

Ht, P, C, Mah, T

/ • • • | • • • • •

D1

F#²

• • • • | • ♭ • • •

Ht, P, C, Mah (shows different fingerings for F# and G flat in regular fingering chart.)
T

• • • • | • • • • /

D1

G flat²

• • • | • ♭ 0 0

• • • | • 0 0 ♭

• • • | ♭ • • 0

Ht, P, C, Mah (See above.)

D1

T

G nat.²

• • • | ♭ 0 0 •

• • • | ♭ 0 0 0

• • • | 0 ♭ 0 •

• • • | 0 ♭ 0 0

• • • | 0 0 ♭ 0

• • • | ♭ ♭ 0 •

Ht, P, Mah

C, Mah

Ht, P, Mah

C, Mah

D1

T

G#²

• • ♯ | • 0 • •

• • 0 | • 0 ♭ 0

• • ♯ | • 0 • 0

Ht, P, C, Mah

D1

T

A flat²

• • ♭ | • 0 • •

• • 0 | • 0 ♭ 0

• • ♭ | • 0 0 0

Ht, P, C, Mah

D1

T

A nat.²

• • 0 | ♭ 0 0 •

• • 0 | ♭ 0 0 0

• • ♭ | 0 0 0 •

• • ♭ | 0 0 0 0

• • 0 | 0 0 ♭ 0

Ht, P, Mah

C, Mah

Ht, P, Mah, T

C (Not so easy.), Mah

D1

A#²

● ● ● | ∅ ● ● ●

Ht, P, Mah

● ● ● | ∅ ● ● ●

C, Mah

● ♪ ● | ○ ○ ○ ●

T

B flat²

● ● ● | ∅ ● ● ●

Ht, P, Mah

● ● ● | ∅ ● ● ●

C, Mah

● ● ∅ | ● ● ● ●

D1

● ● ♪ | ● ● ● ●

T

B nat.²

● ● ● | ∅ ● ● ●

C

● ● ♪ | ○ ○ ○ ● or ●

Mah

● ♪ ● | ○ ○ ○ ●

T

C flat³

● ♪ ● | ● ● ● ●

T

B#²

○ ● ● | ● ● ♪ ●

Mah

♪ ● ● | ● ● ● ●

T

● ● ● | ● ♪ ● ●

T

C nat.³

○ ● ● | ● ● ♪ ●

Ht, P

○ ● ♪ | ● ● ● ●

Ht, P, Mah

○ ● ∅ | ● ● ● ●

T

○ ● ● | ● ● ∅ ●

T

C#3

0 0 0 | 0 0 / 0

C, Mah

0 0 0 | 0 0 0 0

Mah, T

D flat3

0 0 0 | 0 0 / 0

C, Mah, T

0 0 0 | 0 0 0 0

Mah

D nat.3

0 / 0 | 0 0 0 0

Ht, P (See note for D nat.²)

0 0 0 | 0 0 0 0

C, Mah, T

0 / 0 | 0 0 0 0

D1

D#3 - E flat3

/ 0 0 | 0 0 0 0

Ht (See note for D#²), D1, T

/ 0 0 | 0 0 0 0

P

0 0 / | 0 0 0 0

C

0 0 0 | 0 0 0 0

Mah

E nat.3

0 0 0 | 0 0 0 0

Ht, P, T

/ 0 0 | 0 0 0 0

D1

C (From E nat. upward, shake flute.)

E#3

0 0 0 | 0 0 0 0

Mah, T

F nat.3

• • • 0 | • 0 0 0

Mah, T

/ • • 0 | • 0 0 0

D1

F#3

• • • 0 | • 0 • •

Mah, T

/ • • • | • 0 0 •

D1

G flat3

• • • 0 | • 0 • •

Mah, T

G nat.3

• • • | 0 0 0 •

Mah, T

• 0 / | 0 0 0 •

D1

G#3

0 0 / | • 0 0 0

D1

0 0 • | 0 0 0 0

T

A nat.3

/ • • • | • • 0 •

Mah

0 • • | • • / •

Mah, T

0 / • • | • • 0 •

D1

PART VII

THE BATTEMENT

French: Battement [beating] (Hotteterre, Corrette, Quantz, Mahaut)
 Pince [pinched] (Quantz, Delusse)
 Martellement [hammering] (Corrette, Mahaut)

German: Mordent, or Mordant [biting] (Quantz, Tromlitz)

English: Beat (Prelleur, Granom)

Definition: A rapid alternation of a given note with its lower auxiliary.
 The 'battement,' 'mordent,' or 'beat,' begin on the main note.
 The 'pince' or 'martellement' begin on the lower note.

Signs: I Hotteterre, *rd* Delusse, */* Prelleur, bt. Wragg
 Compleat Tutor

Usage:

Quantz: "... 'pince' is customary in the French style for giving brilliance to a piece."

"The 'battemens' may be introduced in leaps where appoggiaturas are not permitted to enliven the notes and make them brilliant."
 (trans. by Edward Reilly)

Delusse: "This 'agrement' (the 'pince') is characteristically used to express different passions. For example, it expresses anger or fury when it is executed with vigor, and when it is sustained for a long time. On the contrary, if it is shorter and softer, it is joy or satisfaction which it expresses; and if one performs it sweetly while swelling the note, it is then fear, horror, sorrow."

Performance:

Hotteterre: "The 'battement' is produced by beating once or twice in succession, and as quickly as you can, full on the hole next to the one of the note you want to do it on. You must again take your finger off in finishing the 'battement,' except on D², as I will explain later. It also (like the 'flattement') shares the lower sound."
 (trans. by David Lasocki)

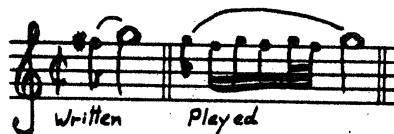


Prelleur: "The beat is the hitting once or twice as quick as we can, full on the hole, and as near the note we beat upon as possible; we ought also to end a beat with the finger off, except on D, as I shall show hereafter; it also partakes of a lower tone." (See example under 'flattement'.)

Corrette: "The 'battement' is made by beating one or several times with a finger on the hole nearest the tone or semi-tone where one wishes to make it. It can be made simple or double. The 'battement simple' is made by beating the finger once on a full hole; by full hole, it is meant that the finger is positioned directly over the hole."

"The 'battement double' is made by beating the finger several times on a full hole; generally, the 'battement' is always made on a full hole."

"To make the 'martellement,' it is necessary to begin on the lower note, then to beat on the hole two or three little blows, closer together and more quickly than in a cadence, with the difference that it is made with the lower note. The 'martellement' is composed of a double 'port de voix' and a double 'battement.'"



(Another 'martellement') "In the 'Adagio' of the Italians are sometimes a 'port de voix' as long as the note which follows, even longer, followed by a 'battement.' But to do it well, it is necessary to soften the tone of the flute."



Quantz: Two examples of the 'pince' are shown in Chapter VIII, 14, Fig. 29 and 30.

Battement, Chapter VIII, 15, Fig. 32 and 33.

"On the flute, the first (Fig. 32) must be produced with a simultaneous blow of the finger and stroke of the tongue, and may be introduced in quick notes as well as slow ones. The second (Fig. 33) is more suitable for rather slow notes than for rapid ones; but the demisemiquavers must still be produced with the greatest speed, and thus the fingers must not be raised too high."



Mahaut: "The 'battement' is formed on a note by striking one, two, or several times very quickly on the note which is found naturally one degree lower."

"The 'martellement' is made the same way as the 'battement,' by a lower note which one borrows with which to start the 'battement,' striking two, three, or four blows as quickly as possible."

EXAMPLE OF 'MARTELLEMENT' ON G



Delusse: EXAMPLE OF HOW THE 'PINCE' SHOULD BE PERFORMED

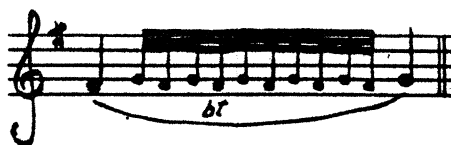


Delusse uses the term 'martellement' to mean the same as what other sources call 'flattement.'

Granom: ".....As a beat is very essential to those who aspire to be finished performers, I shall endeavor to explain it in such a manner that the meanest capacity can never err in the execution of it."

"As all shakes are to be prepared, so must the beats, with this difference only, that the shake is prepared from the note above that which is to be shook; whereas the beat is to be prepared from the note below that which is to be beat and must have the same diatonic progressive motion with that of the shake; its preparative must also be dwelt upon and swelled as long as the time of the piece which you perform will admit of."

EXAMPLE OF A BEAT UPON G



"I recommend beats in many places where shakes have been put through the inattention or unskillfulness of the master, which has often rendered the harmony less agreeable by misplacing the one for the other."

Granom: (continued) "There is also the double shake, composed of both the beat and the shake, which has a most admirable effect; but must be used sparingly."

EXAMPLE OF DOUBLE SHAKE ON A



TABLE OF BATTEMENT FINGERINGS

D nat.¹ Ht (Unobtainable), C (None)

D#¹ - E flat¹

• • • | • • • ∅

Ht, P

E nat.¹

• • • | • • ∅ •

Ht, P, C

F nat.¹

• • • | • ∅ • 0

Ht

• • • | • ∅ • •

P, C

F#¹

• • • | • ∅ 0 0

Ht, P, C

G nat.¹

• • • | ∅ 0 0 •

Ht, P, Mah

• • • | ∅ 0 0 0

C

G#¹

• • ∅ | • 0 0 •

Ht, P, C

A flat¹

• • ∅ | • • • •

Ht, C

• • ∅ | 0 0 • •

P

A nat.¹

• • ∅ | 0 0 0 •

Ht, P

• • ∅ | 0 0 0 0

C

A#1 - B flat¹

● 0 ● | ● ● ∅ ●

Ht, P (Use when preceded by Port-de-Voix.)

● ∅ ● | ● ● 0 ●

Ht (Use when preceded by appoggiatura.)
P, CB nat.¹

● ∅ 0 | 0 0 0 ●

Ht, P

● ∅ 0 | 0 0 0 0

C

C nat.¹

0 ● ● | ∅ ∅ 0 ●

Ht, P

∅ ● ● | 0 0 0 ●

Ht (When preceded by Port-de-Voix.)
P (When preceded by Port-de-Voix.)

0 ● ● | ∅ ∅ 0 0

C

C# - D flat²

∅ 0 0 | 0 0 0 ●

Ht, P

∅ 0 0 | 0 0 0 0

C

D nat.²

0 ● ● | ∅ ● ● ●

P (When playing in a nat. key. Hole should be stopped at both beginning and ending.), C (When C nat. is required), Mah

0 ∅ ∅ | ● ● ● ●

P (When C is sharp. Holes should be stopped at both beginning and ending.)
C (When C# is required.), MahD#²

● ∅ ∅ | ● ● ● 0

Ht, P (Both say that in ending, 1 must be open and 2 and 3 stopped.)

E flat²

● ● ● | ● ● ● ∅

Ht, P

C (Only false tone can be drawn for D[#] or
E flat)

E nat. 2

● ● ● | ● ● ∅ ●

Ht, P, C

F nat.²

● ● ● | ● ∅ ● 0

Ht

● ● ● | ● ∅ ● ●

P, C

F[#]2

● ● ● | ● ∅ 0 0

Ht, P, C

G nat.²

● ● ● | ∅ 0 0 ●

Ht, P

● ● ● | ∅ 0 0 0

C

G[#]2 - A flat²

● ● ∅ | ● 0 0 ●

Ht, P

● ● ∅ | ● 0 ● 0

C

A nat.²

● ● ∅ | 0 0 0 ●

Ht, P

● ● ∅ | 0 0 0 0

C

A#2 - B flat2

● ● ● | ∅ ● ● ●

Ht, P

● ∅ ● | ● ● ● ●

Ht (Especially when preceded by an appoggiatura.), P (Especially when preceded by a Port-de Voix.)

● ∅ ● | ● ● ● ●

C

B nat.2

● ∅ ● | ● ● ● ●

C

C nat.2

● ● ● | ● ● ∅ ●

Ht, P

● ● ∅ | ● ● ● ●

Ht, P

∅ ● ● | ● ● ● ●

Ht, P (Both say to use this fingering when preceded by a port-de-voix.)

∅ ● ● | ● ● ● ●

C

● ● ● | ● ● ∅ ●

C

C#3 - D flat3

● ● ● | ● ∅ ● ●

C

D nat.3

● ∅ ∅ | ● ● ● ●

Ht, P

● ● ● | ∅ ● ● ●

C

D#3 - E flat3

∅ ● ● | ● ● ● ●

Ht

● ● ● | ● ∅ ∅ ●

Ht (4 and 7 remain open. All fingers down at end.)

● ● ● | ∅ ● ● ●

C (If you can make it short.)

E nat.³

• • ∅ | • • • •

Ht, P, C

P ("I shall omit the notes higher than this because they are too much forced, nor must you make these till you are pretty far advanced.")

F nat.³ and F#³

C Impossible.)

G nat.³

• • • | ∅ • • •

C

PART VIII

EXAMPLES OF FINGERINGS TO MAKE DIFFICULT PASSAGES EASIER.

In the following pages are examples from the treatises of Quantz, Mahaut, Devienne, and Alexander, showing how the use of alternate fingerings can help smooth out technical problems. The fingering examples from Alexander are also found in Bown; since Alexander's book has an earlier publication date, they are attributed to him.

Careful practice of these examples will prove to be of great value in mastering the traverso. When similar note patterns are encountered in other situations, the alternate fingering possibilities will come to mind.

QUANTZ

Left Hand

Right Hand

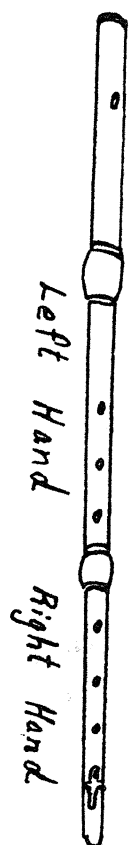


Handwritten musical notation for the first system of 'QUANTZ'. The notation includes a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody is written on a single staff. Below the staff are seven staves, numbered 1 through 7, representing the fingers of the right hand. Each staff has a single note, indicating the fingering for each finger.

Left Hand

Right Hand

Handwritten musical notation for the second system of 'QUANTZ'. The notation includes a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody is written on a single staff. Below the staff are seven staves, numbered 1 through 7, representing the fingers of the right hand. Each staff has a single note, indicating the fingering for each finger.



QUANTZ

1

2

3

4

5

6

7

Left Hand

Right Hand

1

2

3

4

5

6

7

QUANTZ

Left Hand

Right Hand

1 2 3 4 5 6 7

Use this fingering in slow and cantabile passages. The usual F# fingering is too low in relation to G# and E#. Once the alternate fingering has been used, it must be continued as long as the piece remains in E major, C# minor, F# minor, G# minor, B major, or F# major. If the key changes so that the G is natural, then the regular fingering may be used again, sounding it a little higher the first time.

MAHAUT

Left Hand
Right Hand

The first system of the musical score for 'MAHAUT' consists of a treble clef staff and seven numbered staves (1-7). The treble staff contains a melodic line in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. This is followed by a double bar line, then a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The seven numbered staves show fingerings for both hands. The left hand (staves 1-3) uses fingers 1, 2, and 3. The right hand (staves 4-7) uses fingers 4, 5, 6, and 7. The notation is as follows:

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	•	•	•	•
2	•	•	•	•
3	•	•	•	•
4	•	•	•	•
5	•	•	•	•
6	•	•	•	•
7	•	•	•	•

Left Hand
Right Hand

The second system of the musical score for 'MAHAUT' consists of a treble clef staff and seven numbered staves (1-7). The treble staff contains a melodic line in G major, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. This is followed by a double bar line, then a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The seven numbered staves show fingerings for both hands. The left hand (staves 1-3) uses fingers 1, 2, and 3. The right hand (staves 4-7) uses fingers 4, 5, 6, and 7. The notation is as follows:

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	•	•	•	•
2	•	•	•	•
3	•	•	•	•
4	•	•	•	•
5	•	•	•	•
6	•	•	•	•
7	•	•	•	•

DEVIIENNE

Left Hand

Right Hand

Musical score for 'DEVIIENNE'. The top staff is a treble clef staff with a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with a B-flat symbol above the staff. Below the treble staff are seven numbered staves (1-7) showing fingerings for the right hand. Fingerings are indicated by dots on the staves: 1 (first finger), 2 (second finger), 3 (third finger), 4 (fourth finger), 5 (fifth finger), 6 (sixth finger), and 7 (seventh finger).

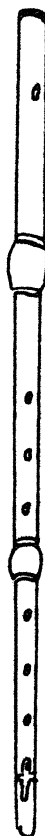
Left Hand

Right Hand

Musical score for 'DEVIIENNE'. The top staff is a treble clef staff with a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, ending with a double bar line. Below the treble staff are seven numbered staves (1-7) showing fingerings for the right hand. Fingerings are indicated by dots on the staves: 1 (first finger), 2 (second finger), 3 (third finger), 4 (fourth finger), 5 (fifth finger), 6 (sixth finger), and 7 (seventh finger).

DEVIIENNE

Left Hand
Right Hand



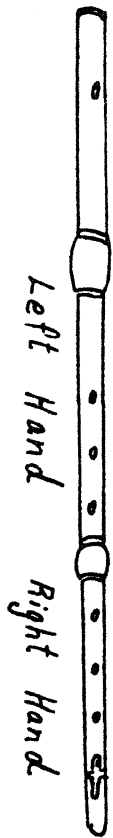
Musical notation for the first system, titled "DEVIIENNE". The notation includes a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the fingerings for the left and right hands are indicated by dots on numbered staves (1-7) below the melody.

The melody consists of a series of eighth and sixteenth notes, primarily ascending and then descending. The fingerings for the left hand are indicated by dots on staves 1-7, and the fingerings for the right hand are indicated by dots on staves 1-7.

Left Hand
Right Hand

Musical notation for the second system. The notation includes a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the fingerings for the left and right hands are indicated by dots on numbered staves (1-7) below the melody.

The melody concludes with a double bar line. The fingerings for the left hand are indicated by dots on staves 1-7, and the fingerings for the right hand are indicated by dots on staves 1-7.

*Allegretto*

ALEXANDER

Andante

Octaves same

The first exercise is written in treble clef, 3/4 time, with a key signature of one flat. It consists of two measures. The first measure is marked 'Allegretto' and the second 'Andante'. The notation includes a treble staff and seven fingerings (1-7) below it. The text 'Octaves same' is written below the treble staff.

*Vivace**Adagio.*

pp

The second exercise is written in treble clef, 2/4 time, with a key signature of one flat. It consists of two measures. The first measure is marked 'Vivace' and the second 'Adagio.'. The notation includes a treble staff and seven fingerings (1-7) below it. The text 'pp' is written below the treble staff.

ALEXANDER

Left Hand
Right Hand

Allegro

1
2
3
4
5
6
7

Left Hand
Right Hand

Allegro

1
2
3
4
5
6
7

ALEXANDER

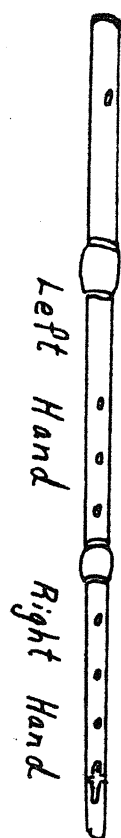
Left Hand
Right Hand

Andante *Allegro*

Left Hand
Right Hand

Presto *Allegro*

ALEXANDER



Allegro

Andante

pp

1

2

3

4

5

6

7

The first system of musical notation for 'ALEXANDER'. It features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegro'. The notation shows a series of eighth and sixteenth notes, followed by a double bar line. After the double bar line, the tempo changes to 'Andante', and the notation shows a series of whole notes. The dynamic marking 'pp' (pianissimo) is indicated. Below the staff are seven staves, numbered 1 through 7, representing the recorder's fingerings. The first staff (1) has a whole note on the first line. The second staff (2) has a whole note on the second line. The third staff (3) has a whole note on the third line. The fourth staff (4) has a whole note on the fourth line. The fifth staff (5) has a whole note on the fifth line. The sixth staff (6) has a whole note on the sixth line. The seventh staff (7) has a whole note on the seventh line.

Presto

Moderato

Left Hand

Right Hand

1

2

3

4

5

6

7

The second system of musical notation for 'ALEXANDER'. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Presto'. The notation shows a series of eighth and sixteenth notes, followed by a double bar line. After the double bar line, the tempo changes to 'Moderato', and the notation shows a series of eighth and sixteenth notes. Below the staff are seven staves, numbered 1 through 7, representing the recorder's fingerings. The first staff (1) has a whole note on the first line. The second staff (2) has a whole note on the second line. The third staff (3) has a whole note on the third line. The fourth staff (4) has a whole note on the fourth line. The fifth staff (5) has a whole note on the fifth line. The sixth staff (6) has a whole note on the sixth line. The seventh staff (7) has a whole note on the seventh line.

ALEXANDER

Presto Assai *Prestissimo*

Octave the same

Left Hand

Right Hand

1 2 3 4 5 6 7

Presto *Allegro*

Left Hand

Right Hand

1 2 3 4 5 6 7

Left Hand

Right Hand

ALEXANDER

Allegro

Allegretto

When *pp*

Finger	Allegro	Allegretto
1	•	•
2	•	•
3	•	•
4	•	•
5	•	•
6	•	•
7	•	•

Left Hand

Right Hand

Allegro

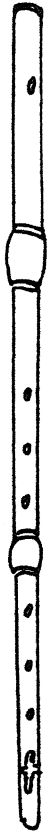
Finger	Allegro	Allegretto
1	•	•
2	•	•
3	•	•
4	•	•
5	•	•
6	•	•
7	•	•

ALEXANDER

Allegro

Left Hand

Right Hand



Musical notation for the first exercise, *Allegro*. The notation is on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked *Allegro*. The notation shows a series of eighth notes and quarter notes, with a final measure containing a half note and a whole note. Below the staff are seven horizontal lines representing the fingers of the left and right hands, numbered 1 through 7. Fingerings are indicated by dots on these lines: 1 (left), 2 (left), 3 (left), 4 (left), 5 (right), 6 (right), 7 (right).

Andante

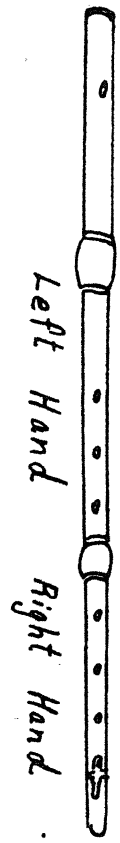
Allegretto

Left Hand

Right Hand

Musical notation for the second exercise, *Andante* and *Allegretto*. The notation is on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked *Andante* for the first part and *Allegretto* for the second part. The notation shows a series of eighth notes and quarter notes, with a final measure containing a half note and a whole note. Below the staff are seven horizontal lines representing the fingers of the left and right hands, numbered 1 through 7. Fingerings are indicated by dots on these lines: 1 (left), 2 (left), 3 (left), 4 (left), 5 (right), 6 (right), 7 (right).

ALEXANDER



Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of eighth notes and a final measure with a whole note. Below the staff are seven numbered lines (1-7) representing fingerings, with dots indicating finger placement. The word "same" is written above the final measure of the fingering lines.

Left Hand
Right Hand

Handwritten musical notation for the second system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of eighth notes and a final measure with a whole note. Below the staff are seven numbered lines (1-7) representing fingerings, with dots indicating finger placement. The word "Allegro" is written above the first measure of the notation.

ALEXANDER

Left Hand

Right Hand

Presto *Allegro*

Same

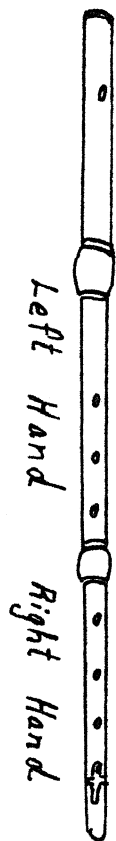
1 2 3 4 5 6 7

Left Hand

Right Hand

Allegro *Allegro*

1 2 3 4 5 6 7



ALEXANDER

Allegro

Presto

Musical notation for the first exercise. The notation includes a treble clef, key signature of one sharp (F#), and 2/4 time signature. The melody line is written in a treble clef. The tempo markings 'Allegro' and 'Presto' are present. The notation includes a melody line and seven staves for fingerings, numbered 1 to 7.

Allegro

Octaves the same

Left Hand
Right Hand

Musical notation for the second exercise. The notation includes a treble clef, key signature of one sharp (F#), and 2/4 time signature. The melody line is written in a treble clef. The tempo marking 'Allegro' is present. The notation includes a melody line and seven staves for fingerings, numbered 1 to 7.

ALEXANDER

Left Hand

Right Hand

Prestissimo

1

2

3

4

5

6

7

Left Hand

Right Hand

Allegro

Presto

1

2

3

4

5

6

7

ALEXANDER

Left Hand
Right Hand

Allegro

1
2
3
4
5
6
7

Left Hand
Right Hand

Presto

1
2
3
4
5
6
7

1

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