A

SCHOOL for the FLUTE

BY

C. NICHOLSON.

VOL. II

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A

SCHOOL FOR THE FLUTE

Being a New

Practical Instruction Book.

DEDICATED BY PERMISSION

TO

Her Most Gracious Majesty

Queen Adelaide

BY

C. NICHOLSON.

Flutist to His Majesty

Vol.

NEW YORK

In 2 Vol.s each 3 dol.rs nett

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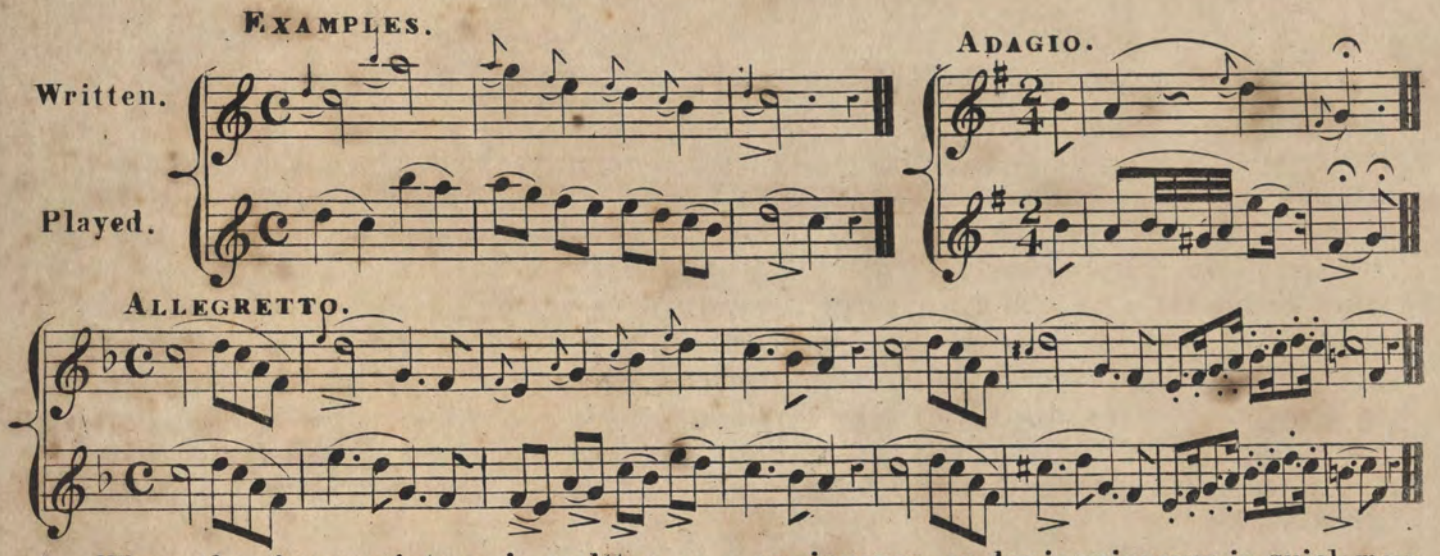
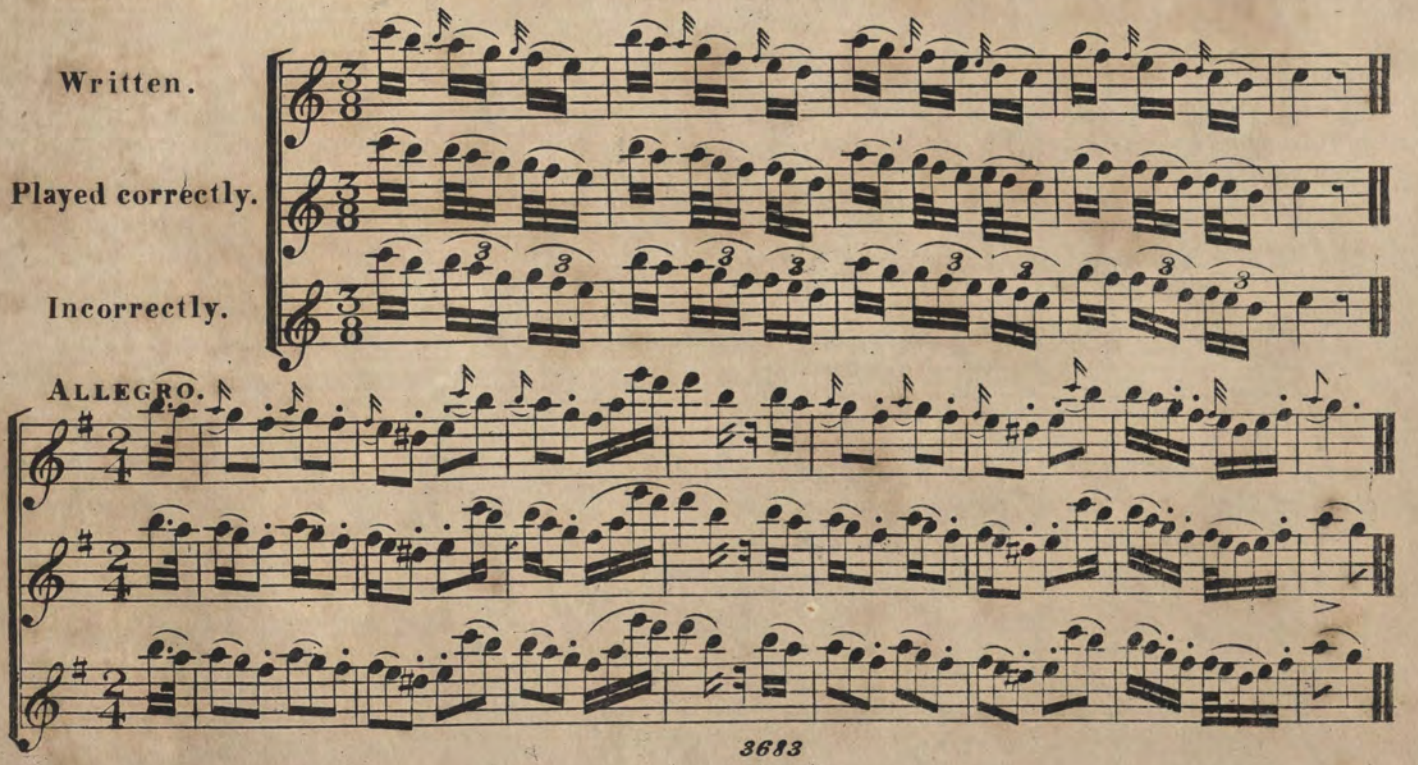
ON THE APPOGGIATURA.

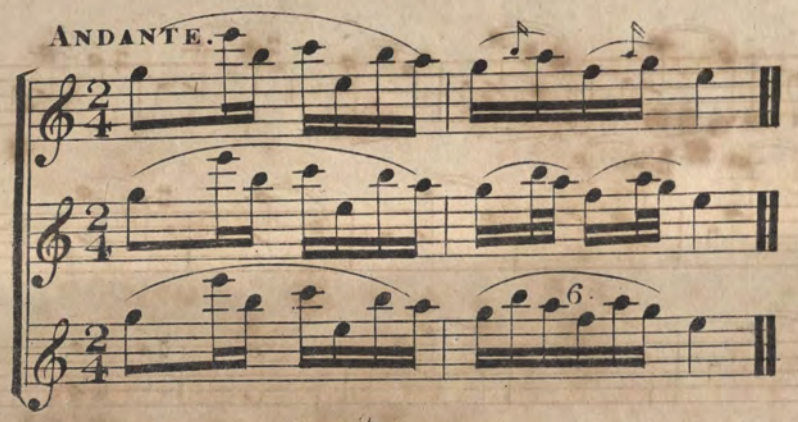
The APPOGGIATURA, a small note preceding one of the ordinary size, is generally a note of suspension, as it does not always partake of the harmony of the note which follows it, and from which it derives its time.— There are two kinds of Appoggiatura. the one being above the principal note called the superior, the other below it the inferior.— The interval of the superior may be either a whole tone, or semitone; but the inferior, is always a semitone below the principal note.— The Appoggiatura generally takes one half the time of the principal, and when the latter note is dotted, two thirds.— As the Ear is gratified by being kept in suspense, the Appoggiatura (particularly in slow plaintive Melodies) should seldom be hurried.— When it precedes the last note of a Phrase, or termination of a Melody, its time may be prolonged, and the effect highly improved by gradually incorporating it with the last note, by the Aid of the Glide, and subduing the tone during its performance to a mere whisper.



When the Appoggiatura is written as a semiquaver, or demisemiquaver in quick movements; it still derives its time from the note which succeeds it, otherwise, a wrong effect (which I have frequently heard) is the result

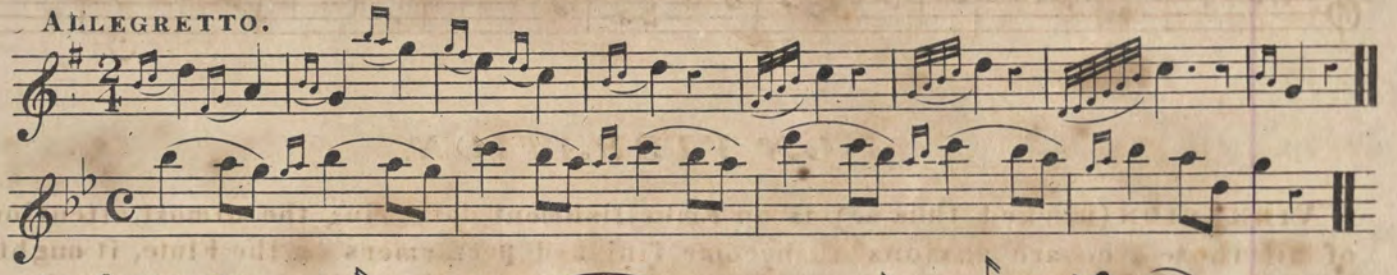


ANDANTE.

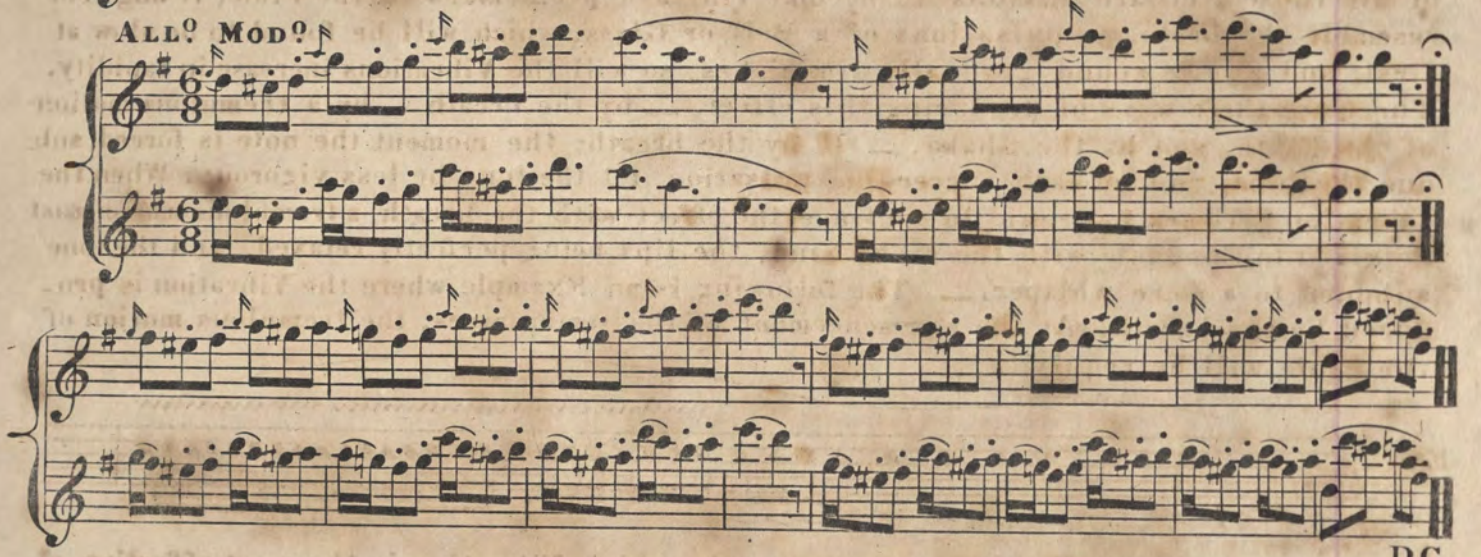


When a principal note is preceded by two or more small notes, they are generally slurred, and played with rapidity, this however is not an invariable rule.

ALLEGRETTO.



ALL^O MOD^O



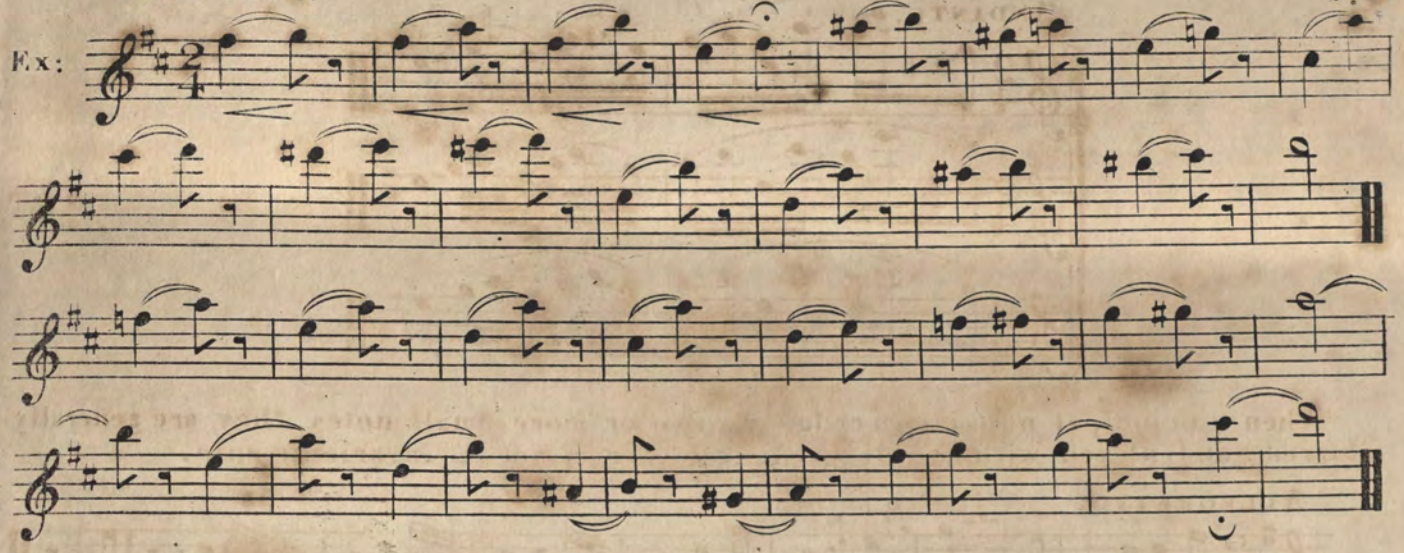
D.C.

THE GLIDE.

The GLIDE (⌒) when judiciously introduced, has a most beautiful effect; it is produced by drawing the fingers off the holes instead of lifting them, by which means two or more notes with a continuity of tone may be exquisitely blended. The fingers of the left hand ought to be drawn off towards the palm of the hand, and those of the right forced forward, or the hand raised so as to remove the fingers by slow degrees from the holes. The note glided to, ought to be fully sharp, as the tone by ascending so gradually will otherwise appear flat. The highest note where the glide is marked should generally be forced; but should it be marked piano, by attending to the observations on playing piano or subduing the tone, the effect may be produced, and perfectly in tune.— When more fingers than one are employed to produce this charming effect, their movement must be simultaneous.— If a Glide be marked from C♮ or C♯ on the 3^d space, it must always be fingered as the lowest C♮ or C♯— If from the C♮ 2^d ledger line above, it must be fingered as the Harmonic of F♮ with the second finger of the left hand down.— If from D♮, or D♯ on the 4^th line, the first finger must be down. The following are some of the most effective Glides on the Flute.

VERY SLOW.

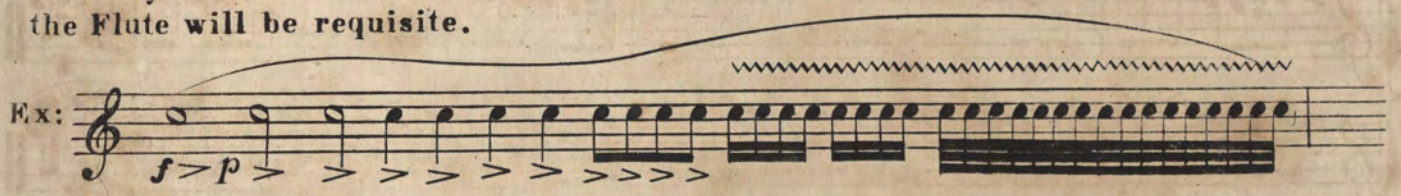
Ex:



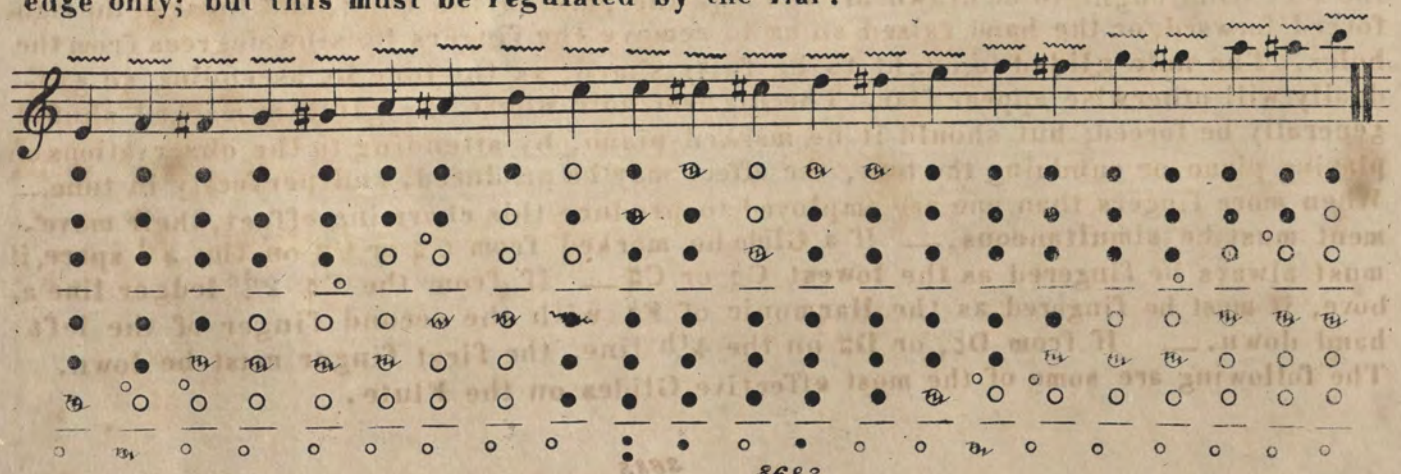
ON VIBRATION.

VIBRATION (marked thus ~~) is an Embellishment deserving the utmost attention of all those who are anxious to become finished performers on the Flute, it ought to resemble the beats, or pulsations of a Bell, or Glass, which will be found to be slow at first, and as the sound gradually diminishes, so will the Vibrations increase in rapidity. There are three ways of producing this effect, — by the breath — by a tremulous motion of the Flute, and by the Shake. — If by the breath; the moment the note is forced, subdue the tone, and on each succeeding pulsation, let the tone be less vigorous. When the Vibration becomes too rapid to continue the effect with the breath, a tremulous motion must be given to the Flute with the right hand, the lips being perfectly relaxed, and the tone subdued to a mere whisper. — The following is an Example where the Vibration is produced by the breath. At the commencement of the semiquavers, the tremulous motion of the Flute will be requisite.

Ex:



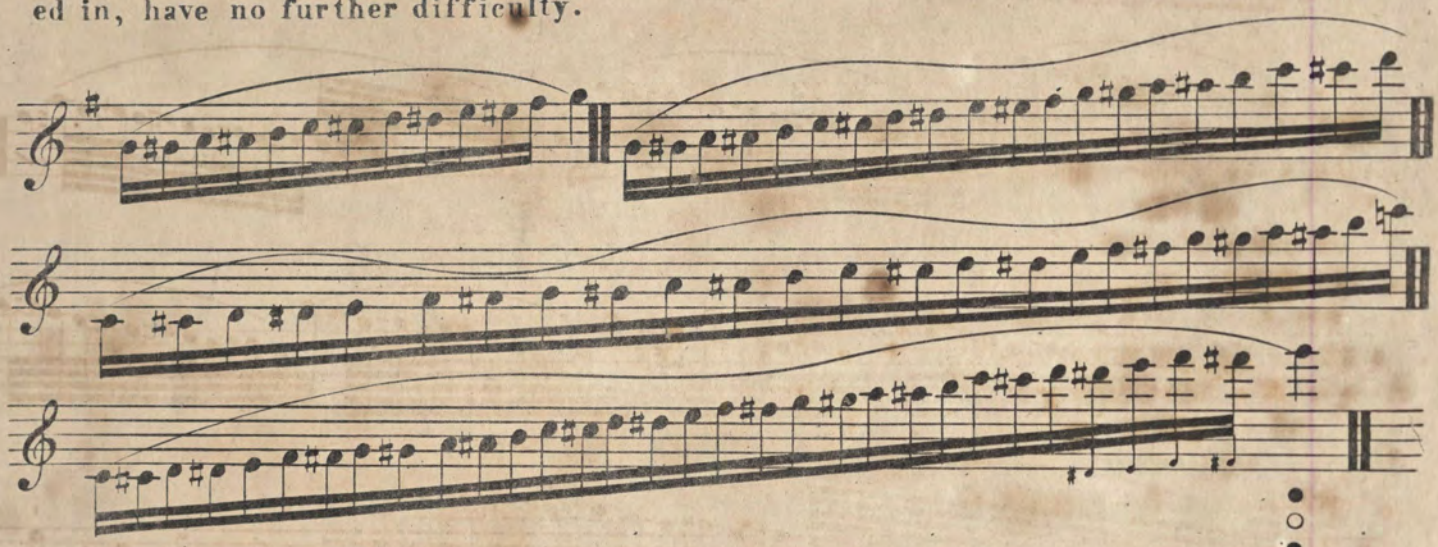
The succeeding Scale of notes, is one in which Vibration is the most effective, although by the aid of the breath and tremulous motion of the Flute, almost every note of the Instrument may be similarly influenced. It will be perceived in the marks of fingering, that to some of the Vibrations it is only requisite in the Shake to cover half the hole, and to others, a much less portion, bringing the finger in contact with the edge only; but this must be regulated by the Ear.



ON THE CHROMATIC SCALE.

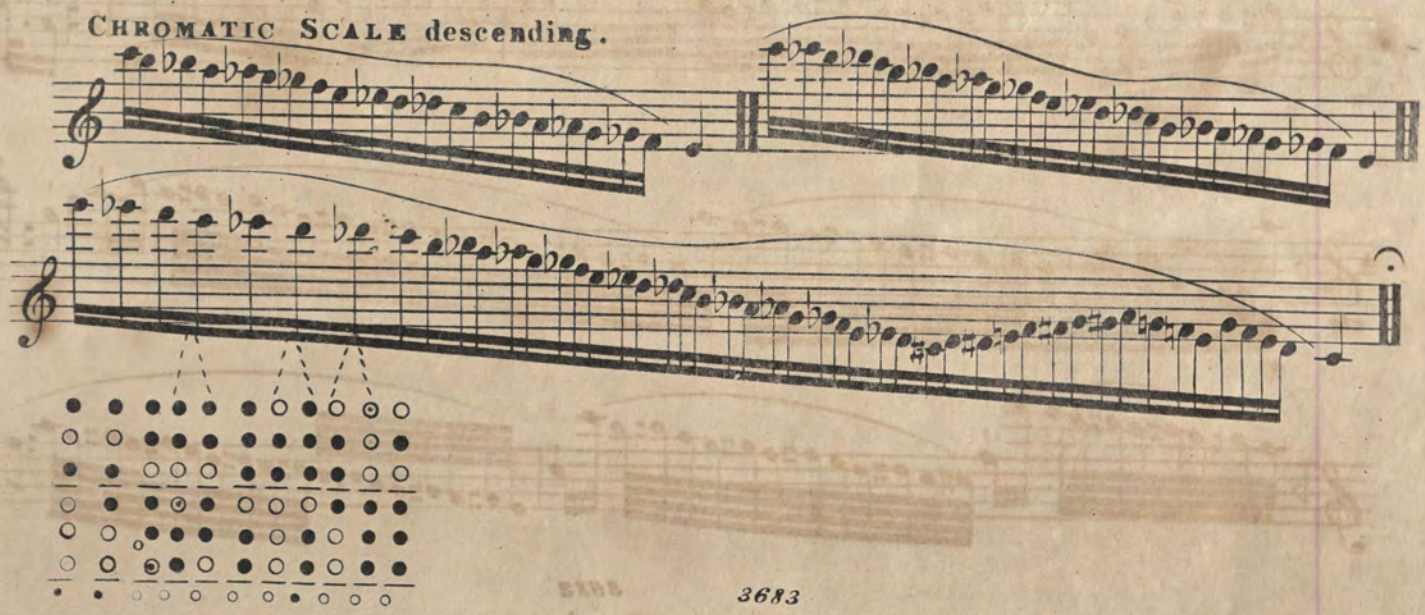
THE CHROMATIC SCALE is so much introduced in modern Music, that Amateurs should make themselves perfect Masters of it. When properly executed its effect is perhaps the most brilliant the Flute is capable of producing.— It has been compared to the "Sky Rocket"— a Torrent of Sound" "Overwhelming Stream of Tone" &c.

It ought to be practised very slow at first, that the Ear may the more readily detect the omission of a single semitone.— The Notation of the Chromatic Scale is not always the same, but depends on the Key in which it is written. Its appearance however in any key is such as instantly to convey to the Eye, that it is a Chromatic passage, but if its execution be allowed to depend on rapidity of sight, it will never be delivered with just effect.— It should therefore be so well studied as always to be at the command of Memory.— If I meet with a Chromatic passage, I merely look at the first and last note, and calculating the time the group of Notes are to be played in, have no further difficulty.



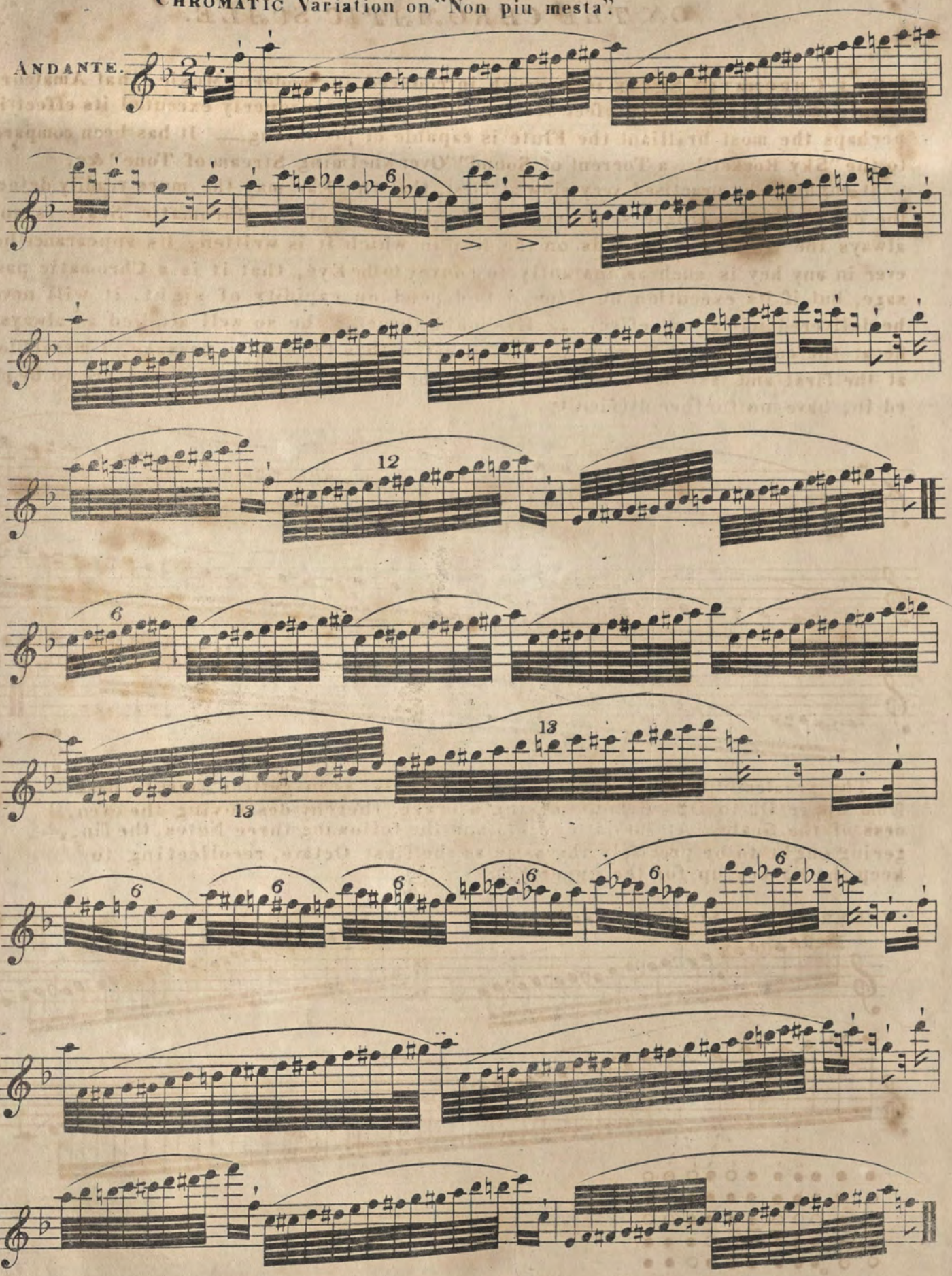
The greatest difficulty I find with my Pupils, is in getting them to pass from upper D♮ to D♯ without making a brake, thereby destroying the evenness of the Scale. At the latter, (D♯) and the following three Notes, the fingering ought to be precisely the same as the first Octave, recollecting to keep the F♮ key up for the upper F♯.

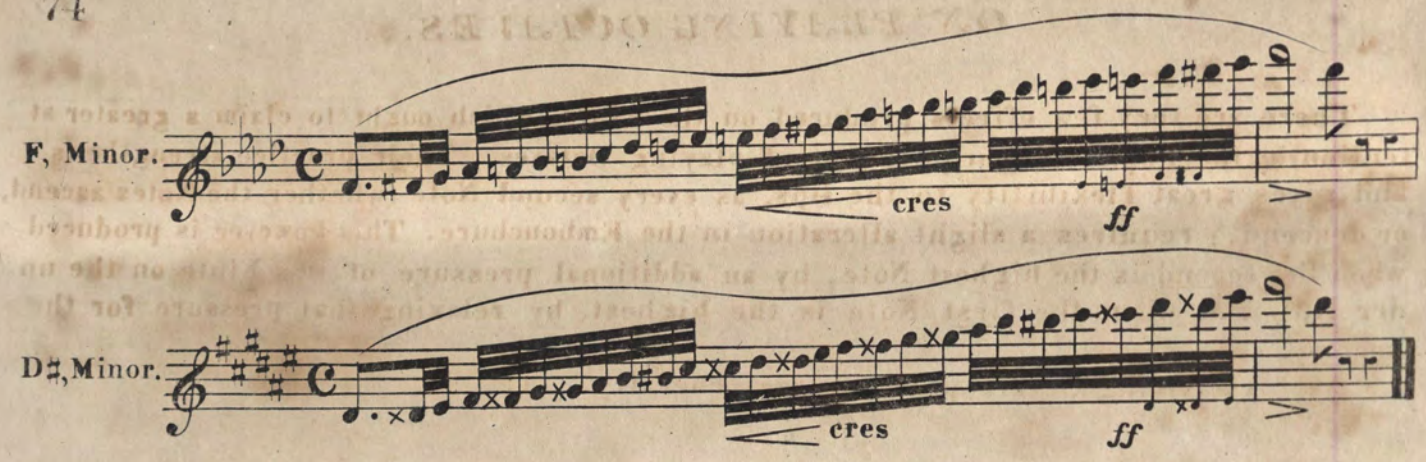
CHROMATIC SCALE descending.



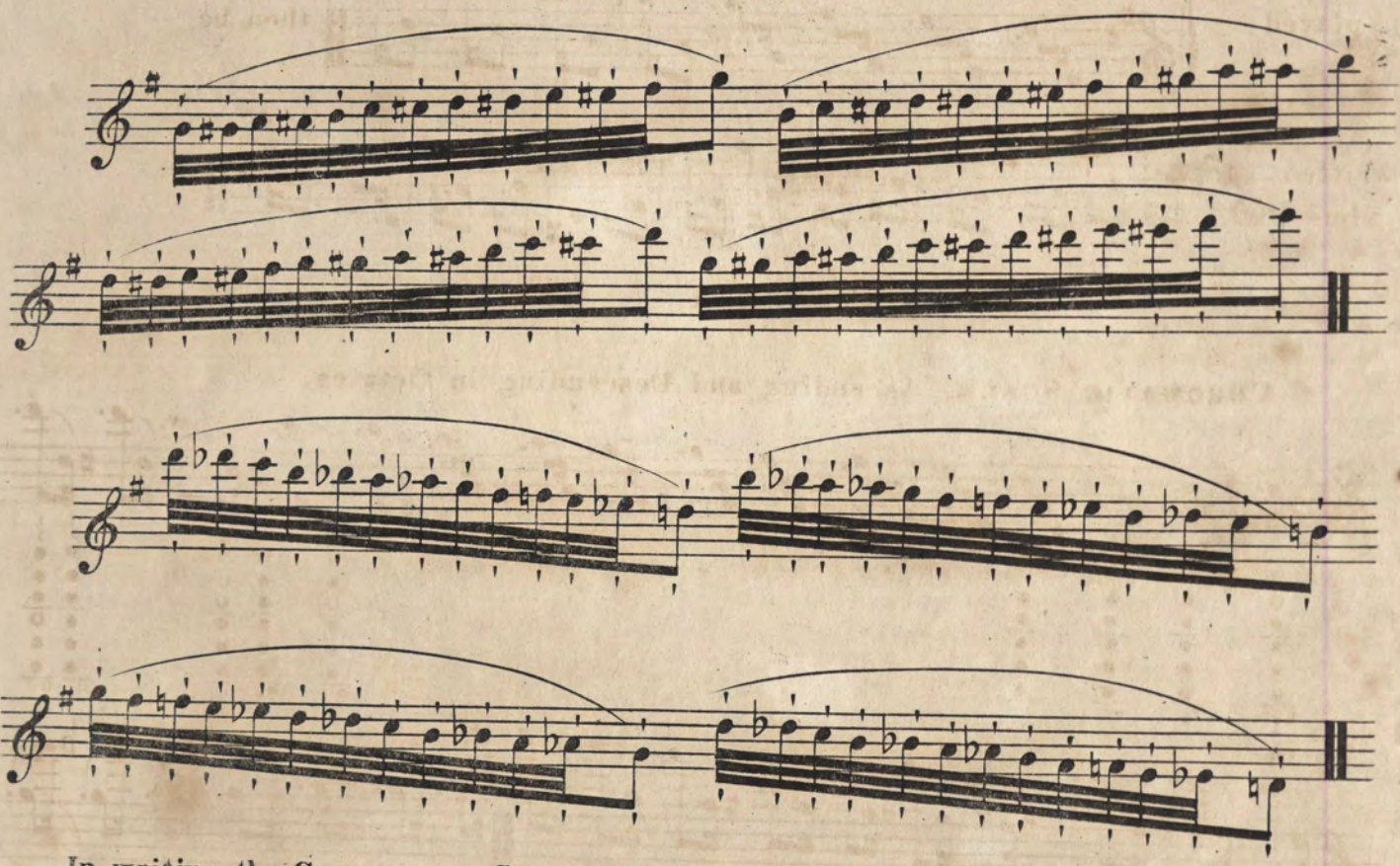
Chromatic Variation on "Non piu mesta".

Andante.

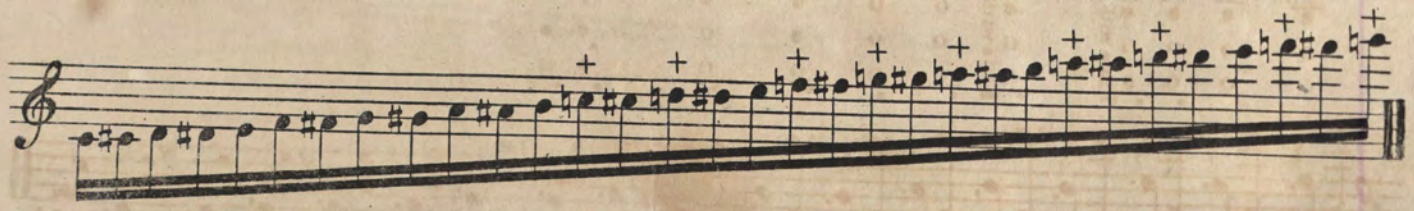




The following should be carefully practised with the Articulation marked. The great difficulty is, in getting the Tongue and Fingers to move exactly together.



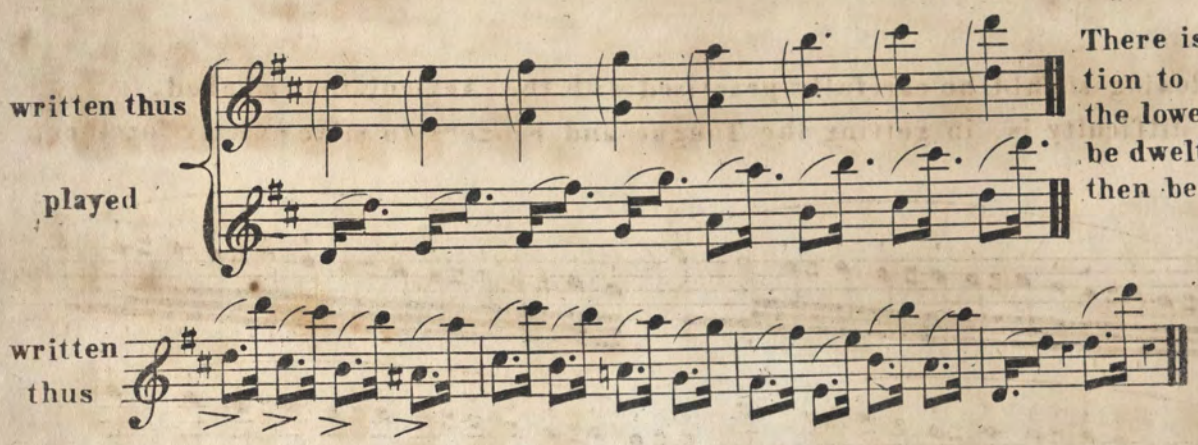
In writing the CHROMATIC SCALE, I purposely omit in the second octave, the contradiction of any ♯, ♭, or ♮ which may occur in the first, and in the third those which may be found in the second octave. By their insertion, the appearance of the Scale is more confused, as the following will prove.



ON PLAYING OCTAVES.

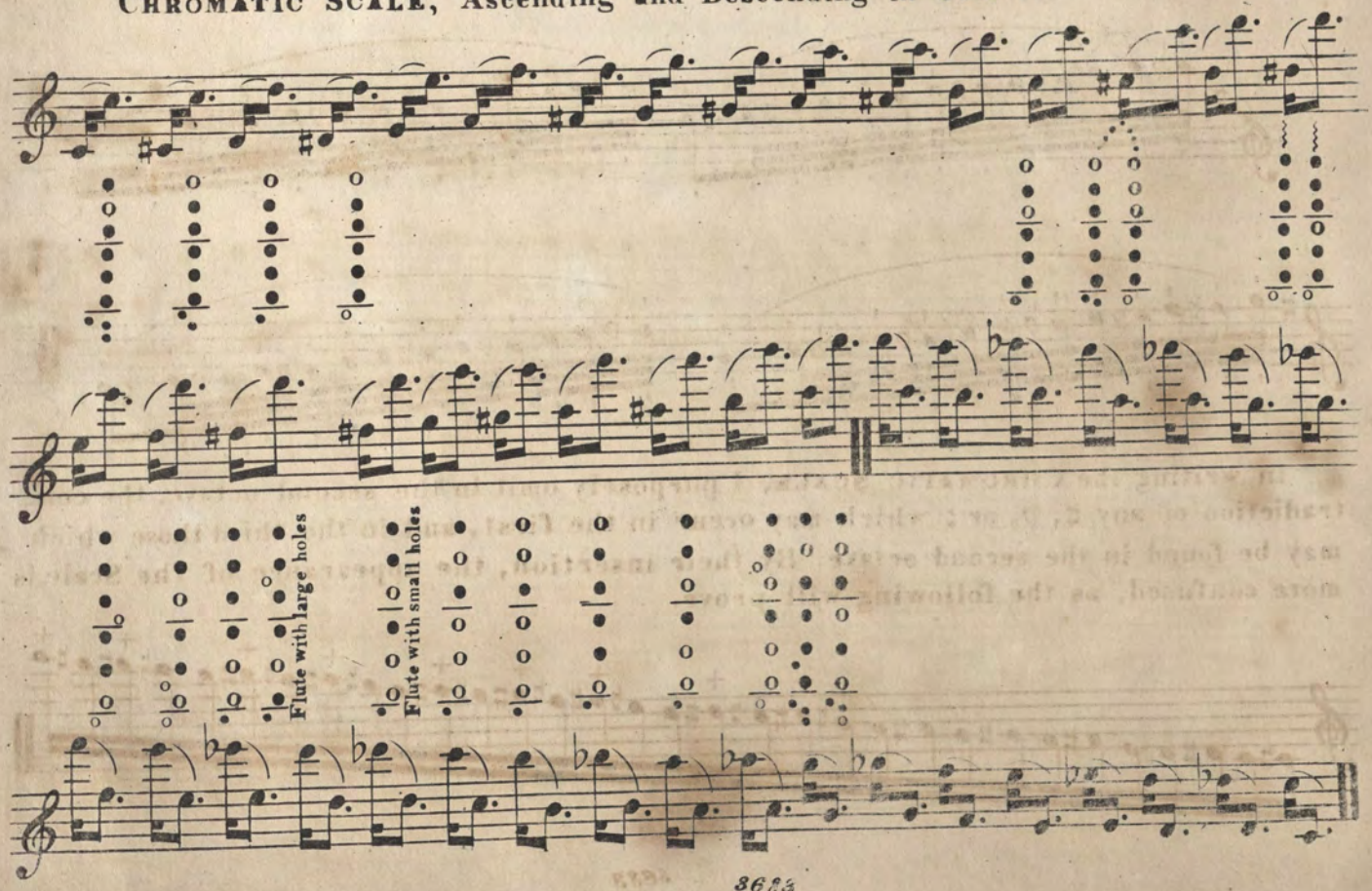
There are very few effects produced on the Flute, which ought to claim a greater attention in the Pupil than the acquirement of playing Octaves. Their practice strengthens and gives great flexibility to the lips, as every second Note (whether the Notes ascend, or descend,) requires a slight alteration in the Embouchure. This however is produced when the second is the highest Note, by an additional pressure of the Flute on the under lip; and when the first Note is the highest, by relaxing that pressure for the second.

Ascending Octave passages are generally



There is an exception to this when the lower Note is to be dwelt upon it should then be

CHROMATIC SCALE, Ascending and Descending in Octaves.

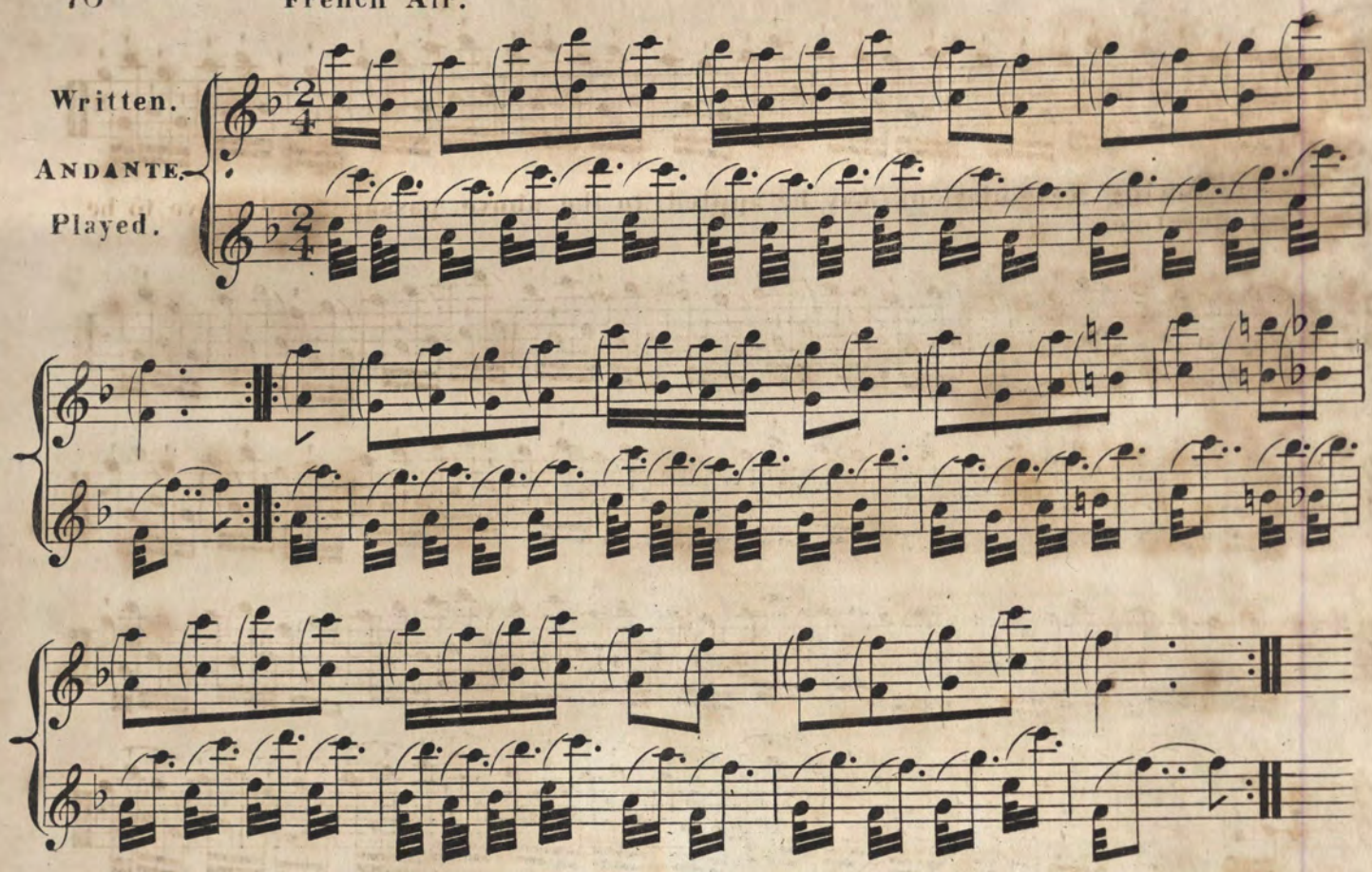


French Air.

Written.

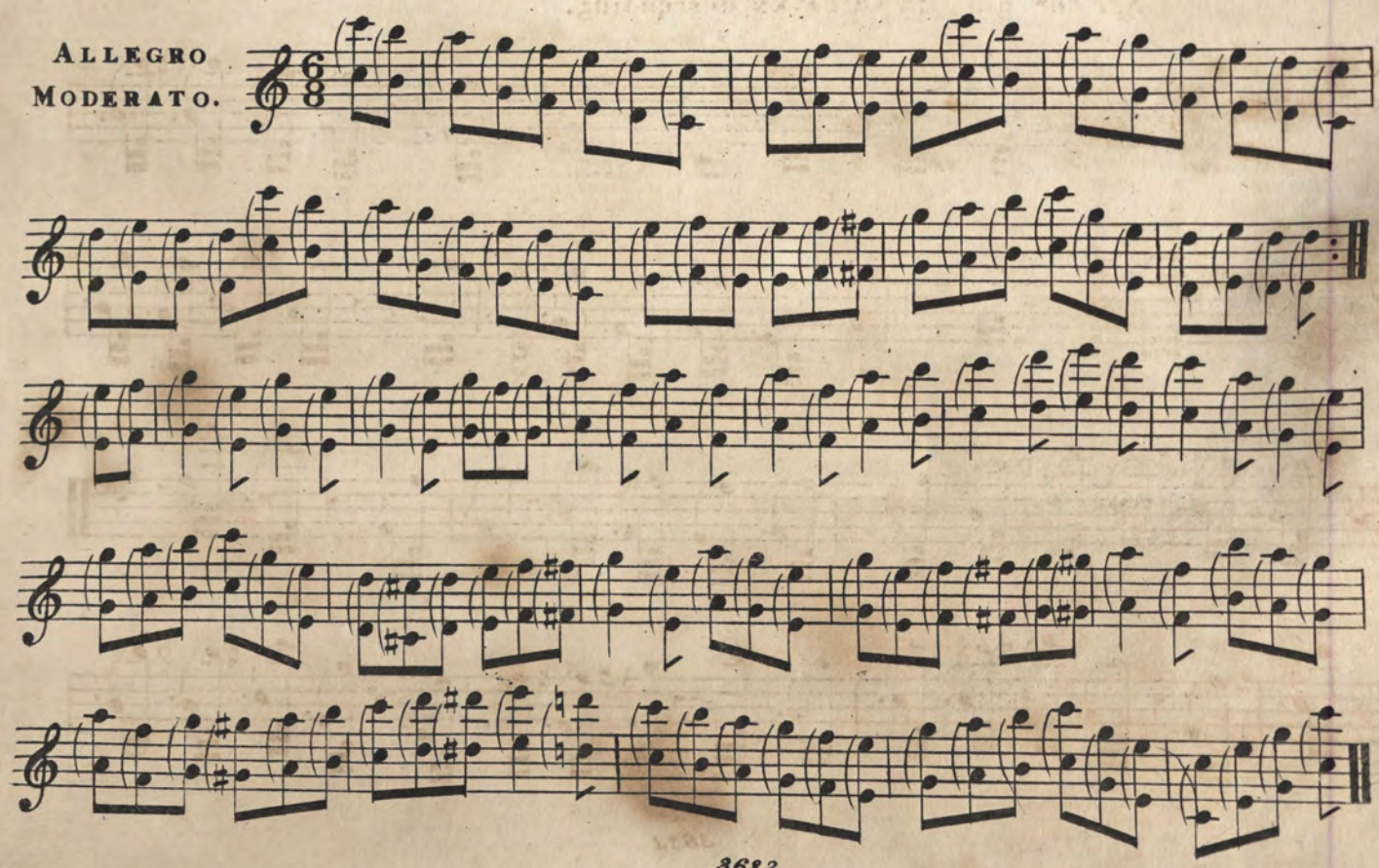
ANDANTE.

Played.

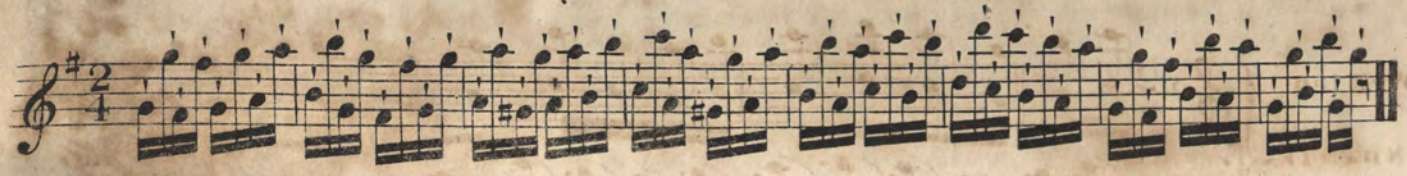


"Garry Owen" Irish Air.

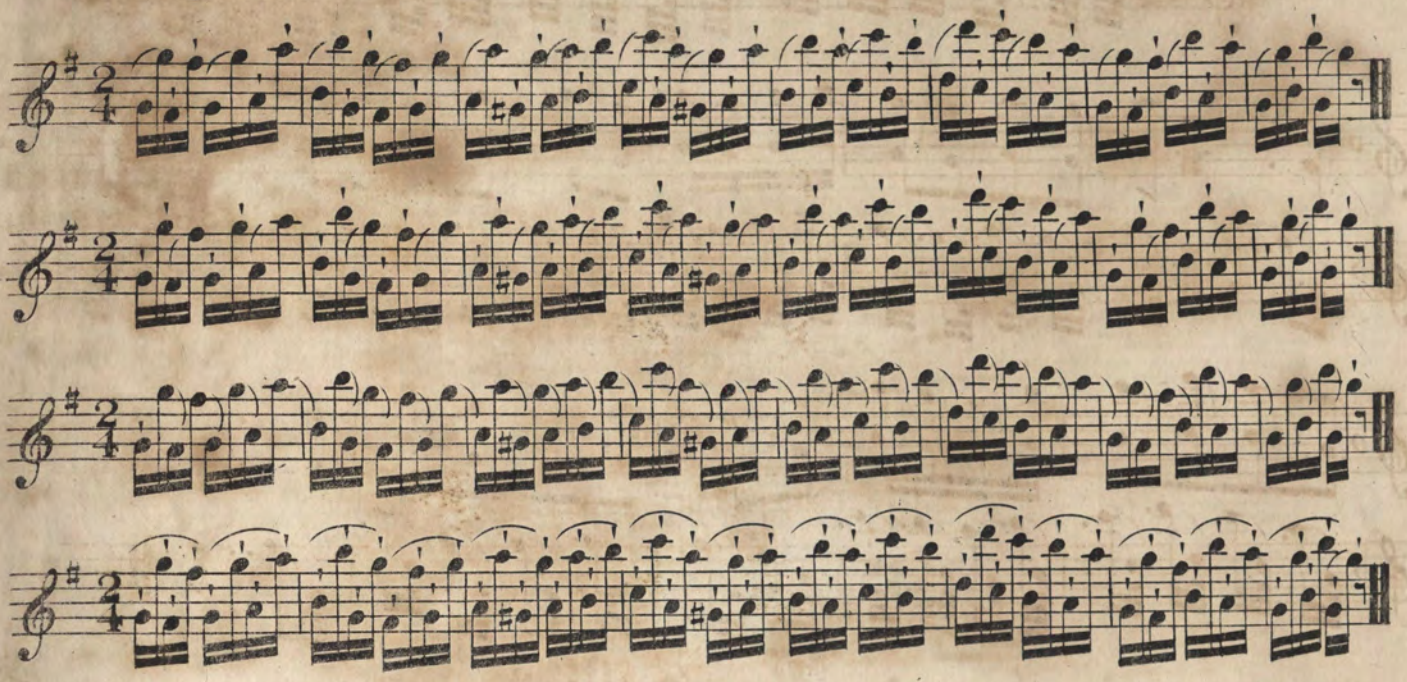
ALLEGRO MODERATO.



OCTAVE PASSAGE articulated.

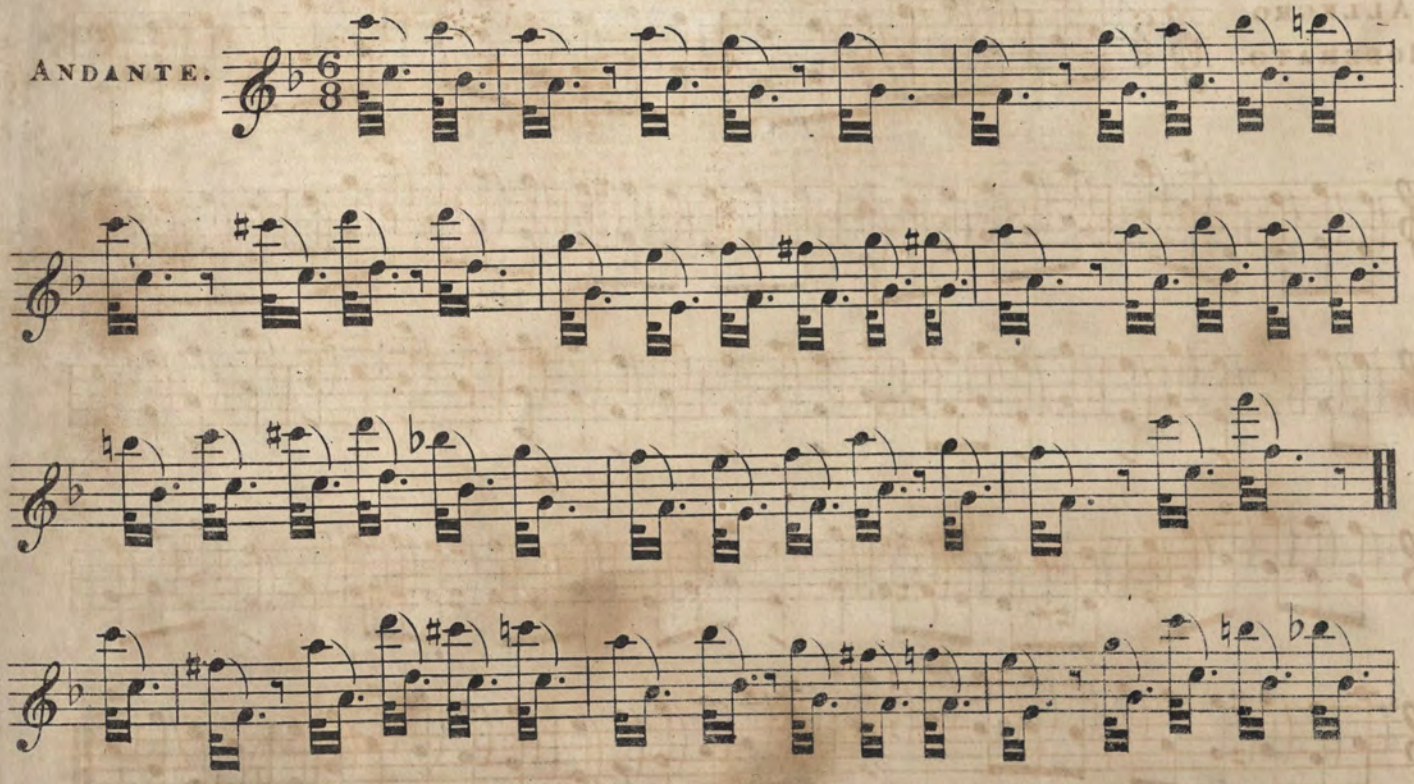


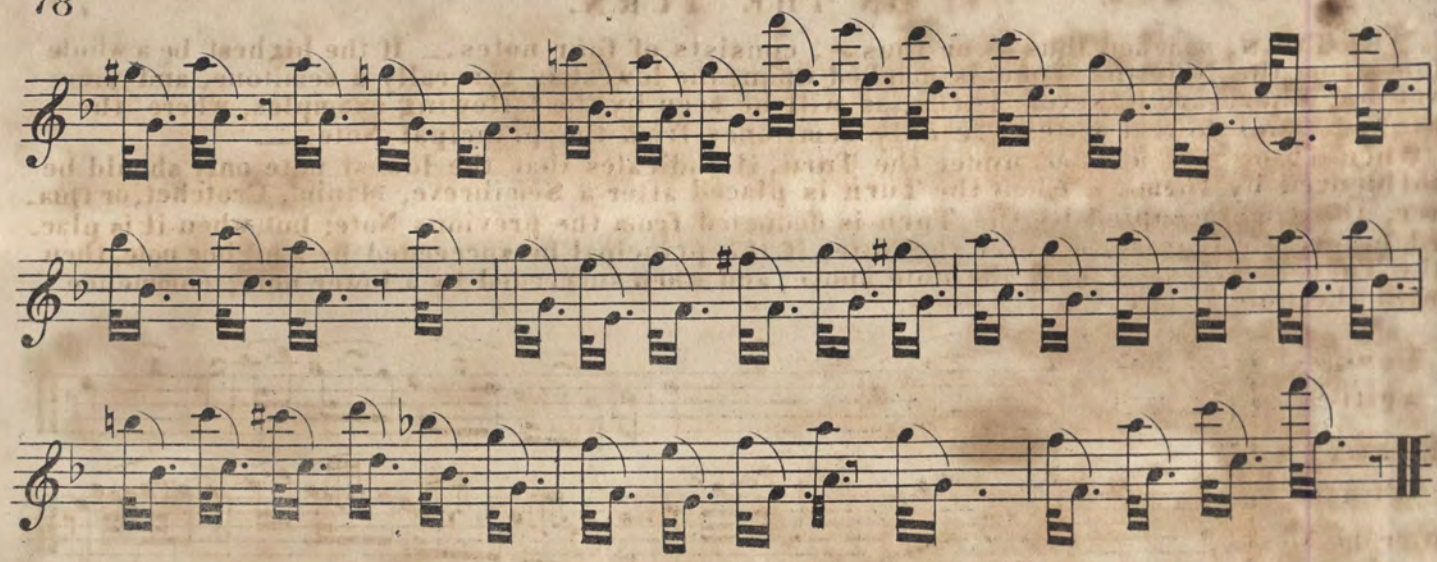
The following Articulations may be applied to the above passage, and prove to be excellent practice.



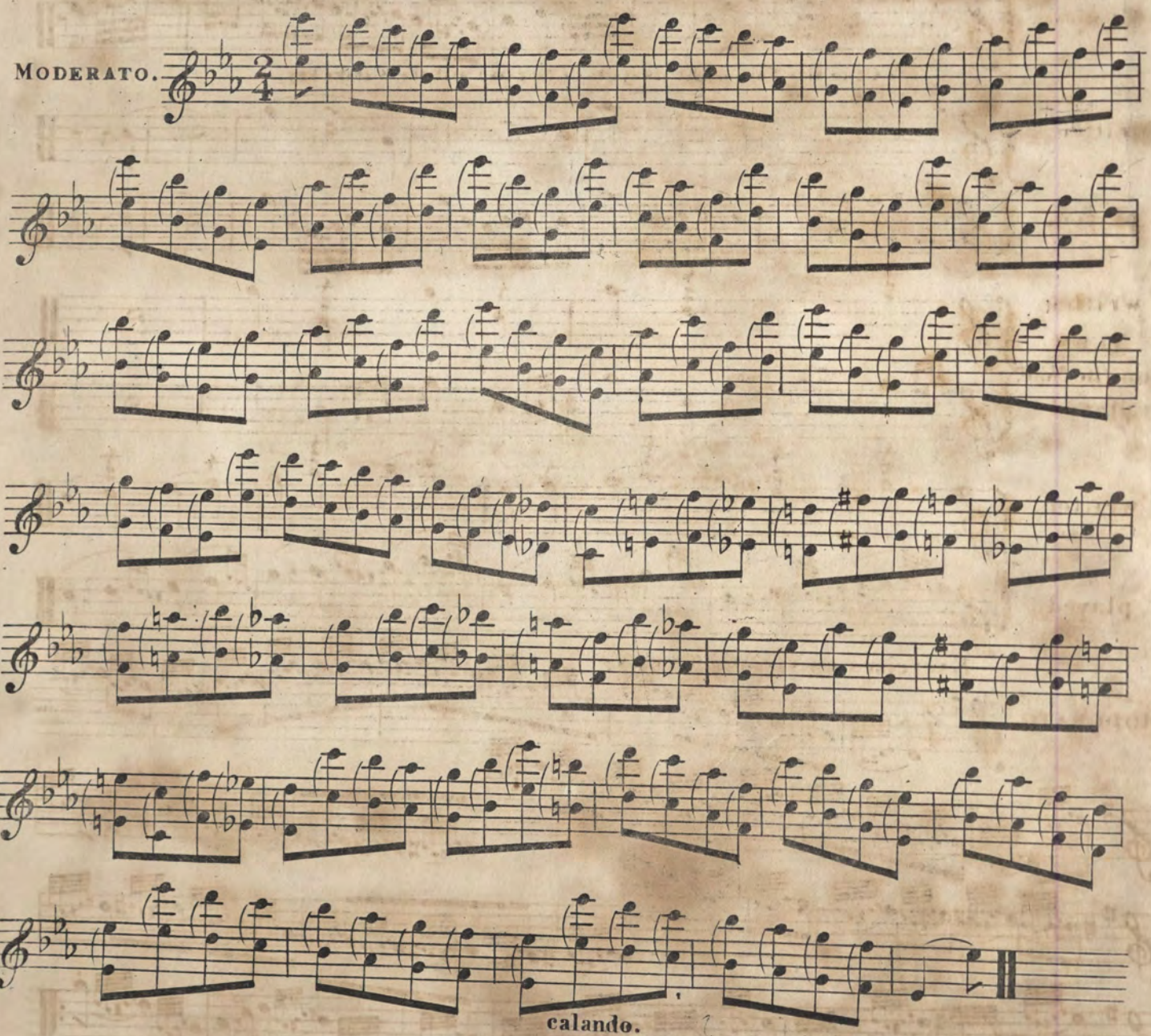
"Nel cor piu" in OCTAVES descending.

ANDANTE.





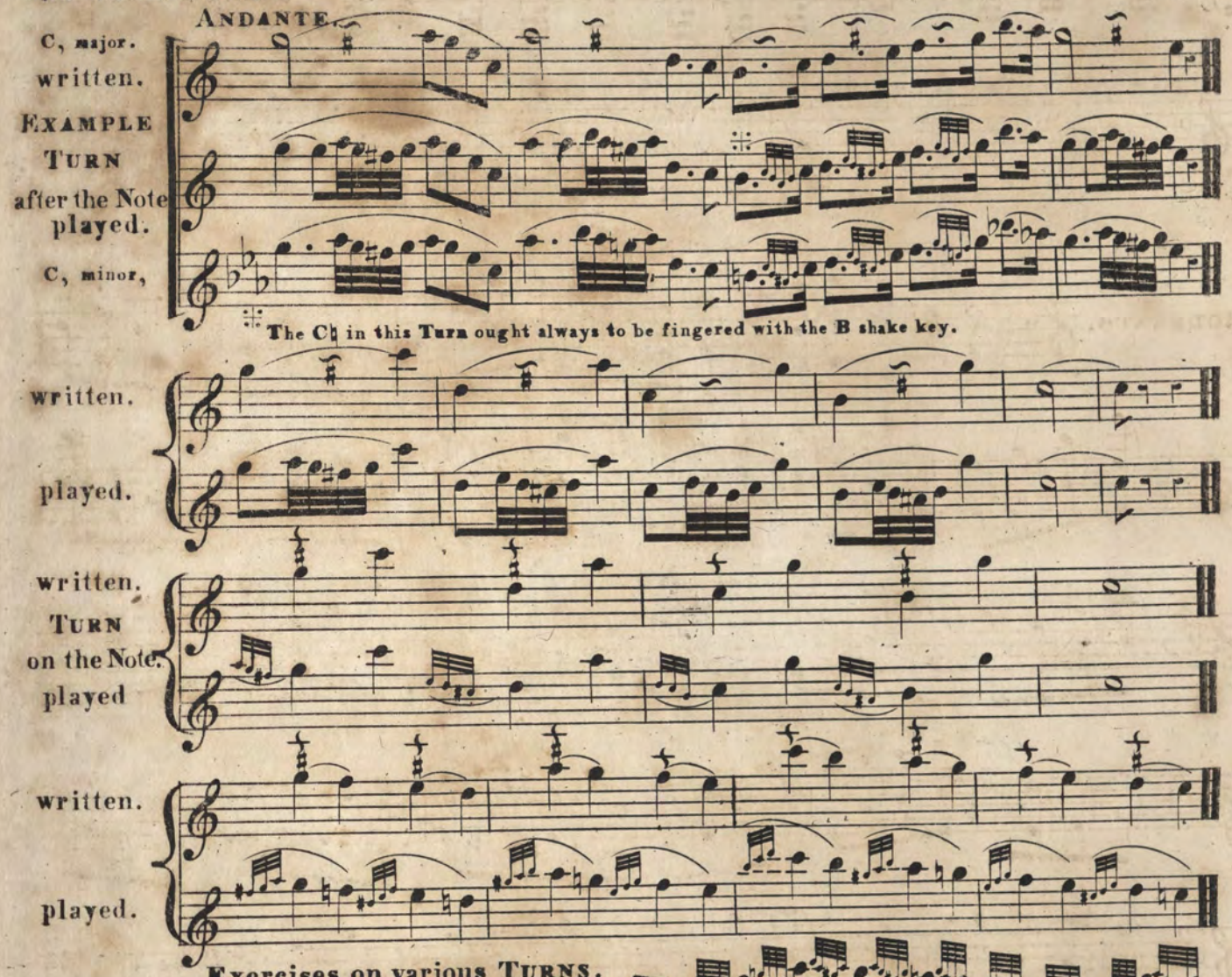
MODERATO.



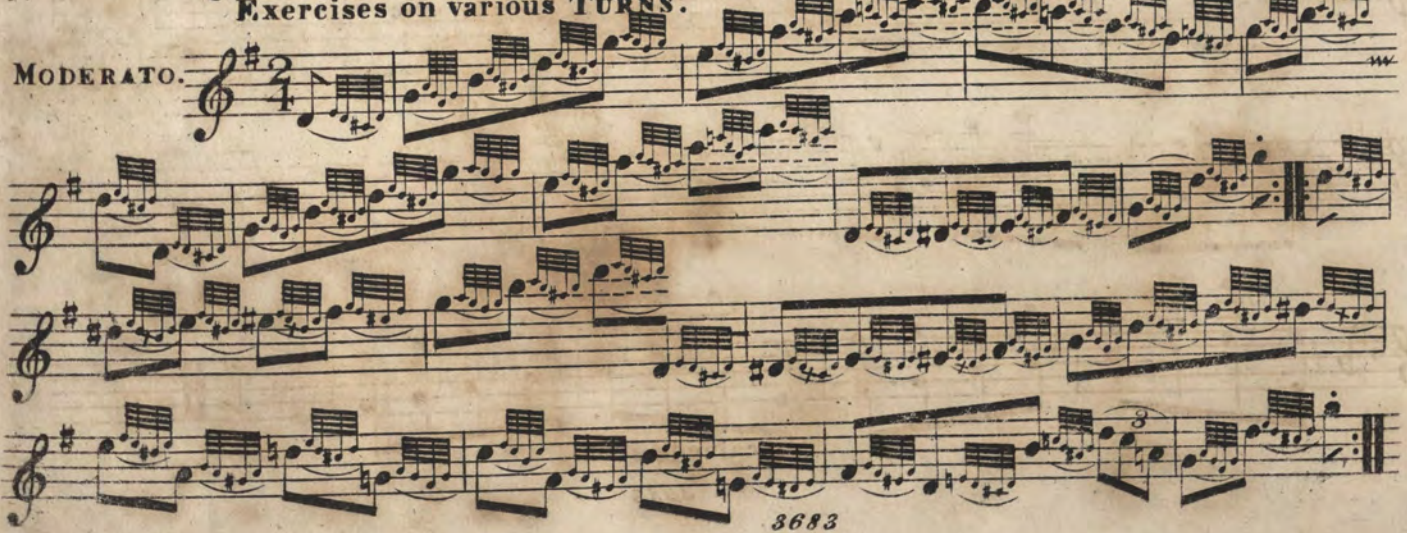
calando.

The TURN, marked thus ⏚ or thus ∽, consists of four notes.— If the highest be a whole tone from the Note the Turn is marked upon, the lowest is generally a semitone, and vice versa. There are however Turns, as will be seen by the following examples, where the highest, and lowest notes are only semitones from the principal Note. —

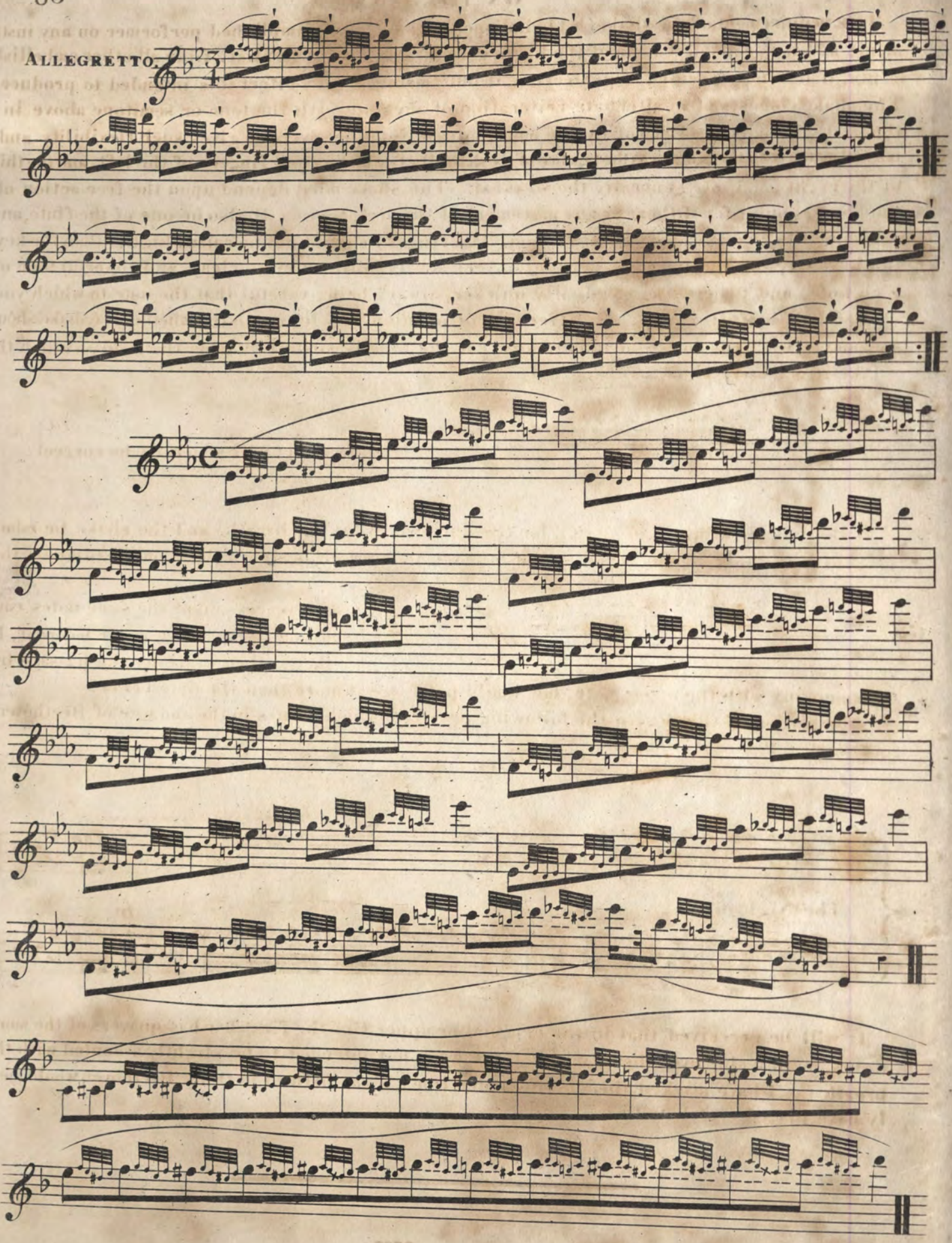
When a ♯ or ♮ is marked under the Turn, it indicates that the lowest note only should be influenced by them.— When the Turn is placed after a Semibreve, Minim, Crotchet, or Quaver, the time occupied by the Turn is deducted from the previous Note; but when it is placed before, or immediately over the Note, if the principal be succeeded by a higher note, then the Turn must begin with the note above, and when succeeded by a lower note, commence with the note below.



Exercises on various TURNS.

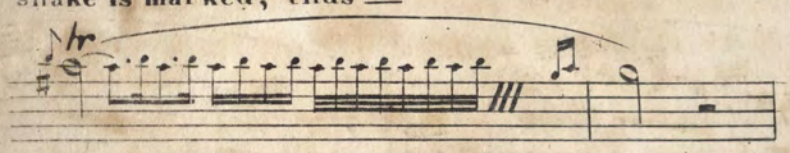


ALLEGRETTO.



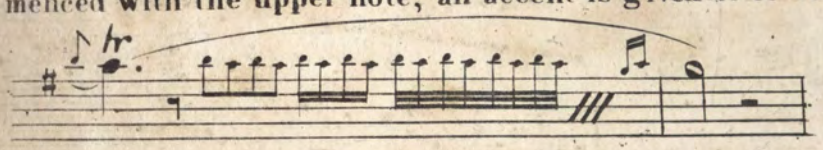
ON THE SHAKE.

THE acquirement of the shake (tr) is indispensable to the accomplished performer on any instrument; and it is considered one of the highest attributes to the vocalist. Like all other embellishments, if it is not executed to perfection, it only mars the very effect it is intended to produce. The shake consists of an alternate reiteration of any note with the tone or semitone above in the scale, with its resolution of two or more notes. No other exercise gives such flexibility and muscular power to the fingers as the practice of the shake. The first and second fingers of the left, and the third of the right hand, are generally the weakest. The shake must depend upon the free action of the fingers only; for if there is any movement of the arm, there will also be one of the flute, and consequently an unsteadiness in the tone. The fingers should not be raised higher than the keys: the best way to practise is by beginning very slowly, with an even, clear, and powerful tone on each note, and proceeding gradually quicker, always being careful that the note to which you shake shall be full sharp. A difference of opinion has long existed whether the shake should commence with the lower or upper note. If the tone is sustained from the note on which the shake is marked, thus —

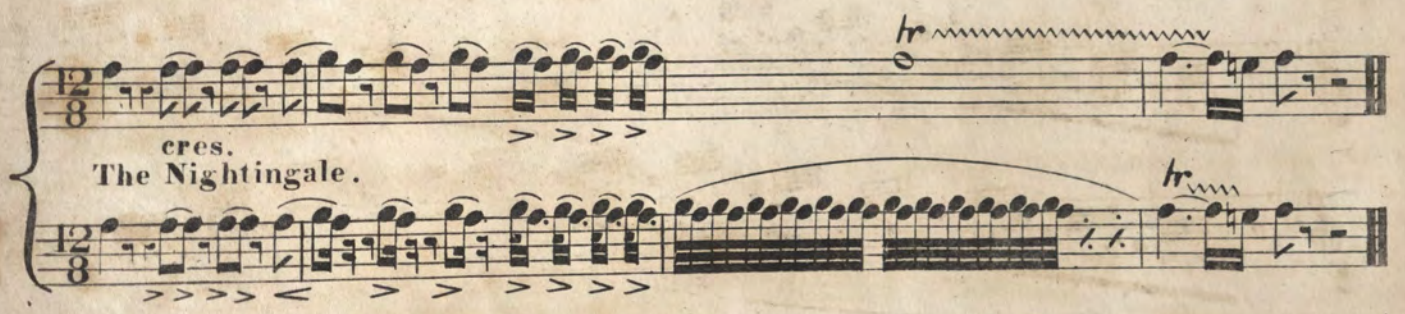


the effect will generally be correct.

If the tone is allowed to cease, for the purpose of taking breath, and the shake be commenced with the upper note, an accent is given to it which is always objectionable to my ear: thus.

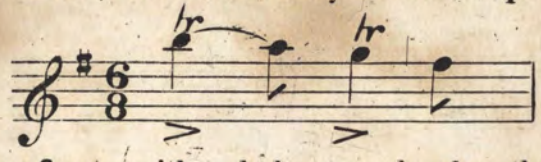


If a succession of the same notes employed in the shake occur before it, I should then continue the passage by commencing with the upper note, but would not force it more than the note below.
In elucidation of this I give the following passage, which occurs in the andante of Beethoven's celebrated Pastoral Symphony: —

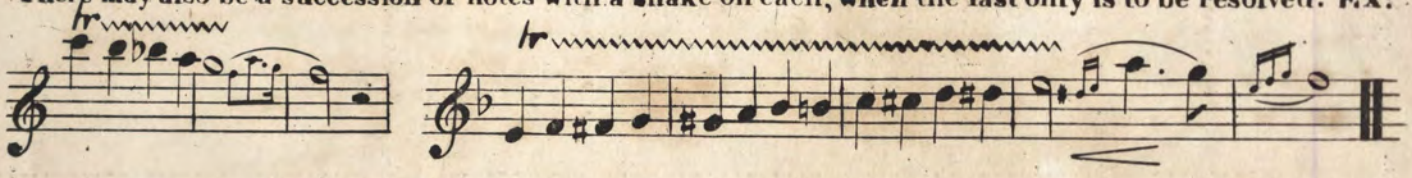


It will be perceived that in the original or upper line the first bar has quavers of the same notes, with a slur over them; now if these were not intended to be slightly accented with the breath (as I have marked them in the under line), I am inclined to think Beethoven would merely have placed crotchets there.

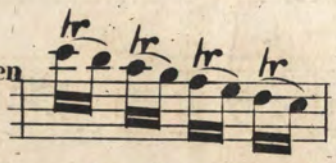
. As the whole passage is intended to give an imitation of the nightingale, I make the first note of the semiquavers in the second bar as short as possible, to give greater effect to the imitation intended; and as the shake is preceded by a succession of the same notes employed in it, the effect will be more just by beginning with the upper note. If I am wrong in my conception and execution of this passage, I can only assert that the way it is marked in the under line is that of my performance, which has never yet elicited a remark of censure; and having played it very frequently at the Philharmonic Concerts, the orchestra and audience of which are composed of some of the most distinguished professors and amateurs in the kingdom, presumtive evidence at least is afforded of my being correct. *The preparation of a shake and its resolution may vary, as will be seen by my arrangement of the general scale of shakes, where the difference of the major and minor are pointed out. When a shake is marked at the termination of a solo, adagio, or plaintive air, various resolutions, such as turns and cadenzas, are occasionally introduced. I have therefore supplied the amateur with abundance of these, and their selection, adoption, or rejection, must depend upon his own judgment. If the master will take the trouble of transposing these in various keys, an inexhaustible source of practice may be obtained. In a spirited and brilliant composition the shake should be as rapid and the tone as clear and penetrating as possible, and the turn or resolution equally as rapid as the shake. Should there be a pause over the note, in addition to the shake, and "cadenza" marked under it, the duration of the shake and its resolution become a matter of taste with the performer. In adagios I frequently commence the shake very slow, and as I decrease in tone I increase in rapidity. There are several situations in which shakes are introduced, which will not admit of a resolution. I will instance the first bar of my second impromtu, attached to the minor scales.



There may also be a succession of notes with a shake on each, when the last only is to be resolved. Ex:

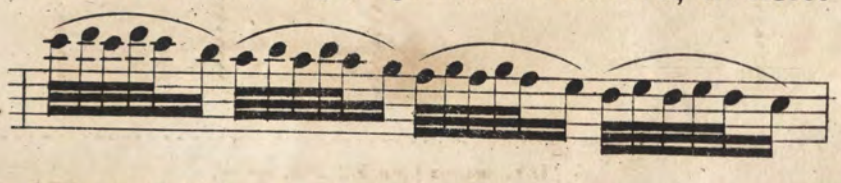


A passage written thus—

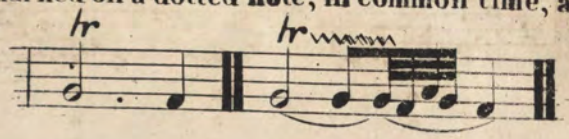


is generally played thus,

but if the performer has flexibility of finger equal to the execution, the effect would be much better thus —



When a shake is marked on a dotted note, in common time, as follows, the resolution takes place on the sixth quaver in the bar:

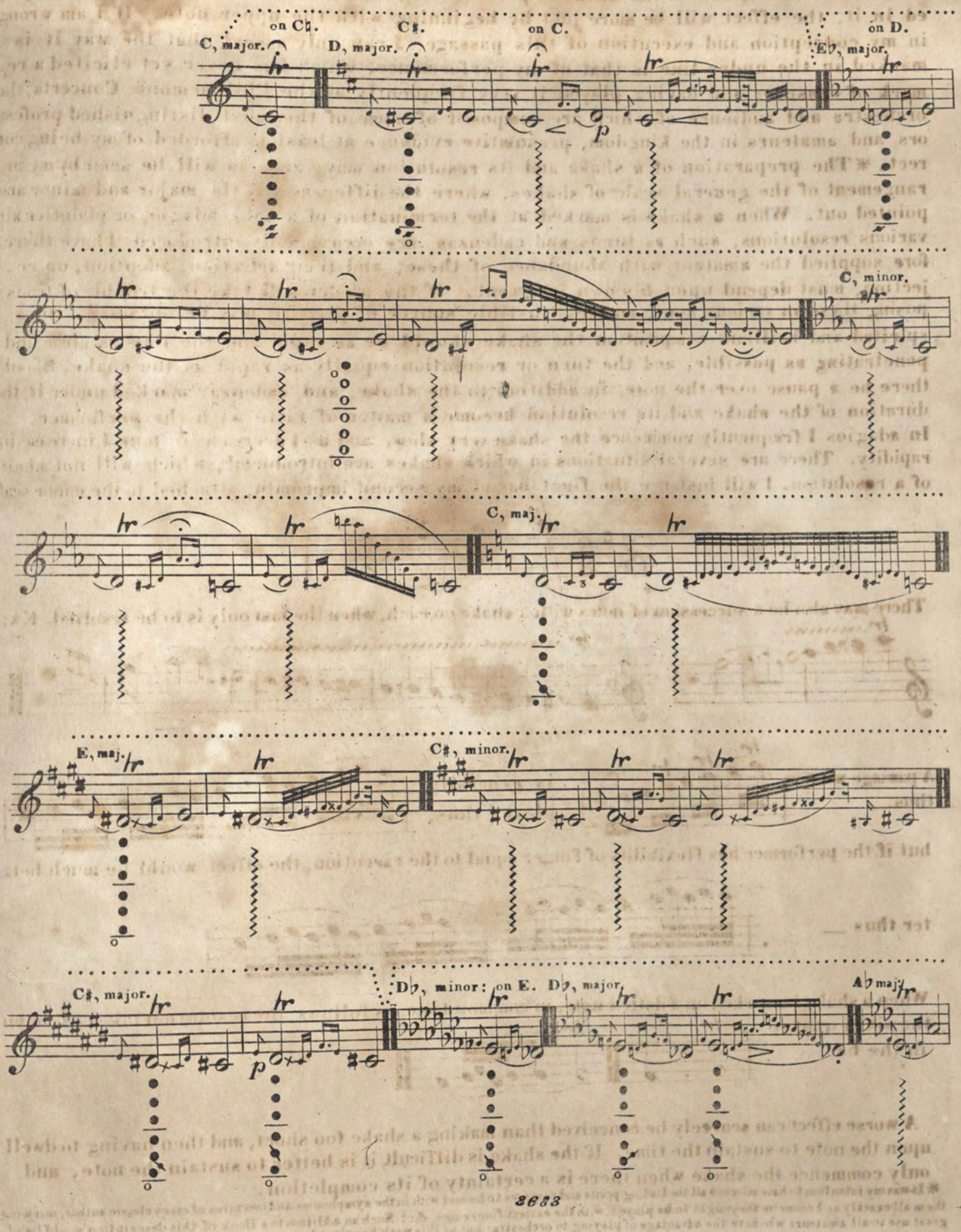


A worse effect can scarcely be conceived than making a shake too short, and then having to dwell upon the note to sustain the time. If the shake is difficult, it is better to sustain the note, and only commence the shake when there is a certainty of its completion.

*It was my intention to have selected all the leading points and passages to be met with in the symphonies and overtures of every classic author, marking them all exactly as I conceive they ought to be played, with the easiest fingerings, &c: Such an addition to a Book of this description would be of great use to all amateurs who have the advantage of playing in orchestra; but as this work has already increased so much more than was originally contemplated, I must for the present relinquish the intention. 3683

GENERAL SCALE OF ALL THE SHAKES.

WITHTHEIR VARIOUS RESOLUTIONS, TURNS, & CADENZAS.



F, maj:

D, maj:

pp

F♯, maj:

F♯ min:

G♭, maj: on F.

E♭, maj:

B♭, maj:

Cres:

p

F, maj:

G, maj:

E, maj:

p

C♭, maj: on G.

A♭, maj:

F, min:

F, maj:

Ritard:

C, maj:

A, maj:

pp

F♯, min:

F♯, maj:

G♭, maj: on A.

B♭, maj:

p

p

This is an extremely difficult Shake, it is produced by the 3rd and 4th fingers moving together, with the alternate action of the thumb.

G, min:

G, maj:

D, maj:

B, maj:

B, min:

C♭, maj: on B.

A♭, maj:

C, maj:

C Keys not to move for the return.

A, maj:

C♯, maj:

D♭, on C.

B♭ maj:

D, maj:

B, maj:

C♭, maj: on D.

E♭, maj:

C, min:

Fingered as the lower notes.

C, maj:

E, maj:

E, minor:

C♯, maj:

D♭, maj: on E.

F, maj:

D, maj:

Calando.

F♯, maj:

G♭, maj: on F.

F, maj:

B♭, maj:

E♭, maj:

G, maj:

E, min:

E, maj:

C♭, maj: on G.

A♭, maj:

rit:

Same fingering
as the previous bar.

Cres - - - - - - - ff

p

F, min:

F, maj:

A, maj:

p

Flute with large holes.

Flute with small holes.

F♯, min:

F♯, maj:

Flute with small holes.

G♭, maj: on A.

Fingered as the preceding bar.

B♭, maj:

G, min

G, maj:

D, maj:

B, maj:

C♭, maj: on B.

Fingered as the preceeding bar.

A♭, maj:

Fingered exactly as the lower notes.

C, maj:

Cres: ..... ff

A, maj:

C♯, maj:

D♭, maj: on C.

Fingered as the previous bar.

B♭, maj:

Calando.

D, maj:

If fingered the 2nd way, keep the Right Hand down for B♯.

B, maj:

C♭, maj: on D.

Shake fingered as the previous bar.

E♭, maj:

C, maj:

E, maj:

Calando.

F♭, maj: on E.

Shake fingered as the previous D♯.

D♭, maj:

Shake the 3rd finger & the thumb of the Left Hand alternately.

F, maj:

f

D, maj:

F♯ maj:

G♭ maj: on F.

Shake fingered the same as previous bar.

E♭, maj:

For a Flute with small holes.

G, maj:

E maj:

F♭ maj: on G.

Shake the same as the previous bar.

A♭ maj:

F, maj:

A maj:

F♯, maj:

G♭, maj: on A.

Fingering same as previous bar.

B♭ maj:

C, maj: on B.

TWELVE EXERCISES.

written expressly for the Articulation of
DOUBLE TONGUEING.

No. 1.

ALLEGRO.

Cres:

Nº 2.

Minore.

ALLEGRETTO
SCHERZANDO

Maggiore.

Dolce.

Dolce.

Cres:

Minore.

Nº 3.

MODERATO

Nº 4.

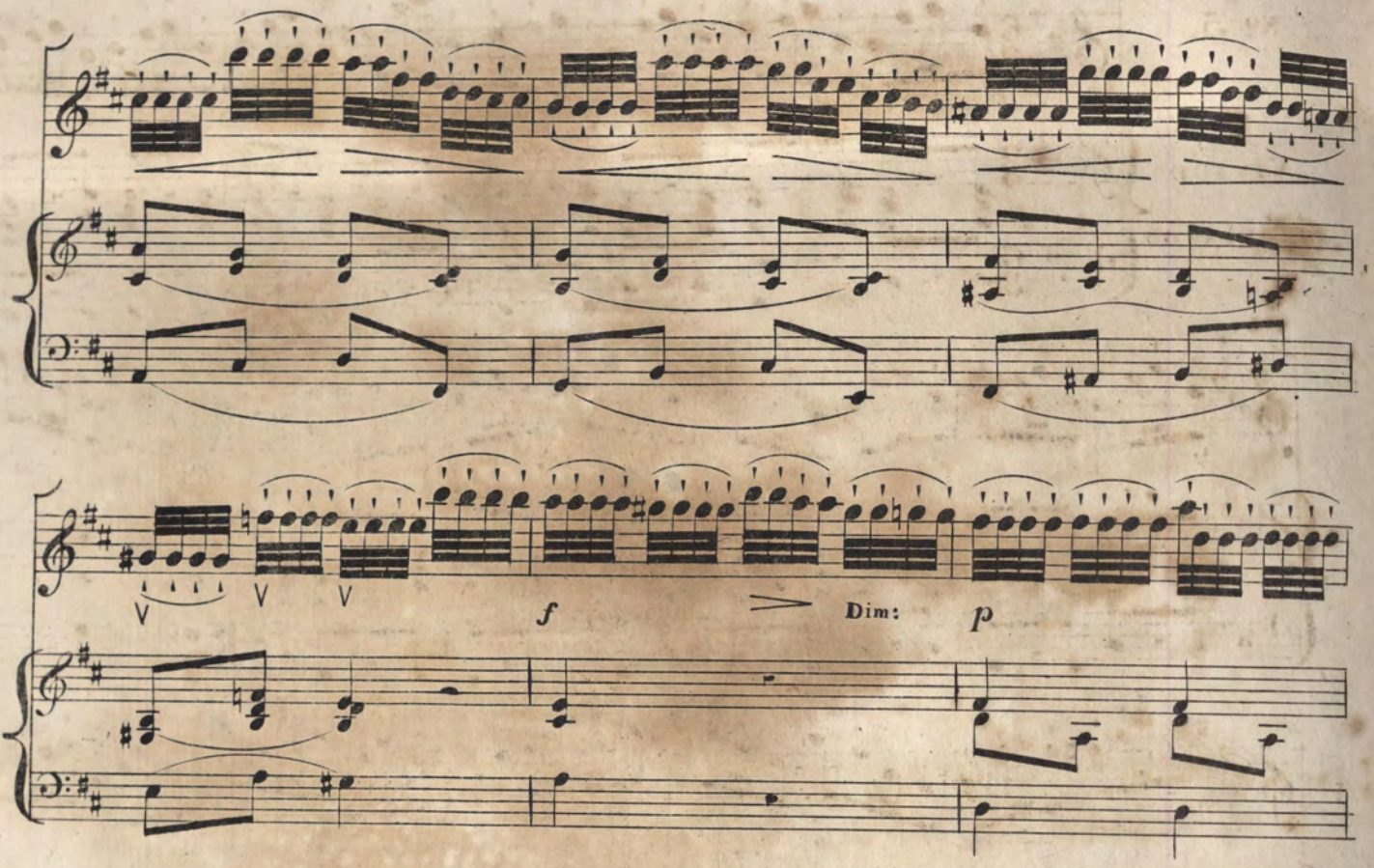
Dolce.

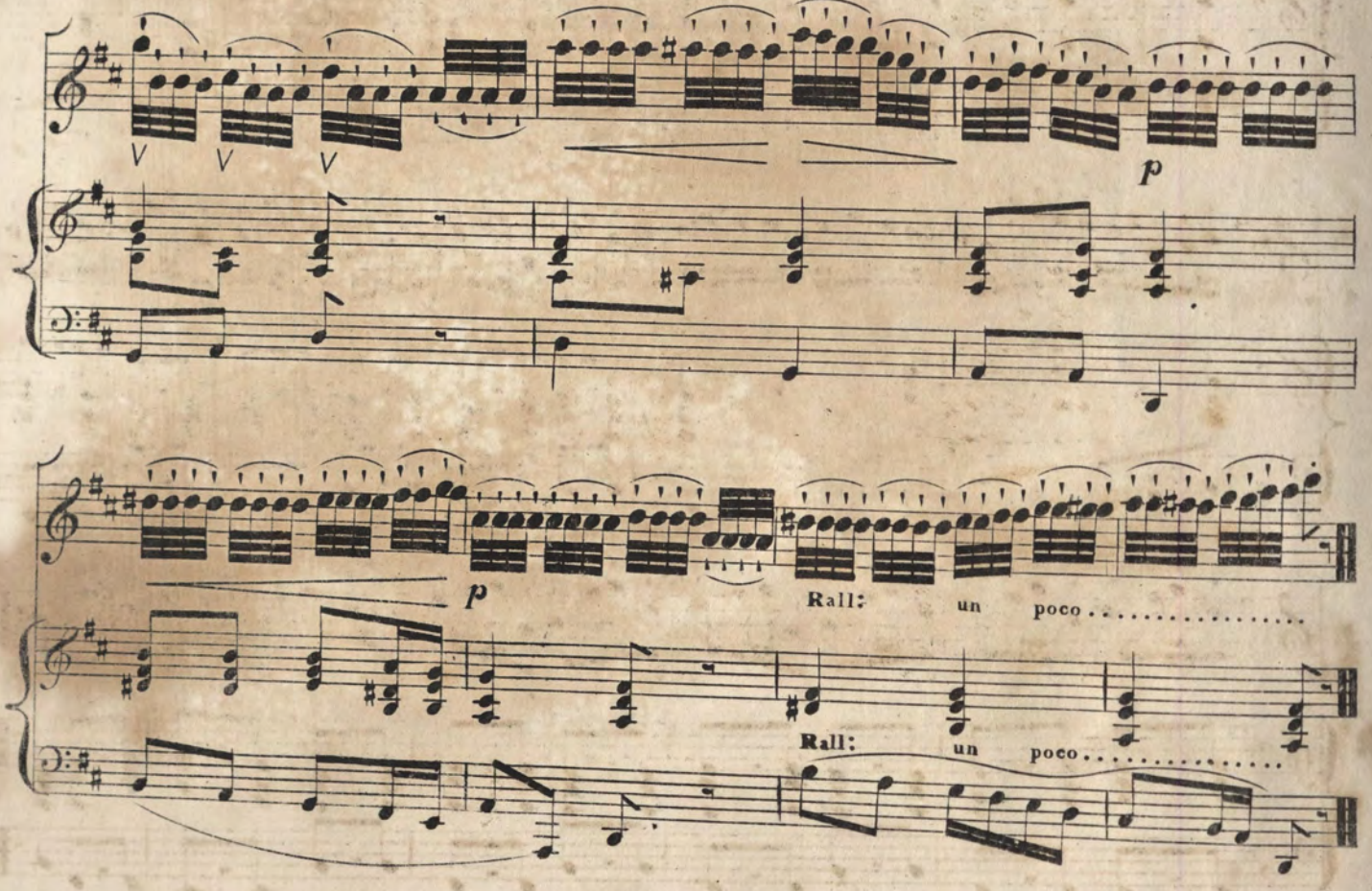
MODERATO

Dolce.

p

Cres:


f
Dim:
p


p
p
Rall: un poco . . . . . .
Rall: un poco . . . . . .

No. 5.

VIVACE
&
SCHERZANDO

Minore.

Maggiore.

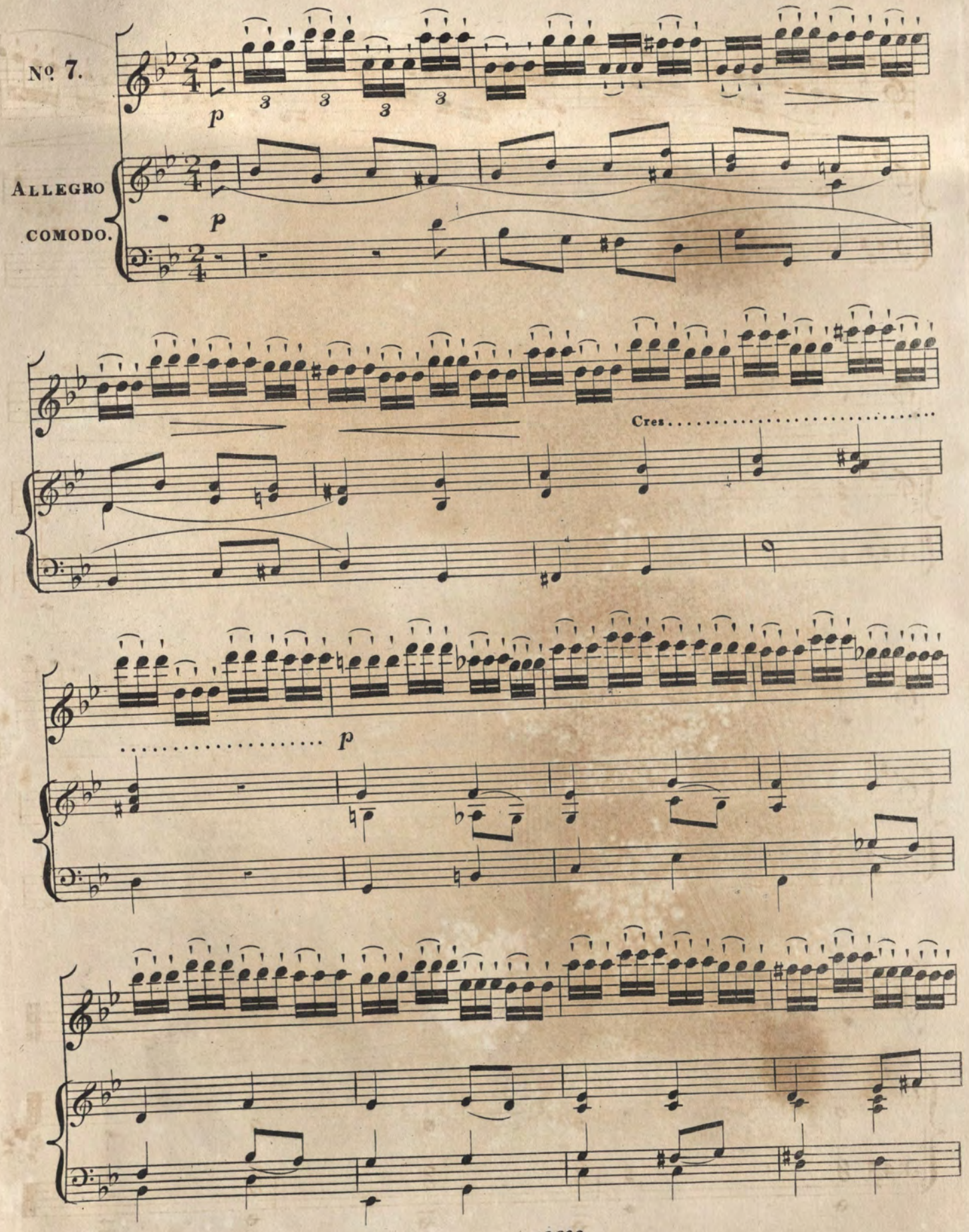
Nº 6.

p *f*

ALLEGRO
TEMPO
GUISTO.

Sost:

p *f*


№ 7.
ALLEGRO
COMODO.
p
p
Cres.
p

f

p

Dim: .....

Nº 8.

ALLEGRO MOLTO.

p e sost:

p e sost:

Nº 9.

MODERATO CON SPIRITO.

Nº 10.

ALLEGRO MA NON TROPPO.

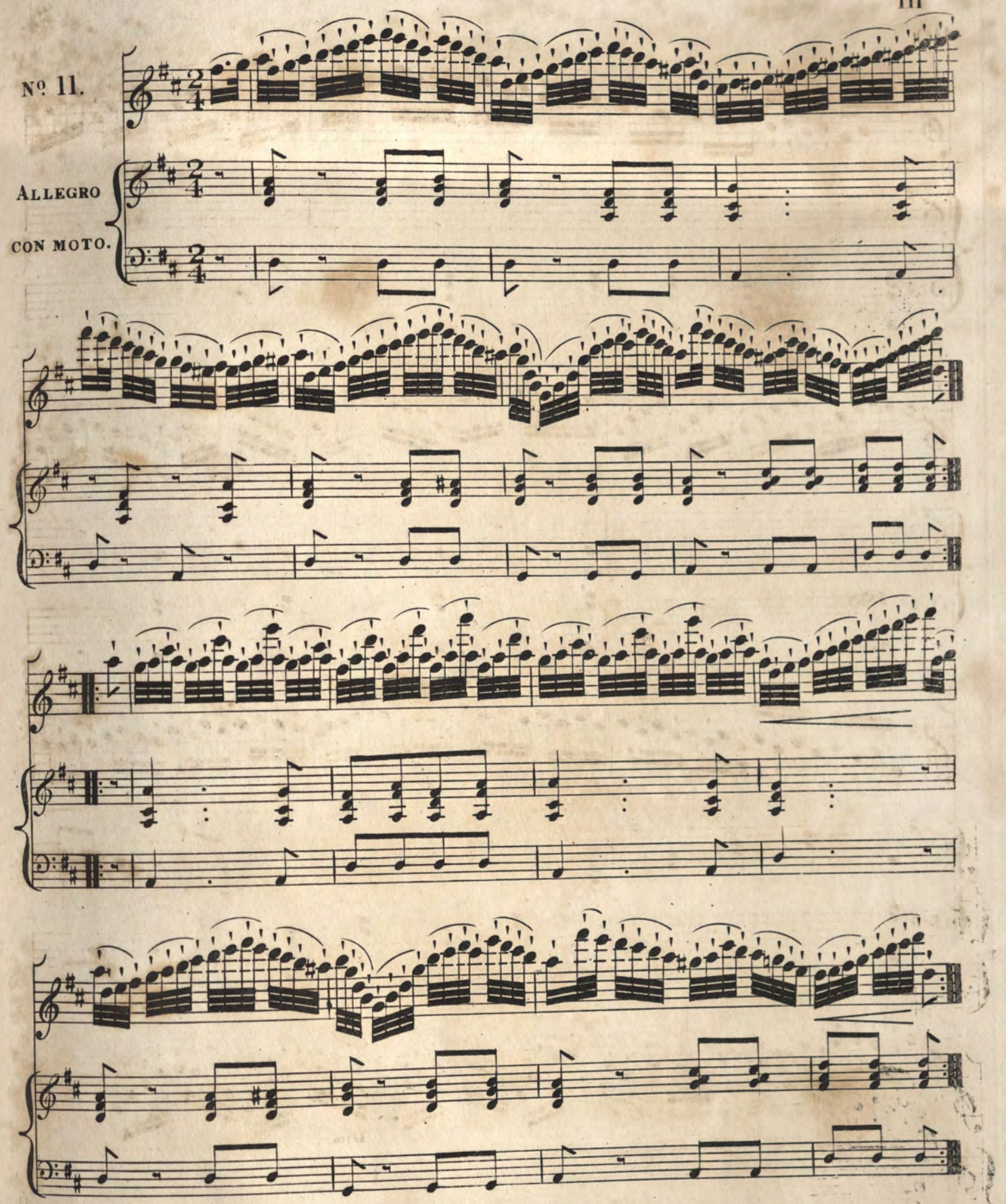
p

p

p

p

Dim.....



The above Variation was introduced in a Ballet at the King's Theatre, and in the Seasons of 1833 & 1834 played by the Author upwards of 50 nights.

Minore.

Nº 12.

ALLEGRO
TEMPO
GIUSTO.

mf

p

p

p

p

Cres. . . . . .

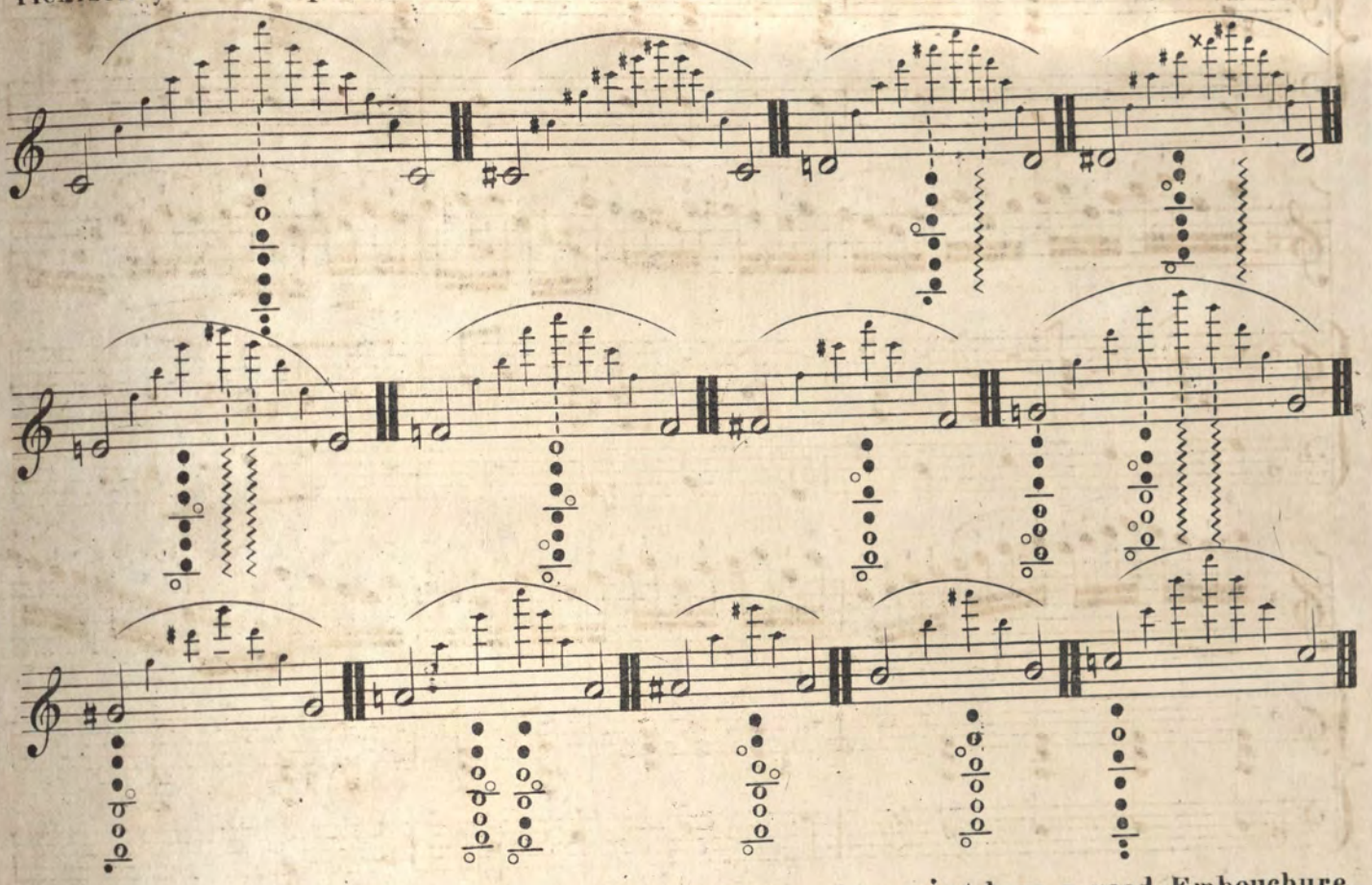
f

p

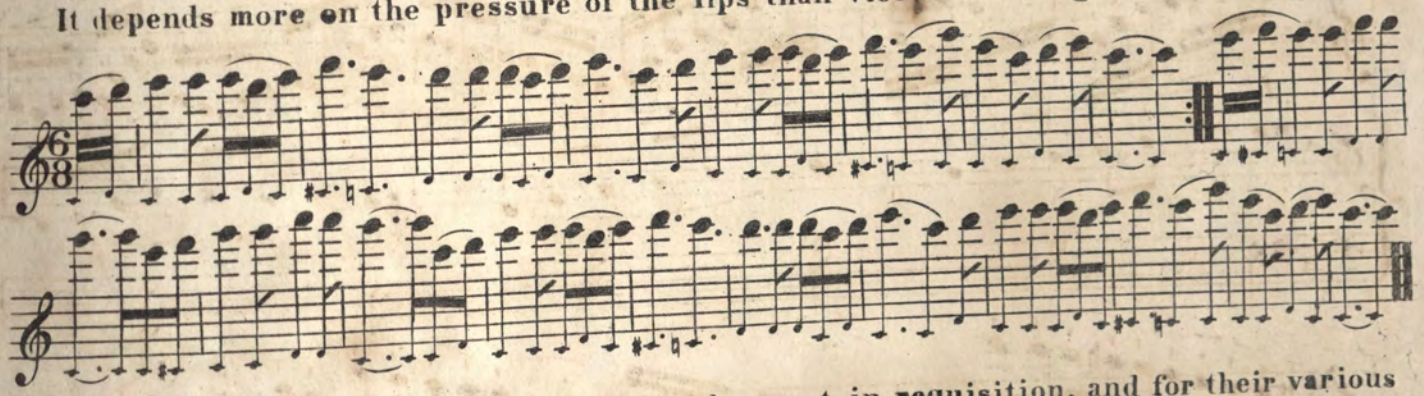
pp

pp

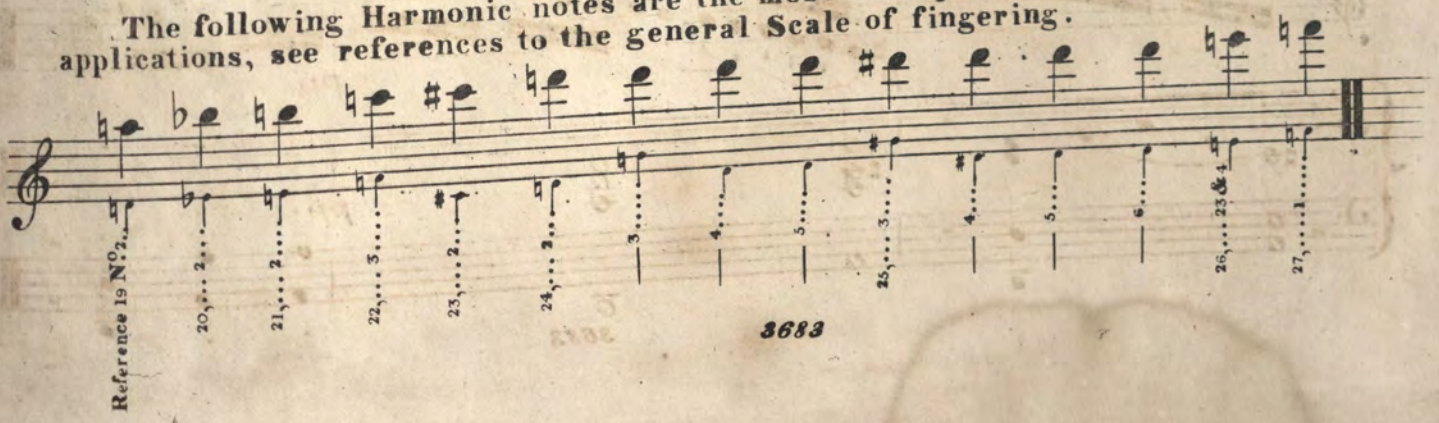
The first note being fingered in the usual way, all the small notes may be produced by an alteration in the Embouchure, and by an additional pressure of the Flute to the lip. Some of the upper notes may be facilitated by a slight variation in the fingering which I have marked. This will be found exceedingly good practice for giving strength and flexibility to the lips.



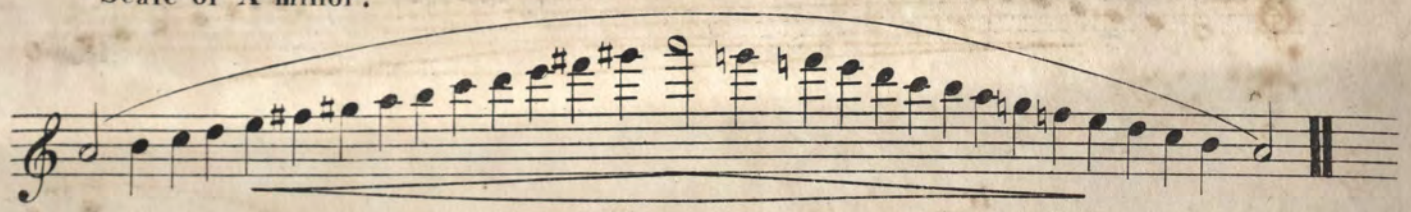
Whoever can play the following Air in Harmonics, must have a good Embouchure,- It depends more on the pressure of the lips than violent blowing.



The following Harmonic notes are the most in requisition, and for their various applications, see references to the general Scale of fingering.

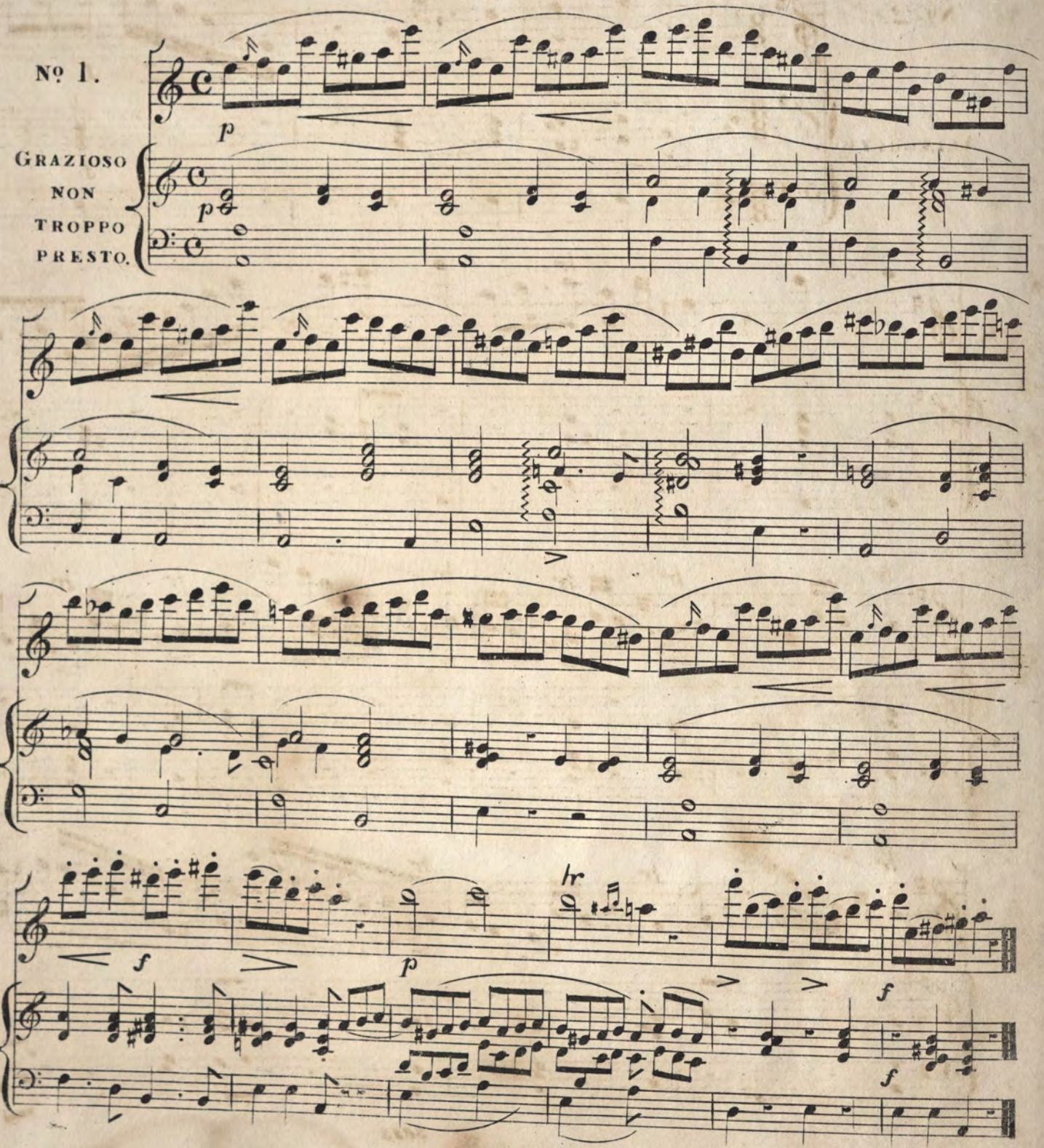


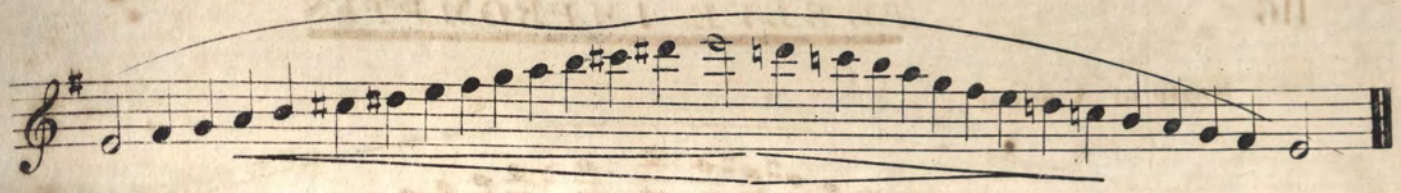
Scale of A minor.



No 1.

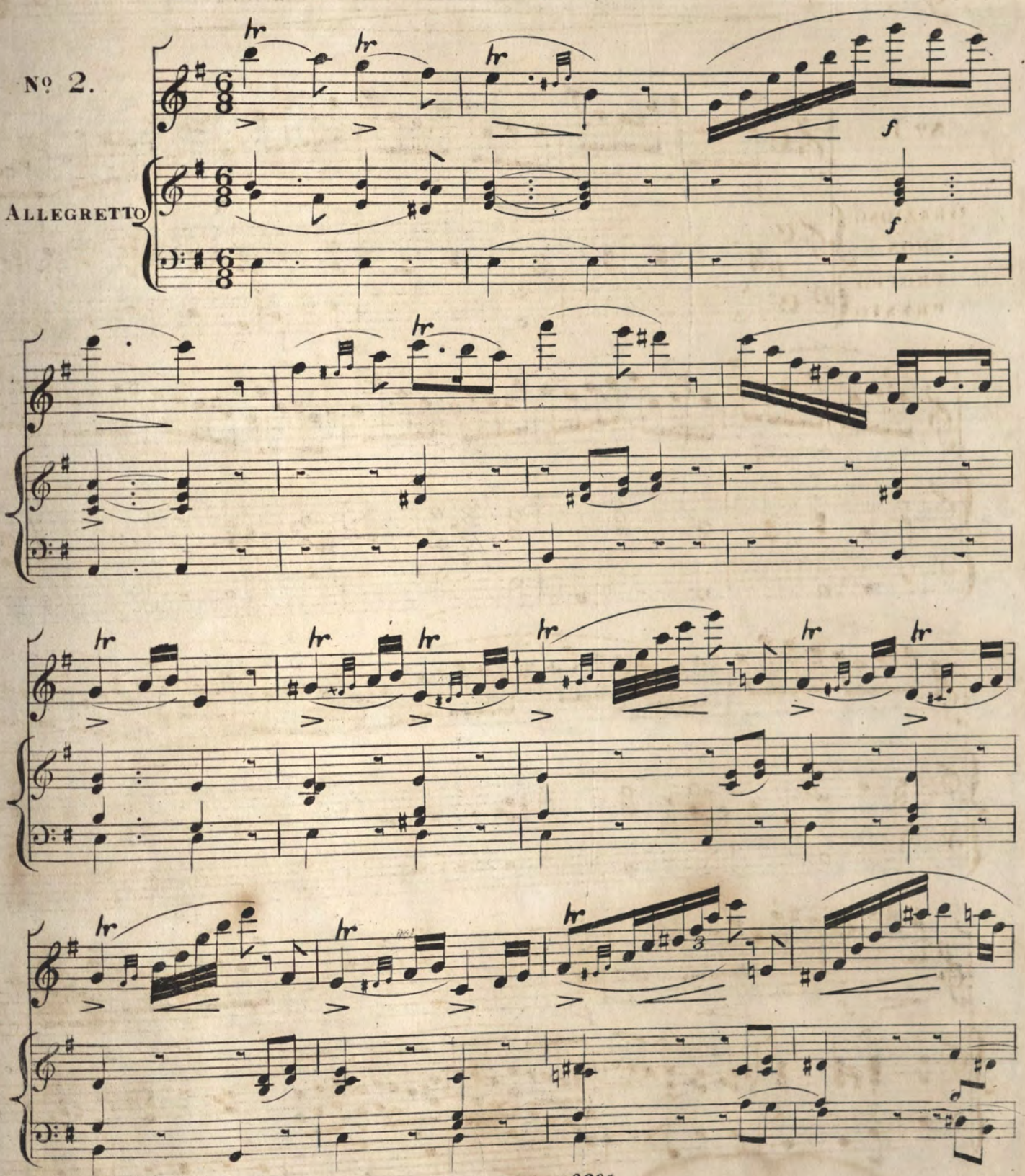
GRAZIOSO NON TROPPO PRESTO.





No 2.

ALLEGRETTO



p

p

tr tr tr

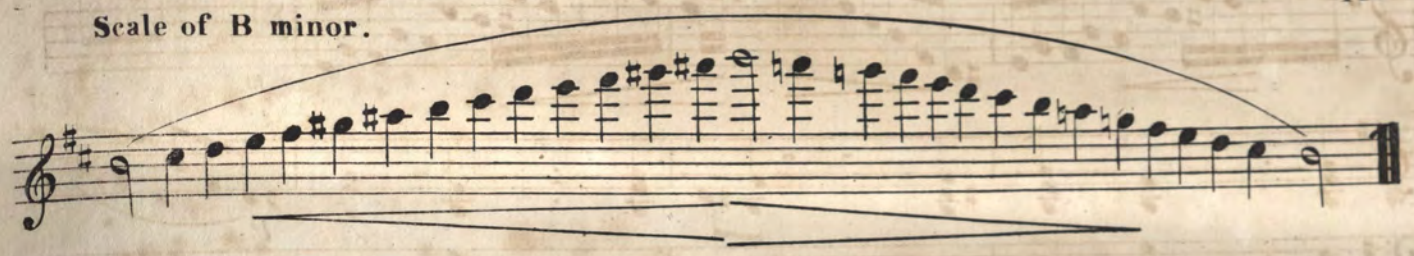
tr

f

f

f

Scale of B minor.



Nº 3.

ANDANTE CON MOTO

Ritº tempo

Ritº tempo

Dolce.

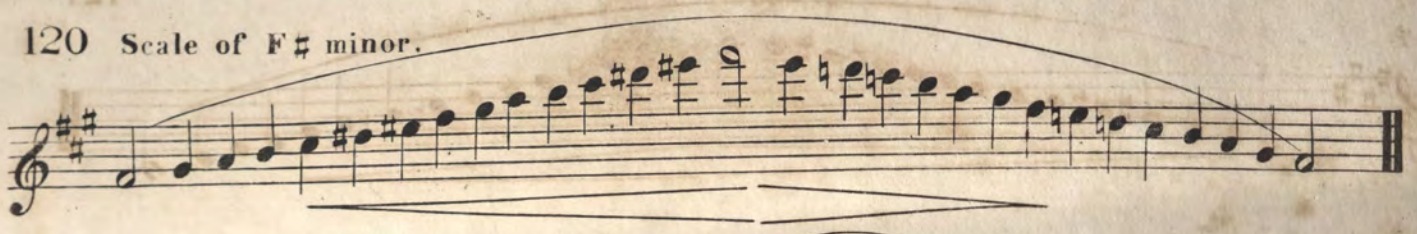
Dim:

Cres

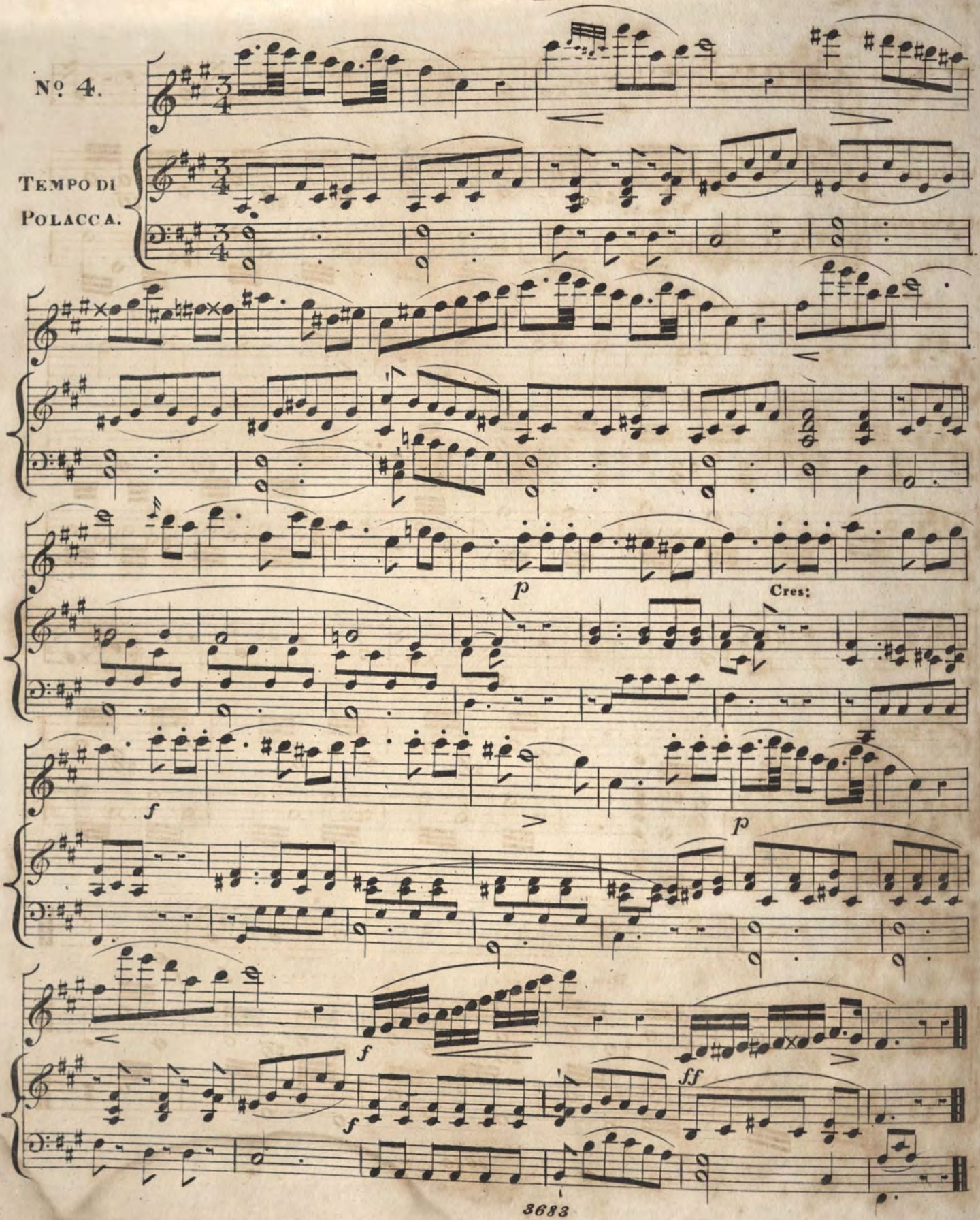
Dolce.

Dim:

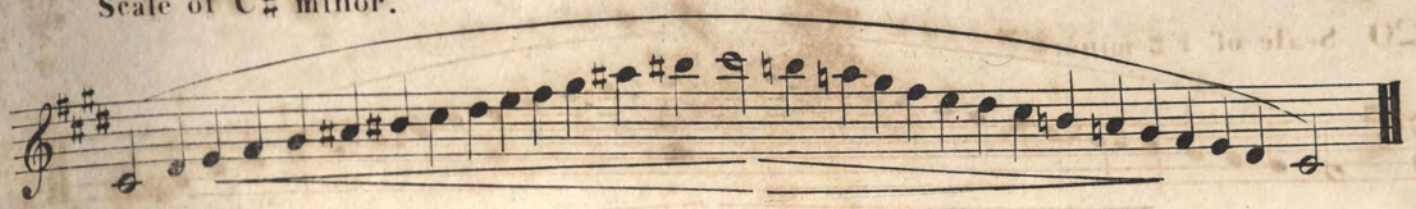
120 Scale of F♯ minor.

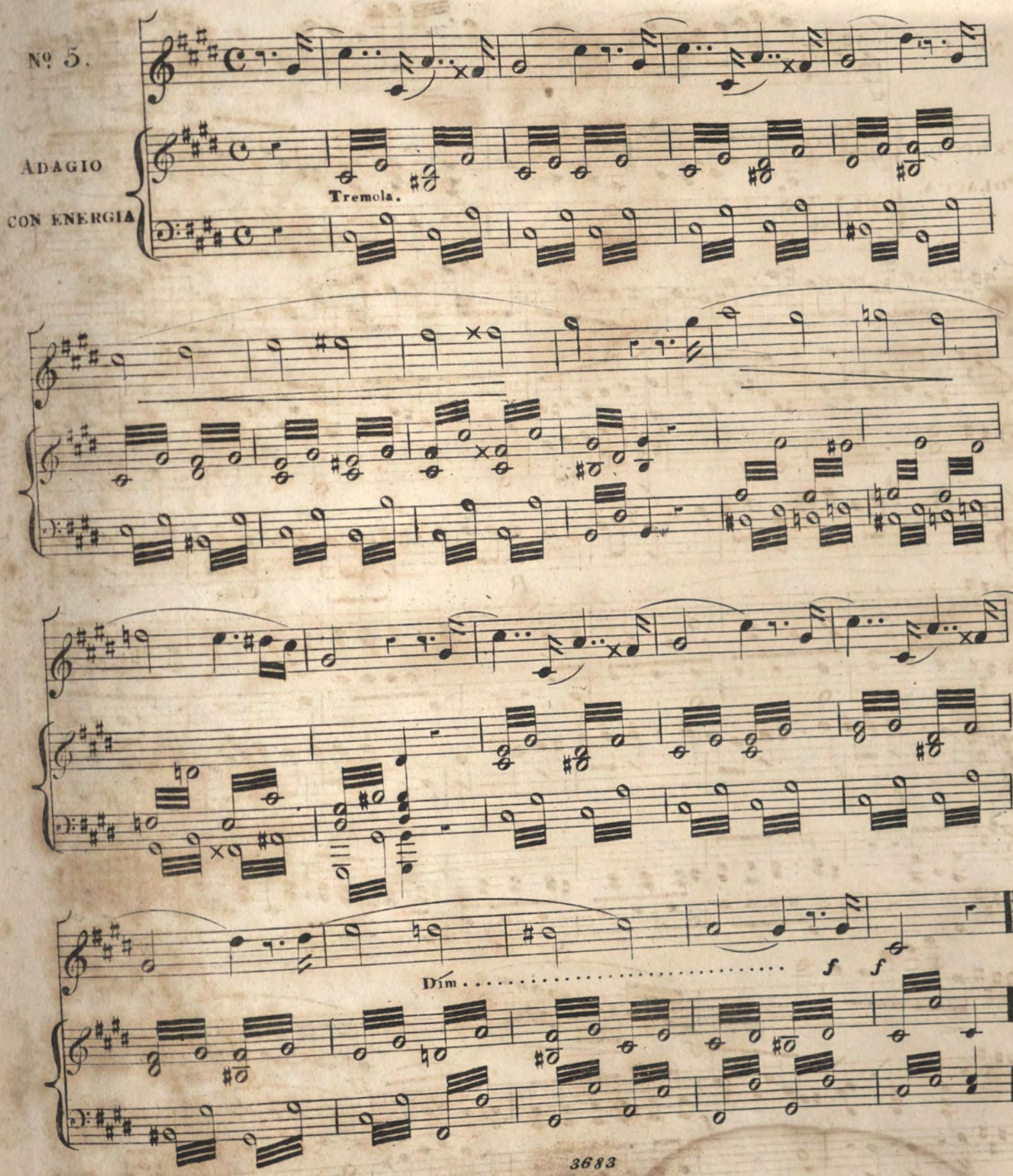


No. 4.

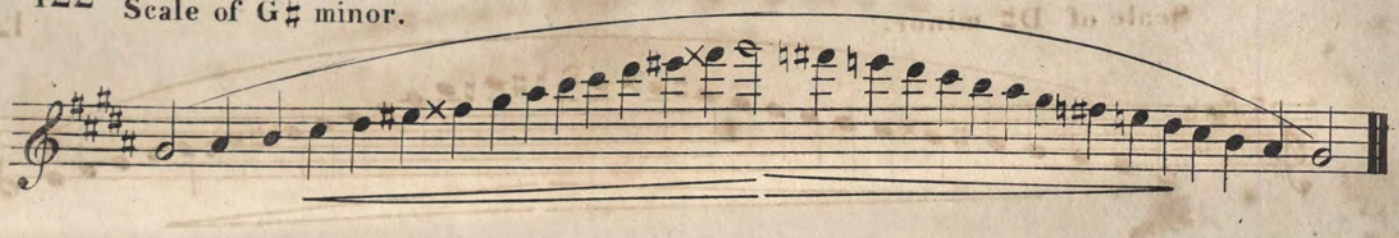


Scale of C♯ minor.



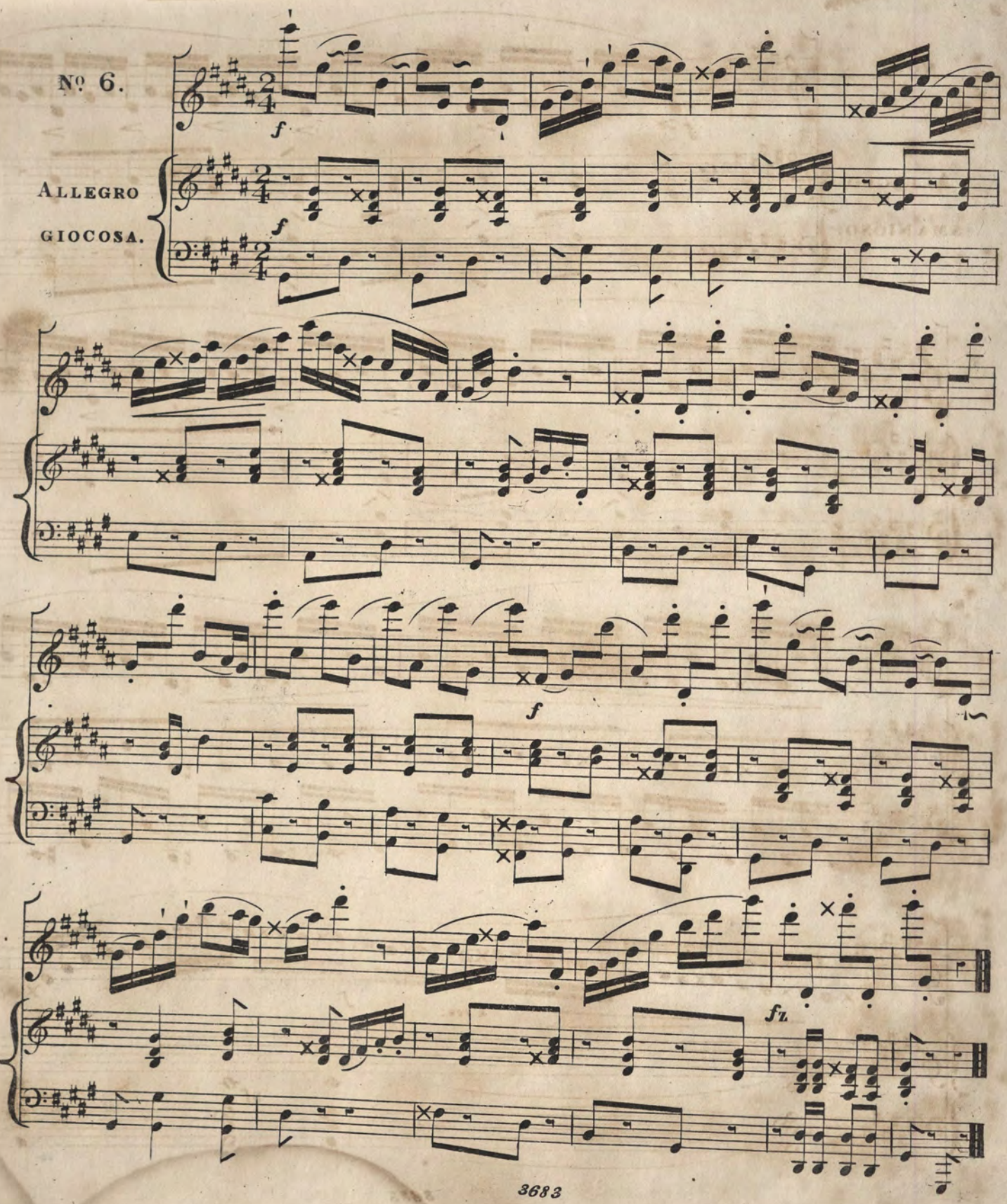


122 **Scale of G♯ minor.**

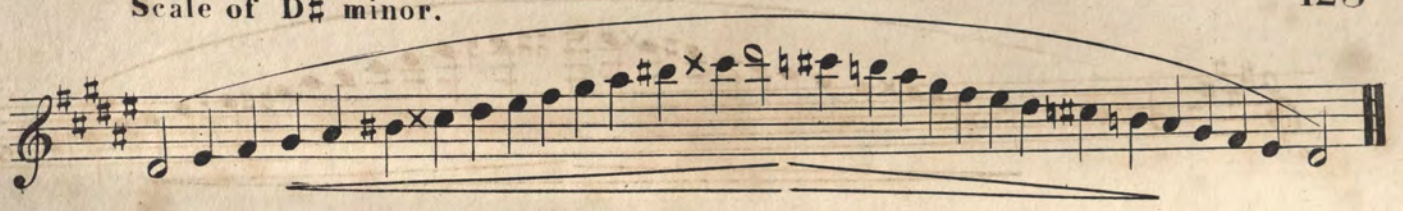


№ 6.

ALLEGRO GIOCOSA.

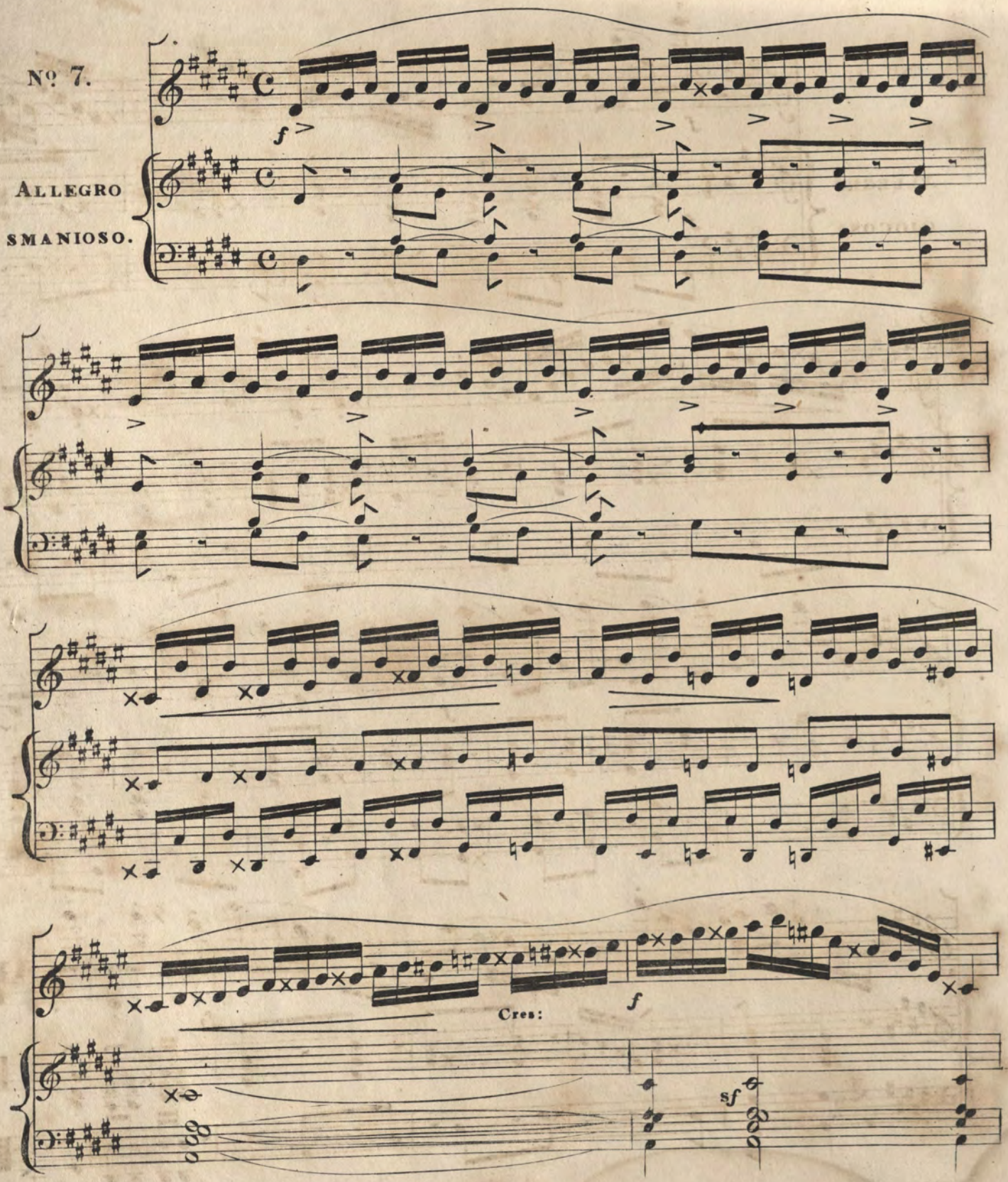


Scale of D♯ minor.



Nº 7.

ALLEGRO SMANIOSO.



f

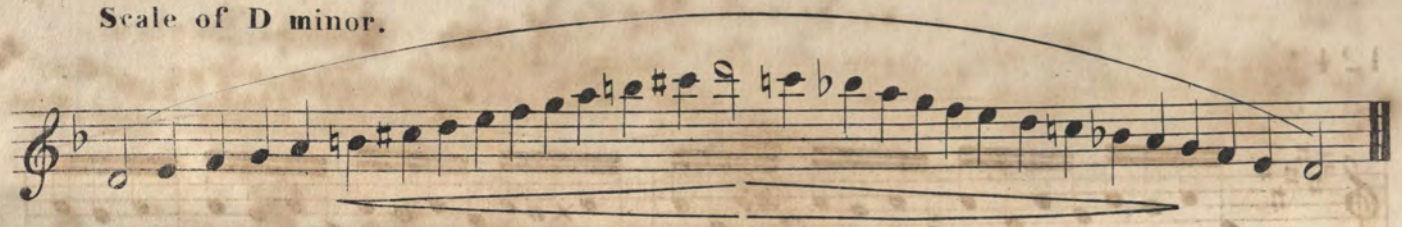
Cres:

Cres:

f

f

Scale of D minor.



No. 8.

ALLEGRO CON BRIO.

f

Cres: *f*

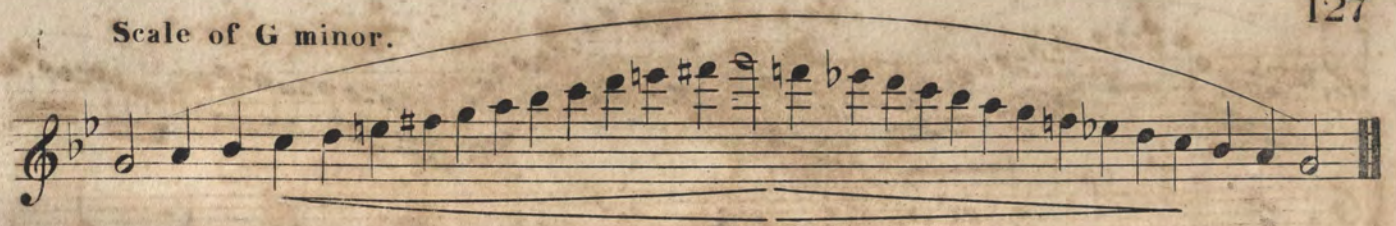
p

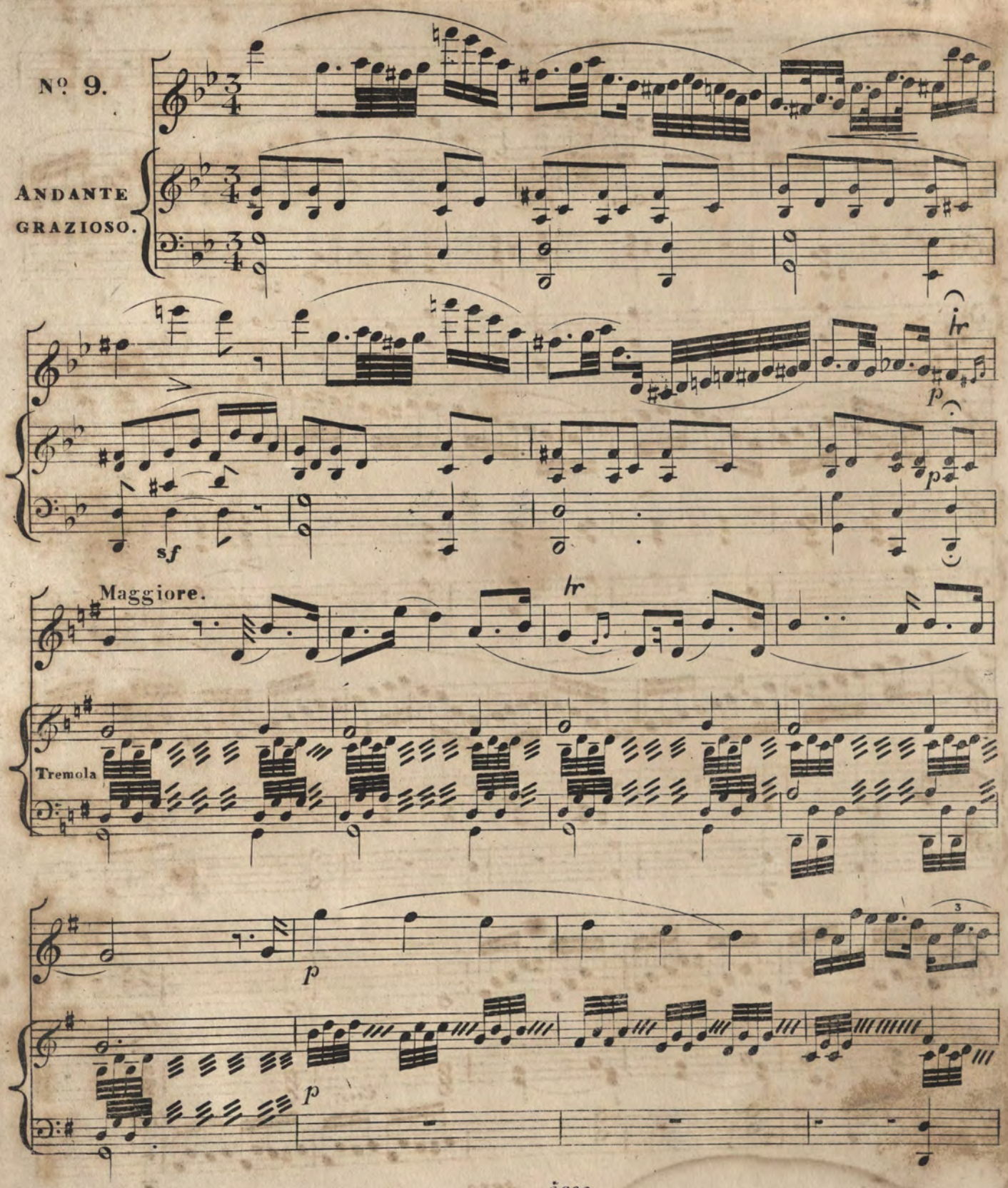
ff

Cres:

ff

Scale of G minor.





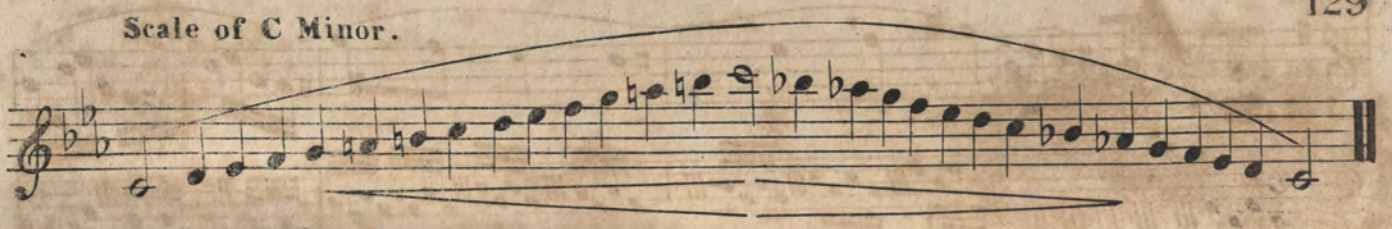
f

Minore.

f

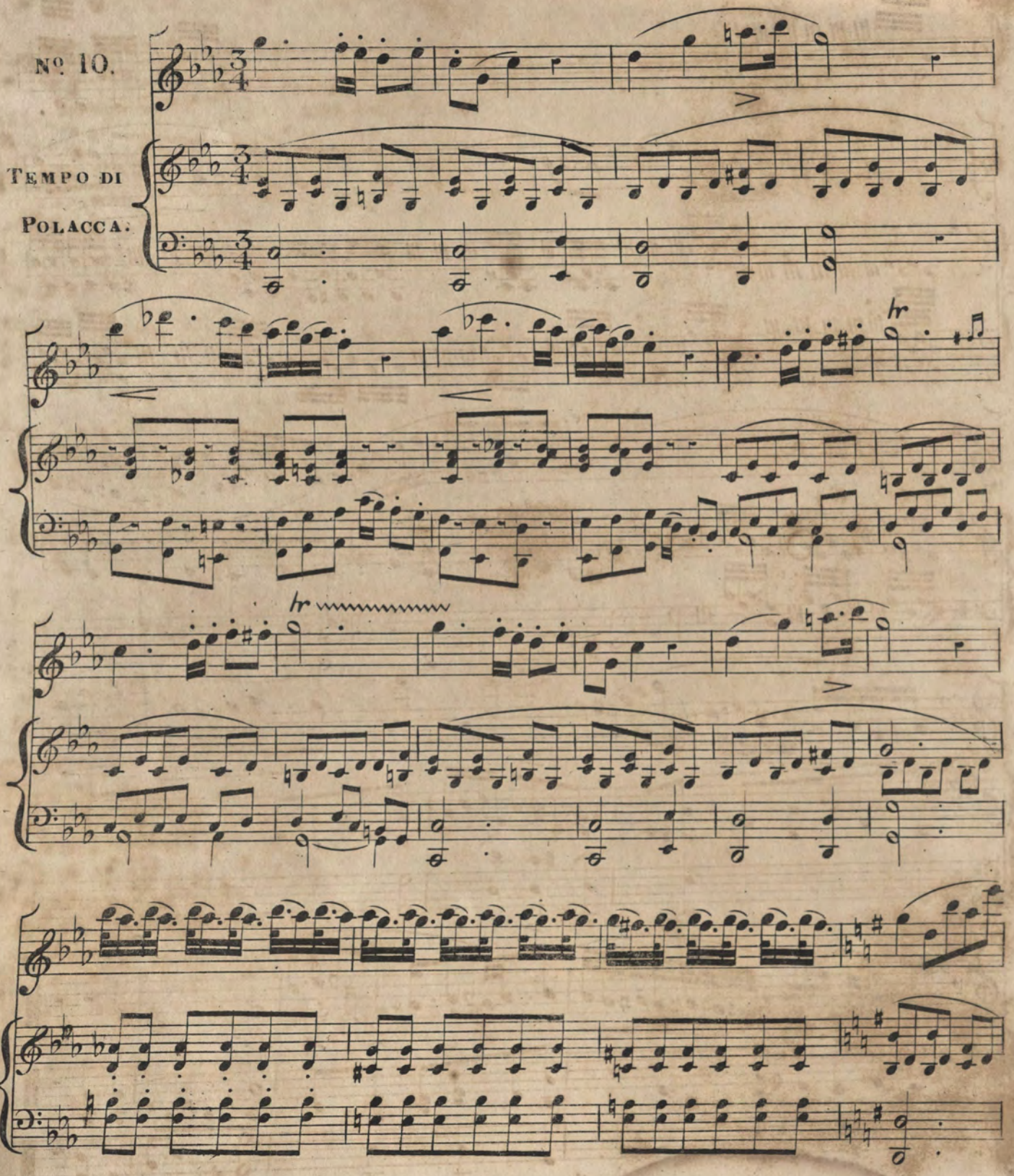
pp

Scale of C Minor.



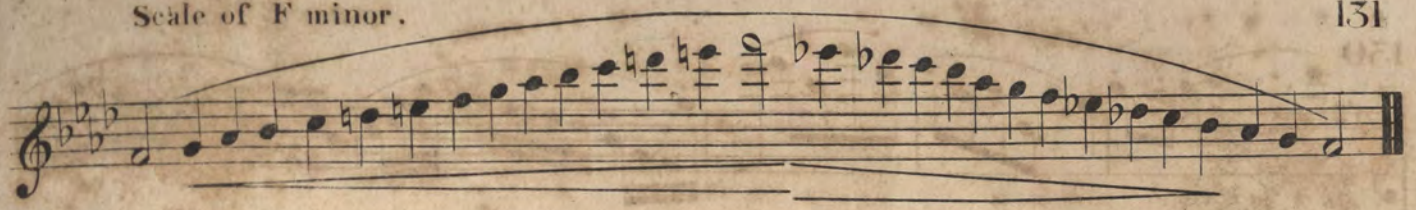
No. 10.

Tempo di Polacca.



f

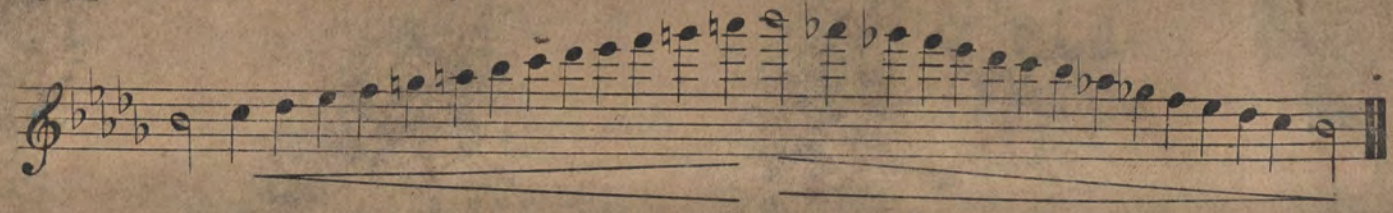
Cres:



No. 11.

ALLEGRO ASSAI.

Scale of B♭ minor.



No. 12.

ALLEGRO E BEN MARCATO

Sostenuto.

Staccato.

Legato.

Sostenuto.

Staccato.

Legato.

fz