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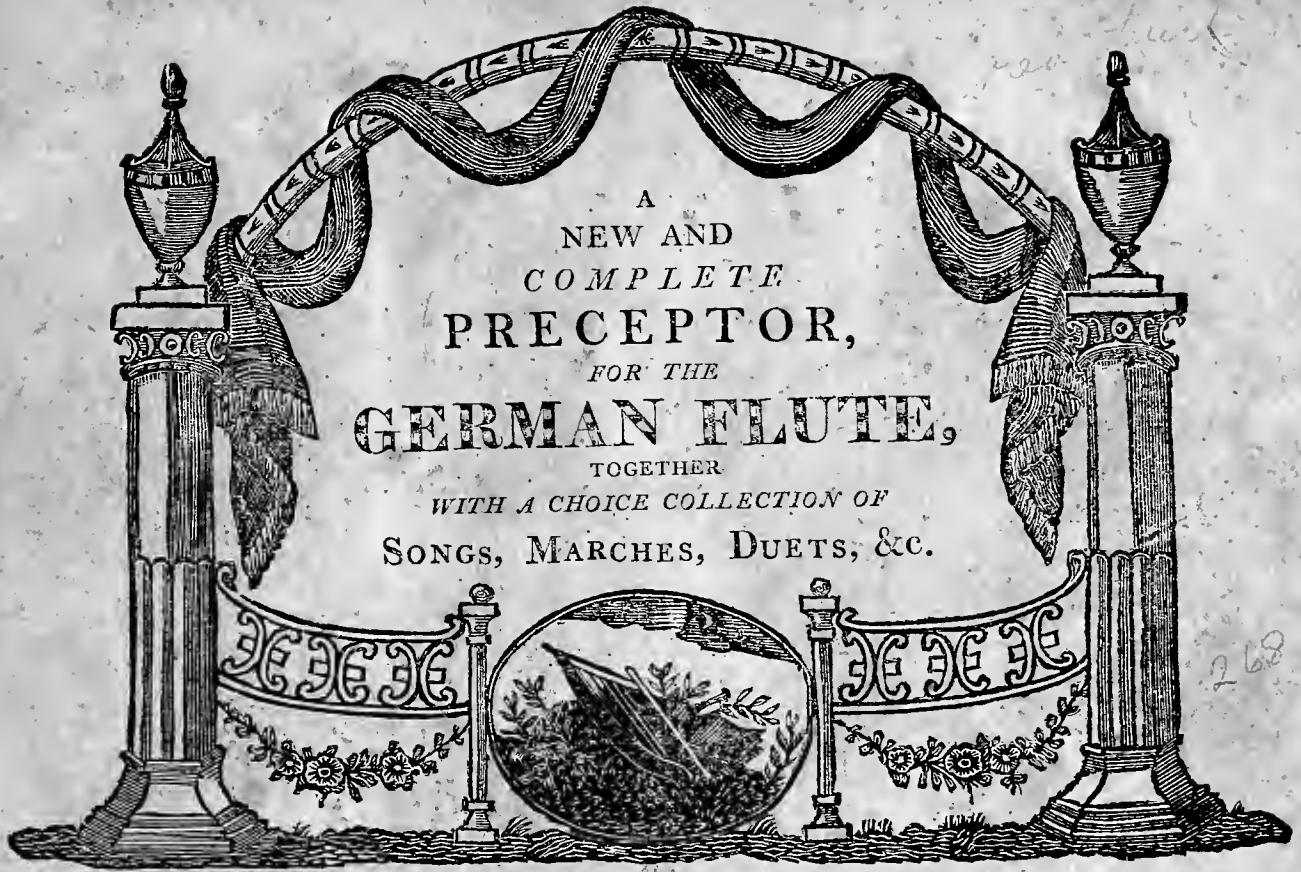

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Scholfield
Sept. 28, 1916
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A NEW PRECEPTOR

FOR THE

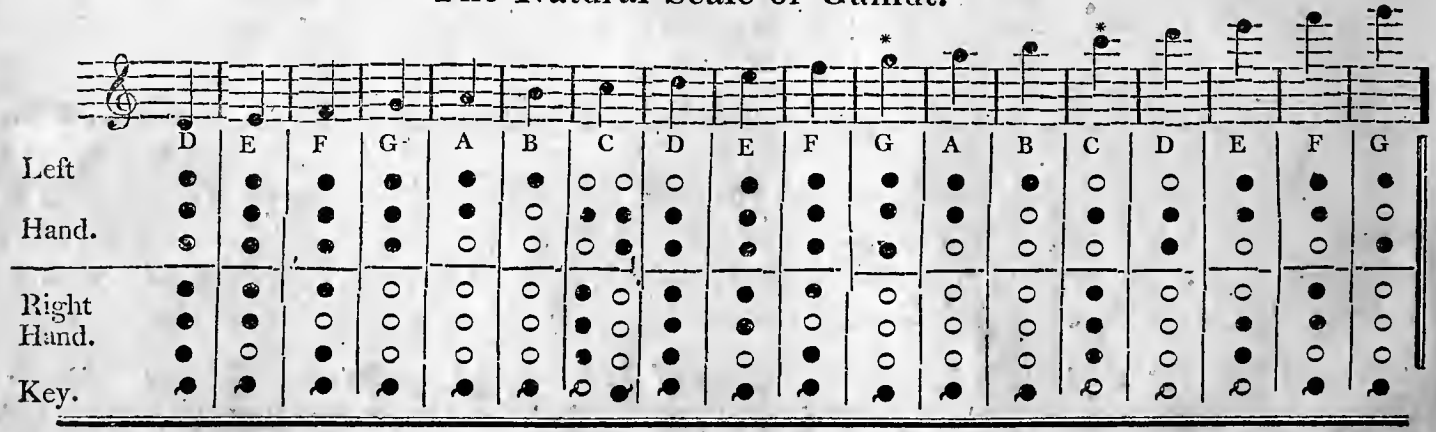
GERMAN FLUTE.

THE nearer any instrument approaches to the Human Voice, so much it hath the superiority over all others; the German Flute, from its delicacy of Tone, undoubtedly claims that superiority. In order, therefore, to acquire a knowledge of the above instrument, the first thing which you ought to attend to is the placing the Flute properly to your lips: to do which you must take the upper part of your Flute only, and place to your mouth, turning the hole a little inwardly or outwardly until you can sound it with ease, which is not to be acquired by forcing much wind into the Flute, but the contrary, by a retention thereof.

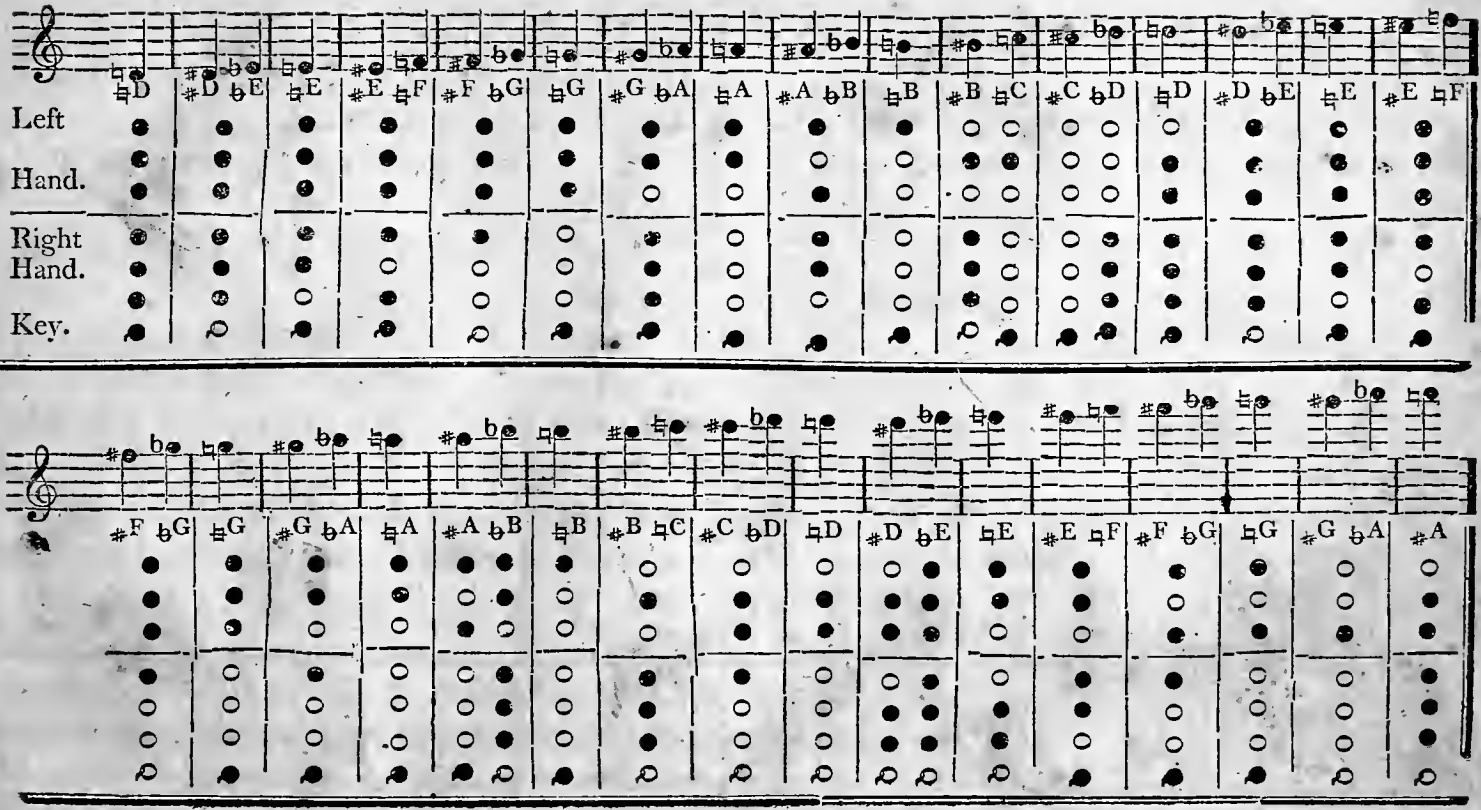
When you have acquired this, put the remaining parts of the Instrument together, then add your left hand which must be uppermost, resting the Flute on the 3d joint of your first finger, and at the same time embracing it with your thumb the tip of the first and second fingers upon the first and second holes and your third finger on the third hole nearly straight, with your hand a little slanting, your right hand fingers laying easy on the lower holes with your second finger a little curved.

The instrument being thus held, take all your fingers off except the first finger of your left hand, and try to sound that note; then proceed by putting down the second finger, &c. separately, until you can sound the Flute with every hole stopped. The instrument should be held nearly in a horizontal direction; it is allowed by many, that in that position it is capable of producing a finer tone. When you have properly attended to the foregoing, and can with facility fill the Flute, you may proceed to the following Gamut.

The Natural Scale or Gamut.



The notes from G* to C* are called in Alt, merely to distinguish them from those below; and those above C* are called double D, double E, &c. The six figures represent the six holes on the Flute. The cyphers marked thus (O) shews which are to remain open, and thus (●) that the hole must be stopped to sound the note required.


Left Hand.
Right Hand.
Key.

The letters used in Music, are C. D. E. F. G. A. B.

A Clef, marked thus is always placed at the beginning of the Stave, with the widest part of it across the second of the five lines, and known by the name of the Treble or G Clef, because the line on which it stands, is called G.

A Sharp, is marked thus and when placed at the beginning of a Piece, denotes that all the notes on that line or space are to be half a tone higher thro' the whole piece, if placed in the middle of a tune it is confined to the note before which it stands.

A Flat, thus signifies, that the note on that line or space should be half a tone lower, subject to the restrictions as the foregoing.

A Natural, thus is merely meant to restore those notes that were sharp or flat to their natural state

A single Bar, thus serves to divide the measure.

A Double Bar, thus is the conclusion of each part.

A Repeat, thus signifies, that the part of the air must be played over again from the note over which the repeat is placed.

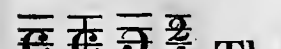
A Slur, thus signifies, that the notes over which it is should be joined together as much as possible, which can only be done by keeping the fingers on until the next is ready.

Stacato notes, thus or thus are opposed to the foregoing, being exceeding short and pointed; but care must be tak-

en after striking the note to stay out the full time as in these kind of passages the ear is apt to be deceived.

A Pause, thus 𝄐 and shews that the note over which it is placed, may be held on longer than its proper time; there are different kinds of pauses, tho' but one way of marking them, sometimes it is meant to be short and sudden, softly sustained and to die away upon the ear; but these distinctions cannot be acquired but by long practice and experience.

Common Time is divided into a number of equal parts in each bar, and is to be known by the following signs, viz.

 The first of which, denotes the slowest sort of common time; the second a degree quicker,—and the third and fourth marks, denote a quick movement, and they are intended to tell the performer, that the music to which they are perfixed contains a Semibreve in each bar, or as many notes as are equal thereto.

Triple Time runs in an uneven number of parts in each bar, and is known by the following signs, viz. $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ The first denoting 3 Minims in a bar, and is the slowest; the second 3 Crotchets is a little faster, and the last 3 Quavers, which is the quickest.

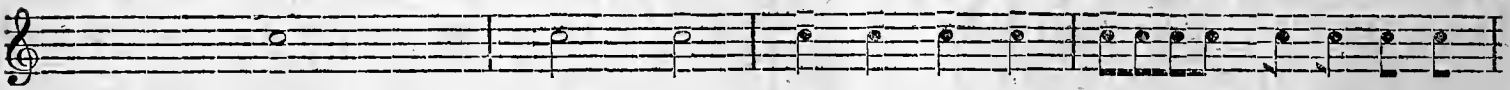
There are 2 other sorts of Triple Time, called Compound Triple Time, marked $\frac{6}{4}$ and $\frac{6}{8}$ the first containing six Crotchets, and the last 6 Quavers in a bar.

A Pause

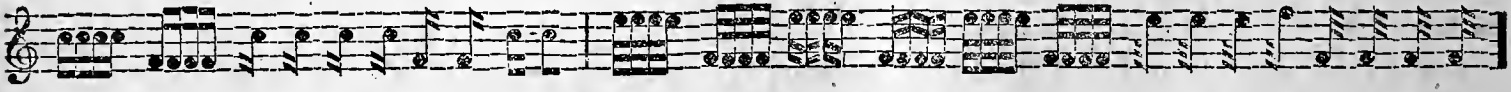
Notes, their different lengths and the proportion they bear to each other.

There are six different kinds of Notes in use, which are as follows, Semibreves, Minims, Crotchets, Quavers, Semiquavers and Demisemiquavers.

One Semibreve is as long as 2 Minims, or 4 Crotchets, or 8 Quavers,

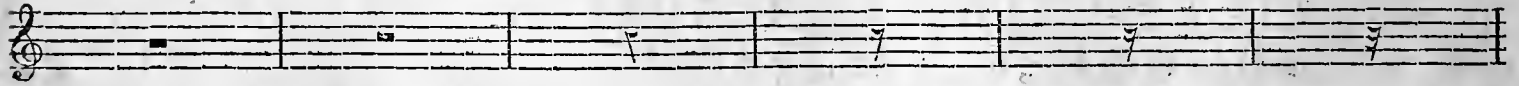


or 16 Semiquavers, or 32 Demisemiquavers.

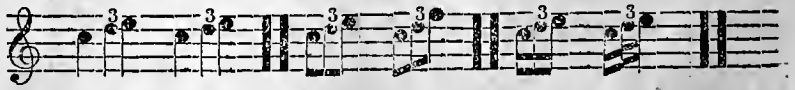


RESTS.

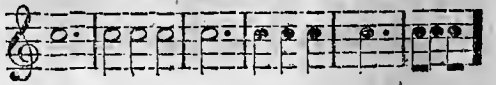
Semibreve Rest, Minim Rest, Crotchet Rest. Quaver Rest, Semiquaver Rest, Demisemiquaver Rest.



A figure 3 placed over any three Notes, signifies that they are to be played in the time of two



A dot or point placed at the right side of a Note makes it *half* as long again, as a Semibreve pointed is as long as 3 Minims, a Minim pointed as long as 3 Crotchets, a Crotchet ponted as long as 3 Quavers, &c.

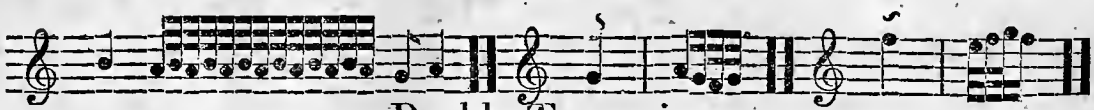


Construction of a Shake.

A Shake being a very great embellishment we shall not pass it over without making a few remarks thereon, more particularly as it is so truly necessary to a Performer who is desirous of executing with taste and judgment. A Simple Shake is the only articulate Sound of two Notes put in eqal motion. A Perfect Shake is composed of three Diatonic Notes, the first is called the Preparative Note, and the two last its Resolution;—Let us suppose the Note to be shaken to be A, we must in that case prepare the Shake by first sounding B which is the preparative Note, and should be held as long as the time will admit, the two Notes A and B should be put in equal motion, this being done, we next come to the resolution of the shake, which is made by adding two Notes at the conclusion. See Ex. 1.

This mark ~ is called a Turn, and is executed as in the following Examples, No. 1 and 2.

Ex. 1. Ex. 2. Ex. 3.



B*

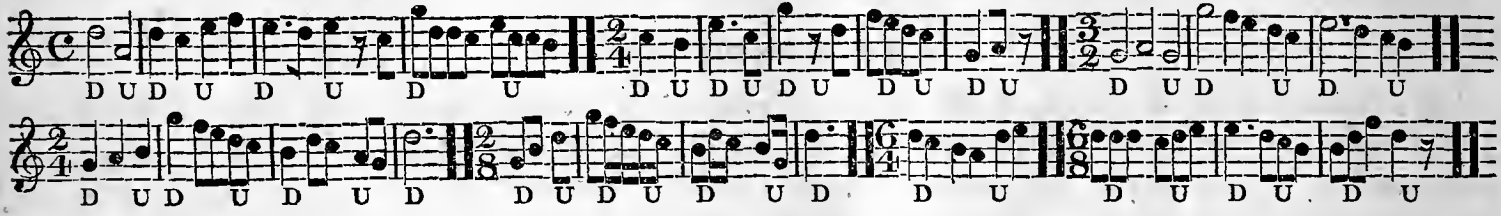
Double Tongueing.

Double Tongueing is of the greatest importance to a performer on the German Flute, it is done by the action and re-action of the tongue against the roof of the mouth, repeating the word Tootle as quick as you can distinctly and equally, you should practice it first with the top-piece of your Flute only, adding the other joints when you can do it with neatness and facility.

Directions for Beating Time.

We have before observed that Time is either Common or Triple, consequently there can be but two ways of beating it. In both Common and Triple Time the foot goes down at the first Note in each bar, and the only difference being

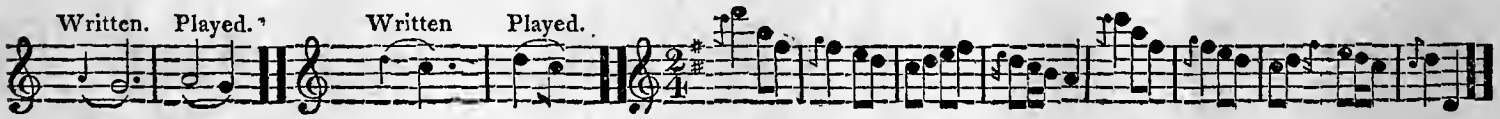
in rising it. In Common Time the foot goes half up and half down; but in Triple Time when the Music consists of three Minims, Crotchets, Quavers, &c. in a bar, the foot goes down as in Common Time at the first Note, and rises at the expiration of two thirds of the bar, which may be seen in the following examples.



Appogiaturas.

There are two sorts of Appogiaturas, called the Greater and Lesser Appogiaturas. The Greater Appogiaturas is most frequently used in slow movements, and at the end of strains—when judiciously placed, is a very great addition to the composition, and if properly performed sets off the performance to great advantage, see Ex. 1. The Lesser Appogiaturas is chiefly made use of in quick movements, and when it occurs is always slured immediately into the Note to which it belongs; it is also placed at the beginning of a Lesson or piece of Music to take off that harsh and disagreeable effect which it otherwise would have, see Ex. 2.

Ex. 1. Ex. 2.



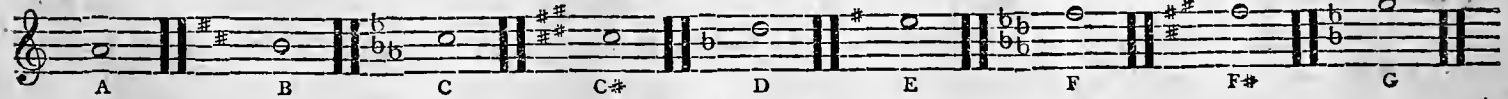
By a Key is meant the fundamental Note of a Tune, which is always the last note in the Bass, and generally in the Air or principal Treble, if the 3d of the Key note is a Sharp one, the Key is denominated Sharp, if Flat, the Key is so likewise. The following Scales shew the different Keys made use of.

TRANSPOSITION.

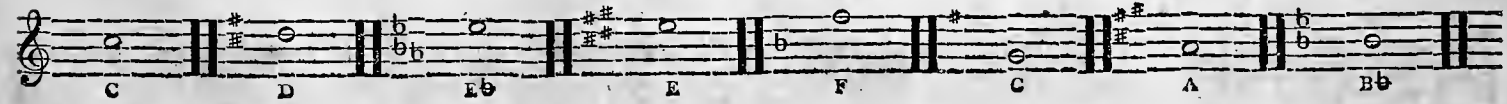
TO transpose a tune that is too low for the Flute, you must first see what Compass the tune will go in, that is, how high or low it goes, and accordingly take your measure, observing that the Sharp Keys of G, D and C, are the most general keys for this instrument. The last note of any air or tune, shews you what key it is in, whether it be F, C, &c. If the music you want to transpose is in a Sharp or Major Key, the 2d following Scale will shew in how many different keys, higher or lower you may put it with the proper sharps and flats at the beginning. The 1st Scale, being a rule in the same manner for Flat Keys, taking care as you transpose to raise or lower every note, likewise the accidental sharps and flats all exactly in the same proportion.

8

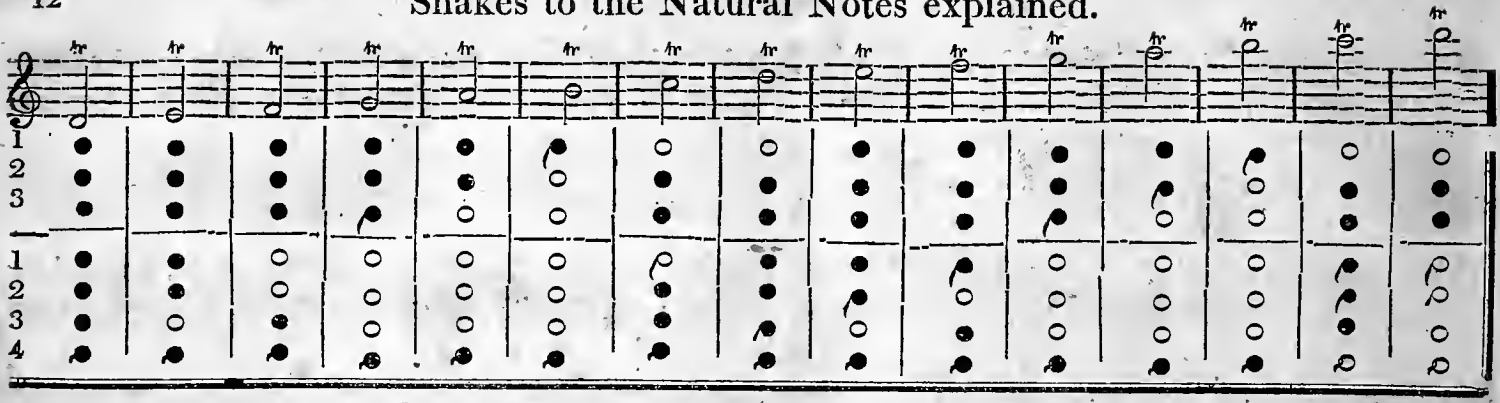
SCALE I. Flat Keys.



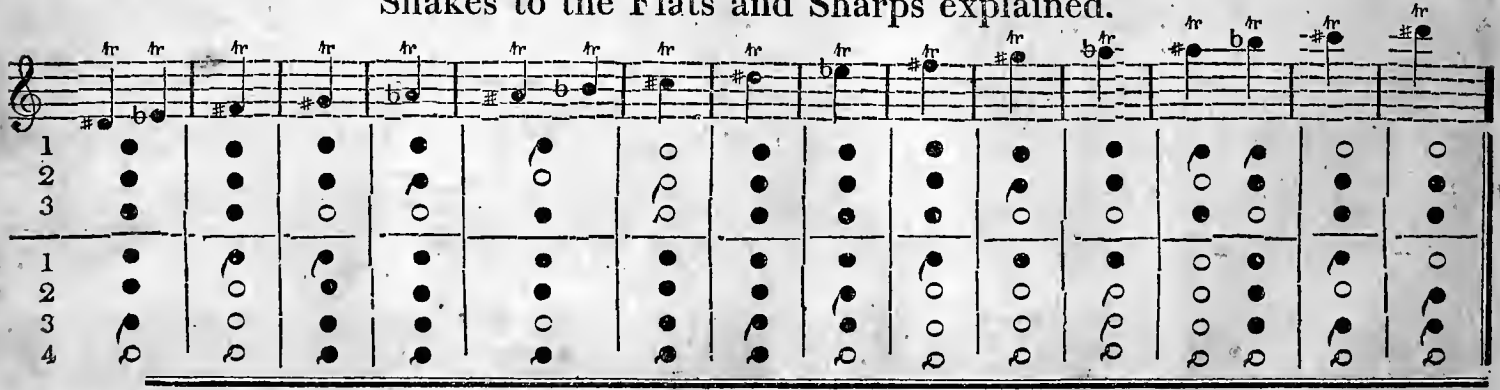
SCALE II. Sharp Keys.



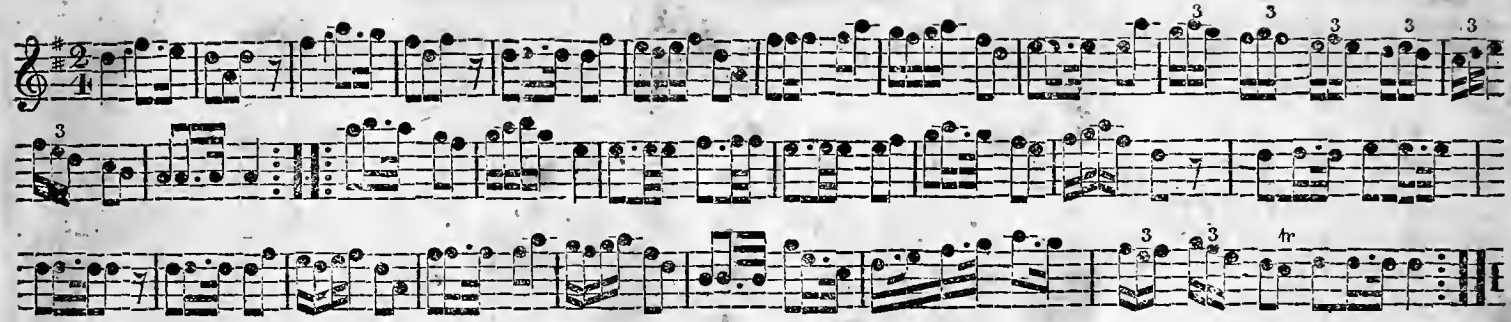
Shakes to the Natural Notes explained.



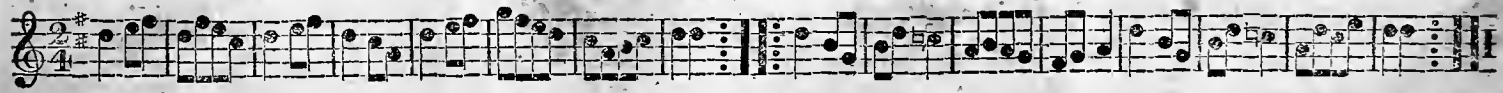
Shakes to the Flats and Sharps explained.



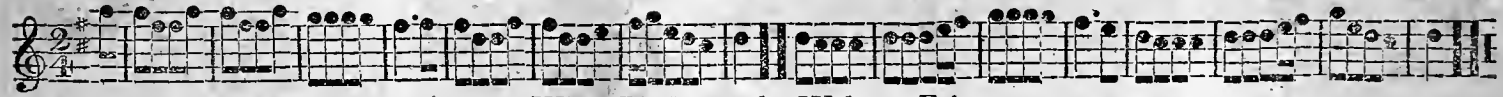
This mark ~ signifiies that the finger must be kept on the hole after you shake, and this ~ that the hole is kept open.



Yankey Doodle.

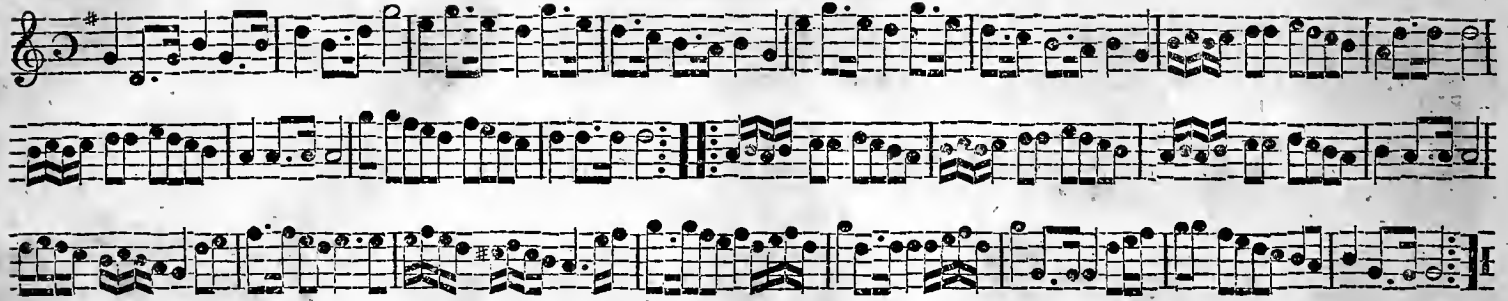


Serenade.

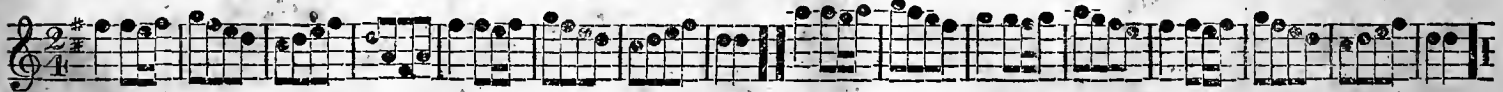


When Bidden to the Wake or Fair.

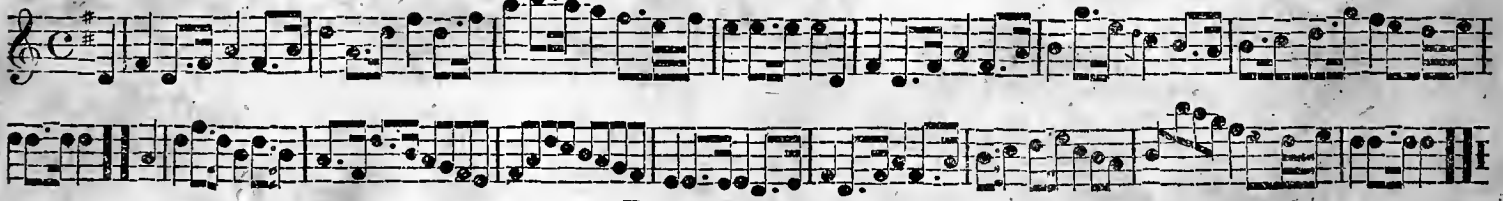
Washington's March.



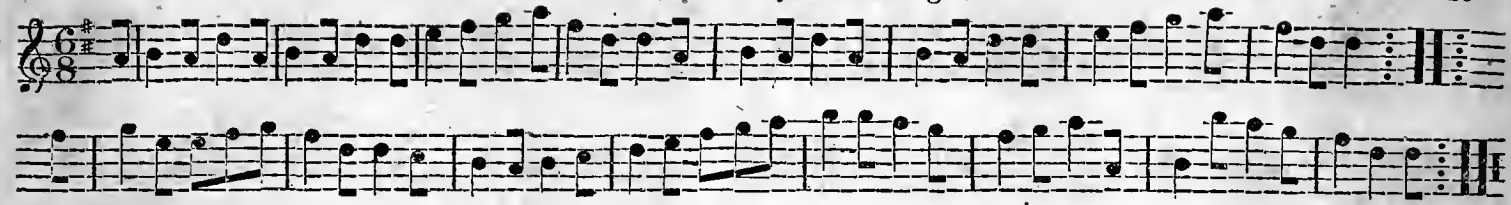
March to Boston.



Dorsetshire March.



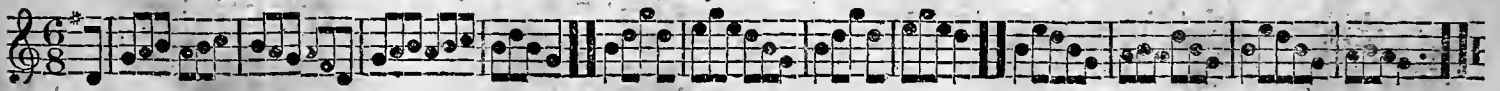
Free Mason's March.



White Cockade.

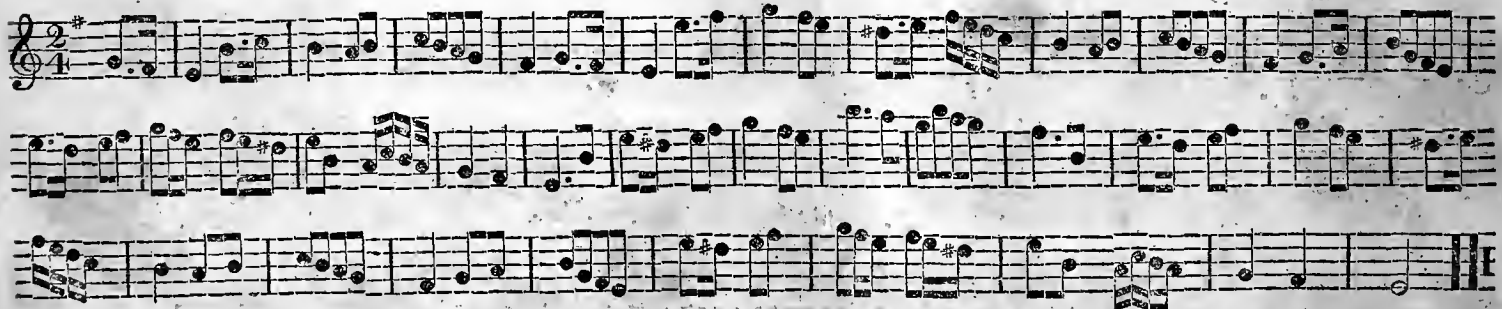
Favorite Quick March.

Hay Maker.

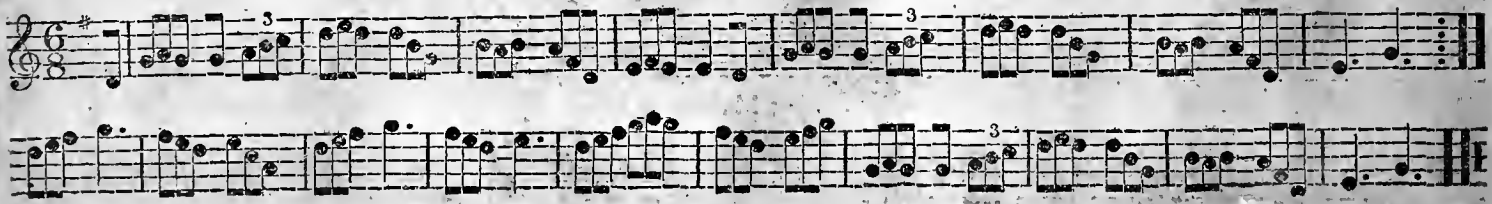


Bank of Flowers.

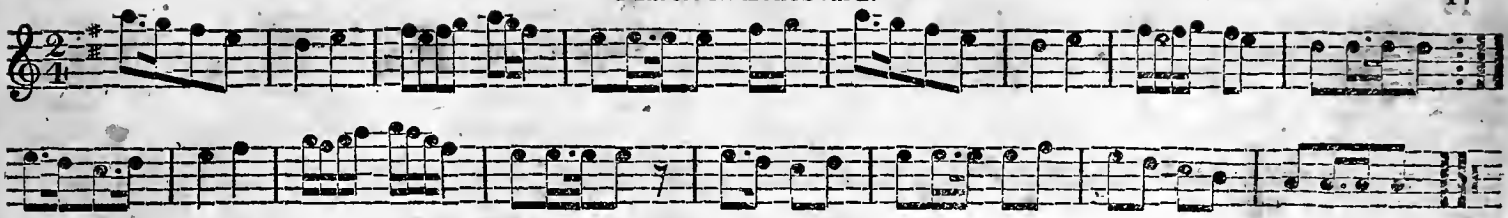
Roslin Castle.



St. Patrick's day in the Morning.

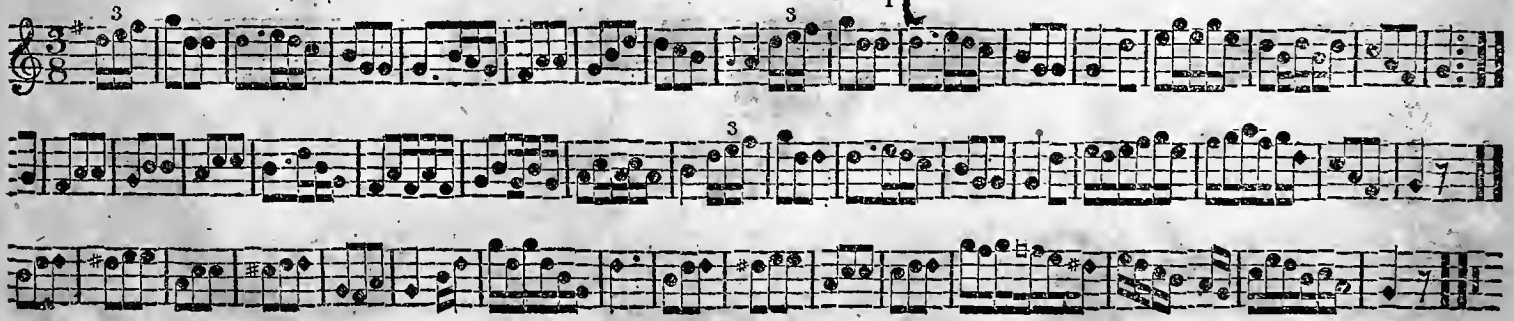


March in Bluebeard.

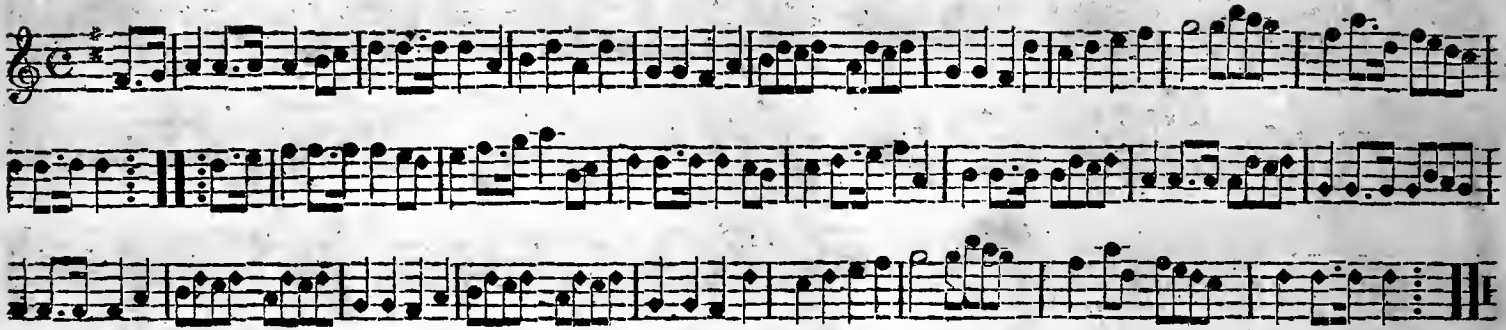


Go to the Devil and Shake Yourself.

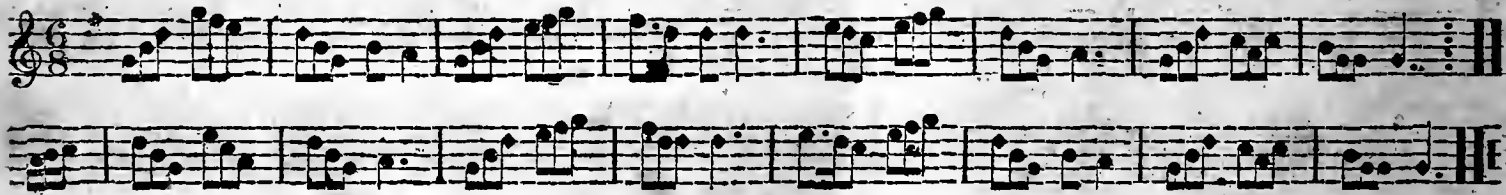
Duke of York's Troop.



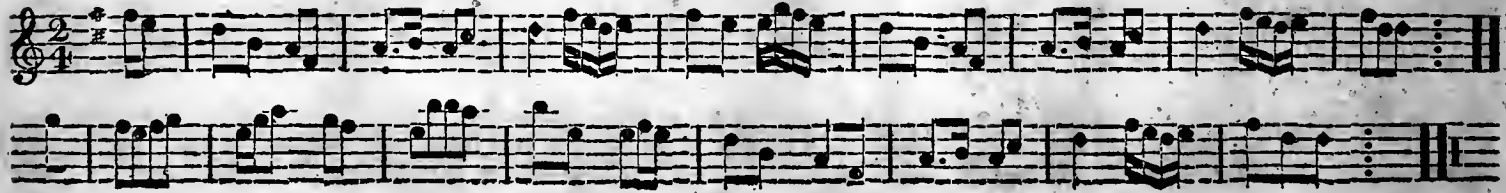
King of Prussia's March.

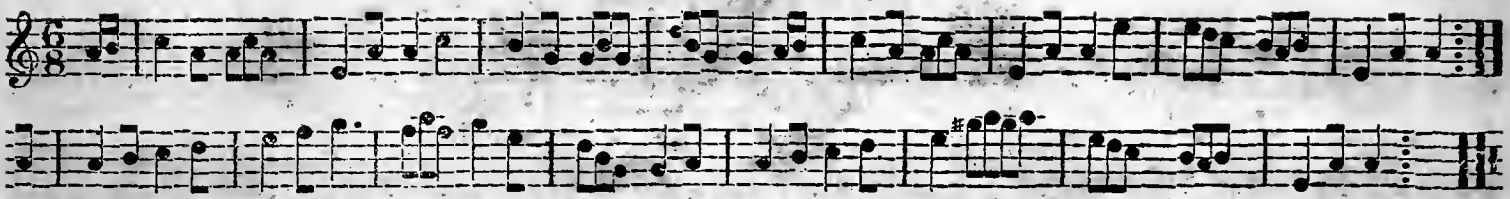


Green Joke.



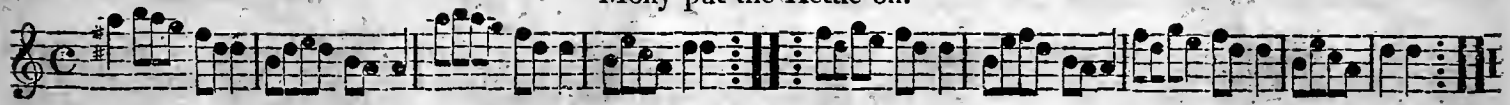
Rose Tree.



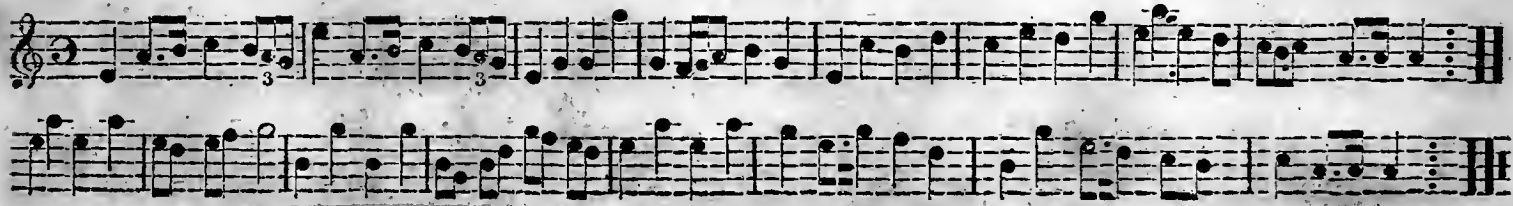


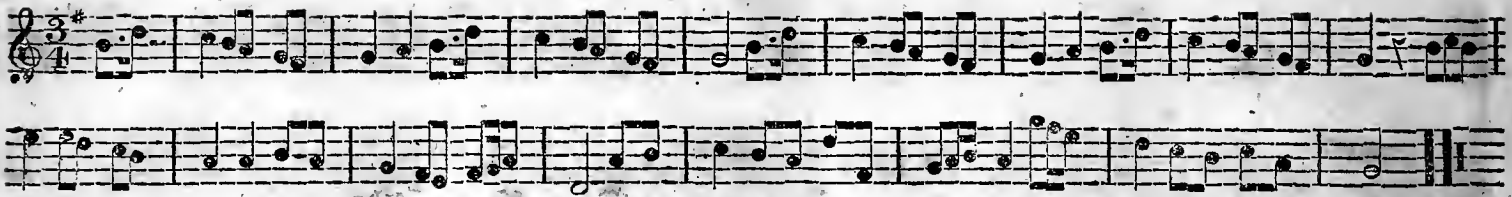
Blue Bird.

Molly put the Kettle on.

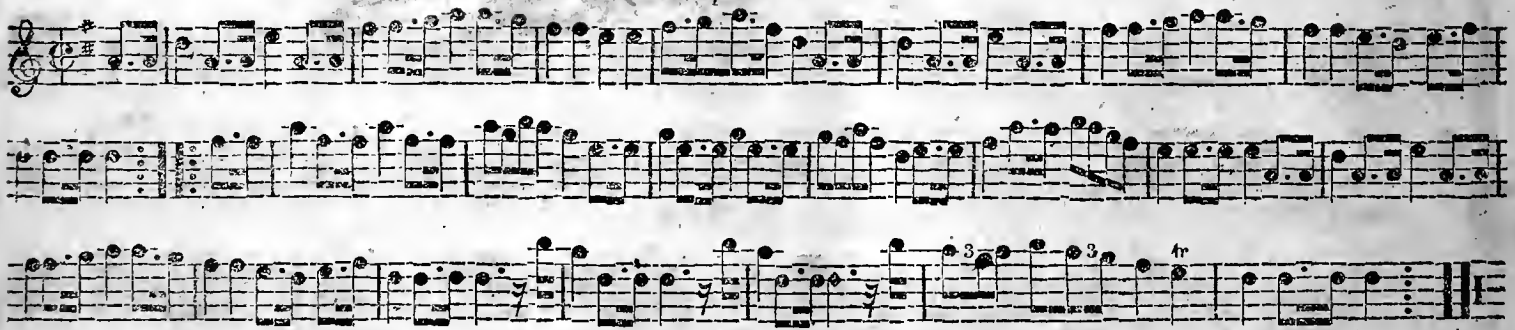


Shay's March.

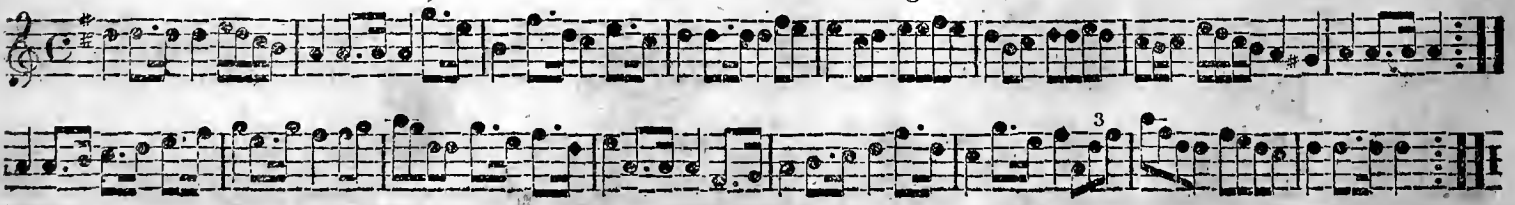


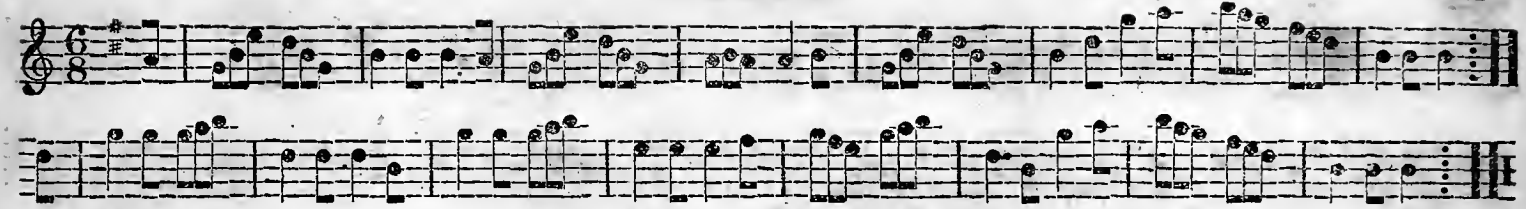


Bonaparte's March.



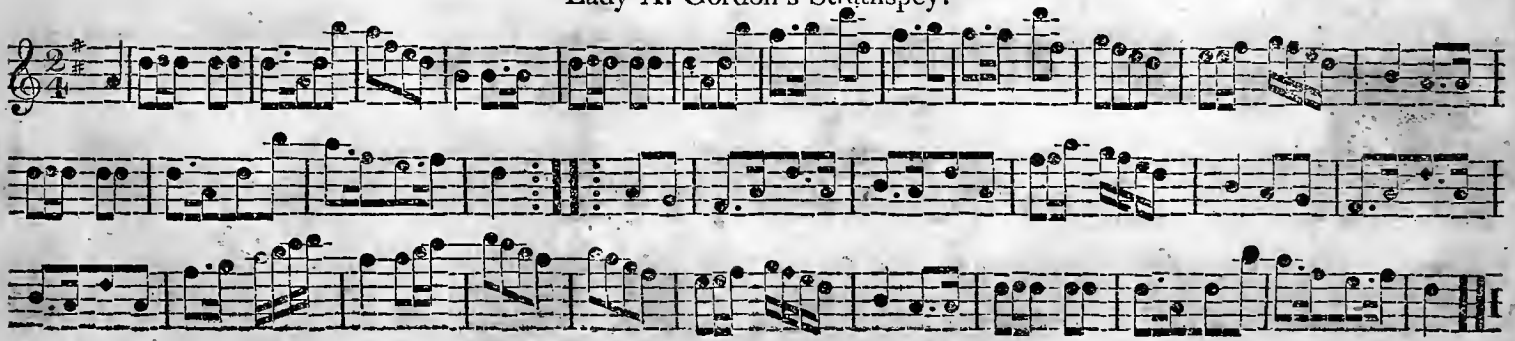
March in the Battle of Prague.

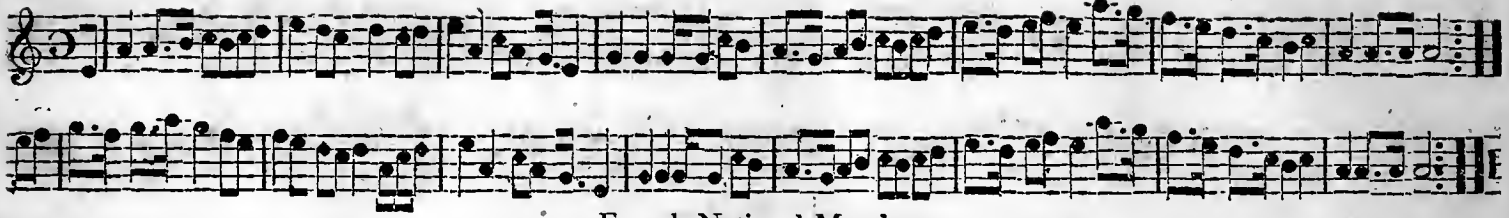




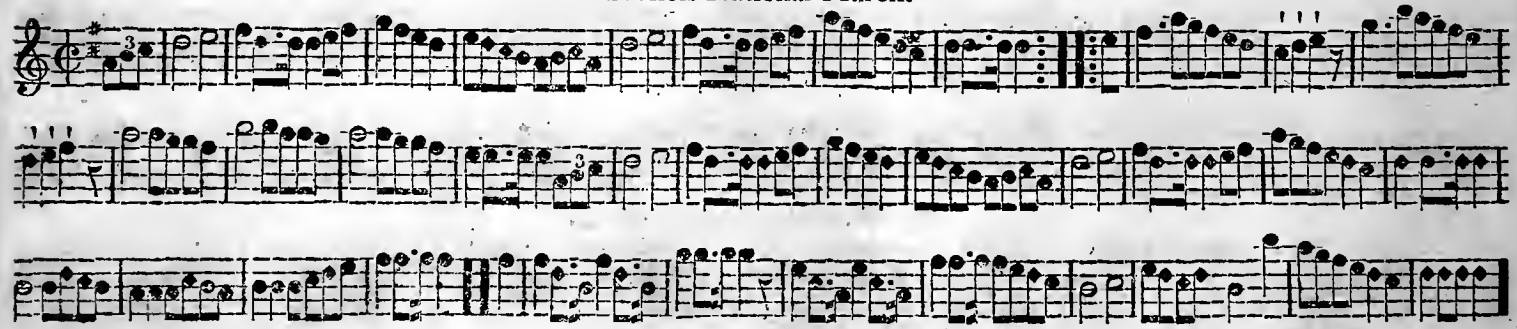
Albany Volunteer's March.

Lady A. Gordon's Strathspey.

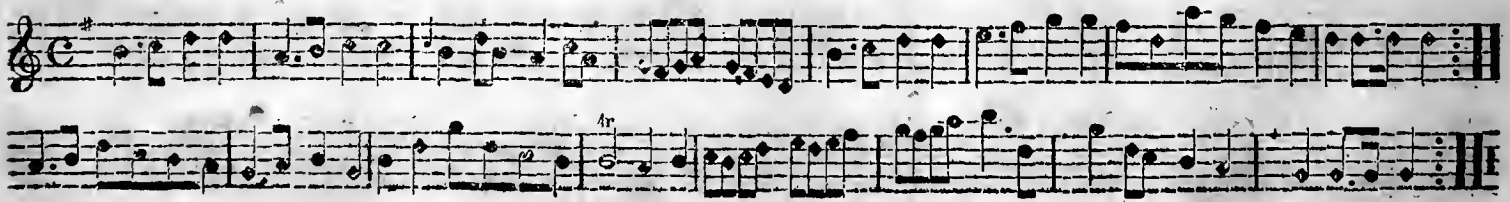


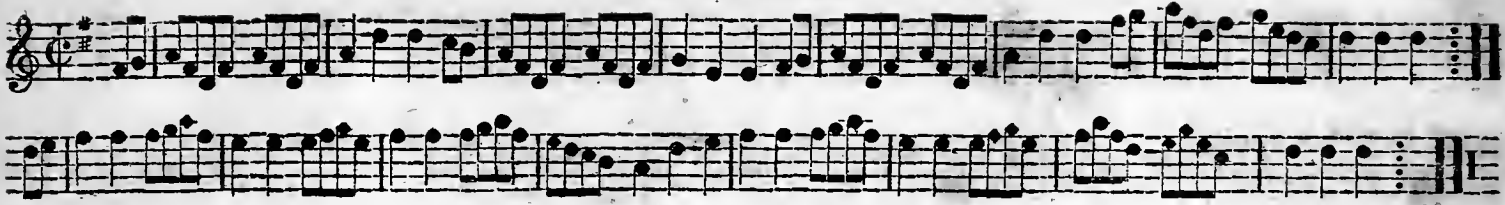


French National March.



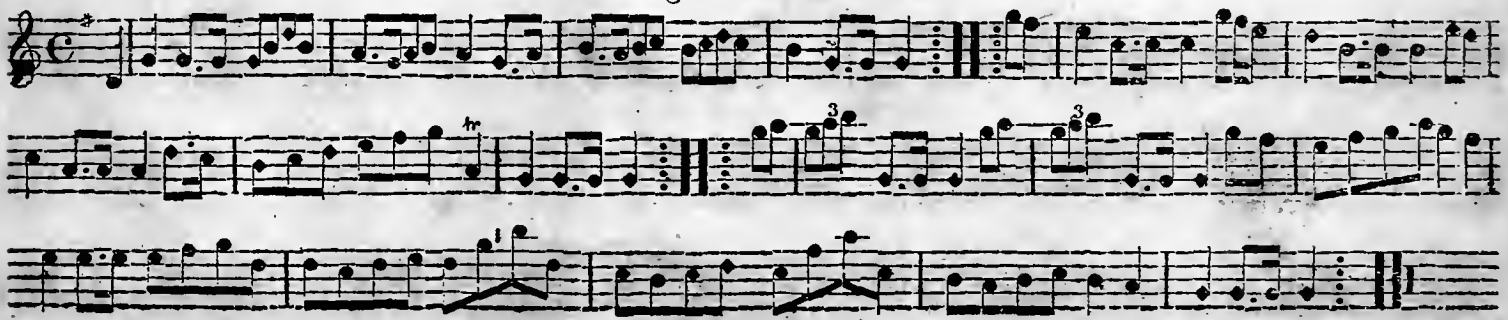
March in the God of Love.



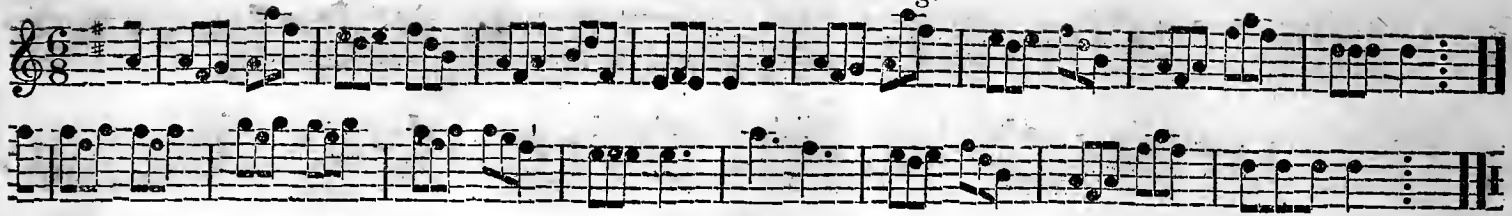


Morelli's Lesson.

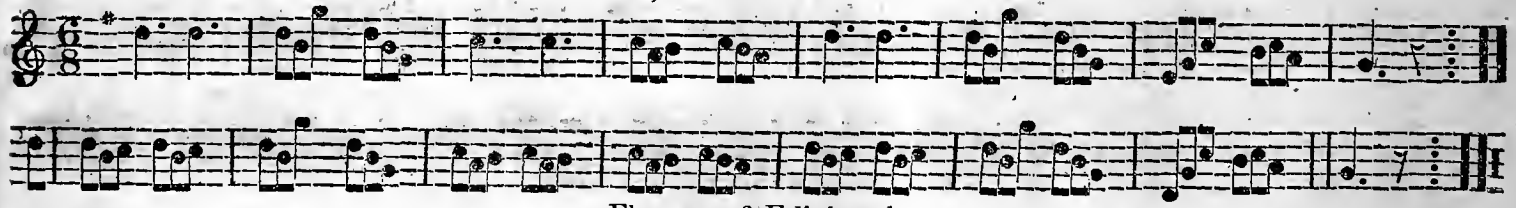
Washington's Grand March.



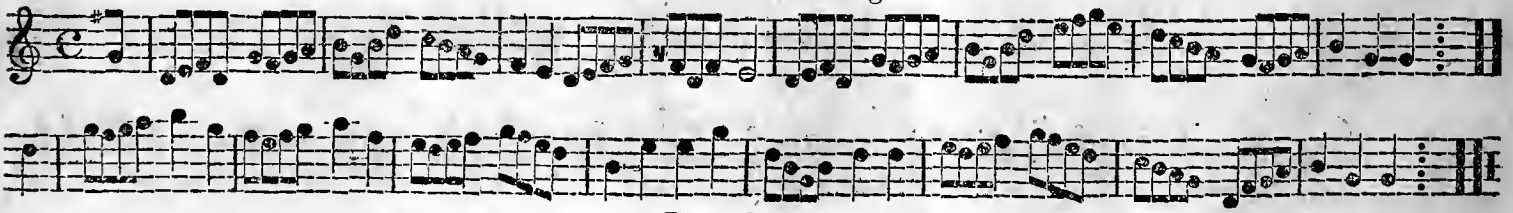
Come haste to the Wedding.



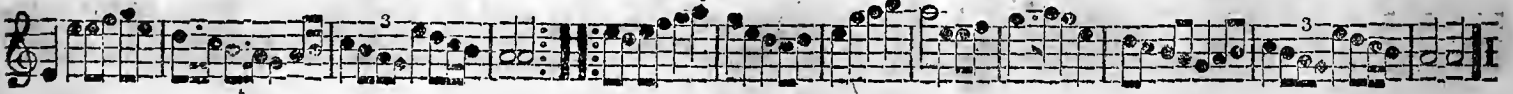
Oh Dear, What can the matter be.

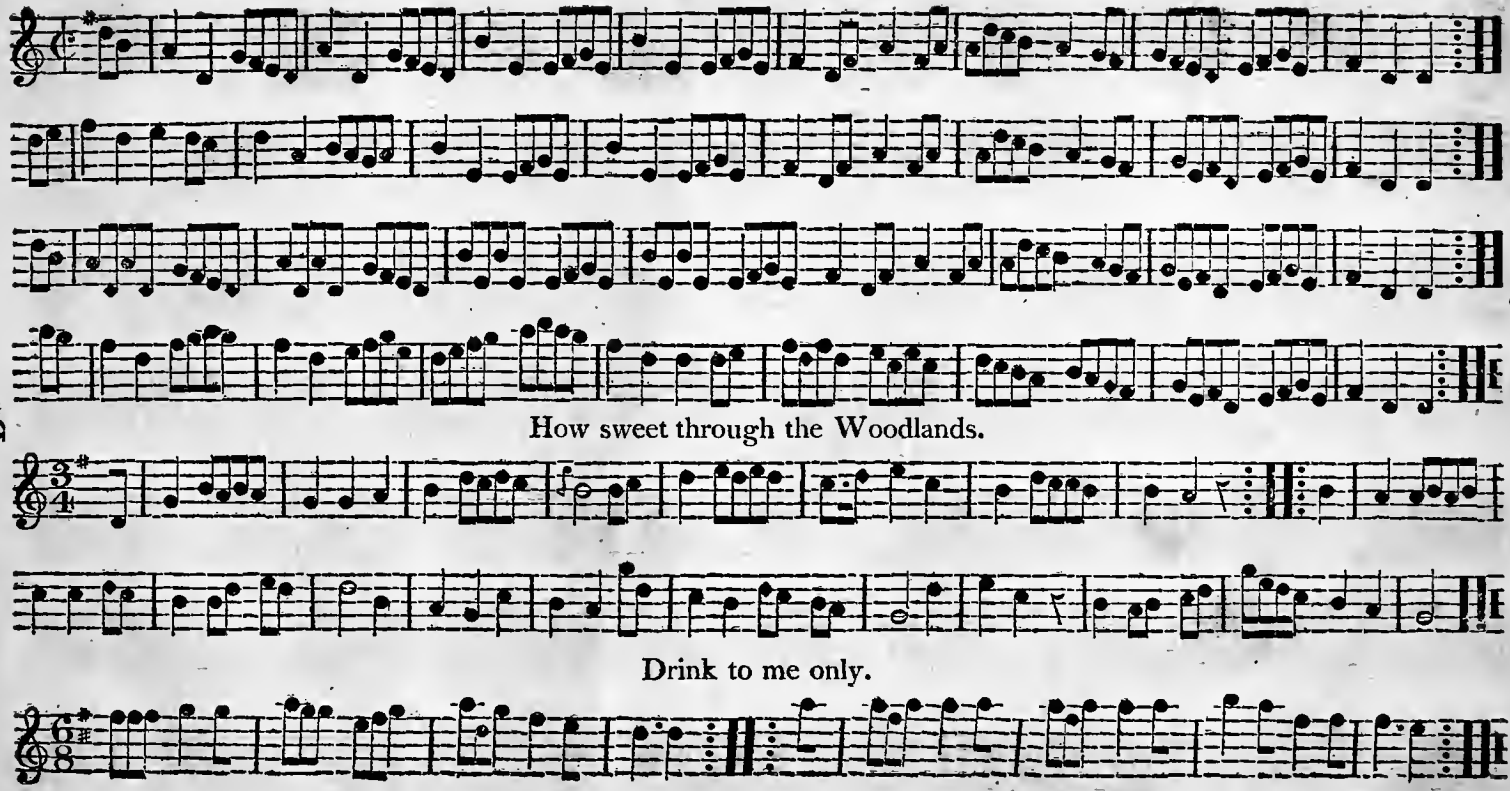


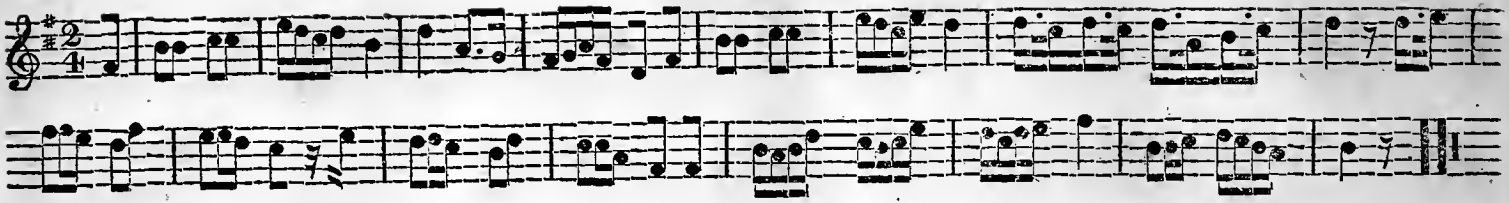
Flowers of Edinburgh.



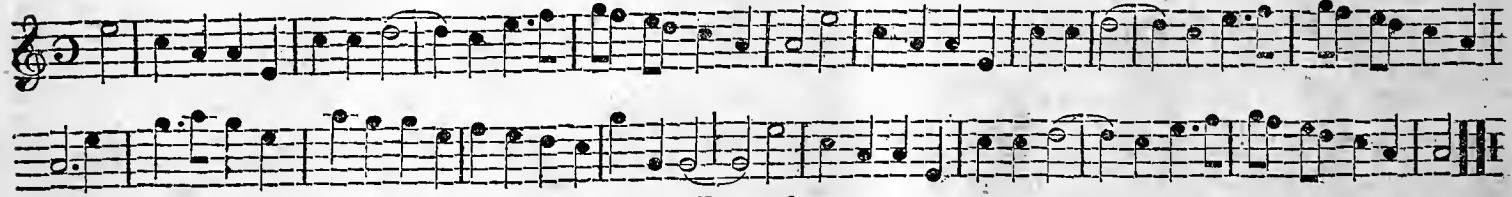
Boyn Water.



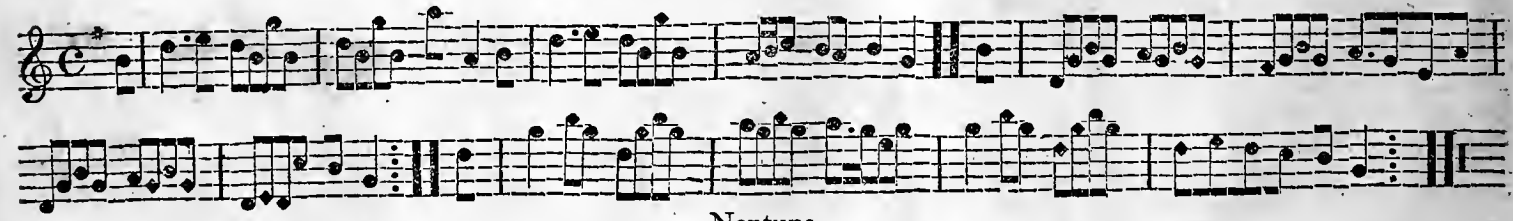

D*
How sweet through the Woodlands.
Drink to me only.



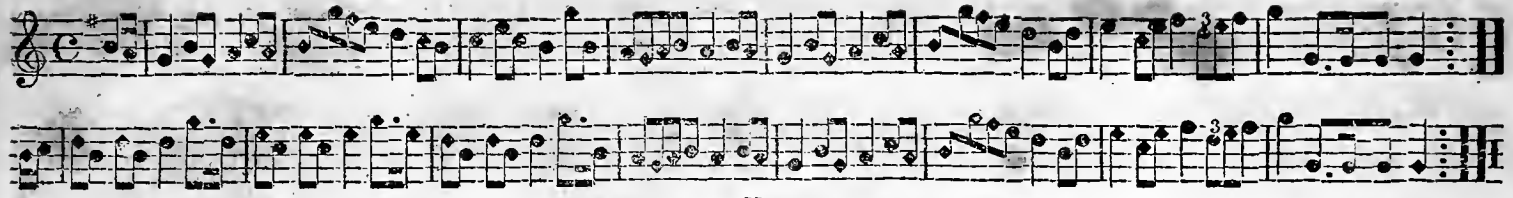
Masonic Adieu.



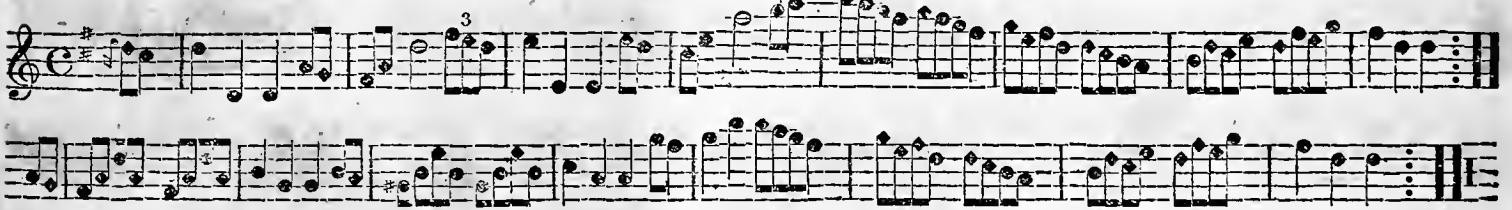
Little Peggy loves me.



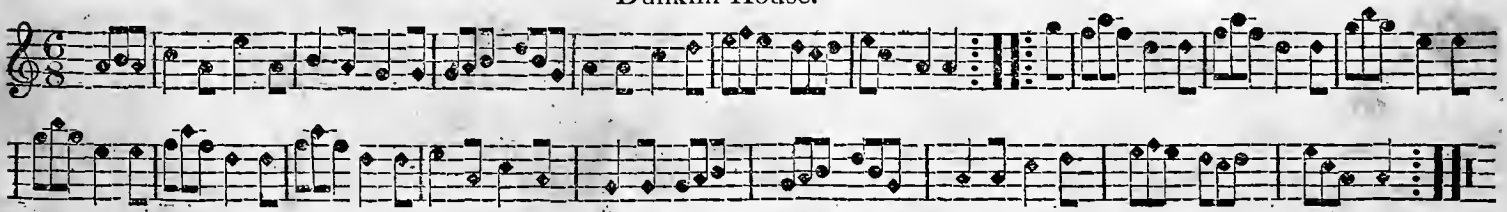
Neptune.



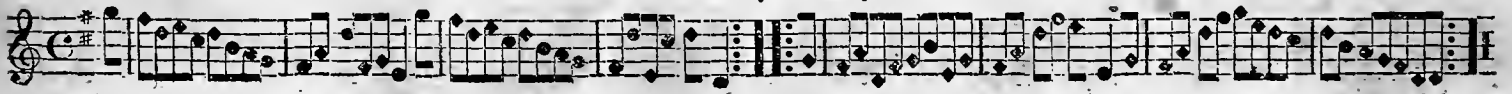
College Hornpipe.



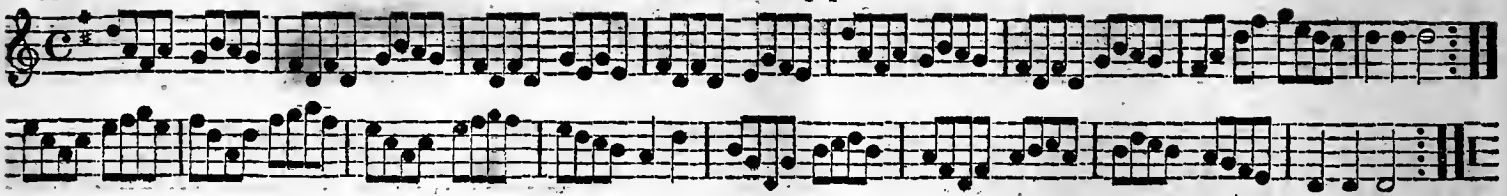
Dunklin House.



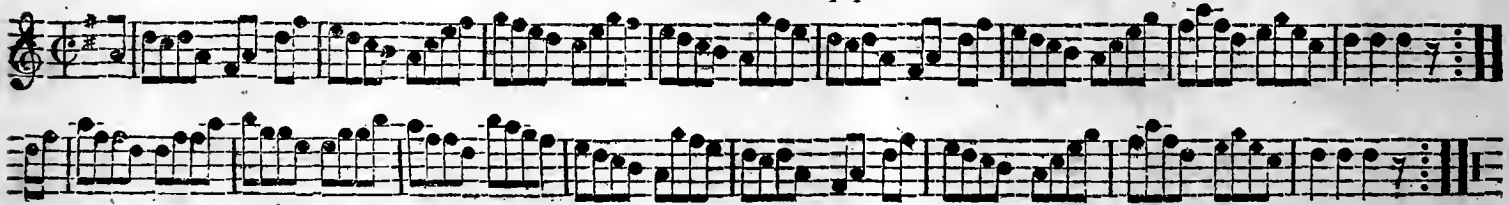
What a Beau my Granny was.



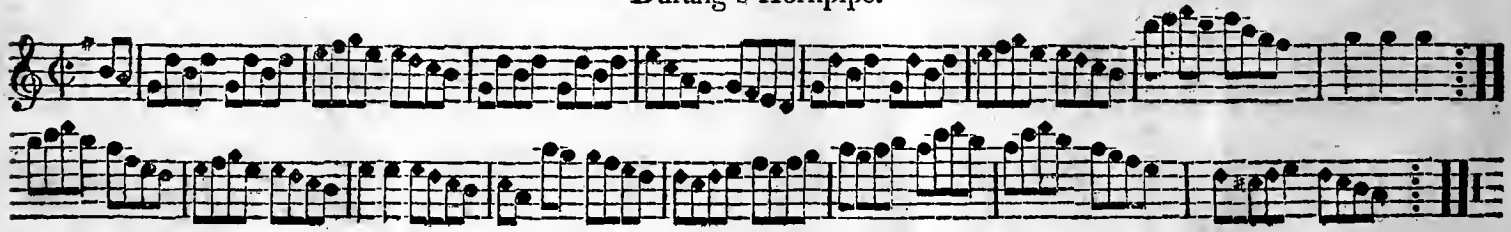
Fisher's Hornpipe.



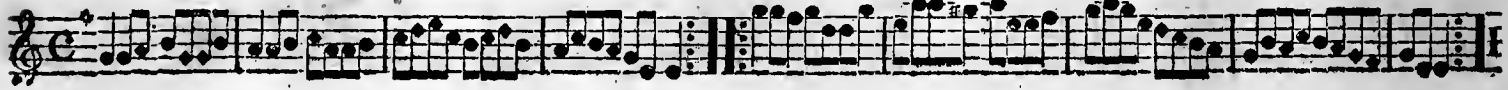
Ricketts' Hornpipe.



Durang's Hornpipe.

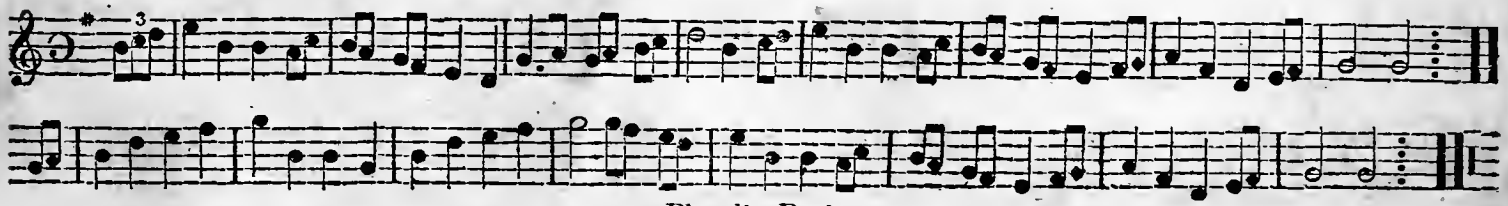


Green grows the Rushes.

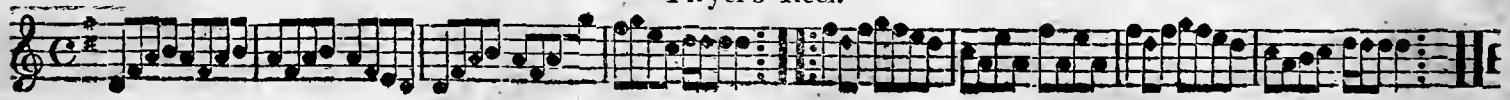


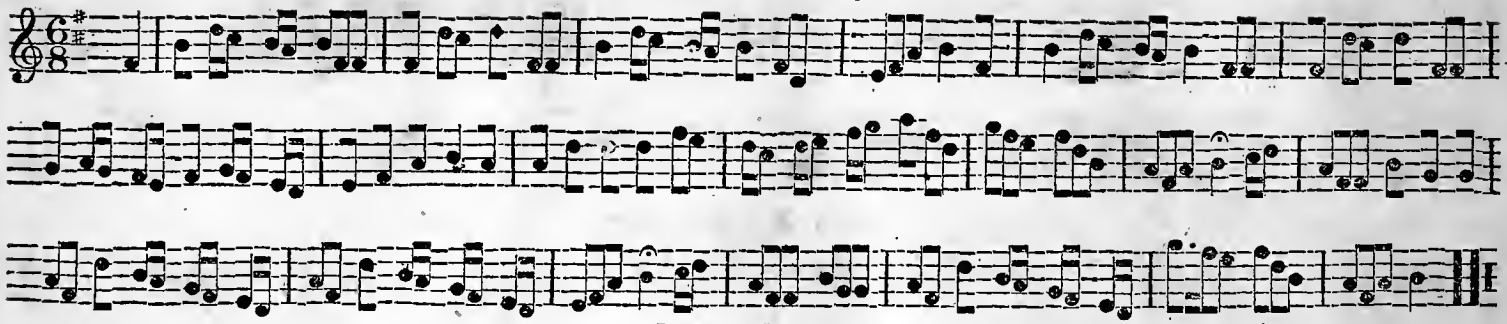
Swiss Guard's March.

I am not Twenty.

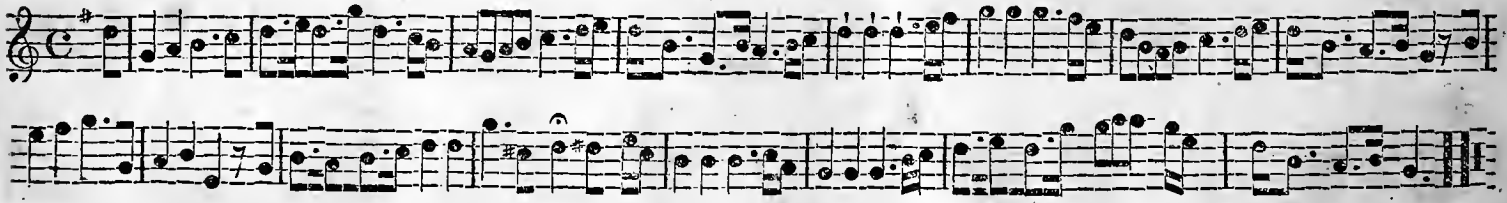


Pleyel's Reel.

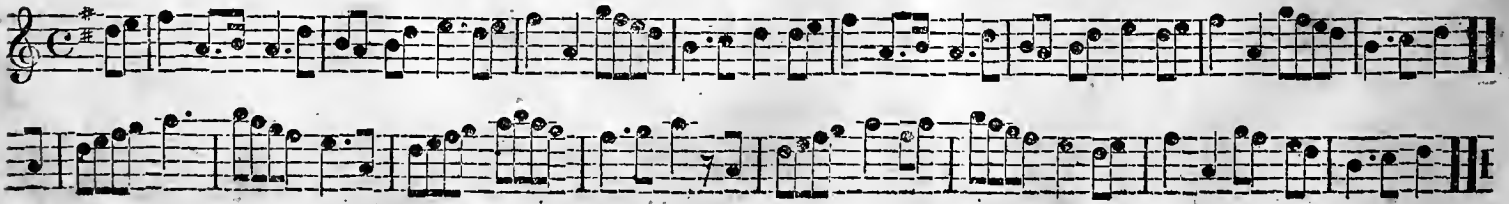


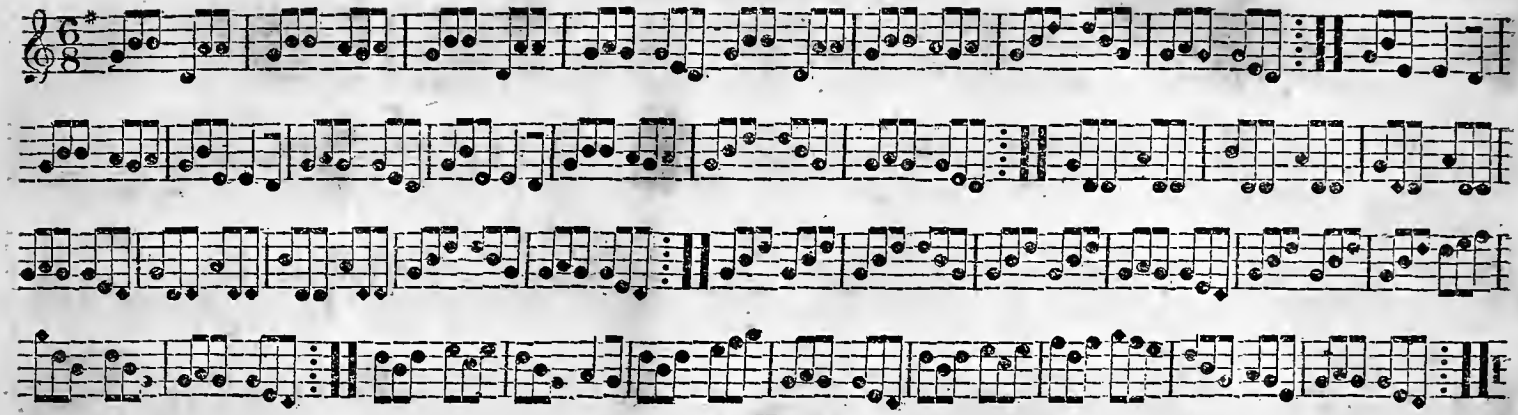


Mary's Dream.

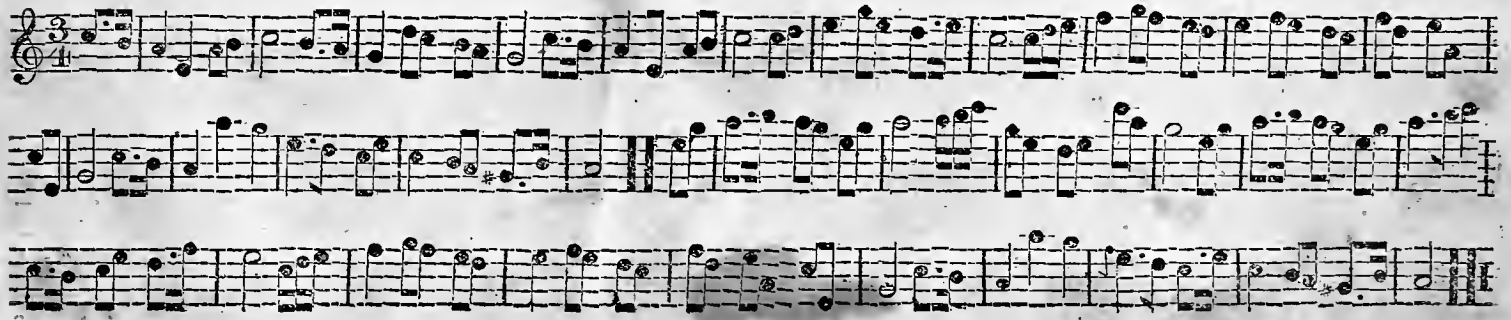


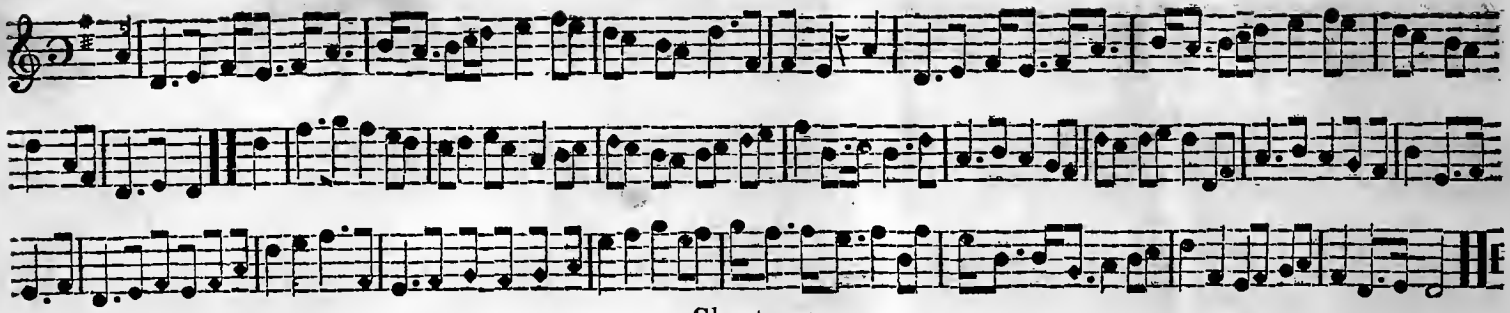
Soldier's Return.



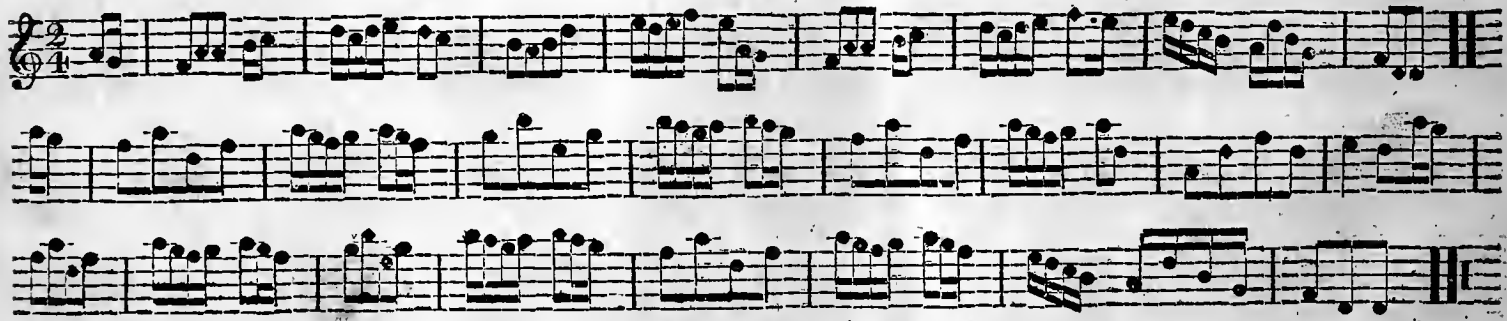


Alloa House.

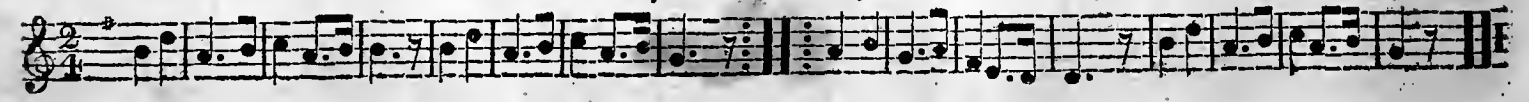


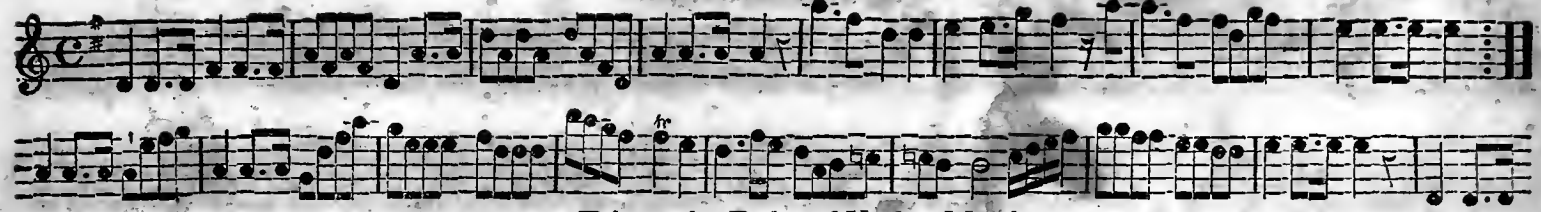


Shantruse.



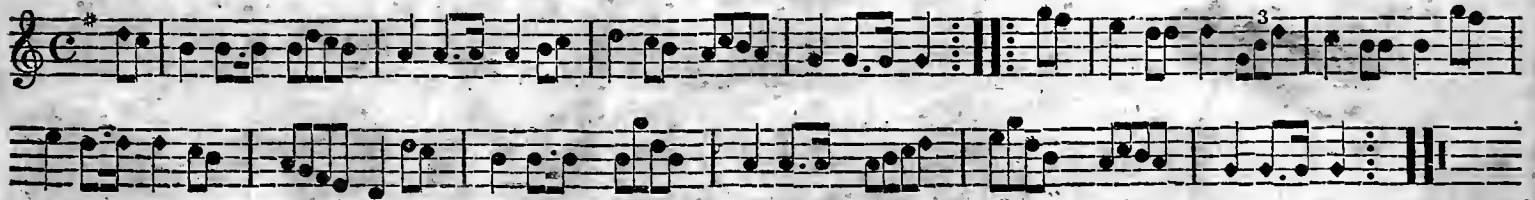
Pleyel's German Hymn.



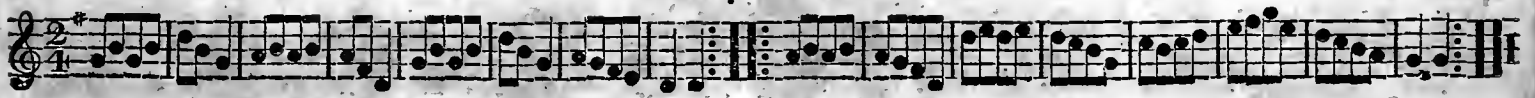


Trio to the Duke of York's March.

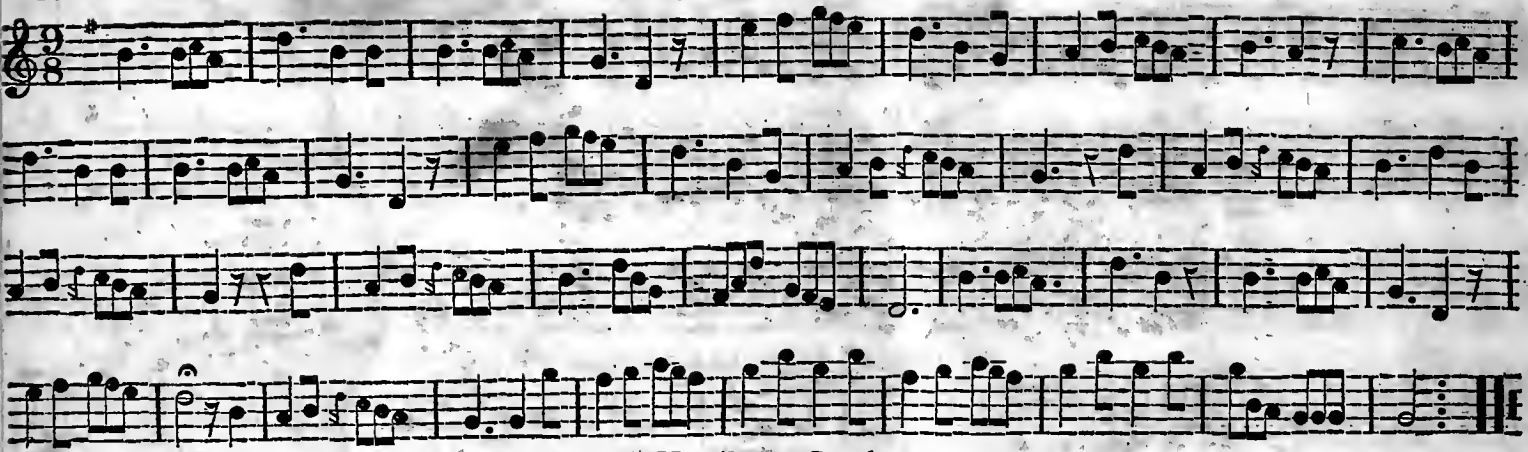
Give me the Girl that's ripe for Joy.



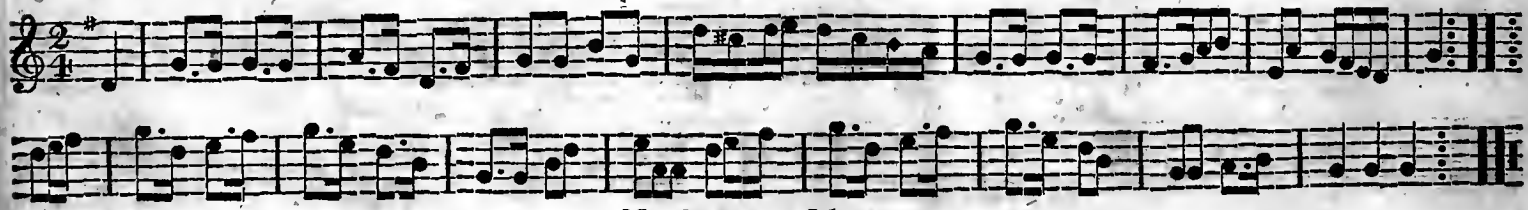
Nancy Dawson.



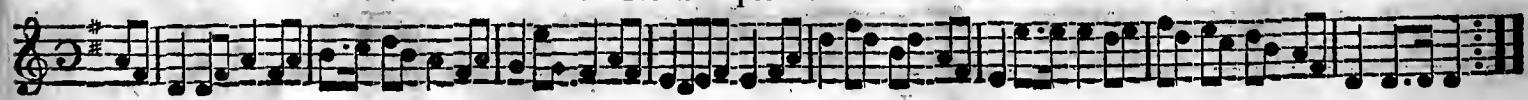
Henry's Cottage Maid.

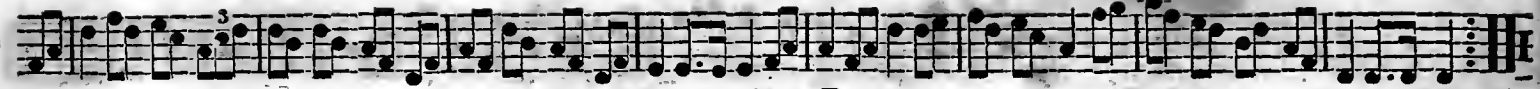


Miss Hamilton's Strathspey.

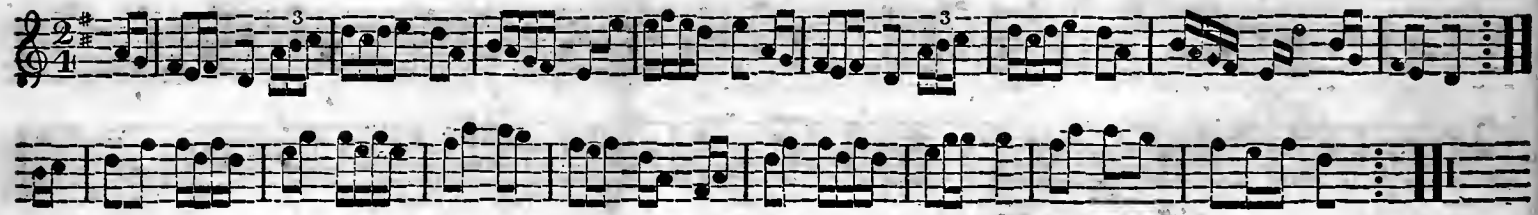


Northampton Matross.

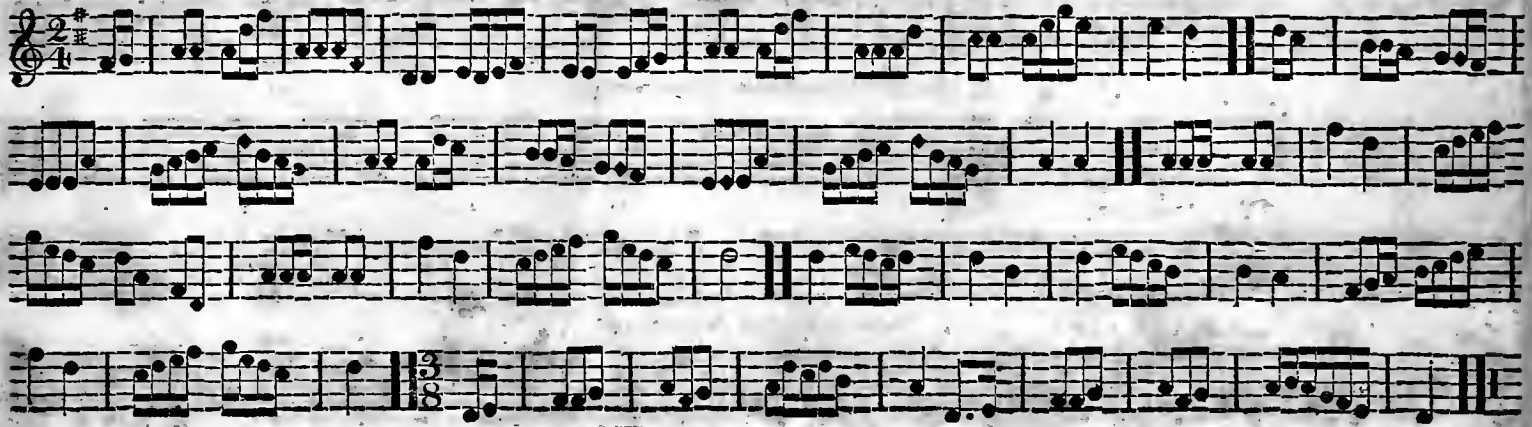


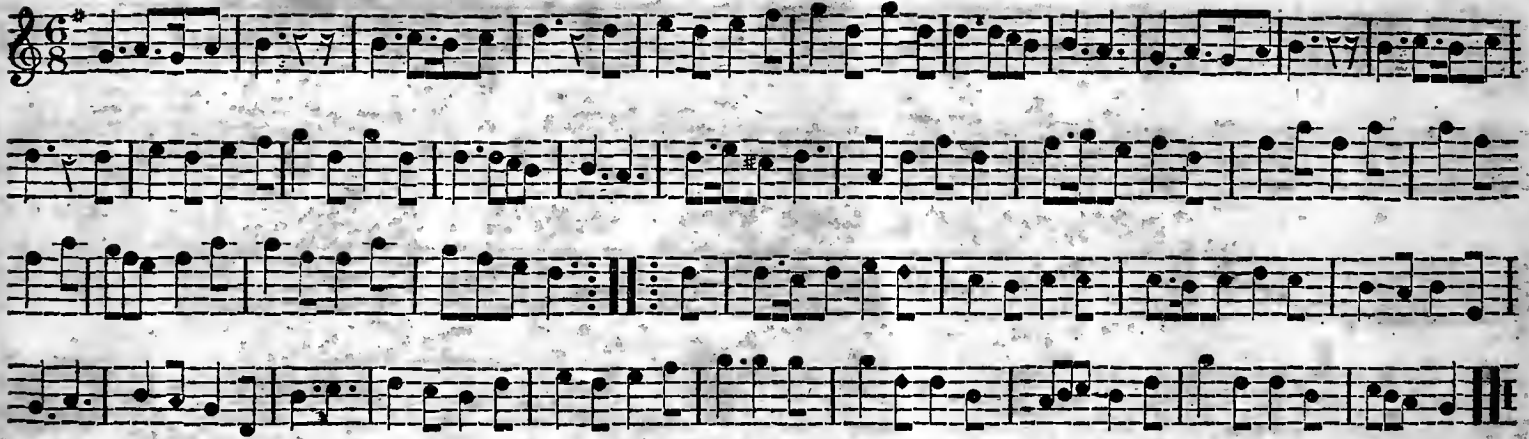


The American Eagle.

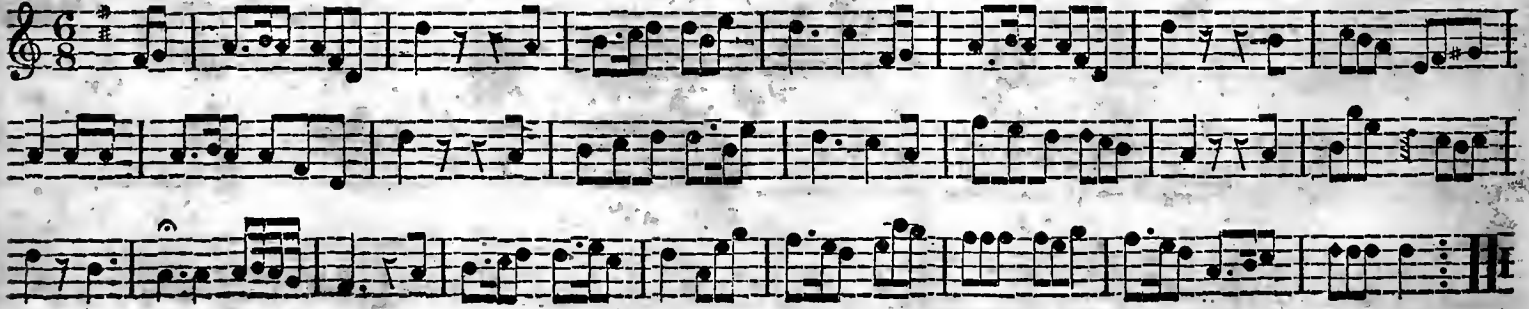


Calif of Bagdad's Cotillion.

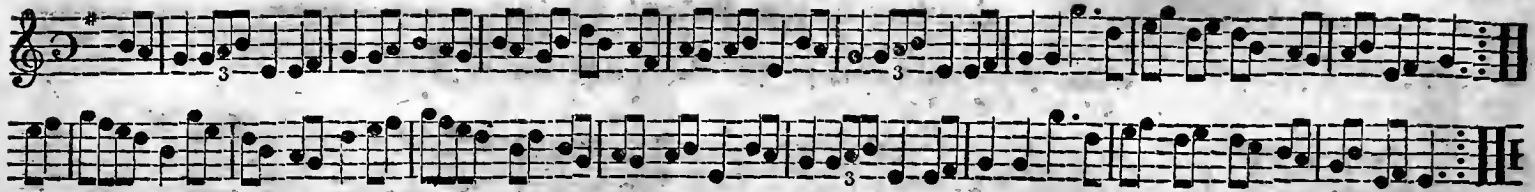




When Pensive I thought on my Love.

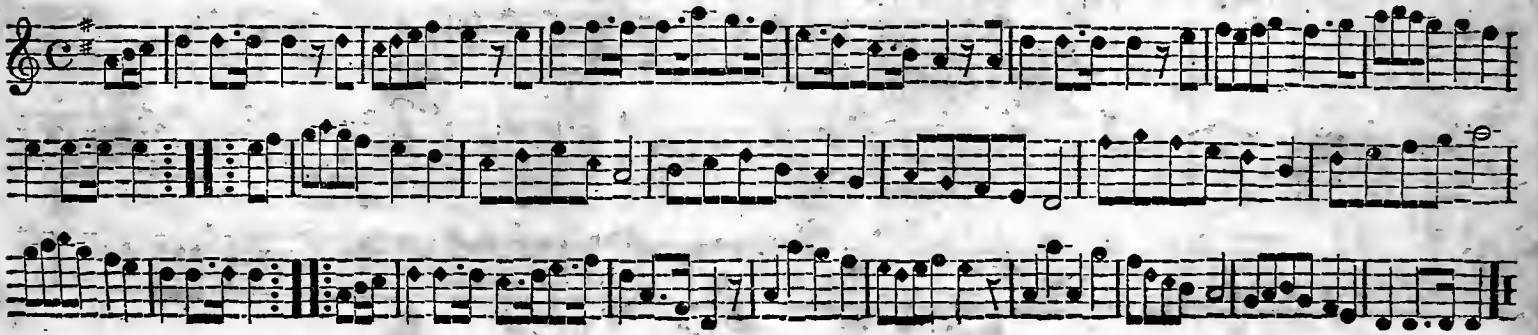


Bonny Jean.



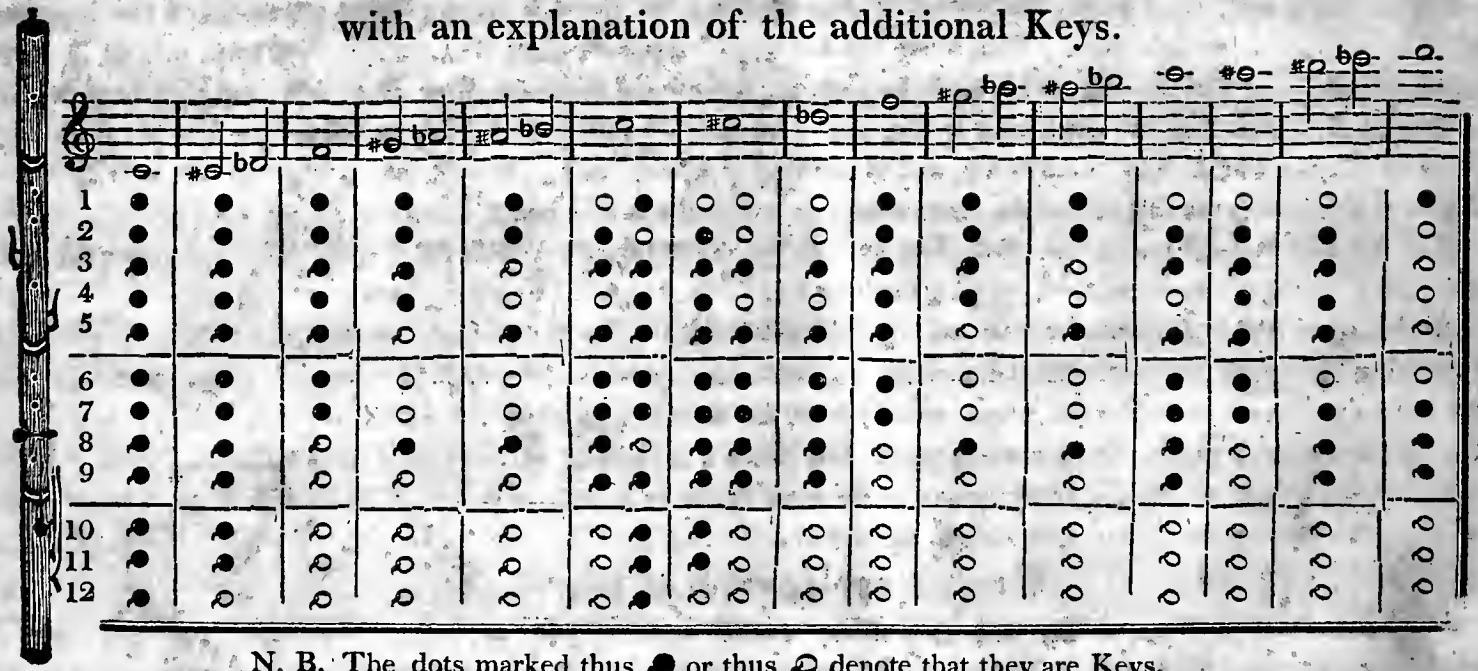
Lausin Water.

General Warren's March.



A view of the Patent Flute,

with an explanation of the additional Keys.



N. B. The dots marked thus ● or thus ○ denote that they are Keys.

The foregoing is a drawing and a concise Scale of the modern German Flute with additional Keys, with the holes and Keys numbered from 1 to 12, the black dots thus ● denote the Holes or Keys must be stopped, and the white thus O, those that are to be left open. This Flute has five additional Keys more than the common sort, viz. the first Key on the middle joint No. 3 is B♭, and is made by stopping the 1st and 2d Holes, then press with your thumb on the Key.

The 2d Key, No. 5 on the same joint is G♯, and is made by stopping the first three holes, and with the little finger press the Key. The 3d Key No. 8 is F♮, and is made by stopping the E, and with the 3d finger of the right hand press the Key, if you stop the D♯ Key at the same time you will find the tone much stronger.

The 4th Key No. 10 is D♯, the same Key as is to the common sort of German Flutes; No 11 is lower C, and is made by stopping all the Holes and pressing the long Keys No. 11 and 12 together, from lower C♮, with the little finger.

At the top of the Instrument there is an Ivory Screw fixed to the Cork, on which are marked the Figures 4, 5 and 6; by turning this Ivory Screw round, it draws out the Cork, and consequently flattens the tone; but you must not exceed the figures which are suited to the proper middle joint, for there are three middle pieces or joints numbered, 4, 5, and 6. No. 6 is a sharp pitch, No. 5 concert pitch, and No. 4 a flat pitch; so when you have taken the joint you like, you must not forget to put the Ivory Screw to the same figure as is on that joint. The Patent Flute is made with a sliding joint to draw out in order to tune it, instead of additional joints.

Further explanation of the Shakes.

To shake middle and upper B♭, you must shake the 2d finger of your left hand, concluding with it down. To Shake G♯, you must Shake the 2d finger of your left hand if in a flat Key, or the 3d finger when you play in a sharp Key; but either way will do. To Shake lower and upper F♮, shake the first finger of your right hand, concluding with it down; the other Shakes are the same as on the common German Flute.

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