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RUBANK

Advanced Method

FLUTE

VOL. I

H. VOXMAN

AND

WM. GOWER

AN OUTLINED COURSE OF STUDY
DESIGNED TO FOLLOW UP ANY
OF THE VARIOUS ELEMENTARY
AND INTERMEDIATE METHODS

RUBANK, INC.

CHICAGO

NOTE

THE RUBANK ADVANCED METHOD for Flute is published in two volumes, the course of study being divided in the following manner:

Vol. I { Keys of C, F, G, B \flat , and D Major.
 { Keys of A, D, E, G, and B Minor.

Vol. II { Keys of E \flat , A, A \flat , E, D \flat , and B Major.
 { Keys of C, F \sharp , F, and C \sharp Minor.

PREFACE

THIS METHOD is designed to follow any of the various Elementary and Intermediate instruction series, or Elementary instruction series comprising two or more volumes, depending upon the previous development of the student. The authors have found it necessary in their teaching experience to draw from many sources in order to provide a progressive course of study. The present publication assembles in two volumes, the material essential to a well-rounded musical development.

THE OUTLINES, one of which is included in each of the respective volumes, tend to afford an objective picture of the student's progress. They will facilitate the ranking of members in a large ensemble or they may serve as a basis for awards of merit. In addition, a one-sided development along strictly technical or strictly melodic lines is avoided. The use of these outlines, however, is not imperative and they may be discarded at the discretion of the teacher.

H. Voxman — Wm. Gower

**OUTLINE
OF
RUBANK ADVANCED METHOD
FOR
FLUTE, Vol. I
BY
H. Voxman and Wm. Gower**

UNIT	SCALES and ARPEGGIOS	(Key)	MELODIC INTERPRE- TATION	ARTICU- LATION	FINGER EXERCISES	ORNAMENTS	SOLOS	UNIT COM- PLETED
1	5 (1) 6 (5)	C	19 (1)	47 (1)	57 (1)	60 (1)	67 (1)	
2	5 (2) 6 (6)	C	20 (2)	47 (2)	57 (2)	60 (1)	67 (1)	
3	5 (3) 6 (7)	C	21 (3)	47 (3)	57 (3)	60 (2)	67 (1)	
4	6 (4) 6 (8)	C	22 (4)	48 (4)	57 (4)	60 (3)	67 (1)	
5	6 (9)	a	23 (5)	48 (5)	57 (5) (6)	60 (4)	67 (1)	
6	6 (10) 7 (12)	a	23 (5)	48 (6)	57 (7)	60 (5)	67 (1)	
7	7 (11) (13)	a	24 (6)	49 (7)	57 (8)	60 (6)	68 (2)	
8	7 (14) (15)	a	24 (6)	49 (8)	57 (9)	61 (7) (8)	68 (2)	
9	7 (16) 8 (20)	F	25 (7)	49 (9)	57 (10)	61 (9)	68 (2)	
10	8 (17) 9 (21)	F	25 (7)	49 (10)	57 (11)	61 (10) (11)	68 (2)	
11	8 (18) 9 (22)	F	27 (8)	50 (11)	57 (12)	61 (12)	68 (2)	
12	8 (19) 9 (23)	F	27 (8)	50 (12)	57 (13)	62 (13)	68 (2)	
13	9 (24)	d	28 (9)	50 (13)	57 (14)	62 (13)	69 (3)	
14	9 (25)	d	28 (10)	51 (14)	57 (15)	62 (14)	69 (3)	
15	9 (26) 10 (27) (28)	d	28 (10)	51 (14)	57 (16)	62 (15)	69 (3)	
16	10 (29) 11 (33)	G	30 (11)	51 (15)	57 (17) (18)	62 (16)	69 (3)	
17	10 (30) 11 (34)	G	31 (12)	51 (16)	57 (19)	62 (17)	69 (3)	
18	10 (31) 11 (35)	G	32 (13)	52 (17)	57 (20)	62 (18) 63 (19)	69 (3)	
19	11 (32) (36)	G	34 (14)	52 (18)	57 (21)	63 (20) (24)	70 (4)	
20	12 (37)	e	35 (15)	52 (19)	57 (22)	63 (22) (23)	70 (4)	
21	12 (38) (40)	e	36 (16)	53 (20)	57 (23) (24)	63 (24)	70 (4)	
22	12 (39) (41) (42)	e	36 (16)	53 (20)	57 (25)	63 (25)	70 (4)	
23	13 (43) 14 (47)	B _b	37 (17)	53 (21)	57 (26)	63 (26)	70 (4)	
24	13 (44) 14 (48)	B _b	37 (17)	53 (22)	57 (27)	63 (27)	70 (4)	
25	13 (45) 14 (49)	B _b	38 (18)	54 (23)	57 (28) (29)	64 (28)	71 (5)	
26	14 (46) (50)	B _b	38 (18)	54 (24)	57 (30)	64 (29) (30)	71 (5)	
27	14 (51)	g	39 (19)	54 (25)	57 (31)	65 (31)	71 (5)	
28	15 (52) (54)	g	40 (20)	54 (26)	57 (32)	65 (32)	71 (5)	
29	15 (53) (55) (56)	g	40 (20)	54 (26)	57 (33)	65 (33)	71 (5)	
30	16 (57) 17 (61)	D	41 (21)	55 (27)	57 (34)	65 (34)	71 (5)	
31	16 (58) 17 (62)	D	41 (21)	55 (28)	57 (35)	65 (35)	72 (6)	
32	16 (59) 17 (63)	D	42 (22)	56 (29)	57 (36)	65 (36)	72 (6)	
33	17 (60)	D	42 (22)	56 (29)	57 (37)	65 (37)	72 (6)	
34	17 (64)	b	43 (23)	56 (30)	57 (38)	66 (38)	72 (6)	
35	18 (65) (67)	b	44 (24)	56 (31)	57 (39)	66 (39)	72 (6)	
36	18 (66) (68) (69) (70)	b	44 (24)	56 (31)	57 (40)	66 (39)	72 (6)	

NUMERALS designate page number.

ENCIRCLED NUMERALS designate exercise number.

COMPLETED EXERCISES may be indicated by crossing out the rings, thus .

PRACTICE AND GRADE REPORT

FIRST SEMESTER

Student's Name _____

Date _____

Week	Practice						Parent's Signature	Grade
	Sun.	Mon.	Tue.	Wed.	Thu.	Fri.		
1							1	
2							2	
3							3	
4							4	
5							5	
6							6	
7							7	
8							8	
9							9	
10							10	
11							11	
12							12	
13							13	
14							14	
15							15	
16							16	
17							17	
18							18	
19							19	
20							20	
	Semester Grade _____						Semester Grade _____	

SECOND SEMESTER

Student's Name _____

Date _____

Week	Practice						Parent's Signature	Grade
	Sun.	Mon.	Tue.	Wed.	Thu.	Fri.		
1								
2								
3								
4								
5								
6								
7								
8								
9								
10								
11								
12								
13								
14								
15								
16								
17								
18								
19								
20								
	Semester Grade _____						Semester Grade _____	

Instructor's Signature _____

Instructor's Signature _____

Scales and Arpeggios

C Major

1

simile

2

simile

simile

3

simile

simile

6

Musical score for exercise 4. It consists of three staves of music in common time (C). The first two staves are identical, showing eighth-note patterns with grace notes and slurs. The third staff shows a different pattern with sixteenth-note groups and slurs. The word "simile" is written below the first staff.

Various articulations may be used in the chromatic, the interval, and the arpeggio exercises at the option of the instructor.

Musical score for exercise 5. It consists of two staves of music in common time (C). The top staff shows a sequence of notes with sharp signs, with the first note having a sharp sign and the second note having a double sharp sign. The bottom staff shows a sequence of notes with flat signs, with the first note having a flat sign and the second note having a double flat sign. The number "(1)" is placed above the first staff.

Exercise in Thirds

Musical score for exercise 6. It consists of two staves of music in common time (C). The top staff shows a sequence of eighth notes. The bottom staff shows a sequence of sixteenth notes.

Common Chord

Musical score for exercise 7. It consists of two staves of music in common time (C). The top staff shows a sequence of eighth notes. The bottom staff shows a sequence of sixteenth notes.

Dominant 7th Chord

Musical score for exercise 8. It consists of two staves of music in common time (C). The top staff shows a sequence of eighth notes. The bottom staff shows a sequence of sixteenth notes.

A Minor

The sign ^ indicates a half step

Musical score for exercise 9. It consists of two staves of music in common time (C). The top staff shows a sequence of eighth notes. The bottom staff shows a sequence of sixteenth notes. The word "Natural" is written above the first staff, and "Harmonic" is written above the second staff. A small diagram shows a note with a sharp sign and a half-step symbol (^) above it, with the text "1 1/2" next to it.

Melodic

Musical score for exercise 10. It consists of two staves of music in common time (C). The top staff shows a sequence of eighth notes. The bottom staff shows a sequence of sixteenth notes.

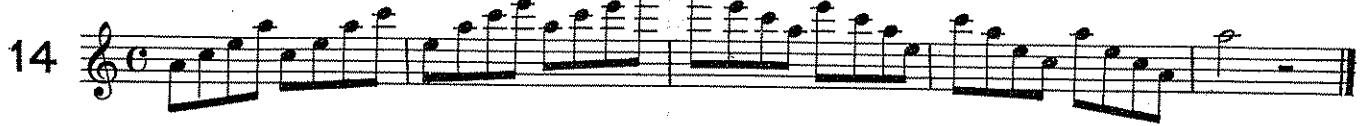
(1) Use $\frac{1}{T}$ for A \sharp (B \flat) in all the chromatic scales.
 $\frac{1}{E\flat}$



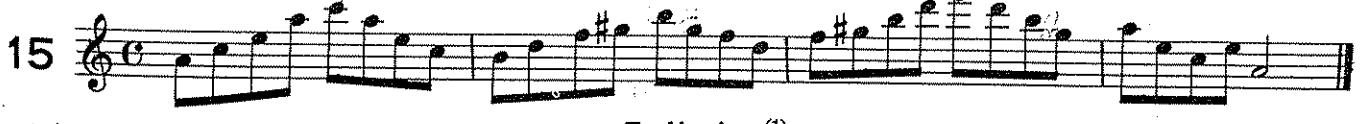
Thirds



Common Chord



Diminished 7th



F Major⁽¹⁾



(1) The student will find it advantageous to practice the flat scales using both the regular fingering and the B-flat key fingering for the B-flats.

17

17

simile

simile

This block contains two staves of musical notation. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The second staff begins with a treble clef and a key signature of one flat. Both staves feature eighth-note patterns with various slurs and grace notes. The instruction "simile" appears once above the first staff and once below the second staff.

18

18

This block contains three staves of musical notation. All staves begin with a treble clef and a key signature of one flat. The first two staves have a 3/4 time signature, while the third staff has a 2/4 time signature. The notation consists of eighth-note patterns with slurs and grace notes.

19

19

This block contains three staves of musical notation. All staves begin with a treble clef and a key signature of one flat. The first two staves have a 3/4 time signature, while the third staff has a 2/4 time signature. The notation consists of eighth-note patterns with slurs and grace notes.

20

20

This block contains two staves of musical notation. The top staff begins with a treble clef and a key signature of one sharp. The bottom staff begins with a treble clef and a key signature of one flat. Both staves have a 3/4 time signature. The notation consists of eighth-note patterns with slurs and grace notes, including some triplets indicated by a '3' over a bracket.

Thirds



Common Chord



Dominant 7th



D Minor

Natural

Harmonic



Melodic

*simile**simile*

Thirds



Common Chord



Diminished 7th



G Major



(1) In very rapid passages F# may be fingered $\frac{3}{2}$, but the practice should be discouraged.
 $\frac{1}{E\flat}$

32 

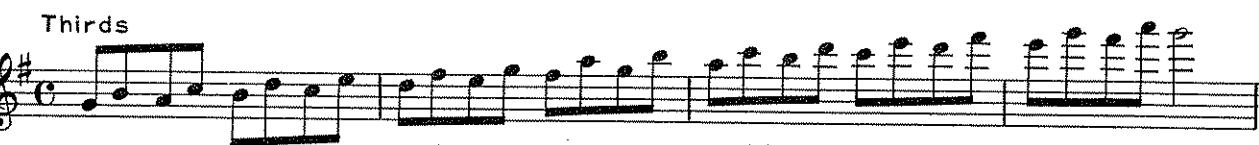






33 



34 



35 

36 

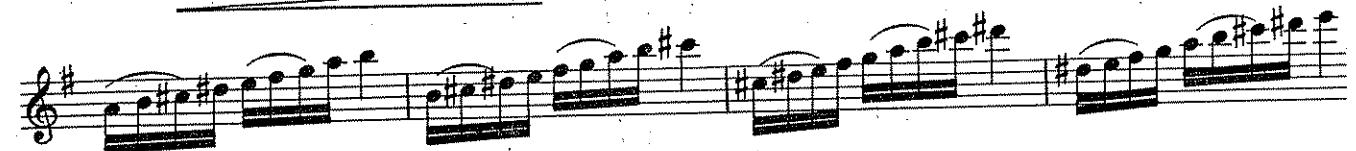
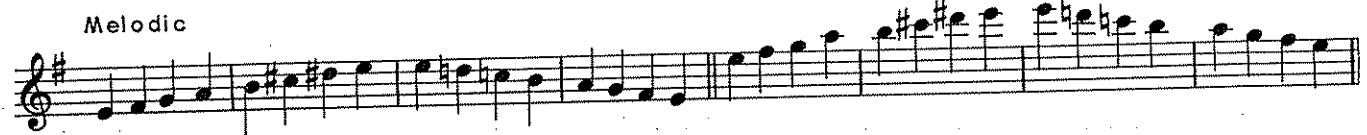
E Minor

Natural



Harmonic

Melodic



Thirds



Common Chord



Diminished 7th



B_b Major

43

simile

This musical staff shows a series of eighth-note patterns. The first two measures consist of eighth-note pairs followed by eighth-note triplets. The third measure begins with a sixteenth-note pattern, followed by eighth-note pairs, and concludes with eighth-note triplets. The tempo marking 'simile' is placed below the third measure.

simile

This staff continues the eighth-note patterns from the previous staff. It features eighth-note pairs, followed by eighth-note triplets, and concludes with eighth-note pairs. The tempo marking 'simile' is placed below the third measure of this staff.

This staff continues the eighth-note patterns established in the previous staves, maintaining the alternating pairs and triplets.

44

simile

This staff begins with eighth-note pairs, followed by eighth-note triplets, and concludes with eighth-note pairs. The tempo marking 'simile' is placed below the third measure.

This staff continues the eighth-note patterns, featuring eighth-note pairs, followed by eighth-note triplets, and concluding with eighth-note pairs.

This staff concludes the eighth-note patterns, maintaining the established rhythmic scheme.

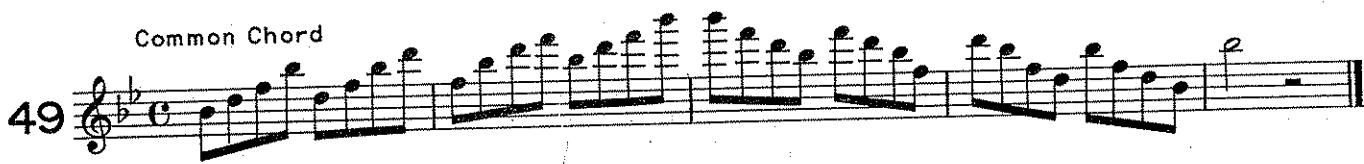
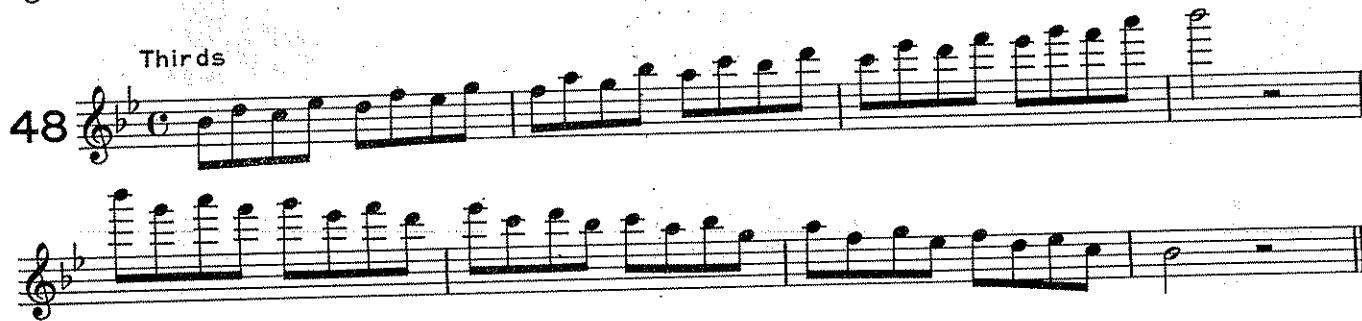
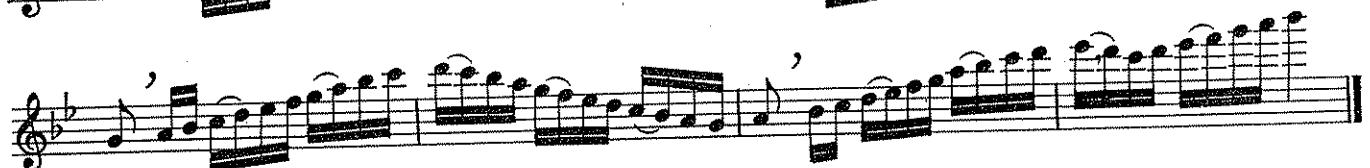
45

This staff begins with eighth-note pairs, followed by eighth-note triplets, and concludes with eighth-note pairs.

This staff continues the eighth-note patterns, featuring eighth-note pairs, followed by eighth-note triplets, and concluding with eighth-note pairs.

This staff concludes the eighth-note patterns, maintaining the established rhythmic scheme.

This staff concludes the eighth-note patterns, maintaining the established rhythmic scheme.



(i) High F# must be played with the single thumb key (T).

52

simile

simile

53

Thirds

54

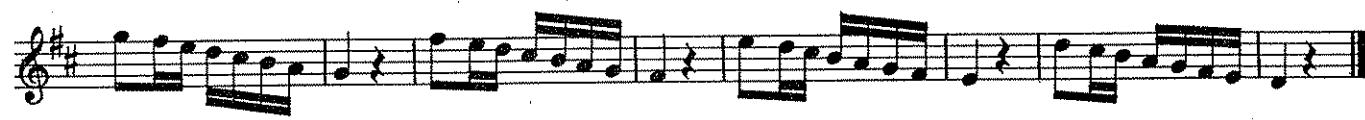
Common Chord

55

Diminished 7th

56

D Major



60

Thirds

61

Common Chord

62

Dominant 7th

63

B Minor

64

Melodic



Thirds



Common Chord



Diminished 7th



Studies in Melodic Interpretation

For One or Two Part Playing

The following studies are designed to aid in the development of the student's interpretative ability. Careful attention to the marks of expression is essential to effective use of the material. Pencil the technically difficult passages and devote extra time to their mastery.

In rhythmic music in the more rapid tempi (marches, dances, etc.) tones that are equal divisions of the beat are played somewhat detached (staccato). Tones that equal a beat or are multiples of a beat are held full value. Tones followed by rests are usually held full value. This point should be especially observed in slow music.

The *tenuto* sign (—) indicates the note is to be sustained full value.

HOHMANN

Allegro

Allegretto

KUMMER

Sheet music for piano duet, page 20, in *Allegretto*. The music is divided into two systems by a vertical bar line. The first system consists of six staves, with the right hand playing the top three staves and the left hand playing the bottom three. The second system also consists of six staves, with the right hand playing the top three staves and the left hand playing the bottom three. The music features various dynamics such as *p*, *f*, *mf*, and *Fine*. Measure numbers 1 through 12 are present above the staves.

2

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

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Fine

mf *p*

Musical score page 21, measures 1-2. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is also in common time, treble clef, and has a key signature of one sharp. Both staves feature eighth-note patterns. Measure 1 ends with a dynamic *fz*. Measure 2 begins with a dynamic *fz*.

Musical score page 21, measures 3-4. The top staff continues with eighth-note patterns. Measure 3 ends with a dynamic *fz*. Measure 4 begins with a dynamic *fz*, followed by a dynamic *f*, and ends with a dynamic *rall.* and the instruction *D.S. al Fine*.

Allegretto

WIEDEMANN

Musical score page 21, measures 5-6. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is in common time, treble clef, and has a key signature of one sharp. Both staves show eighth-note patterns. Measure 5 begins with a dynamic *f*. Measure 6 ends with a dynamic *fz*.

Musical score page 21, measures 7-8. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is in common time, treble clef, and has a key signature of one sharp. Both staves show eighth-note patterns. Measure 7 begins with a dynamic *p*. Measure 8 ends with a dynamic *f* and the word *Fine*.

Musical score page 21, measures 9-10. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is in common time, treble clef, and has a key signature of one sharp. Both staves show eighth-note patterns. Measure 9 begins with a dynamic *p*. Measure 10 ends with the instruction *D.C. al Fine*.

Allegro

Musical score for piano, page 22, Allegro section. The score consists of two staves. The top staff is labeled '4' and the bottom staff is labeled '1'. The music is in common time (indicated by '2'). The first measure starts with a dynamic of *mf* and a tempo marking of *spiritoso*. The second measure begins with a dynamic of *mf*. The third measure begins with a dynamic of *p*. The fourth measure begins with a dynamic of *f*. The fifth measure begins with a dynamic of *p*. The sixth measure begins with a dynamic of *a tempo*. The seventh measure begins with a dynamic of *p*. The eighth measure begins with a dynamic of *mf*. The ninth measure begins with a dynamic of *p*. The tenth measure begins with a dynamic of *f*. The eleventh measure begins with a dynamic of *f*.

Tempo di bolero (moderato)

TULOU

5

72

802-72

Allegro risoluto

6

The sheet music consists of five staves of musical notation for piano. The top staff begins with a forte dynamic (f) and a tempo marking "Allegro risoluto". The subsequent staves show various dynamics (p, f, ff), articulations (v), and performance techniques like grace notes and slurs. The music is divided into measures by vertical bar lines. The staves are grouped by a brace on the left side.

Musical score page 25, measures 1-4. Treble and bass staves. Dynamics: *p*, *mf*, *dim.*

Musical score page 25, measures 5-8. Treble and bass staves. Dynamics: *mf*.

Allegro

DEVIENNE

7

Musical score page 25, measure 9. Treble and bass staves. Measure number 7. Dynamics: *mf*.

Musical score page 25, measures 10-13. Treble and bass staves. Dynamics: *p*.

Musical score page 25, measures 14-17. Treble and bass staves. Dynamics: *f*.

Musical score page 25, measures 18-21. Treble and bass staves. Dynamics: *tr*, *mf*, *segue*, *segue*.

26

p

mf

f

p cresc.

tr

p

mf

f

Allegretto

KUMMER

8

rall. pp p a tempo

DEVIENNE

Andante

9

9

p

(1) See Ex. 7, page 61.

10

mf

p

f

(1)

Allegretto brillante

10

f

f

ss

ss

Fine
After first D.S. segue
to next section

mf

p *oresc.*

f

A page of musical notation for two voices, consisting of six staves. The music is in common time. The top two staves are in G minor (indicated by a single sharp sign) and the bottom four staves are in G major (indicated by two sharps). The notation includes various dynamics such as *p*, *mf*, *f*, and *D.S. al Fine.*. The music features eighth and sixteenth note patterns, slurs, and grace notes. Measure numbers are present at the beginning of each staff.

1. Staff (G minor): *p*, *oresc.*, *f*, *f*

2. Staff (G minor): *mf*, *D.S. al Fine.*, *f*

3. Staff (G major): *f*

4. Staff (G major): *f*

5. Staff (G major): *mf*

6. Staff (G major): *D.S. al Fine.*

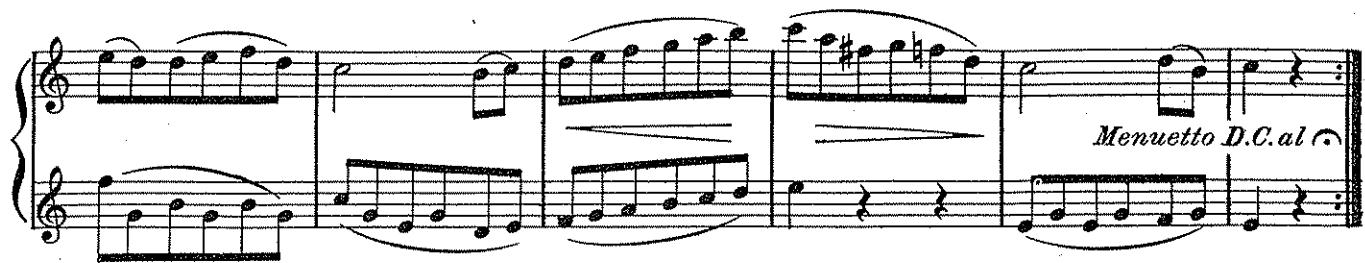
Tempo di Menuetto

11

*mf**mf*

TRIO

*Fine**p**mf**dim.**mf*



HOHMANN

Allegretto

12

Musical score for piano, page 31, beginning of Allegretto section. The score consists of two staves. The top staff starts with a dynamic of *mf*. The bottom staff starts with a dynamic of *mf*. The music continues with a series of measures, each starting with a dynamic of *mf*, followed by *f*, *p*, and *f*.

KUMMER

Allegretto

13

The musical score consists of five staves of music for piano, arranged in two systems. The first system contains measures 13 through 16. The second system begins with measure 17. Measure 13 starts with a dynamic of *mf*. Measures 14 and 15 show a transition with dynamics *p* and *mf*, and a marking "oresc.". Measure 16 ends with a dynamic of *f*. Measure 17 begins with a dynamic of *p*. Measures 18 and 19 show a continuation of the melodic line with various dynamics including *mf*, *p*, and *f*. Measure 20 concludes the piece.

Music score for two voices (Treble and Bass) in G major (two sharps). The score consists of six staves, each with a treble clef and a bass clef. The music is divided into measures by vertical bar lines.

- Measure 1:** Treble staff has eighth-note pairs. Bass staff has a single note followed by eighth-note pairs.
- Measure 2:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 3:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 4:** Bass staff has a single note. Treble staff has eighth-note pairs.
- Measure 5:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 6:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 7:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Dynamics and performance instructions include:

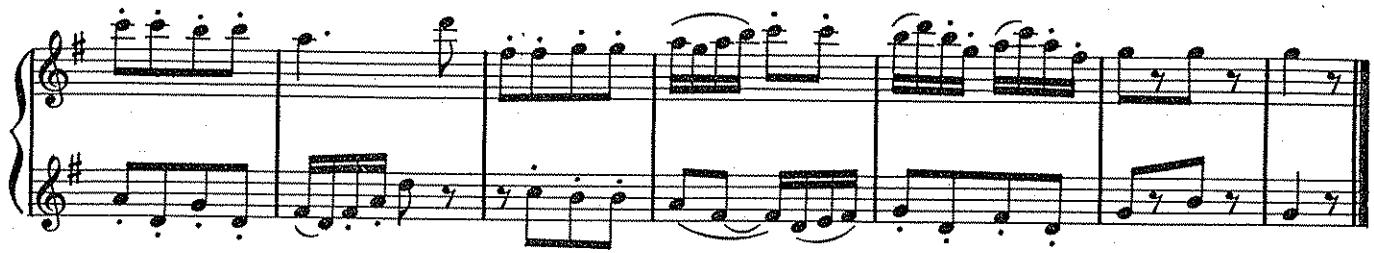
- Measure 1:** p
- Measure 2:** f
- Measure 4:** f
- Measure 5:** mf
- Measure 6:** f

Other markings include measure numbers (1, 2, 3, 4, 5, 6) and rests.

Allegretto

FODOR

Musical score for piano, page 14, measures 1-10. The score consists of two staves. The top staff uses a treble clef and common time (indicated by a '2'). The bottom staff uses a bass clef and common time. Measure 1: Treble staff starts with a forte dynamic (f). Bass staff has eighth-note pairs. Measure 2: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 3: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 4: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 5: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 6: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 7: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 8: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 9: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 10: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs.



Adagio

KALLIWODA

15

Six staves of musical notation in G major. Measure 15 starts with a dynamic *p*. Measures 16-17 show eighth-note patterns with dynamics *p* and *f*. Measure 18 begins with *p*, followed by a dynamic *f* and a crescendo arrow. Measure 19 starts with *p* and includes the instruction *oresc.*. Measures 20-21 begin with *f* and *p* respectively. Measures 22-23 begin with *p*.

Allegro

16

Musical score for piano, page 36, measure 16. The score consists of two staves. The top staff is in common time (indicated by a '4') and the bottom staff is in 2/4 time. Both staves have a key signature of one sharp (F#). Measure 16 begins with a forte dynamic (f) in the top staff. The melody consists of eighth-note patterns with grace notes. The dynamic changes to piano (p) in the middle of the measure. The bottom staff follows a similar pattern with eighth-note chords. Measures 17 through 20 continue this pattern, with dynamics including f, p, f, and p. Measure 21 concludes with a forte dynamic (f).

Allegretto**BOUSQUET**

17

Musical score for piano, Allegretto, featuring six staves of music. Measure 17 starts with a dynamic *p*. Measures 18-19 show a transition with dynamics *mf*. Measures 20-21 continue with eighth-note patterns. Measure 22 concludes the section.

Tempo di Polacca

SPOHR

8

19

1

Fine

To next strain

p

802-72-PL



Andantino

DEVIENNE

19



Adagio

DORUS

20

*dolcissimo**rif*

Allegro

SOUSSMANN

2

Moderato

22 { *f*

{ *f*

{ *p* *cresc.*

{ *f*

{ *p* *mf*

802-72

HOHMANN

Allegro risoluto

23

Allegro risoluto

23

f

p

Fine

mfp

D.S.al Fine

44 In No.24 play the quarter and eighth notes somewhat detached. Give the syncopated notes a slight accent.

BÖHM

Allegro

24

The sheet music for piano, page 44, measure 24. The music is in 3/4 time, key signature of two sharps. The left hand plays sustained notes while the right hand plays a melodic line with eighth and sixteenth-note patterns. Measure 24 consists of six measures of music. The dynamics include *mf*, *p*, and *mf*. The instruction at the top of the page asks to play the quarter and eighth notes somewhat detached and to give the syncopated notes a slight accent.

Double Tonguing

45

The following two pages have not been made a regular part of the outline because it is not desirable to assign for all students the same time for beginning the study of these articulations. A correctly developed single tonguing is an essential prerequisite. If the student already possesses this ability, these studies may be begun at once. If he does not, they should be practiced only after further progress is made.

Double tonguing is generally used only when single tonguing technic is inadequate. The articulation consists of a forward stroke of the tongue on T (tuh) and a backward one on K (kuh). Strive for a similar sharpness of attack on both consonants. Practice slowly until an even stroke of the tongue is acquired without a loss in tone quality.

T K T K T K T K

1 

2 

3 

4 

Double tonguing is also applied to the rhythmic figure  (or ) in rapid movements.

T K T K

5 

Triple Tonguing

This articulation consists of three motions of the tongue — on T, K, and T. The remarks concerning double tonguing apply here with equal force.

TKTT TKTT

1

TKT

2

TKTTKKT

3

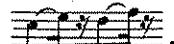
T K T

4

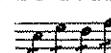
TK TKT

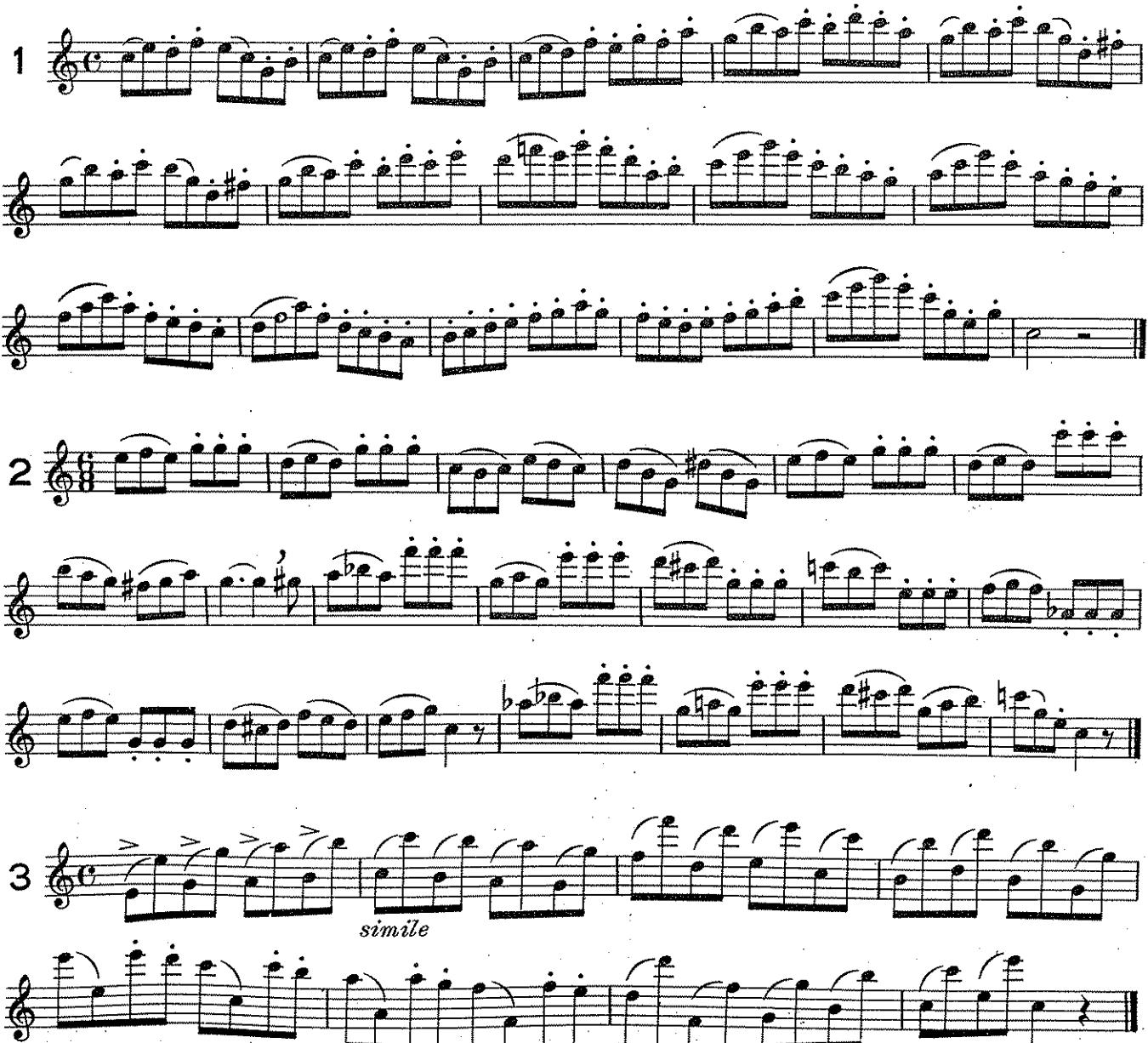
Studies in Articulation⁽¹⁾

In all exercises where no tempo is indicated the student should play the study as rapidly as is consistent with tonal control and technical accuracy. The first practice on each exercise should be done very slowly in order that the articulation may be carefully observed.

In allegro tempi figures similar to  should be performed , etc. The figure  should be played .

The material for these exercises has been taken from the methods of Popp, Soussmann, Köhler, Gariboldi, etc.

These studies may be double tongued and single tongued after the preceding two pages have been mastered. Example , etc.



simile

(1) Refer to the preceding two pages. The double-tonguing and triple-tonguing exercises should be studied concurrently with the Studies in Articulation.

4

5

6

7

8

9

10

Moderato

11 3/4 *con energico*

12 3/4

13 6/8 *p*

ff

Allegretto mosso

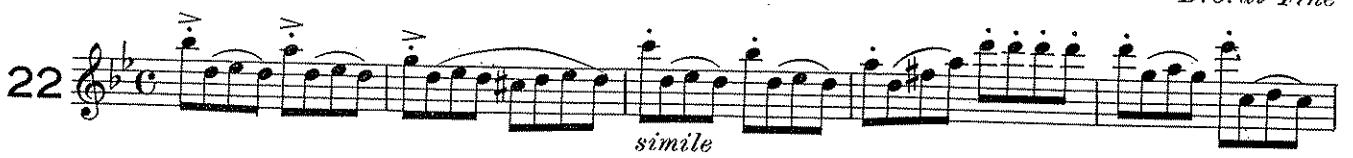
14 6/8

15 C major

16 G major

802-72





23

24

Andantino.

25

Allegretto.

26

27 Allegro

28 simile

29

2/4

30

31

Exercises in Fingering

Practice these exercises slowly and increase in rapidity as the difficulties in fingering are overcome.

1 Use regular fingering 2 3 4

5 6 7 8 Use regular F# fingering

9 10 11 12

13 14 15 Practice with both Bb's 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

Table of Trills for the Boehm Flute (Closed G# Key)

Trill with finger pads or keys enclosed by $\sim \sim$.

The diagram illustrates the fingerings for trills on a Boehm flute, specifically in the closed G# key. The flute is shown vertically with its keys labeled on the left. The keys are labeled as follows:

- Top:** B \flat , T (thumb), 1st, 2nd, 3rd, G# 4th.
- Middle:** 1st, D, 2nd, D#, 3rd, E \flat 4th, C 4th.
- Bottom:** 4th C \sharp , 5th C, 6th C, 7th C, 8th C.

Trill Fingerings:

Row 1: Impracticable (Fingerings: 1T23, 123, ~C~) and Impracticable (Fingerings: 1T23, 123, ~C#~).

Row 2: (Fingerings: 1T23, 123, ~E \flat ~) and (Fingerings: 1T23, 123, ~E~).

Row 3: (Fingerings: 1T23, 123, ~E \flat ~) or (Fingerings: 1T23, 123, E \flat) and (Fingerings: 1T23, 123, E \flat) and (Fingerings: 1T23, 123, ~E~).

Row 4: (Fingerings: 1T23, 123, ~E \flat ~) and (Fingerings: 1T23, 123, E \flat) and (Fingerings: 1T23, 123, ~E~) and (Fingerings: 1T23, 123, E \flat , G#).

Row 5: (Fingerings: 1T23, 123, ~E \flat ~, G#) and (Fingerings: 1T23, 123, E \flat) and (Fingerings: 1T23, 123, ~E~) and (Fingerings: 1T23, 123, E \flat , G#).

Row 6: (Fingerings: 1B \flat 23, 123, ~E \flat ~, G#) or (Fingerings: 1T23, 123, ~E \flat ~, G#) and (Fingerings: 1B \flat 23, 123, E \flat) and (Fingerings: 1T23, 123, ~E~) and (Fingerings: 1B \flat 23, 123, E \flat , G#).

Handwritten musical score:

Top Staff (Treble Clef):

- Measure 1: $\text{G} \times$, $\text{F} \# \text{m}$, $\text{E} \# \text{m}$
- Measure 2: $\text{D} \# \text{m}$, $\text{C} \# \text{m}$, $\text{B} \# \text{m}$
- Measure 3: $\text{A} \# \text{m}$, $\text{G} \# \text{m}$, $\text{F} \# \text{m}$
- Measure 4: $\text{E} \# \text{m}$, $\text{D} \# \text{m}$, $\text{C} \# \text{m}$
- Measure 5: $\text{B} \# \text{m}$, $\text{A} \# \text{m}$, $\text{G} \# \text{m}$
- Measure 6: $\text{F} \# \text{m}$, $\text{E} \# \text{m}$, $\text{D} \# \text{m}$
- Measure 7: $\text{C} \# \text{m}$, $\text{B} \# \text{m}$, $\text{A} \# \text{m}$
- Measure 8: $\text{G} \# \text{m}$, $\text{F} \# \text{m}$, $\text{E} \# \text{m}$

Bottom Staff (Bass Clef):

- Measure 1: $\frac{1}{\text{E}_b}$
- Measure 2: $\frac{\text{A} \# \text{m}}{\text{E}_b}$
- Measure 3: $\frac{1}{\text{D} \# \text{m}}$
- Measure 4: $\frac{\text{A} \# \text{m}}{\text{E}_b}$
- Measure 5: $\frac{1}{\text{D} \# \text{m}}$
- Measure 6: $\frac{\text{A} \# \text{m}}{\text{E}_b}$
- Measure 7: $\frac{\text{D} \# \text{m}}{\text{E}_b}$
- Measure 8: $\frac{\text{A} \# \text{m}}{\text{E}_b}$

G^{m}	G^{m}	G^{m}	G^{m}	G^{m}	G^{m}	G^{m}	G^{m}
E^{b}	E^{b}	E^{b}	E^{b}	E^{b}	E^{b}	E^{b}	E^{b}
$\frac{\text{T}_{23}}{12}$ B^{b}	$\frac{\text{T}_{23}}{12}$ B^{b}	$\frac{\text{T}_{23}}{12}$ B^{b}	$\frac{\text{T}_{123}}{12}$ B^{b}	$\frac{\text{T}_{123}}{12}$ B^{b}	$\frac{1}{12}$ B^{b}	$\frac{\text{D}^{\#}}{12}$ B^{b}	$\frac{\text{D}^{\#}}{12}$ B^{b}

<i>from</i>	<i>from</i>	<i>from</i>	<i>from</i>	<i>from</i>	<i>from</i>	<i>from</i>	<i>from</i>
$\frac{1}{\text{~T~}}$ $\frac{3}{1}$ E♭	$\frac{1}{\text{~T~}}$ $\frac{3}{3}$ or E♭	$\frac{1}{\text{~T~}}$ $\frac{3}{2}$ E♭	$\frac{1}{\text{~T~}}$ $\frac{3}{3}$ E♭	$\frac{1}{2}$ $\frac{3}{\text{~D~}}$ E♭	$\frac{1}{2}$ $\frac{3}{3}$ E♭	$\frac{T}{2}$ $\frac{3}{2}$ E♭	$\frac{1}{2}$ $\frac{3}{3}$ E♭
G	G#	G#	G#	G#	G#	G#	G#

Musical Ornamentation (Embellishments)

The following treatment of ornamentation is by no means complete. It is presented here only as a guide to the execution of those ornaments which the student may encounter at this stage of his musical development. There are different manners of performing the same ornament.

The Trill (Shake)

The trill (or shake) consists of the rapid alternation of two tones. They are represented by the printed note (called the principal note) and the next tone above in the diatonic scale. The interval between the two tones may be either a half-step or a whole-step. The signs for the trill are tr and $\sim\sim$.

An accidental when used in conjunction with the trill sign affects the upper note of the trill.

Be sure to look up each trill fingering in the table.

Play as in No.1

1

2

3

4

5

6

* The asterisks indicate trill fingerings that differ from fundamental fingerings.

Grace Notes (Appoggiatura)

The grace notes are indicated by notes of a smaller size. They may be divided into two classes: long and short.

Long grace notes

Musical score for page 7, measures 1-10. The score consists of two staves. The top staff uses a treble clef and common time, starting with a dotted half note. The bottom staff uses a bass clef and common time, starting with a quarter note. The music includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'p' (piano). Measure 7 contains the word 'Played' above the notes. Measures 8-10 show a continuation of the rhythmic pattern.

A musical score for piano featuring ten measures of music. The key signature is common C, and the time signature is common time. The music consists of two staves. The left hand plays eighth-note chords in a repeating pattern of G major (B, D, G), C major (E, G, C), and F major (A, C, F). The right hand plays eighth-note patterns primarily in G major, with occasional notes from the other chords. Measure numbers 1 through 10 are visible at the beginning of each measure.

from "Sonata in A Major" Mozart

Alla alla turca

Musical score for orchestra, page 9, section Año de la turca. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music includes various dynamic markings such as *f*, *sff*, and *p*. The score is numbered 9 at the beginning of the first staff.

In instrumental music of recent composition the short grace notes should occupy as little time as possible and that value is taken preceding the principal note. They may be single, double, triple or quadruple, as the case may be. The single short grace note is printed as a small eighth note with a stroke through its hook. It is not to be accented. Use trill fingerings when fundamental fingerings are too difficult.

Short grace notes

A musical score page featuring two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a series of notes and rests, some with stems pointing up and others down. The bottom staff begins with a treble clef, a key signature of one sharp, and a common time signature. It also contains a series of notes and rests, with stems generally pointing down. The page number '10' is located in the upper left corner.

Allegretto

A musical score for piano, page 11, featuring two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 11 starts with a dynamic 'p' (piano) and consists of six eighth-note chords. Measure 12 starts with a dynamic 'f' (forte), followed by a repeat sign, another dynamic 'f', and ends with a dynamic 'p'. The score concludes with a double bar line.

Allegretto

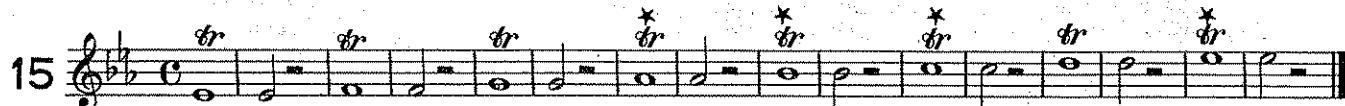
Musical score for piano, page 12, measures 12-13. The score consists of two staves. The top staff is in 2/4 time with a key signature of one sharp. Measure 12 starts with a dynamic *p*. Measure 13 begins with a dynamic *mf*. The bottom staff is in common time with a key signature of one sharp. Measure 12 ends with a fermata over the last note. Measure 13 begins with a dynamic *f*.

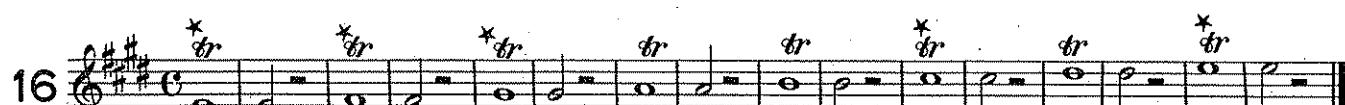
Excerpt from "Turkish March" Beethoven

Vivace

13 

14 

15 

16 

17 

The Mordent ()

The short mordent () consists of a single rapid alternation of the principal note with its lower auxiliary. Two or more alternations are executed in the long mordent.

The short inverted mordent () does not have the cross line. In it the lower auxiliary is replaced by the upper. It is the more commonly used mordent in music for the wind instruments.

The mordent takes its value from the principal note.

Short Mordent

18 

Short (single) Inverted Mordent

Long (double) Inverted Mordent

19

19

Played

20

20

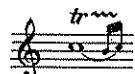
Excerpt from Schubert "Minuet"

21

Moderato

21

In trills of sufficient length a special ending is generally used whether indicated or not



The closing of the trill consists of two tones: the scale tone below the principal note and the principal note.

In long trills of a solo character it is good taste to commence slowly and gradually increase the speed. Practice the following exercises in the manner of both examples 1 and 2.

Ex.1

Ex.2

22

22

Played

23

23

24

24

25

25

26

26

27

8va ad lib.

27

The Turn (Gruppetto)

The turn consists of four tones: the next scale tone above the principal tone, the principal tone itself, the tone below the principal tone, and the principal tone again.

When the turn a is placed to the right of the note, the principal tone is held almost to its full value, then the turn is played just before the next melody tone. In this case (Ex. 1, 2, 3, 4 and 5) the four tones are of equal length.

When the turn is placed between a dotted note and another note having the same value as the dot (Ex. 6 and 8), the turn is then played with the last note of the turn taking the place of the dot, making two notes of the same value. The turn sign after a dotted note will indicate that one melody note lies hidden in the dot.

28

Ex. 1 Ex. 2 Ex. 3 Ex. 4 Ex. 5

Played

Each example shows a single melody note followed by a turn (four sixteenth-note strokes) and then the next melody note. The turn is always of equal length.

29

Ex. 6 Ex. 7 Ex. 8

Played

or Played

Each example shows a dotted note followed by a turn (four sixteenth-note strokes) and then the next melody note. The turn is played with the last note taking the place of the dot, making two notes of the same value.

Sometimes an accidental sign occurs with the turn, and in this case when written below the sign, it refers to the lowest tone of the turn, but when written above to the highest (Ex. 1 and 2 below).

When the turn is placed over a note (Ex. 3), the tones are usually played quickly, and the fourth tone is then held until the time value of the note has expired.

In the inverted turn (Ex. 4) the order of tones is reversed, the lowest one coming first, the principal next, the highest third and the principal tone again, last. The inverted turn is indicated by the ordinary turn sign reversed a or by $\text{a}^{\#}$.

30

Ex. 1 Ex. 2 Ex. 3 Ex. 4

Played

Each example shows a melody note with an accidental sign, followed by a turn (four sixteenth-note strokes) and then the next melody note. Example 4 shows an inverted turn where the tones are played in a different order.



Moderato

38



Moderato

39



The Swan.

C.SAINT SAËNS

Adagio

The musical score consists of six staves of music for a single instrument, likely a cello or double bass. The music is in common time and key signature of B-flat major (two flats). The first staff begins with a dynamic of *p*. The second staff starts with a dynamic of *f*. The third staff begins with a dynamic of *p*. The fourth staff begins with a dynamic of *p*. The fifth staff begins with a dynamic of *p*. The sixth staff begins with a dynamic of *mf*. The music features various musical markings including slurs, grace notes, and dynamic changes. The tempo is indicated as *Lento* at the bottom of the page.

Gavotte
from "Paris and Helen"

GLUCK

Allegro ($d=68$)

2

p grazioso

mf

mf

pp

p

f

p dolce

mp

cresc.

poco rit. last time

p grazioso

f

mf

mf

pp

p

f

poco rit.

Sæterjentens Søndag

OLE BULL

Adagio

3 3/4 C

1

p

pp

p

pp *f*

pp

sempre pp

p

p

p

morendo
pp rit. *ppp*
Fine

Menuet

BOCCHERINI

Andante grazioso
con un poco di moto

4

Fine

TRIO

D.C. al Fine

Romance
Sans Paroles

71

Andante

molto espressivo

SIVORI

5

mezza voce

poco rit. p a tempo

con passione

con forza f

p mf

sonore p mf

cresc. f

p dim. pp

(1)

(2)

(3)

Serenade

HAYDN

Andante cantabile

6

p

pp

mfp

oresco.

dim. *pp*

mp

mf a tempo

dim. e rit.

dolce

pp

sf

dim.

oresc.

dim. pp

dim. e rit.

ppp