

No. 1
OF
C. NICHOLSON'S
Preceptive Lessons,

FOR THE
FLUTE.

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INTRODUCTION

In following the duties of his Profession, the Author has often regretted that so large a portion of the Hour generally devoted to the instruction of a Pupil, should necessarily be occupied in writing down and explaining the best Fingering &c. for particular Passages, and in correcting those bad habits which inexperienced performers are so apt to contract when they have not had the advantage of practising with an able Professor.

His principal inducements, therefore, for publishing the present Work, originated in a wish to save the time of his Pupils, and to meet the wishes of those Amateurs who are desirous of receiving his Instructions, but who, either from distance, or pecuniary disability, are precluded from taking regular Lessons.

The Rules laid down in these PRECEPTIVE LESSONS are not intended for that class of Flute Players who are unacquainted with the common rudiments of an Instruction Book, — but for those who have made some progress on the Instrument.

The Author's chief object will therefore be to elucidate its *Peculiarities* in regard to TONE, FINGERING, ARTICULATION, GLIDING, VIBRATION, and HARMONICS; and he will pay the more attention to these several subjects, because he is not acquainted with any other work wherein they are treated with that perspicuity which their importance to a Finished Performance so justly demands.

The work is intended to be comprised in Twelve Numbers, the first Six of which will illustrate those Keys most generally used and admired; namely, C, G, D, F, B \flat , and E \flat , devoting a Number to each.

In each Number will be given the Author's best and easiest mode of FINGERING THE SCALE of which he treats; — the most perfect and approved SHAKES; — a variety of useful EXERCISES, calculated to facilitate the improvement of the Pupil; — a pleasing SLOW AIR; — and a familiar RONDO.

The last Six Numbers will contain the remaining Major and Minor Keys, and in the arrangement of the Exercises, Airs, and Rondos, of which they will consist, it will be the Author's endeavour to render them as pleasing and attractive as possible, always preferring to engage the attention of his Pupils with Music of such a character, than to perplex them with difficulties, which even in the hands of the ablest Performers, rather astonish than delight.

Thus, then, without further apology, is this course of PRECEPTIVE LESSONS introduced to the Lovers of this admired Instrument; and the Author has only to hope that the Originality of its plan may not prove its only recommendation.

SCALE OF C MAJOR.

Diagram showing the first six measures of the C major scale. Each measure contains a single note on a musical staff, with a corresponding illustration of a hand holding a flute and showing the specific fingerings for that note. The notes are: C (measure 1), D (measure 2), E (measure 3), F (measure 4), G (measure 5), and A (measure 6). The measure numbers 1 through 6 are printed below the staff.

Diagram showing the fingering patterns for the C major scale, measures 7 through 12. Each measure contains a fingering diagram consisting of a circle with vertical lines representing fingers. The patterns are: C (measure 7), D (measure 8), E (measure 9), F (measure 10), G (measure 11), and A (measure 12). The measure numbers 7 through 12 are printed to the right of the diagrams.

Diagram showing the last six measures of the C major scale. Each measure contains a single note on a musical staff, with a corresponding illustration of a hand holding a flute and showing the specific fingerings for that note. The notes are: B (measure 13), C (measure 14), D (measure 15), E (measure 16), F (measure 17), and G (measure 18). The measure numbers 13 through 18 are printed below the staff.

1. On some Flutes, the E will be found too sharp with the D# key up, but when not so, I should recommend it up, as it greatly improves the Tone and from a bad Note in the first instance, the latter fingering places it on an equality with C, D, F &c.

2. This Note is often fingered thus, which I consider bad, but am aware it is unavoidable where a passage is continued such as this when played with rapidity: but in passages like the following it would be inexcusable, as that equality of Tone, which it is so desirable to preserve throughout the whole of the Instrument, would be destroyed.

The great difficulty in passing from D to F# is in the attempt to slide them, when it is almost impossible to avoid the E# intervening; but by articulating the D and F#, or E and F ascending, the difficulty will be obviated; it being much more easy to descend than ascend. —

I am aware it will be asked, why the F# long key should not be used? I answer, because I am of opinion that the more perforations there are in a Flute, the more imperfect is the Instrument.

3,4,7. These Notes will be very much improved when you have an opportunity of dwelling upon them by keeping up the F# key, which will also strengthen your hold of the Flute.

5. There are various ways of fingering this Note; the one I have marked, is in my opinion, decidedly the best, and ought always to be used where there is an opportunity of dwelling upon it; but in Rapid Passages ascending and descending, I should recommend it thus: and in Arpeggio Passages, such as the following thus: . —

I have in many instances met with Pupils who have been taught to finger the C thus: which I consider *very bad* and ought on no occasion to be used.

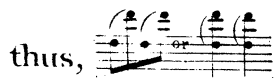
6. With respect to the D# key being kept up; Vide Note 1.

8. This Note B I generally finger thus, more particularly when followed by C, which is fingered in the same way, only raising the F# key, forming the Harmonics of E and F, the fingering of which will produce the following Notes,



and that on the same principle that a Bugle or Trumpet is sounded by an alteration of the Embouchure; the B and C will be improved by raising the second finger of the left hand a little, and the E and F by raising the 3^d finger of the left hand: — this mode of fingering the B and C and the E and F, I would particularly recommend to the Pupils Study, as, in many instances, it renders Passages much easier, and greatly improves the Tone.

9. The above fingering I consider the best, but when it occurs in slurred Octaves,



thus, the fingering for middle D must be used, making the upper note by

raising the 2^d finger of the Right hand thus; If, however, the Pupil uses a Flute with very large holes, the upper D in Octaves, must be fingered as the Octave below, producing the Top Note merely by the alteration of the Embouchure.

10, 11. These Notes I invariably finger in the same manner as the lower Octave, with the exception of the 3^d finger of the left hand being up. On some Flutes the E will be found too sharp, but this must be regulated by the Ear; and I strongly recommend the acquirement of this mode of fingering, not only as being much easier, but keeping the Flute more steady in the hands, as well in ascending and descending, as in the following passages. —



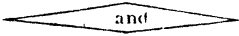
The notes, however, fingered thus are perfect.

In playing Octaves, the upper E must be produced with the same fingering as the lower one, only that the G# key must be raised.

For the upper F, in Octaves, raise the 3^d finger of the left hand.

12. This note on some Flutes will be produced with more ease, and the Tone improved, by keeping up the G# key.

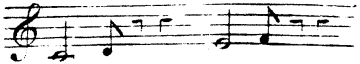
The Pupil having made himself perfectly acquainted with the fingering of the preceding Scale, the Author would recommend him to practise the same as follows. The Scale being written in Semibreves, the Pupil should sound each Note as long as possible until he can produce a *full, clear, steady, and round* Tone; commencing very piano, and making a regular crescendo, until arriving at the fullest extent of the Tone; after which, strike the Note as firmly as possible, and gradually diminish the sound until it again becomes so very *piano* as to be reduced to a mere whisper.

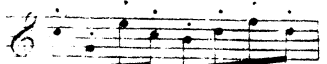
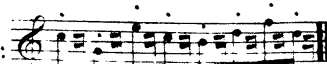
It must be admitted that this is very difficult to accomplish in Perfect Tune; for as the Tone is decreased, it is sure to become flat, if the size of the Embouchure is not increased. . . . This is done by turning the Flute a little outwards, and drawing the lips closer to the teeth: whilst to increase the Tone, the very reverse of the above principle must be observed. . . . Having acquired this, make a perfect *crescendo*  *and* *diminuendo* in the same breath, without dividing the Note.

Practise this from the lowest to the highest Notes, being careful that each is equally perfect in strength and quality of Tone; then practise the following


ARTICULATIONS to the same Scale thus:

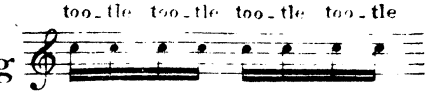


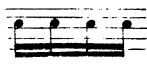

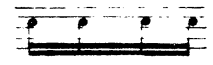
Be careful, in playing the Scales, that each Note shall have its proper length of time, and not played as I have often heard them, thus;  the same to be observed throughout the whole Scales, particularly in Staccato Passages, such as

the following  which are often falsely played thus: 

DOUBLE TONGUEING.

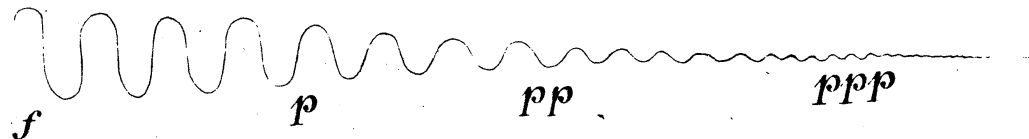
Whenever these marks appear  over or under a Passage in any of the Author's Music, such Passage is intended to be DOUBLE TONGUED, an Articulation which is most beautiful, when neatly executed, and produces a much more brilliant effect in any continued passage than any other.

There are various ways of practising it, such as the following  this ought to be studied until the second syllable becomes as clear as the first.


You may also vary the syllables by pronouncing    The Author, however, decidedly prefers the first.

VIBRATION.

The Author has deemed it most advisable to mark over each Note the finger with which the effect is to be produced, by which the Pupil will acquire it with greater facility than by a regular Scale. — Vibration on the Flute ought to resemble that of a Bell or Glass, the beats or pulsations of which are never rapid at first, but are governed by the strength of the Tone; for example, if your Tone is full and strong, the beat should be slow, but gradually increased in proportion as you diminish the Tone —

thus 

GLIDING.

Whenever this mark  appears, the Notes to which it attaches, are intended to be GLIDED, one of the most pleasing expressions of which the Instrument is capable, — and which is produced by *sliding* the Finger or Fingers gently off so as to gradually uncover the hole or holes, instead of lifting them up suddenly.

The Pupil should be careful to let the Note to which he glides be quite Sharp, as the Tone, in ascending so gradually, causes it to appear generally Flat.

SCALE OF SHAKES FOR THE KEY OF C MAJOR.

Measures 1 through 7 of the scale of shakes for the key of C major. Each measure is illustrated with a musical staff showing the notes and a corresponding diagram of a hand holding a flute with the fingers in the specified positions.

Measures 8 through 14 of the scale of shakes for the key of C major. Each measure is illustrated with a musical staff showing the notes and a corresponding diagram of a hand holding a flute with the fingers in the specified positions.

The Papil is requested to observe that a Cross is marked on the nails of the Shaking Fingers.

NOTES

- 1. This shake is difficult to execute neatly, and therefore very seldom used.
- 2. 7. The above shake is the most perfect, but the following is the most brilliant,

•••	z••	•••
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- 3. 8. This shake I have frequently heard made with the first finger of the right hand only, but the effect is bad; and I should recommend the above fingering to be at all times used.
- 4. 9. This shake is a perfect one, with or without the F \sharp key; but as it strengthens the Tone, and makes the Flute more secure in the hand, I should recommend its being kept up.
- 5. If the Pupil uses a seven-keyed Flute, finger the above Note(B) as usual, and shake the long key with the first Finger of the Right Hand.
- 6. A bad shake, but the best mode of fingering it.
- 10. This shake, as before, is the most perfect; but by shaking the first finger of the Right Hand, instead of the F \sharp key, it will be still more brilliant. Should there be any difficulty in producing this Note, raise the second finger of the Left Hand a little. — If on a sevenkeyed Flute, shake it as the B below, Vide Note 5.
- 11. This shake may be produced as follows,

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 but it is not near so perfect or beautiful as the one above marked.
- 12. This is, on most Flutes, a bad shake; the fingering marked above I consider the best. On a Flute with large holes it may be produced thus



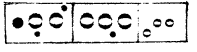

•••	•••	•••
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- 13. If playing on a Flute with large holes, keep the D \sharp key up, instead of the C \sharp key down.
- 14. This shake is not only difficult to produce, but of very bad effect.

Exercise I.

Practise the above Ex: with the various modes of Articulation, as marked in Page 4.
Observe, that all Passages should be practised at first Slow, with an equal Tone, and a strict observance of the proper Fingering and Articulation.

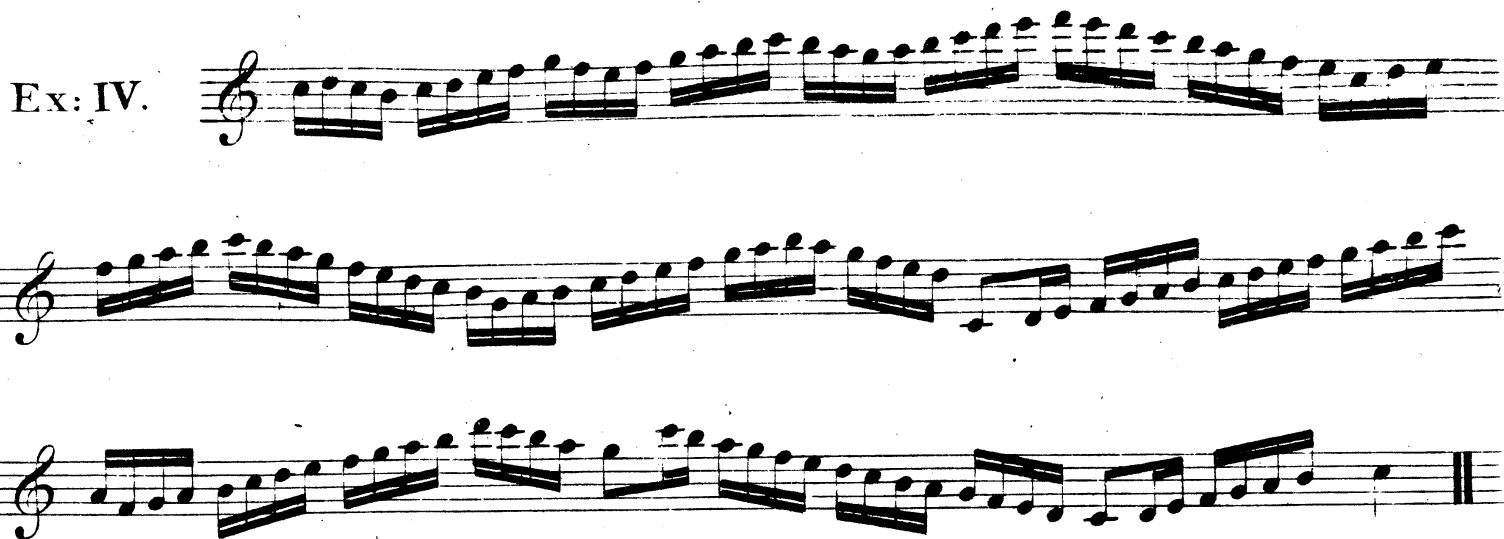
Ex: II.

The Author strongly recommends this Ex: as an excellent Study for the acquirement of Tone, every alternate note requiring an alteration in the Embouchure.

The fingering ought also to be varied, first practising the upper C thus,  then thus ; and the upper B first thus,  then thus .

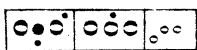
Ex: III.

The Author has marked four different Articulations to the first 12 Notes of the above Ex: each of which may be applied individually to the whole passage.

Ex: IV. 


Practise the above Ex: as the first, — beginning slow, and altering the effect by all the variety of Articulation as marked in Page 4.

Ex: V. 

The above passage is a good study for Double Tongueing, and will be greatly facilitated by fingering the middle C thus, .


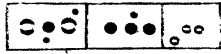
Ex: VI. 

**For the fingering of upper E and D in Octaves, see Page 3.

In playing the above Ex: the lower Note should first be sounded, from which slide to the upper one thus 

"AILEEN AROON"

ADAGIO

* If you finger the C thus,  vibrate with the 2^d finger of the left hand; if thus,  vibrate with the 1st finger of the right hand.

⊕ Vibrate with the D₂ key.

The Author has selected the above beautiful Air for its simplicity; in the hope of the Pupil paying his undivided attention to the marks of expression, without which no good effect can be produced.

"AILEEN AROON"
WITH EMBELLISHMENTS.

ADAGIO

⊕ Vibrate with the 3^d finger of the right hand.

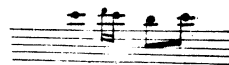

A mistaken idea has long prevailed with regard to Slow Airs or Adagios, — namely, “that Melody is greatly improved by the introduction of a variety of Embellishments.” My opinion is, that in all Slow Movements or in National Airs, the simple, unadorned Melody, is not only more pleasing to the Ear, but affords the greatest latitude for the display of the most refined *Expression*; a beauty for which the Flute is justly celebrated, but which seldom succeeds in the practice of rapid Passages. — In the repetition of the foregoing Slow Air are introduced a few Embellishments, for the practice of those who may admire them; but, as there is no regular rule or standard for Taste in Embellishment, I would in general recommend the Simple Melody alone to be practised.

“THE PLOUGH BOY”
arranged as a
RONDO

ALLEGRO
MODERATO

* Vibrate with the 1st finger of the Right hand.

D.C. E POI V.S.

* Play this Bar  as if written thus,  making the upper Notes by the alteration of the Embouchure: if there is any difficulty in producing them raise the second finger of the left hand.

3^d R. *f* 3^d R.

f 1st R. *p* 1st R. 3^d R.

tr *tr* *tr* *tr* *ff* *ff* *ff* *ff* *f* *pp* 1st R.

p 3^d R. 1st R.

The Author has taken a liberty in altering the second part of this Air; — his motive being to avoid the introduction of any note which has not appeared in the Scale of the present Number: this has also prevented his making any Modulations in the Rondo or Exercise.