E. Wagner

Foundation to Flute Playing, an Elementary Method, Part 2

Forty-second Lesson

GRACE NOTES

There are many kinds of grace notes, some of which are explained in this lesson.

Grace notes are ornaments of melody which are implies in smaller characters, and, as their name implies, are introduced as embellishments. They do not form an essential part of the time value of the bar, but appear as a surplus, and their actual value is deducted either from the notes that they precede or follow. Grace notes are of different kinds, and are clearly defined by their designations, which comprise the Appoggiatura the Acciaccatura, the Grupetto or Turn, the Shake or Trill, the Mordente, the Portamento, and the Cadenza.

No. 1. This particular kind of grace note is called "Acciaccatura". The name is unimportant, as most embellishments are known by musicians as simply "Grace notes."

This grace note consists of a small eighth note, with a line drawn through its tail, which signifies that it must be played lightly and rapidly in order that the accent should fall on the principal note. It should be slurred to the principal note.

No. 2. should be played very lightly. Do not give the grace notes any accent. They should be barely heard. The accent goes to the note to which the grace note belongs.

Play all the notes in this exercise short, except the quarters.

No. 3 has two grace notes instead of one. The exercise is a simple one.

Count four in a bar.

The quarters that are followed by grace notes must be somewhat shortened In other words, do not dwell on the quarter, but immediately after the first count, play the grace notes so that the note that follows comes precisely on its proper beat.

No. 4 is in six-eighth time. Play it quite slowly at first. The grace notes are somewhat different than in the previous exercise. In this exercise, there is an interval of a third between each two grace notes.

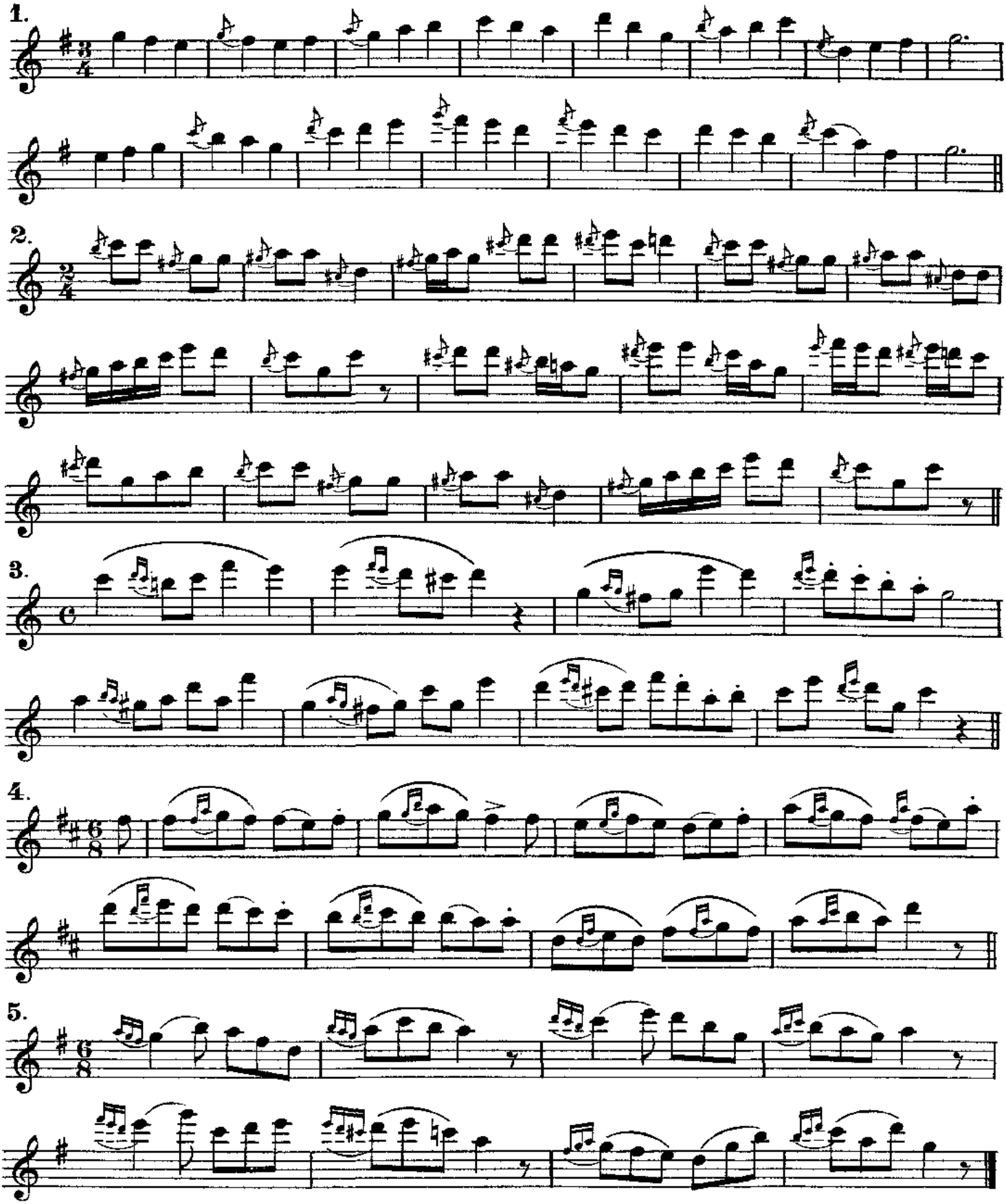
There are so many different kinds of grace notes etc. that it would be impossibe to go into detail about all of them. They should be taken up by more advanced players.

In No. 5, there are three grace notes. They must be played quickly and lightly. Since all of these notes are at the beginning of the bar, they must be played a little before the first count or beat, so that the real first note of the bar comes precisely on the first beat.

The fingering must be sure and even.

42nd Lesson

GRACE NOTES



Forty - third Lesson

THE TRILL

The Trill or Shake marked thus "*tr*" or "*tr*~~~~" consists of a rapid alternation of the note so marked, with the note on the next degree above it. "*tr*" is an abbreviation of the word "trill."

It is necessary to practice the trill slowly at first. Then the velocity may be increased, until the utmost rapidity has been reached.

A trill, as a rule, is ended with an appoggiatura, a turn or some other kind of grace notes, but this is always indicated by the notation.

As in the case of all wind instruments, the trills on the flute are not always perfect. The principal reason for this is that, no matter how carefully a flute is made, it is an absolute impossibility to make a perfect instrument, although the flute is admittedly the most perfect of all the wind instruments. They will always vary slightly in pitch, tone and intonation. Some trills are very easy to make and others are decidedly difficult. In looking at the chart carefully, fingerings will be found for some trills. Try to find the one best in tune on your particular flute.

No. 1 is a simple preparatory exercise in half tones. Each bar may be repeated as often as the pupil chooses. In fact, each bar may be used as a separate exercise. Use only the correct trill fingering, as marked in the chart.

No. 2 shows how the trill is written and how it is played. As a rule, when the trill is long it begins rather slowly and increases in speed as it progresses. This sort of trill is very effective. The intervals are half and whole tone trills.

You will notice that the trill ends with a turn or extra notes (grace notes,) which makes a very satisfactory ending. Do not play the grace notes or turn too fast.

No. 3 is a melody adorned with trills. Only trill the notes so marked and terminate the trill as designated.

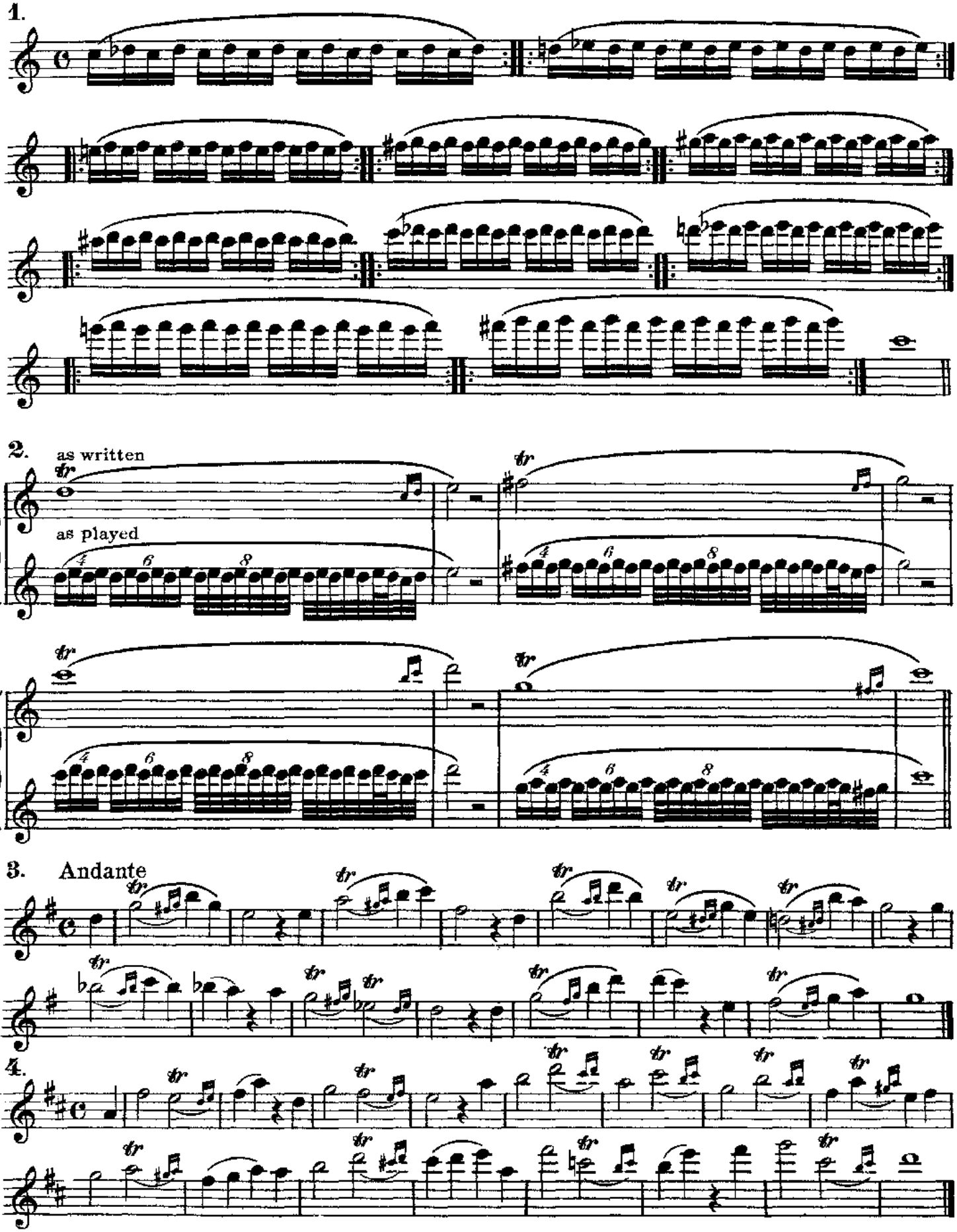
The trill depends mostly on the evenness of fingering, and requires diligent practice to master.

No. 4 is also a melody containing more trills in the upper register.

Careful practice will overcome all difficulties in a short time.

43rd Lesson

THE TRILL



Forty-fourth Lesson

THE TRILL

No. 1 is an exercise containing various kinds of trills and should be played quite slowly. All should terminate as marked. In the eighth and ninth bars will be found trills without the turn or appoggiatura and are to be played as marked. In the thirteenth bar occurs what is termed a "chain trill." Each note slurs into the other without any extra embellishments. In the nineteenth and twentieth bars will be found a chain trill written in eighth notes. Slur the two bars, but be sure to make each trill distinct.

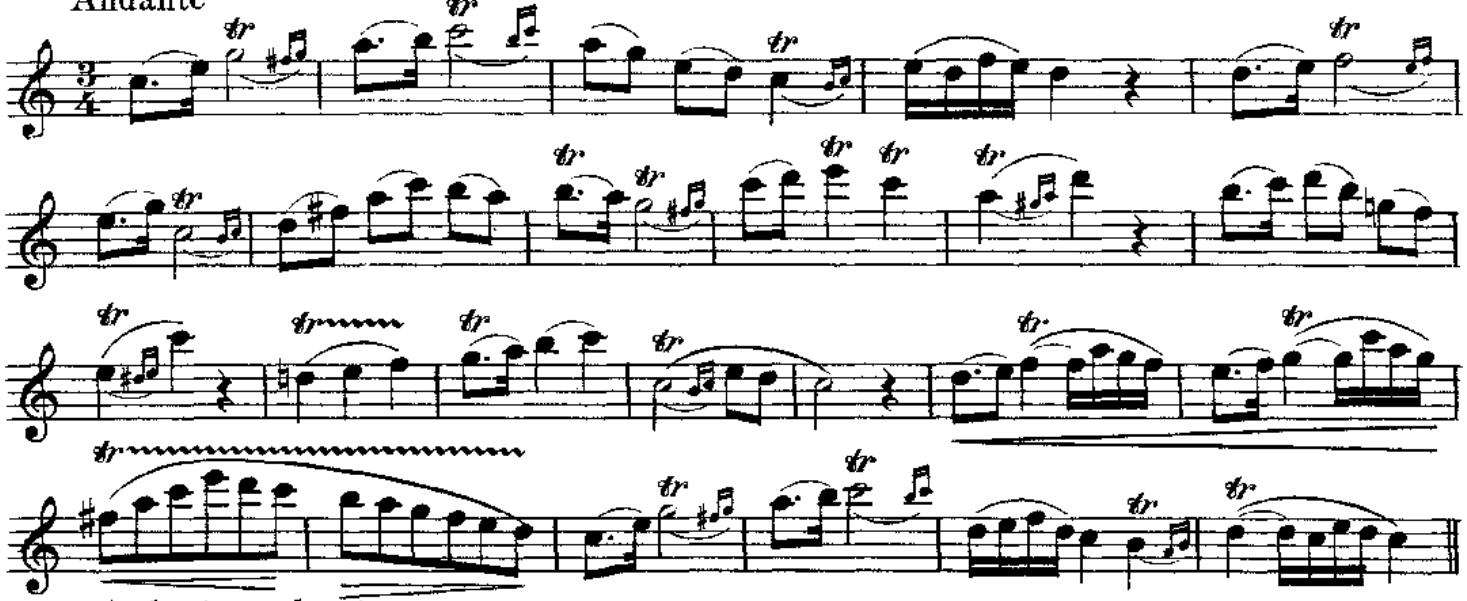
No. 2 is an exercise in $\frac{4}{4}$ time, containing half and whole tone trills and shakes. Look at the chart carefully before attempting to play the high trills and do not allow them to become boisterous or explosive. They are just as easy to play as the others, if practiced sufficiently.

No. 3 is an exercise in $\frac{2}{4}$ time and should be played at a faster tempo than the previous exercises. The twelfth bar is written "legato staccato" or soft staccato. In the thirteenth and sixteenth bars, the turn may be simplified, playing the C♯ by closing No. 2 key with the middle finger of the right hand, at the same time keeping all the fingers down that are in use for the D.

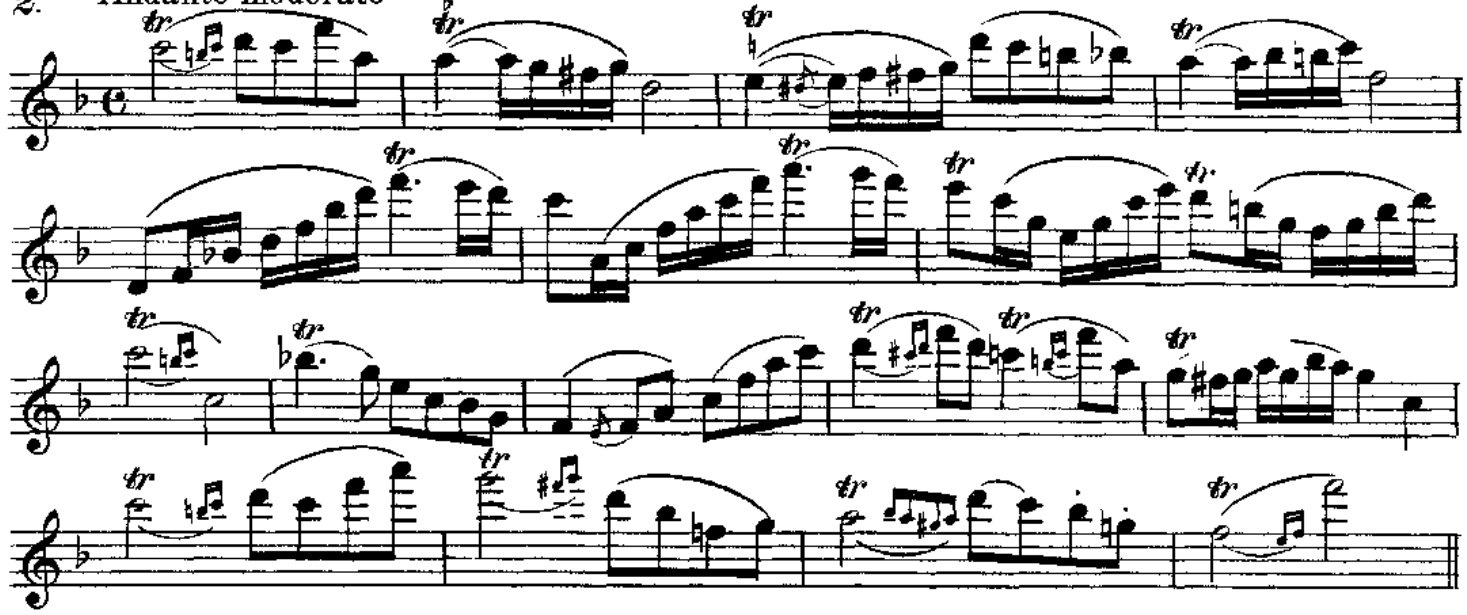
44 th Lesson

THE TRILL

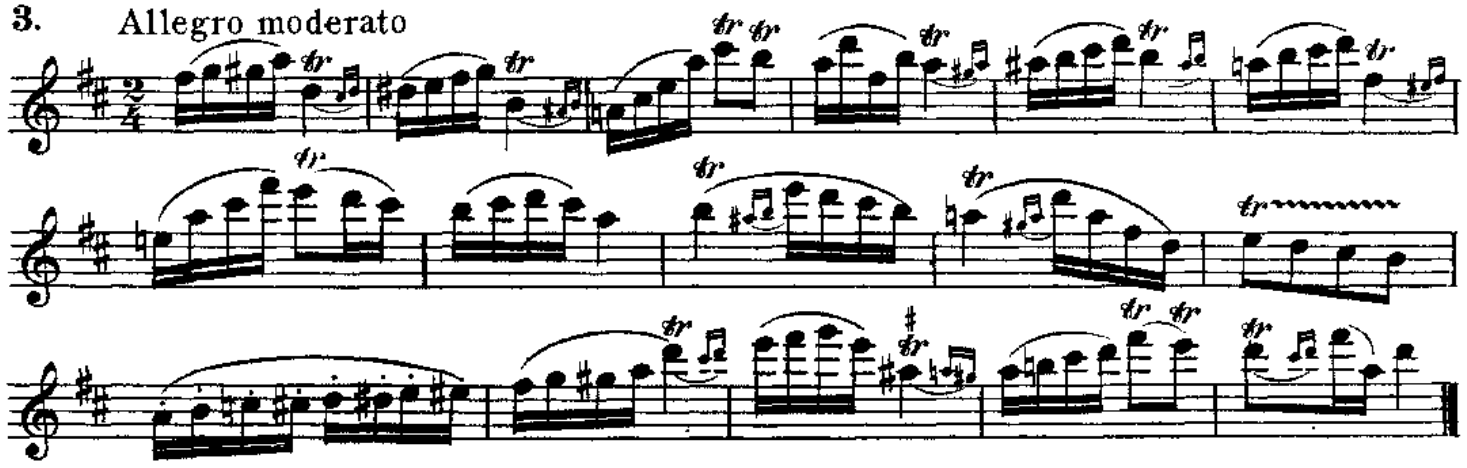
1. Andante



2. Andante moderato



3. Allegro moderato



Forty - fifth Lesson

MAJOR AND MINOR SCALES

In order to master any instrument, a person must know something of the rudiments of music. One may be able to play after a fashion, without having any knowledge of music, but one cannot play correctly. Many people endowed with great natural talent do not study the fundamental principles of music. This is a great mistake. To be endowed with talent is a great blessing, but in order to play musically correctly, one must understand the rudiments of music.

It is absolutely necessary to know the value of time and rhythm, to know the various scales, both Major and Minor, to know the meaning of all signs and expression marks, etc.

Instead of giving new exercises to practice for each lesson, it will be of great benefit to the student to receive a lesson here and there, that is intended to increase his general knowledge of music.

If the student has the necessary knowledge, he will know how each passage should be played, and why. Then by conscientiously practicing the necessary exercises and studies, (which is the mechanical part of the work) he cannot fail to achieve the desired result.

You will notice that these scales are arranged in groups of two. The reason for this is that each Major scale has a relative Minor scale, and the signature of both is the same.

C Major and A Minor have the same signature.

G Major and E Minor have the same signature, and so on.

But while the signatures are the same, the scales sound vastly different.

Minor scales are related to the Major scale of which their Tonic (or key-note) forms the sixth degree, and each minor scale is written under the key signature of the Major scale to which it is related.

As an example, A is the sixth degree in the scale of C; therefore the scale of A Minor is the relative of C Major and is written without key signature of sharps and flats.

E is the sixth degree of the scale of G Major, therefore E is its relative minor, and is written in the key signature of G Major, and so on, such alteration as may be necessary to any note being indicated by ♯, ♭, or ♮ when such notes occur.

The Minor scale always bears the same signature as its relative Major scale, and the difference in its intervals is made by substituting extra sharps, flats or naturals instead of writing them in the signature.

The relative Minor scale to every Major scale is found a minor third below the Major. For instance, the relative to C Major is A Minor. A is a minor third (which means a tone and a half) lower than C.

E Minor is the relative to G Major. E is a Minor third lower than G, and so on.

There are two kinds of Minor scales, Melodic and Harmonic.

The Melodic Minor Scale has two forms: When ascending, its semitones are between the second and third and the seventh and eighth degrees, but in descending, the semitones are between the sixth and fifth and the third and second degrees.

Study the illustration carefully.

With the Harmonic Minor Scale we will not go into detail. It is not used so often.

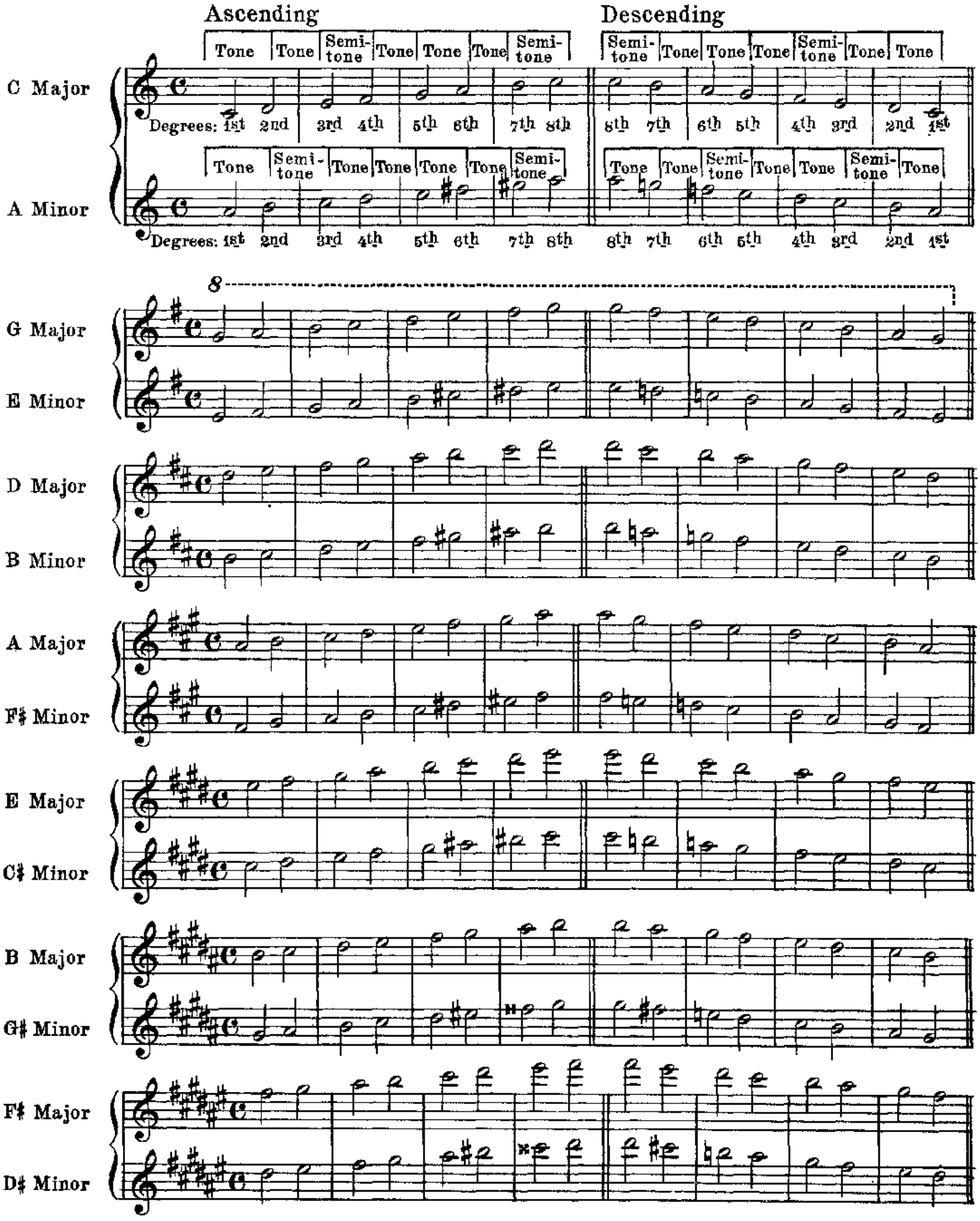
The Harmonic Minor scale has three semitones, viz: between the second and third, the fifth and sixth and the seventh and eighth degrees, whilst, between the sixth and seventh degrees it has an interval of a tone and a half (tone and semitone). The latter is called an augmented interval. The Harmonic Minor scale does not change in descending no illustration given).

Play the scales so that your ear becomes familiar with the differences of intervals etc.

Study the diagrams and you cannot fail to understand the positions of the tones and semitones.

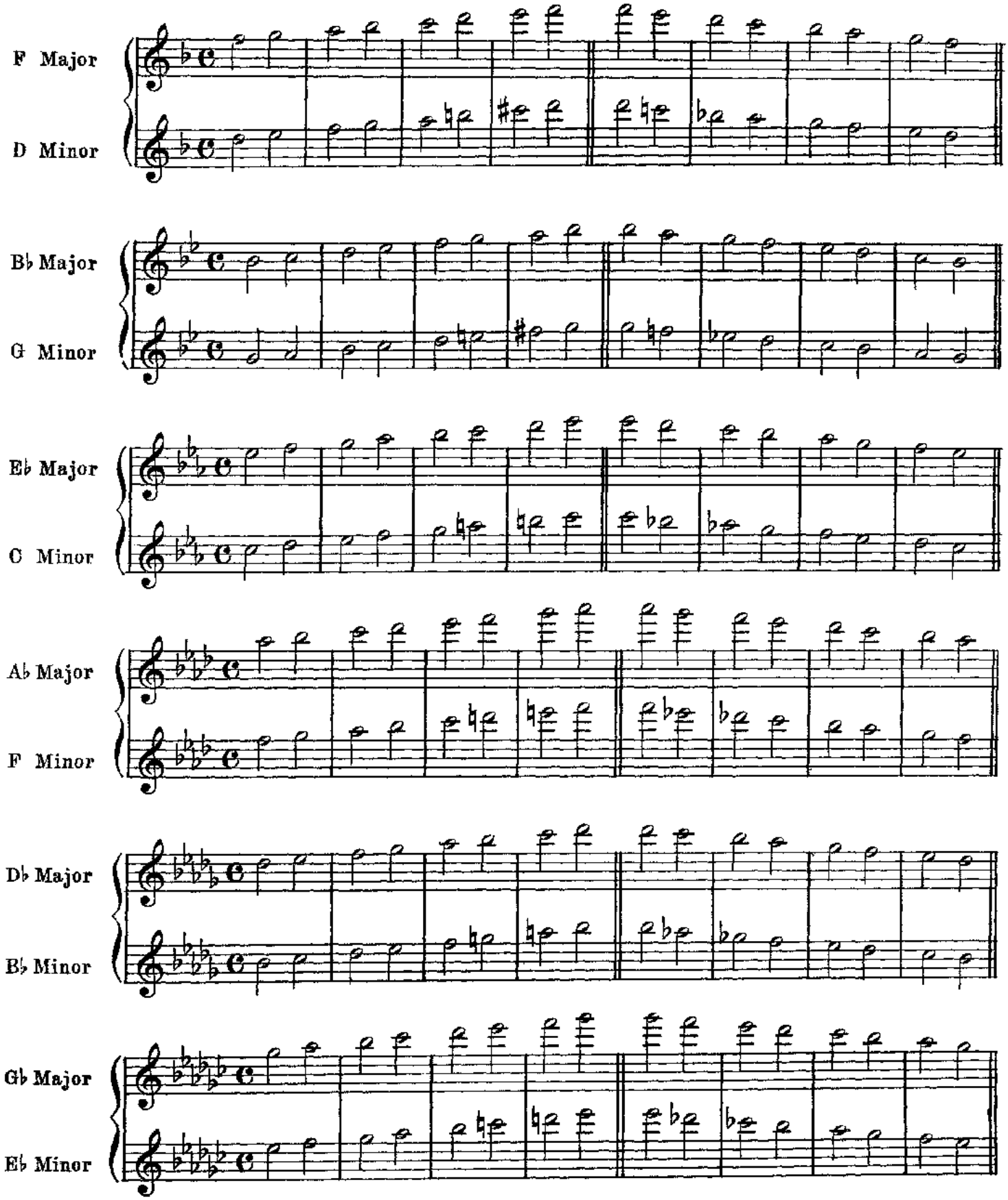
45th Lesson

MAJOR AND MINOR SCALES WITH SHARPS



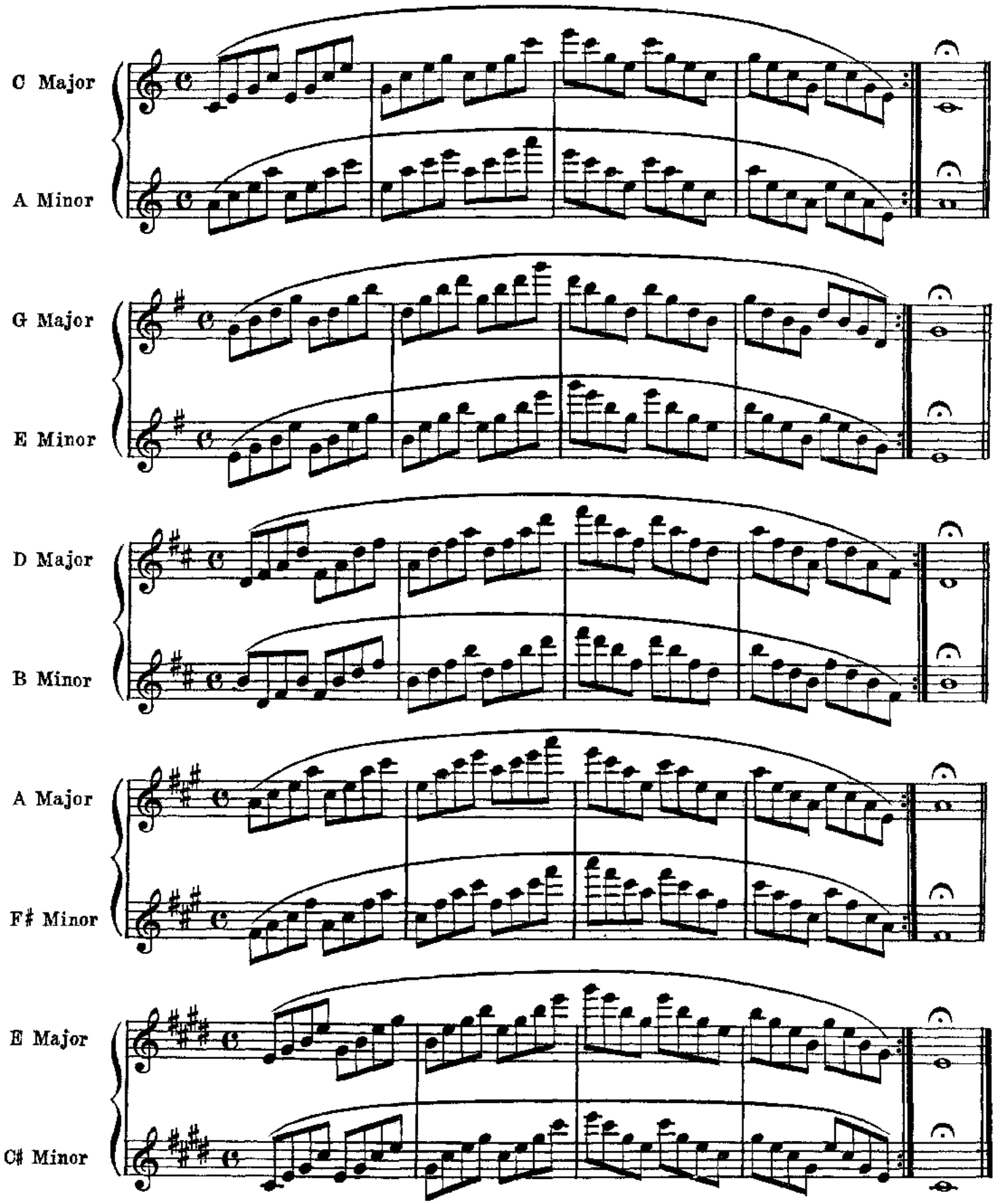
46th Lesson

MAJOR AND MINOR SCALES WITH FLATS



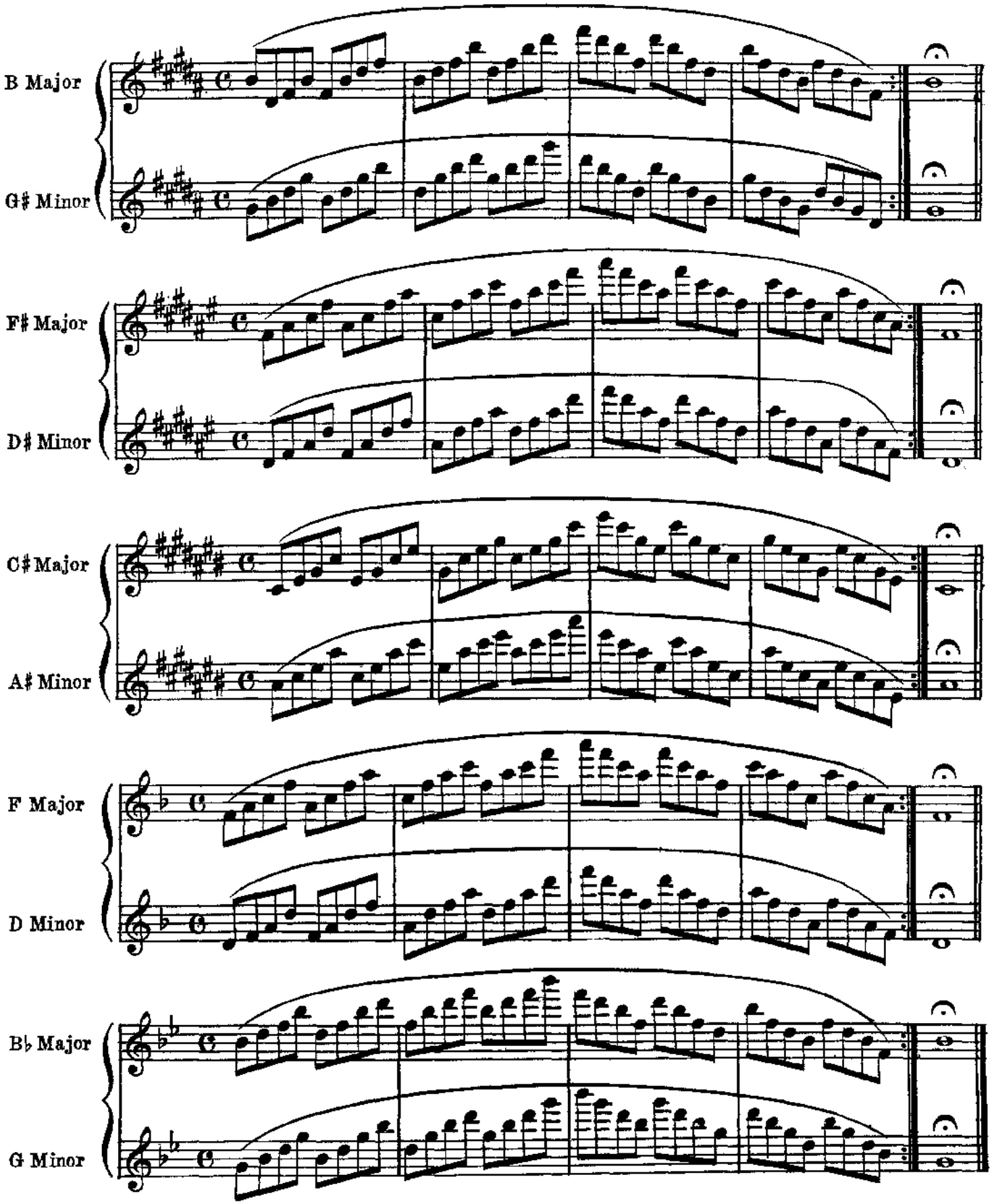
47th Lesson

MAJOR AND MINOR CHORD EXERCISES



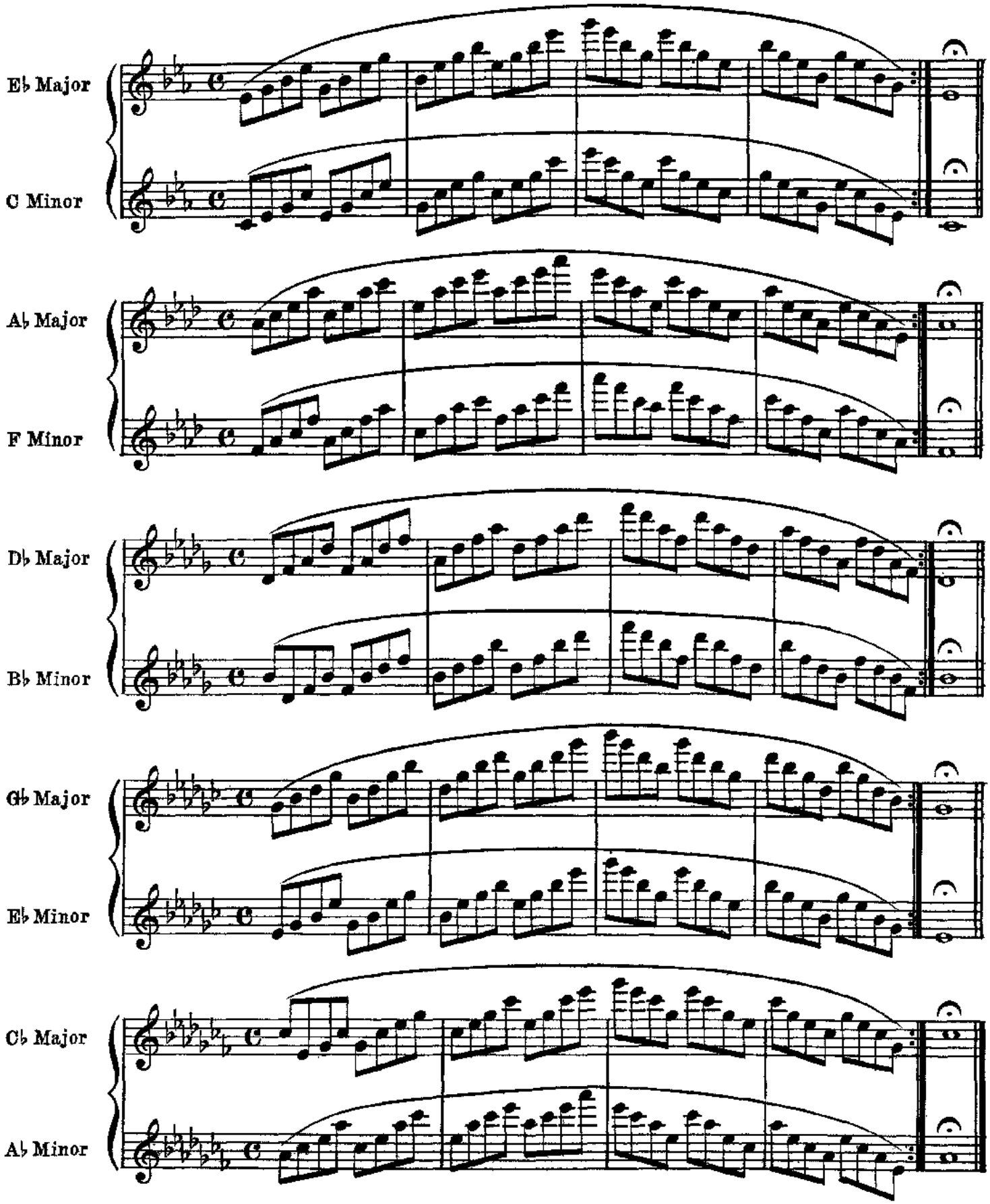
47th Lesson (Continued)

MAJOR AND MINOR CHORD EXERCISES



47th Lesson (Concluded)

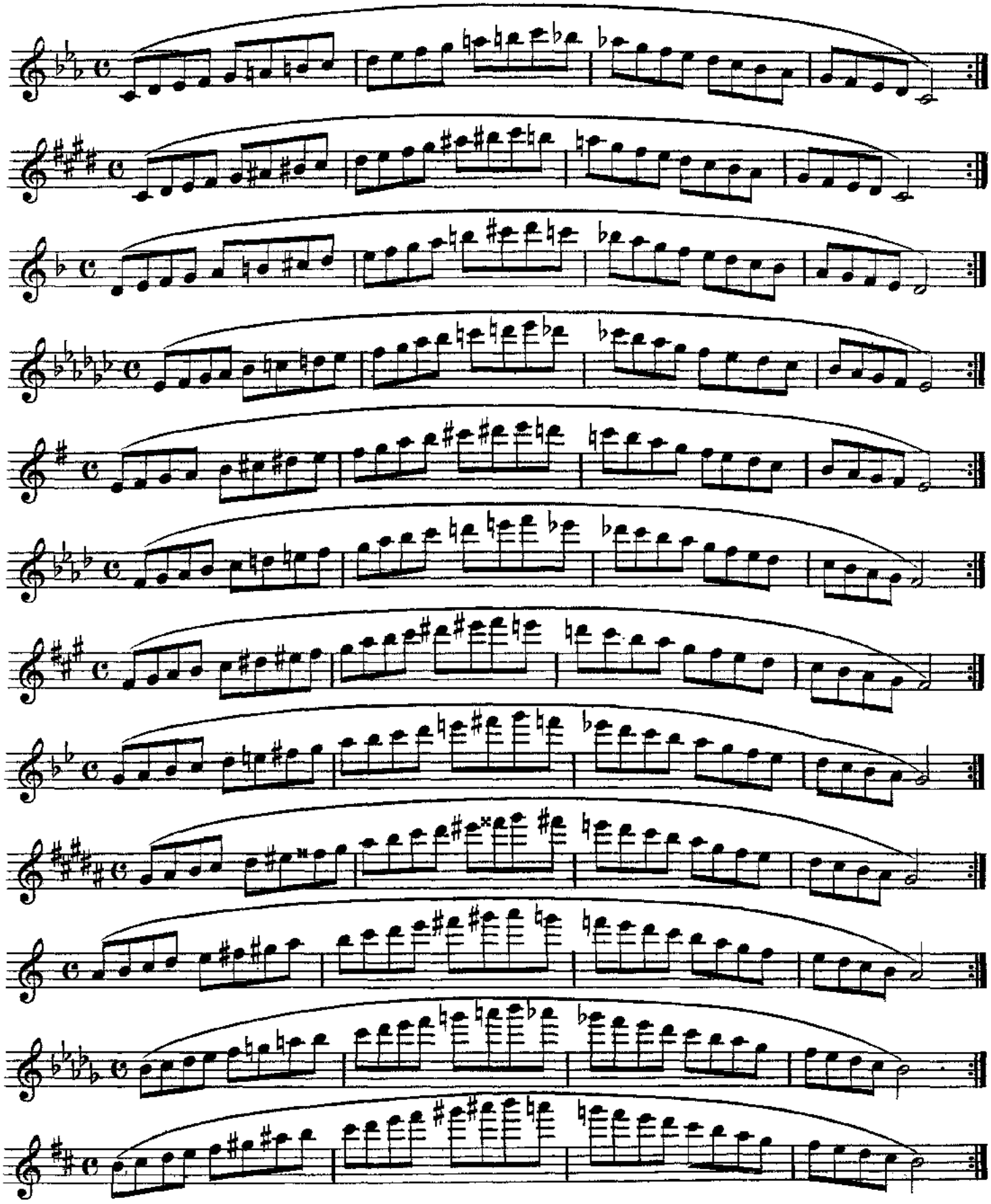
MAJOR AND MINOR CHORD EXERCISES



48th Lesson

MELODIC MINOR SCALES

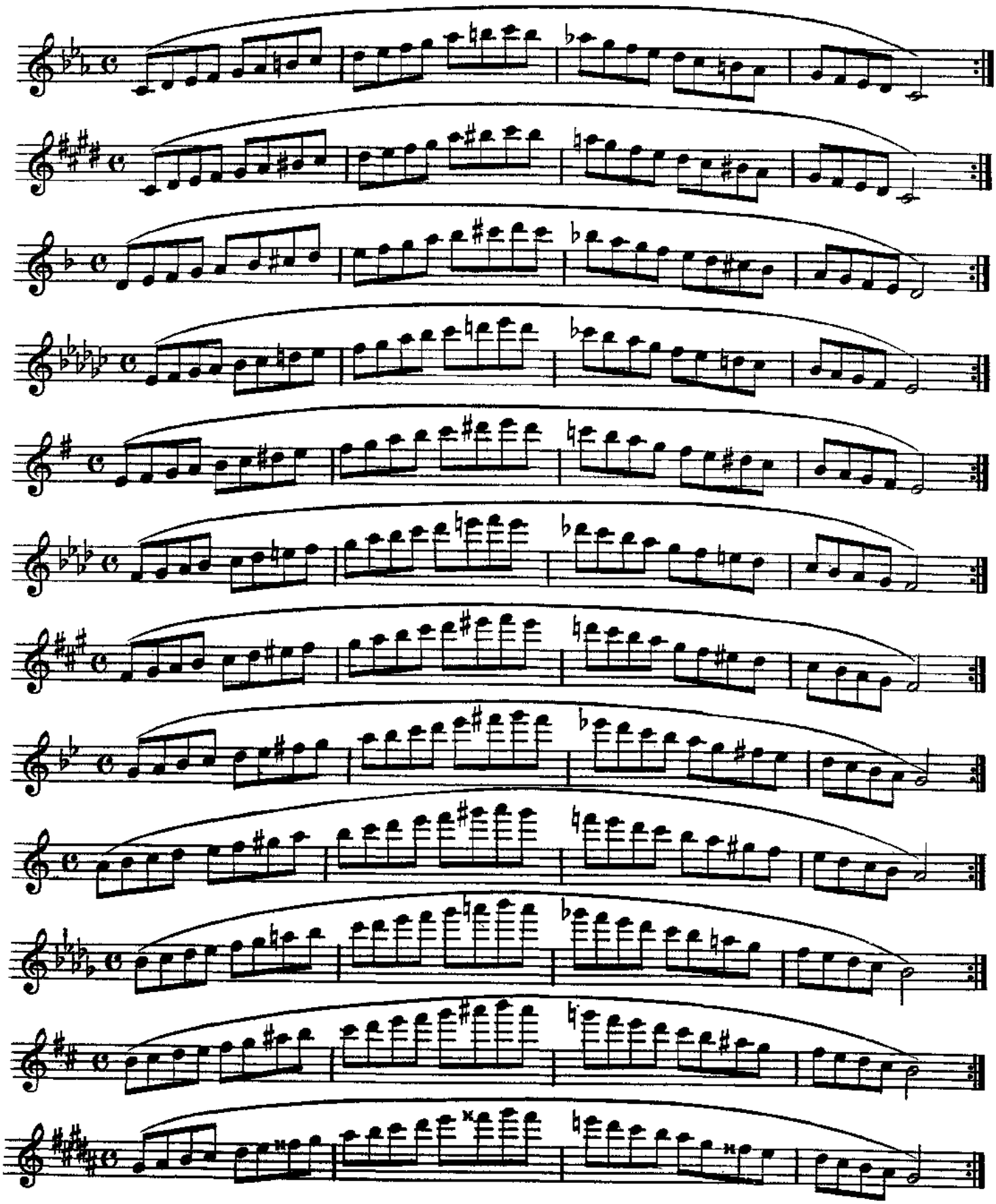
These scales make excellent practice for finger development, tone production, and intonation
They should be practiced daily



49th Lesson

HARMONIC MINOR SCALES

These scales make excellent practice for finger development, tone production and intonation. They should be practiced daily.



Fiftieth Lesson

SUSTAINED TONES

In previous lessons, we have had various studies on sustained tones, but none with the crescendo and diminuendo.

Until now, it would have been unwise to give the student exercises of this kind, because without a certain degree of lip development, he would be totally unable to play anything of this kind.

From now on, it will be most advisable to play long, steady tones first, each and every day, before anything else is attempted. Then devote fifteen or twenty minutes or more to this sort of practice.

It will not be necessary to confine one's self to the playing of only one scale. Each scale in this book should be practised in the same manner.

For giving strength and certainty to the lips, and for improving the tone as well as controlling it, this exercise is invaluable. It should be practiced each day several times without fail. The student will soon notice the benefit derived from this and similar exercises.

Begin the tone as softly as possible, but distinctly. The tone should respond immediately it has been struck. Make a gradual crescendo till the middle of the second bar. Then decrease the tone gradually until the end.

Do not make the crescendo too suddenly, and in increasing the tone do not change the pitch of the note. In a crescendo, there is a strong tendency to get sharp and in a diminuendo to get flat. This can be avoided by spreading or pulling the lips on the crescendo and by bringing them back to a normal position on the diminuendo. In this way, the tone will become perfectly steady.

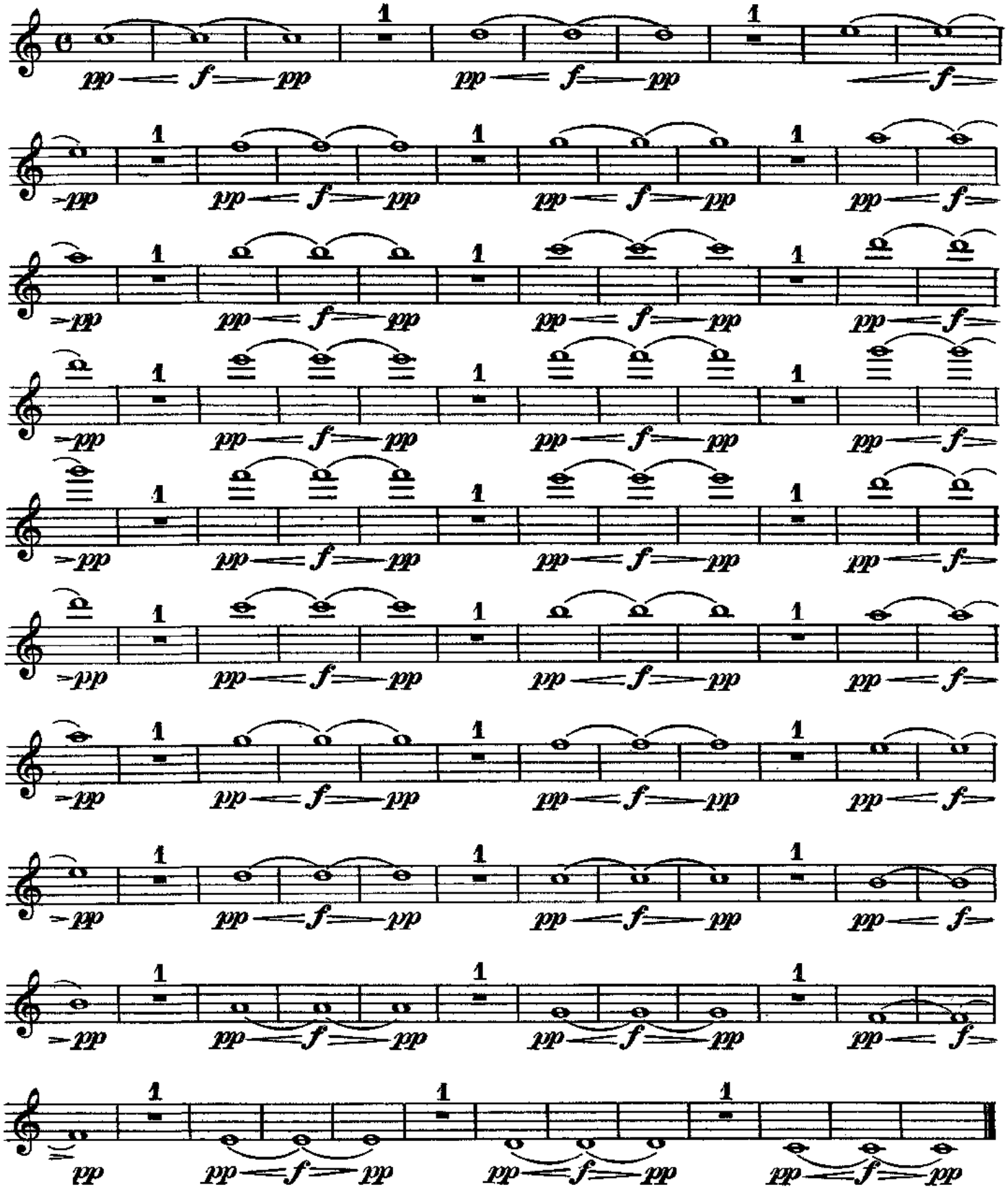
Play all the notes in this exercise in the same manner and be careful not to overblow on the fortissimo.

If you can play this exercise well, your lips are under good control.

50th Lesson

SUSTAINED TONES

For Developing the Tone and Strengthening the Lips



Fifty-first Lesson

INTERVALS

Exerises of this kind are very important. They should be practiced with particular care. Great attention should be paid to the intonation. Nothing will do more to train the ear than exercises on the interval. The student should learn to discriminate between a second and third, or a fourth and fifth. In fact, he should know his intervals so thoroughly that he can sing the second, third, fourth, fifth, octave etc. of any given note. After he is able to do this, he should learn the difference between major and minor, diminished and augmented intervals, etc. A player of any wind instrument who does not develop his ear properly, can never hope to achieve any great success as a performer. The player, while sounding one note, should anticipate the next. In other words, he should know his intervals so well, that he hears mentally just how the next one ought to sound.

Exercise No. 1 is written in thirds. The notes are all quarters and should be played evenly.

No. 2 is in fourths and should be played in a similar manner to the first exercise.

No. 3 is in fifths. Care should be taken to connect the notes smoothly.

No. 4 is an exercise in sixths.

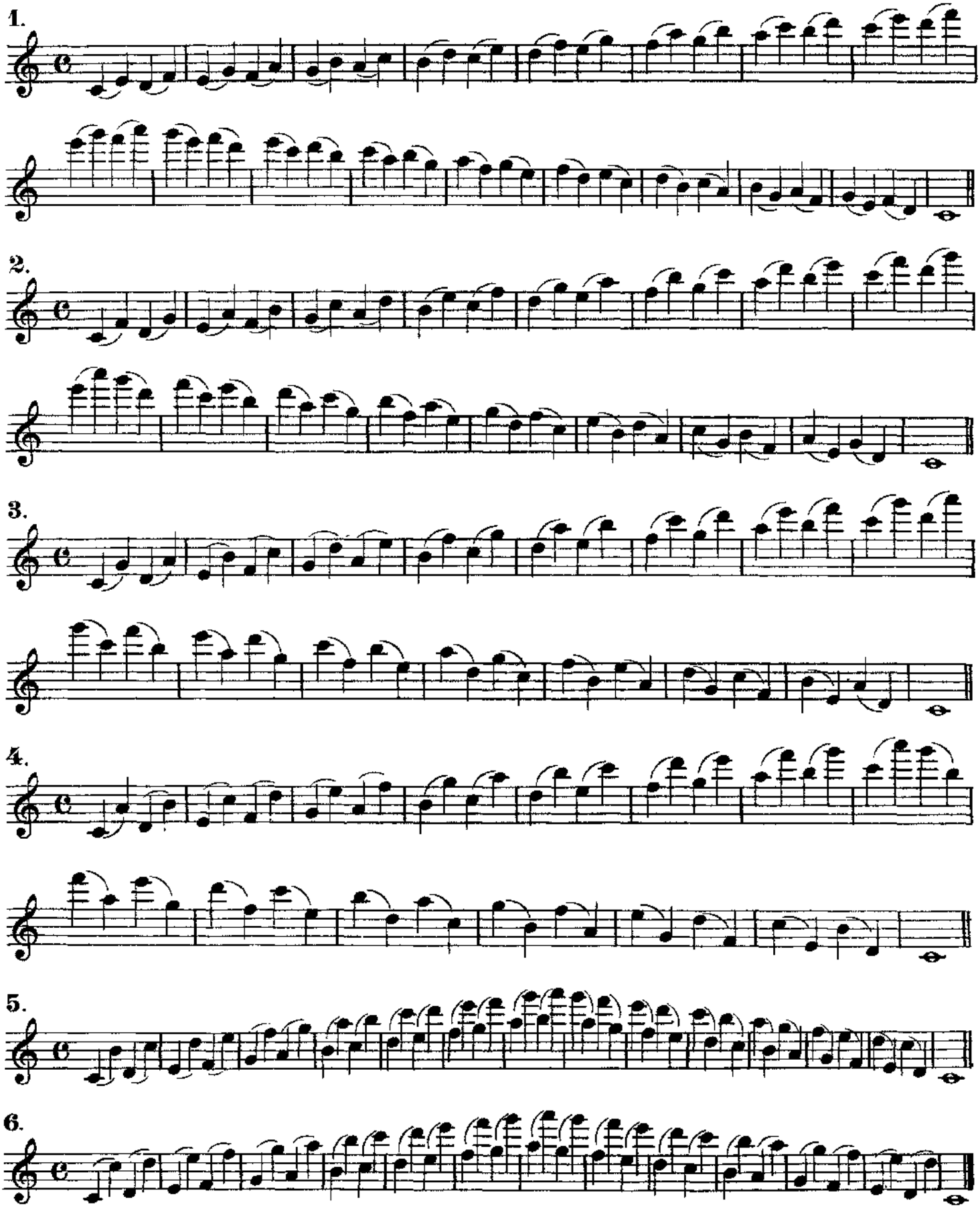
No. 5 is in sevenths. The greater the interval is between the two notes, the more difficult it becomes to slur them smoothly.

No. 6 is in octaves. Be very careful to play them in tune.

51st Lesson

INTERVALS

For Daily Practice



Fifty - second Lesson

EMBOUCHURE EXERCISES

These lessons are quite difficult, and are therefore placed toward the end of this method.

They are very valuable for making the lips flexible and for strengthening the corners of the mouth, this being essential to good flute playing.

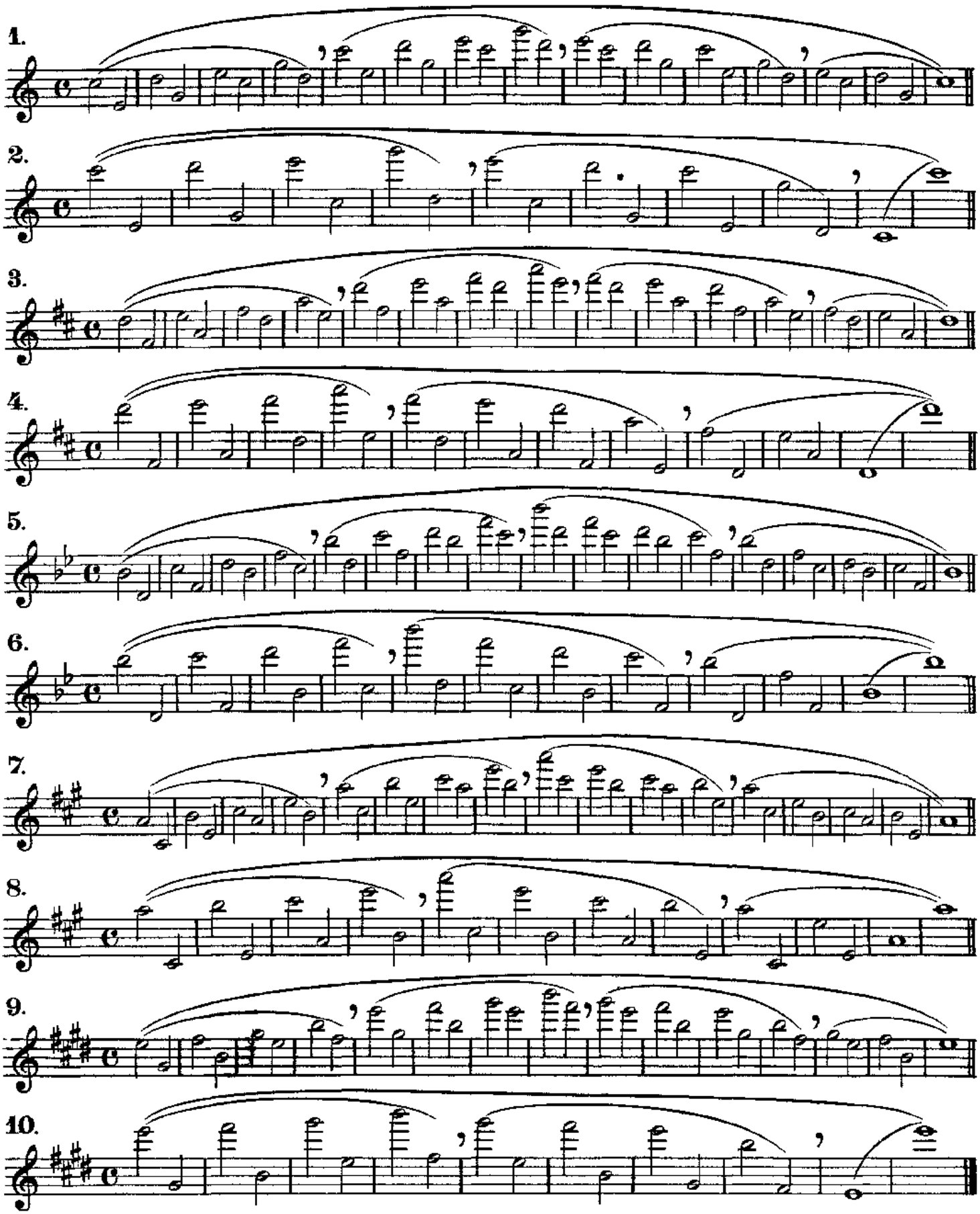
Take one exercise and play it over and over until you can play it without breaking the slur and with good intonation.

The pupil can play Nos. 1, 3, 5, 7 and 9 and perfect them, before attempting Nos. 2, 4, 6, 8, and 10. At first, take breath as marked. After sufficient practice, increase the tempo and play each exercise in one breath.

These exercises will do much towards strengthening the lips and improving the tone. They should be practiced daily.

52nd Lesson

EMBOUCHURE EXERCISES



Fifty-third Lesson

MISCELLANEOUS TECHNICAL EXERCISES

Most of the exercises so far have been rather short. The following will be found somewhat longer and will require slightly more effort on the part of the pupil, as breath must be taken very quickly, so as not to disturb the even rhythm.

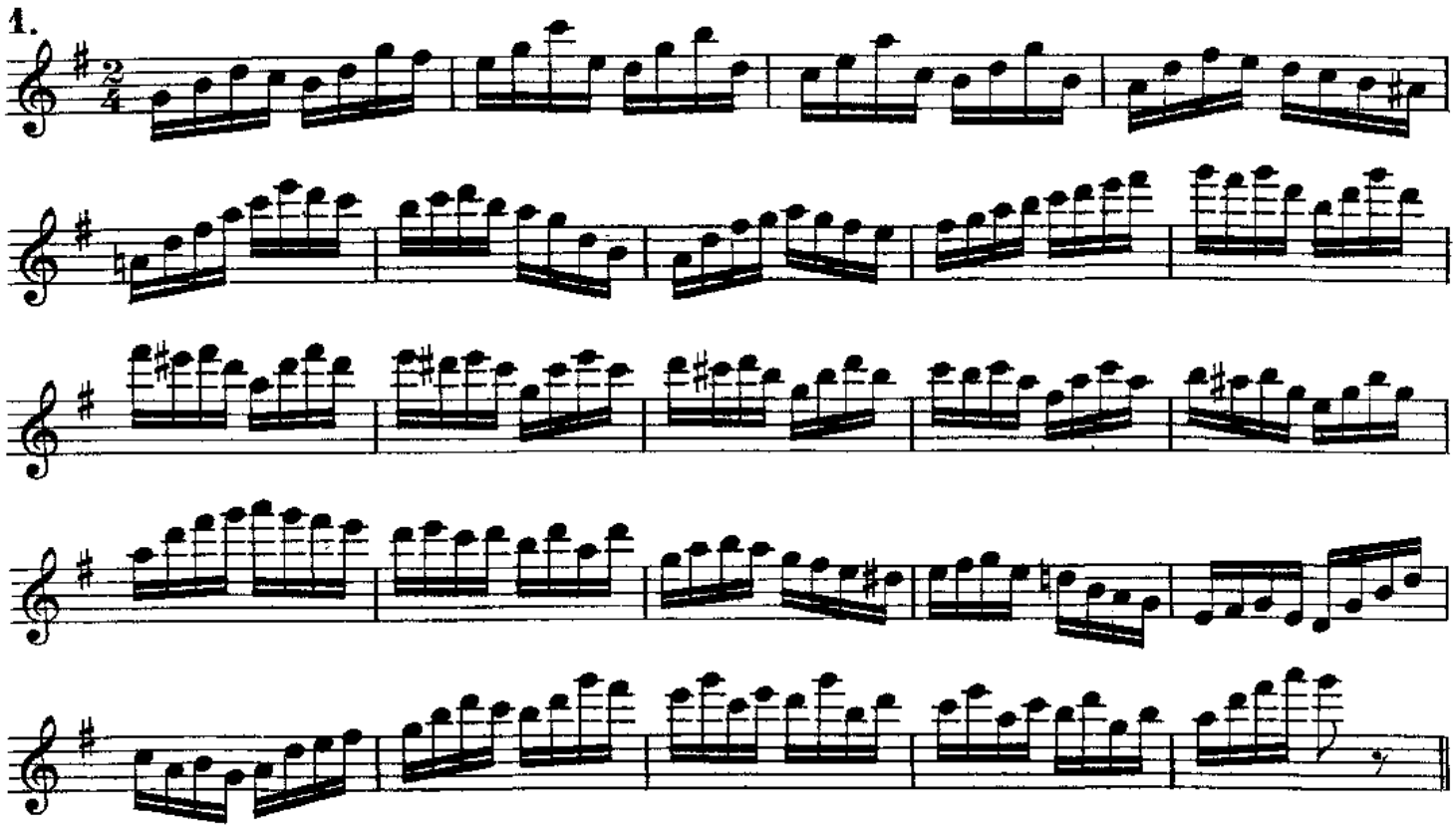
No. 1 is in $\frac{2}{4}$ time, key of G Major. Play very slowly and staccato at first, and take breath between the bars when necessary. After the tempo has been increased, breath may be taken less frequently.

No. 2 is in $\frac{3}{4}$ time, key of E♭ major. After this exercise has been thoroughly mastered (playing the B♭ with the first finger of the right hand), the pupil may practice it with the double B♭ key, using the thumb of the left hand. The low notes must be attacked the same as the higher notes.

53rd Lesson

MISCELLANEOUS TECHNICAL EXERCISES

1.



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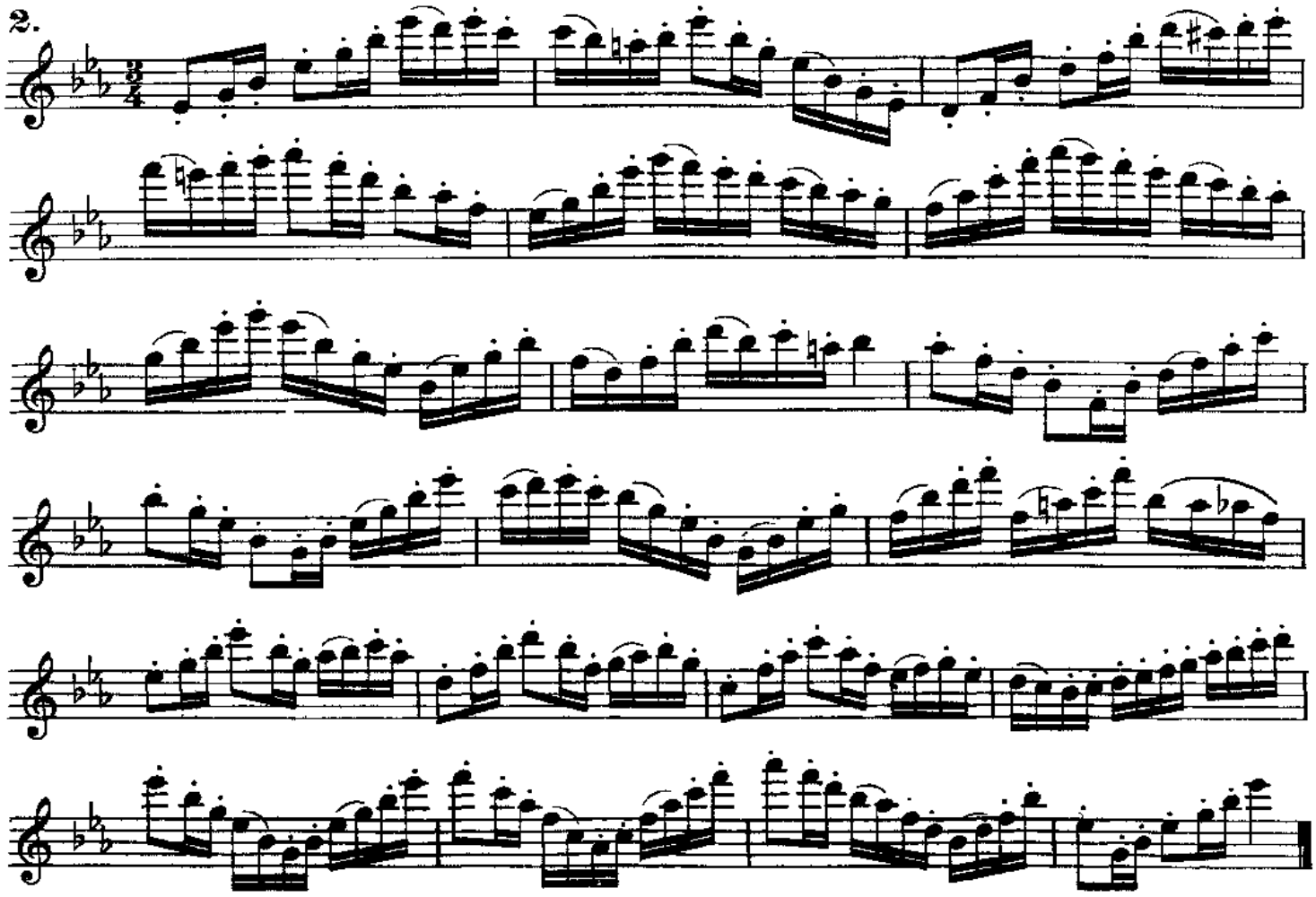
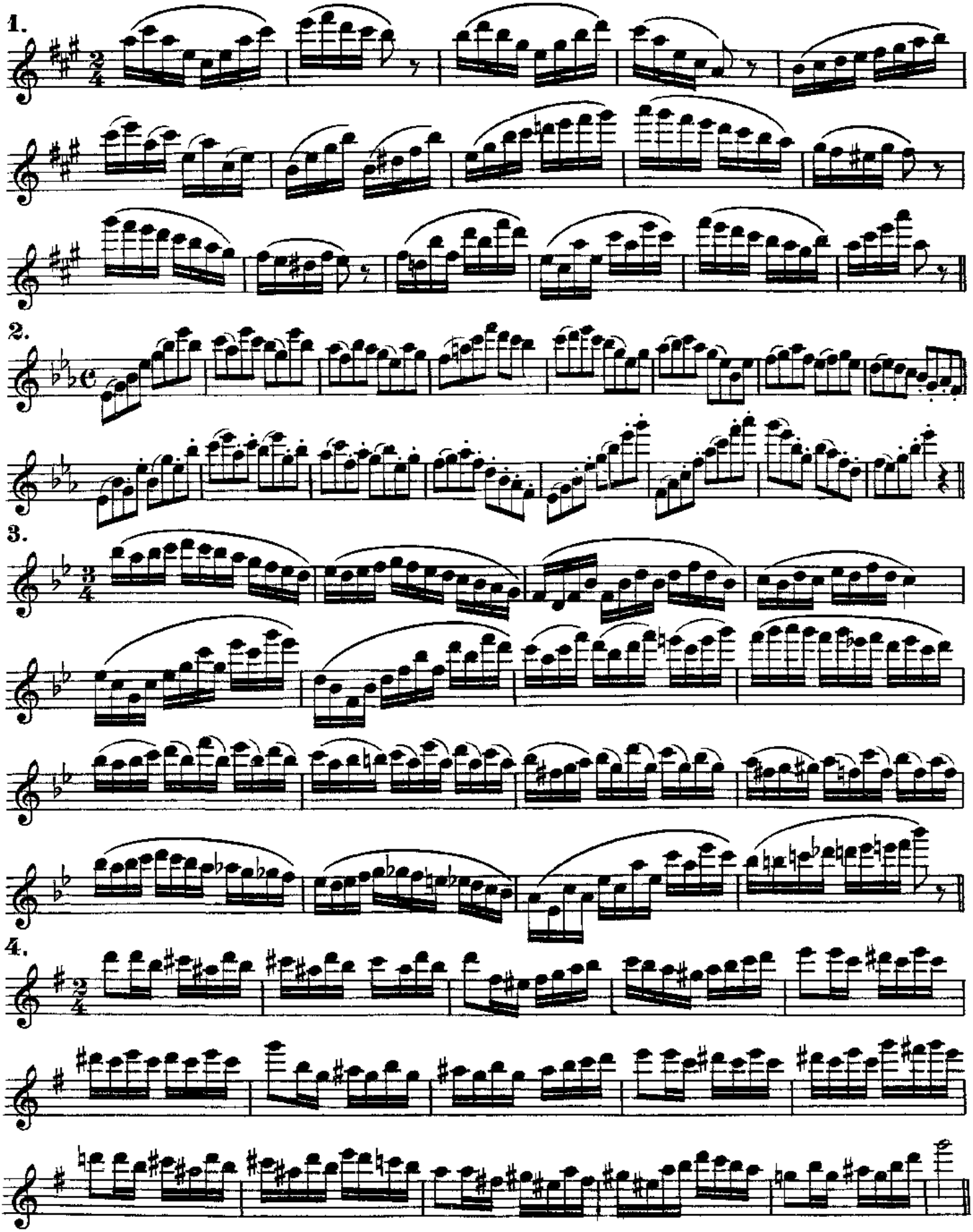


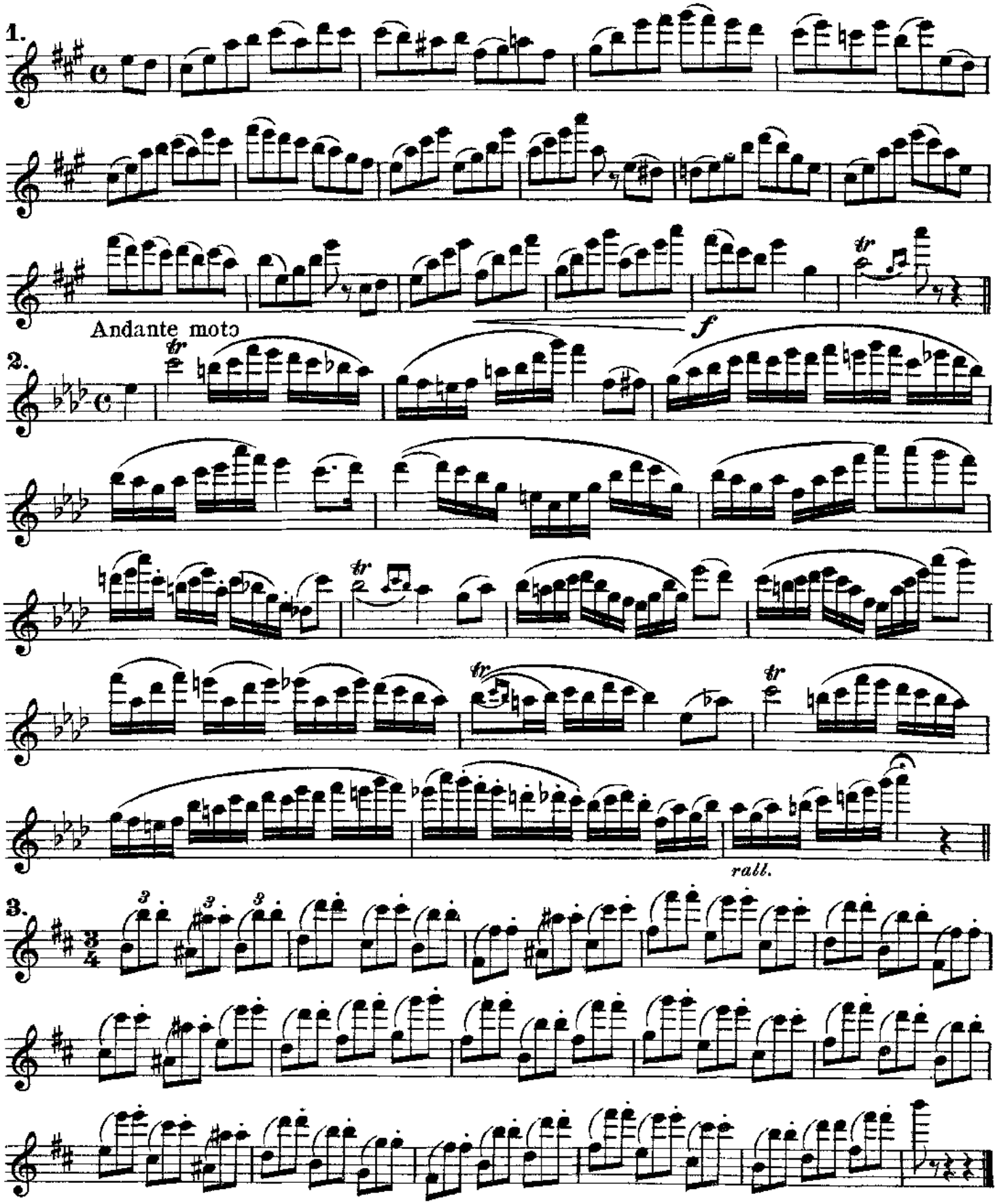
54th Lesson

MISCELLANEOUS TECHNICAL EXERCISES



55th Lesson

MISCELLANEOUS TECHNICAL EXERCISES



Fifty - sixth Lesson

DOUBLE TONGUING

The Flute has an advantage over all other woodwind instruments in the matter of playing rapid staccato passages. While it is possible on all reed instruments to play only single tonguing, the flutist can play both double and triple tonguing, which is used to great advantage.

In the playing of double tonguing, it is possible to use several syllables: Di-ke, Tu-que, Te-ke; but I have found that the first given, Di-ke (pronounced as Dickey), is the most practical. It is less tiring than Te-ke, and with sufficient practice can be made to sound as distinct and short.

In pronouncing the syllables slowly, you will notice that the first half is produced with the tongue and the second is back in the throat, but must be made to sound as short as the first syllable.

In order to acquire even and distinct double tonguing, it is necessary to practice very slowly at first, with slightly more accent on the second syllable, as it is the weaker of the two.

Care must be taken not to press the flute too tightly against the lips, as that will make the tone hard and less vibrant, and if held too loosely will not allow of sufficient control to produce a distinct sharp staccato. A happy medium between the two will bring the best results.

Exercises from No. 1 to No. 6 inclusive are all written in quarter notes so that the pupil will begin slowly. It is a serious mistake to acquire speed at first. The slower the beginning, the more even will be the staccato.

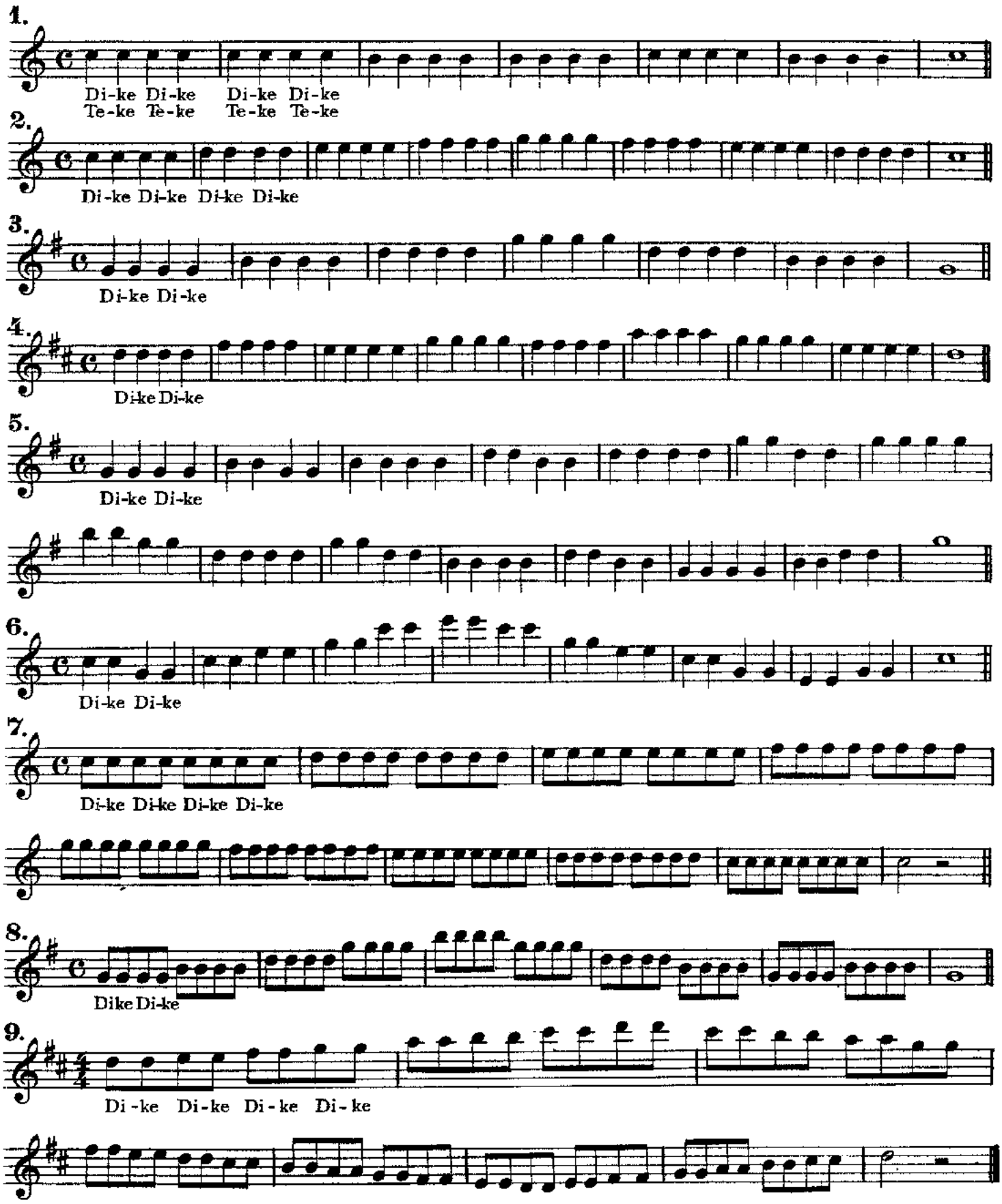
No. 7 is written in eighth notes and should be practiced at a somewhat increased tempo, that is, after the previous exercises have been thoroughly mastered. The note changes at every bar.

No. 8 is also written in eighth notes with the note changing every third quarter of the bar.

No. 9 will be found more difficult as the note changes on each quarter of every bar. Care should be exercised to produce the low notes just as distinctly as the higher ones.

56th Lesson

DOUBLE TONGUING



Fifty-seventh Lesson

DOUBLE TONGUING

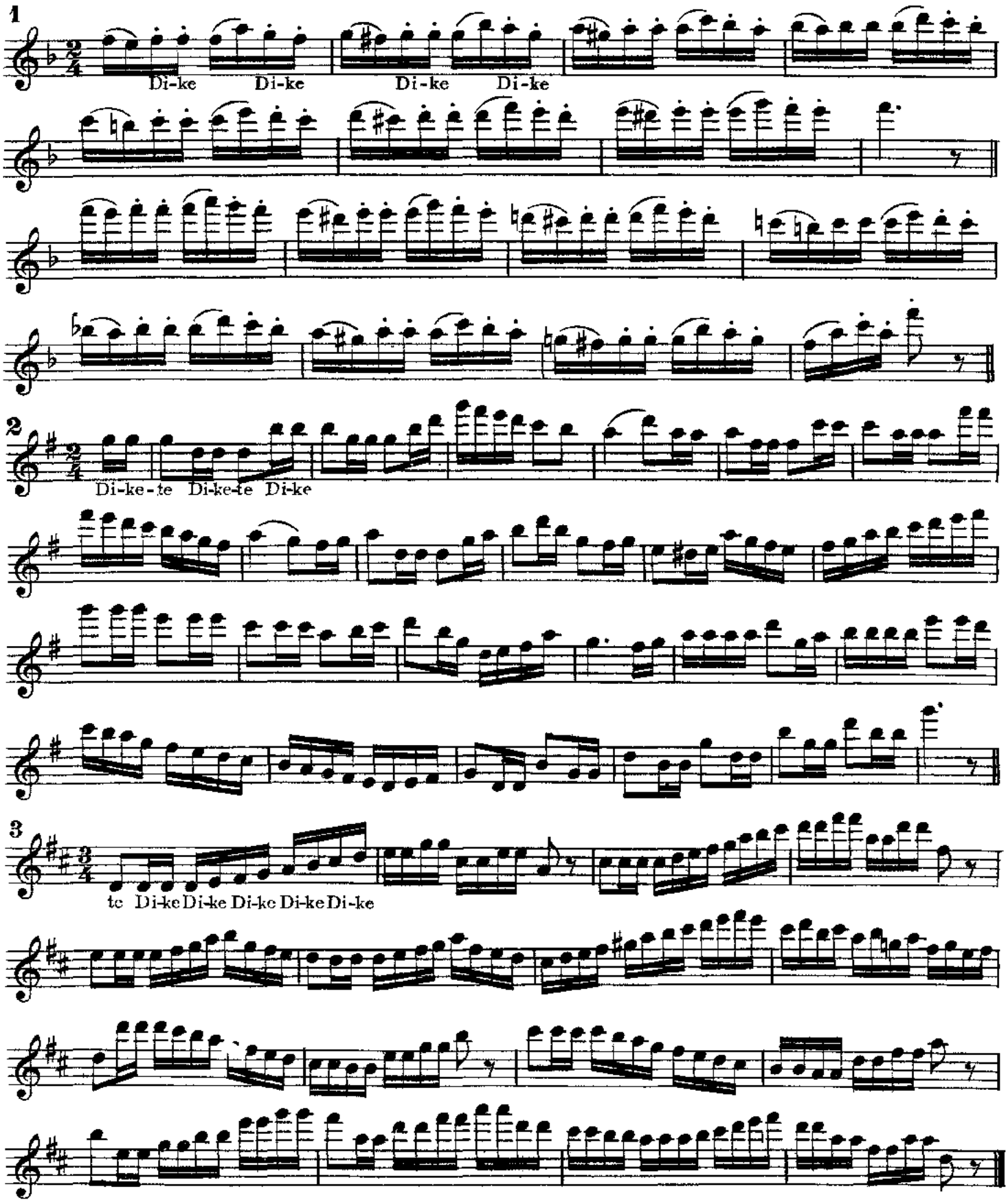
No. 1 is perhaps the easiest form found in double tonguing, two notes slurred and two staccato, there being less strain on the tongue than in continued staccato.

No. 2 begins with an up beat on the leading tone. The eighth and quarter notes are all played with single tongue stroke. Absolute rhythm is necessary to play this exercise properly.

No. 3 begins with a single tongue stroke, and the double tongue begins on the second half of the first quarter. Be sure to give the rests their full value, in order to maintain strict rhythm.

57th Lesson

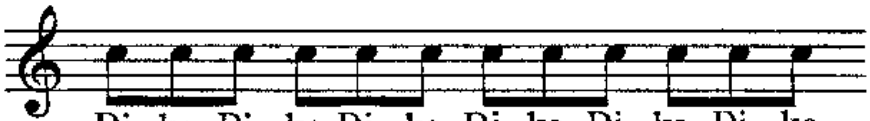
DOUBLE TONGUING



Fifty-eighth Lesson

TRIPLE TONGUING

In the playing of triple tonguing, three syllables are used-the first two as in double tonguing, Di-ke, with the added syllable forming the triplet Di-ke-te. It is also possible to play triple tonguing with the double tongue syllable, but one must always be careful to bring the accent on the first note of each triplet. Thus



Di - ke Di - ke Di - ke Di - ke Di - ke Di - ke
or: Te - te - ke Te - te - ke

The pupil should practice both ways and decide for himself which one he prefers.

Exercise No. 1 consists of only two different notes and should be practiced slowly until it can be played very evenly.

No. 2. In this exercise, the note changes on the second half of every bar, and it is absolutely essential that the tongue and fingers act simultaneously, otherwise the sense of rhythm will be lost.

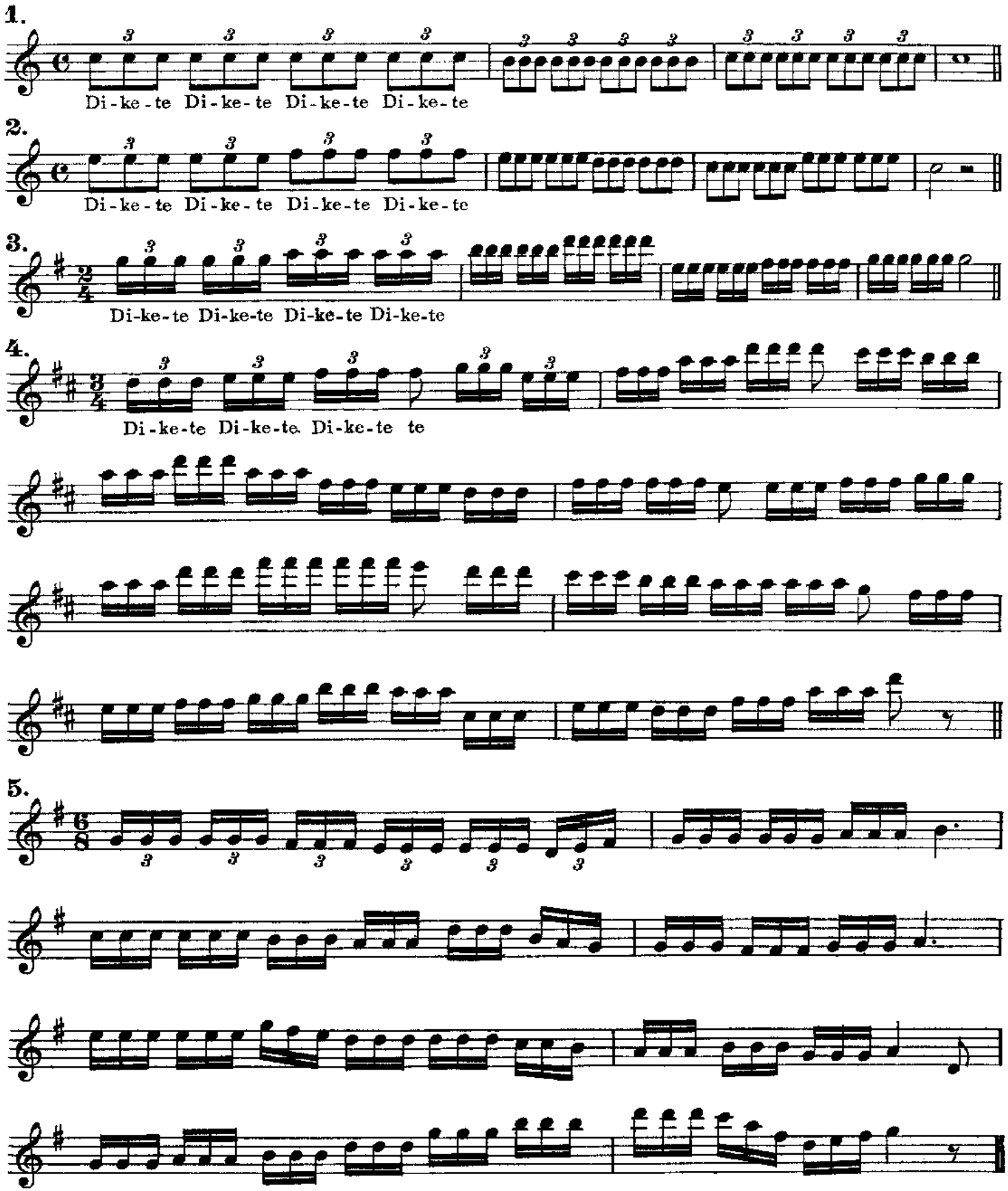
No. 3 is written in $\frac{2}{4}$ time, sixteenth notes, to give the impression of a quicker tempo.

No. 4 is written in sixteenth notes. In the first, second, fourth, sixth and eighth bars, the eighth note has the value of one triplet and should be played with the syllable Te.

No. 5 is written in the lower register of the flute and will require more practice than exercises in the higher registers. The dotted quarter has the value of three triplets, and the quarter without the dot the value of two triplets.

58th Lesson

TRIPLE TONGUING



Fifty-ninth Lesson

CADENZAS

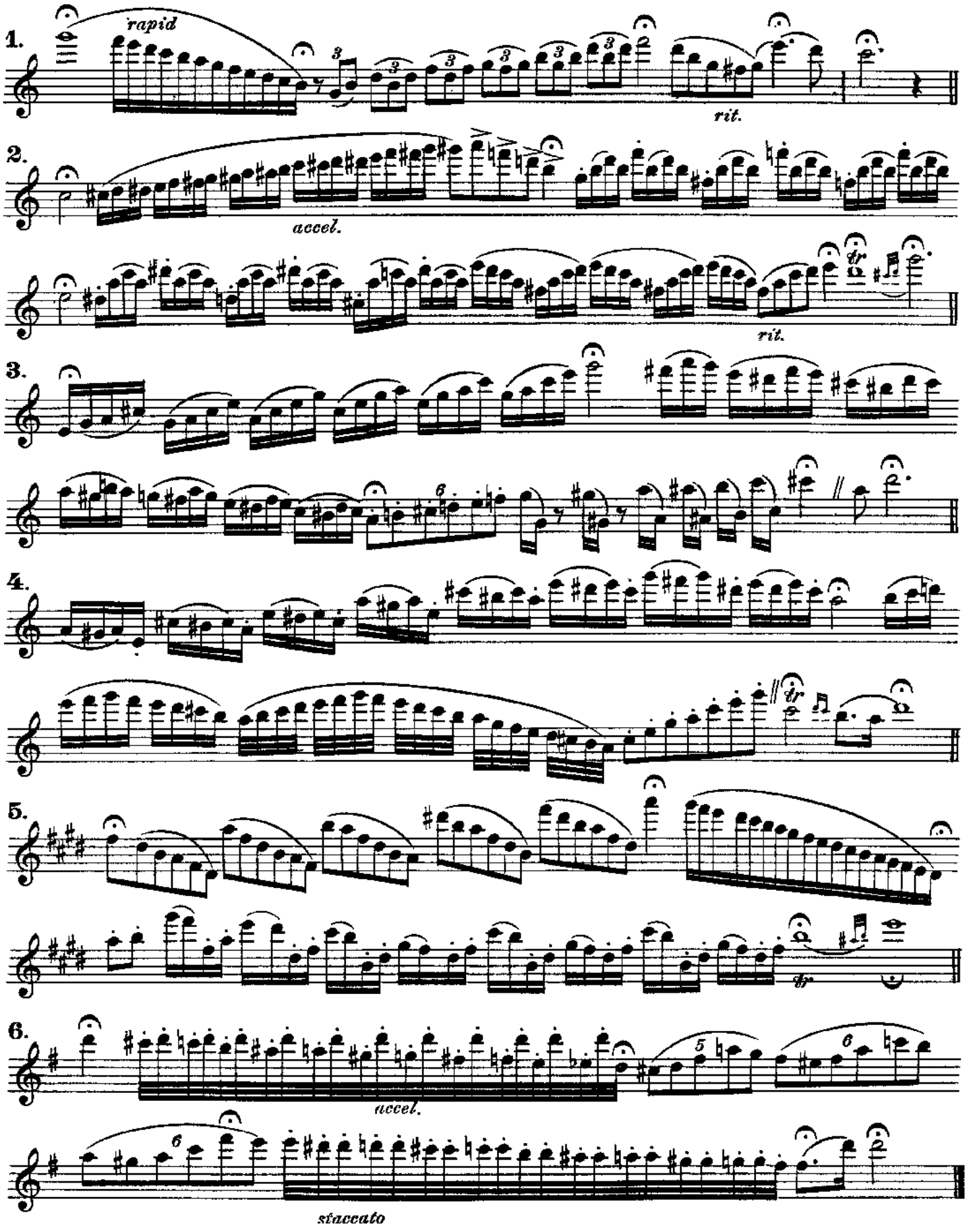
Most instrumental solos in the larger forms contain one or two cadenzas, and often three. Many of the well-known operatic arias and other vocal numbers also have cadenzas. In some instances, these cadenzas have really made the arias famous. Instrumental cadenzas for the flute appear so frequently that they become a very important item to soloists, as well as those who occupy the first positions in our orchestras and bands. As a general thing, cadenzas are rather difficult, and often extremely so, but this is not always the case. Orchestra and band players frequently become alarmed when they are confronted with a piece that contains a cadenza, because a cadenza is always a solo and must therefore be played alone. Soloists, on the contrary, lay a great deal of importance upon these passages, and often when selecting new music will look first at the cadenza to see if it is effective and elaborate enough.

When a cadenza (or cadence) is found, it indicates that the measure of time is suspended, and its performance left to the pleasure and judgment of the player. It should be played tastefully and as a rule, in correspondence with the general character of the composition. There is absolutely no rule for the playing of cadenzas, and it is left entirely to the taste and discretion of the performer. Very often cadenzas are written simply to show the range of the instrument, and the technical capabilities of the performer. In many instances, soloists change the cadenzas in order to display their own strong points. They even insert entire new cadenzas at times. Very often the composer leaves it to the performer to use his own cadenzas, so that he can display to the best advantage his capabilities as a performer. It is much easier to render effectively music which has to be played in a certain designated and strict time, such as $\frac{4}{4}$, $\frac{6}{8}$, $\frac{3}{4}$, etc. But in cadenzas, where the regular time is dispensed with, it requires considerable taste and skill to make them sound artistic and impressive. Cadenzas are often very long, and the more extensive they are the more difficult it becomes to render them so as to keep up the interest and hold the attention of the auditors. In playing together with other instruments, many little defects can be concealed, but in a cadenza, which is absolutely free, open and unaccompanied, the performer must rely on a faultless rendition to be successful.

Many of the most famous operatic, as well as other cadenzas, are written for voice and flute. The famous cadenza from the "Mad Scene" in "Lucia di Lammermoor" is one of the numerous cadenzas for Soprano and Flute.

59th Lesson

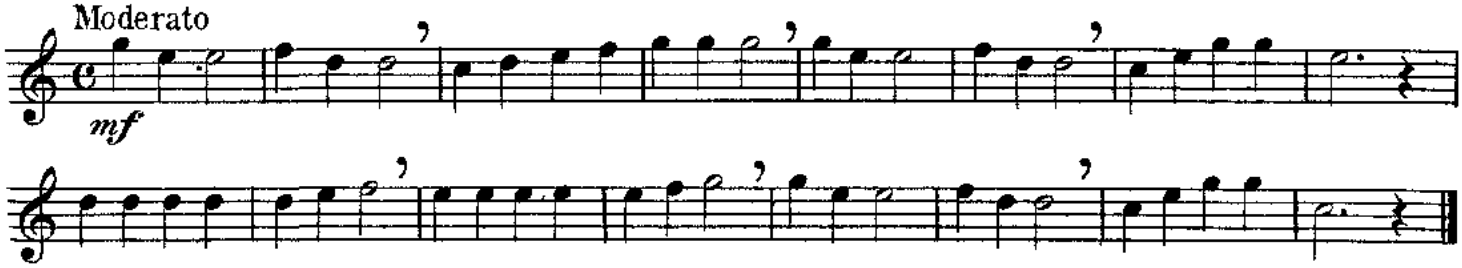
CADENZAS



Collection of Songs and Solos

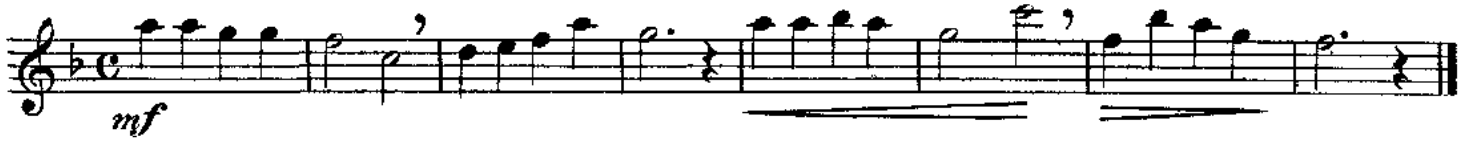
FOLK SONG

1.



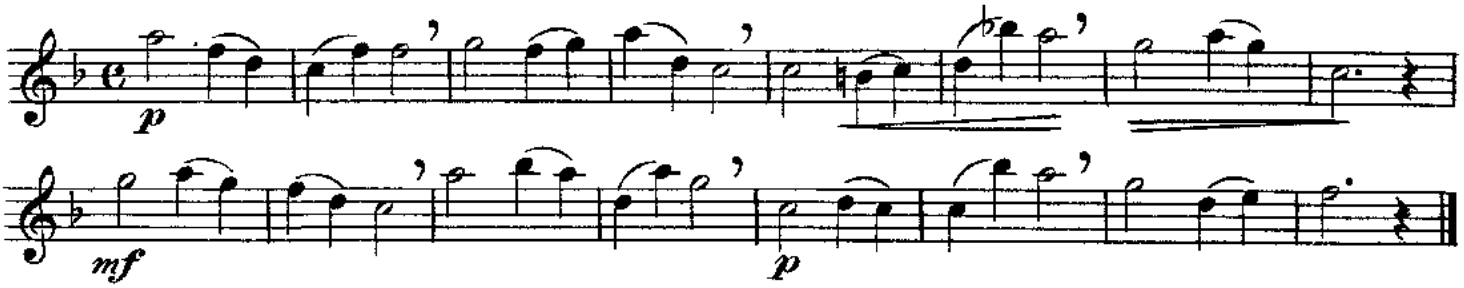
EVENING SONG

2.



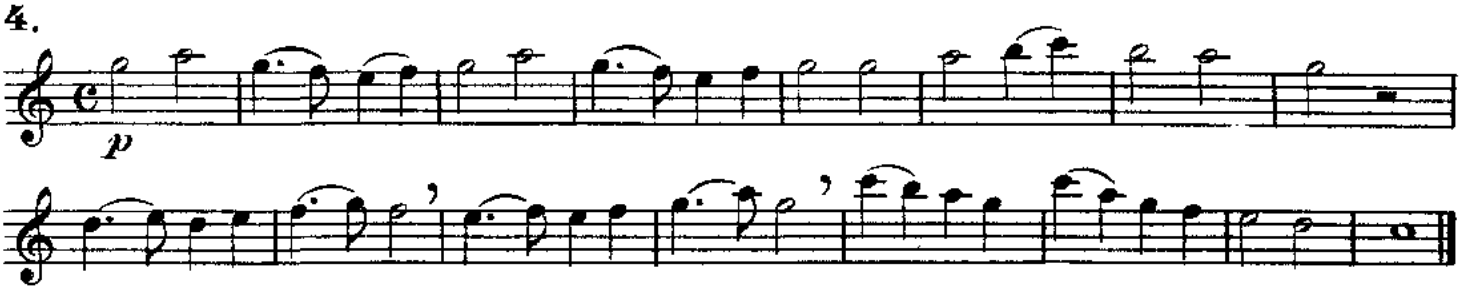
HOW CAN I LEAVE THEE?

3.



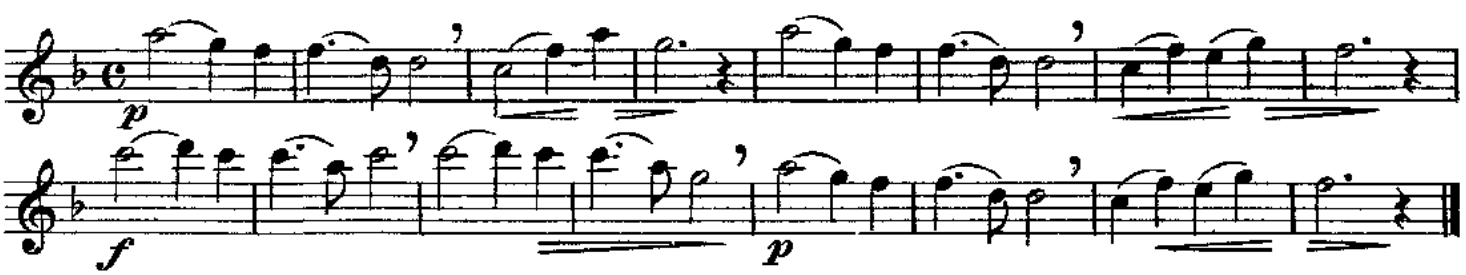
O SANCTISSIMA

4.



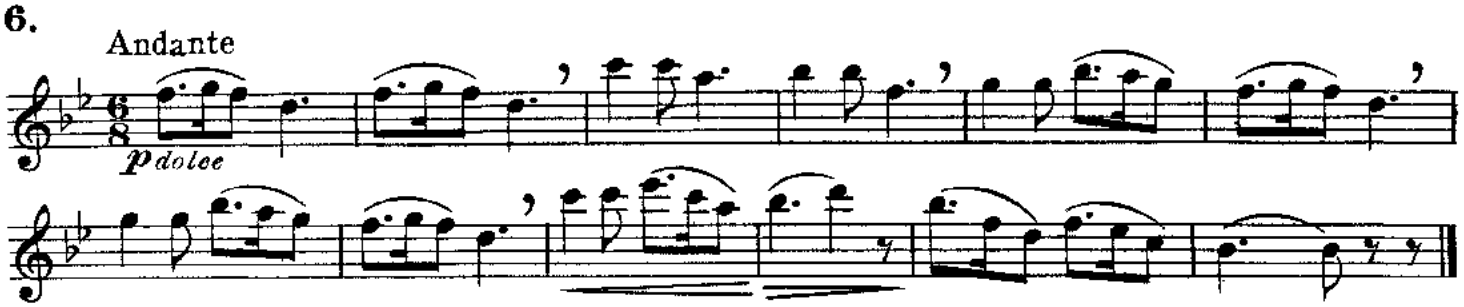
NEARER MY GOD TO THEE

5.



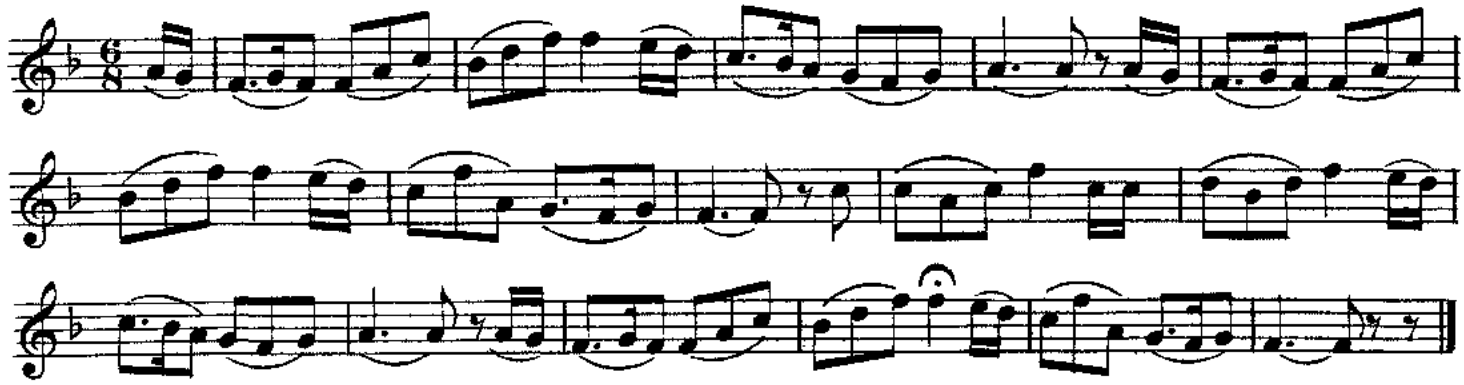
SILENT NIGHT, HOLY NIGHT

6.



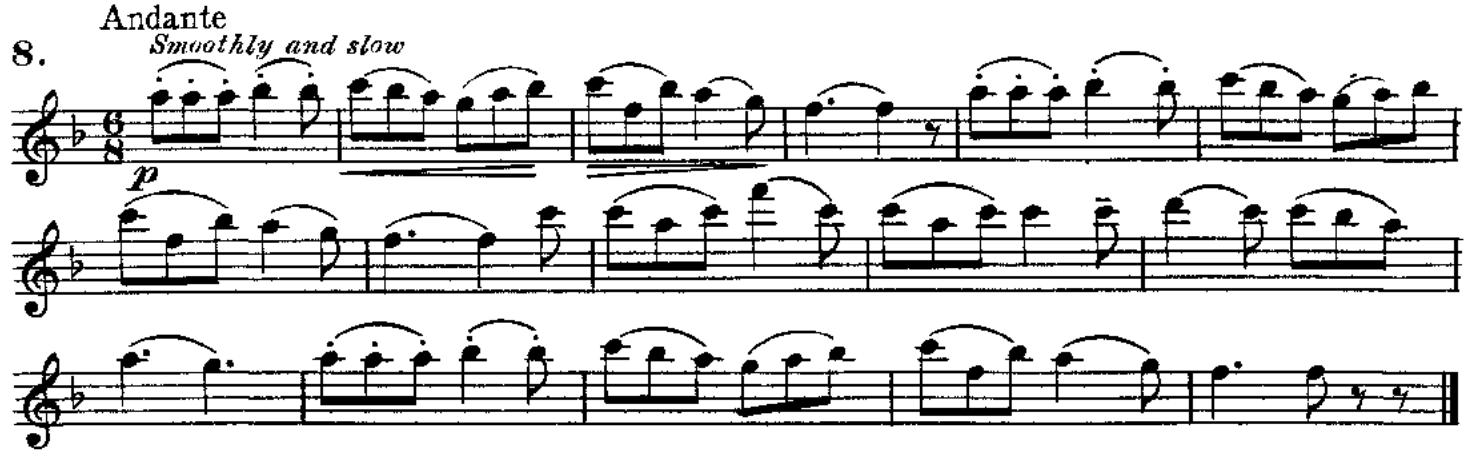
BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

7.



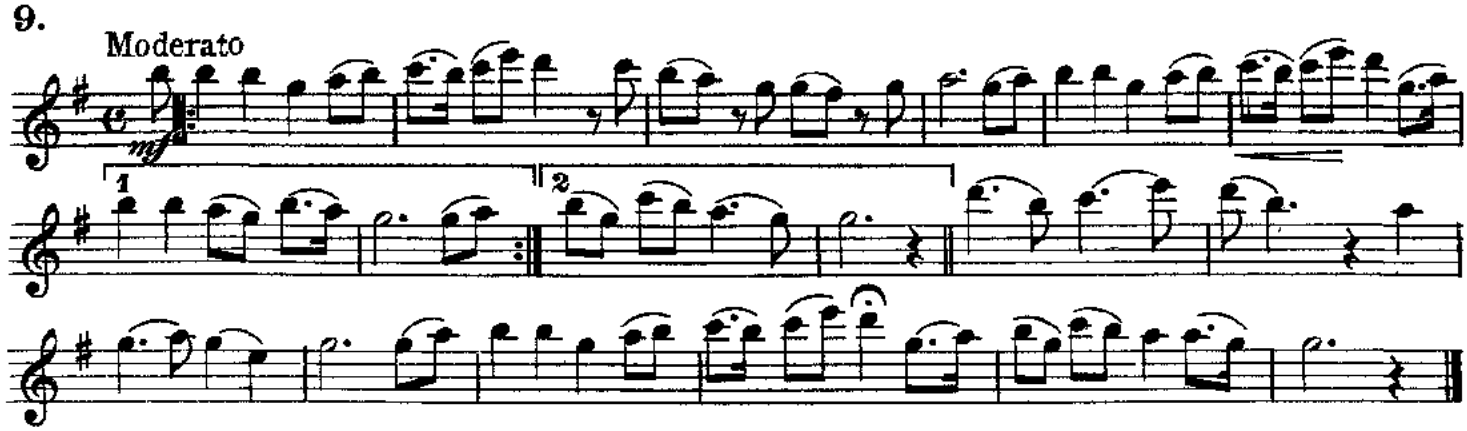
DRINK TO ME ONLY WITH THINE EYES

8.



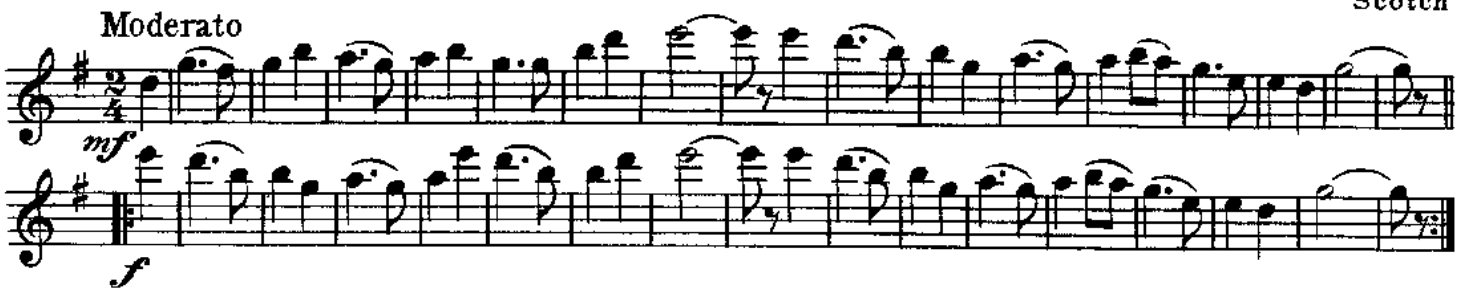
MY OLD KENTUCKY HOME

9.



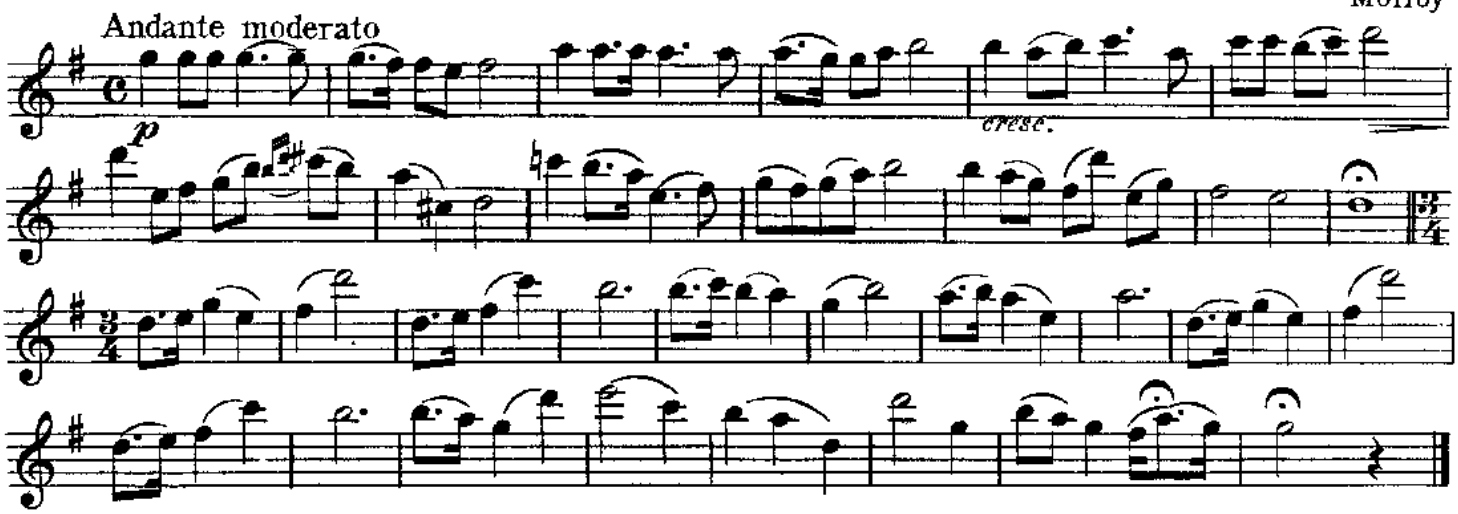
AULD LANG SYNE

10. Scotch



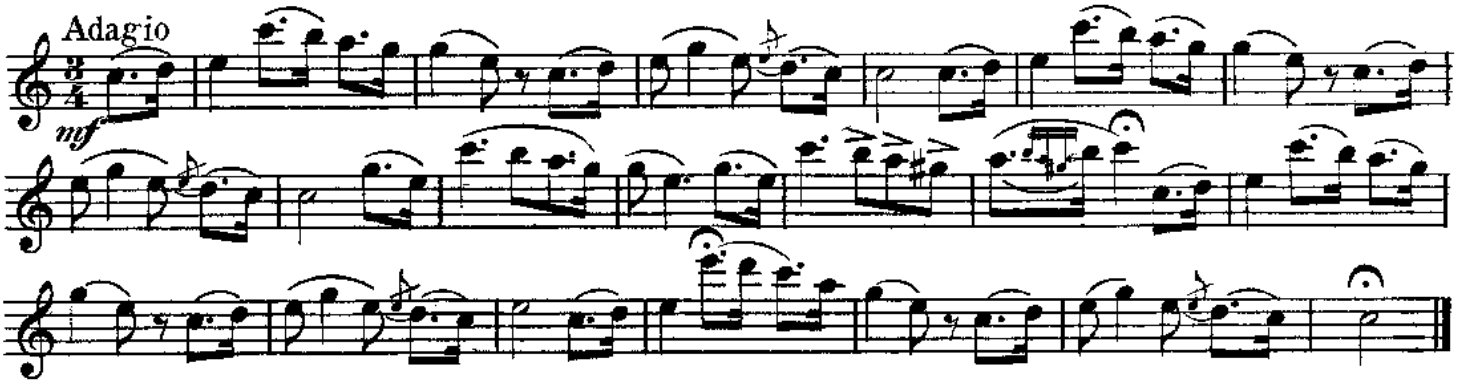
LOVES OLD SWEET SONG

11. Molloy



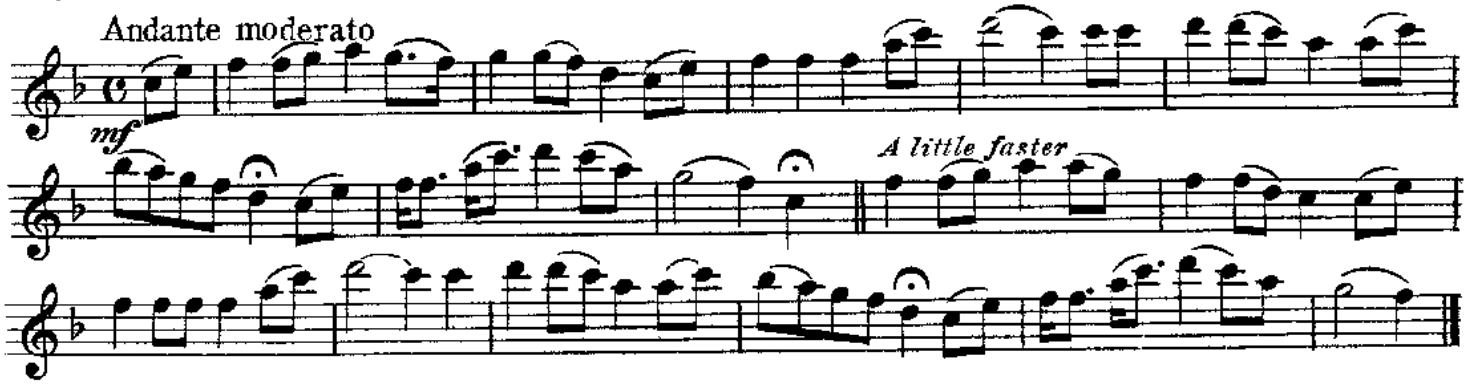
LAST ROSE OF SUMMER

12. Irish



LOCH LOMOND

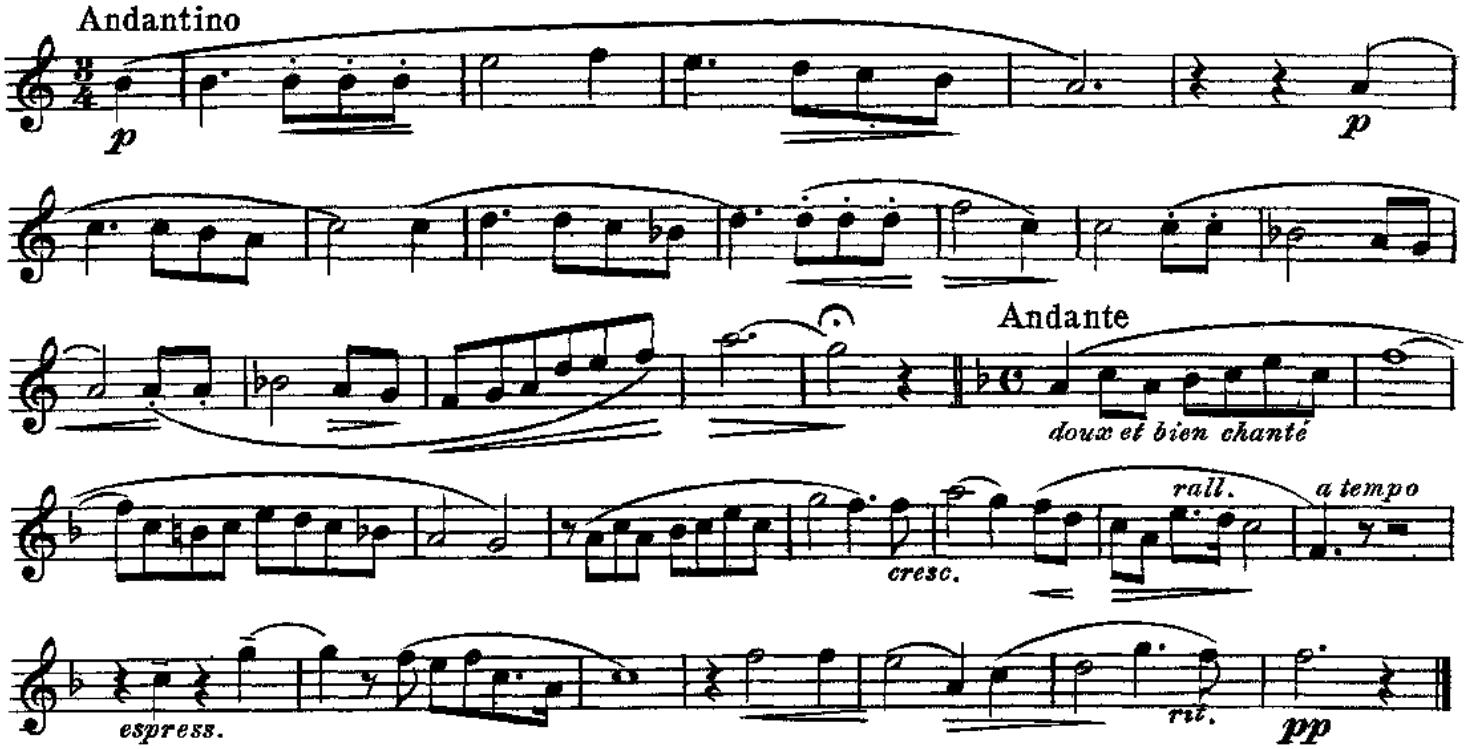
13. Old Scotch



BERCEUSE FROM "JOCELYN"

14.

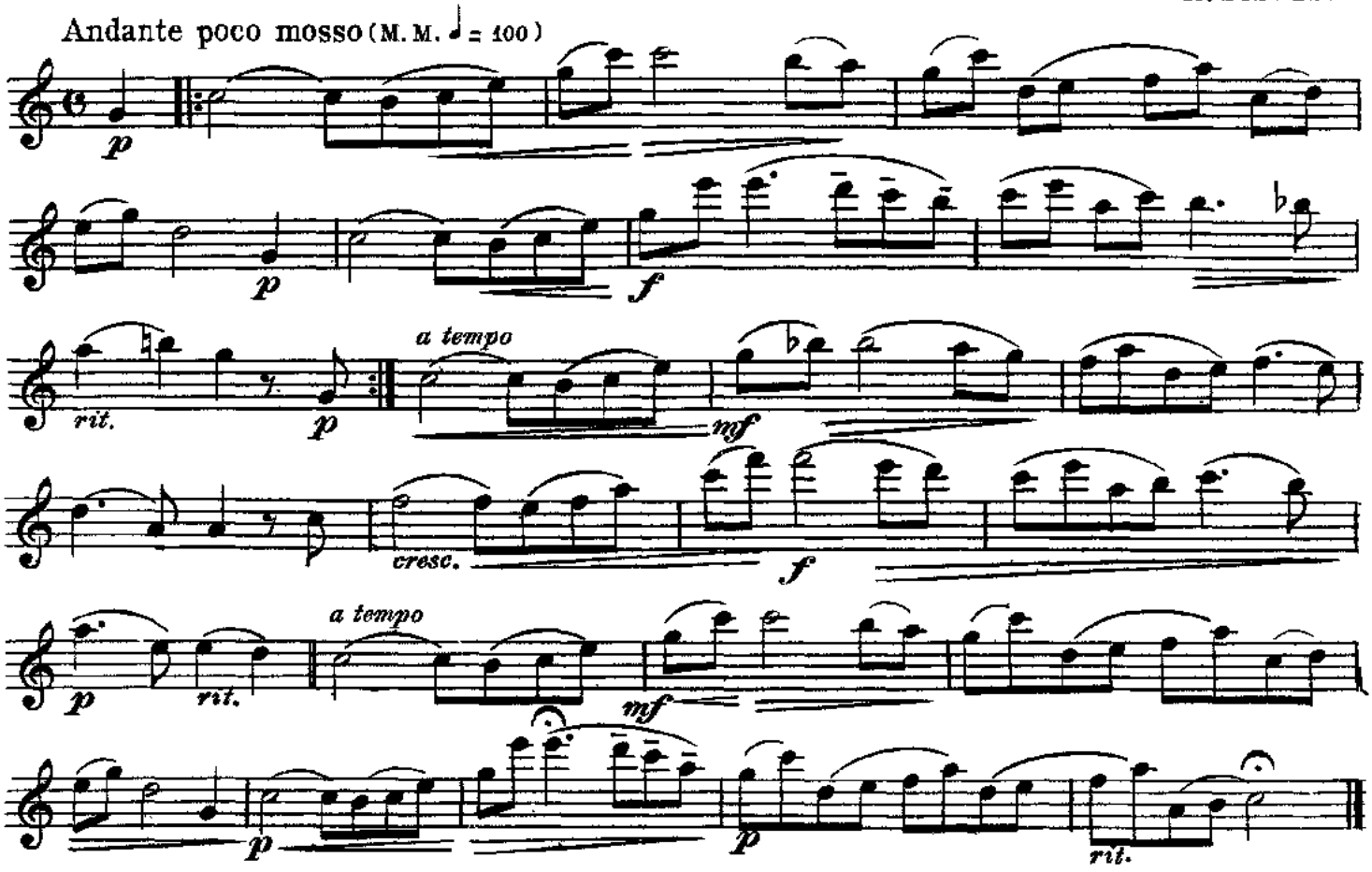
B. Godard



TRÄUMEREI

15.

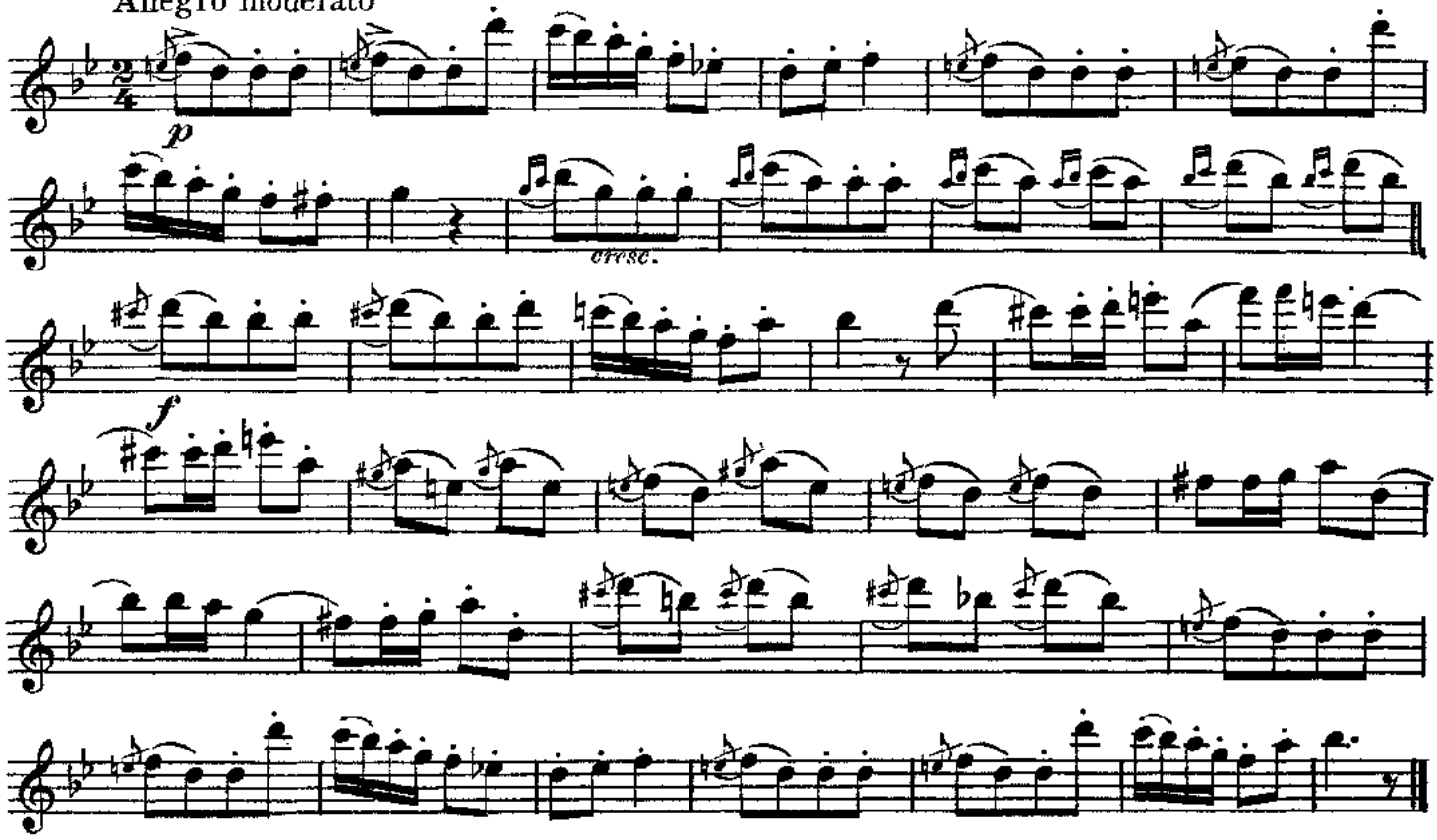
R. Schumann



TURKISH MARCH

16. Beethoven

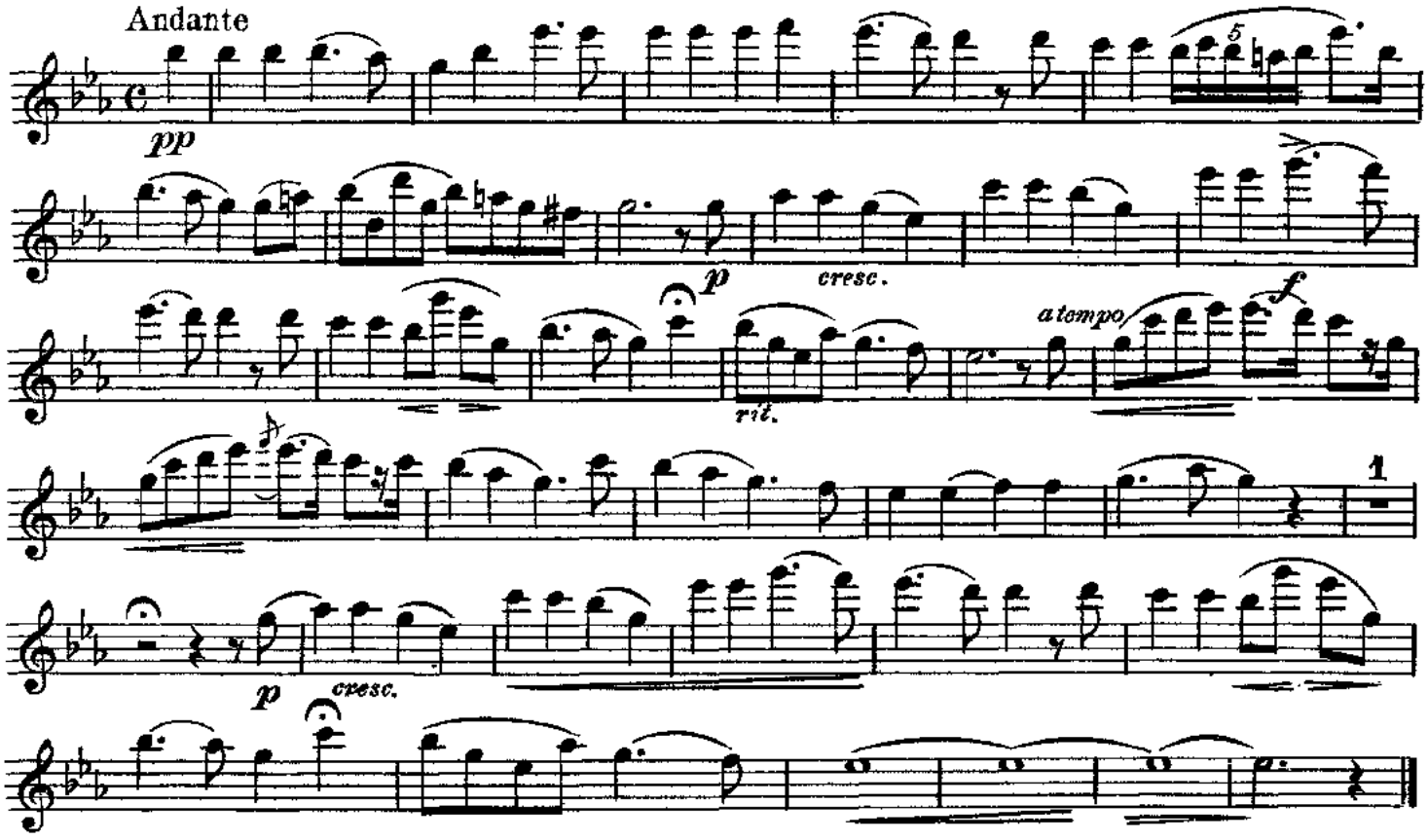
Allegro moderato



WILD ROSE

17. Terschak

Andante

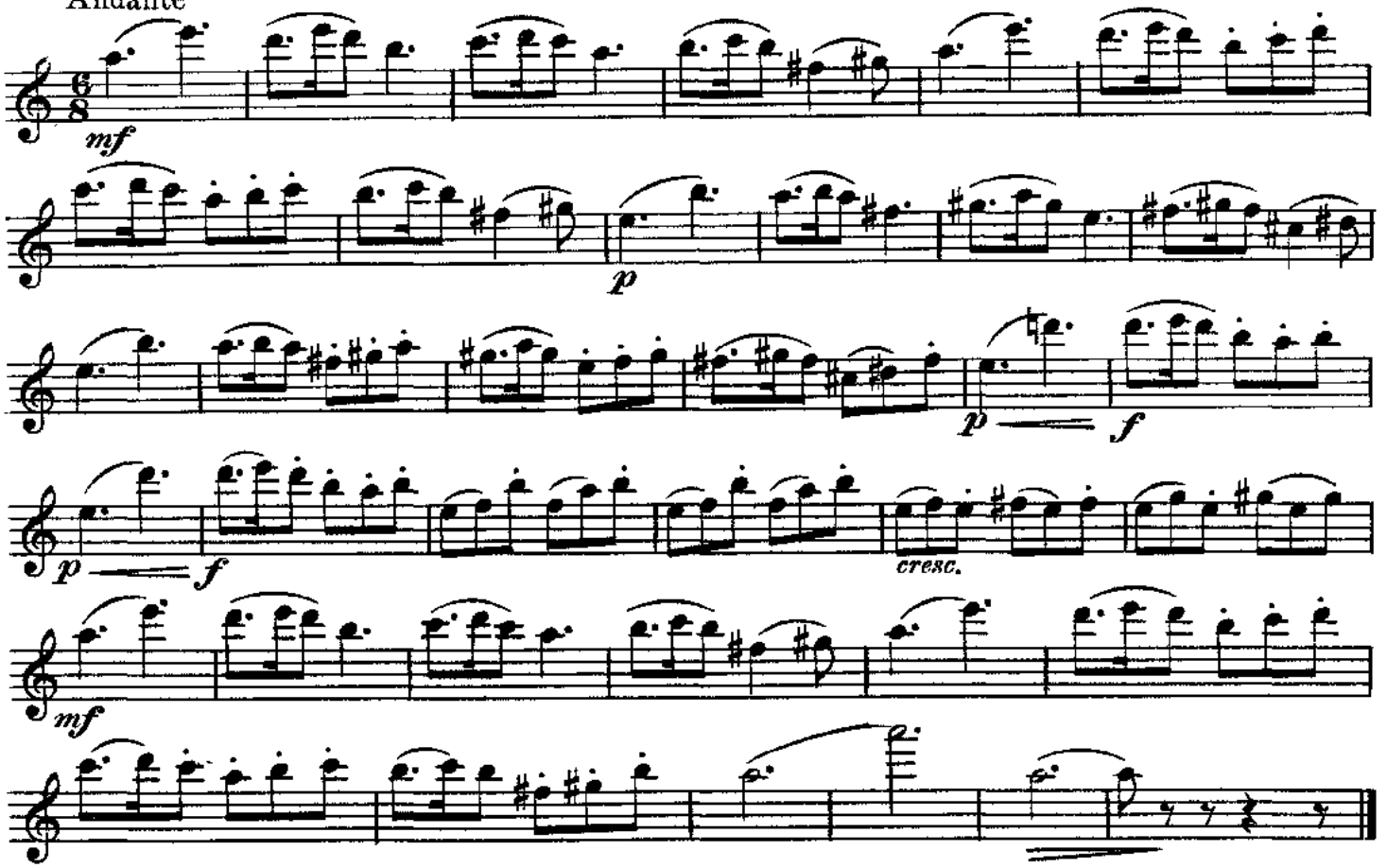


18.

PASTORALE
(SHEPHERD'S SONG)

Goetzl

Andante

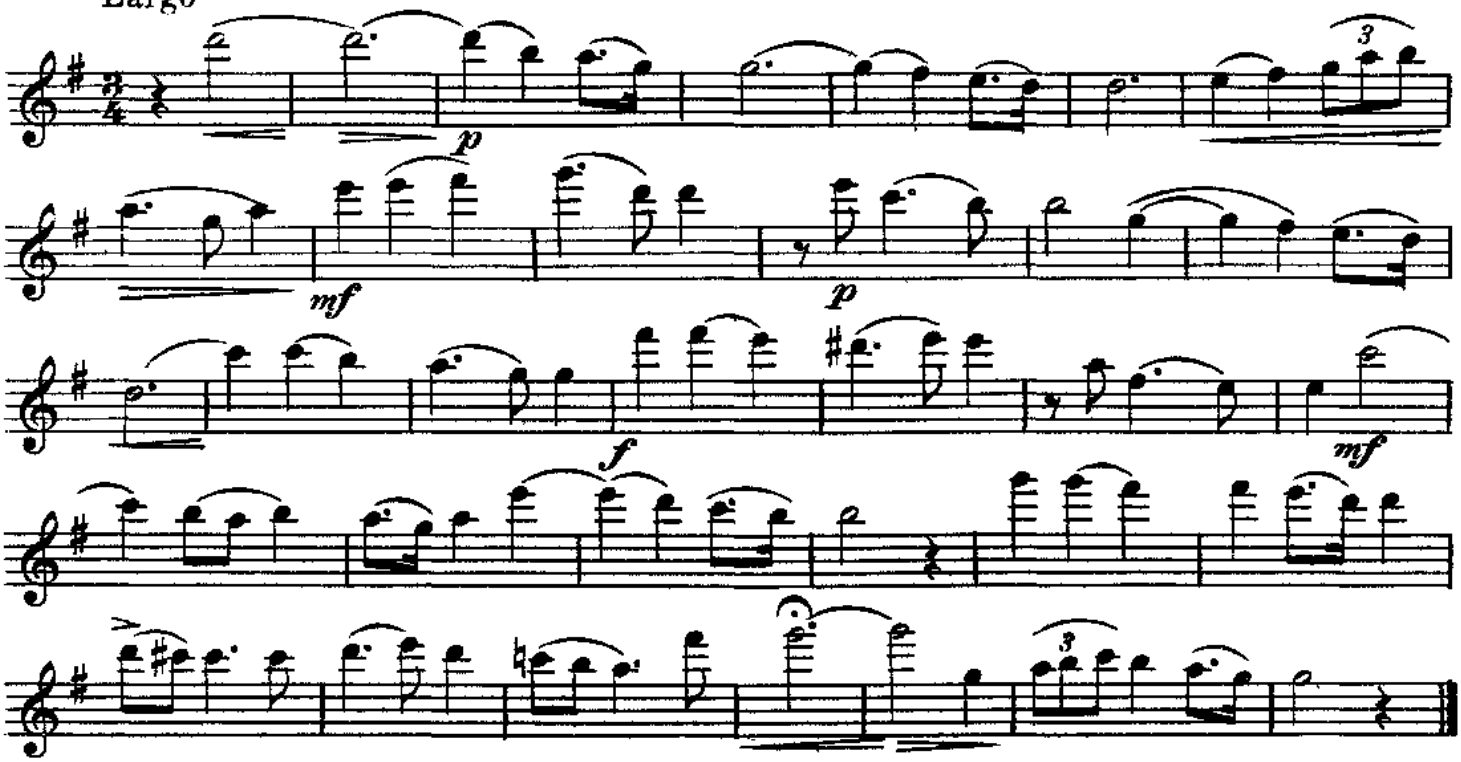


19.

LARGO

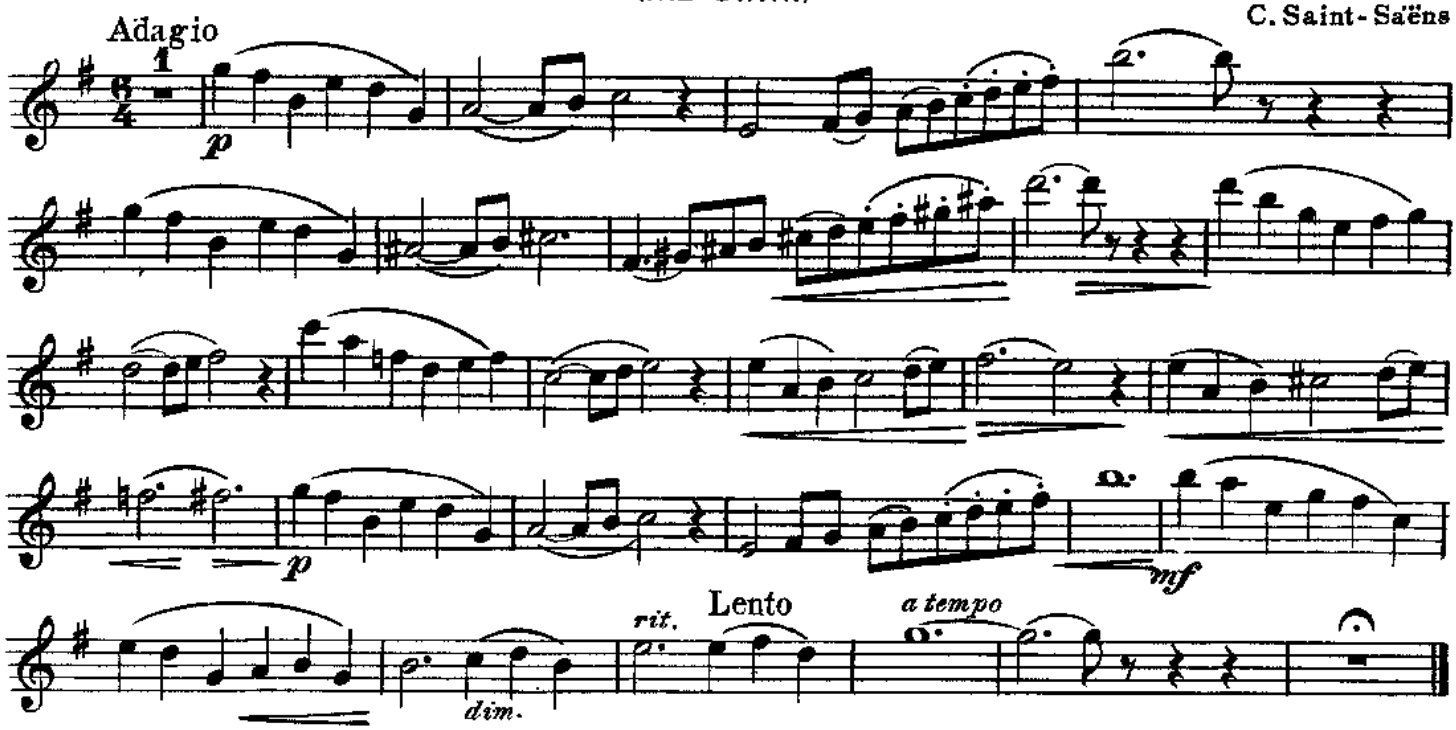
Handel

Largo



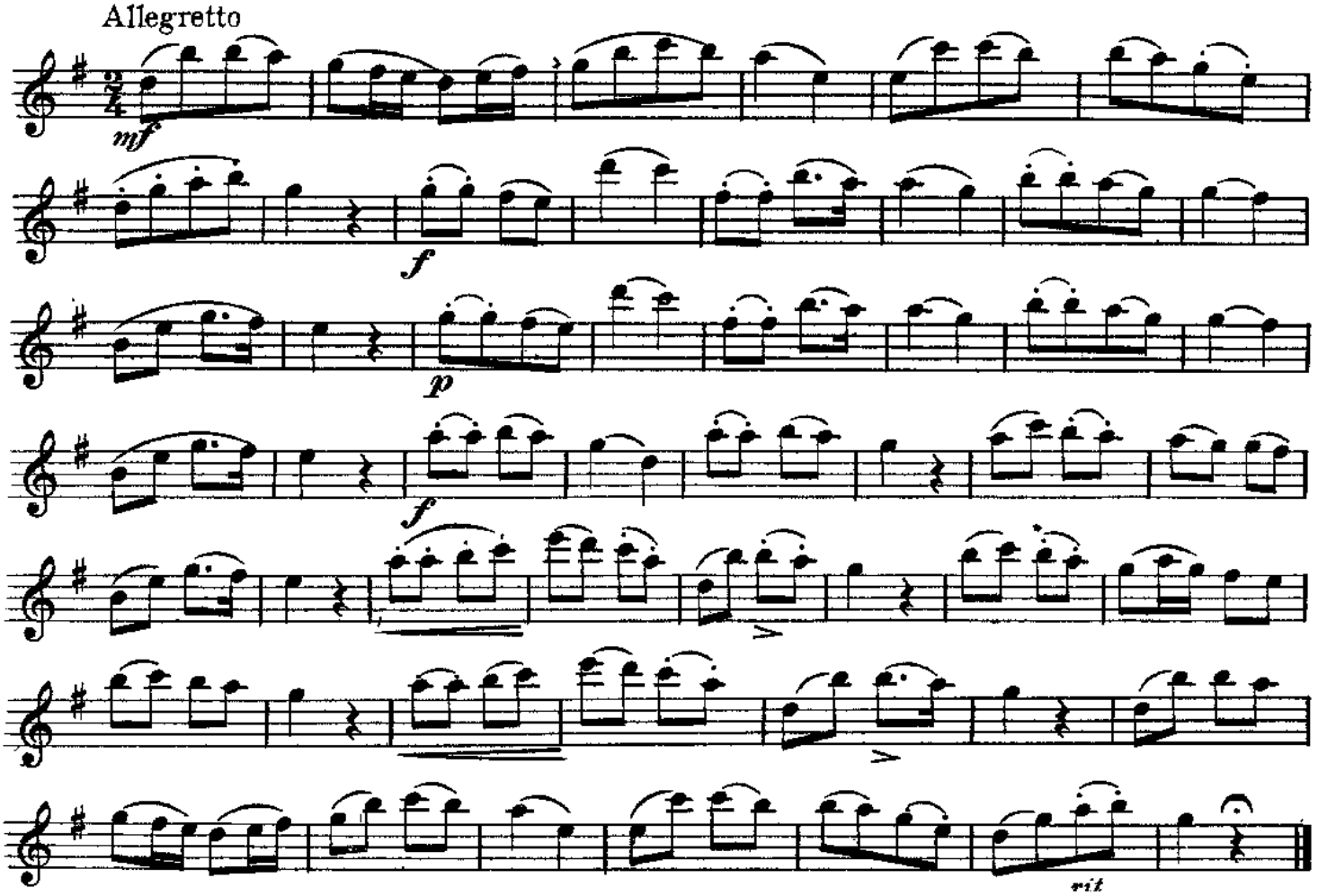
20. LE CYGNE
(THE SWAN)

C. Saint-Saëns



21. THE RED SARAFAN

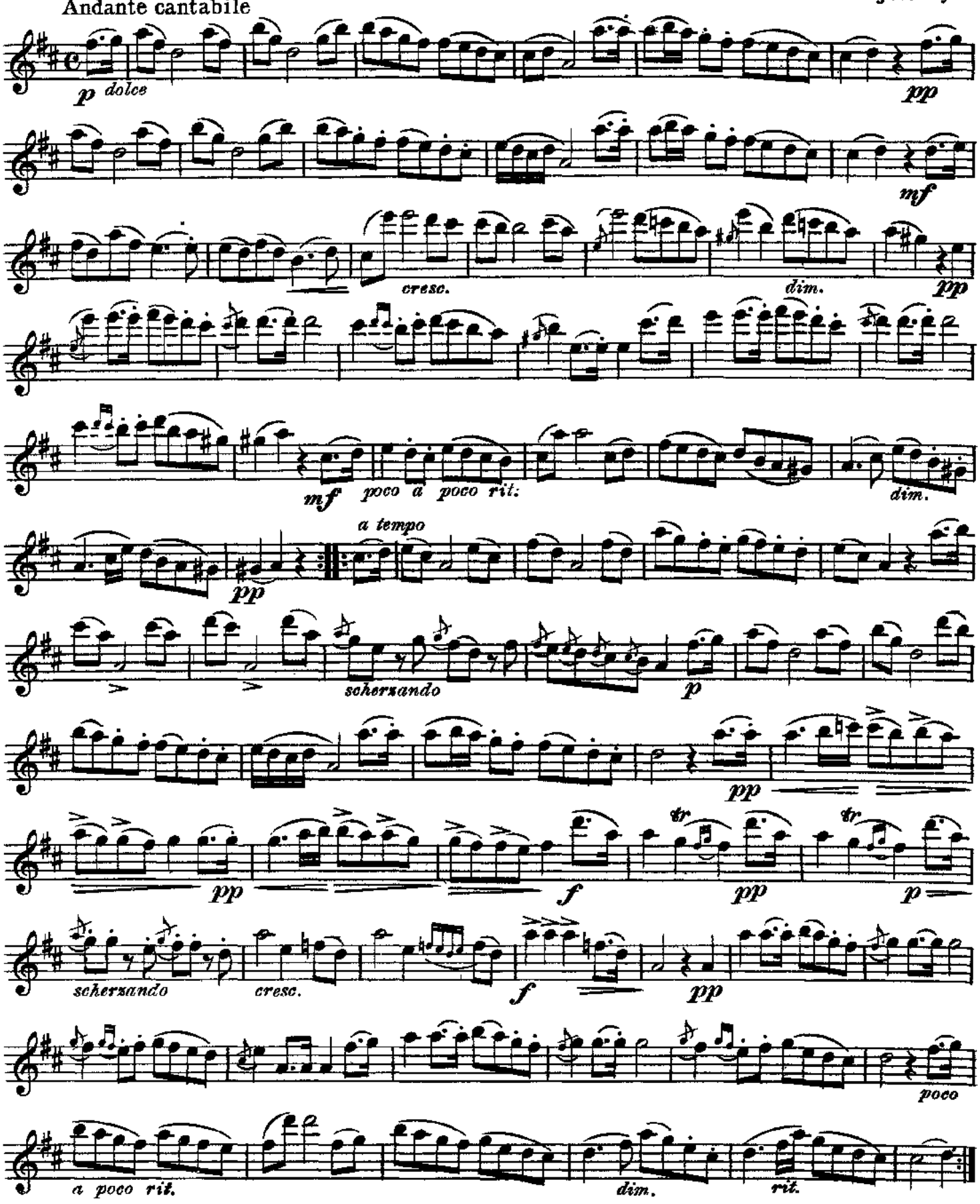
Russian Ballad



SERENADE

Andante cantabile

Jos. Haydn

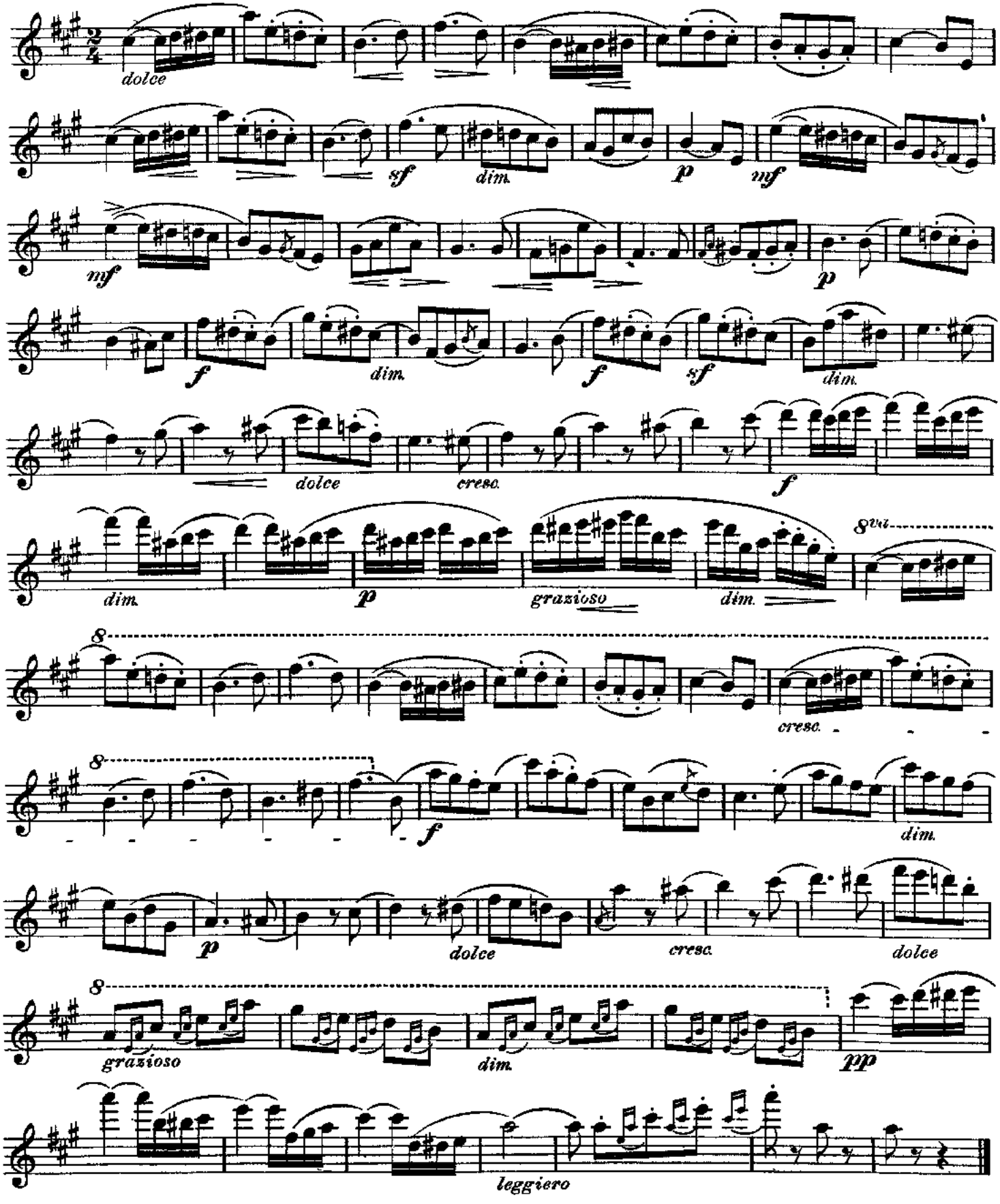


SPRING SONG

23.

Felix Mendelssohn

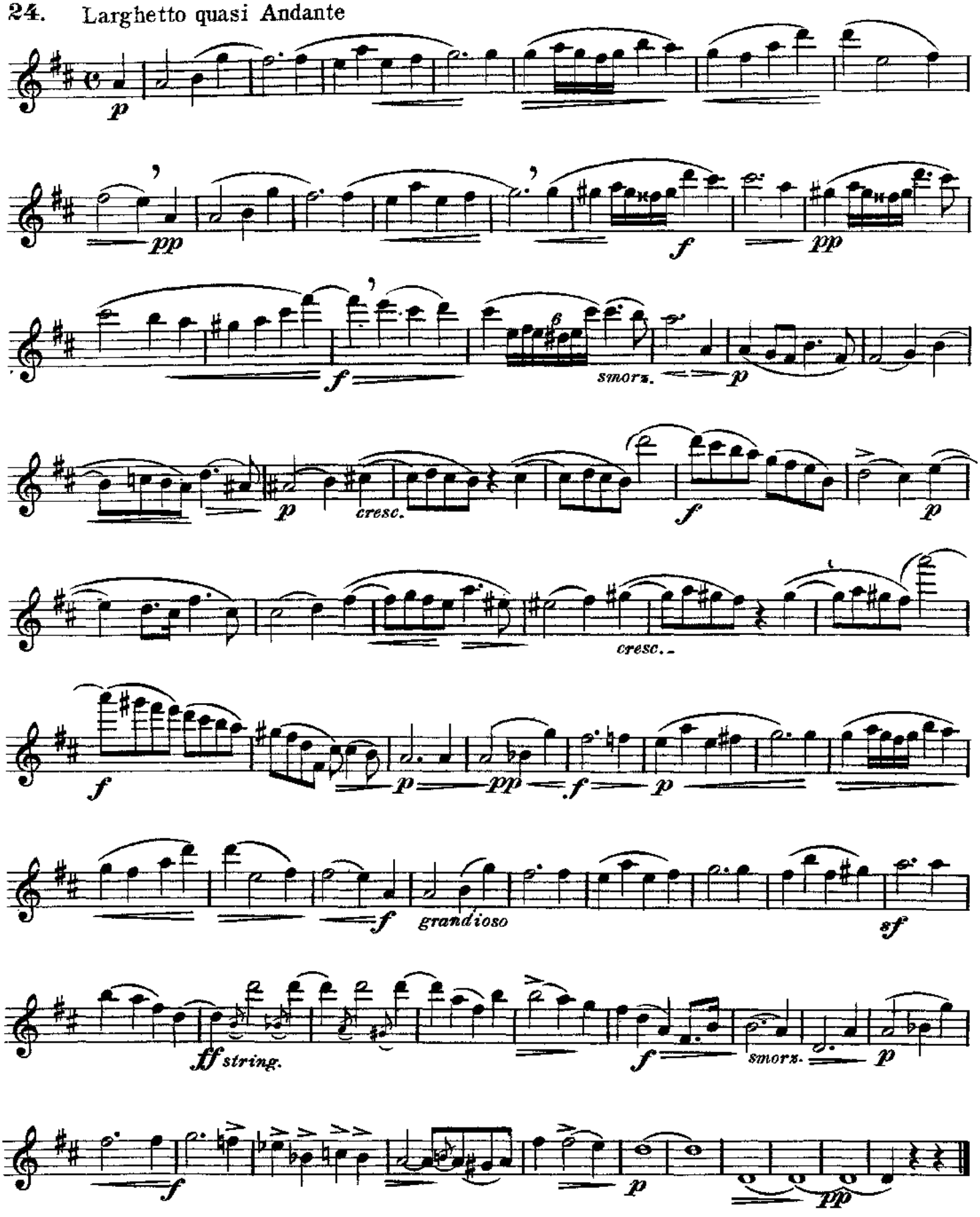
Allegretto grazioso



CAVATINA

J. Raff

24. Larghetto quasi Andante



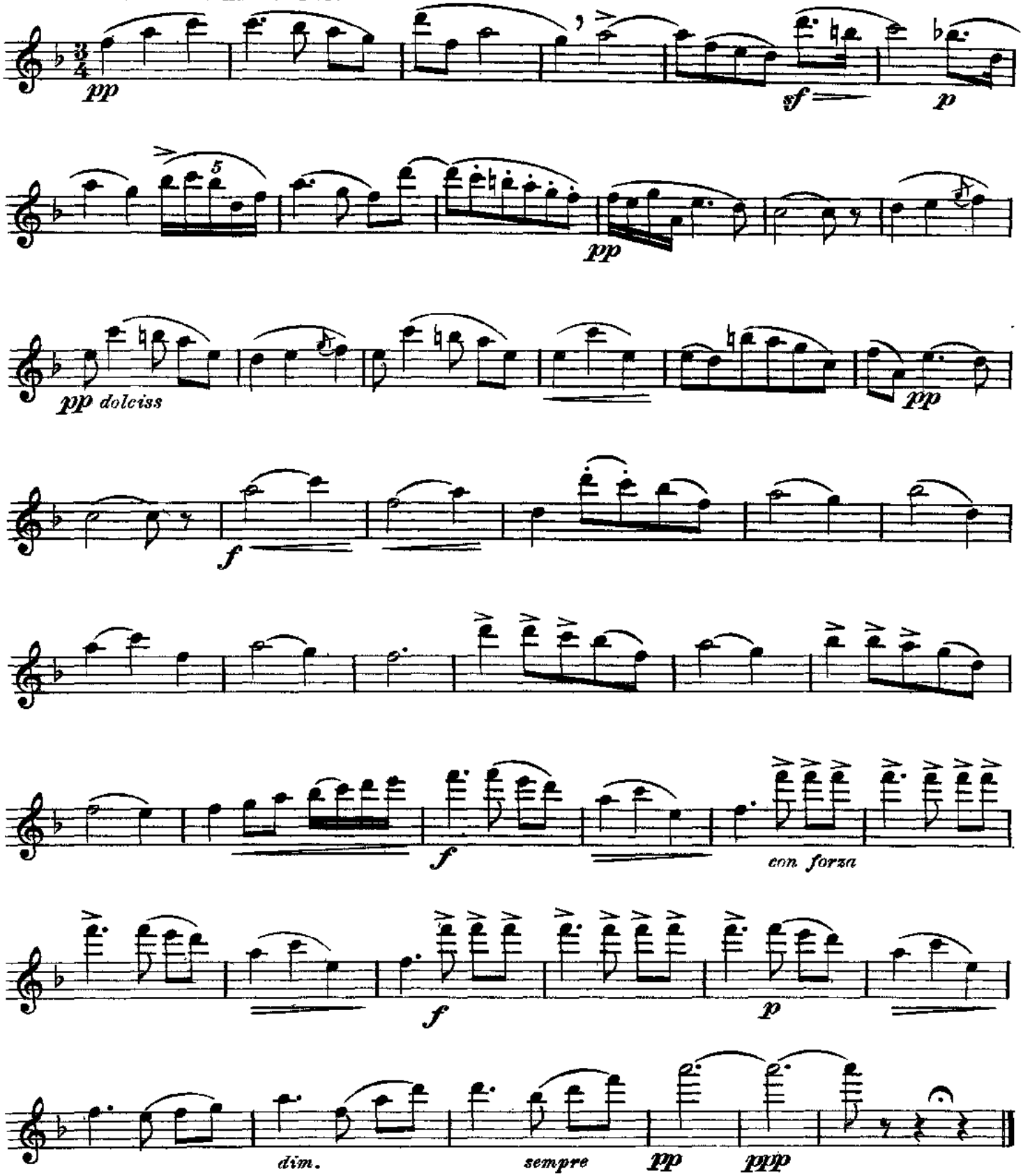
INTERMEZZO SINFONICO

from

CAVALLERIA RUSTICANA

25. Andante sostenuto (♩ = 64)

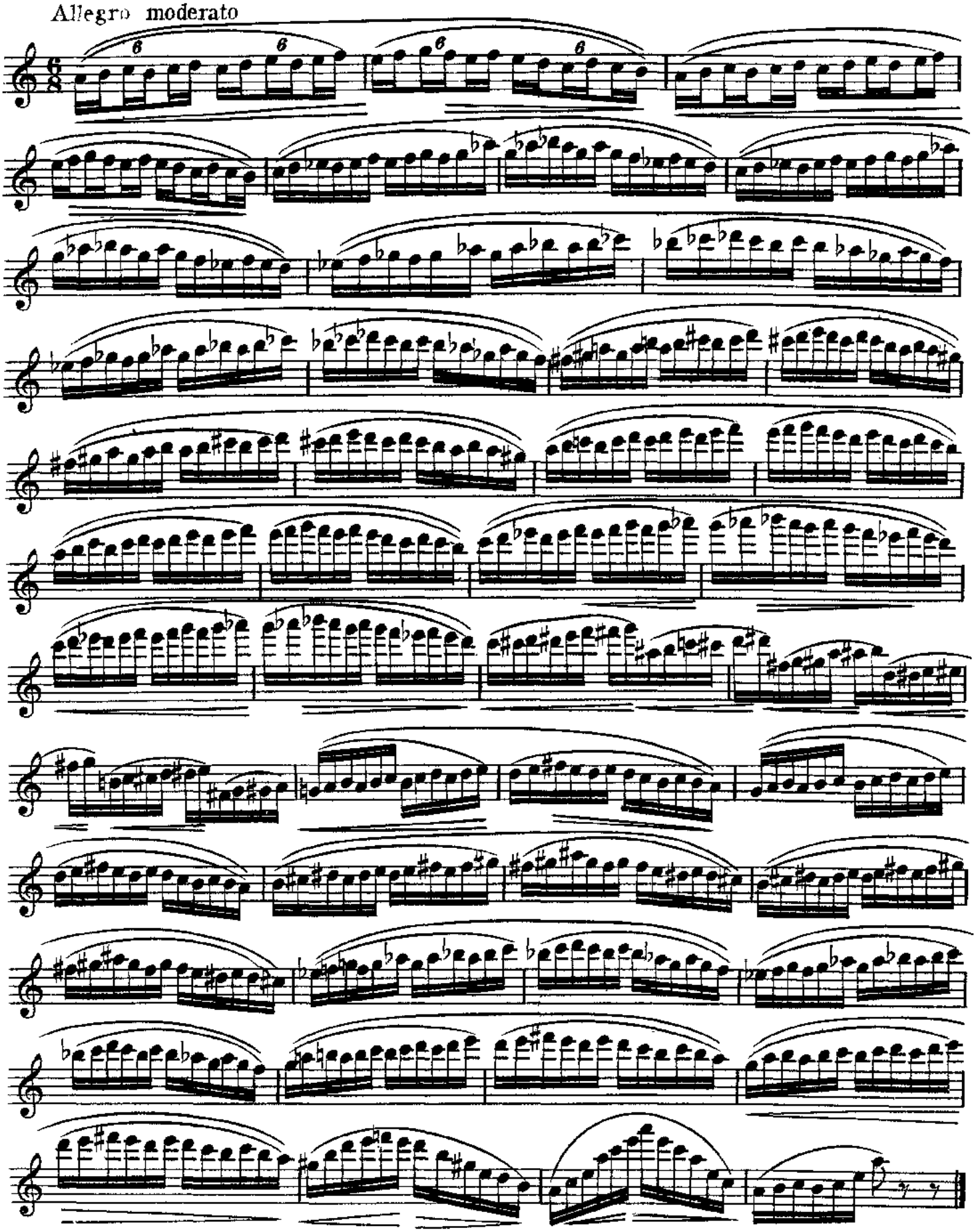
Pietro Mascagni



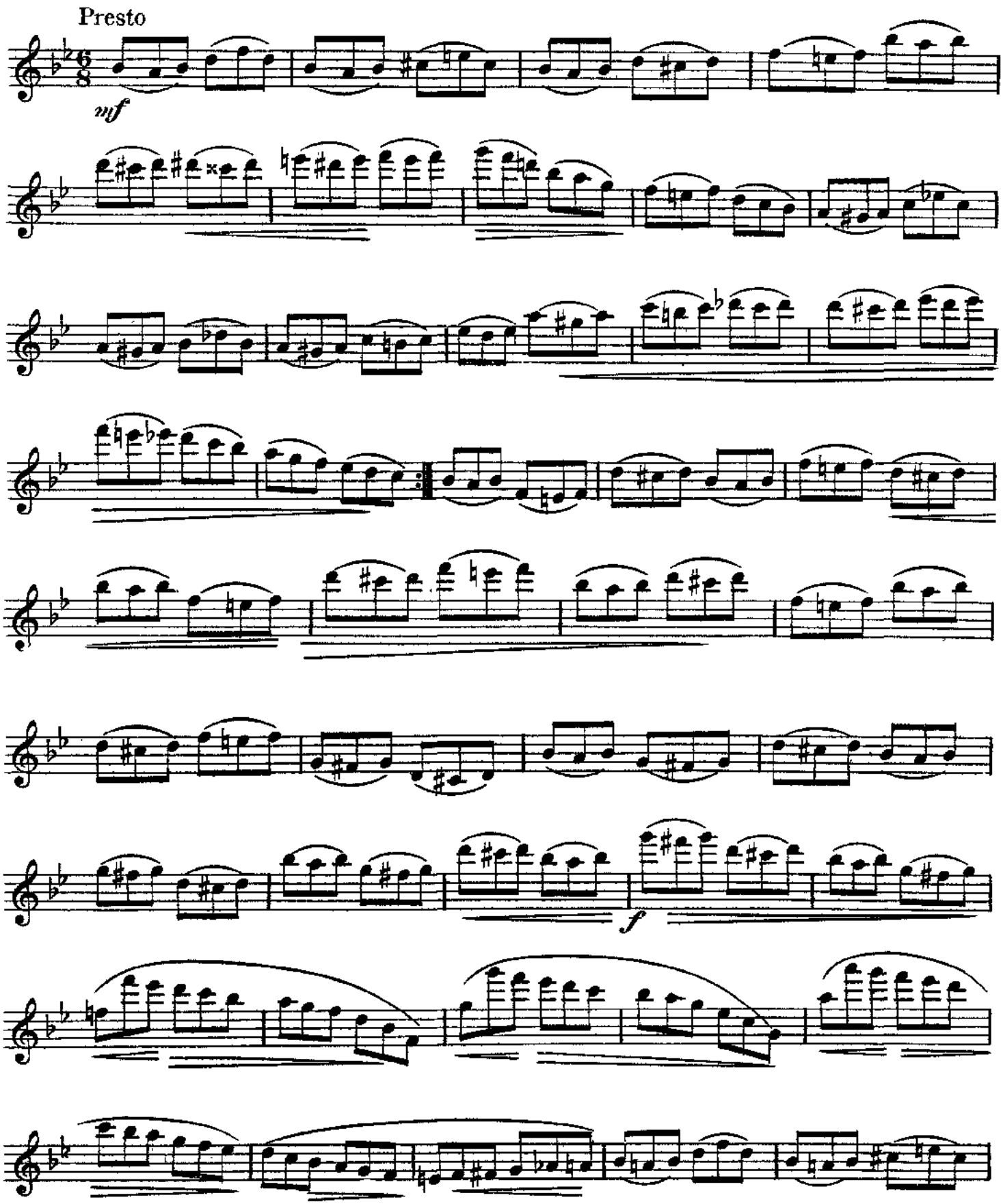
Etude I

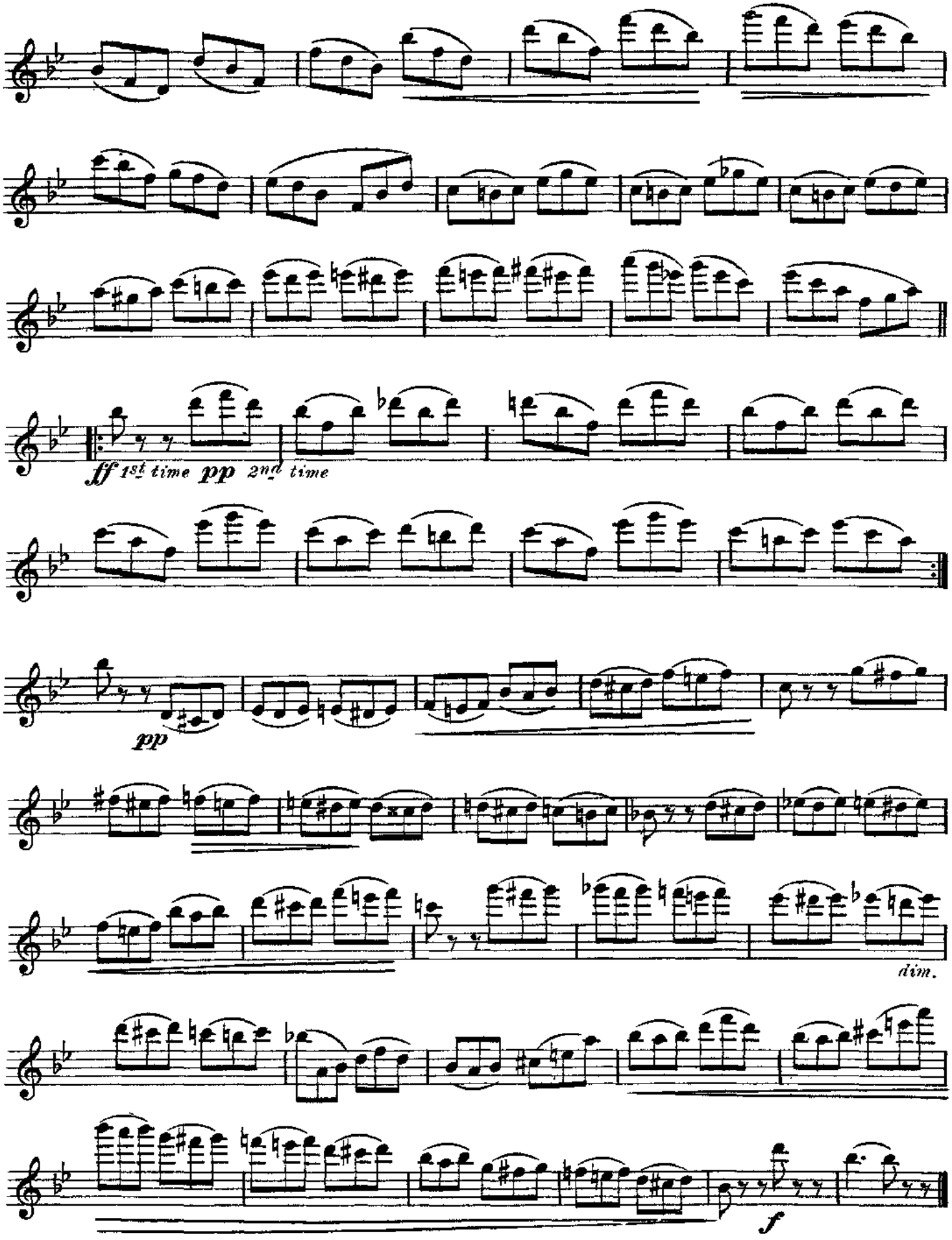
THE BROOK

Allegro moderato



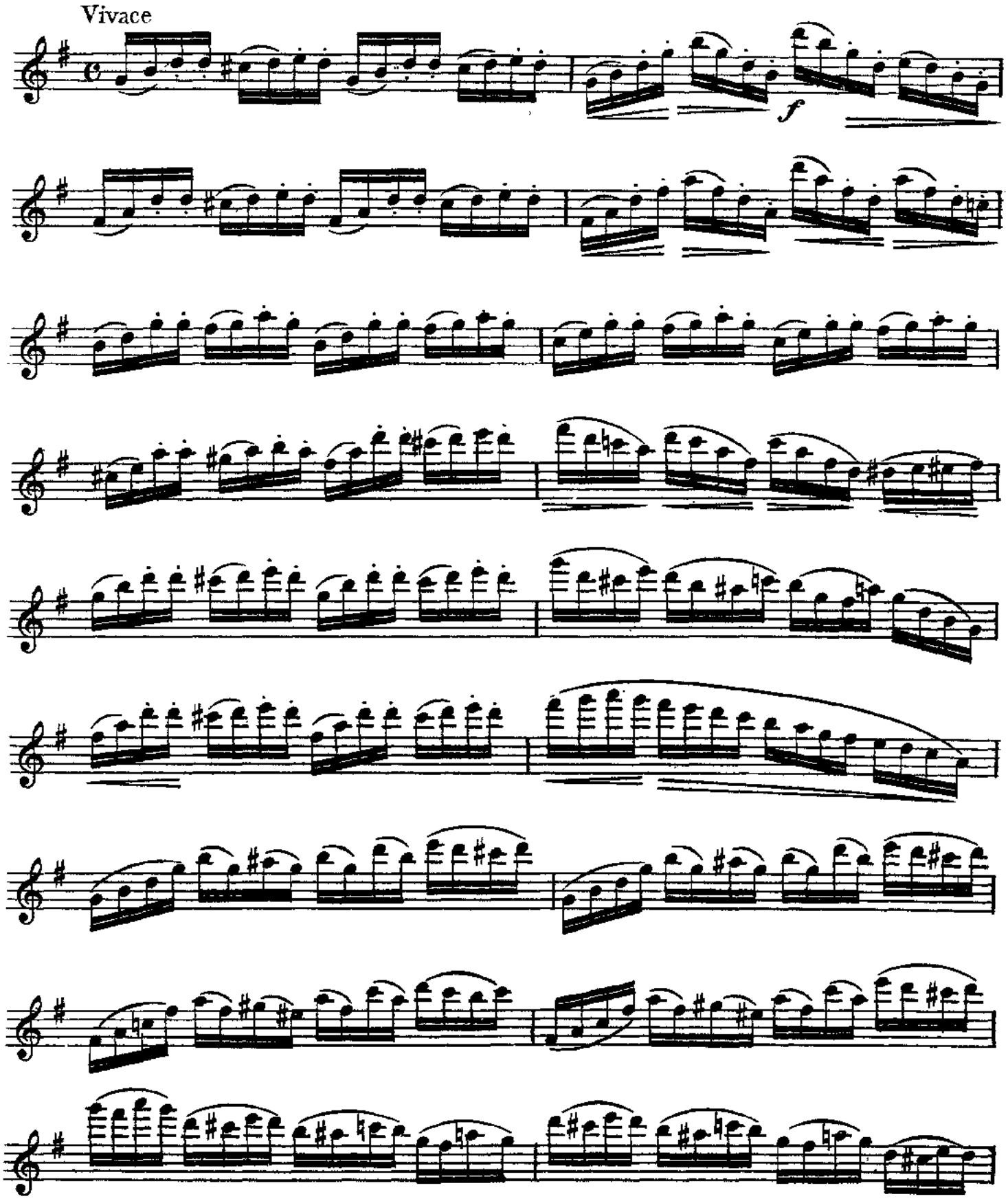
Etude II
TARANTELLE

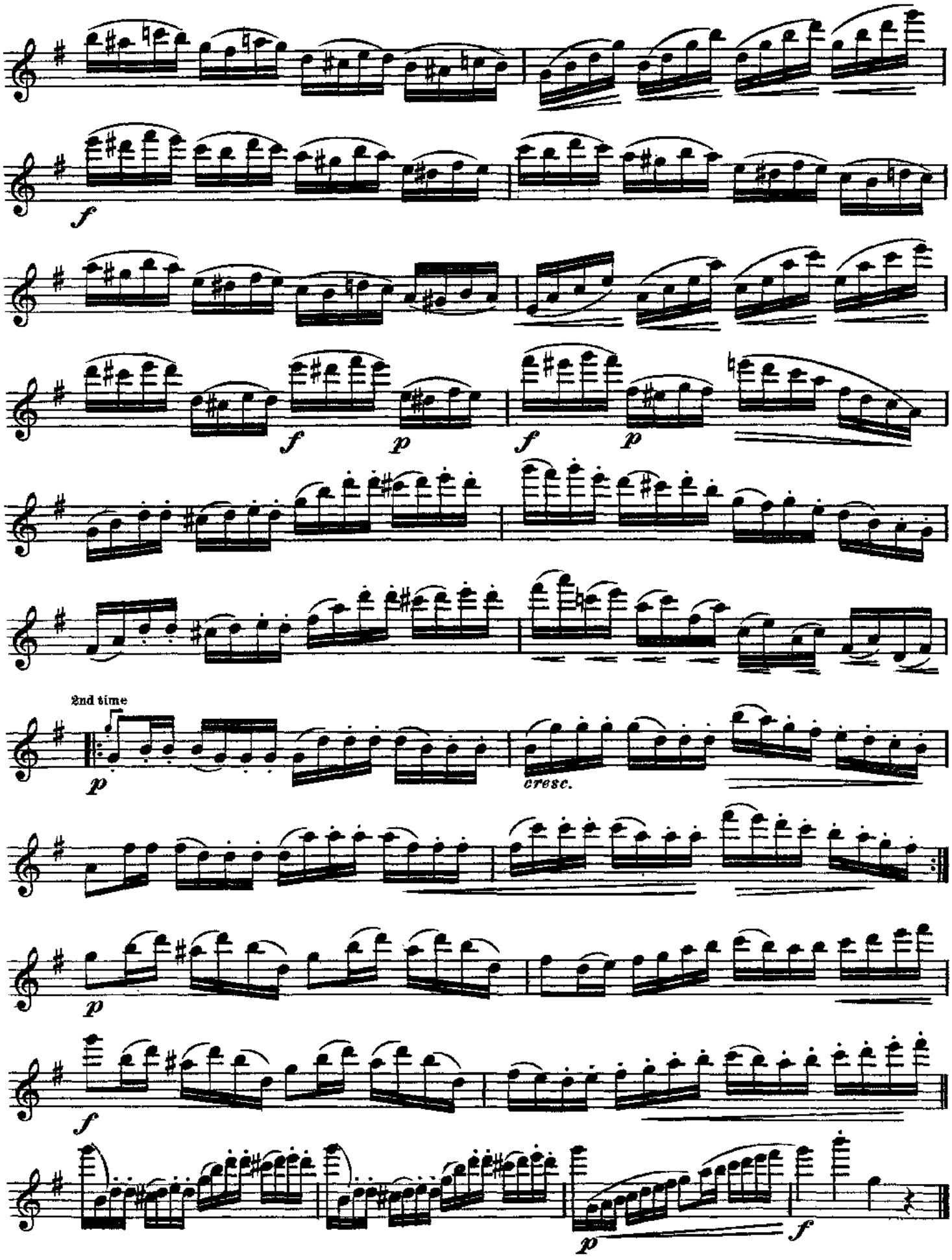



ff 1st time pp 2nd time
pp
dim.
f

Etude III

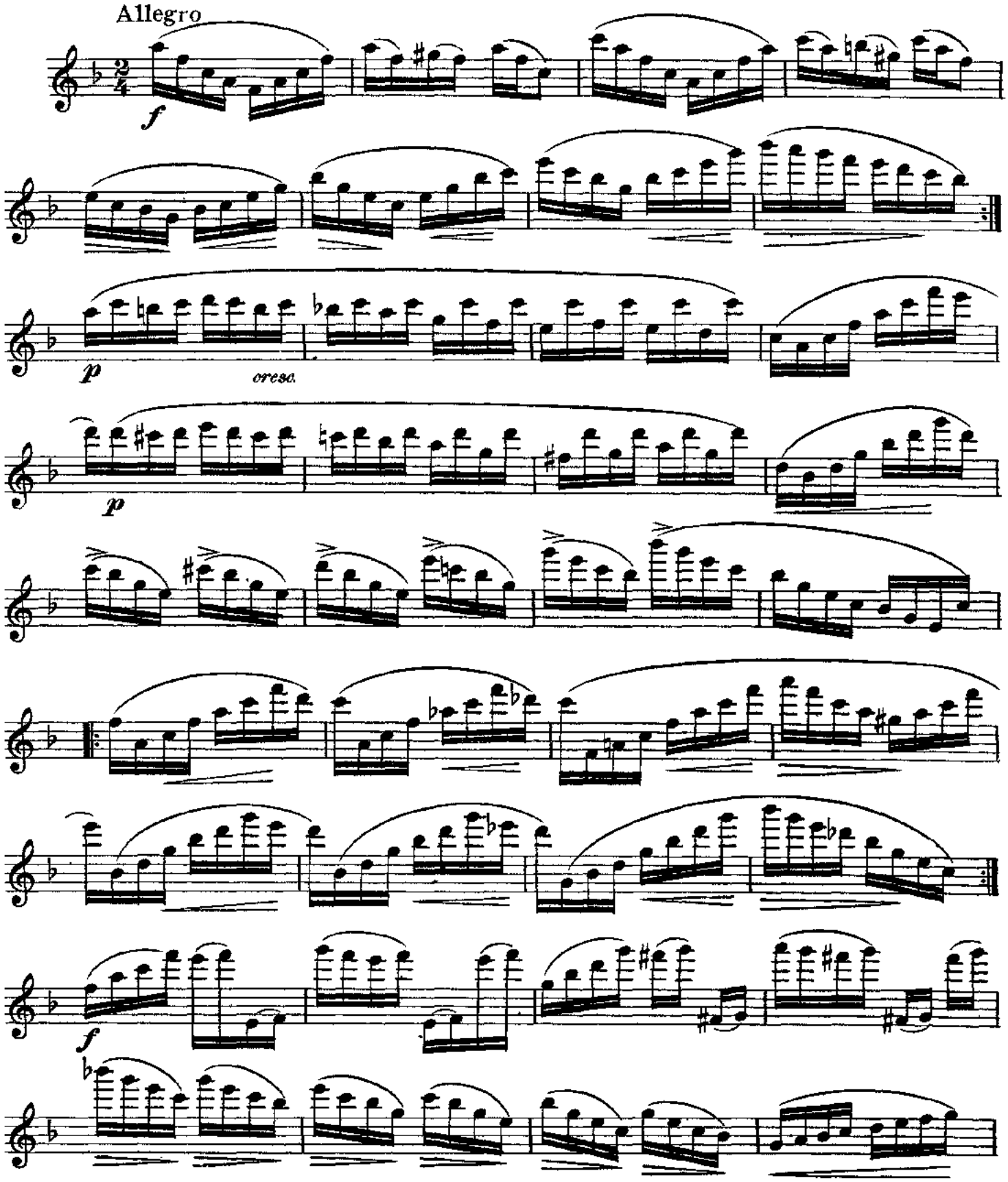
SYMPHONIC

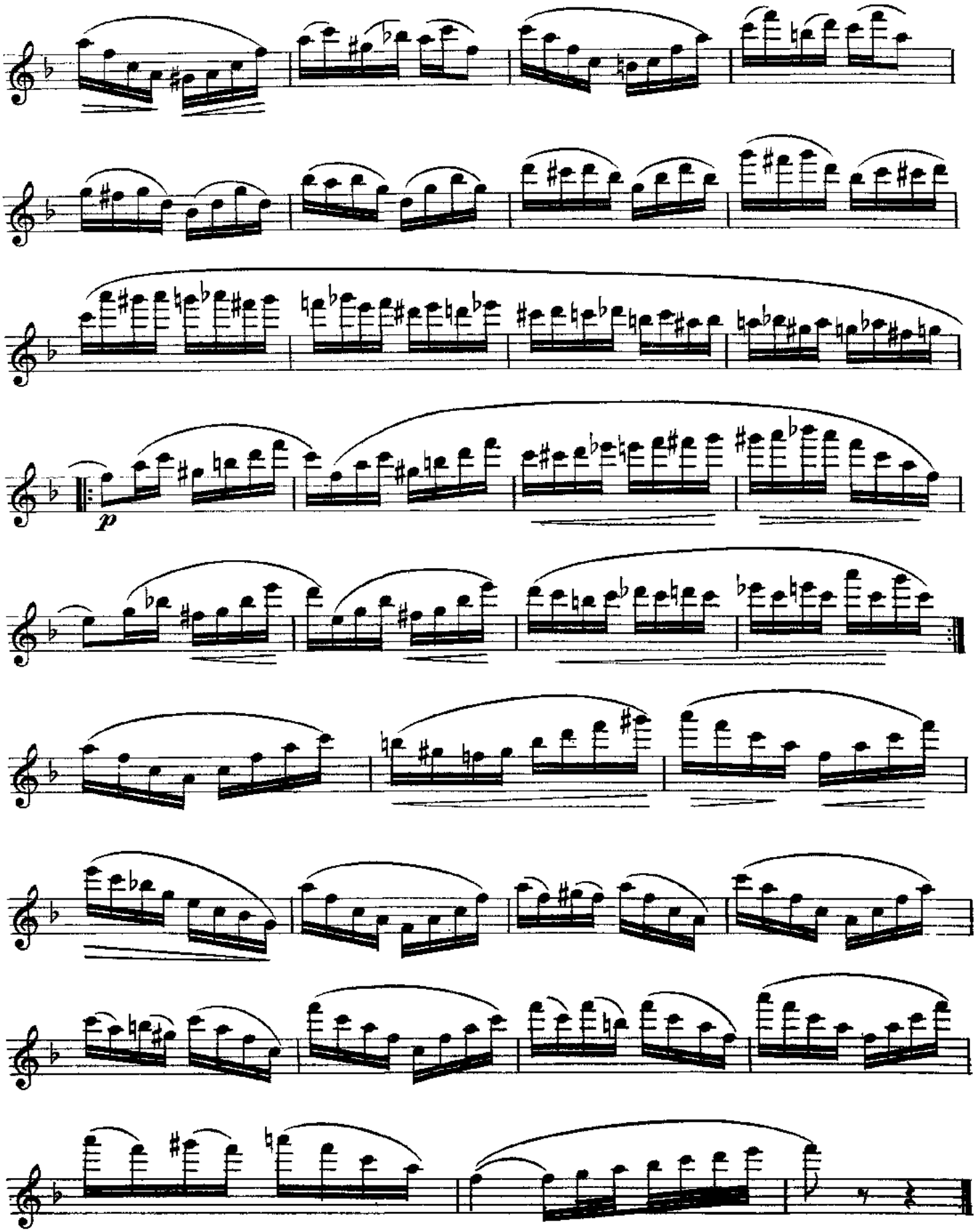



f
f
p
f
p
2nd time
p
cresc.
p
f
p
f

Etude IV

BRILLANTE

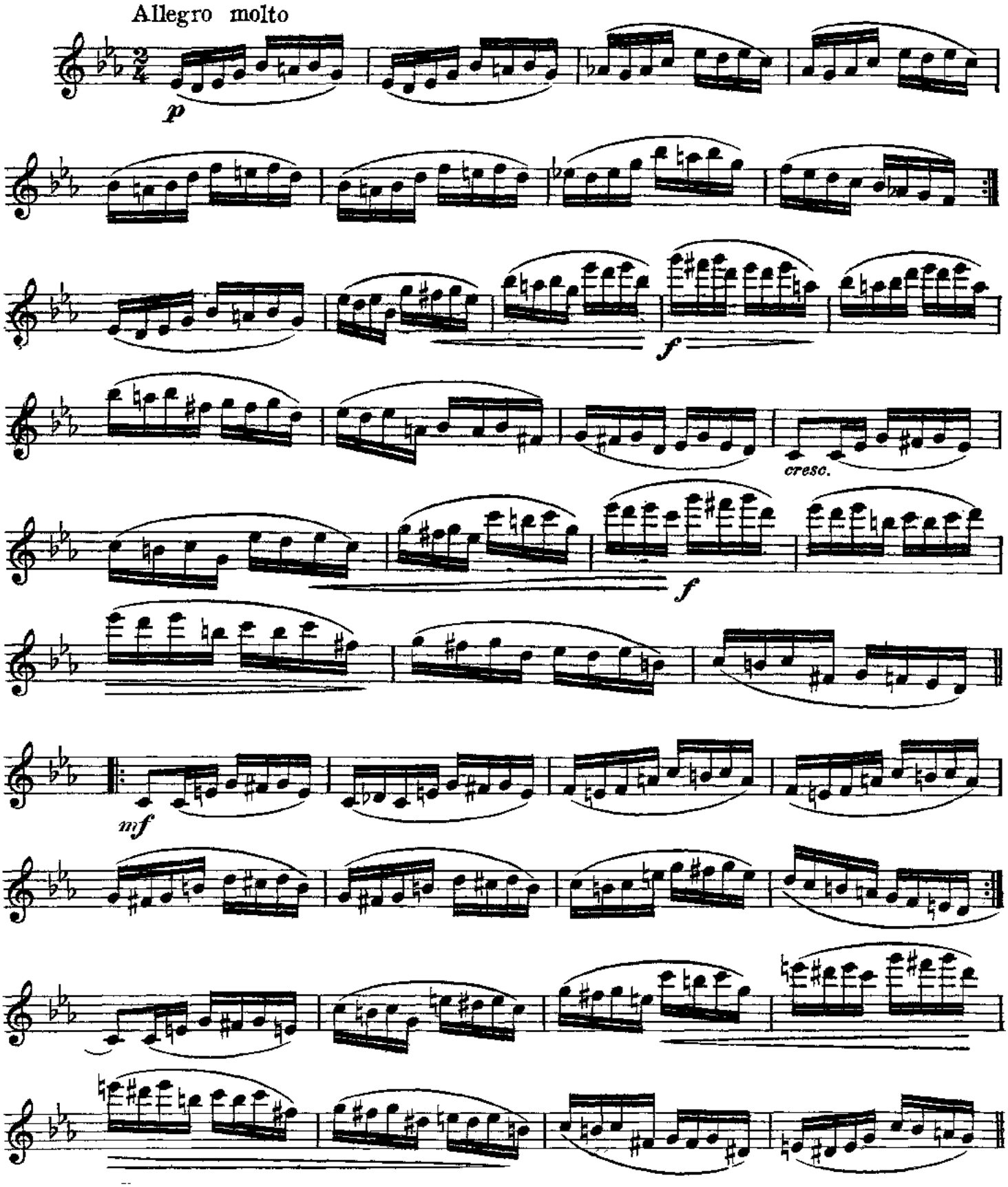


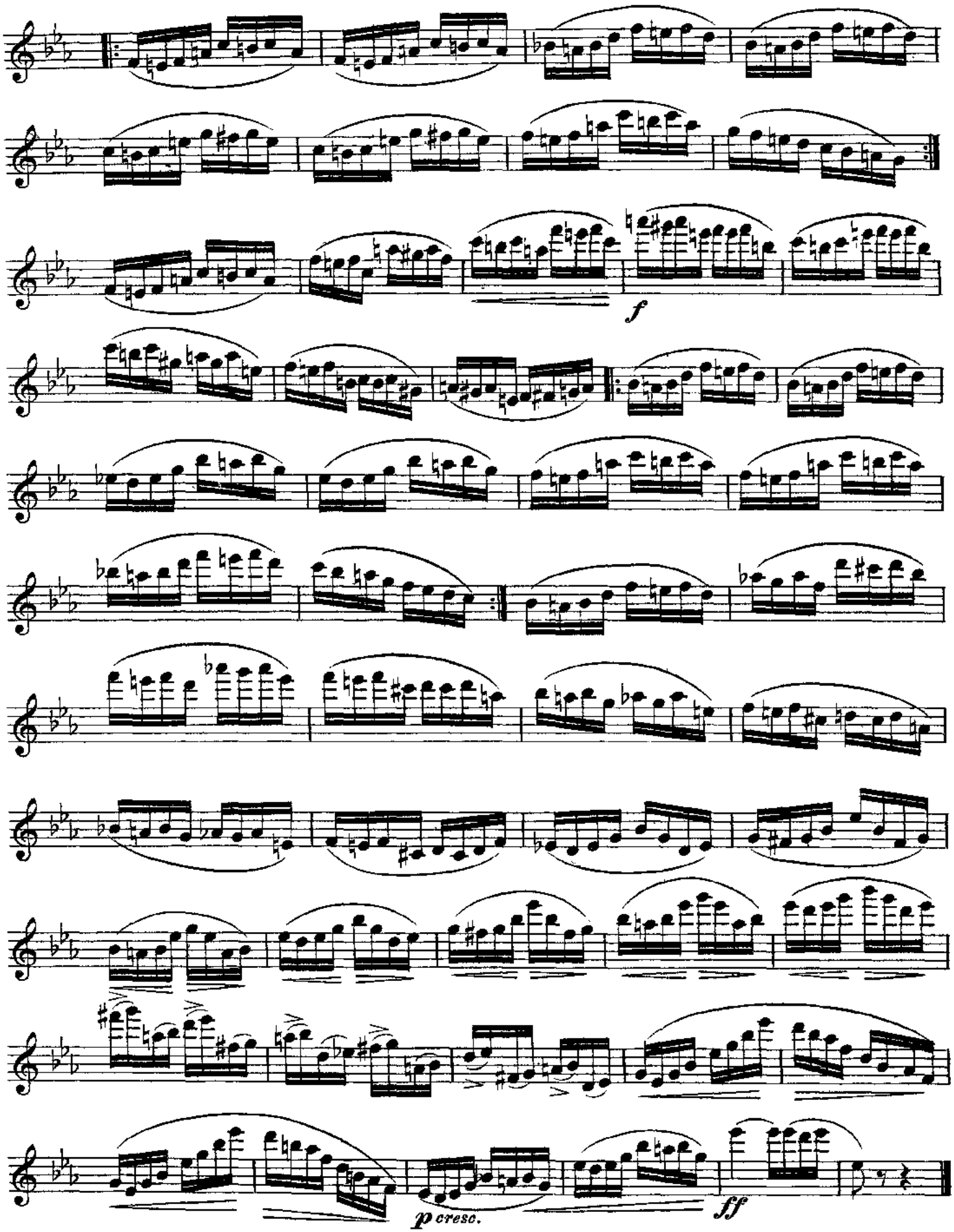

p

Etude V

FANTASTIQUE

Ernest F. Wagner



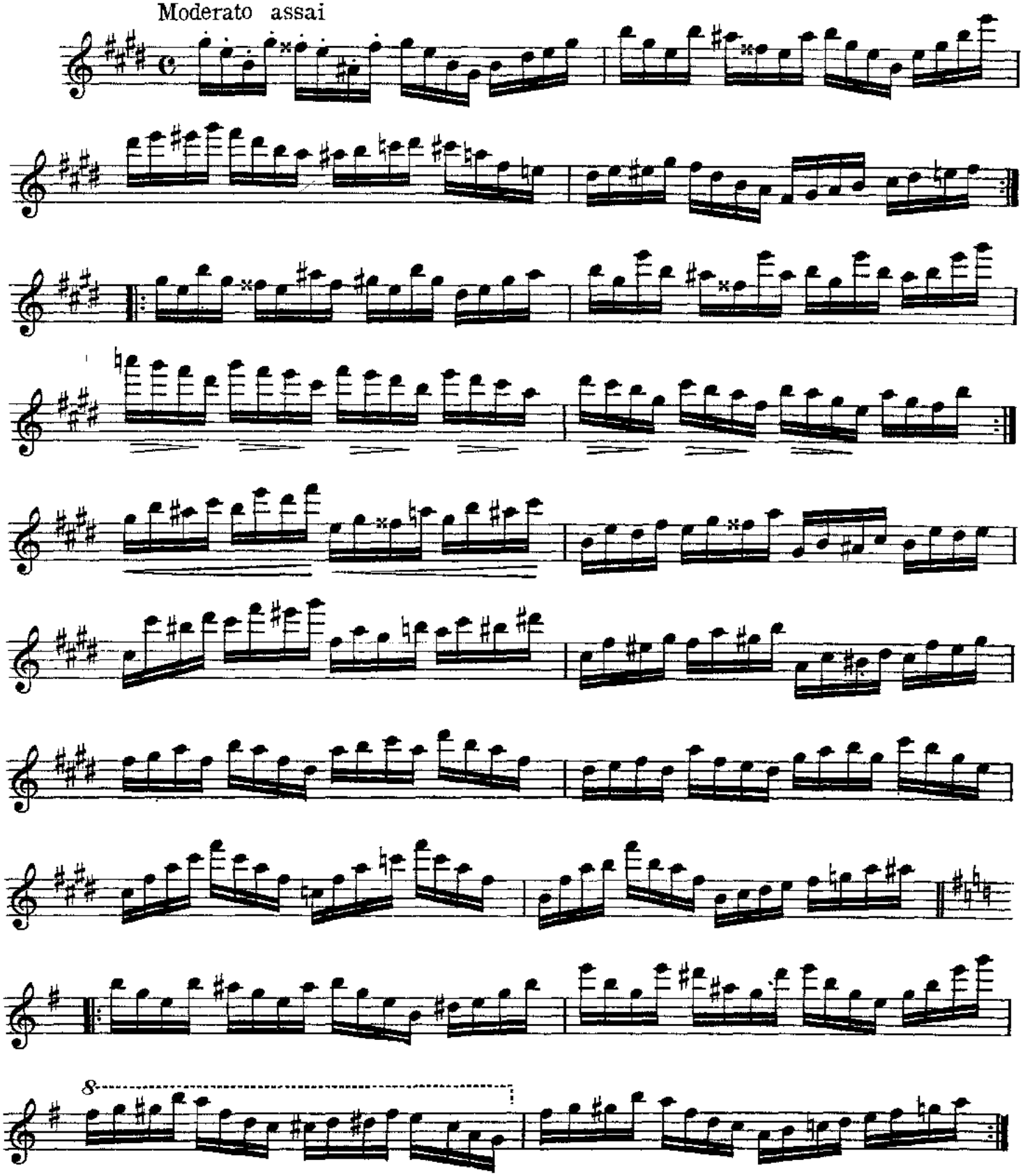

f
p cresc.
ff

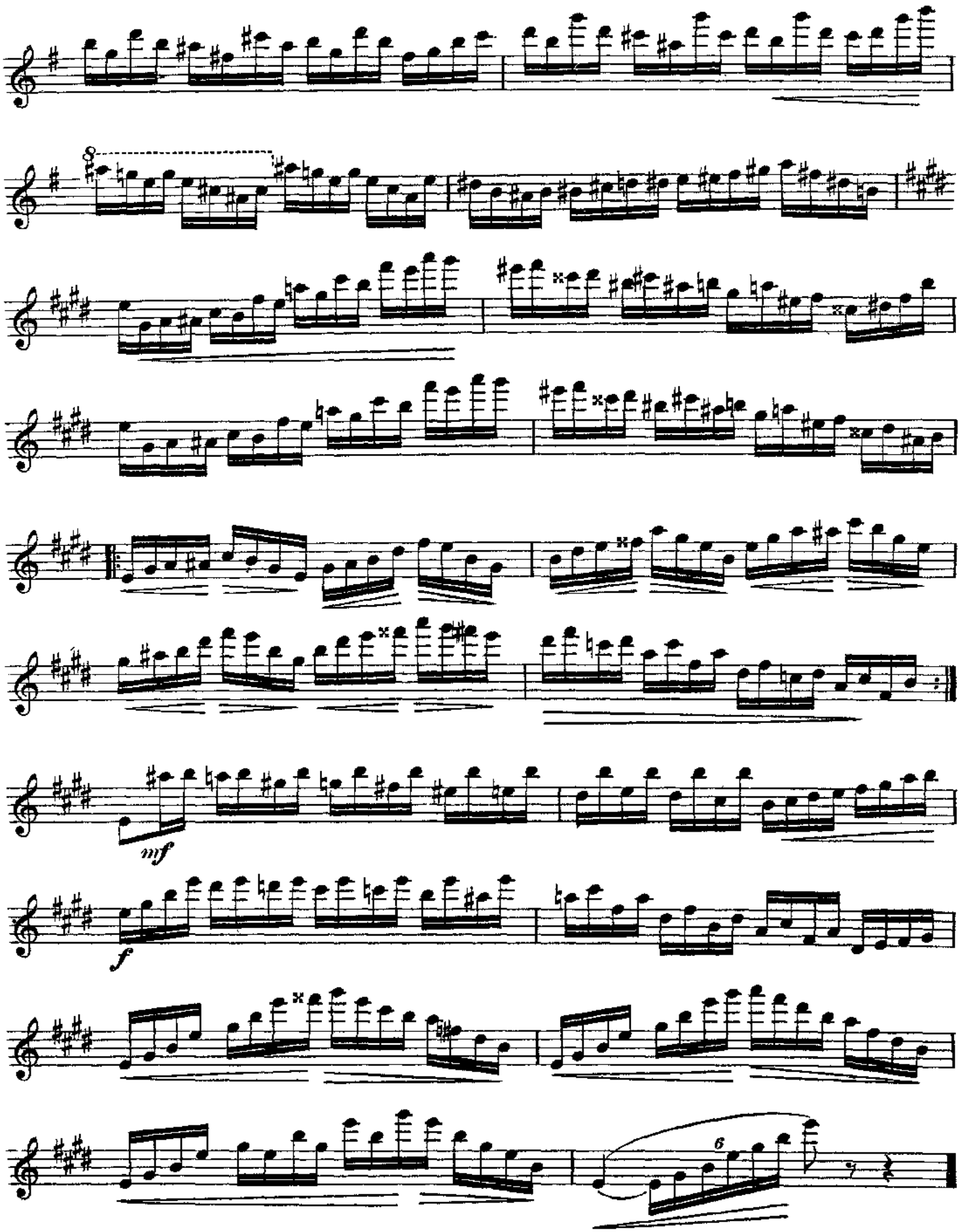
Etude VI

STACCATO

Ernest F. Wagner

Moderato assai



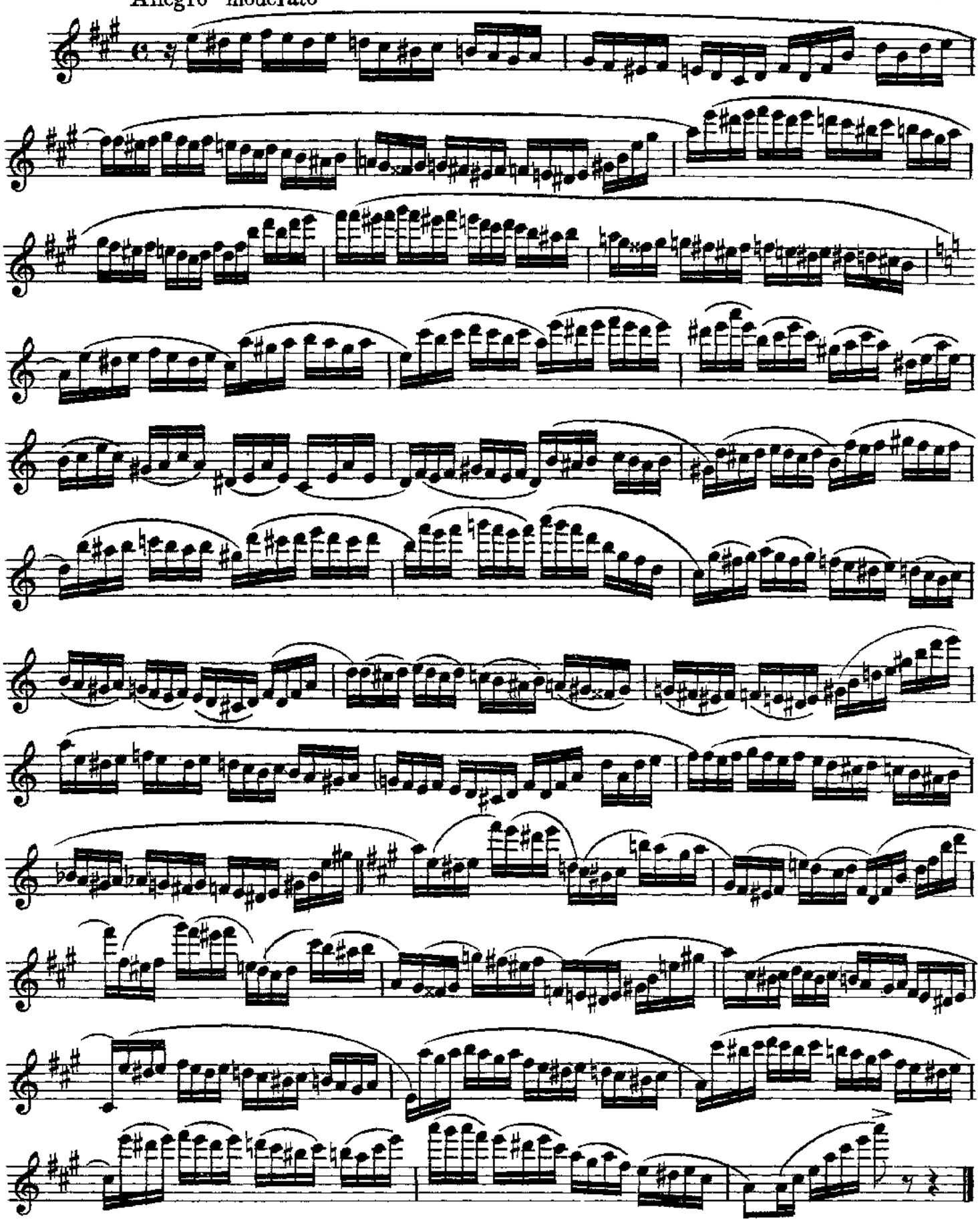

mf
f
6

Etude VII

CHROMATIC

Allegro moderato

Ernest F. Wagner



Grand Fantasie

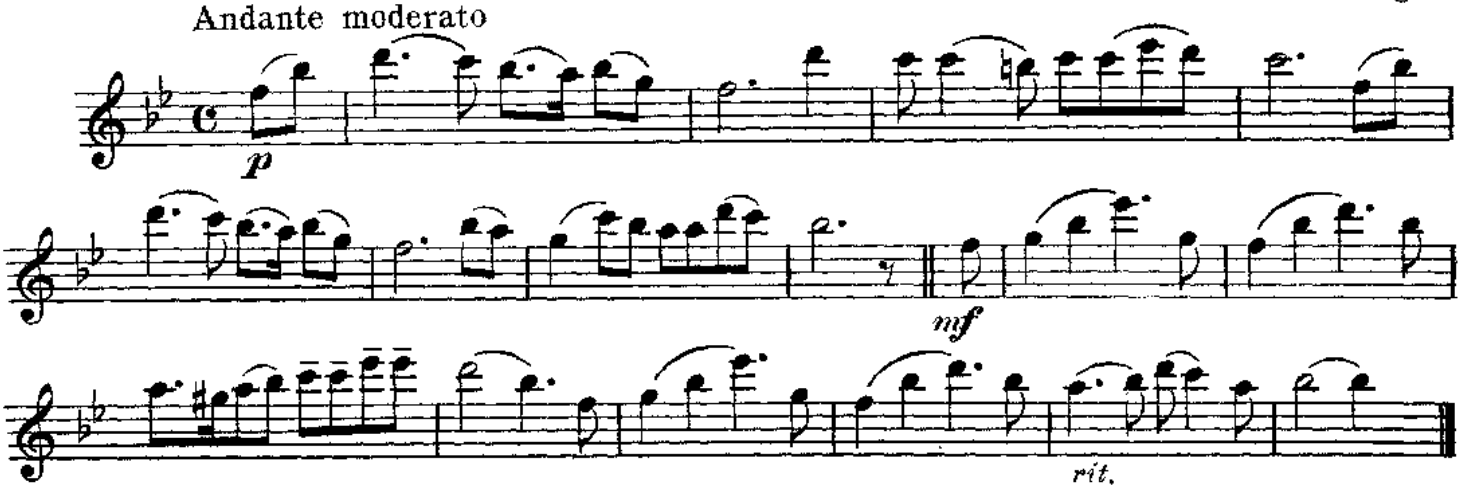
THEME AND VARIATIONS

Aloha Oe

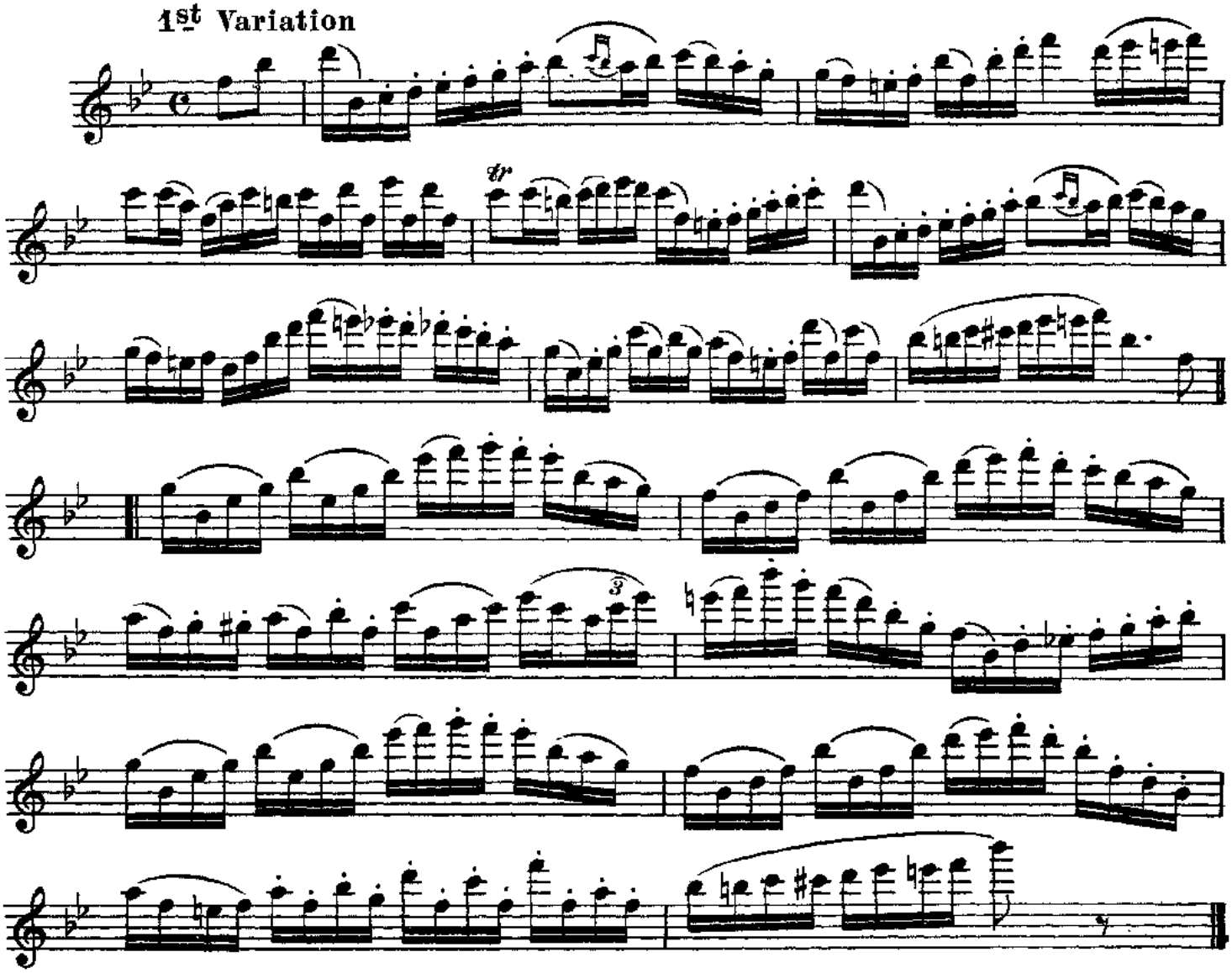
(Farewell to thee) Hawaiian Song

Theme Ernest F. Wagner

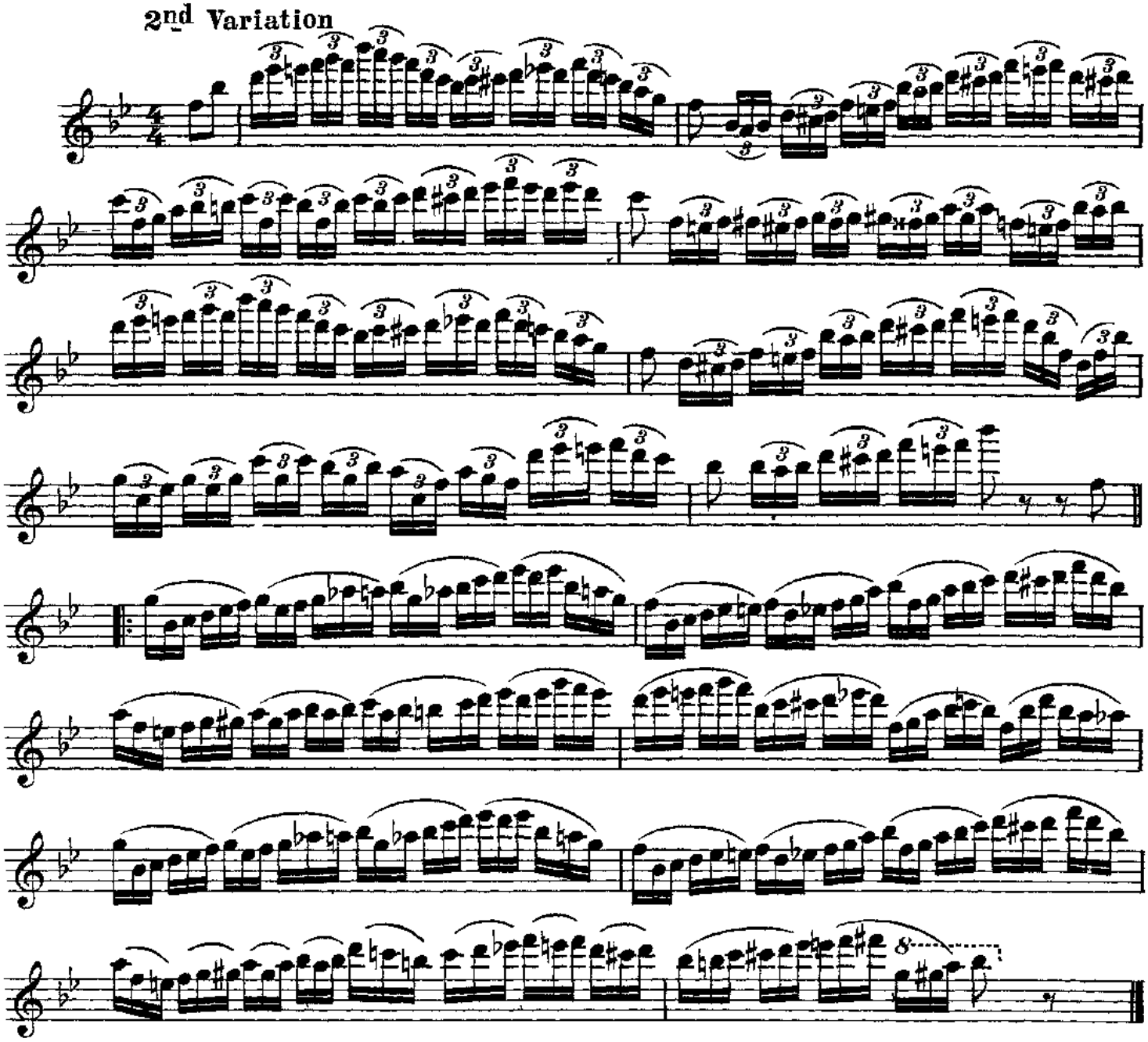
Andante moderato



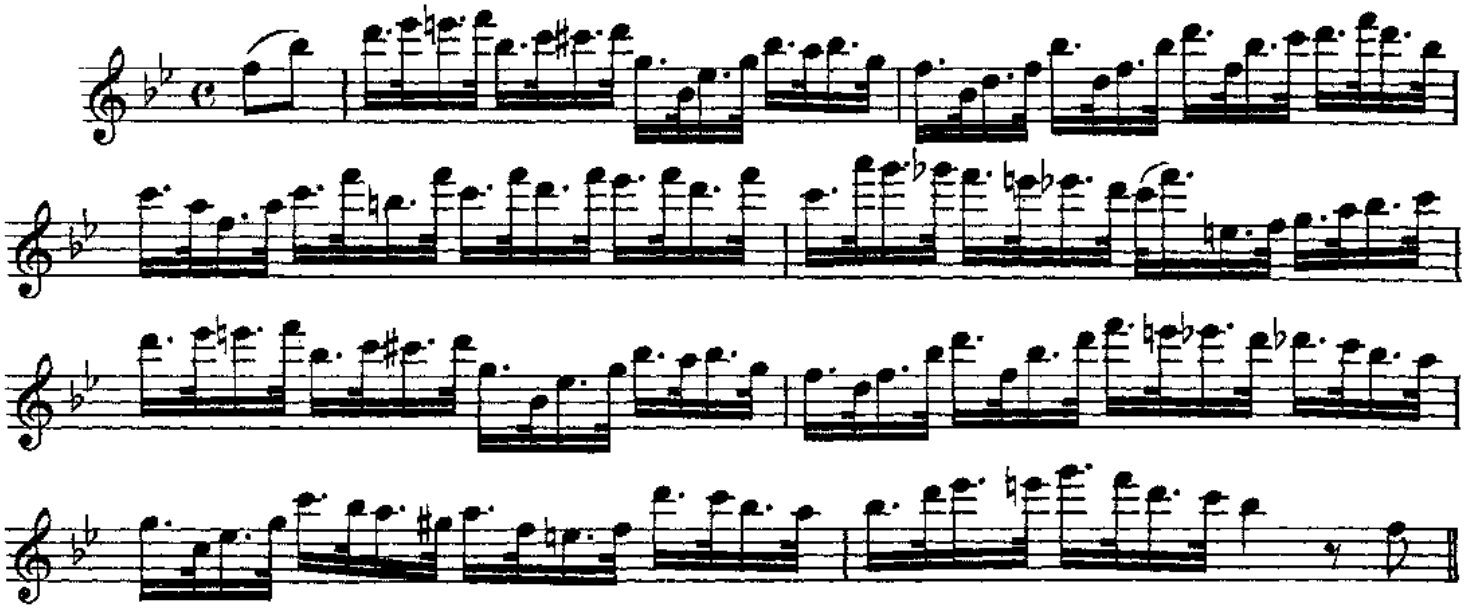
1st Variation

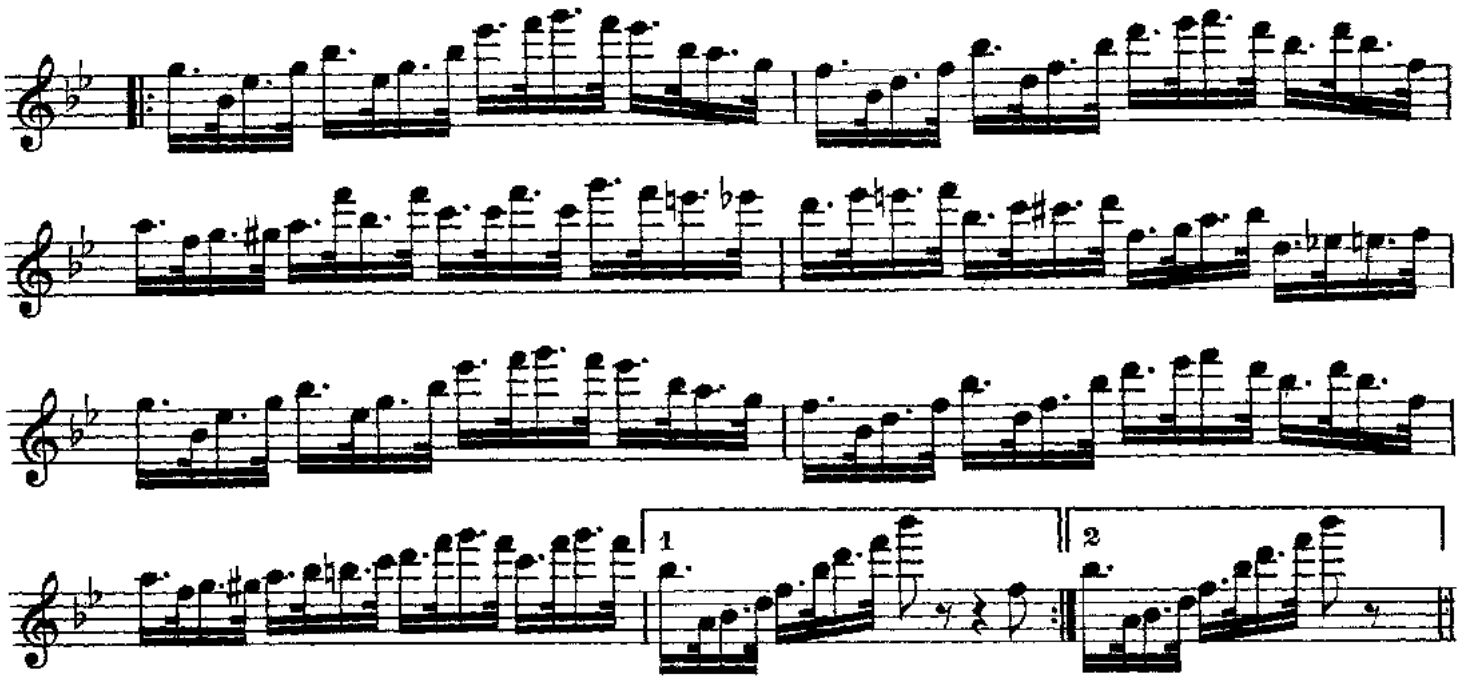


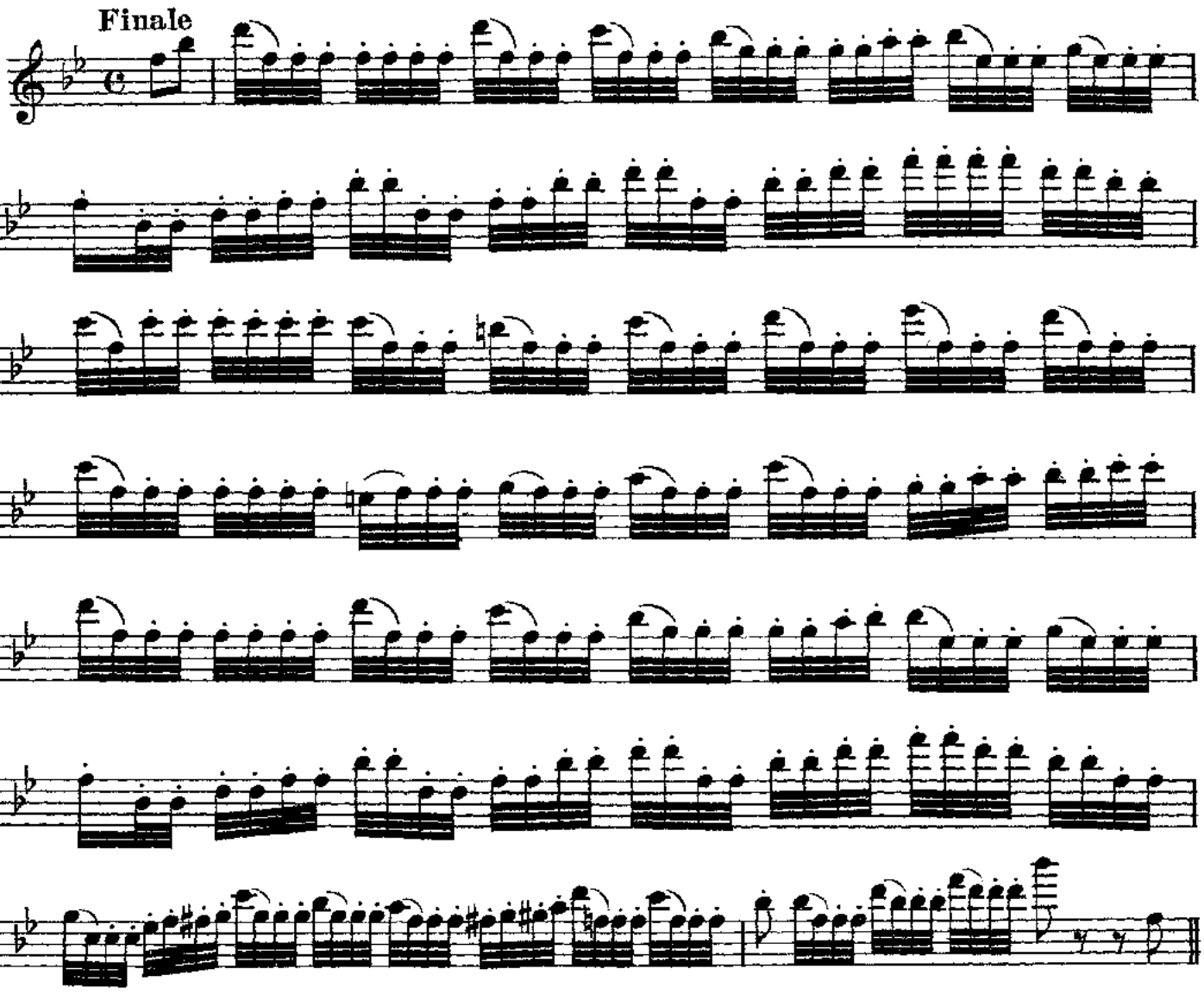
2nd Variation

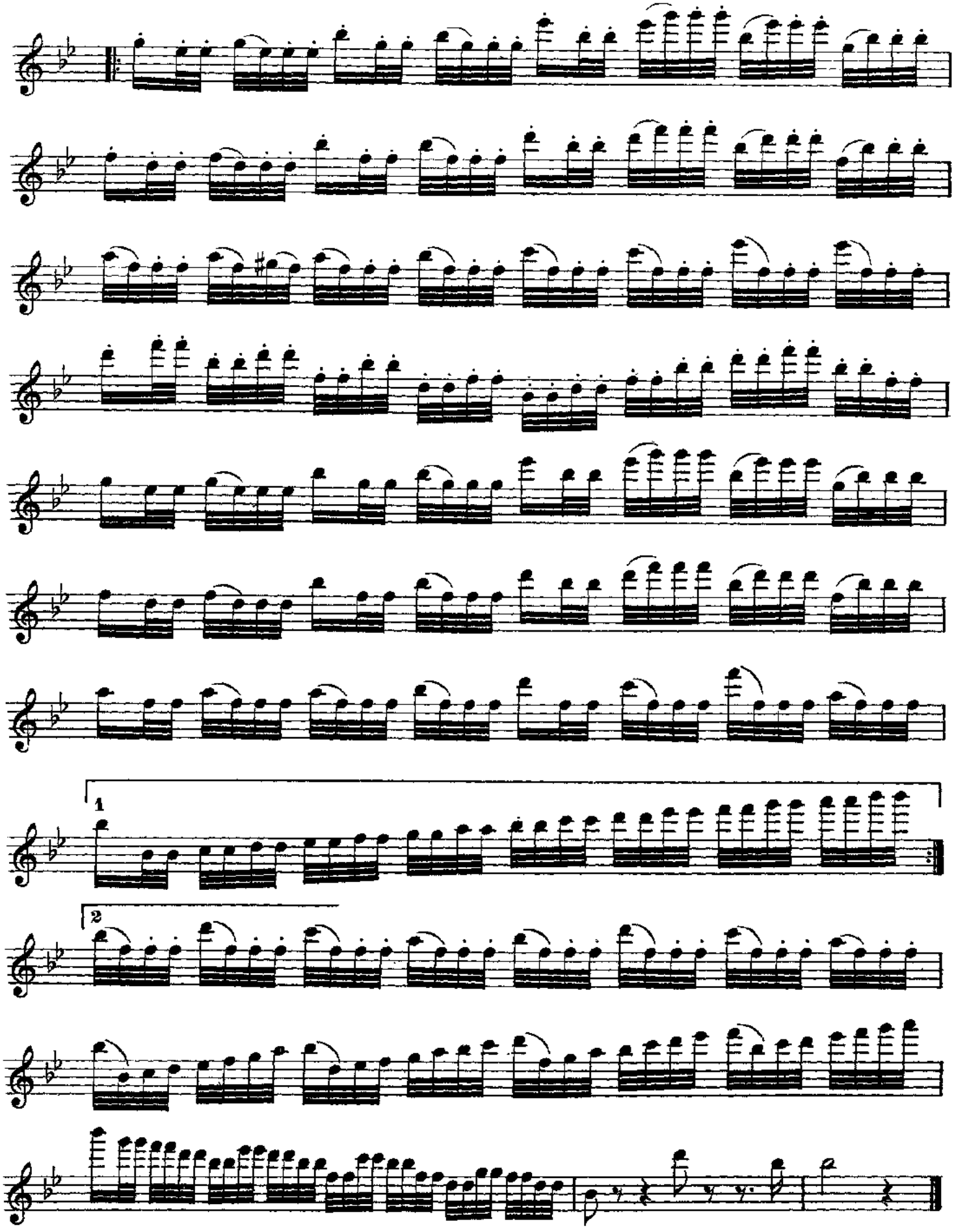


3rd Variation




1
2


Finale


1
2