Altès

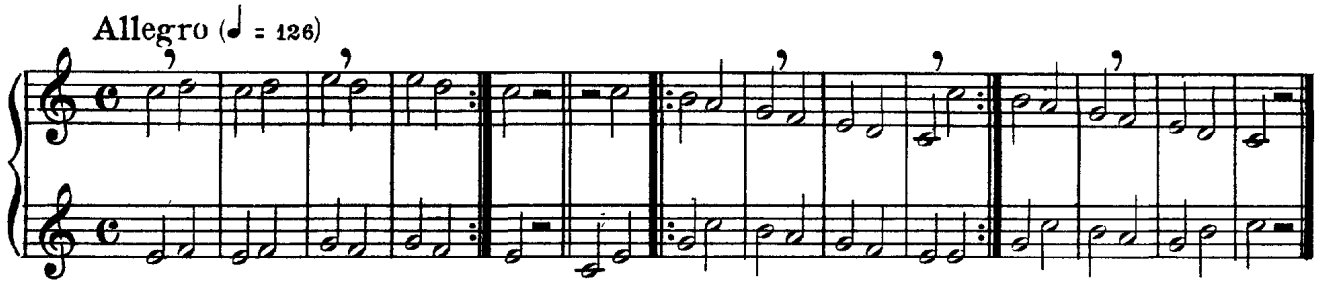
Method for the Boehm Flute, Part 2

Lesson V

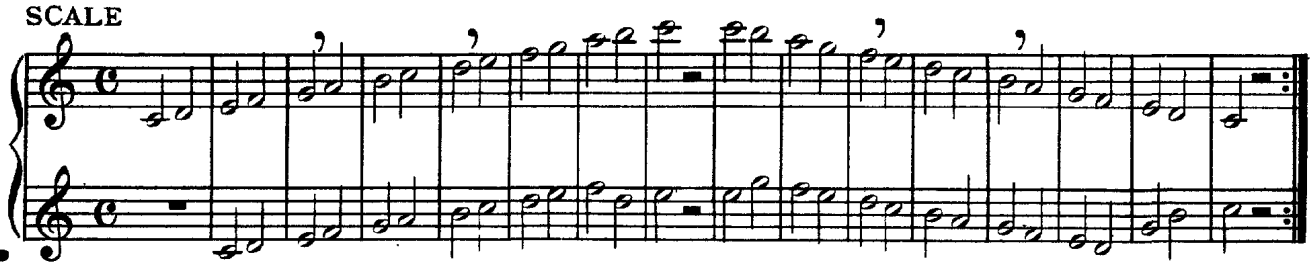
LOWER NOTES

To produce the lower notes, the lips of the pupil should be pressed together, and held more loosely than for the middle notes. To produce the upper notes, the lips should be pressed together even more firmly than for the middle notes.

Nº 1

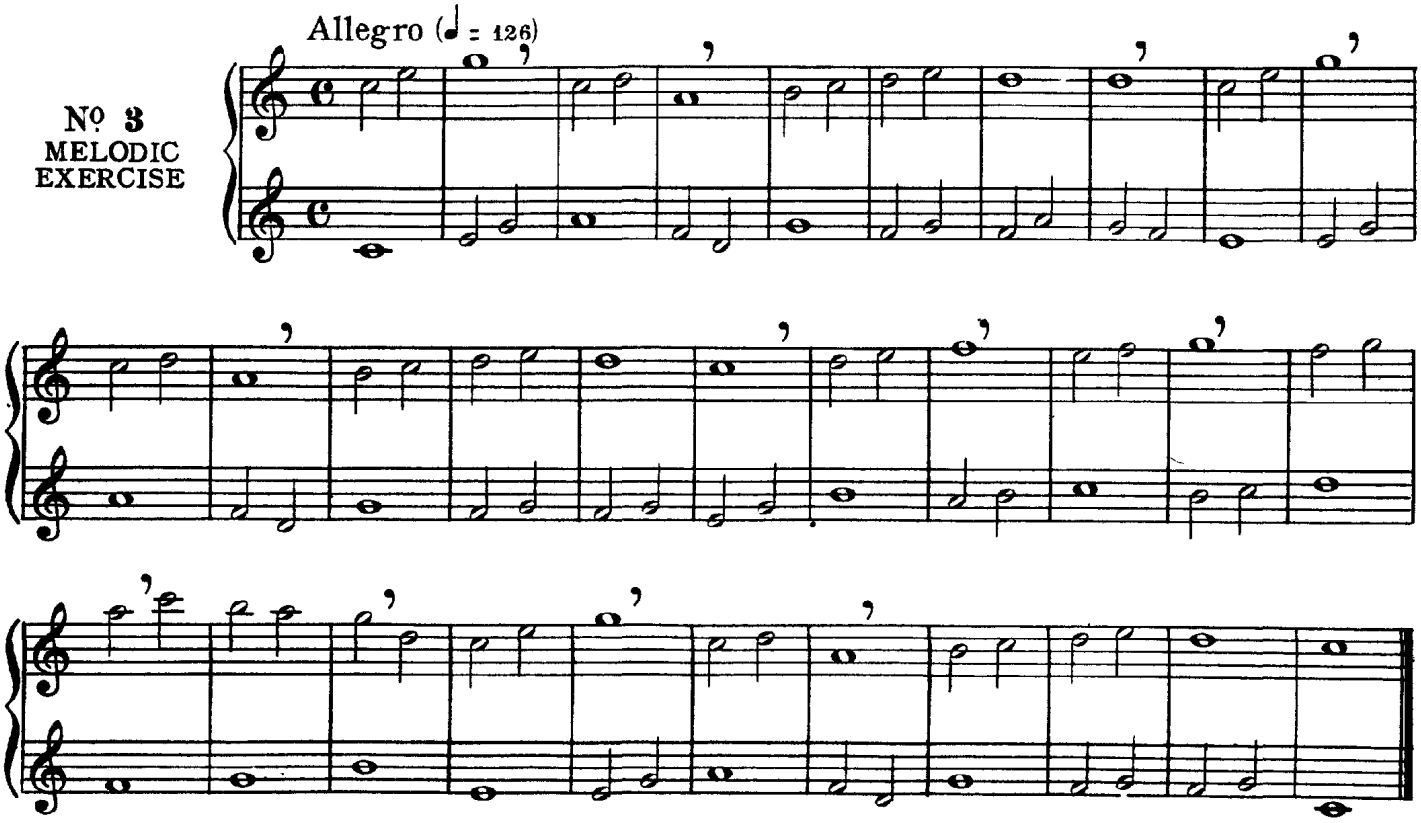


Nº 2

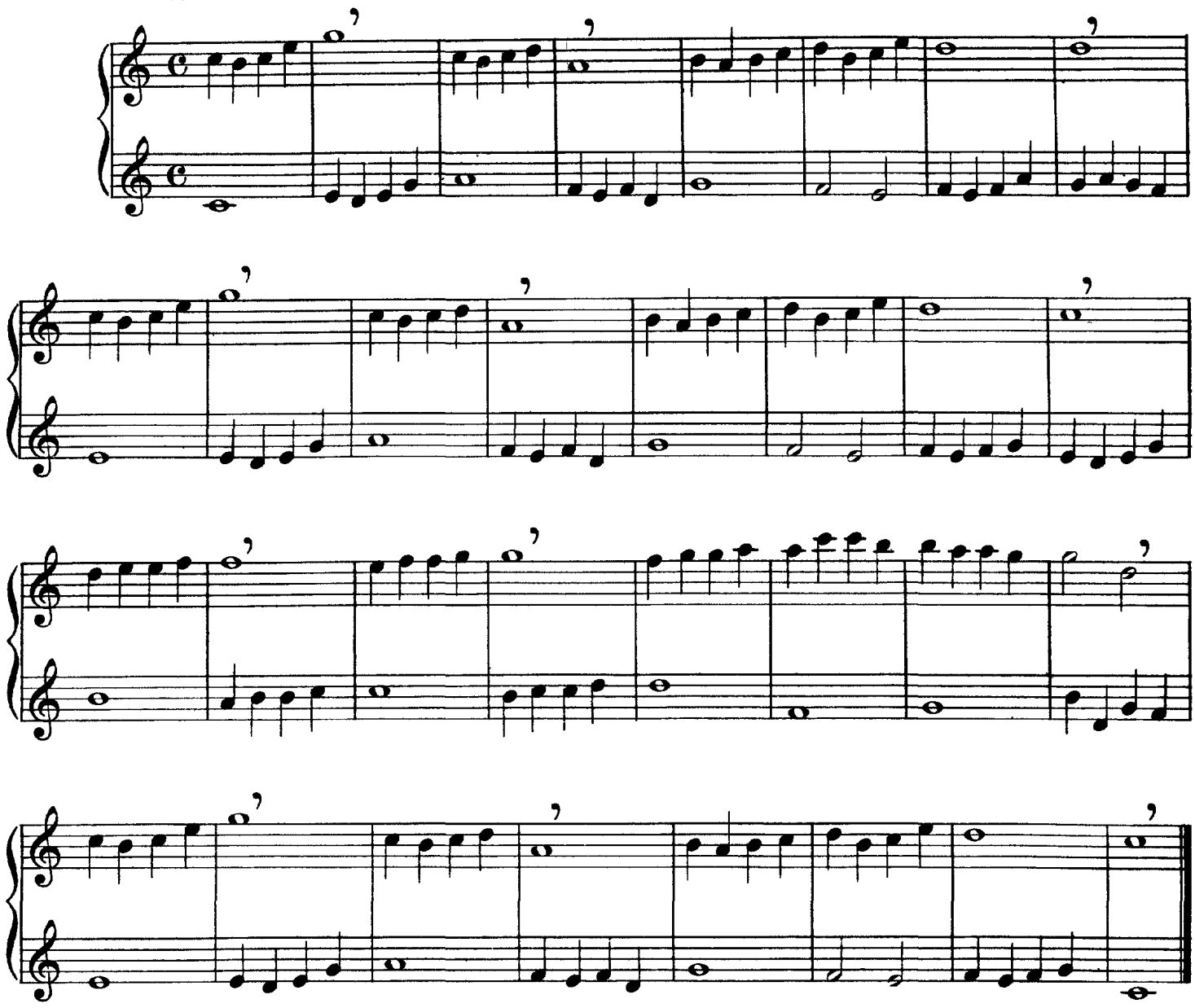


THEME

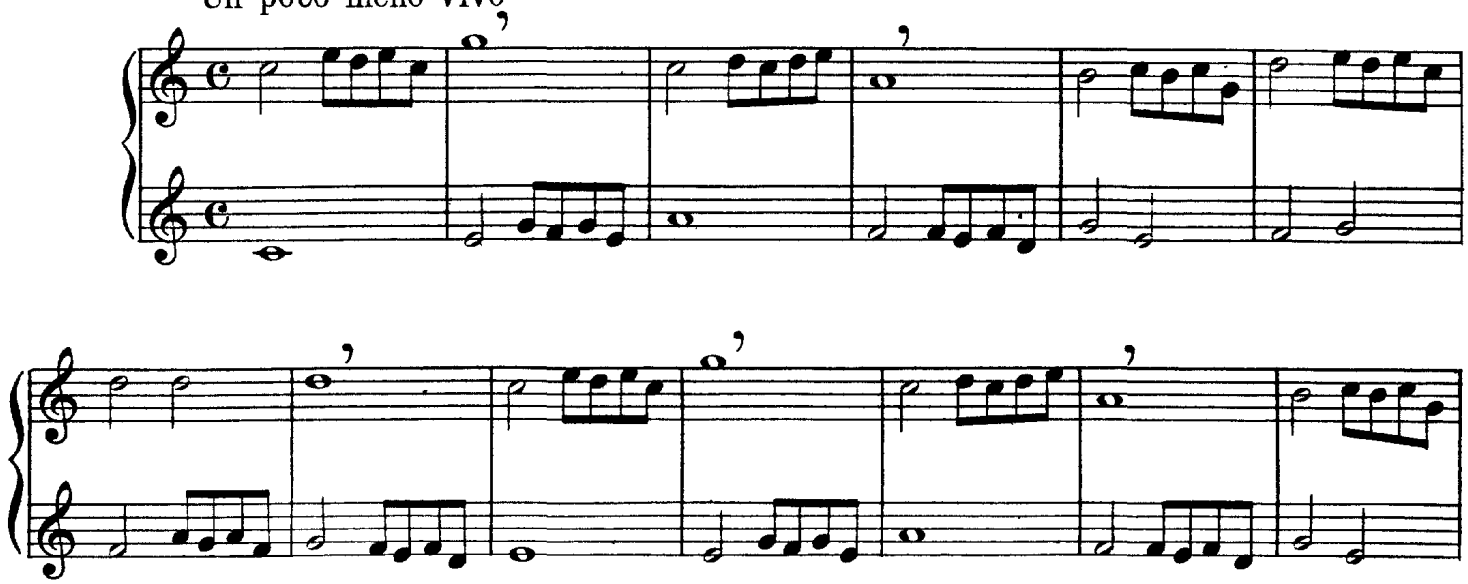
Nº 3
MELODIC EXERCISE

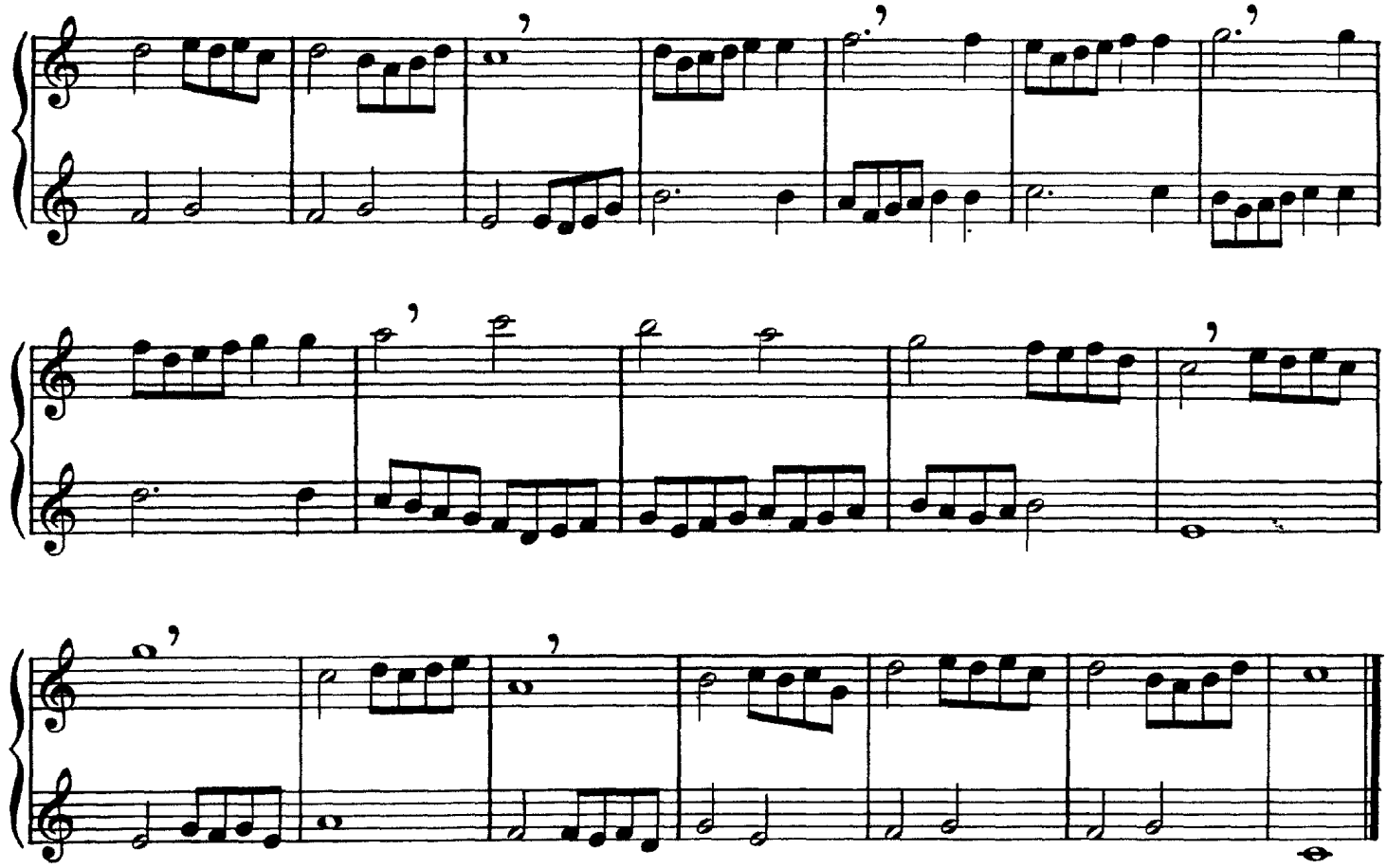


VARIATION I



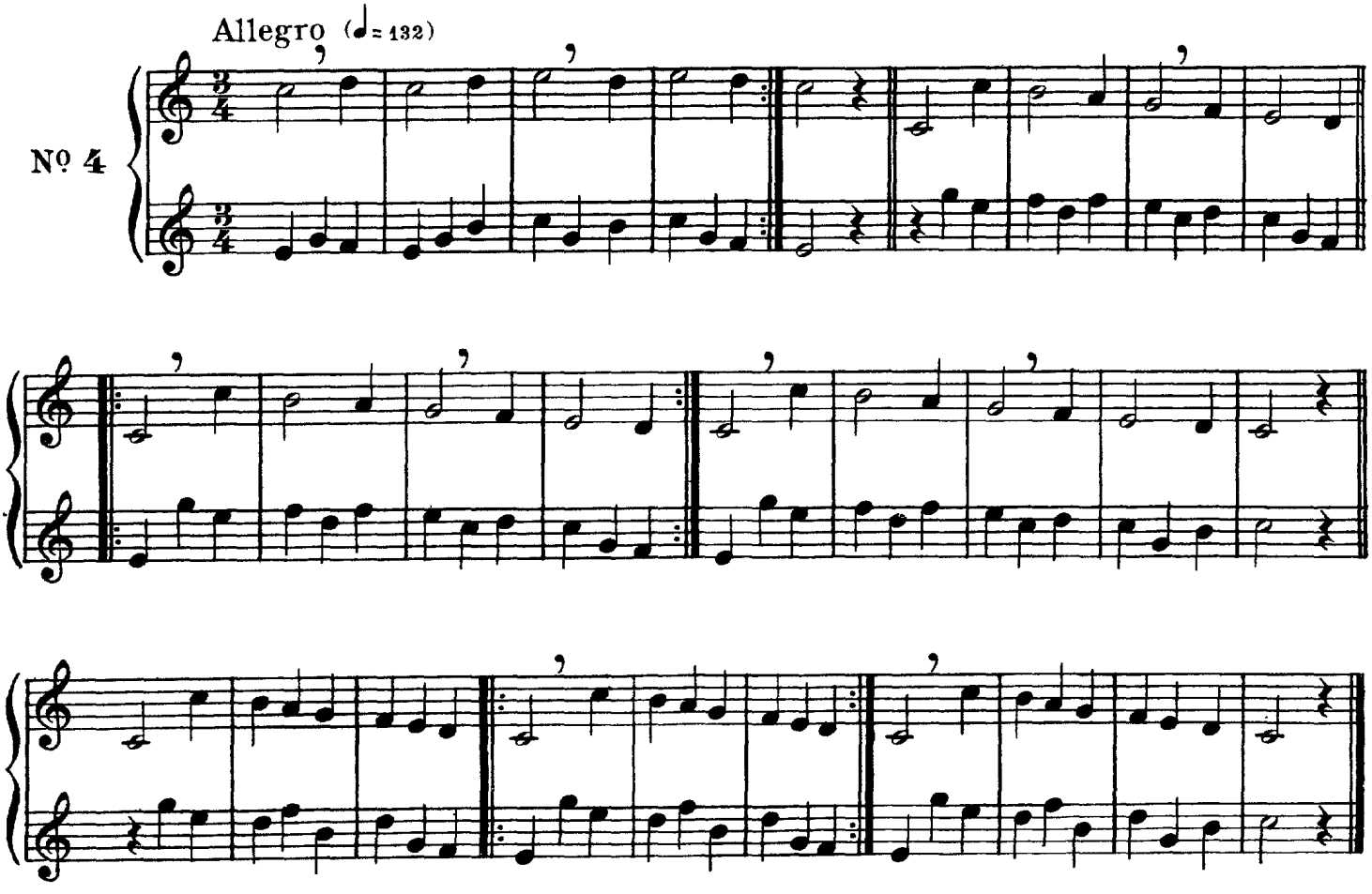
VARIATION II
Un poco meno vivo

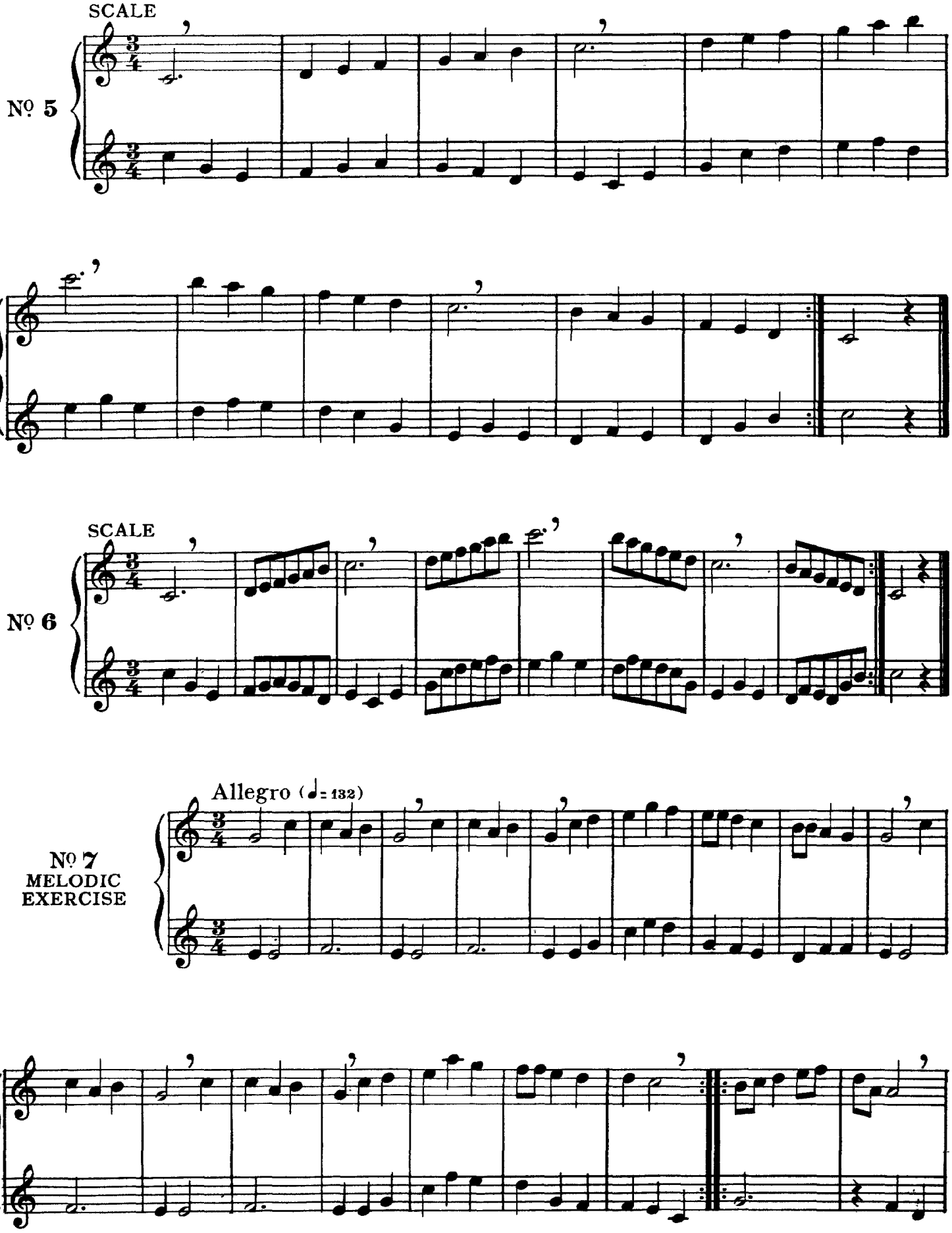


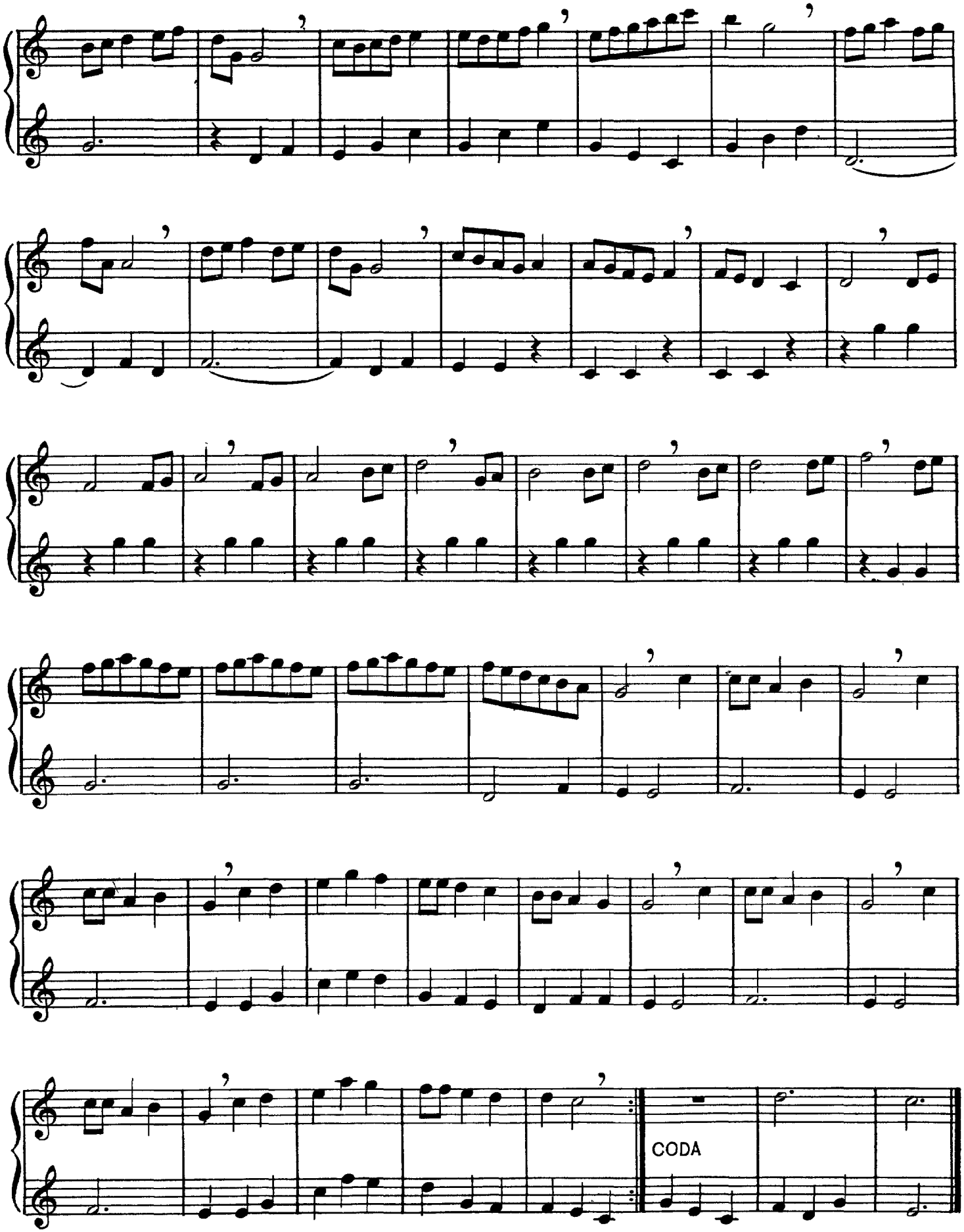


Allegro (♩= 132)

Nº 4



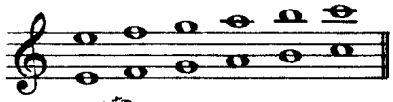

SCALE
No 5
SCALE
No 6
Allegro (♩= 132)
No 7
MELODIC
EXERCISE


CODA

Lesson VI

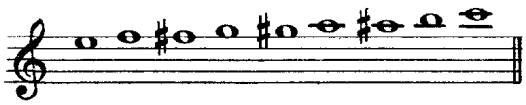
EQUALITY OF TONE AND PERFECT INTONATION

I have already remarked that the two octaves beginning from low e to c

Ex. 

are fingered identically. If the strength of the air-stream of the breath were the same for both octaves, the tonal fullness of the second octave would suffer. The tone would be a hybrid mixture of both octaves, or would be thin in comparison with that of the first octave alone. Intonation would not be perfect, but would tend to be somewhat flattened. In order to secure full tonal volume and the exact pitch the instrument is capable of, the tones of the second octave must be stronger than those of the first; yet without any hint of stronger accentuation.

Rule.—The air-stream for the second octave must possess a greater degree of velocity than that needed to produce the lower notes, so that both octaves, whose fingerings are indentically the same, may have

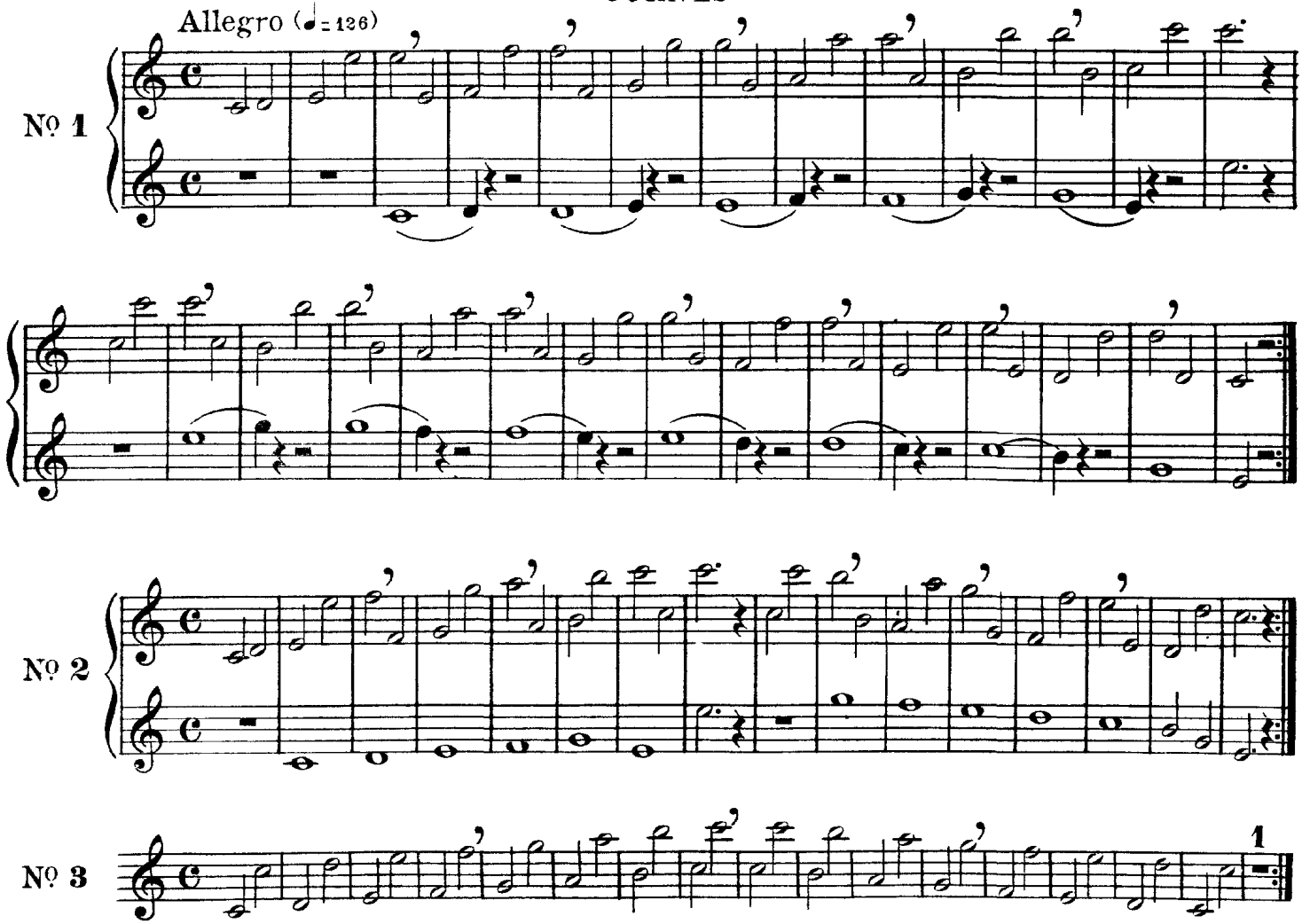
Ex. 

the homogeneity that ensures equality and perfect intonation. The student must see to it that this increase of velocity does not constitute a nuance, but only contributes to equality of tone.(1)

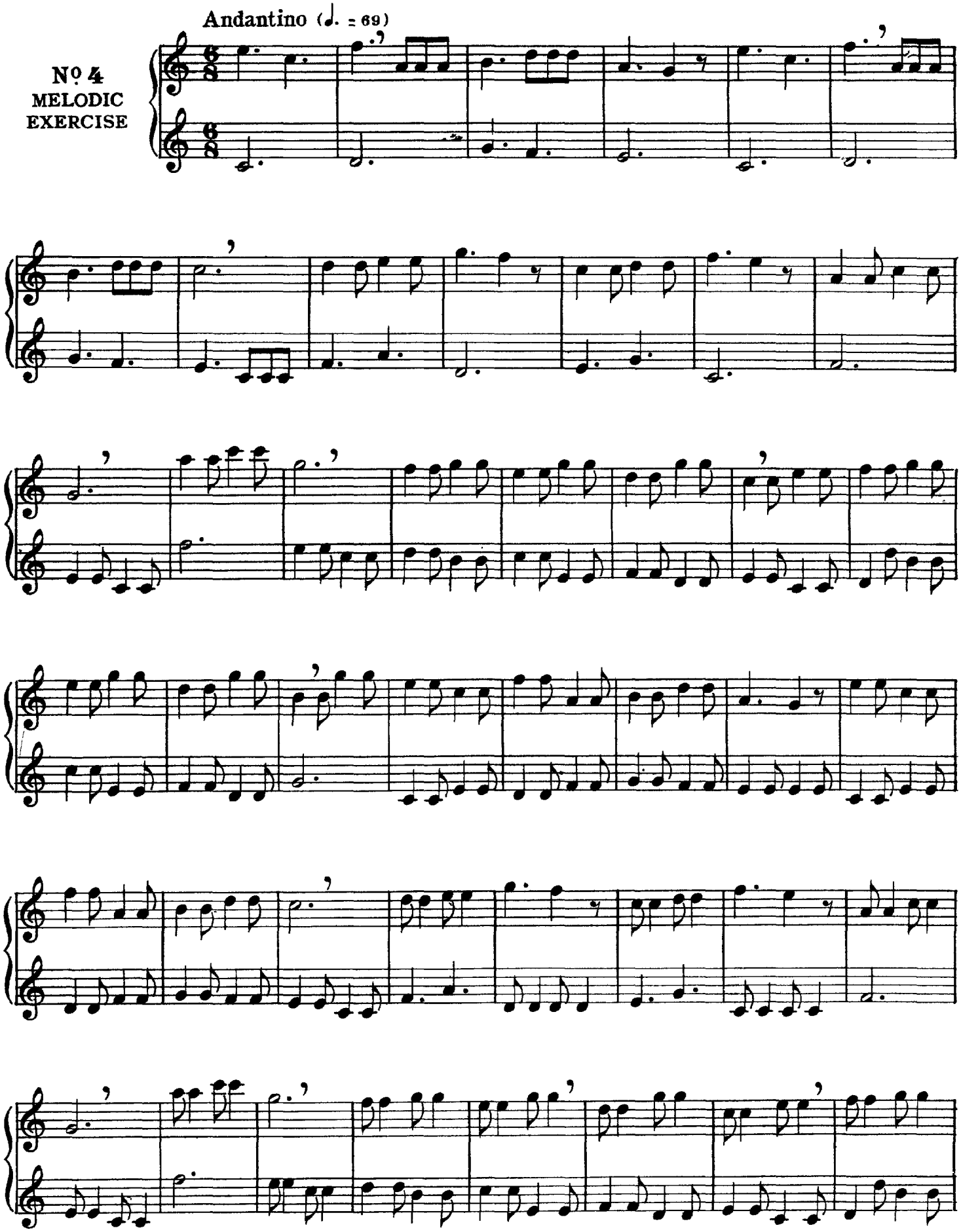
I cannot too strongly recommend the teacher to insist on the scrupulous observation of this rule, whose importance it is needless to insist upon.

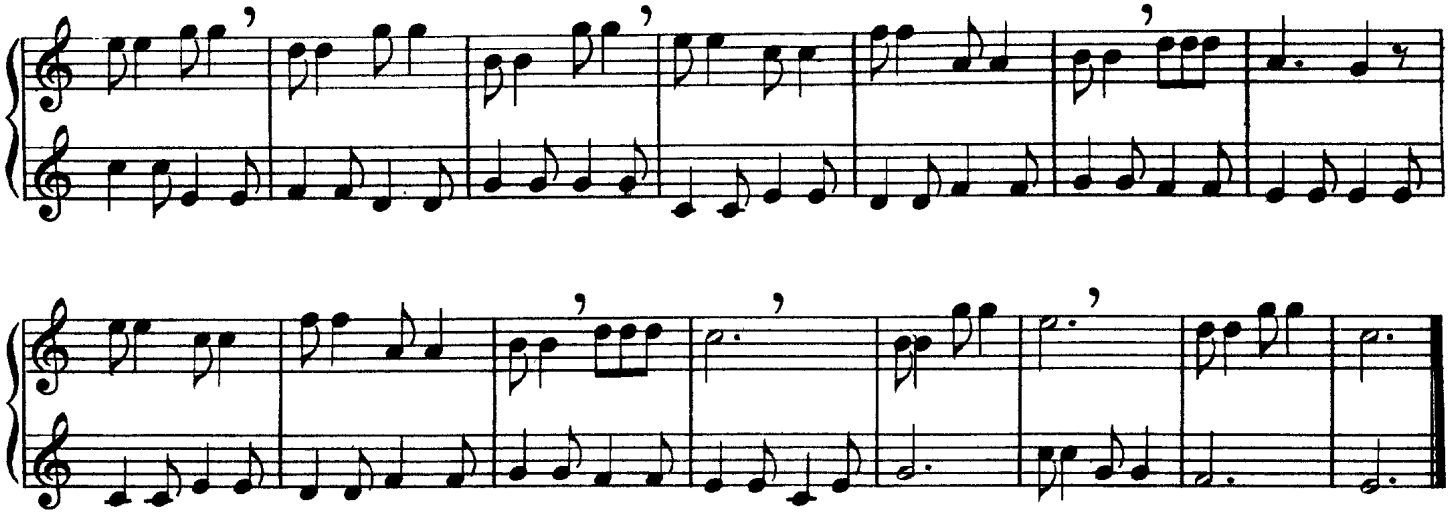
OCTAVES

Allegro (♩= 136)



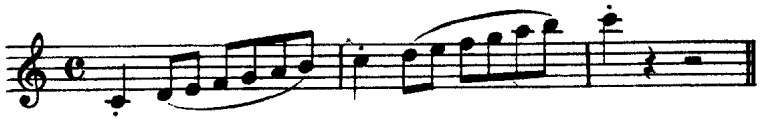
(1) To attain the desired result without exertion, it must not be forgotten that the lips should be pressed together more firmly for the medium register than for the lower.


Andantino (♩. = 69)
Nº 4
MELODIC
EXERCISE



Dots above or below notes indicate that the notes are to be *detached,* in a manner more short and abrupt than hitherto observed.

A curved line placed above or below a number of notes,

Example: 

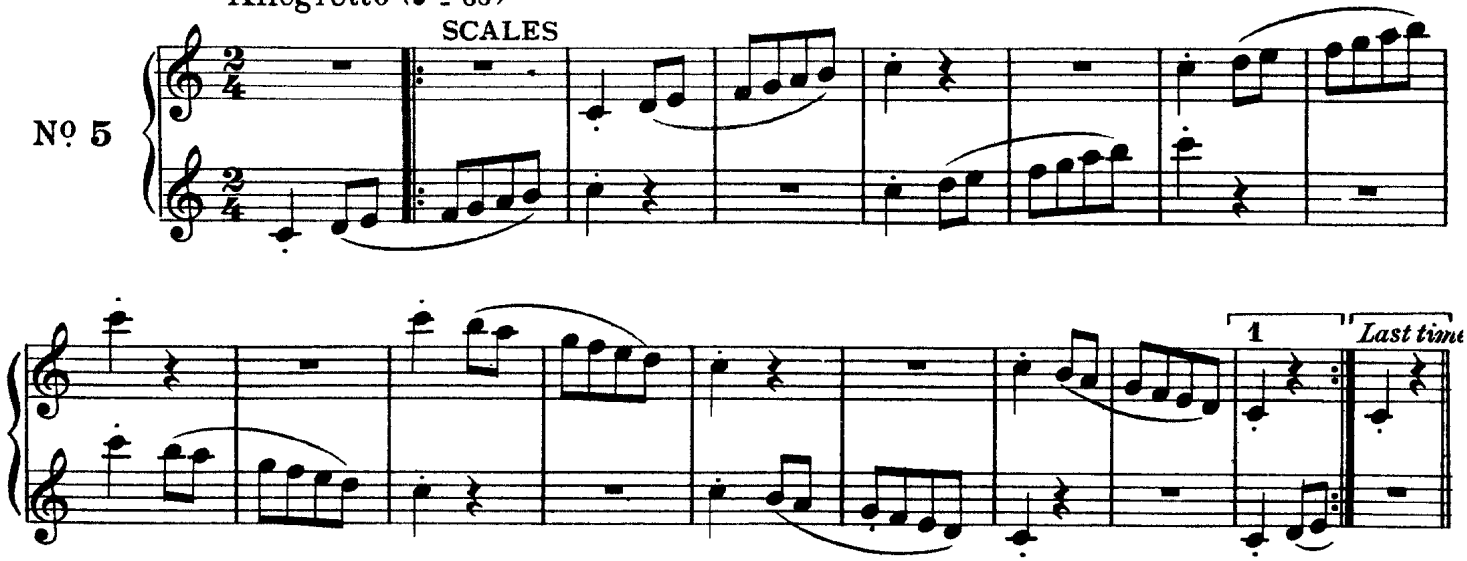
called a slur, indicates that all the notes included within it are to be connected; in other words, *played* with but one articulation.

Detached and Tied Notes

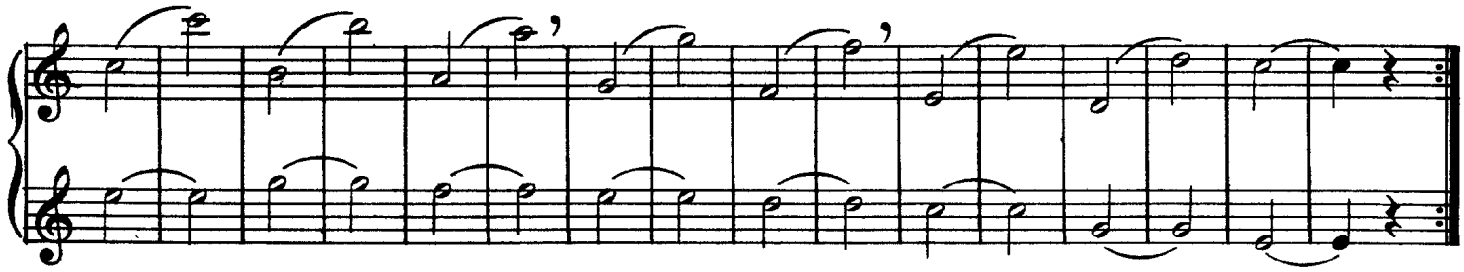
Allegretto (♩ = 88)

SCALES

No. 5



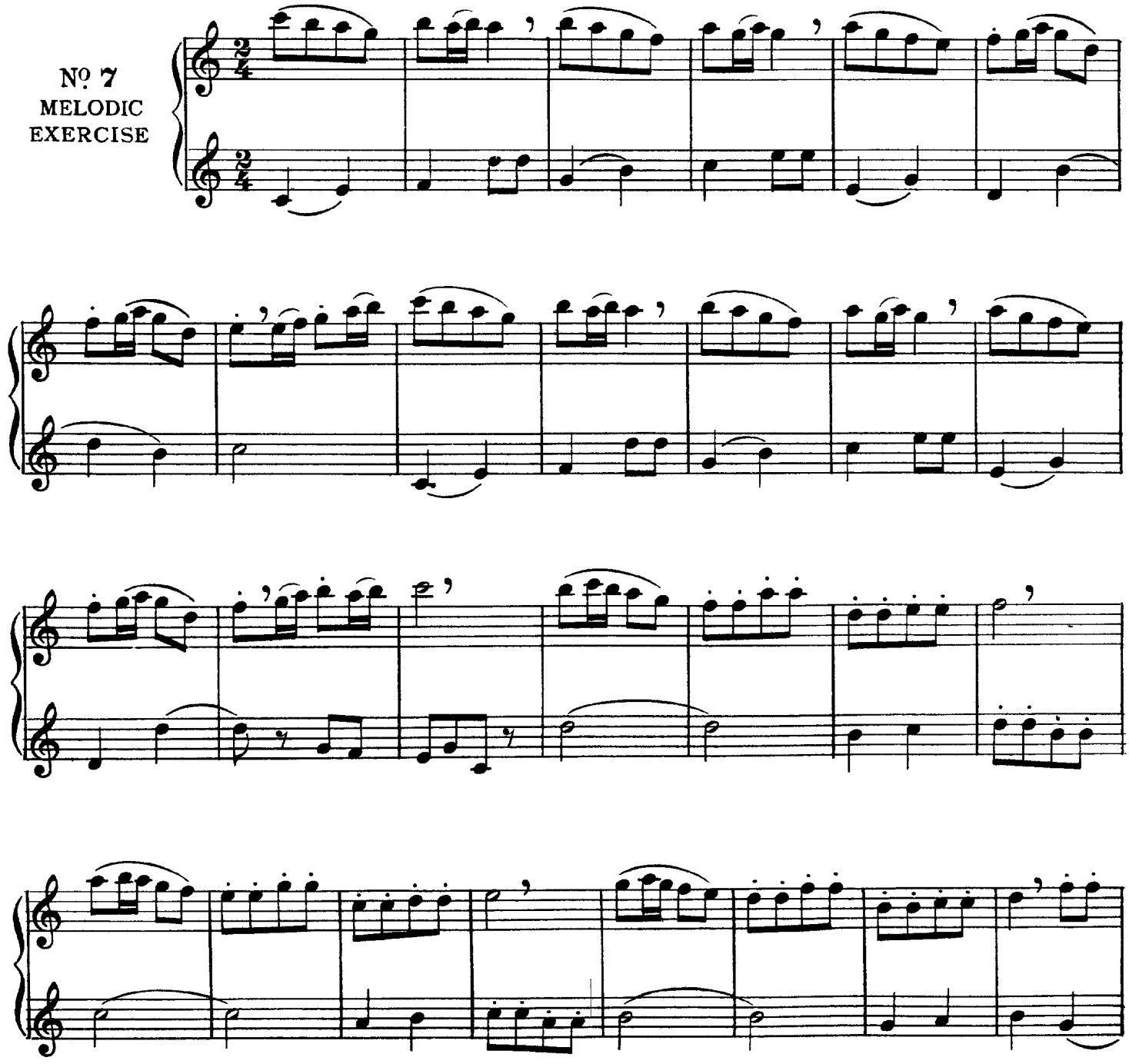
No. 6

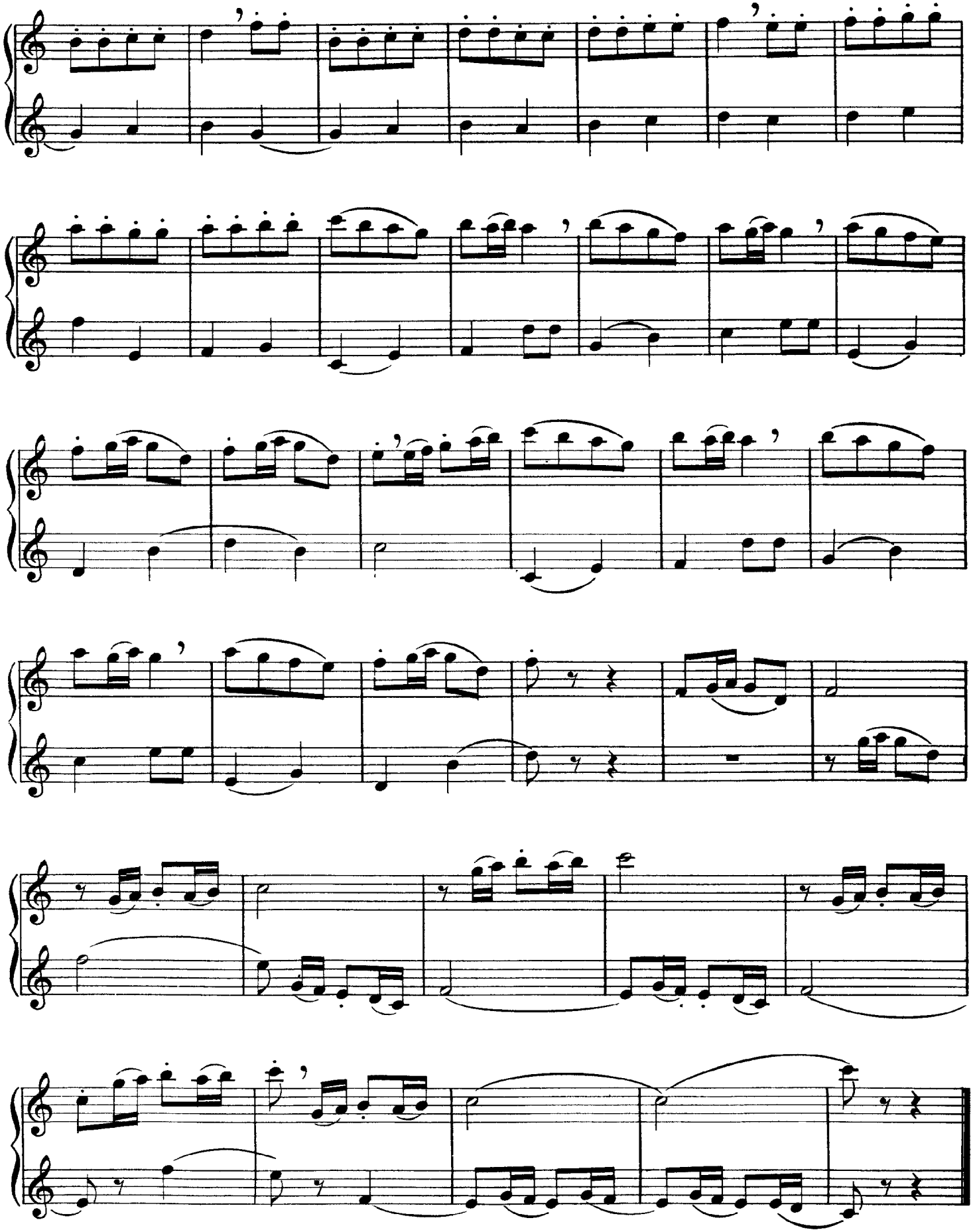


Sixteenth Notes

Allegretto (♩ = 88)

No. 7
MELODIC
EXERCISE



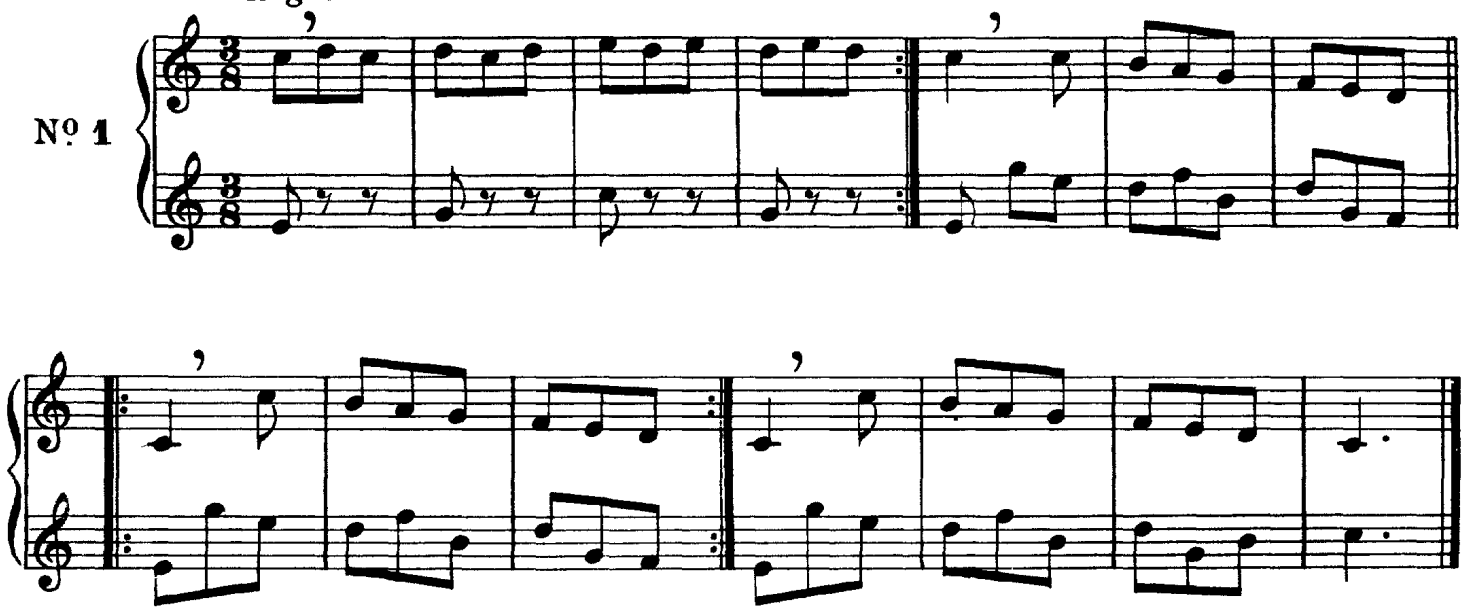


Lesson VII

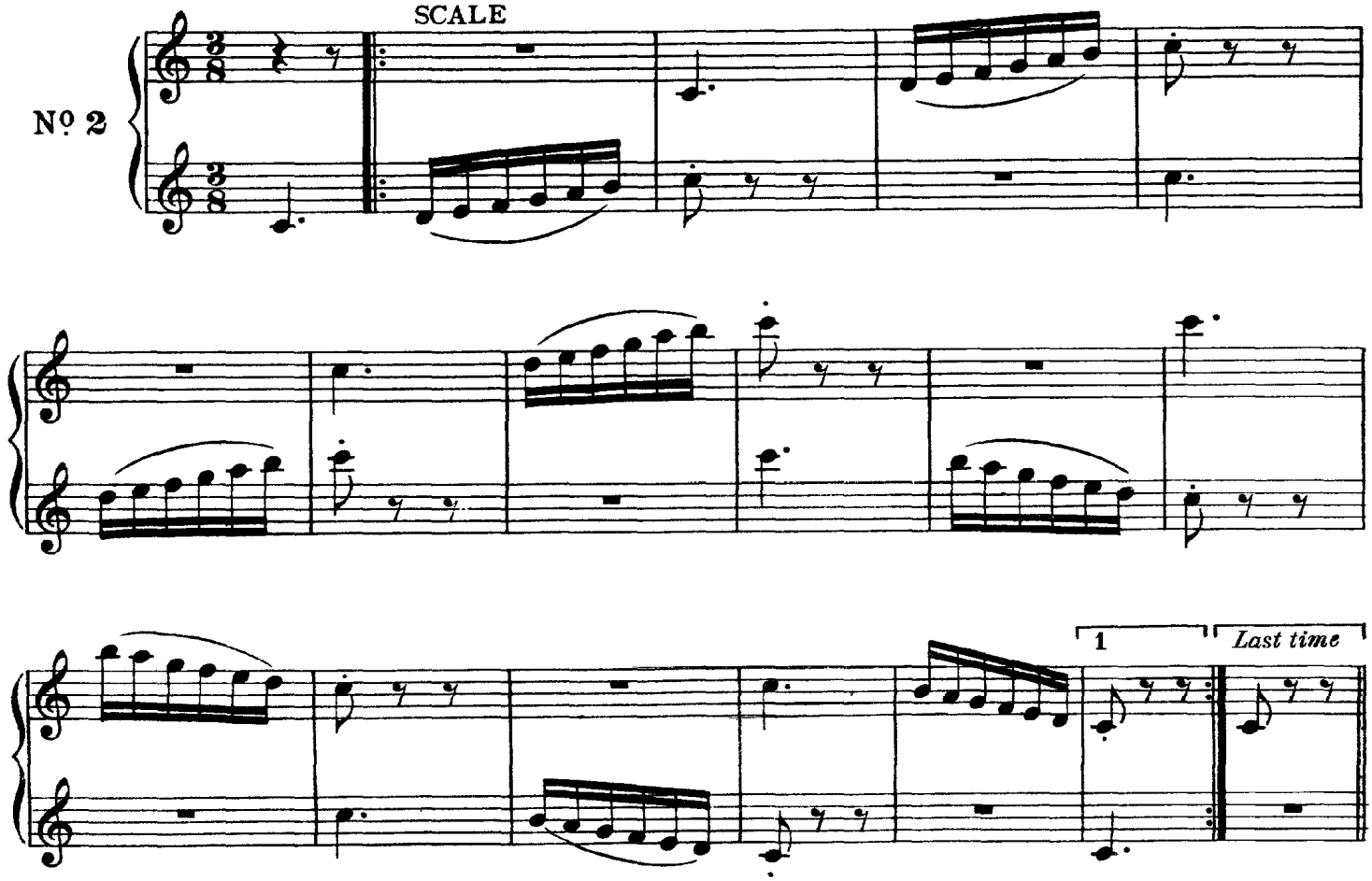
Three-Eighth Time

Allegretto (♩. = 66)

No. 1

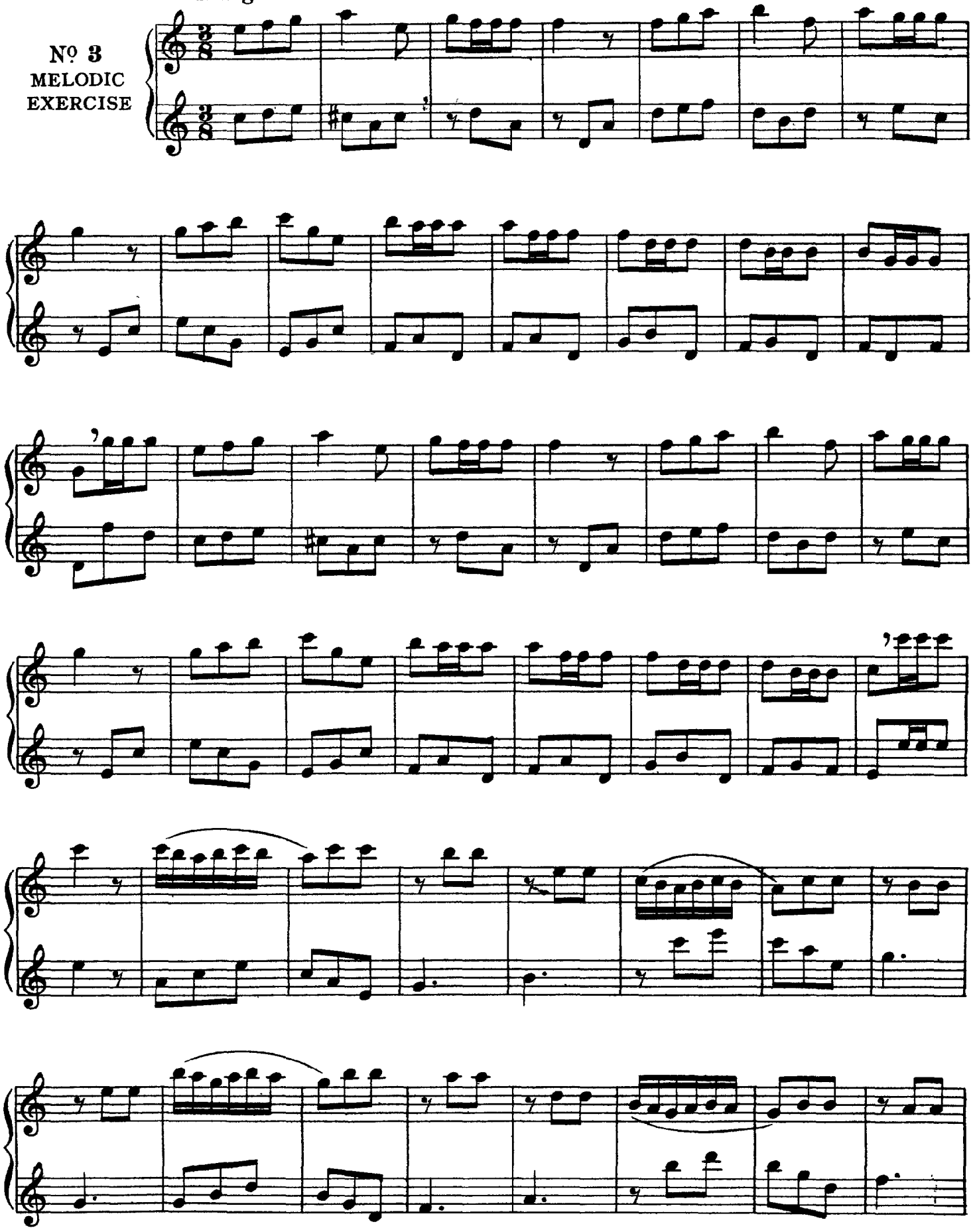


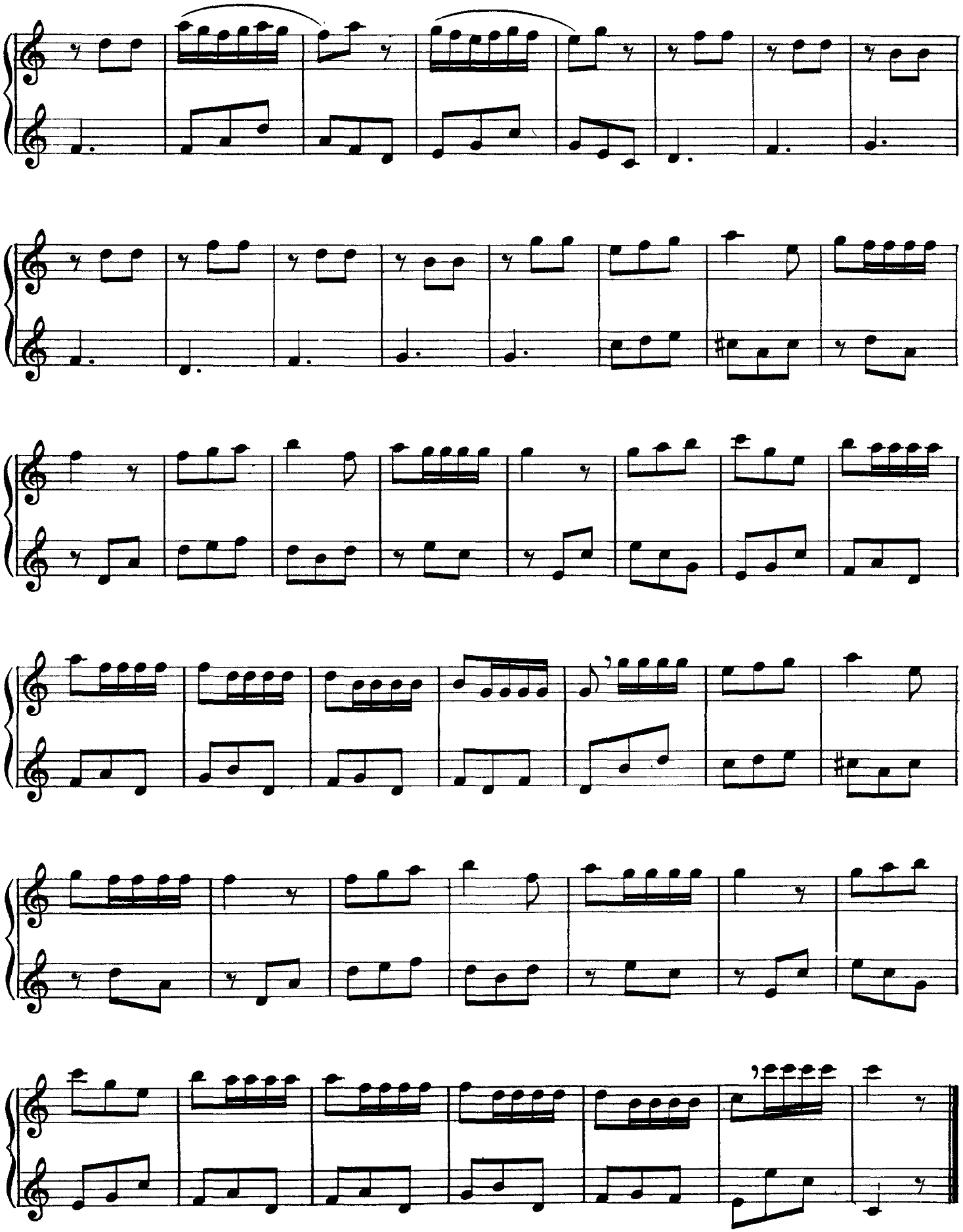
No. 2

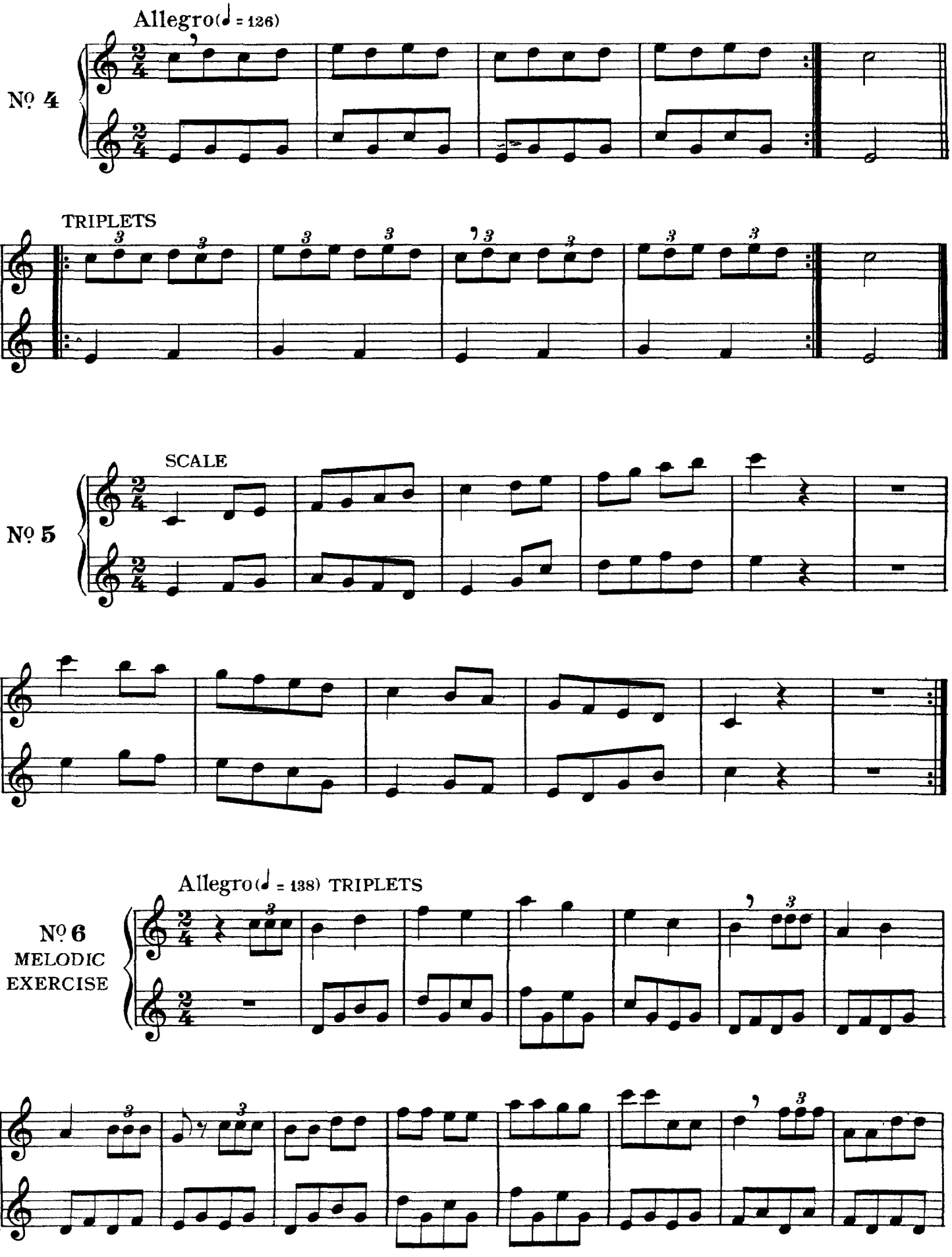


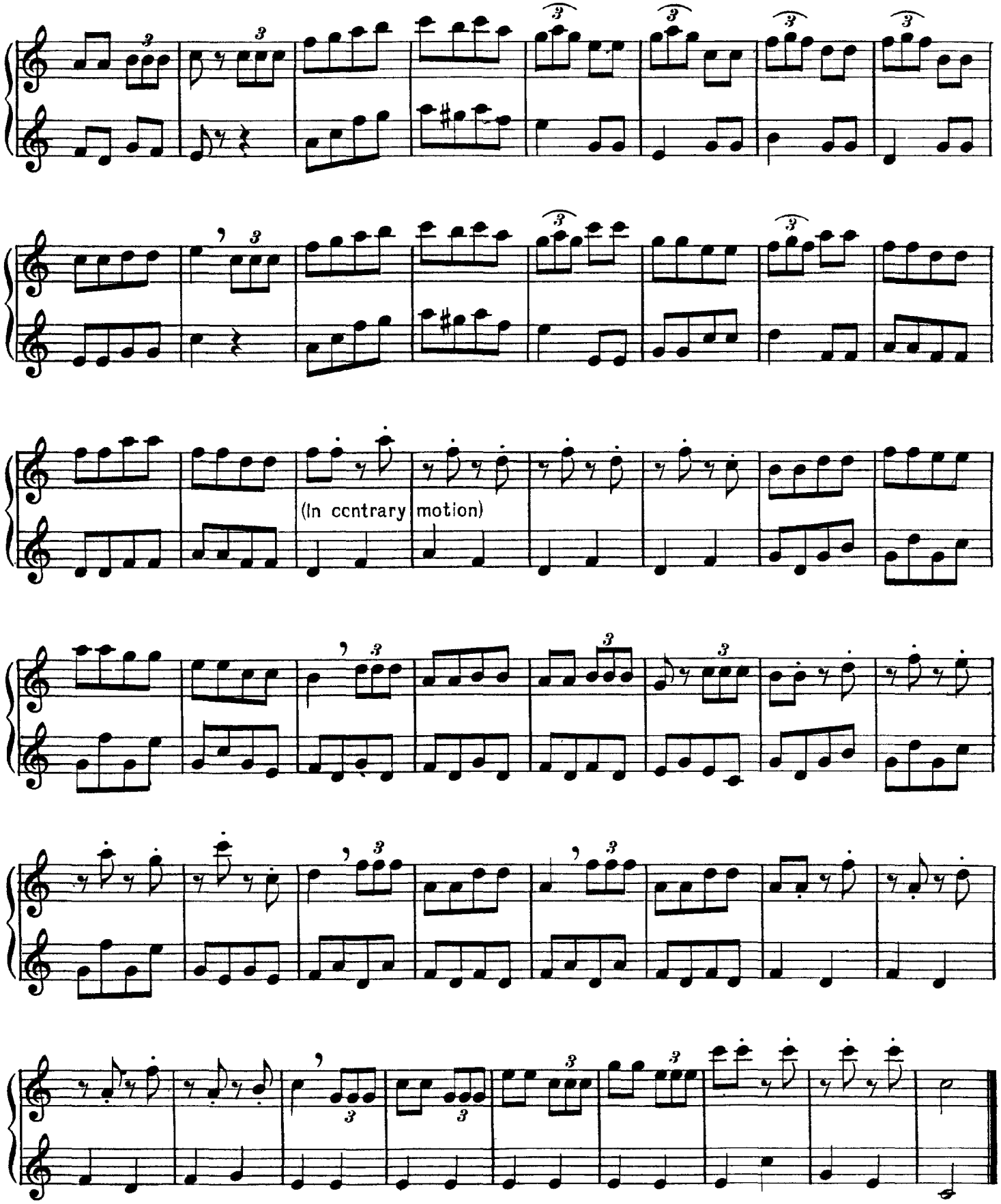
Allegretto (♩. = 66)

Nº 3
MELODIC EXERCISE






Allegro (♩ = 126)
No. 4
TRIPLETS
No. 5
SCALE
Allegro (♩ = 138) TRIPLETS
No. 6
MELODIC
EXERCISE

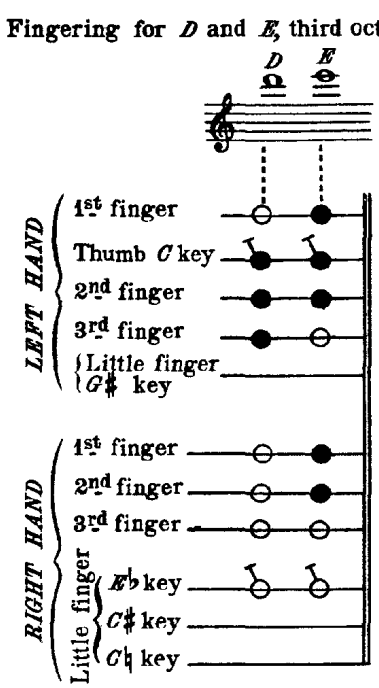


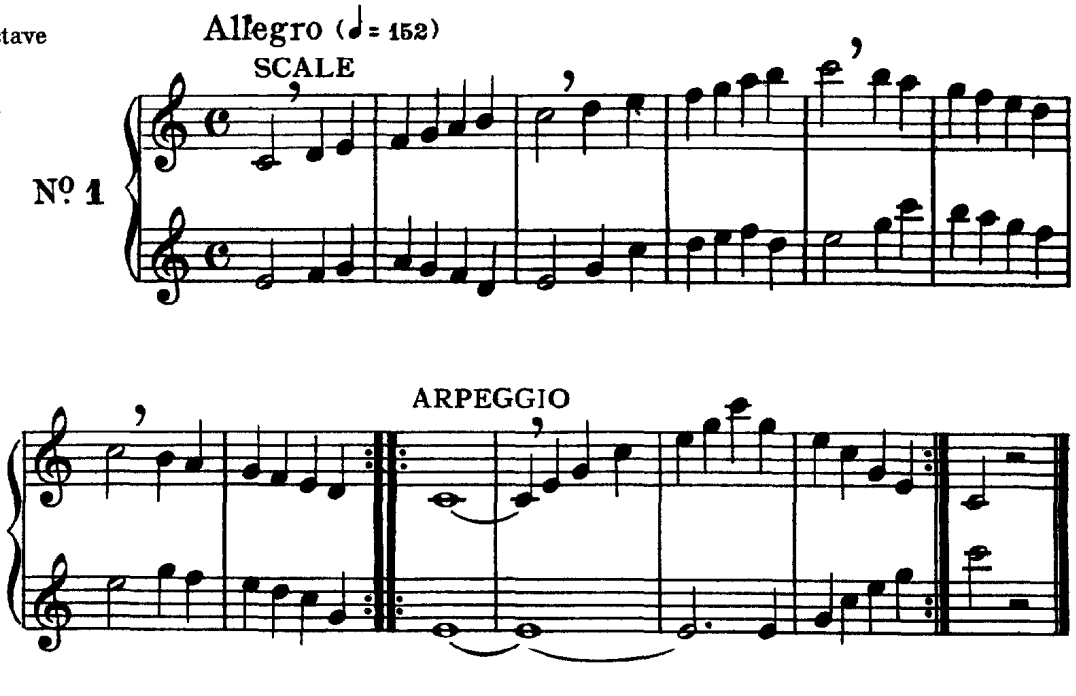
If the student is to derive any benefit from the lessons which follow, these seven preliminary lessons must be rendered in an entirely satisfactory manner. If necessary, they should be repeated again and again, until the *embouchure* is perfect, and position and fingering beyond reproach.

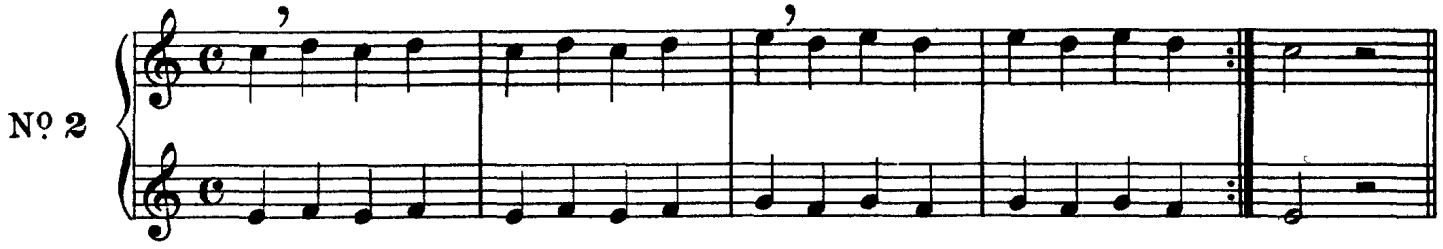
Lesson VIII

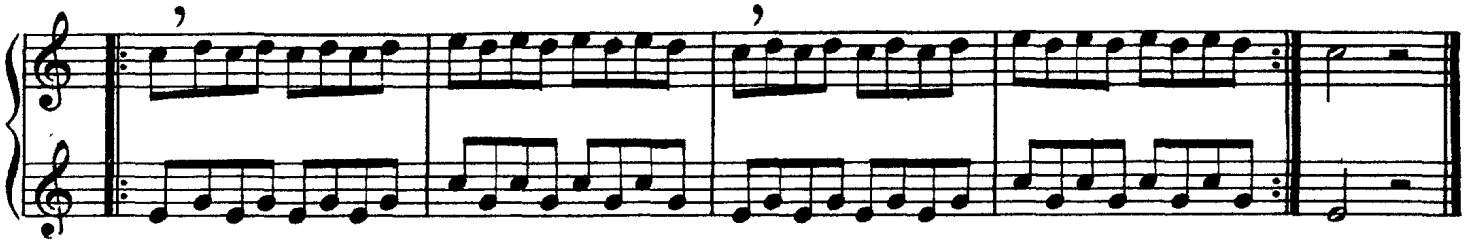
SCALE AND ARPEGGIO OF *C* MAJOR

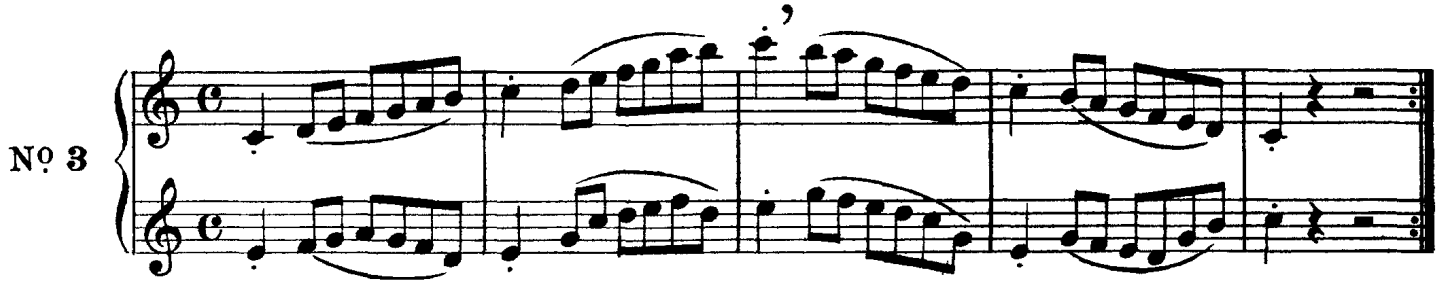
An arpeggio is a *broken chord,* that is to say, a chord whose individual notes are sounded one after the other.



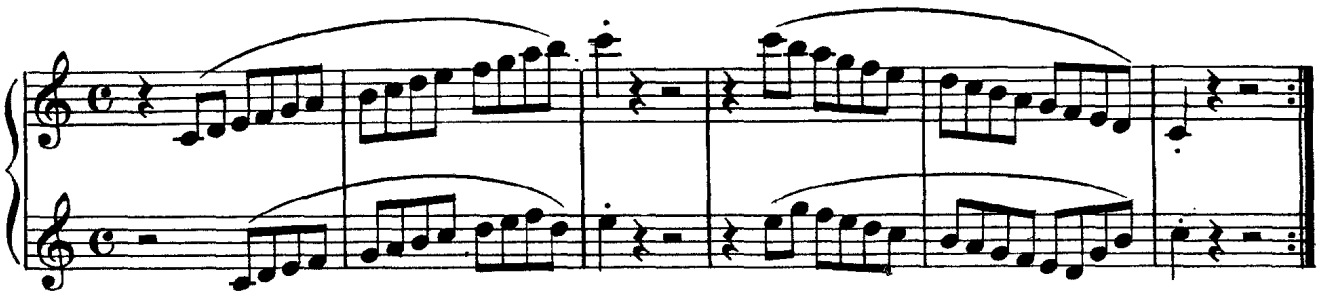






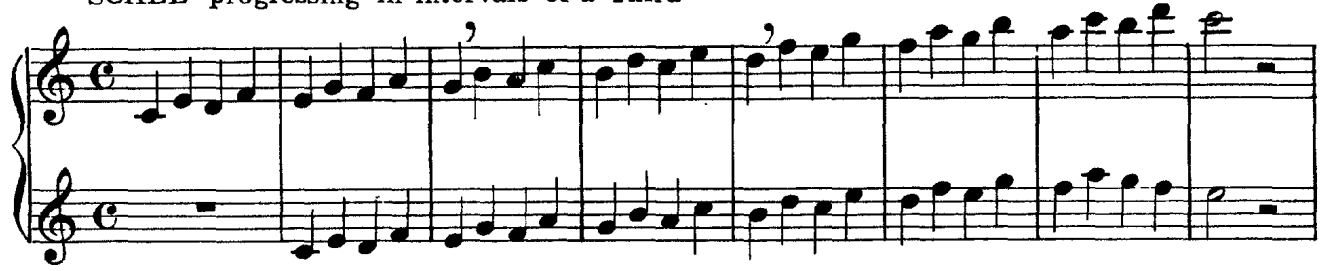


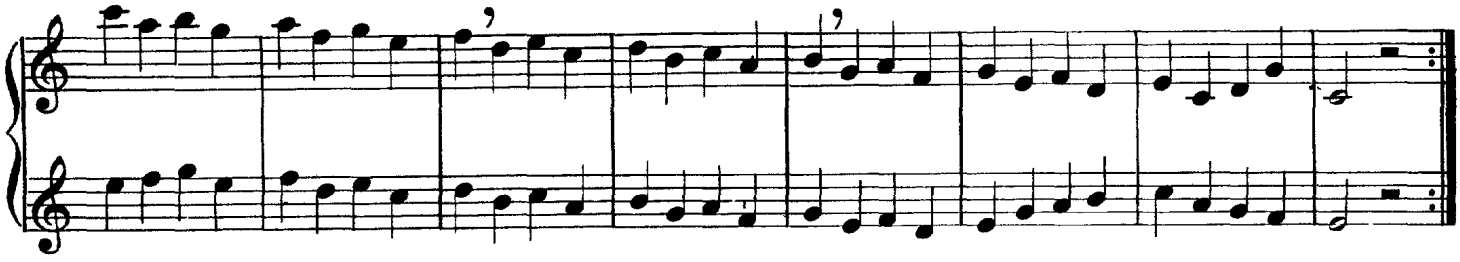
Nº 4



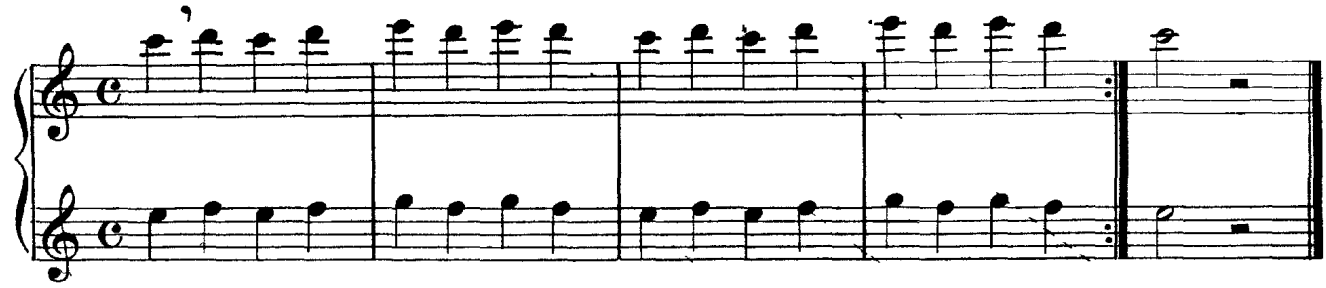
SCALE progressing in intervals of a Third

Nº 5





Nº 6



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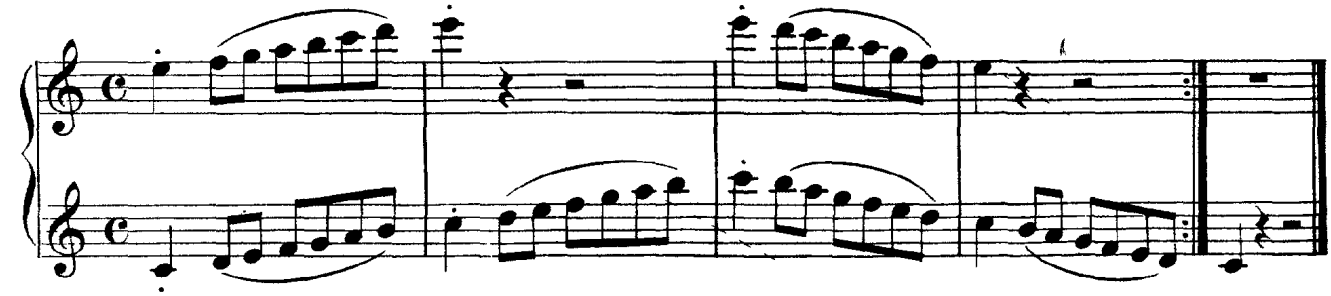
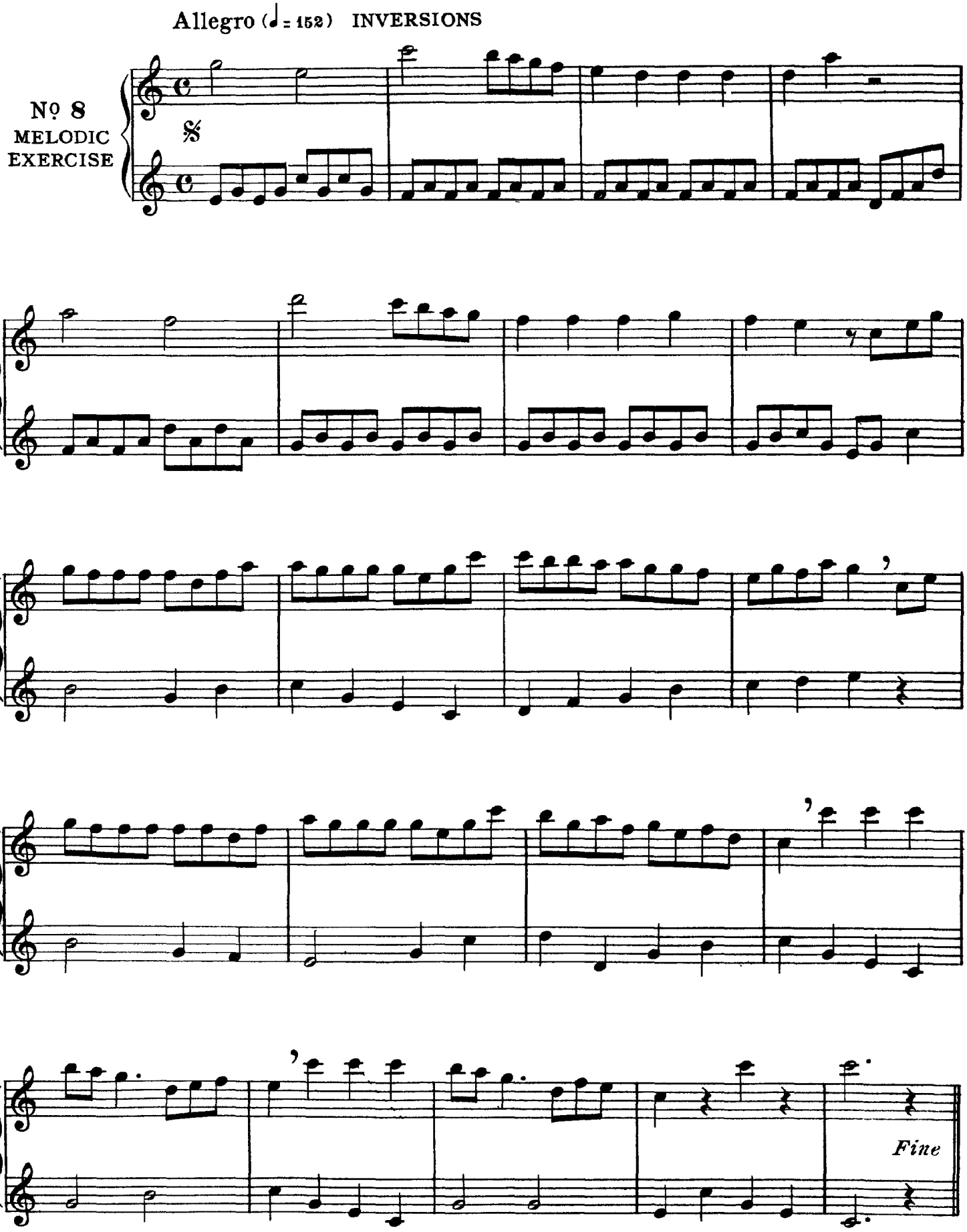
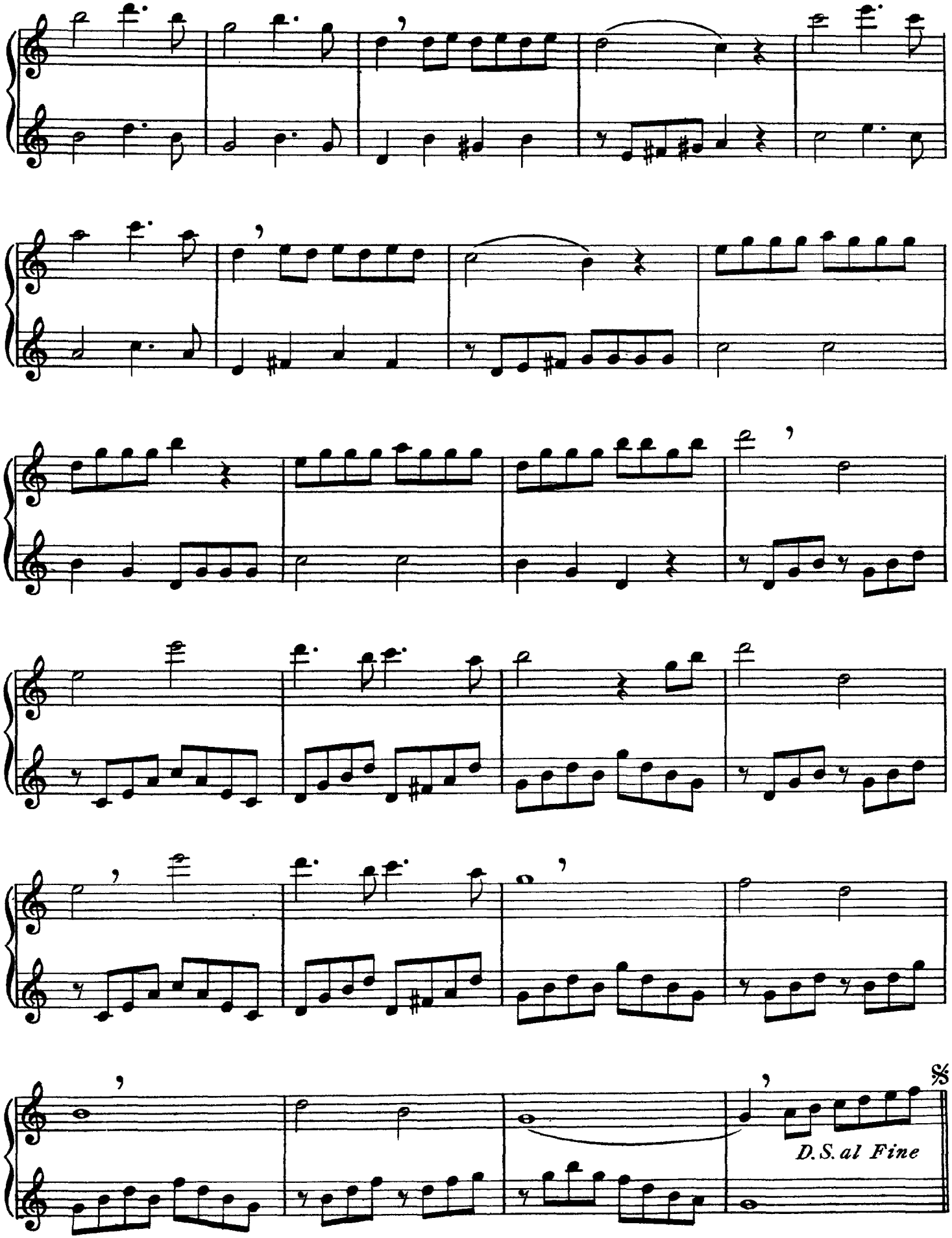



Allegro (♩ = 152) INVERSIONS
Nº 8
MELODIC
EXERCISE
Fine

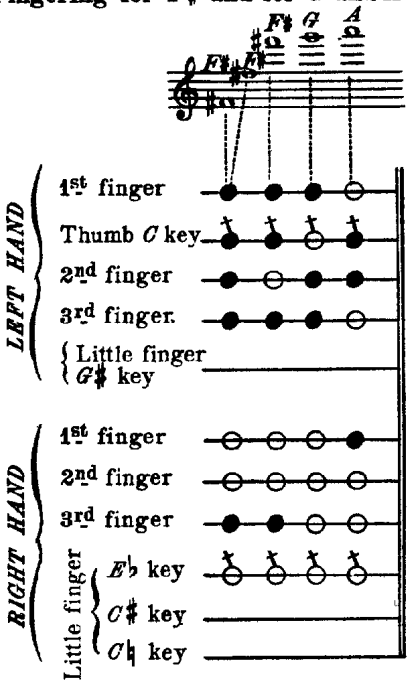

D.S. al Fine

Lesson IX

KEY OF *G* MAJOR

(Alteration of *F* by the ♯)

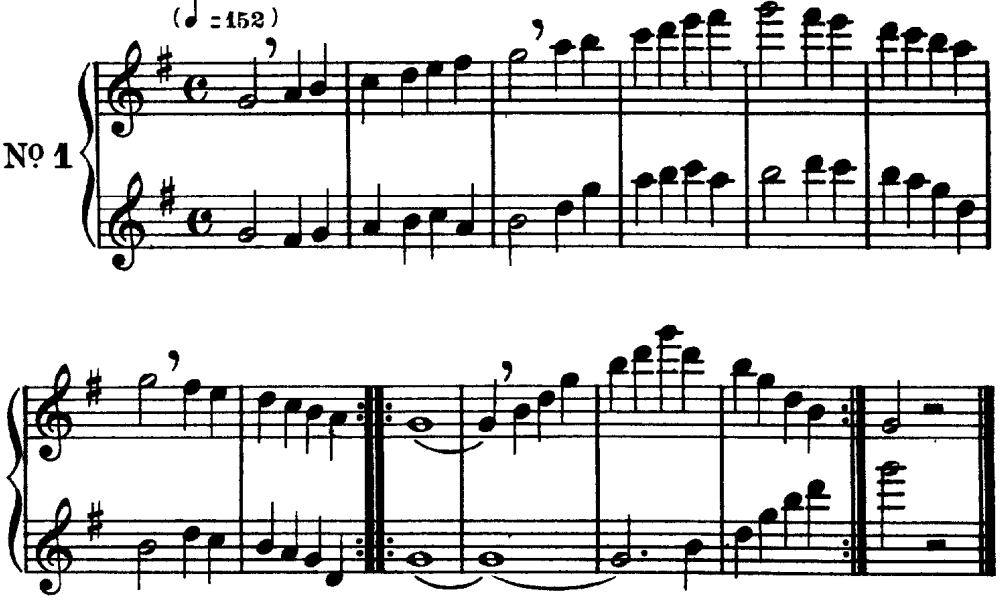
Fingering for *F*♯ and for *G* and *A*



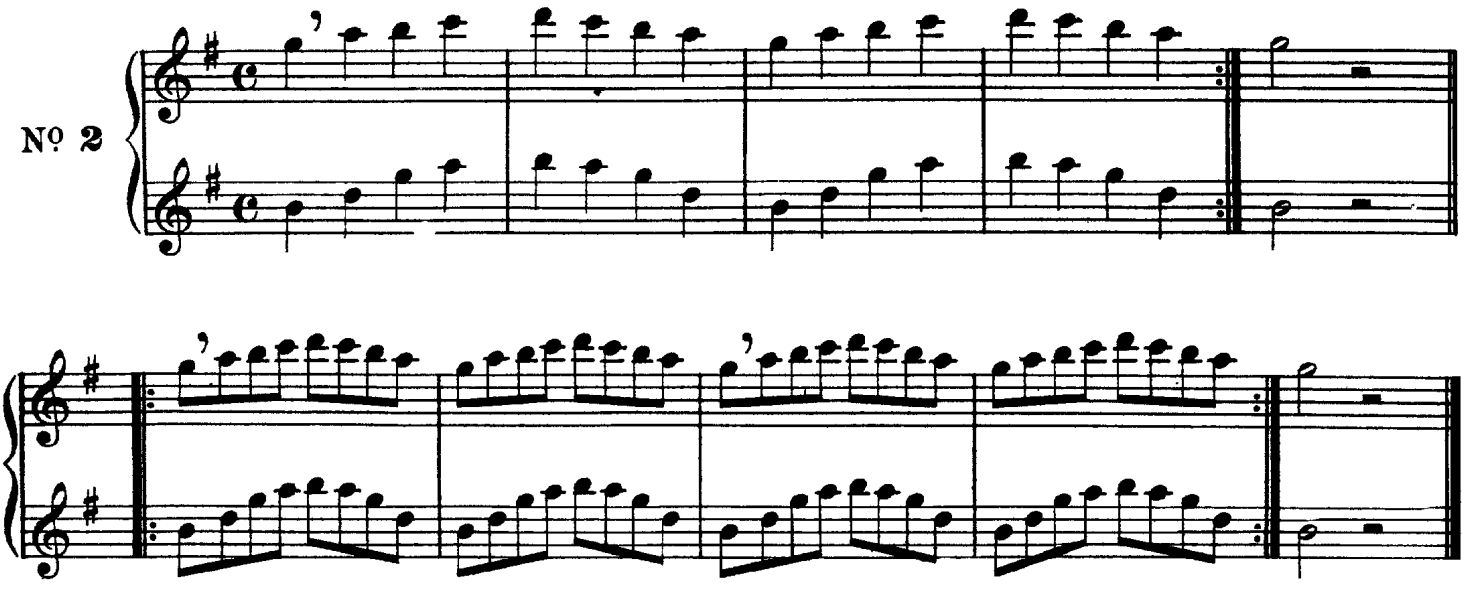
SCALE AND ARPEGGIO IN *G* MAJOR

(♩ = 152)

Nº 1



Nº 2



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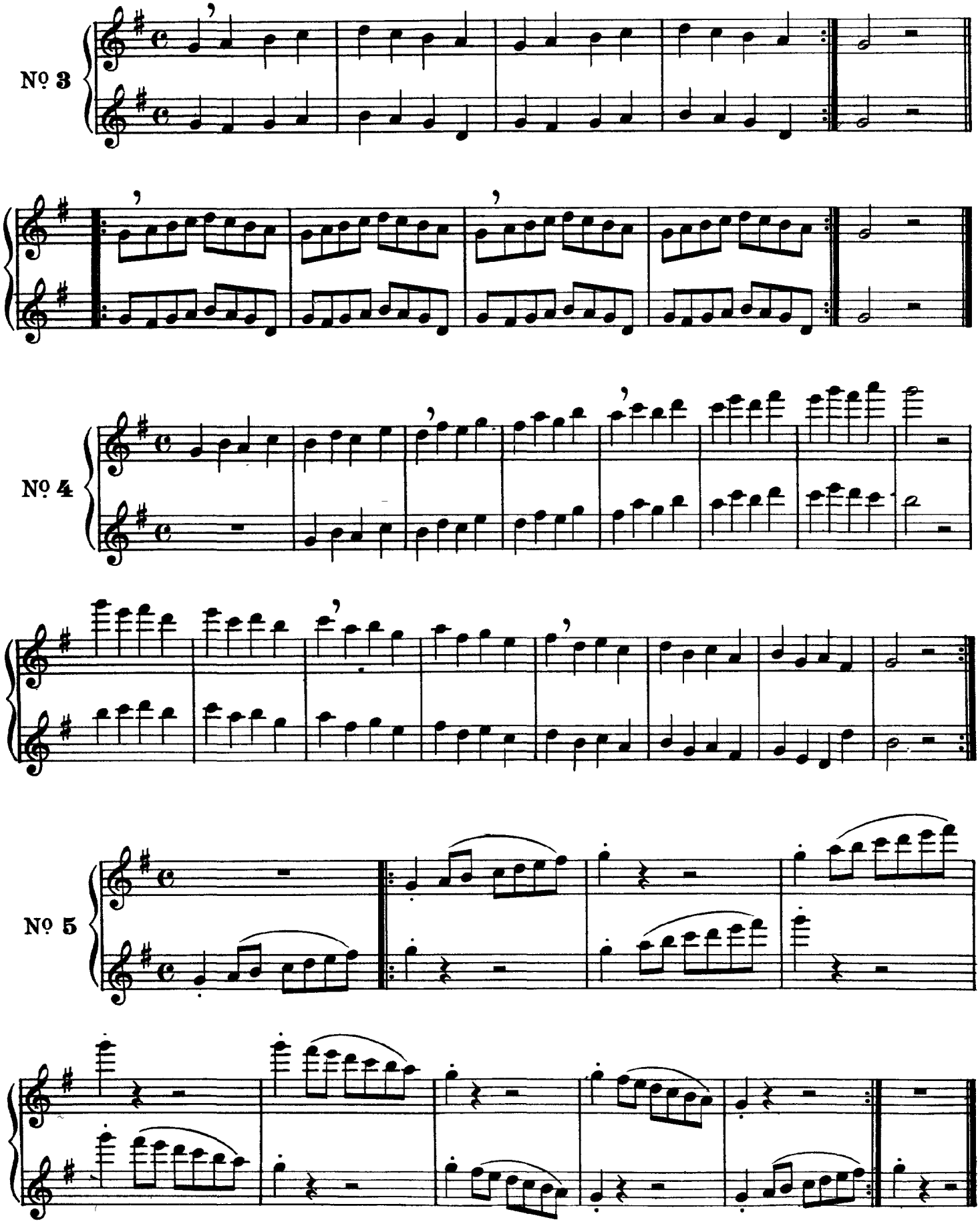
(1) It is indispensable to have the position of sharps and flats always present in the memory. The following is an easy method of memorization, bearing in mind the fact that the sharps occur in the order given:

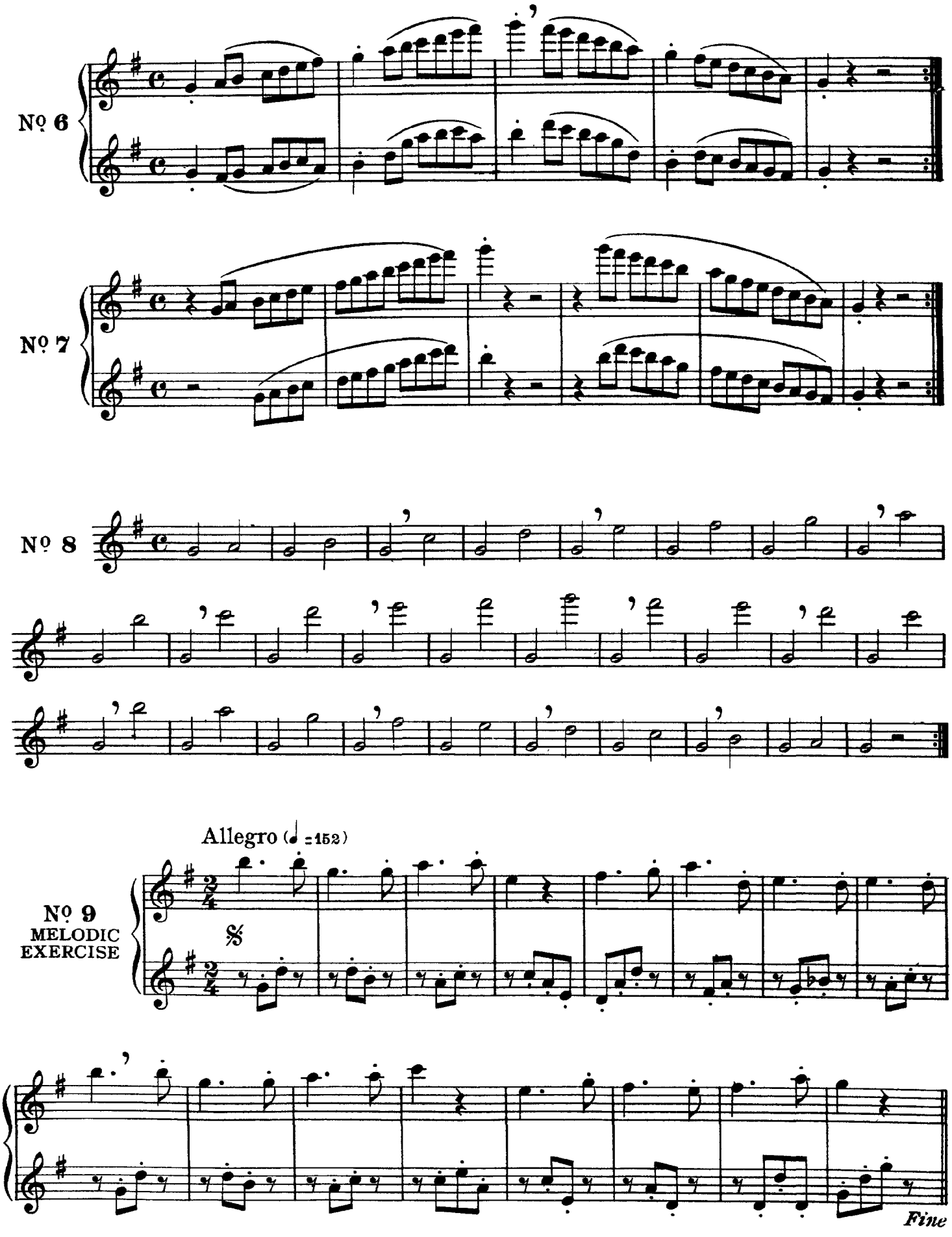
1	2	3	4	5	6	7
F,	*C,*	*G,*	*D,*	*A,*	*E,*	*B.*

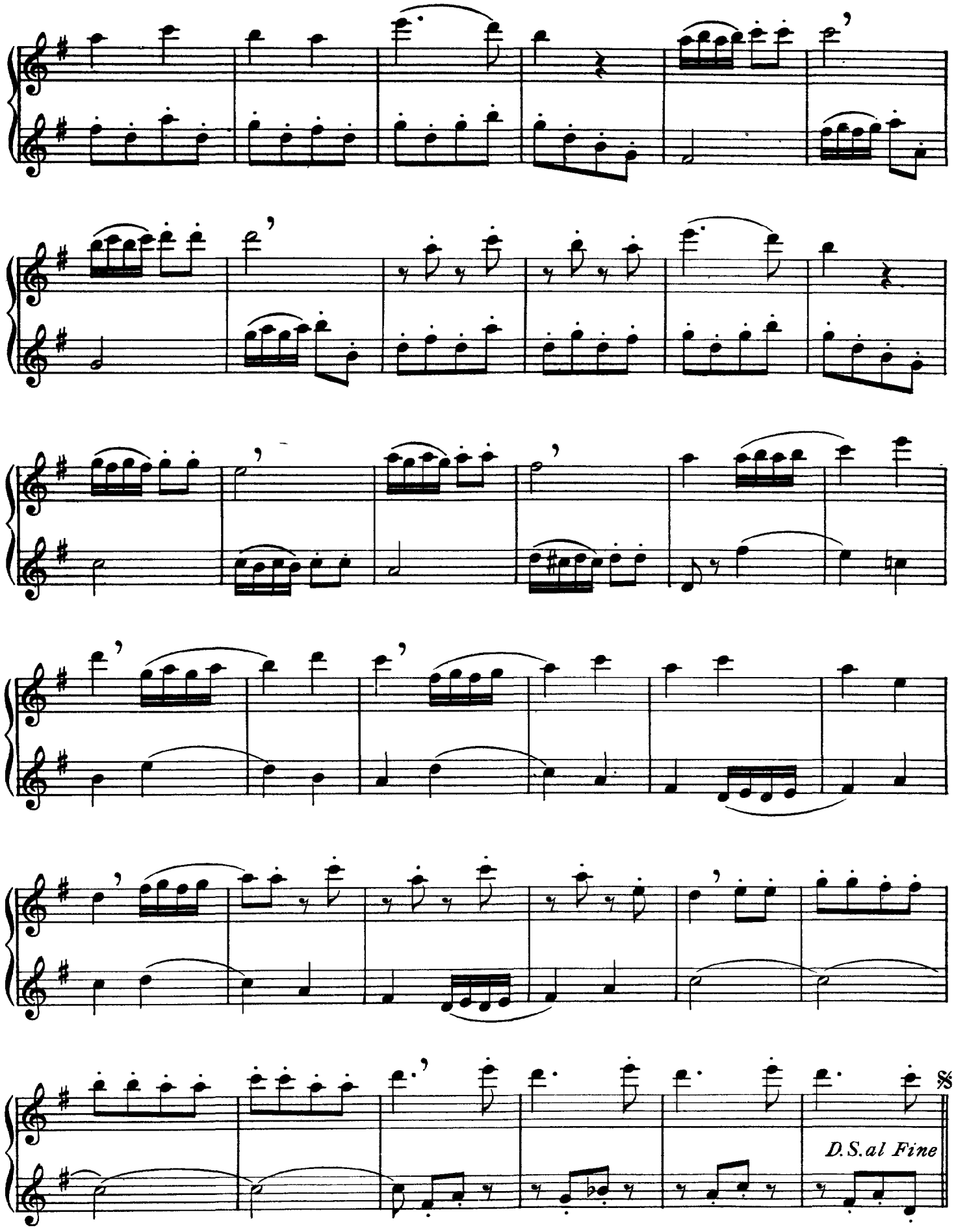
Learn these letters by heart. Repeating them backwards, you will obtain the position of the flats, as follows:

Example:

Order of sharps.	1	2	3	4	5	6	7	
	F,	*C,*	*G,*	*D,*	*A,*	*E,*	*B,*	Order of flats.
	7	6	5	4	3	2	1	

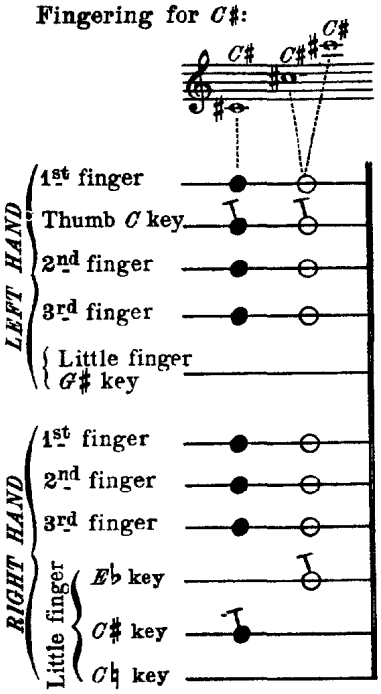

Nº 3
Nº 4
Nº 5


Nº 6
Nº 7
Nº 8
Allegro (♩ =152)
Nº 9
MELODIC
EXERCISE
Fine

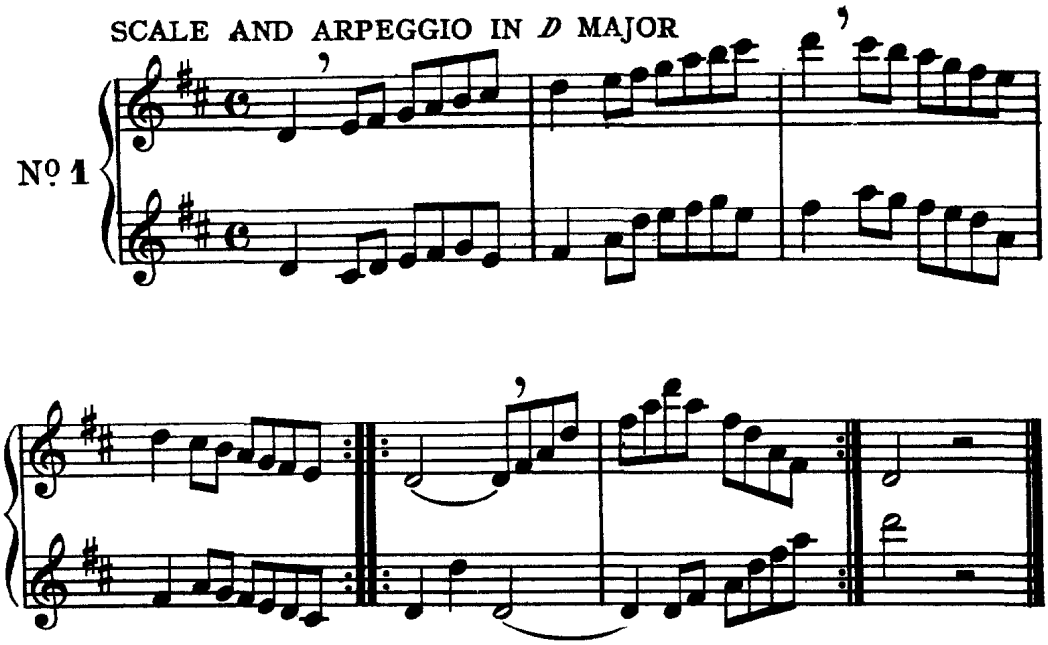

D.S.al Fine

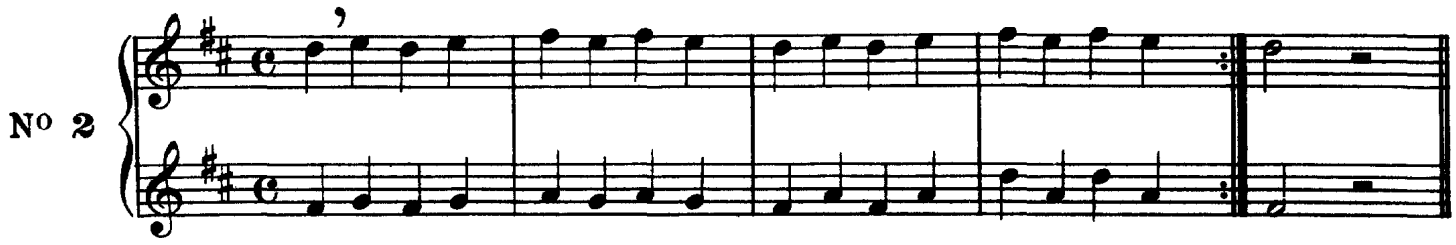
Lesson X

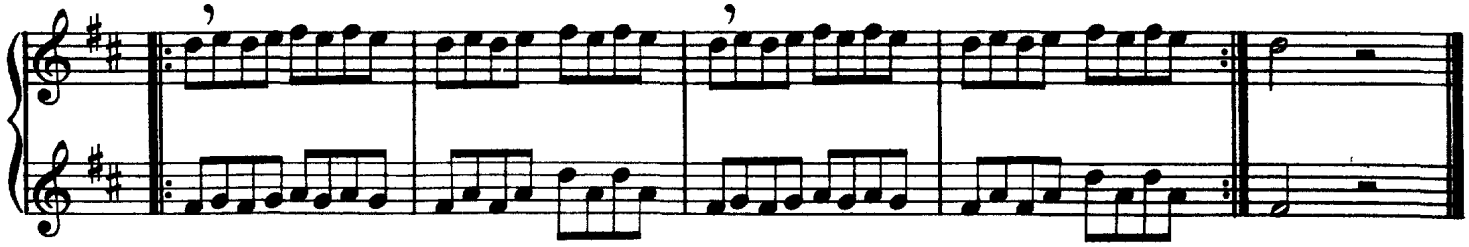
KEY OF *D* MAJOR

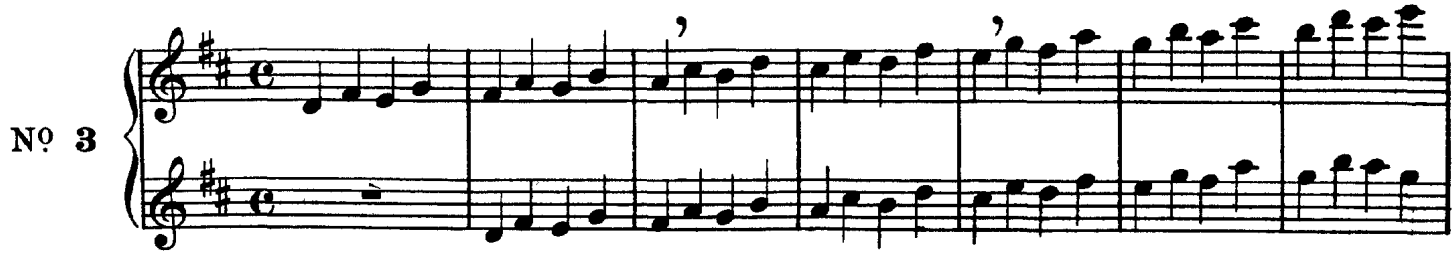


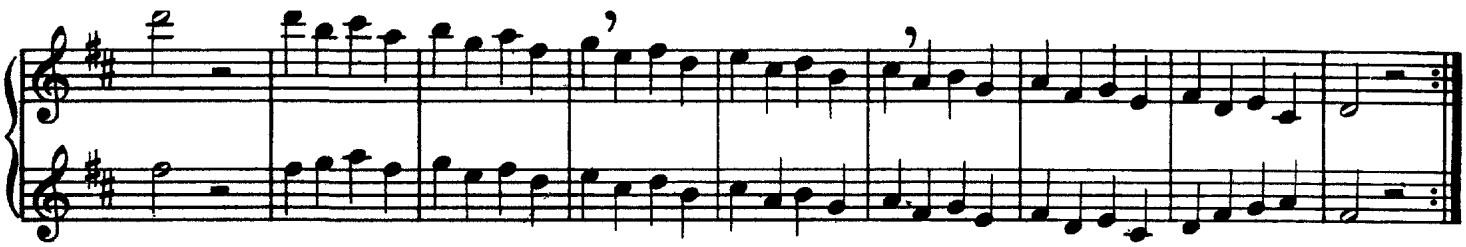
SCALE AND ARPEGGIO IN *D* MAJOR



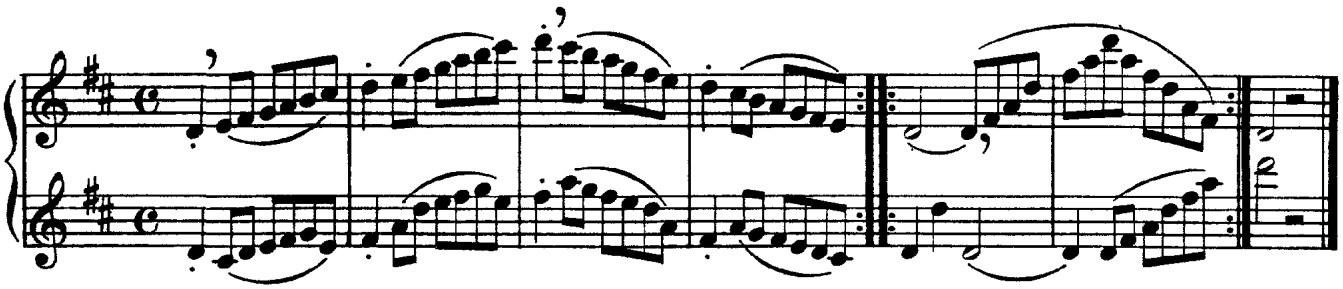








Nº 4



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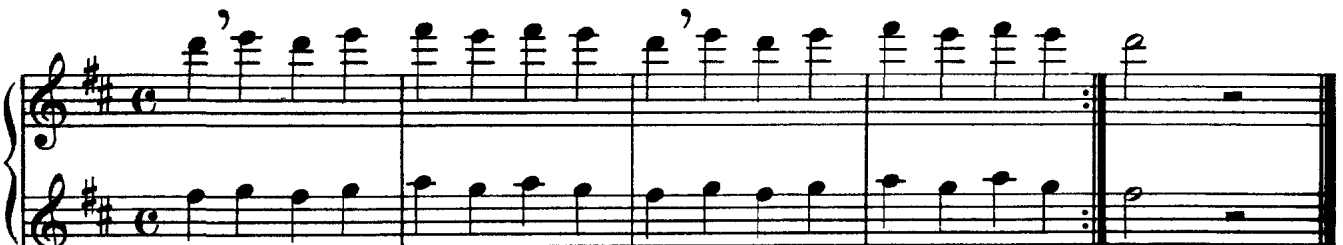

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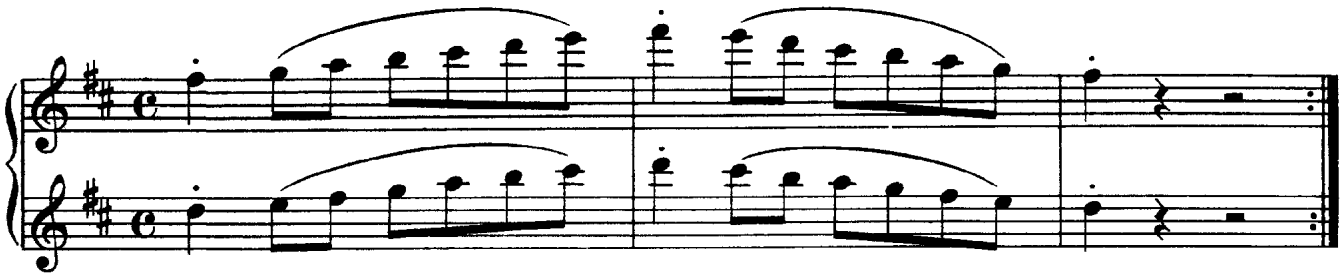

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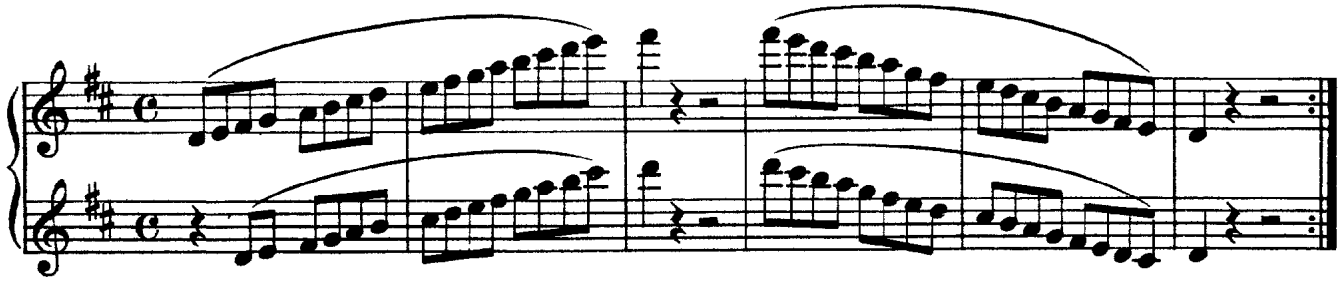

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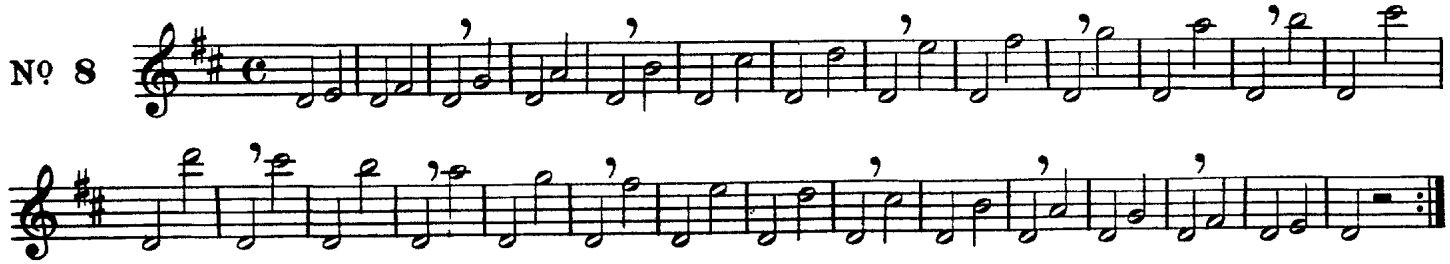
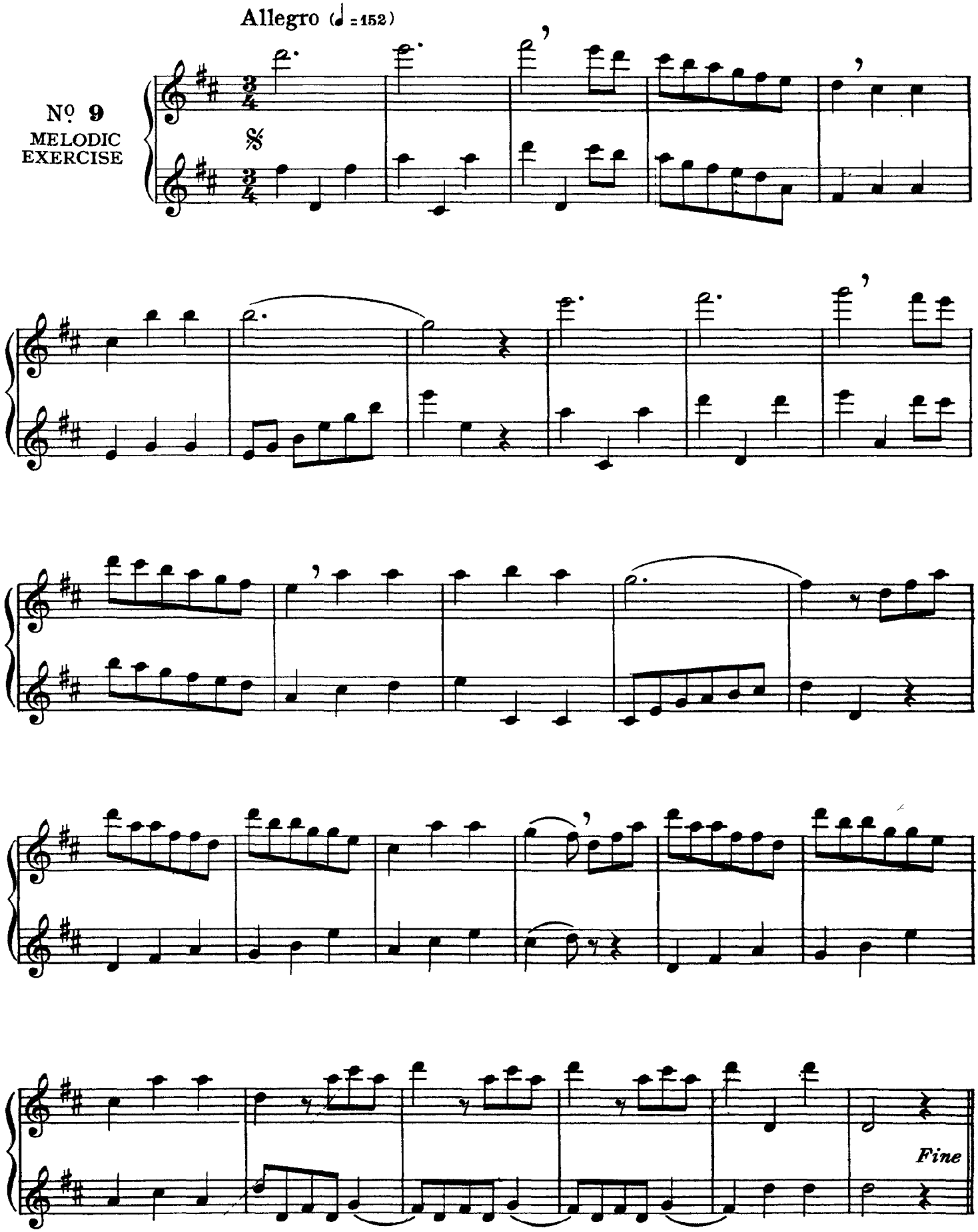
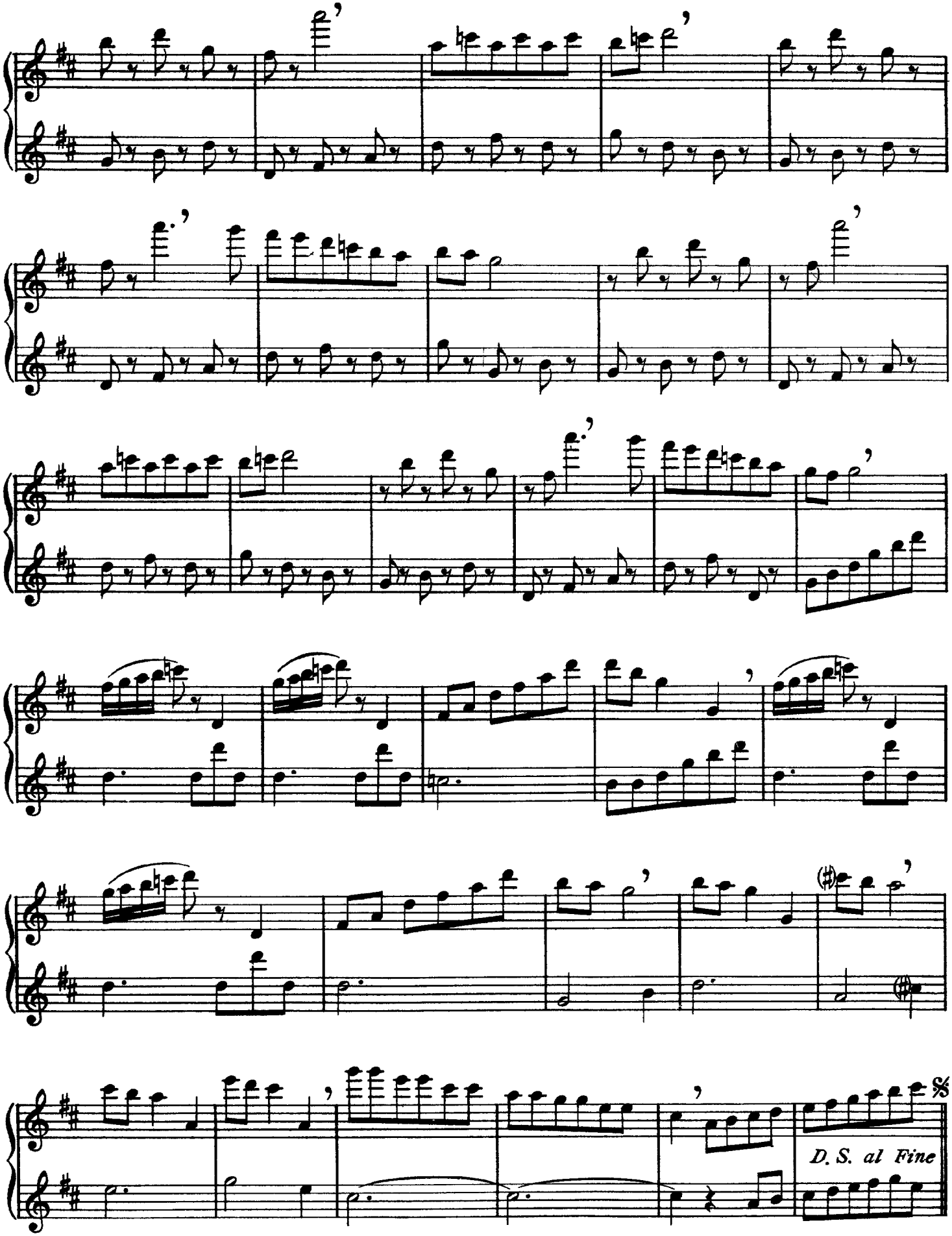


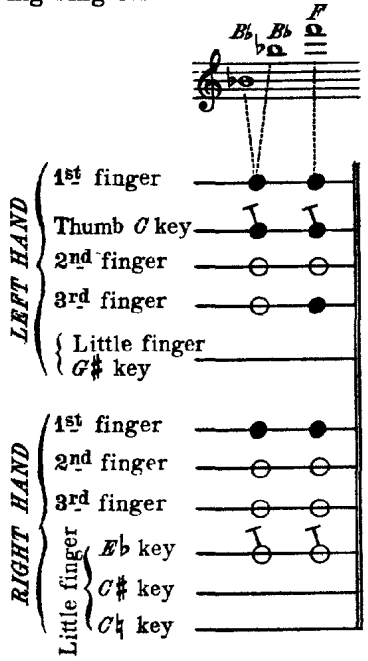

Allegro (♩ = 152)
Nº 9
MELODIC EXERCISE
Fine


D. S. al Fine

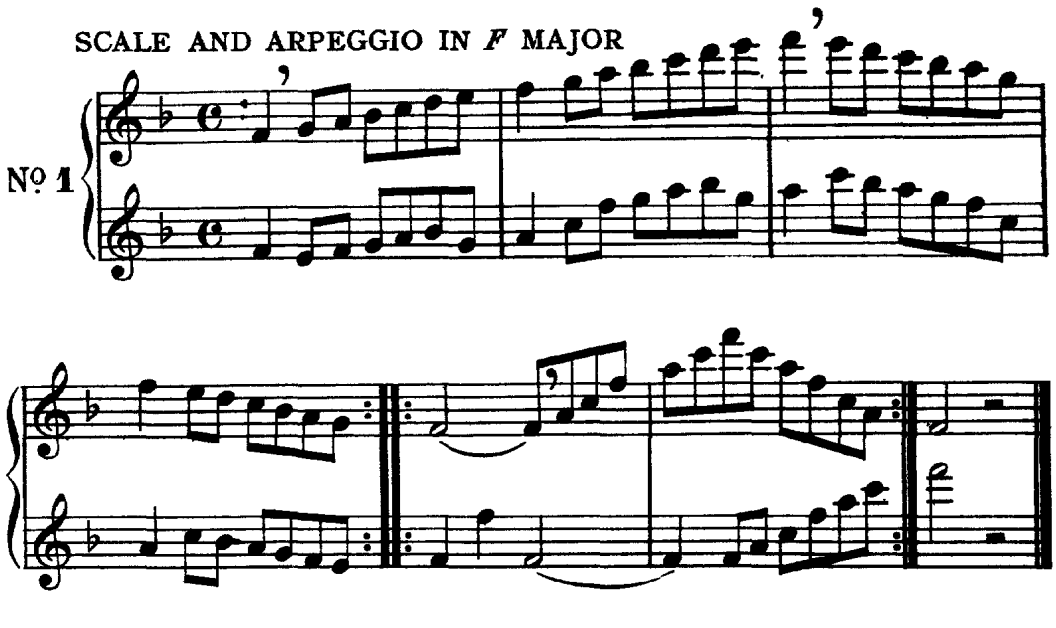
Lesson XI

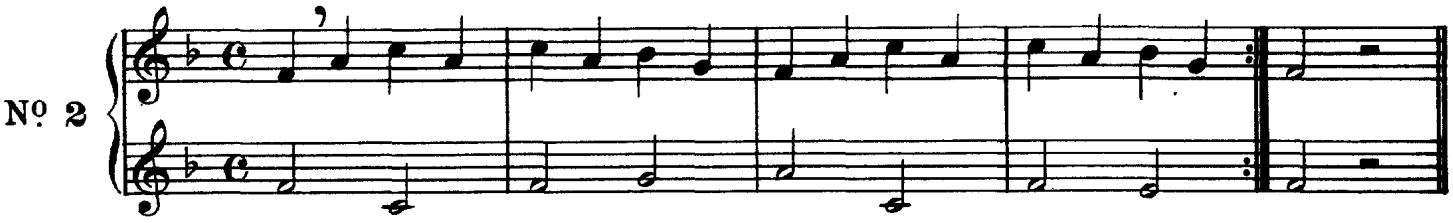
KEY OF *F* MAJOR

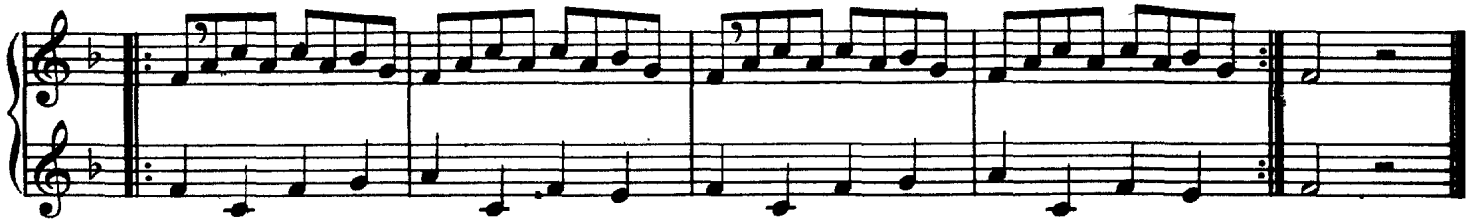
Fingering for *B*♭ and *F*:

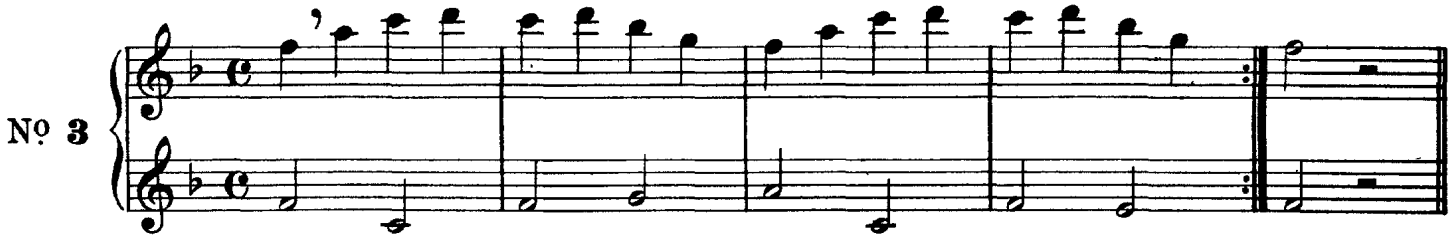


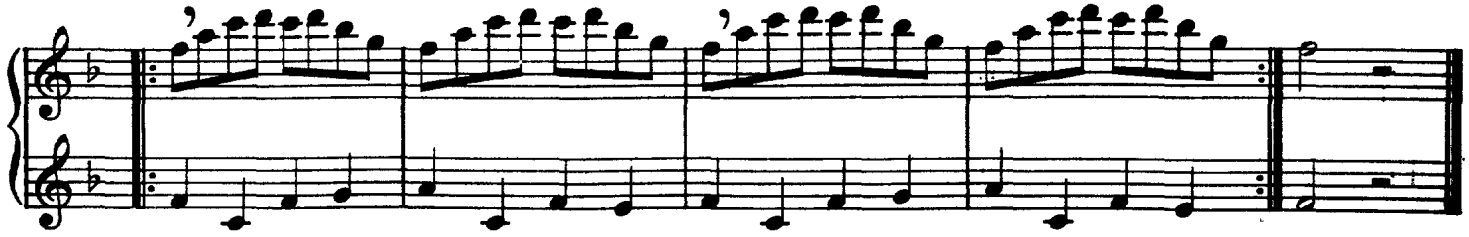
SCALE AND ARPEGGIO IN *F* MAJOR

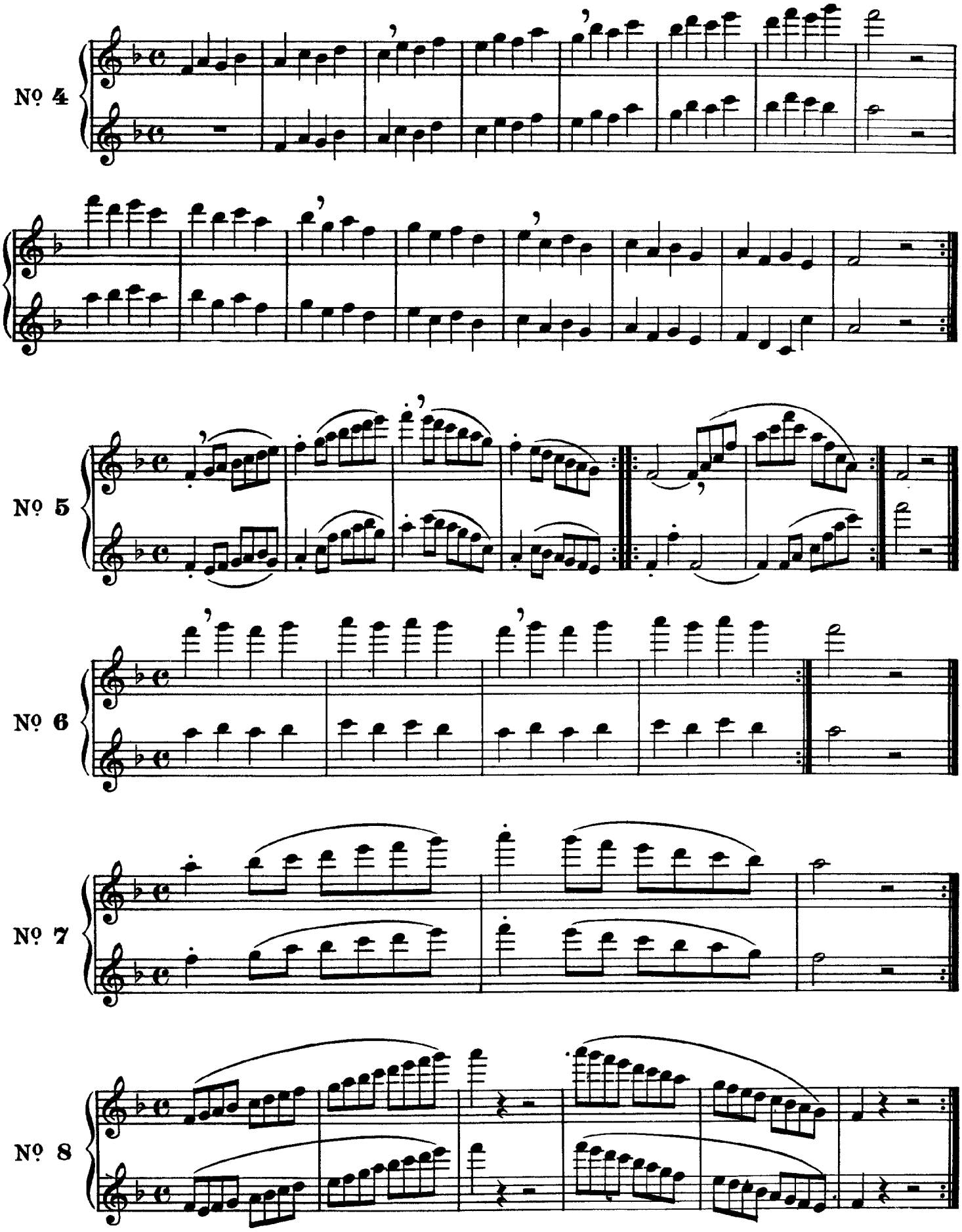


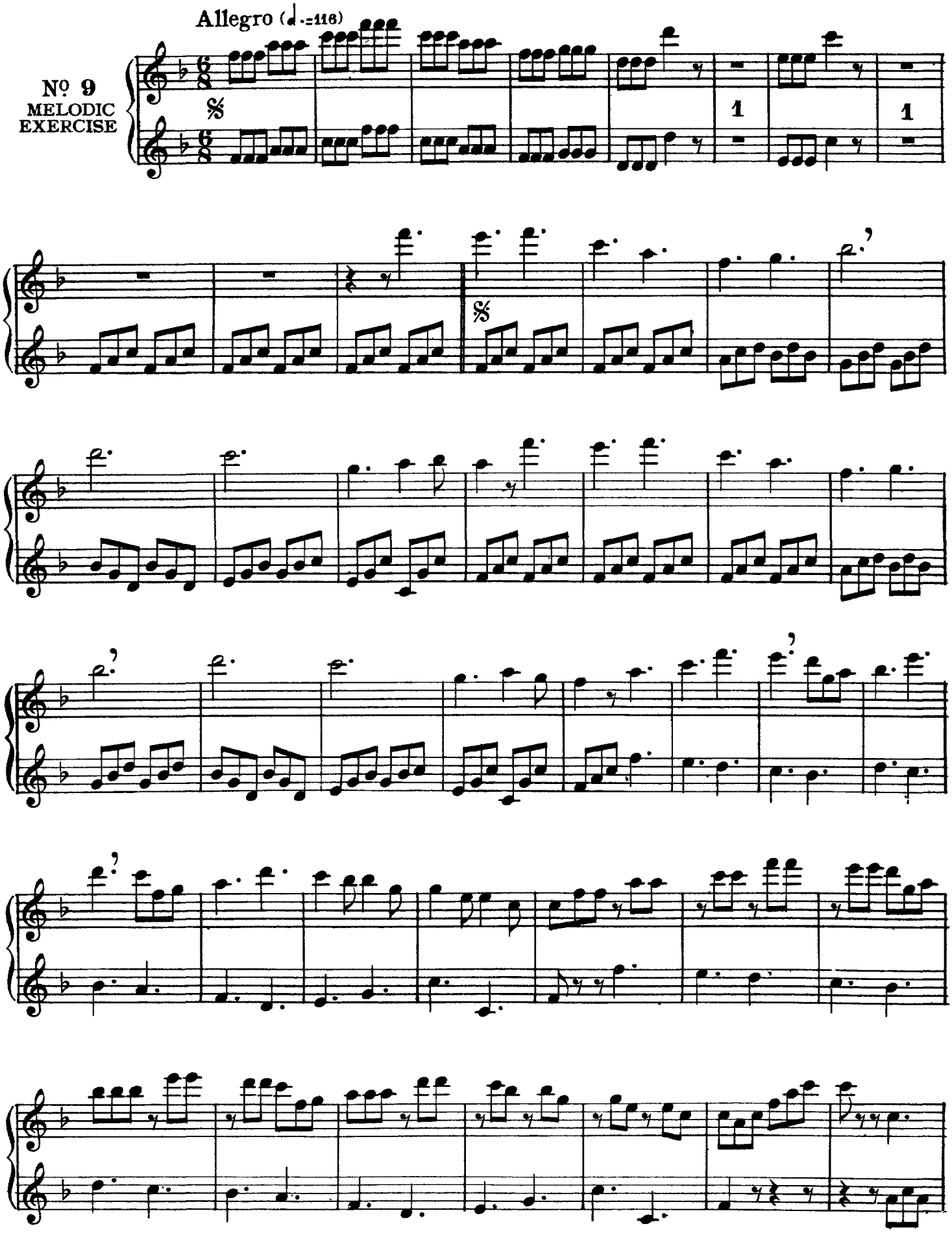


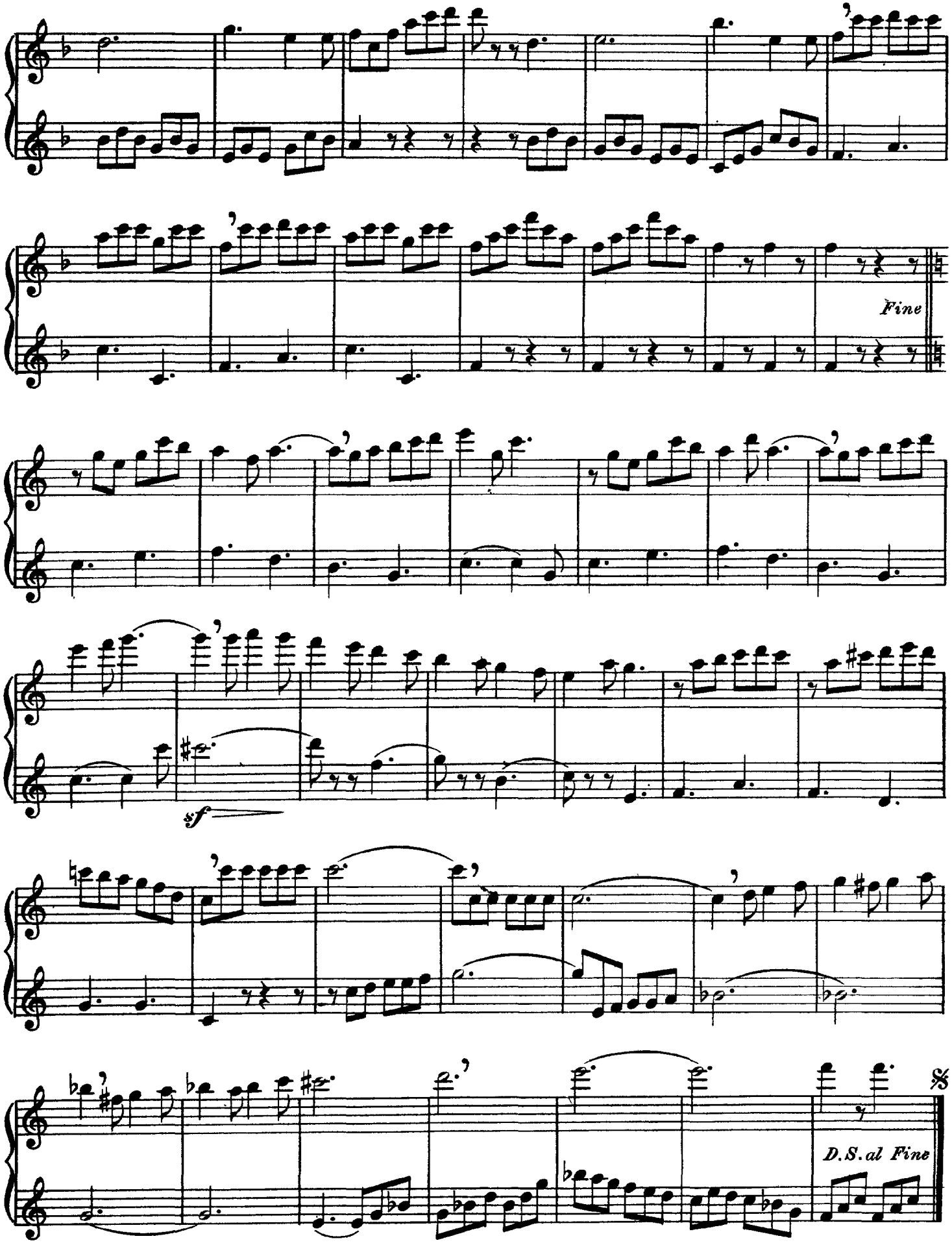







Nº 4
Nº 5
Nº 6
Nº 7
Nº 8

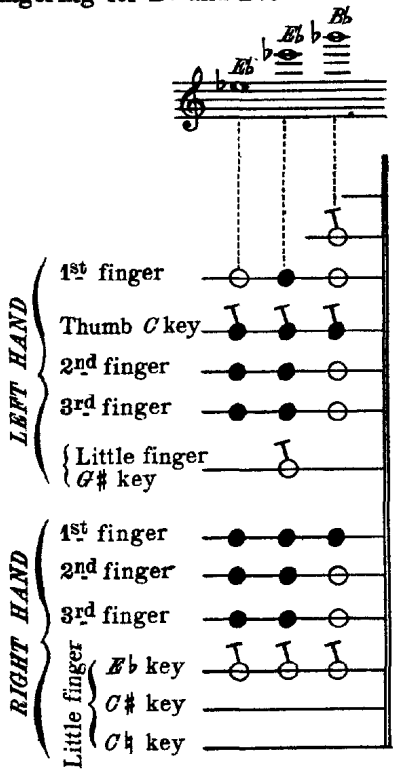

Allegro (♩.=116)
Nº 9
MELODIC
EXERCISE
1
1


Fine
sf
D.S. al Fine

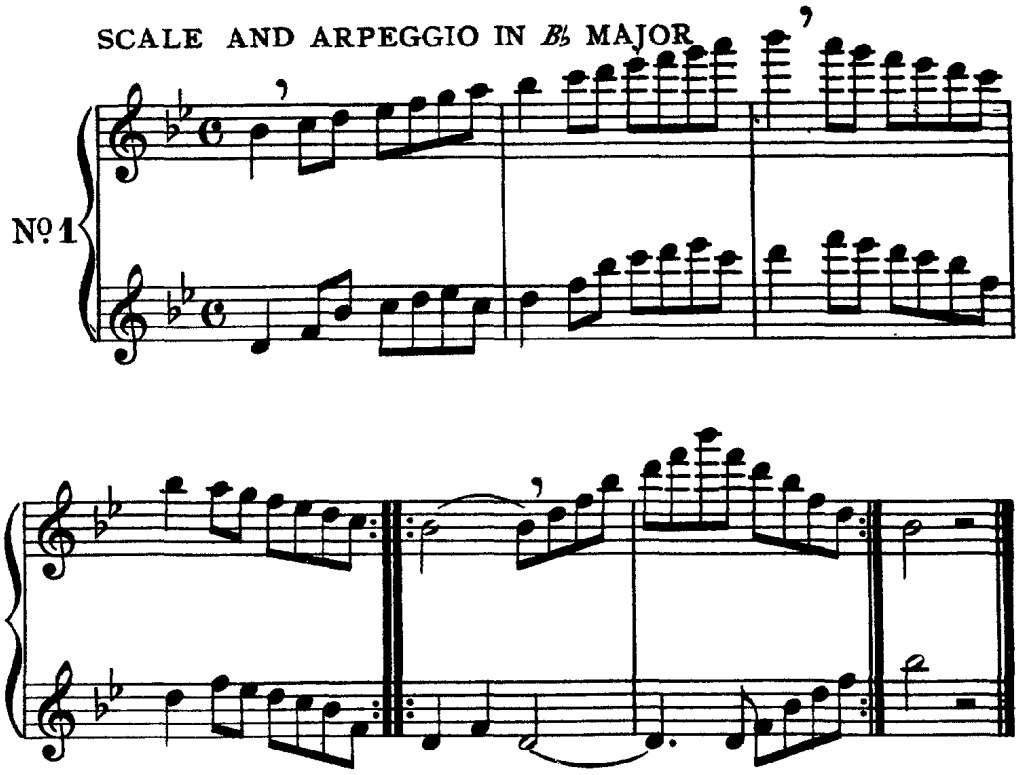
Lesson XII

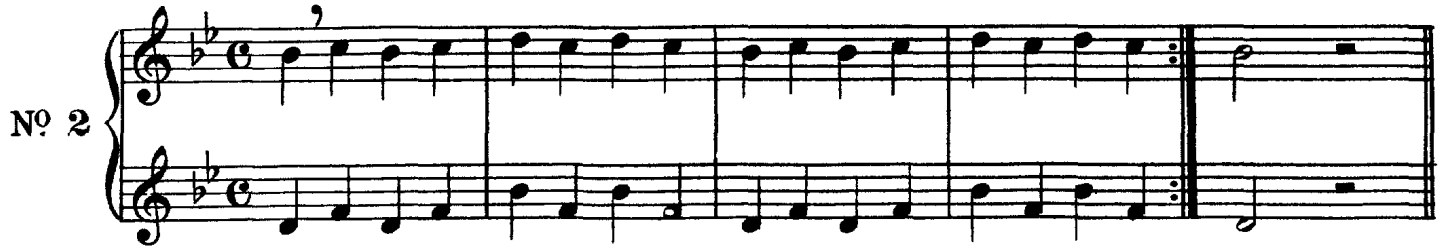
KEY OF *B♭* MAJOR

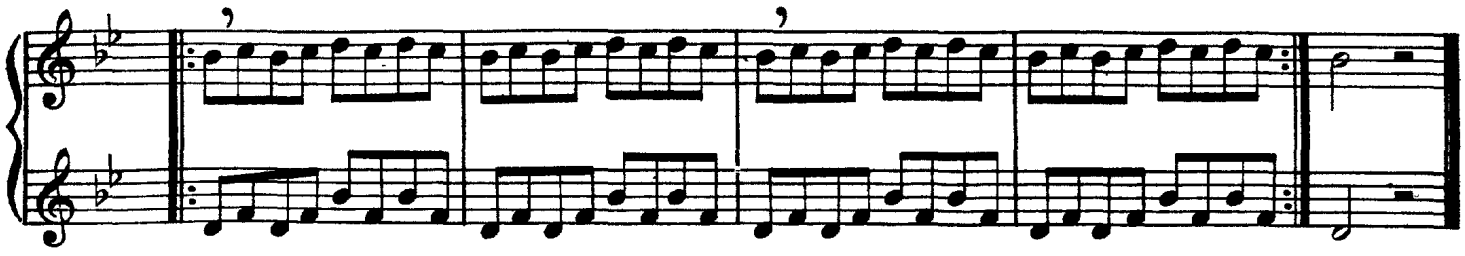
Fingering for *E♭* and *B♭*:

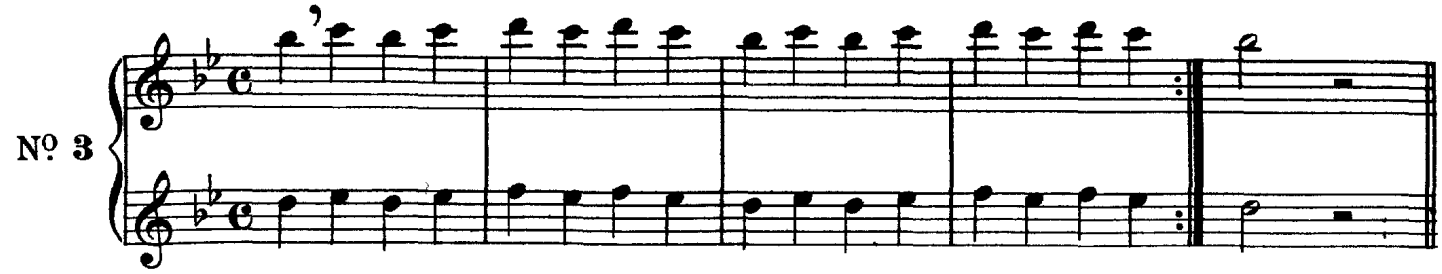


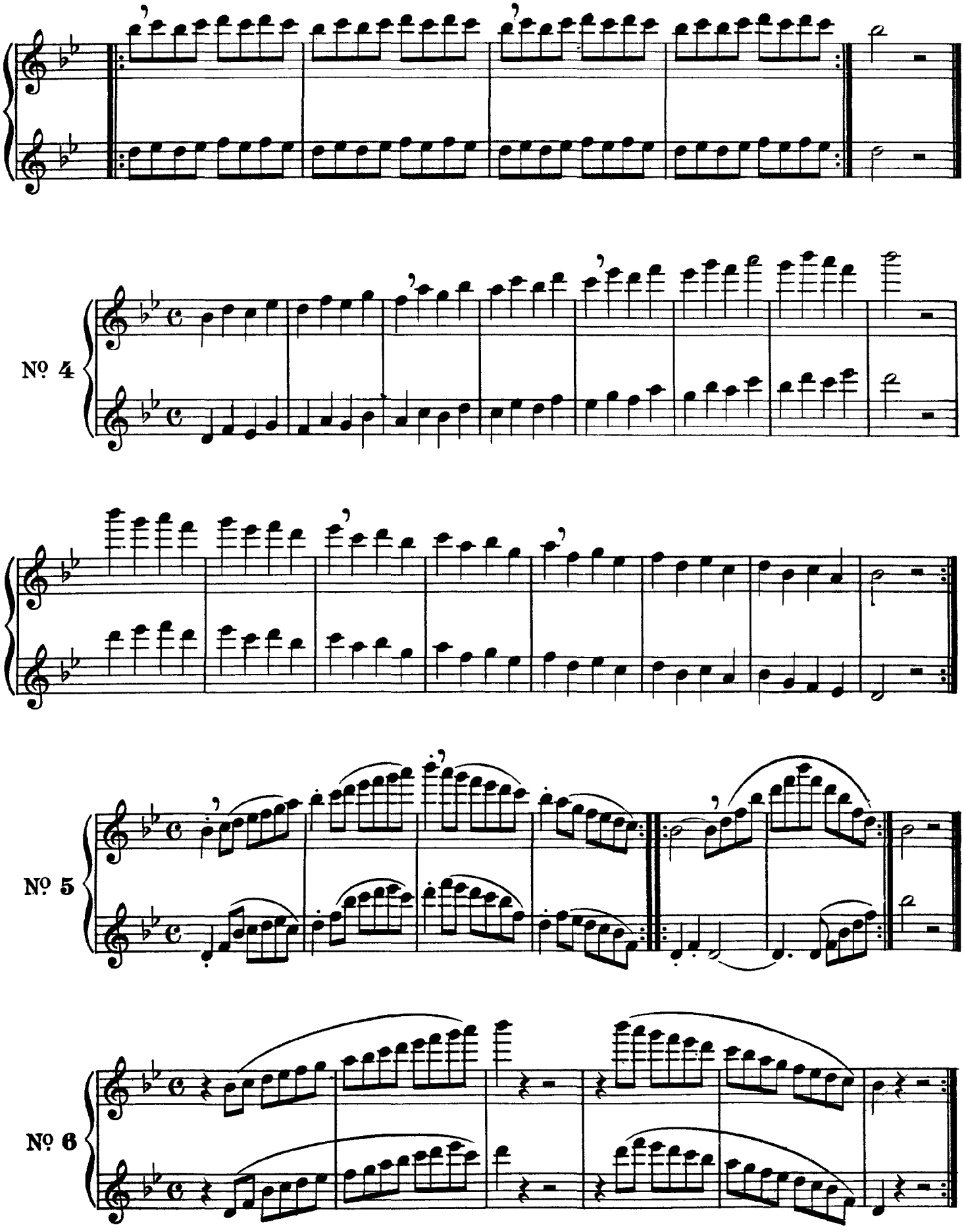
SCALE AND ARPEGGIO IN *B♭* MAJOR

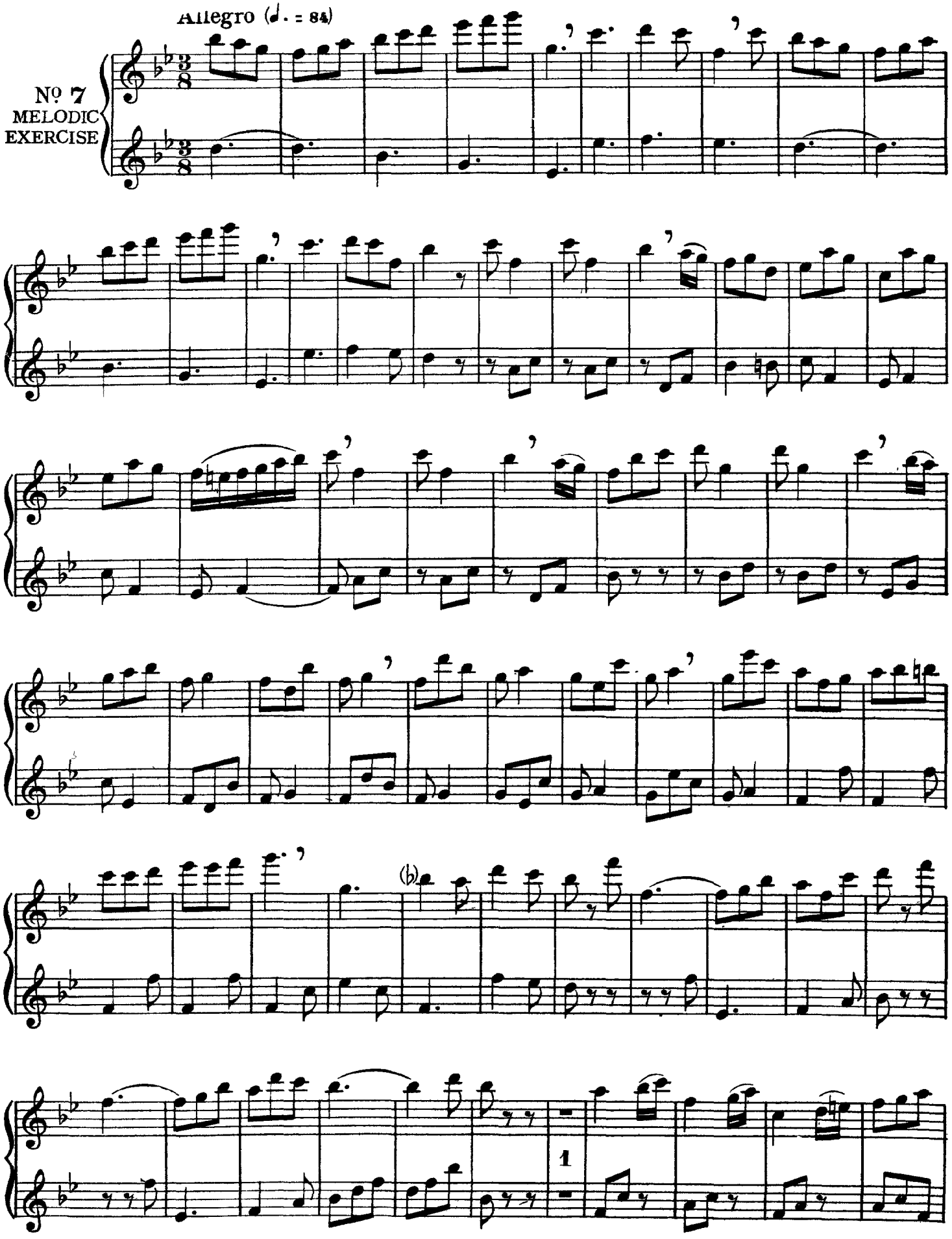


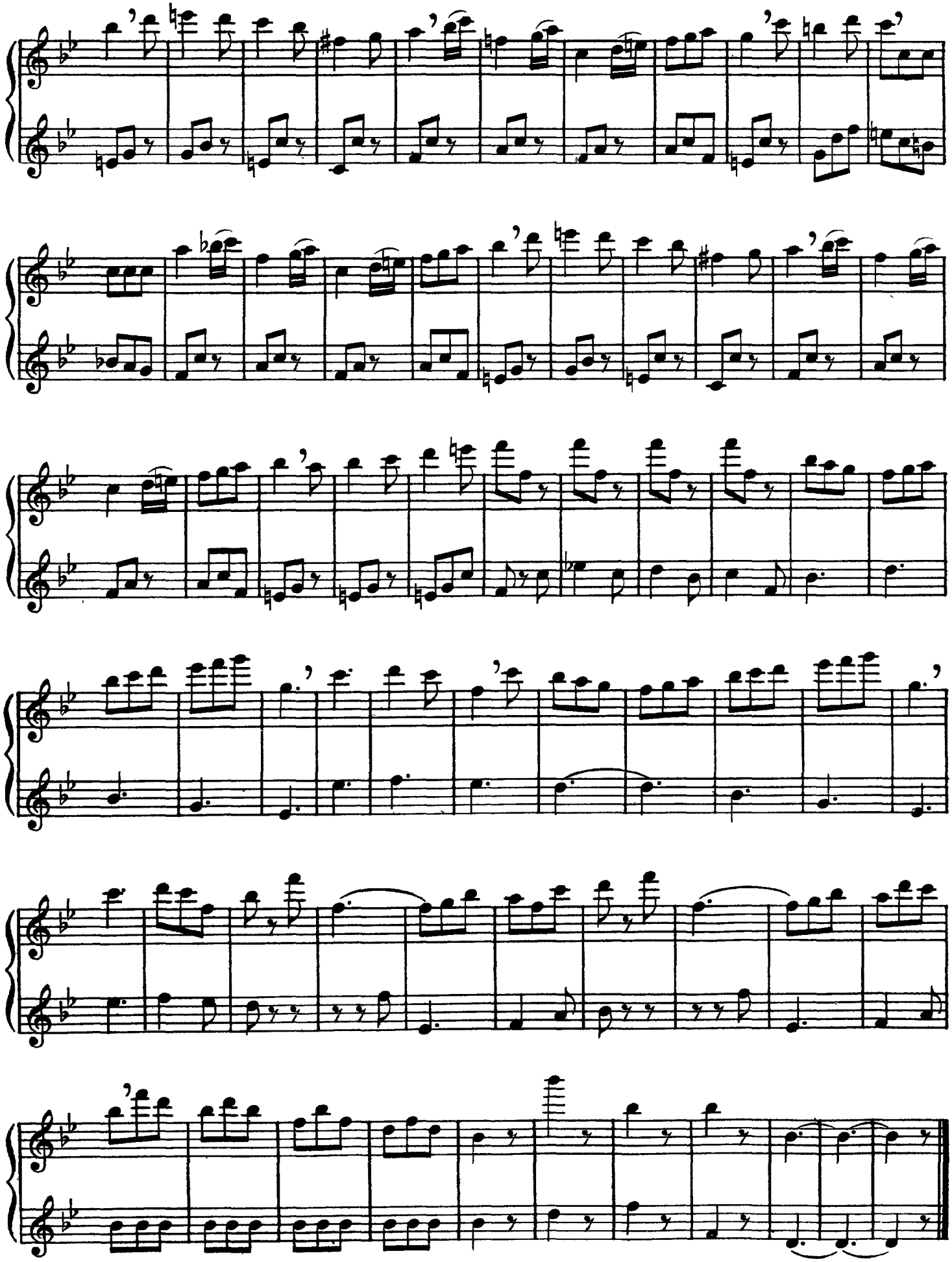







Nº 4
Nº 5
Nº 6

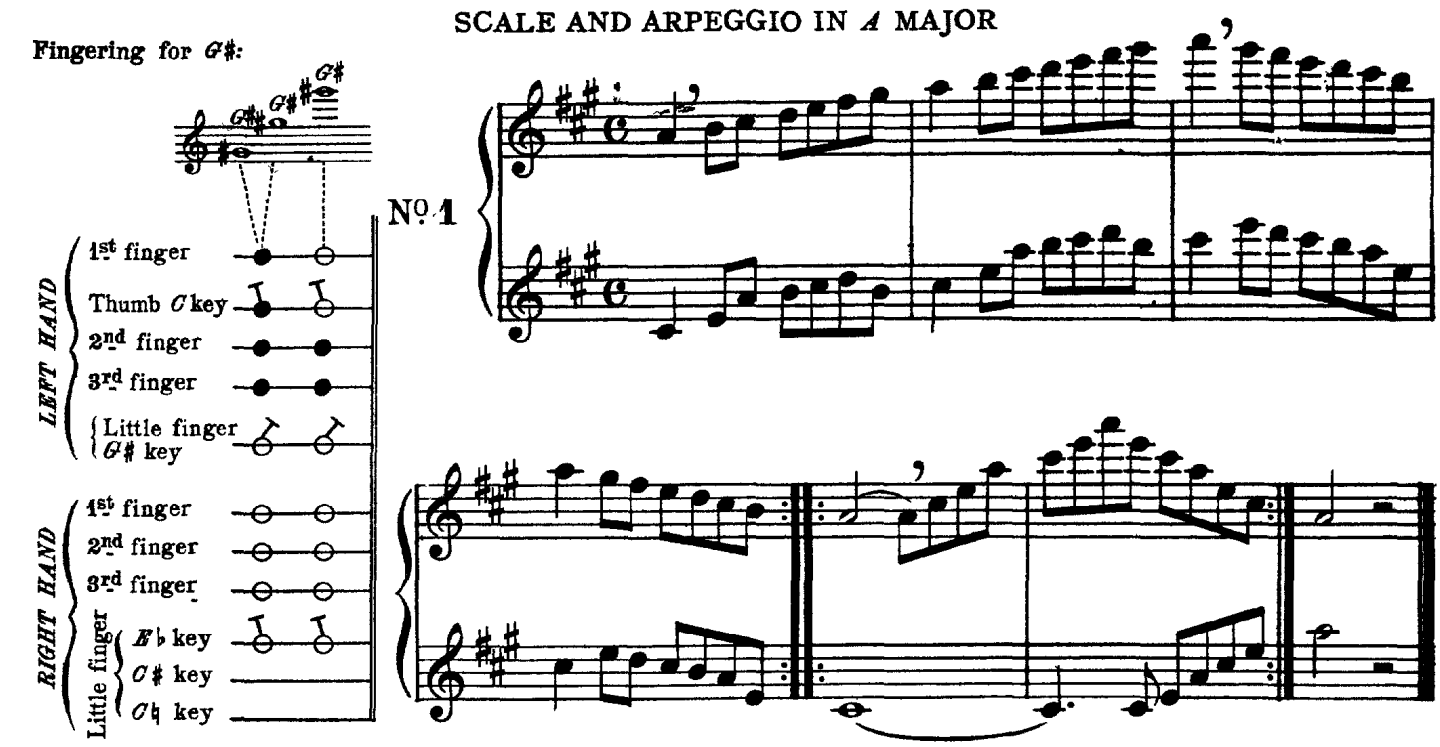

Allegro (♩. = 84)
Nº 7
MELODIC
EXERCISE
1

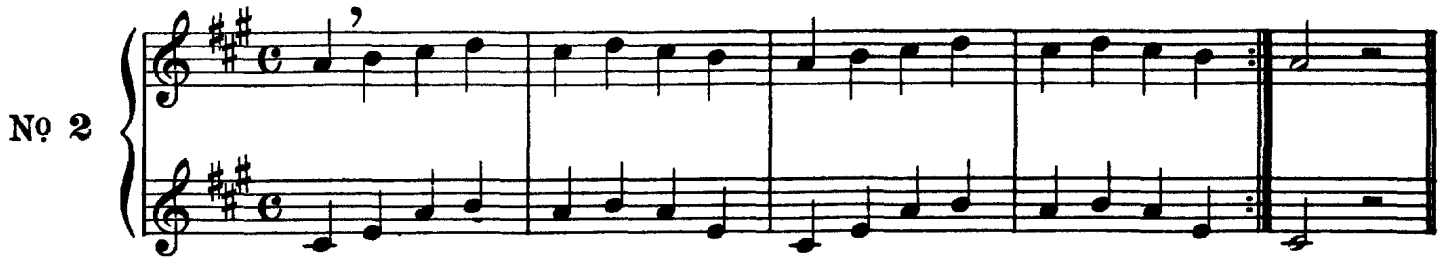


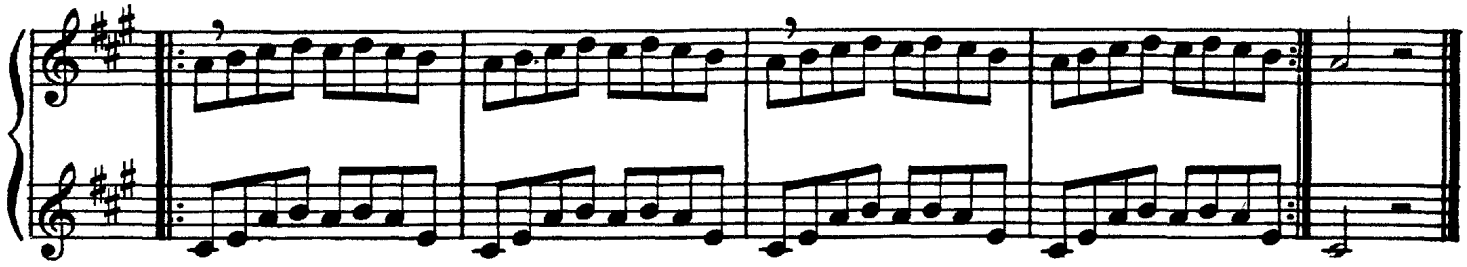
Lesson XIII

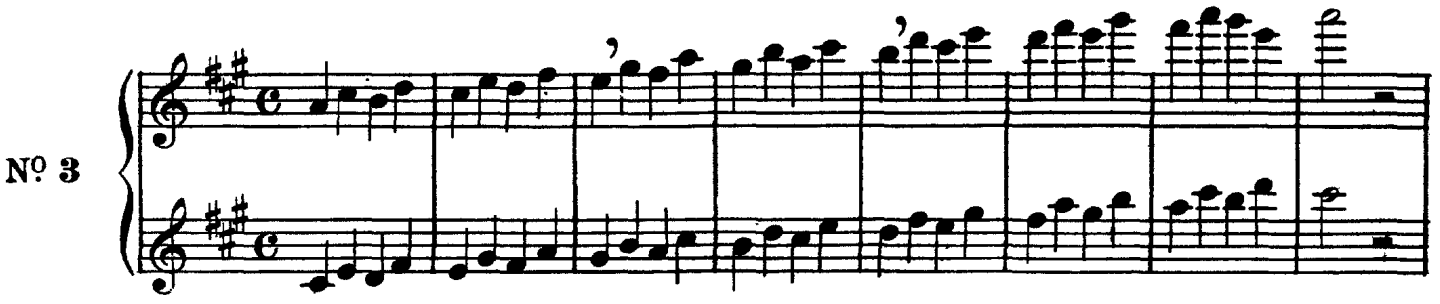
KEY OF *A* MAJOR

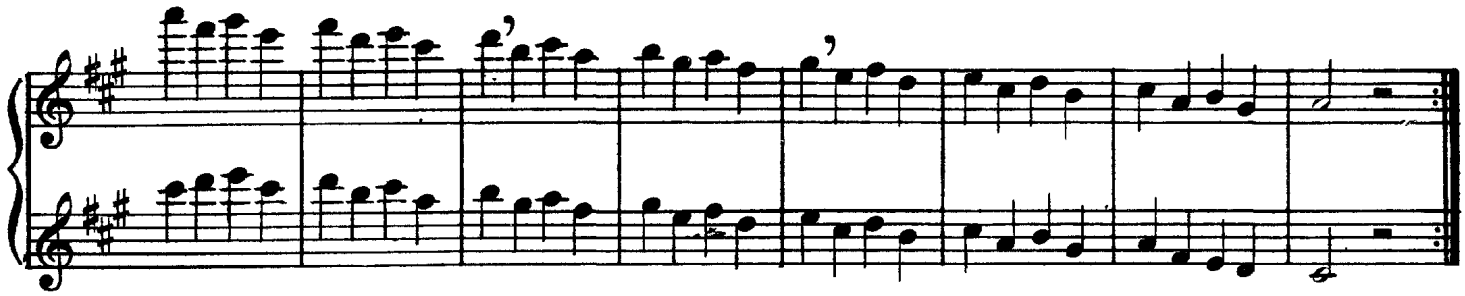
SCALE AND ARPEGGIO IN *A* MAJOR

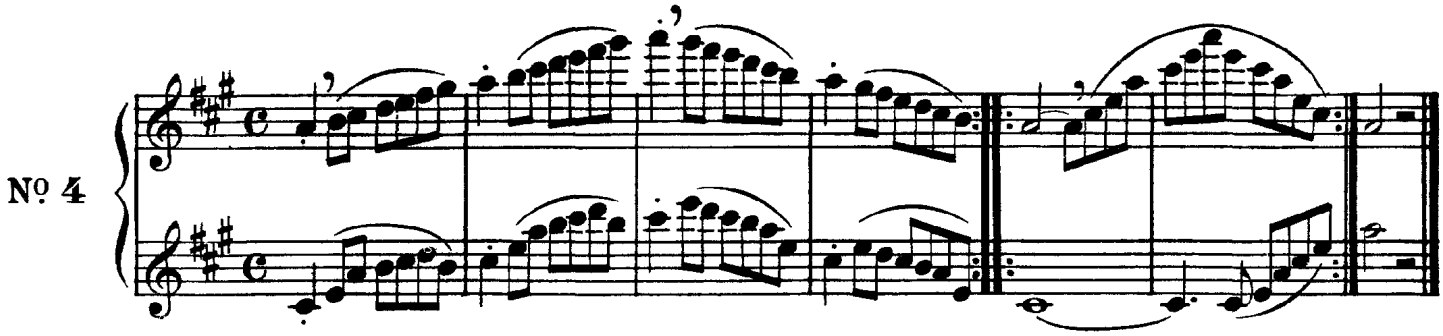


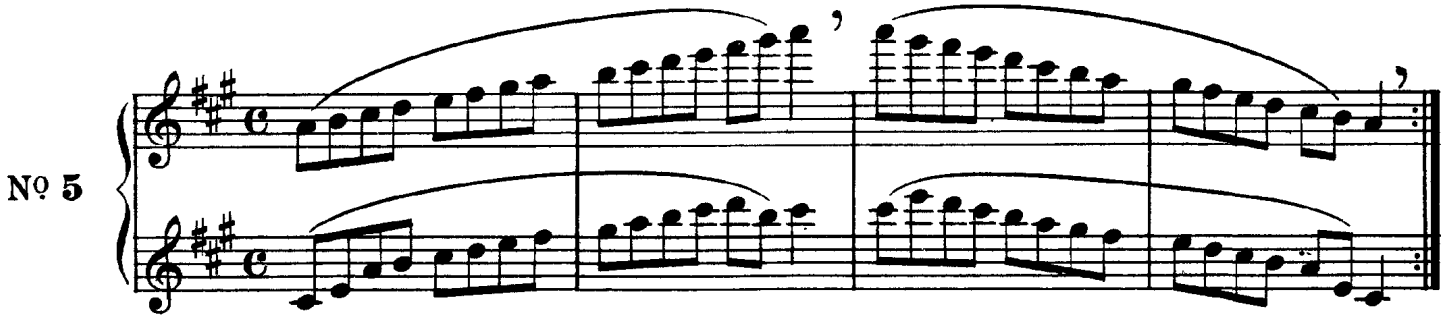




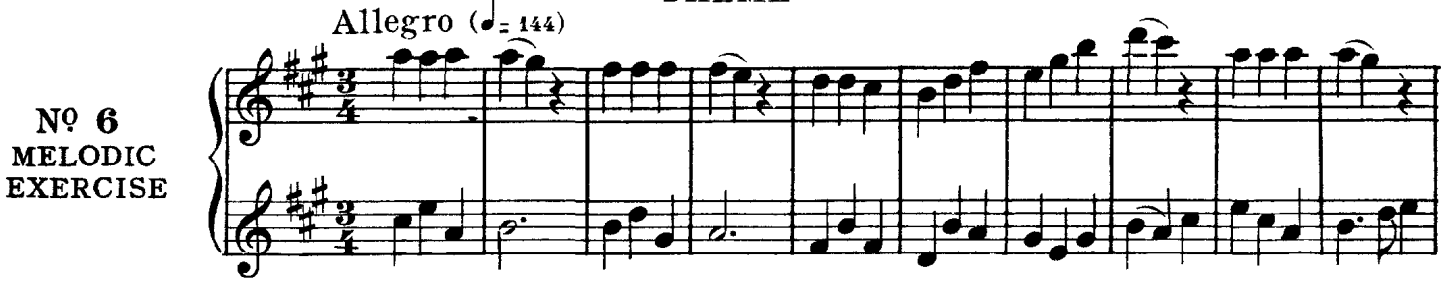


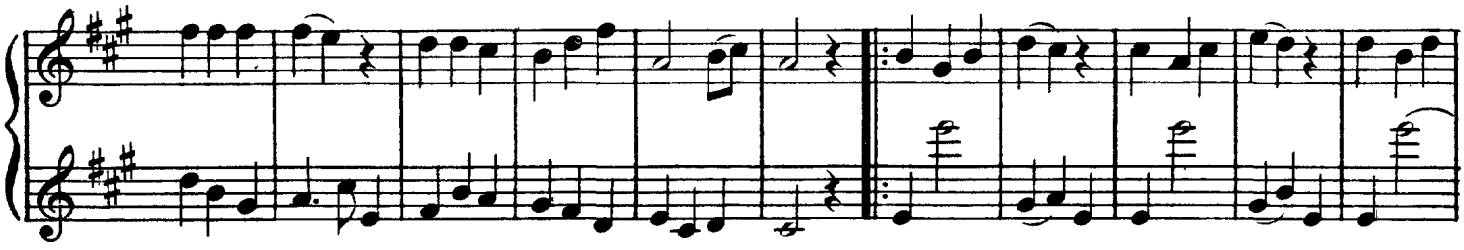


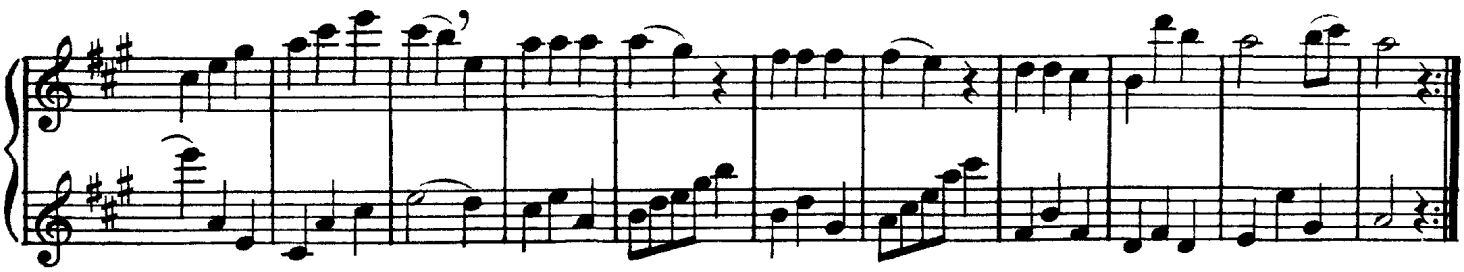




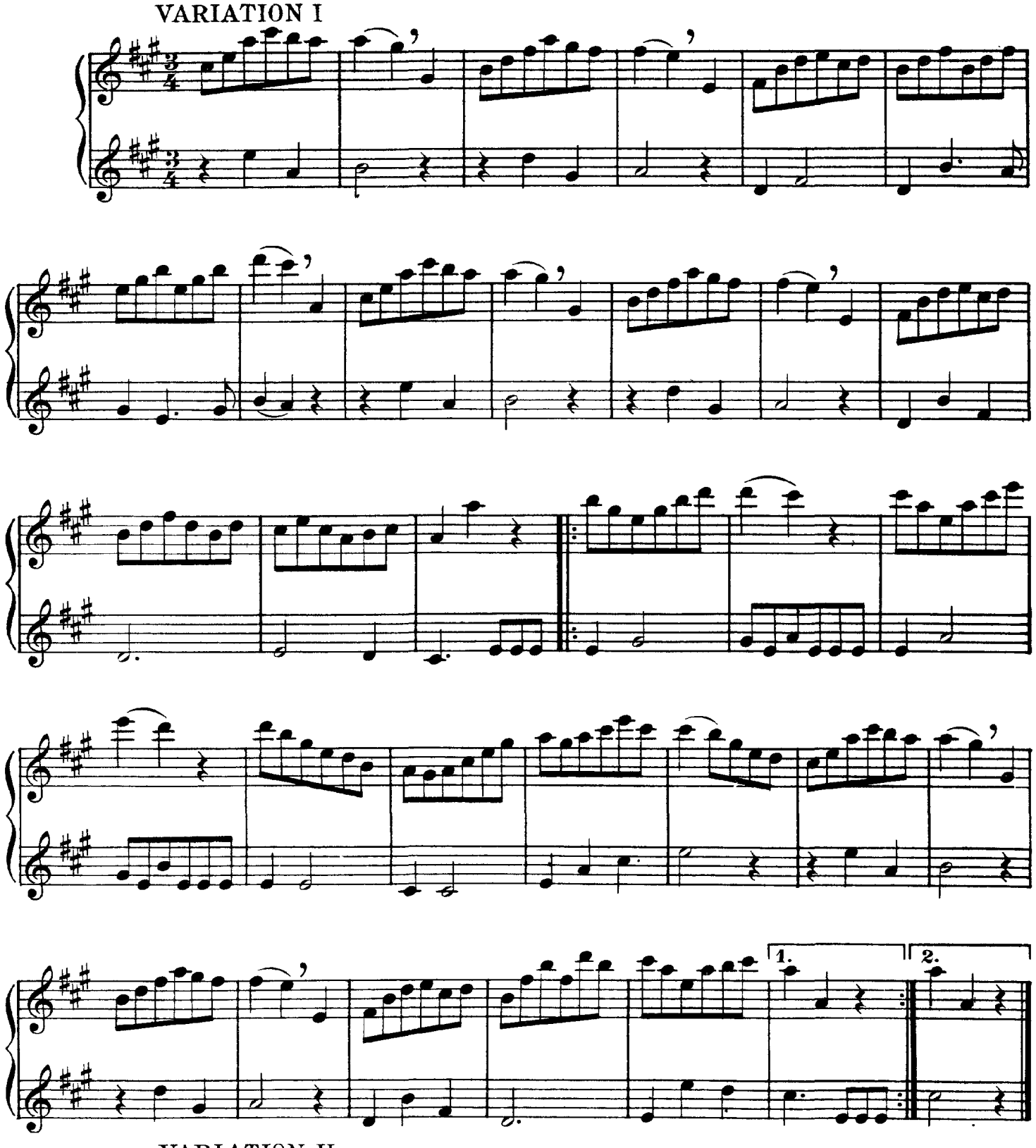
THEME



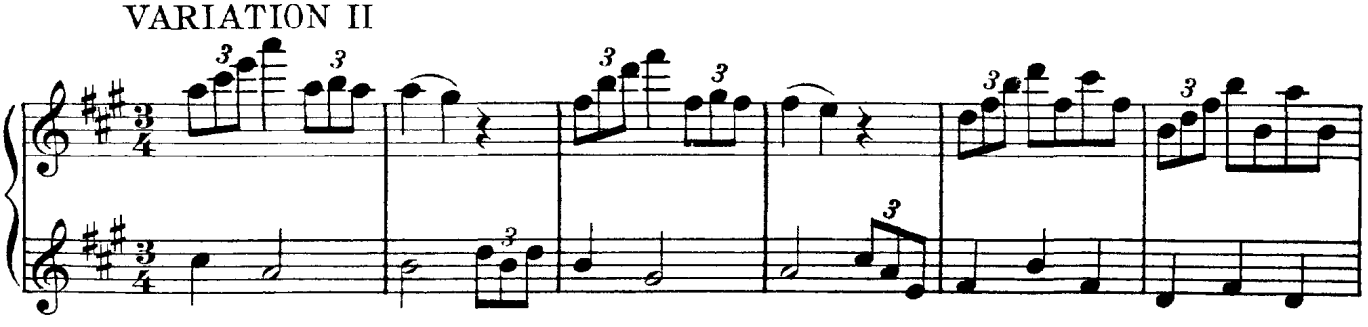


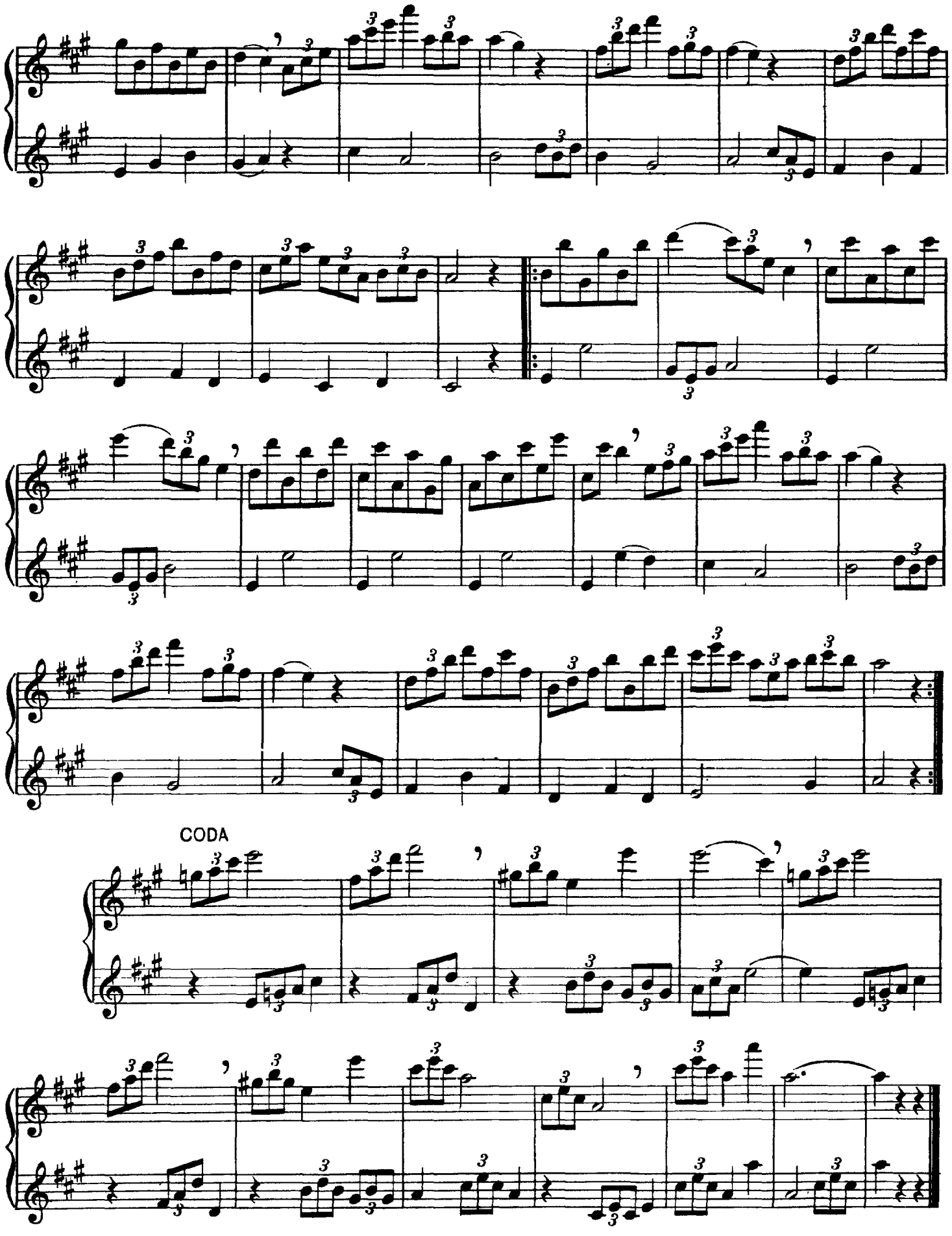


VARIATION I



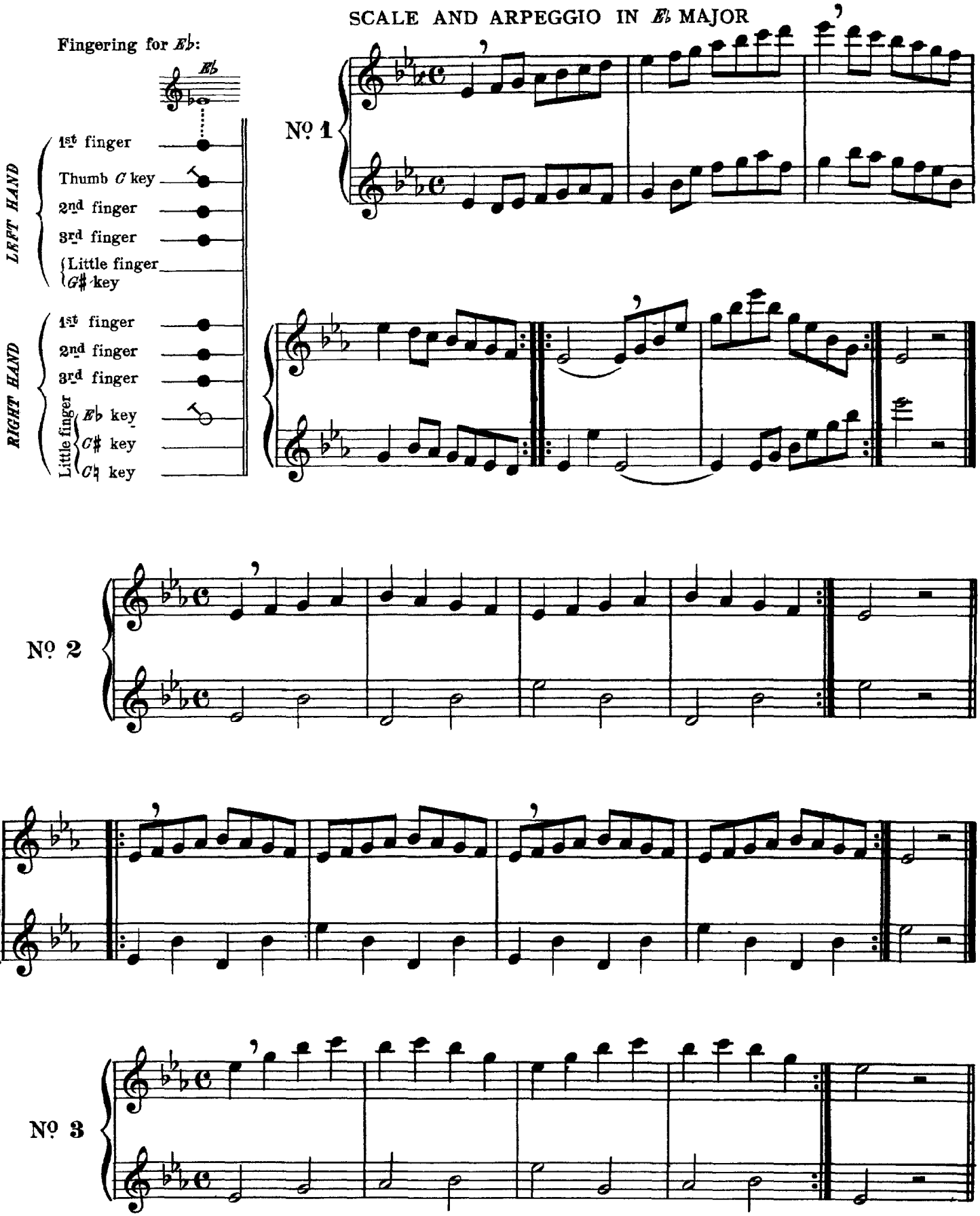
VARIATION II

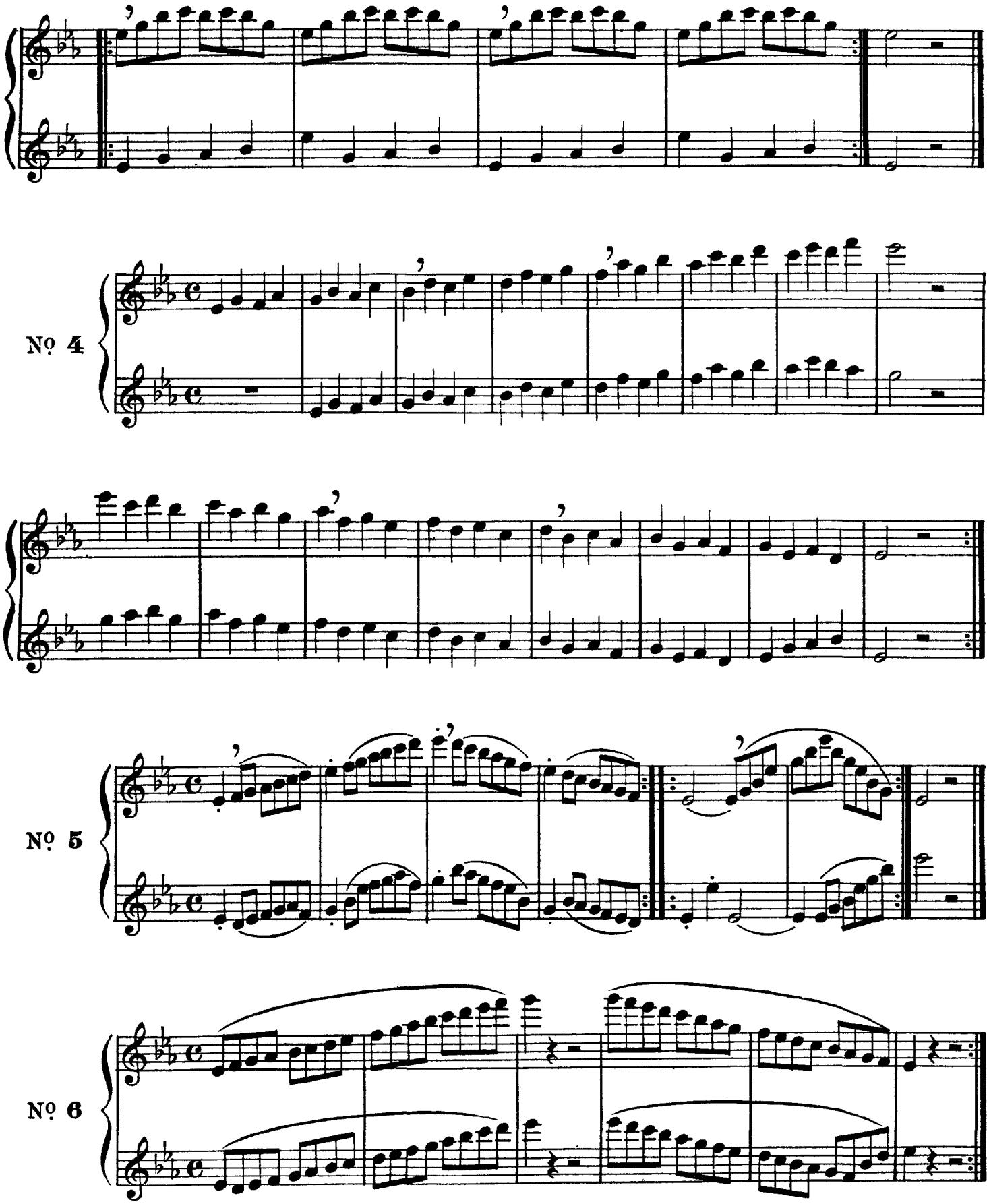



CODA

Lesson XIV

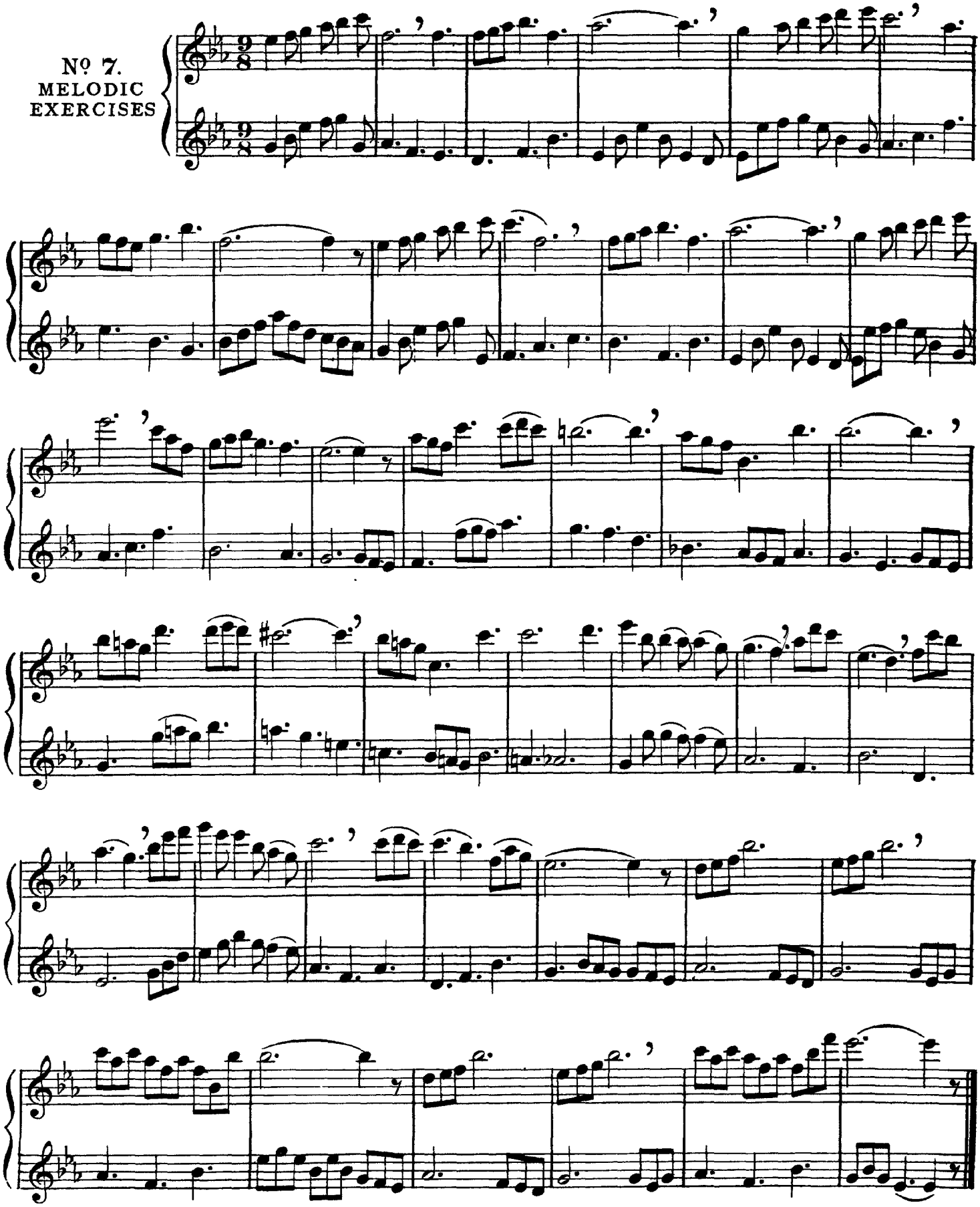
KEY OF *E♭* MAJOR



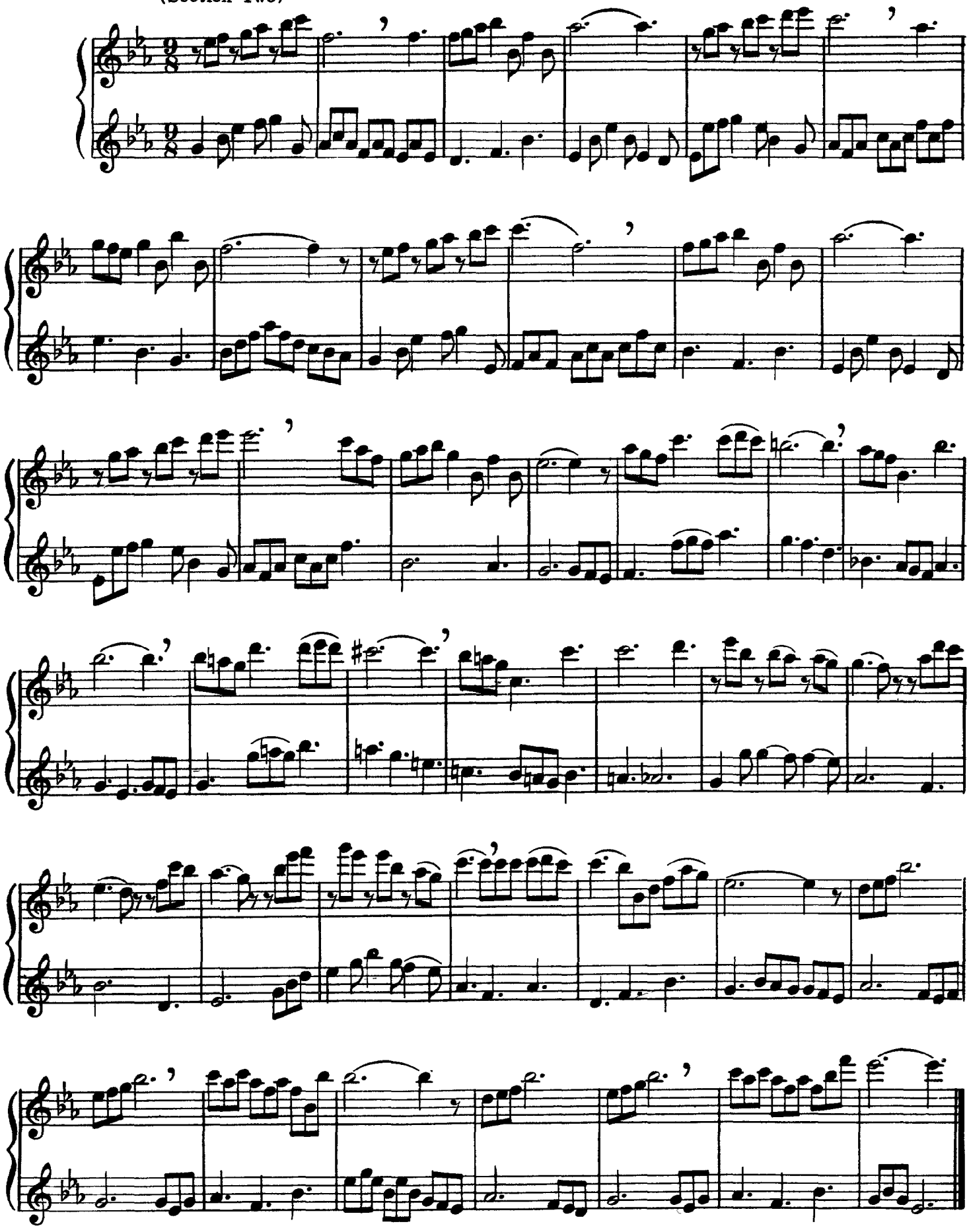

Nº 4
Nº 5
Nº 6

Andantino (♩. = 88) CANZONETTA (Section One)

Nº 7.
MELODIC EXERCISES



(Section Two)



Lesson XV

STUDIES IN CHROMATIC SCALES ON *C* AND *A*

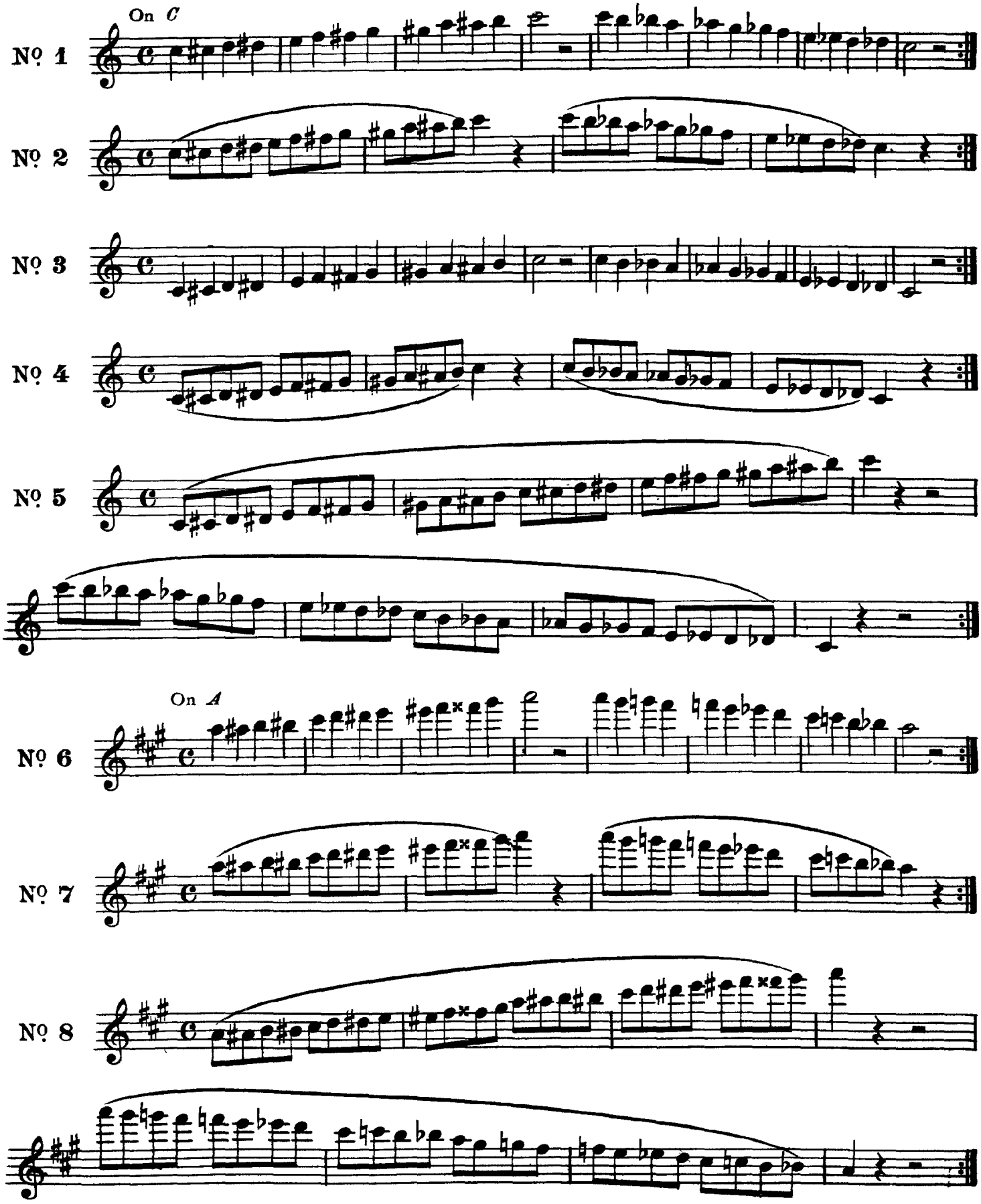
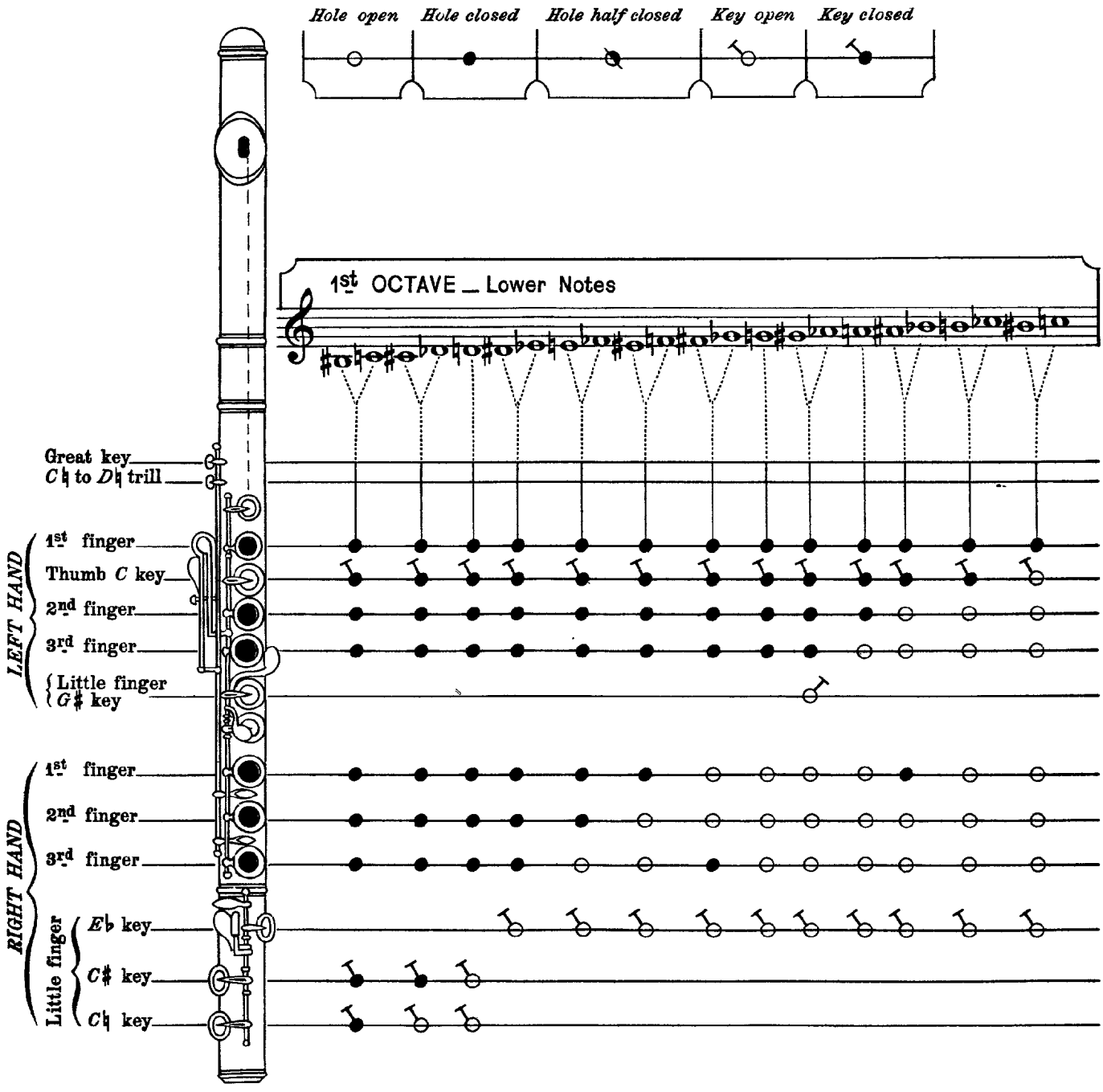
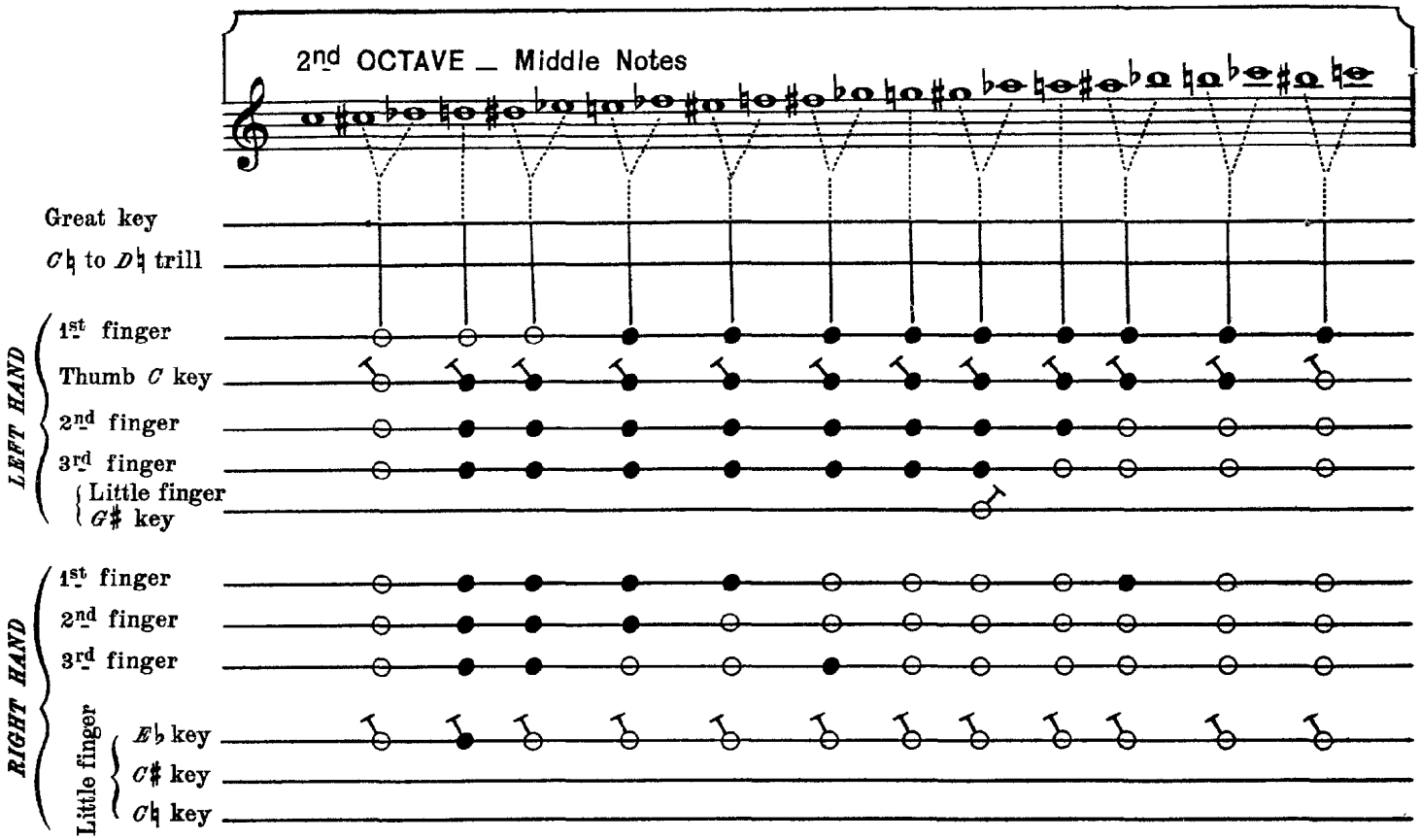


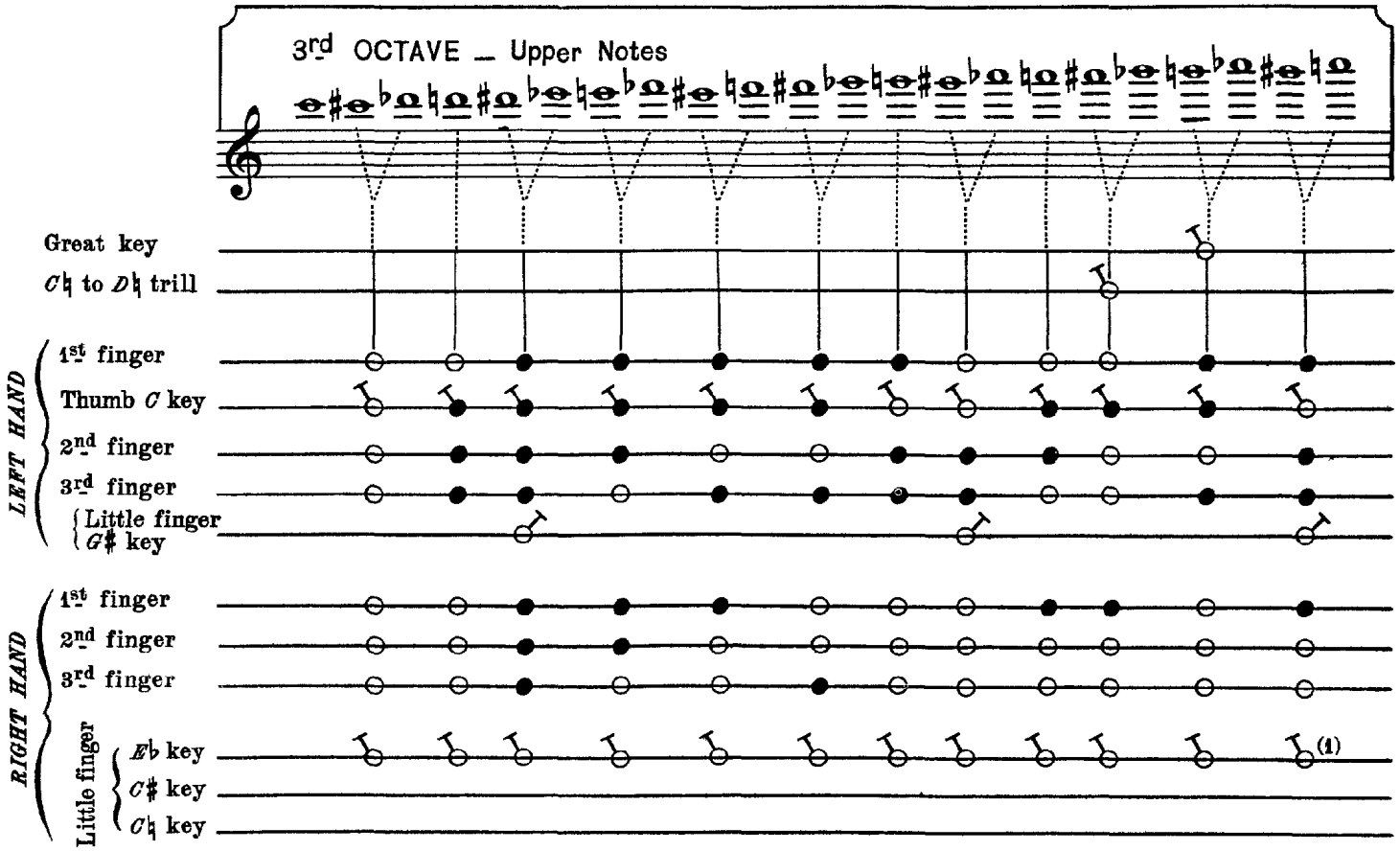
TABLE OF THE GENERAL COMPASS OF THE FLUTE

ORDINARY FINGERING (1)



(1) In presenting a *complete table* of the customary fingering for the general compass of the flute at this stage, instead of at the beginning of the method, I call attention to the fact that there remain only two additional fingerings to learn (upper *B*♮ and *C*♮), the others having been taught in the course of the exercises preceding. A table of fingering should be consulted only when a certain note, demanding a special fingering, compels the student to do so. Bearing this in mind, he will find it much easier to learn and remember the fingerings he requires.



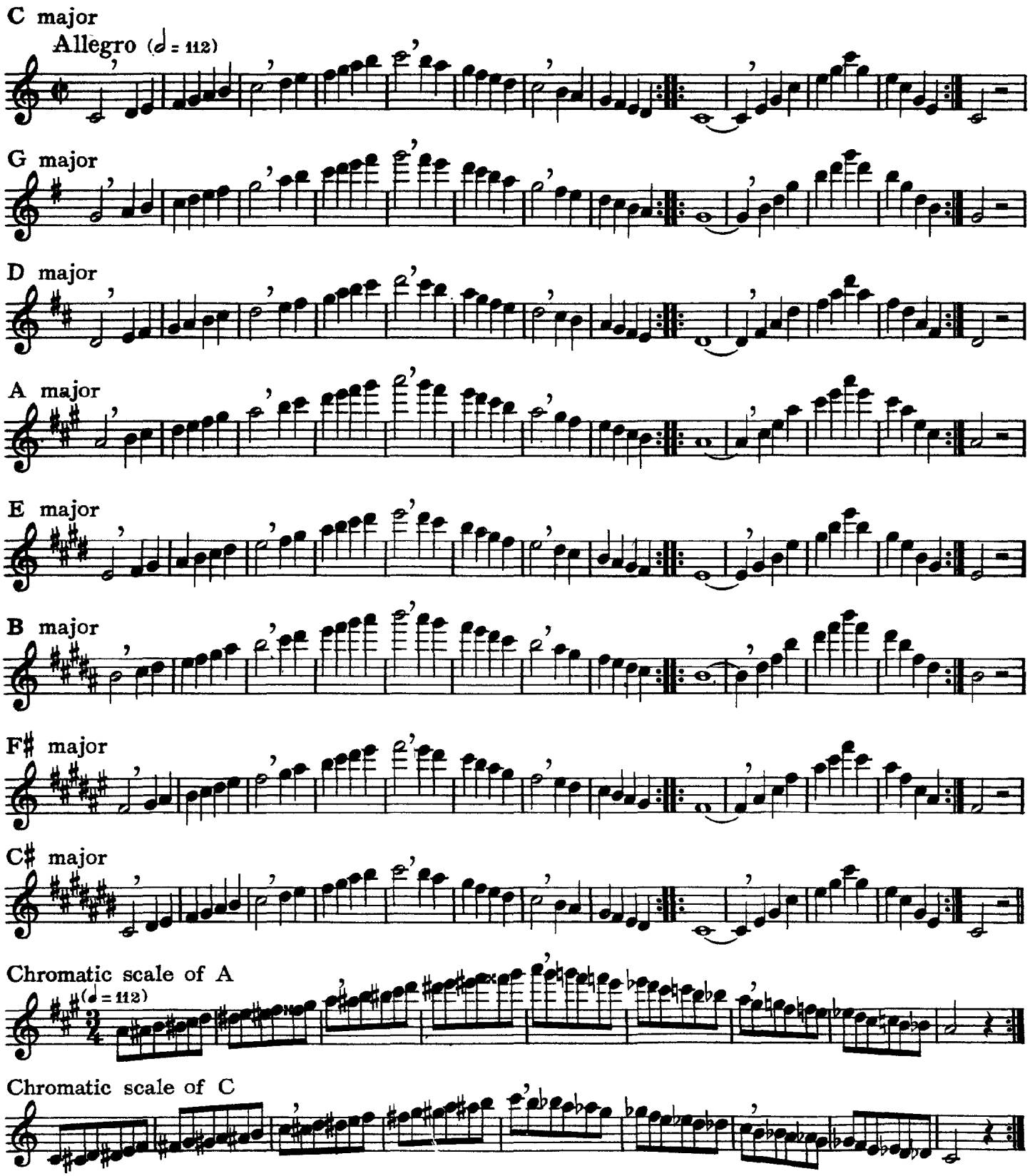


(1) There are Flutes upon which this note, upper C♮, is difficult to produce. This can be overcome by modifying the fingering, thus: *Close the E♭ key.*

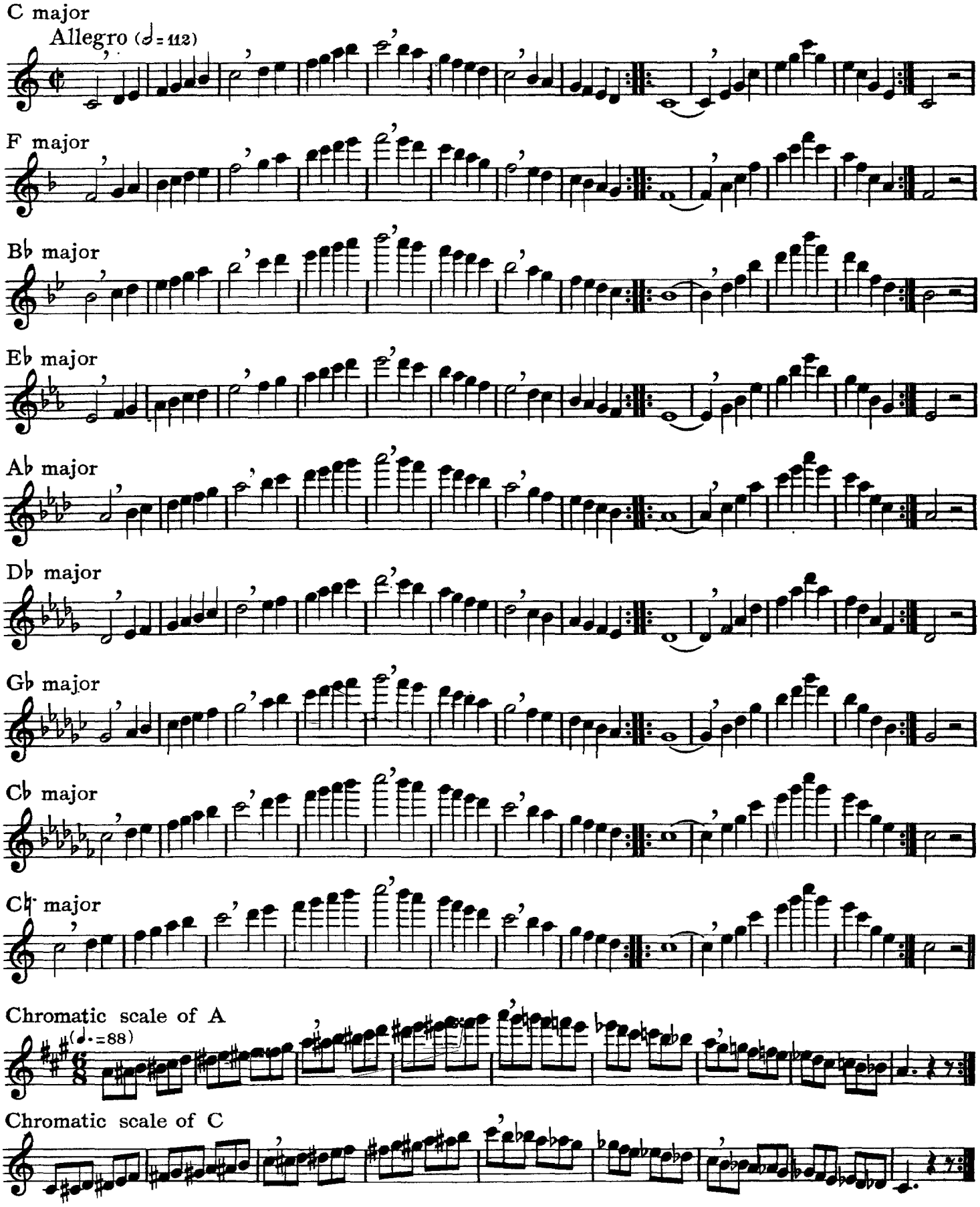
SCALES AND ARPEGGIOS IN ALL THE MAJOR KEYS WITH SHARPS

followed by Chromatic Scales on *A* and *C*

The study of scales is very important; hence if the student wishes to familiarize himself rapidly with the mechanism of the instrument he must make them a *daily study.*



SCALES AND ARPEGGIOS IN ALL THE MAJOR KEYS WITH FLATS
followed by Chromatic Scales on *A* and *C*



END OF PART ONE