CHAPTER XIX.

ON FINGERING.

§781. General Remarks on Fingering.—783. The fingering of the eight-keyed flute.—784. The shakes of the eight-keyed flute.—785. The uses of certain keys occasionally added to the old flute.—786. Fingerings suitable for the pseudo "old-fingering flutes."—787. The "harmonics" of the flute.—789. The fingering of Mr. Carte's flute of 1867.—790. The shakes of the flute of 1867.—791. The fingering of the flute of Gordon (incorrectly termed the "Boehm flute") including that of the "Rockstro-model flute."—793. Examples illustrating the uses of the extra fingerings.—794. Some notes fingered by means of the perforations in the keys.—795. The shakes.—796. Some advantages accruing from the tubular extension of the $c^\#$ hole.

781. General Remarks on Fingering. The principles on which the notes of the flute are changed by means of certain lateral apertures, called finger-holes, are explained in §§143 to 153, and in chapter XII. The ordinary fingerings for the notes of the different kinds of flutes are given, in more or less detail, in chapters XIII, XIV and XV. It is, however, sometimes absolutely necessary to employ different methods of fingering in order to obtain smoothness in execution, and there are occasions on which it would be almost impossible to play, on any flute, certain rapid passages of music without the use of these extra fingerings. This is especially the case in alternations of notes, such as shakes and turns. The altered semitones mentioned in §§767-8 also require, as a rule, special fingerings, and it is sometimes extremely convenient to change the fingering in order to preserve correct intonation in the extremes of forte or piano. As there is nothing more bewildering to a student than a long array of different fingerings without adequate directions for their judicious employment, I have given, in all the tables of this chapter, at least one good reason for the employment of every extra fingering. I am aware that some persons are opposed, in theory, to any departure from the ordinary fingering of a flute, but as all the best flute-players, from the time of Hotteterre, have been glad to avail themselves of all the resources of their instruments, and as not one of the opponents of the use of extra fingerings has been able to carry out his ideas with success, it must be accepted as a fact that occasional changes are indispensable.

782. In the selection of extra fingerings the following general rules should be observed:

I. Never use different fingerings, which cause an alteration of pitch, for similar notes that are near each other.

II. Do not select a sharp fingering for one note, and a flat fingering for another which is adjacent to it, but on the contrary, choose a set of sharp, or a set of flat notes, so that all may be corrected together by a slight change in the method of blowing.

IV. For slow music, select the fingerings which give the best notes, no matter how difficult they may be. Indifferent notes may occasionally be tolerated in very rapid passages, for the sake of smoothness and facility.

V. Avoid all unnecessary changes. The chief object of extra fingerings being the preservation of smoothness, they will be needed comparatively seldom in staccato passages, for which many of them would indeed be wholly unfitted.

VI. Use the harmonics (unassisted by vent-holes) of the second and third series, only as a last resource. The uses and abuses of these notes are explained in §§778-78.

VII. Any finger-holes may be kept closed during the performance of rapid passages, provided no appreciable injury to intonation or tone be caused by such closing.

The following tables include all the most useful fingerings; it will be readily understood that the number of these is small compared to that of the possible changes.
783. The Fingering of the Eight-keyed Flute. A representation and description of this flute, with an explanation of the signs used to indicate the keys, are given in §555.

The fingerings marked I are those ordinarily used.

Note. It is generally advisable, though not absolutely necessary, to keep the short f key open for all the notes of the two lower octaves between f and b inclusive. Of course this will not, as a rule, be necessary when the long f key is in use.

The notes with sharps or flats must be taken as the equivalents of the corresponding notes with flats, sharps or naturals.

\(\text{\textdollar}\) III. Sometimes easier than I, see rule VII, §782.

\(\text{\textdollar}\) II. Sometimes necessary between two e'^s.

\(\text{\textdollar}\) I. This note varies much, both in pitch and quality of tone, on different flutes, but it is the most generally useful.

II. Much better than I, but in many combinations difficult to use. Good and easy in alternation with \(\text{\textdollar}\) or e'^, and when next to \(\text{\textdollar}\).

III. Very easy in connection with \(\text{\textdollar}\), e'^, f'.

\(\text{\textdollar}\) II. A badly veiled note, but much easier to finger than I. In connection with e' or e'^, or in repeated alternation with \(\text{\textdollar}\).

\(\text{\textdollar}\) III. Generally much too flat, but on flutes with large holes it will pass fairly well in rapid passages.

IV. Useful in rapid alternation with \(\text{\textdollar}\).

V. Difficult to use, but far the best fingering on flutes with small holes. Good as a sensitive note to e'.

\(\text{\textdollar}\) I. Always a strong note, but generally rather flat.

II. A bad note, but often necessary in reiterated alternation.

\(\text{\textdollar}\) II. Always flat; generally better in tone than I.

I. Must be used in many alternations, and on some flutes it is the only \(\text{\textdollar}\) that will sound, but it is always bad, both in pitch and tone.

\(\text{\textdollar}\). See the remarks on e'.

\(\text{\textdollar}\) II to IV. See the remarks on \(\text{\textdollar}\).

V. On flutes with very small holes, this "fork-fingering" may be employed with advantage, particularly in the shake e'^, f'.
§783. THE FINGERING OF THE EIGHT-KEYED FLUTE.

III. On flutes with the smallest holes, this may sometimes be used instead of III.

b'\# II. Good in alternation with c''\# II, or b'' II.

III. A good sensitive note to b'' I on flutes with very small holes.

\(d''\# I\) II. Useful with c''\# II or b''\# II.

III. Good on flutes with small or medium-sized holes, between two c''\# I or II. May sometimes be used with advantage in the shake, b'' \(\rightarrow\) c''\#.

b'' I. Always too flat, but the most commonly used fingering.

II. Good on some flutes, between two d''\# I, on others it will not give any sound.

III. May be substituted for II.

IV. Good in connection with d''\# IV. On some flutes it is too sharp, on others too flat.

It gives a bad tone.

IV. Good between two d''\# I or IV. Often used in the scale of c, and with d IV.

I. Generally the best fingering.

II. Often easier than I. Good in connection with d'' I or c'' I.

III. Sometimes easier than II, ex. g, with f'' I or c''\# IV.

IV. The easiest good g'' between e''\# I, or e'' I, and f'' I.

V. May be substituted for I if the latter be found too sharp. Useful in the shake c''\# \(\rightarrow\) c''\#.

VI. May be used in alternation with f''\# IV.

VII. A very bad note, but still used on flutes with small holes.

I. Generally the best fingering.

II. Sometimes easier to finger than I but seldom as good.

III. Useful between two e''\# I. On some flutes the first finger of the right hand must be on.

IV. Often good between two e''\# I.

V. May be used in alternation with f''\#.

VI. Good in alternation with f''\# I. On some flutes it is better with the g\# key open.

VII. Good, on some flutes, in alternation with f''\# I.

VIII. Often better than VII with f''\# II.

IX. Good as a sensitive note to e''\# I or II.

On some large-holed flutes of recent make it gives the best f''\#.

X. Good, on some flutes, as a sensitive note to e''\# I.

XI. Much used on flutes with very small holes.

XII. Used with f'' I, harmonic of f'. A favourite fingering in the chromatic scale.
784. The Shakes of the Eight-keyed Flute which require the use of extra Fingerings. In these tables the sign tr shows, by its position, the hole, or holes, which it is necessary to open and close in order to produce the shakes. The signs $\flat$, etc., indicate certain keys which are to be used for the same purpose.

Both the upper and lower notes of the shakes are to be understood as naturals unless the contrary is indicated.

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$e''$. II. Good between two $f''$s I. On many large-holed flutes it is more easily produced than $e''$ I.

III. Sharper than I or II. Good in a piano. Useful in connection with $e''$ I or $e''$ I.

IV. May be used in alternation with $f''$ I.

V. Sometimes useful in alternation with $f''$ I.

$e''''$. II. On some flutes better than I. Easy between two $f''$s I.

III. Rather sharper than I or II. Good in a piano. Useful in connection with $e''$ I or $e''$ I.

IV. May be used in alternation with $e''$ I.

V. May be used in alternation with $f''$ II.

$e'$. II. Easier than I on some flutes, and often better in tune.

III. May be used with $e''$ V.

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$e''$. One or more of these fingerings must be selected as may best suit the flute. I and II are good on large-holed flutes only.

$e''$. See the remarks on $e''$ II. On some flutes with small holes, V is the only fingering that will give the note.

The notes above $e''$ have very little musical value, but the practice of them, in moderation, tends to strengthen the lips.

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The shakes of the eight-keyed flute include:

- **a.** The best shake, but rather difficult.
- **b.** The same in sound as I, but easier to use in small holes.
- **c, d.** Easy, but not to be used on flutes with small holes.
- **e, f.** Bad shakes; there is no good way of making them.
- **g.** The only good shake.
- **h.** May be used by those who are unable to shake with L.
- **i.** A bad shake, but there is no better.
- **j.** Worse than I, but easier to some persons.
- **k.** Both are bad. There is no good shake.

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m. For a flute with large or medium-sized holes.

n. Better on a flute with very small holes.

o. See the remarks on these shakes in the lower octave.
§784. THE SHAKES OF THE EIGHT-KEYED FLUTE.

a. The best on a large-holed flute.
b. Better than I on flutes with small holes.
c. Generally the best.
d. May be used on a flute with very large holes.
e. Sometimes the best.
f. Rather difficult but almost fairly good.
g. Equal to or sometimes as good as I.
h. May be used, on large-holed flutes. Instead of I.
i. i, j, k. All bad. I is the least objectionable if it will sound.
j. A good forte shake.
k. Better than I in a piano.
l. These may be tried. There is no good shake for these notes.

O. Generally the best.
p. Better than I in a piano.
q. Often the best.
r. Sometimes better than I.
s. May be useful for a short shake.
t. All these are generally fairly good, and may be used as found convenient.

a. Occasionally more convenient than I.
b. Useful in cases when it is desirable to take the with this fingering.
c. Very well suited for a piano.
d. Good on some flutes.
e. Well in tune but the tone is flat.
f. Easier than I but not so good. Quite useless with small holes.
g. Always the best tone, but sometimes badly out of tune.
h. Often good in a piano.

x. Sometimes easier to sound than I.
y. Good in a piano.

With the exception of that on the last five shakes are so imperfect, and so difficult to produce that they are almost useless.
785. The Uses of the Eleven extra Keys and Levers, occasionally added to the "Old Flute," are sufficiently explained in § 599. These keys are seldom used in England at the present time, but some of them are still occasionally applied to the better class of "old flutes" in France, Germany, Austria and Italy. Flutes are now very seldom made to descend below $b$, and not often so low.

786. A few Fingerings suitable for the pseudo "Old-fingering-flute," including that of the "Siccamo-flute." See sections 652 and 660.

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787. The "Harmonics" of the Flute. The sounds usually known to flute-players as "harmonics" are the twelfths and fifteenths of the fundamentals, unassisted by the opening of vent-holes: see § 357. The use of these unassisted harmonics is to facilitate the execution of certain rapid sequences of high notes that would otherwise be impossible to many players and difficult to all. The abuse of these notes is their employment excepting as a last resource. It is not only the presence of the lower attendant sounds that renders them objectionable, but the partials are so obstructive, particularly in the fifteenths, that the consecutive fifths are quite painful to the ear. In the following diagram, the chief sounds are represented by the semibreves; the most prominent lower attendants and partials by the crotchets below and the divisi above, respectively. The minims show the fundamentals.

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In the forte passages of orchestral music the lower attendants and the partials are more or less obscured, and occasions may arise when even the fifteenths may be tolerated, but the greatest care must at all times be exercised to prevent flatness of pitch in all unassisted harmonics of the second or third series, and in staccato passages the player should be more than ever chary of their use.

788. The following passages will serve to illustrate the legitimate use of the harmonics. Few of these are of any use on the old flute.
The small notes are to be fingered, the large ones sounded.

From C. Nicholson's 12th Fantasia. The harmonic fifteenths are often used (on the old flute) in this passage, for the notes from $d'^\#$ to $f''$ inclusive.
§ 780. THE FINGERING OF THE FLUTE OF 1867.

The fingerings of the notes, e', e'', d', d'', c', and d', which are marked I, II, respectively, should be taken in connection with those fingerings which require d' to be in the same position, ex. gr. e' 2/3 or 3/2, e'' 4/5 or 5/4.

The fingerings of the first-mentioned six notes, which are marked III, are useful when it is necessary to change the place of d', which is frequently the case: ex. gr. in the sequence f'd', d'll in III, or f' in I.

These remarks will apply to many of the fingerings of this set of tables.

f'. IV. Used with d' in shakes, and generally with e' or e''.

f''. II. May be used at any time excepting when next to e'. Very easy in the sequence d'f''.

f'''. II. May be used in connection with f''.

f''. May be used in connection with f'''.

V. For alternation with d, e''', or d''.

VI. For use in combinations of e'' and f'''.

VII. Convenient in making the sometimes unavoidable slip, with d', from the closed f' key to the key of the e' hole.

VIII. Often useful between two d's. Better in tune than f'/VI. The positions of d' should be noted.

VIII. To be used only when next to b''', or f'''.

II. To be used with b'' and f'''.

III. To be used with f'' and f'''.

IV. Useful in shakes with b''', d' or e''', etc.

V. For the sequence e''', d' e''', e''', etc.

VIII. Too flat, but must sometimes be used in connection with f''.

e''. II. For alternation with e'''.

III. For the sequence e', e'', e'''', III, etc.

IV. For alternation with b'''.

V. Necessary in the quick turn, d'', e''.

e''''II. Never to be used in connection with e''.

II. Generally to be taken with e''''

III. See e'''' III, and the remark upon it.

IV. Useful between two d's. II, or as an acclamation.

V. Often useful with b''', etc.

VI. Easy between two d's. II not need not be on.

VII. For alternation with e''''.
\(d^\#\) I, II, III. See the remarks on \(e^\#\) I, II, VII. IV. The remarks on \(d^\#\) I, II, VII. V. Conventional and good between two \(d^\#\) I, II, or as an augmentation. VI. Often used with \(b^\#\) II, etc. VII. May be used effectively with \(c^\#\) IV, in passages of octaves.

\(d^\#\). I. Always to be used when not too difficult. II. See \(d^\#\) V. III. Good only as an octave to \(d^\#\) I, II or III.

\(c^\#\) I, II, III. See the remarks on \(e^\#\) I, II, VII. IV. For the shake with \(c^\#\) I. V. For the shake with \(d^\#\) and \(c^\#\) II. VII. May be used very quickly, between two \(c^\#\) I. On flutes with small holes must be raised.

\(d^\#\). I. To be used in those keys which require \(b^\#\) I. II. To be used in those keys which require \(b^\#\) II. III. For alternation with \(c^\#\) I. IV. For the shake with \(d^\#\) I and II. V. For shakes with \(c^\#\) I and II. VI. VII. For shakes with \(c^\#\) I and II. VIII. For shakes with \(d^\#\) I and II.
### The Shakes of the Flute of 1867

These tables include all the useful shakes which require the employment of special fingerings, or which call for some explanation. The strokes through the figures (r, s, etc.) indicate the fingers that it is necessary to move in order to produce the shake. The sign tr+ shows that the shake is to be made by moving the left hand thumb. tr§, tr⁻, tr³ or tr⁻ shows that the shake is to be made with 1R, 2R, or 3R.

Both the upper and lower notes of the shakes are to be taken as naturals unless the contrary is indicated.

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### Fingerings and Shakes

<table>
<thead>
<tr>
<th>Shake</th>
<th>Description</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1R</td>
<td>1st Octave</td>
<td>000000</td>
</tr>
<tr>
<td>2R</td>
<td>2nd Octave</td>
<td>000001</td>
</tr>
<tr>
<td>3R</td>
<td>3rd Octave</td>
<td>000010</td>
</tr>
</tbody>
</table>

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### Fingerings for Specific Shakes

<table>
<thead>
<tr>
<th>Shake</th>
<th>Description</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>tr+</td>
<td>Thumb Raised</td>
<td>100000</td>
</tr>
<tr>
<td>tr−</td>
<td>Thumb Lowered</td>
<td>010000</td>
</tr>
<tr>
<td>tr²</td>
<td>Thumb Raised</td>
<td>110000</td>
</tr>
<tr>
<td>tr⁻</td>
<td>Thumb Lowered</td>
<td>001000</td>
</tr>
</tbody>
</table>

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### Additional Notes

- a. May be used if it is found too difficult.
- b. Sometimes convenient for a short shake, but difficult to maintain.
- c. To be used when followed by tr+.
- d. Generally better in keys with three, four or five sharps.
- e. Must be used in 2 flat keys.
- f. May be used if it is found too difficult.

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### Interpretation

- i. Easier than tr+.
- j. Convenrent in the key of b, etc.
- k. Generally convenient in flat keys.
- l. Sometimes more convenient than tr+.
- m. The easiest for a long shake.
- n. Generally more convenient than 1.
- o. The best shake, but difficult.
- p. Generally easier than tr+.
- q. Easy for long shakes.
- r. May be used for a long shake if it is found difficult.
§790. THE SHAKES OF THE FLUTE OF 1867.

a. Easier than I but not so good.
b. To be used with a $\frac{1}{8}$ turn.
c. To be used with a $\frac{1}{8}$ turn.
d. Easy for a long shake. $\frac{1}{8}$ reduces the strength of the spring.
e. May be used instead of I or II.
f. To be used with a $\frac{1}{8}$ turn.
g. To be used with a $\frac{1}{8}$ turn.
h. To be used with a $\frac{1}{8}$ turn.
i. May be used with $d''$ I, II, III or IV.
j. Much easier than I, but not so good in tone.
k. I. The comparative excellence of these shakes varies according to the position of the $c''$ note (see §§135, 688 and 796). II is generally preferable for a passing shake. II may be used with $d''$ I, II or III.
l. The better shake.
m. Easier to some persons.

m. The more perfect shake.

n. Easier than L.
o. $d''$ I, II, III or IV.

p. To be used with a $\frac{1}{8}$ turn.

q. $d''$ I, II, III or IV. Better than L.

r. May be made with $d''$ I or II. On some flutes K1 gives a better shake.
s. A good and useful shake.
791. The Fingering of the Flute of Gordon (incorrectly termed the ‘Boehm-flute’) including that of the ‘Rockstro-Model.’ See the description of the improvements, given in §§681 to 683, and 688.

The following tables, though intended for the complete flute, may be adapted to the cheaper form of the instrument and to the original Gordon (‘Boehm’) fingering, by simply ignoring the fingerings in which the extra keys are directed to be used.

For a flute with the ‘closed b’ key” it will only be necessary to remember that the third finger of the left hand closes both the b and a holes, and that the fourth finger opens the c sharp key. The fingerings in which the c sharp hole is closed while the a hole remains open need not be noticed, but with the latest form of the closed c sharp key, one c sharp hole is always closed by the first finger of the right hand, and the independent duplicate hole is also closed, unless opened by the left hand little finger.

When several fingerings are given for the same note, that marked I is to be generally used, unless, as in the instances f, f’ and f’’’’, there is an explained reason to the contrary.
§792. THE FINGERING OF THE MODIFIED FLUTE OF

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\textbf{c''}. II. Used with d'' in shake, and generally with c'' or d''.
III. For alternation with f'' II.

f''. II. For alternation with f'' II.
III. For alternation with c', c'' or d'.
IV. For use in combinations of c'' and f'' II, with d'' or d'' II, etc.

\textbf{\#f}. I. Used with d' or d''. See examples, §793.
II. The most generally useful. See examples.
III. Used in alternation with d'. See examples.
IV. For rapid passages when next to f'. See examples.

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\textbf{\#g}. II. Used between d''s or as an accentuating.
A perfect sensitive note.
III. Used between d''s.
IV. For alternation with c''.

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\textbf{\#f}. II. Used in rapid alternation with c'' II.
III. IV. V. VI. VII. For alternation with a', d', c'' or c''. See examples. III and IV are not good without the extra d' key.

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\textbf{\#g}. II. This fingering gives a charming quality of tone in a piano. The note is very easy to produce in tune.
III. Sometimes useful between two d''s I or e''s II.
IV. For a shake or a turn on b'' II.

\textbf{\#f}. II. Good between d''s. An excellent piano note.
III. Better than II as a piano sensitive note, or as an accentuating.
IV. Used between d'' or d'' II and d''. An excellent sensitive note to d''.
V. Go VI between two d''s.

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\textbf{\#g}. II. For the octave to c'. This requires the extra c'' II lever. See §65, XL.
III. For a shake or a turn on b'' II.
IV. Used in a very quick turn on d''.
§792. THE FINGERING OF THE MODIFIED FLUTE OF GORDON, INCLUDING THAT OF THE "ROCKSTRO-MODEL." 483

\begin{align*}
\text{a}^{\#}\text{II} & \text{I. Only good in passages when next to a}^{\#}\text{II} \text{, otherwise too sharp.}\nonumber \\
\text{II} & \text{III, IV, V. For general use. With the small extra vent-hole the best of all the}
\text{fingerings is III.}\nonumber \\
\text{V. Very useful between two a}^{\#}. \text{ A good sensitive note.}
\end{align*}

\begin{align*}
\text{b}^{\#}\text{II} & \text{A flat note: very useful in a fortissimo.}
\end{align*}

\begin{align*}
\text{X. For alternation with a}^{\#}\text{II.}
\end{align*}

\begin{align*}
\text{a}^{\#}\text{II} & \text{II. Necessary when a}^{\#}\text{II is next to e}^{\#} \text{or f}^{\#}.
\end{align*}

\begin{align*}
\text{II} & \text{III, IV. Useful in a piano.}
\end{align*}

\begin{align*}
\text{IV, V, VI, VII. For alternation with g}^{\#} \text{ or d}^{\#}\text{II, by means of the extra d}^{\#}\text{ key.}
\end{align*}

\begin{align*}
\text{VIII. Sometimes useful with g}^{\#} \text{ on flutes not having the extra d}^{\#}\text{ key.}
\end{align*}

\begin{align*}
\text{IX. May be used instead of I, if more}
\text{ convenient.}
\end{align*}

\begin{align*}
\text{a}^{\#}\text{III} & \text{I. Good on flutes with the extra f\# lever without which the note is generally rather sharp}
\text{in a forte and VII may be substituted.}
\end{align*}

\begin{align*}
\text{II} & \text{III, IV. For alternation between f\#s I,}
\text{II, and III. Good in a fortissimo.}
\end{align*}

\begin{align*}
\text{V. For use with e}^{\#} \text{ or f}^{\#} \text{v.}
\end{align*}

\begin{align*}
\text{VI. Very useful as a short note with f III.}
\end{align*}

\begin{align*}
\text{VII. For use between two g}^{\#}\text{II.}
\end{align*}

\begin{align*}
\text{VIII. Good between g}^{\#}\text{II.}
\end{align*}

\begin{align*}
\text{a}^{\#}\text{II or III may be taken if I be too difficult, which is rarely the case on flutes provided with}
\text{the extra b lever.}
\end{align*}

\begin{align*}
\text{IV. For alternation with a}^{\#} \text{II.}
\end{align*}

\begin{align*}
\text{V. For alternation with e}^{\#} \text{II.}
\end{align*}

\begin{align*}
\text{VI. For use with e}^{\#} \text{ or f}^{\#}.\nonumber 
\end{align*}

\begin{align*}
\text{VII. For alternation with g}^{\#} \text{II.}
\end{align*}

\begin{align*}
\text{a}^{\#}\text{II} & \text{II. For alternation with b}^{\#}\text{II.}
\end{align*}

\begin{align*}
\text{b}^{\#}\text{II} & \text{or III may be taken if I be too difficult, which is rarely the case on flutes provided with}
\text{the extra b lever.}
\end{align*}

\begin{align*}
\text{IV. For alternation with a}^{\#} \text{II.}
\end{align*}

\begin{align*}
\text{V. For alternation with e}^{\#} \text{II.}
\end{align*}

\begin{align*}
\text{VI. For use with e}^{\#} \text{ or f}^{\#} \text{v.}
\end{align*}

\begin{align*}
\text{VII. For alternation with g}^{\#} \text{II.}
\end{align*}

\begin{align*}
\text{b}^{\#}\text{II} & \text{II. Only useful in passages where the key is}
\text{not used.}
\end{align*}

\begin{align*}
\text{e}^{\#}\text{II} & \text{III, IV. Useful in a piano.}
\end{align*}

\begin{align*}
\text{IV, V, VI, VII. For alternation with e}^{\#} \text{ or f}^{\#} \text{v.}
\end{align*}

\begin{align*}
\text{VIII. Sometimes useful with g}^{\#} \text{ on flutes}
\text{not having the extra d}^{\#}\text{ key.}
\end{align*}

\begin{align*}
\text{IX. May be used instead of I, if more}
\text{ convenient.}
\end{align*}

\begin{align*}
\text{a}^{\#}\text{III} & \text{A flat note: very useful in a fortissimo.}
\end{align*}

\begin{align*}
\text{III, IV, V. For general use. With the small extra vent-hole}
\text{the best of all the fingerings is III.}
\end{align*}

\begin{align*}
\text{V. Very useful between two a}^{\#}. \text{ A good sensitive note.}
\end{align*}

\begin{align*}
\text{VI, VII, VIII. For alternation between two g}^{\#}\text{III, I or II.}
\end{align*}

\begin{align*}
\text{IX. For alternation with g}^{\#} \text{.}
\end{align*}

\begin{align*}
\text{b}^{\#}\text{II} & \text{II. Necessary when a}^{\#}\text{II is next to e}^{\#} \text{or f}^{\#}.
\end{align*}

\begin{align*}
\text{II} & \text{III, IV. Useful in a piano.}
\end{align*}

\begin{align*}
\text{IV, V, VI, VII. For alternation with g}^{\#} \text{ or}
\text{d}^{\#}\text{II, by means of the extra d}^{\#}\text{ key.}
\end{align*}

\begin{align*}
\text{VIII. Sometimes useful with g}^{\#} \text{ on flutes}
\text{not having the extra d}^{\#}\text{ key.}
\end{align*}

\begin{align*}
\text{IX. May be used instead of I, if more}
\text{ convenient.}
\end{align*}
793. Examples showing some of the Uses of the extra Fingerings in the preceding Table. These examples should be well practised and, if possible, committed to memory. It will be obvious that many of them may be played an octave higher.

\[ e \text{ II.} \]

\[ f \text{ III. a II.} \]

\[ f \text{ III. b II.} \]

Keep down 1\(R \) No \( \#5 \) Key.

No \( \#5 \) Key.

\[ e \text{ III. c II.} \]

\[ b \text{ II.} \]

\[ f \text{ I.} \]

\[ a \text{ IV.} \]

Keep down 3\(R \).

\[ f \text{ III. a III.} \]

\[ f \text{ IV.} \]

\[ 3R \]

No \( \#5 \) Key.

\[ f \text{ IV.} \]

\[ b \text{ IV.} \]

\[ 2R \]

\[ b \text{ II., with the extra} b \] lever.

\[ \text{Key 5.} \]

\[ \text{a} \# \text{II. is always to be used with} b \text{ II.} \]

\[ \text{Key 5. From Doppler's "Air Valaques."} \]

Rapid scales, etc., with five or six sharps are much facilitated by the use of the \( b \) lever.

\[ d \text{ III.} \]

\[ d \text{ IV.} \]

\[ d \text{ V. and VI. From Kuhlau's Trio in G minor, 3rd flute part.} \]

\[ e \text{ III.} \]

\[ e \text{ IV.} \]

\[ e \text{ VI.} \]

\[ d \text{ VII.} \]
§793. ILLUSTRATIONS OF THE USES OF THE EXTRA FINGERINGS.

** These f'' should be fingered with the lever 4 or 4+, instead of with the lever 3.

From Demersseman's "Armida."

Key 5 to be kept down.

794. Some Notes fingered by means of the Perforations in the Keys. Considerable command of the instrument will be necessary, before these fingerings will be of much service; those marked f are only to be used as sensitive notes, and some of these are useful in piano passages only. The fingerings marked f are useful only for very strong notes, as they would be too flat if played at ordinary strength: on the other hand, they may be blown with great force without fear of their becoming too sharp.

Table of those Shakes which require the use of extra Fingerings. In this table the sign, tr, shows, by its position, the hole, or holes, which it is necessary to open and close in order to produce the shakes. The signs 8, 4, etc., indicate certain keys which are to be used for the same purpose.

Both the upper and lower notes of the shakes are to be taken as naturals unless the contrary is indicated.
§795. THE SHAKES OF THE MODIFIED FLUTE OF GORDON, INCLUDING THOSE OF THE "ROCKSTRO-MODEL." 489

I  II  III  Ia  Ib  Ic  II  III  IId

a. Easier than I, but not so perfect.
b. Not so good as I, but easy with an $\text{e}^b$
turn.
c. See the remarks to $\text{f}^b$ in the first table.
d. Easier than I, but not so perfect.

e. II and III are impracticable without the extra $\delta$ lever.

I  II  III

f. $\text{g}^b$ only available on flutes with the extra $\text{d}$ key, or with small holes. The first is better with a $\text{d}^b$ turn, the second with a $\text{f}^b$ turn.
g. $\text{g}$ for flutes without the extra $\text{g}^b$ lever.
h. For flutes without the extra $\text{d}$ key.
i. $\text{g}^b$ generally too flat, but may sometimes be used on flutes with the extra $\text{d}$ key.
j. This is necessary on flutes without the extra $\text{d}$ key.

I  II  III  Ia  Ia  II  III  IV  Ia  Ia

k. With a $\text{d}^b$ turn.
l. With a $\text{d}^b$ turn.
m. With an $\text{e}^b$ turn.

n. With a rapid pace.
o. With the $\delta$ lever.
p. For flutes without the extra $\text{d}$ key.

$\text{f}^b$  $\text{d}^b$  $\text{g}^b$  $\text{g}$  $\text{d}$

q. For IV the key 6 may be used, but the shake is better in tune without it.
r. With an $\text{e}^b$ turn.
s. Only good for a rapid pace.
t. With the extra $\delta$ lever.
u. For flutes without the extra $\text{d}$ key.

I  II  III  IV  I  II  III  I  II  I  II  I  II

w. For flutes without the extra $\text{d}$ key.

x. IV is the best substitute, but being a double octave harmonic, the tone is bad.
796. Some Advantages accruing from the Tubular Extension of the c''# Hole. Although the small tube added to the c''# hole (described in §363) is entirely automatic in its action, the reader should be made acquainted with certain special advantages that are gained by it, in addition to the improvement of the thirty-two notes mentioned in §360 as being dependent on the c''# hole.

The chief of these additional advantages is afforded in the shake on d'' with e'', which has hitherto been the worst shake on all flutes of modern construction. This may now be made with the e''# hole open, and through the action of the tube it is rendered fairly good and brilliant. The shake d''# e'' may also be made with the c''# hole open, which is sometimes convenient.

The next great advantage, gained by means of the tube, is the simplification of the fingering of g'''# when in connection with f'''' and a''', as in the scales of a and e. In this position, as well as in several others, the g''''# may be played without removing the thumb, much cross-fingering being thereby avoided. Previous to the enlargement of the c''# hole, only rendered practicable by the tube, the g''''# could not be produced with certainty unless the c'' hole was opened.

The small tube also perfects the shake d''''# e''', and at the same time simplifies the fingering of both shake and turn. The shake is made by the third finger of the left hand, as formerly, but by using the g''''# III of §789, or the g''''# II of §792. The fingering for the tone or semitone turn will be self-evident.

CHAPTER XX.

ON TIME, ACCENT, EMPHASIS, PHRASING AND RESPIRATION.


797. Time. Correct time-keeping may be considered as at once the most essential, the most neglected and the most easily acquired of musical qualifications. A moment’s reflection should be sufficient to convince anyone that no musical performance, worthy of the name, could be sustained without some approach to just time-keeping, for of what avail would be all other points of excellence if the notes were not played in their proper places?

The causes of the neglect of time are manifold: chief amongst them may be placed the indulgence of a pernicious habit of wilfully sacrificing time for the sake of a spurious, sickly kind of expression. This habit is largely on the increase, and Robert Schumann well said that the performance of some musicians reminded him of “the gait of a drunken man.” If persons will give way to this absurd custom before having acquired the art of keeping just time, it may become almost impossible for them to play correctly, for the ear may eventually become completely vitiated, and the sense of rhythm, which is implanted in most persons, lost past recovery. Even supposing it to be desirable that time should be sacrificed to expression, which I am far from admitting to be generally the case, it would be necessary to learn to play in time before venturing to play out of time on pur-