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ON THE

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The Newest Method for Learners

On the German Flute

Of the Situation of the Body

As a graceful posture, in playing on this Instrument, no less engages the Eyes of the beholders, than is its agreeable Sound to their Ears; I shall therefore begin this Treatise, by describing one proper to use in playing thereon. Whether you Sit or Stand the Body must be erect, the head rather raised than inclin'd and somewhat turn'd to the left. Shoulder, hand high, without raising the Elbows, or Shoulders, the left wrist bent inward, and the left arm close to the Body. If you play Standing, Stand firm, with the left foot a little advanced, and rest the weight of your Body on the right leg, and all without any constraint, and observe never to make any motion with the Body, or head, as some do in beating Time.

Altho' great many are of opinion that the finding of the Flute cannot be taught by Rules, but must be acquired by practice; there are nevertheless some Rules that may very much facilitate the finding out of method, the Instructions of a good Master, together with shewing his manner of blowing into it, may save the learner much time & trouble in acquiring of it. I shall therefore do both, as far as possible by writing as to the manner of blowing into it. Observe therefore that your lips ought to be join'd close together, except just in the middle where a little opening is form'd for the passage of the wind, the lips must not pout out, but rather be contracted toward the corners of the mouth, so that...
they may be smooth and even; let the hole of the flute be placed just opposite to this opening of the lips, and refing the flute upon the under lip, blow moderately, turning the flute outward, or inward, till you find the true point.

You need not think of placing your fingers at first, but only blow into the flute, with all the holes open, till you are able to fill it & bring out a right tone, then place the fingers of the left hand in order, one after another, and blow to each note, till you are well after it of the truth of tone, & put down the fingers of the right hand in like manner; you need not trouble your self to fill the first note, because it can’t be done with out stopping all the holes perfectly well, which is harder to do then one would imagine, and must be attained by practice only. When you have arrived at filling the instrument, then proceed to learn your scale or gamut which is as follows:

The first scale
This scale represents two things, (viz.) first the notes of music placed on 5 parallel lines, as you see on the upper part of the scale distinguished by the letters D E F G. The 5th note is called the C for flute music, it gives its name to the 5th line on which it is placed, by which means all the others. Write it every note, according to the order set down in this scale. Secondly, a tablature, which shows how to stop each note upon the flute, this has 7 parallel lines which represent the 7 holes on the flute; you may observe on these 7 lines a parcel of round black and white dots, which show whether the holes answering those lines are to be stopped or open. The black dots signify those holes stopped, and the white ones those which ought to be open, to express such a tone.

You may by this scale discover whole compass of the German flute, (viz.) all the notes natural, sharp, or flat, this compass consists of two octaves, and some few notes from the first note to the thirteenth contains the first octave, and from the thirteenth to the 25th contains the 2d octave, this 2d octave is stop’d much after the same manner of the first except in some few notes; so that there is nothing but the manner of blowing, makes the difference, as you may observe by the scale. I have distinguished the natural tones by minims, and the flats and sharps by crochets; let beginners trouble themselves at first with the natural notes only, till they are somewhat more advanced. You must blow but gently for the lower notes, but blow stronger as you ascend. You may observe by this scale that the first note D is all the hole stop’d, the next is E, and is play’d by unstoping the 6th hole as appears by the white dot on the 6th line, you must strike every note with the tongue, as if you pronounced the syllable w E is made by unstoping the 5th hole, and stoping again the
6. This tone ought to be adjusted by the manner of blowing, (viz.) by turning the flute inward, to flatten it, because the sharp is sometimes made on the same hole, you must remember to place the little finger between the 6th hole, and the moulding of the bottom piece, as I told you before, which serves to hold the instrument steady.

G. by raising all the fingers of the lower hand, and keeping the little finger where I told you. You must not raise the fingers high, and let them fall plump on the holes, as you were obliged to turn the flute inward for F. you must restore it to its former situation for G. solo-ru-t. &c., as in the scale. I must here inform beginners, that as they ascend on the instrument, they will find the filling more difficult, therefore to succeed in the high notes, and fill them more easily, you must: take care to close the lips more, and more, to contract them towards the corners of the mouth, to advance the tongue towards the lips, and increase the strength in blowing, by little and little. The tones above E-la-mi are forc'd tones, and are seldom used; however since sometimes they happen in Preludes, I shall shew you such as I could discover. Yet you must not trouble yourself with them at first, till you are further ad, vanced, nor will it be necessary during the first days to ascend higher than G-sol-ru-t, unless you find them very easy to fill, then you may ascend higher, but with discretion, otherwise you'll give your self much trouble to little purpose, because you must fill your low notes perfectly well before you can fill the others. F-sol-ru-t in-al-sim, for the most part cannot be blown, however I have found some flutes on which you could blow it after the following manner, but you must not expect to find it indiscriminately on all flutes, no more than shakes, or cadences which proceed from it. As play'd by stopping at once the first, second, and half the third, and opening the 3rd, 4th, and 5th and blowing very sharp, yet I have not inserted it in my scale, by reason it is not a note on which we may depend. F-sol-ru-t sharp is made easier, you must stop all the holes except 3rd, G-sol-ru-t is made by stopping the first and 3rd holes, and opening all the rest, we might find notes yet higher than these but they are so forced, and so useless, that I would not advise any one to trouble himself about 'em.

When you are well vers'd in filling the natural tones, you may begin with these call'd Flatt, and Sharp, but as there are many of these semitones that are adjusted by the manner of blowing into the flute, I shall explain each in particular. I begin with D. Natural, the first note, in order to link all the natural notes with the flats and sharps, that the bar may be early accusatory to distinguish their difference. D. Sharp is made by pressing the little finger on the key to open the 5th hole, D and D. Natural are made as I told you already in describing the natural notes, the reason why there is no sharp between their two notes is because they are but a semitone distant from each other.

German Flute A2
each other; for this reason when you find a sharp on E♭ or mi, you play it as F Natural, which has the same effect as a sharp. I shall say no more of the placing the fingers, because I suppose by this time you understand the tablature pretty well, which is sufficient to inform you of the rest.

Of Shakes or Cadences.

The first shake in the scale, which is on D below, is made by opening the 6th hole, before you blow, in order to take it from D♭ or mi, which is the next note above; you tip this note with your tongue, and then shake your finger several times upon the 6th hole without taking breath or tonguing the 7th note. In short the finger which you shake must rest upon the hole, to end the shake. The number of shakes you make with the finger is determined only by the measure of the note. On which you shake, you must not press the shaking too quick, but rather suspend it about half the value or measure of the note, especially in grave movements; as I show in the scale of shakes, the fewest beats you can give with the finger are three, as on Crotchets in the movement of two and three. In order to explain all this, I have given the example of one after another, since you have a demonstration intelligible enough in the scale; and since you ought already to know all the notes which compose them, you must observe, the same rules throughout all the shakes, as I gave you for g first. I ought only to distinguish the shake on C Natural, because in effect it differs from the rest, you must begin it, by stopping all the holes but the first, then blow, and after shake the finger on the 4th hole, and end by raising the finger you shook with, which is contrary to what you observe in all other shakes: as to the shake on C in alto (Note the 3/4) it is very difficult to adjust; and is not much in use, you may see in the scale that the D which precedes it, is stop after an extraordinary manner; you must shake on the 4th and 5th holes at the same time, and cover half the 6th hole, you may also perform this shake by shaking on the 3rd and 6th holes all at once, then all the holes ought to be stop except the first; and you must in ending this shake raise the finger wherein you shook, we commonly soften this note instead of shaking it.

A Further Explanation of the Shakes or Cadences.

For the better understanding some characters commonly used in music, and over some of the dotted in the tablature of the 3rd scale, I shall here give an explication of them. First the little curve line over, or under the head of two, or more notes, commonly called a slur, and mark t as you see in this Example on the right hand signifies that you must only tip the first of them with your tongue; here served only as a preparation, (or what in French is called a Port de voix) to the cadence or shake, and you are to continue in the same wind, without draw
ing your breath, to the end of the Cadence or Shake, as I have already shew'd you. 2 little crofs above the 8. Note shews that it is on this Note you must Shake, the Air which joyns two dotts in the Tablature shew
from which hole you take the Shake, and on which it ends. You may thereby see the borrowed Shakes i.e those Shakes that don't end on the same hole where you make the Port de voix, which hereafter I shall call a Sight, as for example, that of D taken from E-flat, begins from E-flat, by putting the little finger on the key, &c. from E-flat Natural in Shaking with the 6th finger on the 6th hole, and leaving the 7th open, you may also see the Air curled on the 8th dot, &c. shews y're on this hole you must Shake. The Shake on E-flat Natural taken from F-sharp, is begun by opening if. the 6th & 7th holes, to make F-sharp, and serves it as a Sight, or Port de voix, and is ended by stopping the 8th, and Shaking on the 4th which removes the Superior Tone further off, & shows the Cadence more instead of shaking on the 5th which would not be sufficient, you must observe to raise the little finger from the hole, when you Shake, because that would heighten the E-flat, and render it false, as is shew'd in the Tablature. E-flat and D-sharp, are stop'd alike, yet you see if Shake on E-flat is taken from F-Natural, and that of D-sharp is taken from E-Natural, the first is a whole Note's distance, the 2d, of a Semitone only, which makes all the difference, as the same in all the other Notes. You must ob
serve, that the Shakes are not always marked in pieces of Majeck, as I have describ'd them here, they are only marked with a little crofs, thus + or this +, there is no mark for the Sight, or Port de voix, but you must never omit doing it, and observe what I have said thereon. There are some high Notes on which one can't Shake, I have shew'd those which can be Shook, but you must observe that those above B in Alt (Note the 2d) are seldom practis'd. I have not yet spoke of the manner of adjusting the Cadences, or Shakes, this would be but a repetition of what I have already said concerning the Simple Notes, since that these Cadences are Compos'd of 2 same Notes, I shall only tell you that there are some of them which must be beg
nun by turning the Flute inwards, and ended by turning it out, such is the Shake on F-sharp, taken from G-sharp, because the two tones which com
pose this Shake are to be differently adjusted, there are others in which you must observe quite the contrary, which you'll know by the Explication on already given on all the Notes, you'll find some which are begun by stop
ping the hole on which you ought to Shake, and end in opening the same hole, such is the Shake on C (the 1st Note of which I have spoken already), you may know this difference by the dotts in this example the black dot
being before the white one, which is contrary to the rest.

Remarks on some Semitones, & on some Cadences.
To omit nothing, I shall treat here of some Semitones, and some Shakes, German Flute
that may be play'd after different ways to what I have here shew'd. I shall begin with G Sharp in all (Note the 5. 4th) also I have shew'd in the Scale, the most simple manner of playing it, but as 'tis a little too Sharp when made after that manner, there are several ways used to flatten it. First having stopp'd the 3. 2. and 1. holes, as you see in the Tablature, you must stopp also the 6. hole, and open the 7. with your little finger, this way is frequently used, and some shake therewith, but with the 4. and 6. fingers at the same time, but 'tis not well articulated, because it is difficult for a shake made by two fingers so distant from each other to be very distinct; I am therefore of opinion that one should always borrow the shake from the 9. finger, as I have shew'd in the Scale of Cadences, by adjusting it, by turning the Flute inwards, you must also observe not to raise the finger high in shaking; 2. By you stopp the first 9. and 4. holes, and afterwards the half of the 5. but with deference this way is somewhat easier than the other because it only employs two fingers of the lower hand which being close together, shakes more intelligibly, the shake is always taken from the 9. finger in turning the Flute inwards, there are certain passages where one ought to make this demitune as I have shew'd in the Tablature, & that to avoid every great difficulty, what I have said on C Sharp, may also serve for all Flat (Note the 3. 4th) except the shake, which is different as you see in the Scale of Shakes. the Shake on C Sharp in all (Note the 2. 3th) is also made after different manners which I shall here explain, as well as some others, more to satisfy your curiosity, then to prefer a constant use thereof for these sorts of Shakes are not found on all Flutes with the same facility. The first way is performed by stopping the 3. 2. 1. holes, and Shaking on the 4. and 6. at the same time, all the other holes ought to be open, and the 7. also, and the fingers you Shake must rest upon their holes in nothing if Shake. The 2. way is by stopp ping all the holes except the first and fifth, then you must Shake on the 6. hole, ending with the finger off you may also Shake on 5. key, and observe the same thing C Sharp without a Shake may also be play'd by stopping the 3. 4. and 6. holes, and leaving the rest open; D Flat is made the same way. I shall also observe concerning the Shake on B Natural above (Note the 2. 5th) that it may be play'd by stopping the 3. 2. 1. holes of the lower hand and Shaking as usually on the first hole, as easily made after this manner, but 'tis a little too Sharp, to remedy which turn the Flute inwards to adjust it. That of B in all Flat (Note the 5. 4th) may be made by stopping half the 9. hole and Shaking on the first and Shaking on the first and 3. holes at the same time is also practis'd, leaving all the other holes open, but this way is not very Natural. The Shake on A Sharp, (Note the 2. 3th) may be made by stopp
...gall the holes except the 5th and 7th, you must shake on the 7th hole, and turn the flute inward. That of D natural in alto form (Note the 5th) taken from E flat, may be also made on the 5th hole, at the same time keeping the 3rd stop, and opening the fourth and 7th. Ought to force the wind, and end this shake by the fingers off; there are some flutes on which you must open first the 5th hole. I shall further observe concerning the natural below (Note the 6th of the first scale), that some make it by stopping the 5th and 7th hole, I don't approve of this way, because in making it thus, it's not far enough distant from its sharp, and if some tone is found false.

Of the double cadences, accents, ports de voix and tonguing the German flute and other wind instruments.

To render the playing more agreeable, and to avoid too great a uniformity in tonguing, it will be proper to use two principal articulations, viz. Tu and Ru, the Tu is most in use, and is used in all cases as to demarcations, minims, crochets, and to the greatest number of quavers, for when these last are on the same line, or such as leap, you pronounce Tu, when they offend or defend by degree, and joined, always also Tu, but between Ru with it, as you may observe by the following examples, where these two syllables do succeed each other.

**Examples.**

**Common Time.**

![Music notation]

Observe that Tu Ru are regulated by the number of the crochets, when the number is odd, you pronounce Tu Ru alternately, as you see in the 1st example, when the quavers are even, you pronounce Tu to try two 1. then Ru alternately, as you see in the 2nd example observe also that quavers are not always to be played equally, but you must on certain movements make one long, and one short, which is also regulated by their number for when they are even, you must make the first long the second short and when they are odd, you do quite the reverse, that is called pointing; the movements in which is most commonly used is common time, triple time, and egg time.

You must pronounce Ru on the note which follows, 7 quaver no. it offender, or defends by one step only.

**Triple Time.**

![Music notation]

There are also certain movements where only use Tu for 7 quavers, as for example.
EXAMPLES.

You pronounce Tu on all these Quavers, and you don't use Ru, but on the Semiquavers, because in these movements a Quaver is to be supposed a Tricket, and a Semiquaver a Quaver; (that is) held as long in playing, as well as in the parts of 4/4, you must also in these movements pass the Quavers equally by joining Semiquavers. Observe that you use Ru on y Semiquavers according to the Rules I gave of the Quavers, and more frequently for you don't omit it whether they are in the same line, or whether they skip.

EXAMPLE.

Although these Rules are General, yet they admit of some Exceptions in certain cases, as for

You understand that you must pronounce Tu Ru on the two first Quavers, or Semiquavers of an even number which is frequently practised when two Quavers are intermixed with Crotchets, or else two Semiquavers with Quavers, as done for a greater convenience, and is the delight of the Ear that must decide it; you ought therefore to Consult the Ear when the tonguining appears harsh, and use the way it shall seem most agreeable, without respecting the range of the Notes, or the different movements. You must observe never to pronounce Ru on a shake, nor on two successive Notes, because Ru ought always to be intermixed alternatively with Tu. In Triple Time of 3 you pronounce Tu Ru between the Crotchets and Ru to y Minims that are preceded by a Crotchet, in ascending, or descending by one Notes distance, as for

EXAMPLE.

All Triple Time is like single Triple Time, and that in double Triple Time (i.e.) 3
the Minims are to be accounted Crotchets, and the Crotchets Quavers, &c., for which reason you point Crotchets in this movement according to the Examples.
application I gave you of Quavers, it will be proper to observe, if tapping with the Tongue ought to be more, or less articulate according to the Instrument on which you play, for it is softened on the German Flute, more distinct on the Common Flute, and very strong on the Hautboy.

Of Sliding or Slurring.
Slurring is when two, or more Notes are put one over the other, with only one tip with the Tongue, which is marked by a curved line, over or under heads of the Notes.

**Examples**

- Of the Port-de-voix and Slides.
The Port-de-voix is a tapping with the Tongue, anticipated by one Note below the Note on which we design to make it; the Slide is taken a Note above, and is never practiced but in descending to a third.

- Port-de-voix  
- Slides

These little Notes which denote the Port-de-voix and Slides, are accounted as nothing in the Tone, you Tongue them never the less, and Slide the principal Notes, we often join a beat with the Port-de-voix as you may see above.

**Examples**

- Of the Accents and double Cadences.
The Accent is a sound borrowed from the end of some Note to give them a greater expression. The double Cadence is an ordinary Shake followed by two Semiquavers short or top's.

**Examples**

- Double cadences

- Of the softening of Notes, or the lesser Shakes, and of the Beats.
The softening, or lesser Shake, is made almost like the usual Shake, there is this difference that you always end with the finger off, except on D below, for the most part they are made on Notes more distant, and some on the edge or half the hole only, it partakes of a lower Sound, which is contrary to the Shake. The beat is the hitting once or twice as quick as we can, full on the hole, and as near the Note we beat upon as possible, we might also end a beat with the finger off, except on D, as I shall show hereafter, it also partakes of a lower Tone. To begin with the softening or softening of D's Note in order, I say it must be done but by artifice because to y' longst Note, and you have no finger left unemploy'd to do.

German Flute C
it with; therefore must be done by shaking the Flute, which imitates a softening; as for the Beat, this Note has none for the same reason. The softening of D Sharp or E Flat is done as D Natural, the Beat is made upon the key with the little finger, ending with it on. The softening of E Natural is made on the edge of the 6th hole the Beat on the same hole full. The softening and Beat on Sharp and Natural, are made on the 5th hole, Viz. the Beat full on the hole, the other on the edge. The softening of G Natural may be performed two ways, Viz. on the edge of the 4th hole, or full on the 5th. If the Beat is made on the 4th hole. G Sharp, or A Flat is soft

ed on the edge of the 3rd hole, the Beat on the 3rd hole full. The softening of A Natural is on the 4th hole full, or on the edge of the 3rd hole, the Beat upon on the 3rd hole. The softening of A Sharp, or B Flat is upon the 6th hole. Full the Beat upon the same hole, or on the 5th, when it is preceded by a Port de voix. The softening of B Natural is made on the 3rd hole full. The Beat upon the 2nd. The softening of C Natural is made on the 4th hole full. The Beat on the 4th and 5th at the same time, or on the first, when it is preceded by a Port de voix. The softening of C Sharp, or D Flat is made on the 9th hole full. The Beat upon the first. The softening of D Natural, is made on the 9th hole full. It differs from the rest in its beginning and ending with the finger on you must observe to raise the finger high, the Beat is made on the 4th hole. When you play in a Natural key, and upon the 9th and 8th at the same time, when you play in a key where G is sharp, the hole ought also to be stopped as well in beginning as in ending it. The softening of D Sharp or E Flat is made on the first hole, which ought to remain stopped, before, and after. The Beat is made upon the key for E-Flat, after the manner I. showed you in speaking of it below, as to D Sharp, the Beat upon the 9th and 8th holes at the same time, the first hole ought to be open, and you must stop the 9th and 8th in ending the Beat. The softenings and Beats between the Note & A Sharp, or B Flat, are made as their Octaves below, the softening of the last is made on the edge of the 4th hole, the Beat may be made on the same hole, or else on the 9th, especially when it is preceded by a Port de voix. The softening of C Natural is made two ways, Viz. on the 6th hole, or on the 9th, the Beat is made on the same, and also on the first, when it is preceded by a Port de voix. The softening of D Natural is made on the 9th hole at its Octave, the Beat is made on the 9th and 8th holes at the same time. The softening of D Sharp, or E Flat is done as its Octave. If the Beat is made the same way, or else on the 5th and 6th holes at once, you must hold the 9th and 8th holes open, and replace your finger in ending. The softening of E-flat Natural is made on the edge of the 3rd hole.
hole. The Beat on the same hole full. I shall omit the Notes higher
than this, because they are too much forced, nor must you make
these all you are pretty far advanced. These Graces are not com-
monly set down in all pieces of Music, but only in such as Masters write
for their Scholars, observe the following.

EXAMPLE

A softening a Beat.

\[ \text{[Music notation]} \]

It would be hard to teach a method of knowing exactly all the Notes when
on these Graces ought to be played, what can be said in general there-
upon is, that the softening's are frequently made on long Notes as on
Semibreves, Minims, and pointed Grotchets, the Beats are made more com-
monly on the short Notes, as on Grotchets in light movements, and on
Quavers, in movements where they pass equally, we can give no cer-
tain Rules for placing these Graces; it is the Bar, and practice only,
you must teach to use them in proper Time, rather than Theory what I
would advise you to is to play some time only such pieces of Music
as have these Graces marked, thereby to accustom to your self by
title, and little, to use them to such Notes as they agree best with.

Of Time

There are two Sorts of Time, Common and Triple.

Common Time is known by some one of these
characters \(\text{C, or} \ 34 \text{ or} \ \frac{3}{4}\), the first of these
Marks denotes a slow Movement, the next a
little faster, and the other a very brisk and
airy Movement, the three
first of these Characters
always contain to the
Value of a Semibreve in
a Bar, which must be
held as long as you
can moderately tell
four. The last of
these Marks never
contains more than a Minim, or 2 Grotchets, or four
Quavers by in a Bar, this is called \(\text{motive Time.}

German Flute
Triple Time is known by these Characters, 3, or \( \frac{3}{2} \) 3/4, and 3/8. The two first of these are used when there are three Minims in a Bar; this is the slowest Sort of Triple Time in use. \( \frac{3}{2} \) is used when there three Crotchets in a Bar, this is quicker than the former, the last Sort, which is the quickest of all, is known by this Character \( \frac{3}{8} \) and contains three Quavers in a Bar; or other Notes to their Value.

There are three other Sorts of Common Time which are compounded of Triple Time mark’d thus \( \frac{3}{4} \), \( \frac{3}{8} \), and \( \frac{12}{8} \). The first contains six Crotchets in a Bar, which is the same as two Bars of Triple Time \( \frac{3}{4} \). The second contains six Quavers in a Bar, this is also the same as two Bars of \( \frac{3}{8} \) put in one. The third contains twelve Quavers in a Bar, these are called Jigg Times. There are also two other Sorts of compound Triple Times as \( \frac{4}{4} \), and \( \frac{8}{8} \) the first contains to the Value of nine Crotchets in a Bar, and the other nine Quavers.

Of other Characters used in Musick.

A Point or Dot added to the right Side of any Note, makes it half as long again, as for Example \( \circ \) is as long as three Minims \( \bullet \) is as long as three Crotchets, &c for the rest. Where you see these Marks which are called Rests, you are to cease playing the length or Time of these Notes over them from which Notes they take their Names.
A Scale of all the Notes and Half Notes of the German Flute Musically and Tabularly.

D E F G A B C D E F G A B C D E F G

1 2 3 4 5 6 7

* b c d e f g a b c d e f g a b c d e f g

F E D C B A G F E D C B A G F E D
A Scale of all the Beats or Shakes
A Favourite SONG in Otho

Allegro
A Favourite AIR in the
Non sarà quest'alma
in the Opera of Radamistus.
Non vi piacque a favourite
AIR in the Opera of SIROE

Larghetto
Se il Cor

a Duet in

Ptolomy for
two Flutes.
A Favourite AIR in the

OPERA of Parthenope.
Gigue in Parthenope
A Favourite Air in the Allegro
A Favourite AIR in Ormilda

Da capo