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.
VARIATION I

VARIATION II
Un poco meno vivo
Lesson VI
EQUALITY OF TONE AND PERFECT INTONATION

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

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 identically the same, may have

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.

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\(^{(1)}\) 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 (d. = 89)

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 ($\downarrow = 88$)

SCALEs

No 5

1

Last time

No 6
Sixteenth Notes
Allegretto (♩ = 88)

No. 7
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.

Fingering for D and E, third octave

<table>
<thead>
<tr>
<th>LEFT HAND</th>
<th>RIGHT HAND</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st finger</td>
<td>F# key</td>
</tr>
<tr>
<td>Thumb C key</td>
<td></td>
</tr>
<tr>
<td>2nd finger</td>
<td>C# key</td>
</tr>
<tr>
<td>3rd finger</td>
<td></td>
</tr>
<tr>
<td>Little finger</td>
<td>C# key</td>
</tr>
</tbody>
</table>

Allegro ($\frac{\text{d}}{\text{M}} = 152$)

SCALE

No. 1

ARPEGGIO

No. 2

No. 3
SCALE progressing in intervals of a Third
Lesson IX
KEY OF G MAJOR
(Alteration of F by the ♭)

Fingering for F♭ and for G and A

LEFTHAND

1st finger

Thumb G key

2nd finger

3rd finger

{ Little finger

{ G♭ key

RIGHT HAND

1st finger

2nd finger

3rd finger

E♭ key

{ C♯ key

{ G♯ key

SCALE AND ARPEGGIO IN G MAJOR

(♩ = 152)

No 1

No 2

(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, G, C, G, D, A, E, B.

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

Order of {1 2 3 4 5 6 7
Example: { sharps. F, G, C, G, D, A, E, B} Order of
7 6 5 4 3 2 1 flats.
Lesson X

KEY OF D MAJOR

Fingering for C#:

1st finger
Thumb C key
2nd finger
3rd finger
Little finger
C# key

SCALE AND ARPEGGIO IN D MAJOR

No 1

No 2

No 3
Lesson XI
KEY OF F MAJOR

Fingering for B♭ and F:

LEFT HAND
1st finger
Thumb C key
2nd finger
3rd finger
Little finger
G♯ key

RIGHT HAND
1st finger
2nd finger
3rd finger
E♭ key
G♯ key
G♭ key

SCALE AND ARPEGGIO IN F MAJOR

No 1

No 2

No 3
Lesson XII

KEY OF B♭ MAJOR

Fingering for B♭ and B♭:

LEFTHAND

1st finger
Thumb C key
2nd finger
3rd finger
{Little finger
 C♯ key

RIGHT HAND

1st finger
2nd finger
3rd finger
Little finger
(B♭ key
 C♯ key

SCALE AND ARPEGGIO IN B♭ MAJOR

No 1

No 2

No 3
Lesson XIII
KEY OF A MAJOR

SCALE AND ARPEGGIO IN A MAJOR

Fingering for G♯:

LEFT HAND
1st finger
Thumb G key
2nd finger
3rd finger
Little finger
G♯ key

RIGHT HAND
1st finger
2nd finger
3rd finger
Little finger
B♭ key
G♯ key
G♮ key

No. 1

No. 2

No. 3

36
Lesson XIV

KEY OF E♭ MAJOR

SCALE AND ARPEGGIO IN E♭ MAJOR

Fingering for E♭:

LEFT HAND

1st finger
Thumb G key
2nd finger
3rd finger
(Little finger
G♯ key

RIGHT HAND

1st finger
2nd finger
3rd finger

(Little finger
E♭ key
G♯ key
G♯ key

No 1

No 2

No 3
Lesson XV

STUDIES IN CHROMATIC SCALES ON C AND A

No. 1

No. 2

No. 3

No. 4

No. 5

On A

No. 6

No. 7

No. 8
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.
2nd OCTAVE - Middle Notes

Great key
G₅ to D₅ trill

1st finger
Thumb G key
2nd finger
3rd finger
Little finger
G# key

RIGHT HAND

1st finger
2nd finger
3rd finger

(1) There are flutes upon which this note, upper G₅, is difficult to produce. This can be overcome by modifying the fingering, thus:
Close the Eb 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.

C major

Allegro \( \left( \text{d} = 112 \right) \)

G major

D major

A major

E major

B major

F# major

C# major

Chromatic scale of A

\( \left( \text{d} = 112 \right) \)

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

C major
Allegro (d=112)

F major

Bb major

Eb major

Ab major

Db major

Gb major

Cb major

Cb major

Chromatic scale of A

(\textit{d=88})

Chromatic scale of C

END OF PART ONE