



Jean-Louis Tulou

A Method for the Flute

TRANSLATED & EDITED BY
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PREFACE BY
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Quincy

PREFACE

Jean-Louis Tulou (1786-1865) was a highly influential French flutist and teacher during the first half of the nineteenth century. The son of a musician, he was admitted to the Paris Conservatoire at the tender age of ten and studied flute with Johann Georg Wunderlich. When he won the Conservatoire's first prize for flute at the age of fourteen, some believed him to be the best flute player in all of France. According to Fétis (1868-70, p. 267) Tulou played

with perfect intonation, and with a beautiful tone which he modified in every degree of intensity. His playing was marked by unprecedented brilliance and energy. No one played with more expression, grace and delicacy than he. In a word, his talent offered in the meeting of these qualities, the model of perfection.

In the years that followed his training, Tulou was at times less than serious about his flute playing. He was reportedly a man of pleasure, known for his inexhaustible gaiety and passionate fancy for the hunt. He went through a period where he neglected his music under the illusion that he was destined to become a great painter. As a young man he became an outspoken proponent of the new republican political movement, a move that proved detrimental to his career when Louis XVIII returned to power: he was passed over for a position in the king's chapel and for a coveted position at the Conservatoire. Finally, at the age of forty, he was reinstated in his position as premiere flute soloist at the Paris Opera orchestra, a position he had resigned a few years earlier in a moment of temper. Soon after his reinstatement, he was offered the position of professor of flute at the Paris Conservatoire, a position he had long desired. He held this post for nearly thirty years, from 1829 to 1856.

About the Tutor

Tulou's *Méthode de Flûte* was first published in Paris 'chez l'auteur' in 1835. According to Tuliani, a later edition (c1842) was adopted by the Conservatoire as its official flute method book.¹ A German/French edition (Mainz: Schott, 1853) located in the rare book room of the Rita Benton Music Library at the University of Iowa served as the source of the English translation which follows.

Today Tulou's *Méthode de Flûte* is a valuable method for exploring French performance practice of the early nineteenth century and a marvelous source for flutists wishing to learn to play pre-Boehm keyed flutes. And although in the editions of 1842 and later Tulou devotes a section of the tutor to his new *flûte perfectionnée*, instruction is primarily for the eight-keyed flute, which was more or less the standard pre-Boehm instrument of the period.

At first glance, examination of nineteenth-century flute tutors yields only a never ending display of fingerings, presumably irrelevant to the modern flutist. However, upon careful examination, and by taking the time and effort to apply the instruction to the pre-Boehm keyed flute, one learns important lessons about early nineteenth-century performance practices. Within the myriad of fingerings lie the secrets to the desired tonal quality of the flute, hints about playing with expressive intonation (see *Notes Sensibles* below), and important clues regarding differences in performance practices among European musical centers (particularly those of England and France).

Tone Quality

Like Quantz,³ Tulou believes that the tone on the flute should closely resemble the human voice. He considers a beautiful tone on the flute to be of utmost importance, more important than technical display. He asks, "What does it take, after all, to be a singer? A beautiful voice. And to be a flutist? A beautiful tone." He goes on to say,

When an artist does not possess that quality he throws himself into a torrent of difficulties to win applause. Without a doubt, it is commendable to be able to play difficult music with ease; but it is not the only goal one should strive for. In the arts, especially with the flute, it is better to make people say "How charming!" than to say "How astonishing!" (p. 1)

Tulou did not approve of the new Boehm flute because he felt it did not preserve the traditional sound of the flute, a sound he describes as pathetic and sentimental. He believed it to be of "primary importance to maintain in each instrument the unique tone that is proper for it; for the most part, it is this very uniqueness that constitutes the charm of the music" (p. 1).

The Music

The music found in many early nineteenth-century flute tutors is of marginal interest. However, Tulou made a conscious effort to choose good music for his tutor, saying, "I thought I would choose themes for my etudes from the works of famous composers...In this way, students will have more fun practicing..." (p. 15). Most successful are the nine Progressive Etudes (pp. 72–105), operatic in style, which take the form of theme and variations. We find themes by Mozart, Donizetti, Rossini, Haydn and two by Tulou himself, followed by well-written variations of Tulou's own composition. These etudes take the form of flute duets. Tulou probably played the sketchy second flute part as he taught his students at the conservatory. The etudes may also be played as solo etudes; simply omit the second flute part. My favorite in this set is number 8, "Una voce poca fa" from Rossini's *Barber of Seville* (1816).⁴

A Few Words about Fingerings

For readers interested in playing pre-Boehm keyed flutes, this tutor is of great value. Perhaps the biggest problem in reconstructing a performance on these early flutes is determining which fingerings to use, for, in addition to the standard fingerings for the eight-keyed flute, players of this flute are also responsible for knowing a myriad of alternate fingerings. The tutor helpfully devotes roughly 50 pages to a discussion of flute fingerings and accompanying musical examples.

Tulou instructs the player again and again to use fingerings that are the easiest, both for principal notes in quick passages and for ornaments. Sometimes the easiest fingering poses intonation problems, but Tulou advises that "an out-of-tune note is not heard in quick passages" (p. 36). He occasionally recommends the use of simple-system fingerings and approved of the resultant tone colors produced by these fingerings.

On the Number of Keys the Flute Should Have

The pros and cons of adding or deleting keys from the more-or-less standard eight-keyed flute were frequently debated in the early nineteenth century.⁵ Louis Drouët (1830, p. 40) had "an aversion to all sorts of keys," but strongly supported the use of the long-f key (the eighth key) because it possessed "many facilities and perfections." Thomas Lindsay (1828-30, p. 2) declared the eight-keyed flute to be the "perfect instrument." Charles Nicholson (1836, p. 47), on the other hand, preferred the seven-keyed flute, which omitted the long-f key.

In addition to being a world-class performer and teacher, Jean-Louis Tulou was a flute maker. While the bulk of his tutor is directed to players of the eight-keyed flute, Tulou promotes his new *perfectionnée* flute (perfect flute) on p. 63. His perfect flute features additional keys, which improved intonation and facilitated certain trilled notes. The goals of the improved flute were to preserve the natural tone of the flute and keep the fingering system simple. According to Tula Giannini, the *perfectionnée* flute was introduced by the early 1840s.⁶ I have had occasion to play two Tulou *perfectionnée* flutes and found them to be finely crafted, to possess a lovely and consistent tone throughout the range of the instrument, and to have good intonation. In my opinion, Tulou's flutes are among the very finest of the pre-Boehm variety.

Ornamentation

Tulou discusses only two ornaments in this tutor, trills and turns. The early nineteenth century is a period of transition regarding the proper execution of the trill. Nicholson (*A School*, 1836, p. 81) writes that "a difference of opinion has long existed whether the shake [trill] should commence with the lower or upper note." While Tulou does not clarify his opinion on this subject in the written text, his musical examples (pp. 32-33) and trill chart (pp. 66-67) imply that trills begin with the lower (or principal) note. He gives examples of four appropriate terminations for the trill, plus one example that he considers to be in poor taste.

The turn (*trille*, or *groppetto*) was an important ornament in the early nineteenth century, and Tulou devotes five pages to a discussion of its proper execution. The turn may consist of the traditional four-note pattern, or it may be played as a three-note pattern when it is found in a descending scale.

Example 2 (p. 37)



Articulation

The simple tongue (*tu*), the staccato tongue, the double tongue (*tu ku*), and the *louré* (*du*) are the four articulations defined by Tulou. He claims that a wide variety of tonguing patterns exists, meaning slurring and tonguing combinations such as slur two, tongue two. Fourteen of the most currently used patterns are noted.

W. N. James,⁷ who heard Tulou perform in England, commented on his articulation, saying that he was excessively fond of slurring.

If there was any deficiency in his performance, it was the want of a distinct articulation; almost all his passages were slurred, and seldom staccatoed. This conveyed to the ear, in hearing him often, a degree of sameness approaching to mannerism and monotony. But in those passages where a smooth, liquid, and expressive character are required, we may cast back many a long lingering thought on the delicious tones of M. Tulou. (p. 187)

By Way of Explanation. . . .

Tulou sometimes uses numbers (1, 2, or 3) or the letter "S" over certain notes in his etudes. He is referring the reader to a particular fingering explained earlier in the text. "S" refers to the simple-system fingering, and the numbers 1, 2, and 3 refer to alternate fingerings.

I have used the letters d'-b' for notes of the first octave, c''-b'' for the second octave, and c'''-a''' for the third octave.

Janice Dockendorff Boland

Marion Iowa

April 1994

Notes

1. The c1842 edition (probably published in Paris by Chabal) contains a letter signed by Conservatory President Auber (who began his presidency in 1842) and the important introductory material found on p. 1 of this translation. See Tula Giannini's *Great Flute Makers of France: The Lot & Godfroy Families 1650-1900* (London: Tony Bingham, 1993), p. 130 for references to the editions of Tulou's *Méthode*. A subsequent French edition titled *Méthode de Flûte Op. 100* (Paris: Brandus, 1851) is available in facsimile edition from Minkoff Reprint (Geneva, 1973). Recent correspondence with the publisher Schott informed me that Schott also published a Spanish/French edition (Mainz: Schott, 1889).
2. Charles Nicholson, *Preceptive Lessons* (London: Clementi, 1821), p. 27. Both this tutor and another by Nicholson, *A School for the Flute* (New York: Wm. Hall & Son, 1836), are good tutors for studying the English practices during this time period. A facsimile of *A School for the Flute* is available from Peter H. Bloom, 29 Newbury Street, Somerville, Massachusetts 02144.
3. Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: Voss, 1752). English translation by Reilly published as *On Playing the Flute* (New York, Free Press, 1966).
4. Tulou's 9 *Progressive Etudes* appear in a modern edition published by Southern Music Company (San Antonio, Texas, 1989).
5. The standard eight keys are: c, c sharp, e flat, f, a second f key, g sharp, b flat, c (long-c key). The first two keys listed refer to those used for the c-foot.
6. Tula Giannini, p. 130.
7. W. N. James wrote a charming little book about the flute players of the first quarter of the nineteenth century. It is titled *A Word or Two on the Flute* (Edinburgh: Charles Smith & Co., 1826) and is available in a reprint by Tony Bingham (London, 1982).

Readings

- Drouët, Louis. *Drouët's Method of Flute Playing*. London: R. Cocks & Co., 1830. This is another important French flute tutor (this particular edition published in English) from the period. Facsimile with introduction (1992) by Janice Dockendorff Boland, PO Box 154, Marion Iowa 52302.
- Fétis, François J. *Biographie universelle des musiciens et bibliographie générale de la musique*, 2nd ed. 8 vols. Paris: Firmin-Didot, 1868-1870.
- James, W. N. *A Word or Two on the Flute*. Edinburgh: Charles Smith & Co., 1826. Second edition, London: R. Cocks & Co., 1836. Third edition, with additional introduction, London: Tony Bingham, 1982.
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STATEMENT
OF THE COMMITTEE OF MUSICAL STUDIES
AT THE NATIONAL CONSERVATORY OF MUSIC

The flute method which Mr. Tulou, professor at the National Conservatory of Music, presented to the educational committee is a work worthy of the reputation of its author. Mr. Tulou, who has produced so many distinguished artists, has recorded his theoretical and practical teaching methods in this tutor. He has added musical examples to very clearly stated principles and the entire layout of the work presents a most suitably conceived whole.

Consequently, the committee, recognizing the merit and value of the work, adopts Mr. Tulou's *Méthode* for use in teaching at the Conservatory.

And the members of the committee present at this session have signed:

AUBER, President, Director of the Conservatory

EDUARD MONNAIS, Government Commissioner

F. HALÉVY, AD: ADAM, AMBROISE THOMAS, BATTON, ZIMMERMAN.

A certified true copy:

The Secretary of the National Conservatory of Music and by declamation of the committee.

A. DE BEAUCHESNES

INTRODUCTION

When I set out to write this method book, I did not intend to discuss the various systems of flute making developed since a certain point in history. However, after observing these systems, I think I must speak frankly and give my opinion of them, both in the interest of art and for the benefit of artists and lovers of art.

The first effort was made by one of my students named Gordon, a captain of the Swiss Guards of France. I regret that I could not give to this zealous amateur the approval he was hoping for, but his flute was, in my opinion, based on false principles. He founded his system on the harmonic sounds, which should always be avoided on an instrument drilled with holes if the true character of its tone is to be preserved.

The flute should possess a mellow tone for piano and vibrant and sonorous tone for forte. On the contrary, Gordon's flute had a thin tone, without fullness, which sounded too much like an oboe.

It is on this first fundamental idea that the Boehm flute was conceived. The maker of this new instrument, a man of superior intelligence, wanted to retain that which was best from the preceding systems. He perfected the flute, and although he made appropriate modifications, he ignored two key points, namely the preservation of the sound and the simplicity of the ordinary fingering system. Another flute appeared in England which had two advantages, a mechanism which was less complicated than that of the Boehm flute and a fingering system more like ours. But it still had the same fault; it did not preserve the sound.

It is of primary importance to maintain in each instrument the unique tone that is proper for it; for the most part, it is this very uniqueness that constitutes the charm of the music.

Each instrument has its place and its particular merit. For example, if the flute solo which Gluck put in his opera *d'Armide* to accompany Renaud's sleep aria were played on the oboe, what would happen? The sweetness that the composer wished to give to this piece would disappear completely. Alas! I am convinced that the result would be the same with the Boehm flute.

Nearly all of our professors were eager to play this new flute and to judge its merit for themselves. The new flute was being spoken of so highly that it was only natural that they wanted try it themselves. But like me, they soon realized that these praises were unjustified, and nearly all of them rejected this new flute. If those exaggerated claims had not been disregarded by the good taste and impartiality of artists, the flute would have been jeopardized for a long time.¹

Let us seek useful improvements and correct, where possible, those faults that we are able to identify. However let us conserve the pathetic and sentimental tone of the instrument.

What does it take, after all, to be a singer? A beautiful voice. And to be a flutist? A beautiful tone. When an artist does not possess that quality, he throws himself into a torrent of difficulties to win applause. Without a doubt, it is commendable to be able to play difficult music with ease; but it is not the only goal one should strive for. In the arts, especially with the flute, it is better to make people say "How charming!" than to say "How astonishing!"

1. See Tula Giannini's *Great Flute Makers of France* (London: Tony Bingham, 1993, p 113-129) for documentation on the battle which took place among flutists at the Paris Conservatoire during this period.

METHOD

Of all the methods I have read up to now, none has seemed easy enough nor progressive enough to assist the student in his beginning studies with speed and efficiency. Therefore I have attempted to give my method a simple and easy progression and to clearly explain the basic principles of music. The basic principles can never be studied too carefully because they only make it possible for us to progress more rapidly.

A student must possess two things to become a distinguished artist on the flute; intelligence, and a favorable physical conformation of the lips.

I know there are talented people who are capable of overcoming great obstacles. But when I think of the trouble they have had overcoming so many difficulties, I wonder how far they would have progressed had they adopted an instrument more suitable to their particular characteristics.

Therefore I will show, by using different illustrations, the types of lips one should possess to get a beautiful tone. I am surprised that this work has not previously been done, because, however simple it may seem, this knowledge is very important for those who seriously wish to learn how to play the flute with the best chances of success.

TONE QUALITY

What is a beautiful tone on the flute?

It is a tone that most closely resembles the human voice. Now, in order to imitate the fullness, sonority and mellow quality of the voice, the lips must be shaped in a favorable way.

The following examples indicate the difficulties that you may come across, or the experiences that you may have.

People whose lower lip is more advanced than the upper lip,

Example 1



or else those who have large lips,

Example 2



must expect to face great obstacles that persistent work can rarely overcome. Practically speaking, in these two cases, it is difficult to obtain sonority and purity, since the column of air cannot be directed into the embouchure hole without losing air to the right and left.

Lips that are habitually chapped are put in the same category.

People who have thin lips normally get a beautiful tone on the flute.

Example 3



Flutists whose upper lip is more advanced than the lower lip also get a beautiful tone.

Example 4

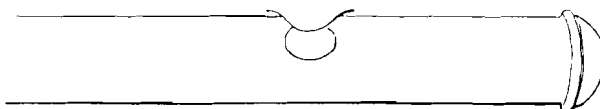


POSITION OF THE EMOUCHURE

Conscientious study and sensible practice have demonstrated to me that the best placement for the embouchure is as follows.

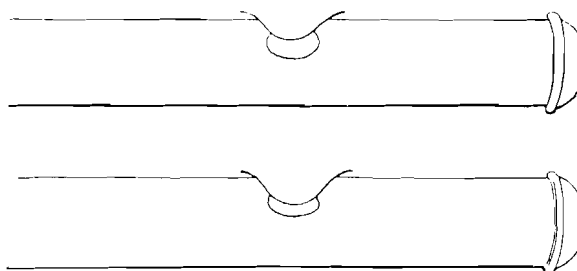
I place the embouchure hole under the lower lip so I only slightly feel the edge of it. The lip should cover the embouchure hole by one-fourth at most.

Example 5



In this position the tone can have round and mellow quality, and yet get a great degree of force. But if on the other hand, the lip covers the embouchure hole by half or by three-fourths,

Example 6



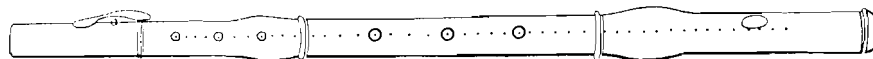
the tone will lack vigor in the lower register, become thin in the high register, and therefore lose its equality, which must be avoided with the greatest of care. All notes must be in harmony with each other; they must belong by their quality to the same voice, to the same instrument.

I do not think that it is possible to play in tune by placing the instrument in any other way than the one that I have just indicated. In my long musical career, I have observed that people who have a habit of covering the embouchure as in example 6, generally played flat. The reason for it is simple; the pitch flattens when one makes the embouchure hole smaller and, conversely, it sharpens when one makes it larger. Therefore, it is important to support the flute in the hollow of the chin to hold it in place, and particularly to avoid covering too much to get the high notes to speak. To do so would be only at the expense of the intonation and tone quality. No doubt this faulty manner can make playing easier in the beginning; but later on it can become dangerous. On the other hand, be careful not to uncover the embouchure hole entirely from the lower lip. Only a feeble amount of air can enter the embouchure hole if it is turned out this way, and soon the tone will become weak and lack resonance. I only mention this fault to prevent it; I have never come across it.

HOW THE FLUTE IS PUT TOGETHER

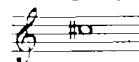
The finger holes are on the same line; the embouchure hole should be turned so that its outer edge is in a line with the centers of the finger holes.

Example



TONE PRODUCTION

To find the embouchure hole easily, hold the flute near the head joint, take the flute with both hands (see example 7), then place it under the lower lip as I have shown in example 5. Set the lips by drawing them together the one against the other, and then blow lightly and direct the column of air carefully into the embouchure hole. This note will be c sharp.



Example 7



Because each note of this etude needs to be detached, place the tongue at the opening of the lips without sticking it out, and pronounce the syllable *tu*.

ETUDE

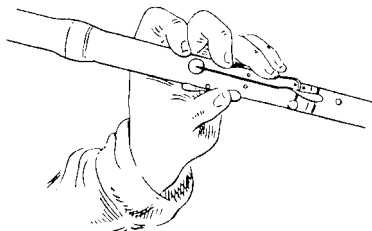


Next we shall turn to the position of the fingers.

LEFT HAND POSITION

I place the flute on the 3rd knuckle of the index finger of my left hand and curve the fingers a little as I place them on the holes. I lean the thumb on the paddle of the b-flat key and hold the little finger over the g-sharp key without touching it.

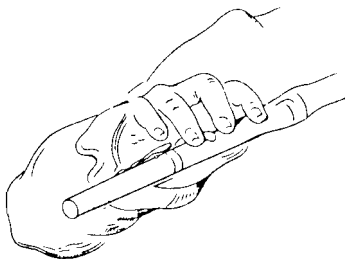
Example 8



RIGHT HAND POSITION

The fingers are always curved slightly and placed on the holes without leaning to the left. The thumb is in under the flute between the first and second fingers. The wrist is bent only a little.

Example 9



POSITION OF THE BODY

The position of the body is very important. Posture can affect whether breathing is easy or difficult.

For example, if in order to read easily from his music stand, the student places himself to one side and brings the left shoulder forward too much, he would have to turn the head to the left and twist his body to the same side. His breathing could suffer from this posture which, moreover, would become disagreeable to the eye. Therefore, the student should take care to place himself directly in front of his music stand, the head and the body straight, the right shoulder drawn back a little, the left foot turned slightly outward, and the right foot a few inches behind forming a triangle with the left foot.

POSITION OF THE FLUTE

Now that the position of the fingers and the body have been determined, I raise the instrument and place the embouchure hole as pictured in example 5, being careful to lean the flute a little to the right. If the flute were held horizontally, the posture would be affected, appearing awkward and ungraceful. I separate my elbows in a natural way from my body; the lungs can then move freely and the breathing is easy.

The embouchure hole must always be directly under the lip. Therefore, whenever lowering the instrument a little, also tilt the head in the same direction so that the mouth stays parallel to the flute.

POSTURE OF A PERSON PLAYING THE FLUTE



TONGUING

In some respects, tonguing is the speech of the music on wind instruments. With the help of appropriate articulation, the tongue gives accentuation and coloration to phrases that require sweetness, energy, or fluidity.

There are four types of tonguing.

- 1) The simple tongue. The simple tongue is produced by striking the tip of the tongue on the edge of the lips without sticking it out and by pronouncing the syllable *tu*.
- 2) The staccato tongue. The staccato tongue is produced by articulating the note crisply without maintaining the sound.
- 3) The *louré*.¹ The *louré* is produced by striking the tongue on the palate a little above the teeth while pronouncing *du*.
- 4) The double tongue. The double tongue is produced by pronouncing *tu que* (*tu* on the first note, *que* on the second).

A variety of tonguing syllables may be used to produce the double tongue. I don't claim that my system is the best, but since my students have used it successfully and without much difficulty, I believe I am entitled to show preference for it.

First I will turn my attention to the simple tongue. Above all, you must promise not to practice the double tongue until you have totally mastered the simple tongue, for in these beginning studies, one is very detrimental to the other.

VARIOUS TONGUING PATTERNS

A wide variety of tonguing patterns exists. I think it is pointless to give examples of all of them. Let it suffice to show those patterns that are currently used most frequently.



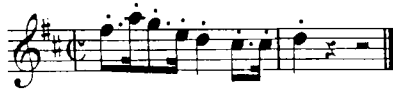
1. The *louré* refers to the mode of attack used for notes that have dots above them but that fall under a slur.

ARTICULATION

Articulation is done two ways; by detaching and by slurring. A detached note is marked by a dot placed over the note¹, and slurred notes by a curve placed over the notes to be connected.

Example 1

Detached Notes.



IMPORTANT OBSERVATION

Never breathe after the last note of a measure in quarter time or duple meter. If the passage does not clearly indicate the answer, or if the performer finds himself needing to breathe, it would be better to breathe after the first note of the following measure.

In the following passage, you can see that the question ends after the second g of the second measure and not after the e. Since tonguings are often badly marked relative to the breathing, do not be afraid, in this case, to change the articulation rather than breathe in the middle of the phrase.

If you were to play the following passage as it is written, you would have to breathe on the bar line and that would be bad.

(The comma indicates where to breathe.)



Therefore, so it will sound right, change the articulation and put a breath after a question or an answer as in the example below.



These rules do not apply to a measure in triple meter where phrases often end on the bar line, as in the examples below.



LOW D

Low d is the hardest note for the beginning flutist to play because the fingers are not accustomed to the holes. I think it most logical to play a descending scale, beginning with c" sharp, so the student can place the fingers in position on the holes more easily, and arrive on d' more accurately.

TABLE FOR THE D MAJOR SCALE

Signs for indicating which holes must be open or closed.

open

closed

half open

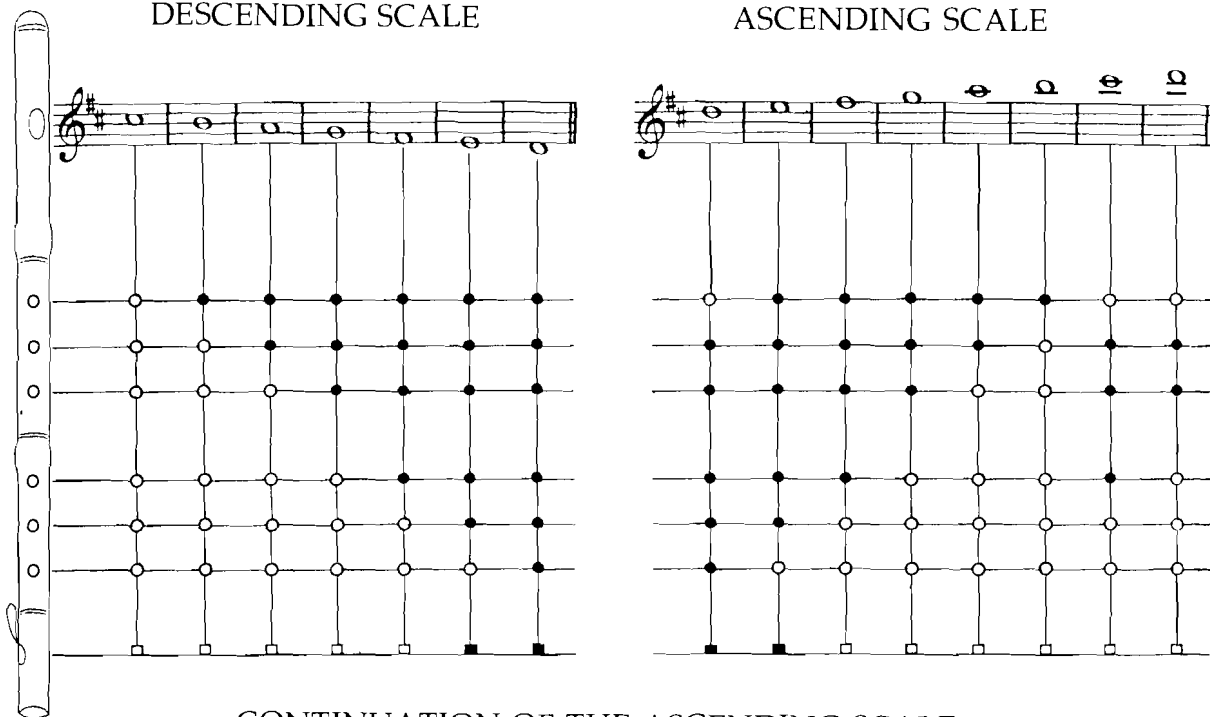
key open

key closed

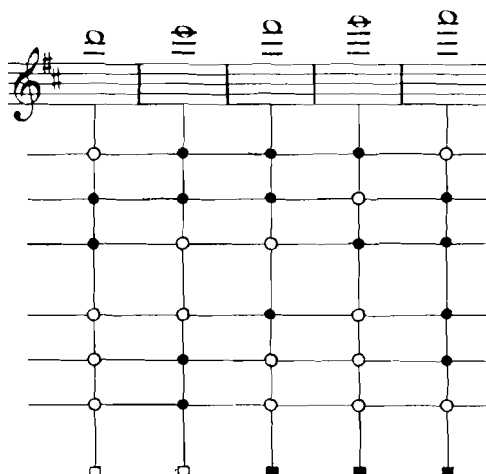


DESCENDING SCALE

ASCENDING SCALE



CONTINUATION OF THE ASCENDING SCALE



ETUDE ON THE D MAJOR SCALE USING THE SIMPLE FINGERING SYSTEM

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8.

Exercise 8, measures 1-4. The piece is in D major (two sharps) and 2/4 time. The melody in the right hand features a series of eighth-note runs, while the left hand provides a steady eighth-note accompaniment. A slur covers the first two measures of the right hand.

9.

Exercise 9, measures 1-4. The piece is in D major (two sharps) and 2/4 time. The right hand plays a series of chords, mostly triads and dyads, while the left hand plays a simple eighth-note accompaniment.

10.

Exercise 10, measures 1-4. The piece is in D major (two sharps) and 2/4 time. Both hands feature eighth-note runs. The right hand has a more complex pattern with some beamed sixteenth notes.

11.

Exercise 11, measures 1-4. The piece is in D major (two sharps) and 2/4 time. The right hand has a melodic line with eighth-note runs, while the left hand plays a simple eighth-note accompaniment. A slur covers the first two measures of the right hand.

12.

Exercise 12, measures 1-4. The piece is in D major (two sharps) and 2/4 time. The right hand plays a series of chords, while the left hand plays a simple eighth-note accompaniment.




13.

Exercise 13, measures 1-4. The piece is in D major (two sharps) and 2/4 time. The right hand features a series of eighth-note runs, while the left hand provides a steady eighth-note accompaniment.

14.

Exercise 14, measures 1-4. The piece is in D major (two sharps) and 2/4 time. The right hand has a melodic line with eighth-note runs, while the left hand plays a simple eighth-note accompaniment. A slur covers the first two measures of the right hand.

SIMPLE FINGERINGS

I will begin by giving the simple fingerings, and then I will turn my attention to the use of the little keys and to compound fingerings. There are three notes that frequently require the use of the simple fingerings: c natural  f natural,  and b flat.  Their use is clearly indicated in the etudes that follow.

E Natural

Never open the e-flat key when playing e natural, neither in the first octave nor in the second octave.¹ The sound that this fingering produces is not a natural sound to the instrument. It is true that e natural can be played louder by using this key, but the strange sound it produces always leaves something to be desired and leaves a disagreeable impression on delicate ears.

F Sharp Using the E-Flat Key

Etude for opening the e-flat key when playing f sharp and closing it when playing e natural.

To understand the mechanics of this etude more easily, first play it at a moderate tempo, then play it faster when the fingering becomes easier.

Fingering for F Sharp

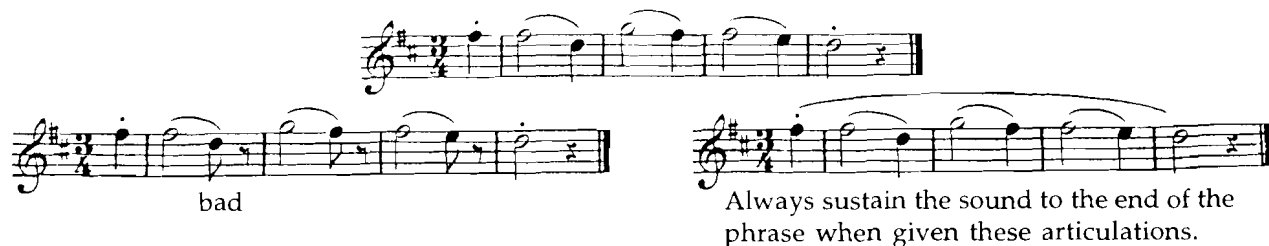
ETUDE



Observation

There are certain cases when one must not stop the sound with the tongue: instead the sound must be maintained up to the moment when the phrase ends and a new breath is taken. Perhaps I can clarify this remark by the following example.

For example, in this theme:



bad

Always sustain the sound to the end of the phrase when given these articulations.

1. This is good advice for players of French-made flutes. However, some German-made flutes, for purposes of intonation, require the use of the e-flat key when playing e natural.

MELODIOUS ETUDES

Etudes that have no melody are generally uninteresting. Therefore I thought I would choose themes for my etudes from the works of famous composers, themes that contain various fingerings that the flutist must understand. In this way, students will have more fun practicing, and their progress will be faster.

GRÉTRY.
15. *Andante.*
mf



MOZART.
16. *Allegretto poco Andante.*



SIMPLE FINGERING FOR C

Fingerings

1
2
3
4
5
6

key

MOZART .

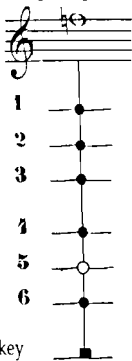
17. *Andante.*

AIR SUISSE .

18. *Andantino poco All^{to}*

SIMPLE FINGERING FOR F

Fingering



key



Andante .

19.



Allegretto .

20.



SIMPLE FINGERING FOR B" FLAT

Fingering

key

Allegretto.

21.

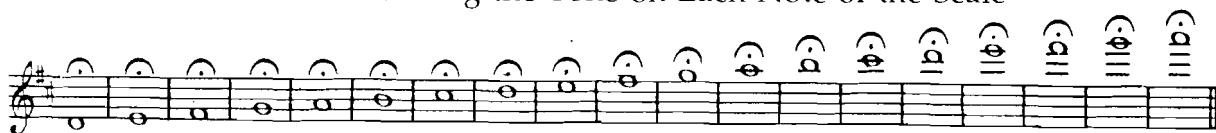


TONE PRODUCTION

The best work you can do to simplify the embouchure and to give the tone all desirable fullness, is to sustain the tone on each note of the scale. In the study below, articulate the note, making the sound as full as possible without altering the tone quality, and sustain it fully all the way to the end of the breath.

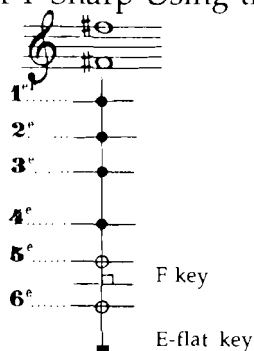
It is a bad idea, especially for a student whose embouchure is not yet developed, to begin piano, to crescendo to the middle, and to finish diminuendo. That can only lead to playing out of tune.¹

Etude for Sustaining the Tone on Each Note of the Scale



F sharp on certain flutes is sometimes a little flat. It can be played better in tune by opening the f key instead of using the e-flat key. Use this fingering with discretion; it sometimes makes the passage difficult.

Fingering for F Sharp Using the F Key



There is no point in keeping the e-flat key open when adding the f key to the f-sharp fingering. The e-flat key has no influence and the fingering becomes easier. You may as well leave the f key open for all the notes that are bracketed in the following etude.

1. The practice of swelling and diminishing the tone on long notes (*messe de voce*) is advocated by most of Tulou's predecessors. Tulou is correct. It is a technique best left to the developed player.

ETUDE

DONIZETTI .

22.

ETUDE ON LOW D

Stress the first note a little more than the second and do not stop the sound in detaching the two notes in each measure¹.

23.

1. Do not interpret these notes to be staccato notes. (See footnote on page 9)

Allegretto.

24.



25.



ETUDE FOR MAKING THE TONGUE LIGHT

Articulate each note with a very crisp action of the tongue and mark the first beat of each measure with greater emphasis. Begin by playing this etude at a moderate tempo, then accelerate it as much as possible. It is important to review this etude frequently. I can't recommend it strongly enough.

26.



ETUDE WITHOUT END

Allegro.



THE LITTLE KEYS

Now that I have explained the simple fingerings, I shall turn my attention to the use of the little keys.

I have kept for each of these keys the name which custom and time have established, such as e flat, f, g sharp, b flat, and c. However, the first can be used to play e flat or d sharp; the second, f or e sharp; the third, g sharp or a flat; the fourth, b flat or a sharp; and the fifth, c or b sharp. Perhaps it would have been more rational to adopt neutral names to designate these various keys; that is to say, names that are independent of one or the other of the two notes that produces the same pitch with one of these keys. But since that doesn't matter much I have kept the names that they have been given.

I have said before that there are cases where it is necessary to use the simple system fingerings in preference to the fingerings using the little keys. Here is an example.

When ascending from d or e flat to f without an intermediate note, use a simple fingering [for f natural]. In both cases, it is impossible to get to the f key without sounding e natural.

Example



However, you can use the **f** key if the notes are separated by a rest. This silence gives enough time to place the finger on the key.

Example




Some use a second key for f: I myself have never used this key.¹

1. Tulou is referring to the long f key which is operated by the left hand pinkie, and commonly found on German and English and French-made flutes.

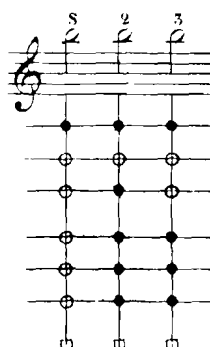
THE CHROMATIC SCALE

In quick chromatic passages, I recommend moving only one finger for each new note. In this scale always use the simple fingering for b" flat. However, there is no simple fingering for the first octave b' flat; it can only be played using the key.

There are three fingerings for b' natural: the first position or simple fingering, the second position, and the third position.

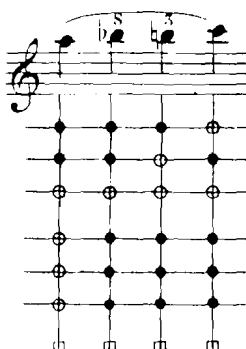
I will mark the simple fingering with an s, the second and the third positions with a 2 or a 3, and the use of the keys by a .

Example



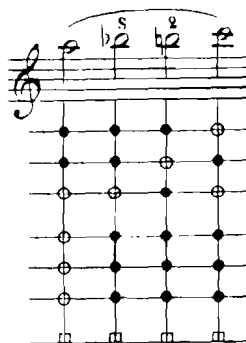
Easy fingerings in quick passages, for passing from b flat to b and to c, either ascending or descending. In this case b flat is played using the simple fingering and b using the 3rd position:

Example



But in a slow chromatic scale, it is better to play b in the 2nd position.

Example



In the two examples above, use the 2nd or 3rd position for b, because b is the *note sensible* [leading tone] of c.

CHROMATIC SCALE TABLE WITH SHARPS OR FLATS

1

2

3

4

5

6

Bb key

g# key

f key

Eb key

1

2

3

4

5

6

Bb key

g# key

f key

Eb key

1

2

3

4

5

6

Bb key

g# key

f key

Eb key

ETUDE ON THE CHROMATIC SCALE

28.

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of ten staves of music. The first staff begins with a measure number '28.' and shows a chromatic scale ascending and then descending. The subsequent staves continue this pattern with various phrasing and articulation marks, including slurs, ties, and fingerings (e.g., 2, 3, 3, 3, 3, 3, 3, 3). The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

MELODIOUS ETUDES

For Becoming Familiar with Those Fingerings Using the Little Keys

THE F KEY

Fingering

1
2
3
4
5
6

F key
key

29. *Allegro moderato.*
BEETHOVEN.

30. *Andantino.*

The musical score consists of two pieces, 29 and 30, both in F major (one flat). Piece 29, 'Allegro moderato' by Beethoven, is in C major (one flat) and 2/4 time. It features a melody in the right hand and a bass line in the left hand. Piece 30, 'Andantino', is in C major (one flat) and 3/4 time. It also features a melody in the right hand and a bass line in the left hand. The score includes a fingering chart for the right hand (1-5) and a key signature indicator (F key).

The F Key and the E-Flat Key

Always use the fingering that is easiest. For example, when playing b" flat, avoid using the key when b" flat is beside c", either ascending or descending. The reason for this is simple: you have to raise only one finger to ascend from b" flat to c". Likewise, to descend from c" to b" flat, you have only one finger to lower.

General Rule

Each time a phrase does not go beyond b" flat, no matter what the shape of the phrase may be, play b" flat with the key. However if it is followed by a c", it is preferable to use the simple fingering.

Fingering

Andantino.

31. *p* GLUCK.

B-flat key

Andantino.

32. *p*

s

Allegretto grazioso.

TYROLIENNE

33.

The F, B-Flat and E-Flat Keys

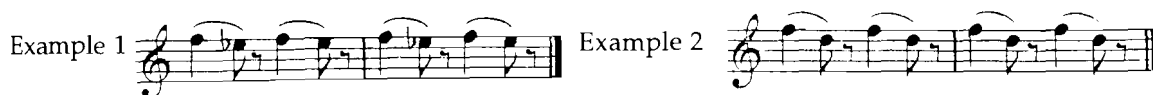
Andante.

BEETHOVEN.

34.



There are two passages in which you may use the f key. The first (example 1) descends from f to e flat, and the second (example 2) descends from f to d. In both cases it is important to slide the finger quickly from the f key to the e flat or the d, by leaning the finger on the flute in such a way as not to make the e heard. It is a difficulty that can be easily overcome with a little work.



ETUDE FOR SLURRING FROM F NATURAL TO E FLAT.

