

in the tube. This air reed proceeds either directly from the nearly closed lips, or from a slit in a mouth-piece of the whistle type. Although there is but little evidence of the use of the lips in Europe during ancient times in the exact manner required by the modern flute, yet it is certain that the lips were used in the ancient Egyptian *néy* to produce a current directly across a cut reed or tube, and therefore it is impossible to state whether the whistle or the lip-blown flute is the older form.

The modern transverse flute was preceded by the flute with a whistle mouth-piece, known as the fipple-flute or recorder, or by the French name *flûte-à-bec*, now surviving only in the flageolet and the penny whistle. Although flutes on this principle were made in families and covered a far greater range of compass downwards than the modern transverse flutes, yet the lack of artistic capability in their tone fully accounts for their disappearance. Contrasted with these, the instrument now known as the flute possesses in a high degree the power of yielding every gradation of tone and expression.

The transverse flute in its simplest form was a cylindrical tube with a mouth-hole or embouchure near the stopped end, and six finger holes. Such a form does not give the octaves obtained by overblowing, true to their primes, owing to the partial closing at the mouth-hole, and the correction of this defect resulted in the 'cone flute,' in which the lower two-thirds of the tube is slightly conical. About the middle of last century Theobald Boehm reverted to the cylindrical form for this portion of the flute, and obtained the necessary correction of intonation by giving a conical bore with a slight parabolic curvature to the head end of the instrument. He also devised