

Agnes Woodward



*Whistling
as an Art*

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TABLE OF CONTENTS

(Music and Explanatory Key).

FOREWORD ————

AN APPRECIATION ————

WHISTLING ————

WHISTLES and WHISTLERS —————

BREATH CONTROL ————

VIBRATION ————

TERMS AND SYMBOLS USED FOR THE TONGUE STROKES IN
THE WOODWARD METHOD OF BIRD WHISTLING —•—

ADDITIONAL BIRD FIGURES (From the Mocking Bird).

A few sentences sung by the California Mocking Bird and
easily whistled

Lesson I

GENERAL DEVELOPMENT

THE BIRD CHIRP (c).

SUCCESSIONS OF STACCATOS

THE HEWIE CHIRP (Hc).

THE REVERSE CHIRP (Rc).

THE WAVE (~~~~~).

WAVE EXERCISE

THE TRILL

BREADTH AND RANGE

Lesson II

THE QUITTA

THE MORDENT (↗).

THE TRIPLET (3).

TRIPLE-TONGUING (∴).

VARIOUS EXERCISES USING SYMBOLS ALREADY EXPLAINED

GENERAL EXERCISES (For practice of mordents, triplets, chirps, etc.)

FOR ORIGINAL EXERCISES, FIGURES, etc.

Lesson III

THE WHIP(/)

THE UPWARD CRY(,).

THE DOWNWARD CRY (˘).

“DOWNWARD CRIES” FROM A DEFINITE PITCH

THE WHIT-CHA

THE E-CHEW (OR E-HEW).

THE QUITCHAQUIA

Lesson IV

THE YODEL (oooooo).

THE HEDALA (pronounced hée-da-la).

THE CUDALEE

THE “L” STROKE or LUP (Whistled “luh.” Written “ℓ”).

THE LUP-EE (ℓ^).

THE E-LUP (^ℓ).

THE LAH-EE (ℓ,).

THE LEE-AH (ℓ˘).

THE CHUT-EE (c^).

FOR ORIGINAL EXERCISES, FIGURES etc.

Lesson V

THE “K” STROKE

Lesson VI

SPIRAL or ROLLED YODELS (Ascending and descending yodels).

E-LUP WITH E-YODEL (^ℓ ^oooooo).

LUP-EE WITH E-LUP (ℓ^ ^ℓ).

DESCENDING STACCATO CHROMATIC SCALES

COMBINATION OF FAMILIAR FIGURES (Refer to front of book for symbols).

Lesson VII

OCTAVE EXERCISES

Lesson VIII

THRUP-EE (Thr[^]).

E-THRUP (^Thr).

The Ascending and Descending Quivers

Lesson IX

THE TURN (∞).

Turn Exercise

FOR ORIGINAL EXERCISES, FIGURES etc.

Lesson X

CHIRPS Further explanation of “bird chirps”, “hewie chirps” and “reverse chirps”.

Lesson XI

THE LUP Further explanation of the “L” stroke

Lesson XII

THE HEDALA (pronounced “hee-da-la”).

The Meadow-lark Song

Chromatic Yodel practice with piano accompaniment

ADDITIONAL BIRD SONGS

FOR ORIGINAL EXERCISES, FIGURES, etc.

Lesson XIII Further treatment of the Trill

ADDITIONAL EXERCISES for General Practice

STACCATO TRIPLET EXERCISE

EXERCISE Staccato Triplets with chirped attack

STACCATO EXERCISE

BUGLE EXERCISE No. 2

COMBINATION EXERCISE

CHIRP, WHIP, LUP, CRY EXERCISE

STACCATO EXERCISE

TWO OCTAVE EXERCISE

STACCATO EXERCISE

YODEL, STACCATO, and WAVE EXERCISE

EXERCISE

VARIOUS EXERCISES combining different strokes

THE CHROMATIC SCALE with different strokes

“HEDALA” and “LUP-EE” EXERCISE

“CHIRP”, “K”, “LUP” with DIPPED YODEL

SOME ADDITIONAL COMBINATION FIGURES (written with the Whistling Symbols)

BIRD CALLS AND BIRD SONGS frequently used in the Woodward Method of Bird Whistling

BOB WHITE

CHICAGO

CALIFORNIA SONG SPARROW

CANARY

MEADOW-LARK SONG

CALIFORNIA MOCKING BIRD

CAÑYON WREN

THE USE OF THE MARCATO SIGN ^

PORTAMENTO, OR THE WHISTLING OF SMOOTH SLIDES

SMOOTH TRIPLETS

STACCATO RUNS

MARKS OF EXPRESSION

VIBRATION ON DIMINISHING TONES

ARTISTRY IN WHISTLING

WHISTLING PRACTICE

MARKING OF WHISTLING SELECTIONS

AVOID MOUTHING OF TONES

EXPLANATION OF TONGUE STROKES IN GENERAL

EXERCISES FOR ADVANCED STUDENTS

WHISTLING EXAMINATION QUESTIONS For teachers and pupils

Moon Winks (Useful as a study for chirps).

Mother Machree

Roses of Memory

The Bluebird

Chinese Lullaby From "East is West"

Manzanillo

The Star

You, dear, and I

Adieu

'Neath The Autumn Moon

In Poppyland

Valse Parisienne

God Touched the Rose Song with Piano acc. and Violin
Obbligato

Listen to the Mocking Bird

Liebesfreud'

LOVE SENDS A LITTLE GIFT OF ROSES (Openshaw) Key of E_b

NOCTURNE Op. 9, N o 2

BIRD SECRETS

TWO LITTLE MAGPIES (John Barnes Wells).

(Music and Explanatory Key)

Table of Contents

Moon Winks (Stevens)	77
Mother Machree (Olcott-Ball)	79
Roses of Memory (Hamblen)	82
The Bluebird (Kummer)	85
Chinese Lullaby (Bowers)	88
Manzanillo (Robyn)	91
The Star (Rogers)	94
You, Dear and I (Clarke)	96
Adieu (Friml)	98
'Neath the Autumn Moon (Vanderpool)	102
In Poppyland (Albers)	106
Valse Parisienne (Roberts)	111
God Touched the Rose (Brown)	115
Listen to the Mocking Bird (Winner)	117
Liebesfreud' (Kreisler)	123
Love Sends a Little Gift of Roses (Openshaw) written with whistling symbols only	128

Nocturne Op. 9, No. 2 (Chopin), written with whistling symbols only	129
Bird Secrets	130
Two Little Magpies (Wells)	132
List of Whistling Selections	134

FOREWORD

Table of Contents

At one time whistling was considered unattractive and even unbecoming in a young woman. Of late years, however, concurrent with the progress and advancement of art, the potentialities of the human whistle have become most apparent. Today the professional whistler, particularly one possessing the gift of bird imitations, is much in demand for concerts and similar entertainments.

Bird songs, it is prophesied, may become the basic themes for far more music than folk songs. This, at least, is the prediction of Mrs. H. H. A. Beach, well-known composer, who has been making experiments along this line in the MacDowell Woods in New Hampshire. "My studio at Peterboro was surrounded on three sides by beautiful birch trees, the front facing a wide view of valley and mountains. In the deep woods near by, the hermit thrushes sang all day long, so close to me that I could notate their songs and even amuse myself by imitating them on the piano and having them answer. The songs were so lovely and so consonant with our scales that I could weave them into piano pieces as easily as I could have used folk songs. It was a labor of love indeed and I only hope that I have succeeded in giving at least a slight impression of their exquisite rhythm and melodic beauty."

If bird songs may be successfully incorporated into piano music and whistling (and in the latter case the exact

reproduction is not only possible, but is accomplished with absolute accuracy) then there is an infinite field of beauty and variety from which such themes may be drawn.

The foremost essentials of a good whistler are: pleasing tone quality, flexibility of tongue, adequate range (at least two octaves or more), correct breath control, and bird imitations with an intelligent understanding of their use. Personality is also an important factor in the making of a successful public whistler. Add to these qualities the necessary finish and the proper interpretation and presentation of a whistling selection, and the whistler at once receives merited recognition.

During the fifteen years of my experience as a teacher, I have learned that the bird notes are as easily acquired in the beginning lessons of the study as later, and for this reason, many of the bird notes and figures are given in the first five lessons. Some few changes may be necessary to suit the needs of certain pupils, but in the main, the lessons should be followed as outlined in the book.

It should be borne in mind, however, that this system is primarily intended for pucker whistling, although many of the figures and exercises may be employed by "tongue and teeth whistlers" and various bird imitators.

AGNES WOODWARD.

AN APPRECIATION



[Table of Contents](#)

Artistic Whistling is an acknowledged art and as such has gained much popularity the past few years, now ranking in marked prominence with other musical arts. To be sure, not all whistling is artistic whistling, but the true musician, the connoisseur, and the discerning listener, will readily detect the difference.

Miss Agnes Woodward of Los Angeles, California, for many years a prominent exponent of this unique form of musical expression, has devoted much time and thought to the study of bird-like whistling and now offers the public a book for the development and cultivation of nature's instrument. In this little volume, she deals with various forms of bird songs, exercises for development, breadth, and enrichment of the whistle, as well as comprehensive and concise explanation of all figures.

From her study of the birds and their many songs, Miss Woodward has evolved an original system called "The Woodward Method of Bird Whistling."

Miss Woodward is not only the originator of this unique system of bird whistling but is also the Director of the Agnes Woodward School of Whistling: the Conductor of "America's Bird Whistling Chorus" of thirty whistlers: and is the only woman whistler to hold a gold medal for excellency in the whistling art.

Many of the finished whistlers on the American stage today have been students at this school. Its artists have filled engagements on the Orpheum and Keith Circuits; on the Pantages; at the Hippodrome in New York, also at the Music Box Review; have toured in England, Scotland, Wales, Australia, New Zealand and South America: made records for the different phonograph companies; filled engagements with the Harry Lauder Company; completed many different seasons' engagement with the various Chautauqua and Lyceum Bureaus; engaged in concert work; appeared with great success at the different moving picture houses; and have been regularly paid church soloists in Oakland, California, in Los Angeles, and elsewhere. Students have also filled successfully many radio programs.

L. E. BEHYMER

NOTE:—Mr. Behymer, one of the world's greatest impresarios, well-known musically on two continents, has received high honors from both the French and Italian Governments—from the former the "Order of The Palms," constituting him "Officer d'Academie"—and from the latter the "Crown of Italy," carrying with it the office of Cavalier (Cavalier della Corona d'Italia).

WHISTLING



[Table of Contents](#)

WHISTLING AS AN ART ranks high in comparison with other musical arts. It is not a fad. It is refined, and when properly rendered, artistic and beautiful. It furnishes a happy medium for musical expression to those who are unable to sing or execute musically in other lines.

WHISTLING AS A BENEFIT TO HEALTH is unsurpassed. It strengthens, by the constant practice of deep breathing, the lungs, the throat and diaphragm.

WHISTLING AS AN ACCOMPLISHMENT is always attractive and much in demand. The rendition of bird-songs is always interesting and pleasing.

WHISTLING AS AN ENTERTAINMENT is most unique and popular. There are few programs now-a-days which do not have the added attraction of a bird-whistler.

WHISTLING AS AN EDUCATIONAL FACTOR develops the power of observation and imitation, and leads to the study of bird life and bird habits.

WHISTLING AS A VOCATION furnishes to the competent and finished solo whistler a remunerative and satisfactory livelihood in concert, in Chautauqua and Lyceum work, in vaudeville, moving picture houses, and other places of entertainment, as well as in special solo work in church services. As a stable and reliable income to the intelligent and capable *instructor*, it is most lucrative.

WHISTLES AND WHISTLERS

Table of Contents

There are various classifications of whistles as to range and quality—soprano, mezzo, and alto;—lyric, coloratura and dramatic.

There are also various types of whistlers—the “pucker whistler,” the “tongue and teeth whistler,” the “palate whistler,” and occasionally the “throat (or ventriloquial) whistler.”

The usual range of the average whistler is an octave and a little over, possibly an octave and a half. Two octaves is considered good; two and a half exceptionally good; and three octaves and over, unusual.

A soprano whistler should be able to take high “B flat” and possibly “C”. Occasionally there are whistlers who are able to whistle several notes higher, even to “F” above high “C”. In the lower register, they usually whistle “B” and “B flat” below middle “C”, and sometimes lower.

A mezzo whistler usually covers a range of "A" below middle "C" to "G" above the staff.

An alto whistler has practically the range of the mezzo with the exception of several notes added in the lower register, some altos reaching "E" and "D" below middle "C".

Exercises for extending the whistling range, either higher or lower, will be found on pages 6, 7.

BREATH CONTROL

Table of Contents

In whistling, as in singing, the deep breathing (diaphragmatic breathing) is employed. The diaphragm is a strong muscle, arched in shape, upon which the lungs rest, and which forms a partition between them and the abdominal organs. When inhaling, the diaphragm lowers and distends, thus giving room to the increased body of air in the lungs. Breathe through the nostrils slowly, filling both lower and upper lobes of the lungs. Hold a second and during exhalation allow the diaphragm to recede slowly to its normal position. For the production of tones to be held for some time, this process retains the breath longer than chest breathing, and is the only correct method for whistling.

It should be understood that the air leaves the upper lobes of the lungs first, being followed by that in the lower lobes, at which time the diaphragm recedes slowly to its natural position. Regular breathing exercises should be practised daily for the development of perfect control.

Place the hands on the sides, thumbs supporting the muscles of the sides, inhale through the nostrils, counting 10 slowly during inhalation, hold while a count of 5 is made, and then exhale during a count of 20, or until the breath is entirely eliminated. Repeat this exercise several times a day, preferably just before practice of whistling. By this means the muscles of the diaphragm become strong, firm

and pliable, and are able to retain the distended position much longer than when first tried. Also much longer passages in whistling may be executed with greater ease.

Another exercise for the development of the diaphragmatic muscles is as follows: Place the hands on the sides (position as mentioned above), thumbs bracing the body, and slowly while inhaling, bend the body backward, until the muscle in the pit of the stomach pulls considerably, then slowly let the body return to first position, exhaling gradually. By constant practice, this body-bending exercise produces excellent results, even without thought of the breath. Be sure, however, that the motion backward is gradual and easy, and not jerky or spasmodic.

In whistling, the chin and lips (particularly the lower one) are tensed, the tongue is allowed to be loose and flexible, and the support (propelling power) comes from the diaphragm. The tone is focussed and controlled by the lips which are immobile during the actual production of the sound, while the work is executed by the tongue.

In high notes (plain) the tongue lies near the upper edge of the lower teeth (inside), great tension being felt in the lip and chin muscles.

In the low notes (plain) the tongue lies easily against the lower part of the lower teeth (inside), and on very low tones, draws back in the mouth away from the teeth, and there is the sensation of a cavity being formed in the center.

The chest should be elevated at all times: the feet together, the left foot a little in advance of the right foot, the heel resting against the instep of the right foot and the

weight of the body thrown over the balls of both feet, thus giving proper position and poise.

VIBRATION



[Table of Contents](#)

Vibration is a quality in the whistle corresponding to the resonance in the singing voice. It is produced by a slight quivering of the front of the tongue, particularly along the sides. Although not absolutely necessary, it is a quality which greatly enhances the whistle and produces a pleasing and sympathetic tone.

Moving the tongue rapidly back and forth in the mouth while continuously whistling, materially aids in acquiring this quality. The rapid practice of the wave, will also help to bring about desired results.

The motion of the tongue while vibrating has been likened to shivering. Any person who has been cold to the point of chills will understand the effect of shivering and its action on the tongue.

The vibrant quality should be more or less constant during the whistling of a selection, but never excessive, and never in evidence during the making of the bird figures. Keep it well under control.

To regulate too excessive vibration, tense the tongue more decidedly, and hold firmly both the under-lip and the chin.

There are some whistles so overloaded with vibration that they become shaky and uncertain, and (as a rule) fall below the desired pitch. Great care should be exercised,

especially while executing bird-figures that the tone is clear and distinct, and not blurred, uncertain, or flat in pitch.






TERMS AND SYMBOLS USED FOR THE TONGUE STROKES IN THE WOODWARD METHOD OF BIRD WHISTLING



[Table of Contents](#)

<i>Symbol</i>	<i>Name</i>	<i>Pronounced</i>	<i>Whistled</i>
C	Chirp	Cha.(or chirp)	Hew
Hc	Hewie Chirp	Hewie	Hewie
Rc	Reverse Chirp	Reverse	Hew-ié
	Mordent	Mordent	ooóó
	Triplet	Triplet	óóó
	Wave	Wave	ooóóóóóó
	Trill	Trill	Thr-r-r-r-r (<i>Twirl</i>)
Thr	Trill stroke	Thrup	Thr-r-r (<i>Short twirl</i>)
Thr [^]	Thrup-ee	Thrup-ee	Thr-r-r- ^{ee}
[^] Thr	E-thrup	E-thrup	E-thr-r-r
...	Triple-tonguing	Triple-tonguing	ooo ooo ooo
	Whip	Whip	Whit
	Cry (descending)	Downward cry	EE _{oo}
	Cry (ascending)	Upward cry	OO ^{ee}
c [^]	Chut-ee	Chut-ee	Héw- ^{ee}
	Quiver	Ascending Quiver	
	Quiver	Descending Quiver	

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<i>Symbol</i>	<i>Name</i>	<i>Pronounced</i>	<i>Whistled</i>
^{usually} ^c (written out)	e-chew	e-chew	E-hew
l	L stroke	Lup	Loo, la, or luh
l ^h	Lup-ee	Lup-ee	Luh- ^{ee}
^l	E-lup	E-lup	E-luh
o	Lah-ee	Lah-ee	Lah- ^{ee}
l	Lee-ah	Lee-ah	Lee- ^{ah}
~~~~~	Yodel	Yodel	Oodle oodle oodle etc.
	Spiral yodel	Ascending yodel	
	Spiral yodel	Descending yodel	
	Dipped yodel	Dipped yodel	(Combination of descending & ascending)
Hedala	Hedala	Héc-da-lah	Héc-dl-a
Cudalee	Cudalee	Kúh-da-lee	Kóo-da-lee
Quitta	Quitta	Quitta	Quitta
Quitchaquia	Quitchaquia	Quit-cha-quí-ah	Quit-hew-quí-ah
Whit-cha	Whitcha	Whitcha	Whit-hew
Bob White	Eastern Quail	Bob White	Oo Whit
Chicago	Western Quail	Chicágo	Hew-ká-go
Cherokee	Cherokee	Cherokée	Sherokée
Theater	Theater	Théater	Thé-a-ter
Took	Took	Took	Took
Peter	Peter	Peter	Péter (or "óater")
Pretty	Pretty	Pretty	Pur-tee
Derelic	Derelic	Derelic	Dur-a-lée
Teakettle	Teakettle	Teakettle	Teé-ket-tul

*1) Oodle-oodle-oodle-oodle-oo  
Oodle-oodle-oodle-oodle-oo

*1) In high registers (ending or beginning) the tones have the "ee" sound, "oodle-oodle."  
23144-145



# ADDITIONAL BIRD FIGURES (From the Mocking Bird)

## Table of Contents



[Listen]

Hick - o - ry



[Listen]

Kill - deer



[Listen]

Yá - hoo



[Listen]

Dee - dee



[Listen]

Qui - ah



[Listen]

Ged-dy up



[Listen]

Wér - wi - dee



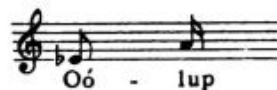
[Listen]

Túr - key



[Listen]

Ku - dé - o



[Listen]

Oó - lup



[Listen]

Hić - cough



[Listen]

Pét - ty - coat



Dig - e - ro

[Listen]

Dig - e - ro



Whit - too

[Listen]

Whit - too



Kee - o - kúk

[Listen]

Kee - o - kúk



Héw - oo

[Listen]

Héw - oo



Dee dee déep

[Listen]

Dee dee déep



Cheer-i - ly

[Listen]

Cheer-i - ly



E-scare-cow

[Listen]

E-scare-cow



Hew-ah - éw

[Listen]

Hew-ah - éw



Úr - tee

[Listen]

Úr - tee



Teá-ket-tle - tea

[Listen]

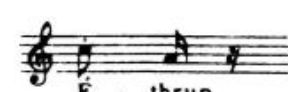
Teá-ket-tle - tea



Déar - ie

[Listen]

Déar - ie



É - thrup

[Listen]

É - thrup

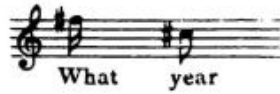
**A few sentences sung by the  
California Mocking Bird and easily  
whistled**

## Table of Contents



[Listen]

Take care



[Listen]

What year



[Listen]

Who are you?



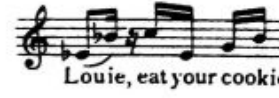
[Listen]

Pe - ter did  
it



[Listen]

Eat lit -  
tle



[Listen]

Louie, eat your  
cookie

Whistling as an Art  
by  
AGNES WOODWARD