

The Place of Modern Methods used to acquire Technique on Period Instruments, within Historically Informed Performance Practice.

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"I am endeavouring to train a skilled and intelligent musician, and not just a mechanical flute player, I must try...to educate his lips, tongue and fingers...[and] also to form his taste and sharpen his discernment."

Johann Joachim Quantz

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Introduction

“How has the way we acquire technique on the flute developed since 1700 and to what extent can the use of instructional methods intended for Boehm system flutes within historically informed performance practice be deemed valid?”

The main focus of this research paper is to ascertain and clarify the ways in which flute players have developed technique over time and to investigate the current methods used by early flute players to acquire technique. I begin my research at 1707 for two reasons, firstly that it was at the turn of the eighteenth century that the instrument had the addition of its first key, expanding the harmonic possibilities. This resulted in the first golden age of the flute, its popularity spurring a mass of new repertoire featuring it and further instrumental developments. Secondly, it was in 1707 that the first treatise solely for the one-keyed flute was published, by Jacques-Martin Hotteterre.

As the majority of players come from a background on the Boehm system, or what we now call the modern flute, the research is aimed towards this demographic. What I hope to present, as part of my conclusion, is a concise guide for developing technique grounded in research of historical methods suitable for players coming from the modern flute.

Having had a somewhat unusual foundation of flute playing not consisting so much of the common approach of weekly lessons with a teacher, I had a large amount of time for my own exploration of music resources on both the Boehm and simple-system flutes. In short, the result of this was the majority of time spent on constant playing through new repertoire as well as on technical materials, such as exercises, etudes and studies, instead of spending large portions of time on specific repertoire.

Something that has always intrigued me, therefore, is the now standardised and almost punishing level of technical expectations of modern flute players. It is no wonder then that at the first exploration of the historical flute world many players initially shun this aspect of study – most former outcomes are just not possible for beginners on these instruments. What surprises me, however, is the overlooking, and sometimes even rejection, of technical development using exercises that resemble ‘modern’ ones amongst students of historical flutes.

As a result of the above, and my interest in pedagogy, I feel the process of developing technique remains very relevant to historical flute players. This combined with the wealth of treatises and method books available and many personal questions regarding technique on early flutes, leads me to investigate this issue of technique, in the context of historical research.

Research Process

My initial aim was to compile a complete list of instructional books for the flute written between 1707 and 2013, to draw out specific references to elements of flute technique (such as sound production, finger dexterity) with the view of creating an historical overview. I was also to interview a variety of flute players (Boehm/simple-system players, old/young, advanced/beginners, people who had come from the Boehm flute, recorder or elsewhere to historical flutes) to create a picture of the current methods in use. I would then compare this with the source material available and draw various conclusions in regards to similarities and differences of technical development.

The main problem encountered in this approach is that the sheer volume of textual information available alone renders this first step impracticable for a practice based paper. While compiling the material is easy enough in this day and age, it would be a paper in itself to present a precise development of technique within flute instruction methods. Another trouble this more specific and detailed approach creates is the mixing of nationalities of authors and publications, with societal and cultural changes, all of which played a strong role in what material was included and for whom it was aimed at. Such an in-depth examination would also not allow me to focus on the real aim of this research, which is to find a workable balance of new and old technical methods/exercises that allow me to reach a high level of musical accomplishment of pre 20th century repertoire. It would also not allow me time to compile a resource for other early career flutists to build their technique in a way that is rooted in music and an historical understanding.

The solution was to focus on giving a more general outline of method developments, for no matter the needs of the period, music or society, there are still basic elements of flute playing that require attention. A selection of the written material was made covering the period 1707-2013 that best illustrates points in time, and can be cross-referenced with the other research elements of personal interviews and practical experimentation. This enabled more time to be spent on the practical application of my findings and discovering (or maintaining!) its relation to the music.

Chapter 1

Technique

*"I know what I'm doing, and that doesn't make me mechanical, it liberates me! The more you know what you're doing the more free you will be."*¹ Malcolm Bilson

What is *technique* and how do we acquire it?

There are many varied definitions of technique available today. In my opinion, the Merriam-Webster dictionary gives a definition most applicable to this study. There are two parts to the entry:

1. A way of doing something by using special knowledge or skill.
2. The way that a person performs basic physical movements or skills.²

If we were to think about developing our technique, what we are really concentrating on are small, basic physical movements that together form the complex system required to play an instrument. Through outside instruction and hours of very personal experiences we create our own unique system, or database for movements that work, or don't work, for our body and instrument.

For the purpose of this research I define technique as:

The ability of musicians to have optimal control of their body and instrument, in order to produce the precise musical effects they desire.

A review of the flute technique literature,³ of the treatises and methods that discuss this aspect, and of my interview participants' answers, leads me to then define the three main elements of flute technique as being:

- Sound
- Articulation
- Finger technique.

¹ Bilson, M. "Keyboard performance practice" (Masterclass, Koninklijk Conservatorium, Den Haag, April 3, 2013).

² "Technique" Merriam-Webster, accessed September 30, 2013, <http://www.merriam-webster.com/dictionary/technique>.

³ Chapman, F. B. 1936 *Flute Technique*, London: Oxford University Press, Morris, G. 1992 *Flute Technique*, New York: Oxford University Press.

Dynamics, posture, embouchure, breathing, intonation, sight reading and many more are all fundamentals of flute playing that can be distributed into the above categories. As with any instrument, one affects the other and all aspects are connected to each other. You cannot have articulation without sound, nor dynamics and intonation without manipulating air.

Authors Frederick Bennett Chapman and Gareth Morris both wrote separately on the subject in their publications titled *Flute Technique*, where they discuss the acquisition of flute technique in a purely scientific way.

In 1936, Chapman writes the following in his introduction:

“While some players quickly gain a good flute technique many others do so only after years of experimentation. The surest progress results from understanding clearly:

- a* what muscular actions are necessary
- b* how these are best carried out
- c* the principles on which they are based, and
- d* how best to form these actions into habits.”⁴

Morris, in 1991, includes in his preface:

“The finest flute sound, with a quality which can be greatly varied, both in dynamics and colour, must be built upon the sure foundations of tone, intonation, and purity of production; these qualities can only be acquired after diligent practice, for which a fine sense of pitch and a discerning ear are indispensable. In order to prepare himself to be an artist it is therefore necessary for the flutist to devote a great deal of time and patience to the study of the basic technique of controlling the instrument.”⁵

Understanding what to do, when to do it and why it should be done, can be more rapidly learnt through the help of an instructor. Forming these movements into habits is most often done in individual practice and more often than not in small repetitive exercises. What can often happen though, is that these repetitive exercises become mechanical and detached from the musical expression for which they are being studied. As Chapman says “Aimless repetition must at all costs be avoided.”⁶ Method books of the nineteenth and twentieth century increasingly concentrated on providing material for this style of practice, as opposed the focus on stylistic instructions by earlier publications.

During a discussion with Barthold Kuijken⁷ on the definition of technique the word ‘command’ frequently appeared. “Command of sound, command of fingers, command of dynamics and the *messa di voce*.” Indeed this idea of command and control is not a new one. Chapman uses the following chapter titles: Finger

⁴ Chapman, F. B. 1936 preface to *Flute Technique*.

⁵ Morris, G. 1992 introduction to *Flute Technique*. New York: Oxford University Press.

⁶ Chapman, F. B. 1936 *Flute Technique*, p. 22.

⁷ Interview with Barthold Kuijken, January 7, 2013

control, lip control, breath control and tongue control.⁸ As early as 1790 Gunn discusses the idea of a great command.⁹

The enemy of command and technique, it then seems, is monotony. As Gunn puts it, “ even in the hands of those who have attained a just intonation, together with a fine tone, and great command, the flute [can still be] *monotonous*, that is, void of contrast and expression.”¹⁰

Is it then the fault of an exercise when its’ musicality appears lost? Do current musicians consider technique independent to musicality? Is it possible to keep the goal of musicianship in mind whilst using these exercises? When approaching the development of technique, the consideration of these questions could perhaps help the musician ensure the goal and desired consequences of an exercise remain the same, that of a musical result.

⁸ Chapman, F. B. 1936 index to *Flute Technique*.

⁹ Gunn, J 1793 *The Art of Playing the German Flute* Hillsdale: Pendragon Press, p. 1.

¹⁰ Gunn, J 1793 *The Art of Playing the German Flute* p. 1.

Chapter 2

Historical Context

“To develop the necessary facility with his tongue and fingers, the beginner must spend first a considerable amount of time on pieces that consist entirely of difficult passages in leaps and runs in both major and minor keys”¹¹ Quantz

For the purpose of this research the following material of flute treatises, tutors and method books will be examined for their content on sound, articulation and finger technique.

2.2 An Overview: What flutists studied pre-1790?

The eighteenth century was a time of great development for the flute. Being a somewhat modest instrument most usually heard reproducing vocal works in solo or consort configurations; by 1800 the flute had become a mainstream instrument with an established orchestral role. The eighteenth century was also the beginning of the surge of method books written specifically for the flute, beginning in 1707 with Jacques Hotteterre’s *Principles de la Flûte traversiere, de la flute à bec et du hautbois*. Prior to this we have no publications that deal with playing the flute in such an informative and instructive manner.

At this point in time the nuts and bolts of flute playing such as sound, articulation and finger dexterity were ingrained in the musical realisation. There is limited information telling us specifically *how* and *what* they studied to build technique when comparing to even eighty or ninety years later.

Hotteterre’s *Principles* is the first example we know to be written specifically for the flute, appearing at a time when the newly redesigned flute had already become popular. The method, although brief (at only 38 small pages), gives us insight into a well-developed melodic instrument capable of playing a variety of repertoire similar to the oboe, recorder and violin. The book does not give us so much information about the scope of the flutes abilities at that point – this we get much more from his *L’Art de Préluder* of 1719 and, of course, the repertoire of the time. Nor does it give us much insight into how a player would develop their skills, but we are able to see some basic elements such as the pitch range of the instrument, fingerings and typical posture. Hotteterre gives many details on the application and execution of various ornaments and also a very detailed account of how each note should be produced in order to achieve the correct intonation.

¹¹ Quantz, J. J 1752 *Versuch einer Anweisung die Flöte traversiere zu spielen* trans. Edward R. Reilly (1966) New York: Free Press, p. 112.

Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752) dwarfs almost all flute literature until Michel Debost's *The Simple Flute* (2002),¹² with the size and scope of topics covered. The first part is devoted to the flute: history, structure, technique, ornamentation, and remarks on individual practice habits. The second part is a discussion of musical matters: tempi, dynamics, affect, free ornamentation and cadenzas, along with instructions to the accompanist in general and to certain instruments in particular. The concluding part of the *Versuch* is a discussion of contemporary forms and styles, and an evaluation of Italian, French and German styles of performance and composition¹³.

Antoine Mahaut's tutor on playing the flute, *Nouvelle Methode Pour Apprendre en peu de tems a Joüer de la Flute Traversiere* (1759), appeared at the end of a decade that not only witnessed the publication of Quantz's *Versuch* but also Leopold Mozart's *Versuch einer gründlichen Violinschule* (1756) and Carl Philip Emmanuel Bach's *Versuch über die wahre Art des Clavier zu spielen* (1759). Next to these monumental works, Mahaut's tutor is a short yet comprehensive book focussing on the technical and musical aspects of playing the one-keyed flute.¹⁴ It adds important practical information to the flute methods that precede it, those of Hotteterre, Corrette and Quantz with Mahaut specifically stating that the purpose of his tutor is to expand and add to Hotteterre's *Principles*.

Written in 1761 Charles Delusse's *L'Art De La Flûte Traversière* presents unique ideas about flute technique, including a curious way to produce vibrato and an introduction to the use of harmonics. The special strengths of this method lie in its discussion of articulation, vibrato, harmonics, and the inclusion of twelve caprices of a virtuosic level not seen before.

On Sound

Sound in the early eighteenth century was mainly discussed in terms of embouchure placement intonation and sound ideals. It will not be until the 1750's that a specific exercise for sound development is first mentioned, and then a further 40 years until there is a real discussion on tonal manipulation.

*"In general the most pleasing tone quality on the flute is that which more nearly resembles a contralto than a soprano, of which imitates the chest tones of the human voice. You must strive as much as possible to acquire the tone quality of those flute players who know how to produce a clear, penetrating, thick, round, masculine, and withal pleasing sound from the instrument"*¹⁵

This descriptive sentence from Quantz's chapter on Embouchure sums up the general opinion of eighteenth and nineteenth century tutors, likening of the flute sound to that of the voice. Mahaut's description of sound is very similar to

¹² Debost, M 2002 *The Simple Flute: From A-Z*, New York: Oxford University Press.

¹³ Mahaut, A 1759 Eileen Hadidian's critical commentary to *Nouvelle Methode*, Bloomington: Indiana University Press, p. xi

¹⁴ Mahaut, A 1759 *Nouvelle Methode*, p. x

¹⁵ Quantz, J. J 1752 *Versuch einer Anweisung die Flöte traversiere zu spielen*, p. 50

Quantz's ideals, with the core sound needing to be full, round and clear.¹⁶ He goes further to describe a beautiful soft sound as delicate, resonant and graceful. Mahaut's instructions for producing a good sound on the flute are again almost identical to Hotteterre's, where rules are given for the shape and tightness of the lips. Mahaut goes on to suggest each note is sustained until the correct embouchure is mastered.

Unsurprisingly, the embouchure is one of the most consistently spoken about elements in eighteenth century treatises. Mahaut speaks of it being the first and most important part of playing the flute saying he would prefer a mediocre execution with a good embouchure to a brilliant execution with mediocre embouchure.¹⁷

Hotteterre, Quantz, Mahaut (replicating Hotteterre) and Corrette all give instructions for the embouchure placement and air speed for each note, in order to acquire the correct intonation.

Hotteterre's First Explanation of Natural Tones.¹⁸

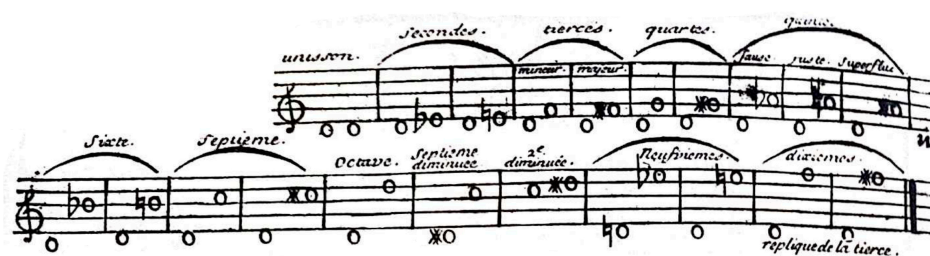
E E is produced by opening the sixth hole, stopping the first and sustaining the air stream, as should be done for the ensuing tones.

F F is produced by opening the fifth hole and stopping the sixth. Once again, on this note, the flute should be rolled inward.

G G is produced by opening the fourth and the sixth holes without any other change. The flute should now be rolled back to its normal position.

As said previously, eighteenth century authors don't provide us with nearly the amount of sound development exercises as later generations. There are, however, a few small suggestions to be found.

Some of these are in the chapters on Embouchure themselves, such as Hotteterre's suggestion to stand in front of a mirror when playing to help form the correct embouchure.¹⁹ Some others are found in chapters dealing with other concerns, such as Corrette does in his *Méthode Raisonné Pour Apprendre aisément à jouer de la Flûte Traversière* (1740). In his section on Embouchure, after the prerequisite instructions for mouth shape and finger placement, Corrette sends the reader to his collection of preludes, where he begins with the following:



Example 1. Corrette *Méthode* 46.

¹⁶ Mahaut, A 1759 *Nouvelle Methode*, p. 6

¹⁷ Mahaut, A 1759 *Nouvelle Methode*, p. 5

¹⁸ Hotteterre, J. M 1707 *Principles of the Flute, Recorder and Oboe*, trans. Paul Marshall Douglas, Mineola: Dover Publications, p. 17.

¹⁹ Hotteterre, J. M 1707 *Principles of the Flute, Recorder and Oboe*, p. 11.

This is one of the first examples we see of a written out exercise incorporating widening intervals for the development of the embouchure. We see it again in the lessons from Delusse's treatise, as his second and third exercise.



Example 2. Delusse *L'Art* 13.

An exercise for beginners by Quantz, in his chapter Of the Embouchure describes the following: the player descends from D^2 down to D^1 , (diatonically or chromatically is not specified) and then back up again. One should then continue up to D^3 (and G^3 once the first two octaves are produced with ease).²⁰ Quantz gives explicit instructions for the lips and air required to produced these notes with a firm rule that the low notes should be played strongly whilst the high ones should be played weakly.

Another exercise, again from his chapter on Embouchure, is a short example with clear instructions for lips, air and fingers. This exercise is special for it is the first specific instance designed for the development of lip flexibility.



Example 3. Quantz *Versuch* Fig 3.

*"Repeat this exercise until you learn to feel how far you must advance your lips and chin...then try the exercise a tone higher. Proceed...with all the notes that have octaves above them. The example may be used as a model, and can be transposed into all keys"*²¹

It is in this chapter that we also have the first mention of the *messa di voce* in a pedagogical context. Here, Quantz gives instructions on the lip movements needed to ensure the correct intonation is sustained throughout the swelling and diminishing of sound.²² Quantz does not make specific reference to the *messa di voce* as being a tonal exercise – this is to come later in the century – but the fact that he includes it in his chapter on embouchure, and not in one on style, could be seen as an indication that it was used as such. At any rate in his chapter On the Manner in Which an Adagio should be Performed, Quantz includes in his example *Adagio* many small nuances of an increase and decrease in sound. The

²⁰ Quantz, J. J 1752 *Versuch einer Anweisung die Flöte traversiere zu spielen*, p. 53-54.

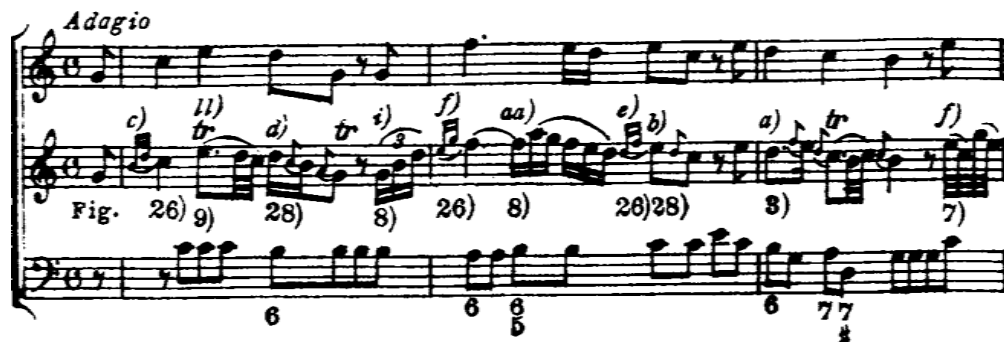
²¹ Quantz, J. J 1752 *Versuch einer Anweisung die Flöte traversiere zu spielen*, p. 57.

²² Quantz, J. J 1752 *Versuch einer Anweisung die Flöte traversiere zu spielen*, p. 57-58.

ability to perform these as he suggests would not be a skill that is immediately successful and would require some patient study.

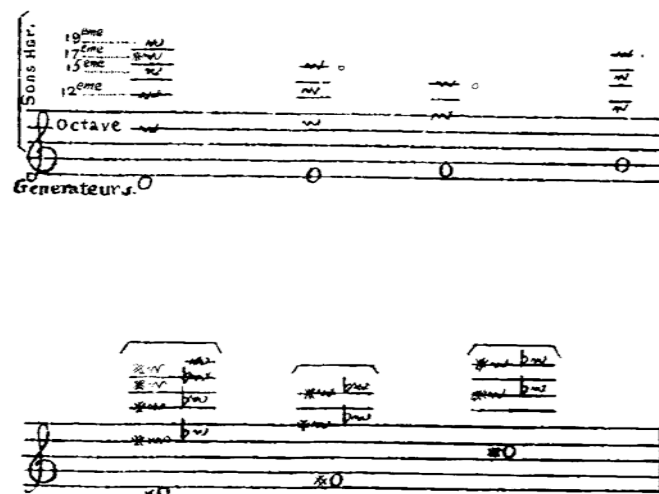
An excerpt of the *Adagio* and instructions given by Quantz for the dynamics of the first 3 beats.

"The first note G crescendo, the two little notes weak, C stronger and crescendo. At E with the shake stronger and decrescendo. D-C weak. At D stronger, C weak, B Stronger, A and G with the shake weak."²³



Example 4. Quantz *Versuch* Table XVII. Bars 1-3.

Delusse, in 1761, offers less information still in his *L'Art De La Flûte Traversière*. In regards to embouchure and tone his short paragraph does little more than describes the basic placement of the lips against the embouchure hole. His is however the first French method to talk of harmonics. Later to be a popular technique used by players as a way of improving lip flexibility and tone quality, here Delusse gives a notation for them and explains how they are produced. There is also one *Largo* movement included as an example of their use.



Example 5. Delusse *L'Art* 11. Tablature des sons Harmoniques

²³ Quantz, J. J 1752 *Versuch einer Anweisung die Flöte traversiere zu spielen*, p. 176.



Example 6. Delusse *L'Art* 24.

On Articulation

*"To make playing more pleasant, and to avoid too much uniformity in tonguing, articulation is varied in several ways"*²⁴ Hotteterre

As a fundamental aspect of flute playing, with an origin in vocal traditions, articulation was a large part of eighteenth century flute playing, and consequently flute treatises.

The three main ways of articulating were *Tu* and *Ru* – with Hotteterre and Corrette both giving these as their only method for single tonguing – and the slur (*Coulé*). The use of these syllables together, *turu*, creates a natural *inégalé* or inequality between the notes. As a key component of French baroque music, as well as an effect widely used by composers of other nationalities,²⁵ these syllables can be used in a variety of combinations to vary the rhythm of the phrase.

Quantz, using his own pronunciation of this, *tiri* or *diri*, gives an almost extreme amount of examples covering many different possibilities.

²⁴ Hotteterre, J. M 1707 *Principles of the Flute, Recorder and Oboe*, p. 36.

²⁵ Moelants, D *The performance of notes inégales: The influence of tempo, musical structure, and individual performance style on expressive timing*, accessed January 18 2014, <https://biblio.ugent.be/input/download?func=downloadFile&recordId=2913928&fileId=2913951>



Example 7. Hotteterre *Principles* Example 2.



Example 8. Quantz *Versuch* Table III Fig. 19



Example 9. Quantz *Versuch* Table III Fig. 21 & 22

Ti could also be replaced with *di* depending on the circumstance, Quantz suggesting it as a more appropriate articulation for when the melody is slow or pleasing and sustained.²⁶

Mahaut, however, writes that whilst *tu* and *ru* were once sufficient for music of earlier times is no longer the same with the modern music of 1759 which “requires different kinds of articulation to express slurred and detached notes”.²⁷ He tells the player not to worry too much about using various syllables but rather to find their own way for a precise articulation. After little examples of how the slur and *détaché* are notated he gives a rather large etude for the player to practice the different articulations. This is the first study to appear in a flute method book and is very similar in style to the etudes of the early nineteenth century such as Drouet, Lindsay and Tulou.

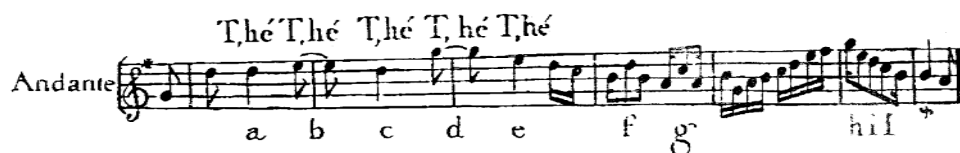


Example 10. Mahaut *Nouvelle Method* 24 - Articulation exercise bars 1-40.

²⁶ Quantz, J. J 1752 *Versuch einer Anweisung die Flöte traversiere zu spielen*, p. 72.

²⁷ Mahaut, A 1759 *Nouvelle Methode*, p. 21.

Both Quantz and Delusse speak of exhalation, or chest action, as another articulation possibility. Expressed by repeated notes under a slur this requires the player to pronounce the syllable *Hu* and is most often used in slower tempo movements, or as Delusse adds further, on syncopated notes as *T, Hé*.²⁸



Example 11. Delusse *L'Art* 10 Syncopes.



Example 12. Delusse *L'Art* 10 Tacs aspirés.



Example 13. Quantz *Versuch* Table III Fig. 9.

The subject of the double tongue did not have a universal approach in the eighteenth and nineteenth centuries, and was often unique to each author. In the eighteenth century the syllables of *did'll* and *didel*, advocated by Quantz and Mahaut respectively, seem to be the most common, whilst Delusse recommends using the syllable *loul*.²⁹

Quantz provides some short exercises for developing this skill, with instructions for how to practice, whereas Mahaut's illustration seems to be more just an example of where it can be used and he doesn't include an indication for it in his articulation etude. Delusse provides a short prelude-like example for the double tongue, which would have doubled as an example of where the technique could be used as well as an exercise for practice.

²⁸ Delusse, C 1761 *L'Art de la Flute Traversiere* (1997) Firenze: S.P.E.S, p. 4.

²⁹ Delusse, C 1761 *L'Art de la Flute Traversiere*, p. 4.



Practise this example until you can produce all the notes distinctly. Then add a few more notes.



And when you have mastered this, take some notes by step.



Example 14. Quantz *Versuch* Table IV Fig. 1-4. With Quantz's instructions.



Example 15. Mahaut *Nouvelle Methode* 24.



Example 16. Delusse *L'Art* 10. Indication for double tongue use on repeated notes only.

On Finger Technique

The development of finger technique is not an aspect commonly included among eighteenth century flute treatises. A lack of dialogue and specific examples on *how* players improved their finger technique does not, however, mean that it wasn't something considered. We can easily see that a high level of virtuosity existed in some players by, for example, looking at the repertoire of the time. Delusse's twelve caprices at the end of his treatise are a prime example of this.

In his chapter on *What a Beginner Must Observe in His Independent Practice*, Quantz lists more than thirty recommendations for the student to consider regarding their technical skills, including this unique approach to beginning the instrument:

*"To develop the necessary facility with his tongue and fingers, the beginner must for a considerable time play only pieces that consist entirely of difficult passages in leaps and runs. After the beginner has exercised his tongue, fingers and sense of time for a considerable period...let him take up pieces which are more melodious than those mentioned above."*³⁰

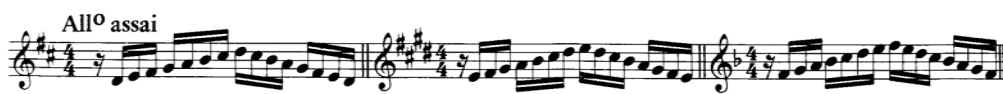
Quantz's *Solfeggi*, a unique collection of passages and exercises, is perhaps the closest clue we receive to the material dissected and discussed between teachers and students. As Michael Teske says in his introduction to the 1978 publication, the *Solfeggi* is a record of the lessons given by Quantz to a student³¹ where exercises or passages dealing with a particular musical or technical problem were written down as some kind of homework or memo – often with instructions for playing them. This collection also gives us an example of what Quantz refers to in the above statement, with him including many excerpts of fast passages from his own music, and also of his contemporaries, such as the following:



Example 17. Quantz *Solfeggi* 87. Excerpt from a duet for two flutes by Wilhelm Friedemann Bach. With instruction *reinlich* (cleanly).

Further still, and very interesting when looking at ways players developed finger technique, are the technical exercises Quantz includes. These are far too numerous to include all here, taking up close to thirty pages, although a thorough look at them reveals a method very similar to the daily exercises used by players today. I therefore cannot help including several examples here, as a taste to how prevalent they are in the collection.

Scales exercises from Quantz's *Solfeggi*



Example 18. Quantz *Solfeggi* 52.



Example 19. Quantz *Solfeggi* 8.

³⁰ Quantz, J. J 1752 *Versuch einer Anweisung die Flöte traversiere zu spielen*, p. 112.

³¹ Teske, M introduction to Quantz, J. J 1728-42 *Solfeggi pour La Flute Traversiere avec l'enseignement, Par Monsr. Quantz*, (1978) Winterthur: Amadeus Verlag. p. 11.



Example 20. Quantz *Solfeggi* 2.



Example 21. Quantz *Solfeggi* 1.



Example 22 & 23. Quantz *Solfeggi* 1.

Quantz recommends four hours practice per day as an adequate time for development.³² He gives no information on the order of practice material, but we can see from his *Solfeggi* and his chapter on *Independent Practice*³³ that technical exercises would have been included.

Perhaps the next closest we get in the eighteenth century to material resembling the dexterity studies of the nineteenth century and onwards are from the preluding examples. Whilst the prelude served various musical functions during this time it also, as Betty Bang Mather says in her introduction to *the Art of Preluding* gave the performer a chance to check the intonation of the instrument, the acoustics of the venue, to warm the embouchure and fingers, and to familiarise themselves with the key of the succeeding piece.³⁴

The construction of the preludes included in the tutor books of Corrette and Delusse, as well as in Hotteterre's *L'Art de Preluder* consist of many similarities to later finger studies. These elements, such as repetitive arpeggiation and scale patterns (often concentrating on particularly difficult finger combinations), leaps across the registers or repetition of certain intervals such as thirds, fourths,

³² Quantz, J. J 1752 *Versuch einer Anweisung die Flöte traversiere zu spielen*, p. 118.

³³ Quantz, J. J 1752 *Versuch einer Anweisung die Flöte traversiere zu spielen*, Chapter X.

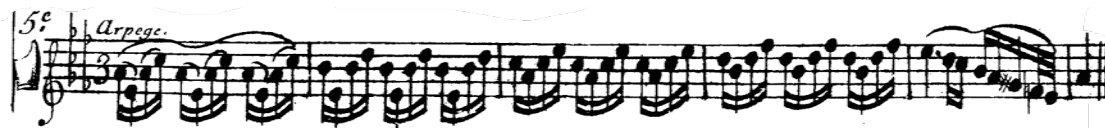
³⁴ Mather, Betty B. & Lasocki D. (1984) *The Art of Preluding 1700-1830* New York: McGinnis & Marx Music Publishers.

sixths and octaves, a concentration on a particular ornament or on an articulation pattern all suggest in my opinion that the prelude was also used for developing finger technique.

Indeed many of the preludes consist of continued sequences that offer little musical value, especially the examples in Hotteterre's chapter titled *Traits* from *L'Art de Preluder*³⁵ where he states is indeed for the study of the instruments little difficulties. What is more, many of the sequential preludes are repeated in different keys almost identically.



Example 24. Hotteterre *Principles* 19. Ex. 7. G minor sequence.



Example 25. Hotteterre *Principles* 23. Ex. 5. C minor sequence.



Example 26. Hotteterre *Principles* 24. Ex. 5.

The preludes in Corrette's treatise further emphasise this. The first sixteen are of little musical value, especially when compared to the remaining nine, and show an almost systematic approach to their structure similar to the format later used by Devienne, moving from stepwise scales to intervals of thirds and fourths, up to octaves.



Example 27. Corrette *Methode* 46. 1st prelude.

³⁵ Hotteterre, J. M 1719 *L'Art de Preluder sur la Flute Traversiere* Firenze: S. P. E. S p.18.



Example 28. Corrette *Methode* 46. 5th prelude.



Example 29. Corrette *Methode* 46. 7th prelude.



Example 30. Corrette *Methode* 47. 10th prelude.



Example 31. Corrette *Methode* 47. 17th prelude, favouring a more musical form.

The inclusion of preludes in tutor books continues well into the nineteenth century with the concept seeming to morph into *etudes* and *daily exercises*.

2.2 An Overview: What flutists studied post 1790?

*"If a player wants to put all this to best use, he must be completely at home with all the technical business...there must be nothing missing: everything must be in his power so that he does not have to think about it any more while playing, and can concern himself exclusively with passion and expression."*³⁶ Tromlitz

The hundred years or so from 1790 were arguably the most revolutionary period for the flute. Not only were the musical ambitions of the instrument undergoing a transformation but also the physical elements of flute playing were to be forever changed.

³⁶ Tromlitz, Johann G. 1791 *The Virtuoso Flute Player*, trans. Ardal Powell (1991) Cambridge: Cambridge Musical Texts and Monographs, p.326.

Perhaps the two most important factors for this were the establishment of the Paris Conservatoire in 1795 and the attendance in 1831 by Theobald Boehm at a London concert given by Charles Nicholson.³⁷ The sounds Boehm heard in this performance encouraged him to experiment with new designs of the flute enabling a louder tone and more streamlined finger technique.

The conservatoire model employed in Paris paved the way for a much more structured approach to instrumental study including daily lessons, as a class, with the flute professor³⁸ and the publication of the school's official *Methode*. These were renewed with subsequent teachers, each becoming more technique-less style oriented than the last. These, combined with the teacher's methodologies, were to have an everlasting effect on flute instruction.

In the case of the sound, articulation and finger technique, the nineteenth century was the time of fundamental changes, spurred on by the physical development of the instrument.

2.2.1 The 1790's.

*"Aspects a student must possess: extraordinary industriousness and vigilance, shun indolence and sloth, preference to music and his instrument above everything else, ceaseless hard work, reflection, consideration and application of what he hears."*³⁹
Tromlitz

There were three publications during the 1790's that represent the changes playing styles were undergoing. They serve as an important link between the eighteenth century treatises and the nineteenth century method books.

Tromlitz's treatise *Ausführlicher und gründlicher Unterricht die Flöte zu spielen* (*The Virtuoso Flute Player*) (1791) is a comprehensive tutor on many most aspects to do with flute playing and the basics of music. Written in a similar format to Quantz's *Versuch*, Tromlitz assumes the reader has little knowledge either of the flute or music, and thus much of the material is aimed towards the beginner. The content is still of much use to us today and through his broad descriptions which often include personal anecdotes it provides us with a picture of flute playing in the later half of the eighteenth century. Published in Leipzig this method rivals Quantz's in size as well as scope, and includes information on the elementary principles of flute playing, flute maintenance, articulation and phrasing, ornaments, trills and cadenzas.

³⁷ "Theobald Boehm", accessed January 18 2013,
http://www.flutehistory.com/Players/Theobald_Boehm/index.php3.

³⁸ Blakeman, Edward (2005). *Taffanel Genius of the Flute* New York: Oxford University Press.

³⁹ Tromlitz, Johann G. 1791 *The Virtuoso Flute Player*, p. 20.

The Art of Playing the German Flute on new Principles, Calculated to increase its powers, and give to it greater variety, expression, and effect is a comprehensive method book by Scottish flutist John Gunn. Published in London in c.1793 this method is one of the most comprehensive tutors to appear in England in the eighteenth century. He discusses the different aesthetics of playing at the time in regards to the tone and expressive capacity of the flute. His approval of both the older, more mellow and colourful sound of the one keyed flute, and the newer English concept of a large and brilliant tone, and recommendation that a good sound includes a variety of these makes this tutor an important example of the transition from the eighteenth to the nineteenth century. The book is aimed at a beginner flutist, of either the one or six-keyed flute, and, uniquely, seeks to encourage the player to create and maintain a high level of critical thinking.

Devienne's *Nouvelle Méthode Théorique et Pratique pour la Flute* (1794) went through a number of editions and reprints after its first publication, and has been in print ever since.⁴⁰ In Philippe Gaubert's 1908-09 edition he refers to Devienne's method as the 'foundation of the flutists education' and asserts that its excellent elements have assured its 'universal reputation'.⁴¹ The method is systematically organized, spread out over two parts; the first contains several noteworthy pedagogical techniques, such as his method for developing tone. It also includes similar content to what has been found in earlier methods in regard to posture, embouchure, fingering charts and the basics of musical notation. The second part contains some simple flute duets, little airs and then six sonatas, each with a preceding prelude, all of which methodically introduces new material, increasing the level of difficulty.

On Sound

*"This work is not very agreeable, I admit, but it is very necessary."*⁴²
Devienne

The 1790's marked the true beginning of regular inclusion of tone development exercises in flute methods. There is also still the association of a beautiful tone with the human voice, and both Tromlitz and Gunn make reference to such in their chapters on tone and embouchure. Gunn even goes so far as to compare the mechanics of producing sound between the two instruments.⁴³

The exercises provided by authors are now being more precisely laid out for the student, and there are also inclusions of more specific examples for their use. We have many references to the use of long notes as a means to improve tone quality, such as Tromlitz and Devienne suggesting the best way to find a good sound is through sustained tones. Both men recommend the practice of swelling

⁴⁰ Devienne, F 1794 *Nouvelle Methode Theorique et Pratique pour la Flute*, trans. Jane Bowers (1999) Vermont: Ashgate Publishing Company, p. 14.

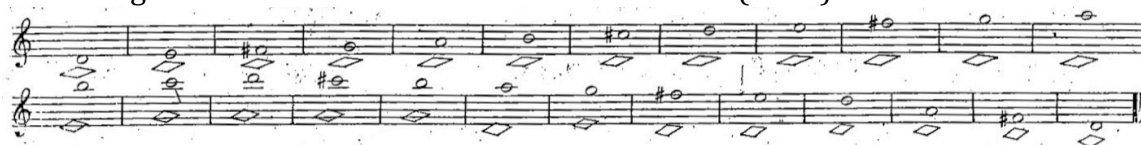
⁴¹ Devienne, F 1794 *Nouvelle Methode Theorique et Pratique pour la Flute*, p. 31-84.

⁴² Devienne, F 1794 *Nouvelle Methode Theorique et Pratique pour la Flute*, p. 92-93.

⁴³ Gunn, J 1793 *The Art of Playing the German Flute* p. 8.

and diminishing the sound (*messa di voce*) as a good practice in control of dynamic and intonation.⁴⁴

Vanderhagen *messa di voce* exercise from his *Methode* (1790)



Example 32. Vanderhagen *Methode* 8.

Gunn's chapter on the flute sound is unique among flute tutors of the eighteenth and early nineteenth centuries. He approaches the subject from a scientific view, describing how sound waves work, and discusses in depth the idea of air velocity in relation to the registers on the flute. Gunn distinguishes between air velocity (speed) and air quantity (volume) when describing how to produce loud notes and soft notes. Gunn also gives a suggestion, the first specific example I found, of *how* to use harmonics to practice tone – using it to learn the appropriate air speed needed for changes in registers.⁴⁵



Example 32. Devienne *Méthode* 25. Premiers Leçons en Sorlant de la Game.

⁴⁴ Tromlitz, Johann G. 1791 *The Virtuoso Flute Player*, p. 114.

⁴⁵ Gunn, J 1793 *The Art of Playing the German Flute* p. 10

Devienne's *Premiers Leçons* (above) are the first example of such a systematic approach to tone development, and although he was preceded by Vanderhagen in his specific reference to the *messa di voce* and tone development⁴⁶ it was the former's method that proved the most popular.

On Articulation

Perhaps the greatest change to the way articulation was considered between the eighteenth and nineteenth centuries was the shift from importance of a variety of syllables used to a simpler, more streamlined approach. Tromlitz's information on articulation is very much in the older style and has a lot of similarities both in size and content to that of Quantz. Devienne and Gunn both write in the manner of the new period, suggesting the use of only one main syllable, *Tu*, together with the slur. Gunn adds the use of *d* as a more appropriate consonant for softer and more delicate phrases. These tutors reinforce Mahaut's pre-emptive idea that the use of a multitude of tonguing syllables was outdated.

The most common discussions on articulation included examples of the ways the tongue could be combined with the slur. This kind of methodology was very common among tutors well into the nineteenth century, and was almost always the way articulation was introduced for the methods of the Paris Conservatoire of this period.



Example 33. Devienne *Méthode* 8-9. Articulation examples

⁴⁶ Vanderhagen, A c.1790 *Méthode nouvelle et raisonnée pour la flûte* Paris: Boyer, p. 8.

The method of double-tonguing throughout this period remains individual to each author; we will have to wait until the mid nineteenth century before a more universal syllable is decided upon. Tromlitz and Gunn's suggestions remain more in line with previous tutors, for *tar'll* and *teddy* or *tiddy* respectively. Gunn's suggestion, which he sees as a more exact and even substitute is perhaps most useful for native English speakers, whose lack of a consonant *r* can create difficulties with the use of *tar'll* and *did'll*. Devienne on the other hand is dismissive of any double tongue, preferring a *détaché* style of tonguing similar to the staccato of the violin and the use of the 'brilliant' sounding two slurred-two tongued pattern. Despite Devienne's reservations towards the 'defective' double tongue he does offer the following syllables for its use: *Dougue*, *Tourou* and *Turu*.

The articulation exercises we see from these methods have not yet reached the systematic approach of later ones. Tromlitz, as an expansion on Quantz, provides the most methodical process, introducing patterns gradually to build strength. Gunn incorporates his into a set of shorter studies at the end of his treatise, which is examined in more detail in the next section on finger technique.

Tromlitz on practicing the double tongue:

*"This should be practised on two equal notes written on the same line, or space until they are both equally clearly audible then practise them on two notes rising or falling stepwise and finally on two notes comprising a greater interval. For example:"*⁴⁷

tad'll, tad'll, tad'll, tad'll, tad'll, tad'll, tad'll, tad'll,

tad'llad'll, tad'llad'll, tad'llad'll, tad'llad'll, tad'llad'll,

tad'llad'll, tad'llad'll, tad'llad'll, tad'llad'll, tad'llad'll, tad'llad'll

ad'llad'll, ad'llad'll, ad'llad'll, ad'llad'll, ad'llad'll, ad'llad'll, ad'llad'll, ad'llad'll

Presto

tad'llad'll, ad'llad'll, ad'llad'll, ad'llad'll, ad'llad'll, ad'llad'll

ad'llad'll, a, tad'llad'll, ad'llad'll, ad'llad'll, ad'llad'll

ad'llad'll, ad'llad'll, ad'llad'll, a

Example 34. Tromlitz *Unterricht* 199-200.

⁴⁷ Tromlitz, Johann G. 1791 *The Virtuoso Flute Player*, p. 199.

On Finger Technique

One of the first attempts by a tutor book to present the player with a complete school for technical improvement is Gunn's treatise. Here he includes a technical workbook, with instructions for a 12-month plan designed to take the player from absolute beginner to an advanced degree of proficiency in only an hour a day's practice.

The following explanation is included:

This systematic approach offers the "*beginner sufficient examples to practice, as compositions for the flute have been hitherto confined a very few keys; and some of these there is so little variety in the passages, that the true powers and effect of the instrument cannot be discovered from any practice they afford...Thus the learner will have before him, in a very small compass, by scales, and a variety of examples illustrative of them, every requisite for a complete command of the instrument, or what is called execution;...that they comprehend such extensive practice; and go so much beyond what has been composed for the instrument, that many years, or a life-time, may be spent before so great a command can be acquired.*"⁴⁸

Gunn also includes many shorter exercises in the *Art of Modulation* section, which resemble the preludes of Corrette, Delusse and Hotteterre, but this time with a clear goal of developing finger dexterity⁴⁹. His inclusion of excerpts of material by other composers, such as Haydn and Boccherini, is reminiscent of Quantz's *Solfeggi* – and they fulfil a kind of etude role, focussing on a specific technical aspect. Additionally, Gunn is one of the first authors to provide written out transpositions of an exercise, presenting a Krumpholtz concerto passage in seven different keys (below) as a means to improving finger technique.⁵⁰

Devienne's method contains progressive material similar to Gunn, although with not such specific instruction. He also provides an arpeggio, scale and short prelude before each of his six sonatas, as well as a set of separate preludes in various keys to end his method.



Example 35. Devienne *Méthode* 74. Preceding material to Sonata VI Largo

⁴⁸ Gunn, J 1793 *The Art of Playing the German Flute* p. 22.

⁴⁹ Gunn, J 1793 *The Art of Playing the German Flute* Exercise No. 6 p. 2-3.

⁵⁰ Gunn, J 1793 *The Art of Playing the German Flute* p. 5-6.

N^o 17.
Pasage in a Concerto by Krumpholtz.
cres *h*

The same transposed to A
Bis *in B^b* *Bis*
in E^b *k k* *Bis* *h*

Example 36. Gunn *Art of Playing* 5-6. Exercise No. 17 in various keys. Excerpt.

N^o 55
Subst. Dom. *el^b maj.* *C minor* *G minor*

N^o 58
stac *A maj.* *F[#] min* *C[#] maj.*
b7 of C[#] *F[#] maj.* *F[#] min.*

Example 37. Gunn *Art of Playing* 37. *Art of Modulation* No. 55 & 58

All^o. Assai
 N^o 73
 Boccherini
 Volti

Example 38. Gunn *Art of Playing* 40.

2.2.2 What flutists studied between 1800-1850

*"A student must possess two things to become a distinguished artist on the flute; intelligence, and a favourable physical conformation of the lips."*⁵¹

Jean-Louis Tulou

Modelled on the popular and widely republished flute tutor by Devienne, Hugot & Wunderlich's *Méthode de Flûte* (1804) reflects the changes which took place in French flute practices since the publication almost a century earlier of Hotteterre's *Principles de a flute*. Having cemented its position in the orchestra despite only having undergone minor structural modifications during the eighteenth century, the flute was taught to aspiring professionals in the newly formed Paris Conservatoire. The change in readership from amateur to professional is clear from the lack of wordy explanations as well as a general disappearance of information on contemporary performing practices both seen in the books of Hotteterre, Quantz and to a lesser extent Gunn. Having joined Devienne on the formation of the school as a professor of flute, Hugot was highly regarded for his accurate intonation, fine tone and brilliant execution on the flute.⁵² Upon Hugot's early death Wunderlich, his colleague at the Conservatoire, collected and arranged the material for this book. As an official conservatoire *Méthode*, its pedagogic and systematic approach to mastering the techniques of flute playing are an enlargement on what had been seen previously.

Written in 1827 for the eight-keyed instrument Louis Drouet's *Méthode pour la Flûte* is pragmatic in its writing and examples. Rudolf Rasch writes that Drouet was one of four famous flute players of the first half of the nineteenth century, who turned the flute into a virtuoso solo instrument – the other three being Tulou, Furstenau and Nicholson.⁵³ Most interesting here are Drouet's chapter on tone development, where he offers many solutions and exercises for improving various aspects of sound, and his sizeable number of studies, twelve with very detailed alternate-fingerings reminiscent of Furstenau's tutor, and thirty etudes aimed at various technical areas.

Jean-Louis Tulou's *Méthode de Flûte* was first published in Paris in 1835. Tulou was a highly influential French flutist and teacher during the first half of the nineteenth century. He was a student of Wunderlich and was professor at the Paris conservatoire between 1829 to 1856. It was his strong opposition towards the Boehm flute that delayed its introduction as the institutions official instrument until after his tenure. It is with this opinion that he begins his tutor, stating that: *The flute should possess a mellow tone for piano and vibrant and*

⁵¹ Tulou, J L. 1835 *Méthode de Flûte Progressive et Raisonnée adoptée par la Comité d'Enseignement du Conservatoire*, Op. 100 trans. Janice Boland Bloomington: Indiana University Press. p. 2.

⁵² Hugot, A & Wunderlich, J. G. 1804 *Methode de Flute* (1975) Buren: Frits Knuf Publishers p. xiv

⁵³ Drouet, L (1830) *The Method of Flute Playing* (1990) Buren: Frits Knuf Publishers, p. vii

sonorous tone for forte. It is on the basis of a thin tone, lacking fullness, and resembling an oboe that Tulou believes the Boehm flute was wrongly conceived on. This emphasis on beauty of tone forms the foundation of Tulou's method. Created as a progressive method for the speed and efficiency of the beginner flutist's studies,⁵⁴ the majority of the pages contain a variety of short exercises and sonatas divided by key, technical aspect and difficulty. Tulou's publication was the last from the Paris Conservatoire written for the simple system flute. Upon his retirement the Boehm system immediately became the official instrument of the school.

On Sound

*"The sole method of acquiring a beautiful sound, when one is otherwise not thwarted by nature, is to sustain long tones"*⁵⁵ Hugot & Wunderlich

During this period there is an increasing agreement by flute players on the importance of long notes for developing tone. Many authors offer their own preferred methods and exercises within the concept of sustained notes and scales. Outside of this standard we then see variations in additional material, such as specifically written etudes for the development of tone, concentration on an aspect of tone (register changes, slurs, dynamic nuance etc.), the use of popular repertoire taken from vocal music, and the study of harmonics.

We have many examples of tone exercises from this period, with a concentration on sustained notes, swelling and diminishing the sound across a variety of contexts, and the use of intervals. It is interesting to note that Tulou strongly suggests **avoiding** this practice, believing it is a bad idea that only leads to playing out of tune!

There is also prevalence for little etudes to consist of long passages of slurred notes, which would also provide opportunities for sound development, such as for the flexibility of the lips and embouchure. The emphasis on describing the minute changes performed by the embouchure such as we saw in the early eighteenth century tutors has now gone, with authors preferring to suggest a range of alternate fingers, which would both help with intonation, as well as provide a choice in tone colours, which is of increasing importance during this time.

There remain comparisons between the sound of the flute and the human voice in relation to sound ideals, such as the chapter on tone in Charles Nicholson's *A School for Flute* (1836) where he says: *"The analogy between the flute and voice (the proudest boast of the instrument) demonstrates the importance of a fine tone."*⁵⁶

⁵⁴ Tulou, J L. 1835 *Méthode de Flûte Progressive et Raisonnée adoptée par la Comité d'Enseignement du Conservatoire*, Op. 100, p. 2.

⁵⁵ Hugot, A & Wunderlich, J. G. 1804 *Methode de Flute*, p. 19.

⁵⁶ Nicholson, C 1836 *A School for the Flute* Part I (2002) West Somerville: Noteworthy Sheet Music LLC. p. 1.

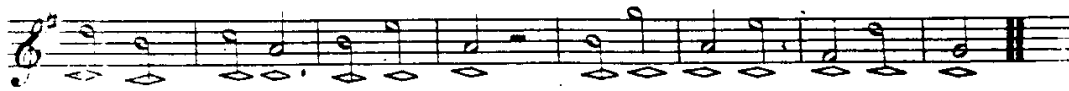
Examples of early nineteenth century exercises involving the *Messa di Voce*.



Example 39. Hugot & Wunderlich *Méthode* 19.



Example 40. Berbiguier *Method* 32.



Example 41. Nicholson *A School for Flute* 5.



Example 41. Drouet *Method* 6. Every note must begin softly, gradually increasing it to nearly the greatest extent of power; diminishing it as gradually to the same degree of softness in which he commenced.



Example 42. Lindsay *Elements* 50. To strengthen the lip for the upper notes.



Example 43. Tulou *Method* 19.

Examples of early nineteenth century tone exercises concentrating on intervals.



Example 44. Drouet *Method* 6.

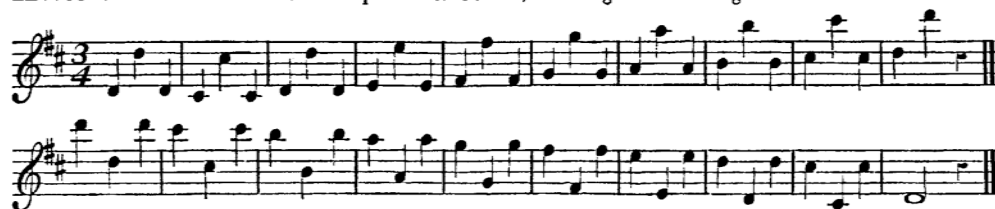
LESSON IX.

For the practice of Octaves.



LESSON X.

Also for the practice of Octaves, ascending and descending.



Example 45. Lindsay *Elements* 21. With a swell upon each note.



Example 46. Nicholson *A School for Flute* 25.

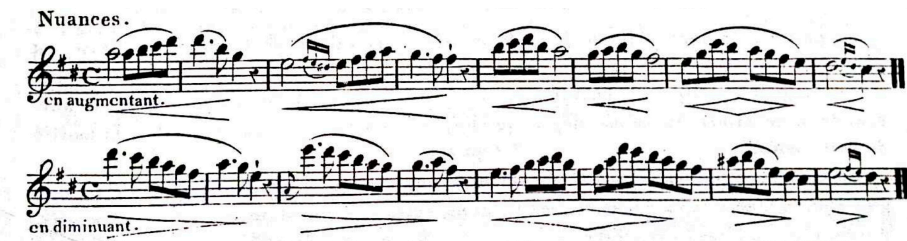


Example 47. Tulou *Method* 20.

Examples of early nineteenth century etudes for the development of nuance.



Example 48. Drouet *Method* 80. Bars 1-11.



Example 49. Hugot & Wunderlich *Method* 19.



Example 50. Nicholson *A School for Flute* 29.



Example 51. Nicholson *A School for Flute* 31. Example of Nicholson's use of popular Hymns.



Example 52. Tulou *Methode* 112. Bars 1-9.

Lindsay exercises using the harmonic principle

"Their frequent practice constitutes one of the best means of gaining firmness and flexibility of lip, - and, consequently, of forming the great desideratum of every flautist, - a GOOD EMBOUCHURE".⁵⁷ Lindsay on the daily practice of harmonics.



Example 53. Lindsay *Elements* 84.



Example 54 & 55. Lindsay *Elements* 83.



Example 56. Lindsay *Elements* 83. Ex. 75 on Welsh Air "Asr Hyd Y Nos"



Example 57. Lindsay *Elements* 83. Ex. 79 Irish Air "Aileen Aroon"

⁵⁷ Lindsay, T 1828-30 *The Elements of Flute Playing* Hillsdale: Pendragon Press, p. 84.

On Articulation

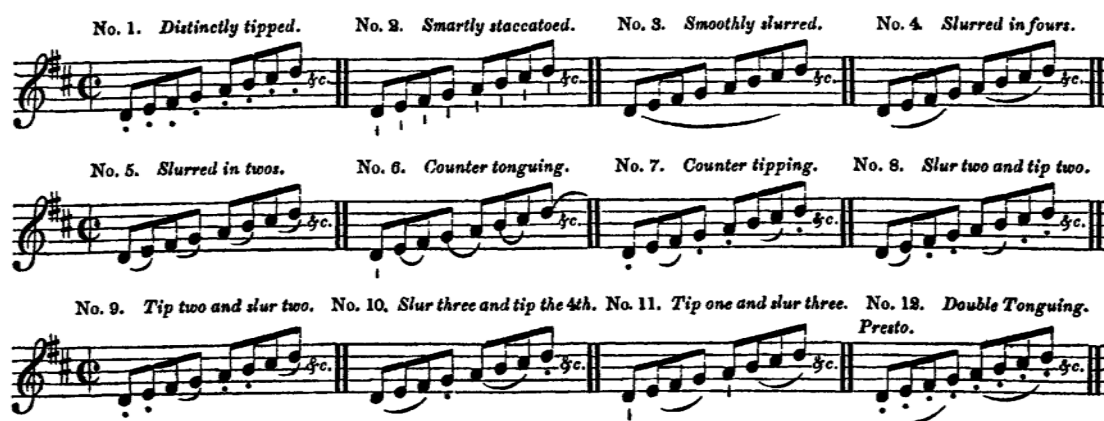
*"The tongue, when united with the slur, constitutes the elementary principle of articulation."*⁵⁸ Lindsay

Nineteenth century tutors highlight the decline the importance of articulation variety had taken in regards to musical taste, with a greater emphasis instead placed on brilliancy of fingers and sound. Authors still include examples of various articulation combinations, similar to those seen in Devienne's method, with *tu* and *du* remaining the preferred syllables. The exercises for the single tongue centre heavily on different patterns of slurs, the practice of which is assisted by etudes, which include precise indications for articulation.

The double tongue is discussed much more frequently, and we have many more exercises for its development than in earlier methods. We also begin to see the inclusion of the triple tongue.



Example 58. Hugot & Wunderlich *Methode* 8. Ex. 1, 4 and 7.



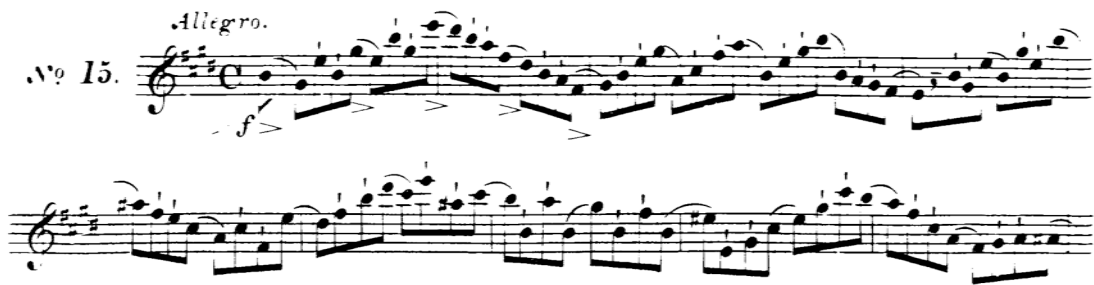
Example 59. Lindsay *Elements* 39.

⁵⁸ Lindsay, T 1828-30 *The Elements of Flute Playing*, p. 38.

Examples of nineteenth century etudes and exercises for the development of the single tongue.



Example 60. Hugot & Wunderlich *Methode* 12. Bars 1-5.



Example 61. Drouet *Method* 87. Bars 1-10. For the study of two connected and two detached.



Example 62. Lindsay *Elements* 125.



Example 63. Tulou *Methode* 114. Etude For the Simple Tongue.

Examples of nineteenth century exercises for the double and triple tongue.



Example 64. Drouet *Method* 98.



Example 65 & 66. Lindsay *Elements* 110. Ex. 116 and 113.



Example 67. Lindsay *Elements* 111. Ex. 120 & 121.



Example 68. Nicholson *A School for Flute* 65. Bars 1-6.



Example 68. Nicholson *A School for Flute* 68. Bars 1-6.

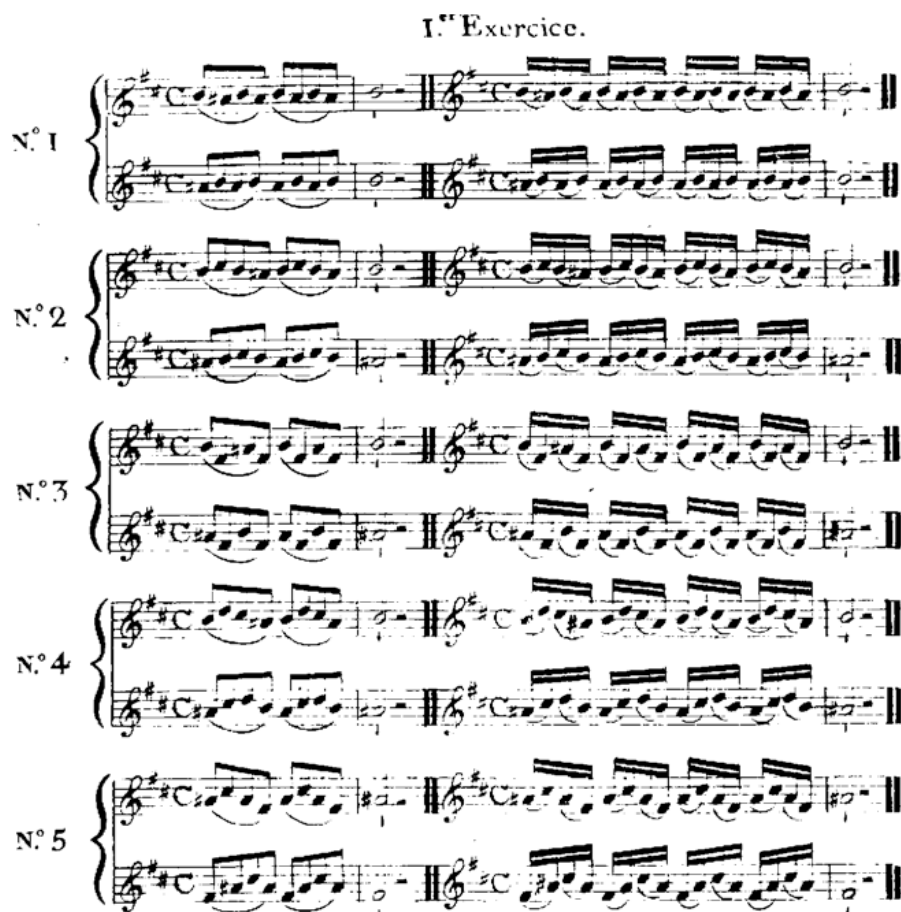


Example 69. Tulou *Methode* 129.

On Finger Technique

In the nineteenth century studies and exercises written for the development of finger technique enthusiastically flourished. Beginning as early as 1804 with Hugot and Wunderlich's repetition of the same concentrated exercises for each key, this century left a legacy of digital exercises that were to forever shape standards in flute playing. Many well-used exercises from twentieth century tutor books are expansions upon early work.⁵⁹

Hugot and Wunderlich's *Methode* presents for the first time a systematic approach to the integration and independent study of the keys on the flute,⁶⁰ presenting sets of similar exercises for each key. These exercises are so comprehensive that they easily dwarf similar content of later tutors for almost a century until the publications of daily exercises such as those by Reichert and Moyse. It would only be in the 1980's that another such systematic collection of exercises targeting individual fingers would be presented.⁶¹



Example 70. Hugot & Wunderlich *Methode* 49. Excerpt of exercises for the little Bb key.

⁵⁹ Hugot, A & Wunderlich, J. G. 1804 *Methode de Flute*, p. 49. Wye, T 1980 *Practice Books for the Flute No. 6* London: Novello & Co., p. 12-21. Tulou, J L. 1835 *Méthode de Flûte* p. 12.

⁶⁰ Hugot, A & Wunderlich, J. G. 1804 *Methode de Flute*, p. 49.

⁶¹ Wye, T 1980 *Practice Books for the Flute No. 6*, p. 12-17.

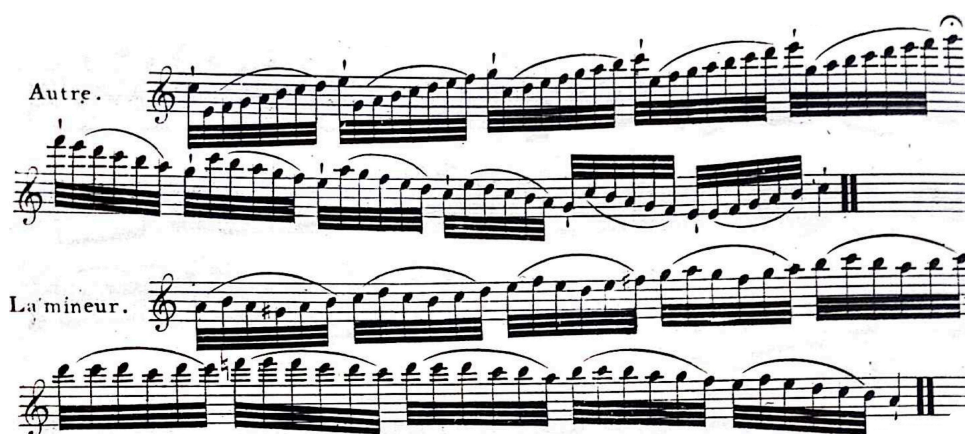
Besides the increased use of concentrated dexterity exercises the methods also include many larger exercises, often labelled etudes or studies. These exercises act as a musical method to improve various technical aspects, whether specified or not, at times accompanied by a second flute (presumably the teacher).

This period acts as a crossover between the longwinded, text heavy explanations on technical aspects, such as what we see in the treatises of Quantz, Tromlitz and Gunn with the exercise laden, almost text free workbooks of the early twentieth century.

We also see here more discussion on the importance of equality. Whilst this is not a new concept, Quantz speaks of it in relation to the fingers,⁶² early nineteenth century authors are beginning to speak of it across a wider range of areas including sound, articulation and of course, fingers. This is not to say they advocate for players to perform everything with an equal sound and articulation, in fact quite the opposite. Berbiguier writes on articulation in 1818: *"For the excellence of execution...consists in judiciously mixing the different articulation, so that one may contrast with, and relieve the other, and thereby prevent that monotony which results from too great an uniformity of manner."*⁶³ Instead, the player should develop an equal amount of control across their instrument so as to be able to express themselves fully.

Another considerable element of these tutor books is the inclusion of scale exercises. These again act as a link between the past and the future – the length and structure of many of these bare similarities to the preludes of eighteenth century methods, as well as being elementary versions of the daily exercises.

Examples of early nineteenth century scale exercises.



Example 71. Hugot & Wunderlich *Methode* 130. For the Equality of Fingers.

⁶² Quantz, J. J 1752 *Versuch einer Anweisung die Flöte traversiere zu spielen*, p. 109-118.

⁶³ Lindsay, T 1828-30 *The Elements of Flute Playing*, p. 39.

Gammes variées

en Ré

N^o 1.

Example 72. Hugot & Wunderlich *Methode* 134. Scale Variations (In C and No. 1)

SCALE EXERCISE, in D Minor.

Ex: 12. T.L.

SCALE EXERCISE, in Triplets. The 7th sharp in descending.

Ex: 13. T.L.

Example 72. Lindsay *Elements* 68. Scale exercises in D Minor No. 12 and 13.

Ex: XXXVII.

ALLEGRO.

Example 73. Nicholson *A School for Flute* 37.

Allegro.

TULOU.

17^e.

ÉTUDE.

Example 74. Tulou *Methode* 128. Bars 1-12 For Giving Equality to the Fingers.

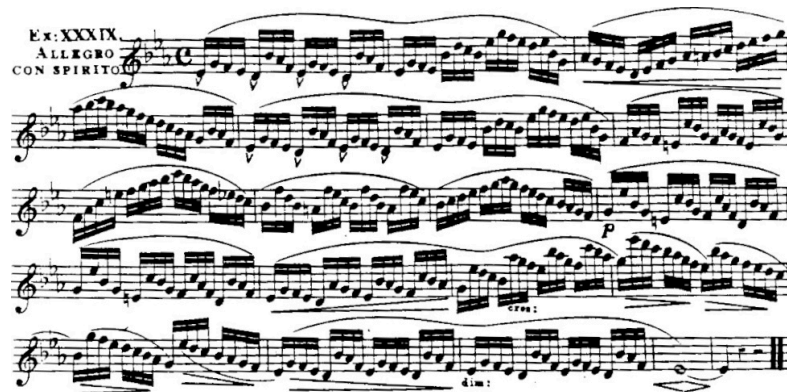
Example of early nineteenth century melodic etudes.



Example 75. Hugot & Wunderlich *Methode* 151.



Example 76. Drouet *Method* 68. Bars 1-12.



Example 77. Nicholson *A School for Flute* 38.



Example 78. Tulou *Methode* 118.

2.2.3 What flutists studied post 1850

*"It is a question of time, patience and intelligent work."*⁶⁴ Marcel Moyse

By the second half of the nineteenth century Boehm system flutes were well on their way to becoming the more popular instrument of choice. Players in France had been adopting the new system since the 1830's and upon Tulou's retirement from the Paris Conservatoire in 1860 the instrument became that influential institution's official instrument.⁶⁵

The method books presented below were all written for this style of flute, now called 'the modern flute'. Some performers continued to play on the former simple system flutes well into the twentieth century, but it has only been in the last few decades, as part of the early music movement that official study on the instrument has once again been recognised.

The form of instructional material has also changed greatly since the adoption of the Boehm flute, adapting to the changing needs of student flute players. Nevertheless there remains material, from two professors of the flute Paul Taffanel and Marcel Moyse, whose contribution almost one hundred years ago remains as the foundation of every flutist's development today.

As one of the last complete method books, *Grand Method for Flute, Boehm System* by Henry Altès (1880) is a rudimentary method for beginner flute players. As a student of Tulou in the 1840's, Altès began his studies on a simple system instrument. When Altès took over the position of first professor of flute at the Paris Conservatoire in 1868 he had already made the change to the new system.⁶⁶ He remained at the school for almost thirty years, where he had as his students George Barrère and Paul Taffanel.

With *L'Indispensable* (1911) Leonardo De Lorenzo sought to present a complete and systematic course of study for the Boehm system flute.

*"Both in plan and spirit, this new work, consisting of 101 exercises, preludes etc. is absolutely modern. In arranging and grading the exercising material as I have, it has been my aim to develop the player's technic, style and taste, hand in hand, so to say, and I this way bring about a more satisfactory and uniform musical advancement."*⁶⁷

Interesting De Lorenzo includes a rather lengthy discourse on the merits of the Boehm flute, against the "discredited old system".⁶⁸ From these writings we can derive two important facts of the time. First, that there were many players still occupying their skills on old system flutes - De Lorenzo himself that he spent

⁶⁴ Moyse, M 1934 *De La Sonorite* Paris: Alphonse Leduc, p. 5

⁶⁵ "Theobald Boehm", accessed January 11 2014,
http://www.flutehistory.com/Players/Theobald_Boehm/index.php3.

⁶⁶ "Biography of Altes" Accessed January 11, 2014,
<http://www.flutepage.de/deutsch/composer/person.php?id=480&englisch=true>.

⁶⁷ Lorenzo, L 1911 preface to *L'Indispensable* Royal Oak: Little Piper.

⁶⁸ Lorenzo, L 1911 *L'Indispensable*, p. 1a

fifteen years on one such instrument before changing to a Boehm model. Second, that De Lorenzo felt it necessary for a method solely intended for the Boehm flute and modern school of playing to be produced.

For a person so keen to break away from the shackles of the past, it is interesting to note the many similarities between his method's format and the exercises within, with those of previous tutors. De Lorenzo includes only two exercises for the development of sound, out of 106 pages of music. These alone are very similar to the first entries of the methods dating back to the end of the eighteenth century. The fact that he calls his studies *exercises and preludes* is another link, whether planned or not, to the methods of the past, and the exercises he provides are not dissimilar at all to those from players such as Hugot & Wunderlich, although they are much expanded upon and repeated.

Perhaps the most enduring flute method book is Taffanel and Gaubert's *Méthode Complète* for flute. It is similar in technical demand to those of Hugot & Wunderlich and Drouet, and follows the familiar format also used by Tulou, and to a degree Devienne. In 1893 Taffanel became professor of flute at the conservatoire and revised the institutes repertoire and teaching methods, restructuring the course to involve a greater emphasis on individual attention of the students.⁶⁹ After his death his student Gaubert, (who was himself a professor at the conservatoire by 1919 and a teacher to Marcel Moyse) completed the method and saw it through to publication in 1923.

Marcel Moyse wrote several books of exercises and studies⁷⁰ concentrating for the most part on tone and musical expressions. Some of the more popular ones are his *Études et Exercices techniques* (1921), *Exercices Journaliers* (1922), *École de l'articulation* (1927) and *De la Sonorité* (1934).

Through his teaching at the Paris Conservatoire (1932-40 and 1946-48), his highly influential recordings of the 1920s, and his perhaps even more influential master classes of the 1960s and 70s in Switzerland, the U.S., U.K., and Japan, Marcel Moyse embodied for many listeners the ideals of the French flute school in the 20th century. It would not be an exaggeration to say that his method of tone development continues to shape the majority of flute players today.

The Trevor Wye practice books, whilst not as widely recognised as the Moyse and Taffanel methods, are a set of separate books covering the most important aspects of flute playing. Although many of his exercises are based on, or are extensions of ideas from the nineteenth and early twentieth century methods, they provide easy reference for flute players looking to improve various technical aspects.

⁶⁹ Blakeman, E 2005 *Taffanel Genius of the Flute* New York: Oxford University Press

⁷⁰ "Marcel Moyse" accessed January 11, 2014, <http://www.flutehistory.com/Players/Marcel%20Moyse/index.php3>.

On Sound

The importance of a good sound continues to dominate method and exercise books of the late nineteenth and twentieth century. We begin to see less to almost no comparisons between the flute and human voice, and besides the abundant sustained note exercises that remain popular, there is much more of an integration of tone work into daily technical exercises and etudes.

“Evenness and beauty of tone will improve while playing these passages. After awhile you will forget the difficulties of the flute and to think only how the music should be phrased.” Macquarre Introductory note to *Daily Exercises*.⁷¹



Example 79. Macquarre *Daily Exercises* 10.



Example 80. Reichert *Daily Exercises* 9.

Moyse's *De la Sonorité*⁷² is perhaps the most important publication for developing tone of this period. The example below comes from his preface to the book where he advocates often that a fine tone is the result of reflective, patient and persistent work. The book is divided into five main parts, the first four with a variety of exercises that progress in difficulty, and the last on control of tone in interpretation using adagio themes from well known Baroque composers. Much of the work in this book involves establishing the most beautiful tone on one note, to then be carried to the next, and so on. This idea is later to be reproduced

⁷¹ Macquarre, A 1899 introduction to *Daily Exercises for the Flute* New York: G. Schirmer Inc.

⁷² Moyse, M 1934 *De La Sonorité* Paris: Alphonse Leduc

by Wye in his Practice book *Tone*, as well as be a major idea in Geoffrey Gilbert's method.⁷³

Moyse's instructions to the player in *De La Sonorite*:

*"Do not expect to find in this collection an infallible method of having a beautiful tone. This question cannot be treated theoretically, but only after years of work and reflection. Taking my personal experience as a basis, I have become convinced that the 'beautiful tone'.. is not exclusively the result of natural physical dispositions. Steady work, intelligently carried out, can bring about serious change in the lips. The object of this work is to give the pupil the means, through methodical exercises, of developing, modifying, and transforming his own faculties by supplying him the possibility of attaining a beautiful sonority on the flute."*⁷⁴



Example 81. Moyse *Sonorité* 6. Part I: On colour and Homogeneity of sound.



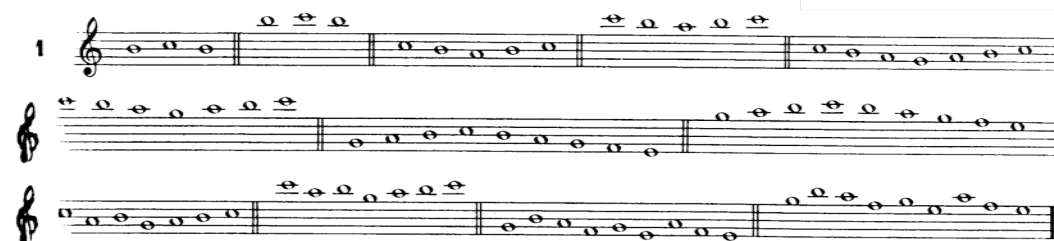
Example 82. Moyse *Sonorité* 10. Part II: The suppleness of tone.

Other authors, such as Altès, De Lorenzo, and Taffanel & Gaubert continue the presentation of exercises based on long notes, nuance and intervals, similar to what we see in the books from the first half of the nineteenth century.

⁷³ Gilbert, G 1986 *Technical Flexibility For Flutists* San Antonio: S. M. C., p. 73-75

⁷⁴ Moyse, M 1934 *De La Sonorite*, p. 2

Examples of twentieth century sustained note exercises



Example 83. Taffanel & Gaubert *Méthode Complète* 9.



Example 84. De Lorenzo *L'Indispensabile* 9. Bars 1-48.



Example 85. De Lorenzo *L'Indispensabile* 9.



Example 86. Altès *Method* 52. Lesson VI No. 2.

Example of twentieth century exercises on nuance

C major
Do mayor

A minor
La menor

Example 87. Macquarre *Daily Exercises* 4.

Example 88. Taffanel & Gaubert *Méthode Complète* 11.

Molto lento

Example 89. Taffanel & Gaubert *Méthode Complète* 54. Ex. 165 & 168.

Moyse Part V: On the controlling of the tone in the interpretation.

"I have found this exercise very fatiguing, only practice each day one of the following groups" Moyse

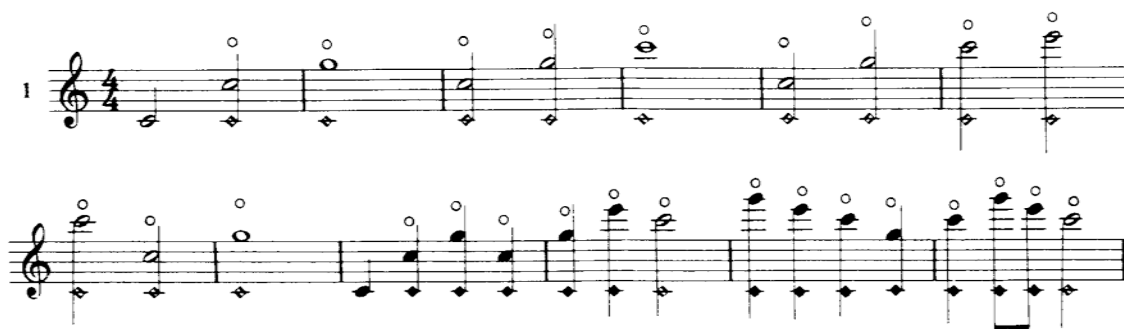
Example 90. Moyse *Sonorité* 23.

Slowly

1

Example 91. Wye *Tone* 7.

Wye begins his book on Tone with a detailed discussion of Harmonics and a few bugle calls to practice the harmonics with. He instructs the player to repeat the exercises fingering low C#, D and E.



Example 92. Wye *Tone 6*.



Example 93. Wye *Tone 6*.

On Articulation

As we see with the daily exercises of Macquarre, Reichert and Taffanel the new styles of flute tutors sought to combine purposes for technical etudes. The practice of using a variety of tongue strokes, so popular in the eighteenth century, is now well and truly gone, replaced by a favour for equality, clarity, precision and speed. We continue to see a prevalence of exercises with instructions to vary the articulation between legato or slurred in groups, a combination of slurred and tongued notes, and double tonguing on any repeats, as part of daily practice. Taffanel and Gaubert's method, as well as Moyse's and Wye's individual books on the subject offer many exercises for the study of equal articulation. Taffanel's includes more melodic etudes, in the style of previous methods as well as his own daily exercises with instructions for between four and ten different articulation patterns. Wye's exercises for the double tongue bare resemblance to the little exercises by Tromlitz and Quantz, but greatly repeated and expanded upon. Additionally, Wye uses a daily exercise of Reichert⁷⁵ for the melodic shape of his articulation exercises.

⁷⁵ Reichert, M. A. 1872 *7 Exercises journaliers pour la flûte*, Op.5, New York: Carl Fischer, no. 2.
Wye, T 1980 *Practice Book for the Flute No. 3*, p. 10

Examples of twentieth century articulation exercises

1 2 3 4 Triple coup de langue
Triple tonguing
Dreifacher Zungenstoß
Triple golpe de lengua

A

Example 94. Taffanel & Gaubert *Méthode Complète* 140.

Commodo

Example 95. Taffanel & Gaubert *Méthode Complète* 31.

♩: 1

Example 96. Moyse *L'Articulation* 1.



Example 97. Wye Articulation 12-13. Practice material increasing tongue strength.

Examples of double tonguing exercises for the Boehm flute



Example 98. Taffanel & Gaubert *Méthode Complète* 92. With similarities to those in Quantz's *Versuch*.



Example 99. Wye Articulation 17. With similarities to those in Quantz's *Versuch*.



Example 100. Moyse *L'Articulation* 20.



Example 101. Salvo *Tonguing Exercises* 8. With similarities to those of Quantz and Tromlitz.

On Finger Technique

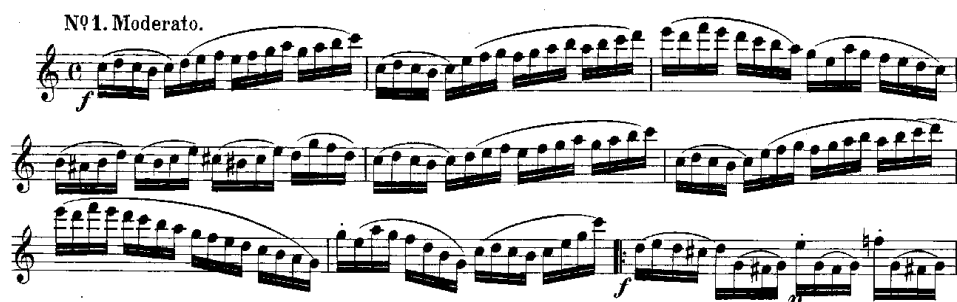
The late nineteenth and twentieth century saw the production of the most virtuosic of material for finger technique development. Although using patterns of notes not unique to the century and first seen in the preludes and melodic sequences of the eighteenth century, the exercises are standardised to include multiple repetitions, written out in all keys and combinations and concentrate on developing each possible aspect of fingering possibilities. The rise in publication of etude books by nineteenth century composers continued into the twentieth century and those first books, generally starting with Berbiguiers Eighteen Studies remain in the regular repertoire of today's modern flute players for technical development.

Additionally, we also see for the first time in Taffanel and Gaubert's *Méthode* a serious effort to present a collection of excerpts from difficult orchestral parts to be considered as part of a daily practice routine.

Berbiguier Etude, with similarities in content to the Delusse Caprices.



Example 102. Berbiguier *Eighteen Exercises* 3.



Example 103. Anderson *Studies Op. 41 No. 1* Bars 1-9.

Examples of twentieth century finger exercises.



Example 104. Taffanel & Gaubert *Méthode Complète* 119.



Example 104. Moyse *Exercises Journaliers* 30.

Digital exercises, resembling the form introduced in *Methode de Flute* by Hugot & Wunderlich.



Example 105. Moyse *Etudes et Exercises* 5.



(i) As written; (ii) Ab; (iii) Gb; (iv) Ab + Gb; (v) Db + Ab; (vi) A#; (vii) D# + A#; (viii) G# + A#

Example 106. Wye *Advanced Practice* 13.

Wye Advanced Practice No. 11 and 12, with similarities to Hugot & Wunderlich's digital exercises.

LEFT HAND
Little finger

11

(a) (b) (c) (d) (e) (f) D.C.

12

(a) (b) (c) (d) (e) (f) (g) (h)

Example 107. Wye *Advanced Practice* 19.

F. MENDELSSOHN — LE SONGE D'UNE NUIT D'ÉTÉ (SCHERZO)
Allegro vivace
p

Example 108. Taffanel & Gaubert *Méthode Complète* 215. Mendelssohn Orchestral Excerpt.

Ch. GOUNOD — FAUST (4^e ACTE)
Allegro moderato

Reproduit avec l'autorisation de M. CHOUDENS, Editeur propriétaire

Ch. GOUNOD — ROMÉO ET JULIETTE
Allegretto

Reproduit avec l'autorisation de M. CHOUDENS, Editeur propriétaire

Example 109. Taffanel & Gaubert *Méthode Complète* 210. Gounod Orchestral Excerpts.

Chapter 3

Current Environment: Interviews with Players

*"Technique is the basis, a web that holds everything together that you use to put other things on top of."*⁷⁶ Interview participant.

3.1 The Interview Questions

To create an accurate picture of how current historical flute players develop their technique I created a set of questions that would give me an overview of the player and their educational background. I was interested to know their study on the modern flute, to see if there were any similarities between the way they approached practicing each instrument and I was keen to discover current views on integrating modern methods into historical flute practice. I was also interested to see how these views changed over time and with experience, which led me to divide my interviewees into two groups: Students, players who are currently studying or in their preliminary years on the instrument/s, and Professionals, players who are no longer studying and are active professionals and/or teachers of early flutes.

My questions were divided into three sections.

- A – Educational history on modern flute
- B – Educational history on early flutes
- C – Aspects of flute technique

I asked both participant groups identical questions relating to prior study of Boehm and early flutes and more in-depth questions for the professionals regarding flute technique, in particular their teaching of other historical flute players.

⁷⁶ Interview with anonymous interview participant, October 28, 2013.

3.2 The Interview Results

Whilst I asked the players over 30 questions in regard to various aspects of their flute development and ideologies there were 3 questions I was particularly interested to find out the current opinion on.

1. What is technique?
2. What are the main areas of flute technique?
3. How did you develop technique on historical flutes?

A pleasant surprise in the results to the first question was that most people used similar terms to express their definition of technique. This not only made it easier to process and compare the results, but also shows that we as historical flute players think of technique as more than scales, perfection and speed of execution. Although a small number of student participants mentioned scales as part of their answers the majority of participants thought of technique as the control needed to be able to express music ideals.

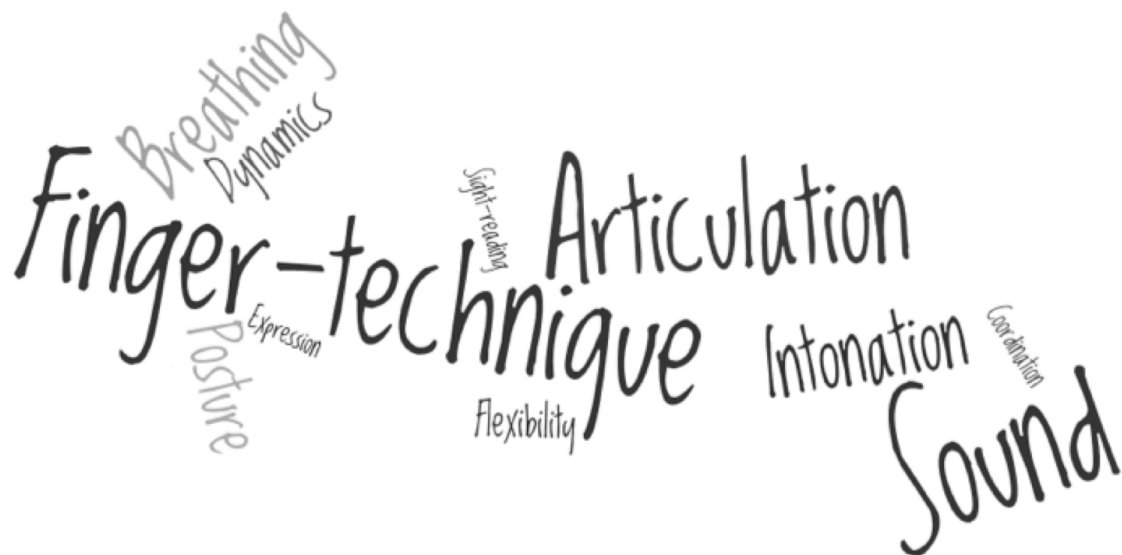


Word cloud 1. Question one responses: word frequency.

With these words in mind I went on to ask the players what they considered the main areas of flute technique. This again brought up many similar definitions between the respondents. My sample group of historical flute players ranged in age from 19 to 60+ and represented an educational background from every continent. With this in mind it is remarkable to note that the major differences in responses didn't come from the different cultures or nationalities but between those who were still studying and those who were professionals. The students tended towards more broad answers, including details such as *mastery of range, ornaments, airflow, timing, embouchure control, interpretation* and *sight-reading* as elements of flute technique. The professionals on the other hand, perhaps from their experiences as teachers, tended much more towards defining block areas such as *Sound, Fingers, Breathing* and so on.

From the answers it can be seen that both students and professionals consider five areas as the main elements of flute playing: sound, articulation, finger-technique, posture and breathing.

The following diagrams show the occurrence of such terms, for a more accurate portrayal I took the liberty to change such similarities in answers as *fingers* to *finger technique* and *tonguing* to *articulation*.



Word cloud 2. Question two student responses: word frequency.



Word cloud 3. Question two professional responses: word frequency.

3.2.1 What historical flutists study now

The exercises used by players as part of their development on historical flutes varied according to which instrument they were practicing. All players interviewed began their historical flute playing on a simple system, one keyed instrument ('Baroque' flute). When asked about their practice routine many reported to having little to no routine in the first few years of playing early flutes. From some answers, in particular from the student group, there was a feeling of a need to separate themselves from their modern flute playing – where almost all players interviewed had strong practice routines. The overwhelming focus for historical flute players in their formative years was, or is, on the development of sound. Articulation was next mentioned, and lastly finger technique. In general there was a return to a more technique-orientated approach once the player began to play multi-keyed instruments and a return to some kind of practice routine involving sound and finger work, etudes and repertoire by the time the player reached a professional level.

When asked about how they would develop or improve their posture or breathing many answers were more vague with no specific exercise or method mentioned. Considering all but one respondent mentioned these two areas as main elements of flute technique it is interesting to see that the approach to their development remains as integrated into the other elements as they have been since 1700. Sound, articulation and finger technique, however, have become to varying degrees more separated and focussed upon individually over time.

On Sound

Most players reported beginning their practice with long notes, frequently using the *messa di voce*. Moyse's *De La Sonorité* (1934) is the dominant source for tone development amongst the historical flute players interviewed.

When asked what they considered the most essential and beneficial exercise studied in their first few years the overwhelming answer was long notes, with a focus on purity of sound. Many players spoke of using exercises involving slurred notes, either stepwise or over intervals, and using a variety of dynamics, such as the *messa di voce*. The greatest difficulties encountered were learning the correct air speed needed for the earlier flutes, and the correct volume of air, both of which are used quite differently on the modern flute. Difficulty with intonation was another area often spoken about by the players, with few mentioning core ways they developed it besides listening to themselves during practice.

The professionals would use the Moyse *De La Sonorité* descending exercise (below) across single and multi-keyed instruments more than the students and both groups often talked of resonance as the goal of any tone exercise.

The two most used exercises of Moyse's *De La Sonorite*

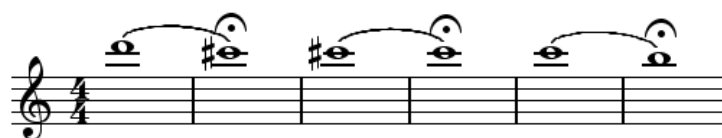


Example 110. Moyse *Sonorité* 6.



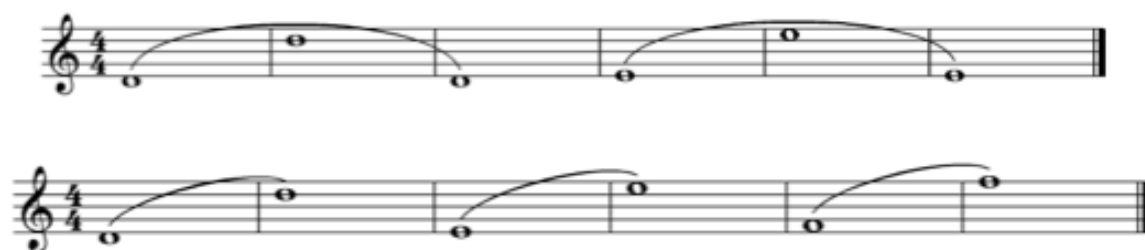
Example 111. Moyse *Sonorité* 10.

Players also spoke of manipulating the above exercises to better suit their practice focus. Such as:



Example 112. Manipulated Moyse exercise.

When discussing how they would practice long notes many of the players would practice some form of octave exercise. This was done to improve resonance by using the naturally resonating low notes to improve the sound of the second and third registers. Although each person performed this in their own unique way, below are some examples of the most common elements mentioned.



Example 113. Examples of player's own octave exercises.

The use of swelling and diminishing on notes was also very mentioned. Again players each had their own way of performing them. Here are a few examples.



Example 114. Examples of player's nuance exercises.

Some players spoke of using harmonics as a way to improve their sound, in particular in the second and third registers.

Scales in thirds, fourths, fifths and even tenths were also used, with some players referring to Devienne's method as an example.

Example of using harmonics to improve the second register



Example 115. Examples of player's harmonic exercises.

On Articulation

The players had a less standardised approach to the development of their articulation. This could be a result of the variety in articulation of music from the eighteenth and early nineteenth century when compared to the *T*, *D* and *T-K* syllables used on modern flute.

As a result there were less specific exercises used by the players, with most taking repertoire as a way to improve this area.

Those that did mention specific exercises often used scale patterns as a means to practice different patterns, such as *ti-ri*, *ti-di* and *did'll* – some using these on Taffanel and Gaubert's popular daily exercise No. 4. Devienne's examples on articulation were also referenced by many in their answers.



Example 116. Devienne *Methode* 10.



Example 117. Taffanel & Gaubert *Méthode Complète* 119.

On Finger Technique

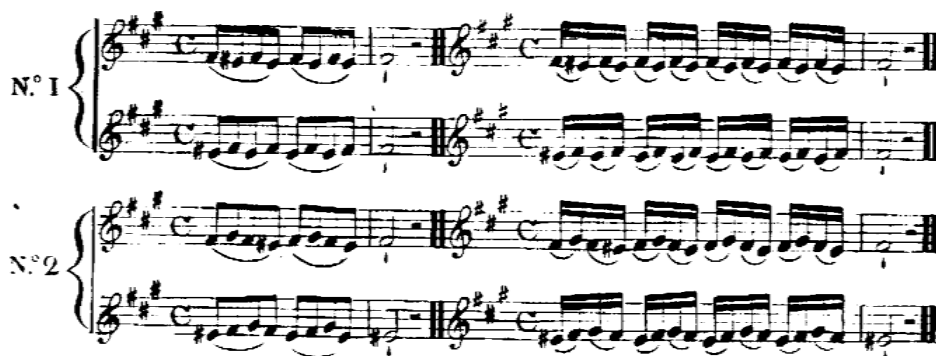
The majority of players spoke of a change in their practice habits between the one keyed and multiple keyed instruments. There was a more established routine when studying keyed flutes, with the practice usually involving tone work, finger study and the use of etudes before repertoire. When studying the Baroque flute, players tended to centralise their practice on the repertoire at hand with limited number of participants mentioning the use of specific exercises for finger technique. The introduction of keys is an apparent reason for flute players to turn to exercises, with the majority coming from the nineteenth century. Written in 1804 the comprehensive coverage of technical aspects by Hugot & Wunderlich's is an obvious resource for studying keyed flutes, and often used by the professional group.



Example 118. Hugot & Wunderlich *Methode* 140.



Example 119. Hugot & Wunderlich *Methode* 130. For the Equality of Fingers.



Example 120. Hugot & Wunderlich *Methode* 53.

The players also turned to later material in their study on keyed flutes, with Taffanel and Gaubert's (1923) method and the daily exercises of Reichert (1872) being the most commonly used. To a lesser degree were the methods of Fürstenau and Drouet, and the studies of Anderson, Boehm and Berbiguier, with Tulou's method also mentioned occasionally and Wye's *Practice Books* the least mentioned.

On Other Matters

The players were asked two similar questions: if they thought modern teaching methods were relevant to the historical flutist (if they *could* be applied) and secondly, if they considered modern methods valid to the historical flutist (if they *should* be applied).

In this case methods are considered modern if they were published for the Boehm flute, and range from around 1850 until the present time. Although there are many publications during this period, the majority of players are most familiar with the methods of Taffanel & Gaubert and Moyse, both published in the first half of the twentieth century with this majority was reflected in their answers.

The answers to whether modern methods could or should be used by historical flute players were quite varied, with few being black and white on the matter and the students being more hesitant in their use of modern methods than the professionals. The answers in favour of the use of post 1850 publications considered it most important the way the exercises were used. Both student and professionals agreed that an intelligent approach was required, not blindly following the printed music. The recurrence of this attitude suggest to me that there are perhaps many players out there following a system of blind repetition, and it perhaps changing to early flutes, possibly helped by being beginners wiser in age, create an awareness of thoughtful practice.

Areas that were agreed on to be wary of when using modern methods were to not follow the same sound goal, to enjoy and not fight the colour changes across the instrument and to avoid letting the exercises become abstract technical work. Only a small portion of the players disagreed on the use of these methods on early flutes, giving the reason they were not written with these flutes in mind.

Many of the students said the use of them on early flutes was helpful when they were feeling lazy to invent their own exercises. Some also said it gave them ideas to create their own, better tailored to the instrument.

When discussing with the professionals the validity of using modern methods on early flutes the overwhelming response was one positive for inclusion. Many referenced the fact that we are from this period, looking back to history and that it would not be possible to approach these instruments in a completely authentic way given our background on modern flute. There was an emphasis, as above, on using the material consciously and that the overall musical outcome bore precedence over the method to achieving it.

Since the majority of historical flute players come from a background on the Boehm flute, as did all of the players interviewed, there is often a cross-over period where the player continues their commitment to the Boehm flute, practicing and performing as usual, whilst beginning to play an early flute. For some this period was quite short, others continued practicing on both instruments for a number of years before the early instrument took precedent. Based on my own experience with this I wanted to find out if people thought this

had any kind of effect on their historical flute playing – and what these effects were. Not unusually all players noticed positive changes in their early flute playing once the priority had changed, not surprising given practice time was more devoted to the instrument. Improvement in finger technique and style were commonly mentioned but most interesting was that a definite improvement was felt on their sound production once the modern flute was played less regularly. Not only that, but players also reported an improvement in their modern flute sound from their work on historical flutes.

Chapter 4

Conclusion

*"Steady work, intelligently carried out, can bring about serious changes."*⁷⁷ Marcel Moyse 1934

*"For every musical problem, there is a technical solution; for every technical problem, musical ones."*⁷⁸ Michel Debost 2001

The search for the validity of Boehm flute methods used as a part of our study on historical flutes has exposed a continuous development of methodologies from 1700 centred on three common goals. An important aspect of this research was to determine the links, if any, between tutors written for the Boehm flute and those for simple system flutes. Whilst there are of course differences between the periods, I found many similarities between the ways authors suggested to improve the sound, articulation and finger dexterity of flute players. These exercises developed over a span of two hundred years becoming more detailed and element concentrated.

There are many conclusions that can be made on certain areas of flute playing across the years, and it is difficult to present a completely unbiased opinion on these. I have therefore approached the information as a teacher. I am most interested to know how this information can be used to improve my own playing, as well as that of my students. There are many aspects I did not look at, or could not take into account for my conclusions. The influencing factors as to why a method book was produced, where it was produced, why certain material was included or not and for what kind of readership it was intended are all significant pieces to the puzzle, but impossible to be included here.

Nonetheless, the research has allowed me to conclude that we, as historical flute players, can consider the use of all flute methods a valid tool for technical development, whether written for simple system flutes or not. I base this conclusion on the following research results:

1. The most popular and comprehensive exercises in use by historical flute players today were written for the Boehm flute. These exercises for sound, articulation and finger technique are only expansions upon exercises for simple system flutes, with no especially innovative pedagogic material introduced since the 1850's.

⁷⁷ Moyse, M 1934 *De La Sonorite* p. 2.

⁷⁸ Debost *The Simple Flute: From A to Z*, p. 175.

2. Methods from 1800 onwards offer a continuation of three sound development ideas first mentioned in the eighteenth century.
3. Whilst the musical ideals of articulation have changed many times since 1700, the objectives of precision, clarity and control of attack have remained since the earliest methods.
4. The format, basic structure and note patterns used in exercises for the development of finger technique from 1800 onwards were first seen in 1717.

3.1 Practical Application: Suggested Repertoire

Taking my research into consideration in the compilation of these resources, I believe the following list contains publications that offer useful aids for technical development across the range of simple system flutes. The list should be considered a starting point for those interested in assembling their own practice material for sound, articulation and finger technique development.

1. Hotteterre, Jacques-Martin *L'Art de Preluder sur la Flute Traversière*.
2. Corrette, Michel *Méthode Raisonné Pour Apprendre aisément á jouër de la Flûte Traversière*
3. Quantz, Johann Joachim *Solfeggi pour La Flute Traversiere avec l'enseignement, Par Monsr. Quantz and Capricen, Fantasien und Anfangsstucke fur Flute solo und mit B.C.*
4. Quantz, Johann Joachim, in particular chapter X and *Adagio* example from *Versuch einer Anweisung die Flöte traversiere zu spielen*
5. Mahaut articulation study from *Nouvelle Methode*.
6. Delusse caprices from *L'Art de la Flute Traversière*.
7. Gunn workbook from *The Art of Playing the German Flute*.
8. Hugot & Wunderlich *Methode de Flute*.
9. Berbiguier *18 Exercises pour la flute traversiere*.
10. Anderson Studies Op. 15, 21, 30, 33, 41.
11. Boehm studies no. 9, 10, and 12 from *Twelve Studies* Op. 15.
12. Reichert *7 Exercises journaliers pour la flûte, Op.5* and Macquarre *Daily Exercises for the Flute*.
13. Taffanel and Gaubert *Methode Complete*.
14. Moyse *De La Sonorité*.
15. Wye Practice Books: *Tone, Articulation and Advanced Practice*.

3.1 Practical Application: Recommendations

To ensure the validity of later methods when incorporated into daily practice material I make the following recommendations. These are based on my analysis of simple system flute methods, the comparison of these findings with modern methods and on the opinions of my interview participants.

1. The musical context. Players need to be very aware of the musical context associated with the repertoire, or passage, or technique in question.
2. The musical consequence. Players should ensure that the musical consequences of the exercise or study reflect the musical context.

For example, when looking to improve the control of the tongue in a Quantz Allegro one may choose to use a daily exercise by Reichert,⁷⁹ or the articulation chapter of Wye⁸⁰ as part of their practice, but should apply the musical considerations of Quantz instead of those prescribed by Reichert or Wye.

3. Material available. Players should accumulate a wide variety of practice material, as much as possible, from all periods. They should not just look to popular methods, such as Taffanel & Gaubert, or centre on practicing passages of current repertoire as their only means to advance skill, but continually expand a library of solos, duos, orchestral parts, exercises and etudes taken from a range of periods.
4. Choice of material. Players should then utilise a variety of methods when developing skill, preferably not reverting to the more easily accessible nineteenth century and on books first – first looking to the sources available from that time which can then help to maintain the correct musical consequences when using later exercises.

Taking the same example, if developing articulation for a Quantz Allegro, look through the articulation exercises Quantz gives in his *Versuch* and *Solfeggi*⁸¹ before looking to exercises of Taffanel⁸². Also use other Allegro's by C.P.E Bach, W.F. Bach, Frederick the Great and so on to practice the skill instead of only applying it to the one phrase or circumstance.

As a result of my research I have also found that we should be searching for a high degree of flexibility within our playing, centred on a well-developed control of our sound. We know flute players practiced assiduously from as early as 1700, they speak of it, we have exercises to prove it and the repertoire obviously suggests it. And so, it seems that it is not so much the question of *what* to practice, since the surviving material bares many similarities to Boehm flute

⁷⁹ Reichert, M. A. 1872 *7 Exercices journaliers pour la flûte*, Op.5.

⁸⁰ Wye, T 1980 *Practice Books for the Flute* No. 3. p. 10-15.

⁸¹ Quantz, J. J 1752 *Versuch einer Anweisung die Flöte traversiere zu spielen*, p. 71-79. Quantz, J. J 1728-42 *Solfeggi pour La Flute Traversiere avec l'enseignement*, Par Monsr. Quantz (1978) Winterthur: Amadeus Verlag.

⁸² Taffanel P. & Gaubert P. 1923 *Méthode Complète de Flûte*, p.112-141.

material, but rather *how* we practice it now. We also need to be prepared to be flexible with our outcomes and goals. We must always keep in mind the musical goal when practicing exercises or studies, and not be afraid to turn to modern methods in our search for improvement.

Aspects of virtuosity such as dexterity, tone, intonation and articulation should not be overlooked in a quest for musical expression or historical 'correctness'. Rather they should be considered as an important part of our toolbox for expression, as they have been since 1700.

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