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## A Study of Language and Its Uses In Flute Performance and Pedagogy

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A STUDY OF LANGUAGE AND ITS USES IN FLUTE PERFORMANCE AND  
PEDAGOGY

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DMA PROJECT

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A DMA Project submitted in partial fulfillment of the  
requirements for the degree of Doctor of Musical Arts in the  
College of Fine Arts  
at the University of Kentucky

By

Sarah Ann Tuley

Lexington, Kentucky

Director: Dr. Julie Hobbs, Associate Professor of Flute

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2021

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## ABSTRACT OF DMA PROJECT

### A STUDY OF LANGUAGE AND ITS USES IN FLUTE PERFORMANCE AND PEDAGOGY

Various tone colors can be produced on the flute in part by altering the shape of the lips, jaw and tongue movement, and air speed. As these actions are similar to those in the production of speech, flutists and flute teachers often associate aspects of playing with consonants and vowels. However, the shape of the oral cavity can vary depending on the spoken language of the flute-player. By becoming familiar with the pronunciations of different sounds from various languages, the flutist may discover a wider variety of tone colors at his/her disposal. This document will investigate the use of vowels in the teaching and performing of the flute, with specific emphasis on the differences among English, French, German, and Italian languages and possible uses in flute playing. This preliminary study will also focus on European flute teachers and American flute teachers and their perceptions on language and how it affects their own performance and teaching methods.

KEYWORDS: Flute, Performance, Pedagogy, French, German, Italian

Sarah Ann Tuley

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01/18/2021

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Date

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## TABLE OF CONTENTS

ACKNOWLEDGMENTS .....	iii
LIST OF FIGURES .....	vi
PART I	
INTRODUCTION .....	1
CHAPTER 1: VOWELS AND SOUNDS OF ENGLISH, FRENCH, GERMAN, AND ITALIAN .....	2
English .....	3
French .....	5
German.....	7
Italian .....	8
Comparisons .....	9
CHAPTER 2: LANGUAGE AND FLUTE PEDAGOGY: A BRIEF HISTORICAL REVIEW.....	15
CHAPTER 3: PERCEPTIONS OF LANGUAGE THROUGH CONTEMPORARY FLUTISTS .....	37
Interviews With Selected International Flutists.....	37
A Survey Of American Flute Players .....	50
CONCLUSION.....	56
APPENDICES .....	62

APPENDIX 1. PEDAGOGICAL RESOURCES ..... 62

APPENDIX 2. INTERVIEW TRANSCRIPTIONS..... 63

APPENDIX 3. SURVEY OF AMERICAN FLUTE PLAYERS ..... 79

APPENDIX 4. IRB APPROVAL LETTER ..... 94

PART II

RECITAL PROGRAMS AND NOTES ..... 95

    Spring 2019 DMA Recital Program ..... 95

    Fall 2019 DMA Chamber Recital Program ..... 102

    Fall 2020 DMA Recital Program ..... 113

    Spring 2021 DMA Lecture ..... 123

    Spring 2021 DMA Recital Program ..... 124

BIBLIOGRAPHY ..... 133

VITA ..... 137



## LIST OF FIGURES

Figure 1. 1 Vocal Organs .....	3
Figure 1. 2 Height of Tongue for the French /u/ .....	7
Figure 1. 3 German Vowel Pronunciations.....	12
Figure 2. 1 French <i>tu</i> Articulation.....	23
Figure 3. 1 English /u <sup>w</sup> /, /U/ and French /u/ .....	39
Figure 3. 2 German Vowel Pronunciations.....	44
Figure 3. 3 Italian Vowel Shapes .....	48

## INTRODUCTION

The flute is an instrument known for its varied array of tone colors. The variety of sounds produced on the flute are achieved in part by altering the shape of the lips, jaw and tongue movement, and air speed. Executing these actions is an important part of playing the flute, and understanding basic anatomical functions is an important part of flute pedagogy. Because these actions are similar to those used in the production of speech, flutists and flute teachers often associate aspects of playing with consonants and vowels. This document will investigate the use of vowels in flute performance and flute pedagogy, with specific emphasis on the differences among English, French, German, and Italian languages and the implications of these differences for performers and teachers. This preliminary study will also focus on European flute teachers and American flute teachers and their perceptions on language and its affect on their own performance and teaching methods.

Chapter 1 consists of a background description and comparisons between English, French, German, and Italian languages. Chapter 2 is an overview of flute treatises from the 1700's to the present to investigate the effects of language in flute performance and pedagogy. Chapter 3 explores contemporary flutists and teachers and their use of language. This includes interviews with three professional flutists fluent in English, French, German, and Italian: Jean Ferrandis, Michael Hasel, and Nicola Mazzanti. In addition, this chapter includes the results of a survey of American flutists and teachers in which they shared how they use language in both teaching and playing.

## CHAPTER 1: VOWELS AND SOUNDS OF ENGLISH, FRENCH, GERMAN, AND ITALIAN

The use of vowels is important to flute performance and pedagogy. As French flutist Michel Debost states in *The Simple Flute*, “the vowel is the vehicle of the sound.”<sup>1</sup> Vowels are produced by various physical aspects including the size and shape of the oral cavity, tongue placement, and lip formation,<sup>2</sup> all of which can affect flute tone and articulation. Even though most people have the same capabilities regarding their vocal apparatus, “. . . no language takes advantage of all the possibilities for forming different sounds, and there are striking differences in the sounds that occur in different languages.”<sup>3</sup> A knowledge of vowels and their relevance to flute performance begins with a general knowledge of language and pronunciation. The scope of this document will be limited to English, French, German, and Italian, as these are the four most common languages found in the most widely-used flute treatises in Western music. The type of phonetics described here refer to articulatory phonetics, or the study of how speech sounds are produced.<sup>4</sup> The

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<sup>1</sup> Debost, *The Simple Flute*, 30.

<sup>2</sup> Carduner, *D'accord*, 6.

<sup>3</sup> Finegan, *Language: Its Structure and Use*, 87.

<sup>4</sup> The International Phonetic Alphabet was first created in 1888. The IPA uses phonemes, syllables that are often represented by brackets or slashes, to represent the multiple sounds. “A phoneme is a structural unit in the sound system of a language, and the set of phonemes in a language is the set of distinctive, or contrastive, sounds it exploits.” (Finegan, *Language: Its Structure and Use*, 115.)

figure below shows the placement of articulatory organs referenced in this document located within the oral cavity.

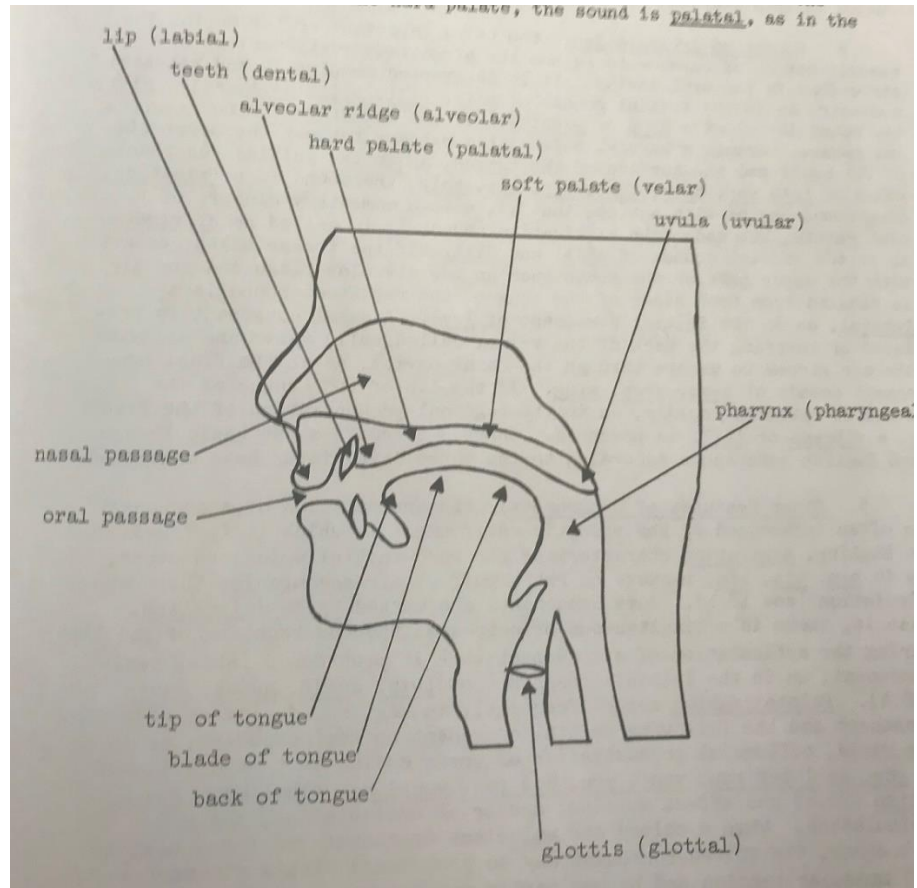


Figure 1. 1 Vocal Organs<sup>5</sup>

## ENGLISH

Learning proper pronunciation is one of the first steps to understanding the fundamentals of languages, and English may be one of the most challenging languages to

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<sup>5</sup> Carduner, *D'accord*, 3.

study. “If there is one thing certain about English pronunciation it is that there is almost nothing certain about it. No other language in the world has more words spelled the same way and yet pronounced differently.”<sup>6</sup> According to Edward Finegan, author of the text *Language: Its Structure and Use*, “English has been extraordinarily receptive to *borrowed words*, accepting words from about a hundred languages in the last hundred years.”<sup>7</sup> With the English language having so many roots, it is no wonder that there are many different sounds that come with the pronunciations of English words. “Almost everyone agrees that English possesses more sounds than almost any other language, though few agree on just how many sounds that might be.”<sup>8</sup> Bill Bryson, author of *The Mother Tongue: English and How It Got That Way*, also says:

In normal conversation we speak at a rate of about 300 syllables a minute. To do this we force air up through the larynx – or supralaryngeal vocal tract, to be technical about it – and, by variously pursing our lips and flapping our tongue around in our mouth rather in the manner of a freshly landed fish, we shape each passing puff of air into a series of loosely differentiated plosives, fricatives, gutturals, and other minor atmospheric disturbances. These emerge as a more or less continuous blur of sound.<sup>9</sup>

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<sup>6</sup> Bryson, *The Mother Tongue*, 84-85.

<sup>7</sup> Finegan, *Language: Its Structure and Use*, 58.

<sup>8</sup> Bryson, *The Mother Tongue*, 86.

<sup>9</sup> Bryson, *The Mother Tongue*, 90.

With this much movement in the oral cavity, it is no wonder that there can be so much confusion with English pronunciations. Taking into account regional dialects within English-speaking countries and the amount of different vowel sounds in the language, English-speaking flutists may be especially well-suited to incorporate vowels into their playing and teaching. This possible connection will be explored in Chapter 3.

## **FRENCH**

There are several aspects of the French language that make it unique and therefore potentially useful to flutists. “Challenging, romantic French is spoken throughout Europe and thought to be one of the most beautiful languages in the world.”<sup>10</sup> Miriam Ellis, author of *The Essentials of French*, writes that the language revolves around the vowels. “French is one of the Romance languages . . . and is ‘vocalic’ in its sound, i.e., based on vowels. This structure gives the language its soft and flowing character.”<sup>11</sup> In the text *D'accord: La Prononciation Du français International: Acquisition Et Perfectionnement* [D'accord: The Pronunciation of International French: Acquisition and Improvement] written by Sylvie Carduner and M. Peter Hagiwara, pronunciation for the French language is described as follows: “for correct pronunciation of French, articulate each vowel clearly, keeping it even in length and in muscular tension, except for the last syllable. In the last

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<sup>10</sup> Steves, *French, Italian and German Phrase Book*, 2.

<sup>11</sup> Ellis, *The Essentials of French*, 1.

syllable, the vowel must be longer, but not louder than the others.”<sup>12</sup> The clear pronunciation of vowels would help explain why the French language is often attributed to precision in flute playing, and subsequently why the use of French vowels may be most useful to flute playing.

The French language has a few additional sounds that are unique. One example is the vowel /u/. To produce this sound, it is suggested to round the lips for “oh” but also stretch them as if to say “ee.”<sup>13</sup> Another way to describe the pronunciation is: “. . . keep your lips tensely rounded and protruded, with just enough opening for a pencil to go through, or as if you were about to blow out a candle. The tip of your tongue is held firmly behind the back of the lower incisors, with the blade slightly grooved. The back of your tongue must be raised very high toward the velum and the pharyngeal wall, leaving a fairly narrow air passage. It is important not to move your tongue during the articulation of /u/.”<sup>14</sup> An example of the French pronunciation and tongue placement of /u/ is shown below. This vowel of /u/ also has a significant meaning to the flute practices of French pedagogues, as will be discussed more in Chapter 2.

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<sup>12</sup> Carduner, *D'accord*, 17.

<sup>13</sup> Steves, *French, Italian and German Phrase Book*, 3.

<sup>14</sup> Carduner, *D'accord*, 101.

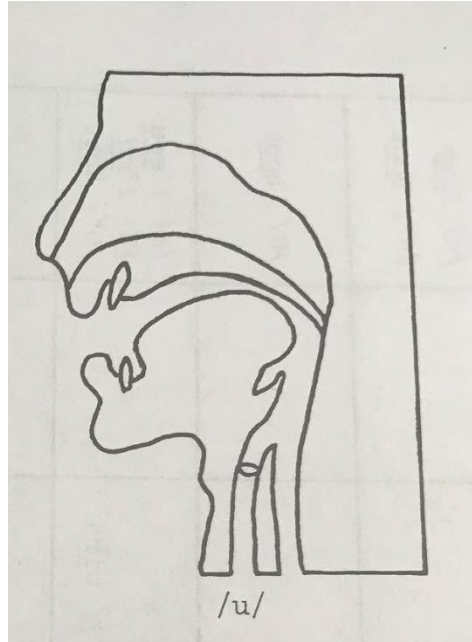


Figure 1. 2 Height of Tongue for the French /u/<sup>15</sup>

## GERMAN

The German language also has many additional vowel pronunciations. This is because the German language has long and short vowels in addition to umlauts. “Vowels can be of varying lengths. For each of its vowels, German has one *long* and one *short*. Long vowels are held longer when pronounced than short vowels. In phonetic transcriptions a special colon or doubled vowel symbol are commonly used to indicate a long vowel.”<sup>16</sup> Although English also has long and short vowels, the amount of available German vowels is doubled due to the unique symbol of the umlaut.

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<sup>15</sup> Carduner, *D'accord*, 7.

<sup>16</sup> Finegan, *Language: Its Structure and Use*, 98.



The German language also has its own set of unique sounds that are not found in English. For example, the sound /ü/ has a pronunciation very similar to the French /u/, that is, “first, purse the lips to say a long oo. Then say the vowel ee.”<sup>17</sup> The vowel ö is also a bit more difficult to reproduce. “This vowel sound can be a little tricky, but there is an easy way to arrive at the correct pronunciation. Say the English word *her* and string out the sound for a couple of extra seconds. Do that again, but do not pronounce the final *r*.”<sup>18</sup> German also uses specific consonants in its articulatory repertoire, or regularly utilized speech articulations. Similar to French and Italian, German also has a different pronunciation of *r*. “This consonant can be pronounced as a *trilled Rr*, which is similar to its sound in Italian . . . or it can be pronounced similar to a French or *guttural Rr*.”<sup>19</sup> The use of these German sounds in relation to flute practice is discussed later in Chapter 3.

## ITALIAN

Like French, Italian is also a Romance language.<sup>20</sup> Italian vowels are very similar to English vowels, though they tend to be shorter in length. “The Italian sound system will be familiar to most English speakers: almost all of the sounds you’ll hear exist in English.

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<sup>17</sup> Swick, *Easy German*, 12-13.

<sup>18</sup> Swick, *Easy German*, 12.

<sup>19</sup> Swick, *Easy German*, 8.

<sup>20</sup> Italian as we know it now has only been established as the standard language for Italy in the 20<sup>th</sup> century. Modern Italian is the dialect of Florence and Tuscany, and through the use of media, has become the standard form of Italian. (Bryson, *The Mother Tongue*, 38-39.)

. . . Italian vowel sounds are generally shorter than in English.”<sup>21</sup> However, the Italian language often has a heavy emphasis on consonants. This usually occurs when a double consonant is involved. “. . . Italian consonant sounds have an additional form: a stronger, almost emphatic pronunciation. The actual sounds are basically the same, though meaning can be altered between a normal consonant sound and this double consonant sound. It’s referred to as a ‘double consonant’ because usually, if the word is written with a double letter, that’s the cue to use the stronger form.”<sup>22</sup> This strong emphasis on consonants and their effects on flute performance is discussed later in Chapter 3.

## COMPARISONS

Though each language has its own articulatory settings and sounds, English speakers might find it useful to compare these languages to their own. One significant difference between English and French is the setting of the jaw. In French, the jaw is often set lower, and the tongue can often be seen. This differs from a higher jaw placement of English speakers. “Furthermore, in French utterance the tongue setting and rather frequent lowering of the jaw allows the tongue to be visible, whereas in English, the jaw-movement is so slight and the internal setting such, that the tongue is hardly ever visible during utterance.”<sup>23</sup> This difference can be attributed to certain vowels in the French language,

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<sup>21</sup> Evans, *Italian Phrasebook and Dictionary*, 10.

<sup>22</sup> Evans, *Italian Phrasebook and Dictionary*, 11-12.

<sup>23</sup> Honikman, “Articulatory Settings,” 75.

such as [a]. “In French utterance the jaws, though mostly fairly close, open more often and perhaps more widely than in English, owing to the relatively greater frequency of the most open vowel [a] which is more open than the open English vowels.”<sup>24</sup> As will be shown in Chapter 2, the setting of the jaw is referenced in multiple French flute treatises.

Another factor of language usage in regards to vowels is the diphthong, “. . . a vowel sound for which the tongue starts in one place and glides to another.”<sup>25</sup> However, not all languages incorporate the diphthong in the same way. For example, English uses many diphthongs. German uses a few, though less than in English. Italian only uses a couple of diphthongs. The French language, however, does not use them at all. “Vowels are produced generally with greater muscular tension and clearer onset in French than in English.”<sup>26</sup> Carduner also writes, “unlike English, the vowels in French are never followed by a glide. The speech organs are held tense and stationary during their articulation.”<sup>27</sup>

This also has an influence on French consonants, which according to Miriam Ellis’s *The Essentials of French*, are softened in comparison to English.<sup>28</sup> The French language is so heavily impacted by the importance of the vowels that even some of their consonants are affected by them:

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<sup>24</sup> Honikman, “Articulatory Settings,” 80.

<sup>25</sup> Finegan, *Language: Its Structure and Use*, 97.

<sup>26</sup> Carduner, *D'accord*, 6.

<sup>27</sup> Carduner, *D'accord*, 89.

<sup>28</sup> Ellis, *The Essentials of French*, 1.

The /R/ of standard French involves neither the tip of the tongue nor the lips. It is a light fricative sound with no vowel-like quality, produced in the velar and pharyngeal area. This is one of the reasons why the French and American r sounds give such different acoustic impressions. Moreover, whereas the American English r affects the pronunciation of the preceding vowel (as nearly all consonants do in American English), the French /R/ does not influence the articulation of the preceding vowel in any way. Instead, as is the case with all other consonants, it is the /R/ that is influenced by the following vowel if the two are in the same syllable.<sup>29</sup>

English consonants affect the vowels in the language, and French vowels affect the consonants.

Although both German and English have long and short vowel sounds, German contains words that are spelled the same but have very different meanings. The only difference of these words is the length of the vowel. “English vowels may also vary in length but, unlike German, English has no two words that differ only in vowel length.”<sup>30</sup> Along with the long and short vowels, there are vowels in the German language that do not appear in the English language. “Certain sounds (such as those produced by the letters ä, ö and ü) have no direct equivalent in English . . .”<sup>31</sup> One example is the short and long German ü. “There is really no English equivalent to these sounds. The word dünn can best be produced by pronouncing the English word din with pursed lips. The longer sound in the word über is similar to the French une.”<sup>32</sup> Shown is a visual diagram representing the

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<sup>29</sup> Carduner, *D'accord*, 76.

<sup>30</sup> Finegan, *Language: Its Structure and Use*, 98.

<sup>31</sup> *Langenscheidt*, 16.

<sup>32</sup> *Langenscheidt*, 17.

tongue placement of some pronunciations of some German vowels, long and short, with and without umlauts.

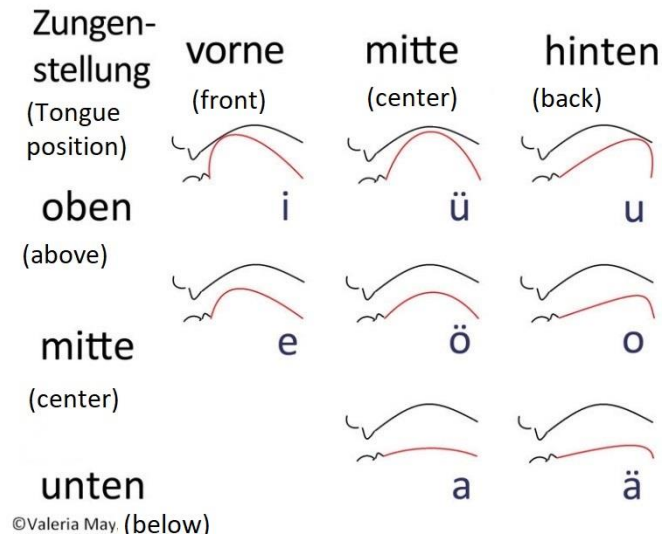


Figure 1. 3 German Vowel Pronunciations<sup>33</sup>

Also attributed to the articulatory setting of the German language, “the rules governing the pronunciation of German words tend to be more straightforward than their English equivalents – and there are fewer exceptions.”<sup>34</sup> This phenomenon is demonstrated with L and R. Edward Swick states in his text *Easy German Step-By-Step*, “The English Ll is pronounced with the tip of the tongue placed against the alveolar ridge – that raised area behind the upper teeth. The German Ll is pronounced with the tongue placed behind

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<sup>33</sup> May, “The Goethe – Gürtel,” after last paragraph.

<sup>34</sup> *Langenscheidt*, 13.

the alveolar ridge. The two sounds are quite distinct.”<sup>35</sup> He also goes on to describe the difference between the English R and the German R:

The English (particularly the American) Rr is made by a sound in the throat while the jaw is tensed. The German Rr is not so tense. Say **ach** several times. Then say **rah** with the sound being made at that spot on the roof of the mouth where **ach** is said but *do not let your jaw move*. Practice by repeating **ach-rah** many times. In time, you will become comfortable with this new sound. Remember that a final Rr or *-er* sounds like a British Rr or *-er* and resembles *uh*.<sup>36</sup>

This relaxation of the jaw and subsequent tongue position may also prove helpful to flutists.<sup>37</sup>

Italian vowels are very similar to English, although they tend to be shorter and include fewer diphthongs. Italians tend to emphasize consonants more than English speakers; this is often attributed to the use of double consonants. Although English does have words that contain two consonants together, the pronunciation of the consonant is not emphasized. This is not the case with Italian. “Double consonants are not sounded in English, even though double letters are often used. . . The Italian double consonants last approximately twice as long as corresponding single ones and are pronounced with more intensity. They occur between vowels or between a vowel and l or r.”<sup>38</sup> Additionally, the

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<sup>35</sup> Swick, *Easy German*, 3.

<sup>36</sup> Swick, *Easy German*, 17.

<sup>37</sup> According to Bryson’s *The Mother Tongue*, “A final curious fact is that although English is a Germanic tongue and the Germans clearly were one of the main founding groups of America, there is almost no language from which we have borrowed fewer words than German.” (Bryson, *The Mother Tongue*, 75.)

<sup>38</sup> Danesi, *Italian Now!*, xiv.

Italian rolled *r* does not exist in English. In the *Italian Phrasebook and Dictionary* edited by Bruce Evans, this sound is distinctive to the Italian language.<sup>39</sup> The pronunciation of this consonant is described as follows: “Also known as the trilled R, the sound is made by blowing air between the top of your tongue and the roof of your mouth. With the right tongue position, muscle tension and air pressure, this air causes the tip of your tongue to vibrate . . .”<sup>40</sup> Although there is no English equivalent for this sound, this technique of vibrating the tongue, also referred to as flutter-tonguing, is used extensively by almost all wind and brass musicians.

There are many varieties of pronunciations for vowels and other articulatory sounds found in multiple languages. Although this is only a brief summary of some of the differences between four languages, it serves as a starting point for an investigation studying aspects of these languages and the possible impact on the performance and pedagogy of the flute.

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<sup>39</sup> Evans, *Italian Phrasebook and Dictionary*, 6.

<sup>40</sup> Katie, “How to Roll Your Rs,” under second section.

## CHAPTER 2: LANGUAGE AND FLUTE PEDAGOGY: A BRIEF HISTORICAL REVIEW

With a basic understanding of the articulatory settings of English, French, German, and Italian as demonstrated in Chapter 1, it is now necessary to look to the pedagogical resources of the past to investigate the possible uses of these languages in flute playing. Pertaining to the correlation between flute performance and language, Nancy Toff states in *The Flute Book*, “as with the French, the typical English tone ideal correlates with the vowel sounds of the language.”<sup>41</sup> Because of the similarities between flute playing and language, it is important to investigate if these similarities were noted in treatises and pedagogy. This chapter contains a review of some of the most notable flute treatises and methods from the 1700’s to the present that investigate language and flute performance. A full listing of the treatises reviewed appears in Appendix 1 at the end of this document.

One of the earliest treatises on the transverse flute is *Principles de la Flûte Traversière*, written by French flutist Jacques Hotteterre le Romain in 1707. In it, Hotteterre discusses embouchure and breath support. “It is necessary that you put [the lips] together, one against the other, except in the middle, where you must form a little opening for the passage of the air. You do not push them forward, but draw them back towards the corners of your mouth, so that they are smooth and flattened.”<sup>42</sup> There is no mention of

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<sup>41</sup> Toff, *The Flute Book*, 106.

<sup>42</sup> Hotteterre, *Principles De La flûte*, 22.



the oral cavity, and the only reference to language or vowel usage in this early pedagogical resource is in the discussion of articulation. Hotteterre suggests using *tu* and *ru* for tonguing, although he does not mention the specific placement of the tongue. The translator David Lasocki discusses these syllables in his introduction to the translated treatise, which has been translated from the original French into English. Tongue placement and vowel shape are described as follows: “the *tu* must be pronounced sharply with the tongue close to, or actually touching the teeth. This gives a very characteristic sharpness to the articulation. The *ru* is pronounced with the tongue, near to the teeth . . . The letter *u* is more like the German *ü* than an English *u*. . . .”<sup>43</sup> Presumably, Lasocki is referring to the French pronunciation of *u* as he specifies that the vowel is similar to the German pronunciation *tü* rather than English. Although he states, “the vowel sound does not seem to matter,”<sup>44</sup> the approximate mouth shape for vowel pronunciation is important for flute tone production.

One of the most significant flute treatises was written by German flutist Johann Joachim Quantz. His *On Playing the Flute* was written in 1752, and remains one of the most famous treatises to this day. In it, Quantz describes the ideal tone as being similar to the human voice. “In general the most pleasing tone quality (sonus) on the flute is that which more nearly resembles a contralto than a soprano, or which imitates the chest tones of the human voice. You must strive as much as possible to acquire the tonal quality of

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<sup>43</sup> Hotteterre, *Principles De La flûte*, 37.

<sup>44</sup> Hotteterre, *Principles De La flûte*, 37.

those flute players who know how to produce a clear, penetrating, thick, round, masculine, and withal pleasing sound from the instrument.”<sup>45</sup> Quantz also writes that having a good embouchure is dependent on the player’s body, leaving the reader with no further instructions about the oral cavity. He writes: “hence you can see that it is not an easy matter to give certain and specific rules for a good embouchure. . . . Much depends upon the natural constitution and disposition of the lips and teeth.”<sup>46</sup> Quantz advocates the use of *ti* and *di* for articulation. He suggests that the use of *ti* should be for single tonguing, but for softer articulated passages, *di* should be utilized. “Since some notes must be tipped firmly and others gently, it is important to remember that *ti* is used for short, equal, lively, and quick notes. *Di*, on the contrary, must be used when the melody is slow, and even when it is gay provided that it is still pleasing and sustained.”<sup>47</sup> It is assumed that Quantz is referring to the German pronunciation of *di*, which will be discussed extensively later in this document. Furthermore, Quantz elaborates, “. . . both sides of the tongue must be pressed firmly against the palate, the tip curved up and placed in front near the teeth, so that the wind is stopped or held in check. When the note is to be produced, you draw only the tip of the tongue away from the palate, the rear part of the tongue remaining on the palate. . . .”<sup>48</sup> Throughout this pedagogical resource, however, no further discussion of how language or vowels effect flute performance is given.

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<sup>45</sup> Quantz, *On Playing the Flute*, 50.

<sup>46</sup> Quantz, *On Playing the Flute*, 51-52.

<sup>47</sup> Quantz, *On Playing the Flute*, 71. 1.1.

<sup>48</sup> Quantz, *On Playing the Flute*, 72. 1.2.

Similarly, in *The Virtuoso Flute-Player*, written in 1791, German flutist Johann George Tromlitz suggests that the lips are the main contributor to tone production. “If tone is lacking, everything is lacking, and this depends quite simply on the condition of the lips.”<sup>49</sup> Tromlitz also compares a good tone quality to the human voice. “I say: the only model on which an instrumentalist should form his tone is a beautiful human voice; and as far as I am concerned a human voice that is beautiful is one that is bright, full and resonant, of masculine strength, but not shrieking; soft, but not hollow; in short, for me a beautiful voice is full of timbre, rounded, singing, soft and flexible.”<sup>50</sup> He includes no information about the oral cavity; however, Tromlitz’s method is among the first treatises to discuss the relationship between vowels and flute tone:

But I think the letter *i* does not have the best effect on the tone of the flute, because when it is pronounced all the inner parts and muscles are drawn together, making the flute’s tone thin; . . . If you are not willing to admit that this interior disposition of the mouth has influence and affects the tone, how does it come about that the tone a wind instrument always has so much similarity with one’s own natural voice, unless it originates in the interior structure of the parts necessary to tone or speech?<sup>51</sup>

Instead of using the syllable *ti* as Quantz did, Tromlitz recommends a different approach:

If you are not able to produce a bright tone on the flute, the *i* is sounding as *u*, although you think you are pronouncing it right, and this has an even worse effect. This has motivated me to choose another letter which makes the tone fuller, rounder and brighter, and to my taste there is none more suitable than *a*. Make an effort to

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<sup>49</sup> Tromlitz, *The Virtuoso Flute-Player*, 51.

<sup>50</sup> Tromlitz, *The Virtuoso Flute-Player*, 111.

<sup>51</sup> Tromlitz, *The Virtuoso Flute-Player*, 153.

enunciate this *a* as much like an *a* as possible, and you will find that because the throat and other relevant parts expand the tone becomes fuller.<sup>52</sup>

Although this is the extent of Tromlitz's discussion of vowels, it is one of the first times vowels have been used to instruct flute performance, and it too does not mention from what specific language the vowel originates.

In 1794 in his *Nouvelle Méthode Théorique et Pratique Pour La Flute*, François Devienne also suggests a lip formation similar to that of Hotteterre. "To make a good embouchure it is necessary to put the lips together, stretch them, and draw them back to the two corners, so that only a small opening remains in the middle, about one *ligne*<sup>53</sup> high and two or three long."<sup>54</sup> Although there is no instruction for using language as a tool for tone, Devienne does advocate for the syllable *tu*. Devienne does not go into a thorough discussion on vowels or specific language, however. Devienne argues that due to the lip formation needed for the transverse flute, there was not enough room for flexibility of the oral cavity. "Its pronunciation... should be *tu* and not *te* or *ta*, because it is necessary to open the mouth to pronounce these last two syllables."<sup>55</sup> Given this information, if Tromlitz, a German flutist, recommends *ta* while Devienne and other French flutists prefer *tu*, it suggests some correlation involving their native languages.

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<sup>52</sup> Tromlitz, *The Virtuoso Flute-Player*, 153.

<sup>53</sup> A *ligne* is a unit of measurement used in France in the late eighteenth century prior to the metric system. One *ligne* is equivalent to about 2.2558mm.

<sup>54</sup> Devienne, *Nouvelle*, 92.

<sup>55</sup> Devienne, *Nouvelle*, 93.

Italian flutist Giuseppe Maria Cambini wrote his own treatise the following year in 1795. Much like the earlier treatises, his *Méthode Pour La Flûte Traversière* does not mention or discuss the use of vowels or language. Similar to other treatises in the eighteenth and nineteenth centuries, this resource includes fingerings and technical instruction for the flute; however, it does not include material about tone. The only instruction for the embouchure encourages articulation between the lips on accented notes. “. . . that is to say, give a blow [with the] tongue, between the lips, for each note . . .”<sup>56</sup> These five treatises, although written in three different languages, make no reference to language.

During the nineteenth century, the didactic literature of the flute continued in a similar manner as previous generations. However, many treatises did discuss the shape of the embouchure. Italian flutist Emanuele Krakamp’s 1854 method *Metodo per Il Flauto Cilindrico Alla Böhm* describes how to produce a good tone by bringing the lips together to form a small opening, similar to Hotteterre’s description. Krakamp also recommends using the syllable *tu* for articulation. However, an Italian *tu* is different from a French *tu* as the two languages pronounce these syllables differently. He describes the tongue position as being behind the teeth and at the opening of the lips, then releasing the tongue for the air to escape using the syllable *tu* for the articulation.<sup>57</sup>

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<sup>56</sup> Cambini, *Méthode Pour La flûte traversière*, 4.

<sup>57</sup> Krakamp, *Metodo per Il Flauto*, 36.

In his *A Method for the Flute*, written in 1855, Jean-Louis Tulou also agrees that lip formation is the best method to achieve the ideal tone. “What is a beautiful tone on the flute? It is a tone that most closely resembles the human voice. Now, in order to imitate the fullness, sonority and mellow quality of the voice, the lips must be shaped in a favorable way.”<sup>58</sup> No other instruction for the embouchure is given. Tulou also writes that the syllable *tu* is preferred for articulation. In his method, he describes articulation in this way: “. . . place the tongue at the opening of the lips without sticking it out, and pronounce the syllable *tu*.”<sup>59</sup> After reviewing these early pedagogical resources, it is possible that even in the eighteenth century, French flute players preferred the use of *tu* due to the French language, which naturally causes the embouchure to be set more forward and therefore making the syllable *tu* easier to pronounce.

In 1868, Theobald Boehm, German flutist and inventor of the modern flute, published his own method about his flute. Though primarily a mechanical and technical resource, Boehm discusses embouchure briefly. Boehm relates good tone to the lips and teeth. “A good embouchure depends for the most part upon a normal formation of the lips and teeth.”<sup>60</sup> However, there is no mention of vowels, influences of language, tone quality, or articulation in this particular resource.

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<sup>58</sup> Tulou, *A Method for the Flute*, 2.

<sup>59</sup> Tulou, *A Method for the Flute*, 5.

<sup>60</sup> Boehm, *The Flute and Flute Playing*, 135.

One of the first methods for the Boehm flute was written about 1880 by French flutist Henry Altès. Altès does not discuss vowels in this method, but like Hotteterre, Devienne, and Tulou, he does advocate for the articulation of *tu*. Altès describes a “forward” embouchure, or an “outward direction” to produce a fuller tone. “It should be mentioned again that the embouchure of the flute is to be turned in a slightly outward direction as in this manner a clearer, more musical and voluminous tone can be produced.”<sup>61</sup> In the discussion of articulation, Altès describes the position of the lips and tongue to produce the syllable *tu*:

In order to direct the stream of air into the embouchure after placing the Flute against the lower lip . . . , expand the lips, thus bringing them close together; then, after thrusting forward the tongue to the inner edge of the lips, never going beyond this, impart to it in the act of withdrawing, a short and rapid movement approximating the pronunciation of the syllable *Tu*. This is called an articulation. Whether the sound be short or prolonged, it must always be initiated with the syllable *Tu*.<sup>62</sup>

It would appear that Altès is describing the French pronunciation for *tu*, although this is not specifically expressed. The diagram below suggests the similarities between the French *tu* and Altès’ description of the tongue placement and outward direction of the embouchure.

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<sup>61</sup> Altès, *Méthode Pour flûte*, vi.

<sup>62</sup> Altès, *Méthode Pour flûte*, 29.



Figure 2. 1 French *tu* Articulation<sup>63</sup>

Written in 1880, Italian flutist Giuseppe Gariboldi's *Méthode élémentaire: Pour La flûte-Boehm Et flûte Ordinaire* is another early method for the Boehm-style flute. Gariboldi is mostly interested in how the lips and air stream affect the tone. Gariboldi writes that in order to achieve a beautiful sound, a student should practice holding out a note with a reasonable breath and articulating gently. "To obtain pure and melodious sounds, it is necessary to practice holding a note for the duration of a reasonable breath, the attack with great softness/sweetness, the swell gradually and gradually diminuendo-ing. It is this that one calls spinning sound."<sup>64</sup> He provides little information about articulation, but he does recommend using the syllable *tu* for articulation. This is interesting because, although Gariboldi was an Italian flute player, he was teaching in Paris

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<sup>63</sup> Cluff, "Tonguing from the Throat," top of page.

<sup>64</sup> Gariboldi, *Méthode élémentaire*, 11.



at the time when he wrote his method. This suggests the French language had an influence on his choice of articulation.

Richard Rockstro wrote his method *A Treatise on the Construction, the History and the Practice of the Flute* in 1890. Rockstro briefly mentions the use of vowels, though they are not mentioned in his instructions on tone production. He advocates mostly for lip placement and formation, and also air speed. His instructions on syllables and vowels appear in his writings on articulation. “The most perfect articulation is effected by the pronunciation, in a whisper, of the syllable *too*, but the French syllable *te* may be substituted. In either case, what is termed a palatal *t* should be used; a dental *t* induces a forward position of the tongue which prevents perfect clearness in attacking a note.”<sup>65</sup> This is interesting in that he is an English-speaking flutist, but he refers to using the French language. In his discussion of the pronunciations for these syllables, Rockstro is much more concerned with the placement of the tongue inside the mouth than other aspects of the oral cavity. “In removing the tongue from the palate, be most careful not to allow it to pass forwards towards the teeth; it is better to draw it slightly backwards, but one of the most important points to be observed in tonguing is to prevent the falling of the tongue to the floor of the mouth.”<sup>66</sup> Rockstro mentions the word “vowels” only once, but it is in regard to articulation and similar to his earlier discussion of articulated syllables. “It is expedient to make the slight change in the vowel . . . Should the dotted notes require to be

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<sup>65</sup> Rockstro, *Treatise on the Construction*, 436.

<sup>66</sup> Rockstro, *Treatise on the Construction*, 436-437.

played *staccatissimo*, the syllables must be altered to *toot'-too-root'*, pronouncing the *oo* as in *foot*.”<sup>67</sup> This is the first example of an author specifying a language to use for the pronunciation of vowels.

In 1897, German flutist Maximilian Schwedler wrote his method *Flöte und Flötenspiel*.<sup>68</sup> Discussions of language and vowels are not included in the Schwedler treatise. His primary concerns are the use of the lips and the air stream for tone production. “. . . the production of strong and lyrical notes is primarily dependent not on blowing strongly or weakly, but more on the correct use of the tongue, the strength of the lip muscles, the suppleness of the lips and above all, at what angle the air streaming out of the mouth strikes the far side of the embouchure hole and comes into contact with the air contained in the flute tube.”<sup>69</sup> However, Schwedler does advocate for the syllable *tü* for articulation. On using this syllable, Schwedler states that “the tongue stroke should be made with the syllable ‘tü.’ By practicing this . . . it will become immediately clear to the student that this can only be done correctly if the tongue lies behind the teeth.”<sup>70</sup> John Bailey wrote in his analysis of Schwedler’s teaching that different vowel and oral cavity shapes have been used since the Baroque era, and certain vowel shapes were used based on both nationality and personal preferences. These preferences could have also been

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<sup>67</sup> Rockstro, *Treatise on the Construction*, 509-510.

<sup>68</sup> In 1987, this treatise was translated by John Bailey in his dissertation “Maximilian Schwedler's 'Flute and Flute Playing': Translation and Study of Late Nineteenth-Century German Performance Practice.”

<sup>69</sup> Bailey, “Maximilian Schwedler,” 346-347.

<sup>70</sup> Bailey, “Maximilian Schwedler,” 358.

based on the natural embouchure and oral cavity shape due to the spoken language of these flutists:

The basic tongue-stroke on the Baroque traverso and hence also on the keyed flute was achieved by the pronunciation of the dental syllable *t* or *d*, followed by a suitable vowel (*u*, *a*, *i*, etc.). The choice of this vowel differed not only from country to country but from player to player, depending on which resultant formation of the oral cavity the player found most suitable. From the vowel advocated, certain conjectures about relative lip tension and teeth separation can also be inferred, revealing aspects of performance tradition otherwise lost.<sup>71</sup>

Although these nineteenth-century resources contain little information about language and vowels, there is a heavy emphasis on the shape of the embouchure, especially lip muscles and tongue placement. This suggests a correlation between flute-playing and spoken language, even if it is not specifically stated by these authors.

The twentieth-century resources begin similarly to the nineteenth-century as they do not discuss vowels or language in the early part of the century. However, as the century continues, more flutists do begin to discuss these aspects of flute practice. *L'Indispensabile: A Complete Modern School for the Flute*, written in 1911 by Italian flutist Leonardo De Lorenzo, is an early twentieth-century method that does not discuss or mention vowels or use of language. Lorenzo focuses on the finger technique of flute performance. There is no instruction for tone production, and there is very little guidance for articulation. Included with one exercise, Lorenzo says, “in this exercise, from the

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<sup>71</sup> Bailey, “Maximilian Schwedler,” 189.

second E upward, the syllable ‘poo’ is to be used softly instead of ‘too.’”<sup>72</sup> Beyond this instruction, there is no discussion concerning vowels or language.

The *Méthode Complète de Flûte* by Paul Taffanel and Phillip Gaubert was first published in 1923. This popular method also does not discuss vowels or language. Taffanel and Gaubert focus on the use of the lips and the air stream for tone production. “In summing up these complex rules for producing a note throughout the compass of the instrument, it is necessary to consider the constant relation which must exist between the pressure of the lips . . . the pressure of air and the direction of breath in relation to the embouchure, the edges of which leave only a space of six or seven millimeters.”<sup>73</sup> Instruction is given for tongue placement for articulation, “firstly the breath is prevented from coming out by the end of the tongue, which is placed like a stop against the back of the top teeth. Secondly, the quantity of air thus compressed is freed by taking the tongue back quickly to its normal position.”<sup>74</sup> The syllable provided for articulating is *te*, though there is no reason given for this choice of syllable. This is also one of the few resources written by French flutists that does not recommend the syllable *tu*.

In 1934, in his *De la Sonorite*, Marcel Moyse focuses on the use of the lips and jaw movements for tone production:

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<sup>72</sup> Lorenzo, *L'Indispensable*, 75.

<sup>73</sup> Taffanel, *Méthode complète*, 9.

<sup>74</sup> Taffanel, *Méthode complète*, 14.

It will be seen that in this method of working the jaws have a very important part to play; indeed it should be the job of the lower jaw to adjust the angle between the flute and the lips, this having the enormous advantage of allowing plenty of freedom for the lips to vibrate in the manner of an oboe reed, to produce different tone colours, to link notes together in a supple way, to use slight changes of pressure in order to correct faults arising from the use of *f* and *p*, and to work for lengthy periods without tiring.<sup>75</sup>

Moyse does not give much instruction for articulation. His focus is on the resonance of the note rather than how the sound begins. “With the tongue out, try to obtain a consistent note, rather like a vibrating *pizzicato*; hence each note should be short but not dry; in a word, try to give as much liveliness as possible in the shortest possible time.”<sup>76</sup> The early twentieth-century resources do not have much information pertaining to vowels or language, but as the years progress, this slowly begins to change.

Later in the twentieth century, in 1986, Robert Dick wrote his method *Tone Development Through Extended Techniques*. This resource discusses aspects of language and vowel usage, though instead of the word “vowel,” Dick uses the term “syllable.” “As stated before, the central syllables of flute playing are ‘ooh’ from middle D down to the low B, and ‘ah’ from middle D# and above. Artistic playing, however, requires many syllables and combinations of syllables, and selection of these is made according to both technical and aesthetic needs.”<sup>77</sup> Robert Dick also specifies using the French *tu* for

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<sup>75</sup> Moyse, *De La Sonorite*, 4.

<sup>76</sup> Moyse, *De La Sonorite*, 15.

<sup>77</sup> Dick, *Tone Development*, 13.

articulation. In fact, he goes on to explain that even if a flutist does not speak French, they should attempt to use this syllable, as it is helpful for flute articulation:

If the flutist speaks French, then the French ‘tu’ will work well. If the flutist does not speak French, then the syllable can be formed by setting the mouth for ‘ooh’ but saying ‘ee.’ . . . Because so many French syllables involve nasality and placement of the tongue at the front of the mouth, between the teeth, French certainly helps in articulation of the flute, but by analyzing the sonic components of playing, native speakers of every language can play the flute’s universal language.<sup>78</sup>

The rest of this method focuses on specific extended techniques, and does not offer further discussion of language and vowels.

In 1988, Trevor Wye briefly mentions the use of vowels to shape tone in his method *Proper Flute Playing*. In encouraging the player to experiment with tone production, he says to “play a long, low G, and every second, change the shape in your mouth as in saying A-E-I-O-U. Observe any changes in the tone quality.”<sup>79</sup> Wye also recognizes that there is a difference in flute performance depending on a performer’s residence. “The widely-travelled performer would agree that there are national characteristics of flute playing in each country.”<sup>80</sup> Concerning articulation, Wye does not specify any certain syllable, but he does say that the tongue should be forward:

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<sup>78</sup> Dick, *Tone Development*, 13.

<sup>79</sup> Wye, *Proper Flute Playing*, 18.

<sup>80</sup> Wye, *Proper Flute Playing*, 6.

The most important points to watch are: a) Tongue forward. That is, tongue against or between the front teeth. Moving the tongue further back delays the start of the note. b) The lips should be still. Any unnecessary movement should be avoided. Use a mirror to check. c) The objective for fast, clean tonguing is to keep the action in the front of the tongue; if the base of the tongue moves unduly, it will interfere with the airstream causing untidiness and ugly articulation. d) Move the tongue quickly, neatly and *as little as possible*.<sup>81</sup>

Although Wye mentions all of these aspects of flute practice, he does not discuss the impact of vowels and language and performance.

Gareth Morris, an English-speaking flutist, wrote his method *Flute Technique* in 1991. In this pedagogical resource, Morris expresses the importance of tone but does not elaborate on a didactic approach, though he does claim that it is more important than finger technicalities. “Flute tone and the pure intonation that influences it are of greater importance than the acquisition of finger dexterity, on which so many flautists concentrate . . .”<sup>82</sup> However, Morris does write more about articulation. Interestingly enough, Morris also suggests the French syllable *tu*. “Then, after a deep breath, the beginner blows, with strength and confidence, pronouncing the syllable ‘tu,’ as in French.”<sup>83</sup> He also goes into detail about the position of the tongue:

The tongue remains invisible in all circumstances; its appearance between the lips indicates a vulgar style, causes an unclear articulation and disturbs the embouchure, so students should be restrained from indulging this easily acquired habit. . . . On pronouncing the syllable ‘tu’ at the beginning of a note (never ‘ter,’ ‘too,’ or ‘te,’

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<sup>81</sup> Wye, *Proper Flute Playing*, 22.

<sup>82</sup> Morris, *Flute Technique*, 15.

<sup>83</sup> Morris, *Flute Technique*, 12.

because they distort the embouchure) the tongue will find its correct point of contact with the palate. This is immediately behind the top teeth, without touching them, but the necessary embouchure adjustments for the various registers will influence the position, so that it will be minutely closer to the teeth for the high notes and slightly further back for the low ones.<sup>84</sup>

Through his writing, Morris provides information on placement of the tongue and shape of the oral cavity.

In 1997, John Krell wrote *Kincaidiana*, a method chronicling his lessons and teachings with American flutist William Kincaid. Although Kincaid performed and taught during the first half of the 1900s, his teachings are still relevant today. William Kincaid is considered the father of the American School of Flute Playing by many, and more flute players can trace their teaching lineage back to him than to any other American flute teacher. Therefore, his ideas on vowels and language are particularly influential. In this method, vowels are explicitly referenced in relation to tone. “Experiment with the effects that various vowel resonances (A, E, I, O, U and Y) can have in modulating the tone quality.”<sup>85</sup> This is the only mention of vowels in the method, but it is important in that he mentions multiple vowels can have various effects on tone quality. Krell recalls Kincaid’s description of an ideal tone: “Kincaid directed his students to search for a ‘centered’ tone – a quality that lies between the extremes of the sharp quality of an open embouchure hole and the flat, smothered quality of a closed hole. He worked for a dark but lively quality that would take the pressure of a supported sound and at the same time avoid the sometimes

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<sup>84</sup> Morris, *Flute Technique*, 29.

<sup>85</sup> Krell, *Kincaidiana*. 4.



piercing and strident character of an overly bright sound.”<sup>86</sup> Although Kincaid did not expand on his take on vowels, he did recognize that language plays a large role in the performance of flute playing, especially in articulation. “Articulation makes the music speak and borrows many of its impulses and inflections from life and language.”<sup>87</sup> Kincaid provided no elaboration, but he did advocate for the importance utilizing the variety of tone colors that are available to flute players. “Flute tone, then, is an extremely complex phenomenon capable of great variations and modulations. The flutist should be able to change the color of his tone to suggest perfumes, to indicate textures of light and darkness, to reflect emotions of rage, repose, etc. Tone is one of the most central means of musical communication.”<sup>88</sup> Although the written resources for the twentieth-century did provide more insight into the use of vowels, information pertaining to specific languages and their pronunciations is nonexistent.

The treatises of the twenty-first century discuss vowels and language more than all the previous centuries. In 2002, French flutist and teacher Michel Debost mentions vowels in *The Simple Flute*. Debost talks about the importance of the vowel, stating that, “the vowel is the vehicle of the sound.”<sup>89</sup> However, Debost does not delve into the various aspects of vowels that are available to flutists. He does, however, mention differences

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<sup>86</sup> Krell, *Kincaidiana*, 8-9.

<sup>87</sup> Krell, *Kincaidiana*, 17.

<sup>88</sup> Krell, *Kincaidiana*, 13.

<sup>89</sup> Debost, *The Simple Flute*, 30.

between the French language and the English language and the differences in articulation, which is linked to vowel and language usage in relation to tone production:

The French language's idiomatic *tu* attack cannot be reproduced in English. At best, a *tu* replica would be *too*, a muddy attack, or worse yet, *tew*. Both, however, are better than the *ta* or *da* jaw-dropping sound that some people advise, to disastrous effect: there is no direction in the tone, no follow-through with the airstream. . . . Therefore we are left with the *ti* (pronounced 'tea' in English.) At least it slightly pulls back the corners of the lips, to me more necessary than relaxing the cheeks. It contributes to focusing the tone and to reliable articulation.<sup>90</sup>

This resource not only contributes to the discussion of vowels, but provides alternative pronunciations for a specific language.

In 2010, Paul Edmund-Davies, an English-speaking flutist, released his book *The 28 Day Warm Up Book: for All Flautists...eventually!* This method discusses the effects of language on flute performance. Edmund-Davies states that the English language is not preferable to performance aspects such as articulation. "For the British however, language plays a key part in how the tongue operates and as it is often used in a very heavy way, English is not ideal for good articulation. The French language couldn't really be more perfect . . ."<sup>91</sup> He also describes the ideal position of the tongue for English speakers, because as he states, "if only we could see what goes on inside our mouths when we articulate, the whole technique would be mastered very swiftly."<sup>92</sup> Edmund-Davies gives

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<sup>90</sup> Debost, *The Simple Flute*, 30.

<sup>91</sup> Edmund-Davies, *The 28 Day Warm Up Book*, 76.

<sup>92</sup> Edmund-Davies, *The 28 Day Warm Up Book*, 76.

instruction for the tongue stroke as, “the tongue needs to be precise and brief on the point of contact; it needs to remain close to the point of contact, not dropping too far.”<sup>93</sup> Concerning articulation syllables, Edmund-Davies recommends the syllable “Dah,” as he believes the “T” that many instruct to use is too harsh. Edmund-Davies’s method contains no specifics, but his brief writing about the effects of language is a considerable expansion than previous pedagogical resources discussed in this document.

Nicola Mazzanti, of whose perspectives will be seen in much greater detail in Chapter 3, wrote his method *The Mazzanti Method: Daily Exercises for Piccolo* in 2014. Although this method is for piccolo, Mazzanti states “to study the piccolo is also of value for quality flute performance.”<sup>94</sup> In this method, there is no discussion of vowels or use of language. However, there is a small discussion on the position of the embouchure and shape of the oral cavity. “In playing the piccolo, one often tends to tighten the throat to produce a sound. However, any closure of the larynx does not increase the air speed, but rather lowers the sound quality. Take care to keep a broad resonating chamber inside your mouth and throat.”<sup>95</sup> In Mazzanti’s method, the primary focus is tone and intonation.

One of the most recent and most detailed resources pertaining to vowels is found in Matt Eakle’s *Flutist Quarterly* article “Flute Phonics: Using Vowel Shapes to Color Tone.” He goes into thorough detail about English vowels and how each one affects the

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<sup>93</sup> Edmund-Davies, *The 28 Day Warm Up Book*, 76.

<sup>94</sup> Mazzanti, *The Mazzanti Method*, 34.

<sup>95</sup> Mazzanti, *The Mazzanti Method*, 34.

tone of the flute. The article also gives another convincing reason as to the importance of incorporating vowels into a flutist's performance: "Your tone is your voice. Just as an actor assumes the voice of a character, a musician chooses an appropriate voice – tone – for the music. Speaking in more than one voice prepares the performer for the portrayal of a wider variety of roles."<sup>96</sup> All of the examples he provides are beneficial, however, these are only English vowels. This article offers significant introduction to begin using vowels, but there are so many other aspects from other languages that would be beneficial to flute players as well. These most recent resources differ from the previous centuries in that they discuss the effects of vowels and languages more thoroughly than their predecessors. However, there is still a lot of information omitted, including specific language pronunciations, including comparisons and similarities between languages. Instructional information such as this would be very beneficial to flutists in enhancing their flute performance and their overall musical expression.

Throughout all of the standard written pedagogical resources for flute performance, the use of language, specifically vowels, is seldom mentioned. Pedagogues did not begin to acknowledge the use of language or vowels in writing until the twentieth century, and even those few resources do not compare the aspects of different languages and their possible uses for flute performance. There is not a single resource that discusses in detail the use and need for the study of multiple languages to further express a flutist's musical expression. However, despite an obvious omission of this information in written treatises,

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<sup>96</sup> Eakle, "Flute Phonics," 20.

it is possible that flutists do consider specific languages in their teaching and playing. The following chapter explores the use of vowels and language in contemporary flute practice.

## CHAPTER 3: PERCEPTIONS OF LANGUAGE THROUGH CONTEMPORARY FLUTISTS

The first Chapter consisted of an introduction to the pronunciation of the vowels in English, French, German, and Italian. These pronunciations have similarities to the ways in which flutists shape the oral cavity, jaw, and lips for various musical effects. Chapter 2 then explored flute pedagogy from 1700 to present. It revealed that, surprisingly, despite the similarities between language and flute performance, no mention of specific languages or their application to flute-playing is found in any of the literature. This chapter focuses on the practices of current flute teachers and performers to see if language does in fact influence flute-playing despite its absence in the written pedagogy. Three professional flutists have been interviewed, each one representing a language explored in this study, being French, German, and Italian. In addition, a survey was taken of American flute players. All participants were asked about their own perceptions regarding language and the flute. This chapter will explore their responses.

### **INTERVIEWS WITH SELECTED INTERNATIONAL FLUTISTS**

The first interview discussed here is that of French flutist Jean Ferrandis. Jean Ferrandis is an international flute soloist and conductor. His career has taken him to many performance venues throughout the United States, Europe, and Asia, including the Salle Pleyel and *Théâtre des Champs Elysées* in Paris, Wigmore Hall in London, Alice Tully

Hall in New York, and many others.<sup>97</sup> He received his First Prize at the Lyon Conservatoire where he studied with Maxence Larrieu. After earning awards in Munich, Barcelona, and New York, Ferrandis won the Grand Prize at the 1986 Prague Spring Festival International Flute Competition.<sup>98</sup> Ferrandis also has a successful career as a teacher. He currently teaches at two universities. He is a professor at California State University Fullerton and also at *Ecole Normale Supérieure* in Paris. He also conducts the St. Petersburg Academic Philharmonia and leads the *Edgede Ensemble de Paris*. Additionally, he gives many masterclasses and lessons internationally, including the U.S., Japan, Europe, Australia, Taiwan, Korea, and even South Africa.<sup>99</sup>

In the interview with Mr. Ferrandis, he said that language does have an impact on his playing. He mentioned that when he speaks a lot of French versus a lot of English, he notices a difference in his precision and clarity. He says, “I would say when I purely play French, I play more accurate, more clear, more maturely, more, I want to say, easier.”<sup>100</sup> He also stated, “I think there is a relation between the tongue, the French, language tongue, and the flute playing, because we are more in the ‘tu,’ the vowel is more closed, we are more accurate.”<sup>101</sup> As was stated in Chapter 1, the French language is based on vowels, of which are pronounced clearly and precisely. Ferrandis’ statement can be compared to the

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<sup>97</sup> “Jean Ferrandis,” top of page.

<sup>98</sup> “Persons – Jean Ferrandis,” top of page.

<sup>99</sup> “Persons – Jean Ferrandis,” top of page.

<sup>100</sup> Jean Ferrandis, in conversation with the author, November 2020.

<sup>101</sup> Jean Ferrandis, in conversation with the author, November 2020.

following diagram<sup>102</sup> featuring the setting of the vowel “u” in both English and French. The image on the right represents the French /u/. The two images on the left represent the English phonemes /u<sup>w</sup>/ and /U/, which can be represented by the vowel sounds found in the English words “boot” and “book,” respectively.

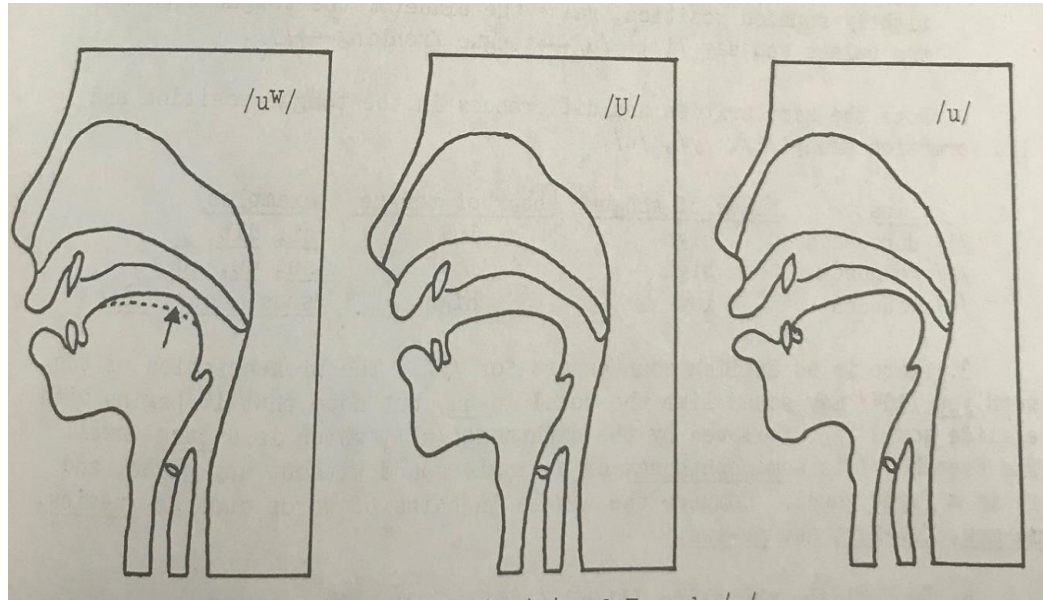


Figure 3. 1 English /u<sup>w</sup>/, /U/ and French /u/<sup>103</sup>

When speaking about precision, Ferrandis claimed that the difference between the French and English languages are most likely a factor because of the definition of the two languages. Where American English is more “casual,” the French language is much more defined. In regards to the difference of the two languages, Ferrandis said, “American

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<sup>102</sup> Carduner, *D'accord*, 101.

<sup>103</sup> Carduner, *D'accord*, 101.



people, when they talk, it's based something . . . but something more casual, more easy going . . . But, French, we are not, the language is not casual. The language is very refined . . . it's something very precise."<sup>104</sup> However, Ferrandis made clear that this was just an observation. "That doesn't mean that its better! Ok? I want to be clear, I just see that most people agree this clarity, comes easier because of the refined language . . ."<sup>105</sup>

In regards to vowels, Ferrandis does notice that vowels make a difference, and he does use them, but he does not deliberately think about using the vowels. To him, thinking specifically about the vowel is not the way to convey the music being performed. "But generally, I don't think specifically to go to 'o,' you know? It's not good. It's like a painter, he will put systematically this kind of blue, this kind of green, it's not good. This is not art. Ok? It's really what you hear, once again and you will find the vowel will come with it."<sup>106</sup> If he does use vowels, its mostly on the attack, and he finds the vowel sound that best helps the music. "You know, I would say for the attack, I can change. For example, I can make a 'tu,' a 'tuh,' 'du du du,' 'daw,' the vowel can change."<sup>107</sup> He also said, "I don't think about vowels, personally, I practice my instrument before playing."<sup>108</sup> To Ferrandis, the music itself is the most important aspect of playing. ". . . the music, the most

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<sup>104</sup> Jean Ferrandis, in conversation with the author, November 2020.

<sup>105</sup> Jean Ferrandis, in conversation with the author, November 2020.

<sup>106</sup> Jean Ferrandis, in conversation with the author, November 2020.

<sup>107</sup> Jean Ferrandis, in conversation with the author, November 2020.

<sup>108</sup> Jean Ferrandis, in conversation with the author, November 2020.

important is the music.”<sup>109</sup> Due to his fixation on expressing the musical line, vowels do help, but they should not be the primary focus when playing. When he wants to change the color of his tone, he described his change as being in the crane in the back of his head, more than thinking of the vowel shape. Though no matter what, Ferrandis aims to put the music itself first. “I stay on the timbre for the sound by changing my crane, you know, the color like this. But it always comes from the small. I open in the crane, the color I want. But it’s not something that process technique. It’s something obeyed to the music I want to create. Always.”<sup>110</sup> So, although he uses vowels and language to inform his playing and teaching, it is a more general usage as opposed to specific technical uses for language.

As for pedagogical resources, Ferrandis advocated strongly for the Taffanel and Gaubert method.<sup>111</sup> When asked if he has a favorite method book, his response was immediate. “Taffanel and Gaubert. It’s the best. Everything is in it. You can find everything. You can find the tone, you can find the scale, the articulation, you use every scale, you can practice with every articulation. . . . Everything is in it.”<sup>112</sup> He mentioned there were other good books, but he was not aware of any that specifically talks about vowels or language. His response to a possible method book that would cover this topic was overall positive as long as it had one condition:

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<sup>109</sup> Jean Ferrandis, in conversation with the author, November 2020.

<sup>110</sup> Jean Ferrandis, in conversation with the author, November 2020.

<sup>111</sup> The method described here is the *17 Grands Exercices Journaliers de Mécanisme* by Paul Taffanel and Philip Gaubert.

<sup>112</sup> Jean Ferrandis, in conversation with the author, November 2020.

Why not? But, if one day you write a book about this, about the vowel, if you incorporate this idea you have, and there is meaning towards the music you want to produce, I say, ok. Very good Sarah. Very good, but if you talk about something specific, just an idea, a concept, a technical concept, to me, say ok, but what for? You understand? If I understand in this aria, or this melody, you can prove to me that doing this vowel, you can do the legato, slur much more beautiful, I just say, (claps) bravo Sarah. You know? It's about the music for me. Always.<sup>113</sup>

Again, Ferrandis encourages the use of vowels to convey the meaning within a specific context, rather than to use a specific vowel for a specific purpose, such as dynamics, intonation, and articulation.

The next interview discussed here was with German flutist Michael Hasel. Hasel first learned to play the flute from teachers Herbert Grimm and Willi Schmidt. Later he would go to the Freiburg Musikhochschule and study with flutist Aurèle Nicolet, the principal flutist of the Berlin Philharmonic. In 1982, Hasel's first professional engagement was as principal piccolo in the Frankfurt Radio Symphony Orchestra, and just two years later, Hasel became a member of the Berlin Philharmonic. Hasel has performed with several other groups as well, including the Bayreuth Festival Orchestra and also the Berlin Philharmonic Wind Quintet, whom he founded along with four others.<sup>114</sup> Hasel also has a successful history as a teacher. In 1994 to 1998, Hasel taught at the University of Music and Performing Arts in Mannheim, also known as the Heidelberg-Mannheim Musikhochschule. Currently, he teaches at the Berlin Philharmonic's Orchestra Academy. He also teaches masterclasses throughout the world.

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<sup>113</sup> Jean Ferrandis, in conversation with the author, November 2020.

<sup>114</sup> "Prof. Michael Hasel," top of page.

Hasel's general view on the effects of language on flute-playing are positive. When asked if he believed that language had an impact on how he depicted tone and articulation, he responded with a clear, "Yes, I believe that strongly. Because, especially when you compare German language and French language. It's so different and you clearly can hear the difference from the players."<sup>115</sup> He also agreed that he is aware of how the German language affects his natural embouchure and where he places his tongue when articulating. However, he had one contrasting perception than the other two interviewees. When asked if his embouchure changed depending on whether he spoke German or another language, he replied, "No, to be honest because that's a completely different thing, speaking and playing."<sup>116</sup> Once he plays his flute, his embouchure goes to its normal setting, which is that of the German language influence. As stated in Chapter 1, the German language is more straightforward than the English language. Their embouchures also have a vast variety of vowel shapes due to the increased vowel pronunciations found in the language. This might suggest as to why Hasel always reverts back to his natural German setting when he plays the flute.

When asked about whether he incorporates vowels into his playing, his response was, "Yeah. This is essential because with the vowels, you can create and shape the resonance of your whole embouchure and mouth and that system."<sup>117</sup> When using vowels,

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<sup>115</sup> Michael Hasel, in conversation with the author, November 2020.

<sup>116</sup> Michael Hasel, in conversation with the author, November 2020.

<sup>117</sup> Michael Hasel, in conversation with the author, November 2020.

he said that he tends to use more of an “o” or a “u” vowel when what he wants to convey on the flute is “resonant and dark in the low register.”<sup>118</sup> The reasoning for this can be seen in the following diagram. Notice the openness of the oral cavity provided by the tongue placement of these vowels.

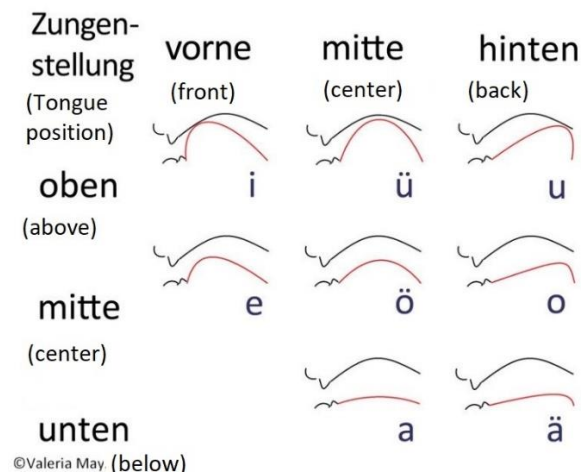


Figure 3. 2 German Vowel Pronunciations<sup>119</sup>

He also said that when he wants a more “clear, precise sound” in the upper registers, he uses more of an “ee” vowel shape. However, although the German language possesses more vowel sounds than English, due to umlauts, Hasel claimed this doesn’t really affect too much because “. . . you don’t use a pure ‘o’ or ‘u’ or ‘a.’ You use all steps in between depending on the musical material or the special articulation you want to create in a special

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<sup>118</sup> Michael Hasel, in conversation with the author, November 2020.

<sup>119</sup> May, “The Goethe – Gürtel,” after last paragraph.

moment.”<sup>120</sup> He also says, “For me it’s the best to use the widest possible range of shaping vowels. . . .”<sup>121</sup> This is advantageous for him, as the German language offers a wide array of vowel shapes within the oral cavity.

As for pedagogical purposes, Hasel uses vowels in his teachings with his students. When asked where he first learned to use vowels, he responded with saying he learned it from his first teacher. On this topic, he said, “Just from the beginning I had a very good teacher, professional principal flute player of a famous orchestra, and he told me from the beginning on to use the right articulation or to work on articulation.”<sup>122</sup> Perhaps this is the reason for his belief about the relation between language and articulation: “I think really the mother tongue is a very strong influence on your articulation.”<sup>123</sup> Although he did not learn about vowels through any method books, he did mention that he likes to use the Taffanel and Moyse methods<sup>124</sup> for his personal practice. When asked his opinion on whether a method book that focuses on how to use aspects of different languages to help with flute performance would be useful, his response was, “Of course! You know, everything is useful for someone. It depends always on the student.”<sup>125</sup> Hasel agrees that

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<sup>120</sup> Michael Hasel, in conversation with the author, November 2020.

<sup>121</sup> Michael Hasel, in conversation with the author, November 2020.

<sup>122</sup> Michael Hasel, in conversation with the author, November 2020.

<sup>123</sup> Michael Hasel, in conversation with the author, November 2020.

<sup>124</sup> These methods include the *17 Grands Exercices Journaliers de Mécanisme pour Flute* by Paul Taffanel and Philip Gaubert and *De la Sonorite* by Marcel Moyse.

<sup>125</sup> Michael Hasel, in conversation with the author, November 2020.

although all flute players are different, there is a use for a pedagogical resource that focuses on using aspects of different languages to expand upon flute performance.

The third interview was with Italian flutist Nicola Mazzanti. Since 1988, Mazzanti has held the position of solo piccolo for the *Maggio Musicale Fiorentino Orchestra*. He has also performed as a soloist for other orchestras such as the Malta Philharmonic Orchestra, the Florence Symphony Orchestra, *I Pomeriggi Musicali* of Milan, and also *Akronos* of Prato. In addition to these, Mazzanti has performed at many conventions and festivals, including the National Flute Association, the Vienna Flute Festival, the International Convention of the British Flute Society, the International Piccolo Symposium, the Serbian Flute Festival, the Iowa Piccolo Intensive, the European Piccolo Festival, and several Italian flute conventions.<sup>126</sup> Nicola Mazzanti graduated from Luigi Cherubini Conservatory of Florence in 1982. He studied there with Sergio Giambi. He also earned a Music History with Honors degree in 1986 from D.A.M.S., University of Arts and Music. Mazzanti has taught piccolo at a number of institutions such as the *MusicArea* Association in Florence, the Italian Flute Academy in Rome, the *Hochschule* in Luzern, the *Conservatorio della Svizzera Italiana* in Lugano, and the *Conservatorio “Verdi”* in Milano. In 2014, Mazzanti wrote his own method for the piccolo entitled *The Mazzanti Method*, published by Theodore Presser.<sup>127</sup>

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<sup>126</sup> Mazzanti, “Biography,” top of page.

<sup>127</sup> Mazzanti, “Biography,” top of page.

In his interview, Mazzanti spoke about the effects of the Italian language versus the English language in regards to articulation. “. . . about the articulation, it depends on the language.”<sup>128</sup> According to Mazzanti, in speaking of the hard tongue articulation of the Italian language, “during the articulation, my main problem is how hard is the work of the tongue. The ‘T’ is much much more hard . . . and this is according with the language.”<sup>129</sup> He also stated, “. . . when I want to speak and I want the articulation very clear, very short I think in Italian. I think the ‘Ti-Tu,’ ‘ta, ta, ta, ta, ta.’ But with the articulation, more sweet, less brilliant, less short, I prefer even to think of the English word “this” and other words in English.”<sup>130</sup> As stated in Chapter 1, Italian has a strong emphasis on consonants. English consonants are generally not articulated as strongly as in Italian, so this would explain Mazzanti’s aversion to using the hard articulation of an Italian articulation.

Much like Ferrandis and Hasel, Mazzanti also believes that vowels are very important. When asked if he uses vowel shapes in his playing, he said, “Yes, as a ‘oo’ or ‘aw.’ It’s very important for the piccolo. If I think ‘i’ or ‘ee,’ I close a little. The resonance cavity, ‘i,’ ‘e,’ these can add some good harmonics, good for the flute, but as I said, not good with the piccolo. So, with the piccolo, I prefer to think ‘oo’ or ‘aw’ every time.”<sup>131</sup> Italian vowels are very similar to English vowels. An example of the vowel shapes in the oral cavity that Mazzanti describes are shown here.

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<sup>128</sup> Nicola Mazzanti, in conversation with the author, November 2020.

<sup>129</sup> Nicola Mazzanti, in conversation with the author, November 2020.

<sup>130</sup> Nicola Mazzanti, in conversation with the author, November 2020.

<sup>131</sup> Nicola Mazzanti, in conversation with the author, November 2020.



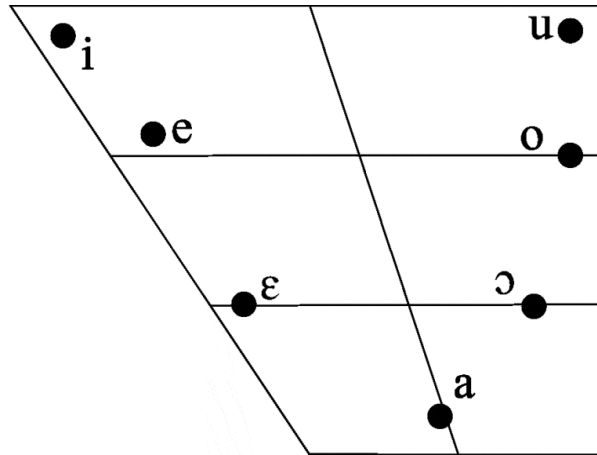


Figure 3. 3 Italian Vowel Shapes<sup>132</sup>

He also said that he is conscious of these changes he makes within his embouchure. Although, when he teaches, he teaches his students to be more “open.” In response to whether he teaches his students to use vowels or not, he said, “Yeah! Sure, sure. But not as, I think more the term of more deep . . . or less deep, more narrow, more than the vowel. But the result is the same.”<sup>133</sup> To Mazzanti, there is a direct relation to an “open” embouchure and using vowel shapes. This is a trait that is also found among American flute players, as will be seen later in this section.

In 2014, Mazzanti wrote his own pedagogical resource called *The Mazzanti Method*. When asked about favorite method books, this is the first one he mentioned. He

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<sup>132</sup> Ness, “Italian Pronunciation,” under Italian Vowel Letters.

<sup>133</sup> Nicola Mazzanti, in conversation with the author, November 2020.

also advocated for all of the Moyse methods.<sup>134</sup> He stated proudly, “Now listen, the most important book for me is Moyse.”<sup>135</sup> He also revealed that he likes the methods by Paul Edmund-Davies and Angeleita Floyd.<sup>136</sup> When Mazzanti was asked if a method book that would cover the topic of vowels and language would be useful, he responds with an enthusiastic, “Absolutely yes! I’m open to everything that is new. When something is new, I’m curious and I immediately want to read . . .”<sup>137</sup> He did have his own concerns for this potential pedagogical material, however. “. . . the problem is to know very well the language, the different languages . . . Not only a word, but the real pronunciation.”<sup>138</sup> However, his overall feelings toward this idea were positive. “This is, it’s a great subject. I encourage you to go in the deepness of this subject. I don’t think that it is, that it will be so easy, but I think that this time, that it will be good out there.”<sup>139</sup> One of the most important aspects of music and flute/piccolo playing for Mazzanti, however, is the use of imagination and feeling the music. This can be summed up in his statement, “And to a larger view, I think, the more you think, the more you feel. This is very important, it sounds a little strange, but the knowledge of the music, of the technique, of all the culture, things

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<sup>134</sup> Some of Moyse’s methods include his *De La Sonorite: Art et Technique*, his *Enseignement Complet de la Flûte*, and his *Daily Exercises for Flute*.

<sup>135</sup> The Moyse method described here is most likely *De la Sonorite*.

<sup>136</sup> The methods described here are *The 28 Day Warm Up Book for All Flautists* by Paul Edmund-Davies and *The Gilbert Legacy* by Angeleita Floyd.

<sup>137</sup> Nicola Mazzanti, in conversation with the author, November 2020.

<sup>138</sup> Nicola Mazzanti, in conversation with the author, November 2020.

<sup>139</sup> Nicola Mazzanti, in conversation with the author, November 2020.

about the music and the piccolo, music is important to have more feeling when we play.”<sup>140</sup> While all three of these flutists use vowels, they do have differing opinions on them. Ferrandis uses vowels when they are useful to the musical expression, while Hasel and Mazzanti use them more for intentional musical effect. They also all agree that a pedagogical resource that focuses on vowels and languages would be beneficial to the flute repertoire.

### **A SURVEY OF AMERICAN FLUTE PLAYERS**

A survey of American flute players revealed that many do use vowels in their playing and teaching, but most could not name even one resource that specifically addresses the topic of language or vowels.<sup>141</sup> This survey, with permission, was distributed among members of the National Flute Association’s Teachers Directory. Of those that participated in the study, 100% speak English. However, when asked if they also spoke German, French or Italian, the numbers differed. 71% of the participants said that they do not speak any of these three languages. 24% have some comprehension of French, 15% have comprehension of German, and 0% of the participants have any comprehension of Italian. Of those that have some degree of German comprehension, 22% are fluent in the language, 22% have a conversational understanding of the language, 33% have reading comprehension, and 22% know a few basic pronunciations. Of those that have some

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<sup>140</sup> Nicola Mazzanti, in conversation with the author, November 2020.

<sup>141</sup> The full survey and results can be found in Appendix 3 at the conclusion of this document.

degree of French comprehension, 14% are fluent in the language, 21% have a conversational understanding of the language, 50% have reading comprehension, and 14% know a few basic pronunciations.

Survey participants were asked to describe their own ideal flute tone for the low, middle, and high registers of the instrument. For the purpose of this study, the “ideal flute tone” is meant to serve as a point of reference for a single note out of musical context. The most common words for the low register were “rich,” “full,” and “warm.” The most commonly used adjectives to describe the middle register were also “rich,” “full,” and “warm,” and also “clear” and “focused.” Most participants described the high register as ideally being “full,” “clear,” and “open.” When asked how they achieve their perception of good tone, the most popular answer was long tones. Many participants also advocated for control over the airstream, a relaxed or flexible embouchure, and an open oral cavity. Although participants did not specifically mention vowel usage or language as a means to achieve an ideal tone, the popularity of “long tones” and the advocacy of a “flexible embouchure” and “open oral cavity” suggests ideals that could be achieved through a better understanding of French, German, and Italian languages.

Participants were also asked questions about articulation. When asked about where they place their tongue, 37% said they articulate directly behind the teeth. 35% of participants articulate on the ridge of the roof of the mouth, 10% place their tongue in front of the teeth, but behind the lips, and 6% articulate between the lips. 12% of participants said that they articulate in other ways, such as on the roof of the mouth between the ridge and teeth. When asked if they incorporate double tonguing into their daily playing, 100% of the participants said yes. However, when asked if they incorporate triple tonguing, 90%

said yes, 4% said maybe, and 6% said no.<sup>142</sup> This data suggests most American flute players articulate near the front of the oral cavity behind the teeth, but not as many go so far as to articulate at or between the lips. All participants incorporate double tonguing, but not all use triple tonguing. It is possible that this could be an effect from the front of the tongue being further back, causing the subsequent “ku” or “gu” of the back of the tongue to also be further back, causing difficulty in agility for triple tonguing.

The next section of the survey pertains to how the participants perceive language in relation to their own performance. When asked if they believe that the languages they speak influence their personal playing, 59% of participants said yes, 33% said maybe, and 8% said no. Participants were also asked if they were conscious of how language affects their embouchure and tongue position. 67% said yes, 16% said maybe, and 18% said no. As a follow-up question, participants were asked how often they were actively conscious of how language affects their playing. 10% of participants said always, 20% said most of the time, 12% said about half of the time, 49% said sometimes, and 10% said never. By these calculations, most of the flute players that participated in this survey do believe that language plays a role in how they perform, but they are only sometimes conscious of it.

As for vowels, 88% of participants said that they do incorporate them into their daily playing. Only 8% said maybe, and 4% said no. When asked how often they use vowels, 18% said always, 41% said most of the time, 18% said half the time, 20% said sometimes, and only 4% said never. This indicates that most of the participants know of

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<sup>142</sup> Most of the explanations for those that said maybe or no consisted of the participant expanding on the idea of double tonguing to implement the triplet.

and use vowels for daily performance. For those that said they use vowels, they were asked where they first learned about using vowels. The most popular answer, with 75%, was through a teacher. 4% said they do not use vowels, 2% said through method books, and 2% said through online articles. The other 18% had other means through coming across vowels for performance. However, although they all claim to use vowels, there is not specification as to what language is being used. For example, an English “u” is different from a French “u,” as was stated earlier in this section.

The participants were also asked about their pedagogical practices concerning vowels. In response to whether they use vowels in their teaching, 80% said yes, while 18% said maybe, and 2% said no. 14% of participants said that they always incorporate vowels into their teaching methods, 24% said that they incorporate vowels most of the time, 16% of participants said they teach vowels half of the time, 45% said they incorporate vowels into their teaching sometimes, and 2% said they never incorporate vowels into their teaching. Participants were also asked if they speak the same language as their students and previous teachers. 88% said that they do speak the same primary language as their students. 12% said other or no. Most of these responses were followed up with the explanation that their students did speak English, but it was not the students’ primary language. 92% of participants said that their previous teachers spoke the same language as them, while 8% said either other or no. These explanations were similar to the ones about the students, as the teachers did not speak English as a primary language. This information indicates that most teachers and students speak the same the primary language and the teachers mostly do incorporate vowels into their teaching. However, there is no

indication on if they use vowels from varying languages, or if the vowels are taught from the shared primary language of the teacher and student.

The final part of the survey pertained to method books and pedagogical resource preferences. Of the American flute players that participated in this survey, the most popular method books used are the Taffanel and Gaubert method, the Moyse methods, the Rubank series methods, the Trevor Wye methods, and the George and Louke method series.<sup>143</sup> There were many methods mentioned, but these were the most common among the answers. However, when asked if the participants knew of any methods that specifically mention vowels or language, 65% could not give an answer. Of those that did, the most common methods were Trevor Wye's method and Robert Dick's method. As discussed in Chapter 2, these books only briefly mentioned the use of vowels as a teaching tool. This led to the final question of the survey. Participants were asked if they thought

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<sup>143</sup> These methods are identified as follows:

Taffanel, Paul, and Philippe Gaubert. *Méthode Complète de Flûte*. Paris: Alphonse Leduc, 1958.

Moyse, Marcel. *De La Sonorite: Art et Technique*. Alphonse Leduc & Cie, 1934.

Moyse, Marcel, *Enseignement Complet de la Flûte*. Paris: Alphonse Leduc & Cie, n.d.

Petersen, A. C. *Rubank Elementary Method Flute or Piccolo*. Melbourne: Vision Australia Information Library Service, 2000.

Voxman, Himie, and Wm Gower. *Rubank Advanced Method for Flute; an Outlined Method Designed to Follow Any of the Various Elementary or Intermediate Methods*. Chicago: Rubank, Inc., 1940.

Wye, Trevor, *Practice Books for the Flute*, 6 Vols., London: Novello & Co., n.d.

Wye, Trevor. *Proper Flute Playing: A Companion to the Practice Books*. Novello & Company Limited, 1988.

Louke, Phyllis Avidan, and Patricia George. *Flute 101: Mastering the Basics*. Theodore Presser Company, 2010.

incorporating aspects from other languages would be helpful in both playing and teaching. 88% said yes.

John Bailey states in his 1987 dissertation “Maximilian Schwedler's 'Flute and Flute Playing': Translation and Study of Late Nineteenth-Century German Performance Practice,” “No comprehensive study of nineteenth-century flute articulation yet exists; much further comparative study of articulation methods, especially related to the different phonetic sounds and the requisite lip, tongue and throat involvement in the languages of various countries needs yet to be done.”<sup>144</sup> As can be concluded by this data, vowels and language play an active role in how flute players perceive their own performance and pedagogical methods. However, there is no written pedagogical resource that is specifically written about how different languages, and even more explicitly, vowels of various languages, can affect tone and articulation in flute performance and further enhance musical expression. There is an obvious need for a pedagogical resource that explores the differences among English, French, German, and Italian languages to enhance flute-playing.

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<sup>144</sup> Bailey, “Maximilian Schwedler,” 189.



## CONCLUSION

As demonstrated, there are many similarities between spoken language and flute-playing, but not a lot of material in the written resources. Flutists have made references to using language in their teaching and performance, but no single work exists to compare the vowels of different languages and apply those differences to specific aspects of flute teaching and playing. The following is a summary of this document's findings in regards to articulation, vowels, and general musicianship and tone.

As early as Hotteterre in 1707, the French syllable *tu* has been the preferred syllable for articulation by flutists. This has been demonstrated in treatises and methods written by French flutists such as Devienne, Tulou, Altès, and Debost. Contemporary French flutist Jean Ferrandis also agreed with the *tu* syllable, stating “I think there is a relation between the tongue, the French, language tongue, and the flute playing, because we are more in the ‘tu,’ the vowel is more closed, we are more accurate.”<sup>145</sup> Ferrandis claims that the French language helps make articulation on the flute precise and clear. This can be attributed to the French language being very vocalic and promoting clear articulation in their speech. Carduner’s text does state, “for correct pronunciation of French, articulate each vowel clearly, keeping it even in length and in muscular tension . . .”<sup>146</sup> It is apparent that the French language is perceived by its speakers to be quite beneficial to flute articulation.

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<sup>145</sup> Jean Ferrandis, in conversation with the author, November 2020.

<sup>146</sup> Carduner, *D'accord*, 17.

Articulation methods among German flutists are more diverse, yet there is a big difference between them and their French counterparts. Of the resources that were reviewed in Chapter 2, none of the German authors agreed on a single articulation syllable. Quantz advocated for *ti* and *di*, Tromlitz preferred *ta* and *da*, and Schwedler suggested *tü*. The German authors also suggested using the consonant *d* for softer articulations. As the consonant *d* was not specifically mentioned in any of the French resources, this would suggest that the tongue placement is slightly further back in the oral cavity when the German flute players articulate. This would also support Michael Hasel’s statement, “. . . especially when you compare German language and French language. It’s so different and you clearly can hear the difference from the players.”<sup>147</sup> Hasel agrees that flute players sound different depending on their nationality, and this can be attributed to the natural settings of languages. Flutists could therefore benefit from using this German-influenced tongue placement for softer articulations.

Italian articulation methods mostly advocate for the syllable *tu*. The advocacy for this articulation suggests that Italian flute players, like their French counterparts, also place their tongues more forward in the oral cavity. In his interview, Nicola Mazzanti spoke of using Italian articulation versus English. “. . . when I want to speak and I want the articulation very clear, very short I think in Italian. . . . But with the articulation, more sweet, less brilliant, less short, I prefer even to think of the English word “this” and other

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<sup>147</sup> Michael Hasel, in conversation with the author, November 2020.

words in English.”<sup>148</sup> With his suggestion to use the English word “this” instead of a word beginning with the consonant *d* or another alternative to produce a softer articulation, this may indicate that Italian flute players articulate more forward in the oral cavity. As stated in Chapter 1, Italian, like French, is a Romance language. As the articulatory settings of these languages tend to be naturally more forward in the oral cavity, this would further the reasoning for the forward articulation of Italian flutists.

English-speaking flutists, like German flutists, also seem to be divided on articulation preferences. This may be because of the variety of vowels available in English or the fact that the English language contains so many words originally from other languages. Of the written resources explored in this study, two authors, Robert Dick and Gareth Morris, advocated for the French *tu*. Rockstro expressed his preference for *too* or a French *te*. Edmund-Davies, however, advocated for *dah* for articulatory purposes. As for the American flute players that participated in the survey for this study, they were also divided. 37% articulate directly behind the teeth indicating that they place their tongue more forward in the oral cavity, similarly to French and Italian flute-players. However, 35% indicated that they articulate on the alveolar ridge inside the oral cavity, meaning their tongue placement is a little further back, similar to German flutists. It is possible that this divide was caused by a split in natural language setting or a teacher’s influence. William Kincaid, for example, the father of the American School of flute playing, was influenced by the French flute school.<sup>149</sup> Since so many flute players can trace their flute lineage back

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<sup>148</sup> Nicola Mazzanti, in conversation with the author, November 2020.

<sup>149</sup> William Kincaid was a student of the legendary French flutist Georges Barrère.

to him, it would make sense that his French-influenced teachings would be widely spread throughout the U.S. Even though English is a Germanic language, these French teachings could have influenced the embouchure setting for many English-speaking flutists, especially in America. Regardless of the reasons, it seems that English-speaking flutists are more divided on how to use vowels than their French-speaking counterparts.

Although there are few written resources that discuss the topic of vowels, it is clear that they play an active role in the way contemporary flutists play and teach. All three interviewees admitted that they incorporate vowels into their playing and teaching. Although the amount of vowel usage differs from person to person, they are all aware of benefits that lie with using vowels. Even 88% of American flute players admitted to incorporating vowels to some degree in their own flute performance and pedagogy. However, in written pedagogy, most discussions of vowels do not occur until the twentieth century. Of these resources that do mention the use of vowels, even fewer feature a full discussion of the topic. Not a single written resource compares aspects of different languages and their effects on flute playing.

The most commonly-used vowels by flutists in this study are variations of *u* and *o*. All of the French flute players advocated for the French *u*. Ferrandis said that he uses this vowel, as it provides more precision for flute-playing. Additionally, although none of the written resources discuss vowels of varying languages, many recommend the syllable *tu* for articulation. Based on this research, it can be seen why many flutists of other nationalities also use the French *u*, such as some Italian and English-speaking flutists. German flutists tend to prefer vowels that are more open in the back of the throat, such as *o* or *u*. Hasel says in his interview that he prefers these vowels, as they give him a more

“resonant and dark”<sup>150</sup> tone in the lower register. Tromlitz advocated for the vowel *a*, as it “makes the tone fuller, rounder and brighter.”<sup>151</sup> The Italian flutists in this study preferred the vowel *u* or *oo*. Mazzanti even states “. . . I prefer to think ‘oo’ or ‘aw’ every time.”<sup>152</sup> As Italian and English are very similar in regards to vowels, it can be assumed English-speaking flutists would also advocate for these same vowels. Therefore, vowels which open the back of the throat, like those mentioned here, could be useful for flutists interested in a fuller, darker, or more resonant tone generally. Conversely, vowels that are produced with the tongue higher and more forward, such as *ee* or *i*, could be used for a brighter, lighter tone.

In addition to specific benefits for articulation and tone, this study demonstrates how various languages can enhance general musicianship. Matt Eakle states in his article, “your tone is your voice. Just as an actor assumes the voice of a character, a musician chooses an appropriate voice – tone – for the music. Speaking in more than one voice prepares the performer for the portrayal of a wider variety of roles.”<sup>153</sup> Some resources as far back as German flutists Quantz and Tromlitz and French flutist Tulou state that the ideal flute tone should be like the human voice. As stated in Chapter 2, Tromlitz gives his description of the ideal tone: “I say: the only model on which an instrumentalist should form his tone is a beautiful human voice; and as far as I am concerned a human voice that

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<sup>150</sup> Michael Hasel, in conversation with the author, November 2020.

<sup>151</sup> Tromlitz, *The Virtuoso Flute Player*, 153.

<sup>152</sup> Nicola Mazzanti, in conversation with the author, November 2020.

<sup>153</sup> Eakle, “Flute Phonics,” 20.

is beautiful is one that is bright, full and resonant, of masculine strength, but not shrieking; soft, but not hollow; in short, for me a beautiful voice is full of timbre, rounded, singing, soft and flexible.”<sup>154</sup> Tulou also states in his method: “What is a beautiful tone on the flute? It is a tone that most closely resembles the human voice. Now, in order to imitate the fullness, sonority and mellow quality of the voice, the lips must be shaped in a favorable way.”<sup>155</sup> Even Italian flutist Gariboldi believed that the flute tone should be “pure and melodious.”<sup>156</sup> To achieve these descriptions of flute tone, one must be aware of the oral cavity shape and be able to create the different sonorities needed by different pieces of music. By utilizing aspects of different languages and vowels, flutists will gain a much wider variety of colors to use in musical expression and achieving an ideal sound.

As shown in the previous chapters, there are many similarities among speech and flute-playing. Although comparisons to speech are used by contemporary flutists for playing and teaching, there is a marked absence in pedagogical literature of references to specific languages and the ways that they can be successfully implemented into flute playing. This document demonstrates an obvious need for a treatise comparing and contrasting the vowels of different languages (English, French, German, and Italian) and the specific uses for them for flutists. Although it is beyond the scope of this document, it does suggest an area for much-needed further exploration.

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<sup>154</sup> Tromlitz, *The Virtuoso Flute-Player*, 111.

<sup>155</sup> Tulou, *A Method for the Flute*. 2.

<sup>156</sup> Gariboldi, *Méthode élémentaire*, 11.

## APPENDICES

### APPENDIX 1. PEDAGOGICAL RESOURCES

Language of Publication	Date	Author	Method Title	Vowel Discussion Y/N	Language Discussion Y/N	Articulation Syllable
French	1707	Jacques Hotteterre	<i>Principles de la Flûte Traversière</i>	No	No	Tu/Ru
	1794	Francois Devienne	<i>Nouvelle Méthode Théorique et Pratique Pour La Flute</i>	No	No	Tu
	1855	Jean-Louis Tulou	<i>Méthode de Flûte</i>	No	No	Tu
	1880	Henry Altes	<i>Méthode Pour flûte, système Boehm (Method for the Boehm Flute)</i>	No	No	Tu
	1923	Paul Taffanel and Phillip Gaubert	<i>Méthode Complète de Flûte</i>	No	No	Te
	1934	Marcel Moyse	<i>De la Sonorite</i>	No	No	N/A
	2002	Michel Debost	<i>The Simple Flute</i>	Yes	Yes	Tu/Ti
German	1752	Johann Joachim Quantz	<i>Versuch einer anweisung die Flöte traversiere zu spielen</i>	No	No	Ti/Di
	1791	Johann George Tromlitz	<i>Ausführlicher und gründlicher Unterricht die Flöte zu spielen</i>	Yes	No	Ta/Da
	1868	Theobald Boehm	<i>Die Flöte und das Flötenspiel</i>	No	No	N/A
	1897	Maximilian Schwedler	<i>Flöte und Flötenspiel</i>	No	No	Tü
Italian	1795	Guiseppe Maria Cambini	<i>Méthode Pour La Flûte Traversière</i>	No	No	N/A
	1854	Emanuele Krakamp	<i>Metodo per Il Flauto Cilindrico Alla Böhm</i>	No	No	Tu
	1880	Giuseppe Gariboldi	<i>Méthode élémentaire: Pour La flûte-Boehm Et flûte Ordinaire</i>	No	No	Tu
	1911	Leonardo De Lorenzo	<i>L'Indispensabile: A Complete Modern School for the Flute</i>	No	No	Too/Poo
	2014	Nicola Mazzanti	<i>The Mazzanti Method: Daily Exercises for Piccolo</i>	No	No	N/A
English	1890	Richard Rockstro	<i>A Treatise on the Construction, the History and the Practice of the Flute</i>	Yes	No	Too/Te
	1986	Robert Dick	<i>Tone Development Through Extended Techniques</i>	Yes	Yes (Though briefly)	Tu
	1988	Trevor Wye	<i>Proper Flute Playing</i>	Yes	No	N/A
	1991	Gareth Morris	<i>Flute Technique</i>	No	No	Tu
	1997	John Krell	<i>Kincaidiana</i>	Yes	No	N/A
	2010	Paul Edmund-Davies	<i>The 28 Day Warm Up Book: for All Flautists...eventually!</i>	No	Yes	Dah
	2019	Matt Eakle	<i>Flute Phonics: Using Vowel Shapes to Color Tone</i>	Yes	No	N/A

## APPENDIX 2. INTERVIEW TRANSCRIPTIONS

Jean Ferrandis Interview

November 19, 2020

TULEY: Mr. Ferrandis, what is your primary language?

FERRANDIS: French. I am French.

T: Are you fluent in other languages other than English?

F: Well, fluent certainly not but my Spanish and my Italian is ok. I understand because I am Latin, the root is Latin, from French, Spanish, and Italian is quite close so I understand very easy what they say.

T: How do you personally define the ideal flute tone? This can be low register, high register, or just in general.

F: Well, to define a flute tone, well, I don't know if this will help you because I'm about not the flute tone, but the music. For me the music, the most important is the music. Ok? So, it's very simple. If your music, you need, I'm also a conductor, you know, so if you have a very clear idea the music you want to release and share with the people, you will have the tone, the color, the sound, going with it. You understand?

T: Sure! Yeah.

F: It's not a question of sound, because it's not that you create a good sound, what means a good sound by the way? Because you have so many people play so different, and you will like a certain time in this piece, but not necessarily in the other piece. So, the problem is always about the music. So, if you have a very clear idea of what music you want to share, the sound will flow. I'm very sure of this, I'm very sure of it. It's what I think, feel. Ok?

T: Let's say you're playing a Romantic era style piece. What would you do with your embouchure to produce a big, full tone?

F: Well, so it depends which Romantic music because its bigger, you have different kind of Romantic, you have Schumann, Brahms, Schubert or something. Its very different. But, its, the music is, I will make, very caricature, you know like a cliché, so it's very important you understand, the music works like a, a crescendo and diminuendo. So, I make it short. When you play Baroque music, which is go, is like the waves, the waves go and go back, flux and the reflux. So, the Baroque music needs a lot of reflux, you let go. When you play, I can give you an example. (Plays example). See I let go, all the time, so, you understand, you let go. Romantic is the opposite, Romantic you are always asked to, how do you say, to always support. For example, when a player, (plays



example), ok? Always, always, always, always, you don't let go, you kind of over play, you over support. And what is difficult is the classical music, Mozart, Haydn, beginning of Beethoven, because it is the middle. You cannot let go too much and you cannot support too much. Yeah? For example, (plays example), so I give you an example, if I play it the wrong style, I would play Romantic, and over it with the blow, (plays example). It's a mistake, a very big mistake. You have many flutists play like this, they want to sing but they are in the wrong style. If you play Baroque, you would play like this, (plays example). No good, because you release too much. So, it's why Mozart is so difficult, because it's the just equal, you know, the balance has to be perfect. You have to sing just enough to be natural. So Romantic, I would say I over support to be sure it's always, you know, kind of mountain of air, supporting all the time.

T: When you describe yourself as singing, are you using any particular shape to your embouchure for those, or are you mostly just thinking of the style?

F: When you talk about shape, shape of the lips, or shape of what?

T: Mostly the shape of your lips and your whole inner oral cavity.

F: Ah. Yeah, yeah ok. You're very technical. If I'm too specific, after its, I would say that, we are not a lips instrument. We are a wind, air instrument. Its more an air thing, the problem is always the air. And, its like in life, its always the opposite. So, if you want to give a lot like the Romantic music asks, or forte or something, I would say that my air is not, I give a lot of air, but the quality of the air is quite light. So, a lot of air but super light, like (plays example). Its right here and very small, but a lot. The quality is better. And just, my music is forte, the hall I play in is forte, but me? Not too much. When I play, maybe you want to ask the question first, if I play soft is different, of course?

T: Yes! If you are playing softly, how are you-

F: If I play soft, I release more, my air, because I need to support more. So, I release, I fill the mountain of air, because I release more, and I would say more piano I play, more my releasing of air is thin and fast. For example, (plays example). See? So more I go to crescendo, less and release more easily. So, it's the shape of the air, not the shape of the sound. Ok?

T: Do you incorporate vowel sounds into your shape to allow that air to go through?

F: That's a good question. You know, I would say for the attack, I can change. For example, I can make a "tu," a "tuh," "du du du," "daw," the vowel can change. For example, I use an exercise for my students to practice the staccato. If they want to go to speed, they have to be able to change the vowel. (Demonstrates rapid double-tongue with various vowel shapes without flute). So, it will force you to be more flexible with your tongue, you know? If you stay at d-g-d-g-d-g-d, you are stuck, or du-gu-du-gu-du. But (repeats double tongue example), this doesn't mean you will have to do this while you play, but you have to train your tongue, because the tongue is a muscle, as you know, so

you have to train like this. But change the vowel while you play, I just think about, like a singer, when I want to change the color. For example, (plays example). I stay on the timbre for the sound by changing my crane, you know, the color like this. But it always comes from the small. I open in the crane, the color I want. But it's not something that process technique. It's something obeyed to the music I want to create. Always.

T: Would you say that you are, are you conscious of using vowels when you are playing, or is it just more of a feeling of what the music needs?

F: Well, if, I would say, always the music, I feel and sometimes I go to "Oh yes this is more like going to the 'o,' this goes more to the 'u,' this is like this." But generally, I don't think specifically to go to 'o,' you know? It's not good. It's like a painter, he will put systematically this kind of blue, this kind of green, its not good. This is not art. Ok? Its really what you hear, once again and you will find the vowel will come with it.

T: When you are playing your flute, say versus a day where you speak almost all French versus a day where maybe you have to speak a lot of English, do you notice any difference when you're playing your flute?

F: Well, yeah. Its very crazy, but yes. I would say when I purely play French, I play more accurate, more clear, more maturely, more, I want to say, easier. I think its where you want to go, I suppose. I think there is a relation between the tongue, the French, language tongue, and the flute playing, because we are more in the "tu," the vowel is more closed, we are more accurate. See, for example, we say oiseau, oiseau for bird, bird, oiseau. You know, its not exactly the same. We are more in something relaxing, you know, more "wah." "Bird, Thursday," this kind of thing you know, we don't have this. It's all about précise, precise, accurate, and more defined. Definite, you know what I mean? This helps a lot with the staccato, definition of the articulation, its everything about articulation. I think so. But I mean, I feel different when I stay long in France versus when I stay long in the U.S. I think so. Maybe its in my mind, but its there. I notice it.

T: So, it's safe to say that you believe that the French language has a big impact on your own personal want for tone-

F: Well, I'll tell you, I know it now, but when I was a kid, you know, it was natural, you know, you don't think about it. But, I notice when I speak all of the time in English, you know English in America is different, you know, because when I am in London, sometimes I change. I try to get something more "a cup of tea" or something more "so accurate." American people, when they talk, it's based something I don't know, don't take it wrong, but something more casual, more easy going, you know? So, you let go, and its ok. My English is very poor, as you can see, but everybody understands me in the U.S., because they know why and where I want to go, and then like this. In England, in English, in England I have to be more specific and particular. If not, I can feel that I disturb them. Its very different. So, it's not only, it's also the way to, friendly. Casual but in a good sense of it. You know casual doesn't mean that you are, its casual but very

humble in a way. Natural. But, French, we are not, the language is not casual. The language is very refined when you read all the poems, it's something very precise. It's a different language. Your language, American language, everybody is speaking English. Except the French, I would say. (Laughs) Generally, because it's an international language, but everybody can access quite fast. That doesn't mean they, we, speak the right English, with the right grammar. It's more difficult. But most people speak English because the access is easier. It's for why in the world everyone is talking English. So, flute is something refined. If you see, there is always something. So, I would say to all my students, American students, ok try for the articulation to be more precise, you attack, but we hear clearly what you want. Not tara-ti-ki tara-ti-ki, it's not duhruh-di-guh duhruh-di-gah, but tara-ti-ki tara-ti-ki. See it's very clear, so I work a lot on the attack, the precise, in the airway, the precision of the attack. This is maybe come from the French school, the French, it doesn't mean nothing now but, come from the people from Gaubert, from, but like it's, I think. That doesn't mean that it's better! Ok? I want to be clear, I just see that most people agree this clarity, comes easier because of the refined language, I think.

T: For what it's worth, I think your English is great.

F: Oh, you're very nice. That is far from being truth. Thank you.

T: Let's talk a little bit about articulation. Do you have a preferred syllable or tongue placement when you are articulating, or when you are teaching someone about articulation?

F: Ok, so this is a very important topic, but I don't know, there are many schools about where the tongue should be, ok? I don't know your, maybe I've met your teacher, what is the name of your teacher?

T: My teacher is Dr. Julie Hobbs.

F: Hobbs, yeah, I know the name for sure. I don't know if I have met her, because I recognize always through the face. What I can certainly tell you is what one teacher will teach you a way, another teacher will teach another way. And we are, the jaw is all different. The French, the French school I will say, is more forward. I would say generally. You know, tu tu tu. So, something like, people like Julien Beaudemont, they like the (articulates between lips), you know, between the lips, but external. Presently I'm French, but I don't do this. I'm more forward inside the lips. When I make staccato, you just feel. Do it. Go d-g-d-g-d-g-d. Can you do it?

T: Oh yes. D-g-d-g-d-g-d.

F: Ok so you feel, where is your tongue?

T: For me, it's behind the front teeth.

F: Ok. That's it. So, it's fine. You play and doing the natural thing. If it sounds good, why should you change? Don't change if it works. If it doesn't work, we have to find

another spot. It can be backward, it can be forward. Generally, for the speed, the course of the tongue is shorter, and you move back. A little more back, just a little, it can be a millimeter, very little, but it can be enough. And once again, it's never the tongue that the problem, it's the air. It's the air for staccato, never ta-ka-ta-ka-ta, it's the air, dgdgdgdgd, it's the air. The air fuels staccato, that's very important.

T: I'm assuming you do a lot of double-tonguing. Do you also incorporate triple-tonguing into your repertoire?

F: When its needed, of course. Of course, I use it a lot. Yeah, in the triplets, I use it. In the French, when I was a kid, we learned this very early, so it's very natural for us. (Plays example). For us, its very, we start very little, so it's, so we know it.

T: Let's go back to vowels for a little bit. I know you use a lot of French vowels to keep everything forward. Do you ever use more of an English vowel or more lower back vowels for any reason?

F: I'm afraid not, I'm sorry. I don't think about vowels, personally, I practice my instrument before playing. I say, "ok try 'tuh.'" Tuh-kuh-tuh-kuh, like this. Try ta. Ta-ka-ta-ka. Try tu. Tu-ku-tu-ku. And I see what is the best for the student, you know? But I will say, there is no recipe, its not because you do that vowel, but necessarily the best result. You are to find the vowel that corresponds to the music, once again. It's what I believe, you know? There's not a specific recipe vowel for something like this.

T: Do you ever incorporate vowel usage for your students, or is it always just what works specifically for the student?

F: I'm like this: what works for the student.

T: Where did you first learn to use vowels? I know you said when you were younger, you didn't think about it. Did you first hear about it from a teacher, or a book?

F: No, in France we don't talk about this. So, I just noticed that, when I was listening to the color I want to go, I have the tendency to go to something more to the "O," something like, (plays example). But, for example, you can go to the "ee," (plays example). For E, I think more "ee." It is something I notice afterwards, you understand? I don't, its something I want, to (sings example), and I notice that the vowel corresponds like an "ee" vowel. So, for me, it doesn't mean its not for others, it would be great for others, ok?

T: Moving on a little further away from spoken language, do you have a favorite method book? Or anything that you like to use?

F: Taffanel and Gaubert. It's the best. Everything is in it. You can find everything. You can find the tone, you can find the scale, the articulation, you use every scale, you can practice with every articulation. Got it now? (Plays example). So, you practice anything, and its like a double, (plays double tongue example). Everything is in it. Everything, the thirds, the fourths, the arpeggio. So, if you want to work a book, Gaubert

was a fantastic, Taffanel and Gaubert was a fantastic player, and you can see a very good composer, I have to say. Both of them. So, they, once again, they were a great musician, and when they, the flute playing was always driven with the music. Not only the technique. The goal is to play the best music possible. Never just the flute itself, just technical.

T: I agree. I also love the Taffanel and Gaubert!

F: Thank you! But of course, you have plenty of other books, like I respect lots for the fingers, Lorenzo, you have plenty. For example, you have Moyses, I'm not a big fan of Moyses. For me its more specific, more technical, and strangely I think it's, we go more far from the music and more to the flute itself. So, some people like it very much and they may need this. But what I love with Gaubert is that it is always linked to the music.

T: Are you aware of any other method books that maybe would talk about incorporating vowels to produce certain aspects of music?

F: No, I'm afraid not, I'm sorry. Except for the attack, the tu, so you know that's the, if you want to have a soft attack, instead of "u" you can go to "oo," doo doo doo doo. It can make it sweeter or something. But, so I think Gaubert is talking about the tu and the du, the D instead of the T. But the vowel, not much. I'm sorry.

T: Do you think that if there was a method book that incorporated vowels and different aspects of various languages, to how to incorporate that into playing, do you think that would be useful for flutists?

F: Why not? But, if one day you write a book about this, about the vowel, if you incorporate this idea you have, and there is meaning towards the music you want to produce, I say, ok. Very good Sarah. Very good, but if you talk about something specific, just an idea, a concept, a technical concept, to me, say ok, but what for? You understand? If I understand in this aria, or this melody, you can prove to me that doing this vowel, you can do the legato, slur much more beautiful, I just say, (claps) bravo Sarah. You know? It's about the music for me. Always.

T: Is there anything else you would like to add about your own perceptions of how your French language affects your playing?

F: Yeah. Its true that there are many very good French flutists, so if there are so many French, good French flutists, there is a reason. Probably one of it is the language. We are in the 21<sup>st</sup> century, and the French school doesn't mean anything, now you can see everywhere in the world now, where I teach everywhere in the world, in China, in Japan, in South Korea, in Australia, in the U.S., you have great players everywhere and they integrate everything about the French player, the German player, etc. So now it doesn't mean nothing, but maybe it's interesting for the people to want to go to the origin of this great Taffanel/Gaubert, a great player. For example, you know what Gaubert used to say, but when he was playing, he was blowing in the sky. Yeah, so, means that you never blow in the headjoint, but you play on, you know, on the surface. Never in, because the

air of the flute mixes with the air you are blowing, which produce the sound. But its not because you blow like a beast in the flute, but your big sound. You understand? Ok, I wish I could help you a bit.

Michael Hasel Interview

November 19, 2020

TULEY: Mr. Hasel, what is your primary language?

HASEL: It's German.

T: Are you fluent in other languages?

H: Well, my English is pretty good. I do speak some Italian and poor French language.

T: How do you define the ideal tone?

H: You mean the flute tone?

T: Yes.

H: Yeah. Difficult to say. I think the resonance and the vibrancy of the sound is the most important part because it has to go from the player to the audience and when the tone is not alive, it doesn't work.

T: Can you describe the setting of your embouchure when you are aiming for that ideal tone?

H: Well, I try to create as much resonance as any way possible here in the whole area of the head and the mouth, so the big resonant chamber.

T: Do you also instruct your students in that same way?

H: Yes, I do.

T: How do you articulate? Do you use any specific syllables? Do you have a specific tongue placement?

H: Well, I was educated in, from Aurèle Nicolet, my professor at the Music University of Freiburg. He was a follower of the French school, so I am very much influenced by the old Marcel Moyse and Taffanel/Gaubert school and that's what I basically use for my own articulation purposes.

T: Do you also incorporate double-tonguing and triple-tonguing into your-

H: Of course! I do. Yeah yeah. That's absolutely a must. (Laughs)

T: Do you believe that your language has an impact on these aspects of your tone and articulation?

H: Yes, I believe that very strongly. Because, especially when you compare German language and French language. It's so different and you clearly can hear the difference from the players.

T: So, is it safe to say that you are conscious of how your language affects maybe your natural embouchure and where your tongue is when you articulate?

H: Yeah yeah.

T: Do you notice a difference in your embouchure set up on say a day when you speak nothing but German versus a day where you have to speak a lot of English or another language?

H: No. No, to be honest because that's a completely different thing, speaking and playing. So, once I take my flute, you know, I'm in that business and I do what I have to learn and (laughs) try to do the best.

T: Do you regularly incorporate vowels into your daily playing?

H: Yeah. This is essential because with the vowels, you can create and shape the resonance of your whole embouchure and mouth and that system.

T: Do you have any favorite vowels that you like to use?

H: Well, it's depending on what you want to say on your flute, so, if it's something more resonant and dark in the low register, of course you use more open vowels like an "o" or "u" or a (puffs cheeks) what makes a bigger resonance and when you play in the high octave with relative sharp and clear, precise sound, you go more in the sharper things of "ee" and so.

T: I know that the German language possesses a few more vowel sounds than English does, typically, because you have the umlauts-

H: Yeah.

T: -and things. Do you think that also has any kind of significant change in your embouchure?

H: No, not really, because I think the whole system is- anyway fluence, you don't use a pure "o" or "u" or "a." You use all steps in between depending on the musical material or the special articulation you want to create in a special moment.

T: Do you notice a difference between when you are using a German "a" versus an English "a" or an "ee" versus another "ee"?

H: Yes, that's what I told you before. For me it's the best to use the widest possible range of shaping vowels, yeah.

T: When you are teaching your students, do you also instruct them to use vowels?

H: Yes. Yeah, I do.

T: And where did you first learn to use vowels? Was it from a teacher? Or was it from a method book?

H: No that was from my first teacher. I was very lucky. Just from the beginning I had a very good teacher, professional principal flute player of a famous orchestra, and he told me from the beginning on to use the right articulation or to work on articulation.

T: Was this the teacher that you mentioned earlier?

H: No that was before. (laughs)

T: On the topic of method books, do you have any favorite method book that you like to use for teaching or playing from?

H: Difficult to say, because, you know, I don't teach that much. I don't have students on, let's say beginner level or so. What I do is mostly to work with students on a very high advanced level, so we don't go too- I normally don't go too much into basics when I teach, so I don't have any real system. But what I personally use, the old things, Taffanel, Moyse, etc.

T: Sure, those are great resources.

H: Yeah. (laughs)

T: Do you think that if a method book that focused on how to use languages and the aspects of those, would that be useful for flute repertoire players?

H: I haven't got it really, what do you mean?

T: Do you think that a method book that focuses on how to use these aspects of language, such as vowels and consonants, would be useful?

H: Of course! (laughs) You know, everything is useful for someone. It depends always on the student.

T: We talked a lot about vowels. So now let's switch over to consonants, which are more towards articulation. Do you have a preferred articulation or consonants that you like to use in your articulation?

H: Well, you know, the consonants, they create the beginning of the note, and of course this is a very crucial moment of flute playing to make a note speak. And so again, you need different solutions for different sorts of problems. Yeah? So, this can be from a very soft attack to a smashing hard attack, so again a wide range of consonants is necessary.

T: Is there anything you would like to add to the discussion?



H: Well, we had it before, I think really the mother tongue is a very strong influence on your articulation. And so, some people, for example, when you have someone coming from Portugal or Brazil with a very soft language, Brazilian, Portuguese, it's very soft, very melodic. You nearly completely miss the hard consonants, and so you have to work with those students very hard on getting enough consonants and strong consonants, yeah? But that's not easy. On the other way, when you have a German student, we are used to all those very hard and strong Ks and Ts and its very precise, so you have to work more in another direction to get more softer variables of that system. Its very much depending on the language of the people and of course in their abilities to shape things, yeah? Despite of their language.

Nicola Mazzanti Interview

November 23, 2020

TULEY: Mr. Mazzanti, thank you for joining me today.

MAZZANTI: My pleasure.

T: What is your primary language?

M: My primary language is Italian.

T: Are you fluent in any other languages besides Italian and English?

M: No. I am good in Italian, I am not so good in English, but I don't know any other language.

T: Let's talk a little bit about flute and piccolo. How do you define the ideal tone? This can be generalized, or low-register, high-register.

M: Are you meaning about the vocals? What do you mean about that?

T: When you are performing, and if you are not performing in a specific style, say you are warming up, what aspects of tone are you aiming for?

M: Ok. I have two different views about the flute and the piccolo. When I, you know, I practice mainly the piccolo, 'cause it's the main instrument, I'm a specialist in the piccolo. So, I play the flute too. But, I'm searching for new level of the piccolo any day that I practice the piccolo. So, the most important thing in my practice is to find for first a warm tone in the piccolo is very important. In the flute is a bit different. Sometimes it is such a reach, to reach with a lot of harmonics. But in the piccolo these harmonics are not so good. There are only few. Especially in the first and second octave. But, you

know, the warm sound is based on the fundamental of the note, so I try to improve the fundamental frequency of the note.

T: Can you describe about what your embouchure is doing when you are aiming for that warm tone? Both for flute and/or piccolo?

M: Listen, you know, I know, sorry, I know that you are very young, and you are young. I am not so young. What I wanted to say, the body is changing time by time. In different age of your life, it means that, every time you have to search something of different, that probably you have lost, or you have to improve because you are losing. Are you understanding? So, it is impossible for me to say you want, the side of the sound that I'm practicing. Because every time is different, and above all, every day we are, I am different. I am different in the morning and in the night. We are a little shorter in the night. And even the teeth and some of the lips are different in the night than in the morning. So, I'm a guy with a strong knowledge of the physic, of the physical of the instrument, and the reactions of my embouchure, soft palate, larynx, support, but the main guide is an artistic guide. If you have no imagination, if you cannot imagine a tone you cannot drive your tone in any direction.

T: So, say you have a student who is trying to produce a good, warm tone on a very long whole note, and perhaps they are struggling. How do you instruct them to either aim their air or adjust in order to get to that tone that they are looking for?

M: It depends. It depends Sarah, because any student is a different universe. Ok, and when you give a masterclass, usually you don't know the student. And when you are teaching in a university or a conservatory, inside of a regular course, you know, more or less, the student. And I try to give her or him the right message. Listen, I have a strong, ok, of three points. Do you know my method?

T: I know of it. Unfortunately, I have not read through it all the way through myself yet.

M: Ok, ok. In the preface, written is the most important thing for me. Your sound is formed from three points. They are the points that which you can change when you use the sound. The points is one that is to support. How does the system, this is the base your blowing ok? The different ideas, laws about that, physical laws. The second is your throat, larynx and soft palate. And the third is your embouchure. So, I try to understand what the student can improve. Probably, the most important thing, the first is the base of the pyramid, is the support. The support is the most important thing, and a lot of people think that the piccolo is a short, is a small instrument, so I have to blow less. You have to blow more. You have to blow with more pressure. Well, don't blow more, but with more pressure. You have to, you must, to manage your throat, especially the larynx, to have a key, a larger cavity, a resonance cavity inside of you. And we have small muscles in our face, so you have to learn to use any muscle in different way, and you have to train your embouchure too. So, mixing these three factors, I try to teach a good sound, but Sarah, I will repeat once again, the most important is the imagination. If you cannot

imagine what the kind, the color of the sound that you want to produce, you cannot have any improvement.

T: Bouncing off of that, you just said to imagine the tone color. When you are trying to produce these different tone colors, do you ever incorporate vowels into your embouchure to create those colors?

M: I think a very open and low pitched, vow- what is it in English? Volu? What is the term in English?

T: Do you mean dynamics or volume?

M: No no no. What you say? Vocals but very-

T: Oh vowels!

M: Vowels! More or less, sorry. (Laughs) Can you repeat to me once again?

T: Do you ever use-

M: No no no no! The term, the word?

T: Vowel!

M: Again?

T: Vowel!

M: Vowel? It's correct? Vowel. Vowel! Ok. Ok. Yes, as a "oo" or "aw." It's very important for the piccolo. If I think "i" or "ee", I close a little (points at side of jaw). The resonance cavity, "i," "e," and uh, these can add some good harmonics, good for the flute, but as I said, not good with the piccolo. So, with the piccolo, I prefer to think "oo" or "aw" every time. More low, when I play the low notes more than when I play the high notes.

T: So, you are conscious of these changes you are making in your embouchure.

M: Yeah.

T: Do you also incorporate this in your teaching?

M: Yeah! Sure, sure. But not as, I think more the term of more deep, more lage, or less deep, more narrow, more than the vowel. But the result is the same.

T: Let's talk a little bit about articulation.

M: Yeah.

T: Do you have any specific vowels you like to use, syllables, tongue placement, anything like that?

M: Ok. Listen Sarah, I want to say you want my strong idea about the tongue placement. In my opinion, there is not a right place for the tongue. Why? Because anyone has different kind or different shape of tongue. Maybe people has a very strong and short tongue, other people has very long, and very narrow tongue. Narrow, no, no, not narrow, are you understanding?

T: Yes I do. Yes.

M: Sorry. (Electronic sound) Sorry one moment. So, for example, if you have a very longer tongue, it is very easy for you to place the tongue during articulation closer to your lips, even at the edge of your upper teeth.

T: Ok.

M: If the tongue is shorter and more strong, more strong means with less ability to move, more difficult to move a strong, stronger tongue than a very subtle attack. And so, I prefer to put the tongue quite on my palate, the back, not only back, so, about the articulation, it depends on the language. You know, I think sometimes ta-ka-ta-ka-ta-ka-ta or da-ga-da-ga-da-ga-da. Ta-ka if you t-t-t, (points forward) if you go in France, da da da da, (points backwards) rear. But sometimes I prefer more open as a too-koo-too-koo-too-koo or du-gu-du-gu-du-gu-du, than ta-ka-ta-ka-ta or da-ga-da-ga-da, because of the u and o is more open. When you play, especially double-tonguing, when playing the double-tonguing, your support is the same, but the quantity of the air is a little less, because the tongue is arise, and so, its very important that you push a little more air and keep open, more open than when you play legato, your throat.

T: Incorporating both tone and articulation together, do you ever notice a difference perhaps in your embouchure or playing on days where you speak all Italian versus perhaps a day where you have to speak a lot of English?

M: I understood, but I want to understand better. Can you repeat me the question please?

T: Certainly! Do you notice a difference in your embouchure on days where you speak all Italian versus on days where you speak a lot of English? Is there a difference in your set up?

M: During the articulation, my main problem is how hard is the work of the tongue. The "T" is much much more hard than it, and this is according with the language. In Italian we have a lot of the very hard, it depends. Even in part, the Italian language, you know, do you know a little of the story of Italy?

T: I know a little bit. I'm not fluent in Italian culture.

M: Ok. We are a very, very young nation. A lot of the people think, ok we have big history, but, because the Romans and some, but we have, we are a young nation. Italy was born in 1861. So, before there was different states. Yes, we have one language, but different dialects.

T: Mm-hm.

M: I wanted to say one thing, I live near Florence. But I attended the university in Bologna, which was one hour by train. It's about 100 kilometers, more or less. But, there is a big tunnel, a long tunnel, because there was high mountains in between the two cities, the Apennines mountains. So when I was taking the train and, in Tuscany. I was able to understand anything. The last stop of the train before the tunnel, the tunnel is 17 kilometers long, more or less, ten miles. At the end of the tunnels, I cannot understand nothing. I cannot, anything. Quite a different language. So, if you can, if you listen to an Italian people from Sicily or from Rome or from Florence, or from Milano, the articulation and the different tone of the language is completely different. Even now, we have a Tuscany language is the Italian. I have not a dialect. My dialect is the Italian, is the... but in Milano, in Naples, in Rome, in Palermo, Sicily, they have a dialect. And probably, they use the dialects more than Italian. Sometimes the dialect is so strong that it is quite a different language. With very, very different intonation over there of the words, and different articulation. So, the standard Italian is my Italian. Not because I am Mazzanti, (laughs) but because I was born in Tuscany and Tuscany is the origin of the Italian language. But, this is a preface that is very important for me, now we have some very, roof, is a Ti-Tu. Can you understand how it's hard, Ti-Tu? "T," "t," it's very difficult but not very different from, probably the English is not so hard., the "t." Not a lot, but we have a lot of words that are very hard to "t." So, for example, when I want to speak and I want the articulation very clear, very short I think in Italian. I think the Ti-Tu, ta, ta, ta, ta, ta. But with the articulation, more sweet, less brilliant, less short, I prefer even to think of the English word "this" and other words in English. Its more important, its more easy, if I think, to sound English words pronunciation than some Italian. Italian for the articulation "t" is very hard, its probably too hard, its good for only some, for short single tonguing, "t t t" but not for degedege. Takataka is immediately too, yes, too hard and heavy and slow.

T: That's very interesting! Where did you first learn how to use vowels or vocals such as the "oo"s and the "oh"s? Were you taught, was it self-taught, from a book?

M: I think that, when I was young, when I was a student, nobody told me about vowels. I had learned about them after, the first one was, do you know Patrick Gallois? He is a French, important flutist, Patrick Gallois.

T: Ok.

M: Patrick, Patrick told me about the use of the vowels, and I try to include them in my routine, in my practicing, and song. And then I have read a lot about this thing.

T: Do you ever use any special method books, or do you have a favorite method book or anything that you like to use or to tell your students to use?

M: Method book about technique? About what?

T: Yes, are there any special method books, besides perhaps your own? (laughs)

M: (laughs) A moment (Retrieves materials) This is my book. (Shows *The Mazzanti Method*) By Presser, Theodore Presser company. Now listen, the most important book for me are, or is Moyses.

T: Oh yeah!

M: The Moyses *De La Sonorite Art et Technique*, Moyses daily exercise, Moyses *Gammes et Arpeges, Scales and Arpeggios*, and Moyses wrote tons of methods, and all of them are very important in my opinion. And another very, very good method for me is a method (retrieves materials), you see, is a special method by Paul Edmund-Davies.

T: Ah yes!

M: It's very important. Its very clever, very smart, very easy to, its alright to change your routine sometimes. And I want to, usually, I have a student, I teach piccolo. So, any student has a different flute teacher. And I don't want to change the routine of the flute teacher. Only I propose it to the students different books, for example, even book, like this one. Do you know this one? (Shows *The Gilbert Legacy*)

T: Yes.

M: By Angeleita. And to a larger view, I think, the more you think, the more you feel. This is very important, it sounds a little strange, but the knowledge of the music, of the technique, of all the culture, things about the music and the piccolo, music is important to have more feeling when we play.

T: Correct.

M: The feeling when you play is made from your psychology, but even your culture that you have learned with a book, with a teacher, the internet, that is a great resource.

T: Do you think that if there was a method book that incorporated aspects from all these different languages into one method book to help further express the musicality of music, do you think something like that would be useful for the flute community?

M: Absolutely yes! I'm open to everything that is new. When something is new, I'm curious and I immediately want to read and some. What is the problem Sarah about this method, the problem is to know very well the language, the different languages.

T: Mm-hm.

M: Not only a word, but the real pronunciation.

T: Yes.

M: I can speak in English more or less, but you can understand immediately my pronunciation is not good. And the tone of the vowel in English is not the same that you

use. So, you understand, and the same, if you want to speak in Italian, something I can learn you, but its difficult to have the sound of it, the Italian, the Italian pronunciation inside of you when you play, you practice. This is not easy, but its possible. So, if one book can learn, can teach, not learn sorry, can teach this, it is absolutely welcome. But probably you have to include, some files with examples of pronunciation of, in each language. Listen, when I, whenever my articulation is very hard, ta-ta-ta, I write T-M-A. But what do you read? When you see T-M-A?

T: Well, I know an English speaker, such as myself, would say “ta.”

M: Ok, and ta, ta, is very large, for me it is tuh, it is much, much smaller.

T: Mm-hm.

M: So, you know, I have perceived any effort to include this subject, the vowel, in teaching, but it is not easy. And you have to manage these different pronunciations.

T: Yes, and that is actually very much a point I would love to make across with this research. Yes, because there are so many different ways that, our mouths as human beings are capable of so many different sounds.

M: Absolutely right.

T: We are limited by our own language. So, if we can expand those sounds into what other languages can do, that can only give us more of a repertoire for tone colors for our performance.

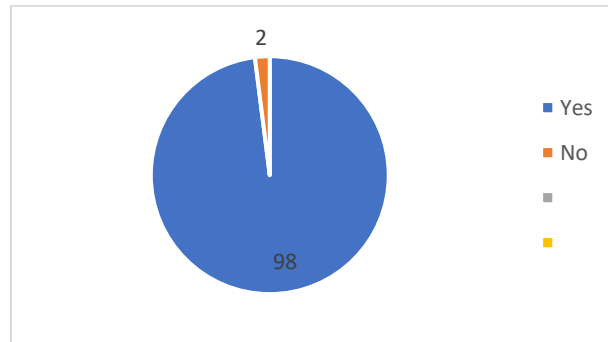
M: For the next generation, I’m too old. (laughs) But it is right. This is, it’s a great subject. I encourage you to go in the deepness of this subject. I don’t think that it is, that it will be so easy, but I think that this time, that it will be good out there.

T: Great. Is there anything else you would like to add to this discussion of how Italian language versus perhaps any other language can affect flute performance or teaching?

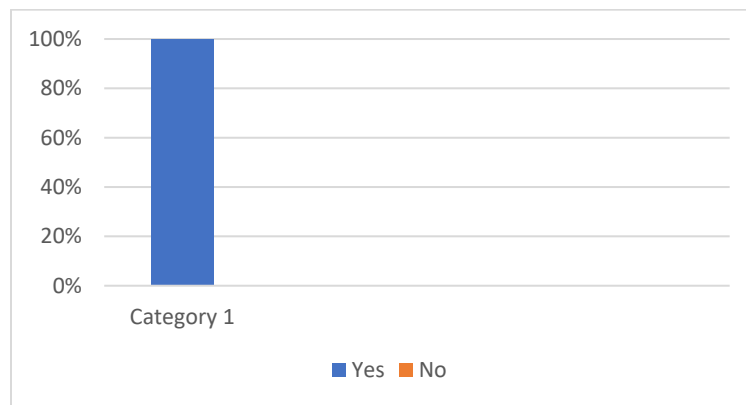
M: Listen, I think that now it’s the right time to do that. Why? Because its very easy. I started, I’m 60, I’m 60. So, when I was 20, 40 years ago, not a lot, only 40. 40 years ago, to find an English native speaker was not easy in Italy. And maybe more in Italian in the USA, for the immigrants. But we Italians, we are a people of immigrants. We immigrated everywhere. We can find Italians everywhere, from New Zealand to the south of Argentina, and some. And now it’s possible, even now, just in this moment, we are speaking very easily together. So, I think that it is the right moment. Go Sarah, forward in this research.

### APPENDIX 3. SURVEY OF AMERICAN FLUTE PLAYERS

1. Do you currently reside in the United States of America?

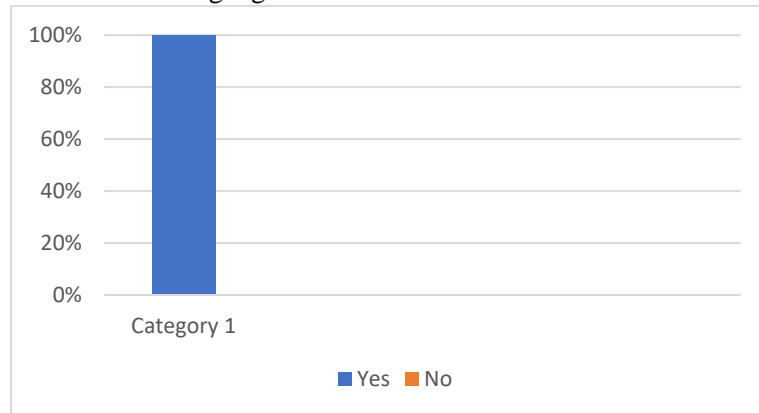


2. Do you speak English?

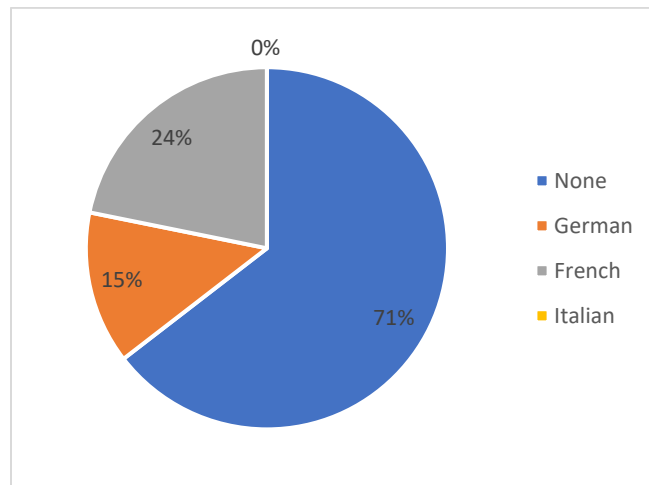




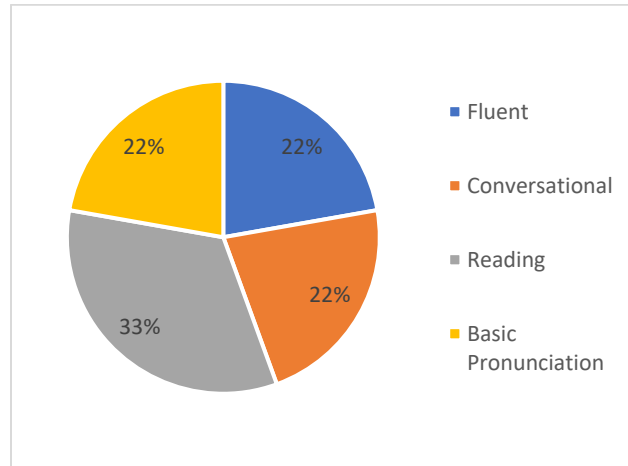
3. Are you fluent in this language?



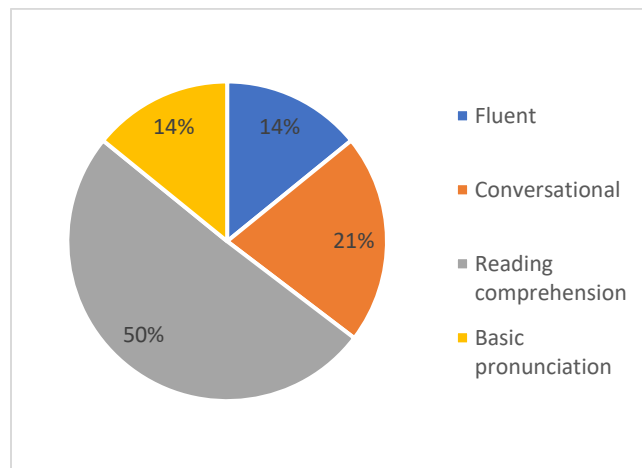
4. Do you speak any of the following languages?



4.1. What is your comprehension level of German?



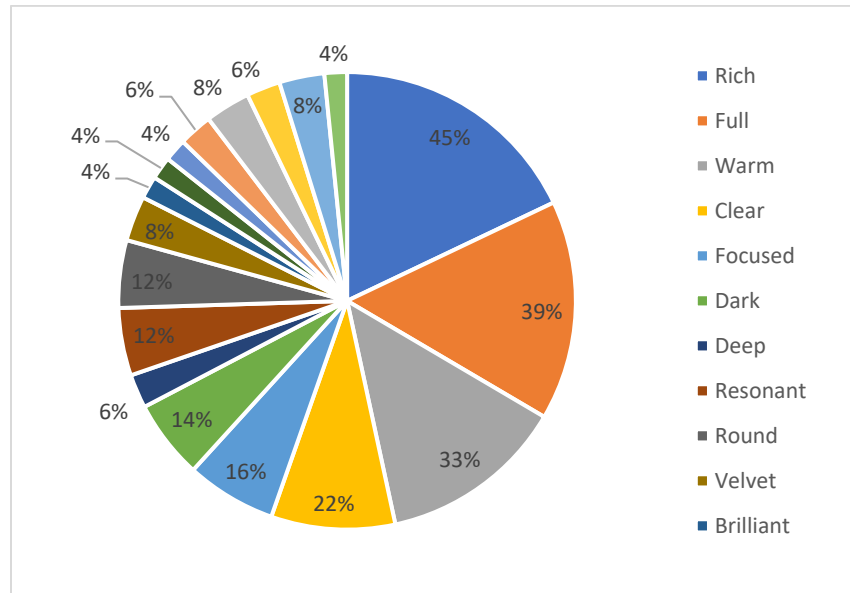
4.2. What is your comprehension level of French?



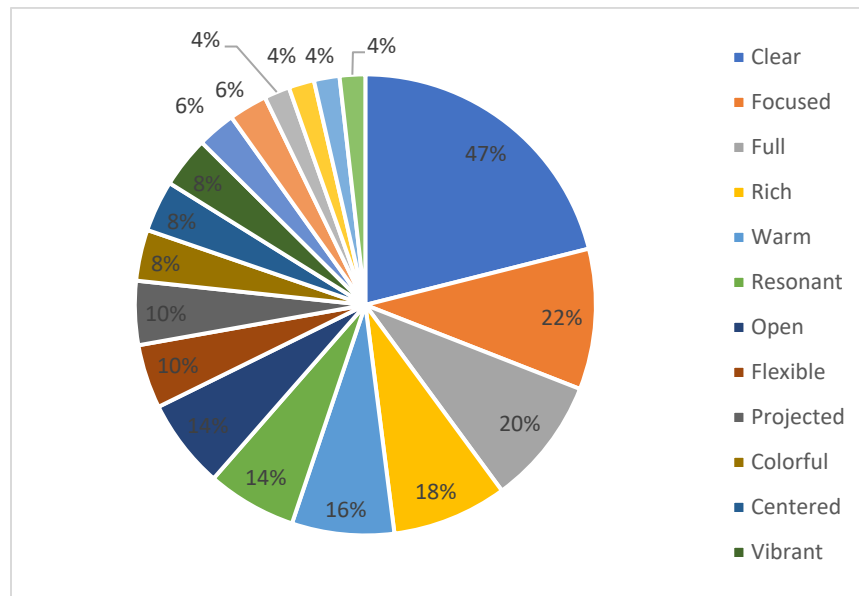
4.3. What is your comprehension level of Italian?

- 0 Responses

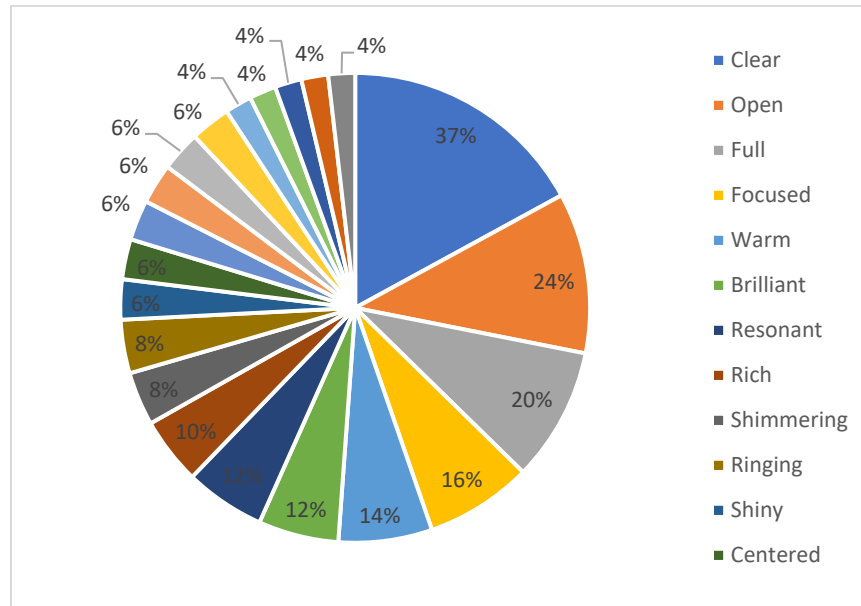
5. Please describe the ideal flute tone in the low register.



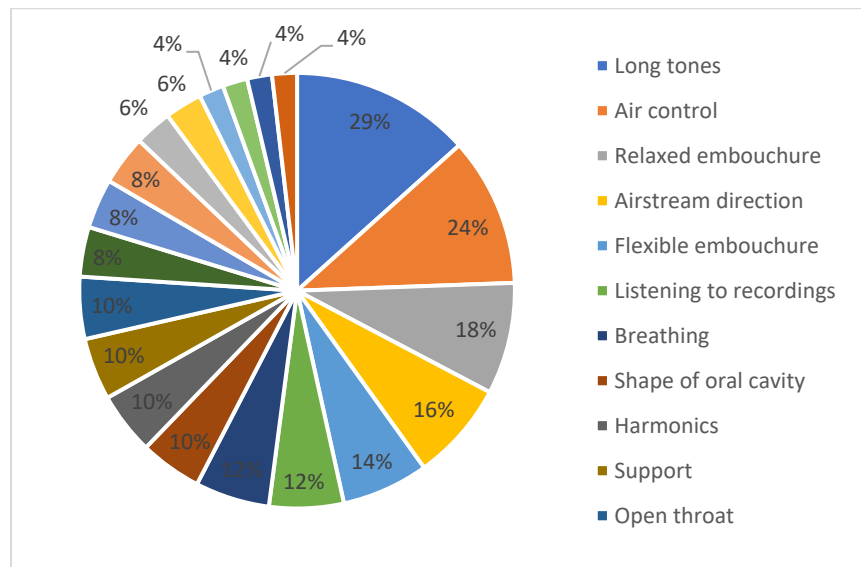
6. Please describe the ideal flute tone in the middle register.



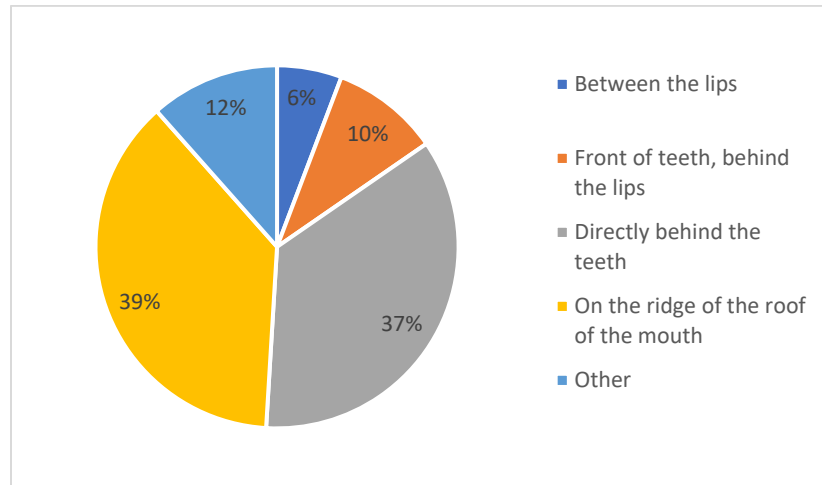
7. Please describe the ideal flute tone in the high register.



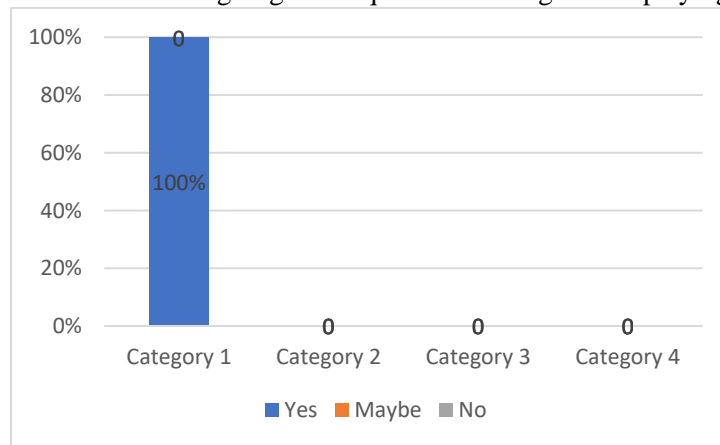
8. What do you believe is the best method for achieving the ideal tone? (Can be separate registers or overall).



9. How do you articulate most often?



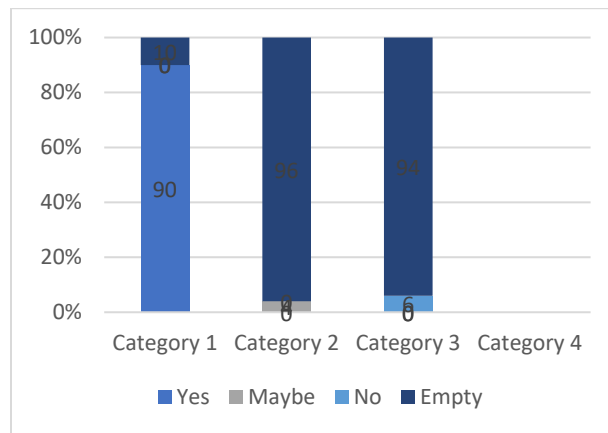
10. Do you utilize double-tonguing techniques in teaching and/or playing



11. If you do not utilize double-tonguing techniques, please explain.

- N/A

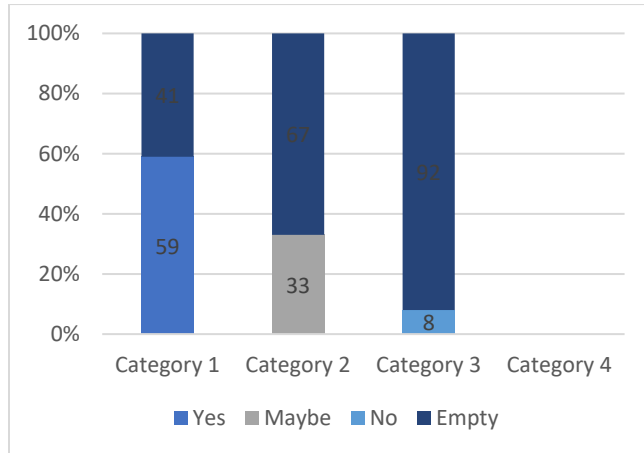
12. Do you utilize triple-tonguing techniques in teaching and/or playing?



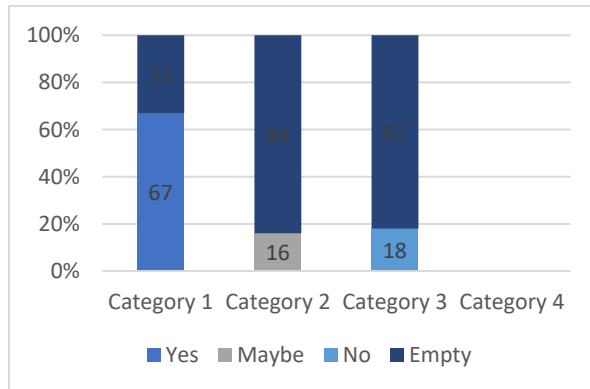
13. If you do not utilize triple-tonguing techniques, please explain.

- “Even in fast triplet passages, I still alternate dgdgdg instead of dgddgddgdg”
- “Though I have previously practiced an uh-kah-tah or uh-gah-dah, it is not a technique I have incorporated into long term practice goals.”
- “I view triple-tonguing as an extension of double-tonguing, rather than its own entity, i.e. Too-koo-too is just one and a half Too-kooos next to each other.”
- “Since the tongue can only strike in two places and not in three, triple-tonguing is just a creative way of using double-tonguing consonants. I prefer to equate everything to single- or double-tonguing, even in compound meters, in order to simplify things for myself and my students.”

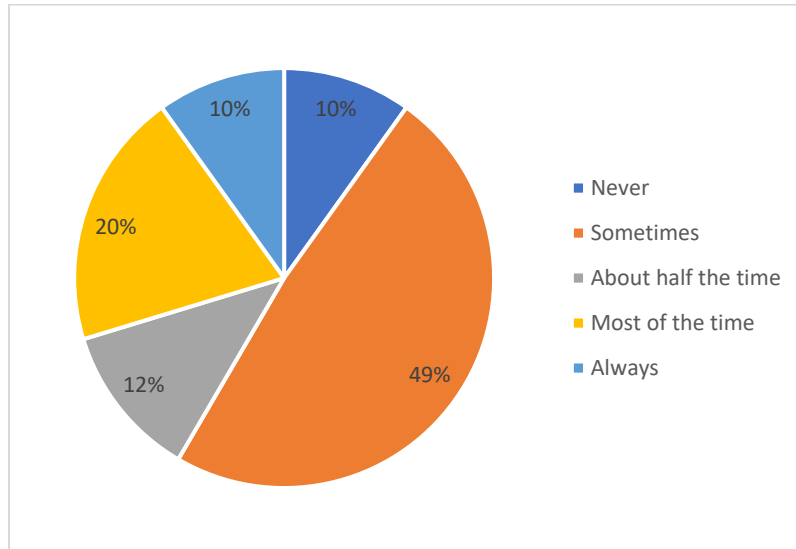
14. Do you believe that the language(s) you speak influences your personal flute performance?



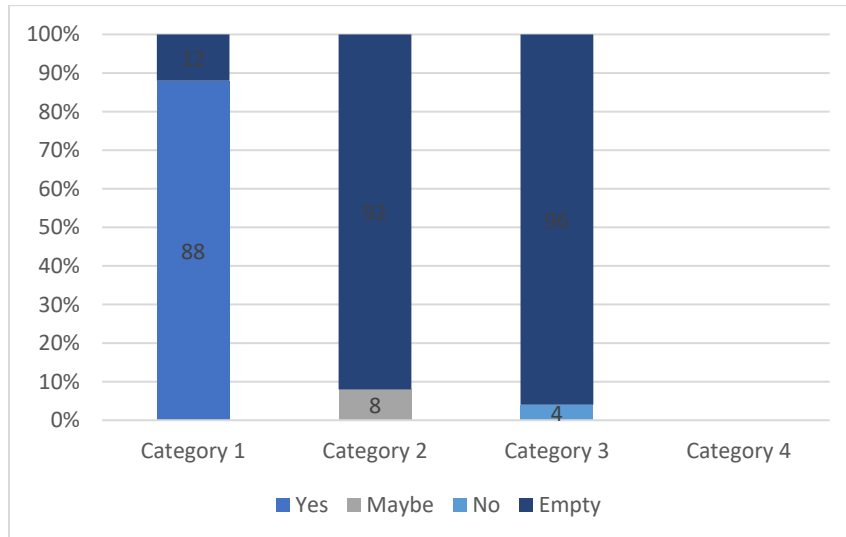
15. Are you conscious of how language affects your embouchure and tongue position?



16. How often are you conscious of language and how it might influence your flute performance?

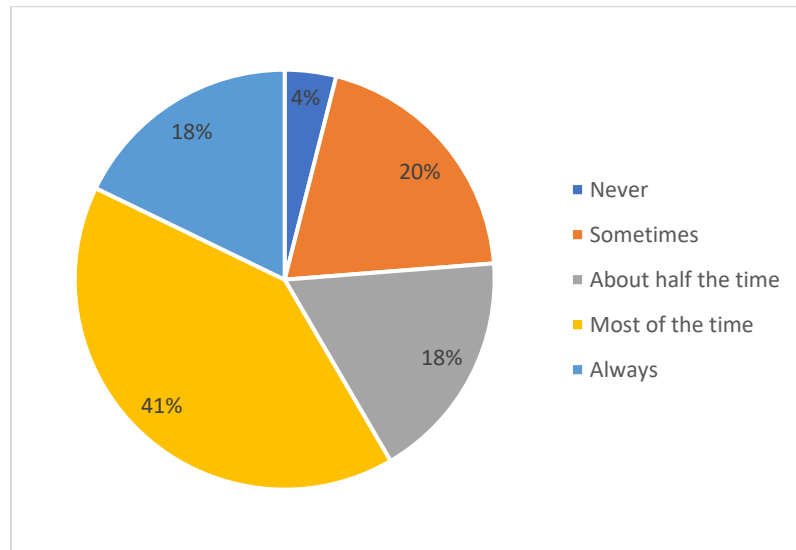


17. Do you incorporate vowels into your personal flute performance?

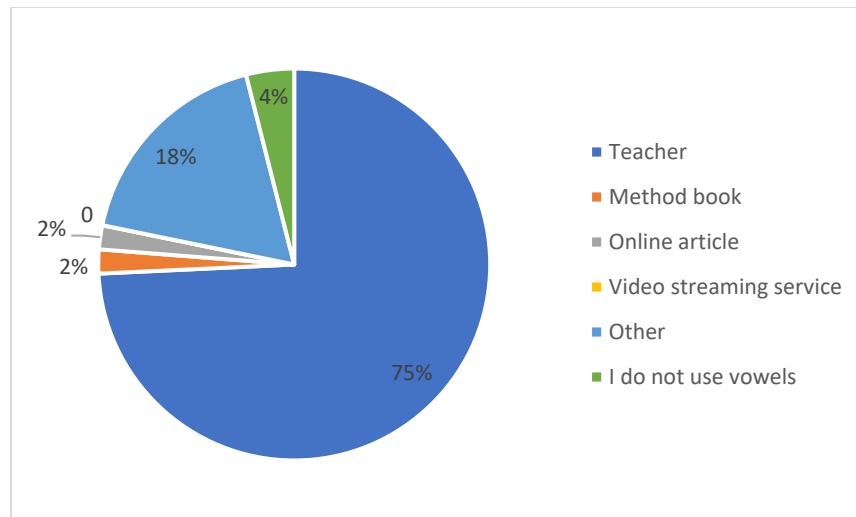




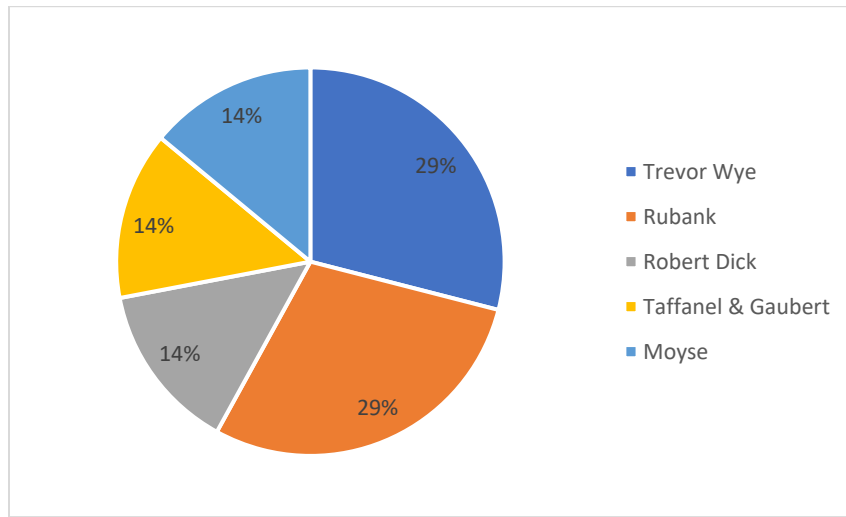
18. How often do you incorporate vowels into your personal flute performance?



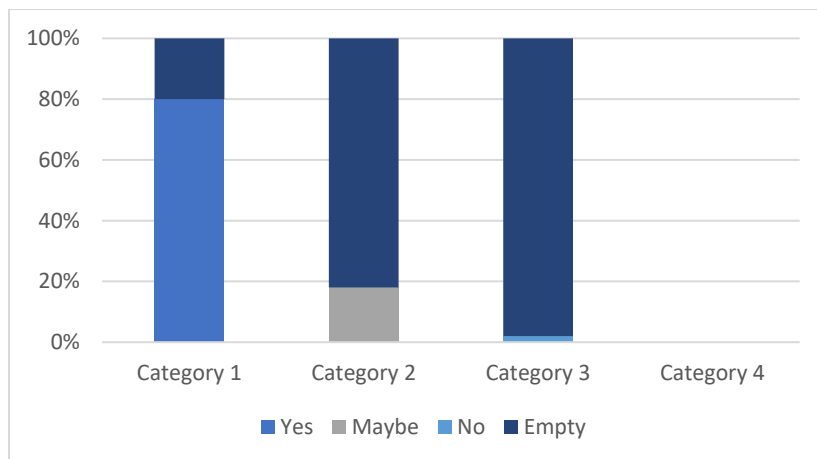
19. If you answered yes to using vowels for performance, where did you learn to use vowels?



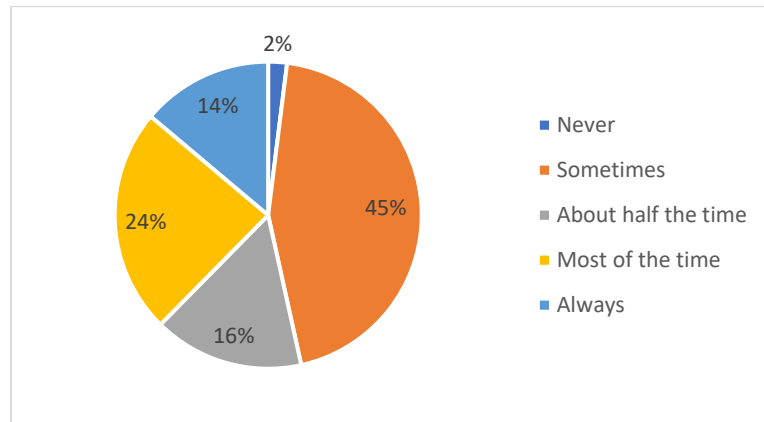
20. If you learned from a method book, what book did you use?



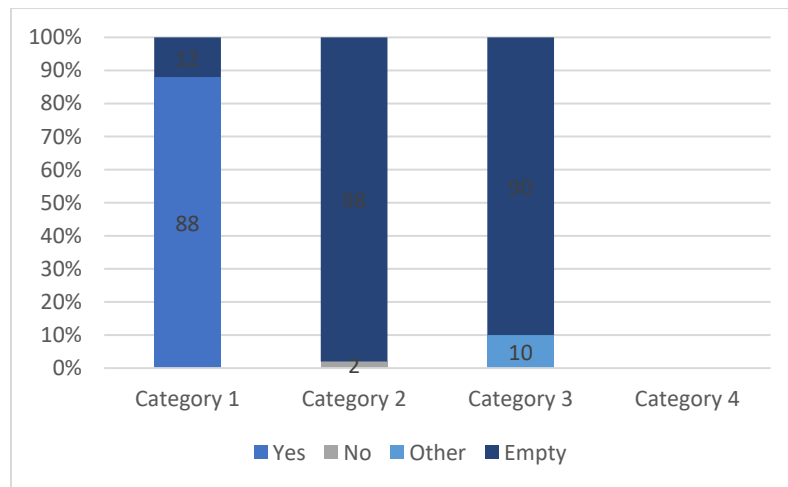
21. Do you incorporate vowels into your teaching methods?



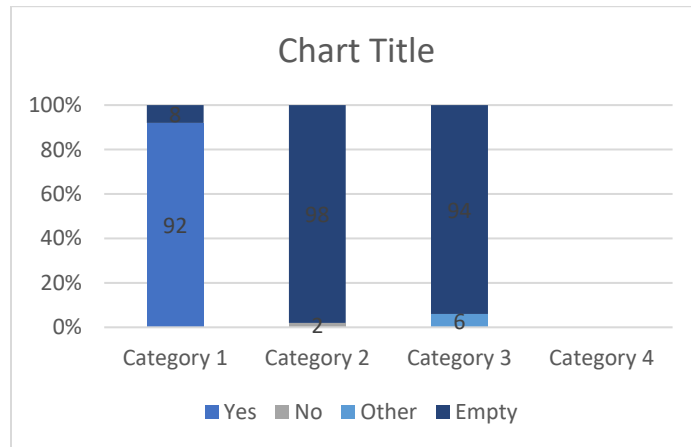
22. How often do you incorporate vowels into your teaching methods?



23. Do you speak the same language as your students?



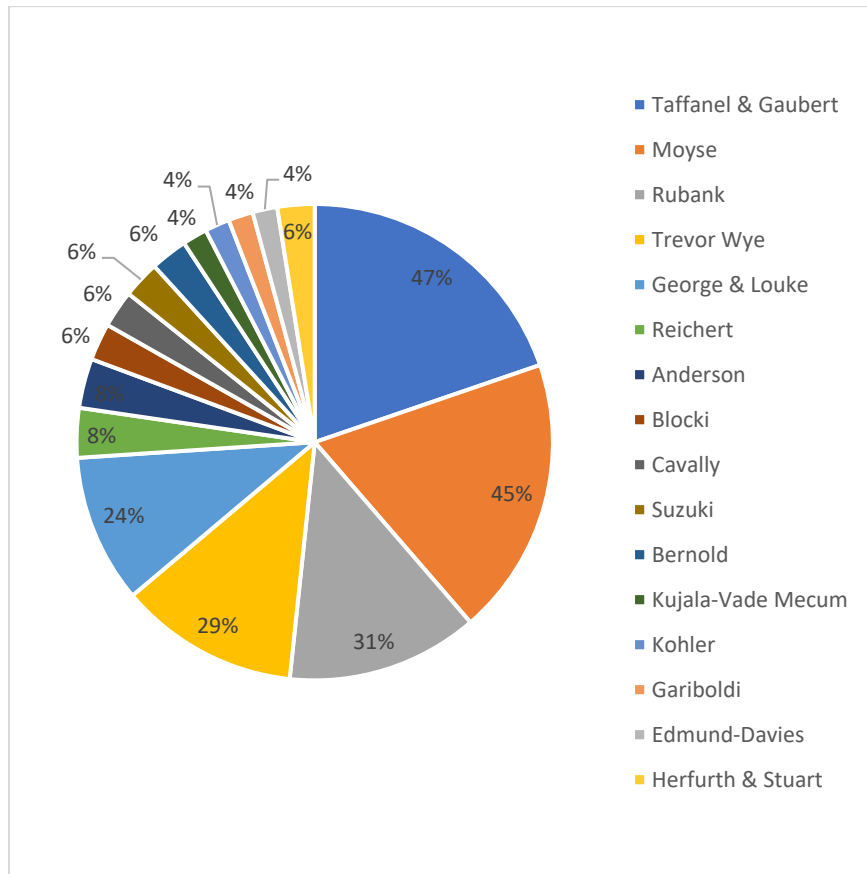
24. Do you speak the same language as your previous teacher(s)?



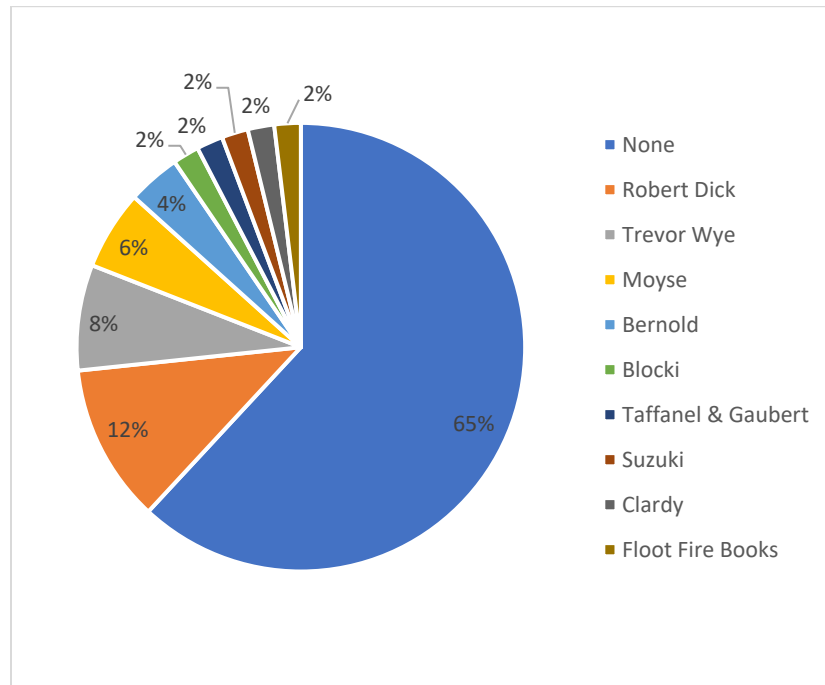
25. If you answered no to either of the previous two questions, please explain.

- “I speak English, my students speak English as a second or third language. All of my students are Asian: Chinese, Korean, Vietnamese, Taiwanese, Indian.”
- “I have taught several non-English speaking students through the years.”
- “Two of my previous teachers speak German and Spanish respectively, and English is their second language.”

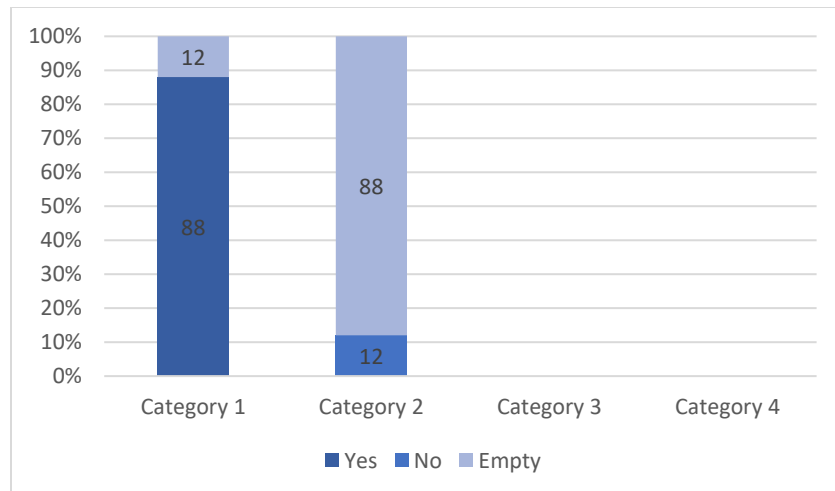
26. What are your favorite method books/resources to use for teaching/playing?



27. What method books are you aware of that addresses vowel usage?



28. Do you think it would be helpful in teaching and/or playing to incorporate languages other than one(s) you speak?



## APPENDIX 4. IRB APPROVAL LETTER



### EXEMPTION CERTIFICATION

IRB Number: 61175

TO: Sarah Tuley, DMA Fine Arts - Music  
PI phone #: 812-589-5718  
PI email: satu224@uky.edu

FROM: Chairperson/Vice Chairperson  
Nonmedical  
Institutional Review Board (IRB)

SUBJECT: Approval for  
Exemption Certification

DATE: 11/18/2020

On 11/18/2020, it was determined that your project entitled "*Perceptions of how different languages affect flute performance*" meets federal criteria to qualify as an exempt study.

Because the study has been certified as exempt, you will not be required to complete continuation or final review reports. However, it is your responsibility to notify the IRB prior to making any changes to the study. Please note that changes made to an exempt protocol may disqualify it from exempt status and may require an expedited or full review.

The Office of Research Integrity will hold your exemption application for six years. Before the end of the sixth year, you will be notified that your file will be closed and the application destroyed. If your project is still ongoing, you will need to contact the Office of Research Integrity upon receipt of that letter and follow the instructions for completing a new exemption application. It is, therefore, important that you keep your address current with the Office of Research Integrity.

For information describing investigator responsibilities after obtaining IRB approval, download and read the document "[PI Guidance to Responsibilities, Qualifications, Records and Documentation of Human Subjects Research](#)" available in the online Office of Research Integrity's [IRB Survival Handbook](#). Additional information regarding IRB review, federal regulations, and institutional policies may be found through [ORI's web site](#). If you have questions, need additional information, or would like a paper copy of the above mentioned document, contact the Office of Research Integrity at 859-257-9428.

## PART II: RECITAL PROGRAMS AND NOTES

### Spring 2019 DMA Recital Program

Na Tri Peathraichean (The Three Sisters... of Glencoe) (2000) Jennifer Barker  
1. Gearr Aonach (b. 1965)  
2. Aonach Dubh  
3. Beinn Fhada

Wish Sonatine for Flute and Piano (2015) Valerie Coleman  
(b. 1970)

### INTERMISSION

Trail of Tears for Flute and Orchestra (2010) Michael Daugherty  
1. Where the wind blew free (b. 1954)  
2. Incantation  
3. Sun Dance



## **Journeys: Spring 2019 Program Notes**

“The road of life twists and turns and no two directions are ever the same. Yet our lessons come from the journey, not the destination.” – Don Williams, Jr. Contemporary flute literature contains many representative works that use the theme of a journey as its basis. This recital features three 21<sup>st</sup> century works by living composers: Jennifer Barker, Valerie Coleman, and Michael Daugherty. Each of these composers depicts the program’s theme of journeys in unique ways.

### ***Na Tri Peathraichean* [The Three Sisters... of Glencoe] (2000)**

Jennifer Barker, a Scottish-American composer and pianist, wrote *Na Tri Peathraichean* for Flute and Piano in 2000. The Scottish title translates to The Three Sisters... of Glencoe. The Three Sisters (also called Bidean nam Bian Mountain) are mountains found in the Scottish Highlands of Glencoe, Scotland, an area known for its rolling hills and waterfalls.

*Na Tri Peathraichean* is divided into three movements, each one representing its own respective mountain. The first movement, *Gearr Aonach*, is reminiscent of the wind that travels through the crevices and ridges of the mountain. Like a blowing gust of wind, the movement begins slowly before building into something stronger, as indicated by “stringendo”. It also ends in a very similar manner. Barker emphasizes this balance by using the same melodic content at the beginning of the piece as she does at the end of the music, however, as the ending note is a D, a perfect fifth below the starting pitch, A.

The second movement, *Aonach Dubh*, utilizes a form that is in itself a replica of a mountain. The movement was inspired by the mountain's weaving sides and edges. Like the first movement, *Aonach Dubh* begins quietly and the steady sixteenth notes begin to ascend in both pitch and dynamic. The movement suggests climbing the mountainside, finally reaching the peak midway through the movement. The second half follows the pattern of descending sixteenth notes, as the second half of the movement mirrors that of the first, but in a retrograde-like manner. Just as the first half of the movement uses ascending sixteenth note patterns, the second half is reminiscent of this, though using descending sixteenth notes. By the end of the journey of the second mountain, the climber is running out of breath and stamina, which is depicted by the flute playing more separated notes and exuding a heavy, breathy tone.

*Beinn Fhada*, the third movement, is representative of the overall majestic nature of the Three Sisters. At the beginning of the movement, three phrases are heard in the piano, all beginning with an accented fortissimo chord. The flute enters with high, gentle notes suggesting a light breeze in the mountain air. Melodies from the first movement are echoed. As the journey continues, the mountain is depicted treacherously after the tempo primo as the flute plays rapid sixteenth and thirty-second notes. At the climax of the third movement, the flute plays broad high notes. At the very end of the final movement, the opening statement of the first movement is repeated.

*Na Tri Peathraichean* as a whole not only conveys each individual mountain as a movement, but the entire work is balanced in a way that suggests one large mountain. The first and final statements are the same, the third movement uses material heard in the first

movement, and the second movement features the very top of the peak. Just as the journey through the mountains began with a soft and still A, the end is also a soft and still A.

### ***Wish Sonatine for Flute and Piano (2015)***

Commissioned by the Virginia Polytechnic Institute and State University, Kentucky born composer Valerie Coleman wrote the *Wish Sonatine for Flute and Piano* in 2015. Inspired by a poem by Fred D’Aguiar, which bears the same title, Coleman wrote this piece based on the event known as the Middle Passage, a historical event in which enslaved Africans were forced to make the perilous journey from Africa to America by ship.

The beginning of the music captures the image of ships, as the piano plays a low pedal while the flute plays sustained tones, suggesting the horns as the ships approach land. The opening, marked “placid”, featuring elongated whole notes with a few flourishes, accelerates into the next section marked “With fighting desperation.” This marks the beginning of the long and painful journey as the enslaved individuals were forced to board the daunting ships via cracked whips, pushing, and beating. As the music is prompted to speed up by the marking “movendo,” the rocking of the ship on the ocean waves is suggested through the flute line with rapid triplets and accented eighth notes.

This leads to the section labeled “Defiant.” In this section, Coleman portrays the spirit of those that defied their fates and fought back by sacrificing their own lives through starvation or throwing themselves overboard. This is portrayed through long notes of the emotional melody. Before the final section, “Still” is described by the composer to be

about an enslaved mother that had just given birth, and looked upon her child before it was taken away and killed, leading into the emotional turmoil that is the section marked “Chaotic.” The piece ends with the section “With fierce determination to survive.” According to notes written by the composer, this section represents “a renewed sense of self-preservation, the embrace and healing possibility in a multitude of cultures brought from Africa despite captivity.”

Wish

(A poem by Fred D’Aguiar)

I wish those tall ships at Africa’s shore  
Had dropped anchor to plant crops there:  
Sugarcane, tobacco, cotton and coffee.

Instead they filled the hungry bellies  
Of hulls with Africans and set sail  
Wanting nothing from that big place

That wasn’t diamond, gold, ivory, flesh.  
I wind the clocks back and turn the ships  
Around, not a single bullet, whip, or cutlass

Sound to deafen our ears for centuries.  
No Atlantic road of bones from people  
Dumped into the sea to form a wake.

### ***Trail of Tears (2010)***

In 2010, *Trail of Tears* by Michael Daugherty was premiered by the Omaha Symphony, directed by Thomas Wilkins, the solo being played by Amy Porter. This concerto for flute and chamber orchestra depicts some aspects of the Cherokee people, who were forced to leave their homes by government decree in 1838 and forced to journey by foot over eight hundred miles, becoming what would later be known as the Trail of Tears.

The piece is divided into three movements: *Where the Wind Blew Free*, *Incantation*, and *Sun Dance*.

The first movement, *Where the Wind Blew Free*, was inspired by the chief of the Cherokee people, Geronimo, who described the place he had been born in, and how the wind would blow freely. Daugherty includes melodic thematic material that is heard at the very beginning in the flute line, and also extended techniques, such as bending pitches, breath tones, and flutter tonguing. He uses a combination of long melodic lines and short, precise rhythmic patterns throughout the movement that are reminiscent of tribal music. Near the conclusion of the first movement, there is a moment where Daugherty labels the music “Trail of Tears.” This suggests the moment when the life on the prairie changes to that of tragedy.

The second movement, *Incantation*, is a meditation dedicated to the passing of loved ones. In addition to pitch bending, breath tones, and flutter tonguing, Daugherty also includes finger bends and key slaps to the list of extended techniques for the soloist. This adds to ethereal atmosphere of an incantation. This movement includes both movement and stillness, the movement suggesting emotion, while the stillness emphasizes the meditation theme of this movement. The still sections are thinner in texture, allowing the finger bends and other extended techniques to be heard.

The third movement, *Sun Dance*, is inspired by the religious dance ceremony of the Cherokee people. This dance was banned for a century before it was brought back in the late 1970s and can be seen being performed today. According to the composer, “I have composed a fiery musical dance to suggest how reconnecting with rituals of the past might create a path to a new and brighter future,” ([michaeldaughertycomposer.com](http://michaeldaughertycomposer.com)). This

energetic movement includes accented octave leaps and quick scalar runs, creating a rhythmic dance-like pattern that could be heard in a real sun dance ceremony. By the end of the movement, breath tones, flutter tonguing, and pitch bends are heard around thematic material that is reminiscent of the first movement, bringing the piece to an end with a flourish of a scale that end on a short but decisive high D.

As can be seen, journeys have frequently served as a metaphor for compositions, and these three contemporary works for flute are examples of this. The type of journey is different for each piece: traveling through a mountain terrain, the Middle Passage, and the Trail of Tears. Jennifer Barker uses her music to convey the conditions and feelings that accompany the exploration of a mountain. Valerie Coleman uses her music to convey specific emotions and events during a tragic time. Michael Daugherty uses his music to convey ideas of a culture that fought to not be lost to that of tragedy and hardship. The result is the addition of three important and significant pieces to the flute repertoire.

Fall 2019 DMA Chamber Recital Program

Organized Chaos (2017)

Melvin Lauf, Jr. (b.1971)

Trio Opus 53 (1829)

Kaspar Kummer (1795-1870)

1. Allegro
2. Andante
3. Allegro Vivace

*Deseo de Sol* (2014)

François Daudin Clavaud (b. 1959)

1. Cantando
2. Pesante
3. Risoluto

INTERMISSION

Trio for Flutes (1984)

Lászlò Zemplèni (b. 1947)

1. Allegro
2. Adagio
3. Vivace

Flutes in the Garden (2007)

Gary Schocker (b. 1959)

1. Madonna Lillies
2. Ants/Peonies
3. Ferns
4. One Day, Beneath the Mushroom Cap...

Percolate for 3 Flutes (2015)

Nicole Chamberlain (b. 1977)

## **Fall 2019 Chamber Recital Program Notes**

Compositions for flute chamber ensembles have been around for hundreds of years, with many pieces written specifically for flute trio, yet many people may not be aware of the masterful compositions for this instrumentation. In this recital, my colleagues and I will perform six trios ranging in time periods from the Romantic era to the Contemporary.

### ***Trio for Flutes (1984)***

Hungarian composer Lászlò Zemplèni (b. 1947) began his music studies at the Ferenc Liszt Academy of Music in Budapest. From there he was the timpanist of the Hungarian State Opera orchestra and also taught at the Ferenc Liszt Academy of Music. During his years as an instructor, he also composed several chamber pieces, his *Trio for Flutes* being among these works.

This trio consists of three movements. The first movement, *Allegro*, is short and light in melody. With variations between dynamics and articulations, this spritely movement is pleasing for both listening and playing. All three flutes take turns playing the melody, a tune that is very dance-like. This can be heard through the use of the quick and light articulation of the eighth notes in the beginning, the driving to and emphasis of beat one in the piece's 2/4 meter, and also the sudden dynamic changes that contribute to the driving forward motion of the movement. Zemplèni also interweaves rhythms and harmonies that are reminiscent of the musical stylings of folksongs from his homeland, which can be heard through the gapped scales, or use of major seconds and minor thirds.



Not only is this seen in the first movement with the swirling runs, but also in the second movement where the harmonies shine through.

The second movement of this trio is slow and lyrical. The melancholy melody is lush and rises and falls as it is passed between the flutes. The harmonies between the three parts create a sense of haunted longing, and the minor chords are prolonged under the rising and falling of the melody, until the end where the beginning chords are built and resolved one last time. The emphasis of minor thirds in the melody, with the harmonies moving between major seconds underneath, bring out the harmonies typical of Hungarian folksongs.

Immediately following the second movement, as indicated by the instruction *attaca*, the third movement is quick and light. This movement uses syncopations to keep the music moving forward instead of the driving scalar patterns of the first movement. This movement keeps both listener and performer engaged as the composer utilizes slurs and accents to create cross-rhythms, and also calls for sudden dynamic changes. The rhythms and harmonies used in this movement are again reminiscent of Zemplèni's homeland, as Hungarian music typically consists of song-like melodies and gapped scales. Because of the light, song-like melodies and beautiful harmonies, this trio by Zemplèni is a fantastic piece for the flute trio repertoire.

### ***Trio Opus 53 (1829)***

Another classical composer who contributed to the flute trio repertoire is Kaspar Kummer (1795-1870). Kummer was a German flutist and composer who lived in the late

Classical and early Romantic eras. Much like other compositions of this time, his music adheres to strict forms and his *Trio Opus 53* is no exception.

This piece consists of three movements: *Allegro*, *Andante*, and *Allegro Vivace*. The first movement, *Allegro*, is structured in sonata form, as it contains an exposition, a development, and a recapitulation. This movement is in  $\frac{3}{4}$  time and begins with the exposition indicated by descending quarter notes in the first flute. This movement weaves the melody between the three flutes, although weighing most heavily on the first flute. Although this movement is structured, there is also a sense of emotional expression in the contrasting dynamics, and the writing that allows the performers to showcase their virtuosic skills. The development occurs approximately halfway through the movement, where the main theme is played but in the minor key of g. However, the key does change often in transpositional sequences, which can be heard clearly in the second flute part. The recapitulation occurs with the reintroduction of the descending quarter notes, but ushered in by the second flute instead of the first. The movement ends on a proud C major chord.

The second movement of this trio, the *Andante*, is in  $\frac{6}{8}$  time and is very dance-like, contrasting with the stoic first movement. This movement is in ABA form, forming three sections. The first section of the movement is in the key a minor, the relative minor of the piece's overall tonic of C major. The B section changes keys to the parallel A major, creating a much brighter color palate. Upon modulation back to the first key of a minor, the somber tone of the dance returns. This movement also flows with the flutes interchanging between the articulated dotted-eighth, sixteenth, eighth rhythm and smooth sixteenth runs for contrasted textures, adding to the thick layers of this movement.

The third movement, *Allegro Vivace*, is quick and light. Its format is similar to that of the second movement, as it also consists of ABA form. This movement, although very structured in its timing, reveals an intensely virtuosic piece that shows off the skills of the performers. With light articulations, quick yet smooth sixteenth runs, and dramatic dynamic changes, this movement is a great example of the compositional style of the late Classical and early Romantic eras. Overall, this piece is a classic for the flute trio repertoire.

### ***Deseo de Sol (2014)***

François Daudin Clavaud is a French flutist and a self-taught composer who writes many flute pieces for his own flute trio called the Silver Trio. According to Robert Martin's website, Clavaud's music publisher, many of his pieces are inspired by the instrument itself, while others are inspired by the environment and world around the composer. Some inspirations are also derived from poems and other writings. Many of these influences can be heard in his compositions, including Spanish influence on the flute trio piece *Deseo de Sol* [*Wish for Sun*].

*Deseo de Sol* features a C flute, alto flute, and bass flute. This trio has three movements that all vary in style, though they are all modeled after Latin music. The first movement is titled *Cantando* [*Singing*]. This intriguing movement begins with moving sixteenth notes in the alto flute, and then the three instruments play together in a low and almost mysterious fashion in unison. This motive is repeated near the end, giving the *Catnando* an ABA form. However, the middle of the movement is slightly faster and brighter in color, giving the movement more contrast between the sections. The brightness

of the B section requires a light and crisp articulation to contrast against the lilt of the A sections, causing both the listeners and performers to stay alert for the changing music styles.

The second movement is titled *Pesante*. This movement, like the first, is also in 6/8 time, but it is slower and more leisurely. This movement is also filled with more syncopations, causing the music to drive forward to the end. Although this movement can stand on its own, it also contains small motives from the first movement. For example, in *Pesante*, the flute plays an ascending C major arpeggio after the introduction. This is the same motive played in the B section of the first movement. By having this same motive in both movements, Clavaud links these movements together, despite their stylistic differences.

This leads to the third movement. The third movement is titled *Risoluto* and incorporates extended techniques such as key slaps played by the C flute and alto flute in the beginning. This continues through the movement in the bass flute, creating a rhythmic driving force. Another extended technique used in this movement is flutter-tonguing in the C flute. This technique brings out the Spanish influence of this music, as the Spanish language incorporates rolled R's, which is how this technique is accomplished on the flute. Although it is also in 6/8 time like the previous movements, this movement is lively and quick, differing from the first two movements. The use of extended techniques and auxiliary flutes makes this piece very innovative and fun for both performing and listening.

### ***Organized Chaos (2017)***

During Melvin Lauf, Jr.'s time at the Armed Forces School of Music, he was stationed in Fort Knox, Kentucky with the Army Band "Dragoons." Later, he played fife with The Old Guard Fife and Drum Corp. Even after graduating and his military career ended, he continued to perform on flute and piccolo, and he also spent much time composing. Though he has written music for various ensembles, he is most well-known for his works for the flute and various flute ensembles. One of his more recent works is the short but tumultuous piece, *Organized Chaos*.

The term "organized chaos" can be defined as a situation or process that may appear to be chaotic in nature, but also has order and structure that allows for a goal or desired outcome to be achieved. Written in 2017, this short piece is a canon for three piccolos. A canon is a compositional counterpoint technique that features a musical line in one voice and is then imitated after a set duration of time by one or more other voices. In this particular work, the duration of time between imitations is one measure. The first piccolo begins the piece with an octatonic scale beginning on a low F, followed by the other piccolos doing the same, though with one measure of delay for each part.

With all three piccolos playing the same music at different times, with the melody being made up of the same octatonic scale, this gives way for a cacophony of sounds and harmonies, creating a chaotic musical atmosphere. However, there is a clear structure to *Organized Chaos*. Lauf writes three sections for this piece, giving it an ABA form. The B section can be identified by the isolated scales that the piccolos play in quick succession one at a time. These scales alternate between the original octatonic scale of the A section, and a second octatonic scale that contrasts with the first. The second A section is indicated

by the same ascending octatonic scale in the first piccolo as the introduction. This short piece ends on a unison F between the three piccolos, ending the brief work of organized chaos.

### ***Flutes in the Garden (2007)***

The next work featured on this concert is also by a flutist-composer. Gary Schocker is one of the most published living composers of flute music, having written almost 200 works for flute, including flute chamber music. Schocker attended The Julliard School and won several awards for his performances. As a composer, he has written music for almost every orchestral instrument, though none as much as the flute. Many of his works have been adopted into the standard flute repertoire, and his *Flutes in the Garden*, written in 2007, is no exception.

Similar to other programmatic works that Schocker has written, the trio *Flutes in the Garden* uses the flutes to portray the various plants and lifeforms found in a typical garden. This is indicated by the four movements that are named after various plants. The first movement is titled *Madonna Lilies*. Like the lily flower, this movement is light and lyrical. The flutes play three descending leaps together, before the smooth melody interweaves through the three flute parts, creating a sense of unity versus the individual, much like a bouquet of flowers: they are one bunch comprised of individual flowers. This short movement creates a light and relaxed atmosphere, emanating a feeling of strolling through a flower garden. The second movement, *Ants/Peonies*, is playful and quick through the use of unison sixteenth notes. The playful smooth melody contrasts with the

quick articulated sixteenth notes leaves an impression of an army of ants working together and the flowers that they protect. The ending of the movement features unison light rhythms on the off-beats, giving this movement an almost abrupt end.

The third movement is called *Ferns*. This movement is slow and methodical as the accompaniment rhythm consists of smooth sixteenth notes while the melody soars above it in a song-like fashion. The combination of these textures with the written harmonies creates a very relaxing atmosphere, while the rhythms are meticulous within meters that change from 4/4 to 6/8. The fourth movement is titled *One Day, Beneath the Mushroom Cap*. This short and charming movement in 6/8 is very dance-like, unlike the other movements in this work. The dynamics change consistently as do the rhythms, giving the movement a more story-like quality. However, keeping the similarities of all of the movements, this movement does also feature contrasts between quick and light articulations with beautiful and smooth melodies. Schocker also has the flutes trade off these melodic and rhythmic passages in a call-response fashion, as if the flowers in the garden could converse with each other. This trio is a fun and exciting addition to the repertoire.

### ***Percolate (2015)***

The final piece on this concert is another programmatic work by a contemporary flutist-composer. Nicole Chamberlain studied music composition at the University of Georgia, where she became inspired to compose by storytelling and images from her additional studies of web animation and design. She has since written many compositions that have earned her much recognition, as her works are frequently performed.

Written for The Flute View's 2015 Composition Competition, Chamberlain's exciting trio *Percolate* was the winner of the first prize. *Percolate* was premiered at the Flutes by the Sea summer festival in Half Moon Bay, California, on July 10, 2015. In this innovative piece, three flutes incorporate the use of percussive effects and extended techniques to imitate the sound of a coffee percolator. A coffee percolator is a type of coffee pot that continuously cycles the boiling brew through the coffee grounds utilizing gravity until the desired strength is achieved. Some extended techniques featured in this work to conjure the image of a coffee percolator include elements of beatboxing, jet whistles, pizzicato, pitch bends, and foot stomps.

This piece changes meter consistently, usually between 6/8 and 2/4, creating a sense of instability. However, this composition has several aspects that help to keep players together. An example of this is in the beginning when the third flute keeps a steady eighth-note rhythm while the first and second flutes play shorter and syncopated rhythms while using syllables of "cha" and "sha." Melodic phrases are shared and passed around by the three flutes, and also unison sections are incorporated, giving the flutes a metaphorical anchor for their playing. Another aspect of this piece that helps the flutes to stay together is the use of foot stomps. There is only one measure in which the stomps occur separately but is then immediately followed by a unison stomp. The piece ends with building trilled chords that lead to a held flutter-tongued whole note that is resolved by a single quarter note and a percussive end. This composition is a modern chamber flute piece that is exciting and very fun addition to the flute trio repertoire.

The works performed today are just a few of the amazing compositions written for flute trio. These six works represent the variety of styles available to flutists: Zemplèni's



*Trio for Flutes* suggests the use of Hungarian folksongs with song-like melodies. Kummer's *Trio Opus 53* represents a more structured form while combining virtuosic elements representative of the early Romantic style. This is contrasted by the more contemporary compositions of Clavaud, Lauf, Schocker, and Chamberlain. Clavaud's music uses elements of Spanish music, while Lauf writes atonal pieces utilizing octatonic scales. Schocker gives us a more lyrical and programmatic approach to contemporary music, contrasting with the programmatic works of Chamberlain, who uses many extended techniques and sounds to convey her programmatic work. Each piece performed today represents just a few of the many styles of music available for flute trios ranging from the time periods of the Romantic era to Contemporary.

Fall 2020 DMA Recital Program

Between Two Worlds (1983)

George Rochberg (b.1982)

1. Fantasia
2. Scherzoso (Fast dance)
3. Night Scene (A)
4. Sarabande (Slow dance)
5. Night Scene (B)

The Mad Hatter (1994)

Ian Clarke (b.1964)

Le Merle Noir (1952)

Olivier Messiaen (1908-1992)

The Pied Piper (1959)

Gordon Jacob (1895-1984)

1. The Spell
2. The March to the River Weser

Arcana for Flute and Recorded Sound (2004)

Elizabeth Brown (b.1953)

## Fall 2020 Program Notes

“It has been stated that the concept of program music does not represent a genre in itself but rather is present in varying degrees in different works of music.”<sup>157</sup> Programmatic music is music that is intended to evoke images or convey the impression of events. Many compositions written in the nineteenth century and later are programmatic works that give musical expression to an idea or story. The pieces performed in this program contain programmatic elements that reflect various themes and ideas, ranging from the mundane to the mystical and mysterious.

### *Between Two Worlds (1983)*

American composer George Rochberg (1918-2005) was known for his serial compositional style until the death of his son in 1963. After this, Rochberg’s compositions took on a more tonal compositional style, as Rochberg felt serial writing did not offer the expression of emotions that he wished to convey. By the 1970s, he had combined both atonality and tonality into his compositional style. This freedom of artistic style allowed Rochberg to write more themed works, including *Between Two Worlds: Five Images for Flute and Piano*.

*Between Two Worlds*, subtitled *Ukiyo-e III*, is based on the Japanese art-style of woodblock prints bearing the same name. The term “Ukiyo-e” is Japanese for “pictures of the transient, unreliable world.” Written in 1982, this piece consists of five movements,

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<sup>157</sup> Kuiper, Kathleen. “Program Music,” Accessed May 2021. <https://www.britannica.com/art/program-music>.

all based on varying images: a fantasia, a fast dance, a night scene, a slow dance, and a second night scene. The piece utilizes the flute's full range of registers, dynamics, and tone colors, all while encompassing aspects of atonality. These features give this programmatic work a sense of mystery and fantasy as the listener is transported between the stylings and cultures of the Western and Eastern worlds.

The first movement, *Fantasia*, is built on minor third and tritone intervals with the flute beginning with A and F#, creating the minor third. The piano begins with a C as the chord glissandos to its top pitch, blending with the flute's prolonged F#, causing the tritone. The movement also ends with the piano holding a C while the flute holds an F#, giving the final bold interval of a tri-tone. The use of the minor third intervals and tritones suggests a transient and unstable atmosphere. The second movement, *Scherzoso – Fast Dance*, has a light and quick feeling, composed in an atonal fashion with multiple tone clusters written for the piano. The flute and piano often trade dance-like passages of sixteenth-notes, creating a lilted balance. These rhythms do not begin on the downbeat, however, and the placement of accents on off-beats continues the theme of instability.

The third movement, *Night Scene-A*, is a melancholic movement, suggesting the image of a calm moonlit night sky. This movement is much slower than the previous two and Rochberg weaves a sense of uncertainty through his use of tritones in the flute line. After the introduction, the flute plays ascending intervals that outline these tritones, adding to the mystery this movement presents. The fourth movement, *Sarabande-Slow Dance*, conjures the image of a solemn dance. The flute performs long and lyrical melodic lines in a slow  $3/2$  time over chordal accompaniment from the piano. The melody also emphasizes the second beat, as is typical of sarabande dances. Much like the previous

movements, this movement also has a transient atmosphere because of the use of tritones and minor thirds, the tritones being the pitches C and F#, similar to the first movement of this work. After the solemnity of the fourth movement's dance, the fifth movement, *Night Scene-B*, begins with a flourish of notes from the flute. This movement portrays both mystery and chaos as depicted by the rushes of notes followed by stagnant pitches. These rushes are combinations of both whole tone scales and octatonic scales, until the near the ending when the flute has clusters of intervals that outline more tritones. All of these elements together solidify the piece's instability and the image of a transient world.

### ***The Mad Hatter* (1994)**

Ian Clarke is well-known among flutists for his many programmatic compositions, such as *The Great Train Race* (1993), *Orange Dawn* (1992), *Hypnosis* (1994), and *Zoom Tube* (1999). Clarke often includes performance practices such as improvisation, experimentation, and the use of extended techniques in order to bring out the character of each piece.

*The Mad Hatter*, unlike many of Clarke's compositions, does not feature improvisation, experimentation, or extended techniques that are usually present in his works. However, this particular piece is nonetheless programmatic. Clarke uses many odd scales, including whole tone, octatonic, and chromatic, in order to depict the character of the piece. Many of Clarke's works were initially inspired by the idea that is depicted by the title, though in this particular work the musical theme came first. Most likely due to the quick and playful rhythmic nature of the music mixed with the odd tonalities, the piece was later named *The Mad Hatter*. According to Ian Clarke, the title of the piece occurred

after some of the composition was already in development.<sup>158</sup> After experiencing this work, it might come easy to see why this music was named after the fairytale character from Lewis Carroll's *Alice in Wonderland*.

The piece begins with a playful theme, comprised of an ascending whole tone scale, then descending down the opposite whole tone scale. Clarke also incorporates chromatic and diminished scales throughout the piece, however, other elements such as the rhythms and quick tempo help to contribute to the angular “mad” feeling of this piece. The rhythm of the theme consists of mostly triplets, though many of those triplets are missing their middle eighth note, giving it a sense of “skipping” and instability. The rhythms used in the flute part of the middle section uses patterns of two against three, depicted by the duple eighth-notes followed by triplet eighths, further contributes to the unsteady and chaotic feeling. The tempo of this piece is also constantly pulling and pushing, creating a sense of uncertainty. The feeling of madness can be felt as the piece pushes forward at quick speeds, and then incorporates sudden *ritardandos* and pauses. At the conclusion of the work, the music ends with a final tag of the opening theme, giving finality to the chaotic piece.

### ***Le Merle Noir (1952)***

French composer Olivier Messiaen (1908-1992) is one of the most significant composers of the twentieth century, known for his use of nature sounds, specifically birdsong, in his compositions. He was known for taking long walks and recording the

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<sup>158</sup> Clarke, Ian. “Mad Hatter,” Accessed May 2021. <http://www.ianclarke.net/page11.html>.

various bird calls that he would later imitate in his compositions. Additionally, the composer experienced a cognitive phenomenon known as synaesthesia, where upon hearing certain chords and harmonies, Messiaen would be able to see colors. In his compositions, he would invoke different colors such as “blue orange” for pianists in his *Quartet for the End of Time* and “yellow topaz” and “bright green” for those that played his *Couleurs de la cité céleste*.<sup>159</sup>

Although he had written multiple pieces that incorporated birdcalls, the first piece Messiaen wrote that is made up of all birdcalls is *Le Merle Noir (The Black Bird)*. Written in 1952, *Le Merle Noir pour Flûte et Piano* was intended for use as an exam piece for flutists at the Paris Conservatory. This short piece quickly made a place for itself within the flute repertoire.

This piece is full of short bursts of clustered notes, made to imitate the song of a blackbird. This piece also has no time signature, adding to the sporadic nature of the piece. During the beginning and middle sections, the flute plays alone to create a cadenza-like passage. These passages imitate intermittent birdcalls by utilizing quick grace notes and sudden dynamic changes and also incorporating techniques such as flutter-tonguing. After these sections, there are interludes of melodic lines iterated in the piano, then echoed in the flute, invoking the imagery of birds calling to one another. After this occurs for the second time, it might be expected for something similar to the beginning to be played again, but this is not the case as the piece begins to race towards the conclusion. As the end of the

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<sup>159</sup> Rowan-Hull, Mark. “How Oliver Messiaen Heard In Colour,” Accessed May 2021. <http://www.rowan-hull.com/the-man-who-heard-colour>.

piece nears, the flute and piano play a frenzied conglomeration of notes, suggesting the image of many blackbirds in a hurried state. The piece ends with a high C in the flute, giving the final birdcall of the work.

### ***The Pied Piper (1959)***

Born in 1895, English composer Gordon Jacob wrote over 700 compositions in his lifetime. During his career, he taught at the Royal College of Music from 1924 to 1966 while he also published many works. He wrote many genres, including ballets, orchestral music, choral works, instrumental concertos, chamber works, and also solo works. Later in his career, just a few years before his retirement, Jacob wrote pieces based on other works and ideas. It was during this time when he wrote *The Pied Piper: Two Unaccompanied Pieces for Flute*.

Written in 1959, *The Pied Piper* consists of two movements, titled *The Spell* and *The March to the River Weser*. Although there are many versions of the fairytale upon which this piece is based, the most common is the story of the piper and his magical pipe that could rid the town Hamelin of rats. After entrancing the rats and leading them to the River Weser to drown them, the people of the town refused to pay the piper. The next day, all of the town's children were missing, as the pied piper had done to them what had been done to the rats. Jacob takes this tale and creates a work for flute and piccolo that is both haunting and mysterious.

Set in g minor, *The Spell* begins on the dominant and this continues to be emphasized throughout the first measure. The tonic is first heard about half-way through, which also happens to be the highest and loudest point of the piece. By not hearing the



tonic until so late in the first movement, the piece is given a sense of uncertainty and mystery, as if the flute is performing a spell. *The Spell* is slow and meaningful in its expressiveness, as there is heavy pushing and pulling of the tempo by the performer, and the dynamics are continuously growing and diminishing. These elements suggest a swirling atmosphere as magic is conjured. As the flute ends the first piece on the tonic, the second piece begins with piccolo also playing the tonic. However, the second movement, *The March to the River Weser*, is livelier and more structured in tempo. The combination of the lively march in 2/4 and the minor mode give an impression of a demented procession. Also, despite being in g minor, the final ascending flourish at the end of the piece outlines a G major chord. Knowing the origins of the fairytale that this programmatic work is derived from, the ending of a major chord after remaining in a minor setting is unexpected. This turn of events suggests the success of the piper as he or she successfully enacted his or her revenge.

### ***Arcana* (2004)**

After graduating from The Juilliard School in 1977, Elizabeth Brown began her compositional career in the late 1970s, her works becoming known for their imaginative quality. Combining instrumentation such as flute, electronics, theremin, and other sounds, Brown takes programmatic ideas and creates a new world within the listener's imagination. Her piece *Arcana for Flute and Recorded Sound* is no exception.

*Arcana* was written in 2004, commissioned as a birthday gift for Ariella Perlman by her parents Itshak and Toby Perlman. Ariella premiered the piece in 2006 at Rice University. The title of the piece, *Arcana*, is derived from the word "arcanum," defined

as: “1. A deep secret; a mystery. 2. Often arcana. Specialized knowledge that is mysterious to the average person. 3. A secret essence or remedy; an elixir.”

Beginning with a low drone and brushed percussive sounds, the sounds of the electronics and the theremin create a mysterious atmosphere for the solo melody of the flute. The flute enters with its melancholic line and blends with the theremin, creating a seamless connection between the two lines. In addition to the weaving of melodic material of the electronics and the flute, Brown also incorporates many extended techniques in the flute line to further change the quality of the pitches in order to add to the mystery and uneasiness of the work’s atmosphere. Some of these pitch-altering techniques include alternate trill fingerings, harmonics, and finger slides. All throughout this piece, the theremin and electronics lead the flute through a series of changing colors and textures. Although there is continual blending of the flute and electronics, there are a few moments when the flute stands very far apart from the underlying accompaniment. One example of this is a musical idea where the flute alternates between a regular C and an alternately fingered C. The tone change is subtle, but also sticks out from the texture of the accompaniment to add to the already strange and mysterious musical atmosphere. As the piece comes to an end, the beginning motives are brought back, bringing the listener back to a place of familiarity and thus ending the arcane spell of the piece.

All of the pieces performed today suggest imagery or stories through musical expression. Rochberg utilized the flute and piano to create a transient, unstable world. Clarke suggested an atmosphere of madness, while Messiaen invoked the image of birds and nature. Jacob weaved a musical story of spells and revenge, while Brown created an atmosphere of arcane mystery. As heard in these intriguing programmatic pieces, the flute

is capable of many sounds and techniques that are ideal for depicting many worlds and stories.

Spring 2021 DMA Lecture

April 17, 2021

Flute Society of Kentucky 2021 Virtual Flute Festival

Flute Society of Kentucky Presents:

A Study of Language and Its Uses In Flute Performance and Pedagogy

Lecture Presented by Sarah Tuley

About the Program:

The flute is an instrument known for its varied array of tone colors. The variety of sounds produced on the flute are achieved in part by altering the shape of the lips, jaw and tongue movement, and air speed. Executing these actions is an important part of playing the flute, and understanding basic anatomical functions is an important part of flute pedagogy. Because these actions are similar to those used in the production of speech, flutists and flute teachers often associate aspects of playing with consonants and vowels. This presentation will investigate the use of vowels in flute performance and flute pedagogy, with specific emphasis on the differences among English, French, German, and Italian vowels and the implications of these differences for performers and teachers.

Spring 2021 DMA Recital Program

Sicilienne and Burlesque (1914)

Alfredo Casella

(1883-1947)

1. Sicilienne

2. Burlesque

Sonata Appassionata (1917)

Sigfrid Karg-Elert

(1877-1933)

Duo for Flute and Piano (1971)

Aaron Copland

(1900-1990)

1. Flowing

2. Poetic, somewhat mournful

3. Lively, with bounce

INTERMISSION

Concerto pour Flûte et Orchestre (1932)

Jacques Ibert

(1890-1962)

1. Allegro

2. Andante

3. Allegro scherzando

## Spring 2021 Program Notes

Presented in this recital are works by composers that represent the nations of Italy, Germany, the United States, and France. Each composer uses elements often found in music from his homeland in these compositions. Just as each country has its own language and traditions, such diversity can be found within the musical styles of these works.

### *Sicilienne and Burlesque (1914)*

Italian composer Alfredo Casella was born in Turin, Italy, in 1883, and passed away in Rome in 1947. In 1896, Casella began studying composition at the Paris Conservatory with Gabriel Fauré. However, despite his French instruction, he still wrote in a style that was very heavily influenced by Italian operatic tradition. A few examples of this include the use of long melodic lines, utilization of ornaments, and simple accompaniment textures. Additionally, by the twentieth century, Italian music had become a perfect combination of melodic and Romantic. Casella demonstrates this in many of his works, including his work for flute and piano, *Sicilienne and Burlesque*.

Casella's *Sicilienne and Burlesque* was the 1914 *Solo de Concour*, the flute exit exam of Paris Conservatory. It was dedicated to Adolphe Hennabains, Professor of flute at the Conservatory. This piece features two movements, *Sicilienne* and *Burlesque*, using a slow-fast form typical of French contest pieces of the time.

The first movement, *Sicilienne*, is a slow movement with a moving melody that passes between the piano and flute, with sparse chords to providing a light harmony, resulting in simple texture. As the movement continues, the flute progressively becomes

bolder and more virtuosic in character until the return of the main thematic material. This is achieved through the ornaments written throughout, such as grace notes in the main theme, turns during the descending sixteenth-notes in the middle section, and the aggressive trills before the big flourish leading up to the movement's climax. Much like an Italian opera, the connected and song-like melody combined with the virtuosity of the soloist shows off Casella's Italian operatic influence.

The second movement, *Burlesque*, features a much different style than the first. A burlesque refers to a work that is intended to cause laughter by overexaggerating a character or style of a serious piece of music. The word itself is derived from the Italian word "burla," which means joke, mockery, or even ridicule. For Casella's piece, the movement is quick, light, and bouncy in its playful manner. The flute and piano play in a call and answer manner in the beginning, and continue to pass between them short and playful eighth-notes and fast and smooth sixteenth-notes; although, unlike the first movement, the main motivic lines are short and often abrupt, becoming almost "joke-like" in nature. The textures remain simple and there are plenty of virtuosic lines and even some ornaments for the flute to boastfully perform, keeping with the decorative Italian style. The result is a light-hearted piece with a memorable melody that also allows for the soloist to show off her virtuosic technique.

### ***Sonata (Appassionata) (1917)***

Most well-known for his organ compositions, German composer Sigfrid Karg-Elert also composed pieces for other instruments, such as the *Sonata Appassionata* for solo flute.

Karg-Elert's style of musical composition is most notably that of the late-Romantic era: expressive and virtuosic, and containing extensive harmonies within a traditional, tonal framework.

Written in 1917, Karg-Elert's *Sonata Appassionata* is the first published German work for solo flute of the twentieth century, and is also Karg-Elert's first composition for flute. The compositional style of this piece, despite it being written in the early twentieth century, is in the style of the late Romantic period, as can be heard through the emphasis on expression and extensive shows of virtuosity. This piece consists of a single movement with varying thematic sections throughout, suggesting Sonata form.

The beginning of the Sonata is marked *Sehr lebhaft und mit starker Leidenschaft* [Very lively and with strong passion]. The opening theme can be heard throughout in the piece, giving both the performer and listener a marker for the return of thematic material. This opening motive can be heard twice with the same pitches at the Exposition and Recapitulation, which is typical of Sonata form. This structure is most notably a defining characteristic of German music. Another feature of German Romantic music found in this work is the use of rubato: a pushing and pulling of the tempo. Quick and light sixteenth notes, contrasted by heavier eighth and quarter notes are overtaken by even faster musical lines all within subtle changes in tempo. *Sonata Appassionata* also calls for many changes to the timbres of the flute. These elements of refinement and virtuosity are often found within French pieces, but the clear structure of the form is very German. In addition to these elements, Karg-Elert includes many Romantic terms for musical interpretation, including instructions such as *heimlich* [Secretly], *behutsam* [Cautious], *plötzlich leidenschaftlich anschlagent* [Suddenly passionate], and *verzweifelt* [Desperately]. All of



these musical nuances create an atmosphere that is musically expressive and reminiscent of the late Romantic style. Though Karg-Elert does incorporate French elements in this piece, most notable his use of color, there remains a structure and logic in his writing that suggests German influence.

### ***Duo for Flute and Piano (1971)***

In the year 1900, American composer Aaron Copland was born in Brooklyn, New York. As a teenager, Copland began his studies in music. In 1921, Copland went to France, where he studied with French composer Nadia Boulanger and would become one of her first American students. After studying with Boulanger for three years, Copland returned to America to pursue a career as a composer. Combining his newly polished compositional skills, his own imaginative ideas, and folk tunes, Copland eventually created a distinctive sound, referred to as the “American sound.” To create this, Copland uses open harmonies such as perfect fourths and fifths, which gives the music a sense of simplicity and openness. The melodies are often favored over accompaniment, creating thin harmonic textures. Additionally, Copland also incorporates elements of American folk music into his compositions, including inspirations from Shaker tunes, cowboy music, and jazz. Copland’s American sound was incorporated into many of his compositions, including one of his last compositions, the *Duo for Flute and Piano*.

Copland’s *Duo for Flute and Piano* was commissioned by John Solum and seventy other students and friends of famed flutist and teacher William Kincaid. The piece is dedicated to Kincaid, who is considered the father of the American flute school. This piece premiered in Philadelphia on October 3<sup>rd</sup>, 1971 by Elaine Shaffer and Hephzibah Menuhin.

The duo is divided into three movements: *Flowing*; *Poetic, somewhat mournful*; and *Lively, with bounce*.

The first movement, *Flowing*, features a slow and relaxed melody over beautifully rich, yet simple piano harmonies. This melody is full of open perfect fourths and fifths, beginning the piece immediately with the impression of the American prairie. The middle of this movement also features a section that suddenly runs into sixteenth-notes with more complex rhythms. These rhythms are often syncopated and begin with an offbeat, suggesting this portion of the piece was inspired by Copland's jazz influence. By the end of the piece, the opening theme is repeated, and once again the smooth open intervals of fourths and fifths are heard, reminding the listener once again of the flowing American landscape.

The second movement, *Poetic, somewhat mournful*, is very slow and careful in its harmonies and melodic lines. Each note is methodical as the movement moves forward, emphasizing perfect fifths, which are heard at the end of each short motive. The piano plays simple harmonies under the melody, creating simple textures, adding to Copland's American sound in this movement. The third movement, *Lively, with bounce*, is a quick and light movement. The playful melodic lines are reminiscent of folk tunes, while also being navigated through complicated rhythms and meters. During the main thematic material, the flute plays a laid-back melody, reminiscent of a country dance, but is then contrasted by smooth sixteenths that are also marked to be performed at a slightly slower tempo in comparison to the main theme. These smooth notes almost have a swing-like quality, suggesting a jazz influence. The ending of this movement is quick and features variations of the main theme, becoming progressively more complicated as time signatures

change between 4/8, 5/8, and 6/8. However, Copland does not abandon his use of open fourths and fifths, as these intervals are peppered throughout the movement, keeping his American sound consistent through to the end, as the final interval is also a perfect fifth. Throughout, this piece is full of simple, beautiful melodic lines, sparse textures, folk elements, and open intervals that are typical of American music.

### ***Concerto pour Flûte et Orchestre (1932)***

During his life, French composer Jacques François Antoine Marie Ibert (1890-1962) became a highly respected and well-known composer. Ibert studied at the Paris Conservatory in 1919 and achieved success by winning his first attempt at the *Prix de Rome*, arguably the world's greatest composition contest. From this achievement, he would go on to compose many successful musical works, including opera, ballet, chamber works, solo instrumental works, and orchestral works. Among his compositions is his *Concerto pour Flûte et Orchestre*.

Ibert's flute concerto premiered in 1934 at the *Société des Concerts du Conservatoire* in Paris. This composition was written for and premiered by French flutist Marcel Moyse, and continues to be an important composition in the flute repertoire. The concerto is comprised of three movements: *Allegro*, *Andante*, and *Allegro Scherzando*.

French music tends to lean towards the grandiose and virtuosic, and Ibert proves this right from the beginning. The first movement, *Allegro*, features rapid sixteenth notes and changing meters, allowing for the flutist to immediately show off her performance skills. Ibert also demonstrates refinement in slower, lush melodic lines written in the middle of this movement, which is common among French compositions. The flute plays rich low

notes over the piano's harmonies, progressively climbing higher as the music goes back to more rapid sixteenths. At the end of the movement, the recapitulation occurs, bringing back the original thematic material and the flute ends the *Allegro* on a proud high F.

*Andante*, the second movement, features long melodic lines. This lyrical movement is harmonically rich as well, creating a lush and almost mournful atmosphere. This movement is the most song-like of the three movements. Although this movement does not feature technical passages as difficult as those in the outer movements, the flute melody soars above the piano harmony within continually changing dynamics, creating a grand gesture from the flutist. This is especially powerful at the movement's climax as the flute plays the melody in the third octave at *fortissimo*. The movement's ending is very elegant as the flute fades on a Db harmonic, showing Ibert's refined French style and use of colors.

The third movement, *Andante Scherzando*, is lively and quick in its gallant rhythms and melodies. This movement once again allows the performer to reveal her technical virtuosic skills as rapid triplet rhythms are played. The articulations for this movement are also lighter than the other movements, as this movement has a more playful melodic line than the others. Similar to the first movement, however, a more lyrical section is written in the middle of the movement, offering a contrast to the intensity surrounding it. After the return of the main thematic material, Ibert writes a very virtuosic and difficult cadenza near the end, including rapid double-tonguing, flutter-tonguing, and harmonics. The piece concludes with a triumphant trilled and accented high A in a grandiose manner.

All of these pieces showcase compositional styles from different countries. Casella incorporates Italian operatic influences with his use of long melodic lines, frequent utilization of ornaments, and simple textures. Karg-Elert shows his German style through

his use of traditional forms and harmonies. Copland creates his own “American sound” with open fourths and fifths, simple chords and melodies, and the influence of folksong and jazz. Ibert represents the French style with his extensive virtuosic technical passages and refined melodies. Just as every country’s culture is unique, so are the writings and stylings of the music that represents them.

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## VITA

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### Education

University of Louisville – 2015-2017  
Master of Music: Flute Performance

University of Evansville – 2011-2015  
Bachelor of Music: Music Performance

### Professional Positions

University of Southern Indiana *Into the Woods Musical Orchestra – Flute* 2018  
Evansville, IN

H & H Music, *Instructor of Flute* 2017-2018  
Evansville, IN

Floot Fire Workshop, *Teaching Assistant* 2015, 2017  
Evansville, IN

### Awards and Honors

University of Kentucky School of Music Student Innovators Competition Winner  
2019

University of Louisville Teaching Assistantship 2015-2017

University of Louisville Friends of Music Selected Performer 2016

University of Evansville Gumberts Competition Selected Participant 2015

University of Evansville Vukovich Concerto Competition Winner 2014

William Bennett Flute Academy Selected Performer 2014