A Historical Examination: The Role of Orchestral Repertoire in Flute Pedagogy

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A HISTORICAL EXAMINATION: THE ROLE OF ORCHESTRAL REPERTOIRE IN FLUTE PEDAGOGY

by

Donald William Malpass

A doctoral document submitted in partial fulfillment of the requirements for the Doctor of Musical Arts

Department of Music
College of Fine Arts
The Graduate College

University of Nevada, Las Vegas
May 2013
THE GRADUATE COLLEGE

We recommend the dissertation prepared under our supervision by

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entitled

A Historical Examination: The Role of Orchestral Repertoire in Flute Pedagogy

be accepted in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts
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May 2013
ABSTRACT

This paper examines the relationship between flute pedagogy and orchestral excerpts through a historical examination of flute pedagogy books from the early eighteenth through the twenty-first century. It also considers the ways in which orchestral excerpts have gained importance during the twentieth century and describes the important role of etudes specifically designed to address the challenges of orchestral excerpts.

Methods of performing the flute orchestral repertoire have developed with the improvement of flute pedagogy. The innovations of the 1800s, as shown in the writings of Jean-Louis Tulou and Paul Taffanel, represent early musical and technological advancements in flute pedagogy. The use of orchestral repertoire as a practice tool is found throughout the flute pedagogical library. Flutists from the early nineteenth century incorporated the works of Gluck, Beethoven, and Donizetti into their writings to address awkward flute fingerings, poor musicality, and improper articulation.

In the twentieth century, flute pedagogues began incorporating orchestral excerpts into their books to help flute players win auditions. These educators focused on relatively short fragments of music and provided performance suggestions for the excerpts. While this development helped flutists succeed at tryouts, audition selections became standardized, making auditions challenging during the 1900s.

Chapter one studies the earliest flute treatises to understand the methods used by flute pedagogues to incorporate orchestral examples in their teaching. Eighteenth-century authors like Jacques-Martin Hotteterre, Johann Joachim Quantz, and Johann
George Tromlitz used the existing flute repertoire to address pedagogical issues including musicality, dynamics, ornamentation and technique.

Chapter two examines the evolution of flute pedagogy in the nineteenth century, reviewing the books by Jean-Louis Tulou, Theobald Boehm, and Paul Taffanel. The use of orchestral repertoire as musical examples flourished during this century. Flutists like Boehm also began to incorporate vocal music to educate students on phrasing.

Chapter three documents advances during the twentieth century, discussing the influence of Marcel Moyse and William Kincaid on the development of flute pedagogy. It also covers Nancy Toff’s *The Flute Book*, a substantial resource that comments on the subjects of music history, the development of the flute, and performance suggestions. During the twentieth century the use of orchestral repertoire as a teaching tool changed radically; rather than simply using orchestral repertoire as a pedagogical device, flute players have begun incorporating pedagogical strategies to address specific passages in the orchestral repertoire.

The final chapter discusses the teaching strategies of Jeanne Baxtresser, Walfrid Kujala, and Trevor Wye. Through their flute orchestral excerpt books, these pedagogues have greatly influenced the study of orchestral excerpts. This chapter provides each author’s pedagogical approach to orchestral excerpts. In addition, this chapter compares the various strategies used by each author.

The study suggests that etudes specifically directed at orchestral passages are useful for overcoming the technical challenges within the orchestral repertoire. To realize this goal, I have provided a series of etudes that provide solutions to technical
challenges. These etudes, along with a brief questionnaire were then distributed to flutists to understand the merit of the created etudes.
I would like to thank Dr. Jennifer Grim, Dr. Marina Sturm, Dr. Janis McKay, Dr. Anthony Barone, and Professor Louis Kavouras for their guidance. All of them offered substantial support, knowledge, and wisdom throughout my degree program. I would also like to extend my sincere thanks to Dr. Cheryl Taranto for her private instruction, insight, and support. I thank Carmella Cao for her help with editing this document.

I want to express my appreciation to those who helped with my questionnaire and took the time to read and assess the etudes. Their feedback and comments have significantly shaped this research and I am deeply grateful for their contribution.

I would also like to thank Gale Coffee, Bruce Bodden, and Mary-Karen Clardy. I am grateful and honored to have studied with each of you. I am truly grateful for your tutelage and guidance.

I want to express love and thanks to my mother and father, Vicki and Patrick, who have always supported my music and pursuit of higher education. My sister, Samantha, showed me the true meaning of strength, dedication, and ambition. I dedicate this research and dissertation to my mother, father, and sister for all that they have given me.
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CHAPTER 1
INTRODUCTION

Since the late seventeenth century, flute pedagogy has developed innovative ideas and academic approaches. Flute treatises, containing detailed explanations, etudes, and other musical examples, were created to address issues of tone, technique, and musicality. During the late 1700s authors began to incorporate material from the orchestral repertoire. By the mid-twentieth century such use of orchestral repertoire was routine.

This study documents the historical development of flute pedagogy and its relationship with orchestral repertoire. Each author examined was selected due to his or her prominence as a flutist and pedagogue. I begin by examining the pedagogical approaches of Jacques-Martin Hotteterre, Johann Joachim Quantz, Johann George Tromlitz, and John Gunn. These authors created treatises containing performance practices from the mid-eighteenth through the late nineteenth century, establishing a foundation on which later advancements were made.

Flute educators of the nineteenth century integrated musical examples from the orchestral repertoire for instructional purposes. Authors of flute treatises used repertoire from various genres to address issues of musicality and technique. Within these treatises they both inserted their own original musical examples and began to include excerpts from other composers, such as works by Beethoven, Gluck, and Donizetti. The incorporation of symphonic repertoire as a teaching tool was a significant contrast from eighteenth-century pedagogy.

By the turn of the twentieth century, orchestral repertoire was compiled and organized into books for study. In the last quarter of the century these musical selections
were arranged to form orchestral excerpt books. The excerpts chosen for these books became standardized, prompting flutists to create educational material designed specifically to address the challenges of these selected excerpts. The new pedagogical strategies in turn contributed to the growing popularity of these orchestral excerpt books. This study examines the varying pedagogical approaches of twentieth-century orchestral excerpt books, some of which I have translated from German.

In the final chapter I clarify further the modern pedagogical strategies that use flute orchestral excerpts by comparing the instructional approaches of Jeanne Baxtresser, Walfrid Kujala, and Trevor Wye. I will discuss four excerpts found within each excerpt book to provide a thorough comparison. In addition, I will provide my own comments and suggestions to each of the four excerpts discussed.
Numerous advances in flute construction occurred around the turn of the eighteenth century. By the 1720s, the traverse flute had undergone significant modifications that improved its projection, tone, and intonation. These developments prompted pedagogues to write treatises addressing difficulties of flute performance and musicality.

*Principes de la flûte*\(^1\) (1707) by Jacques-Martin Hotteterre (c. 1680–1763) established the teaching styles of eighteenth-century pedagogues and remains one of the earliest known written examples of flute pedagogy. It combined explanations with musical selections to instruct students of all levels. Hotteterre’s writings inspired later flutists to record their teaching philosophies. Among the performers who did so was Johann Joachim Quantz (1697–1773), a popular flutist and educator. His treatise *On Playing the Flute* (1752) was the largest instructional manual of its day. *The Virtuoso Flute-Player* (1791) by Johann George Tromlitz (1725–1805) discusses issues of musicality and phrasing while educating students on tone, technique, and intonation. Like Hotteterre’s and Quantz’s treatises, Tromlitz’s work achieved great success and popularity.

During the eighteenth century, pedagogues composed individual examples to explain their methods and incorporated these examples in their treatises. While most flute educators wrote their own musical examples, others copied selections from the works of Bach, Pleyel, and other famed composers. The Scottish flute educator John

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\(^1\) The full title was *Principes de la flûte traversière, ou flûte d’Allemagne, de la flûte à bec, ou flûte douce, et du haut-bois. Divisez par Traitez.*
Gunn (c. 1765–c. 1824), author of The Art of Playing the German Flute (c. 1793), integrated detailed explanation with excerpts from popular composers and continued the pedagogical development initiated by Hotteterre.

In addressing issues resulting from the continued mechanical development of the flute, Hotteterre’s treatise began a written tradition of flute pedagogy that many others would follow. The six small holes and tapered design of the Baroque flute had resulted in poor intonation. Composer Alessandro Scarlatti (1660–1725) declared, “I cannot endure wind instrument players; they all blow out of tune.”² Fellow composer Luigi Cherubini (1760–1842) stated, “The only thing worse than one flute is two.”³ Beyond its intonation difficulties, certain pitches on the flute were difficult to play without keys. Flutists had to cover half of the hole with the right ring finger, making D-sharp a troublesome note. In 1660, Hotteterre’s grandfather, Jean (c. 1605–1692), added a D-sharp key to the foot joint. Now operated by the right little finger, the D-sharp became easier to play.

The addition of the D-sharp key prompted Jean Hotteterre to make other modifications. According to Nancy Toff, “Hotteterre reduced the size of the finger holes, which together with the conical bore increased the brightness of the tone, although it also increased the tendency for flatness of intonation.”⁴ These new modifications established the one-keyed flute’s popularity in the late seventeenth century, allowing players a wider range of dynamics with additional control of timbre and pitch.

³ Ibid.
⁴ Ibid., 44.
Jacques-Martin Hotteterre (c.1680–1763)

The date of Jacques-Martin Hotteterre’s birth is unclear, but David Lasocki\(^5\) and Paul Marshall Douglas\(^6\) state that it was probably around 1680. Hotteterre had achieved popularity as a prominent member of King Louis XIV’s court and of the *Grande Ecurie du Roy*.\(^7\) According to Lasocki, the king granted Hotteterre’s request of 6,000 pounds to keep his position with the *Grande Ecurie*.\(^8\) His reputation as a successful musician and educator encouraged Hotteterre to author a treatise on his grandfather’s one-keyed flute.

*Principes de la flûte* is a significant work on the subject of flute pedagogy of the late Baroque period. The first guide of its kind, Hotteterre’s treatise offered detailed recommendations for all three instruments. The treatise consists predominantly of fingering charts and suggestions on pitch, musicality, and ornamentation. It would introduce a pedagogical tradition that has lasted more than 300 years.

The treatise includes twenty-three musical examples addressing issues of tonguing and ornamentation. Hotteterre organized it in the form of commentary followed by small musical examples. For instance, in chapter eight of his work, Hotteterre described the execution of double-tonguing and its application:

> To render playing more agreeable, and to avoid too much uniformity in the tongue strokes, you vary them in several ways. For example, two principal articulations, namely *tu* and *ru*, are used. The *tu* is more common, and is used almost exclusively—on semibreves, minims, crochets, and on most quavers. For when these last are on the same line, or they leap, you pronounce *tu*. When they ascend or descend by steps you

\(^7\) Hotteterre, *Principles of the Flute* (Lasocki translation), 9.
\(^8\) Ibid., 11.
also use *tu*, but you always intermix it with *ru*, as you can see in the examples below, where the two articulations succeed one another.\(^9\)

Hotteterre provided detailed commentary for each of his musical examples. In the instance shown below as Figure 1, he provided two musical lines containing a series of ascending and descending scales with syllables to be used below each note. These syllables represent which articulation should be used.

Both composers and performers of the Baroque era incorporated ornaments to embellish melodic phrases. For example, Hotteterre provides a short musical phrase as shown in Figure 2. This musical line contains four ascending appoggiaturas, shown as smaller notes. Hotteterre provides his recommended syllables for articulations and indicates that the smaller notes are to be tongued while the main notes are to be slurred.\(^{11}\)

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\(^9\) Ibid., 59.  
\(^{10}\) Ibid., 37.  
\(^{11}\) Ibid., 43.
These two examples demonstrate Hotteterre’s approach, which established him as a leading flute pedagogue. Hotteterre created other musical examples to address the difficulties of double-tonguing and ornamentation. He discussed how to approach performing in a chamber setting and stated that the examples found in his treatise would be applicable to performance of various types of compositions, including sonatas, suites, and other works with continuo.\textsuperscript{13}

By writing a treatise, Hotteterre created written material on flute pedagogy that could be distributed across Europe. Countless students read and learned from Hotteterre’s teachings. His combination of commentary with musical examples made him an important figure of the eighteenth century. As an educator, his contribution to flute methods inspired later pedagogues to create their own treatises.

\textbf{Johann Joachim Quantz}

Johann Joachim Quantz (1697–1773) was born in Hanover to a family of laborers. Edward R. Reilly states, “Quantz’s father opposed the boy’s interest [in music], and when the child was nine insisted that he should begin work in the family trade. The death of

\textsuperscript{12} Ibid., 43.
\textsuperscript{13} Ibid., 32.
the father in the following year, 1707, suddenly gave the reluctant apprentice the opportunity to escape from the career laid out for him.”

Quantz spent many years traveling in Europe, establishing relations with prominent composers and performers including Blavet, Handel, and Farinelli. The knowledge and experience gained from his travels earned Quantz a reputation as one of the most substantial pedagogues of the eighteenth century.

Quantz sought to enhance the mechanism of the flute by adding a second key in 1726. When pressed, the new key produced an E-flat, differentiated from D-sharp in the mean tone tuning system. Quantz published his treatise, *On Playing the Flute*, to educate students on two-keyed flute performance, as shown in his fingering chart (Figure 3). Despite Quantz’s mechanical advancement, the one-keyed flute remained more popular. He noted that his addition did not receive wide admiration: “Although I introduced the use of this second key more than twenty years ago, it still has not been generally accepted.”

Quantz organized his treatise similarly to Hotteterre’s *Principes de la flûte*. While Quantz’s treatise was directed at flutists of all levels, he began with a discussion of the qualities that one should have before choosing a career in music, stating that a performer must be talented and in good shape. He also presented information on the flute’s history, the proper way to hold the flute, forming the correct embouchure, meters, musical notes and values, breathing, and ornaments.

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18 Quantz, 47.
19 Ibid., 12.
Quantz gives the reader a clear understanding of his principles and teachings by creating over 200 musical examples. Quantz explains articulations, ornaments, and phrasing, as well as the difficulties of cross-fingerings (the simultaneous movements involved when one finger rises and another closes). Quantz devotes an entire chapter to the performance of adagio movements in what he considered appropriate style. As Reilly explains, Quantz used “allegro” and “adagio” as “generic designations for all types of quick pieces or movements on the one hand, and all types of slow pieces on the other.”

Having been influenced by musical artists across Europe, Quantz explains the difference between the French and Italian adagio: “With good instruction the French manner of embellishing the Adagio may be learned without understanding harmony. For the Italian manner, on the other hand, knowledge of harmony is indispensable.” Quantz comments that French composers notate ornaments while the Italians leave the embellishments to the interpretation of the performer.

To elaborate on the proper application of ornaments when performing the adagio, Quantz provided a musical figure, shown in Figure 4. This example illustrates three

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20 Ibid., 42.
21 Quantz, On Playing the Flute, xliv.
22 Ibid., 163.
23 Ibid., 163.
musical lines: the melodic line without musical embellishments (shown as the top line), the melodic line with embellishments (shown as the middle line), and the continuo line. Quantz places a series of numbers and letters that correspond to a specific ornament. At the conclusion of the musical example, Quantz describes how each ornament is performed.

Figure 4: Quantz, *Adagio* with ornamentations. Quantz’s musical example contains the original melody, then his ornamented suggestion.24

Quantz gave numerous musical examples with detailed explanations in his treatise, which epitomizes mid-eighteenth-century flute pedagogical practices by composing musical examples rather than using music from other composers. Quantz’s work has given him a lasting place as a prominent resource on the subject of Baroque performance practice. Later pedagogues, including Johann George Tromlitz (1725–1805) and John Gunn (c. 1765–c. 1824), make frequent references to Quantz’s treatise, revealing his reputation as an established flute pedagogue and performer.

24 Ibid., 169.
Johann George Tromlitz

Having dedicated his life to the flute, Johann George Tromlitz became a reputable musician, teacher, and performer. Tromlitz was a significant contributor to the development of flute performance and pedagogy. Tromlitz’s popularity intensified when he joined and performed with the Grosses Konzert, a selective ensemble (and an ancestor of the Gewandhaus Orchestra) that branched from the Collegium Musicum in Leipzig. As a member of the Grosses Konzert, Tromlitz had gained popularity and had the opportunity to tour with prestigious musicians, including Johann Wilhelm Hässler, considered the best keyboardist of his time.\(^{25}\) Tromlitz’s status as a prominent flute performer and educator prompted him to write *The Virtuoso Flute-Player*.

Dedicated to the Royal Prince of Poland, Tromlitz’s treatise is one of the most valuable resources from the eighteenth century. The Tromlitz scholar Eileen Hadidian states in the introduction that, “along with Quantz’s *Versuch*, Tromlitz’s tutor is the most important and comprehensive work on the flute and flute-playing in the entire century.”\(^{26}\) She adds that Tromlitz’s treatise “represents an extensive documentation and compendium of eighteenth-century musical practice and a preparation for the changes of the following era—changes in performance style and in the very structure of the flute.”\(^{27}\) Tromlitz provided instructions for flutists of all levels, offering suggestions on various topics including posture, embouchure, technique, style, ornamentation, and developments of the flute’s mechanism. Tromlitz explained these developments in a discussion of the F

\(^{26}\) Ibid., xiv.
\(^{27}\) Ibid., xiv.
lever, which he added in 1786. Controlled by the fourth finger of the left hand, this lever was designed to eliminate the slur from F to D or D-sharp.\textsuperscript{28}

Tromlitz also addressed other flute advancements. The use of Quantz’s E-flat key was still a topic of discussion, and Tromlitz praised its application: “I have frequently pointed out that the correct use of these keys is a matter of great importance.”\textsuperscript{29} Such advancements in the mechanics of the flute directly affected the subject of pedagogy in relation to symphonic repertoire. Discussing the importance of the E-flat key when performing orchestral repertoire, Tromlitz commented, “Is it not shocking when the strings and winds in a Symphony in E-flat (or any other key altered with a sharp or a flat) are continually out of tune with the harpsichord?”\textsuperscript{30} Tromlitz asserted that the E-flat key was necessary and should not supplement the D-sharp key, as “one cannot take E-flat for D-sharp.”\textsuperscript{31}

Like Quantz, Tromlitz provided recommendations for ornamentation of adagio movements. As shown as Figure 5, Tromlitz’s sample composition consists of seven lines. The top line contains the original melody, as a flutist would encounter with ornaments not written out. The second line down from the top consists of the most important notes within the melody. The third and fourth lines provide the harmonic structure, while the remaining three lines demonstrate possible variations. Tromlitz’s approach to teaching ornamentation departs from that of Quantz. Rather than providing each ornament and offering detailed suggestions, Tromlitz simply notated the varying possibilities and allows the reader to choose. Tromlitz also provided information on style

\textsuperscript{28} Toff, The Flute Book, 47.
\textsuperscript{29} Tromlitz, The Virtuoso Flute-Player, 65.
\textsuperscript{30} Ibid., 67.
\textsuperscript{31} Ibid., 66.
and interpretation. As Hadidian notes, the music of the late 1700s was a “highly precious, nuanced style concerned with small gestures, ornamented melodies and an overall concern with expressivity rather than display.”

Figure 5: Johann George Tromlitz’s *Adagio* with ornamental possibilities. He provides the original melody with three ornamental alternatives.

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33 Tromlitz, *The Virtuoso Flute-Player*, 288.
The authors discussed thus far in this chapter composed their own material as pedagogical tools. In contrast, one eighteenth-century treatise used examples from the works of other composers: *The Art of Playing the German Flute* by John Gunn (c. 1765–1824). Though this Scottish flutist was less popular than the other pedagogues previously discussed, Gunn is one of the earliest flutists to incorporate existing excerpts as an educational tool, signifying his importance as an innovative flute pedagogue.

Gunn’s treatise, first published in 1793, contains lessons on tone, articulation, and ornamentation. In providing short commentary with musical suggestions, it is similar in design to previous treatises. Gunn also expressed his opinion as to how and with whom a flutist should practice. Gunn scholar Janice Dockendorff Boland stated, “Gunn highly recommends that the flutist play in musical ensembles, saying that private practice is not enough to cultivate a good sense of pitch and tonal color. Gunn directs that it is best to play with cello (the cello plays the bass lines found in Gunn’s musical examples).”

Boland continues, “Gunn feels one of the best uses of the flute is with the harpsichord (or pianoforte) and voice, and recommends music by Pleyel, Hoffmeister, Haydn, Mozart, and Kozeluck.”

In Figure 6, Gunn uses a Bach minuetro. He places a continuo line for ensemble practice and references this musical figure, stating that a flutist working to play better in the key of C major should practice this example. Gunn establishes his pedagogical

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34 John Gunn, *The Art of Playing the German Flute* (Marion: Janice Dockendorff Boland, 1992), v.
35 Ibid., vi.
36 Gunn does not specify which Bach was the composer of this example; he stated only the last name.
37 Gunn, *Art of Playing the German Flute*, 21.
approach by incorporating a melody in C major with accompaniment for a student to learn. Although he also created his own examples, many of the musical figures in his work come from other composers.

Figure 6: John Gunn’s arrangement of Bach’s Minuetto con Variazione, from The Art of Playing the German Flute

The eighteenth-century authors studied in this chapter contributed greatly to the development of early flute pedagogy. The information provided in each treatise illustrates individual pedagogical styles. Their treatises were shorter and contained fewer examples than later tutors; those who came after them would incorporate additional information and examples and would devise new methods and strategies.

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38 Ibid., 11.
CHAPTER 3

ROMANTIC FLUTE PEDAGOGY

Nineteenth-century flute pedagogy continued to develop the use of material from the symphonic repertoire. Flute pedagogues such as Theobald Boehm and Marcel Moyse used melodies and phrases from the works of popular symphonies, operas, and lieder. Many authors, including Jean-Louis Tulou, believed that instruction would be easier and more enjoyable if etudes and study materials contained melodies and phrases from popular works.

Prior to 1760, the only way to produce B-flat, G-sharp, or F-natural was to use troublesome cross-fingerings. As a result, composers were wary of composing in keys beyond three flats or sharps. Pietro Florio, Caleb Gedney, and Richard Potter added new mechanisms in 1760 to ease playing in these distant keys. Four distinct models were popular during the nineteenth century: the one-, four-, six-, and eight-keyed flutes. The rapidly changing instrument provided opportunities for both composers and pedagogues. These newer flutes were more agile, prompting composers to create more challenging and virtuosic works. Pedagogues continued creating treatises to address the developing mechanism.

Jean-Louis Tulou

During his lifetime Jean-Louis Tulou (1786–1865) was considered to be the leading flutist in France. One of the first flutists accepted into the École Normale de Musique de Paris, Tulou won the [Paris] Conservatoire’s first prize at the age of

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fourteen. According to Toff, Tulou “epitomized the French ideal of flute playing, with his precise, brilliant technique and tonal perfection.”

First published in 1835, Tulou’s *Méthode de flûte* is organized like Tromlitz’s treatise, covering a wide variety of topics including posture, tone production, instructions on proper fingering, and ornamentations. Tulou structures each lesson with brief commentary followed by a series of musical examples. Like Quantz and Tromlitz, Tulou places accompaniment underneath the melody of many of his studies. Tulou’s *Méthode* is useful for beginning and advanced flutists, as it contains a variety of lessons ranging from fingering charts up to difficult etudes. Many of these etudes, taken from the orchestral works of Beethoven, Gluck, and Donizetti, were used to instruct the performer on musicality, technique, and tone.

Tulou’s approach was unique to the early nineteenth century. In addition to providing musical examples from which his students could practice, he also became one of the first flutists to incorporate orchestral repertoire in a pedagogical treatise. Tulou explains his reason for using etudes from the orchestral repertoire: “Etudes that have no melody are generally uninteresting. Therefore I thought I would choose themes for my etudes from the works of famous composers, themes that contain various fingerings that the flutists must understand. In this way, students will have more fun practicing, and their progress will be faster.” The incorporation of melodies and phrases from the works of symphonies and other popular genres would make learning more enjoyable, according to Tulou.

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One of the earliest etudes in Tulou’s manual demonstrates the proper application of the F-natural fingering, shown in Figure 7. Tulou addresses the awkward fingering by providing a musical phrase from Beethoven’s Symphony No. 9.43 The stepwise melody allows the player to focus on applying the correct fingerings without concern for difficult leaps or intervals. In doing so, Tulou provides a simple example appropriate for beginning flutists. Tulou presented a new approach by providing more etudes and musical examples than written explanations. His manual delivers numerous examples and draws more from the symphonic repertoire than any previously written treatise.

Figure 7: Jean-Louis Tulou’s arrangement of Beethoven’s “Ode to Joy” theme44

By mid-century, the technological advancements of the flute were helping to increase the instrument’s popularity. The eight-keyed flute, well received during the early 1800s, produced a warm sound, giving performers greater control over pitch and tone colors. The newly added keys allowed flutists to perform complex and virtuosic works. The development of the instrument impelled composers to produce new, challenging works for the flute at a tremendous rate.

43 Ibid., 26.
44 Ibid.
Theobald Boehm

One of the greatest contributors to the development and repertoire of the flute was Theobald Boehm (1794–1881). During the 1820s Boehm established himself as a flutist, composer, and goldsmith. With his unique background, Boehm began experimenting on the construction of flutes, and over the next thirty years he made significant modifications to the flute. Boehm drilled the holes as large as possible to create a more resonant sound by allowing more air to vent, and he also placed them in their acoustically correct position. Drilling the holes in the correct position allowed for more accurate intonation. With the large holes in their new position, Boehm created a mechanism to include keys that could be pressed or released to produce each pitch.

By 1847 the Boehm flute had undergone its most significant modifications. Boehm understood that attaching all the keys to a series of rods stretching the length of the flute would make the mechanism lighter and would use far fewer parts. In addition to rods, Boehm experimented with new materials. Rather than construct the flute from wood, he began using other materials, such as silver and brass. Boehm discovered that metal produced different tones and also allowed for greater projection.

Boehm’s new flute required instruction, which he provided in 1871 in his *Die Flöte und das Flötenspiel*. The first half of this treatise discusses a range of topics, from acoustics and construction to instrument maintenance. The second half is an instructional guide on flute performance, with commentary on the subjects of tone, musicality, and phrasing.

On the subject of musical interpretation, Boehm held similar beliefs to those of Quantz, believing that flutists should incorporate the many musical techniques of
vocalists. In vocal music, the text conveys a message and creates a mood; it becomes the responsibility of the singer and the accompanist to clearly project the meaning to the audience. As flutists do not use words, they must express their emotion in other ways. To address this challenge, Boehm asserted that the performer must absorb the feeling and mood of the work. Through understanding the emotional component of the music, he suggested, the performer can project music sensitively and give the listener a better performance. In addition, the performer can articulate the music much as a vocalist would use his or her voice. A singer can create a lyrical passage by softening the consonants of words or communicate excitement by delivering the text with exclamation; similarly, the flutist can project emotions to the audience by means of articulation.

Boehm’s approach to musical interpretation is best described in an example from Mozart’s *The Magic Flute*. In this excerpt (Figure 8) for voice and flute, Boehm places the text in between the two parts. The purpose of constructing the example in this fashion is to show the flutist how the words of the text can help with interpretation of the musical phrase. This connection identifies where a particular climax of the phrase may be and indicates how one should execute the articulations.

As seen in Figure 8, in E-flat major, Mozart places the word *fühl* (feel) on a B-natural, and later on an A-natural. This word becomes emphasized due to its placement on nonharmonic tones. One possible interpretation of this passage would be to stress the notes on the text *fühl*. Boehm states, “The correct articulation follows here of itself from the declamation of the words.”

Boehm also suggests a soft articulation on the

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descending sixteenth notes in the first and third measures, which he believes would be more expressive than slurring.\textsuperscript{46}

Figure 8: Theme from Mozart’s \textit{Die Zauberflöte}. The melody is written twice; the top line is for voice, the bottom line for the flute.\textsuperscript{47}

\begin{multicols}{2}
\textit{Die Zauberflöte} – Mozart

Diess Bildniss ist bezaubernd schön,
Wie noch kein Auge je gesehen!
Ich fühle es, ich fühle es,
Wie dieses Götterbild mein Herz
Mit neuer Regung füllt.

\textit{The Magic Flute} – Mozart

The likeness is enchantingly beautiful,
As no eye has ever seen!
I feel it, I feel it,
This angelic image
Fills my heart with excitement.
\end{multicols}

In addition to the use of opera excerpts, Boehm incorporates numerous excerpts from lieder to further his explanation of articulation. Boehm extracts a portion from Schubert’s \textit{Trockne Blumen}, seen in Figure 9. This lied, taken from the cycle \textit{Die schöne}

\textsuperscript{46} Ibid., 149.
Müllerin, takes place at a gravesite and centers on a text of anguish and loss. By setting these words within the music, the flutist can better express the true meaning of the text and thereby create an accurate depiction of the emotion evoked by the song. Boehm instructs the reader to articulate softly as not to interrupt the flow and mood of the work. He suggests articulating the sixteenths and triplets, as he believes that this approach would be more expressive.\textsuperscript{48}

\begin{center}
\textbf{Figure 9. Theme from Schubert’s \textit{Trockene Blumen}, from Boehm’s \textit{The Flute and Flute-Playing}}\textsuperscript{49}
\end{center}

\textsuperscript{48} Ibid., 151.
\textsuperscript{49} Ibid..
Because this work relates to death, graves, and sadness, I recommend using faster vibrato on certain words to simulate crying. This could be applied when the flutist reaches the German word *Grab* (“grave”) or *weh* (“woe”). By understanding the meaning of the text, the flutist is better equipped to interpret the composer’s emotion and thereby provide a more accurate performance.

Around the same time as Boehm completed *The Flute and Flute-Playing*, he also compiled a set of Schubert’s lieder. Taken from various song cycles, these six lieder were stripped of their text and the melody was given to the flute. In this way, Schubert’s influence continued to affect Boehm’s pedagogical approach to the flute.

**Claude-Paul Taffanel and Philippe Gaubert**

Continuing Boehm’s approach, Claude-Paul Taffanel (1844–1908) used excerpts from the symphonic library to educate his students. His popularity was attributed to his abilities as a flutist, teacher, composer, and performer. Taffanel’s prowess as a flutist gained him a widespread reputation as one of the greatest flutists of the late nineteenth century after he won numerous competitions while studying at the Paris Conservatoire. Later, he became a member of its faculty in 1893.
While Taffanel is considered to be the most influential flutist of the late nineteenth century, he is also known for propelling the reputation of the flute into the 1900s. Nancy Toff elaborates: “As a composer, Taffanel represents the last phase of the French romantic flute tradition. … as a flutist and teacher, however, he initiated a new era, the most golden yet.”\footnote{Toff, \textit{The Flute Book}, 253.} I consider Taffanel’s musical and pedagogical style a representation of both the Romantic and Modern eras.

Taffanel was a teacher and mentor of Philippe Gaubert and Georges Barrère. He was also influenced by other composers of his time, including Gabriel Fauré and Claude Debussy. During Taffanel’s tenure the Paris Conservatoire began using the works of modern composers for competitions, spurring a great increase of flute music in the late-Romantic French tradition of lyrical melodies filled with fast passages, light articulations, and virtuosic flair.

The best flute players in France had long studied at the Conservatoire, but the tradition of flute pedagogy peaked with Taffanel. Georges Barrère, one of his students, had the opportunity to premiere Debussy’s \textit{Prélude à l’après-midi d’un faune}. Although Barrère had studied with Taffanel for only a year prior to this premiere, Taffanel’s influence is clear. Barry Dennis McVinney states, “Taffanel’s teaching was based on the assumption that expression is an element of flute playing that can be taught to a faithful student, like Barrère.”\footnote{Barry Dennis McVinney, “Paul Taffanel and the Reinvention of Flute Playing for the Twentieth Century.” Ph.D. diss., University of Texas at Austin, 1994. In ProQuest Dissertations & Theses, http://ezproxy.library.unlv.edu/login?url=http://search.proquest.com/docview/304123087?accountid=3611} Taffanel’s influence was seen not only through his pedagogy but also in his relationship to his contemporaries.
Taffanel’s impact in the orchestral world was further enhanced through his correspondence with other French composers. Of all this communication, the letters between Camille Saint-Saëns and Taffanel remain most prominent, including sixteen items written by Taffanel.\textsuperscript{52} These letters show the two as friends learning from each other: “During the 1880s Saint-Saëns and Taffanel were frequent collaborators in chamber music concerts organized by Charles Lebouc and by Emile Lemoine, who directed the society called La Trompette.”\textsuperscript{53} In addition, Taffanel had the opportunity to premiere works by Saint-Saëns. As McVinney remarks, “Saint-Saëns incorporated into his larger works of the 1880s two major flute solos that were performed first by Taffanel, and were eventually extracted by the flutist [Taffanel] and arranged for flute and piano. … The ‘air de ballet’ from \emph{Ascanio} (1888) caused the audience to give Taffanel a standing ovation at the première.”\textsuperscript{54} Taffanel also performed the premiere of \emph{Volière} from Saint-Saëns’s \emph{Carnival of the Animals}. His influence on these works came from his abilities as a flute virtuoso; as McVinney notes, “Both solos are fiendishly difficult because they require extensive double-tonguing at a rapid tempo, a technical feat that previously was not exploited to such a degree.”\textsuperscript{55} The challenges of such difficult passages inspired Taffanel to create pedagogical tools to instruct his students.

Taffanel’s teaching methods were fortunately preserved in a book, \textit{Méthode complète de flûte}, completed by his student Philippe Gaubert. This two-volume collection contains vast amounts of educational material addressing tone, musicality, phrasing, articulation, and technique. The total text of more than two hundred pages is

\textsuperscript{53} Ibid., 49.
\textsuperscript{54} McVinney, “Paul Taffanel,” 48.
\textsuperscript{55} Ibid.
divided into eight sections, each focusing on specific issues of flute pedagogy. Part one addresses basic flute and musical concepts such as the proper execution of posture, articulations, and fingerings, as well as simple scale patterns in both major and minor keys. Part two specifically focuses on trills, mordents, and other ornaments, while part three, which concludes the first volume, includes observations on the common problems associated with double-tonguing.

Part four contains seventeen daily exercises beginning with simple scalar patterns and increasing in difficulty to arpeggiated chords, which traverse the entire register of the flute. Since its creation, part four has been a popular resource for flutists, earning separate publication as a self-contained method book titled 17 grands exercices journaliers de mécanisme. Parts five and six both encompass progressive studies designed to elevate the student’s proficiency, while part seven addresses style and part eight focuses on well-known orchestral works. The content of the second volume is noteworthy for the incorporation of both etudes and excerpts. In the final part Taffanel and Gaubert compiled numerous selections from the orchestral repertoire and described the value of this collection: “Such a work dealing with the difficulties in interpretation or technique from classic or modern music, would be of great help to young players in theatre or symphony orchestras, who are sometimes faced with a dangerous passage without previous practice.”

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Figure 10, taken from Taffanel’s manual, is the opening flute solo from Debussy’s *Prélude à l’après-midi d’un faune*. Taffanel and Gaubert provide this suggestion: “An excellent study for breathing. As it is written this passage has no break. In public a breath may be taken after the E in the third bar if absolutely necessary.” In many cases, the orchestral excerpts are provided with little or no instructional commentary.

Many of the orchestral selections in Taffanel’s and Gaubert’s books are still commonly used today, such as Beethoven’s Overture No. 3, op. 60 (“Leonore”); Bizet’s *Carmen: Entr’acte*; Debussy’s *Prélude à l’après-midi d’un faune*; Gluck’s *Orfeo ed Euridice*; Mendelssohn’s Scherzo from *A Midsummer Night’s Dream*; Ravel’s *Daphnis et Chloé*; and Rossini’s *William Tell*. Other excerpts in Taffanel’s and Gaubert’s *Méthode* include Saint-Saëns’ *Dance macabre*, Henri Rabaud’s *Divertissement sur des chansons russes*, and Charles Louis Ambroise Thomas’s Overture (“Mignon”).

The advances of flute pedagogy during the nineteenth century were considerable. The unique approaches of Tulou, Boehm, Taffanel, and Gaubert reveal the development of orchestral repertoire in flute pedagogy through the inclusion of flute-specific excerpts with instruction. Other pedagogues not discussed in this chapter also created manuals on flute playing, including *Elementarbuch für Flötenspieler*, published in 1815 by August

57 Ibid., 208.
Ebarhard Müller (1767–1817); Méthode de flûte (1804) by Antoine Hugot (1761–1803); and Flöten-Schule (1826) by Bernhard Fürstenau (1792–1852). 

59 Ibid., 5.
60 Ibid., 8.
CHAPTER 4
POST-ROMANTIC FLUTE PEDAGOGY

The development of flute pedagogy and its relationship with orchestral repertoire continued throughout the twentieth century as many teachers addressed the challenges found in orchestral works. Research on twentieth-century pedagogical books, articles, and treatises shows that certain selections, or excerpts, from the orchestral repertoire have become standardized, as can be seen from Taffanel’s and Gaubert’s *Méthode complète de flûte* and other modern excerpt books.

In the introduction to his *30 Caprices for Flute*, op. 107, Sigfrid Karg-Elert’s states, “The 30 Caprices originated from the urgent need of forming a connecting link between the existing educational literature by Richard Strauss, Mahler, Bruckner, Reger, Pfitzner, Schillings, Schönberg, Korngold, Schreker, Stravinsky and the most modern virtuoso soli.” He continues, “They are therefore meant in the first place to serve as a technical preparation to these already existing works, viz: to help the flautist, by means of progressive and special studies, to obtain the high standard demanded by them.”

In addition to using orchestral repertoire as a pedagogical tool, authors are currently constructing material to enhance the performance of orchestral excerpts. In doing so, they are perpetuating the importance of orchestral excerpt study.

**Marcel Moyse**

Prior to the 1900s, the flute’s popularity was contained within Europe and had not yet reached the United States. Because orchestras in the U.S. were still young, many European flutists saw opportunities and began to immigrate to the New World.

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turn of the century, the French, with their rich flute history, held many of the principal chairs in American orchestras. Georges Barrère and George Laurent had obtained the principal positions in New York and Boston, respectively.\(^{62}\) Marcel Moyse (1889–1984) had traveled to the U.S. in the fall of 1949 as part of his international tour.

Of the materials published in the twentieth century, a few demonstrate most impressively the varying ways in which authors incorporated orchestral material into their pedagogical strategies. An early example comes from Moyse’s *Tone Development Through Interpretation*. Originally published in 1962, Moyse’s book is a compilation of melodies from the orchestral and operatic literature that address varying pedagogical challenges. In the preface Moyse arranges ninety musical examples into eight separate categories, each representing a pedagogical method. Dividing these selections allows the flutist to address specific issues in select registers, as well as to focus on fullness of tone. Centering in the low and middle registers, Figure 11 illustrates Moyse’s concern for suppleness, delicacy, and color variation.

Excerpts found within this book include Verdi’s *La Traviata*, Bizet’s *L’Arlesienne*, and Bellini’s *La Norma*. Moyse’s book represents a style of pedagogy centering on musical phrasing, interpretation, and tone development. Using operatic repertoire as a means to achieve these goals marks a significant step in the advancement of flute pedagogy.

Prior to the turn of the twentieth century, individuals born outside the United States held many of the prominent flute positions in major U.S. orchestras. During the early 1900s some American-born musicians began to reverse this trend. The advancement of flute playing in America is largely attributed to players like William Kincaid (1895–1967), whose musical and technical prowess helped to popularize the instrument.

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William Kincaid and John Krell

Prior to the turn of the twentieth century, individuals born outside the United States held many of the prominent flute positions in major U.S. orchestras. During the early 1900s some American-born musicians began to reverse this trend. The advancement of flute playing in America is largely attributed to players like William Kincaid (1895–1967), whose musical and technical prowess helped to popularize the instrument.

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Figure 11: Portion of the table of contents of Moyse’s *Tone Development Through Interpretation*.63

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Having been a member of the Philadelphia Orchestra from 1921 to 1960, Kincaid created a unique style of playing. Former student John C. Krell acknowledges that Kincaid “was responsible for developing a robust style that might be called the American school of flute playing.” Kincaid required his students to keep notebooks containing his suggestions and comments on each lesson. From his lesson notes Krell created *Kincaidiana*, a book in which he described in detail Kincaid’s teaching style and the time that Krell spent with his famed teacher. Because this book is based on notes taken from lessons, it is difficult to provide an accurate author for certain ideas. Some ideas are not specifically credited to Kincaid. I have chosen to give credit to Krell since he is the author of this book.

I believe the notes found in this manual are useful for flutists aspiring to win an orchestral audition. The effectiveness of Kincaid’s pedagogy is reflected in the prominence of his students in major orchestras across the country. Though his book does not incorporate musical excerpts taken from the orchestral repertoire, Krell makes numerous references to significant orchestral works when discussing particular challenges of musical interpretation.

Krell remarks that different forms exist on the subject of relative intensity. To elaborate, Krell references the bassoon solo found in the opening of Stravinsky’s *Sacre*.

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de Printemps, Figure 12, and how it was used to “set the stage for the eerie, primeval atmosphere of the movement.”

![Sheet Music](image)

**Figure 12: Stravinsky, The Rite of Spring, bassoon 1 part, mm. 1-5.**

This statement prompts students to envision the mood and sensitivities presented by Stravinsky. Krell states, “Just as an aircraft must have a critical flying speed for each altitude, so must each note in the scale have a speed of wind corresponding to its altitude in the range of the flute scale.”

Krell’s frequent references to the orchestral repertoire illustrate his unique approach to flute education. Krell focuses on phrasing and musicality, allowing him to reference numerous composers and their style in broader terms. When discussing phrasing, Krell describes Kincaid’s method with a figure shown in Figure 13, consisting of notes placed upon a phrase mark. Kincaid placed the notes in this way to show his students how each note should be executed within the phrase. His distinctive strategies and considerable success established his important role as a pedagogue during the twentieth century.

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67 Krell, Kincaidiana, 14.
68 Ibid., 13.
Nancy Toff and Karl Lenski

Nancy Toff is considered to be one of the most profound and knowledgeable historians of the flute. Her works have been distributed throughout the world and are widely used today as a resource for flute pedagogy and history. They included *The Flute Book* (1996), a valuable resource for any flutist, which covers numerous aspects of flute pedagogy and history. Within its seventeen chapters, Toff provides a historical overview of the development of the flute, the proper ways to perform, and a compendium of flute repertoire from the Baroque through the Modern era. She presents elaborate detail on the subject of pedagogy and provides several suggestions on execution of difficult passages within the orchestral library.

Toff addresses the relationship between flute pedagogy and orchestral repertoire from two perspectives. The first perspective uses orchestral excerpts as a way to improve the player’s performance, much as Tulou did. Toff comments on the C-sharp in the second and third octaves, as this note tends to sound too hollow and unfocused, causing the pitch to be sharp. She offers a solution to this challenge and uses an orchestral excerpt from Debussy’s *Prélude à l’après-midi d’un faune*, shown in Figure 14, to

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69 Ibid., 42.
facilitate the remedy. Describing the opening C-sharp as “ever-troublesome,” she suggests adding the first, second, and third keys of the right hand.\(^{70}\)

![Musical notation]

Figure 14: Claude Debussy, *Prélude à l'après-midi d'un faune*, flute 1 part, mm. 1-6

The second perspective consists of Toff’s suggestions on the general performance of orchestral excerpts. She comments, “You will not be surprised to read that the method of studying the solo literature is not unlike the method for learning etudes: a slow read-through, followed by analysis and correction of technical difficulties, followed by style analysis and more practice.”\(^{71}\) Toff references Karl Lenski’s approach, in his book *18 Cells for Flute*, to extracting technical problems and building etudes around them.\(^{72}\) Karl Lenski has written and arranged numerous works that include flute. In addition, Lenski has traveled the globe giving lectures and concerts. Known for editing music, Lenski’s *18 Cells for Flute* is significant due to his construction of etudes that are based on orchestral works.

Figure 15 shows the first four measures of the flute part from the Badinerie of J.S. Bach’s Orchestral Suite No. 2, BMV 1067. Lenski has isolated the first three beats, shown as I, illustrating a repeating rhythmic pattern. As shown in Figure 16, this pattern

\(^{71}\) Ibid., 133.
\(^{72}\) Ibid.
is then extended into an etude, titled *Basic Study for Cell I*, that a flutist would practice. Lenski has created an etude specifically designed to address the technical challenges found in the orchestral repertoire.

![Figure 15: J. S. Bach, Suite in B Minor, BWV 1067, Badinerie, flute part, mm 1-4, from Karl Lenski’s 18 Cells for Flute](image)

![Figure 16: Karl Lenski, Cell Study I from 18 Cells for Flute](image)

Using orchestral excerpts as a pedagogical tool became commonplace throughout the twentieth century. Excerpts were used as musical examples to address issues including tone, timbre, and technique. The excerpts used in these treatises include melodies and popular phrases from the symphonic library. By studying the instructional works of prominent twentieth-century flutists we gain an understanding of this development of pedagogy. Moyse used orchestral excerpts to address fundamentals of tone and interpretation; Kincaid referenced orchestral works to address relative intensity, musical phrasing, and execution; Toff discussed using orchestral excerpts as a teaching tool.

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74 Ibid.
strategy, as illustrated by the C-sharp in Debussy’s *Prélude à l'après-midi d'un faune*, and referenced Lenski’s *18 Cells for Flute* to validate creating an etude based on orchestral excerpts.
CHAPTER 5

THE PEDAGOGY OF ORCHESTRAL EXCERPT BOOKS

To complete this historical examination of the use of orchestral excerpts in flute pedagogy, I turn to techniques used by contemporary pedagogues when teaching orchestral excerpts. The use of orchestral repertoire as a pedagogical tool has drastically changed during the twentieth century. One of the most significant changes was the development of the excerpt book. Directed toward each orchestral instrument, excerpt books are used as instructional tools to help players obtain seats in orchestras, operas, and bands. Of the many books on the subject of flute orchestral excerpts, three stand out as the most popular: Jeanne Baxtresser’s *Orchestral Excerpts for Flute*, Walfrid Kujala’s *Orchestral Techniques for Flute and Piccolo*, and Trevor Wye and Patricia Morris’s *The Orchestral Flute Practice Book*, volumes 1 and 2.

In this chapter I will discuss four excerpts found in each of these three works and the suggestions made by each author. The excerpts chosen are Beethoven’s Leonore Overture, No. 3, op. 60; Prokofiev’s Symphony No. 1, op. 25 (“Classical”); Stravinsky’s *The Firebird*; and Ravel’s *Daphnis et Chloé*. In addition, I will provide my own commentary and suggestions on each author’s statements.

Jeanne Baxtresser’s *Orchestral Excerpts for Flute*

Jeanne Baxtresser’s *Orchestral Excerpts for Flute* provides numerous orchestral selections from eighteen composers. This book has become a tool in the professional world, as many orchestras have referenced it when selecting audition music, and university-level flute students are often required to obtain it. Baxtresser has done all
young flutists a great favor by consolidating the most common excerpts asked at
orchestral auditions; as the price of music continues to rise, a book containing so many
classic excerpts is of great value in eliminating the need to purchase all the flute parts
individually. Baxtresser explains that her book is intended for flutists at all levels, both
amateur and professional.\textsuperscript{75} In addition to providing the most common excerpts,
Baxtresser provides brief musical recommendations, editorial commentaries, and even
alternate fingerings. It is common for an orchestra to provide the music at an audition,
with the result that the competitor will play from an edition different from the one that he
or she used in practice. To alleviate this problem, Baxtresser has obtained editions used
by many orchestras and copied them into her book.

With regard to Beethoven’s Overture No. 3 (“Leonore”), Baxtresser suggests that
this passage, shown in Figure 17, “should be played with great conviction and energy.
Maintain rhythmic stability, clear articulation, and tonal intensity until the last sustained
D.”\textsuperscript{76} Due to the fast tempo of approximately one half note = 120, this advice is useful as
Baxtresser is largely providing commentary on the subject of style. In addition to
Baxtresser’s comments, I find other musical attributes relevant for discussion.

Though style is an important aspect of any interpretation of a piece, I believe
other difficulties of this passage should be noted. The first difficulty comes from the
tempo, wide leaps, and awkward cross-fingerings. Due to the nature of the flute, the first
two bars pose a considerable challenge because they require the flutist to articulate in the
low register, which often results in problems of projection and clarity. The other
important consideration is the change from duple to triple meter in measure 346. This

\textsuperscript{75} Jeanne Baxtresser, \textit{Orchestral Excerpts for Flute with Piano Accompaniment}, ed. Daniel Dorff
(Bryn Mawr, Pa.: Theodore Presser, 1995), 5.
\textsuperscript{76} Ibid., 18.
change causes most flutists to rush the quarter-note triplets, which can have a negative effect on the style.

Figure 17: Beethoven, Overture No. 3 (“Leonore”), op. 60, flute 1 part, mm. 328-360

One should not overlook the articulations in this excerpt, as there are numerous places where flutists can easily make a mistake. The excerpt frequently requires the performer to slur the first two eighth notes and articulate the last two, as seen first in bar 332. This pattern is found throughout, except at the end of bars 342 and 344, where the flutist is required to slur the three pickup notes to the following bars.

Sergei Prokofiev’s Symphony No. 1, op. 25 (“Classical”) is considered to be one of the most difficult works for the flute. Baxtresser takes the opportunity to provide a series of comments, discussing the appropriate style required to perform the excerpt
(Figure 18) properly: “Although the technical demands are those of the twentieth century, the style is that of the eighteenth century: clean, precise execution with elegance and spirit—a challenge for us all!”  

She states elsewhere that “the two following excerpts [from the Classical Symphony] appear on auditions to show the player's technical facility and rhythmic stability at an extremely fast tempo.”  

Based on the challenges of this excerpt, I believe that many orchestras use this selection in first-round auditions to identify potential candidates.

Figure 18: Prokofiev, Symphony No. 1 (“Classical”), op. 25, flute 1 part, two measures before rehearsal letter A to seven after C

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77 Ibid., 35.
78 Ibid., 23.
The particular challenge with this excerpt begins seven bars after rehearsal letter B. Here the flutist is required to play rapid eighth-note passages at a dynamic level of pianissimo. I believe that the extreme dynamic causes flute players to lose control and fail to hit each of the notes in the passage accurately. The passage is especially problematic as this portion of the excerpt contains numerous cross-fingerings. Sudden dynamic shifts and frequent changes in articulation can be difficult to execute. These challenges are likely to hinder flutists, causing a loss in overall flow and feeling of the work.

With a tempo marking of one half note = 152, the measures following rehearsal mark K require flutists to have impeccable control over technique, tone production, articulation, and dynamics. Figure 19 shows the added difficulty of performing in the upper register; four bars after K the excerpt suddenly leaps into the highest register, requiring the flutist to incorporate awkward cross-fingerings.

Figure 19: Prokofiev, Symphony No. 1 (“Classical”), op. 25, flute 1 part, rehearsal letter K to nine measures after rehearsal letter L

For this excerpt, Baxtresser addresses the difficult fingerings found after rehearsal letter K by providing suggested fingerings, as shown in Figure 20. The most difficult
aspect of this excerpt is the execution of awkward cross-fingerings that can dramatically slow the performer down—an especially undesirable problem in this excerpt.

Baxtresser’s suggested fingerings are highly useful as they reduce the number of cross-fingerings that need to be implemented. Though many of these alternative fingerings are useful, Baxtresser’s greatest contribution is to instruct the flutist to keep the first finger of the left hand down. Because the flutist would normally lift this key for the high A, having the flutist avoid this natural tendency helps to alleviate any extraneous movement.

![Figure 20: Jeanne Baxtresser’s fingering suggestions for Prokofiev’s Symphony No. 1 (“Classical”), op. 25, flute 1 part, mm. 5-8 after rehearsal letter K.]

Stravinsky’s *The Firebird* contains one of the most rhythmically challenging excerpts found in orchestral auditions (Figure 21). Baxtresser states, “Always begin your practicing thinking in six rather than in two so you have a very firm feeling for the rhythm. Pay attention to the clean execution, brilliant sound, meticulous articulation, and of course, rhythmic accuracy. This is a virtuoso display piece, in many aspects.”

Baxtresser’s suggestion is advantageous as the main challenge with this excerpt is to maintain a steady tempo. It is common for flutists to compress rhythms, resulting in an uneven passagework. While thinking in two can be useful once accuracy has been mastered, the frequently changing rhythms must be executed precisely, a skill that can be

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79 Ibid., 36.
80 Ibid., 53.
learned only by when subdividing. In addition to the difficult rhythms, each phrase consists of wide leaps, challenging articulations, and sudden dynamic changes. These obstacles require the flutist to remain focused and alert while traversing this excerpt.

Figure 21: Stravinsky, *The Firebird*, flute 1 part, rehearsal number 9 through two after rehearsal 11

Ravel’s *Daphnis et Chloé*, shown in Figure 22, is another common excerpt at orchestral auditions, presenting imposing demands to perform in the high register while displaying extreme dynamic range and expressive musicality. This excerpt has been the subject of much debate. Because it is used to illustrate one’s interpretive ability as well as technique, there are countless interpretations. Baxtresser provides her own suggestion: “By using tone colors, changing vibrato, varying dynamics, and carefully incorporating rubato, you can give the impression of great freedom and spontaneity while keeping a fairly steady pulse.”

This suggestion is highly useful. It is common for flutists to take excessive liberty with regard to tempo, causing the overall flow of the work to become irregular and stagnate. It is best to assume that Ravel was precise in his markings and

81 Ibid., 42.
deviation should be avoided. To remind students to avoid too much freedom, Baxtresser also maintains that the expression should be of the highest caliber.

Figure 22: Ravel, *Daphnis et Chloé*, flute 1 part, rehearsal mark 176 to two measures after 179

**Walfrid Kujala’s *Orchestral Techniques for Flute and Piccolo: An Audition Guide***

Another useful book about orchestral excerpts is Walfrid Kujala’s *Orchestral Techniques for Flute and Piccolo: An Audition Guide, An Inside Look at Symphonic Performance Traditions*. In his introduction Kujala discusses many important elements regarding the changing times. In addition, his excerpt book contains more performance suggestions than Baxtresser’s *Orchestral Excerpts for Flute*. For example, compared to Baxtresser’s comments on Beethoven’s Leonore Overture No. 3, Kujala’s observations
are more detailed. This excerpt poses a number of challenges, most commonly with regard to technical evenness and fluidity. Kujala’s method is unique here in that he provides a scale exercise (Figure 23). Although this five-stanza exercise covers only the first scale of the excerpt, Kujala says that “this seemingly simple G major scale is very susceptible to rushing and general unevenness.” 82 Kujala breaks the scale down into small fragments, allowing flutists to isolate problem areas. Having the student play only the first three notes of the scale, then the first four, then five allows him or her to smooth over troubled spots. In addition to performing accurate tempo with clear articulation, the student is also learning the first measure of this challenging excerpt. Kujala’s acknowledgment of the challenges of something as “simple” as a G major scale prompts him to write an etude to aid technical facility.

Like Baxtresser, Kujala describes the excerpt from Prokofiev’s Symphony No. 1 (“Classical”) as “an excellent test of a player’s high register technique.” 83 Kujala suggests that few flutists are able to use the natural fingerings and should therefore consider alternatives, which he then provides, describing in detail which notes should and should not be played with alternative fingerings.

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83 Ibid., 42.
Kujala creates more exercises to address specific excerpts in his discussion of Stravinsky’s *Firebird Suite*. This excerpt requires flute players to perform with impeccable rhythmic accuracy to fit properly with the other woodwind parts. Kujala’s solution is an etude containing similar rhythmic and melodic patterns to those in the excerpt (Figure 24).

Kujala’s etude illustrates three stages of rhythmic evolution. The first stage, marked as [1], contains a continuous eighth-note pulse while incorporating the remaining rhythms. Here Kujala eliminates the awkward leaps and fingerings, allowing the student to focus on maintaining a steady rhythmic pulse. The second, marked as [2], eliminates the eighth-note pulse. The third, marked as [3], reinstates the eighth-note pulse and incorporates various arpeggios. Kujala has uniquely broken down the excerpt to permit the student to isolate and correct difficult passages.

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84 Ibid.
Kujala’s provides numerous suggestions on Ravel’s *Daphnis et Chloé*. He remarks, “It is very frustrating to try to explain all the things that can be done interpretively.” Kujala first recommends not playing the opening scale too fast. He then comments on the use of vibrato, stating, “You should do a great deal of long tone practice on high G-sharp, improving your ability to play it softly with a very sweet sound and a nicely focused vibrato, for it is important that these opening seven bars be played rather delicately and transparently.”

One of the most respected pedagogues of the flute, Kujala has produced a profound manual and the most extensive reference in existence on flute orchestral...
excerpts. The large amount of commentary and suggestions provided contributes to this book’s popularity in the flute community.

**Trevor Wye and Patricia Morris’s *The Orchestral Flute Practice Book***

Trevor Wye, an established flutist for many years, has demonstrated not only his own performance mastery but also his teaching ability. Wye has taught at the Guildhall School of Music and has achieved international acclaim, allowing him to publish many books including (with Patricia Morris) a two-volume excerpt collection, *The Orchestral Flute Practice Book*. Patricia Morris has studied with Geoffrey Gilbert and has performed with the Royal Liverpool Philharmonic and BBC Symphony Orchestras. Their book is one of the most comprehensive works; the first volume has more than 150 individual flute orchestral excerpts. In addition to providing a large number of excerpts with brief commentary, Wye and Morris incorporate a list of the top twenty-eight passages most likely to be requested at an audition. It includes three of the four excerpts featured in this chapter: Beethoven’s Leonore Overture, Prokofiev’s Classical Symphony, and Stravinsky’s *Firebird Suite*.

Wye and Morris’s orchestral practice book contains many commendable attributes. Underneath many of the excerpts he places an additional staff containing accompaniment figures. To help the flutist know what to listen for, many of the accompaniments contain the second flute part or an orchestral reduction. Unfortunately, these two volumes do not provide as much commentary as Baxtresser or Kujala.

In his discussion of Beethoven’s Overture (“Leonore”), Wye and Morris state, “Allow enough time in the fast section for the bassoon scale. In an audition, always
complete the long ‘D’ at the end.” Though this commentary is very brief, it contains two important suggestions that many flutists tend to overlook in their practice. As can be seen from Figure 25, Wye and Morris place an orchestral reduction underneath the excerpt, allowing the student to learn the accompaniment of the solo.

![Figure 25: Beethoven, Overture No. 3 (“Leonore”), op. 60, with orchestral reduction from The Orchestral Flute Practice Book, volume 1.]

In the discussion of Prokofiev's Symphony No. 1 (“Classical”), Wye and Morris provide a unique alternative to a particular challenge. Instead of playing the music printed in the score for the first flute part, they suggest that the performer collaborate with the second flute to execute one of the more challenging portions of this excerpt (Figure 26).

![Figure 26: Prokofiev, Symphony No. 1, op. 25 (“Classical”), flute 1 part, bars 8, 9 and 10 after rehearsal letter B]

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88 Ibid., 30.
Wye and Morris suggest altering the division among the players in an attempt to alleviate some of the difficulty, as shown in Figure 27. I find this suggestion unique and certainly useful, as this particular excerpt is one of the most challenging in the entire flute repertoire. However, this solution could not be applied at an audition.

![Figure 27](image)

In addition, Wye and Morris place their alternative-fingering chart at the end of the excerpt, furnishing options from which a flutist could choose (Figure 28). While some of the fingerings are similar to those found in Baxtresser’s book, the pitches F-sharp and B-natural are unique to Wye and Morris’s commentary. Wye, Morris, and Baxtresser suggest keeping the first finger of the left hand down while performing this difficult passage.

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89 Ibid., 207.
Figure 28: Wye’s alternative fingerings for Prokofiev, Symphony No. 1, op. 25 (“Classical”), from The Orchestral Flute Practice Book, vol. 1

Wye and Morris’s interpretations of Ravel’s *Daphnis et Chloé* are analogous to those found in Baxtresser’s and Kujala’s excerpt books, but he also delivers unique suggestions. “It is better to learn this without any preconceived ideas about phrasing,” Wye and Morris state. “First, work at it with a metronome to be sure that the rhythms are clearly understood before indulging in ‘rubato.’ Learn that first scale thoroughly so you can play it confidently without a blemish.”

Wye and Morris agree with Baxtresser that this excerpt should maintain a steady tempo rather than engaging in excessive rubato.

The orchestral excerpt books chosen for this study have maintained their popularity among the flute community, each providing unique suggestions and interpretations for various orchestral excerpts. While all these books have numerous similarities, each book is distinctive. Baxtresser’s approach of providing photocopies of

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90 Ibid., 210.
91 Ibid., 54.
the original parts, Kujala’s creation of études, and Wye and Morris’s addition of the orchestral reduction make each book valuable in different ways.
CHAPTER 6

CONCLUSION

The development of orchestral repertoire as a teaching tool provides an understanding of flute pedagogy from a historical perspective. My research illustrates the developmental role of orchestral repertoire as a tool for flute pedagogy. In composing their own musical examples, eighteenth-century flute pedagogues demonstrated individual teaching styles. Their works offer insight into eighteenth-century performance practice and into the beginnings of flute pedagogy.

Nineteenth-century flute pedagogues provided commentary and suggestions while creating musical examples for educational purposes. In addition to composing individual musical examples, some of these teachers incorporated extracts from the symphonic repertoire. Taken from outside the flute library, the use of orchestral material contrasts with the pedagogical approach seen in eighteenth-century treatises. By using these examples, pedagogues demonstrated their awareness and understanding of the importance of other compositions. While composers like Quantz took inspiration from other musical sources, such as the voice, as a guide for flute performance, they did not directly place musical examples taken from other works in their own treatises.

Significant advances in twentieth-century flute pedagogy have been made. The works of Moyse, Kincaid, Krell, Lenski, and Toff provide countless ideas on how to approach performing orchestral repertoire. Moreover, the information contained within orchestral excerpt books, as seen in the works of Baxtresser, Kujala, Wye, and Morris illustrate the developing styles and approaches to teaching orchestral excerpts. The future of flute pedagogy depends on innovation. Flutists like Kujala and Lenski were
imaginative when they used orchestral repertoire as a model to compose etudes. I believe they created such etudes because they understood the challenges associated with orchestral excerpts. Inspired from their works, the following appendix contains a series of my etudes. These etudes are designed to address the technical challenges of orchestral excerpts. The six excerpts I chose to base my etudes on originate from orchestral repertoire. Creating rhythmic patterns to address technical issues are not limited to this genre. It is my goal to create etudes that are based on other genres including band and opera. Because difficult music has been written for every instrument, I believe non-flutists can benefit from this research. I am confident these etudes can assist flutists and I strongly recommend such etudes be created for each instrument.

Understanding the important role of orchestral excerpts in flute pedagogy has given instructors valuable material from which to teach. While orchestral excerpts can be important tools for teaching musical techniques, they also present difficult performance material. In both their commentaries and etudes, pedagogues have recognized the prominent role excerpts serve in performance and pedagogy alike. Though many methods and strategies have developed to aid in the performance of excerpts, further improvements can be made. Flute pedagogues should be vigilant in searching for new ideas and strategies for teaching orchestral excerpts.

In writing this document, I believe orchestral excerpts are necessary for an orchestral audition. However, the selection of excerpts has become predictable. My research shows that orchestral excerpt books contain near-identical selections, which contributes to the challenges of obtaining an orchestral job. Flutists who limit their practice to these excerpts for years may not be capable of performing the vast amount of
music that will be required of them once they have won a job. I believe committees and orchestras could greatly benefit from choosing different audition material from the vast selection of symphonic literature. Choosing music from a broader selection will encourage flute players and pedagogues to continue developing and applying new strategies. Additionally, these advances help to create better-trained musicians, making auditions more rigorous and competitive. Unfortunately, many orchestras are closing as a result of declined attendance. While some orchestras are experiencing financial difficulty, I believe orchestras will continue to exist. I implore musicians to fight as hard on creating musical jobs as they do searching for one. I strongly believe that etudes designed to address the challenges of orchestral excerpts is the next stage in this pedagogical evolution.
APPENDIX A: Etudes for Selected Orchestral Excerpts

The following appendix contains etudes that I have composed. These etudes were distributed to famous and local flutists for review along with a questionnaire. The etudes grew from my research on the historical relationship between orchestral repertoire and flute pedagogy and are intended to prepare students for the technical demands posed by specific orchestral excerpts.

The excerpts were chosen because of their difficulty and the frequency with which they are requested for orchestral auditions. The six excerpts contain fast rhythms, awkward cross-fingerings, movement in the upper register, and/or rapid tempi. The etudes have been designed to address only the most difficult portions of the excerpt. Because these challenges are unlikely to be remedied with a short exercise, I have avoided presenting the entire etude.

These etudes have been constructed with short, repetitive rhythms. Because repetitive figures often yield better results, I have composed recurring patterns inspired by the original excerpt. My intent was to implement the least amount of change over time, relying on repetition to help the flutist work out fingerings and awkward rhythms. Though each measure is not marked with a repeat sign, it is best to repeat each measure until mastery has been achieved.

The first etude is based on Antonín Dvořák’s Symphony No. 8, movement IV. The first thirty-two measures in my etude correspond to the fourth measure before rehearsal E in the symphony; measures 33 through 64 correspond to the third measure before rehearsal E. Measures 1, 5, 9, 13, 17, 21, and 25 each contain a pattern that is repeated three times. The first pattern in measure one contains an outline of the original
melody. The pattern beginning in measure five adds two sixteenth notes. Each subsequent pattern provides a slight increase in difficulty until measure 29, which contains the original melody. Measures 33, 37, 41, 45, 49, 53, 57, and 61 provide repetitions for the third measure before rehearsal E in this symphony.

The second etude is based on Paul Hindemith’s *Symphonic Metamorphosis*, four measures before C through thirteen after C. To create this etude, I repeated each beat from the original solo three times. By repeating in this way, the flutist can become comfortable before moving on to the next beat.

I based the third etude on Felix Mendelssohn’s *A Midsummer Night’s Dream*. My goal was to provide some unique method of repetition. For simplicity, I gave each note a number beginning from one bar before rehearsal P (Figure 29). Each set of three notes is then repeated: [1,2,3], [2,3,4], [3,4,5], [4,5,6], and so on (Figure 30).

![Figure 29: Mendelssohn’s A Midsummer Night’s Dream, Scherzo, pick up to one bar before rehearsal P. Each note is numbered.](image)

![Figure 30: Etude based on Mendelssohn’s A Midsummer Night’s Dream, Scherzo. Numbers illustrate repeated pattern.](image)

A difficult passage in Sergei Prokofiev’s *Peter and the Wolf* begins two bars before rehearsal 3. At a tempo of one quarter note = 176, the G major ascending and
descending arpeggio can be challenging. Measures 1 through 22 in my etude provide the first exercise. This passage breaks down the original sixteenth-note pattern. I repeated the first two sixteenth notes four times resulting in a tremolo. Then, I repeated the second and third sixteenth note. I continued this pattern until all notes were repeated. Measures 23 through 40 contain the second exercise. I repeated the first eight sixteenth notes from the original flute solo. Measure 24 repeats the second through ninth sixteenth notes. Measure 25 repeats the third through tenth sixteenth notes. This repetition continues until both measures from the original solo have been used.

The next etude is based on Gioacchino Rossini’s *William Tell*. Measures 1 through 32 provide my solution to uneven sixteenth notes. These measures address bars 198 and 199 from the original solo. In my etude I created a rhythmic pulse by repeating a concert D using sixteenth notes. Every few bars I introduce beat one from bar 198 and 199 from the original score. This passage ensures that all sixteenth notes are even. Measures 33 through 60 offer a solution to bars 200 and 206 from the original solo. My etude contains a sixteenth note passage. This repeating passage creates another rhythmic pulse. The last sixteenth note of every measure ascends, and then descends, diatonically. The student is then able to adjust for each leap in the passage. Measures 61 through 116 provide a solution for bars 209 through 219 from the original solo. My etude contains ascending and descending arpeggios that are designed to alleviate troublesome leaps. The student is able to practice short passages of the original solo because my etude offers numerous repeats.

The final etude is based on Camille Saint-Saëns’s *Carnival of the Animals*. Beginning in measure 3 of the original solo, the thirty-second notes leap downward a
minor third or major fourth every beat. This intervallic leap oftentimes causes the articulations to be uneven. Measures 1 through 38 offer my solution to this problem. In my etude, I repeat a similar passage that descends by step. With each repeat the passage continues its descent until a leap of a major fourth has occurred. In the original solo, measures 4, 6, 8, and 10 contain a double-tonguing figure that begins in the lowest register. Then, this passage moves upward into the highest register. Measures 39 through 64 provide a solution to this difficult ascending arpeggio. My etude contains a rhythmic pattern that ascends, and descends, using the same notes from the original solo.
Etude for Antonín Dvořák's
Symphony No. 8 in G Major, Mvt. IV

Allegro \( \text{\textit{j}} = 126 \)

Repeat dynamics

Repeat dynamics

Repeat dynamics

Repeat dynamics

Repeat dynamics

Repeat dynamics

Repeat dynamics

Repeat dynamics
Etude for Paul Hindemith's
Symphonic Metamorphosis, Mvt. III

Andantino \( \dot{=} 104 - 108 \)

Etude by Donald Malpass
Etude for Felix Mendelssohn's Incidental Music to
*A Midsummer Night's Dream*, Scherzo

Etude by Donald Malpass

Allegro vivace \( \frac{q}{4} = 80 \text{ - } 88 \)

Sempre stacc.
Etude by Donald Malpass

64

71

cresc.

78

dim.

85

92

99

106
Etude for Sergei Prokofiev's
Peter and the Wolf

Allegro \( \frac{4}{4} = 176 \)

Etude by Donald Malpass
Etude by Donald Malpass
Etude for Gioacchino Rossini's
Overture to *William Tell*

Andante $\frac{d}{4} = 76$

Etude by Donald Malpass
Etude for Camille Saint-Saëns's  
*Carnival of the Animals, Volière*

Moderato grazioso $\frac{1}{4} = 80$

Etude by Donald Malpass
APPENDIX B: Questionnaire Responses

NOTE: The responses for questions 6, 7, and 8 refer to the created etudes found in Appendix A. The first questionnaire shows the total number of responses for each question from all respondents. Some responses were left blank. Following are individual responses from Zart Dombourian-Eby (flutist with the Seattle Symphony), Walfrid Kujala of the Northwestern University School of Music, Bonita Boyd of the Eastman School of Music, and Jill Felber of the University of California, Santa Barbara.


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2. The study of excerpts has become more commonplace in lessons.

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3. I have created my own etude passages to help overcome technical challenges in orchestral excerpts.

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4. The study of orchestral excerpts has changed dramatically during my lifetime.

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5. I practice orchestral repertoire from orchestral excerpt books.

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6. I found Malpass’s etudes useful.

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7. I would recommend Malpass’s etudes to my students.

   [ 5 ]-----------------[ 6 ]-----------------[ 1 ]-----------------[ 0 ]-----------------[ 0 ]
   strongly       agree       not sure       disagree       strongly       agree

8. I would recommend Malpass’s etudes to my colleagues.

   [ 5 ]-----------------[ 6 ]-----------------[ 1 ]-----------------[ 0 ]-----------------[ 0 ]
   strongly       agree       not sure       disagree       strongly       disagree

9. We spend too much time studying excerpts when we should be learning repertoire.

   [ 1 ]-----------------[ 0 ]-----------------[ 1 ]-----------------[ 5 ]-----------------[ 4 ]
   strongly       agree       not sure       disagree       strongly       disagree

10. More students purchase complete parts than orchestral excerpt books.

    [ 0 ]-----------------[ 0 ]-----------------[ 4 ]-----------------[ 5 ]-----------------[ 3 ]
    strongly       agree       not sure       disagree       strongly       disagree

11. I would purchase a book containing etudes designed to address technical challenges of orchestral excerpts.

    [ 5 ]-----------------[ 5 ]-----------------[ 1 ]-----------------[ 1 ]-----------------[ 0 ]
    strongly       agree       not sure       disagree       strongly       disagree

Response from Zart Dombourian-Eby


   [ x ]-----------------[ ]-----------------[ ]-----------------[ ]-----------------[ ]
   strongly       agree       not sure       disagree       strongly       disagrees

2. The study of excerpts has become more commonplace in lessons.

   [ ]-----------------[ x ]-----------------[ ]-----------------[ ]-----------------[ ]
   strongly       agree       not sure       disagree       strongly       disagree

3. I have created my own etude passages to help overcome technical challenges in orchestral excerpts.

   [ ]-----------------[ ]-----------------[ ]-----------------[ ]-----------------[ x ]
   strongly       agree       not sure       disagree       strongly       disagree
4. The study of orchestral excerpts has changed dramatically during my lifetime.
   [ ]----------------- [ ]----------------- [ ]----------------- [ ]
   strongly       agree       not sure       disagree       strongly
   agree

5. I practice orchestral repertoire from orchestral excerpt books.
   [ ]----------------- [ x ]----------------- [ ]----------------- [ ]
   strongly       agree       not sure       disagree       strongly
   agree

6. I found Malpass’s etudes useful.
   [ ]----------------- [ x ]----------------- [ ]----------------- [ ]
   strongly       agree       not sure       disagree       strongly
   agree

7. I would recommend Malpass’s etudes to my students.
   [ ]----------------- [ x ]----------------- [ ]----------------- [ ]
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   agree

8. I would recommend Malpass’s etudes to my colleagues.
   [ ]----------------- [ x ]----------------- [ ]----------------- [ ]
   strongly       agree       not sure       disagree       strongly
   agree

9. We spend too much time studying excerpts when we should be learning repertoire.
   [ ]----------------- [ ]----------------- [ ]----------------- [ x ]
   strongly       agree       not sure       disagree       strongly
   agree

10. More students purchase complete parts than orchestral excerpt books.
    [ ]----------------- [ ]----------------- [ ]----------------- [ x ]
    strongly       agree       not sure       disagree       strongly
    agree

11. I would purchase a book containing etudes designed to address technical challenges
    of orchestral excerpts.
    [ ]----------------- [ x ]----------------- [ ]----------------- [ ]
    strongly       agree       not sure       disagree       strongly
    agree
Response from Walfrid Kujala


   ![Survey](https://example.com/survey)

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2. The study of excerpts has become more commonplace in lessons.

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3. I have created my own etude passages to help overcome technical challenges in orchestral excerpts.

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Additional comments: When I was in school, there was little emphasis on excerpt study. Students were expected to keep up with them on their own without the teacher’s help unless asked. Scales, etudes and solos were the main diet.

4. The study of orchestral excerpts has changed dramatically during my lifetime.

   ![Survey](https://example.com/survey)

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Additional comments: I’ve almost always practiced from regular parts and only occasionally from excerpt books.

5. I practice orchestral repertoire from orchestral excerpt books.

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Additional comments: I’ve almost always practiced from regular parts and only occasionally from excerpt books.

6. I found Malpass’s etudes useful.

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7. I would recommend Malpass’s etudes to my students. 
   [ ]----------------------------[ x ]-----------------------------[ ]-----------------------------[ ]
   strongly agree not sure disagree strongly agree

8. I would recommend Malpass’s etudes to my colleagues. 
   [ ]----------------------------[ x ]-----------------------------[ ]-----------------------------[ ]
   strongly agree not sure disagree strongly agree

9. We spend too much time studying excerpts when we should be learning repertoire. 
   [ ]-----------------------------[ ]-----------------------------[ ]-----------------------------[ x ]
   strongly agree not sure disagree strongly agree

10. More students purchase complete parts than orchestral excerpt books. 
    [ ]-----------------------------[ ]-----------------------------[ x ]-----------------------------[ ]
    strongly agree not sure disagree strongly agree

11. I would purchase a book containing etudes designed to address technical challenges of orchestral excerpts. 
    [ ]-----------------------------[ x ]-----------------------------[ ]-----------------------------[ ]
    strongly agree not sure disagree strongly agree

**Response from Bonita Boyd**

   [ x ]-----------------------------[ ]-----------------------------[ ]-----------------------------[ ]
   strongly agree not sure disagree strongly agree

2. The study of excerpts has become more commonplace in lessons. 
   [ x ]-----------------------------[ ]-----------------------------[ ]-----------------------------[ ]
   strongly agree not sure disagree strongly agree

3. I have created my own etude passages to help overcome technical challenges in orchestral excerpts. 
   [ ]-----------------------------[ x ]-----------------------------[ ]-----------------------------[ ]
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4. The study of orchestral excerpts has changed dramatically during my lifetime.

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Bonita Boyd’s comments on question 4: My response to #4 is based on experience in a major conservatory/music school. We have always practiced excerpts historically, because this is the group of pre-professional students who want orchestral careers almost exclusively. I also prefer complete parts for students on this level, because that is generally what they will be seeing at real orchestral auditions.
Response from Jill Felber


   [ x ]---------[ ]---------[ ]---------[ ]---------[ ]
   strongly      agree      not sure      disagree      strongly      agree

2. The study of excerpts has become more commonplace in lessons.

   [ ]---------[ x ]---------[ ]---------[ ]---------[ ]
   strongly      agree      not sure      disagree      strongly      disagree

3. I have created my own etude passages to help overcome technical challenges in orchestral excerpts.

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5. I practice orchestral repertoire from orchestral excerpt books.

   [ ]---------[ x ]---------[ ]---------[ ]---------[ ]
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6. I found Malpass’s etudes useful.

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strongly agree not sure disagree strongly disagree

11. I would purchase a book containing etudes designed to address technical challenges of orchestral excerpts.

[ ]-----------------[ x ]-----------------[ ]-----------------[ ]-----------------[ ]
strongly agree not sure disagree strongly disagree

Additional Comments: Perhaps the etudes might rather be called exercises. I introduced a student to the Dvorak 8 exercise (etude) before she performed the excerpts. She appreciated the drills and the sequences. Thank you!
BIBLIOGRAPHY

Orchestral Excerpt Books


Dissertations, Articles, and Books


Holmes Schaeffle, Melody. “Flute Pedagogy of the Eighteenth and Nineteenth Centuries: A Comparative Study of the Flute Treatises of Hotteterre, Corrette, Quantz and


Wood, Daniel S. *Studies for Facilitating the Execution of the Upper Notes of the Flute*. Boston: Cundy-Bettoney Co., Inc.


VITAE

Graduate College
University of Nevada, Las Vegas

Donald William Malpass

EDUCATION

TEACHERS
(2011-) Jean Ferrandis – École Normale Supérieure de Musique, Paris, France and Professor of Flute, California State University, Fullerton.
(2009-) Jennifer Grim – Associate Professor of Flute, University of Nevada, Las Vegas
(2007-09) Mary Karen Clardy - Regents Professor of Flute, University of North Texas
(2008) Elizabeth McNutt – Flute Professor, University of North Texas
(2004-07) Bruce Bodden – Professor of Flute, Eastern Washington University, Principal Flute-Spokane Symphony
(2005) Zart Dombourian-Eby – Principal Piccolo, Seattle Symphony
(2000-04) Gale Coffee – Former Professor of Flute, Eastern Washington University, Former 2nd Flute/Piccolo- Spokane Symphony

TEACHING EXPERIENCE
(2012-) New York Academy of Music, Las Vegas – Para-Professional
(2012-) Las Vegas Academy, Las Vegas – Para-Professional
(2009-12) University of Nevada, Las Vegas – Part-Time Instructor-Graduate Assistant,
Undergraduate Flute Instructor, Music Appreciation Course Instructor, Flute Ensemble Graduate Assistant
(2011-) Shadow Ridge High School – Para-Professional
(2007-09) Independent Teaching (Dallas/Ft. Worth Area) – Private Flute Teacher
(2005) Pinelow Band Camp – Private Flute Instructor for Gold Band, Concert Performer, Counselor for 8th Grade Cabin
(2002-05) Lilac City Symphony Orchestra – Woodwind Section Coach, Conductor
(2002-04) EWU High School Honor Band – Flute Instructor, Coach
(2000-07) Independent Teaching (Spokane Area) - Private Flute Teacher

MUSIC BUSINESS EXPERIENCE
(2007-09) UNT Fine Arts Series – Graduate Assistant, University of North Texas
PERFORMANCE EXPERIENCE

Orchestra & Band

(2009-13) University of Nevada, Las Vegas Wind Orchestra  Principal Flute
(2011) Henderson Symphony, Las Vegas (Substitute)  Flute
(2009-10) UNLV Symphony Orchestra  Principal Flute
(2007-09) University of North Texas Symphony Orchestra  Principal Flute
(2001-05) EWU Symphony Orchestra  Principal Flute
(2005) Northwest Intercollegiate Band  Principal Flute
(2003) EWU Wind Ensemble  Featured Soloist
(2003) Northwest Intercollegiate Band  Principal Flute
(2000-05) EWU Wind Ensemble  Principal Flute
(2000-05) EWU Marching Band  Flute Section Leader
(2000-01) EWU Jazz II  Lead Alto Saxophone

Chamber Ensembles

(2012-) Trio Passion, Las Vegas  Flute, Accordion
(2012) Unity Concert, Mandalay Bay, Las Vegas  Native Amer. Flute
(2009) NEXTET, Contemporary Music Ensemble, University of Nevada, Las Vegas  Flute, Piccolo, Alto Flute
(2009) University of North Texas, Woodwind Quintet  Flute, Piccolo
(2008) University of North Texas, Woodwind Quintet  Flute
(2008) University of North Texas, Flute Quintet  Bass Flute
(2007) University of North Texas, Woodwind Trio  Flute
(2005) Eastern Washington University, Flute Trio  Flute
(2005) Eastern Washington University, Contemporary Ensemble  Flute
(2000-02) Eastern Washington University, Flute Choir  Flute

Musical Theatre

(2007) Carousel  Flute, Piccolo
(2006) Beauty and the Beast  Flute
(2005) My Fair Lady  Flute, Piccolo
(2005) The King and I  Flute, Piccolo
(2004) Seven Brides for Seven Brothers  Flute, Piccolo
(2003) Mikado  Flute
(2002) Into the Woods  Flute, Recorder
(2001) Candide  Flute

Master Classes

(2012) Jean Ferrandis
(2011) Patricia Spencer
(2007) Mary Karen Clardy
(2004) Patricia George
(2003) Bruce Bodden
(2003) Michael Faust
(2003) Gale Coffee
(2002) Roger Martin
(2002) Keith Underwood
(2001) Michael Faust

Solo Recitals
(2012) Doctor of Music Lecture/Recital, University of Nevada, Las Vegas
(2012) Solo Recital, Starbright Theater, Las Vegas
(2012) Doctor of Music Recital, University of Nevada, Las Vegas
(2011) Doctor of Music Recital, University of Nevada, Las Vegas
(2010) Doctor of Music Recital, University of Nevada, Las Vegas
(2009) Master of Music Recital, University of North Texas
(2004) Bachelor of Music Senior Recital, Eastern Washington University
(2002) Bachelor of Music Junior Recital, Eastern Washington University

Additional Recital Performances
(2009) Jason Buchannan, Composition Recital, University of Nevada, Las Vegas
(2009) Stacy Sherman, Master of Music, Oboe Recital, University of North Texas

Honors
(2009-12) Dean’s List, University of Nevada, Las Vegas
(2008-09) Dean’s Camerata Scholarship, University of North Texas
(2007-08) Dean’s Camerata Scholarship, University of North Texas
(2008-09) USC Scholarship, University of North Texas
(2009) Nominated for Doctoral Fellowship (MDF)
(2002-04) Multiple Gold & Silver Medalist, MusicFest Northwest Competition
(2002-05) Woodwind Scholarship, Eastern Washington University
(2002-05) Symphony Orchestra Scholarship, Eastern Washington University

Discography
(2013) (Title to be determined) University of Nevada, Las Vegas
(2012) Lost Vegas, University of Nevada, Las Vegas

91
**Professional Affiliations**
Las Vegas Flute Club – 2nd Vice President
Golden Key International Honour Society
National Flute Association
Phi Kappa Phi Honor Society
Pi Kappa Lambda, National Music Society
Phi Eta Sigma, National Honor Society
Dean’s List

**Dissertation Title**: A Historical Examination: The Role of Orchestral Repertoire in Flute Pedagogy

**Dissertation Examination Committee**:
Chairperson, Jennifer Grim, D.M.A.
Committee Member, Anthony Barone, Ph.D.
Committee Member, Marina Sturm, D.M.A.
Committee Member, Janis McKay, D.M.A.
Graduate Faculty Representative, Louis Kavouras, M.F.A.