I, Erinn E Frechette, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Flute.

It is entitled:
The Pedagogy of Walfrid Kujala: The American Flute School and its Roots in the French Flute School of the Late Nineteenth Century

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The Pedagogy of Walfrid Kujala: The American Flute School and its Roots in the French Flute School of the Late Nineteenth Century

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Abstract

Chicago Symphony Orchestra Piccoloist and Northwestern University Professor of Flute Walfrid Kujala is renowned as one of the leading flute pedagogues of the twentieth century. During his forty-year career, he guided scores of young flutists, many of whom went on to serve as orchestral players or professors of flute in prestigious orchestras and universities across the United States and beyond. As a student of some of the founding members of the American Flute School, Kujala’s teachings represent a comprehensive blend of the French Flute School’s apotheosis (seen under Professor Paul Taffanel) and its progeny, the American Flute School.

By the turn of the twentieth century, the Paris Conservatory held the reputation as the world’s foremost flute institution. Following in the footsteps of his predecessors, Paul Taffanel used his original compositions and study materials to instruct his students in the most technically and musically advanced style of the time. Hallmarks of the French style include technical brilliance and precision, a singing tone, a flexible embouchure, liberal use of vibrato, and light articulation. The need to fill chairs in American orchestras lured the finest flutists across the Atlantic; most were graduates of the Paris Conservatory. Georges Barrère (a Taffanel pupil) not only served as Principal Flute of the New York Symphony Orchestra, he also taught at the Institute of Musical Art. There he tutored the father of the American Flute School, William Kincaid.

As Professor of Flute at the Curtis Institute of Music, Kincaid instructed a large percentage of the flutists who would continue the French/American tradition, including Joseph Mariano (Kujala’s instructor, Eastman School of Music). While these flutists did not profess to
teach in a specific national style per se, the traditions carried from the Paris Conservatory to America are undeniable. Only a very few minute differences between the two schools exist.

As a pedagogue at Northwestern University, Walfrid Kujala composed original tutorials in addition to using the established Parisian method books. Upon examination, one may clearly see that Kujala’s studies are directly descended from the Paris Conservatory tradition. Although Kujala did not intend to mirror the past, his pedagogy is a reflection and outgrowth of the Parisian traditions of the late nineteenth century.
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Chapter One- Introduction

“American flutist trained in the French tradition:” This description is used to define the playing characteristics many of today’s most prominent American-born and trained classical flutists. Undeniably, flute performers and students born in the United States and schooled in American conservatories or universities deeply value and identify with their musical lineage. But what does it mean to be an “American flutist trained in the French tradition?” By what means did the French tradition take hold in the United States? Do Americans have a unique school of flute performance or are they parrots of the French?

After the Baroque-era rise in popularity of the transverse flute, each region of Europe developed its own style of playing, and the differences segregated and defined the various “schools”1 of flute playing. These regional differences have somewhat faded with globalization, yet the idea of belonging to, or at least descending from, a “school” of playing persists.

One of the most successful and influential flute schools in history was centered in France. French flutists have seen not one, but two golden ages of flute performance and pedagogy. The first occurred as a result of the transverse flute’s rise in popularity during the early eighteenth century. The extravagant Versailles court of King Louis XIV (1638–1715), internationally known as the center of French high culture, influenced the aristocracy’s tastes in the classical arts. The king’s patronage of such notable composers as Jean-Baptiste Lully (1632–1687) and François Couperin (1668–1733) ensured that preeminent French composers were given the financing and infrastructure in which to work. Additionally, Louis XIV’s favor of the transverse flute played a vital role in the development of its construction, repertoire, and pedagogy. Along

1 The use of “school” in this document refers to identifiable traits in flute playing that differ from region to region, were exclusively taught in each region, and were maintained by pedagogical transmission for a long enough period of time so as to be discernable.
with other renowned instrumentalists, the court employed two of the most accomplished flutists of the day. The fervor surrounding the French baroque flute led to the publication of the first pedagogical and performance practice treatise for the transverse flute (Jacques Hotteterre Le Romaine’s 1707 *Principes de la flûte traversière*).

The second golden age dates from the end of the nineteenth century. Paris (considered the cultural capital of Europe during the nineteenth century) was the artistic epicenter during a period of an exponential growth in the areas of flute performance, repertoire, pedagogy, and technology. The Paris Conservatory, founded in 1795, quickly garnished a reputation as France’s most prestigious school of music; by the late nineteenth century it was widely considered to be the premiere school of flute performance in Europe and housed a studio of pedagogues and protégés that would ultimately shape flute performance for generations to come.\(^2\)

While Paul Taffanel (1844–1908) is typically considered to be the greatest teacher of the Paris Conservatory’s golden years, the tenures and music of professors before his time remain salient to today’s flute playing. Though the writings of some of these professors have faded into disuse, the legacy of at least one, namely Henri Altès (1826–1899), continues to be relevant. Altès’s *Célèbre Méthode Complète de Flûte*, a staggering four hundred ninety-two page, two-volume tutorial of flute technique is one of the oldest method books still in widespread use today. Moreover, as will be discussed, it has influenced the pedagogical approach of Northwestern University Professor of Flute Walfrid Kujala.

Altès’s approach to flute tutelage and repertoire was decidedly old-fashioned (in the nineteenth-century bravura style) and vastly different from that of Taffanel, but similarities

\(^2\) Known since 1946 as *Conservatoire national supérieur de musique et de danse de Paris*, this document will reference the institution simply as the Paris Conservatory.
(especially in technical precision) are observed. Like Altès, Taffanel’s *Méthode Complète de Flûte* drilled students on the fundamental elements of technique, but his innovative ideas on tone, vibrato, and musicality revolutionized the art of flute performance. Through Taffanel’s reinvention of flute playing the flute would finally “shed its birdlike image” in favor of a more serious solo and orchestral role.³

Graduation from the Paris Conservatory flute studio all but guaranteed a position in a prestigious French orchestra. Graduates often held positions in sections with their teacher and assumed the principal chair upon a retirement. The most highly regarded alumni were appointed at the Conservatory, and this nepotism guaranteed that the Paris Conservatory maintained a pure family tree. Appendix 1 lists the professors of the Paris Conservatory from its inception through the end of Philippe Gaubert’s (1879–1941) tenure in 1931.

Not all Paris Conservatory graduates remained in France. By the late nineteenth century, the call for talented musicians to fill America’s orchestras lured expatriates across the ocean. Orchestras in New York (Georges Barrère (1876–1944), Marcel Moyse (1889–1984)), Boston (Georges Laurent (1886–1964), André Maquerre (1875–ca. 1936)), and Philadelphia (André Maquerre, Daniel Maquerre (1881–?)) employed Paris Conservatory-trained flutists. These flutists, steeped in the lessons and traditions of the French flute school, established studios in some of America’s first music schools and conservatories. That the French school is the predominant influence in the United States is evident in the astounding fact that ninety-one percent of American flutists can trace their lineage to the Paris Conservatory.⁴

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Arguably the most prominent and influential French flutist in the United States was Georges Barrère (1876–1944). His studies at the Paris Conservatory included lessons under both Altès and Taffanel, and his observations and personal experience with the two professors are particularly noteworthy in the comparison of Altès’s older bravura style versus Taffanel’s newer expression-driven style. Barrère’s well-documented struggles under the tutelage of Altès highlight the older professor’s approach to conservatory training and emphasis on technique above all else. In his autobiography, Barrère called Altès’s style “strict,” and “severe,” writing “Henri Altès was a great teacher but I did not progress as well as I should under his tutorship. I still believe his very systematic teaching gave me no chance to develop [on] my own.”

Fortunately, only two years into his conservatory training, Altès’s retirement and Taffanel’s subsequent appointment igniting a new fire in Barrère’s performance. After two years of stagnantly critical reviews, his playing grew exponentially, and he successfully graduated with the premier prix in 1895.

In 1905, upon the invitation of conductor Walter Damrosch, Barrère joined the New York Symphony Orchestra (later the New York Philharmonic) as Principal Flute. In addition to his orchestral duties, he served as Professor of Flute at the Institute of Musical Arts (the Juilliard School) where he trained American flutists in the French tradition. Not only did he ensure that the most talented young New World flutists were schooled in the Old World’s premiere tradition, he brought with him the silver Boehm system flute (Theobald Boehm, 1794–1881, a German

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4 Demetra Baferos Fair, “Flutists’ Family Tree: In Search of the American Flute School” (D.M.A. diss., The Ohio State University, 2003), 8.


6 Ibid., 180.

7 Altès noted in Barrère’s twice-yearly exams that he made some progress. (emphasis mine)
metalworker and designer of the modern flute key mechanism) and, along with sibling flute makers William Sherman Haynes and George Winfield Haynes (1864–1939 and 1866–1947, respectively, makers of wood and metal Boehm flutes at William S. Haynes Flute Company of Boston (founded, 1888)), helped to establish a tradition of superior and innovative metal Boehm flute craftsmanship in the United States.

Barrère’s most notable student, and arguably the most important figure in the American Flute School’s history, was William Kincaid (1895–1967). Upon his graduation from the Institute of Musical Arts in 1913, Kincaid continued the time-honored tradition of pupil joining mentor when he was chosen to serve as Second Flute in the New York Symphony Orchestra. In 1921 he was appointed Principal Flute of the Philadelphia Orchestra (after André Maquarre was terminated by maestro Leopold Stokowski (1882–1977)), a position he would hold for nearly forty years. Additionally, he joined the faculty of the Curtis Institute of Music where he trained some of the most notable flutists in American history including Elaine Shaffer (1925–1973, Principal Flute, Houston Symphony Orchestra and acclaimed international soloist), James Pellerite (b. 1926, Kincaid’s successor as Principal Flute, Philadelphia Orchestra, Professor of Flute, Indiana University), Julius Baker (1915–2003, Principal Flute, New York Philharmonic, Professor of Flute, the Juilliard School), and Joseph Mariano (1911–2007).

Mariano was selected immediately upon his 1935 Curtis Institute graduation to serve as Principal Flute of the Rochester Philharmonic (1935–68) and Professor of Flute at Eastman School of Music, University of Rochester (1935–74). Although he received offers to join various American ensembles (the Chicago Symphony Orchestra, notably) he chose to remain in Rochester instructing some of the finest young flutists of the time. Today he is remembered as one of the greatest American pedagogues of the twentieth century.
One of Mariano’s most distinguished students is Walfrid Kujala (b. February 19, 1925). Unable to study with Kincaid at Curtis (while accepted, he was forced to abandon the opportunity as the outbreak of World War II led to a severe reduction in available financial aid), he briefly spent time with the renowned teacher as a private student. After graduation from Eastman School of Music in 1948 Kujala began his professional career as Second Flute/Piccolo in the Rochester Philharmonic. In 1954 he was invited to join the Chicago Symphony as Assistant Principal Flute, and in 1957 assumed the Principal Piccolo position, which he held until his retirement in 2001. During his tenure with the Chicago Symphony, he also served as Professor of Flute at Northwestern University (retired, 2012), regarded as one of the foremost music schools in the United States.

Unlike many modern flute professors, Kujala has written flute method books for use in his studio and beyond. These tutorials directly mirror the French tradition. Within his seminal 1995 publication *The Flutist’s Vade Mecum of Scales, Arpeggios, Trills and Fingering Technique* (winner of the National Flute Association’s Newly Published Music Competition, 1996), one can see the obvious similarities to the method books of both Altès and Taffanel.

This document will illustrate the lineage between the French flute school and the teaching of Walfrid Kujala through comparisons of method books, as well as noting the French flute school’s positions on all aspects of flute performance. To link the two schools and define the American school the following areas of Kujala’s education and teaching will be examined:

1. To what degree were Kujala’s studies with Mariano at Eastman in the “French Style?”

2. Did Mariano’s teaching/playing style mirror that of Kincaid’s?
3. To what degree did Kincaid teach in the “French Style?”

4. What tutorials did Mariano and Kincaid use in their teaching?

5. Does Kujala admit to fashioning his literature after the French model, and if so, to what degree? In what way(s) does he believe (or not believe) that he breaks with the French tradition?

6. Are his ideas of “Jawboning” related to the French school? What of the infamous feud between Kujala and Oberlin Professor of Flute (1989-2011) Michel Debost (b. 1934, student of Marcel Moyse at Paris Conservatory, former Professor of Flute 1981–1990, Paris Conservatory) concerning the appropriateness of jaw movement?

7. What are Kujala’s thoughts on vibrato and tonguing (two areas that are conspicuously absent or under-mentioned in his texts)? How do his views relate to the French school?

8. In what way(s) does he feel that his piccolo playing and tutelage mirrors French-influenced flute playing? How are they different?

Finally, after assembling Kujala’s thoughts on teaching in the American (as an outgrowth of the French) school, an assessment of the American school, as well as a collegiate curriculum guide, will be generated.
Chapter Two - The Paris Conservatory

The French school of flute performance has a long and distinguished tradition dating back to the early eighteenth century. The popularity of the recorder began to decline in the early 1700s as the expressive capabilities of the transverse flute usurped the monochromatic tendencies of the recorder. With the compositional paradigm shift from contrapuntal texture to the simpler monophonic model seen during the transition from the late Renaissance to the early/middle Baroque period, demands placed on performers changed. Scores called for audible affects and emotions, dynamic contrasts, and a greater flexibility in range and control. Ill-suited to this new music, the recorder’s limitations included its inability to execute dynamic contrasts and chromatic lines; subtleties of tone color and articulation were nonexistent. Flute historian Nancy Toff writes:

The recorder did not have the capacity to make significant changes in the tone color by means of the airstream. Though articulation was less well-defined than on the recorder, the flutist’s control over the quantity and direction of air entering the instrument allowed more subtle shading of tone color, as well as greater control of pitch and dynamics.\(^8\)

The redesign (ca. 1660) by Jean Hotteterre (1605–ca. 1690, grandfather of Jacques “le Romain”) of the flute from a keyless, cylindrical bore, single-pieced instrument to its Baroque form of three or four sections, conical headjoint, and one key (D#), sealed its fate as the preferred choice of the two options for both composers and performers. Newer one-keyed flutes had a greater and more stable range (two and one-half octaves), better intonation, a true D sharp, and a

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\(^8\) Toff, The Flute Book, 188.
warm and penetrating sound. French composers began routinely using the one-keyed flute in orchestral works as early as the first decade of the eighteenth century.

The flute’s popularity quickly increased after King Louis XIV (1638–1715, reign: 1643–1715, *Louis le Grand, le Roi-Soleil*) appointed virtuosi flutists Philbert Rebillé (ca. 1650–ca. 1712) and René-Pignon Descoteaux (ca. 1646–ca. 1728) to his royal ensemble *la Grande Écurie* at the court of Versailles. Members of the French aristocracy took note of the King’s favor towards the flute; demand for solo works and chamber pieces soared. Coincidentally, the need for flute pedagogy rose as more people looked to performers and composers for detailed instructions in flute performance.

Transverse flutist, oboist, composer, and instrument maker Jacques-Martin Hotteterre “*le Romain*” (1674–1763) played a vital role in both promoting the popularity of the transverse flute and codifying Baroque-era French flute pedagogy. He is widely regarded as the greatest flute player of his time, and his compositions and treatises provide a detailed account of French Baroque-era performance practice, establishing core principles (namely vibrato and tonguing) that would become the hallmark of the Baroque-era French school’s style. Posts held include employment with Prince Francesco Ruspoli (Rome), *Ordinaire de la Musique du Roi, Flûte de la Chambre du Roi* (King’s Chamber Flutist), and *Jouëur de Flûte de la Musique de Chamber* (formerly Descoteaux’s position) at the court of Versailles.11

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9 While the evolution of flute design is out of the scope of this research paper, it is interesting to note that regional differences in flute manufacturing and, specifically, the design of the headjoint and embouchure hole, led to noticeable differences in the strength of sound the one-keyed flute could achieve.


In addition to performing and flute manufacturing, Hotteterre was the most sought after instructor within the French aristocracy. Consequently, he penned the seminal 1707 treatise *Principes de la flûte traversière* (the first of its kind for transverse flute), which “laid the groundwork for the French Flute School with its presentation of the expressive uses of varied articulations and vibrato.”¹² By 1712 Hotteterre had expanded *Principes de la flûte traversière* into the larger *L'art de Préluder sur la Flûte Traversière*. These treatises are among the most detailed primary source material to discuss French Baroque performance practice and contain information on flute technique, vibrato, tonguing, fingerings, ornamentation, and the French artistic style of the time.

The French School of transverse flute playing spread across Europe and the instrument’s popularity skyrocketed. Neighboring Germany saw an increase in the number of flute virtuosos and demand for flute compositions. Like the Court of Versailles, an impressive school of flute playing revolved around the Prussian Court of King Frederick II (1712–1786, reign 1740–1786, Frederick the Great, *Friedrich der Große, Der Alte Fritz*). Frederick II was an avid amateur flutist and employer of Johann Joachim Quantz (1697–1773). Quantz’s groundbreaking flute treatise *Versuch einer Anweisung die Flöte traversiere*¹³ zu spielen (1752) codified the Germanic style (specifically, the *Empfindsamkeit Stil*—sensitive style—favored by late-Baroque German composers) of flute playing. That the French school held such international prominence is evident in the initial printing of Quantz’s treatise—it was available in both German and French.¹⁴

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¹³ N.B. The use of French language in a German title.

At this point, though mostly a theoretical construct primarily comprised of loosely-compiled, orally-transmitted traditions, the French Flute School greatly benefited from the post-revolution government’s consolidation of the École Royale de Chant et de Déclamation (Royal School of Singing and Dramatic Declamation) with the Institut National de Musique (National Institute of Music, formerly the École Gratuite de la Garde Nationale—Free School) into the Conservatoire Nationale de Musique (known as the Paris Conservatory).\(^\text{15}\) Incorporated in 1795, its reputation as a premiere arts institution was quickly established. By the early nineteenth century, many of Paris’s most prominent musicians were under contract as instrumental pedagogues. Graduates filled orchestras and academic institutions and were often prize winners in the most prestigious international competitions.

The Paris Conservatory was the first institution of its kind—a higher education program in which students followed a curriculum and a standardized system of exams was utilized. The typical class (studio) size was approximately twelve students\(^\text{16}\), and instrumental lessons took place in a masterclass setting in which the studio worked openly with their professor (no private lessons). A yearly public concours consisting of a prepared piece as well as sight-reading ranked each studio’s members. Those earning a premiere prix graduated; students earning a second or lower place continued their studies the following year. Finally, Professors were expected to compose a method book from which to instruct their pupils.

The first Professeur de Flûte, François Devienne (1759–1803), composed a method that garnered him instant attention and notoriety. Méthode de Flûte Théorique et Pratique (Imbault, Paris, 1792–1794) joined a small but growing number of flute instruction books and helped


\(^{16}\) Ibid.
continue to improve flute playing in France and beyond. Written for the one-keyed flute, it consisted of performance practice instruction and duets. Known as one of the greatest one-keyed flutists of his day, Devienne openly disliked English multi-keyed flutes and, especially, the new C foot joint. He allowed his students to use the four-keyed flute.¹⁷

For his Méthode, Devienne borrowed the “progressive” approach popular with many of his contemporaries. As seen in works of John Gunn (Art of Playing the German Flute, ca. 1793) and Christophe Delusse (L’Art de la flute traversière, 1761), it concentrated on long tones and scales (as opposed to simple songs) as the foundation for achieving proficiency.¹⁸ He also touched on the problem of double tonguing, dismissing the earlier style (introduced by Hotteterre) of using “tu-ru” syllables, as well as the English “tid-ll” in favor of the newer “dou-gou” attack that is still used by modern flutists.¹⁹ His Méthode was translated into a French/German edition and published in Hamburg shortly after its initial printing. Although it remained in print, its original contents were “revised and altered so much that they retained nothing of the original material.”²⁰ It is not in use today.²¹

As a composer, Devienne was often compared to Wolfgang Amadeus Mozart (1756–1793). His prolific output of flute works includes sonatas, concerti, and chamber music. These works, composed in the bravura style, showcase rapid technical passages and numerous arpeggios and wide-interval leaps, contrasted with lyrical, cantabile sections. This model of flute

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¹⁷ Powell, 211.

¹⁸ Ibid.

¹⁹ Ibid., 125.

²⁰ Ibid., 212.

²¹ Devienne’s use of long tones has survived. These simple tone studies are still used today.
composition persisted through the tenures of several Paris Conservatory professors, remaining the standard until the Taffanel revolution at the end of the nineteenth century.

During Devienne’s tenure as Professor of Flute, he also served as an administrator of the Conservatory. To help with his flute studio duties, Antoine Hugot (1761–1803) joined the staff as Professor of Flute. Hugot’s Méthode de Flûte, which was left incomplete due to his suicide (while composing he was “attacked by a nervous fever, during a paroxysm of which he stabbed himself several times, jumped from a window four stories high and died”22), was considered “one of the leading methods of the nineteenth century.”23 His successor Johann Georg Wunderlich completed the book, and it was published in 1804. By 1807 it had been translated and published in German (A. E. Müller)24 The Hugot/Wunderlich method, while available, is no longer in widespread use today.

Jean-Louis Tulou (1786–1865; student of the Paris Conservatory under Wunderlich; première prix, 1801) served as Professor of Flute from 1829–1859 and was a founding member (with conductor François Habeneck) of the Société des Concerts, an orchestra and chorus of approximately one hundred sixty performers consisting of Paris Conservatory professors and graduates. During Tulou’s tenure, the popularity of the silver Boehm system flute25 was growing throughout France. A staunch supporter of the wooden flute, he fiercely opposed implementation of the new flute in his studio.26 Along with Conservatory director Luigi Cherubini, he voted

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24 Powell, 212.

25 The development of the Boehm flute is well documented, and many publications are available for reference or clarification.
against the adoption of the silver flute in favor of the “more in tune and more pleasant” wooden model. The allegiance shown to the wooden flute may have had more to do with his side business as a flute maker and supplier of flutes to the Conservatory. His design (in answer to Boehm’s), which he called the “perfected flute,” consisted of a wooden conical-bored instrument with up to thirteen keys, utilizing the traditional fingering system.

When Tulou’s 1835 *Méthode de Flûte* was named the official instruction manual of the flute studio in 1851, the Boehm flute faced further delays in its implementation despite an 1839 attempt by flutist Victor Coche to introduce a Boehm flute class. Written for his “perfected” flutes, author Edward Blakeman describes the work as, “openly dismissive of the Boehm system.” The method gives a lengthy explanation of what Tulou termed “simple” and “compound” fingerings, the later used to raise the pitch on certain notes when they appear as leading tones (a practice that seems to have been omnipresent in nineteenth-century Paris). While these fingerings should not be strictly classified as “alternate fingerings” and certainly were not meant to facilitate technique, it is interesting to ponder whether their use sparked an interest with Altès, who would later create an arsenal of facilitating alternate fingerings for use on the Boehm flute.

As a performer, Tulou was known as a precise player who displayed brilliant technique and tonal perfection—hallmarks of the French style. His large oeuvre of flute compositions follows in the footsteps of his predecessors with their bravura technical displays. For the

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28 Ibid.

concours held between 1832 and 1860, his concerti, solos, and fantasies were used exclusively, and his compositions remained a staple of the competition until Taffanel, discarding the old style, overhauled and expanded the repertoire. Tulou’s method, which is obsolete save for those who specialize in period instruments, is not in use today, though his solo works are still performed.

The victory of the silver Boehm flute at the Paris Conservatory was finally realized under Tulou’s successor Vincent-Joseph Dorus (1812–1896). A student of Guillou (1787–1853, a student of Devienne), he was awarded the premiere prix in 1828 and held posts with the Théâtre des Variétés and Opéra, as well as the Société des Concerts. Dorus began his brief term as Professor of Flute in 1860 and immediately implemented the permanent replacement of the wooden flute with silver Louis Lot (1807–1896, licensed maker of Boehm system flutes, Paris) instruments. Within the year, all students had been supplied with silver Louis Lot flutes.

As important as his implementation of Boehm system flutes at the Conservatory, Dorus was additionally responsible for broadening the literature required of flute students. The repertoire was expanded to include solo pieces of Boehm, Giulio Briccialdi (1818–1881, Italian flutist and designer of the modern thumb B-flat mechanism) and (then relatively obscure) Johann Sebastian Bach (1685–1750). An avid chamber musician, Dorus shied away from the typical bravura flute works fashionable amongst his peers preferring more delicate pieces. Unlike his Paris Conservatory predecessors, he did not compose any solo flute repertoire.

As a pedagogue Dorus’s approach to flute tutelage is “unclear.”30 His exercise book, L’Étude de la nouvelle flute omits the written instruction seen in the books of his successors. It is

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30 Blakeman, Taffanel: Genius of the Flute, 13.
therefore unknown precisely in what manner he taught, although one may infer from his “warm and mellow playing” which featured “sweet tones” in a “delightful singing manner”\textsuperscript{31} that his students would have been instructed to imitate accordingly.

Joseph-Henri Altès (1826–1895) served as Professor of Flute at the Paris Conservatory from 1868–1893. A student of Tulou, he earned the \textit{premier prix} in 1842 and took a position with the Paris \textit{Opéra}, where he performed as Second Flute (Dorus served as Principal at this time) and, eventually, Principal Flute (before returning to Second Flute in deference to Taffanel). Additionally, he performed as Principal Flute of the \textit{Société des Concerts}. Known primarily as an orchestral flutist and teacher,\textsuperscript{32} he occasionally appeared as a soloist performing his romantic-style fantasies and solos.

As a student at the Conservatory, Altès continued to play on the old style wooden flute. Although the new Boehm system silver flute was available (and constantly improving, thanks to the numerous modifications implemented by Boehm and others), Tulou’s opposition ensured that Altès’s conservatory training was on a fundamentally dead instrument. It is unknown exactly when Altès made the switch to the Boehm flute, though records show that he purchased a silver Louis Lot flute during the 1859/60-business year.

As a pedagogue, Altès presented an odd mixture of old and new. Nancy Toff writes: he “…represented a new generation, not only in his adoption of the Boehm flute but also in his

\textsuperscript{31} Ibid., 12.

pedagogical approach: he required his flute students to study theory as well as technique.”

In Volume One of his seminal *Célèbre Méthode Complète de Flûte* (1880), the publishers state:

> H. Altès attached great importance to the simultaneous study of theory and practice, which he considered to be the only way for an artist to achieve perfection without impeding the progress of the instrumentalist by the delay in learning the rules of theory and solfeggio. This procedure of the Master H. Altès is one of the features which has given his celebrated *Méthode* a worldwide reputation.

However, his focus on technique and bravura flute works places him well within the confines of the older Paris Conservatory flute tradition. Taffanel said of Altès, “My predecessor, very narrow in his views and completely of the old school, knew and taught only a very limited number of old fashioned [sic] works which had no musical value whatsoever.”

Taffanel historian Edward Blakeman describes Altès as an “old-school flute player” writing that he was “a ridged technician whose musical intent never went much beyond the virtuoso fantasias and airs and variations which had left the flute largely ignored by serious composers.”

An examination of Altès’s originally-composed concours pieces reflects this assessment. These works are firmly rooted in the older style, primarily showcasing technical pyrotechnics, and ignoring the numerous musical nuances available on the new Boehm system silver flute.

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Example 2.1. Altès 7me Solo for Flute and Piano, measures 24–43.

Like Tulou, Altès usually chose to use his works for examinations, though he occasionally selected pieces of from Jules Auguste Demersseman (1833–1866) and Tulou during his tenure, thus ignoring the expansion seen under Dorus.\(^{37}\) Concours pieces during his tenure

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\(^{37}\) Ardal Powell attributes this reversal to the Franco-Prussian war and the resulting shift of interest away from German music (Powell, 216).
are listed in Appendix 2. Unfortunately, Altès chose not to follow Dorus’s innovative example of expanding students’ literature, ignoring the newly-rediscovered flute music of the Baroque and Classic eras,\textsuperscript{38} save for the musical examples found in the tutorial sections of his \textit{Méthode Complète}.

These few anachronisms aside, the legacy of Altès’s teaching is undeniable. The \textit{Méthode Complète} is the oldest French flute method book still in use today\textsuperscript{39}, and his approach to teaching technique synergistically with theory still influences modern flute tutorials. An examination of the \textit{Méthode} and comparison to later works demonstrates that Altès is the first Paris Conservatory Professor of Flute to have a lasting impact on modern flute performance and instruction.

The \textit{Méthode Complète}, based on the 1834 violin method book by Paris Conservatory instructor of violin René Baillot\textsuperscript{40} (\textit{L’Art du Violin}), is meant to serve as a tutorial, taking students from beginner to advanced level. Aside from one modern addition\textsuperscript{41}, current reprints retain all original content. Due to its size, \textit{Méthode Complète} is now divided into two volumes (four sections in total). The first volume is for beginning to intermediate students, and the second for those wishing to attain an advanced level. For the purpose of this document most of Part One is irrelevant, consisting of how to assemble and hold the flute, reading music, key signatures, a basic chart of normal Boehm system fingerings, and Altès’s teachings concerning production of

\begin{itemize}
\item \textsuperscript{38} Powell, 250.
\item \textsuperscript{39} Etienne, 4.
\item \textsuperscript{40} Powell, 216.
\item \textsuperscript{41} Leduc employed French flutist Fernand Cartagé to write a new section discussing rudimentary modern flute techniques (e.g. flutter tonguing and harmonics). As much more updated methods have since been penned, this section is now virtually obsolete.
\end{itemize}
sound, of which his ideas of jaw and lip motions (as well as tonguing) will be discussed later in this document.

Altès does, however, introduce a concept in Part One that will permeate Part Two, and establish his legacy as the father of alternate fingerings. First mentioned in the eighteenth lesson—“fingerings to facilitate the performance and adjust the pitch of certain notes,” Altès introduces a number of standard (with a few more “unusual”) fingerings to facilitate lower neighbors, followed by six short études to familiarize students with their use. Some of these fingerings are obviously absurd (namely, those which require depressing only the ring of an open key), but their presence, as well as Altès’s insistence that students become comfortable with their use, illustrates his forward-thinking and unconventional use of the Boehm flute’s mechanism.

42 Altès, Méthode Complète, Part One, 92.
Part Two builds upon and perfects the basic principles introduced in Part One, and is comprised of scales (major and minor), a velocity exercise (found on page 206, it is an obvious precursor to the famous Taffanel and Gaubert Exercise Journalier no. 1—see Example 2.4), studies in syncopation, ornamentation (including mordents and trills), and nuances of phrasing (including dynamics). The majority of Part Two’s merit lies in the famous Études Complémentaires—twenty-six études in which the concepts presented in the Méthode may be implemented. Its apex, however, is the elaboration upon the use of alternate fingerings (introduced in Part One).
Example 2.3. Célèbre Méthode Complete de Flûte, Volume 2, p. 206.

Henri Altès, Célèbre Méthode Complete de Flûte, Vol.2, Copyright 1956 by Leduc (Paris). All rights reserved. Used with permission. AL 21314 © 1956

Example 2.4. Taffanel and Gaubert Méthode Complète de Flûte, pg. 112.

Taffanel and Gaubert Méthode Complète de Flûte, copyright © 1923 and ©1958 by Leduc (Paris). All rights reserved. Used with permission. Taffanel/Gaubert AL 16588 © 1923 and © 1958 (new edition)

Altès takes great care to explain the use of these alternate fingerings, specifying when they should be utilized, and their advantages in flute performance (namely intonation and the facilitation of technique). For this, he developed a system of notation indicating the points at which a student should use a specific alternate fingering. Of greatest concern to him are three, third-octave notes which, due to a physical/acoustical problem with the traditional fingerings, tend to sound the fundamental tone. For third-octave notes E, F-sharp, and G-sharp, he

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43 Third-octave notes in which two keys directly next to each other are vented are unstable due to a deviation in the placement of the air column split.
recommends using alternate fingerings in forte and fortissimo passages (to bring the pitch down). While these fingerings remain among the most often used alternates today, the E and F-sharp fingerings, ironically, are used as much for piano and pianissimo passages (for note stability).\textsuperscript{44}

Next, Altès discusses leaving one or more fingers down (when the traditional fingering calls for the key(s) to remain up) to facilitate technical passages, and writes examples to demonstrate each explaining:

These various fingerings must only be used when the notes follow one another rapidly. They must be considered only as a means of facilitating a passage which is too difficult with the ordinary fingering. \textit{The drawback of some of these special fingerings is that they produce notes which are not completely in tune, but this is not serious, as the speed does not allow the ear time to appreciate it} (emphasis mine).\textsuperscript{45}

Shortly thereafter he admits that it “would always be better to use only the ordinary fingerings,”\textsuperscript{46} admonishing students not to “abuse” the alternates.

Finally, Altès discusses and demonstrates passages in which the thumb B-flat key should be used. Considering that the thumb B-flat is a standard fingering used by an overwhelming majority of modern flutists, it is odd that he viewed it as an alternate choice (the thumb B-flat was developed in 1849 by Italian flutist Giulio Briccialdi (1818–1881)). He notes that its use does not affect intonation, and is the preferred B-flat fingering for the keys of F Major, D Minor, B-flat Major, G Minor, E-flat Major, A-flat Major, and F Minor. He discourages sliding between the two thumb keys in rapid passages (conventional wisdom today) or when B-flat and B-natural are conjunct.

\textsuperscript{44} The alternate E natural removes R4; the alternate F-sharp fingering replaces R3 with R2; alternate G-sharp adds R2 and R3.

\textsuperscript{45} Altès, \textit{Méthode Complète, Part Two}, 194.

\textsuperscript{46} Ibid.
Altès’s focus on technique and facilitating fingerings permeates the *Méthode’s* entire second volume. He expected his students to become competent and comfortable with their use to the point of becoming second nature. His alternate directives appear (along with commentary instructing how to perform each study) in the twenty-six études. While the legacy of his études is undeniable, many modern flutists are unaware of his contributions to the art of alternate fingerings. Even his successor, Taffanel, seemed to reconcile his alternate fingering charts to the past. Fortunately, the continual printing of the *Célèbre Méthode Complète de Flûte* ensured that future flutists adopted his ideas, and as this document will show, were expanded upon by one of America’s preeminent flute instructors, Walfrid Kujala.

While technique was clearly a top priority, Altès’s attention to musicality and the French school tradition were not forgotten. “An exercise must always be played through as though it belonged to a piece of music with a definite style to it. Conversely, to play indifferently is a waste of time and tires one to no purpose,” he states in his *Méthode*. It may then be deduced that the primary reason for his use of alternate fingerings was to preserve the musical line, preventing technique from disrupting expression, trading the slight imperfections of pitch and/or timbre of alternates for the greater musical good.

Altès’s *Méthode* lost its place in the Conservatory’s curriculum upon his retirement. Taffanel required his students to memorize new studies that would ultimately be codified in the Taffanel and Gaubert method book. While Altès’s technical exercises have not generally found a place in modern teaching paradigms, his études remain in the standard repertoire (appropriate


48 The complete Altès continues to be widely used in France today thanks to its focus on beginner’s level instructions. Additionally, University of North Texas Professor of Flute, Mary Karen Clardy has revised and published the Daily Exercises (*Exercises Journaliers pour la Flûte Traversière*; Leduc).
for advanced middle–high school students, or as a remedial course for collegiate studies). Sadly, modern publications do not include the two features that set these studies apart from others of their time: the second part (meant to be played by the instructor), and Altès’s alternate fingering directions. Alternate fingering suggestions may be made by the instructor, making their omission less of an issue. The absent second part, however, creates an awkward situation in which rests seem to serve no purpose (see Example 2.5, first flute part, m. 9).

Example 2.5. *Célèbre Méthode Complète de Flûte, Volume 2*, pg. 220, Études Complémentaires no. 1, mm. 7–11.

![Example 2.5](image)

Henri Altès, *Célèbre Méthode Complète de Flûte*, Vol.2, Copyright 1956 by Leduc (Paris). All rights reserved. Used with permission. AL 21314 © 1956

Additionally, omitting the second part misses the important opportunity to focus on a student’s ability to blend their tone as well as match intonation and style with their instructor. These are vital skills for students to master which Altès clearly had in mind when he composed these études.

Altès’s successor, Paul Taffanel (né Claude-Paul Taffanel; 1844–1908) is arguably the most revered flutist and pedagogue of the late nineteenth and early twentieth centuries. Called the “father of modern flute playing” his musical abilities were legendary, and those fortunate enough to study with him held him in God-like esteem. His left a lasting mark on both French and American flute schools, as numerous students from his Paris Conservatory studio

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immigrated to the United States to fill orchestral positions and teach at conservatories and colleges.

Taffanel began his musical studies on flute, violin, and piano, choosing to pursue only flute and piano. It is unknown on which type of flute he began—an 1850 receipt detailing the purchase of parts and accessories for an eight-keyed flute was among his father’s personal papers, suggesting that his earliest experience was with the old system. If Taffanel did begin on a pre-Boehm flute, he must have switched to the Boehm system fairly early as a photo (ca. 1854) shows him holding a wooden 1847 model Boehm flute. His father, Jules Taffanel, an instrument maker/repairman, orchestral musician (bassoon, trumpet, coronet), and conductor, gave him his earliest flute lessons. Fortunately, amateur flutist Paul Guercy took note of Taffanel’s playing and recommended his admission to his Paris Conservatory friend Vincent-Joseph Dorus. So high was Jules faith in his son’s ability that the family left their home in Bordeaux to move to Paris, and Paul began private studies with Dorus at age thirteen.

Upon Dorus’s January 1860 appointment to the Paris Conservatory Taffanel officially entered the studio. A mere five months later he was awarded the première prix. He chose to further his education at the Paris Conservatory (as an observer of Dorus’s flute class) to study harmony (première prix, 1862) and counterpoint and fugue (première prix, 1865).

As a concert flutist, he held principal positions with the Opéra and the Société des Concerts. His varied interests led him to help found the Société Nationale de Musique Française and Société Classique (both 1871) as well as the Société de Musique de Chambre pour Instruments à Vent (1879), a chamber music group dedicated to woodwind quintet music. Additionally, he traveled throughout Europe as a soloist, performing with modern and period
instrument orchestras. His concert repertoire was varied, and often included pieces by French composers as well as works of earlier musical eras.

Taffanel eventually ended his performance career for conducting, accepting the post of Chief Conductor of the Société des Concerts in 1892. Upon hearing of his decision, close friend Camille Saint-Saëns (1835–1921) said, “What is so very sad is that you will no longer play the flute, and nobody will ever again play it like you.”\(^{50}\) Tragically, there are no known recordings of Taffanel’s playing.

Although he abandoned performing, Taffanel’s impact on flute repertoire was profound. First, numerous colleagues and Paris Conservatory students composed pieces dedicated to Taffanel, most of which have become standard repertoire for modern flutists. Edward Blakeman notes that there will likely be more of these works discovered as Taffanel’s personal music collection was scattered after his death, potentially rendering some works lost.\(^{51}\) Secondly, breaking with the established tradition of the Professor of Flute composing a piece for the end-of-year concours, Taffanel commissioned the most notable composers of the day to compose concours pieces. Finally, Taffanel composed several works for flute (solo and various chamber settings), the most notable of which are his 1876 Quintette (flute, oboe, clarinet, bassoon, and French horn) and Andante pastoral et scherzettino (Morceau de Concours, 1907). Blakeman presents a comprehensive compiled list of known Taffanel compositions and works dedicated to Taffanel in Taffanel: Genius of the Flute.

Taffanel’s most enduring contributions to flute performance are his playing, teaching, and method book. To say that he revolutionized both flute performance and pedagogy is an

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\(^{50}\) Blakeman, “In search of Taffanel”, 24.

\(^{51}\) Blakeman, Taffanel: Genius of the Flute, 228.
understatement. Music critics of the day complimented his playing using adjectives never before associated with the modern silver flute. Of a Brussels concert, one critic wrote, “Taaffanel is the magic flute, *il flauto magico*: set apart from all gratuitous virtuosity, he has the sound which charms and a nobility of style; you don’t hear him breathe and he never runs short of breath. This flute is a revelation. The audience could not get over it. Imagine: an intelligent flute, a distinguished, musical flute. That has never been seen before.”

Upon Altès’s retirement, Taffanel was appointed Professor of Flute at the Paris Conservatory (1893), and immediately implemented changes that resonate to this day. First, he reformed the open master class format to give each student individual attention and instruction, often staying after class with students for extra one-on-one work. Second, he replaced the studio’s standard repertoire with both newly-composed works and masterworks from the Baroque and Classic eras (J.S. Bach and W.A. Mozart, among others). Finally, he modernized the yearly *concours* by commissioning new works for use in the competition.

Taaffanel’s legacy lives on through his *Méthode Complète de Flûte* (1923). This eight-part method book is comprised of exercises, études, and musical studies. Compiled and partially completed by his student Philippe Gaubert (1879–1941), it is arguably the most famous flute treatise ever penned. Like Altès’s *Méthode*, it is based on the Baillot model and takes students from beginner to advanced level. The technical studies are comparable to Altès’s *Méthode*, but three differences are immediately apparent: Taaffanel’s lack of alternate fingering directives, his expansion of noted repertoire to include “difficult” orchestral excerpts (of all eras), and a section discussing style, with explanations of the proper execution of pieces from various musical eras. The focus given to the development of musicianship—breathing, phrasing, tone, color, and

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style—makes this the first modern pedagogical tool to incorporate the discussion of non-technical aspects of flute playing. Taken with continued emphasis on technique, these performance traits outline the paradigm of the French Flute School.

Written between 1893 and 1908, Taffanel’s Méthode existed only in manuscript form during his tenure as Flute Professor. Students were able to borrow the materials (which were kept in a large cabinet in Taffanel’s studio) for practice while studying at the Conservatory. As the Méthode was left incomplete (and not assembled) at the time of his death, it is difficult to ascertain precisely which sections were composed by Taffanel and which were composed or completed by Gaubert. Numerous conflicting reports are of no help. A 1924 review in The Flutist states that Gaubert “added considerably” to the book. Whether the reviewer intended this to mean a general organization or actual addition of new material is left unclear. Marcel Moyse (1889–1894; student of Taffanel, Hennebains, and Gaubert, première prix, 1906), who helped Gaubert with the book’s compilation and editing, stated that all material contained in the method was composed by Taffanel and merely compiled by Gaubert, therefore representing Taffanel’s explicit vision for the finished product.

The method’s very preface contains conflicting information:

Documents, advice, statements of general theories or particular rules, lessons written or sketched, schemes for studies and exercises, works finished or only drafted, numerous musical texts… were collected together. Philippe Gaubert had only to edit them. [Gaubert] made place also for a considerable number of new lessons and completed the work by writing entirely original exercises and studies.

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53 Etienne, 18.

54 Fischer, 118.

These statements led Edward Blakeman to conclude that Gaubert penned the *Vingt-quatre études* and the *Douze grandes études de virtuosité* and merely compiled the rest of the book according to Taffanel’s predetermined plan.

The whereabouts of the majority of Taffanel’s original Méthode manuscripts is unknown. As Gaubert’s personal papers were lost after his death (and the coinciding occupation of Paris during World War II), it appears unlikely that researchers will be able to conclude precisely who composed what definitively.

It is undeniable that Gaubert pared down Taffanel’s original written instructions. At least one draft (for tone and posture) exists that is far longer than the version included in print. Interestingly, this may have led to the criticism that the book was too difficult for beginning flutists, a charge that Louis Fleury (1878–1926, student of Taffanel, *premier prix*, 1900) rebutted by claiming the *Méthode* was for advanced pupils only. Taffanel clearly intended the book to carry students from beginning to advanced level, making Gaubert’s edits all the more unfortunate.56

Within this missing text are two paramount points of flute instruction that must be discussed. First, when holding the flute, the pupil must use the tube to create a first-order lever by employing the opposing forces of the left hand pulling the instrument towards the body while the right-hand thumb (in an active, rather than supporting role) pushes the flute away from the body. This positioning creates and maintains maximum stability with the instrument’s chin contact and is often referred to as “Rockstro” position.” Taffanel wrote, “To ensure maximum

56 Deleting the material for “beginning” students may have been caused by Gaubert’s apparent lack of patience in dealing with non-musical topics.
stability for the flute, the tip of the thumb should be placed at a point on the curvature of the tube where it can not only support the flute but also counterbalance the support of the index finger, the action of which naturally directs the instrument from the front to the back."\textsuperscript{58} Although London-based flutist and woodwind craftsman Richard Shepherd Rockstro (1826–1906) did not conceive this manner of holding the flute,\textsuperscript{59} his name became associated with its use following the publication of his 1890 \textit{A Treatise on the Flute} in which he fervently defended the practice.

Secondly, a rather obvious piece of advice was cut: “You should play very often in front of a mirror and scrutinize yourself rigorously. Then you will also notice any facial tics, a very frequent fault which is easy to correct early on, but becomes impossible to get rid of if left to develop.”\textsuperscript{60} While Taffanel never spoke of a “relaxed” embouchure, his was definitely much more relaxed and loose than those of English and German flutists (as evidenced in numerous personal photographs). Although not directly associated, the relaxed and flexible embouchure has become a hallmark of the French school.\textsuperscript{61}

As a pedagogue, Taffanel could not be further from Altès. He focused on the individual and chose not to follow a strict regimen for his students’ course of study. Aside from comments he kept from each \textit{concours}, there are no written accounts of the studio’s daily activities. His

\textsuperscript{57} Taffanel was aware of Rockstro’s treatise as he was working on its translation at the time of his death. He was also listed as a subscriber to the first edition’s publication in 1890.

\textsuperscript{58} Blakeman, \textit{Taffanel: Genius of the Flute}, 214.

\textsuperscript{59} Devienne, Drouet, Tulou, and Coche were among the numerous French flutists to subscribe to this manner of holding the flute which includes positioning the headjoint to be rolled inwards so as to direct the weight of the mechanism upwards.

\textsuperscript{60} Blakeman, Taffanel: \textit{Genius of the Flute}, 214.

\textsuperscript{61} The directive to practice in front of a mirror survives in the modern edition (page 3) but only in conjunction with posture.
students, however, did recount his teaching style and philosophy, preserving a clear picture of an innovative and inspiring master.

Fleury described his tutelage saying, “[Taffanel’s] teaching method was infinitely skillful and flexible. He left much of the initiative to us, taking account of the individuality of each, and imposing no system.”62 Barrère stated that Taffanel carefully assigned work designed to enable students to progress surely and rapidly.

Additionally, many of his students noted Taffanel’s father-like relationship with his students. He apparently believed that personally knowing each would support their Conservatory studies. Réne Bergeon (1887–?) said, “An exceptional teacher, he was not satisfied to concern himself with just the musical side of his students, he took the trouble to get to know their characters and personalities. The lessons he gave us were captivating and the two hours of study passed without us realizing it.”63

His caring nature did not preclude a demand for excellence. Moyse told the story of one young student: “Taffanel always started his lessons with scales played melodically. On this particular Monday morning, a new student was having his first lesson. The boy played a scale badly. Taffanel asked, “Do you play all the scales?” “Yes, every day,” the boy said. Taffanel replied, “O.K. let’s hear the rest.” The boy could not do it. “You will learn all the scales by next Monday, or you have had your last lesson,” said Taffanel.”64

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62 Blakeman, Taffanel: Genius of the Flute, 193.
63 Ibid., 194.
64 Ibid., 196.
The Méthode, which formed the core of Taffanel’s curriculum, begins with standard fare—a fingering chart, holding the flute and the position of the body, production of sound, et cetera. Two aspects immediately set this publication apart: Taffanel’s and Gaubert’s inclusion of a suggested practicing chart, a directive not included in previous flute method books, and not seen since save for Walfrid Kujala’s Vade Mecum, and the attention given to style and musical nuance.

The written advice for the fundamentals of flute performance is standard according to today’s generally accepted practice. As the silver Boehm flute was the required instrument, and Louis Lot the most commonly used maker, little has changed between the late nineteenth century and today. The following is this author’s compilation of Taffanel’s elemental flute directives:

- Tone and purity of sound should be focused on above all else.
- Intonation is paramount and, along with tone, should take priority over technique.
- Breathing should be governed by two factors—length of phrase and the musical line.
- Maintain a comfortable and natural posture while playing.
- Small finger movement with fingers held close to the keys.
- Flute assembly: embouchure hole and foot joint aligned with middle of body’s keys (not Rockstro/modified Rockstro position); exceptions made for personal comfort/physiology; head joint held parallel to lips.
- Thumb supporting flute under the F key (not Rockstro position\textsuperscript{65}).
- Chin used as a rest (Rockstro advises a low position of the embouchure hole).

\textsuperscript{65} The author could find no discussions of this discrepancy from the aforementioned directive. This may be an example of Gaubert’s edits or simply a slight misinterpretation of the Rockstro position in which the right hand thumb should be behind the tube and moved incrementally to the right towards the E key.
Production of sound is explained in detail. Taffanel’s ideal embouchure and its necessary movements are described thusly (quoted text italicized):

1. *Bring the lips together until they meet without pressing; then stretch them so that the lips rest lightly against the teeth leaving a small space between them.*

2. *The teeth must be kept almost in the position they occupy when the mouth is half open* (commonly referred to today as the “resonance chamber” and usually spoken of in conjunction with an “open throat”).

3. *Place the embouchure on the edge of the lower lip so that this covers about a quarter of the hole of the embouchure* (this is slightly less embouchure hole coverage than is often taught today but more than was taught with wooden flutes).

4. *If the embouchure has been well placed the breath will be driven towards the opposite edge of the embouchure which it strikes as if against a restricted surface* (commonly referred to today as the “air reed”); *on this impact the column of air in the tube will start to vibrate, thus producing a musical sound.*

5. *The direction of [the] “thread of breath” (airstream) is also important. It must be modified according to the register of the note to be produced, striking the lower part of the opposite edge of the embouchure for the lowest notes, and the upper part for the highest notes, passing all positions for the intermediary notes. It is necessary to consider the constant relation which must exist between the pressure of the lips (narrowing of the airstream), the pressure of air, and the direction of breath in relation to the embouchure* (Walfrid Kujala’s “Jawboning”).
6. Larger intervals [require] a more acute change in the position of the lips. The student should avoid any movement of the chin; only the lips move, so that the head of the flute shows a movement forward and backwards produced by the relaxing and tightening of the lips (most flutists today discourage the idea of “tightening” the lips, using instead terminology relating to the “corners” of the lips and their relative positioning. The belief that the jaw should or should not move is a point of contention to be discussed later in this paper).

Moyse recalled that the *Exercises Journalies* 1 and 5 (pages 112–113 and 123, respectively) formed the foundation for much of Taffanel’s teaching. He required students to play these two exercises slowly while focusing on a legato sound and consistent good tone. Beauty of sound was of utmost importance to Taffanel; reminders to place sound first appear numerous times in *Méthode*:

- Page 3—*When practicing all exercises or studies whatever the degree of difficulty, the student will always remember this rule: tone, purity of sound and intonation must go before concern in fingering.*
- Page 53—*Purity of tone more than a large quantity of air permits the longest phrase.*
- Page 54—*All the student’s energies must go towards acquiring a clear broad tone; the persistent study of sustained notes is the surest method of acquiring this.*
- Page 111—(preceding the daily exercises) *Purity of tone and intonation must be carefully noticed. As stated at the beginning of the Méthode these qualities are of the utmost importance.*

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66 Fischer, 133.
• Page 146—(24 Progressive Études no. 4) *Play this study very calmly and with a flowing tone.*

• Page 152—(24 Progressive Études no. 10) *The melody well sung, without altering the tone.*

The following passages discuss tone in conjunction with style:

• Page 186—*It is with the tone that the player conveys the music to the listener.*

• Page 188—*The least fault in technique or imperfection in tone is apparent during the performance of a cadenza* (accompaniment absent).

• Page 189—*The tone color must be varied, opposing brilliance against charm.*

Instructions for the type of tone to use include full (pg. 148), strong (pg. 149), clear and expressive (pg. 194), warm (pg. 195), and enveloping and flowing (pg. 196).

These words of advice and adjectives defining the ideal flute sound were surely used in conjunction with Taffanel’s demonstrations during class. His sound was described as “full,” “powerful,” and even “brassy.”67 Unfortunately, language alone does not give modern flutists a conclusive idea of what Taffanel desired, but based on the recordings of his students, testimonies, and *Méthode’s* instructions, it may be deduced that Taffanel fashioned his sound after the human voice68, included the palate of tone colors available on the silver flute, and used a flexible embouchure to make the air reed produce a full, edgy sound when musically appropriate.

67 Powell, 219.

Taffanel’s discussion of breathing, while concise, is the first of its kind. He advises to plan breaths according to the upcoming phrase’s length and intensity so as not to overfill the lungs and create too much back pressure. Strangely, he asserts that lower notes require more breath than higher notes (possibly due to his idea of maintaining a looser embouchure in the low register). His final bit of advice concerns using breaths (commonly referred to as *luftpause*) to punctuate phrases, a detail he surely demonstrated for his students in class.

Taffanel’s directions for breathing are often found in conjunction with directions for phrasing. Wisely, he notes that not all breaks in the sound require a breath and that some breaths are not necessary for respiration, but for phrasing. Breaths that interrupt a phrase must be taken as quickly and indiscreetly as possible. Taffanel states, “The breath is the soul of the flute, and the culmination point in the art of playing. The disciplined breath must be a docile agent, now supple, now powerful, which the flutist should be able to govern with the same dexterity as that with which a violinist wields his bow.” As with tone and its relation to the human voice, Taffanel ties breathing with the bow of a violin. These associations are paramount and continue to be made by many of today’s American flute pedagogues.

Vibrato receives almost no coverage in *Méthode*. However, as it is a crucial aspect of flute performance, and its modern use in flute performance (a continuous enhancement of the tone rather than an ornament) emerged with the French school during this time, it must be discussed. A thin vibrato or finger ornament vibrato was often included in the older French flute style. By the early twentieth century, vibrato seemed to be somewhat less in fashion, and how much vibrato flutists used varied from player to player. Because British and German flutists of this period played with a completely straight tone, the French practice of sound enhancement

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69 Taffanel and Gaubert, 185.
through a delicate shimmer was noteworthy. Frustratingly, though, late nineteenth century and early twentieth-century French flutists not only discouraged the use of vibrato but claimed altogether not to use it.

Looking to the violin, it is evident that Taffanel’s contemporary Eugène Ysaÿe (1858–1931) was encouraging the freer use of vibrato, and younger performers such as Fritz Kreisler (1875–1962) and Jacha Heifetz (1901–1987) began to use a continuous vibrato shortly thereafter. In the mid to late nineteenth century, pedagogues of flute and violin instructed their students to use vibrato as an expressive device. Violinist Joseph Joachim (1831–1907) stated, “Only use vibrato when you wish to lay particular stress on a note, which your feeling will suggest.”

Taffanel is said to have played with a “light, almost imperceptible vibrato.” Barrère stated that Taffanel “loathed cheap sentimentality, excessive expression, endless vibrato or shaking of tone (emphasis mine), in a word, all the cheap tricks which are as undignified as they are unmusical.” Moyse noted that Taffanel was against its use, and in his own teaching Moyse believed that practicing measured vibrato lead to a “panting sound” that he described as “organized agitation” that “destroyed expressive significance of the sound.”

As Gaubert was arguably Taffanel’s closest protégé, it stands to reason that his use of vibrato (clearly captured on recordings) would be similar to Taffanel’s. Analysis shows that Gaubert used vibrato expressively to instill life in the sound. English flutist William Bennett (b.

50 Powell, 220.
51 Ibid.
52 Valette, 33.
53 Fischer, 6.
1936) said, “[Gaubert] has a wonderful ability to change his color, change his vibrato. His vibrato is used in the tone.” Moyse noted that Gaubert varied the vibrato from note to note, but never omitted it completely.

If Taffanel typically performed with a straighter tone his students who used vibrato more liberally must have been reacting to the shift in musical taste concerning its use in the early to mid-twentieth century. Once violinists began to use a continuous vibrato, its use quickly spread to the viola and cello. Reacting to this change to the largest section of the orchestra would seem natural, and the noted use of vibrato, however, varied in style, amongst French pedagogues and pupils is undeniable. Taffanel did, however, assert that works by the great classical composers must be performed with a straight tone:

There should be no vibrato or any form of quaver, an artifice used by inferior instrumentalists and musicians. It is with the tone that the player conveys the music to the listener. Vibrato distorts the natural character of the instrument and spoils the interpretation fatiguing quickly a sensitive ear [sic]. It is a serious error and shows unpardonable lack of taste to use these vulgar methods to interpret the great composers. The rules for their interpretation are strict: it is only by purity of line, by charm, deep feeling and heartfelt sincerity that the greatest heights of style may be reached.

This directive begs the question: If Taffanel desired the works of the great classical composers (J.S. Bach, W.A. Mozart) to be played senza vibrato, did he allow the modern works of his time to include its use freely? And if so, to what degree? Beyond knowing that he performed with an extremely light vibrato, we do not currently have conclusive evidence of his use or omission of vibrato in specific works.

75 Fischer, 13.

76 Taffanel and Gaubert, 186.
Articulation was given a great amount of attention in the daily studies contained in *Méthode*. Tañafel must have considered the art of tonguing to be extremely important. One can imagine him admonishing students to use articulations musically within the phrase all while keeping tone and pitch from being hampered by the tongue’s use. Flutist Barry McVinney writes, “Tañafel realized the importance of articulation, as is evident in his own studies and pieces, which are steeped in challenges for a flutist’s tongue. He included every imaginable configuration of tongued and slurred noted without forsaking musicality.” Articulation is a hallmark of the French Flute School, but to pinpoint what component makes a flutist’s tonguing “French” is a difficult task that is often steeped in opinion.

Of this one may be certain: a light, detached style of tonguing is most often associated with the French school. Although the dissemination of the French style has led to players schooled in the French/American style in the United States to closely imitate the French, the product is slightly different. In her 2012 dissertation, “Flute Articulation Pedagogy: The Effect of Language-Specific Consonant Pronunciation on a Flutist's Articulation within the French and English Languages,” flutist Erin Helgeson Torres examines the differences between the two languages and how language pronunciation affects articulation. Her findings state that the differences found between French and English in the stop-burst consonants commonly used in flute performance (t, d, k, g, p) directly impacts the articulation product.

The syllable “t” (primarily taught using the words “tah,” “tuh,” “tu,” or “ti”) is fundamentally different when pronounced by a Francophile. French flutists say “t” between the lips whereas English speaking students say it behind the top teeth. Francophiles also tend to rest

77 N.B. The inclusion of varied articulations will appear again in Kujala’s *Vade Mecum*.

78 Barry Dennis McVinney, “Paul Tañafel and the Reinvention of Flute Playing for the Twentieth Century” (D.M.A. diss., The University of Texas at Austin, 1994), 61.
the tongue in a higher, more rounded position after a strike. These slight differences lead to a minute, yet audible, difference between the articulation of French and American flutists.

French articulation evolved and standardized from the written directives of Hotteterre through the twentieth-century French Flute School. Hotteterre paid articulation hardly any attention in *Principes de la Flûte*, noting only that the syllables “tu” and “ru” were to be used. Devienne’s *Méthode* gave articulation a bit more attention. In it, he discussed the German tradition of double tonguing (the art of using an alternating forward/backward strokes for rapid tonguing noted in Quantz’s treatise) and advised pupils to use the French “dougue” rather than the Germanic/Anglo-Saxon “tid’ll” discussed by Quantz. Although Devienne was the first French pedagogue to discuss the “dougue” articulation for double tonguing, he was rather dismissive of its use. Perhaps this was due to the inherent unevenness often heard in double-tongued passages. This unevenness (specifically the backstroke “gue”) caused Altès, in his *Méthode*, to recommend saving its use for fast passages so that its awkwardness would not be noticeable. The notion of a Paris Conservatory professor allowing any aspect of flute performance to fall short of perfection is a disturbing thought that belies the need for double tonguing’s further examination and refinement.

Thankfully, Taffanel honed in on the inherent difficulties of double tonguing, and his methodical thoughts on its execution (which were clarified and corroborated by Moyse) were included in the *Méthode*. Taffanel chose to use the syllables “te-ke,” writing, “When the speed of a tongued passage is too fast… it becomes necessary to use double tonguing *te-ke, te-ke*, which

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79 N.B. “Turu” was used in tandem with the *inégale* style of the French Baroque era, and for all intents and purposes should not be considered double tonguing.

80 Powell, 211.
allows for greater agility.” While Méthode is not the first French tutelage book to include specific exercises designed to perfect a student’s double tongue, Taffanel is the first pedagogue to demand his students’ mastering of articulation. Rather than attempting to mask double tongue’s unevenness, Taffanel focuses their practicing to build up the backstroke slowly:

The difficulty of this articulation lies in the equality of the two tongue movements. The tone that will be obtained at the beginning will be weak and hollow on the syllable ke. The student must, therefore, practice this articulation keeping constantly [sic] in mind the equality of these two tongue movements until the same clearness of tone and articulation is obtained.82

Note that Taffanel’s primary focus remains on the purity of tone; through diligent practice, focusing on the sound quality, the desired evenness will come.

Taffanel also instructed his students in the practice of triple tonguing, although the repeating pattern he used (te-ke-te, te-ke-te) has since been abandoned for normal double tonguing with alternating accents (te-ke-te, ke-te-ke).

Taffanel used precise language to explain the placement and feeling of tonguing. For single tonguing: “…the breath must be directed clearly and boldly towards the outer edge of the embouchure. Firstly, the breath is prevented from coming out by the end of [the] tongue, which is placed like a stop against the back of the top teeth.83 Secondly, the quantity of air thus compressed is freed by taking the tongue back quickly to its normal position.”84 Here Taffanel is speaking of the attack as a release of air. In a tonguing exercise for dotted rhythms, he states,

81 Taffanel and Gaubert, 92.

82 Ibid.

83 N.B. This is the French pronunciation of “t.”

84 Taffanel and Gaubert, 14.
“This articulation must be rough; to obtain this the tongue is stiffened. It will then beat with force a little above the teeth.”**85

Double tonguing is instructed to be practiced in piano and forte dynamics. This hints that, while not explicitly stated, Taffanel was aware of the differences in the oral cavity required to maintain a singing sound and proper intonation while double tonguing. Additionally, he used the violin as a point of reference for flutists writing, “The attack (te) must be very short. In this way, the clearness and pungency of a violin staccato will be obtained.”**86

As with all other aspects of flute performance, Taffanel carefully instructed his students in the art of phrasing and musical style. Like tonguing, the French have a particular manner of phrasing which flows from the language. Rebecca M. Valette’s “The French School: What Is So French About It?” examines the relationship between French linguistics and music. A small sample of folk music demonstrates how traditional French phrasing features pillar notes tied together by shorter value notes. Intrinsically learned from their language, French musicians see the shorter value notes as moving to the longer notes. While phrasing would have been routinely demonstrated in class, Taffanel did include commentary in Méthode. Again, the discussion of phrasing is often tied to breathing, as breaths often dictate where phrases begin, pause, and end.

Alternate fingerings receive no coverage in Méthode. Considering the legacy of Altès, it is difficult to believe that Taffanel did not use and teach alternates. Strangely, it appears that he assumed the use of 1-1 B-flat**87 instead of Thumb B-flat (standard practice for the vast majority

**85 Ibid., 90.
86 Ibid.
87 Fingering charts exclusively show R1 depressed for A-sharp/B-flat; Thumb B-flat is absent.
of flutists today) which was available on flutes of the day and simply known as the “French B-flat.”

Taffanel does suggest that trill fingerings may be used in certain rapid passages but admonishes the pupil to limit their use as they produce notes of faulty intonation. This concern is shared with many modern flutists. He endorses the use of altered harmonic fingerings for certain pianissimo notes and gives a special fingering to raise the pitch of C-sharp for use in Mozart’s *Flute Concerto no. 2 in D Major*, among other works (proof that he did subscribe to the raised 7th scale degree fashionable in his time).
Études played a critical role in students’ curriculum. With the long-standing tradition of Paris Conservatory Professors composing studies for their pupils it is no surprise that Méthode contains the newly-composed Vingt-Quatre Études Progressives dans tous les tons sur les principales difficultés (Twenty-four progressive studies in all the keys on the principal
difficulties). The uncertainty surrounding their composition aside, their place in the Taffanel legacy is undeniable. Each étude focuses attention on one area of concern while continually addressing fundamental issues of beauty of sound, intonation, technique, articulation, dynamics, and style. Appendix 3 lists these études.

The Twenty-four Études (modeled after Boehm’s 1852 Twenty-four Caprices, op. 26) are vastly different from Taffanel’s predecessors, highlighting his preoccupation with beauty of sound and musicianship. Unlike the highly repetitive bravura études of Altès, these studies tend to be in slower tempi and focus more on tone, tone color, phrasing, and musical nuance. This paradigm shift perfectly illustrates Taffanel’s new approach to the flute and its music.

Also included are the Douze Grandes Études de Virtuosité (Twelve Studies for Virtuosity) attributed to Gaubert, the final four of which are titled Quatre Études de Chopin (Four Studies after Chopin). The Twelve Studies are noticeably different than the Twenty-four Studies, containing significantly more chromaticism, highly disjunct motion, and a hint at the bravura style of Altès (especially in the areas of tempi and style, although much less repetitive overall). These studies are arguably more technically difficult than the Twenty-four Studies.

Taffanel’s interest in older music led to the inclusion of works of Johann Sebastian Bach (1685–1750), Franz Joseph Haydn (1732–1809), and Ludwig van Beethoven (1770–1827). Used as teaching tools, Haydn’s pieces primarily appear to address style and phrasing (using minuets), Beethoven’s Symphony no. 1 addresses double tonguing, and several Bach Inventions and Sonatas focus on breathing, phrasing, and double tonguing. The final section of Méthode, dedicated to the study of style, contains orchestral excerpts from works of all eras. This marks the first time in the long history of French method books that a pedagogue incorporated excerpts
of difficult orchestral passages. All focal points are addressed from breathing and tone to tonguing and phrasing. Many of these pieces are found on modern orchestral auditions—Beethoven *Leonore Overture*, Bizet “Entr’acte” from *Carmen*, Debussy *Prélude a l’Après-midi d’un Faun*, Mendelssohn “Scherzo” from *A Midsummer Night’s Dream*, Ravel *Daphnis et Chloé*, and Rossini *William Tell Overture*, to name just a few.

Taffanel also maintained an interest in the music and études of his contemporary composers. One of his closest comrades was Danish flutist Joachim Andersen (1847–1909). Blakeman writes:

Taffanel clearly recognized in him someone with shared aims, a flutist-composer who understood the capabilities of the instrument without exploiting its facility, and who believed the flute could have something meaningful to say, could engage in dialogue with the orchestra. Later, he also came to value greatly [sic] Andersen’s many books of flute studies and to use them with his students at the Conservatoire.

Shortly before his death, Andersen paid a visit to the Paris Conservatory and observed a flute class in which his *Twenty-four Études, Op. 15* were played. As Taffanel would not allow students to progress beyond studies and études to solo repertoire until he was satisfied with their tone and capabilities, études played a crucial part in a student’s progress. Taffanel used the technique of teaching with “skeleton notes” (reducing music to notes which are structurally important to the overall phrasing/form of the piece) to highlight points at which a student should change their tone color or other musical element. Upon demonstrating how the structural notes of the third study in the book (G Major) formed a legato theme, Andersen teared up and said, “I had

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88 Fischer, 140.

89 Blakeman, *Taffanel: Genius of the Flute*, 111.
no idea that I had written such beautiful studies.” Taffanel wrote to Andersen praising his *Opus 60* études, which he had introduced to his conservatory students in 1895. The use of multiple opera of Andersen études indicates the high esteem in which Taffanel held his works. Andersen’s étude books have remained a staple in flute pedagogy and are widely used by intermediate to advanced students today.

In addition to the Andersen études, Taffanel found the Boehm *Twenty-four Caprices for Flute, Op. 26* “indispensable.” While Boehm is best remembered today as the inventor of the modern silver flute, his place as a significant contributor of flute repertoire is undeniable. As a vehicle to showcase his new instrument, Boehm composed several solo works as well as three étude collections (*Opus 15, 26, and 37*). While not among the most popular études for flute, the Boehm studies continue to hold their place in the standard repertoire (along with many of his solo works).

A receipt for complimentary copies of étude books by Ernesto Köhler (1849–1907) and Carl Wehner (1838–1912) indicates that Taffanel knew of, and possibly used, these studies, although no mention of them by his students is made in literature consulted for this document. Additionally, *Méthode* instructs readers to consult the études of Giuseppe Gariboldi (1833–1905), Matheus André Reichert (1830–1880), and Louis François Philippe Drouet (1792–1873), although this appears to have been an addition by the publisher to bolster book sales rather than an affirmation of Taffanel’s use of these specific studies; Barrère stated that these were not played by Taffanel’s conservatory students. Taffanel’s insistence on the importance of études

90 Ibid., 188.
91 McVinney, 31.
as the foundation of his students’ abilities is incontrovertible, and his reliance on those composers who best knew the flute demonstrates his determination to elevate the instrument’s status through serious, musically mature, contemporary repertoire. Moyse noted that Taffanel taught the totality of the flute and constantly reiterated that technique was essential, yet incomplete without musicality. Conversely, Taffanel taught that feeling is not effectively transmitted when technique is inadequate. The études he utilized share the common trait of a perfect synergy of technique and musicality.

Graduation from the Conservatory was awarded once a student passed the annual concours—the performance of a piece of (beginning during Taffanel’s tenure as Professor of Flute) newly-composed music. Qualified students competed for one of four prizes; a premier prix secured the diploma. Taffanel looked to his peers for concours pieces commissioning many colleagues at the conservatory, as well as his Danish friend Andersen. In this way he helped to greatly expand the flute’s solo catalog, procuring substantial works that continued to promote the flute’s place as an equal among the other instruments of the orchestra. Once again, Taffanel chose to focus on the expanded tonal and color capabilities of the silver Boehm flute. Pieces during his tenure, while technically demanding, did not display technique for technique’s sake. These new works showcased nuance as much as pyrotechnics. Blakeman states, “…the growth of a musically significant modern repertoire [was] at once both the cause and effect of restoring balance between technique and music.” Many of these works, listed in Appendix 4, have remained a constant in the flute’s most popular repertoire.

92 Powell, 222.

93 McVinney, 65.

Taffanel had a general idea for the *concours* pieces which he relayed to Andersen in 1895:

The piece should be short: Five or six minutes at the most. I will leave the form of it entirely up to you; whether an Andante followed by an allegro, or a single movement, but it needs to contain the wherewithal to test the examinees on matters of phrasing, expression, tone control, and virtuosity. The accompaniment should be for piano. 95

Taffanel was often consulted by the composers chosen to write the *concours* with correspondence from Fauré, Duvernoy, Ganne, and Chaminade extant. Each looked to Taffanel for guidance concerning phrasing, articulation, and style. Fauré “urged Taffanel to modify any passages that would be impractical.” 96 Taffanel’s presence in these pieces is undeniable, and as Edward Blakeman points out, many share characteristics found in the *Méthode*. The long, sustained lines, light, rapid articulations, nuanced phrasing, and emphasis on sound and tone color again highlight the shift in Taffanel’s approach to the flute and its performance.

Among Taffanel’s papers was an interesting hint as to which composers he would have asked to write the *concours* had he lived. All are flutists and personal associates: Gaubert and Hennebains (his conservatory students), Alphonse Catherine, a flutist who had written a piece for Taffanel in 1900, Lagrosse, an amateur and former private student, Alfred Goldberg, the writer of a book of flutist’s biographies, and Ernest Lamy, an unknown associate. 97

Upon Taffanel’s death in 1908 Adolphe Hennebains (1862–1914) was elected Professor. Hennebains had, from time to time, conducted class towards the end of Taffanel’s life. Awarded

95 Ibid., 187.
96 Ibid., 188.
97 Ibid., 190.
the *premier prix* in 1880, he went on to have a successful career as a touring performer and was one of the first flutists to be recorded. Upon Hennebain’s death, another Taffanel student, Léopold Lafluerance (1865–1953) was appointed Professor, remaining in the post until 1919. Both Hennebains and Lafleurance showed a minimal interest in teaching in Taffanel’s newly-established tradition although neither composed any new studies for the studio.

Fortunately, Philippe Gaubert (1879–1941), who was arguably the top choice to succeed Taffanel, but considered too young and then unavailable (due to his service in the French army between 1914 and 1917), was appointed to the post in 1920. Gaubert began his relationship with Taffanel at the tender age of eleven as a private student. He entered the Paris Conservatory in 1893 and won the *premier prix* in 1894 after only one year of formal study. The two maintained a close friendship after his graduation; Gaubert continued to observe Taffanel’s class for several years and worked closely with Taffanel on the compilation of *Méthode*, which he published through Alphonse Leduc in 1923.

As a professor, his teaching was “unstructured” and “impatient.” 98 He primarily taught through demonstration and performance. He followed the standard curriculum—students were instructed in classes (no private lessons) and prepared for *concours*, for which he continued to commission new works. Like Taffanel, he placed enormous emphasis on tone (modeling the flute after the voice), tone color and phrasing, to pare works down to their structural notes. Fortunately, Gaubert was recorded, leaving a tangible legacy of his highly-acclaimed playing. Moyse said, “He played with a pure, shimmering sound and had an extraordinary natural fluid technique. The ‘life’ in his tone was the important thing to him.” 99 Unfortunately, he gave up

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98 Fischer, 34.

99 Ibid., 9.
performing in 1923 (possibly due to the chronic bronchitis for which he was dismissed from active duty in the army\textsuperscript{100}). Afterward, he concentrated on conducting (for which he was internationally acclaimed) and composing. Many of his flute works remain in the standard repertoire today.

Although his tenure was relatively short, Taffanel’s studio generated a number of prominent performers and teachers, many of whom immigrated to the United States. This exodus of French flutists to the New World played a profound influence on the creation and shaping of the new American Flute School—French players occupied chairs in the most prestigious American orchestras and held positions at the conservatories that would graduate the young leaders who would establish a new flute school. While there was no one hub as in France, the American flute school’s roots lie in the performance and teaching of William Kincaid. Chapter three will discuss his studies with Georges Barrère, his career with the Philadelphia Orchestra, and his career at the Curtis Institute of Music.

\textsuperscript{100} Gaubert may have been gassed during World War I.
Chapter three- William Kincaid and the American Flute School

As previously noted, the American flute school grew directly from the French tradition through Paris Conservatory-educated performers. Prominent French flutists were lured stateside to fill positions in orchestras and music schools. Arguably the most important figure in this lineage is Georges Barrère. As Nancy Toff writes:

At the Institute of Musical Art and, later, Juilliard, he established the Paris Conservatoire tradition of wind playing, laying the groundwork for a century of American woodwind performance practice. Working with the William S. Haynes Co., he influenced the rapid conversion of American flutists to the open-hole silver flute that was the hallmark of the French style.  

Born in Bordeaux (October 31, 1876) to working class parents, Barrère showed an interest and aptitude towards music after inheriting his older brother’s tin whistle, which he played in his school’s band. After the family’s 1888 move to Paris, young Georges continued his musical studies in the 9e Bataillon Scolaire, where, in addition to military training, he played the fife. The Bataillon’s instructor of fife was a Paris Conservatory student who took note of Barrère’s talent and introduced the young fifer to flutist Léon Richaud (premier prix, 1886, Paris Conservatory), with whom he began formal lessons on a silver Boehm flute. Barrère’s first Conservatory audition was a failure, but he gained admittance upon his second audition in November 1890.

Barrère’s struggles under Altès’s tutelage are well documented; his concours comments ranged from pessimistic to dismal. However, his stagnated development swiftly turned for the

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better when Taffanel was appointed Professor of Flute in 1893, and Barrère was awarded the première prix in 1895102 with a performance of Andersen’s *Morceau de Concert, op. 3*.

Barrère began honing his orchestral skills while a Conservatory student as a substitute and freelance performer with local Parisian ensembles including the *Société Nationale de Musique*, with whom he premiered Debussy’s *Prelude à l’après-midi d’un faune* in 1894. Permanent posts held include an eventual appointment with the *Société Nationale de Musique*, Third Flute with a promotion to Principal Flute of the *Concerts Colonne Orchestra*, and Fourth Flute of the Paris *Opéra*. As an instructor, he held positions at the *Collège Stanislas* (an aristocratic Parisian preparatory school) and the *Schola Cantorum* (an instrumental music school notable for its implementation of courses in medieval and baroque music). Additionally, he was devoted to the performance of chamber music and performed with several Parisian chamber ensembles as well as forming his own, the *Société Moderne d’Instruments à Vent*.

America called in the form of Walter Damrosch, conductor of the New York Symphony Orchestra (NYSO).103 After Principal Flutist Charles Molé’s death (January 1905), Damrosch made the trip to Paris in search of not only a replacement for Molé’s chair but three other key members of his woodwind section whom he deemed inferior to French performers.104 Of Paris Conservatory-trained woodwind players, Damrosch said, “Generally speaking, a conductor can safely engage a first prize from the Paris Conservatory in flute, oboe, or bassoon without giving

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102 Barrère did not leave the Conservatory as he petitioned to remain in Taffanel’s studio for one more year during which he studied chamber music.

103 Founded in 1878 and originally titled the New York Symphony Society, the New York Symphony Orchestra (renamed in 1903) eventually merged (1928) with the Philharmonic Society of New York as the Philharmonic-Symphony Society of New York, known today as the New York Philharmonic. The New York Symphony Society was supported in large part by Andrew Carnegie for whom its hall (opened, 1891) was named.

him any further consideration.” After securing leaves of absence from the Colonne Orchestra and Paris Opéra, Barrère (along with oboist Marcel Tabuteau, clarinetist Henry Léon Leroy, and bassoonist Auguste Mesnard) signed a contract to serve as both Flutist and Teacher of Flute (at the Institute of Musical Art) for Damrosch. He set sail for the New World, arriving on May 13, 1905.

Barrère’s contributions to the American flute community are multi-fold. Library of Congress Music Division chief Carl Engel said, “France, in letting the great flutist come to America, made an impressive gift of greater significance than when the Statue of Liberty was erected in New York Harbor.” In addition to the Principal Flute position with the NYSO (which he held until 1928), he founded and performed with the Barrère Ensemble ofWind Instruments, the Barrère Trio, Trio de Lutèce, and The Little Symphony (as conductor), among others. Incredibly, many of his ensembles gained national notoriety, and he often traveled across the United States in concert tours, garnering praise and adulations from press and public alike.

He was an avid supporter of new music (especially of American composers), and premiered a large volume of new works, notably Poem (Charles Tomlinson Griffes, 1884–1920, solo flute and orchestra, composed 1918, premiered November 16, 1919) and Density 21.5 (Edgar Varèse, 1883–1965, solo flute, composed 1936/revised 1946, premiered February 16, 1936).

Additionally, he composed a Nocturne for Flute and Piano (1913) and compiled a daily exercise

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106 Founded by Dr. Frank Damrosch in 1905, the Institute of Musical Art was one of America’s first European-style conservatories. It merged with the Juilliard Graduate School in 1926 and was renamed The Juilliard School of Music.

107 Toff, Monarch of the Flute, 326.
book for flute (The Flutist’s Formulae: A Compendium of Daily Studies on Six Basic Exercises). Neither is widely performed or in use today.

Barrère’s other lasting contributions to the American flute community stem from his extracurricular flute endeavors. For example, his involvement with the William S. Haynes Flute Company led to a life-long partnership and promotion of the first maker of artisan silver Boehm flutes in the United States. Their relationship began in 1913 with Barrère’s purchase of a Haynes silver flute. Thereafter, he served as an artistic advisor, lent his name to the Barrère model flute, partook in promotional tours for the company, and lobbied for the experimental construction of flutes of different metals, first gold (Haynes produced its first gold flute for him in 1927) and then platinum (1935), a flute that garnered international attention and for which Density 21.5 was written.

Much has been made of Barrère’s platinum flute and its historical significance. Less well known is Barrère’s opinion of the platinum flute. While he conceded that platinum sounded more brilliant in the upper register and more full in the lower (he also said that the volume and quality of the sound were better), he fell out of love with the instrument, saying in 1941, “Platinum is not any better than silver.”¹⁰⁸ He was known to have often switched back to a silver flute.

In 1920 Barrère founded the New York Flute Club, an organization that continues to serve as one of the largest and most active flute organizations in the United States. The current mission statement reads “Founded in 1920 by eminent flutist Georges Barrère, composer Lamar Stringfield, and a group of their associates, The New York Flute Club is the oldest¹⁰⁹ such

¹⁰⁸ Ibid., 278.

¹⁰⁹ Nancy Toff states (Monarch of the Flute) that Barrère fashioned the NY Flute Club after the Los Angeles Flute Club, which was founded in 1916. The current flute club for the LA area is the Los Angeles Flute
organization in the United States. Barrère's idea in starting the Club was to provide a common meeting ground for the professional, student, and amateur; a place where less experienced players could hear new and unusual music for the flute as well as the classic repertory played by fine artists; a place where all might find performance opportunities helpful to the development of their own talents.\textsuperscript{110} Barrère’s original mission was:

\begin{quote}
To promote the art of flute playing, particularly in the City of New York and its vicinity;
To encourage the composition and dissemination of music for the flute (emphasis mine);
To foster the association of professional and amateur flutists and all music lovers; To spread news of interest to persons playing the flute by means of a publication or otherwise.\textsuperscript{111}
\end{quote}

The New York Flute Club has a rich history of hosting the most celebrated American flutists in concerts and lectures, offering a venue for new music composition and performance, and providing a gathering point for flute activities encompassing every level flutist. Barrère’s inspiration for the club likely came from his 1916 appearance with the Los Angeles Flute Club at which time he said, “I have traveled thirty years and have had to come all the way from Paris to find an organization of this sort.”\textsuperscript{112} The invention of a club for flute enthusiasts is an American idea that Barrère embraced and used to cultivate a platform for the flute as a solo instrument in New York and beyond.

\footnotesize
\textsuperscript{110} http://www.nyfluteclub.org/about accessed 9/16/2015
\textsuperscript{111} Toff, \textit{Monarch of the Flute}, 189.
\textsuperscript{112} Ibid., 174.
Barrère’s greatest and most lasting contribution to the flute in the United States was his teaching. His students filled American orchestras, instructed the next generation(s) of American flutists, and firmly established the French tradition in the United States. Among his most notable protégés are Samuel Baron (1925–1997; Yale School of Music, State University of New York at Stony Brook, Mannes College of Music, the Juilliard School), Frances Blaisdell (1911–2009; Principal Flute, National Orchestral Association, New Opera Company, Barrère Trio, Manhattan School of Music, Stanford University), John Wummer (1899–1977; Detroit Symphony, New York Philharmonic, Manhattan School of Music, Mannes College of Music), and William Kincaid, widely known as the father of the American Flute School, among many others.

Barrère served as Instructor of Flute at Dr. Frank Damrosch’s (1859–1937) Institute of Musical Art as part of his contract with the NYSO. Upon the Institute’s opening in 1905, a New York Sun editorial stated, “Hitherto it has been the custom of students of music to go to Europe to place themselves under the instruction of world famous teachers and to saturate themselves in that artistic atmosphere which is believed to exist only on the continent.” At this time there were only a small number of colleges and conservatories operating in the United States—Oberlin College and Conservatory, The Boston Conservatory, New England Conservatory of Music, The Cincinnati Conservatory of Music (now the University of Cincinnati College-Conservatory of Music), and The Peabody Conservatory.

Frank Damrosch, himself a choral conductor and supervisor of the New York Public School System’s music program, auditioned potential students and assigned each to his instructor. Distancing the Institute from the Parisian model, he stated, “We are a school and not a college of music. We do not use the methods employed in conservatories of music, but prefer

113 Ibid., 92.
individual instruction.”\textsuperscript{114} Barrère, as one of the Damrosch brothers’ jewels, was appointed head of the woodwind department, and his success and fame as a flute pedagogue was immediate; he far surpassed the number of hours he was contractually obliged to teach in the first year alone. And while his extensive touring did lead to some gaps in his teaching schedule, his students were extremely successful, continuously garnering notoriety and appointments in American orchestras (even joining Barrère in the NYSO).

As an instructor, Barrère was demanding:

…and four hours of practice a day. Études were to be flawless; scales and arpeggios played at various metronome markings, long tones, chromatic sequences of intervals, diminished triads and seventh chords, all from memory. Barrère did not customarily listen to these in lessons, but they had to be prepared just in case.\textsuperscript{115}

His goal was to establish a Paris Conservatory-style tradition in the United States. While the practice of group instruction did not take hold, the emphasis placed on fundamentals, études, and solo repertoire of substance formed the foundation of his teaching model—an obvious reflection of Taffanel and his experience in Paris. Barrère did not care for bravura flute works, only sporadically programming or assigning them. Like Taffanel, his mission was to continue to change the public’s perception of the flute. “To play persistently [sic] a repertoire of this character, to call up the lifeless skeletons of the past… is effectually to coerce public sentiment to the convention that the flute is scarcely to be regarded as a musical instrument,”\textsuperscript{116} he opined.

\textsuperscript{114} Ibid., 91.
\textsuperscript{115} Ibid., 245.
\textsuperscript{116} Ibid., 111.
Barrère used the Taffanel and Gaubert Méthode, instructing his students to practice the scales and arpeggios at varying tempi. The études of Andersen, Berbiguier, and Altès, which he expected to be flawlessly prepared, were assigned. Lessons were taught by demonstration and imitation; students were told to make the flute sing. Former student Julia Drumm Denecke recalled, “Mr. Barrère stressed tone, interpretation, dynamics, and having a good time.” Strangely, Barrère did not routinely teach orchestral excerpts, choosing to focus his students’ attention on the solo repertoire Taffanel had worked so tirelessly to build.

Barrère’s influence as an American pedagogue is undeniable. In Flutists’ Family Tree: In Search of the American Flute School, Demetra Baferos Fair writes:

By tracing the lineage of transverse flute playing from teacher to student through the past 300 [sic] years, we may identify orchestral flutist, soloist, and teacher, Georges Barrère, as a primary influence upon American flute playing. Barrère and his students – and his students’ students – have taught approximately 91% of all living flutists in the United States today. Of that vast number, approximately 87% can trace their heritage (through one or more of their teachers) to Barrère student William Kincaid, renowned flutist of the Philadelphia Orchestra and pedagogue at the Curtis Institute of Music. Barrère spoke of teaching with solemn reverence; he clearly understood the magnitude of his influence: “…the art of the flute has such tremendous possibilities and I should like to see it reach its Parnassus before long. I want to train excellent flute players for all the leading orchestras so that composers listening will realize these possibilities and give the flute interesting things to do.”

117 Ibid., 323.
118 Fair, ii.
119 Toff, Monarch of the Flute, 323.
While Barrère carried the French tradition to America and established the French-American paradigm, it is his star pupil William Kincaid who is widely regarded as the “Father of the American Flute School.” Through his role as Professor of Flute at the Curtis Institute of Music, Kincaid instructed scores of American flutists, many of whom went on to hold prestigious orchestral positions across the United States.

William Kincaid began studies with Barrère at the Institute of Music in 1911, graduating in 1914. He remained from 1914–18 to complete an Artist Diploma and performed alongside Barrère as Assistant Principal Flute of the New York Symphony Orchestra. After a year’s service in the Navy, Kincaid returned to New York where he was employed with the New York Chamber Music Society. In 1921, at the invitation of Leopold Stokowski, he joined the Philadelphia Orchestra as Principal Flute, a position he held until 1960. During his tenure, he was featured as a soloist 215 times performing works including the concerti of Mozart, J.S. Bach *Suite in b Minor*, Griffes *Poem*, Howard Hanson *Serenade*, and Kent Kennan *Night Soliloquy*. The number of Kincaid’s solo performances and the variety of pieces underscore the advancement of the flute as a marketable solo instrument.

In his compilation, *Kincaidiana*, flutist John Krell (Curtis Institute, 1939–41; Solo Piccolo, Philadelphia Orchestra 1952–1991) writes, “To a great degree, he was responsible for developing a robust style that might be called the American school of flute playing.” Kincaid was educated by a Frenchman who was trained at the Paris Conservatory by one of the greatest


pedagogues of all time. Yet how is his playing so different from Barrère’s that it should be thought of as wholly original? Krell quotes scholar Anthony Baines (1961):

A distinctively American style of playing is now just beginning to appear with the rise of the first generation of American-born principals in the important orchestras. Their teachers, like…Barrère on the flute, were mostly of the less exuberantly French kind, and the present movement is towards continued restraint, with stress on blending rather than contrasting colours, but with the French roots clearly showing…. The magnificent Kincaid of the Philadelphia Orchestra combines French flute virtues with a more virile quality which is all his own, and which against all precedent sounds equally appropriate in Beethoven and in César Frank.  

“Robust. Virile.” Might these two words reflect the rugged individualism for which America is known? Might the “American” ideals of independence and opportunity for all somehow translate to the arts? An open question left to ponder….  

Kincaid did not write a flute treatise or method book and did not publish any editorials discussing his pedagogical approach. He did, however, require his students to keep notes of their lessons. The notes taken during his time at Curtis comprise Krell’s Kincaidiana and provide today’s scholars with a tutorial of Kincaid’s ideas about flute performance. The book, divided into three sections, discusses sound production, technique, phrasing and line, and musical execution.

More than merely a discussion of finger coordination, the book’s first section, “Elements of Technique” covers all aspects of playing. Individual areas are as follows (bullet points summarize each section’s basic concepts):

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122 Ibid.

123 Four volumes of Kincaid’s studies titled The Art and Practice of Modern Flute Technique were compiled by Claire Polin (1926–1995, student of Kincaid at Curtis).

124 Krell states that the book is not meant to directly quote Kincaid.
The flute is analogous to the human voice and as such flutists should be aware of and use all vocal concepts and techniques.

Tone production starts with the diaphragm. (Kincaid spoke of the “diaphragm” exclusively. Today, most recognize it as an involuntarily-controlled muscle and prefer to speak in terms of abdominal muscles).

The lips shape and aim the airstream, and the player should play from the smooth, wet inside portion of the lip keeping a long, thin embouchure as opposed to a round open one.

The lips provide resistance for the airstream.

The lower lip must remain flexible.

The mouth must remain open with as much space as possible.

The throat must remain open.

Cheeks should remain relaxed.

Resonance comes from the performer’s body.

The oral cavity shapes and controls resonance and may be manipulated by changing the vowel formed therein (A, E, I, O, U).

Each note has its own placement which will achieve maximum resonance (based on fundamental frequency).

125 Compilation of pages 7–14 by this author.

126 Kincaid did not use the modern term “vocalization” with his students.

127 Kincaid was not known to have puffed his cheeks.
• “Volume” relates to the quantity of air, “Intensity” relates to the supported pressure (speed) of air. Intensity penetrates and projects.

• Flutists should work to achieve homogeneity of sound in all registers.

Vibrato

• Vibrato should be restricted to longer notes (not to be used on running notes) and based upon principles used by string players.

• Vibrato should be practiced so that the performer has a variety of speeds and intensities (amplitude) at their disposal.

• Vibrato should be shallow, controlled, and even.

• Vibrato is a combination of the throat and the elastic reinforcement of the diaphragm acting together and sympathetically.

• Vibrato will vary according to the intensity of dynamics (greater intensity = greater amplitude and vice versa).

Articulation

• Flutists should emulate string players as they have a great variety of articulation options and styles (e.g. detaché, spicatto, ricochet, etc.).

• Tonguing should happen where the upper teeth meet the gums.

• Support the tongue with the diaphragm.

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128 Compilation of pages 14–17 by this author.

129 While evenness of amplitude and frequency continue to be taught the speed of vibrato has generally slowed over the past century.

130 Compilation of pages 17–22 by this author.

131 Kincaid did not seem to differentiate the tongue’s placement in various manners of articulation.
• Release the air with the tongue.
• Keep the jaw steady (i.e. no chewing motion) when articulating.
• When double or triple tonguing one may use a blunter syllable (doo-goo) to equalize the attacks and relax the tongue (sharper syllables such as te-ke tend to chip the air and musclebind the tongue [sic]).
• Practice shorter articulations with a diaphragmatic jab to achieve a ringing note.
• Practice a variety of note durations and releases.
• One may “pop” (quickly strike before the release of air) the G key to achieve a clean attack on low notes.

**Finger Technique**

• Beginning early in their studies, flutists must refine and develop agility and dexterity of the fingers.¹³³
• The fingers should be aligned directly over the keys and remain close to the keys themselves.
• Flutists must practice a variety of scales and arpeggios (Kincaid referred to Taffanel and Gaubert *Méthode* as “The Bible”).
• Isolate difficult passages from which to craft exercises.
• Consider alternate fingerings (Kincaid states “harmonic fingering”) for technically difficult passages.
• Group notes by their rhythmic and harmonic resolutions.

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¹³² Compilation of pages 22–26 by this author.

¹³³ Kincaid used the Taffanel and Gaubert, Maquarre Daily Exercises, and self-directed technical studies concocted during individual lessons.
• Fill the space between notes with musical sound (airstream).
• The metronome is a musician’s best friend and surrogate teacher.

The second section, “Phrasing,” discusses the decision-making processes surrounding the various aspects of musicality such as breathing, momentum, and tension and release, and the technical facets required. Italics are added for emphasis.

**Phrasing:** A (down)beat’s character depends on *how* it was reached.

Kincaid noted that metrical rhythms (large groupings of two or three) are often emphasized by stressing downbeats, which he saw as points of arrival and balance. He chose to focus on the activity *preceding* these arrivals. By having students visually block notes into groups that move to the next arrival beat or “finishing note,” Kincaid was able to teach continuity and natural flow within the student’s musical line. To execute, he instructed students to think these groupings and play against the strictness of their metronome; in lessons, he would divide passages between himself and his student and the two would alternate playing always starting on the note *after* the arrival.
Viewing music in this way leads to greater evenness and clarity of all subdivisions and avoids the unfortunate tendency to accent notes on the beat while rushing those in between the beats (an unfortunate habit Kujala loathes). Krell writes that Kincaid’s approach “…adds[s] an organization and shape to the line… and a strong rhythmic vitality because of the progressions to and from the beat.”

**Legato Playing**

In keeping with the French tradition, Kincaid placed a great emphasis on the ability to play a true legato through the use of a flexible embouchure. Moreover, he detailed the mechanics *behind* the lips (and breath) to help his students better understand how to achieve this vitally important aspect of performance. Although interval shifts are instantaneous, the fluidity between the notes should ideally leave one note sounding
while simultaneously beginning the other. In practice it is possible to cause a note to split between the two tones in an octave and hear both at once, an effect frequently requested in modern flute music.

To execute a smooth legato (regardless of the dynamics of the passage), the player must consider the speed of the airstream when preparing for the jump. When ascending, increase the intensity; when descending, decrease the intensity. Coupled with support from the diaphragm and the aperture of the lips, a change in air direction (achieved with the corners of the lips) causes the flute to glide between intervals. The intervallic distance dictates how large of a change in the angle of the airstream is necessary. A fixed embouchure is, therefore, unacceptable.

As with note groupings, Kincaid focused on the note preceding the leap. In preparing for the legato slur by performing the necessary mechanical changes ahead of the obstacle, the player eliminates the obstacle all together and preserves the integrity of the line and pitch.

**Musical Line**

Perhaps the most important aspect of musicality is its line which represents the aural culmination of each individual area of playing into the presentation of the composer’s wishes (melded with the performer’s interpretation). Kincaid realized that taste plays a large role in this piece of performance and gave instruction accordingly. He taught that it was not necessary to have the right plan, just a plan.135

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135 Ibid., 45.
Echoing Taffanel and Barrère, he advised students to determine which notes act as skeleton notes, whose position in the phrase (and/or harmonic importance) give the music its structure. Krell does not elaborate on this point, suggesting that Kincaid either worked with students to determine skeleton notes or was confident enough in their theoretical skills to leave the task to them. Either way, the importance of understanding the music theory behind the composition (form, structure, phrasing, and harmony) cannot be overstated. To that end, it is of utmost importance for students to consult the full score to all works performed.

To understand the successful analysis and performance of a musical line Kincaid stressed the following points:

- Breath and line coexist—the size of the breath (air intake) is determined by the musical phrase.
- The breath (*airstream*) should remain constant—play with support between the notes (legato), do not let bar lines cause disruption, and do not allow “scoops” in crescendos or diminuendos.
- Phrases often resolve on a downbeat. Therefore, breaths must be taken after the resolution (even if it breaks a slur) unless the ending is a long note, the same note (or chord) is repeated across the bar line, or it is determined that the phrase ends with the bar line.\(^{136}\)
- Articulation should never impact the forward motion of the line. Practice slurred passages tongued and tongued passages slurred to establish continuity.

\(^{136}\) Ibid., 47.
• A line is created by more than dynamics (volume) alone. Explore changes in tone color and intensity (*airspeed*) as well.

• Avoid accenting leading tones.

• Accompaniments must follow the line of the melody in dynamics and expression.

Krell does not elaborate on the stylistic distinctions between the different eras of musical history. Kincaid must have discussed and demonstrated his ideas in lessons as Krell does write that the different periods do require their own treatment of character, color, and dynamics.

The final section of *Kincaidiana* is titled “Some Elements of Musical Execution.” It is unclear why these points do not fit into the first section as many have practical applications to technical execution while others compliment the comments on phrasing. These leftovers are primarily fundamental in nature and could bear the title “Basics.”

Rather than present the final section’s points in order, here they will be presented in three sections to reflect their associations.

**Basics**

**Breathing**

• Maintain normal breathing when nerves cause the body to take shallow breaths.

• Long sustained passages (e.g. *Prélude à l’après-midi d’un faune*) are a matter of breath control, not capacity. Plan the arc by working backward from the climax so that the dynamics and breath may be efficiently distributed.

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137 Compilation of pages 55–57 by this author.
• Executed correctly, breathing causes the preceding note to sound while the breath is taken. To that effect, the manner of release should always be considered (this is not elaborated upon other than the use of descriptive words).

• Breaths must correctly punctuate the musical line and should not be taken before large intervallic leaps.

• Do not enter late after a breath. Rather, steal time from the preceding note to achieve a full breath.

**Rhythm**

In this subsection, Krell primarily discusses Kincaid’s demand for *evenness* in subdivided passages. The following fundamental points are applicable to any rhythmic scenario.

• Subdivisions of the primary beat must be executed evenly. For example, four sixteenth notes must not internally rush (or drag). By thinking of the arrival note as the finishing note of the preceding group, the player will fill the beat proportionately.

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138 Compilation of pages 50–53 and 60–61 by this author.

- Similarly, the two slurred/two tongued pattern of sixteenth note couplets should never be played in a clipped manner. The second note of the slur (unless otherwise specifically indicated) should always be broad, and the player focused on the airstream (Kujala also heavily focuses on this pattern).

- Filling the beat with evenly spaced notes is of utmost importance. Odd numbered notes (e.g. septuplet) must still be evenly distributed in the beat. It is, therefore, advisable to think of the middle note (of the subdivision) as the balancing note. When in doubt, it is always advisable to play the first note of a group on the longer side.

- Florid passages (such as a rhapsodic cadenza) may benefit from focusing on the pivotal notes within the run. These notes (determined based upon the subdivisions of the accompaniment) help the player to distribute the group as a whole evenly. Additionally, the player may choose to divide running notes into composed accelerandos or rallentandos for added effect.

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139 This natural tendency towards internal lurching is covered extensively by Kujala in The Flutist’s Vade Mecum.
• Syncopated notes may be accented but through the use of color rather than volume. Move the air through the syncopated note so as not to mark the beat.

• Use the metronome to gain comfort with cross rhythms so that they fill the beat(s) and are evenly distributed (e.g. quintuplets).

**Dynamics**

• Like breathing, dynamics should be carefully planned. Working backward from highs and lows affords the opportunity to plan their arrival.

• Dynamics must be tailored to the hall in which the performance takes place. The larger the hall, the more relativity will be noticeable (i.e. fortés sound louder when pianos are truly soft). Exaggerations are necessary to convey the dynamic spectrum.

• Dynamics and expressive accents are two different musical effects and must be treated and executed differently.

**Tempos**

• Find the fundamental pulse of the music (which may be different from the given time signature or conducted pattern).

• Metronome markings are not set in stone, and a wise performer will take into account their skill and interpretation as well as the piece’s history and style. Use the busiest passages of the piece to determine overall speed.

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140 Compilation of pages 57–58 by this author.

141 Compilation of pages 53-55 by this author.
• Discern the purpose of a ritard for a clear and appropriate execution. Ritards, rallentandos, and calandos should be reserved for 1) dwelling on an emotional high point, 2) aiding in a tempo transition, or 3) to close a section of music. Rubatos should also not be overdone—use them within phrase groupings/measure, but keep the fundamental pulse.

• Pick-up notes are typically in the tempo of the proceeding section.

• In solo passages\textsuperscript{142} use the accompaniment to 1) hold back in rapid passages, and 2) push forward in slow passages.

\textbf{Alternate Fingerings}\textsuperscript{143}

• Do consider the use of alternate fingerings.

• When used correctly (read: sparingly?) alternates lead to a more musical execution of difficult passages.

Krell cites no alternate fingerings or applicable passages. Kincaid must have considered their use on a case-by-case basis with each student.

\textbf{Ornamentation}\textsuperscript{144}

• Grace notes should be considered enhancements of the music and are to be played lightly with the air directing to the resolution.

• The speed of ornaments is relative to the tempo of the music.

\textsuperscript{142} “Solo passages” are not specified, yet seem to primarily imply concerti.

\textsuperscript{143} Compilation of pages 58–59 by this author.

\textsuperscript{144} Compilation of pages 59–60 by this author.
• Trill (alternate) fingerings should be used to lighten the key action during ornaments.
• Give special attention to the intonation and speed of trills.

For the execution of Baroque ornamentation, Kincaid taught students to use their ear and musical judgment rather than specific tutorials noting that, “there seems to be less and less consensus on specific [ornamental] applications… as more and more information is accumulated.”\textsuperscript{145} No doubt he would have extensively demonstrated ornamentation for his students. The notion, however, that primary source materials and research of correct execution of ornamentation may be ignored is rather shocking and would not be advisable today.

In the Appendixes, Krell compiles a potpourri of highly useful and insightful specific information. From this, we may be certain that Kincaid, through his own demonstrations, taught his students to practice in front of a mirror and keep the mouth and throat open with the tongue down, and to move the jaw much in the same way Kujala speaks of “jawboning.” Many of these basics are an obvious extension of the French school of playing, mirroring several passages of the Taffanel & Gaubert text.

\textsuperscript{145} Krell, 59.
Again, as in with Taffanel and his predecessors in Paris and Barrère in New York, Kincaid prescribed a daily practice routine that consisted of fundamentals and the trusted études used by Taffanel at the Conservatory. Curtis students were to practice at least four hours per day devoted to the following:

- Whistle tones
- Sustained tones (long tones)—senza vibrato
- Intervals
- Articulation
- Technical exercises
- Études
- Solo repertoire
In a short recollection of his lessons at Curtis, Charles Wyatt (b. March 15, 1943; former Principal Flute, Nashville Symphony) writes of Kincaid’s emphasis on these fundamentals. “For the first two years my lessons had a very stable pattern. There were steadying whistle tones, and then the Maquarre Daily Exercises. These (the Maquarre) were memorized. I have a notebook I made for my first year: scales in three octaves which seem based on Taffanel & Gaubert.”¹⁴⁶ According to Krell, the texts most commonly used included Taffanel and Gaubert Exercises Journaliers from Méthode Complète de Flûte, Andre Maquarre Daily Exercises for the Flute¹⁴⁷, Marcel Moyse De La Sonorité, Altès Twenty-six Selected Studies from Célèbre Méthode Complète de Flûte, Andersen études (Opus 37, 41, 21, 33, 30, 15, 63, and 60), and Theobald Boehm Twenty-four Caprice Études, Opus 26. Kenton Terry recalled:

Lesson assignments consisted of Andersen études and solos ranging from Handel to Bach to the current Paris Conservatory solos. Much of the “daily exercise” portion of the Taffanel-Gaubert method had to be committed to memory. Great emphasis was placed on note grouping and phrasing, and since Kincaid’s thinking along these lines was comparable to that of Marcel Tabuteau, the great French oboist, Curtis students were treated to double doses of this fare.

Kincaid was always very encouraging even while being very demanding, and no one thought of going to a lesson unprepared. He had a knack for finding the right words to make a point and, above all, using his playing to further illustrate his point of view.¹⁴⁸

While Kincaidiana certainly gives today’s flutists incredible insight into the teachings of arguably the greatest American flute pedagogue of the twentieth century, its readers must be careful to neither misinterpret nor over-interpret the text. By listening to

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¹⁴⁷ The Maquarre text is not commonly used today.

¹⁴⁸ Krell, 112.
the many recordings of Kincaid’s students it is obvious that he did not have a singular definition of sound, vibrato, or interpretation, and each of his students developed their own distinct sound. Walfrid Kujala noted this in a 1974 issue of “The Instrumentalist” in which he states, “Kincaid was usually very reluctant to be explicit or technical in his approach to certain problems, especially embouchure conformation.”

Furthermore, Kujala sagely observes “it is very tricky to explain artistic points in cold print without the possibility of live demonstration and the all-important feedback from the reader-student.”

Kincaid’s students dominated the orchestral profession during the mid-twentieth century. Across the United States, those fortunate enough to have studied at the Curtis Institute of Music served as flutists in the most prestigious orchestras including the Chicago, Seattle, Cleveland, Cincinnati, Boston, and Philadelphia Symphony Orchestras, among others. Many also held positions as Professor of Flute at conservatories and universities. Through their teaching, Kincaidiana, and numerous Kincaid and Philadelphia Orchestra recordings the Kincaid legacy is alive and available for today’s students.

150 Ibid.
Chapter Four- Walfrid Kujala: Musical Beginnings

The education, performance, and pedagogy of American flutist Walfrid Kujala (b. February 19, 1925) represent an epitome of the French-American connection. As a student of Mariano he was educated in the French tradition; as a pedagogue, he has taken old-world treatises and études and recrafted their ideas for the twentieth and twenty-first-century flutist.

Born in Warren, Ohio and raised in Clarksburg then Huntington, West Virginia, Kujala was immersed in music from birth. His father, Arvo August Kujala (born in Peräseinäjoki, Finland) was an amateur bassoonist and his mother, Elsie Ojajärvi, an amateur trumpeter. Additionally, both continued the Finnish tradition of performing sacred choral works through their local church. Upon relocating to Huntington, Arvo performed as Principal Bassoon of the Huntington Symphony. Kujala, noting the tediousness of his father’s reed work, chose to study the flute.

Lessons began in Clarksville in the seventh grade, but consistency was not to be found. Kujala’s first teacher, Frank Migliaccio, passed away after only four months of tutelage. His brother, John (who came from Pittsburgh to settle the estate) took up where Frank left off. Unfortunately, John remained in Clarksburg for a mere three months. At this point, Kujala was studying from Rubank *Elementary Method* and Ernest Wagner *Foundation to Flute Playing*. Neither of these books contains any exercises or instructions that compare to the treatises found in France and previously discussed.\(^{151}\)

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\(^{151}\) While neither contain many written instructions (certainly none as detailed as the Altès or Taffanel and Gaubert Méthode), the tradition of learning through simple songs (Devienne) can be seen.
After John’s departure, Kujala found himself without a teacher. Pressing on without formal guidance, he found that his father was a handy listener who often corrected his rhythm, tuning, and phrasing. Arvo’s insistence on attention to fundamentals was not lost upon the impressionable young flutist. Kujala states, “[My father] impressed upon me the importance of practicing long tones and all the scales and arpeggios, thus planting the seeds for my future Vade Mecum of Scales and Arpeggios book.”

That Kujala would focus on fundamentals is logical. Without professional guidance of appropriate solo and chamber literature, an eager young player would naturally focus on those elements that he could practice and work to perfect on his own.

When Kujala was fourteen years old, the family relocated to Huntington. Kujala continued to be plagued by a lack of professional flutists with whom to study, but he did have the opportunity to work beside the Huntington Symphony’s Principal Flutist, Harold Deusler. Deusler, who resided in nearby Ashland, Kentucky, was a graduate of the Cincinnati Conservatory as a student of Alfred Fenboque (Principal Flute, Toronto Symphony, 1922–25, Principal Flute, Cincinnati Symphony 1938–59). Unfortunately, the requirements of Deusler’s day job and his commute to Huntington did not afford him the time to work privately with Kujala. Fortunately, through the Symphony’s need to fill non-core chairs, Kujala was invited to act as Second Flute and spent the first two years of his time in high school performing with Deusler, who would often offer him advice and tips.

Perhaps Deusler’s most important contribution to Kujala’s musical development was through Altès’s Celèbrè Méthode Complète de Flute (Leduc edition). Deusler loaned

him his copy of Altès’s *Méthode* and the book instantly caught Kujala’s attention with its indications for the use of alternate fingerings. “The third section of the book, “Études Complémentaires,” was especially important to me because of its detailed explanation and application of alternate and special fingerings.” Kujala had not yet been exposed to any other publications with this type of instruction stating, “I took that [sic] quite seriously.” He followed Altès’s indications and began adding some of his own supplementary alternate fingerings. This proclivity towards the use of alternate fingerings would follow Kujala throughout his career, finding a home in his many publications.

During Kujala’s tenth grade year a new Principal Flute was engaged with the Huntington Symphony. Parker Taylor (d. December 15, 1999) was a graduate of the Eastman School of Music studying with Leonardo De Lorenzo (1875–1962) and Joseph Mariano. He agreed to take Kujala as a private student; Kujala also continued to perform as Second Flute in the Huntington Symphony. Together they worked on the Berbiguier *Eighteen Etudes for Flute* as well as French standards such as George Enesco’s (1881–1955) *Cantabile et Presto*. Kujala was also introduced to the études of Sigfrid Karg-Elert (1877–1933) and the transcriptions of Johann Sebastian Bach’s numerous solo string works found in *Twenty-four Bach Studies* by the Cincinnati Symphony’s English Horn player, Albert J. Andraud, who was contracted to occasionally perform with the Huntington Symphony and owned a music publication business (now sold through the Southern Music Co.). During his free time, Kujala copied and familiarized himself with numerous orchestral flute parts. Summer vacations afforded him the opportunity to

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153 Ibid.

154 Walfrid Kujala, interview by author, 3 May, 2016.
perform as Principal Flute on the Huntington Symphony’s outdoor concert series as Taylor was engaged as a visiting instructor at Eastman School of Music.

Away from Taylor Kujala immersed himself in orchestral music through the numerous classical radio broadcasts common in the 1940s. Favorites included the Philadelphia Orchestra (William Kincaid) and the CBS Orchestra with Principal Flute Julius Baker (1915–2003, Principal Flute, New York Philharmonic, 1965–1983) whom Kujala aimed to emulate. In addition to listening Kujala used his many manuscripts of principal parts to play along with the radio (an exercise his students at Northwestern University were required to partake in).

Kujala, armed with his new Powell silver flute (French model, B foot), set his sights on Curtis Institute of Music to pursue a flute performance degree post high school. The Philadelphia Orchestra had performed a concert in Huntington during Kujala’s junior year of high school. “I was especially moved by the ravishing sound of the flute section and its illustrious leader, William Kincaid.” A successful audition was followed by an extreme blow. Curtis, a tuition-free conservatory, had to suspend their wind and percussion departments due to World War II and its negative impact on the school’s endowment fund earnings. Fortunately, Taylor arranged a last-minute audition for Kujala at the University of Rochester, Eastman School of Music. Kujala began his studies with Joseph Mariano as a recipient of the Rochester Prize Scholarship (full tuition) the following fall.

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155 Kujala, “Growing Up Musically,” p. 5
Lessons with Mariano covered the entire spectrum of flute performance from fundamentals to solo literature. Surprisingly, Taffanel and Gaubert’s *Méthode* was not used. Kujala covered almost all of Andersen’s études, Karg-Elert’s *30 Caprices for Flute Solo*, Kuhlau’s numerous duets, and standard solo literature (e.g. J.S. Bach, Mozart, Hindemith, Piston). Orchestral excerpts were completely neglected. When asked why Kujala answered, “…improve sound, technique, phrasing, and all of that would be applied to orchestral literature.”

Mariano was not one to analyze. His instruction was primarily through demonstration, similes, ideas, and metaphors; “He could have been a poet!” For embouchure and tone production he used similes. Kujala learned though absorbing his demonstrations and their duet playing. Mariano’s sound was different—“bigger in the low register.” Emulation was paramount. For technical areas, Kujala carefully listened and watched.

Early in his studies, Kujala did inquire about Kincaid. While Mariano occasionally used the number or bracket systems Kincaid was so fond of utilizing with his students their conversations routinely revolved around Tabuteau and his ideas of phrasing and musicality. Kujala adopted these, although they have been modified over his

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156 Joseph Mariano (1911–2007) was a student of William Kincaid at Curtis, graduating in 1933. After a year as Principal Flutist of the National Symphony Orchestra he was engaged (at the request of Howard Hanson) as the Principal Flutist of the Rochester Symphony Orchestra and Professor of Flute at Eastman School of Music.

157 The *30 Caprices for Flute* were written specifically for a flutist friend of Karg-Elert's who was leaving for service in the war. Designed to challenge the player’s technique, dynamic control/contrast, phrasing, and linear thinking, their ultimate goal was to keep the friend from becoming bored. They are standard repertoire today.

158 Walfrid Kujala, interview by author, 3 May, 2016.

159 Ibid.

160 Ibid.
years of performing and teaching. Mariano had developed his own system of tutelage; he was not a mere parrot of his teacher.

During his freshman year at Eastman Kujala performed as an extra with the Rochester Philharmonic. When Hans Kindler, conductor of the National Symphony Orchestra, came to Eastman to audition for vacancies in his orchestra Kujala auditioned “just for the experience”\(^\text{161}\) and was offered a contract for Second Flute. World War II unfortunately disrupted these joys and successes. Kujala was drafted in September 1943 and spent time serving in the 86\(^{\text{th}}\) Infantry Division in both Europe and Southeast Asia. While in Manila, Philippines several infantrymen were granted special leave to perform with the newly-restored Manila Symphony. With this orchestra, Kujala was able to continue learning orchestral repertoire under conductor Herbert Zipper.

Upon returning to Eastman on the GI Bill, Kujala resumed his studies with Mariano and graduated in 1948. During his senior year, the Principal Flute position in the Pittsburgh Symphony Orchestra became available, and Kujala prepared for it at Mariano’s encouragement. Although the audition was not a success, Kujala pressed on and won the audition for the Second Flute position in the Rochester Philharmonic just after his graduation. Kujala states, “My dream of becoming a full-time professional orchestra player was answered. And what I found to be especially exciting was the privilege of playing next to the RPO’s principal flute, Joseph Mariano—my inspiring teacher, role model and mentor all rolled into one. My six years in the Rochester

\(^{161}\) Kujala, “Growing Up Musically,” p. 6
Philharmonic before moving on to …the Chicago Symphony turned out to be the most valuable “post-graduate course” one could possibly imagine.”\textsuperscript{162}

During the summer of 1948, Kujala was contracted to teach flute at the New England Music Camp in Southwest Maine. Fortuitously, this placed him near William Kincaid’s summer cottage on Little Sabago Lake. With Mariano’s blessing, Kujala spent that summer taking lessons with Kincaid. Kujala writes, “Having missed out on my chance to study with Kincaid ten years earlier at Curtis, it was good to have this opportunity at a more mature period in my life to finally take some lessons with the master. It was wonderful to get his views on the solo repertoire I was then reviewing.”\textsuperscript{163}

Summer lessons with Kincaid were private (no master classes), and Kujala never asked about open classes during his time at Little Sabago Lake. Groups of three or four students would attend lessons together (transportation provided by Kincaid in his small boat). While one was playing the others were allowed to practice or swim. Kujala worked almost exclusively on the solo literature of J.S. Bach and Mozart during his lessons with Kincaid. As with Mariano, instruction was through demonstration; no specific direction was given on tone or vibrato, and no exercises were assigned.

One curiosity Kincaid peddled that summer was whistle tones. He was scheduled to perform the Louis Gesensway (1906–1976, Violinist, Philadelphia Orchestra 1926–1973) Concerto for Flute and Orchestra (1944, premiered, 1952–53 season) in Philadelphia. This piece contained whistle tones in its first movement cadenza. Kincaid enjoyed using the technique as a tone-control exercise and was “anxious to have all [his]

\textsuperscript{162} Ibid., 8.

\textsuperscript{163} Ibid., 10
students use them”164 as well, as he believed they were advantageous to ensure that the embouchure would not be too tense.

Sadly, Kincaid made no references to his teacher Barrère during Kujala’s lessons. Whatever he took from his time with the French master was apparently handed down to Kujala through demonstration alone. Although an oral history of the French tradition was not transmitted, the musical style of the Paris Conservatory flutists, now morphed into a new French-American hybrid, was clearly conveyed.

Kujala’s time with Mariano and Kincaid completed his flute training (piccolo would come later with Chicago Symphony Piccoloist Ben Gaskins). Mariano filled the few gaps in Kujala’s education, exposing him to études and solo works that would help construct, and then cement, his approach to performance and tutelage. Kincaid solidified this foundation, concentrating on refinement. Mariano, the master of metaphors, passed on the French tradition through his playing. Although obviously more analytical (as the Krell book demonstrates) and loquacious, Kincaid also tended towards an aural transmission of the Old-World traditions. Fortunately, both of these legends have numerous recordings modern flutists may choose to study. With slight differences (of location and time) aside, the French Flute School’s late-nineteenth/early-twentieth-century focus on beauty of sound, a generous use of vibrato, skillful tonguing, and exemplary technique were adroitly transmitted to young American flutists.

164 Kujala, interview by author, 3 May, 2016.
Chapter Five- The Pedagogy of Walfrid Kujala

Focus of Tutelage

Walfrid Kujala was appointed Professor of Flute at Northwestern University (Evanston, Illinois) in 1962, holding the position until his retirement in 2012. During his tenure, he instructed legions of talented flutists, many of whom went on to prominent orchestral or academic positions. The course of study for those in his studio typically revolved around a core of fundamentals (facial flexibility exercises, scales, arpeggios, études, etc.), flute and piccolo orchestral excerpts, and solo literature. The lessons learned from fundamentals were addressed and reviewed in all areas of study. In addition to sound and tone production, Kujala adamantly corrected problems of rhythm, pitch, and technique.

Kujala often speaks of tone production in tandem with his ideas about the function of the musculoskeletal system of the face and throat. “Inflation” (often abbreviated in his writings as U.C.I.E.—Upper Cheek Inflation Embouchure), involves allowing the cheeks to fill with air as the flutist plays. Kujala first heard of cheek inflation (or puffing) as a beginner and was instructed not to engage in the practice (advice that he concedes is an understandable approach with beginners).

As a college student, he noticed that Mariano allowed his cheeks to inflate when vibrating, but “did not want to pester him and ask”¹⁶⁵ about its origin or benefits. Kujala had observed that Mariano’s relaxed cheeks and embouchure allowed him to achieve an

¹⁶⁵ Ibid.
extreme dynamic range as well as very precise pitch control. Writing for *Flute Talk* magazine, Kujala states:

> When I was his student at Eastman, Mariano was reluctant to talk about specific techniques of tone production. He preferred to describe eloquently the characteristics of a good tone and illustrated his ideas generously with convincing demonstrations. As an awe-struck freshman who had often been told since my beginning years to never puff my cheeks when playing a wind instrument, I was not about to insult and embarrass my new teacher by asking him, “But Mr. Mariano, why do your cheeks flutter when you play with vibrato?” Before too long, I became so accustomed to his undulations that I gradually lost my original curiosity, and regrettably did not even experiment with or reproduce this signature trait until years later.\(^{166}\)

> Two decades after his studies at Eastman, Kujala began experimenting with cheek inflation while playing. “It took me many years to understand the importance of this embouchure relationship between the cheeks and lips, but once I worked out the technique of the upper cheek inflation embouchure my control of tone production showed marked improvement.”\(^{167}\) Additional perks included a more flexible vibrato (notably in the high register), better control in soft playing, a fuller and less sharp high register, and less fatigue of the embouchure.

> The fruits of this analysis first appeared in his beginner’s book, *The Flutist’s Progress*\(^{168}\), in which he writes, “For the most supple embouchure, there should be just


\(^{168}\) N.B. In his 1996 review of *The Flutist’s Vade Mecum of Scales, Trills and Fingering Technique*, Michel Debost states that *The Flutist’s Progress* reminds him of the Altès *Méthode*. 
enough firmness to deter inflation of the lower cheek area without preventing slight air
spaces from developing in the upper cheeks.”

By the mid-1970’s he was instructing his Northwestern students (who were not
already doing so) to inflate their cheeks, noting that the practice often helped those with a
tight, inflexible embouchure (the exact opposite of the French tradition!). From a
pedagogical standpoint Kujala notes:

Probably not all flutists can adapt their embouchure to the U.C.I.E. technique. Others,
after intense probing, need a gestation period of several weeks before they can settle into
it comfortably. Some can use it effectively for the high register but not the low, while
others can do it with only one cheek participating. Some can use U.C.I.E. in such a way
that it can be felt more than seen, and a few flutists may be totally incapable of it,
probably because their facial musculature is unsuited to the U.C.I.E. approach. However,
even an unsuccessful attempt at learning U.C.I.E. can benefit a flutist indirectly by
increasing his awareness of all the variables involved in developing a more responsive
embouchure.

Kujala notes two additional facts concerning inflation. First, due to its more
focused embouchure, U.C.I.E. will not equally apply to the piccolo, and only the lowest
register notes, if any, would benefit from inflation. Second, he observes that the (then)
Chicago Symphony Orchestra flute section all used an inflation-related embouchure
when they played. All members were descendants of the French School.

A common consequence of U.C.I.E. is a noticeable flapping or undulation of the
upper cheek area. Kujala sees this as a benign side effect that will not be seen equally

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170 Ibid.

171 At the time of Kujala’s publication the section was compromised of Donald Peck (student of Kincaid,
Curtis Institute of Music), Richard Graef, and Louise Dixon (student of James Pellerite, Indiana University and
Walfrid Kujala, Northwestern University).
amongst flutists, as physiology varies from person to person. When asked about “flapping” in a 1995 interview, he recalled seeing Julius Baker play with inflated cheeks. As Baker and Mariano both studied with Kincaid (and Mariano’s influence on Baker was noted), it is reasonable to conclude that Kincaid also played with inflated cheeks. Kujala affirmed that although not as pronounced as Mariano, Kincaid did, in fact, inflate his cheeks while playing with a supple embouchure.172 His conclusion is that inflation with any corresponding flapping is beneficial as long as the flutists is amenable to the practice and does not allow the inflation to either become too exaggerated or travel to the lower cheek area (both of which would produce a noticeable hindrance of the tone).

While a scientific study of cheek inflation has not taken place, Kujala speculates that its benefits come from a more ideal shape and trajectory of the air stream thanks to the embouchure change, a greater and more readily available air reservoir, or a greater internal resonating cavity.173

Along with inflation Kujala is a vocal proponent of a flexible, non-stationary jaw. He advocates for controlled and specific movements to accompany changes in dynamic levels. With these, the player is aptly able to control the tone and intonation. Two directives titled FULP↓(Forte Upper Lip Pull) and PLOT↑(Piano Lower Teeth Higher) compromise his theory of “jawboning.”174 The term itself may be slightly misleading as the jaw is not the primary leader in matters of dynamics and intonation. This role belongs to the lips and chin and their corresponding muscles. As the human jaw is designed in a

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174 “Jawboning” was a popular political term during the Nixon era (Richard Nixon, January 9, 1913–April 22, 1994; 37th President of the United States of America).
rotating L shape\textsuperscript{175}, movements of the lips and chin will cause it to raise and lower with their motion sympathetically. This will control pitch and give the player stability in all registers.

In FULP↓ Kujala instructs the player to lengthen the upper lip muscles with a downward motion. The jaw will correspondingly open slightly. “The upper lip’s maximum pull (as if to curl around the teeth) is approximately 3/8 inch, the lower jaw meanwhile moving about twice that distance.”\textsuperscript{176} This action, when used during crescendos while \textit{leading with breath pressure increase}, will prevent the player from going sharp. The resulting opened embouchure and downward-angled airstream will also work for forte or louder playing in all registers.

Conversely, in PLOT↑ scenarios (diminuendos), the flutist should “gradually relax the upper lip while giving more attention to the jaw itself.”\textsuperscript{177} Again, the use of the word “jaw” here is misleading and refers to the forward/ upward motion seen in tandem with the shrinking back of the upper lip. Here, the breath and air pressure will trail the movement so as to maintain intonation.

Both of these techniques address pitch/intonation through breath pressure and the angle of the airstream. While these motions may be used rather involuntarily during register changes (to reduce the natural tendency of the flute to be soft in the low register and loud in the high register), they do not play any role in the action that correctly


\textsuperscript{176} Ibid., 35.

\textsuperscript{177} Walfrid Kujala, “Jawboning and the Flute Embouchure Part II: PLOT↑,” \textit{The Instrumentalist}, November 1971, 34.
executes that change—the length of the airstream. For this Kujala directs the student to apply the DIREKT technique—Distance Reduction Kissing Technique.

Chapter twenty of *The Flutist’s Progress* offers the reader a concise summary of harmonics and their practical application to flute playing, an area directly affected DIREKT’s application. As the flute only has fifteen fundamental fingerings (B1-C#2), every note above C#2 utilizes some variation of the fundamental; most in the second octave (E2–C#3) have the same fingering as their fundamental. To play these notes securely in their proper octave the flutist must adjust the velocity of air (lip aperture reduction coupled with increased breath pressure) while simultaneously adjusting the length of the airstream, making the distance from the aperture to the far edge of the embouchure hole shorter. Kujala writes, “[DIREKT] calls for a forward pressure of the lips, the lower lip taking the lead as if you were combining a delicate kiss and a pout.” He notes that a normal embouchure in which the lower cheek area remains uninflated prevents the center of the lips from puckering too far forward and that the tensions between the two is adjustable. Additionally, the action in the DIREKT movement contributes to a smaller aperture resulting in the desired stability of the second octave. FULP↓, PLOT↑, and DIREKT work synergistically through dynamic and register changes, their movements often sympathetically invoking another’s response. This is normal and expected but should not be over-emphasized by the player.

Kujala advocates a supple and mobile embouchure for all his students. While not stated in so many words, this idea is directly descended from the French school of

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178 As noted in *The Flutist’s Progress* the flute’s sole octave key functions poorly compared to other woodwind instruments, and is therefore only applied to D2 and D#2.

Taffanel and his successors. However, not all modern flutists agree with Kujala’s position. A rather infamous friendly feud carried on for several years between Kujala and Oberlin Conservatory of Music Professor of Flute Michel Debost (b. 1934, student of Marcel Moyse at Paris Conservatory, Professor of Flute, Paris Conservatory 1981–1990 and Oberlin Conservatory 1989–2011). Debost, a consulting editor of Flute Talk, routinely admonished readers against flapping cheeks and jawboning. A back-and-forth exchange of the ideas of U.C.I.E. and Jawboning commenced between the two, neither one convincing the other of their point of view.

Debost’s thoughts on inflation and jawboning are summarized in his manual The Simple Flute From A to Z. In the section titled “Air Column” he writes, “Some are of the opinion that the shape we give to the mouth cavity affects the sound. Inflating or vibrating the cheeks would provide more resonance. I do not share this theory for more than one reason: flapping cheeks affect focus and take some of the direction out of the air column. Fast register changes (arpeggios) do not permit this without danger, especially under stress.”

Here Debost is operating under two misconceptions. First, movement of the cheeks does not necessarily affect the muscles surrounding the lips and their ability to maintain focus. No literature known to this author (in which the playing of Kincaid, Mariano, Kujala, or any other professional flutist is discussed) mentions an inability to maintain focus due to cheek inflation. If it truly hindered the tone flutists would not use it. Second, Debost has not considered that players only inflate the cheeks on longer-value

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notes, making his claims of arpeggio disruption dubious. He seems resigned to the practice, however stating (in both published articles and his book), “If it really works for you, why not?”\textsuperscript{181}

In his “Jawboning” section Debost vehemently calls for steadiness. Amongst other observations, he states that as no discernable movement is seen during a slurred chromatic scale, flutists must not truly be moving their jaws while playing. Again, Debost’s perspective seems to be based in a fundamental misunderstanding of Kujala’s terminology. Debost writes, “By jawboning, I mean constant change in the angle of the airflow into the embouchure (emphasis mine). Playing intervals of more than a third (for example, changing from the lower to the middle range), they [flutists] seem to need a different thrust of the chin and/or alteration of the shape of the lip aperture.”\textsuperscript{182} Kujala teaches jawboning to control pitch and tone throughout the dynamic spectrum. It neither directs the student to change the position of the jaw for individual notes nor addresses lip aperture in any other capacity than in tandem with the jaw movement. Debost has misrepresented Kujala’s ideas. Additionally, Debost supports his position by recounting a conversation with trumpeter Maurice André in which he said his lips and jaws do not move while playing his trumpet. As no literature known to this author evaluating the similarities between flute and trumpet sound production\textsuperscript{183} currently exists, it is curious

\textsuperscript{181} Ibid., 16.  
\textsuperscript{182} Ibid., 143.  
\textsuperscript{183} A 1990 Dissertation titled “An Instrument Matching Procedure as a Factor in Predicting Success in Beginning Flute, Trumpet and Trombone Students” by Dr. Ann Farr Hardin (Ph.D., University of South Carolina) investigates the success of beginning band students when embouchure testing is done before assigning instruments. The results demonstrate that students who are matched to an instrument based on their innate proclivities have a higher success rate than those who randomly select their instrument. As natural differences in tone production are demonstrable it reasons to conclude that different instruments require and use different embouchures however minute that difference may be.
that Debost chose that example to support his claim. His position would be more credible if research connecting flute and trumpet embouchures could be cited.

A consensus amongst flutists does not seem probable. In “Take Your Pick” (Flute Talk, November 1994) Kujala discusses his 1977 compilation of an array of flute materials concerning tone production and register changes. What he found was “a bewildering range of opinions and advice.” Sources directly contradicted each other leading to the inevitable conclusion that without proper medical-grade testing and observation flutists will never truly agree on what (if anything) their embouchure, facial muscles, and jaw truly do.

Vibrato is an aspect of playing that Kujala has shied from writing about explaining, “I didn’t want to get into it!” He first learned to vibrate with Parker Taylor, beginning slowly and then quickening the tempo. Taylor’s instruction was that he should not try to change the pitch during slow vibrato exercises. Otherwise, no guidance was given concerning production, speed or amplitude. Kujala’s first true model was Julius Baker’s Oxford records; “I fell in love with his vibrato and sound.” Neither Marino nor Kincaid gave him any specific advice or exercises for vibrato, and aside from the previously discussed puffing, Kujala did not notice anything specific about his teachers’ vibrato production.

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185 Kujala, interview by author, 5 May, 2016.

186 While there is some debate, it is generally believed that flutists vibrate sharp of the principal steady pitch. For an excellent discussion with audio examples see John Wion’s personal webpage: www.johnwion.com.

187 Kujala, interview by author, 5 May, 2016.
As with basic flute tone production, Kujala has analyzed vibrato and, like many flutists believes it is produced in the throat. The quest to understand how vibrato is created is not exclusive to flutists. Modern medical imaging has led to significant breakthroughs in our comprehension of the mechanics of throat vibrato. Magnetic Resonance Imaging (MRI) has been performed while musicians have played and sung and the results are fascinating. Vocalist Michael Volle was observed singing an aria from Tannhäuser while having an MRI at the Freiburger Institut für Musikermedizin (Freiburg Institute for Musicians’ Medicine). In the resulting video, one may see the vocal chords, mouth, tongue, and other throat muscles moving.\(^{188}\)

Kujala has generally abstained from discussing vibrato in both his articles and publications. Only one article mentions its use—for shimmer and intonation during a piccolo solo in Gustav Mahler’s Das Lied von der Erde. Never does he speak of its production or overall usage. For beginners, he writes, “The success of your vibrato development later may depend to some extent on your earlier aural concept of it as a familiar part of the tonal fabric.”\(^{189}\) Here he implies an acceptance of a liberal use of vibrato. Its relation to cheek inflation and puffing has previously been discussed (a benign side-effect). Other than this he leaves it to his students’ discernment.

The concept of keeping the throat open during flute playing is often given intense consideration and scrutiny during discussions of vibrato. Kujala notes that, like vibrato itself, it is very difficult to determine exactly what is happening in a flutist’s throat during playing. Additionally, the internal feelings felt by each player will be individual and

\(^{188}\) See https://qz.com/680488/watch-mri-footage-of-a-world-class-opera-singer-performing/

\(^{189}\) Kujala, The Flutist’s Progress, 6.
potentially complicated to communicate. Again, Kujala looks to modern science for answers. He has been intrigued by recent MRIs showing that professional musicians’ throats tend to be less open than armatures while performing.\footnote{Kujala, interview by author, 5 May, 2016.}

Tonguing, like vibrato, is another aspect of flute performance on which Kujala shied from writing too much. Like the varying theories on vibrato, tonguing has become, in his opinion, so controversial he does not wish to add to the fray. The flutist’s language, country of origin, and physiology of the mouth and tongue all influence their manner of articulation; consensus will be unlikely. Kujala states that as an instructor he generally did not criticize or adjust his students’ tonguing. He has not included tonguing exercises in his publications. This, however, does not indicate a lack of interest or curiosity in the mechanics of flute tonguing.

Again, his first tutorial, \textit{The Flutist’s Progress} provides valuable insight into his ideas of tonguing. He describes the tongue as a valve which, upon its release, “allows the breath to flow suddenly and swiftly through the lip opening and hit the far edge of the embouchure hole.”\footnote{Kujala, \textit{The Flutist’s Progress}, 18.} This attack provides a firm and controlled beginning to the note. Kujala does not advise tonguing between the lips (as is associated with the French School), but close to the upper gum line. After the attack, the tongue should remain suspended close to the point of strike (i.e. not too far back in the mouth, and not resting against the lower teeth). Finally, tonguing should not cause any sympathetic chin movements. For this, he instructs the student to practice in front of a mirror.
While *The Flutist’s Progress* admonishes against stopping or releasing a note with a “slap-tongue” (i.e. using the tongue to stop the airflow), Kujala’s understanding of the use of the tongue during continuous articulation has undergone a bit of an evolution thanks to his exploration of clarinet articulation.

Kujala has maintained a long-standing fascination with the other instruments of the orchestra and an appreciation for applying the pedagogy of other wind instruments to the flute. During his time as a Master’s Degree student at Eastman, he was able to take lessons on oboe, bassoon, and clarinet from the principals of the Rochester Philharmonic (Robert Sprenkle, Vincent Pezzi, and William Osseck, respectively). It was clarinetist Arthur Bonade who provided the impetus for Kujala’s reassessment of the tongue’s role in flute articulation. In his book *Clarinetist’s Compendium* Bonade writes, “The principle of staccato is not to hit the reed with the tongue but to have the tip of the tongue *on* the reed and move it backward and forward intermittently at different speeds as needed. Consider staccato as an interruption of legato. The faster the interruption, the faster the staccato.”

Thus, Kujala asserts that the same holds true in flute articulation. “When tonguing sixteenth notes at speeds from $\dot{=} 88$ and faster, one of the main goals of a wind player is to maintain clarity and precision with the recurring tongue strokes. If all the elements of articulation—tongue tension and evenness, breath pressure, embouchure position, and finger-tongue synchronization—are working optimally, a player need not be overly conscious of note “releases” since these occur automatically due to the tonguing momentum. That is, fast tempos make it necessary for the tongue to return to its starting

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position quickly in order to attack the next note on time. *Thus the cessation of one note and the initiation of the ensuing note are virtually simultaneous* (emphasis mine).”\(^{193}\)

With this in mind Kujala does admonish one to avoid opening the mouth between repeated tongued notes: “Flutists should take care to keep the embouchure in a steady position…. Otherwise the attacks are not uniform and are prone to cracking, or the ends of the notes are likely to fall into the lower octave….\(^{194}\)

Likewise (and as with the French School), Kujala looks to the strings for articulation inspiration. “Students ought to be flexible in their use of articulation and liken it to the bowing of string players. A close comparison can be drawn from the different ways of handling the bow, depending on musical needs. I’m not just comparing the bow to how we use our air, but rather articulating with lightness or heaviness of the bow, different degrees of bow pressure as dictated by the music. A woodwind player has to deal with different kinds of tonguing, too, depending upon the style of the music.”\(^{195}\) In “Learning From the Violins” (*Flute Talk*, December 2000) he considers how strings routinely rewrite their slurs to accommodate bowings and ponders whether flutists should take a more “pliant attitude towards slur modifications”\(^{196}\) in our own music. He points to specific excerpts in which continuing a slur leads to a cleaner, more effective performance.


One articulation Kujala does give special consideration to (although he only mentions this in one source) is the two-slurred, two-tongued articulation found in music of the Classical and Baroque eras. *The Articulate Flutist: Rhythms, Groupings, Turns and Trills* contains a curt overview of its application in solo flute works of Mozart. Kujala writes, “…the “2 & 2” is not only one of the trickiest articulations to play correctly, but also the easiest to distort. This distortion invariably arises from our tendency to rush and over-accent the 2-note slur, then diminish and “mumble” the following two tongued notes.”197

Technique is the one area in which Kujala’s writings are abundant. His unconventional tricks to achieving brilliant technique have been proven to work by the sheer number of former students holding prominent positions as performers and teachers. When auditioning prospective students at Northwestern University, Kujala placed a great emphasis on technique: “I have learned that students can pay more attention to playing musically after they have organized the fundamental elements of playing: good breath control, scales, studies, fingering accuracy… and the more subtle aspects of embouchure control. In an audition a student should demonstrate good tone and dynamic range, knowledge of scales and arpeggios, good rhythm, and the ability to shape a musical phrase. Accurate rhythm is a good indicator of musical talent.”198

Scales and arpeggios comprise the main section of *The Flutist’s Vade Mecum of Scales, Arpeggios, Trills and Fingering Technique*. “We forget that scale study, in addition to being indispensable for technical development, also increases our musical


understanding—which is the real reason it helps our technique.” His desire for students to understand precisely what they are playing led to his labeling each scale and arpeggio in the book. For each of the twelve keys (plus its relative minor) the student plays through the following (each with its own articulation patterns): Lip slurs through the entire scale’s range, the major scale, the relative minor scale in its three versions (natural, harmonic, and melodic), major and minor scales in broken and inverted broken thirds, all four triads (diminished, minor, major, and augmented), whole tone scale, chromatic scale, fully diminished seventh chord, and a dominant seventh chord leading to the next key.

*The Flutist’s Vade Mecum* bears an undeniable resemblance to the Daily Exercises section of the Taffanel and Gaubert *Méthode*—both present seemingly every permutation of every scale and chord imaginable. This connection to the French School is undeniable and will be discussed shortly.

Simply knowing scales and arpeggios does not guarantee their flawless execution. For this Kujala has devised a practice method he calls “shifting the beat.” His April 2000 *Flute Talk* article sums up the basic principle—“turn the passage inside out through the process of rhythmic transposition. That is, shifting the position of the beat so that you experience fresh accents on formerly unstressed notes, thereby revealing some new and fascinating phrase groupings.” Not only may the student shift to a later subdivision within the beat, they may change the rhythmic groupings (e.g. sixteenth notes to triplets). Paired with this concept is internal regrouping (e.g. re-dividing a sextuplet from one group of six notes to two groups of three notes or three groups of two notes). These

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exercises are designed to build confidence through repetition and achieve maximum evenness in performance. With this in mind, Kujala pushes students to maintain accuracy in rhythmic subdivisions. *Vade Mecum* presents exercises of quintuplets and septuplets, along with composed accelerandos which help the student to develop the ability to play two notes against three, three notes against four, etc.

Kujala is a vocal proponent of using alternate fingerings to facilitate difficult technical passages. The lessons imparted on him from his independent work with the Altès *Méthode* lasted through his collegiate days into his pedagogical career. His continual admiration of Altès is evident—he penned two articles detailing how alternate fingerings from Altès’s tutelage remain relevant and gives detailed instruction for their use in *The Flutist’s Vade Mecum*.

In “Flute Fingerings: In Homage to Henri Altès” Kujala notes the uniqueness of Altès’s alternate fingering indications. Building upon this foundation, he suggests a slight change to one of Altès’s most used fingerings. For passages instructing the student to leave the right-hand third finger down Kujala proposes leaving the pinky up. This +3/-4 fingering provides stability for the flutist. Kujala writes, “When this combination is used, the third finger takes over the little finger’s regular function as anchor.” The article then showcases several well-known passages in which the +3/-4 fingering leads to greater technical evenness.

Along with the +3/-4 fingering, Kujala is a staunch defender of the thumb B-flat key, noting that practically all professional flutists prefer to use it over the basic 1-1

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201 N.B. These “newness” shifts help to alleviate boredom in repetitive practicing.

fingering. Again, he points out Altès’s indications for its use in his *Méthode*. What Altès does not instruct, however, is for the flutist to change between the thumb B-flat and B-natural keys. Here, Kujala again modernizes the Paris Conservatory’s Professor’s ideas.²⁰³ Both the +3/-4 and thumb B-flat (with switching as needed) play a vital role in *The Flutist’s Vade Mecum*.

Writing in the introduction, Kujala states:

Most modern method books make only sporadic attempts to analyze and explain techniques to the student. In the 18th century Quantz did not seem to feel that way, and neither, fortunately, did Altès in the twentieth century. This was especially true of Section III, “Advanced Technique, Tonguing, Expression….” His rationale of fingering choices is clearly laid out in the introductory chapter of Section III entitled, “Means of Facilitating Certain Passages Which Cannot Be Played With the Ordinary Fingering,” and all 26 of the Etudes Complémentaires are thoroughly annotated as to where the various special fingerings are to be used. Most of these I successfully applied to my scale and arpeggio practice, and now they have become an integral part of my *Vade Mecum*. Not all of the special fingerings in the *Vade Mecum* are derived from Altès. Many are of my own invention and others are in fairly general usage, but I like to think that the Altès spirit pervades this book.²⁰⁴

The +3/-4, thumb B-flat and many other “facilitating fingerings”²⁰⁵ are indicated throughout *Vade Mecum*, and the student is expected to make their use a regular part of their practice with the goal of eventually using them naturally. For this Kujala instructs the flutist to make use of slow and methodical practice, and to specifically work on rolling the thumb back and forth across the two B keys (Briccialdi B-flat and B-natural).

A list of Kujala fingerings is presented in Appendix 5.

²⁰³ In his review of *Vade Mecum*, Michel Debost notes that flute purists will not take to this advice.


²⁰⁵ Due to the many instances requiring the right hand second finger to be left down, Kujala does not advise students to purchase flutes with the split E mechanism. This extra gadget severely compromises the intonation of some notes (particularly A-natural).
Finally, Kujala addresses critics of alternate fingerings by saying:

Interestingly, one of the arguments some have against...alternate fingerings is that they compromise tuning and/or quality. Yet the same people will conveniently ignore the fact that most of the irregular fingerings for trills (as, for instance, any trill played with one or both of the trill keys) can display the same “flaws,” but our ears have learned to accept them. The ears, in fact, have no other choice. The clumsiness of trilling C2-D2 with the regular fingering would be simply unacceptable, so the tradeoff in speed and fluency using the first trill key more than makes up for the tuning/quality “flaw.”

Here Kujala’s logic may be argued as many trill fingerings are a necessity while alternates for technical facilitation are a choice. Each must decide whether they are willing to compromise tuning and/or timbre for technical ease.

Kujala has been silent concerning extended techniques having published no articles on the subject and making no mention in Vade Mecum. “I’ve never been all that interested in them,” he confessed. For this, he has relied on guests such as Robert Dick (b. 1950, flutist and composer of music requiring a complete understanding of extended techniques for flute, author of The Other Flute: A Performance Manual of Contemporary Techniques) to give master classes, presentations, and recitals for his studio.

Phrasing is a topic not directly discussed in Kujala’s publications, yet he does offer an array of general tips. Many of these (along with a proclivity for staying true to the composer’s place in music history) stem from his strict adherence to playing with solid rhythm and a strict subdivision of the beat.

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206 Kujala Vade Mecum, 9.

207 Kujala, interview by author, 5 May, 2016.
In his article “Flutists’ Common Mistakes” Kujala illuminates two common problems that tend to disrupt a flutist’s phrasing: hiccup breaths and super legatos. A hiccup breath occurs when a flutist erroneously waits (during a long rest) to breathe just before entering. This delay in breathing can cause the first note/s to be late, sluggish articulation, or an inadequate intake of air resulting in running out of breath prematurely. With super legato, a player mistakes a cantabile direction for excessive smoothness. When this practice impacts repeated notes the resulting sound is of “amorphous clumps of tie-overs.” Kujala’s remedy is to shape the phrase by giving attention to the flexibility of the airstream so that individual notes are subtly shaped and tapered when necessary. This coordination of breath, embouchure, and tongue certainly calls upon the PLOT↑ archetype.

As a traditionalist, his interpretation of phrasing in the music of J.S. Bach serves as a solid foundation applicable to most other eras and styles. Again, he shows great concern for phrasing through careful breathing. As a judge in the 1992 Flute Talk Competition, he was especially critical of the performers’ interpretation of the Corrente from J.S. Bach’s Partita in a minor. “…there was a variety of interpretations, but in most cases there was too much distortion of tempo, rhythm, and phrasing. Some of this stems from the necessity of taking quick and sometimes inconvenient breaths.” To correct the problem of breathing within continuous running notes (in this case, sixteenth notes), he says, “In my interpretation I like a little extra time or a slight slackening of pulse… but I

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208 Kujala, “Flutists’ Common Mistakes,” 27.

try to do it without losing the feeling of the basic… meter.” Coupled with this, he notes that there is no standard version of this and many of Bach’s instrumental works. As articulation and phrasing have a symbiotic relationship, phrasing will be influenced by the articulation choices of the performer. For this, a thorough understanding of Bach’s use of articulation is of paramount importance. Kujala recommends consulting the obbligato flute parts found in Bach Cantatas, which often contain his original markings. Once the performer determines which articulation they will use, Kujala favors waiting until after a downbeat or harmonic resolution to breathe. To avoid interrupting the line the player should slightly rush the notes leading up to the breath, breathe, and then continue the line in time.²¹¹

Whether performing Baroque or new music, Kujala advises a vocal-like approach, following the line and letting its natural contours dictate “with a subtle dynamic nuance similar to the expressive rise and fall of a voice in animated conversation.”²¹² Additionally, consideration must be given to the amount of crescendo and diminuendo over longer arcs so as not to disrupt the greater musical line.

Finally, Kujala stresses one commonly overlooked area relating to phrasing: ensemble. Too often a flutist will not study the score, and upon hearing another part or parts, will not understand the way in which they fit together, resulting in an inability to maintain a steady tempo. A thorough knowledge of all parts is a necessity that is too often under-evaluated if not ignored.

²¹⁰ Ibid.

²¹¹ This instruction was given to the author during private lessons at Northwestern University.

Études play a vital role in Kujala’s teaching. He has a preferred course of study for university students: Andersen (typically Opera 33, 21, and 15), Marcel Bitsch *Twelve Études*, Altès *Twenty-six Selected Studies*, Karg-Elert *Thirty Caprices, Opus 107*, Castérède *Douze Études*, Genzmer *24 Neuzeitliche Etüden, Volume II*, Moyse *Études et Exercices Techniques pour la Flûte*, and for those interested in extended techniques Dick’s *Flying Lessons Volumes I and II*. Additionally, he occasionally introduces students to the études of Paul Jeanjean (1868). Initially composed for clarinet, these concert-style works were praised by Paris Conservatory Professor of Flute Phillipe Gaubert.

*Andersen Opus 33* plays through the circle of fifths, an étude in each major and relative minor key. For each study, Kujala concentrates on accurate technique with precise rhythms and subdivisions. He affectionately refers to number 20 (c minor) as “The Snooping Little Bear Cub.”

*Andersen Opus 15* contains the same format—an étude in each major and minor key. Before beginning, Kujala has students read Thomas Nyfenger’s *Music and the Flute* (1986) in which he gives performance notes for each study. Kujala gives specific instructions for two of the études: number 16 should be practiced 1) as written, 2) as written but with each beat slurred, 3) changing the rhythm to five equal notes with the printed articulation, and 4) five equal notes slurred. Number 17 should also be practiced tongued with a “tuh-ka-duh” pattern.
In Castérède’s études (1962) Kujala encourages the use of alternate and facilitating fingerings. With this in mind, he carefully noted number ten with directions for alternate fingerings in the style found in *Vade Mecum* (i.e. notated with directions for leaving fingers up or down to facilitate technique, depending on the specific circumstance).
Example 5.2 Castèrède *Douze Études pour Flûte*, no. 10.
Kujala’s use of Altès, Andersen, Jeanjean, and Castérède firmly keeps him within the French tradition. And while Karg-Elert and Genzmer fall outside of the Paris Conservatory curriculum previously discussed, Karg-Elert’s *Caprices* are internationally considered to be standard repertoire for any serious student.
Kujala does not have a preferred course of repertoire, per se, choosing to concentrate on staples from the baroque to the present. For collegiate instruction he maintained a list of one hundred-plus pieces into which he segregated each into one of three categories: Group A—Basic flute works every collegiate flutist should know; Group B—A continuation of standard repertoire which he feels are less of a priority; Group C—Those pieces which by either compositional era or favorability amongst players are more marginalized. Works from each era are in each category, and Kujala advises students to jump freely from one to another rather than study each in turn. Appendix 6 shows Kujala’s list of repertoire.

Group A includes the same staples as taught in Paris, namely J.S. Bach Sonatas and Mozart Concerti. Included in Groups A and B are works from the Paris Conservatory concours. In this way, Kujala’s teaching is closely aligned with the French tradition. Students perfect their understanding of the solo sonatas of J.S. Bach, the concerti of Mozart, Ibert, and Nielsen, Paris Conservatory exam pieces, and other works as needed, desired or required.

Kujala states, “I have always been flexible in my approach to teaching piccolo.”\textsuperscript{213} Northwestern had a quarterly audition process for students’ ensemble placement. This audition featured one piccolo excerpt per quarter that “gave us [Kujala and Graef] an opportunity to evaluate the technical and tone quality needs of individual students.”\textsuperscript{214} Beyond that how much each person studied piccolo depended on the need

\textsuperscript{213} Walfrid Kujala, email interview by author, 1 August, 2016.

\textsuperscript{214} Ibid.
and desire of the individual (N.B. The Vivaldi C Major RV 443 Piccolo Concerto is included in Group A).

Orchestral flute excerpts comprised the majority of the ensemble placement audition. The goal of the auditions was to give undergraduate students exposure to all pertinent orchestral solos over their four years of study. The directions and advice Kujala gave in lessons was eventually recorded in his *Orchestral Techniques for Flute and Piccolo: An Audition Guide*.

**The Publications of Walfrid Kujala**

As a collegiate pedagogue interested in the analysis and physics of playing,

Kujala gathered his lifetime of technical tips into his seminal work, *The Flutist’s Vade Mecum of Scales, Arpeggios, Trills and Fingering Technique*. First published in 1995 (second edition, 2012), it is an aggregation of nearly every imaginable fingering, alternate and facilitating fingering, tonguing, and dynamics combination found in tonal (and post-tonal) music. He categorically denies it is based on Taffanel and Gaubert’s *Méthode*, but rather sees it as an extension in which certain elements not covered in the Paris publication receive their due attention. Altissimo notes, low B, articulations, dynamics, and newer tonality scales (e.g. whole-tone, blues, octatonic, et cetera), all missing in *Méthode*, are given attention in *Vade Mecum*.

Kujala’s goal is for the user to become comfortable with the entire range of the flute, and to gain control and confidence over all possible articulations as well as the

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216 Kujala, interview by author, 5 May, 2016.
instrument’s dynamic spectrum—two areas in which he sees a lack of coverage in Méthode. Kujala wants users of Vade Mecum to see articulation and dynamics as “part of the music,” feeling that this helps the player to develop better (particularly in their sight-reading capabilities). Additionally, the indications for alternate fingerings given from cover to cover are designed to help players gain such a thorough understanding that they develop the ability to put them to use in all music innately.

Kujala means for Vade Mecum to be used long-term. While he states it may be introduced to students as early as their second year of study, “its true effectiveness transcends any particular age or level of ability, for it is intended not just for the initial learning of scales and arpeggios but for permanent and ongoing improvement of this material through diligent review.” From warm-ups to alternate fingerings, it has the potential to keep everyone from novice to professional busy, but due to its advanced content is better suited to those students who have achieved a solid technical foundation.

The Flutist’s Vade Mecum was the recipient of the National Flute Association’s Newly Published Music Competition (1996). Michel Debost penned a glowing review stating, “Kujala is a scientist of the flute, a thorough researcher, an experimenter, and a tolerant author who is not obsessed with certitudes, either his own or those of prior generations.” How fascinating to note the evolution of flute technique from the time of Altès to Kujala! While not all modern professional flutists and teachers agree on their use, one must surely concede that the survival of alternate fingerings (whether used for

217 Ibid.
facility, intonation, or ease) legitimizes their existence and exonerates users. Rather than being labeled “lazy” they may make the case for “efficiency.”

Regrettably, Kujala provides instructions for the book’s use in the first edition only (Example 5.3). This is likely due to the reordering of content in the second edition, which is typically used cover to cover in the order presented. However, the original instruction’s usefulness also applies to the latter edition. Kujala writes:

Although this book can be studied in consecutive order, it is much more interesting and productive to practice smaller segments of each category in a systemic plan of rotation based on the twelve tonalities. The schedule below can be used as a guide for meeting such a goal. In your first “reading” you should aim to cover each key over a two-week period. After completing the 24-week [sic] cycle you should then plan to review the entire material at the rate of one key per week for a 12-week [sic] cycle. On each recapitulation you will of course be increasing your tempos, where appropriate, and playing different dynamics and articulations (emphasis mine).\(^{220}\)

Segmenting the material by key is both logical, and diminishes the daunting nature of the sheer amount of music presented.

\(^{220}\) Kujala, *Vade Mecum*, 92.
When working through *Vade Mecum* the flutist should observe all of the printed articulations and dynamics, as well as playing all items tongued and slurred. Upon review, they may choose to vary the articulations and dynamics. In lessons, Kujala recommends more frequent practice of the two slurred/two tongued articulation pattern. Alternate fingerings must be practiced where indicated; their eventual memorization is
inevitable. Lastly, the student should consistently use their metronome as evenness is an imperative goal. In tandem, Kujala recommends a recording device for later review of practice sessions.

While very similar in fundamental content, there are several major differences between the two editions of *Vade Mecum* worth noting:

- First edition printed in manuscript/second edition in notation: The manner of printing was changed for aesthetics and ease of reading.
- Soft cover with saddle stitch used for first edition/hardcover with smythe sewn pages for the second: This change allows for greater volume of pages (92 versus 135) as well as greater durability. The second edition can lay flat when opened.
- First edition places “Basic Scales and Arpeggios” in the middle of the book/second edition begins the book with “Basic Scales and Arpeggios”: As Kujala considers this section to be the most important in the book it was moved to the beginning.
- First edition places “Practice Guides” before each section (eight total)/second edition moved and condensed each to the final pages of the book.
- First edition’s “Chromatic Sequence Patterns” expanded from three pages to fourteen pages and retitled “Extended Intervals: Attaining Defer Fingers and a More Supple Embouchure.”
The second edition contains the following content not printed in the first:

- “Studies Based on Typical Chord Progressions”
- “Short Etudes Based on Chord Progressions from Prominent Orchestral Passages”

Many similarities to Taffanel and Gaubert’s Méthode may be found in Vade Mecum:

- Kujala’s “Basic Scales and Arpeggios” recalls the “Exercises Journaliers (E.J.)” numbers four, five, and six. Both contain major and minor scales, scales in thirds and inverted thirds, and chromatic scales.
- “Triads” and “Seventh Chords” recall the open positions found in E.J. numbers eleven and thirteen and the inversions found in E.J. number fourteen.
- “Extended Intervals: Attaining Defer Fingers and a More Supple Embouchure” is similar to E.J. seven.
- E.J. number six features broken sixth intervals, a study also found in Vade Mecum (“Broken 4ths, 5ths, and 6ths”).
- “Miscellaneous Interval Studies” is clearly related to E.J. numbers fifteen and sixteen.
- “Studies Based on Typical Chord Progressions” is a simpler version of E.J. number 10.

Both books contain short études taken from orchestral excerpts, presented to focus practicing on evenness and accuracy of technique. Kujala reworks passages into chord studies while the Taffanel and Gaubert prints specific excerpts taken from prominent literature of its time. While the Taffanel and Gaubert place these at the end of Méthode, Kujala gives prominent modern excerpts their own attention in Orchestral Techniques.
Two differences between *Vade Mecum* and *Méthode* are obvious: Kujala’s alternate and facilitating fingerings, and the lack of études. As Taffanel did not adopt Altès’s liberal use of alternates in his teaching, *Méthode* awards their use only the briefest of mentions. Kujala, a vocal proponent of the use of alternates, places their importance at the forefront of *Vade Mecum*. The absence of études in Kujala’s book may be understood as a consequence of the success of the Paris Conservatory’s curriculum. The practice of professors composing études for their students waned in the twentieth century as the use of Andersen, Karg-Elert, and others became more accepted (and standardized) due to the Paris Conservatory’s influence. A second prominent difference is the use of a more diverse pool of time signatures, note groupings, and articulations. In his *Vade Mecum*, a section titled “Basic Scales and Arpeggios” contains every variety of time signatures—common time through 5/8 alternating with 7/8. Consequently, the note groupings and articulations feature a creativity to match the underlying time signature. *Méthode* contains more conservative time signatures (standard two, three, and four-beat patterns with traditional subdivisions). Additionally, Kujala’s articulations are written into the music whereas *Méthode* places the suggested articulation variations at the beginning of each exercise (top of page). As previously discussed, Kujala accompanies his exercises with a traditional Roman numeral analysis designed to reinforce the student’s understanding of tonal harmony. Taffanel and Gaubert do not discuss the chordal harmonies in that treatise.

Other differences between the two books may be seen as updates or expansions of the Taffanel and Gaubert. The range of *Vade Mecum* is extended to reflect today’s demands on performers—B1 to D#4. Furthermore, the tonalities found in *Vade Mecum* also mirror the varied harmonic language found in the twentieth and twenty-first centuries—whole tone, octatonic,
pentatonic, and modal scales. Blues scales and Hungarian minor scales help those who desire to venture beyond traditional Western classical music.

Finally, the lip slurs and “Chromatic Expanding Intervals” in *Vade Mecum* give any student (of any ability) a manageable warm-up exercise that will remain useful throughout their career.

In *Orchestral Techniques for Flute and Piccolo: An Audition Guide* Kujala leads the user through the most-often required orchestral audition excerpts for principal flute and piccolo. An amalgamation of his forty-plus year career, he gives instructions and advice for each piece. Although other publications offer many of the same standard excerpts (notably Jeanne Baxtresser’s 1995 *Orchestral Excerpts for Flute*, printed with transcribed piano accompaniment), Kujala’s is the only compilation to include lengthy discussions covering not only execution and performance of the excerpts but his personal stories and anecdotes of orchestral performing.

*Orchestral Techniques* began as a handout for participants of Kujala’s yearly flute and piccolo master class, “Orchestral Performance” (held at Northwestern University). Upon the success of the pamphlet, Kujala decided to expand and print the excerpts and guides into a stand-alone book. In the introduction, he explains his criteria for excerpt selection: musical importance and frequency of use in auditions. Additionally, he includes a small number of “overlooked high-ranking works” he feels are equally adept at illuminating a candidate’s qualifications. He admonishes the user to study complete scores and to remember each key area audition committees will be listening for: technique and musicianship (with all their sub-areas) and advises students to use recording devices to check their work.

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Kujala has taken the time to not only correct misprints in available scores but to reprint the flute parts so the type is consistent.\textsuperscript{222} Where necessary he includes more than one part printed together (so that the user may enlist a colleague’s help with practice and preparation) and alternate versions of works which have more than one standard performance version. As with \textit{Vade Mecum}, he suggests alternate fingerings for many passages; unlike his method book, he does not include notation for their use in the music itself.

Piccolo excerpts, while present, are fairly sparse in \textit{Orchestral Techniques}. While piccoloists may use Trevor Wye’s \textit{Practice Book for the Piccolo} (1988) or Jack Wellbaum’s \textit{Orchestral Excerpts for Piccolo with Piano Accompaniment} (1999), neither contains the extended commentary of its excerpts. Kujala plans to compile a second volume of \textit{Orchestral Techniques} in which more piccolo excerpts will be featured.\textsuperscript{223}

The confluence of French and American styles of flute playing is found throughout Kujala’s \textit{Orchestral Techniques for Flute and Piccolo} commentary. Again and again, he discusses the need to play with a beautiful tone and accurate technique (in which he also encompasses articulation, vibrato, breath control, and intonation). These, of course, represent the hallmarks of the French School that continued to be of paramount importance to flutists in the American School. Within the various standard excerpts, Kujala’s French-tradition influences arise in predictable form. His instructions include playing with a singing style, employing subtleties of tone color and tonguing, aiming for a true legato phrase, and emphasizing the leading tone by performing it slightly high. Additionally, he discusses the need to know the complete score (i.e. colleagues’ parts as related to the flute part) as supporting/complementary

\textsuperscript{222} Several scores and parts exist in manuscript form only (e.g. Shostakovich Symphonies).

\textsuperscript{223} Kujala, interview with author, 5 May 2016.
lines must be considered when preparing the flute’s music. One may also find and correct misprints found in many flute parts (something Kujala addresses in each instance a misprint has persisted in printings).

There are, however, some notable differences (or modernizations) from the French tradition of the late-nineteenth to early-twentieth-century Paris Conservatory. Kujala’s commentary on vibrato and a careful controlling of the vibrato within specific dynamic situations distances him from the documented performance practices of Altès, Taffanel, and early-twentieth-century Paris graduates (as described in writings and heard on early recordings). Many of the Paris flutists used a persistent, fast vibrato. Listening to the recordings of flutists from Moyse to Barrère to Kincaid demonstrates that the overall trend over the past century has been to slow down and widen (the amplitude) vibrato. Kujala additionally instructs readers to contour phrases—that is to insert dynamic rises and falls where none are indicated by the composer to enhance and shape a musical line. Kujala dares to suggest some altissimo passages (e.g. Prokofiev’s Classical Symphony) be performed on piccolo. This will facilitate technique as well as improve the blend within the woodwind section. Finally, he advises flutists to take advantage of technology and record practice sessions to assure all relevant aspects are executed.

The absence of opera excerpts in Orchestral Techniques is a notable yet explainable difference. The availability of opera orchestra positions open to Paris Conservatory graduates and the prevalence of opera performances would create an environment rich for their familiarity and study. The same may be inferred for ballet scores. Today, American flutists do not generally study opera excerpts (with the exception of Moyse’s Tone Development through Interpretation). A small number of opera excerpt books are available for purchase when the need to work on specific opera works arises. Ballets which are commonly performed as orchestral works (e.g.
Stravinsky’s *L’Oiseau de Feu*) are found amongst modern American orchestral excerpt books including *Orchestral Techniques*.

*Orchestral Techniques* naturally includes Kujala-specific directions found in all of his publications. His passion for alternate and facilitating fingerings is shown in a majority of the excerpts printed within. His reasons for their use range from ease of performance to color variances to intonation. All are worthy of careful consideration by even the most staunch adversary. Kujala’s insistence on an even performance of the 2+2 tonguing pattern is highlighted in each applicable excerpt.

Perhaps the greatest difference between the Paris Conservatory of Taffanel and the modern American University or Conservatory is the simple fact that this publication exists at all. In the Introduction to *Orchestral Techniques*, Kujala recounts the history of orchestral auditions. Conductors of major orchestras would privately audition candidates (usually people who were already familiar to them) for openings. There were no announcements or pre-determined excerpt lists. Conductors, while looking for a player with a beautiful sound and technical superiority, would often excuse mistakes due to a flutist’s inexperience. As orchestral excerpts were not generally taught in studio class or private lessons, it was assumed that promising orchestral players who had mastered fundamentals would learn as they performed professionally. With changes to the audition procedure and anonymity the new normal, players must now remember that their “obligation is not just to play with a beautiful sound and not miss any notes, but also to convince the [audition] committee that you *really know the music*.”

> The margin of error is much narrower in the American orchestral auditions of today than in either European or

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224 Ibid., 5.
American auditions of years past. Therefore, many collegiate students pursuing an orchestral career spend a great deal of time studying standard audition excerpts.
Chapter six - Practice Guide for Advanced/Collegiate students based on the Kujala American/French Paradigm

To blend the teachings of the Paris Conservatory’s French tradition and the Kincaid-Mariano-Kujala American tradition the following guide is recommended:

- **Technical Studies**
  - Taffanel and Gaubert
    - *Méthode Complète de Flûte- Grands Exercises Journaliers*
  - Walfrid Kujala
    - *The Articulate Flutist: Rhythms, Groupings, Turns and Trills*
  - Walfrid Kujala
    - *The Flutist’s Vade Mecum of Scales, Arpeggios, Trills and Fingering Technique, Second Edition*
  - Marcel Moyse
    - *Tone Development Through Interpretation*
  - D.S. Wood
    - *Studies for Facilitating the Execution of the Upper Notes of the Flute*

- **Double Tonguing**
  - Andersen
    - Opus 41: 2, 16
  - Boehm
    - Opus 15: 9
    - Opus 26: 6
    - Opus 37: 2, 18, 19
  - Donjon
    - *Le Follet*
    - *Le Tambour*
  - Paganini
    - 24 Caprices: 5, 18, 21

- **Flute Etudes**
  - Henri Altès
    - *26 Selected Studies*
  - Joachim Andersen
    - *18 Studies, Op. 41*
    - *24 Studies, Op. 33*
    - *24 Studies, Op. 15*
- Theobald Boehm
  - 24 Studies, Op. 26
  - 24 Studies, Op. 37
- Castérède
  - 12 Etudes
- Genzmer
  - Neuzeitliche Etüden I and II
- Karg-Elert
  - 30 Caprices, Op. 107
- Paganini

- Piccolo Etudes
  - Joachim Andersen
    - Op. 33
  - Clement Barone
    - Learning the Piccolo

- Orchestral Excerpt Compilations
  - Jeanne Baxtresser
    - Orchestral Excerpts for Flute with Piano Accompaniment
  - Walfrid Kujala
    - Orchestral Techniques for Flute and Piccolo: An Audition Guide
  - Jack Wellbaum
    - Orchestral Excerpts for Piccolo with Piano Accompaniment
  - Trevor Wye and Patricia Morris
    - The Orchestral Flute Practice Book I and II
  - Trevor Wye and Patricia Morris
    - A Piccolo Practice Book

- Solo Literature - Flute
  - Carl Philipp Emanuel Bach (1714–1788)
    - Sonata in G Major no. 133 “Hamburger”
    - Sonata in A Minor H. 562
  - Johann Sebastian Bach (1685–1750)
    - Partita in A Minor BWV 1013
    - Sonata in B Minor BWV 1030
    - Sonata in E Minor BWV 1034
    - Sonata in E Major BWV 1035
• *Suite in B Minor BWV 1067*
  - *Sequenza*
• Michel Blavet (1700–1768)
  - *Sonata no. 2 in D Minor “La Vibray”*
• Theobald Boehm (1794–1881)
  - *Grand Polonaise in D Major, Op. 16*
• Joseph Bordin de Boismortier (1689–1755)
  - *Six Solo Suites for Transverse Flute, Op. 35*
• François Borne (1840–1920)
  - *Carmen Fantasy*
• Pierre Boulez (1925–2016)
  - *Sonatine*
• Eugène Bozza (1905–1991)
  - *Image pour Flûte seule*
• Eldin Burton (1913–1979)
  - *Sonatina*
• Henri Büsser (1872–1973)
  - Prelude et Scherzo
• Elliott Carter (1908–1912)
  - *Scrivo In Vento*
• Alfredo Casella (1883–1947)
  - *Sicilienne et Burlesque*
• Cécile Chaminade (1857–1944)
  - *Concertino*
• Ian Clarke (b. 1977)
  - *The Great Train Race*
  - *Zoom Tube*
  - *Orange Dawn*
• Michael Colquhoun (1953–2016)
  - *Charanga*
• Aaron Copland (1900–1990)
  - *Duo for Flute and Piano*
• Claude Debussy (1862–1918)
  - *Syrinx*
• Jules Demersseman (1833–1866)
  - *Sixth Solo de Concert, Op. 82*
François Devienne (1759–1803)
  - *Six Sonatas for Flute and Basso Continuo*
  - *Concerto No. 7 in E Minor*

Robert Dick (b. 1950)
  - *Lookout*
  - *Flying Lessons Volumes 1 & 2*

Henri Dutilleux (1916–2013)
  - *Sonatine*

Georges Enesco (1881–1955)
  - *Cantabile et Presto*

Jindřich Feld (1925–2007)
  - *Sonata*

Pierre-Octave Ferroud (1900–1936)
  - *Trois pièces pour flûte*

Jean Françaix (1912–1997)
  - *Sonata*

Philippe Gaubert (1879–1941)
  - *Fantaisie, Op. 79*
  - *Third Sonata in G*
  - *Nocturne et Allegro Scherzando*

Charles Tomlinson Griffes (1884–1920)
  - *Poem*

Paul Hindemith (1895–1963)
  - *Acht Stücke*
  - *Sonata*

Arthur Honegger (1892–1955)
  - *Danse de la chèvre*

Jacques-Martin Hotteterre “le Romain”
  - *Suites for flute and basso continuo*

Katherine Hoover (b. 1937)
  - Any flute works

Georges Hüe (1858–1948)
  - *Fantaisie*

Jacques Ibert (1890–1962)
  - *Pièce pour flûte seule*
  - *Concerto*

André Jolivet (1905–1974)
  - *Chant de Linos*
- Sigfrid Karg-Elert (1877–1933)
  - *Sonata Appassionata, Op. 140*
- Lowell Liebermann (b. 1961)
  - *Sonata*
- Frank Martin (1890–1974)
  - *Ballade*
- Bohuslav Martinů (1890–1959)
  - *First Sonata*
- Olivier Messiaen (1908–1992)
  - *Le Merle Noir*
- Wolfgang Amadeus Mozart (1756–1791)
  - *Concerto in G Major, K. 313*
  - *Concerto in D Major, K. 314*
  - *Andante in C Major, K. 315*
- Robert Muczynski (1929–2010)
  - *Sonata, Op. 14*
  - *Three Preludes, Op. 18*
- Carl Nielsen (1865–1931)
  - *Koncert for Fløjte og Orkester*
- Greg Patillo (b. 1977)
  - *Three Beats for Beatbox Flute*
- Francis Poulenc (1899–1963)
  - *Sonata*
- Walter Piston (1894–1976)
  - *Sonata*
- Sergei Prokofiev (1891–1953)
  - *Sonata, Op. 94*
- Shulamit Ran (b. 1949)
  - *East Wind*
- Carl Reinecke (1824–1910)
  - *Sonata “Undine,” Op. 167*
  - *Concerto, Op. 283*
- Verne Reynolds (1926–2011)
  - *Sonata*
- Albert Roussel (1869–1937)
  - *Jouers de flûte*
- Pierre Sancan (1916–2008)
  - *Sonatine*
Franz Schubert (1797–1828)
- Introduction, Theme and Variations on “Trockne Blumen,” D. 802

Joseph Schwantner (b. 1943)
- Black Anemones

Toru Takemitsu (1930–1996)
- Voice
- Itinerant
- Air

Otar Taktakishvili (1924–1989)
- Sonata

Georg Philipp Telemann (1681–1767)
- Sonata in F Minor
- Canonic Sonatas

Edgard Varèse (1883–1965)
- Density 21.5

Charles Marie Widor (1844–1937)
- Suite

Solo piccolo repertoire should also be studied. With the explosion of new compositions for the instrument, there are several excellent pieces from which to choose. However, at least one work must be mastered: Concerto in C Major, RV 443 by Antonio Vivaldi. For those seeking a piccolo position, this concerto is the staple solo piece requested at nearly every modern audition.

The repertoire list compiled above is by no means exhaustive, representing a minute fraction of works for solo flute. However, most of the listed pieces are considered to be standard repertoire and must, therefore, be familiar to any serious collegiate flutist. Assistance with further research may be found through the National Flute Association. Their excellent publication Selected Flute Repertoire: A Graded Guide for Teachers and Students divides music into ten levels from beginner to advanced students. Each level lists a representative sampling of skill-appropriate selections.
Conclusions

France was home to two “golden ages” of flute performance. The first, initiated when the transverse flute gained favor over the recorder, saw the birth of the wooden flute as a solo instrument, as well as the advent of a long tradition of tutelage focusing on its expressive and subtle capabilities. The second, which continues to influence flutists in France and beyond, arose from a confluence of paradigm shifts during the late nineteenth century—the perfection of the Boehm system silver flute and its implementation at the Paris Conservatory combined with the shift from a bravura style of music to the more artistically challenging compositions commissioned under Paul Taffanel, father of the modern French style of flute performance and author of *Méthode Complète de Flûte*, a manual of technical exercises and études that has remained in continuous use since its publication in 1923.

Taffanel’s Paris Conservatory graduates were among the most sought-after flutists of their generation. While many remained in France, others ventured to the New World. Many of these young professionals found positions performing and teaching along the eastern coast of the United States. The most influential of these expatriates was Georges Barrère, Professor of Flute at the Institute of Musical Art (later the Juilliard School), who instructed many of America’s earliest home-grown flutists. Barrère taught squarely in the French tradition emphasizing a flexible embouchure, a singing tone with nuances of color, exemplary technique, a rapid double tongue, and a pervasive use of vibrato. Delicate differences in language pronunciation led to a slight shift in the manner in which American flutists tongued, yet the traditions of France carried through.
William Kincaid, Barrère’s most distinguished student, graduated from the Institute of Musical Art in 1914 (Artist Diploma, 1918), held the position of Principal Flute of the Philadelphia Orchestra from 1921–1960, and served as Professor of Flute at the Curtis Institute of Music from 1924–1967. Kincaid established the American School of flute performance; graduates of the Curtis Institute filled American orchestras, and took prominent teaching positions at universities and conservatories. As performers and instructors, these second-generation American Flute School flutists continued to fill the branches of the American school tree with students of their own. While Kincaid did not overtly state that his method of instruction was “French,” the style in which he (and his Philadelphia Orchestra and Curtis colleague Marcel Tabuteau) taught was firmly rooted in the French tradition: a flexible embouchure by which color and dynamic nuances are controlled, technical precision, stylistic phrasing (achieved through his system of assigning numbers to notes within rhythmic groupings), life to the sound through the use of vibrato, and a well-controlled and precise tongue—hallmarks of the French School.

It was through Joseph Mariano (and a summer of lessons with Kincaid himself) that Walfrid Kujala was schooled in the French/American tradition. Again, Mariano did not specifically speak of his playing in terms of nationality or institution, yet his personal style and manner of tutelage directly mirrored the two generations before him. Kujala, after spending most of his early formative years without a teacher, mastered the trademarks of the French/American school while a student of Mariano at the Eastman School of Music. In lessons mirroring the Paris Conservatory tradition of Taffanel, Kujala studied the études of Andersen, the solo works of J.S. Bach, Mozart, and the French greats to gain control over all pertinent aspects of performance—sound, vibrato, tonguing, phrasing, technique.
Kujala’s lack of formal training during his teenage years did not mean that he spent his time blindly attempting to learn the flute. A borrowed copy of Altès’s Célèbre Méthode Complète de Flûte left a lasting impression on the young musician that would guide his approach to performance and tutelage. Altès’s facilitating fingerings found a champion in Kujala, who expanded upon their foundation to create a trove of alternate choices meant to help flutists achieve smooth, even technique in even the most difficult of passages. These fingerings are introduced to students through Kujala’s seminal publication, The Flutist’s Vade Mecum of Scales, Arpeggios, Trills and Fingering Technique.

Kujala, like instructors from the generations before him, does not identify with or proclaim a lineage to the French School of flute playing. Furthermore, he denies writing Vade Mecum in the style of the French School’s numerous method books. Yet upon inspection, it is obvious that the roots of Vade Mecum align with the past. The exercises within, while modernized to include altissimo notes and alternate tonalities, remain fundamentally tied to the basic technical exercises found in Altès’s and Taffanel and Gaubert’s method books. When the flute “wheel” was invented in late nineteenth century Paris its form was so perfect it has needed little refinement. Kujala has updated key points to reflect the modern demands of flute players, and the alternate fingerings he has devised give players the freedom to choose their approach to technique.

Unlike the Parisian tradition, Vade Mecum is silent on non-technical facets of flute playing. This is not due to neglect on Kujala’s part. His first flute tutelage publication, The Flutist’s Progress (as well as numerous articles written for flute magazines) outlines his ideas of tone, tonguing, intonation, and vibrato. Again, these align with the French tradition. While Kujala sees The Flutist’s Progress as an overly-detailed compilation born of his desire to analyze the mechanics of flute performance, the information found within is valuable for students and
teachers alike. Although it is regrettably absent from *Vade Mecum* these “forgotten facets” do find a place in his orchestral excerpt compilation, *Orchestral Techniques for Flute and Piccolo: An Audition Guide*.

By blending the best aspects from the French tradition (technical exercises, études, and repertoire) with his modern American approach to tutelage (focus on learning and perfecting standard orchestral excerpts) Kujala presided over one of the most successful flute studios in the United States. His success as an instructor may be seen in the number of former Northwestern University students who have gone on to place in prestigious flute and piccolo competitions, as well as fill prominent positions in orchestras and universities across the United States and beyond. They include:

- Rebecca Price Arrensen- Piccolo, Indianapolis Symphony Orchestra
- Amanda Baker- Former member, United States Coast Guard Band; Janus Trio; Miyazawa Artist
- Molly Barth- Professor of Flute, University of Oregon; Former member, Eighth Blackbird
- Jill Waguespack-Bartine, Second Flute, Knoxville Symphony Orchestra
- Joanna Bassett- Second Flute, Rochester Philharmonic Orchestra
- Jennifer Clippert- Professor of Flute, University of Wisconsin-Milwaukee
- Robert Cronin- Associate Principal Flute, Atlanta Symphony Orchestra
- Cara Dailey- Principal Flute, Evansville Philharmonic; First Place, National Flute Association Piccolo Artist Competition (2016)
- Louise Dixon- Former Second Flute, Chicago Symphony Orchestra
- Zart Dombourian-Eby- Piccolo, Seattle Symphony Orchestra
- Bridget Douglas- Principal Flute, New Zealand Symphony Orchestra
- Suzanne Duffy- Professor of Flute, California Polytechnic State University
- Kyle Dzapo- Principal Flute, Peoria Symphony Orchestra
- Leslie Fagan- Second Flute, Omaha Symphony
- Robin Fellows- Professor of Flute, University of Wisconsin-Whitewater
- Shannon Finney, Associate Principal Flute, Kansas City Symphony
• Erinn Frechette- Piccolo, Charlotte Symphony Orchestra; First Place, National Flute Association Young Artist Competition (2002); First Place, National Flute Association Piccolo Artist Competition (2000)
• Cynthia Fudala- Professor of Flute, Valparaiso University
• Leonard Garrison- Associate Professor of Flute, University of Idaho
• Lindsey Goodman- Principal Flute, West Virginia Symphony Orchestra; Member, Pittsburgh New Music Ensemble
• Julia Grenfell- Piccolo, Adelaide Symphony Orchestra (New Zealand)
• Julie Hobbs- Professor of Flute, University of Kentucky
• Ellen Huntington- Professor of Flute, Loyola University Chicago
• Coleen Matheu Johnson- Piccolo, Houston Ballet Orchestra; Third Place, National Flute Association Piccolo Artist Competition (2002)
• Mindy Kaufman225- Solo Piccolo, New York Philharmonic
• Jonathan Keeble- Associate Professor of Flute, University of Illinois
• Elizabeth Landon- Former Principal Flute, Charlotte Symphony Orchestra
• Jill Mahr- Professor of Flute, St. Olaf College
• Caitlyn Valovick Moore- Piccolo, Utah Symphony Orchestra; Second Place National Flute Association Piccolo Artist Competition (2004)
• George Pope- Professor of Flute, University of Akron, Baldwin-Wallace Conservatory
• Ann Richards- Assistant Principal Flute, Nashville Symphony
• Susanna Self- Piccolo, Lubbock Symphony Orchestra; First Place National Flute Association Young Artist Competition (1997)
• Mary Stopler- Principal Flute, Grant Park Symphony; DePaul University
• Amy Taylor- Second Flute, Cincinnati Symphony Orchestra
• Julie Duncan Thornton- Piccolo, Colorado Symphony Orchestra
• Joanna Cowan White- Professor of Flute, Central Michigan University
• Wendy Wilhelmi- First Place, National Flute Association Piccolo Artist Competition (1998)
• Carla Wilson- Former Piccolo, Oregon Symphony Orchestra

In conclusion, the traditions of the revered French flutists of the late-nineteenth to early-twentieth-century traveled from France to the United States intact. Slight differences between French and American players arose over time. However, American flutists continue to strive to play in the style crafted by Taffanel—a beautiful tone formed and controlled by a supple embouchure, a full palate of tone colors displayed through thoughtful phrasing and attention to

225 Kaufman was a private student of Kujala and did not attend Northwestern University.
dynamics, a fast tongue capable of a variety of attacks, and vibrato that gives life and vitality to the sound. Similarities, not differences, define the relationship between the two Schools of flute performance. Walfrid Kujala embodies the fluidity of the French/American paradigm and graduates of his studio will surely see that those trained in the United States keep the tradition alive.
Bibliography


Appendix One - Flute Professors of the Paris Conservatory 1759–1931
(Bold denotes principal instructors)

François Devienne 1795–1803
- *Nouvelle Méthode Théorique et Pratique pour la Flûte* (1794, Imbault)
- One-key flute, wooden
- Administrator of Paris Conservatory

Schnietzhoefer 1795–?
- Also taught oboe; hired to work with Devienne in the flute studio

Antoine Hugot 1795–1803
- *Méthode de Flûte* (unfinished)
- Hired to work with Devienne in the flute studio

Nicolas Duverger 1795–?
- Hired to teach a second class of younger students

Johann Georg Wunderlich 1803–1819
- *Méthode de Flûte* (Completed Hugot, 1804, Paris Conservatory)
- One-key/four-key flutes, wooden

Guillou - student of Devienne 1819–1829

Victor Coche
- Assistant, early advocator of the silver Boehm flute; 1840- failed in his attempt to have the Conservatory adopt the Boehm flute

Jean-Louis Tulou - student of Wunderlich 1829–1859
- *Méthode de Flûte, Progressive et Raisonné, Adoptée par la Comite d’enseignement du Conservatoire National de Musique, Opus 100* (1835)
- *Petite Méthode Élémentaire pour la Flûte*, Opus 108 (ca. 1840, Lemoine et fils)
- Four to twelve-key flutes, wooden

Vincent-Joseph Dorus - student of Guillou 1860–1868
- *Méthode pour la Flûte* (ca. 1850, Lemione et Cie)
- Silver Boehm flute
- Patented closed G-sharp mechanism (Boehm flute)

Joseph-Henri Altès - student of Tulou 1869–1893
- *Grande Méthode pour la Flûte* (published 1906, Leduc)
- Silver Boehm flute
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|              |                                  |                 | - (Revised Devienne) *Célèbre Méthode Complète de Flûte* (1909, Leduc)  
|              |                                  |                 | - Silver Boehm flute                                                 |
Appendix Two - Concours test pieces during the tenure of Henri Altès

1868 Tulou 13th Concerto
1869 Tulou 12th Solo
1870 Altès 2nd Solo
1872 Tulou 1st Solo
1873 Altès 6th Solo
1874 Altès 3rd Solo in A
1875 Altès 4th Solo in A
1876 Tulou 2nd Solo in G
1877 Tulou 3rd Solo in D
1878 Altès 1st Solo
1879 Tulou 5th Solo
1880 Altès 5th Solo
1881 Tulou 8th Solo
1882 Altès 7th Solo
1883 Tulou 4th Solo
1884 Altès 8th Solo
1885 Tulou 5th Solo
1886 Altès 9th Solo
1887 Demersseman 1st Solo
1888 Altès 10th Solo
1889 Tulou 11th Solo
1890 Tulou 3rd Solo
1891 Demersseman 2nd Solo
1893 Altès 8th Solo in a minor
Appendix Three- The Twenty-Four Progressive Études of Paul Taffanel

1. C Major: For equality of fingering
   A legato slurred sixteenth note étude focusing on the steadiness of the fingers and even technique. \( \text{\textit{J}} = 92 \).

2. A Minor: For the mordent
   A combination of staccato and slurred sixteenth notes with mordents on eighth note subdivisions. Instruction is not given for placement of the mordents. \( \text{\textit{J}} = 84 \).

3. F Major: For the index finger of the right hand
   A legato slurred sixteenth note étude focusing on clean technique in the use of 1-1 B flat. Four alternate articulations are included for practice. The vast majority of modern flutists would play this study with the thumb B flat, making its objective evenness in the key rather than finger coordination on the B flat. \( \text{\textit{J}} = 84 \).

4. D Minor: For Legato
   A study on legato playing in 6/8 time, focusing on calm playing with a flowing tone (continuous supported airstream). \( \text{\textit{J}} = 56 \)

5. B-Flat Major: For Accentuation
   An articulation study that focuses not only on a strong sound and well accented eighth notes but also on wide intervallic leaps. \( \text{\textit{J}} = 104 \).

   An étude (in the style of a Bach Partita) of sixteenth notes to be single tongued throughout. Student is instructed to play with the fullest possible tone. \( \text{\textit{J}} = 80 \).

7. E-Flat Major: For the Articulation Te-Re
   An Andante 6/8 étude consisting of continuous dotted sixteenth/thirty-second notes. Taffanel instructs the student to tongue the dotted sixteenth with “Re” and the short thirty-second note with “Te.” Modern American flutists would instead double tongue normally with the forward stroke on the long note, and the backstroke on the short note. Study is to be played with a strong tone and articulation. \( \text{\textit{J}} = 104 \).

8. C Minor: For the Flexibility of the Lips
   A highly chromatic legato slurred étude of continuous sixteenth notes with conjunct and disjunct (often large interval leaps) motion. \( \text{\textit{J}} = 84 \).

9. A-Flat Major: For Expression
   A legato study in 4/4 with a contrasting D Flat major middle section in 6/8. With a variety of rhythms and tenuto marks throughout it is likely that Taffanel would have demonstrated his ideal performance of this étude. His instructions are to play elegantly with attention paid to the intonation between the D Flat and E Flat (a problem that is lessened by proper placement of the embouchure plate on the lip). \( \text{\textit{J}} = 88 \).

10. F Minor: For Expression and Flexibility of Tone
A 6/8 study of continuous sixteenth notes with the melodic notes beamed as eighth notes. The melody is to be well sung without altering the tone. \( \text{\textit{j}} = 54. \\

11. D-Flat Major: \textit{For trills} \\
A 3/4 study with trills on eight note subdivisions. Trills are to be played without termination (nachschlag). \( \text{\textit{j}} = 76. \\

12. B-Flat Minor: \textit{For the turn after a note and expression} \\
An Andante 6/8 étude focusing on the grupetto (often including accidentals). \( \text{\textit{j}} = 80. \\

13. G-Flat Major: \textit{For Fullness of Tone} \\
A legato slurred étude of sixteenth notes focusing on a full tone in all registers. Dynamics range from \( p \) to \( f \). \( \text{\textit{j}} = 110. \\

14. E-Flat Minor: \textit{For Tonguing} \\
A 9/8 étude of continuous sixteenth notes. Articulations include staccato and two-note slur combinations. Staccato should be single tongue. \( \text{\textit{j}} = 58. \\

15. B Major: \textit{For Articulation} \\
A sixteenth note étude featuring articulations of 2 slurred/2 tongued, 2 and 2 slurred, and slurs of two notes going over multiple beats. \( \text{\textit{j}} = 84. \\

16. G-Sharp Minor: \textit{For Octaves} \\
A sixteenth note study consisting of all octaves (all lower to upper). Although no directives are indicated, Taffanel surely would have wanted students to concentrate on the flexibility of the embouchure and the intonation. \( \text{\textit{j}} = 84. \\

17. E Major: \textit{For Triple Tonguing} \\
A highly chromatic étude of triplets for triple tonguing. As Taffanel instructed students to triple tongue with the repeater pattern of TKT TKT, modern students would instead practice with a double tongue that altered the stressed syllable. \( \text{\textit{j}} = 152. \\

18. C-Sharp Minor: \textit{For the Grace Note} \\
A lento study in 6/8, groups of three melodic notes preceded by a single grace note. The grace notes range from a third to a thirteenth away from the melodic note and are to be played as quickly as possible. This étude will also focus on lip flexibility. \( \text{\textit{j}} = 100. \\

19. A Major: \textit{For Arpeggios and Different Intervals} \\
A legato slurred sixteenth note étude with triads in all inversions and scale passages in thirds. Taffanel instructs the student to notice the tone quality carefully. \( \text{\textit{j}} = 84. \\

20. F-Sharp Minor: \textit{For Trills} \\
A second étude with a focus on trills. Notable for its chromaticism, this study further develops a student’s knowledge of trill fingerings while also working on tone and style. \( \text{\textit{j}} = 72, \text{\textit{Moderato Espressivo}}. \\

21. D Major: \textit{For Tonguing} \\
Similar in construction to étude fourteen, this 9/8 study features various combinations of articulations. \( \text{\textit{j}} = 66. \\

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22. B Minor: *For syncopated Articulation*
   The title of this étude is misleading for it is not a study on syncopation. Rather, the articulation is a continuous two-note slur over the beat. \( \text{\textit{j}} = 100. \)

23. G Major: *For Various Articulations*
   This study is in the style of a Bach Partita—Triplets in 4/4. Every imaginable articulation pattern is included. \( \text{\textit{j}} = 132. \)

24. E Minor: *For Velocity*
   The most compositionally progressive étude included, this 5/8 study of continuous eighth notes is to be played very lightly. The full range of the flute is covered through highly chromatic appoggiatures. The similarities between this étude and Karg-Elert’s Caprice no. 7 are obvious.
Appendix Four- Concours Test Pieces during the tenure of Paul Taffanel

1893 H. Altès 8th Solo in A Minor
1894 Langer Concerto in G Minor
1895 J. Andersen Morceau de Concert
1896 J. Demersseman 6th Solo in F
1897 J. Andersen 2nd Solo de Concert in G Minor
1898 G. Fauré Fantaisie*
1899 A. Duvernoy Concertino
1900 J. Demersseman 6th solo in F
1901 L. Ganne Andante and Scherzo*
1902 C. Chaminade Concertino*
1903 A. Perilhou Ballade in G Minor*
1904 G. Enesco Cantabile and Presto*
1905 L. Ganne Andante and Scherzo*
1906 Ph. Gaubert Nocturne and Allegro Scherzando*
1907 Taffanel Andante Pastoral and Scherzettino*
1908 Busser Prelude and Scherzo*

*Denotes standard of modern repertoire
Appendix Five- Kujala Facilitating Fingerings

- F-sharp (first, second, and third octaves): Substitute R2 for R3. Facilitates technical ease in rapid passages containing E/F-sharp (GM/em, DM/bm, AM/f#m, EM/c#m, BM/g#m).
- +G# lever: To remain depressed in passages alternating between G-sharp/A-flat and other notes not affected by its venting (notes played with the left hand fingers only).
- +R123: Any, all, or a combination of the three may be left down to facilitate (as well as stabilize the instrument) notes which alternate between left-plus-right-hand fingerings and left-hand-only fingerings. N.B. Flutes with a split E mechanism cannot leave R2 depressed when sounding the following notes: A-Flat and A. Their pitch and timbre are affected by the E facilitating mechanism.
- +3/-4: To be used in any passage in which R4 does not need to be vented (E-natural/A3) as a means of technical facilitation as well as instrument stability.
- -R4: To be used in any passage in which R4 does not need to be vented and R3 is either not needed or desired.
- E3: Substitute the traditional fingering with L12, Thumb/trill key 2, pinky. This fingering is useful in passages containing B4/E3 and A3/E3 combinations.
- +C/C# foot joint keys: To remain depressed in passages alternating between C/C#1 and notes not affected by those keys depressed. N.B. E1/E2 and F1/F2 are ineligible due to pitch and timbre anomalies.
- Harmonic fingerings: Kujala accepts the use of harmonics (e.g. finger F/overblow to sound C3) to facilitate difficult technical passages.
Appendix Six

Kujala Repertoire List, Northwestern University

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<th>AU Flute Repertoire</th>
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**Notes:**
- List A: Classical repertoire
- List B: Baroque repertoire
- List C: Early music repertoire
- List D: Renaissance repertoire
- List E: Medieval repertoire
- List F: Gregorian repertoire
- List G: Plainchant repertoire
- List H: Neumes repertoire
- List I: Psalms repertoire
- List J: Gregorian Chants repertoire
- List K: Latin Hymns repertoire
- List L: Monophonic repertoire
- List M: Polyphonic repertoire
- List N: Orchestral repertoire
- List O: Vocal repertoire
- List P: Chamber repertoire
- List Q: Solo repertoire
- List R: Duet repertoire
- List S: Trio repertoire
- List T: Quartet repertoire
- List U: Quintet repertoire
- List V: Orchestra repertoire
- List W: Opera repertoire
- List X: Ballet repertoire
- List Y: Theatre repertoire
- List Z: Film repertoire

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