

A Structured Teaching Approach to Extended Flute Techniques at Pre-Tertiary Level

By

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DECLARATION

I the undersigned, declare that this dissertation is my own, unaided work. It is being submitted in part fulfilment of the requirements for the degree of Masters of Music (Performance). It has not been previously submitted in its entirety for any other degree or examination at any other university, but is further research that extends my Honours thesis, *The extended flute technique practice in South Africa*.

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Inge Kim Pietersen

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Date

Dedicated to my parents, Anton and Michele
and my grandparents, Frank, Petronella, David and Sheilah.

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ABSTRACT

This research explores extended flute techniques and arrives at a suggested structured teaching approach to these techniques at pre-tertiary level.

The views of extended flute technique specialists have been collected to help set up lesson plans and resource lists for the contemporary teacher.

The specialists who completed the questionnaires believe that extended techniques help develop standard playing techniques such as air speed control, embouchure flexibility, breath support, aural skills and finger dexterity, among other things. They should be seen as a helpful teaching tool rather than 'extended techniques' reserved for the advanced flautist.

Based on the results of the questionnaires sent to these specialists, selected pieces of music for the appropriate age group was analyzed for suitability and then graded. Each technique was taught to high school students of varying grade levels, and based on the results of those lessons, lesson plans were drawn up to assist high school flute teachers in introducing these techniques.

Also included in the research was a group workshop that dealt with extended techniques within an ensemble.

Although the lesson plans are only suggestions, and each teacher would have to alter them to suit their own purposes, the research has shown that extended techniques do reinforce standard techniques and can be started at pre-tertiary level.

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CHAPTER 1

BACKGROUND AND PROBLEM STATEMENT

This study researches the possibility of teaching extended flute techniques at pre-tertiary level.

1.1 Literature Review

The resource list shows that many manuals have been written for the study of extended techniques, but very little repertoire has been available for the beginner to intermediate flautist, especially prior to the year 1990. My study must therefore begin with the established and advanced texts. Among them, the work of Robert Dick stands out.

Before Dick's manual, *Tone development through extended techniques* (1986), the techniques were used in repertoire for their unique timbre, but not much was said of their benefits to the flautist. Chapman (1958) makes mention of harmonics as useful alternative fingerings, while Morris (1991), in the appendix of his book *Flute Technique*, has included a section entitled 'Avant-Garde Techniques' by Sebastian Bell, in which he briefly defines extended techniques. Putnik (1970) and Mc Caskill (1983) are among the first authors who list the benefits of harmonics but not of any other techniques.

Robert Dick has done groundbreaking work in this field. He is the author of *Tone development through extended techniques* (1986), *Circular breathing* (1987) and *The other flute: a performance manual of contemporary techniques* (1989). All three manuals are invaluable to the contemporary flautist. Dick has created a musical language through his invention and development of new sonorities and techniques. He views the flute as a polyphonic instrument, an instrument with no limits. *Tone development through extended techniques* effectively prepares the flautist for learning multiphonics, while *The other flute*, explores all sound options on the instrument.

. . . it is a rare piece that is not influenced by new sonorities and techniques . . . These influences are also heard in the expanding role the flute is playing in improvised music: the classical avant-garde, traditional and new jazz, and popular styles.

Another important – and not well enough known – reason for flutists to work with new sonorities is that this will greatly benefit traditional playing. This work develops the strength, flexibility and sensitivity of the embouchure and breath support, increasing the player's range of colour, dynamics and projection. The ear is strengthened, too: one must hear the

desired pitch clearly before playing it when familiar fingerings are not used, and quarter-tone and smaller microtones sharpen the sense of pitch as well (Dick, 1986:7).

Tone development through extended techniques consists of three chapters. Chapter 1 consists of exercises that focus on the role of the vocal resonance and throat tuning, followed by natural harmonics, bending and whisper tones. Chapter 2 consists of exercises in producing single diatonic and microtonal pitches with various timbres and use of the mouth. Exercises for improvement of embouchure flexibility are included through timbral trills and scales. Chapter 3 discusses multiphonics with all the basic intervals available to open and closed-hole flutes.

Circular breathing is a detailed method book for mastering circular breathing. Dick has developed a step-by-step learning process for this technique and believes that the flautists' sound will be more powerful, colourful and capable of projection with presence after mastering this technique (Dick, 1987:5-7).

Since Dick, Peter-Lukas Graf (1991) has compiled a concise daily warm-up and practice book which can be performed from start to finish within one hour. The 20 exercises deal with all technical problems and include the following techniques: glissandos, pitch bends, whistle tones, singing and playing, harmonics, and flutter tonguing. For each technique there is an exercise, including a list of benefits as well as tips for the successful execution of each exercise. This book, however, is intended for the more advanced flautist. Toff (1996), in her book, *The flute book – a complete guide for students and performers*, has included an extensive section on circular breathing, flutter tonguing and harmonics.

Dean Stallard has written many articles for the electronic magazine *Flutewise* on the benefits of extended flute techniques. In his article "Why not extend your palette with singing and playing? Part 1" (2001:1), he states:

Of course one of the reasons that advanced players work with this technique is to consciously improve throat and body resonances, but that is a whole world away from the level of the first few playing years. I believe that for the lower to intermediate levels of playing the advantages of working with singing and playing are several.

In his article “Why not extend your palette with multiphonics?” (2001:1) he states:

Multiphonics have been around for nearly 50 years so they can't really be described as new, but as composers are still exploring the possibilities you can be sure that they will turn up more frequently in the future. Even if you choose to ignore their presence in post-war repertoire, just think that you will be asking your students and their students in the future, to ignore a whole century of flute repertoire!

1.2 Existing Repertoire

Even though much has been said on the topic, most of the extended technique repertoire is too difficult for the average pre-tertiary student. If these techniques can and should be taught at pre-tertiary level there will be a need for a structured teaching approach, and therefore an easier repertoire is needed. The literature review done at the beginning of this research had already uncovered a few extended technique pieces suitable for the younger flautist.

- Two of Dick's compositions including easy multiphonics, have been included in Wye's, *A very easy 20th century album* (1990:7-8). The album consists of 6 composers' pieces specially focusing on the younger flautist.
- Graf, already mentioned.
- Mc Caskill and Gilliam have also compiled a manual, *The flute handbook* (1994), for the younger flautist. This book consists of scales, duets, daily exercises, trill fingerings and 8 contemporary etudes, of which 4 include the following extended techniques: harmonics, flutter tonguing, glissandos/pitch bends, hollow tone, key vibrato, multiphonics and key slaps. The extended technique repertoire is suitable for Grades 3-5.
- Offermans has written *For the contemporary flutist* (1997), for the flautist striving for instrumental and tonal development. It consists of 12 etudes, each of which deals with a specific subject: wind tones, harmonics, multiphonics and difference tones, bamboo tones, whisper tones, simultaneous singing and playing, polyphonic singing, circular breathing, flute and movement, graphic notation and improvisation. He says that by knowing or learning more extended techniques, one learns more about traditional techniques. Offermans is also the author of *For the younger flutist* (1995). This book is aimed at flautists between the age of 8 and 14. It consists of 10 enjoyable contemporary pieces including pictures and illustrations to help with the interpretation.

- Holland and Louke are authors who have made more recent contributions to the extended technique repertoire for the flute. Holland, in her series *Easing into extended techniques* (1999) has written a volume for each of the following: harmonics, multiphonics, pitch bending, simultaneous singing and playing and microtones. Each volume includes etudes, solos and duets, suitable for playing Grades 4-8.
- Louke's *Extended techniques – Double the fun* (2004) consists of 12 duets for the intermediate flautist, suitable for playing Grades 3-5. Performance notes and detailed explanations are provided with each duet. Techniques include: key clicks, multiphonics, harmonics, flutter tonguing, simultaneous singing and playing, pitch bending and using the headjoint only. *Extended techniques - Solos for fun* (2006) consists of 7 solos with accompaniments and an optional 2nd flute part and is suitable for playing Grades 3-5. The extended techniques used in these compositions are key clicks, multiphonics, harmonics, flutter tonguing, simultaneous singing and playing, pitch bending, tongue thrust, whistle tones and wind noise.

1.3 Previous research on extended techniques in South Africa

During my Honours research at Stellenbosch University in 2005, I sent out a questionnaire to the flute lecturers of the following institutions: University of Cape Town, Stellenbosch University, Rhodes University, Nelson Mandela Metropolitan University, University of Potchefstroom, University of the Free State, and the University of Pretoria. In addition to the 7 tertiary-level teachers, I sent a questionnaire to a prominent high school flute teacher in the Stellenbosch area who has taught from time to time at the University of Stellenbosch. I presented all of the teachers with a questionnaire in order to get an overview of extended flute technique teaching in South Africa. The respondents were given a list of extended techniques to discuss; this list is provided below.

Extended techniques mentioned in the questionnaire:

1. Circular breathing
2. Flutter tonguing
3. Glissando
4. Harmonics
5. Jet whistle
6. Key clicks

7. Multiphonics
8. Pitch bends
9. Residual tones
10. Quarter-tone trills
11. Singing while playing
12. Tongue pizzicato
13. Tongue stops
14. Whisper tones
15. Electronic manipulation of sound

Summary of the Questions and Answers

Question 1

Are you aware of the techniques named above?

Seven out of the eight respondents said they are aware of all the extended techniques named above.

Only one said she was not aware of all the techniques.

Question 2.1

Are you as a flute lecturer equipped to teach these techniques?

Five out of the eight respondents said they are fully equipped to teach extended techniques.

Three said they need help from tutors.

Question 2.2

If yes, are the students at your University being equipped with these techniques?

Four out of the eight respondents said their students are being equipped with extended techniques.

Three out of the eight respondents said that only selected students are being exposed to extended techniques.

One respondent said that, academically, all students are exposed to extended techniques, but not practically. —. . some of the techniques are too technically advanced for average students . . . these students are aware of all the techniques although they might not be able to perform them.”

Seven out of the eight respondents didn't show any negativity towards extended techniques, even where they do not teach them to all of their students.

One respondent, who said that selected students were being equipped with these techniques, then went on to say —have not yet had any students that will be able to study at the Paris Conservatoire. My students will become teachers and I would rather have them teaching music that are [sic] audience friendly . . . I would refer to 98% of the Avant-garde flute repertoire as ‘ping-pong’ repertoire. I am too much of a music educator not to believe that if music does not have a melody it will have very little chance of surviving in the current overload of knowledge. A good research project would be . . . ‘Avant-garde flute repertoire used as cell phone tunes’.”

Question 3

Do you think that other South African flautists are being equipped with extended performance techniques at other Universities?

Four out of the eight respondents said yes.

Three out of the eight respondents said they don't know.

One respondent said not really.

Question 4

Why do you think we do not find repertoire with a wide variety of extended techniques in our libraries?

Two out of the eight respondents mentioned financial constraints.

Six out of the eight respondents mentioned a lack of interest from the public.

One respondent said that the extended technique repertoire available is too difficult.

Question 5

Do you feel that the learning and teaching of extended techniques should be compulsory in our country?

Three out of the eight respondents said yes.

Four out of the eight respondents said no.

One respondent said that it should depend on the students' course.

Comments on Question 5:

Most lecturers feel that the extended technique practice is a specialized field, which is hardly used in South African symphony and chamber orchestras.

According to one university lecturer, the required technical level or standard of playing in order to succeed in extended technique repertoire is extremely high.

Other lecturers feel that even though students do not play the extended techniques, they should be aware of all of them.

Question 6

Are we as South African flautists getting enough exposure to the extended technique practice?

Seven out of the eight respondents agreed that flautists are not getting enough exposure to extended techniques.

The remaining respondent said —would rather listen to Kwaito than sit through a ping pong flute recital.”

Question 7

How can we expose our students to it even more?

Where respondents were in favour of exposing their students to it, suggestions included:

- teachers and students should do more music listening
- attend extended technique workshops
- incorporate extended techniques into their students' daily warm-ups
- seek for repertoire incorporating extended techniques in order to develop a taste for the new sounds.

- musicians should encourage and pay composers to compose extended technique repertoire
- research should be done on available graded teaching material

Other Comments

One lecturer maintained that the next generation of music students would have had only 3 years of formal training at secondary school before they embark on a B Mus degree and therefore does not feel that there would have been sufficient time to introduce such a student to extended techniques. [While this is debatable (many high school students will still get more than 3 years pre-varsity training), he/she seems to be of the opinion that the teaching of extended techniques only belongs in tertiary level studies. His/Her negativity in the other answers seems to indicate that even at tertiary level he/she is not in favour.] The same respondent said — . . unfortunately I perceive the majority of the repertoire not to be great.”

Another lecturer said that the only reason why the composition *Voice of a whale* is loved is because it is recognizable music with an understandable structure and an emotional character to which one can relate. [This comment brings up the issue of teachers’ ability to teach form and structure as well as technique.]

—Generally we have not really experimented with electronics . . .”

—Sometimes in Jazz flute-playing one might use some varied techniques like harmonics, key slaps, singing while playing, etc.”

—For me this question . . . is also part of the big picture of music education and performance in South Africa. Perhaps we have to educate our audiences as well, so that they learn to appreciate and support more unusual/ ‘modern’ / ‘weird’ !! music, instead of audiences only supporting Vivaldi, Mozart and popular classics like Josh Groban.”

1.4 Taking this research a step further

Obviously, this topic will be somewhat controversial. Not all flute specialists are interested in contemporary music. They have some support from very famous flautists:

There is a minority audience for it, but with the demand so small I don't feel obliged to go in for it. That doesn't mean that I don't play any contemporary music. I do, I even commission it, but I don't play any music I don't believe in (Galway, 1982: 228).

Where respondents were in favour, the only difficulties foreseen were difficulties in playing the available material.

Perceived difficulty levels in the repertoire

Most of the respondents were concerned about the level of difficulty of the existing extended technique repertoire. Considering that the best-known flute pieces with extended techniques are virtuoso works such as Berio's *Sequenza*, Dick's *Afterlight*, Fukushima's *Mei*, Sollberger's *Quadlibetudes*, Takemitsu's *Voice*, and Varese's *Density 21.5*, this concern is well founded.

However, given that most of the respondents were not opposed to extended techniques in principle, it is worth researching available resources and possible lesson structures.

The fact that Dick, Holland and Louke have published opposing views indicates that there is some support for the view that the teaching of these techniques can be structured in gradually more complicated steps. The techniques don't belong solely to the extremely virtuosic avant-garde performers.

1.5 Problem Statement

In South Africa today flute teachers are generally not teaching extended techniques. Many of them are not averse to teaching it, but don't have a structured approach to be teaching, or the necessary resources to teach these techniques. Many of them are unaware of any literature suggesting that there might be benefits.

There is a lack of reading material and repertoire in our music libraries. Therefore teachers remain uninformed about the latest compositions and teaching resources available to them and they are unable to introduce their students to extended techniques.

The result is that many students, whether they major in education or performance, complete their music degrees without ever knowing about or researching the topic, and the benefits of the techniques.

1.6 The Research Question

The main research question is: Can and should extended flute techniques be taught at pre-tertiary level?

The best way to answer this is to ask the following question:

1. Could pre-tertiary students benefit from learning extended techniques?

If the answer to the above question indicates that there are benefits for this age group and that beginner to intermediate levels of playing ability are capable of starting to learn extended techniques, then the answer to the main research question is yes, and the following questions then need to be asked:

2. At what point can one begin teaching extended techniques?
3. What basics should be in place before introducing an extended technique?
4. Which extended technique would a teacher introduce first, and in what order would the rest be introduced?
5. Can the existing extended technique repertoire be found within the usual exam syllabi, i.e. ABRSM, Unisa or Trinity Guildhall Grade 1-8 ability levels?
6. If the answer to number 5 is no, can enough repertoire be found elsewhere to sustain the learning process so that the student derives the full benefits of learning the techniques? If the answer is yes, then the next step is to compile a graded extended technique list of studies and repertoire that can easily be used at pre-tertiary level.
7. Other reading material should then be provided to assist both teacher and student in their preparation to teach and learn the techniques.

This research will explore the subject and attempt to arrive at a structured teaching approach to extended flute techniques at a pre-tertiary level.

The goals of this dissertation are therefore:

1. to summarise the benefits of extended techniques for standard playing;
2. to compile a graded resource and repertoire list suitable for pre-tertiary use;
3. to create a realistic 8-week lesson plan that incorporates small amounts of work on extended techniques into a normal lesson; and
4. to prove that extended techniques can gradually be integrated into a normal lesson plan at pre-tertiary level, and that there are benefits to doing so.

1.7 Methodology

The research consists of a literature review (see above), questionnaires, score reviews, and case studies.

Questionnaires were forwarded via e-mail to various internationally acclaimed extended flute technique specialists. The questionnaires were slightly different for each specialist, because some of them don't teach, but they will still have knowledge of what it takes to play the various techniques. From the answers, information was compiled regarding the possibility of introducing extended flute techniques at pre-tertiary level and possible teaching strategies.

Score reviews: Based on the information in the questionnaires, music was sourced for use in this study. It was graded for suitability within the ABRSM Grade 2-8 requirements, although some of the suggestions made by the specialists were too difficult for pre-tertiary students.

Case studies: Eight secondary- and two primary-school students (playing levels: ABRSM Grade 1-5), were introduced to extended flute techniques for a minimum of 10 minutes per week for 8 weeks and an extended flute technique workshop was held to see how students at playing levels Grades 5-8 would master Ian Clarke's *Walk like this* within 5 days.

1.8 Summary

The use of extended techniques is controversial enough at tertiary level, but is likely to be even more so at pre-tertiary level. Nevertheless, there are published authors who promote its use at a non-virtuoso level.

According to them, the practice of extended techniques not only improves all standard techniques over a period of time, but also adds an element of fun to flute playing. It assists in the development of breath control, diaphragm support, embouchure development and flexibility, pitch control, awareness of posture and air speed control; it also improves aural skills, increases finger dexterity and helps develop a greater sensitivity to timbre.

By gradually introducing students to extended techniques, we give them a chance to master extended techniques and refine standard techniques. Extended techniques should be seen as a helpful teaching tool rather than extended techniques reserved for the advanced flautist.

CHAPTER 2

A DISCUSSION AND SUMMARY OF THE QUESTIONNAIRES AND FIELD RESEARCH OUTCOMES

2.1 Answers on specialists' questionnaires

Structure of the Questionnaires

The following flute specialists were presented with a questionnaire to find possible resources and teaching techniques which could help in the process of introducing extended techniques at school level: Phyllis Avidan Louke, Linda Holland, Leslie Marrs, Robert Dick, Mike Mower, Helen Bledsoe, Helen Vosloo and Wouter Kellerman.

The questionnaire was structured in such a way that each specialist had the opportunity to answer general questions as well as personal questions relating to his or her own compositions.

I will first list the general questions and answers, before looking at each specialist's personal questions.

General Questions:

Question 1

Would you say that a student should first be able to control their air speed and embouchure position before attempting pitch bends or could one use pitch bends as a way of mastering these aspects? Do you have any other prerequisite before starting any of these techniques? [Mower, Kellerman and Clarke were not presented with this question.]

Dick:

Practising pitch bends can be very helpful to students towards defining the embouchure, assuming a very basic level of air and lip control is in place.

Bledsoe:

Regarding note bends: This depends on how good or bad the student has a grasp of the concepts of air speed and embouchure position. If the grasp is good (I don't mean the technique, just the concept), then (perhaps only at first with the headjoint) I think it is ok to introduce note bends at a very early stage. This can be a way of getting a good beginner to find their "sweet spot", where they have the best sound.

Exercises: - blowing the candle
- holding a small piece of paper against a wall with the airstream

The same prerequisite can also apply to harmonics.

For whistle tones and multiphonics, the student should already have decent control over the air speed and embouchure position before attempting them.

Holland:

The student should have command of their air speed. They should have a solid tonal concept before working on extended techniques. [She uses pitch bends with students who have not mastered the flute embouchure yet. It is a way of discovering flexibility and centring the tone.]

Marrs:

Everyone grasps different information and concepts at different points in their learning. Therefore, you can use pitch bends to improve the air stream and embouchure position.

Louke:

The student should be able to maintain a steady air speed and accomplish the pitch bends by either rolling in the flute or lowering their chin, or a combination of both, not by slowing down their air. Practising harmonics will help the student to maintain their airspeed. Pitch bending is a good technique to use when working on intonation – it gets the students' ears working, and they learn to find a level playing position. This is the position that students must learn to maintain [in order] to start gaining more control over pitch.

Vosloo:

I think all these playing aspects/skills are inter-related and independent. The mastering of extended techniques helps tone production e.g. flexibility of embouchure awareness of airspeed and the freedom/ letting go of improvising outside the usual parameters of playing. The fun element is NB!

Question 2

In which order do you introduce extended techniques? Do you have any other guidelines for teachers who would like to introduce extended techniques to their students for the very first time? [Kellerman and Clarke were not presented with this question.]

Bledsoe:

Note bends, harmonics first and multiphonics, whistle tones and singing and playing, later, seeing that some beginners use the throat too much anyway.

Key clicks anyone can do, but effects with the tongue such as tongue-ram and tongue pizzicato may need to be introduced once the student has a good grasp of articulation.

Holland:

Harmonics, pitch bends, finger-slides, multiphonics, simultaneous singing and playing.

Dick:

Singing and playing, multiphonics, percussive sounds, tongue stops.

Marrs:

Introduce extended techniques as they inadvertently happen or you could follow a specific pedagogical method.

Louke:

Multiphonics for the wow' factor.

The rest of the techniques are introduced according to what she thinks the student would like best. She saves harmonics and singing and playing till she has introduced most of the others.

Mower:

Embouchure effects such as whistle tones, tongue stops, singing and playing, etc. before getting into complicated fingerings for multiphonics which might confuse the beginner.

Vosloo:

Note bending, harmonics, whistle tones, flutter tonguing, singing and playing, multiphonics

Question 3

Could you recommend standard extended technique tutor books suitable for students at pre-tertiary level? (The following recommendations were made by Dick, Holland, Louke, Bledsoe, Clarke, Marrs, Mower and Vosloo)

Extended techniques—Double the fun by Phyllis Avidan Louke

Easing into extended techniques by Linda Holland

For the contemporary flutist by Will Offermans

For the younger flutist by Will Offermans

Tone development through extended techniques by Robert Dick

Check up, 20 basic studies for flutists by Peter-Lukas Graf

Tone by Trevor Wye

Papier Blüten by Ulrich Gasser

Etudes by Michael Colquhoun

Other composers mentioned were Jos Zwannenbergh and Ian Clarke, though specific works were not listed.

Question 4

Can extended technique repertoire be graded according to the ABRSM requirements and, if so, where can such a list be found? [Clarke, Kellerman, Marrs and Mower were not presented with this question.]

Two of the four remaining respondents said that they were not familiar with the ABRSM requirements.

Phyllis Avidan Louke said that she did not know of any existing list, but that it could be compiled.

Helen Vosloo said that the use of extended techniques is a fun way to learn both flexibility and help facility on the flute, apart from the very techniques which can be used for their own sake too in free improvisation and composed works. Some techniques come easy to some, while others are not as appealing. She wonders whether, by grading them, one stands to lose the fun component.

Question 5

Would you say that the extended flute technique repertoire has standardised yet? Please provide examples of compositions which you use in your teaching. [Kellerman, Louke and Holland were not presented with this question.]

Three of the four remaining respondents said the repertoire had not been standardised yet.

Helen Bledsoe said that certain pieces have become standard through their inclusion in international competitions: Takemitsu's *Voice*, Carter's *Scrivo in Vento* and Halffter's *Debla*. She also mentions that the use of repertoire varies from country to country, even from region to region or from one teacher to another.

Helen Vosloo said, –'s on its way'.

Clarke:

I would be cautious about saying that anything is 'standard'. However, I do frequently use a number of extended technique pieces in my teaching; whether these will remain the same in years to come is another question.

Other comments on Question 5:

Clarke mentioned the following pieces which are commonly used at music college level:

Icicle – Robert Aitken, *Honami* – Wil Offermanns, *Fish Are Jumping* – Robert Dick, as well as Clarke's own compositions, *The Great Train Race*, *Zoom Tube* and *Orange Dawn*.

Some of these pieces could be used at pre-tertiary level for some students. *The Great Train Race* is on the Grade 8 Trinity Guildhall exam list. This is probably the first piece of this type to be listed at this level.

Dick:

I use my works in my teaching – such as my etudes *Flying Lessons, Volumes I and II* and the pieces *Lookout* and *Fish are Jumping*.

Bledsoe:

She mentions that Takemitsu's *Voice*, Carter's *Scrivo in Vento*, and Halffter's *Debla* have become standard through their requirement in international competitions.

She refers to her website, www.helenbledsoe.com/replists.html, where a complete contemporary repertoire list can be found. The works by Robert Dick, Fukushima and Offermans can be performed by intermediate players, but the others are quite advanced.

Personal Questions:**Bledsoe:**

Your graded repertoire list consists of 4 difficulty levels. Are they graded in terms of playing difficulty or extended technique requirements? (Would a beginner be able to play level 1 repertoire for example?)

I assume by "playing difficulty" you mean in terms of traditional technical requirements such as: the presence of fast passages based on scales or arpeggios, rapid articulation, length of the piece, etc. This I do not take into account. However, there are other aspects of traditional playing (not related directly to an extended technique) that I do take into account: rhythmic complexity, the use and/or speed of passages with non-standard fingerings and the use of the 4th octave – all of this combined with the *usage* of extended techniques contributes to the grading system.

This is why I would say that a beginner flutist may not necessarily be able to play the repertoire I have listed at level one. Also note that I emphasise the word *usage* of extended techniques. I do not rate the difficulty of individual extended techniques involved, but the *time* available to the performer to set up the technique (In other words, its context).

In short, I guess you could say that the pieces are graded in terms of the extended technique requirements and *certain* aspects of (traditional) playing difficulty.

Holland:

At which age or playing level would a student be able to make use of your book, *Easing into extended techniques*?

These books are appropriate once a student has been playing 3 or 4 years. Of course this depends on the student and their ability level; some students can begin earlier and some later. I believe it is important that the student have a solid notion of tone and breath support before beginning extended techniques.

Why do you alter popular tunes if so many extended technique repertoire exists?

I use popular tunes so that the "new" material is the extended technique itself. I thought it might be fun for the students and I enjoyed writing these different versions of some well known tunes.

Mower:

Would you say that pre-tertiary students could make use of your composition *Doodle and flight* and *Trilligence*?

If they're good enough, i.e. Grade 8 + they are difficult!

Do you have any other published compositions with extended techniques, suitable for beginners up to ABRSM Grade 8 level?

20 Commandments, Doing Time.

Dick:

Would you say that pre-tertiary students could make use of your tutor books: *Circular breathing for the flutist*; *The Other Flute: A performance manual of contemporary techniques* and *Tone development through extended techniques*?

Tone Development through Extended Techniques would be the most universally useful. *Circular Breathing* would be good for talented students playing about three or more years. *The Other Flute* is essentially a reference work.

Do you have any published compositions with extended techniques, suitable for beginners up to ABRSM Grade 8 level?

I have two pieces for children *Sun Shower* and *Dorset Street* in Trevor Wye's collection *A Very Easy 20th Century Album* (Novello) and an easy duo *Undercover* in a collection published by Nepomuk in Switzerland.

Marrs:

Do you have any published extended techniques compositions, suitable for beginners up to ABRSM Grade 8 level?

No.

Louke:

At which age or playing level would a student be able to make use of your compositions, *Double the Fun* (for two flutes) and *Extended Techniques – Solos for Fun* (for flute and piano)?

A few of these pieces are accessible to students within their first year of study (probably after about 6 months). Most of the songs in these books are suitable for 2nd year students and up. A couple of the pieces are more difficult, such as *Motorcycle Ride* and *Pop Goes the Weasel* and might be better for a 3rd year student and up. I have used this book with both middle school (from the end of the first year of study thru [sic] 3rd year), and high school (4th-6th years of study). Older students can sightread many of the duets and thus really concentrate on the specific technique being taught – for this age level, these duets are a great activity for the last 5-10 minutes of a lesson. Younger students will probably need a bit more time to practise the music to successfully play all the notes and rhythms, as well as learn to play the extended technique.

How would you grade your compositions *Suite for Flute Quartet or Flute Choir, Une Chanson du Printemps, Shadowlands, Under the Big Top, Echoes in the Wind, Cloud Images, As Eagles Flew, Of Wizards and Witches* for Flute Choir, *Castles in the Mist* for alto flute and piano, *Blessings & Celebrations* for bass flute and piano and *Reflections of Water* for flute and piano?

Suite Butterfly for Flute Quartet or Flute Choir (3+), *Une Chanson du Printemps* (3), *Shadowlands* (3), *Under the Big Top* (3), *Echoes in the Wind* (3), *Cloud Images* (3), *As Eagles Flew* (3), *Of Wizards and Witches* for Flute Choir (3+), *Echoes in the Wind* (3), *Castle in the Mist* for alto flute and piano (3 to 3+), *Blessings & Celebration* for bass flute and piano (3) and *Reflections of Water* for flute and piano (3). Most of the music I write is suitable for intermediate to advanced intermediate players and up.

[Note that Louke has graded her work according to her own grading system, therefore her level 3, for example, is not equal to the Unisa, ABRSM or Trinity Guildhall Grade 3. An explanation of her grading system as listed in her article, *Graded Repertoire with Extended Techniques for unaccompanied Flute, Piccolo, Alto and Bass Flute* (2010) follows below.]

Level 1 is (easy). It consists of moderate tempo(s), straightforward rhythms (or rhythms completely free), mainly diatonic. All extended techniques, $\frac{1}{4}$ or microtones are slow, so there is time to set them up. Level 2 is (medium). It consists of faster tempos, but the really rapid passages are diatonic/chromatic (no difficult microtonal passages), may include the more unusual time signatures like $\frac{5}{8}$ or $\frac{7}{8}$, but otherwise rhythmically straightforward. Level 3 is (difficult). It includes rapid passages that may have some micro- or $\frac{1}{4}$ tones, difficult multiphonics or other extended techniques, complex rhythms, may use 4th octave notes above high D. Level 4 is very difficult. It may include rapid micro- or $\frac{1}{4}$ tone passages, high degree of rhythmic complexity, extremes of range (may include extended passages above high D), difficult multiphonics, rapid changes from one extended technique to another, and a general high level of energy. These pieces should be real tests of endurance.

Repertoire among her level (3) list includes, for example, Dick's *Lookout, Afterlight, Flying lessons*, and her level (3+) list includes *Density 21.5*. [For the purpose of this study I was looking for level 1 or 2 repertoire.]

Clarke

Could extended flute techniques successfully be implemented at pre-tertiary level?

Yes. The 'Pre-tertiary' definition is not clear here, but I am assuming it means either pre 16 or pre-university (18/19). In either case these answers apply.

If yes, can extended techniques be graded in a gradual way, and in which order?

Many different techniques could be introduced in an appropriate fashion at pre-tertiary level, e.g. harmonics, jet-whistles, various articulations, etc. In fact there are few techniques that need be avoided if used in moderation and balance. The current limits are perhaps more to do with available repertoire/literature, perception and the confidence levels of those that teach. From a creative point of view I have just had an email from a 6-year-old who has written a piece using singing and playing . . . this speaks volumes.

Would you say that your compositions, *Sunday morning*, *Maya* and *Spiral Lament* could be taught at pre-tertiary level, and how would you grade them?

Yes – if they are ready . . . it depends on the student but I know many do learn these pieces at this stage.

***Walk like this* is suitable for Grade 1-7 learners. Do you have any similar repertoire with the same difficulty levels?**

Yes . . . a new piece called *Zig Zag Zoo*. This deals with contrasting techniques to *Walk Like This* and is a multi-standard piece. Again it was commissioned by *Flutewise* whose target audience is primarily pre-tertiary.

Vosloo:

Do you have any published extended techniques compositions, suitable for beginners up to ABRSM Grade 8 level?

No.

Please provide examples of compositions which you use in your teaching.

Helen uses extended techniques in improvisation or as required in repertoire. She does not use specific extended technique repertoire to introduce techniques. Instead, she experiments with different timbres and effects.

Kellerman:

Where and with whom did you study extended flute techniques?

I didn't study extended techniques – I just discovered them by experimenting and listening to recordings.

Do you compose all your own music?

Yes, the pieces where I use extended techniques have been written by me.

Do you know of any other South African flautists who promote extended flute techniques?

No, not really.

How do you feel about the fact that many South African flautists are not really being exposed to extended flute techniques?

I think it's very important for South African flautists to go overseas and be exposed to not only extended techniques, but also the latest developments in playing and teaching and then bring those ideas back to be taught. We are definitely a bit isolated . . .

Do you teach extended techniques to your own students? If yes, at what levels? (e.g. ABRSM Grade 5)

I don't teach – don't have much time!

Do you feel that extended flute techniques can successfully be implemented at a pre-tertiary level?

Yes, definitely. It makes it more interesting and exciting for the kids to have these added dimensions.

If yes, can extended techniques be graded in such a manner that one could introduce them in a gradual way and in which order?

Yes, they can. I don't have enough teaching experience to know which order would work best.

Mike Mower and Wouter Kellerman do not teach, but the remaining 8 lecturers whom I regarded as extended flute technique specialists seem to see themselves as normal music teachers educating students no matter what it entails. They do not see extended techniques as an exclusive technique which should be taught at a specific level of playing, instead they are used as a teaching tool to help develop all standard techniques.

CHAPTER 3

THE BENEFITS OF EXTENDED FLUTE TECHNIQUES

3.1 Simultaneous singing and playing

—his technique is possible due to the way in which sound is produced on the flute. The open-mouth playing position allows the flautist to sing while producing a tone” (Holland, 1999:2).

Simultaneous singing and playing improves regular playing and shows the most immediate improvement in tone quality of all techniques. It helps the flautist to consciously improve throat and body resonances. The four primary resonators affecting the tone are the chest, neck (especially the vocal chords), mouth and the flute itself (Dick, 1986:9).

Firstly, one becomes aware of breathing/breath support. When singing and playing, the vocal chords close the throat as they take their position to resonate the specific pitch. This creates resistance within the throat which has to be overcome. Secondly, the embouchure goes from a naturally relaxed to a more focused position to regulate the air speed for accurate tone production and thirdly, the ear is forced to tune into the pitch, because you have to be able to hear the desired pitch before singing and playing it. A good exercise, recommended by Dick (1986:9), is singing and playing while reading music. He also mentions that the vocal range of the flautist does not matter, but the accuracy of the pitch does.

3.2 Natural harmonics

—When low octave regular fingerings are overblown through their overtone series, the flute produces pitches in the overtone series for pipes open at both ends, called natural harmonics” (Dick, 1986:14).

The first tone of the harmonic series is called the fundamental and determines a sound's pitch.

Given below is a series of harmonics which may be played by overblowing the fundamental frequency C.

o ---desired pitch
o ---fingering

Overtone Series for Low C

Theoretically the harmonic series continues upward through the sound spectrum much higher than the human ear can perceive. The higher the harmonic the more difficult it is to isolate and sustain.

(Mc Caskill & Gilliam,1983:57)

The harmonics above the fundamental always relate to the fundamental in exactly the same way, which means that all fundamental notes will produce the same intervals as harmonics.

The second harmonic is one octave above the fundamental. The third harmonic is one octave and a perfect fifth above the fundamental. The fourth harmonic is two octaves above the fundamental. The fifth harmonic is two octaves and a major third above the fundamental. The sixth harmonic is two octaves and a slightly flat minor seventh above the fundamental (Holland, Vol. 2, 1999:2).

According to Dick (1986:14), the practice of natural harmonics has a number of benefits for the flautist:

- 1) it strengthens the muscles of the embouchure, because the production of overtones is more difficult than when the same tone is produced with the regular fingering;
- 2) it develops greater control over tone and pitch, because as the lips strengthen one starts playing with a more relaxed embouchure and therefore a more relaxed and focused tone; and
- 3) it reinforces the correct body position necessary for accurate tone production, because for every pitch there is an embouchure position and a shape, direction and speed of the air stream that will, for each individual produced note, produce the clearest, ~~best~~ resonance.

3.3 Multiphonics

As we have seen in harmonics, the flute tone is made up of a fundamental and many overtones. Because of this, the air column inside the flute can vibrate in different ways at once (Offermans, 1997:48). In other words, we can play two pitches at once.

Multiphonics are also called multiple sonorities. They are similar to harmonics, but the use of the air stream is slightly different. It is important to be aware of the fact that every note produced on the flute has its own embouchure position, air speed and air direction. When attempting multiphonics one cannot use a 'single pitch' air stream to produce a double stop (Dick, 1986:36).¹

A relaxed embouchure and larger aperture are needed to broaden the air stream in order to target both pitches. The result of this is more controlled and flexible embouchure, better diaphragm support, better use of the mouth cavity as well as better use of the air stream (Holland, Vol. 2, 1999:2).

3.4 Pitch bending

Holland (Vol. 4, 1999:2) has defined pitch bending as a seamless, uninterrupted movement between two pitches, a musical effect referred to as *glissando or portamento*.² It can be done in one of two ways:

3.4.1 Pitch bending using the embouchure and/or turning the headjoint

Ascending bending is accomplished by:

1. pushing the jaw and lips forward,
2. raising the angle and speed of the air stream, and
3. turning the flute out (Holland, Vol. 4, 1999:4).

Descending bending is accomplished by:

1. rolling in the headjoint while playing, or
2. lowering the chin to redirect the airstream until the pitch is approximately ½ step lower than the marked pitch (Louke, 2004:9).

¹ Also see Offermans, 1997:48-49.

² Also see Dick, 1986:25-26.

Successful execution of this technique requires accurate control of the player's air speed and will therefore contribute towards increasing the flautist's air speed control, improving the embouchure position and assisting in developing a greater sensitivity to pitch perception (Louke, 2004:9).

3.4.2 Pitch bending using finger slides

Finger slides are possible only on open hole flutes. By gradually sliding a finger off the open hole while maintaining the pressure on the rim of the key, a bigger interval is possible than rolling the flute in or out. It is easier to control the slide by sliding the fingers back towards the hand. In cases where more than one finger is used to produce the slide, the slide must begin with the lowest of the affected fingers. This would be used, for example in the music on page 151. For a consistent tone quality, the embouchure, air speed and air direction might have to be adjusted due to the venting that occurs with the use of alternative fingering. Finger slides cannot be used to bridge intervals between B-flat1 to D2, G2 to A-flat2, and pitches below D1 (Holland, Vol.4, 1999:3-5).

3.5 Microtones

Microtones are intervals smaller than a semitone. They are produced by using non-standard fingerings (Pellerite, 1988:42-43). As result, the pitches are a little sharper or flatter than standard fingerings and often have a distinctive timbre, usually a little more muted or —brathy” than the conventional flute tone (Holland, Vol. 1, 1999:2-4).

Identifying these timbres and adjusting to their accompanying sensations will enhance the performer's adaptabilities in the development of embouchure control. Also, the application of a positive approach to the function of the air column will occur with greater sensitivity.

The use of these fingerings can bring about a greater flexibility when endeavouring to achieve absolute control of pitch (Pellerite, 1988:42-43).

As one can see, the practice of microtones has a number of benefits for the flautist:

- 1) it expands the range of tonal possibilities;
- 2) increases finger dexterity and coordination;
- 3) it helps develop a greater sensitivity to pitch and timbre; and
- 4) it develops pitch perception (Holland, Vol. 2, 1999:2).

Other extended techniques include: difference tones, whisper/whistle tones, jet whistle, residual tones, slap tongue, tongue ram/tongue stop, key click/slap, flutter tongue and circular breathing. Although there might be some benefits, particularly with whisper tones, the main components of extended techniques are mentioned in this chapter and are the ones that benefit all standard techniques, which are listed in the summary.

3.6 Summary

It is clear from these sources that learning simultaneous singing and playing, natural harmonics, multiphonics, pitch bending and microtones can improve a student's standard techniques: tone quality, throat and body resonance, diaphragm support, embouchure flexibility, air speed control, aural skills and body position. They can also expand the range of tonal possibilities, increase finger dexterity and coordination, develop a greater sensitivity to pitch and timbre and develop pitch perception.

CHAPTER 4

CASE STUDIES

4.1.1 Workshop: Franschoek Mountain Chamber Music Workshop

Structure of the sessions

During the week of 29 March to 5 April 2008 I had the opportunity to work with 8 high school students at the Franschoek Mountain Chamber Music Workshop.

This was not purely an extended technique workshop. The repertoire to be covered in 1.5 hours a day was: *Concerto for 5 flutes* by Boismortier, *Carmen* by Bizet, arranged for piccolo and 3 flutes, and *Walk like this* by Ian Clarke for 4 flutes.

The proficiency levels of the students (equivalent to ABRSM, Trinity Guildhall or Unisa) were: one grade 5, two Grade 6, four Grade 7 and one Grade 8. Only two students in the group had worked with extended techniques before, and they had already done Ian Clarke's *Walk like this*.

A daily report on the workshop:

Day 1: Introduction to Extended Techniques

For one hour we worked on Boismortier's *Concerto in D major for 5 flutes, Op. 15/3*. During the last 30 minutes I did a brief introduction on the extended techniques used in *Walk like this* and attempted a play-through with the participants which was not successful.

Problems:

- 1) The students found it difficult to sustain their breathing while singing and playing.
- 2) With the use of simultaneous singing and playing, it was difficult to sing the pitch which they hadn't played in the previous bar. This is a challenging technique which requires concentration and a good ear.

- 3) Jet whistles caused light-headedness and the students found it difficult to vary their dynamic levels when necessary.
- 4) The pitch bends were not successful because the third flutes bent their notes downwards too slowly.

Day 2: Singing and Playing

Because most of the students experienced difficulty with simultaneous singing and playing, we sang and played B1³ separately and in unison, after which we attempted them together. It was not easy to sing and play in unison and in tune. Some students achieved a good balance between the two tones, while others produced a louder flute than vocal tone or vice versa.

Merrily we roll along (Goodwin, 1998:12) was used for singing and playing in unison and *Doppy's Leg* (Goodwin, 1998:13), for singing a drone while playing a melody. Everyone found it easy to sing and play in unison although there were two cases where the voice and flute tone were not completely in tune. This caused a flutter in the tone due to clashing harmonics.

Problems:

- 1) At least four of the eight students struggled with *Doppy's Leg*. It was challenging to sustain the drone throughout the melody. They tended to sing the melodic line instead of sustaining the bass note.
- 2) In *Walk like this*, everyone lost count while playing and having to focus on all the instructions at the same time.
- 3) In trying to sing and play simultaneously, they generally dropped the singing part.
- 4) They lowered their flutes at the speech parts which means that they were always late for their next entries.
- 5) They played actual notes where jet whistles were indicated.
- 6) We had great trouble finding a way to sing and play the E2 in bar 74. A teacher who came in to observe the session suggested the following: with the B-flat in their ears from the previous few bars, they would have to think of the first two notes of *Twinkle-twinkle little star* and then swap them around to B-E instead of E-B. This seemed to work well.

³ For the purpose of this paper, middle C is designated as C1 and the C in the 3rd space of the treble clef is designated as C2, etc.

Day 3: Harmonics

Most students had very little background on the topic, so I started with the definition and explanation of the harmonic series and forms of notation. We played the harmonic series with C1 as the fundamental, followed by C#1. This exercise was successful, but our attempt at *Drink to Me Only With Thine Eyes* (Holland, Vol. 2, 1999:5) was not. We did the following exercise: isolate only the perfect twelfth of the harmonic series with C1, D1, E1 and G1 as the fundamental tones.

After this, we moved on to Ian Clarke's *Walk like this*. We decided to play a unison pianissimo E1 at the beginning of the piece to help the first flutes with their entry in bar 1. Bar 57 needed practice for ensemble purposes.

Day 4: Multiphonics

The first multiphonic we tried was the simultaneous sounding of D3 and C2.⁴ Multiphonics played with a normal embouchure produced only a single pitch at a time. They are successfully produced by enlarging the embouchure, relaxing the jaw and broadening the air stream to accommodate both pitches.⁵ The vowel in the mouth is an au sound (as in pause) (Dick, 1986:36). As with simultaneous singing and playing, sometimes the top note is more prominent than the bottom note and vice versa. The ideal is to produce a multiphonic with equal intensity in all tones.

After the D and C multiphonic, we tried D and F. This was a bit more difficult. At first we played each note with the actual fingering, followed by the multiphonic fingering. If one focuses on the top note it is easier to add the lower note afterward, than vice versa. The students found it a bit difficult to sustain the chords for more than 2 seconds, but this will improve with daily practise. They were sent home with *Cradle Song* (Holland, 1999:3:7). On this day, no work was done on *Walk like this*.

⁴ Linda Holland suggests that this should be the first multiphonic to learn, but Robert Dick (1986), suggests that you start with D-F.

⁵ For further reading on multiphonics, please see the recommendation list in Chapter 7

Day 5: Pitch Bends and Microtones

Tone bending and microtones were discussed. I used Dean Stallard's (2001) arrangement of *Merrily we roll along*, from the *Flutewise* article "Why not extend your palette with tone bending?" This is a duet, but the parts are played in unison; one player plays normally and the other has to bend the pitch up or down to the unison. For example, flute 1 starts on B1 and flute 2 on C2. This means that flute 2 has to constantly pitch downwards to be in tune with flute 1, who plays their part as is.⁶ I used the two first flutes in the group to demonstrate this exercise. Each one had the opportunity to be flute 1. The exercise was successful after a few attempts.

Problems which occurred during the rehearsal of *Walk like this*:

- 1) The students sang when they had to play and vice versa;
- 2) They forgot to add the jet whistles;
- 3) There was not enough contrast in the use of dynamics;
- 4) The tempo changes between bar 49 and 60 were not convincing.

The students worked well on these problems.

Day 6: The performance

The performance was successful and the audience enjoyed the piece. Overall I feel a slightly slower tempo would have done more justice to the melodic and harmonic ideas throughout the composition. A bigger dynamic range would have highlighted the different sections even more.

Altogether we spent one hour on *Walk like this*.

4.1.2 Summary of the Chamber Music Workshop Questions and Answers

1. Did you enjoy Ian Clarke's *Walk like this*? Please comment on your experience.

Seven out of eight participants in the workshop said yes.

⁶ See pages 63 and 64 to view an example of this exercise.

One participant said that she was in two minds about the piece. She enjoyed the jazzy swing feel, but not the speech parts. She also found the top octave singing and playing section difficult.

Other comments on Question 1:

== It was interesting exploring different functions of the flute and flute playing. It was also fun playing it because it's out of the ordinary and sounds really cool.'

== I like the piece because it is very interesting to play. Although I'm not a huge jazz fan, but this composition I liked a bit. ==

== The piece is very different than what I am used to playing, but the piece was FUN and would really like have learnt these techniques sooner.'

== It was a bit difficult in the beginning but once I got used to singing and playing at the same time it began to be much easier. ==

== I really enjoyed the "jazz side" of the piece and how new techniques were combined with jazz in this piece. I enjoyed how to sing and play in this piece.'

== It was an interesting experience. It took me a while to adapt to these new techniques. As I began to understand the techniques it [the piece] became more fun to play.'

== I found the Ian Clarke *Walk like this* enjoyable at times and was quite fascinated with some of the techniques. I really began to get into the nice jazzy feel of the piece and am enjoying it more and more.'

2. Which flute part did you play? Did you find it manageable?

Flute 4: (2 participants)

Two out of two participants said yes.

Other comments:

== It took a while to get used to the breath control needed, especially for the jet whistles, but in the end I had no problems with it.'

== I liked the piece and it was not too difficult, I did not struggle a lot.'

Flute 3: (participants)

Two out of two participants said yes.

Other comments:

== In the beginning it was really difficult but after each session it became more manageable.'

== I was struggling to sing and play the high notes.'

Flute 2: (2 participants)

Two out of two participants said yes.

Other comments:

== I played this piece before so I wasn't a stranger to the rhythm, so I found I managed it well ...'

== I found it pretty manageable; of course there was the odd bar/solo/run which needed a little practice.'

Flute 1: (2 participants)

Two out of two participants said yes.

3. Which technique did you find most difficult?

Six out of eight participants said singing and playing. Two of these also mentioned whistle tones.

One respondent said harmonics.

One participant said note bending.

4. Have you ever played a piece with extended flute techniques before today? (Please name the composition)

Six out of eight participants said no.

Two out of eight participants said yes. The composition was Ian Clarke's *Walk like this*.

5. Would you like to learn more about extended techniques?

Seven out eight participants said yes.

One participant said no.

Other comments on Question 5:

It makes playing more fun and exciting and it also generates a different sound to the one we are used to. It also helps with other aspects of playing.'

I think it is really interesting and it can also help you to play better.'

The benefits are amazing I have heard and it is also very fun and different. Can't wait till the next extended technique flute workshop.'

I think it's quiet [sic] interesting. When you do extended techniques you also learn how to do things in a different way and learn to use your instrument in many ways as possible.'

I think that they are fun and interesting and add a whole new dimension to the flute and in music in general.'

I find it fascinating, as before today I did not know that I could use such techniques on the flute. It was a refreshing experience.'

I think that extended techniques helps me a lot with my general playing, so I feel that I would like to learn more about them.'

6. Comments:

== Really enjoyed the sessions we spent on these techniques. It gets you out of the “box” you are normally in and also gives the ear a different sound which is not common, therefore it's enjoyed more.'

== It was a really interesting workshop and I definitely learnt a lot. I'm excited about learning more of it to get my sound and everything else better by learning more of the extended techniques.'

== Really learned a lot about flute and would like to continue my study on the topic. I am going to work through the notes that Inge gave me and do some self-study.'

== Enjoyed playing and being part of the workshop and think that it should be done at high school level.'

== It was very interesting to do extended techniques at the workshop that was primarily classic music. However, I have done them before so at times I found myself a bit bored. They did add an extra challenge, however.'

== Really enjoyed these daily sessions with extended techniques. I think it was presented really well and taught really well so that if someone had a problem it would be solved quickly.'

== It was very difficult learning these new techniques. I think it would be a good idea to incorporate all these techniques in the school syllabus as they are valuable techniques to have.'

== I think that as a whole, the *Walk like this* piece has helped me to improve with my general tone and breath control so I am really grateful [sic] for that. I also feel that it not only does all this, but that it is a fun piece to play and is quite rewarding.'

4.2.1 Summary of the Individual Lessons

Structure of the lessons

Individual tuition of extended techniques was conducted in 10 minute sessions over a period of 8 weeks, with a total of 10 students in Grades 1 to 5 (2 students per grade). These were students who were part of my normal teaching load at Paarl Girls High and Bellville High School.

Because the students were at five different playing levels, only the more advanced students were introduced to all the techniques. The techniques were assigned as follows:

Grade 1 students were introduced to simultaneous singing and playing, simultaneous singing and playing with a drone, pitch bends and harmonics;

Grades 2, 3, 4 students were introduced to simultaneous singing and playing, simultaneous singing and playing with a drone, pitch bends, harmonics and multiphonics;

Grade 5 students were introduced to simultaneous singing and playing, simultaneous singing and playing with a drone, pitch bends, harmonics, multiphonics and microtones.

This means that 10 students were introduced to simultaneous singing and playing, simultaneous singing and playing with a drone, pitch bends and harmonics. 8 students were introduced to multiphonics and 2 to microtones.

4.2.2 Summary of the Individual Lesson Questions and Answers

- 1. Did you enjoy learning about extended flute techniques over the past 8-weeks?
Please comment on your experience.**

10 out of 10 participants said yes.

2. Which techniques did you learn? Please comment on each technique.

Simultaneous singing and playing in unison (10 participants)

Two out of ten participants said that the technique was easy.

One participant said that it was difficult and that her voice was not always in tune with the flute.

One participant found it very interesting, but difficult at first. She says it helped her to listen to her pitch more carefully. She also mentioned that her lips felt 'dead' after practising for a while.

Three out of ten participants said that the vibration in her throat felt weird/vibration felt funny/tingly sensation on the lips.

The participant, who said that the vibration felt funny on her lips, also mentioned that she didn't like the sound at all and that it was easier to first sing then play the note.

The participant, who mentioned that the vibration felt very weird in her throat, also said that it was fun and easy.

One participant said that it taught her to listen to the notes more carefully.

One participant said that it was a lot of fun and helped her to control her breath.

One participant said that at first only the note that she sang could be heard and only later the sound of the flute became audible. She found it interesting that it was easier for her to first play then sing the note. When playing the melodies, the sound of the flute was louder than the note she sang.

Simultaneous singing and playing with a drone (10 participants)

Nine out of ten participants found this technique difficult; of the nine, eight found it difficult because they had trouble sustaining the drone. The other participant found the breath control to be difficult.

One participant said that she had trouble with the balancing of both tones, but mentioned that by turning the flute in slightly, she managed to improve her sound-quality. She also said that she found *Amazing Grace* quite easy.

Pitch bending (10 participants)

Seven out of ten participants said that it was quite easy.

Three out of ten participants found it quite difficult.

Other comments on Pitch bending:

‘This was the easiest exercise of all!’

‘I found bending the note down manageable, but struggled with bending it up. The interval was not quite a full semitone, but the effect was there. I think if I continue working on this technique it will really help me to control my embouchure and pitch.’

‘It helped me to tune my flute better especially when playing with other flutes.’

‘This was hard to do for long as the note faded as I bend it and soon nothing came out.’

‘I am astonished by the way that the flute and embouchure position influence the sound. I now truly understand why one can spend a long time tuning your flute and as soon as you start playing, you are out of tune again. I found it more difficult to bend a note up for a full semitone, than bending it down.’

‘It made me listen to my pitch more carefully. I tend to turn the flute in too much. As a result, I am always flat. I now know that I must turn my flute out slightly for my tone and intonation to improve.’

‘This helped me to get a perfectly in tune sound and not to over-blow.’

Harmonics (10 participants)

Seven out of ten participants said that this technique was challenging.

Two out of ten participants said that it was fairly/quite manageable up to a certain point.

One participant said that it was quite easy.

Positive comments on Harmonics: (4 participants)

Two out of four participants said that they liked harmonics most out of all the techniques they learnt. One of the two said that it was fun and the other said that she would love to work on the technique some more.

One participant said that she would definitely use the technique in future to practise focusing the air.

One participant said that it was interesting and fun. She also mentioned that it helped her to listen and improve her sound and that it helped her to concentrate on what she was doing.

Other comments on Harmonics: (6 participants)

One participant, who found it quite manageable at first, mentioned that as she extended the harmonic series it became more difficult. In higher harmonics, she found it challenging to play, for example, from the 3rd to the 4th harmonic, without dropping to the 2nd harmonic.

One participant, who mainly focussed on producing the 2nd and the 3rd harmonic, said that tone production on C, C#, D, D# and E was fairly manageable but became more difficult towards G. She found it much easier to tongue the exercises than to slur them. This made her realise that she was not supporting enough.

One participant said that she struggled with the sound at the beginning but that it improved with time. She could not reach the last harmonic on C# but after a week of practise, she found it easier.

One participant, who said that it was difficult, mentioned that she needed lots of air to produce the 3rd harmonic.

One participant, who said that it was not easy, mentioned that she got very light headed while practising, but that it helped her to support the air stream.

Multiphonics (8 participants)

One participant found the technique very easy.

One participant found it very interesting.

Five out of eight participants found it difficult.

One participant mentioned that it helped with breath control, and increased the volume of her sound.

Microtones (2 participants)

One participant said that this technique was the easiest of all. She enjoyed it and it helped her to improve her sound.

The other participant said that it was interesting to see how many possibilities there are for playing one note. It made her more sensitive to the timbre of the flute. She also mentioned that when playing a note with the different finger placements she produced a softer sound than when she played the note with the normal finger placements.

3. Which technique did you find most difficult? Please rate each technique by a number, for example, 5 for most difficult to a number 1 for easy. (The maximum rating of 5 only applies to the Grade 1-4 students. The Grade 5 students also had a rating of 6 seeing that they were the only participants introduced to the sixth extended technique, microtones.)

Rating of 1

Simultaneous singing and playing: 5 of 10

Harmonics: 1 of 10

Pitch bends: 3 of 10

Microtones: 1 of 2 (Only Grade 5 students were introduced to microtones, therefore only 2 of the 10 participants did this)

Rating of 2

Simultaneous singing and playing: 3 of 10

Simultaneous singing and playing with a drone: 3 of 10

Harmonics: 1 of 10

Multiphonics: 1 of 8 (Only Grade 5 students were introduced to microtones, therefore only 2 of the 10 participants did this)

Pitch bends: 2 of 10

Rating of 3

Simultaneous singing and playing: 1 of 10

Simultaneous singing and playing with a drone: 1 of 10

Harmonics: 4 of 10

Pitch bends: 3 of 10

Microtones: 1 of 2 (Only Grade 5 students were introduced to microtones, therefore only 2 of the 10 participants did this)

Rating of 4

Simultaneous singing and playing: 1 of 10

Simultaneous singing and playing with a drone: 2 of 10

Harmonics: 3 of 10

Multiphonics: 3 of 8 (Grade 1 students were not introduced to this)

Pitch bends: 1 of 10

Rating of 5

Simultaneous singing and playing with a drone: 4 of 10

Harmonics: 1 of 10

Multiphonics: 2 of 8 (Grade 1 students were not introduced to this)

Pitch bends: 1 of 10

Rating of 6

Microtones: 1 of 2 (Grades 1-4 students were not introduced to this)

4. Would you like to learn more about extended techniques?

Nine out of ten participants said yes.

One participant said, "Not at the moment. I found the techniques very challenging. I spent more time trying to master the various techniques, than on my solo repertoire. I think the fact that it was my first introduction to extended techniques made me feel insecure when practising on my own, not always knowing whether I was doing it correctly."

5.1 Have you noticed an improvement in your general playing since you started learning extended techniques?

Ten out of ten participants said yes.

5.2 If yes, do you feel that it is due to the practising of extended techniques?

Ten out of ten participants said yes.

Other comments:

== I think that extended techniques are important and that people must know about it. It really helps to improve your sound.'

'I really enjoyed learning something other than simply to play songs and scales and I would love to continue learning different and interesting things and techniques during my lessons.'

'I think it is a wonderful activity which helps one with the flute to a great extent. I would love to learn more!'

'I really enjoyed the whole 8 weeks. It was great to learn new things I have never heard of before. It showed me that it is never too late to learn something new. The extended techniques helped me to focus on my pitch and embouchure.'

'I would like to thank my teacher for a wonderful experience!!!'

== I found it way better to practise with my flute teacher as she could tell me how it was supposed to sound and if I was doing it correctly. I think every flute player should use these techniques to help improve some of difficulties in her solo repertoire.'

== I would like to thank my teacher for helping me with the extended techniques and for all her patience in the process. I really enjoyed it.'

'I found supporting the air stream hard and breathing without lifting my shoulders too. I'd like to continue working on extended techniques until its perfect.'

4.3 Conclusion

It is difficult to say in what order a teacher should introduce extended techniques, seeing that each individuals' abilities differ.

This study showed that most of the participants found learning extended techniques interesting, fun and challenging, taking into consideration that some techniques are more difficult than others. This was a relatively small test group, but based on the results, a teacher could start with simultaneous singing and playing, followed by pitch bending, harmonics, simultaneous singing and playing with a drone, multiphonics and microtones.

Finally, if a teacher introduces something that doesn't work or that a student struggles with, working on that technique can always be stopped for the time being.

All the participants said that their general playing had improved as a result of practising extended techniques. It has improved their listening, awareness of posture, breathing, sound quality and intonation, amongst other things.

CHAPTER 5

8-WEEK LESSON PLANS

5.1 Introduction

These 8-week lesson plans are examples of how a flute teacher can incorporate extended techniques into the lesson plan without using more than 10 minutes per lesson.

The lessons do not have to be done on a weekly basis, as all students develop at their own pace, but rather at the teacher's discretion.

Every lesson consists of a statement of the lesson's objective, followed by a simple, warm-up exercise and a short tune to demonstrate the use of the technique.

Other reading material and extended technique tutor books should be used to broaden the study of extended techniques. These lesson plans are merely the very first steps of the entry into the contemporary flute world.

8-WEEK LESSON PLAN

Simultaneous Singing and Playing

(to take no more than 10 minutes of the normal lesson)

Lesson 1

Objective for lesson 1:

To sing a note while you play it, in unison; then, if possible, to go on to simple tunes with very few notes.

Exercise:

Step 1: Play B1 on the flute (See footnote on page 29).

Step 2: Sing B1.

Step 3: Simultaneously play and sing the B1.

Method:

There are two ways of achieving this technique. Either start the flute note first, then sing, or do it the other way around – sing first, then aim the air stream into the flute.

- a) Play the B, then activate your vocal chords to sing it (i.e. you are blowing into the instrument first); OR
- b) Sing the B, then start blowing into the flute in order to activate the flute sound. In this method, before you start singing, the flute must be already on the edge of the lip, ready to play.

Repertoire: (pieces selected because they have no more than 3 notes)

Silver Moonlight



(Goodwin, 1998:12)

Merrily we roll along



(Goodwin, 1998:12)

These melodies should be transposed according to the students' vocal range.

A Little Tune

Musical notation for 'A Little Tune' in 4/4 time. The melody is written on a single treble clef staff. It consists of two lines of music. The first line contains four measures of music, and the second line contains four measures, starting with a measure rest marked with a '5' above it. The notes are: G4, A4, B4, C5 (quarter notes); D5, E5, F5, G5 (quarter notes); A5, B5, C6, B5 (quarter notes); A5, G5, F5, E5 (quarter notes).

(Goodwin, 1998:12)

Gaubie's Lament

Musical notation for 'Gaubie's Lament' in 3/4 time. The melody is written on a single treble clef staff. It consists of two lines of music. The first line contains four measures of music, and the second line contains four measures, starting with a measure rest marked with a '5' above it. The notes are: G4, A4, B4 (quarter notes); C5, B4, A4 (quarter notes); G4, F4, E4 (quarter notes); D4, C4, B3 (quarter notes).

(Goodwin, 1998:13)

Bicycle Ride

Musical notation for 'Bicycle Ride' in 4/4 time. The melody is written on a single treble clef staff. It consists of two lines of music. The first line contains four measures of music, and the second line contains four measures. The notes are: G4, A4, B4, C5 (quarter notes); D5, E5, F5, G5 (quarter notes); A5, B5, C6, B5 (quarter notes); A5, G5, F5, E5 (quarter notes).

(Goodwin, 1998:13)

These melodies should be transposed according to the students' vocal range.

Simultaneous Singing and Playing

(to take no more than 10 minutes of the normal lesson)

Lesson 3

Objective for lesson 3:

To review lesson 2 and to go beyond singing unisons and octaves. To play a melody over a single sung pitch (drone). This separates the aural into two levels and the student must keep track of both and keep them in tune.

Exercise:

Step 1: Play through the melody until you don't have to think about the notes, rhythm or the fingering anymore.

Step 2: Play the G drone on the flute.

Step 3: Sing the G drone.

Step 4: Simultaneously play and sing the G drone so that your ear can get used to the sound.

Step 5: Play the melody over the G drone while focusing on the voice.

Jumping Frogs

The image shows musical notation for two parts: Flute and Voice. Both are in 4/4 time. The Flute part consists of a melody of eighth and quarter notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4, G4. The Voice part consists of a drone on G4, held for the first three measures, followed by the melody notes G4, A4, B4, G4 in the fourth measure.

(Bastien, 1987:11)

Rain Rain

Musical notation for 'Rain Rain' in 4/4 time. The Flute part (top staff) consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Voice part (bottom staff) consists of a sequence of notes: G4 (quarter), a whole rest (quarter), D4 (half), and C4 (half).

(Bastien, 1987:10)

Marching Song

Musical notation for 'Marching Song' in 4/4 time. The Flute part (top staff) consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Voice part (bottom staff) consists of a sequence of whole notes: G4, D4, C4, G4.

(Bastien, 1987, 9)

On the swing

Musical notation for 'On the swing' in 4/4 time. The Flute part (top staff) consists of a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D4 (half), E4 (quarter), D4 (quarter), C4 (half). The Voice part (bottom staff) consists of a sequence of whole notes: G4, D4, C4, G4, with a slur under the first two notes and another slur under the last two notes.

(Bastien, 1987:14)

All exercises arranged by Inge Pietersen

Tips for the teacher:

If the voice pitch rises and follows the fingers/flute, sing the drone with the student to keep him/her steady on one note. This will enable the student to focus on the drone while simultaneously playing the melody. You can play the drone while the student plays the melody, like a duet, in order to hear the desired effect before asking the student to do it on his/her own. Any simple melody that will sound good with a drone under it.

Simultaneous Singing and Playing with a Drone

(to take no more than 10 minutes of the normal lesson)

Lesson 4

Objective for lesson 4:

To review lesson 3 and reinforce the ability to sing different notes to those being played. The drone remains simple, but rests are added.

Doppy's Leg

Musical score for 'Doppy's Leg' in 4/4 time. The Flute part consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Voice part consists of a single whole note G4, followed by a whole rest, and another whole note G4.

(Goodwin, 1998:13)

A more complex example:

Amazing Grace

Arr.: Dean Stallard

Musical score for 'Amazing Grace' in 3/4 time. The Flute part features a melody with triplet eighth notes and a final half note. The Voice part consists of a sequence of half notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Flute part (labeled 'Fl.' in two staves) includes a first staff with a triplet eighth note and a final half note, and a second staff with a sequence of half notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

(Goodwin, 1998: 29)

Exercises arranged by Dean Stallard

Simultaneous Singing and Playing with a Drone

(to take no more than 10 minutes of the normal lesson)

Lesson 5

Objective for lesson 5:

To review lesson 4 and reinforce the ability to sing different notes to those being played. The drone remains simple, but moves between 2 notes.

Repertoire:

Any simple melody that will sound good with a drone under it.

Doppy's Leg

Flute

Voice

(Goodwin, 1998:13)

Exercise arranged by Dean Stallard

Exercise:

- Step 1: Play through the melody until you don't have to think about the notes, rhythm or the fingering anymore.
- Step 2: Play the G/A drone on the flute.
- Step 3: Sing the G/A drone.
- Step 4: Simultaneously play and sing the G/A drone so that your ear can get used to the sound.
- Step 5: Play the melody over the G/A drone while focusing on the voice.

Tip: Review lesson 3.

Simultaneous Singing and Playing with a Drone

(to take no more than 10 minutes of the normal lesson)

Lesson 6

Objective for lesson 6:

To review lesson 5 and reinforce the ability to sing different notes to those being played. The drone remains simple and still moves between 2 notes.

Exercise:

Step 1: Play through the melody until you don't have to think about the notes, rhythm or the fingering anymore.

Step 2: Play the G/D drone on the flute.

Step 3: Sing the G/D drone.

Step 4: Simultaneously play and sing the G/D drone so that your ear can get used to the sound.

Step 5: Play the melody over the G/D drone.

Walking Along

A.F.R. Pietersen

The musical score for 'Walking Along' is presented in two systems. The first system shows the Flute and Voice parts. The Flute part is in G major (one sharp) and 4/4 time, with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The Voice part is in the same key and time, with a drone consisting of two whole notes: G3 and D3. The second system shows the Flute (Fl.) part, which is identical to the first system's Flute part, and a second Voice part, which is identical to the first system's Voice part. Both systems end with a double bar line.

Tips: Review lesson 3.

- Find a balance between the flute and voice.
- Make sure not to turn the flute in too much. By turning the flute out slightly, the tone will be more audible.

Repertoire:

Any simple melody that will sound good with a drone under it.

Simultaneous Singing and Playing with a Drone

(to take no more than 10 minutes of the normal lesson)

Lesson 7

Objective for lesson 7:

To review lesson 6 and reinforce the ability to sing different notes to those being played. The drone is complicated and moves between 3 notes.

Exercise:

Step 1: Play through the melody until you don't have to think about the notes, rhythm or the fingering anymore.

Step 2: Play the drones on the flute.

Step 3: Sing the drones.

Step 4: Simultaneously play and sing the drones so that your ear can get used to the sound.

Step 5: Play the melody over the drones.

Yankee Doodle

Traditional

Flute



Voice

The image shows the first system of musical notation for 'Yankee Doodle'. It consists of two staves. The top staff is labeled 'Flute' and the bottom staff is labeled 'Voice'. Both staves are in the key of G major (one sharp) and 4/4 time. The flute part begins with a treble clef and a key signature of one sharp. The voice part begins with a bass clef and a key signature of one sharp. The melody for both parts is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Fl.



The image shows the second system of musical notation for 'Yankee Doodle'. It consists of two staves. The top staff is labeled 'Fl.' and the bottom staff is labeled 'Voice'. Both staves are in the key of G major (one sharp) and 4/4 time. The flute part begins with a treble clef and a key signature of one sharp. The voice part begins with a bass clef and a key signature of one sharp. The melody for both parts is: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

(Bastien, 1987:39)

Simultaneous Singing and Playing with a Drone

(to take no more than 10 minutes of the normal lesson)

Lesson 8

Objective for lesson 8:

To review lesson 7 and reinforce the ability to sing different notes to those being played. The drone is complicated and moves between 5 notes.

Exercise:

Step 1: Play through the melody, until you don't have to think about the notes, rhythm or the fingering anymore.

Step 2: Play the G drone on the flute.

Step 3: Sing the G drone.

Step 4: Simultaneously play and sing the G drone so that your ear can get used to the sound.

Step 5: Play the melody over the G drone while focusing on the voice.

Yankee Doodle

Traditional

The musical score for 'Yankee Doodle' is presented in two systems. The first system shows the Flute and Voice parts. The Flute part is in the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The Voice part is in the same key and time, with a single whole note G4. The second system shows the Flute (Fl.) part, which is identical to the first system's Flute part. The Voice part in the second system is also identical to the first system's Voice part. The score ends with a double bar line.

(Bastien, 1987:39)

8-WEEK LESSON PLAN

Pitch Bending: Descending

(to take no more than 10 minutes of the normal lesson)

Lesson 1

Objective for this lesson:

To bend a single pitch downwards by a semitone.

Exercise:

Step 1: Take a slow 3-second breath.

Step 2: Play any comfortable note on the flute, for example B1, and slowly change the air direction by rolling the flute in, while blowing to bend the pitch downwards.

Tips:

- Don't blow out all your air at the beginning of the note. You won't get the desired effect if you have no air for the actual bend towards the end.
- Keep a steady air stream and even volume.
- Avoid making a crescendo.
- Lower the air stream gradually.

The note after the bent note requires an immediate return to the original playing position, for example, the second B in bar 7.

Waar Tafelberg begin

Ou S.A.Volkswysie
verw.: Dirkie de Villiers

Musical score for 'Waar Tafelberg begin' in G major, 4/4 time. The score consists of four staves. The first staff contains the first four measures. The second staff starts at measure 5 and includes a 'pitch bend' instruction above a note. The third staff starts at measure 9 and includes a 'Glissando' instruction above a note and a 'pitch bend' instruction below a note. The fourth staff starts at measure 13 and ends with a double bar line.

(Hartman, 1979:64)

Sarie Marais

verw.: Dirkie de Villiers

Musical score for 'Sarie Marais' in G major, 4/4 time. The score consists of two staves. The first staff contains the first four measures and ends with a 'pitch bend' instruction below a note. The second staff starts at measure 5 and ends with a double bar line.

(Hartman, 1979:236)

Pitch Bending: Ascending

(to take no more than 10 minutes of the normal lesson)

Lesson 2

Objective for this lesson:

To review lesson 1 and introduce new material: bending a single pitch upwards by a semitone.

Exercise:

Step 1: Take a slow 3-second breath.

Step 2: Play any comfortable note on the flute, for example B1, and slowly change the air direction by rolling the flute out, while blowing.

Tips:

- Don't blow out all your air at the beginning of the note. You won't get the desired effect if you have no air for the actual bend towards the end.
- Think of making a crescendo instead of a decrescendo on the note.
- Raise the air stream gradually.

The note after the bent note requires an immediate return to the original playing position, for example, the G in bar 2, 18 and 22.

Hoe ry die boere?

S.A. Volkswysie
verw.: Pierre Malan

Musical notation for the song "Hoe ry die boere?". The score is written on four staves in treble clef with a common time signature (C). The melody consists of quarter and eighth notes. There are two "pitch bend" markings: one under the 5th measure and another under the 12th measure. Measure numbers 7, 13, and 19 are indicated at the start of their respective staves.

(Hartman, 1979:303)

Staan, Pollie, staan

S.A. Volkswysie
verw.: Boudewyn Scholten

Musical notation for the song "Staan, Pollie, staan". The score is written on one staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody features eighth and quarter notes. A "pitch bend" marking is located under the final measure of the staff.

(Hartman, 1979:210)

Pitch Bending: Descending

(to take no more than 10 minutes of the normal lesson)

Lesson 3

Objective for this lesson:

To review lesson 2 and introduce new material: playing an entire melody a semitone lower than the written pitch.

Exercise:

Step 1: Play the melody as it is written.

Step 2: With the same fingering, play the melody while bending the pitch downwards by a semitone. Remember to change the air direction by rolling the flute in while blowing and quickly lower the air stream.

Al lê die berge nog so blou

S.A.Volkswysie
verw.: H. Pieter van der Westhuizen, 1978



(Hartman, 1979:279)

Pitch Bending: Ascending

(to take no more than 10 minutes of the normal lesson)

Lesson 4

Objective for this lesson:

To review lesson 3; to play an entire melody a semitone higher than the written pitch.

Exercise:

Step 1: Play the melody as it is written.

Step 2: With the same fingering, play the melody while bending the pitch upwards by a semitone. Remember to change the air direction by rolling the flute out while blowing and quickly raise the air stream.

Al lê die berge nog so blou

S.A. Volkswysie

verw.: H. Pieter van der westhuizen, 1978

The image shows two staves of musical notation in treble clef, key signature of two sharps (F# and C#), and 4/4 time. The first staff contains the first five measures of the melody. The second staff starts with a measure number '5' and contains the next five measures, ending with a double bar line. The melody consists of quarter and eighth notes, with some beamed eighth notes.

(Hartman, 1979:279)

Pitch Bending: Ascending

(to take no more than 10 minutes of the normal lesson)

Lesson 5

Objective for this lesson:

To review lesson 4; to play a melody in unison with a second flute while in 2 different keys.

Exercise:

In this example you will find that the two flute parts are written a semitone apart. The teacher plays what is written, while the student bends upwards to match the pitch.

(Teacher: play as written)

Al lê die berge nog so blou

S.A. Volkswysie

verw.: H. Pieter van der Westhuizen, 1978

Two staves of musical notation in 4/4 time, key of B-flat major. The first staff contains the first four measures of the melody. The second staff starts with a measure number '5' and contains the remaining four measures of the melody. The melody consists of quarter and eighth notes.

(Student: bend upwards)

Two staves of musical notation in 4/4 time, key of C major. The first staff contains the first four measures of the melody. The second staff starts with a measure number '5' and contains the remaining four measures of the melody. The melody consists of quarter and eighth notes.

(Hartman, 1979:279)

Pitch Bending: Descending

(to take no more than 10 minutes of the normal lesson)

Lesson 6

Objective for this lesson:

To review lesson 5; to play a melody in unison with a second flute while in 2 different keys.

(Student: bend downwards)

Al lê die berge nog so blou

S.A.Volkswysie

verw.: H. Pieter van der Westhuizen, 1978



(Teacher: play as written)



(Hartman, 1979:279)

Pitch Bending: Descending

(to take no more than 10 minutes of the normal lesson)

Lesson 7

Objective for this lesson:

To review lesson 6 and introduce new material: bending a single pitch downwards by a semitone within the time of a quaver. This teaches the student to bend the note more quickly.

Exercise:

Step 1: Play the melody as it is written.

Step 2: With the same fingering, play the melody while bending the required pitch downwards by a semitone, without slowing the melody. Remember to change the air direction by rolling the flute in while blowing and quickly lower the air stream.

Suikerbossie

Tradisioneel S.A. Volkswysie
verw.: Pierre Malan

(Hartman, 1979:188)

Polle ons gaan Pêrel toe

S.A. Volkswysie
verw.: H. Pieter van der Westhuizen, 1978

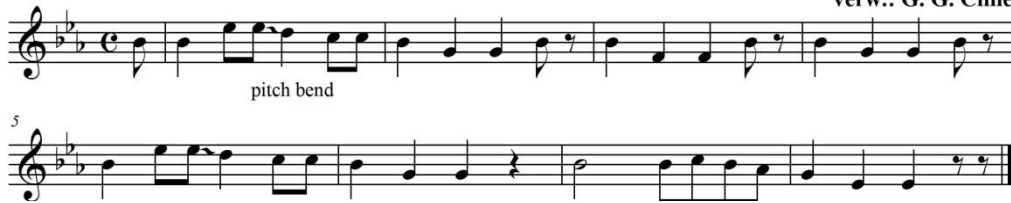
Tradisioneel



(Hartman, 1979:209)

My hartjie my liefie

S.A. Volkswysie
verw.: G. G. Cillie



(Hartman, 1979:174)

Pitch Bending: Ascending

(to take no more than 10 minutes of the normal lesson)

Lesson 8

Objective for this lesson:

To review lesson 7 and introduce new material: bending a single pitch upwards by a semitone within the time of a quaver.

Exercise:

Step 1: Play the melody as it is written.

Step 2: With the same fingering, play the melody while bending the required pitch upwards by a semitone. Remember to change the air direction by rolling the flute out while blowing and gradually raise the air stream.

Jan Pierewiet

Tradisioneel S.A. Volkswysie
verw.: H. Pieter van der Westhuizen, 1978



The musical notation for 'Jan Pierewiet' is written in a single system on a treble clef staff. The key signature has one flat (B-flat) and the time signature is 3/4. The melody consists of 13 measures. The first measure starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The third measure has a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure has a quarter note A3, a quarter note G3, and a quarter note F3. The sixth measure has a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure has a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure has a quarter note F2, a quarter note E2, and a quarter note D2. The ninth measure has a quarter note C2, a quarter note B1, and a quarter note A1. The tenth measure has a quarter note G1, a quarter note F1, and a quarter note E1. The eleventh measure has a quarter note D1, a quarter note C1, and a quarter note B0. The twelfth measure has a quarter note A0, a quarter note G0, and a quarter note F0. The thirteenth measure has a quarter note E0, a quarter note D0, and a quarter note C0. A 'pitch bend' is indicated above the eighth measure. The piece ends with a double bar line.

(Hartman, 1979:417)

Siembamba

Tradisioneel S.A. Volkswysie
verw.: H. Pieter van der Westhuizen, 1978



The musical notation for 'Siembamba' is written in a single system on a treble clef staff. The key signature has one sharp (F-sharp) and the time signature is 2/4. The melody consists of 13 measures. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The third measure has a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure has a quarter note A3, a quarter note G3, and a quarter note F3. The sixth measure has a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure has a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure has a quarter note F2, a quarter note E2, and a quarter note D2. The ninth measure has a quarter note C2, a quarter note B1, and a quarter note A1. The tenth measure has a quarter note G1, a quarter note F1, and a quarter note E1. The eleventh measure has a quarter note D1, a quarter note C1, and a quarter note B0. The twelfth measure has a quarter note A0, a quarter note G0, and a quarter note F0. The thirteenth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The piece ends with a double bar line.

(Hartman, 1979:317)

8-WEEK LESSON PLANS

Harmonics

(to take no more than 10 minutes of the normal lesson)

Beginners will not be able to go through all 8 lessons. A good rule of thumb is that if they can produce the written note, they should be able to work on harmonics. So, if a student doesn't have a 2-octave range, do lessons 1 and 2 only. In other words, if a student can produce a normal G2 – he/she should be able to produce G2 harmonic from a middle C fingering.

Lesson 1

Objective for this lesson:

To produce the first harmonic – the octave.

(Anyone who can already play in the 2nd octave can do this; those students can skip to lesson 2)

Step 1: Take a slow 3-second breath.

Step 2: Play the low note, then make the aperture smaller, move the jaw forward slightly, use a faster airspeed and raise the air stream.

a)  Musical notation for exercise a) in 4/4 time. It consists of a sequence of notes: G2 (quarter), G3 (quarter), G2 (quarter), G3 (quarter), G2 (quarter), G3 (quarter), G2 (quarter), G3 (quarter), G2 (quarter), G3 (quarter). Above the notes, 'fast air stream' is written above the G3 notes, and 'slow air stream' is written below the G2 notes.

b)  Musical notation for exercise b) in 4/4 time. It consists of a sequence of notes: G2 (quarter), G3 (quarter), G2 (quarter), G3 (quarter), G2 (quarter), G3 (quarter), G2 (quarter), G3 (quarter). Each pair of notes (G2 and G3) is connected by a slur.

c)  Musical notation for exercise c) in 4/4 time. It consists of a sequence of notes: G2 (quarter), G3 (quarter), G2 (quarter), G3 (quarter), G2 (quarter), G3 (quarter), G2 (quarter), G3 (quarter). Each pair of notes (G2 and G3) is connected by a slur, and there are rests between the pairs.

(Mc Caskill & Gilliam, 1983:15)

Tip:

- Work with a tuner: tune your A1 to 440 or 442 and check that the octave is in tune.

Repertoire: See also the graded repertoire list in Chapter 6 for pieces which suit your playing level.

See performance notes for whistle tones, pitch bends & wind noise.

Fright Night

Phyllis Avidan Louke

harmonics, pitch bends, whistle tone, wind noise

The musical score is written in treble clef with a key signature of one flat (B-flat) and a tempo marking of *Misterioso* with a metronome marking of 104. The score is divided into five systems of music. The first system (measures 95-100) includes a *mp* dynamic marking, a 'whistle tone' instruction with a circled note, and a 'wind noise' instruction with a wavy line. The second system (measures 101-106) starts with a *f* dynamic marking and ends with *mp*. The third system (measures 107-113) features a first ending bracket and a *f* dynamic marking. The fourth system (measures 114-118) features a second ending bracket and a *mf* dynamic marking. The fifth system (measures 119-124) includes a *mf* dynamic marking, a 'wind noise' instruction, and ends with a *mp* dynamic marking.

Extended Techniques--Solos for Fun, page 2

*make spooky windy sounds with your flute

Harmonics

(to take no more than 10 minutes of the normal lesson)

Students who haven't yet reached ABRSM, Unisa or Trinity Guildhall Grade 3 level can do the basic exercises, but perhaps shouldn't yet attempt the melodies.

Lesson 3

Objective for this lesson:

To review lesson 2 and to become more comfortable with the production of the second harmonic – 12th (octave and a fifth).

Repeat on C, C#, D, D#, E, F, F# and G (Graf, 1991:30)

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Tips:

- Match the harmonic with the regularly-fingered pitch (12th).
- Extend to the 5th and check with the regularly-fingered pitch.
- Remember to take a slow deep breath before starting, use a smaller aperture, move the jaw forward slightly, use a faster airspeed and raise the air stream slightly.

Repertoire:

See also the graded repertoire list in Chapter 6 for pieces which suit your playing level.

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(In order for the layout of the lesson plans to be correct; the music should be opposite the lesson plan.)

Harmonics

(to take no more than 10 minutes of the normal lesson)

In order to do this lesson, the student needs to be able to play comfortably in the 3rd octave.

Lesson 4

Objective for this lesson:

To review lesson 3 and introduce new material: producing the third harmonic – 15th (double octave); to discover and practise the embouchure positions appropriate for each register.

Exercise:

Isolate the individual tones while paying close attention to subtle embouchure movements which will occur in the process.



Repeat on D, D#, E, F, F# and G

(Graf, 1991:30)

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Repertoire:

See also the graded repertoire list in Chapter 6 for pieces which suit your playing level.

Examples:

Reflections by Mizzy Mc Caskill and Dona Gilliam from *Flute handbook*.

Reflections

Andantino ♩ = 72

M.M., D.G.

The musical score for 'Reflections' is written for a single melodic line on a grand staff. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Andantino' with a quarter note equal to 72 beats per minute. The piece starts with a dynamic marking of *mp* and a hairpin indicating a gradual increase in volume to *fortissimo*. The first system features a series of eighth notes and quarter notes, with a prominent sixteenth-note triplet. The second system continues with similar rhythmic patterns, including a triplet of eighth notes. The third system shows a change in dynamics to *mf* and includes a half note with a fermata. The fourth system returns to *mp* and features a triplet of eighth notes. The fifth and final system concludes with a *rit.* (ritardando) and *morendo* (diminuendo) marking, leading to a double bar line.

Harmonics

(to take no more than 10 minutes of the normal lesson)

In order to do this lesson, the student needs to be able to play comfortably in the 3rd octave.

Lesson 5

Objective for this lesson:

To review lesson 4 and introduce new material: producing the fourth harmonic – 17th (two octaves and a third).

Exercise:

Isolate the individual tones, while paying close attention to subtle embouchure movements which will occur in the process.

Con brio ♩ = 88

(Offermans, 1997:10)

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Repertoire

See also the graded repertoire list in Chapter 6 for pieces which suit your playing level.

Example:

Windy by Phyllis Avidan Louke from *Extended techniques – Double the fun*.

Harmonics are produced by fingering the diamond shaped notes & overblowing. (Raise your airstream as though you're aiming for a higher note to produce the pitch of the note marked.) See performance notes for more info on harmonics.

Windy

Harmonics

Phyllis Avidan Louke

70 **Andante**
mf

75 *f*

79

83 *p*

Double the Fun with Extended Techniques
Page 5

Harmonics

(to take no more than 10 minutes of the normal lesson)

Lesson 6

Objective for this lesson:

To review lesson 5 and introduce new material: producing the fifth harmonic – 19th (two octaves and a fifth).

Exercise 1:

Isolate the individual tones, while paying close attention to subtle embouchure movements which will occur in the process. Note that the second and fourth harmonics are omitted.

(Dick, 1986:15)

Exercise 2:

Match the harmonic with the regularly-fingered pitch (perfect fifth).

Extend to the third harmonic and check with the regularly-fingered pitch.

(Graf, 1991:30)

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Repertoire:

See also the graded repertoire list in Chapter 6 for pieces which suit your playing level.

Examples:

Frog Waltz by Phyllis Avidan Louke from *Extended techniques—Solos for fun!*

*Harmonics: finger the diamond note and overblow to the written note.

**triangle notes = tongue thrust (see Perf. Notes)

Frog Waltz

harmonics, tongue thrust

Waltz Tempo ♩ = 132

Phyllis Avidan Louke

55 Freely // // *f* **tongue thrust *mf*

62 *mf*

70 *f* To Coda

78 *mf*

87 *mf* *f* D.S. al Coda ⊕ Freely //

**tongue thrusts sound a major 7th below the fingered pitch.
A fingered Eb produces an F concert, and a fingered Ab produces a Bb concert.

Harmonics

(to take no more than 10 minutes of the normal lesson)

Lesson 7

Objective for this lesson:

To review lesson 6 and to become more comfortable with the production of the fifth harmonic – 19th (two octaves and a fifth). Suitable for Grade 5 level.

a) 

b) 

c) 

(Wye, 1999:6)

Practice Books for the Flute

Written by Trevor Wye

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Repertoire:

See also the graded repertoire list in Chapter 6 for pieces which suit your playing level.

Examples:

Motorcycle Ride by Phyllis Avidan Louke from *Extended Techniques – Double the fun*.

Extended Techniques in this duet:
Flutter Tongue
Pitch Bends
Multiphonics
Harmonics

Motorcycle Ride
Multiple Extended Techniques

Phyllis Avidan Louke

Allegretto con moto

190 *f* *mf* *mp* *leggiero*

195 *mf* **finger F & add both trill keys

200 *f* *mf*

206 *f*

Double the Fun with Extended Techniques
Page 11

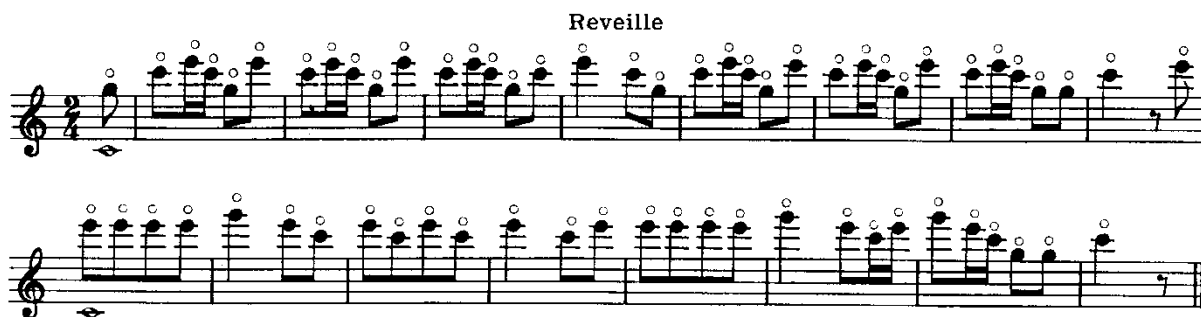
Harmonics

(to take no more than 10 minutes of the normal lesson)

Lesson 8

Objective for this lesson:

To review lesson 7 and to become more comfortable with the production of the fifth harmonic as well as to incorporate multiple extended techniques, including flutter tongue, pitch bends and multiphonics.



Practice Taps and Reveille on other fundamental frequencies.

(Mc Caskill & Gilliam, 1983:57)

Repertoire:

See also the graded repertoire list in Chapter 6 for pieces which suit your playing level.

Examples:

Pop Goes the Weasel by Phyllis Avidan Louke from *Extended Techniques – Double the fun*.

Extended Techniques in this duet:

Flutter Tongue

Pitch Bends

Multiphonics

Harmonics

Pop Goes the Weasel

Multiple Extended Techniques

Arr. by Phyllis Avidan Louke

The musical score is divided into four systems, each with a treble and bass staff. The first system (measures 211-216) is marked **Allegretto** and includes dynamics *mp*, *flz.*, *f*, and *mf*. It features a *flz.* (flutter tongue) effect in the bass line and *Key Clicks* (marked with asterisks) in the treble line. A dashed line indicates *sing & play written pitches*. The second system (measures 217-222) includes a *mf* dynamic and *sing & play* instruction. The third system (measures 223-228) continues the melodic and harmonic development. The fourth system (measures 229-234) concludes the piece with a *mf* dynamic and a 5/3 chord symbol. The score is in 8/8 time and B-flat major.

Double the Fun with Extended Techniques

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8-WEEK LESSON PLANS

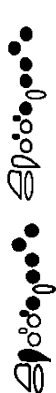
Multiphonics

(to take no more than 10 minutes of the normal lesson)

Lesson 1

Objective for this lesson:

To sound two different pitches simultaneously: D/F and C/F



Exercise and finger illustration from Dick (1986:36)

(Dick, 1986:38)

Exercise and finger illustration from Dick (1986:38)

Exercise:

Step 1: Take a slow 3-second breath.

Step 2: Play the individual notes with their normal/standard fingering in order to feel what air direction is needed to produce each pitch.

Step 3: Finger the D/F multiphonic making sure that you have the correct fingering.

Step 4: First focus the air stream towards the D then the F and feel how much air pressure is needed for each note.

Step 5: Now broaden the air stream vertically to reach the target area of each pitch.

Repeat these 5 steps with C/F before playing the piece from beginning to end.

Repertoire:

Have you ever seen a lassie? by Phyllis Avidan Louke from *Extended techniques—Double the fun*.

Multiphonics: Playing more than one pitch at the same time. Sometimes multiphonics are produced with special fingerings, and sometimes by changing your embouchure. The multiphonics in this song use special fingerings.

Take care not to blow too hard.

Have You Ever Seen a Lassie?

Multiphonics

Arr. by Phyllis Avidan Louke

Moderato
optional 8va

mf

**finger F & add both trill keys *finger F & add 1st trill key

37 42 46 50

In his book, *A modern guide to fingering* Pellerite (1988:52) lists the following points when playing multiphonics for the first time:

- a) Do not isolate the individual tones of the chord as the direction of the air column is adjusted.
- b) Avoid an excessive covering of the embouchure hole on the flute, and prohibit the forming of a small aperture. A diffusion of the air column and a spreading of the tone structure should result.
- c) A low B must be used when advised, otherwise the intervals may not respond with the same assuredness. [This is only possible on a flute with a B foot joint.]
- d) A wider than normal aperture must prevail for most chords.
- e) The air column must be directed in favor of the opposite note. If the chord is attacked via the lower note, then the air is to be directed slightly upward, etc.
- f) Learn to identify the resistance factor first to best judge the necessary breath support for a response.
- g) Ascertain the proper venting of the fingering.
- h) Avoid moving the flute on the embouchure; this ensures a functional application of straight tone.
- i) Minimize the action of the embouchure when it becomes necessary to adjust the direction of the air column.
- j) Avoid any exertion of external pressure of the flute against the lip. Provide for mobility of the embouchure.
- k) Adapt the embouchure and the air column to the sounds. Do not attempt to alter the peculiarities of the timbres so radically, otherwise the idea of having varieties of tone qualities at hand will be defeated. These chords must be played convincingly or they will become repulsive.

Repertoire:

See also the graded repertoire list in Chapter 6 for pieces which suit your playing level.

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Multiphonics

(to take no more than 10 minutes of the normal lesson)

Lesson 2

Objective for this lesson:

To review lesson 1 and to sound two different pitches simultaneously: C/F# and B/F

Exercise:

Step 1: Take a slow 3-second breath.

Step 2: Play the individual notes with their normal/standard fingering in order to feel what air direction is needed to produce each pitch.

Step 3: Finger the C/F# multiphonic making sure that you have the correct fingering.

Step 4: First focus the air stream towards the C, then the F# and feel how much air pressure is needed for each note.

Step 5: Now broaden the air stream vertically to reach the target area of each pitch.

Repeat these 5 steps with B/F before playing the piece from beginning to end.

The image contains two musical exercises on a single staff in 4/4 time. Each exercise begins with a tempo marking of a quarter note equal to 60 beats per minute. The first exercise consists of six notes: C4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and a final chord of C4/F#4 (half). The second exercise consists of eight notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and a final chord of C4/F#4 (half). Fingerings are indicated by numbers 1-5 above the notes.

Exercises by Inge Pietersen (2009)
Finger illustrations from Wye (1990:8)

Repertoire:

Dorset Street by Robert Dick from *A very easy 20th century album*.

See also the graded repertoire list in Chapter 6 for pieces which suit your playing level.

DORSET STREET

ROBERT DICK
(1988)

The musical score is written in 4/4 time with a tempo of quarter note = 60. The key signature has one sharp (F#). The score consists of four staves of music. The first staff begins with a piano (*p*) dynamic, followed by a piano-piano (*pp*) dynamic, then a mezzo-piano (*mp*) dynamic that increases to a forte (*f*) dynamic, and finally returns to a piano (*p*) dynamic. The second staff starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic, then a piano-piano (*pp*) dynamic labeled as 'normal'. The third staff begins with a mezzo-piano (*mp*) dynamic that decreases to a piano-piano (*pp*) dynamic. The fourth staff starts with a piano-piano (*pp*) dynamic, followed by a piano (*p*) dynamic, and ends with a piano-piano (*pp*) dynamic. The piano accompaniment is indicated by vertical lines of dots (black for solid, white for hollow) with a '6' at the bottom, representing the left hand's fingering on the piano keyboard.

Music by Robert Dick
(Taken from *A Very Easy 20th Century Album* for flute and piano, edited by Trevor Wye)
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Multiphonics

(to take no more than 10 minutes of the normal lesson)

Lesson 3

Objective for this lesson:

To review lesson 2 and to sound two different pitches simultaneously: C/D, D/E and D/F

Exercise:

Step 1: Take a slow 3-second breath.

Step 2: Play the individual notes with their normal/ standard fingering in order to feel what air direction is needed to produce each pitch.

Step 3: Finger the C/D multiphonic making sure that you have the correct fingering.

Step 4: First focus the air stream towards the C, then the D and feel how much air pressure is needed for each note.

Step 5: Now broaden the air stream vertically to reach the target area of each pitch.

Repeat these 5 steps with D/E and D/F before playing the piece from beginning to end.

(Dick, 1986:38)

Exercises 1 and 2 by Inge Pietersen (2009)

Exercise 3 by Dick (1986:38)

Finger illustrations from Wye (1990:7)

Repertoire:

Sun Shower by Robert Dick from *A very easy 20th century album*.

SUN SHOWER

ROBERT DICK
(1988)

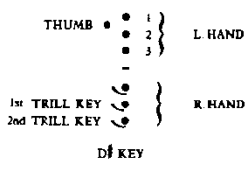
♩ = 72

f

6 *p* *f* *mf*

12 *p* normal

17 normal normal



In order to facilitate the production of the multiphonics, it is necessary either to increase or reduce the air pressure from 'normal' playing. A few minutes trial will soon achieve the right result.
Use a larger lip opening for multiphonics than for single pitches, especially from top to bottom.

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Multiphonics

(to take no more than 10 minutes of the normal lesson)

Lesson 4

Objective for this lesson:

To review lesson 3 and to sound two different pitches simultaneously: C#/E

Exercise:

Step 1: Take a slow 3 second breath.

Step 2: Play the individual notes with their normal/standard fingering in order to feel what air direction is needed to produce each pitch.

Step 3: Finger the C#/E multiphonic, making sure that you have the correct fingering.

Step 4: First focus the air stream towards the C# then the E and feel how much air pressure is needed for each note.

Step 5: Now broaden the air stream vertically to reach the target area of each pitch.

(Dick, 1986:36)

Exercise and finger illustration from (Dick, 1986:36)

Repertoire:

Carousel by Phyllis Avidan Louke from *Extended techniques—Double the fun*.

See also the graded repertoire list in Chapter 6 for pieces which suit your playing level.

Multiphonics: playing more than one pitch at the same time. Sometimes multiphonics are produced with special fingerings, and sometimes by changing your embouchure. The multiphonic in this song uses a special fingering. Take care not to blow too hard.

Carousel!

Multiphonics

Phyllis Avidan Louke

54 **Andante**

58 **Fine**

62

66 **D.C. al Fine**

**finger E with no left 1st finger & add 1st trill key
(use RH finger 2 on the trill and 1 & 3 on the keys)*

****Fingering Tip:** When playing sequences of D2-C#2-D2, leave right hand fingers down on the C#. There are many opportunities to practice this in Carousel..

Double the Fun with Extended Techniques

Page 7

Multiphonics

(to take no more than 10 minutes of the normal lesson)

Lesson 5

Objective for this lesson:

To review lesson 4 and to sound two different pitches simultaneously: C/D, G/A and G#/B

Exercise:

Step 1: Take a slow 3-second breath.

Step 2: Play the individual notes with their normal/standard fingering in order to feel what air direction is needed to produce each pitch.

Step 3: Finger the C/D multiphonic, making sure that you have the correct fingering.

Step 4: First focus the air stream towards the C, then the D and feel how much air pressure is needed for each note.

Step 5: Now broaden the air stream vertically to reach the target area of each pitch.

Repeat these 5 steps with G/A and G#/B before playing the piece from beginning to end.

(Holland, 1999:3)

Exercises by Inge Pietersen (2009)
Finger illustrations from Holland (1999:3)

Repertoire:

F. J. Gossec's *Gavotte*, arranged by Linda L. Holland from *Easing into extended technique*, Volume 3.

Gavotte

F.J. Gossec

Arr. by Linda L. Holland

♩ = 92

mp

5

mp

9

pp *mp*

13

f *mp*

Multiphonics

(to take no more than 10 minutes of the normal lesson)

Lesson 6

Objective for this lesson:

To review lesson 5 and to sound two different pitches simultaneously: D/F, C#/E, G/Bb and G/A

Exercise:

Step 1: Take a slow 3-second breath.

Step 2: Play the individual notes with their normal/ standard fingering in order to feel what air direction is needed to produce each pitch.

Step 3: Finger the D/F multiphonic, making sure that you have the correct fingering.

Step 4: First focus the air stream towards the D, then the F and feel how much air pressure is needed for each note.

Step 5: Now broaden the air stream vertically to reach the target area of each pitch.

Repeat these 5 steps with C#/E, G/Bb and G/A before playing the piece from beginning to end.

The image shows four musical exercises in 4/4 time, each with a tempo marking of quarter note = 60. Each exercise consists of a sequence of notes followed by a final chord. Exercise 1: D4, E4, F4, G4, A4, B4, C5. Exercise 2: C#4, D4, E4, F4, G4, A4, B4, C5. Exercise 3: G3, A3, B3, C4, D4, E4, F4, G4. Exercise 4: G3, A3, B3, C4, D4, E4, F4, G4.

Exercises 1, 3 and 4 by Inge Pietersen (2009)
Exercise 2 from Dick (1986:36)
Finger illustrations from Holland (1999:3)

Repertoire: Johannes Brahm's *Cradle Song*, arranged by Linda L. Holland from *Easing into extended technique*, Volume 3.

See also the graded repertoire list in Chapter 6 for pieces which suit your playing level.

Cradle Song Johannes Brahm

7

Arr. by Linda L. Holland

B \flat Major

Musical score for Cradle Song in B \flat Major. The score is in 3/4 time with a tempo marking of quarter note = 60. It consists of three staves of music. The first staff starts with a *pp* dynamic and includes six vertical clusters of notes above the staff. The second staff begins at measure 7 with a *mp* dynamic and ends with a *pp* dynamic. The third staff begins at measure 12 with a *mp* dynamic, followed by a *decresc.* marking, and ends with a *pp* dynamic. Vertical clusters of notes are placed above the staff at measures 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 13, and 14.

A Major

Musical score for Cradle Song in A Major. The score is in 3/4 time with a tempo marking of quarter note = 60. It consists of three staves of music. The first staff starts with a *pp* dynamic and includes six vertical clusters of notes above the staff. The second staff begins at measure 7 with a *mp* dynamic and ends with a *pp* dynamic. The third staff begins at measure 12 with a *mp* dynamic, followed by a *decresc.* marking, and ends with a *pp* dynamic. Vertical clusters of notes are placed above the staff at measures 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 13, and 14.

Multiphonics

(to take no more than 10 minutes of the normal lesson)

Lesson 7

Objective for this lesson:

To review lesson 6 and to sound two or three different pitches simultaneously: F/E, F/E/Db and C/F

Exercise:

Step 1: Take a slow 3-second breath.

Step 2: Play the individual notes with their normal/standard fingering in order to feel what air direction is needed to produce each pitch.

Step 3: Finger the F/E multiphonic, making sure that you have the correct fingering.

Step 4: First focus the air stream towards the F, then the E and feel how much air pressure is needed for each note.

Step 5: Now broaden the air stream vertically to reach the target area of each pitch.

Repeat these 5 steps with F/E/Db and C/F before playing the piece from beginning to end.

Three musical staves for saxophone exercises. Each staff is in 4/4 time with a tempo marking of quarter note = 60. The first staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows notes: C4, D4, E4, F4, G4, A4, B4, C5, with a flat sign (b) above the F4 and G4 notes. The third staff shows notes: C4, D4, E4, F4, G4, A4, B4, C5, with a flat sign (b) above the F4 and G4 notes. Each staff has a finger diagram on the left side showing the placement of fingers on the keys.

Exercises by Inge Pietersen (2009)
Finger illustrations from Holland (1999:3)

Repertoire: *Invocation* by Linda L. Holland from *Easing into extended technique*, Volume 3.

Invocation

Linda L. Holland

mp *f* *p* *pp*

7 *p* *mf* *p* *ppp* *mp*

13 *mf* *f*

18 *pp* *fzp* *ff*

23 *mp* *rit.* *decresc.*

28 *a tempo* *p*

31 *pp* *ppp*

Multiphonics

(to take no more than 10 minutes of the normal lesson)

Lesson 8

Objective for this lesson:

To review lesson 7 and to use multiple extended techniques: flutter tongue, pitch bends, multiphonics (D/F) and harmonics.

Exercise:

Step 1: Take a slow 3-second breath.

Step 2: Play the individual notes with their normal/ standard fingering in order to feel what air direction is needed to produce each pitch.

Step 3: Finger the D/F multiphonic, making sure that you have the correct fingering.

Step 4: First focus the air stream towards the D, then the F and feel how much air pressure is needed for each note.

Step 5: Now broaden the air stream vertically to reach the target area of each pitch.

The image shows a musical exercise on a single staff in 4/4 time. The tempo is marked as quarter note = 60. The notes are: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a final chord consisting of G4, B4, and D5. To the left of the staff is a vertical finger illustration showing the placement of fingers 1 through 5 on the strings, corresponding to the notes G, A, B, C, D, E, F, and the chord G-B-D.

Exercise and finger illustration from Dick (1986:36)

Repertoire:

Motorcycle Ride by Phyllis Avidan Louke from *Extended techniques—Double the fun*.

See also the graded repertoire list in Chapter 6 for pieces which suit your playing level.

Basic explanations of flutter tongue, pitch bends and harmonics are given on the first page of Louke's book, *Extended Techniques – Double the fun*.

Extended Techniques in this duet:
Flutter Tongue
Pitch Bends
Multiphonics
Harmonics

Motorcycle Ride

Multiple Extended Techniques

Phyllis Avidan Louke

Allegretto con moto

190 *f* *mf* *leggiero*

195 *mf* **finger F & add both trill keys

200 1. *f* *mf*

206 *f*

Double the Fun with Extended Techniques
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CHAPTER 6




GRADED EXTENDED TECHNIQUE REPERTOIRE LIST


6.1 Introduction



The repertoire in this chapter has been graded according to the criteria chart set up below. All the repertoire can be used for students at school level.

The grading starts at Grade 2 to allow time for the learning of basic tone production, theoretical understanding, posture aspects, breathing, etc.

6.2 Grading Criteria Chart

Grade	Pitch Range	Key Range	Rhythms	Time Signature	Characteristics	Focus
2 – 3	C1 – G3	Key signatures using up to 3 sharps and 3 flats.	Combinations of  Regular use of dotted rhythms in  - based time with possible use of simple syncopation.	In 2/4, 3/4, 4/4, 6/8 and 2/2	Moderate range and key signatures; a variety of articulations and dynamics; change of key signature within a piece; simple ornaments; short chromatic passages; free use of leaps up to one octave; phrases approximately 4 measures long; use of ties and resulting in syncopated and dotted figures; isolated appearance of rhythms designated for later grades in familiar tunes and  pairs designating terminations of baroque-type trills.	Basics of position and posture; learning the fundamentals of tone production; fingering; articulation; notation reading (where applicable), with addition of extension of rhythmical understanding; incorporating of dynamics; comfort with key signatures signalling major or minor keys.

Grade	Pitch Range	Key Range	Rhythms	Time Signature	Characteristics	Focus
4 – 5	C1 – A3 Occasionally extended to (Bb 3)	Key signatures using up to 5 sharps and 5 flats.	Rhythms using values as short as  in slower tempos, note groups of up to quintuplets.	As for Grades 2-3, including fast and slow 5/8 time. Incorporating changes between simple or compound meters but not both.	As for Grades 2-3. Increasing range; more complex rhythmic combinations; varied articulations; increased dynamic range; increased use of accidentals/enharmonics; basic symbols for ornaments (trills, graces, turns, mordents); elementary presentation of extended techniques including flutter tongue, harmonics and basic multiphonics.	Tone development; extension of breath control; extension of rhythmical understanding; Increasing ease with a variety of meters; exploration of multiple tonguing; accidentals signaling temporary modulation, forms of the minor scale and chromatic scale; ease within the bottom 2,5 registers of the flute; increasing stamina and breath control; range extension and varied musical styles.

Grade	Pitch Range	Key Range	Rhythms	Time Signature	Characteristics	Focus
6 – 7	C1 – Bb 3	Key signatures using up to 7 sharps and 7 flats.	As for Grades 4-5 with larger groups of  .	More complex meters incorporating changes between simple and compound meters.	Extended range and key signatures; more complex rhythms and patterns of accidentals; multiple tonguing; free use of symbols for ornaments; free use of basic extended techniques. Longer phrases and more challenges technically and musically; more complex accent patterns and changes of meter between  pulses; full range of extended techniques within the playing level.	Continued tone development; comfort with extended ranges and even greater rhythmic complexity, expressive tempo changes. Comfort with multiple tonguing, reading symbol ornamentation as well as in difficult keys, and in managing the challenges of music which works with piano as equal partner. Increased emphasis on challenging issues of ensemble, elements of period style, use of <i>rubato</i> and of extended techniques.

Grade	Pitch Range	Key Range	Rhythms	Time Signature	Characteristics	Focus
8	C1 – C4	Key signatures using up to 7 sharps and 7 flats, as well as alternate forms of key signatures	As for Grades 6-7, possible use of complex accent patterns	As for Grades 6-7, note groups of up to a sextuplet. Incorporation of complex meter changes.	As for Grades 6-7.	As for Grades 6-7 with more complex ensemble with piano; simple free ornamentation.

6.3 Grade 2/3 Repertoire List

Laughing (for 2 flutes)

Composer: Phyllis Avidan Louke

From: *Double the fun with extended techniques* by Phyllis Avidan Louke

Extended Techniques: Pitch bending

Pitch range: G1 – A-flat 2 (flute 1)

C1 – F2 (flute 2)

Key: B-flat major

Time signature: 2/4

Rhythms: Combinations of 

Characteristics: Extensive use of pitch bending; pitch range G1 – A-flat2 (flute 1), C1 – F2 (flute 2); variety of dynamics; simple rhythms; steady manageable tempo; basic symbols for ornaments (acciaccaturas); short chromatic passages.

Focus: tone development; increased flexibility of the embouchure; finger dexterity; aural development; comfort within the key signature.

Pitch Bending,

To bend the pitch of a note lower, roll in the headjoint as you're playing (or lower your chin to redirect the airstream lower) until the pitch is approximately 1/2 step lower than the marked pitch.

Laughing

Pitch Bending

Phyllis Avidan Louke

151 Allegretto

The musical score is written for two staves in 2/4 time, with a key signature of two flats (B-flat and E-flat). It is marked 'Allegretto' and 'f' (forte). The score is divided into four systems of four measures each. The first system (measures 151-154) shows a melodic line in the upper staff and a supporting bass line in the lower staff. The second system (measures 155-158) includes a pitch bend instruction: an asterisk (*) above the first measure of the upper staff, followed by a horizontal line with a downward-pointing arrow indicating the pitch bend. The third system (measures 160-163) continues the melodic and bass lines. The fourth system (measures 165-168) concludes the piece with a final cadence. The score uses various note values including quarter, eighth, and sixteenth notes, as well as rests and slurs.

155 *pitch bend

160

165

Double the Fun with Extended Techniques

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The Bagpiper (for 2 flutes)

Composer: Phyllis Avidan Louke

From: *Double the fun with extended techniques* by Phyllis Avidan Louke

Extended Techniques: Simultaneous singing and playing

Pitch range: F1 – C3 (flute 1)

E1 – G1 (flute 2)

Key: D minor and F minor

Time signature: 3/4

Rhythms: Combinations of 

Characteristics: Use of simultaneous singing and playing; pitch range F1 – C3 (flute 1), E1 – G1 (flute 2); simple rhythms; steady manageable tempo; basic symbols for ornaments like acciaccaturas; short legato passages; variety of dynamics and articulation.

Focus: Tone development; aural development; fingering; comfort within the key signature.

To sing while playing, hum (or sing "ooh") the suggested pitches while playing the notes marked. The pitch hummed can be in an octave comfortable for your singing voice. In this duet there are several choices of which pitches to sing.

The Bagpiper

Simultaneous Singing & Playing

Phyllis Avidan Louke

Andante con moto

123

f *mf*

*Hum either G or D, or pitches written, while playing

130

p *f*

A

**Hum either C or F, or pitches written

138

p *mf*

144

p

Double the Fun with Extended Techniques

Page 8

Growling Bears (for 2 flutes)

Composer: Phyllis Avidan Louke

From: *Double the fun with extended techniques* by Phyllis Avidan Louke

Extended Techniques: Flutter tonguing

Pitch range: B-flat1 – C3 (flute 1)

D1 – A-flat2 (flute 2)

Key: E-flat major

Time signature: 6/8

Rhythms: Regular use of dotted rhythms in compound duple time.

Combinations of 

Characteristics: Use of flutter tonguing; pitch range B-flat1 – C3 (flute 1), D1 – A-flat2 (flute 2); variety of articulations and dynamics; flowing lines; steady manageable tempo; no big leaps; 2-bar phrases.

Focus: Tone development; legato playing; phrasing; comfort within the key and time signature.

To Flutter Tongue, while you're playing:
1. Flutter like you're rolling r's in Spanish, or
2. Use your throat to make a "gargling" sound

Growling Bears

Flutter Tonguing

Phyllis Avidan Louke

The musical score is divided into four systems, each with a treble and bass staff. The first system starts at measure 88, marked 'Pesante' and 'mf'. The second system starts at measure 92. The third system starts at measure 96, marked 'f'. The fourth system starts at measure 100, also marked 'f'. The score includes various musical notations such as slurs, ties, and dynamic markings. The final measure of the fourth system includes a 'sfz' marking and a note with a 'flz' (flutter tongue) instruction.

Double the Fun with Extended Techniques
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Horse Trot (for 2 flutes)

Composer: Phyllis Avidan Louke

From: *Extended Techniques – Double the fun* by Phyllis Avidan Louke



Extended Techniques: Key Clicks

Pitch range: D2 – D3 (flute 1)

A1 – A2 (flute 2)

Key: G major

Time signature: C

Rhythms: Combinations of  

Characteristics: Extensive use of key clicks; 2-bar phrasing; varied use of articulation; pitch range D2 – D3 (flute 1) and A1 – A2 (flute 2); variety of articulations; steady manageable tempo.

Focus: Tone development; staccato tonguing; good phrasing; aural development.

Key Clicks: Finger written note and slap either the lowest closed key or the G key (left ring finger). You should hear the pitch of the fingered note.

Horse Trot

Key Clicks

Phyllis Avidan Louke

17 Allegretto ♩ = 96

mf

Key Clicks

f

22 1. 2. A *leggiero*

f *mf* *mf*

27 *leggiero*

f *mf* *mf*

32 1. 2. *f*

Double the Fun with Extended Techniques

Page 2

Gavotte

Composer: F. J. Gossec

Arranged by: Linda L. Holland


From: *Easing into extended techniques*, Volume 3 by Linda L. Holland

Extended Techniques: Multiphonics

Pitch range: G1 – D3

Key: D major

Time signature: 4/4

Rhythms: Simple rhythms of 

Characteristics: Use of multiphonics; pitch range G1 – D3; simple key signature and rhythmic combinations; staccato tonguing; variety of dynamic levels.

Focus: Tone development; embouchure flexibility; clear articulation; finger dexterity.

Gavotte

F.J. Gossec

Arr. by Linda L. Holland

♩ = 92

mp

5

mp

9

pp *mp*

13

f *mp*

6.4 Grade 4/5 Repertoire List

Cradle Song

Composer: J. Brahms

Arranged by: Linda L. Holland

From: *Easing into extended techniques*, Volume 3 by Linda L. Holland


Extended Techniques: Multiphonics

Pitch range: G1 – B-flat2 (in Bb major example)

G1 – A2 (in A major example)

Key: B-flat major or/and A major

Time signature: 3/4

Rhythms: Simple rhythms of 

Characteristics: Frequent use of multiphonics, although only 2 fingerings are used; steady manageable tempo; pitch range G1 – B-flat2 (in Bb major example), G1 – A2 (in A major example); simple key signature and basic rhythmic combinations; tongued and slurred passages; short phrases; occasional leaps up to an octave; increased dynamic range.

Focus: Tone development; finger dexterity; embouchure flexibility; aural development.

Cradle Song

Johannes Brahms

7

Arr. by Linda L. Holland

B \flat Major

Musical score for B \flat Major, measures 1-12. The score is written in treble clef with a 3/4 time signature. It begins with a tempo marking of $\text{♩} = 60$. The first staff (measures 1-6) features a melody with a piano (*pp*) dynamic and includes six vertical clusters of notes above the staff. The second staff (measures 7-11) continues the melody with a mezzo-piano (*mp*) dynamic and a crescendo leading to a piano (*pp*) dynamic. The third staff (measures 12) concludes the piece with a mezzo-piano (*mp*) dynamic, a decrescendo (*decresc.*), and a final piano (*pp*) dynamic. Vertical clusters of notes are present above the staff in measures 1, 4, 7, 10, and 12.

A Major

Musical score for A Major, measures 1-12. The score is written in treble clef with a 3/4 time signature. It begins with a tempo marking of $\text{♩} = 60$. The first staff (measures 1-6) features a melody with a piano (*pp*) dynamic and includes five vertical clusters of notes above the staff. The second staff (measures 7-11) continues the melody with a mezzo-piano (*mp*) dynamic and a crescendo leading to a piano (*pp*) dynamic. The third staff (measures 12) concludes the piece with a mezzo-piano (*mp*) dynamic, a decrescendo (*decresc.*), and a final piano (*pp*) dynamic. Vertical clusters of notes are present above the staff in measures 1, 4, 7, 10, and 12.

Chopsticks

Composer: Phyllis Avidan Louke

From: *Extended Techniques – Double the fun* by Phyllis Avidan Louke

Extended Techniques: Key Clicks

Pitch range: C2 – E-flat3 (flute 1)

G1 – G2 (flute 2)

Key: C minor

Time signature: C

Rhythms: Combinations of 

Characteristics: Use of key clicks; short phrases; extensive use of dynamics; pitch range C2 – E-flat3 (flute 1), G1 – G2 (flute 2); variety of articulations, with the use of marcato; steady manageable tempo.

Focus: Development of musicality; use of phrasing; tone development; incorporating various dynamics; comfort within the key signature.

Key Clicks: Finger written note and slap either the lowest closed key or the G key (left ring finger). You should hear the pitch of the fingered note.

Chopsticks

Key Clicks

Phyllis Avidan Louke

Andante con moto ♩ = 76

*Key Clicks

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Have you ever seen a Lassie? (for 2 flutes)

Arranged by: Phyllis Avidan Louke

From: *Double the fun with extended techniques* by Phyllis Avidan Louke

Extended Techniques: Multiphonics

Pitch range: F1 – G2 (flute 1)

A1 – F2 (flute 2)

Key: B-flat major

Time signature: 3/4

Rhythms: Combinations of 

Characteristics: Extensive use of multiphonics in the second flute part; steady manageable tempo; pitch range F1 – G2 (flute 1), A1 – F2 (flute 2); moderate key signature; variety of articulations; free use of leaps up to a 5th; 4-bar phrases.

Focus: Tone development; phrasing; articulation; extension of rhythmical understanding; comfort within the key signature.

Multiphonics: Playing more than one pitch at the same time. Sometimes multiphonics are produced with special fingerings, and sometimes by changing your embouchure. The multiphonics in this song use special fingerings.

Take care not to blow too hard.

Have You Ever Seen a Lassie?

Multiphonics

Arr. by Phyllis Avidan Louke

Moderato
optional 8va

mf

**finger F & add both trill keys *finger F & add 1st trill key

37 42 46 50

Double the Fun with Extended Techniques

Page 3

The American Patrol (for solo flute)

Composer: F. W. Meacham

Arranged by: Linda L. Holland

From: *Easing into extended techniques*, Volume 5 by Linda L. Holland

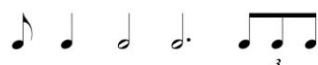
Extended Techniques: Simultaneous singing and playing

Pitch range: C1 - F2 (flute)

C below C1 – F below C1 (voice)

Key: F major

Time signature: 2/2

Rhythms: Simple rhythms of 

Characteristics: Use of simultaneous singing and playing; brisk tempo; pitch range C1 – F2 (flute), C – F below C1 (voice); simple key signature and rhythmic combinations; only tongued articulation; limited use of accidentals beyond key signature.

Focus: Tone development; extension of breath control.

Victimae Paschali Laudes (for solo flute)

Composer: Wipo

Arranged by: Linda L. Holland

From: *Easing into extended techniques*, Volume 5 by Linda L. Holland

Extended Techniques: Simultaneous singing and playing

Pitch range: D1 – G2 (flute)

G below C1 – C2 (voice)

Key: F major

Time signature: None

Rhythms: No note stems. Read as crotchets.

Characteristics: Use of simultaneous singing and playing; pitch range D1 – G2 (flute), G below C1 – C2 (voice); no time signature; freedom of rhythm; the voice has exactly the same melodic line as the flute, but a perfect 5th lower.

Focus: Tone development; breath control; aural development.

The American Patrol

F.W. Meacham

Arr. by Linda L. Holland

$\text{♩} = 76$

Flute

Voice

8^{va} basso to end

7

12

Victimae Paschali Laudes

Wipo

Arr. by Linda L. Holland

Flute

Voice

6

10

Theme from New World Symphony, Symphony #9, 2nd movement (for solo flute)

Composer: A. Dvořák

Arranged by: Linda L. Holland

From: *Easing into extended techniques*, Volume 5 by Linda L. Holland

Extended Techniques: Simultaneous singing and playing

Pitch range: C1 – E2 (flute)

F below C1 – G1 (voice)

Key: C major

Time signature: 4/4

Rhythms: Extensive use of dotted crotchets; combinations of



Characteristics: The use of simultaneous singing and playing throughout the piece, makes this a duo for one person. The flute and voice are in unison for the first 8 bars; after this each line has its own melodic and rhythmic line; pitch range C1 – E2 (flute), F below C1 – G1 (voice); steady manageable tempo; only tongued passages; variety of dynamics; no leaps; intervals no bigger than a 3rd; 4-bar phrases; use of dotted figures.

Focus: Tone development in bottom register of the flute; incorporation of different dynamic levels; aural development; phrasing; increased breath support.

Theme from New World Symphony

Antonín Dvořák, Symphony #9, 2nd mvmt.

Arr. by Linda L. Holland

$\bullet = 66$

Flute

Voice

p *mf*

9

8^{va} basso to end

17

p *cresc.* *mp*

Chaconne (for 2 flutes)

Composer: Linda L. Holland

From: *Easing into extended techniques*, Volume 2 by Linda L. Holland

Extended Techniques: Harmonics

Pitch range: Actual pitch C1 – E3, Fingered range C1 – D3 (flute 1)

Actual pitch C1 – D3, Fingered range C1 – G3 (flute 2)

Key: C major with extensive use of accidentals

Time signature: 3/4

Rhythms: Complex combinations of 

Characteristics: Extensive use of harmonics; actual pitch range C1 – E3, fingered range C1 – D3 (flute 1), actual pitch range C1 – D3, fingered range C1 – G3 (flute 2); legato lines; 4-bar phrases; variety of dynamics; complex rhythmic combinations; manageable tempo.

Focus: Tone development; increased embouchure flexibility; extension of breath control; extension of rhythmical understanding; phrasing; aural development; incorporation of different dynamic levels.

Chaconne for two flutes

Linda L. Holland

$\bullet = 92$

The musical score is written for two flutes in 3/4 time. It consists of three systems of two staves each. The first system (measures 1-7) features a melodic line in the upper staff with dynamics *p*, *mp*, *p*, and *pp*, and a supporting line in the lower staff with dynamics *p* and *pp*. The second system (measures 8-14) continues the melodic line with dynamics *mp*, *pp*, *mp*, and *p*, while the lower staff has a dynamic of *mp*. The third system (measures 15-21) shows the melodic line with dynamics *pp* and *mp*, and the lower staff with a dynamic of *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

22

mf f

mf f

Detailed description: This system contains two staves of music for measures 22 through 28. The upper staff begins with a treble clef and a key signature of one flat. It features a melodic line with a slur over measures 22-24, followed by a dynamic marking of *mf*. The line continues with a slur over measures 25-28, ending with a dynamic marking of *f*. The lower staff begins with a bass clef and a key signature of one flat. It features a bass line with a slur over measures 22-24, followed by a dynamic marking of *mf*. The line continues with a slur over measures 25-28, ending with a dynamic marking of *f*.

29

decresc. p

decresc. p

Detailed description: This system contains two staves of music for measures 29 through 34. The upper staff begins with a treble clef and a key signature of one flat. It features a melodic line with a slur over measures 29-34, ending with a dynamic marking of *p*. The lower staff begins with a bass clef and a key signature of one flat. It features a bass line with a slur over measures 29-34, ending with a dynamic marking of *p*. Both staves include the instruction *decresc.* (decrescendo).

35

mp cresc. mp mf cresc.

Detailed description: This system contains two staves of music for measures 35 through 41. The upper staff begins with a treble clef and a key signature of one flat. It features a melodic line with a slur over measures 35-38, followed by a dynamic marking of *mp*. The line continues with a slur over measures 39-41, ending with a dynamic marking of *cresc.*. The lower staff begins with a bass clef and a key signature of one flat. It features a bass line with a slur over measures 35-38, followed by a dynamic marking of *mp*. The line continues with a slur over measures 39-41, ending with a dynamic marking of *cresc.*. A *mf* marking is also present between the staves.

42

ff decresc. p

ff decresc. p

Detailed description: This system contains two staves of music for measures 42 through 48. The upper staff begins with a treble clef and a key signature of one flat. It features a melodic line with a slur over measures 42-45, followed by a dynamic marking of *ff*. The line continues with a slur over measures 46-48, ending with a dynamic marking of *p*. The lower staff begins with a bass clef and a key signature of one flat. It features a bass line with a slur over measures 42-45, followed by a dynamic marking of *ff*. The line continues with a slur over measures 46-48, ending with a dynamic marking of *p*. Both staves include the instruction *decresc.* (decrescendo).

49 a little slower

pp p

a little slower

pp

Detailed description: This system contains two staves of music for measures 49 through 56. The top staff begins with a treble clef and a key signature of one flat. It features a melodic line with a long slur over measures 49-54 and a dynamic marking of *pp*. A crescendo hairpin leads to a dynamic of *p* at measure 55. The bottom staff has a bass clef and accompaniment with a long slur over measures 49-54 and a dynamic marking of *pp*. Crescendos and decrescendos are used throughout the system.

57

mf mp

mf mp

Detailed description: This system contains two staves of music for measures 57 through 64. The top staff has a treble clef and a melodic line with a long slur over measures 57-64. Dynamics are marked *mf* at measure 57 and *mp* at measure 61. The bottom staff has a bass clef and accompaniment with a long slur over measures 57-64. Dynamics are marked *mf* at measure 57 and *mp* at measure 61. Crescendos and decrescendos are used throughout the system.

65

p pp

poco rit.

poco rit.

N

Detailed description: This system contains two staves of music for measures 65 through 72. The top staff has a treble clef and a melodic line with a long slur over measures 65-72. Dynamics are marked *p* at measure 65 and *pp* at measure 69. The tempo marking *poco rit.* appears above the staff at measure 69. The bottom staff has a bass clef and accompaniment with a long slur over measures 65-72. Dynamics are marked *p* at measure 65 and *pp* at measure 69. The tempo marking *poco rit.* appears above the staff at measure 69. Both staves end with a fermata and a hairpin leading to a dynamic of *N*.

Dorset Street

Composer: Robert Dick

From: *A very easy 20th century album* by Trevor Wye

Extended Techniques: Multiphonics

Pitch range: E1 – C3

Key: E minor

Time signature: 4/4

Rhythms: Use of dotted rhythms and syncopation; combinations of



Characteristics: Frequent use of multiphonics, although only 2 fingerings are used; steady manageable tempo; pitch range E1 – C3; complex rhythmic combinations; variety of dynamics; only tongued passages; use of accidentals; short phrases; leaps up to a 10th.

Focus: Tone development; increased embouchure flexibility; extension of rhythmical understanding; phrasing; aural development; incorporation of different dynamic levels.

DORSET STREET

ROBERT DICK
(1988)

$\text{♩} = 60$

5

10

14

Music by Robert Dick
(Taken from "A Very Easy 20th Century Album" for flute and piano, edited by Trevor Wye)
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Sun Shower

Composer: Robert Dick

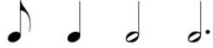
From: *A very easy 20th century album* by Trevor Wye

Extended Techniques: Multiphonics

Pitch range: D1 – F3

Key: D minor

Time signature: 3/4

Rhythms: Combinations of 

Characteristics: Frequent use of multiphonics, although only 3 fingerings are used; simple rhythms; pitch range D1 – F3; mainly tongued; variety in dynamics; manageable tempo.

Focus: Tone development; increased embouchure flexibility; phrasing; aural development; incorporation of different dynamic levels.

SUN SHOWER

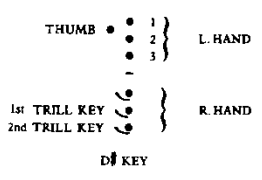
ROBERT DICK
(1988)

$\text{♩} = 72$

6 *p* *f* *mf*

12 *p* normal

17 normal normal



In order to facilitate the production of the multiphonics, it is necessary either to increase or reduce the air pressure from 'normal' playing. A few minutes trial will soon achieve the right result.
 Use a larger lip opening for multiphonics than for single pitches, especially from top to bottom.

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Carousel (for 2 flutes)

Composer: Phyllis Avidan Louke

From: *Double the fun with extended techniques* by Phyllis Avidan Louke


Extended Techniques: Multiphonics

Pitch range: C#2 – B-flat2 (flute 1)

D1 – E2 (flute 2)

Key: D minor

Time signature: 6/8

Rhythms: Combinations of 

Characteristics: Frequent use of single multiphonic in second flute part only; pitch range C#2 – B-flat2 (flute 1), D1 – E2 (flute 2); use of tongued and slurred passages; variety in dynamics; manageable tempo.

Focus: Tone development; increased embouchure flexibility; phrasing; aural development; extension of rhythmical understanding; increased ease in compound duple time and within the minor key signature.

Multiphonics: playing more than one pitch at the same time. Sometimes multiphonics are produced with special fingerings, and sometimes by changing your embouchure. The multiphonic in this song uses a special fingering. Take care not to blow too hard.

Carousel!

Multiphonics

Phyllis Avidan Louke

54 **Andante**

58 **Fine**

62

66 **D.C. al Fine**

*finger E with no left 1st finger & add 1st trill key
(use RH finger 2 on the trill and 1 & 3 on the keys)

**Fingering Tip: When playing sequences of D2-C#2-D2, leave right hand fingers down on the C#. There are many opportunities to practice this in Carousel..

Double the Fun with Extended Techniques
Page 1

Windy (for 2 flutes)

Composer: Phyllis Avidan Louke

From: *Double the fun with extended techniques* by Phyllis Avidan Louke

Extended Techniques: Harmonics

Pitch range: Actual pitch range B1 – E-flat3, Fingered pitch range C1 – E-flat3 (flute 1)
Actual pitch range G1 – E-flat3, Fingered pitch range C1 – A-flat2 (flute 2)

Key: C minor

Meter/Time signature: 4/4

Rhythms: Combinations of ♪ ♫ ♫ ♫ with a simple duple feel.

Characteristics: Extensive use of harmonics; actual pitch range B1 – E-flat3 and fingered pitch range C1 – E-flat3 (flute 1), actual pitch range G1 – E-flat3 and fingered pitch range C1 – A-flat2 (flute 2); basic rhythmic combinations; use of tongued and slurred passages; variety in dynamics; manageable tempo.

Focus: Tone development in second register of the flute; increased embouchure flexibility; phrasing; aural development; extension of rhythmical understanding; increased breath control; incorporation of different dynamic levels.

Harmonics are produced by fingering the diamond shaped notes & overblowing. (Raise your airstream as though you're aiming for a higher note to produce the pitch of the note marked.) See performance notes for more info on harmonics.

Windy

Harmonics

Phyllis Avidan Louke

Andante

70 *mf*

75 *f*

79

83 *p*

Double the Fun with Extended Techniques
Page 5

Telephone (for 2 flutes)

Composer: Phyllis Avidan Louke

From: *Double the fun with extended techniques* by Phyllis Avidan Louke

Extended Techniques: Flutter tonguing

Pitch range: C2 – E3 (flute 1)

E1 – C3 (flute 2)

Key: C major

Time signature: Changes between 3/4 and 4/4

Rhythms: Combinations of compound duple and simple triple time



Characteristics: Extensive use of flutter tonguing; pitch range C2 – E3 (flute 1), E1 – C3 (flute 2); complex rhythmic combinations; brisk tempo; varied articulations and use of accents; no accidentals or ornaments; use of repeat signs.

Focus: Extension of rhythmical understanding; exploration of multiple tonguing.

To Flutter Tongue, while you're playing:
1. Flutter like you're rolling r's in Spanish, or
2. Use your throat to make a "gargling" sound

Telephone

Flutter Tonguing

Phyllis Avidan Louke

The musical score is divided into four systems, each with two staves (treble and bass clef).
System 1 (Measures 105-108): Marked "Energico" with a tempo of quarter note = 112. The first staff has a treble clef and the second has a bass clef. Dynamics include *f* and *flz.*. Fingerings 1, 2, and 3 are indicated in the first measure. Accents (>) are placed above many notes.
System 2 (Measures 109-112): Continues the melodic and harmonic patterns with accents and dynamic markings.
System 3 (Measures 113-116): Features a change in time signature to 3/4. Dynamics include *mf* and *f*.
System 4 (Measures 117-120): Returns to 3/4 time, ending with a *rit.* (ritardando) marking.

Double the Fun with Extended Techniques
Page 7

Motorcycle Ride (for 2 flutes)

Composer: Phyllis Avidan Louke

From: *Double the fun with extended techniques* by Phyllis Avidan Louke

Extended Techniques: Flutter tonguing, pitch bends, multiphonics, harmonics

Pitch range: Actual pitch range C2 – E-flat3, Fingered pitch range C1 – E-flat 3 (flute 1)
Actual pitch range E1 - A2 (flute 2)

Key: E minor

Time signature: No time signature, but in 4/4

Rhythms: Combinations of 

Characteristics: Multiple use of extended techniques [flutter tonguing, pitch bends, multiphonics, harmonics(flute 1 only)]; steady manageable tempo; actual pitch range for flute 1 is C2 – E-flat3 and the fingered pitch range is C1 – E-flat 3 , the pitch range for flute 2 is E1 - A2; use of ties and multiple tonguing; varied dynamics; varied articulation markings including accents.

Focus: Tone development; increased embouchure flexibility; finger dexterity, phrasing.

Extended Techniques in this duet:
Flutter Tongue
Pitch Bends
Multiphonics
Harmonics

Motorcycle Ride

Multiple Extended Techniques

Phyllis Avidan Louke

Allegretto con moto

190 *f* *mf* *mp* *leggero*

195 *mf* **finger F & add both trill keys

200 *f* *mf*

206 *f*

Double the Fun with Extended Techniques
Page 11

Pop Goes the Weasel (for 2 flutes)

Arranged by: Phyllis Avidan Louke

From: *Double the fun with extended techniques* by Phyllis Avidan Louke

Extended Techniques: Flutter tonguing, pitch bends, harmonics, simultaneous singing and playing

Pitch range: A1 – C2 (flute 1)

Actual pitch range E1 – E3, Fingered pitch range D1-E3 (flute 2)

Key: F major

Time signature: 6/8

Rhythms: Basic use of compound duple rhythmic combinations 

Characteristics: Extensive use of flutter tonguing, pitch bends, simultaneous singing and playing and harmonics (flute 2 only); manageable tempo; pitch range for flute 1 is A1 – C2 and for flute 2 the actual pitch range is E1 – E3 but the fingered range is D1 – E3; basic rhythmic combinations; varied dynamic range; use of accidentals and short chromatic passages; basic symbols for ornaments like acciaccaturas.

Focus: Tone development; aural development; phrasing; comfort in time signature; finger dexterity; embouchure flexibility.

Kangaroo

Composer: Phyllis Avidan Louke


From: *Extended techniques-Solos for fun* by Phyllis Avidan Louke

Extended Techniques: Key clicks, simultaneous singing and playing

Pitch range: A1 – D3 (flute); D1 – B1 (voice)

Key: D major

Time signature: 6/8

Rhythms: Combinations of 

Characteristics: Complex use of key clicks and simultaneous singing and playing – the voice moves in octaves with the flute, but in bars 13, 14, 17, 19 and 21 it moves in double octaves; pitch range A1 – D3 (flute), D1 – B1 (voice); regular compound duple rhythmic combinations; varied dynamic range; one accidental.

Focus: Tone development; aural development; comfort in key and time signature; exploration of multiple techniques; increasing breath control.

Five is fun

Composer: Phyllis Avidan Louke

From: *Extended techniques- Solos for fun* by Phyllis Avidan Louke

Extended Techniques: Flutter tonguing, key clicks

Pitch range: G1 – E-flat3

Key: G minor

Time signature: Changes between 5/8 – 6/8

Rhythms: Combinations of 

Characteristics: Use of flutter tonguing and key clicks; pitch range G1 – E-flat 3; leaps up to an octave; moderate key signature with few accidentals signalling the minor key; complex rhythmic combinations; mainly quavers; time signature changes between 5/8 – 6/8; articulation all tongued.

Focus: Tone development, embouchure flexibility, aural development, finger dexterity, rhythmic understanding and ease in 5/8, incorporation of dynamics; comfort in key.

Flute

Extended Techniques--Solos for Fun

* square notes = simultaneous sing & play
**x notes = key clicks

Kangaroo

key clicks, sing & play

Phyllis Avidan Louke

Allegretto $\text{♩} = 88$

The score for 'Kangaroo' is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a mezzo-forte (mf) dynamic and an Allegretto tempo marking with a quarter note equal to 88 beats per minute. The second staff includes a 'Fine' marking and a forte (f) dynamic. The third staff continues with a mezzo-forte (mf) dynamic. The fourth staff concludes with a 'D.C. al Fine' instruction. The score includes various rhythmic patterns, including eighth and sixteenth notes, and features square notes and key clicks (marked with double asterisks) as specified in the legend.

*notes with 3 slashes = flutter tongue
**x notes = key clicks

Five is Fun

flutter tongue, key clicks

Phyllis Avidan Louke

Allegretto $\text{♩} = 200$

The score for 'Five is Fun' is written in treble clef with a key signature of two flats (Bb, Eb) and a 3/8 time signature. It consists of five staves of music. The first staff begins with a mezzo-forte (mf) dynamic and an Allegretto tempo marking with a quarter note equal to 200 beats per minute. The second staff includes a 'To Coda' marking. The third staff features a forte (f) dynamic. The fourth and fifth staves continue with a mezzo-forte (mf) dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and features square notes and key clicks (marked with double asterisks) as specified in the legend. The piece concludes with a 'D.C. al Coda' instruction.

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Frog Waltz (for flute and piano)

Composer: Phyllis Avidan Louke

From: *Extended techniques- Solos for fun* by Phyllis Avidan Louke

Extended Techniques: Harmonics, tongue thrusts

Pitch range: Actual pitch range F1 – G3, Fingered pitch range C1 – A-flat2

Key: B-flat

Time signature: 3/4

Rhythms: Basic combinations of 

Characteristics: Use of harmonics and tongue thrusts; free tempo; actual pitch range F1 – G3 but fingered range is C1 – A-flat2; moderately simple key signature with use of acciaccaturas; articulation mainly tongued; varied use of dynamics; simple use of ornaments like appoggiaturas; use of leaps up to an octave; 4-bar phrases; basic rhythmic combinations.

Focus: Tone development; awareness of posture; incorporation of different articulation markings; basic rhythmical understanding; incorporation of dynamics; comfort in the key; comfort with accompaniment.

Fright Night (for flute and piano)

Composer: Phyllis Avidan Louke


From: *Extended techniques - Solos for fun* by Phyllis Avidan Louke

Extended Techniques: harmonics, pitch bends, whistle tone, wind noise

Pitch range: C1 – D3

Key: G minor

Time signature: 4/4

Rhythms: Basic combinations of 

Characteristics: Use of harmonics, pitch bends, whistle tones and wind noise; brisk tempo; pitch range C1 – D3; moderate key signature with use of accidentals; varied use of dynamics; use of leaps up to a 10th; 2 bar phrases; articulation mainly slurred; simple rhythmic combinations.

Focus: Tone development; embouchure flexibility; awareness of posture; incorporation of different dynamic levels.

*Harmonics: finger the diamond note and overblow to the written note.

**triangle notes = tongue thrust (see Perf. Notes)

Frog Waltz

harmonics, tongue thrust

Waltz Tempo ♩ = 132

Phyllis Avidan Louke

55 **Freely** *f* // *mf* // *mf* **To Coda** *f*

62 *mf*

70 *f*

78 *mf*

87 *mf* **D.S. al Coda** **Freely** *f* //

**tongue thrust

**tongue thrusts sound a major 7th below the fingered pitch.
A fingered Eb produces an F concert, and a fingered Ab produces a Bb concert.

See performance notes for whistle tones, pitch bends & wind noise.

Fright Night

harmonics, pitch bends, whistle tone, wind noise

Phyllis Avidan Louke

95 **Misterioso** ♩ = 104 *mp* *whistle tone* *wind noise* *mp*

101 *f* *mp*

107 *f*

114 *mf*

119 *mf* *wind noise* *mp*

Extended Techniques - Solos for Fun, page 2

*make spooky windy sounds with your flute

Carnival (for flute and piano)

Composer: Phyllis Avidan Louke

From: *Extended techniques- Solos for fun* by Phyllis Avidan Louke

Extended Techniques: Multiphonics, simultaneous singing and playing

Pitch range: F1 – G2

Key: B-flat major

Time signature: 3/4

Rhythms: Basic combinations of 

Characteristics: Use of easy multiphonics and difficult simultaneous singing and playing passages; brisk tempo; moderate key signature with use of accidentals; pitch range F1 – G2; varied use of dynamics, 4-bar phrases; tongued articulation; simple rhythmic combinations.

Focus: Posture; tone productions; embouchure flexibility; incorporation of dynamics; aural development; comfort with accompaniment.

Bird Song (for flute and piano)

Composer: Phyllis Avidan Louke


From: *Extended techniques- Solos for fun* by Phyllis Avidan Louke

Extended Techniques: flutter tonguing

Pitch range: D2 – E3

Key: A minor

Time signature: Changes between C and 5/4

Rhythms: Off-beat rhythms with use of 

Characteristics: Use of flutter tonguing; brisk tempo; no key signature with use of accidentals; pitch range D2 – E3; varied use of dynamics; step wise motion with leaps up to a 6th; 2-bar phrases; varied use of articulation, mainly tongued with slurred quintuplets; use of acciaccaturas; complex rhythmic structure.

Focus: Use of multiple tonguing; finger dexterity; incorporation of varied dynamics; tone development in 2nd octave; rhythmic understanding

Multiphonics: use special fingerings.
square notes = simultaneous sing & play

Carnival

multiphonics, sing & play

Phyllis Avidan Louke

126 **Allegro** ♩ = 132
mf **finger F, plus both trill keys

133

141 *mf*

149 *finger F, plus 1st trill key

157 *mf*

162

169 *mf*

see performance notes for
flutter tonguing

Bird Song

flutter tonguing

Phyllis Avidan Louke

174 **Allegretto** ♩ = 92
p *cresc. poco a poco*

179 *f* *mf* 5

186 *f* *mf* 5

192 *f* *mf* 5

198 *f*

Extended Techniques—Solos for Fun, page 3

Reflections

Composer: Mizzy Mc Caskill & Dona Gilliam

From: *Flute Handbook* by Mc Caskill / Gilliam

Extended Techniques: Harmonics

Pitch range: Actual pitch range E1 – D3, Fingered pitch range C1 – B2

Key: No key signature, but use of accidentals with an Aeolian modal feel

Meter/Time signature: 3/4

Rhythms: Use of ties and combinations of 

Characteristics: Use of harmonics; steady manageable tempo; swaying modal feel; actual pitch range E1 – D3, but fingered range C1 – B2; varied use of dynamics; tongued and slurred passages; arpeggio-like movement in melodic line with leaps up to a 6th; 2-bar phrases; basic rhythmic structure with use of ties.

Focus: Tone development; embouchure flexibility; finger dexterity; development of musicality and phrasing; incorporation of varied dynamics.

Fiesta

Composer: Mizzy Mc Caskill & Dona Gilliam


From: *Flute Handbook* by Mc Caskill / Gilliam

Extended Techniques: Flutter tonguing

Pitch range: C#2 – F#3

Key: No key signature, but use of D major accidentals

Meter/Time signature: Changes between 5/8 and 7/8

Rhythms: Complex combinations of 

Characteristics: Use of flutter tonguing; pitch range C#2 – F#3; arpeggio-like movement in melodic line with leaps up to an octave; fast tempo; challenging rhythmic combinations in 5/8 and 7/8.

Focus: Ease within the time signatures; development of multiple tonguing; embouchure flexibility; incorporation of articulation.

Reflections

M.M., D.G.

Andantino $\text{♩} = 72$

The musical score for 'Reflections' consists of five staves of music. The first staff begins with the dynamic marking *mp* and the instruction *Piantanissimo*. The second staff continues the melody with various ornaments. The third staff features a *mf* dynamic marking. The fourth staff includes a *mp* marking. The fifth staff concludes with *rit.* and *morendo* markings.

Fiesta

M.M., D.G.

Lively $\text{♩} = 208$

The musical score for 'Fiesta' consists of five staves of music. The first staff begins with a *mf* dynamic marking. The second staff through the fifth staff feature multiple instances of the *fi.* (fingering) marking throughout the piece.

6.5 Grade 6/7 Repertoire List

Habanera Theme from G. Bizet's *Carmen*

Arranged by: Linda L. Holland

From: *Easing into extended techniques*, Volume 4 by Linda L. Holland


* **Need:** Open-hole flute

Extended Techniques: Finger slides⁷

Pitch range: B1 – B2

Key: B minor

Time signature: 4/4

Rhythms: Combinations of 

Characteristics: Use of finger slides; pitch range B1 – B2; simple rhythmic combinations; use of accidentals; no key signature; short chromatic passages.

Focus: Finger dexterity; extension of rhythmical understanding; aural development.

Spring Song

Composer: F. Mendelssohn

Arranged by: Linda L. Holland

From: *Easing into extended techniques*, Volume 4 by Linda L. Holland


* **Need:** Open-hole flute

Extended Techniques: Finger slides

Pitch range: B-flat1 – E-flat3

Key: E-flat major

Meter/Time signature: 4/4

Rhythms: Regular use of dotted rhythms. Combinations of 

Characteristics: Simple presentation of finger slides; pitch range B-flat1 – E-flat3; short chromatic passages; use of accidentals.

Focus: Finger dexterity and comfort in the key signature; extension of rhythmical understanding; aural development.

⁷ In the fingering illustrations provide on page 151, depressed keys are darkened and open keys are white. A key darkened on only one half indicates a key for which only the rim of the key is depressed, without covering the open hole. Arrows between the two fingerings show the keys that are affected in executing the slide.

Habanera Theme

from Georges Bizet's *Carmen*

Arr. by Linda L. Holland

Musical score for the Habanera Theme, measures 1 through 5. The score is written on a single treble clef staff in 4/4 time. It begins with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with several triplet markings indicated by a bracket and the number '3'. Above the staff, there are five groups of fingerings, each consisting of a vertical column of five dots with arrows pointing to the corresponding notes in the melody. Measure 5 ends with a double bar line and repeat dots.

Spring Song

Felix Mendelssohn

Arr. by Linda L. Holland

Musical score for the Spring Song, measures 1 through 11. The score is written on a single treble clef staff in 2/4 time. It begins with a key signature of two flats (B-flat and E-flat). The melody features a mix of eighth and sixteenth notes, with some notes beamed together. There are several fingering diagrams above the staff, each showing a vertical column of five dots with arrows pointing to the notes. Measure 11 ends with a double bar line and repeat dots.

Meditation

Linda L. Holland

The musical score for "Meditation" by Linda L. Holland is presented in six systems, each with guitar tablature above a standard musical staff. The tempo is marked as ♩ = 54. The piece begins in 4/4 time and features a variety of dynamic markings and articulations.

- System 1 (Measures 1-4):** Starts with a *pp* dynamic. The tablature shows chords in the first four frets. The staff includes a triplet of eighth notes and a half note.
- System 2 (Measures 5-7):** Continues with a *pp* dynamic. The tablature shows chords in the fifth and sixth frets. The staff includes a triplet of eighth notes and a half note.
- System 3 (Measures 8-10):** Dynamic changes to *p*. The tablature shows chords in the sixth and seventh frets. The staff includes a triplet of eighth notes and a half note.
- System 4 (Measures 11-13):** Dynamic changes to *pp*. The tablature shows chords in the seventh and eighth frets. The staff includes a triplet of eighth notes and a half note.
- System 5 (Measures 14-16):** Dynamic changes to *mp* and then *mf*. The tablature shows chords in the eighth and ninth frets. The staff includes a triplet of eighth notes and a half note.
- System 6 (Measures 17-19):** Dynamic changes to *pp*. The tablature shows chords in the ninth and tenth frets. The staff includes a triplet of eighth notes and a half note.

22 *p* *poco accel.* *cresc.*

25 *mf* $\text{♩} = 72$

28 *f* *poco rall.* *ff*

31 $\text{♩} = 54$ *pp* *mp*

34 *p* *pp*

38 *N*

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Waltz

Linda L. Holland

$\text{♩} = 96$

p

5

mf *mp*

8

p *pp*

12

mf

16

p *cresc.*

18 *f* *mp* (bend w/ emb.)

22 *p* *pp*

27 *p* *pp* ♩ = 80

30 *mp* *mf*

35

40 $\text{♩} = 96$
f *mp*

45 *più mosso*
cresc.

48 *ff* *poco rit.* *mf*

51 *a tempo*
p

54 *pp* *mp*

57 *p* *pp*
(bend w/ emb.)

Invocation

Composer: Linda L. Holland


From: *Easing into extended techniques*, Volume 3 by Linda L. Holland

Extended Techniques: Multiphonics

Pitch range: D-flat1 – E3

Key: No key signature, but use of accidentals

Time signature: 4/4

Rhythms: Use of ties and complex combination of 

Characteristics: Use of difficult multiphonics; pitch range D-flat1 – E3; varied use of dynamics; complex rhythmic structure; irregular phrases; use of accidentals; technically and musically difficult.

Focus: Tone development; embouchure flexibility; finger dexterity; aural development; increased breath control; rhythmic complexity.

Invocation

Linda L. Holland

$\text{♩} = 72$

mf \curvearrowright *f* \curvearrowleft *p* *pp*

7 *p* \curvearrowleft *mf* \curvearrowright *p* *ppp* *mp*

13 *mf* *f*

18 *pp* *fz* *ff*

23 *decresc.* *mp* *decresc.* *rit.*

28 *a tempo* *p*

31 *pp* *ppp*

Catch the train

Composer: Phyllis Avidan Louke

From: *Extended techniques – Solos for fun* by Phyllis Avidan Louke

Extended Techniques: Multiphonics, pitch bends

Pitch range: G1 – F3

Key: F major with a distinctive dorian feel (G – G in F major)

Time signature: C

Rhythms: Complex combinations of 

Characteristics: Use of tricky multiphonics and pitch bends; pitch range G1 – F3; varied use of dynamics; complex rhythmic structure; Bb harmonic minor runs with the 2nd omitted as from bar 240-246; 2-bar phrases with extensions; excessive use of accidentals; technically and musically difficult.

Focus: Rhythmic complexity; tone development; embouchure flexibility; finger dexterity; aural development; increased breath control.

Multiphonics--see below for fingerings

Catch the Train

multiphonics, pitch bends

Phyllis Avidan Louke

Moderato $\text{♩} = 96$ 

- *finger F, plus 1st trill key
- **finger F#, plus 2nd trill key
- ***finger D3 & adjust embouchure to also get C2

Extended Techniques--Solos for Fun, page 7

Walk like this (for 4 flutes)

Part 1: Grade 6+, Part 2: Grade 4 – 5, Part 3: Grade 2 – 3, Part 4: Grade 1 – 2

Excerpts: Bars 1-4, 9-12, 25-28, 65-68

Composer: Ian Clarke

Extended Techniques: The composer has included the following programme notes at the beginning of the score:

- simultaneous singing and playing;
- pitch bending;
- speech – (Walk like this yeah!) when there isn't a note head, whisper as loudly as possible the given words with attitude and shout yeah!
- jet whistle – simply blow into your flute as if warming it up (cover entire embouchure hole with mouth). This requires lots of energy!!! The lines indicate increasing energy and high partials (harmonics) throughout the note. These can be obtained by increasing blowing to climax as well as rolling out the flute slightly (staying covered but aiming more at the blowing edge of the embouchure hole) – additionally vocal shaping in a loud whispered oh' to eh' shape will enhance an increase in frequencies;
- jet whistle panting – as above, but literally pant into the flute in vigorous energetic fashion;
- slashed note heads – Cha' and Sla' first appearing in part 4. Practise by first saying Cha' or Sla' in a loud, short whisper without the flute in position. Then put the flute on your chin in its normal position (but do not form a normal embouchure) and continue to say Cha' & Sla';
- scat call – (Ski dd le da un doo dat, etc.) Any combination of conductor, conductor & 1st flutes, conductor & supporting staff or perhaps everybody should scream out the scat and then everybody plays it back on the flute. Those that are able could sing and play the answer. Vigour and attitude are definitely required here!

Pitch range: C1 - B3 (flute 1)


C1 - G3 (flute 2)

C1 - E-flat 3 (flute 3)

C1 - G2 (flute 4)

Key: G major

Time signature: C

Rhythms: Combinations of 

Characteristics: Use of multiple extended techniques: slashed note heads, simultaneous singing and playing, speech, jet whistle, pitch bending, jet whistle panting, scat call; easy key signature with use of accidentals; pitch range C1 - B3 (flute 1), C1 - G3 (flute 2), C1 - E-flat 3 (flute 3), C1 - G2 (flute 4); moderate rhythmic combinations with use of ties; articulation, tongued and slurred with varied use of accents; wide dynamic range; clear descriptive terminology.

Focus: To have fun with extended techniques; tone development; embouchure flexibility; finger dexterity; aural development; increased breath control; increased rhythmic complexity and understanding; emphasis on challenging issues of ensemble playing; very good for varied ability levels, i.e. 4 parts of descending skill levels.

Bars 1-4

Walk Like This!

Ian Clarke

April 2002

All singing & playing optional!

Swing groove!
♩ = 140

Flute 1
sing & play
p (begin with mostly voice if possible)
Walk like this yeah!

Flute 2

Flute 3

Flute 4
Whisper 'Cha' with flute in normal position!
1 2 3 4
pp Cha Cha Cha Cha
simile (carry on in this style)

Whispered loudly, or said ...
WITH ATTITUDE!!!

Bars 9-12

Fl. 1: rolling out, Jet whistle! *tr*, simile *tr*, *tr*, *tr*

Fl. 2: randomly trill F, E & D key, *cresc.*

Fl. 3: (Increasingly loud flute sound with voice!) *mf*, *cresc.*, We like this yeah!!!

Fl. 4: sing & play *mf*, *cresc.*, We like this yeah!!!

Fl. 4 (Lyrics): 9 Sha Sha Sha Sha, 10 Sha Sha Sha Sha, 11 Sha Sha Sha Sha, We like this yeah!!!

Fl. 3 (Performance): Whisped very loudly, or said ... WITH ATTITUDE!!!

Fl. 4 (Performance): Whisped very loudly, or said ... WITH ATTITUDE!!!

Bars 25-28

Fl. 1: *mp*

Fl. 2: *mp*

Fl. 3: no voice (note bends using liping techniques), *f*

Fl. 4: no voice, *f*

Bars 65-68

65
Shout enthusiastically by agreed group!
 3

Fl. 1
 Ski dd le da un doo dat
Shout enthusiastically by agreed group!
ff
 sing & play
 Dat Dat un Doo dat
 simile

Fl. 2
 Ski dd le da un doo dat
Shout enthusiastically by agreed group!
 3
ff
 sing & play
 Dat Dat un Doo dat
 simile

Fl. 3
 Ski dd le da un doo dat
Shout enthusiastically by agreed group!
 3
ff
 sing & play
 Dat Dat un Doo dat
 simile

Fl. 4
 Ski dd le da un doo dat
Shout enthusiastically by agreed group!
 3
ff
 sing & play
 Dat Dat un Doo dat
 simile

Scat shouting can be shouted by entire ensemble or by a single person or group.

2003 Ian Clarke
 - 8 -

Sunday Morning (for flute and piano)

Excerpts: Bars 1-9, 17-22, 36-43

Composer: Ian Clarke


*Ian Clarke has graded this piece as Grade 7. Some teachers may feel that it's a bit difficult for Grade 7 because of its difficult key signature, rhythmic complexity and tempo changes. They may rather wish to use it as a Grade 8 piece.

Extended Techniques: Timbral trills, glissandos

Pitch range: E1 – B3 (D4 optional)

Key: Changes between C – D-flat – F

Time signature: Changes between 4/4 and 5/4

Rhythms: Complex rhythms of 

Characteristics: Use of timbral trills and glissandos; pitch range E1 – B3 (D4 optional); complex rhythmic combinations with abundant use of ornaments such as appoggiaturas, acciaccaturas, trills and mordents; varied articulations; clear descriptive explanations of symbols; 2-bar phrases; expressive use of dynamics.

Focus: Tone development; embouchure flexibility; development of rhythmic understanding; awareness of timbre; incorporation of varied dynamics; incorporation of tempo changes.

Bars 1-9

Sunday Morning

Arranged by Ian Clarke
Clarke/Hicks/Painter

Andante $\text{♩} = 66$ *freely* *Optional glissando from grace note*

mf 3 *mf* 3

Timbral trills: trill to the same pitch using given fingerings. On the first D trill experiment to avoid the C below D if this appears.

N.B. All trills are timbral trills!

cantabile *mp*

Bars 17-22

Optional glissando from grace note *simile*

mp

Bars 36-43

poco allarg. *tempo primo*

mp dolce *loco*

6.6 Grade 8 Repertoire List

Acrostic Song from Final Alice (for flute and piano)

Composer: David Del Tredice

Extended Techniques: Harmonics

Pitch range: C1 – A3

Key: A major

Time signature: Changes between 4/4 and 3/4

Rhythms: Complex rhythmic structure with use of extended appoggiatura runs preceding the first beat



Characteristics: Use of harmonics without help through notation (only symbol); pitch range C1 – A3; A major key signature with extensive use of accidentals; complex rhythmic structure; abundant use of descriptive terminology; complex ornamentation; use of accents and trills.

Focus: Tone development; comfort with all 3 registers of the flute; rhythmic complexity; expressive tempo changes; comfort with multiple tonguing; reading symbol ornamentation as well as in difficult keys; managing challenges of music which works with piano as equal partner; emphasis on challenging issues of ensemble; use of *rubato* and *accelerando*.

Commissioned by Carol Wincenc

ACROSTIC SONG

from
FINAL ALICE

Flute

David Del Tredici
Arranged by the composer

Andante sostenuto

6 *p espressivo*

10 *p*

15 *f* *p* poco ritard. a tempo

21 *mp dolore* *mf*

26 *pp dolcissimo* *espr.*

31 *p* *cresc. sempre*

35 *f* ritard. 2 2

41 a tempo *pp* *p cresc. sempre*

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WFB85

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Chant (for solo flute)

Excerpts: Bars 1-23

Composer: Linda L. Holland


From: *Easing into extended techniques*, Volume 5 by Linda L. Holland

Extended Techniques: Simultaneous singing and playing and harmonics

Pitch range: Actual pitch range C1 – G3, Fingered range C1 – F3 (flute); B-flat below C1 – E1 (voice)

Key: C minor

Time signature: 4/4

Rhythms: Complex combinations of 

Characteristics: Use of simultaneous singing and playing and harmonics; actual pitch range C1 – G3, but fingered range C1 – F3 and B-flat below C1 – E1 in the voice; varied use of dynamics; complex rhythmic structure; 2-bar phrases; use of accidentals; technically and musically difficult.

Focus: Tone development in bottom register; embouchure flexibility; finger dexterity; aural development; awareness of timbre; increased breath control; rhythmic complexity.

Chant

Linda L. Holland

$\bullet = 66$ Sempre legato

Flute

Voice

5

10

14

20

p

mf

pp

mf

pp

mf

mp

mf

mp

24 9

28

32

36

40

45

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Bars 1-16

'maya'

Ian Clarke

January / February 2000

Based on 'Passage' by Clarke Hicks Painter 1986

Flute 1

Moderato ♩ = 84 *cantabile (solo)*

4

p

9

13 *evently*
p *cresc.*

15 *dim.*

Bars 53-60

(solo)

53 *p*

57

Spiral Lament (for flute and piano)

Excerpts: Bars 1-18, 64-75, 87-96

Composer: Ian Clarke


Extended Techniques: Quarter-tone grace notes, pitch bends

- Ian Clarke has added quarter-tone exercises at the end of the score to help in learning this piece

Pitch range: F#1 – A3

Key: G minor

Time signature: C

Rhythms: Use of off beats, triplets, tie and combinations of 

Characteristics: Use of quarter-tone grace notes and pitch bends; pitch range F#1 – A3; moderate key signature with use of accidentals; varied use of dynamics; leaps up to an octave, but mainly step-wise motion; irregular long phrases; multiple articulation; complex rhythms.

Focus: Tone development; fun with quarter-tones; extension of breath control; extension of rhythmic understanding; ease with multiple ornaments.

Spiral Lament

Ian Clarke
2003

flute

♩-104
Enigmatic 5 elegant & still *mp* simile

N.B. all trills are timbral!

12

64

ecstatic

68

appassionato

73

ff

free

Bars 87-96

3

The musical score consists of three staves of music in treble clef, with a key signature of one flat (Bb). The first staff (bars 87-89) is marked *wondrous p*. The second staff (bars 90-92) continues the melodic line. The third staff (bars 93-96) is marked *niente* and *mp*, with a *Dim.* instruction at the end. Performance instructions include "legato tonguing" and "delicate & flexible".

Fingering Diagrams:

- Diagram 1 (top left):
● ○ ○⁰ ○ ○ ○ ○ ○³
● Bb or
● ○ ○ ○ ○ ○ ○ ○³
● Bb
- Diagram 2 (top right):
● ○ ○ ○ ○ ○ ○ ○³
● or
● ○ ○ ○ ○ ○ ○ ○³
● or
● ○ ○ ○ ○ ○ ○ ○³
- Diagram 3 (middle left):
● ○ ○ ○ ○ ○ ○ ○³
● or
● ○ ○ ○ ○ ○ ○ ○³

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Hop-Hipster

Composer: Mike Mower


From: *Doing Time* by Mike Mower

Extended Techniques: Harmonics and ghost notes [This is when the flute amplifies the mouth instead of the mouth amplifying the flute. What happens is that an “almost whistle” is formed in the mouth, and the flute picks it up (www.larrykrantz.com/et/et.htm).]

Pitch range: C1 – C#4

Key: No key signature with use of accidentals

Time signature: C

Rhythms: Combinations of 

Characteristics: Use of harmonics and ghost notes; pitch range C1 – C#4; fast finger-work required throughout the piece; long phrases; technically difficult; use of accents and varied articulation markings.

Focus: Tone development in top register of the flute; embouchure flexibility; finger dexterity in the bottom register of the flute; comfort with entire pitch range of the flute; rhythmic complexity and understanding; finger speed and technique.

10. Hop-Hipster

CD
 Track 10 Demonstration ♩ = 160
 Track 20 Fast play along ♩ = 160
 Track 30 Slow play along ♩ = 132

A study in harmonics and ghosted notes
 finger the lower note and overblow to
 get the top harmonic note

♩ = 132

(No Count)

flz ---

D/E

E♭/E

E sus

C6,9

B7(♭9)

flz ---

D/E

E♭/E

D/E

F♯dt

B7(♭9)

D/E

B♭6,9/E

G6,9

F♯6,9/G

C♯sus

F♯sus

B13

A sus/E

C sus/E

B sus/G

B♭sus/G

C♯dt

E6,9

D6,9

C♯m11

Am9

D7(♯9)

E6,9

al coda ⊕

23 D6,9 C sus Bbm9 Eb7(#9)

26 Fm6,9 Ebm7 Ab9 DbMaj7 Dbm7 C7(#9) Fm6,9 Ebm7 Ab9 DbMaj7

33 Dbm7 C7(#9) Fm6,9 Ebm7 Ab9

36 DbMaj7 Dbm7 C7(#9) Fm6,9

39 Ebm7 Ab9 DbMaj7 Dbm7 C7(#9)

42 Fm6,9 Ebm7 Ab9 DbMaj7

45 Dbm7 C7(#9) Fm6,9 Ebm7 Ab9

48 DbMaj7 DbmZ C7(#9) Fm6,9

51 Ebm7 Ab9 DbMaj7 Dbm7 C7(#9) *D.C. al Coda*

⊕ *Coda*

57 C sus Bbm9 Eb7(#9) Fm

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Requiem (for solo flute)

Composer: Kazuo Fukushima

Extended Techniques: Flutter tonguing, harmonics

Pitch range: C1 – A3

Key: No key signature with use of accidentals

Time signature: 4/4

Rhythms: Intricate combinations of 

Characteristics: Use of flutter tonguing and harmonics; intricate rhythmic combinations; varied use of extreme dynamics; use of accidentals, ornaments, accents; pitch range C1 – A3; long phrases; technically difficult; tempo changes including *accelerandos*.

Focus: Tone development; embouchure flexibility; comfort with extended pitch range; development of rhythmic understanding; expressive tempo changes; comfort with multiple tonguing.

REQUIEM

per flauto solo

KAZUO FUKUSHIMA

Lento rubato

poco rit.

rit.

Flatt. *b*

cresc.

Flatt. *p*

accel.

ff

cresc.

ff *fff* *rit.*

ff *fff* *mp*

p

mp *p*

pp *ppp* *mp*

pp

pp

S. 5325 Z.

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Ave Maria

Franz Schubert

Arr. by Linda L. Holland

$\text{♩} = 54$

p

5

9

mp *cresc.* *mf* *decresc.*

12

16

cresc. *f* *decresc.*

20

mp

Prelude in C Minor (for solo flute)

Composer: F. Chopin: Op. 28 No. 20

Arranged by: Linda L. Holland

From: *Easing into extended techniques*, Volume 5 by Linda L. Holland


Extended Techniques: Simultaneous singing and playing

Pitch range: C1 – E-flat 2 (flute)

A below C1 – A1 (voice)

Key: C minor

Time signature: 4/4

Rhythms: Combinations of 

Characteristics: Use of simultaneous singing and playing throughout the piece; individual melodic and rhythmic line in the flute and voice part; simultaneous singing and playing of minor 3^{rds} and 6^{ths}; pitch range C1 – E-flat 2 (flute), A below C1 – A1 (voice); moderate key signature; only tongued passages; varied use of dynamics; no ornaments; no leaps; 2-bar phrases; extensive use of accidentals.

Focus: Tone development in bottom register of the flute; aural development; comfort within the key signature; incorporation of different dynamic levels; increased breath support; accidentals signalling temporary modulation.

Prelude in C Minor

Frédéric Chopin, Op. 28 no. 20

Arr. by Linda L. Holland

♩ = 42

Flute

Voice

p *mf*

5

p *cresc.* *mf*

9

pp *mp* *pp*

The Great Train Race

Excerpts: Bars 1-9, 30-33, 58-64, 74, 84-88

Composer: Ian Clarke

* C-foot and B-foot versions of this work are available.

Extended Techniques: The composer has included the following programme notes at the beginning of the piece:

- flutter tonguing;
- simultaneous singing and playing;
- Multiphonics;
- pitch bending;
- timbral trills;
- quarter tones;
- residual tones – the breathy noise of the flute left when a proper tone is purposely not formed. The notation of an open slashed note-head further reinforces the idea that a conventional tone should not be striven for. A B should be fingered throughout the first page (D in the C flute version). The technique may be best described as ‘a slight letting go’ or ‘unforming’ of the embouchure; pushing the jaw and embouchure forward, whilst narrowing the gap between upper and lower teeth will also help.
- explosive harmonics – these layered harmonic spreads intersperse the opening section building in intensity and reinforcing the rhythm. They are the result of short, increasingly energetic accents produced by very short huffs. At their peak they should explode from the bed of rhythmic tones. Do not attempt to obtain exact productions of the harmonics marked, but listen more for the effect and follow the dynamic and rhythmic shape. The harmonics are a result of the explosion and not the other way round, hence a little unpredictability should creep in.
- circular breathing - makes it possible to play the flute continuously while inhaling. This is accomplished by storing air in the mouth and cheeks and using this air to play while inhaling through the nose.

Pitch range: C1 – A3

Key: Interchanges between B and D minor. The use of multiphonics gives rise to abrupt modulations in the middle section.

Time signature: Changes between C and 15/8

Rhythms: Complex combinations of



Characteristics: Use residual tones, explosive harmonics, flutter tonguing, simultaneous singing and playing, multiphonics, timbral trills, circular breathing, note bending and quarter tones; intricate rhythmic combinations; varied use of extreme dynamics; use of accidentals, ornaments, accents; pitch range C1 – A3 with leaps up to a 9th; long phrases; technically difficult; tempo changes including *accelerandos* and *rubatos*.

Focus: Tone development; embouchure flexibility; comfort with extended pitch range; development of rhythmic understanding; expressive tempo changes; comfort with multiple tonguing and extended techniques.

Bars 1-9

The Great Train Race

Ian Clarke

Presto
♩ = 184
R R R R R R R R simile.... (refer to performance notes throughout)

Flute

ppp
R - Residual/breathy tone notated by open slashed note-head

poco a poco cresc.

(Explosive harmonics)
sf

sf

Bars 30-33

Upper part - flute

Lower part - voice glissando

fff

mp

molto meno mosso e rubato

$\text{♩} = 184$

7

7

7

7

Bars 58-64

a piacere

f

Tempo primo

Sing and play (voice one octave lower - falsetto for males)

6

etc.

6

Bar 74

(See timbral trill in performance notes)

sempre legato quasi trill

74

3 3 3 7 3 3 3 7

Detailed description: This block shows the musical notation for Bar 74. Above the staff are three diagrams of fingerings for the left hand, each consisting of a vertical column of circles representing fingers. The first diagram has black circles on fingers 1, 2, and 3, and white circles on fingers 4, 5, and thumb. The second diagram has black circles on fingers 1, 2, and 3, and white circles on fingers 4, 5, and thumb. The third diagram has black circles on fingers 1, 2, and 3, and white circles on fingers 4, 5, and thumb. The musical notation is in a single staff with a treble clef and a key signature of one flat. It features a series of eighth notes with various accidentals (sharps, naturals, flats) and some notes marked with an 'x'. The notes are grouped into triplets and septuplets, indicated by the numbers '3' and '7' below the staff. A long horizontal line above the staff indicates a phrase that spans the entire bar.

Bars 84-88

84

f sempre legato

85

repeat ad lib rit.

86

sempre rit.

87

molto rall. *ff* subito niente

Detailed description: This block shows the musical notation for Bars 84-88. Above the staff are two diagrams of fingerings for the left hand, each consisting of a vertical column of circles representing fingers. The first diagram has black circles on fingers 1, 2, and 3, and white circles on fingers 4, 5, and thumb. The second diagram has black circles on fingers 1, 2, and 3, and white circles on fingers 4, 5, and thumb. The musical notation is in a single staff with a treble clef and a key signature of one flat. It features a series of eighth notes with various accidentals (sharps, naturals, flats) and some notes marked with an 'x'. The notes are grouped into quintuplets, indicated by the number '5' below the staff. The notation includes performance instructions such as 'f sempre legato', 'repeat ad lib rit.', 'sempre rit.', and 'molto rall.' followed by a long horizontal line and 'ff subito niente'. The bar numbers 84, 85, 86, and 87 are indicated at the beginning of each line of notation.

CHAPTER 7

CONCLUSION AND RECOMMENDATIONS

7.1 Conclusion

The use of extended flute techniques has proven to be an interesting, fun and effective teaching tool which improves all standard techniques.

This study has shown that extended flute techniques can be used as an effective teaching tool at pre-tertiary level and does improve all standard techniques. But it is not possible to say in which order the techniques should be introduced, seeing that each individual develops at his or her own pace. What is easy for a Grade 1 student could be difficult for a Grade 5 student. Certain extended techniques, such as pitch bending and simultaneous singing and playing, are easy enough to be taught or used at the very beginning of the students' development, while other techniques need more preparation to be executed successfully.

This research is by no means complete. New material is constantly being composed and old concepts are always being reconsidered, but at present there is material available to incorporate extended techniques at pre-tertiary level. Its use will broaden the young flautist's horizons, equip them with a range of new sounds and contribute to the mastering of all standard techniques.

As one example of this repertoire becoming more mainstream, Clarke's *The Great Train Race*, an extended technique showpiece, can now be found in the Trinity Guildhall Grade 8 syllabus. This work includes residual/breathy fast tonguing, multiphonics, singing and playing, lip bending, explosive harmonics and optional circular breathing. The fact that such repertoire is now being included in standard exam syllabi is evidence of a process of these techniques becoming standardized. One may find in years to come that an increasing amount of the extended technique repertoire will be composed for, and included in, the lower grades as teaching material.

It is therefore imperative that we as teachers equip ourselves with the necessary knowledge to welcome and embrace this expansion of repertoire. In addition, the improvement in standard

playing techniques that comes with learning extended techniques makes them undeniably valuable as teaching tools.

7.2 Recommendations

I have created an easy-to-use 10-minute lesson plan for pitch bending, simultaneous singing and playing, harmonics and multiphonics, which can be integrated into the normal lesson plan on a weekly basis or as required. A graded resource and repertoire list has been compiled to assist in the study of extended flute techniques.

I would like to encourage all flautists to embrace extended techniques as a valuable teaching and learning tool and as an alternative method to reinforce all standard techniques. It is important to visit the websites of Robert Dick, Mike Mower, Phyllis Avidan Louke, Helen Bledsoe, Linda Holland, Leslie Marrs, Ian Clarke, and Wouter Kellerman on a regular basis in order to keep up with the latest developments in this exciting and ever-changing field. By improvising and experimenting with different sounds we gain access to a new world of repertoire. There are many gaps in the availability of material for the beginner and intermediate flautist, but this will change as we, practising musicians of today, support and encourage the playing of old and new compositions.

For further reading on the extended techniques mentioned in this thesis:

Difference tones

- Trevor Wye: *Practice books for the flute*: Omnibus edition: Volume 4, p. 126
- Wil Offermans: *For the contemporary flutist*: p. 44

Jet whistle

- Robert Dick: *The other flute. A performance manual of contemporary techniques*: p. 142
- Wil Offermans: *For the contemporary flutist*: p. 55
- Robert Dick: *Tone development through extended techniques*: p. 26

Flutter tonguing

- Robert Dick: *The other flute. A performance manual of contemporary techniques*: p. 136
- James J. Pellerite: *A modern guide to fingerings for the flute*: p. 61
- Karen Suzanne Smithson: *Playing the flute*, Volume 5: p. 48

Simultaneous singing and playing

- Linda Holland: *Easing into extended techniques*, Volume 5
- Robert Dick: *The other flute. A performance manual of contemporary techniques*: p. 143
- James J. Pellerite: *A modern guide to fingerings for the flute*: p. 61
- Peter-Lukas Graf: *Check-up, 20 Basic studies for flutists*: pp. 4-19
- Wil Offermans: *For the contemporary flutist*: pp. 52-54

Multiphonics

- Linda Holland: *Easing into extended techniques*, Volume 3
- Robert Dick: *The other flute. A performance manual of contemporary techniques*: p. 83
- James J. Pellerite: *A modern guide to fingerings for the flute*: p. 51
- Wil Offermans: *For the contemporary flutist*: pp. 48-49
- Robert Dick: *Tone development through extended techniques*: p. 36

Microtones

- Linda Holland: *Easing into extended techniques*, Volume 1
- Robert Dick: *The other flute. A performance manual of contemporary techniques*: p. 56
- James J. Pellerite: *A modern guide to fingerings for the flute*: p. 42

Tongue Stop

- Wil Offermans: *For the contemporary flutist*: p. 56

Pitch bending

- Linda Holland: *Easing into extended techniques*, Volume 4
- Robert Dick: *Tone development through extended techniques*: pp. 25-26
- Robert Dick: *The other flute. A performance manual of contemporary techniques*: p. 140

Circular breathing

- Trevor Wye: *Practice book 6*: p. 34
- Wil Offermans: *For the contemporary flutist*: pp. 57-62
- Robert Dick: *Circular breathing for the flutist*

Key Clicks

- Wil Offermans: *For the contemporary flutist*: p. 55

Harmonics

- Trevor Wye: *Practice book. Omnibus edition*: Volume 1: p. 6 and Volume 4: p. 126
- Wil Offermans: *For the contemporary flutist*: pp. 42-43
- Linda Holland: *Easing into extended techniques*, Volume 2
- Robert Dick: *Tone development through extended techniques*: p. 14
- Robert Dick: *The other flute. A performance manual of contemporary techniques*: p. 9
- James J. Pellerite: *A modern guide to fingerings for the flute*: p. 10
- Peter-Lukas Graf: *Check-up, 20 Basic studies for flutists*: p. 30
- Karen Suzanne Smithson: *Playing the flute*, Volume 5: p. 49
- Arthur Brooke: *Harmonic fingering for the flute*

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APPENDIX A:
Questionnaires: Specialists

QUESTIONNAIRE

PROF. ROBERT DICK

Purpose: to research whether extended flute techniques can successfully be implemented at pre-tertiary level, and if so, how?

The information will only be used for the purposes of the research for this specific thesis.

1. Could extended flute techniques successfully be implemented at pre-tertiary level?

We don't use the term pre-tertiary here. What age group – education level – does this refer to? If tertiary refers to college level, the answer is yes, absolutely. I would introduce singing and playing in the first weeks of instruction with a beginner. Simple multiphonics can be done in the second year and percussive sounds, tongue stop and the like are wonderful rewards for children who have several good lessons in a row.

1.1 If no, which basics should be in place before introducing extended techniques?

1.2 If yes, can extended techniques be graded in a gradual way, and in which order?

Singing and playing

Natural harmonics

Multiphonics

2. **Would you say that a student should first be able to control their air speed and embouchure position before attempting pitch bends or could one use pitch bends as a way of mastering these aspects? Do you have any prerequisites before starting any of these techniques?**

Practicing pitch bends can be very helpful to students towards defining the embouchure, assuming that a very basic level of air and lip control is in place.

3. **Would you say that pre-tertiary students could make use of your tutor books: *Circular breathing for the flutist; The other flute: A performance manual of contemporary techniques* and *Tone development through extended techniques*?**

Tone Development through Extended Techniques would be the most universally useful. Circular Breathing would be good for talented students playing about three or more years. The Other Flute is essentially a reference work.

4. **Do you have any published compositions with extended techniques, suitable for beginners up to the Associated Board of the Royal Schools of Music⁸ Grade 8 level?**

I have two pieces for children —“Sun Shower” and —“Drset Street” in Trevor Wye’s collection —“A Very Easy 20th Century Album” (Novello) and an easy duo —“Undercover” in a collection published by Nepomuk in Switzerland.

5. **Can extended technique repertoire be graded according to the ABRSM requirements and if so, where can such a list be found?**

I’m afraid I can’t answer this as we don’t have ABRSM in the USA.

⁸ Associated Board of the Royal Schools of Music (www.abrsm.ac.uk)

Examples of repertoire: Gr.1- Paul Harris: Scapino: No. 1 from Clowns (Novello/Music Sales)

Gr. 5- Grieg: Anitra’s Dance: from Peer Gynt. Festival for flute, Book 1, arr. Fish (Kevin Mayhew)

Gr. 8- Poulenc: Allegro malinconica: 1st movt from Sonata (Chester/ Music Sales)

- 6. Could you recommend any other standard extended technique tutor books, suitable for high school learners, especially beginners?**

Michael Colquhoun's "Etudes" – not for beginners

Easing into Contemporary Techniques – I've forgotten the author

Phyllis Louke's easy duos that introduce extended techniques (Alry)

- 7. Would you say that extended technique repertoire has standardised yet? Please provide examples of compositions which you use in your teaching?**

No, it hasn't standardized yet. I use my works in my teaching – such as my etudes – "Flying Lessons, Volumes I and II" and the pieces – "Lokout" and "Fish are Jumping".

- 8. Please answer Yes/No. Are you willing to have your name published with your answers? If no, your answers will be published anonymously.**

Yes.

QUESTIONNAIRE

DR LINDA HOLLAND

Purpose: to research whether extended flute techniques can successfully be implemented at pre-tertiary level, and if so, how?

The information will only be used for the purposes of the research for this specific thesis.

- 1. At which age or playing level would a student be able to make use of your book book, *Easing into extended techniques*?**

These books are appropriate once a student has been playing 3 or 4 years. Of course this depends on the student and their ability level; some students can begin earlier and some later. I believe it is important that the student have a solid notion of tone and breath support before beginning extended technique.

- 2. Why do you alter popular tunes if so many extended technique repertoire exists?**

I use popular tunes so that the —~~no~~” material is the extended technique itself. I thought it might be fun for the students and I enjoyed writing these different versions of some well known tunes.

- 3. Would you say that a student should, for example, first be able to control their air speed and embouchure position before attempting pitch bends or could one use pitch bends as a way of mastering these aspects?**

The student should have command of their air speed before they begin pitch bends. However, I use pitch bending with students who have not —~~mastered~~” the flute embouchure as a way of discovering flexibility and centering of the tone. As mentioned above, I prefer that the student have a solid tonal concept before working on extended techniques. But some students benefit from moving the flute around, finding the tonal center and bending pitches from that point.

4. In which order do you introduce extended techniques as a guideline for teachers who would like to introduce them in a gradual way?

I start with the Harmonics volume. It really should have been published as volume #1. Second is usually the Pitch Bends and Finger Slides volume. Multiphonics, Microtones, Simultaneous Singing and Playing seem to be somewhat difficult for everyone. So I usually let the student pick which seems most interesting to them and work on that. I also use these volumes in a rather free manner. Sometimes a student will do everything contained in a volume. Sometimes we will work on only one tune in a volume and then move on. Some students enjoy going through the entire 5 booklets and some students do Ok with working through a couple of the volumes and then setting aside the remainder for a year or two later. I try to keep it fun.

5. Could you recommend standard extended technique tutor books suitable for students at pre-tertiary level?

I use these books of mine for high school age (age 14-18) and sometimes for ages 12-13. I understand that Phyllis Louke has some fairly easy material published but I have not seen it or utilized it yet. Will Offermans: For the Contemporary flutist, 12 studies and For the Younger Flutist, 10 studies. I worked with his For the Contemporary Flutist when I was in College and they were fairly accessible.

6. Can extended technique repertoire be graded according to the Associated Board of the Royal of Music⁹ requirements and where can such a list be found?

I am not familiar enough with the Royal Schools requirements to answer this question. I am an American and our Conservatory/University requirements vary depending on the school attended.

⁹Associated Board of the Royal Schools of Music (www.abrsm.ac.uk)

Examples of repertoire: Gr.1- Paul Harris: Scapino: No. 1 from Clowns (Novello/Music Sales)

Gr. 5- Grieg: Anitra's Dance: from Peer Gynt. Festival for flute, Book 1, arr. Fish (Kevin Mayhew)

Gr. 8- Poulenc: Allegro malinconica: 1st movt from Sonata (Chester/ Music Sales)

- 7. Please answer Yes/No. Are you willing to have your name published with your answers? If no, your answers will be published anonymously.**

Yes.

QUESTIONNAIRE

PHYLLIS AVIDAN LOUKE

Purpose: to research whether extended flute techniques can successfully be implemented at pre-tertiary level, and if so, how?

The information will only be used for the purposes of the research for this specific thesis.

- 1. At which age or playing level would a student be able to make use of your compositions, *Double the Fun* (for two flutes) and *Extended Techniques - Solos for Fun* (for flute and piano)?**

A few of these pieces are accessible to students within their first year of study (probably after about 6 months). Most of the songs in these books are suitable for 2nd year students and up. A couple of the pieces are more difficult, such as Motorcycle Ride and Pop Goes the Weasel and might be better for a 3rd year student and up. I have used this book with both middle school (from the end of the first year of study thru 3rd year), and high school (4th-6th years of study). Older students can sightread many of the duets and thus really concentrate on the specific technique being taught—for this age level, these duets are a great activity for the last 5-10 minutes of a lesson. Younger students will probably need a bit more time to practice the music to successfully play all the notes and rhythms, as well as learn to play the extended technique.

- 2. How would you grade your compositions?**

Suite Butterfly for Flute Quartet or Flute Choir (3+), Une Chanson du Printemps (3), Shadowlands (3), Under the Big Top (3), Echoes in the Wind (3), Cloud Images (3), As Eagles Flew (3), Of Wizards and Witches for Flute Choir (3+), Echoes in the Wind (3), Castle in the Mist or alto flute and piano (3 to 3+), Blessings & Celebration for bass flute and piano (3) and Reflections of Water for flute and piano (3). Most of the music I write is suitable for intermediate to advanced intermediate players and up.

- 3. Would you say that a student should, for example, first be able to control their air speed and embouchure position before attempting pitch bends or could one use pitch bends, as a way of mastering these aspects?**

The student should be able to maintain a steady air speed and accomplish the pitch bends by either rolling in the flute or lowering their chin, or a combination of both, not by slowing down their air. Harmonics might be an extended technique to use in helping teach students to maintain airspeed. Pitch bending is a good technique to use when working on intonation—it gets the students ears working, and they learn to find a level playing position (with the keys parallel to the floor and the embouchure hole pointing to the ceiling). This is the position that students must learn to maintain to start gaining more control over pitch. One of the hardest things for them is to avoid tipping (rolling) the flute toward them when they lift the left thumb off the thumb key, or when a passage gets difficult.

- 4. In which order do you introduce extended techniques as a guideline for teachers who would like to introduce them in a gradual way?**

For the greatest interest and motivation in the student, multiphonics have the most “wow” factor. —Have You Ever Seen a Lassie?” is a great duet to start with because the multiphonic fingerings are very simple and students can have immediate success with the techniques. Students think it’s extremely COOL to play two notes at once—it’s a great “tick” to show their friends. The order that the rest of the techniques are introduced would depend on the student or which techniques I think they’ll like the best. Pitch bends are easy to do, as are key clicks. I also really like to teach flutter tonguing and most students pick up on it pretty quickly and think it’s fun. I usually save harmonics and singing & playing till I’ve introduced at least most of the others.

5. **Could you recommend standard extended technique tutor books suitable for students at a pre-tertiary level?**

Extended Techniques—Double the Fun by Phyllis Avidan Louke (pub. ALRY)

Easing into Extended Techniques by Linda Holland, pub. Con Brio (2-2+)

This set of books includes instruction and short sample pieces using sing/play, harmonics, multiphonics, pitch bends & finger slides and microtones.

Fur den jungen Flotisten (For the Younger Flutist) by Wil Offermans, pub. Zimmermann (1+)

10 enjoyable contemporary pieces for flute solo as well as flute ensemble (includes explanations). Wil Offermans book for the younger flutist is mostly guided experimentation and activities for the students with different sounds and techniques.

Fur den zeitgenoessichen Flotisten (For the Contemporary Flutist) by Wil Offermans, pub. Zimmermann (2+)

12 studies with (lengthy) explanations

6. **Can extended technique repertoire be graded according to the Associated Board of the Royal Schools of Music¹⁰ requirements and where can such a list be found?**

I would imagine that it could be. I don't know of any such list. I do have a list of repertoire and resources on my website at phyllislouke.com (under Repertoire Lists - Extended Techniques).

7. **Please answer Yes/No. Are you willing to have your name published with your answers? If no, your answers will be published anonymously.**

Yes.

¹⁰Associated Board of the Royal Schools of Music (www.abrsm.ac.uk)

Examples of repertoire: Gr.1- Paul Harris: Scapino: No. 1 from Clowns (Novello/Music Sales)
Gr. 5- Grieg: Anitra's Dance: from Peer Gynt. Festival for flute, Book 1, arr. Fish (Kevin Mayhew)
Gr. 8- Poulenc: Allegro malinconica: 1st movt from Sonata (Chester/ Music Sales)

QUESTIONNAIRE

HELEN BLEDSOE

Purpose: to research whether extended flute techniques can successfully be implemented at pre-tertiary level, and if so, how?

The information will only be used for the purposes of the research for this specific thesis.

- 1. Your graded repertoire list consists of 4 difficulty levels. Are they graded in terms of playing difficulty or extended technique requirements? (Would a beginner be able to play level 1 repertoire for example?)**

I assume by —playing difficulty” you mean in terms of traditional technical requirements such as: the presence of fast passages based on scales or arpeggios, rapid articulation, length of the piece, etc. This I do not take into account. However, there are other aspects of traditional playing (not related directly to an extended technique) that I do take into account: rhythmic complexity, the use and/or speed of passages with non-standard fingerings and the use of the 4th octave – all of this combined with the *usage* of extended techniques contributes to the grading system.

This is why I would say that a beginner flutist may not necessarily be able to play the repertoire I have listed at level one. Also note that I emphasise the word *usage* of extended techniques. I do not rate the difficulty of individual extended techniques involved, but the *time* available to the performer to set up the technique. (In other words, it's context)

In short, I guess you could say that the pieces are graded in terms of the extended technique requirements and *certain* aspects of (traditional) playing difficulty.

2. Would you say that a student should first be able to control their air speed and embouchure position before attempting pitch bends or could one use pitch bends as a way of mastering these aspects? Do you have any other prerequisite before starting any of these techniques?

Regarding note bends: This depends on how good or bad the student has a grasp of the concepts of air speed and embouchure position. If the grasp is good (I don't mean the technique, just the concept), then (perhaps only at first with the headjoint) I think it is ok to introduce note bends at a very early stage. This *can* be a way of getting a good beginner to find their —sweet spot”, where they have the best sound.

So to answer your question about prerequisite – just a good grasp of the concept. This can be taught by the old —blowing the candle” exercise, or holding a small piece of paper against a wall with your air stream – those sort of things.

I think this prerequisite can also apply harmonics.

For whistle tones and multiphonics, I would say the student should already have decent control over the air speed and embouchure position before attempting them, but they still can be introduced fairly early on, in my opinion.

3. In which order do you introduce extended techniques? Do you have any other guidelines for teachers who would like to introduce extended techniques to their students for the very first time?

I haven't thought much about this, usually I have to deal with the techniques that the student faces in a particular piece – then give exercises on it. I always start with the music, a particular piece, not an abstract concept of —extended techniques”.

However, looking at my answer to question no. 2, I could say that note bends and harmonics can be introduced quite early, perhaps even to quick beginners, and multiphonics and whistle tones later.

It may also be wise to introduce singing and playing techniques at a later than beginning stage, as some beginners use the throat too much anyway. But I would imagine there are exceptional beginners who could benefit.

Key clicks, of course anyone can do, but the effects with the tongue such as tongue-ram and tongue (or lip) pizzicato may need to be introduced once the student has a good grasp of articulation. This is a difficult generalization though; I have run across professional players who have trouble with these techniques!

Maybe it would not hurt to introduce them early on.

4. Could you recommend standard extended technique tutor books suitable for students at a pre-tertiary level?

I think they could benefit from Dicks “Tone Development through extended techniques”.

Peter-Lukas Graf’s “Check up for Flutists” I think is an excellent book for intermediate or advanced players. While it does not focus on extended techniques, it has exercises for harmonics, whistle tones, and singing and playing.

Trevor Wye’s book on tone also has exercises with harmonics, and I think note bends?? but perhaps I am mistaken about the bends.

Sometimes I have used Ulrich Gasser’s “Pfeier Blüten” – but it would depend on the level of the student. Otherwise, I make my own exercises.

I have heard of “tuts” or light etude books that focus on extended techniques by the Dutch composers Jos Zwannenbergh and Will Offermans – but I don’t have them. They may be interesting and suitable for pre-tertiary students; I just haven’t had a chance to check them out.

5. Can extended technique repertoire be graded according to the Associated Board of the Royal Schools of Music¹¹ requirements and if so, where can such a list be found?

I am sorry, I am not familiar with the criteria for grading for Schools and Exams, (Although I appreciate your footnote, but it does not give the specific criteria in which to grade. Perhaps there are no fixed criteria, too many grey areas?) So I am not sure if this repertoire can be graded (by the existing criteria) according to the Royal Schools requirements. Perhaps there is a list somewhere, but I don't know of it.

6. Would it be possible to grade the existing list according to the ABRSM requirements? Please give an example per grade, if possible.

Again – I would have to know the exact criteria in which the Royal Schools grade to know for sure – if there is any such thing as exact criteria! Then there would have to be some extra criteria added, not only for the difficulty of extended techniques *and* the context in which they are used, but other things which add to difficulties such as use of non-standard fingerings (microtones etc.) and complexity of rhythm.

7. Would you say that extended flute technique repertoire has standardised yet? Please provide examples of compositions which you use in your teaching.

There are certain pieces that use extended techniques that have become standard through their requirement in international competitions: Takemitsu's *Voice*, Carter's *Scrivo in Vento*, and Halffter's *Debla*. These are the pieces I end up teaching most often.

Other composers I like to teach, of course according to the level of the student, are the works by Salvatore Sciarrino, Brian Ferneyhough, some of Robert Dick's *Flying Lessons*, Kazuo Fukushima (*Mei, Requiem*), Takemitsu (besides *Voice* there are the works *Itinerant* and *Air* for solo flute), Isang Yun and Wil Offermans. (You can see a complete list at www.helenbledsoe.com/replists.html - although this page is in German and not every piece

¹¹ Associated Board of the Royal Schools of Music (www.abrsm.ac.uk)
Examples of repertoire: Gr.1- Paul Harris: Scapino: No. 1 from Clowns (Novello/Music Sales)
Gr. 5- Grieg: Anitra's Dance: from Peer Gynt. Festival for flute, Book 1, arr. Fish (Kevin Mayhew)
Gr. 8- Poulenc: Allegro malinconica: 1st movt from Sonata (Chester/ Music Sales)

includes extended techniques). I can't comment in general how "standard" these last pieces I've mentioned are. It seems to vary from country to country, even from region to region or from one teacher (or teacher lineage) to another. Those by Robert Dick, Fukushima and Will Offermans can be performed by intermediate players, the others are quite advanced.

8. Other comments or guidelines?

I am a bit bothered by the term "extended technique repertoire" – although I accept it is just a convenient way of saying flute repertoire that includes extended techniques. To me, music is music no matter what means it achieves. Just because a work uses an extended technique does not set it apart, in my book.

A good strategy, I think, is to see these techniques as part of the normal tone-development curriculum (which is why I like Peter Lukas Graf's "Deck-Up" book and Robert Dick's "The Development..."). This is important for later development of interpretation: to use these as part of the music and not as something "added on".

9. Please answer Yes/No. Are you willing to have your name published with your answers? If no, your answers will be published anonymously.

Yes.

QUESTIONNAIRE

IAN CLARKE

Purpose: to research whether extended flute techniques can successfully be implemented at pre-tertiary level, and if so, how?

The information will only be used for the purposes of the research for this specific thesis.

1. Could extended flute techniques successfully be implemented at pre-tertiary level?

Yes. The 'Pre-tertiary' definition is not clear here, but I am assuming it means either pre 16 or pre university (18/19). In either case these answers apply.

1.1. If no, what basics should be in place before introducing extended techniques?

1.2. If yes, can extended techniques be graded in a gradual way, and in which order?

Many different techniques could be introduced in an appropriate fashion at pre-tertiary level e.g. harmonics, jet-whistles, various articulations, etc In fact there are few techniques that need be avoided if used in moderation and balance. The current limits are perhaps more to do with available repertoire/literature, perception and the confidence levels of those that teach. From a creative point of view I have just had an email from a 6 year old who has written a piece using singing and playing ... this speaks volumes.

2. Would you say that your compositions, *Sunday morning*, *Maya* and *Spiral Lament* could be taught at pre-tertiary level, and how would you grade them?

Yes – if they are ready ... it depends on the student but I know many do learn these pieces at this stage.

3. *Walk like this* is suitable for Grade 1-7 learners. Do you have any similar repertoire with the same difficulty levels?

Yes ... a new piece called Zig Zag Zoo. This deals with contrasting techniques to 'Walk Like This' and is a multi-standard piece. Again it was commissioned by Flutewise whose target audience is primarily pre-tertiary.

4. Could you recommend any other standard extended technique tutor books, suitable for high school learners, especially beginners?

P Louke – has two books aimed at early stages.

5. Would you say that extended technique repertoire has standardised yet? Please provide examples of compositions which you use in your teaching?

I would be cautious about saying that anything is 'standard'. However, I do frequently use a number of extended technique pieces in my teaching; whether these will remain the same in years to come is another question. It would appear that a number of my works have become more commonly used in several countries. Many works seem to be more specific to certain territories. Indeed whilst my solo piece 'Zoom Tube' is well known in many countries, particularly but certainly not exclusively English speaking, it is not yet well known in certain countries. There are many factors at play here. I have seen pieces become more standard in the college at which I teach over the last few years; inevitably I have had an influence in this. This means I am hardly objective. Examples of useful pieces that I and others use include Icicle - Robert Aitken, Honami – Wil Offermanns, Fish Are Jumping – Robert Dick. There are of course others including a number of Clarke works including The Great Train Race, Zoom Tube & Orange Dawn.in addition to those you mentioned earlier. Other works of Robert Dick are often used including of course his 'Tone Development Through Extended Techniques' which is pretty 'standard'.

This is at music college level. However some of these pieces could be used at pre-tertiary level for some students. The Great Train Race is on the grade 8 Trinity/Guildhall exam list. This is probably the first piece of this type to be listed at this level.

6. Please answer Yes/No. Are you willing to have your name published with your answers? If no, your answers will be published anonymously.

Yes.

QUESTIONNAIRE

LESLIE MARRS

Purpose: to research whether extended flute techniques can successfully be implemented at pre-tertiary level, and if so, how?

The information will only be used for the purposes of the research for this specific thesis.

1. Could extended flute techniques successfully be implemented at pre-tertiary level?

Yes.

2. Would you say that a student should, for example, first be able to control their air speed and embouchure position before attempting pitch bends or could one use pitch bends as a way of mastering these aspects?

It would be great if all students could progress at the rate, but everyone grasps different information and concepts at different points in their learning. So, sometimes, yes, you can use pitch bends to improve the air stream and embouchure positions. Since poor air support and embouchure often result in unwanted pitch bends, this is one of those great —teachable moments.”

3. In which order do you introduce extended techniques as a guideline for teachers who would like to introduce them in a gradual way?

No particular order. You can introduce them as they inadvertently happen – whistle tones, singing and playing, pitch bends, key clicks, air sounds, harmonics/overtones, even double stops. Then you can say that sometimes these are desired and sometimes not: here’s how to eliminate the whistle tone from your decrescendo and here’s how to keep it; singing and playing can help you focus your sound, so let’s do it on purpose, now compare the tone without the voice; see question 2 above regarding pitch bends; key clicks are percussive and should mean something special, not extra noise in a standard classical piece; go for a really

airy sound, then work to focus (tongue position, embouchure shape and firmness level, air direction); listen for the pitch you want, but you can also get these extra pitches from the same fingering; separate the notes in the double stop or sustain them. Sometimes the techniques are just learned as they appear in the repertoire, or you can follow a specific pedagogical method (see question 4)

4. Could you recommend any standard extended technique tutor books, suitable for high school learners, especially beginners?

High school learners through college: Linda Holland: Easing into Extended Techniques, Transitioning beginners – college: Wil Offermans – For the Younger Flutist” there is not much for rank beginners; that’s where the hole gap needs to be filled.

5. Do you have any published extended techniques compositions, suitable for beginners up to the Associated Board of the Royal Schools of Music¹² Grade 8 level?

No

6. Would you say that extended technique repertoire has standardized yet?

No.

¹²Associated Board of the Royal Schools of Music (www.abrsm.ac.uk)

Examples of repertoire: Gr.1- Paul Harris: Scapino: No. 1 from Clowns (Novello/Music Sales)

Gr. 5- Grieg: Anitra's Dance: from Peer Gynt. Festival for flute, Book 1, arr. Fish (Kevin Mayhew)

Gr. 8- Poulenc: Allegro malinconica: 1st movt from Sonata (Chester/ Music Sales)

7. Please provide examples of compositions which you use in your teaching?

Holland —“Blessed Vocation,” Offermans —“Tsuru-no-sugomori,” Clarke —“The Great Train Race,” Hoover —“Winter Spirits,” Dick —“Fish Are Jumping” and —“Lokout,” Colquhoun —“Gharanga.”

8. Please answer Yes/No. Are you willing to have your name published with your answers? If no, your answers will be published anonymously.

Yes.

QUESTIONNAIRE

MIKE MOWER

Purpose: to research whether extended flute techniques can successfully be implemented at pre-tertiary level, and if so, how?

The information will only be used for the purposes of the research for this specific thesis.

1. Could extended flute techniques successfully be implemented at pre-tertiary level?

I presume you mean before going to university/music college. I would say yes.

1.1. If no, which basics should be in place before introducing extended techniques?

1.2. If yes, can extended techniques be graded in a gradual way, and in which order?

I'm not an expert, but would start with embouchure effects such as whistle tones, tongue stops, singing etc before getting into complicated fingerings for multiphonics which might confuse the beginner.

3. Would you say that pre-tertiary students could make use of your compositions *Doodle and flight* and *Trilligence*? How would you grade them?

If they're good enough, ie grade 8 + they are difficult!

- 4. Do you have any other published compositions with extended techniques, suitable for beginners up to the Associated Board of the Royal Schools of Music Grade 8 level?**

20 Commandments, Doing Time

- 5. Could you recommend any other standard extended technique tutor books, suitable for high school learners, especially beginners?**

Haven't looked into it, the master is of course Robert Dick, Ian Clarke is a more accessible composer in this genre.

- 6.1 Would you say that extended technique repertoire has standardised yet?**

No.

- 6.2 Please provide examples of compositions which you use in your teaching?**

I don't teach.

- 7. Please answer Yes/ No. Are you willing to have your name published with your answers? If no, your answers will be published anonymously.**

Yes.

QUESTIONNAIRE

WOUTER KELLERMAN

Purpose: to research whether extended flute techniques can successfully be implemented at pre-tertiary level, and if so, how?

The information will only be used for the purposes of the research for this specific thesis.

1. Where and with who did you study extended flute techniques?

I didn't study extended techniques – I just discovered them by experimenting and listening to recordings

2. Do you compose all your own music?

Yes, the pieces where I use extended techniques have been written by me.

3. Do you know of any other South African flautists who promote extended flute techniques?

No, not really

4. How do you feel about the fact that many South African flautists are not really being exposed to extended flute techniques?

I think it's very important for South African flautists to go overseas and be exposed to not only extended techniques, but also the latest developments in playing and teaching and then bring those ideas back to be taught. We are definitely a bit isolated...

- 5. Do you teach extended techniques to your own students? If yes, at what levels? (e.g. ABRSM Grade 5)**

I don't teach – don't have much time!

- 6. If no, Why?**

N/A

- 7. Do you feel that extended flute techniques can successfully be implemented at pre-tertiary level?**

Yes, definitely. It makes it more interesting and exciting for the kids to have these added dimensions

- 7.1 If no, Why? Which basics should be in place before introducing extended flute techniques?**

- 7.2 If yes, can extended techniques be graded in such a manner that one could introduce them in a gradual way and in which order?**

Yes, they can. I don't have enough teaching experience to know which order would work best.

- 8. Could you provide a graded study and repertoire list of the material you use in your own teaching?**

N/A

- 9. Please answer Yes/No. Are you willing to have your name published with your answers? If no, your answers will be published anonymously.**

Yes.

QUESTIONNAIRE

HELEN VOSLOO

Purpose: to research whether extended flute techniques can successfully be implemented at pre-tertiary level, and if so, how?

The information will only be used for the purposes of the research for this specific thesis.

- 1. Could extended flute techniques successfully be implemented at pre-tertiary level?**

Absolutely.

- 2. Would you say that a student should, for example, first be able to control their air speed and embouchure position before attempting pitch bends or could one use pitch bends as a way of mastering these aspects?**

I think all these playing aspects/skills are inter-related and independent.

The mastering of extended techniques helps tone production e.g. flexibility in embouchure, playing, awareness of airspeed, and the freedom/letting go of improvising outside the usual parameters of playing. NB! Fun element.

- 3. In which order do you introduce extended techniques as a guideline for teachers who would like to introduce them in a gradual way?**

Note bending, harmonics, whistle tones, flutter tonguing, singing and playing, multiphonics.

Lastly developing, through play and fun, a variety of percussion sounds, free improv.

4. Could you recommend any standard extended technique tutor books, suitable for high school learners, especially beginners?

Peter Lukas Graf: Check Up (Schott) - Excellent, thorough, simple, concise book.

Robert Dick

5. Do you have any published extended techniques compositions, suitable for beginners up to the ABRSM Grade 8 level?

No.

6. Can extended technique repertoire be graded according to the ABRSM requirements and if so, where can such a list be found?

For me the use of extended techniques are a fun way to learn both flexibility and facility on the flute, apart from the very techniques which can be used a purpose onto themselves too in free improvisation and composed works. Some techniques come easy to some, while others are not as appealing. By grading them I wonder whether one stands to loose the fun component.

7. Would you say that extended technique repertoire has standardized yet?

On its way.

8. Please provide examples of compositions which you use in your teaching.

Improv only. Rep seldom, as required.

9. Please answer Yes/No. Are you willing to have your name published with your answers? If no, your answers will be published anonymously.

Yes.

APPENDIX B:

Questionnaires: Franschhoek Mountain Chamber Music Workshop

QUESTIONNAIRE

Name of School: Kingswood College
School Grade: 11 Music Grade: 8

1. Did you enjoy Ian Clarke's *Walk like this*? Please comment on your experience.

I found the Ian Clarke *Walk like this* enjoyable at times and was quite fascinated with some of the techniques. I really began to get into the nice jazzy feel of the piece and am enjoying it more and more.

2. Which flute part did you play? Did you find it manageable?

I played the first flute part and I found it quite manageable.

3. Which technique did you find most difficult?

I found the singing and playing at the same time to be quite difficult.

4. Have you ever played a piece with extended flute techniques before today? (Please name the composition)

No.

5. Would you like to learn more about extended techniques?

I think that extended techniques helps me a lot with my general playing so I feel that I would like to learn more about them.

6. Comments:

I think that as a whole, the *Walk like this* piece has helped me to improve with my general tone and breath control. So I am really grateful for that. I also feel that it not only does all this, but that it is a fun piece to play and is quite rewarding.

Thank you for your time!
4 April 2008

QUESTIONNAIRE

Name of School: Bishops
School Grade: 10 Music Grade: 7

1. Did you enjoy Ian Clarke's *Walk like this*? Please comment on your experience.
Yes, I really enjoyed the 'jazz side' of the piece and how new techniques were combined with jazz in this piece. I enjoyed learning how to sing and play in this piece. ~~what~~
2. Which flute part did you play? Did you find it manageable?
Second flute. I found it pretty manageable at first. There was the odd bit solo/cad which required a little practice. I think that.
3. Which technique did you find most difficult?
Note bending. For the other techniques I found that it was pretty easy to do but with note bending I struggled to find the correct pitch.
4. Have you ever played a piece with extended flute techniques before today? (Please name the composition)
I have played Ian Clarke's *Walk like this* before.
5. Would you like to learn more about extended techniques?
Yes, I think that they are fun and interesting and add a whole new dimension to the flute and music in general.
6. Comments:
I really enjoyed these daily sessions with extended techniques. I think it was presented really well and taught well so that if someone had a problem it would be solved quickly. I think you for some time!

Thank you for your time!
4 April 2008

QUESTIONNAIRE

Name of School: Ruttenburg High School for Girls
School Grade: 10 Music Grade: 7

1. Did you enjoy Ian Clarke's *Walk like this*? Please comment on your experience.

It was an interesting experience. It took me a while to adapt to these new techniques. As I began to understand the techniques it (the piece) became more fun to play.

2. Which flute part did you play? Did you find it manageable?

First flute. It was challenging yet manageable.

3. Which technique did you find most difficult?

Most definitely the staccato playing at the same time. I find it so difficult to ring B play at the same time.

4. Have you ever played a piece with extended flute techniques before today? (Please name the composition)

No. But this was a wonderful experience learning these techniques was fun.

5. Would you like to learn more about extended techniques?

Yes. I find it fascinating. As before today I did not know that I could use such techniques on the flute. It was a refreshing experience.

6. Comments:

It was very difficult learning these new techniques. I think it would be a good idea to incorporate all these techniques in the school syllabus as they are valuable techniques to have.

Thank you for your time!
4 April 2008

QUESTIONNAIRE

Name of School: Jan van Riebeeck High
School Grade: 12 Music Grade: 7

1. Did you enjoy Ian Clarke's *Walk like this*? Please comment on your experience.
The piece is very different than what I am used to playing, but the piece was FUN and would really like have learnt these technique sooner.
2. Which flute part did you play? Did you find it manageable?
Flute 3. In the beginning it was really difficult but after each session it became more manageable.
3. Which technique did you find most difficult?
Singing. Playing. Finding the note, singing it and keeping count was very difficult and I also struggled with Jet Whistling but I can do it now.
4. Have you ever played a piece with extended flute techniques before today? (Please name the composition)
No, this was my first piece. Really enjoyed the unorthodox way of applying the flute.
5. Would you like to learn more about extended techniques?
Yes!!! The benefits are amazing. I have heard and it is also very fun and different. Can't wait till the next extended flute technique workshop.
6. Comments:
Really learned alot about flute and would like to continue my knowledge study on the topic. I am going to work through the notes that I've gave me and do some self study. Thank you Inge. It was so much fun, and I learned alot about playing flute.

Thank you for your time!
4 April 2008

QUESTIONNAIRE

Name of School: Kensington High
School Grade: 12 Music Grade: 6*

1. Did you enjoy Ian Clarke's *Walk like this*? Please comment on your experience.

Yes, ~~It was~~ was a bit difficult in the beginning but once I get used to singing and playing at the same time it began to be much easier.

2. Which flute part did you play? Did you find it manageable?

Yes, I ~~sa~~ but I was struggling to sing and play the ~~#~~ high notes

3. Which technique did you find most difficult?

I found the jet whistle and singing and playing the high notes most difficult

4. Have you ever played a piece with extended flute techniques before today? (Please name the composition)

No

5. Would you like to learn more about extended techniques?

Yes, I think it's quite interesting. When you do extended techniques you also learn how to do things in a different way and learn to use your instrument in many way as possible.

6. Comments:

I enjoyed ~~sing~~ playing and being part of the ~~workshop~~ workshop and think that it should be at done ~~at~~ at high school level - ~~to~~

Thank you for your time!
4 April 2008

QUESTIONNAIRE

Name of School: Walsford High School
School Grade: 10 Music Grade: 6+

1. Did you enjoy Ian Clarke's *Walk like this*? Please comment on your experience.

I was in two different moods about this piece. The jazzy, swing feel was really nice & the parts fitted well together. However, some parts that I didn't enjoy such as the talking parts & I thought some of the phrases asked for a bit more like singing in a High A.

2. Which flute part did you play? Did you find it manageable?

I played the second flute part. I have played this piece before so I wasn't a stranger to the rhythm. So I found I managed it well, it was much of a challenge.

3. Which technique did you find most difficult?

I have done a workshop on extended techniques before so that's a bit of an advantage in this way. The technique I found hardest was the singing & playing.

4. Have you ever played a piece with extended flute techniques before today? (Please name the composition)

Yes *Walk like this* by Ian Clarke. I played this piece in a extended technique workshop mentioned above. Yes.

5. Would you like to learn more about extended techniques?

Extended techniques do sound nice & blurry to a piece but some of them I don't really like so I'd prefer to let them be.

6. Comments:

It was very interesting to do extended techniques at a workshop that was primarily classic music. However, I have done them before so it wasn't a huge challenge a bit. They did add an extra challenge however.

Thank you for your time!
4 April 2008

QUESTIONNAIRE

Name of School: Bellville High School
School Grade: 9 Music Grade: 6

1. Did you enjoy Ian Clarke's *Walk like this*? Please comment on your experience.
Yes, I like the piece because it is very interesting to play. Although I'm not a huge jazz fan, but this composition I liked a bit.
2. Which flute part did you play? Did you find it manageable?
Fourth flute. Yes, I liked the piece and it was not too difficult, I did not struggle a lot.
3. Which technique did you find most difficult?
Singing and playing together. My sound vibrated a lot.
4. Have you ever played a piece with extended flute techniques before today? (Please name the composition)
No.
5. Would you like to learn more about extended techniques?
Yes, I think it is really interesting and it can also help you to play better.
6. Comments:
It was a really interesting workshop and I definitely learned a lot. I'm excited about learning more of it to get my sound and everything else better by learning more of the extended techniques.

Thank you for your time!
4 April 2008

QUESTIONNAIRE

Name of School: Plumstead High
School Grade: 12 Music Grade: 5

1. Did you enjoy Ian Clarke's *Walk like this*? Please comment on your experience.
Yes. It was interesting exploring different functions of the flute and flute playing. It was also fun playing it because its out of the ordinary and sounds really cool.
2. Which flute part did you play? Did you find it manageable?
Part 4. Yes, it was manageable. It took a while to get used to the breath control needed especially for the jet whistles but in the end I had no problems with it.
3. Which technique did you find most difficult?
Harmonics - I found it hard to hit the notes in the higher registers.
4. Have you ever played a piece with extended flute techniques before today? (Please name the composition)
No sorry.
5. Would you like to learn more about extended techniques?
Yes. It makes playing more fun and exciting and it also generates a different sound to the one we are used to. It also helps with other aspects of playing.
6. Comments:
I really enjoyed the sessions we spent on these techniques. It gets you out of the 'box' you are normally in and also gives the ear a different sound which is not common, therefore its enjoyed more.
Thanks for your time and stuff. ☺

Thank you for your time!
4 April 2008

APPENDIX C:
Questionnaires: Individual tuition

QUESTIONNAIRE

Name of School: Paarl Girls High School

School Grade: 12

Music Grade: 5

1. **Did you enjoy learning about extended flute techniques over the past 8 weeks? Please comment on your experience.**

Yes.

2. **Which techniques did you learn? Please comment on each technique.**

+ Simultaneous singing and playing in unison: At first only the note that I sang could be heard and only later the sound of the flute became audible. I found it interesting that it was easier for me to play the note on the flute first before I sang the note. When playing the melodies, the sound of the flute was louder than the note I sang.

+ Simultaneous singing and playing with a drone: When I played —“Dopy’s Leg””, my voice was too soft in comparison to/with the sound of the flute. At first I wanted to sing with the melody but later I managed not to do it anymore after I was told to turn my flute inwards. As I made my voice louder, the sound of the flute improved. I then played —“Amazing Grace”” which I found quite easy.

+ Harmonics: I struggled with the sound at the beginning but it improved with time. I could not reach the last harmonic on C#. During the next lecture we practised it again and then I found it much easier.

+ Multiphonics: At first I produced a very windy sound because I wasn’t sure how far to drop my jaw to produce the C with the finger placement D, for instance. I found it very interesting to play one note while using the finger placement of another. We did several exercises in order to get used to how the jaw and embouchure should move to produce the correct sounding pitch. When playing from F to E the lower sound was a bit too soft but I managed to play louder by dropping my jaw.

+ Pitch bending: I managed this technique quite easily although I was a bit flat at one stage.

+ Microtones: It was interesting to see how many possibilities there are for playing one note. It made me more sensitive to the timbre of the flute. When playing a note with the different finger

placements I produced a softer sound than when I play the note with the normal finger placements.

3. Which technique did you find most difficult? Please rate each technique by a number, for example, 6 for most difficult to a number 1 for easy.

- 1) Simultaneous singing and playing in unison
- 2) Singing and playing with a drone
- 3) Microtones
- 4) Harmonics
- 5) Pitch bending
- 6) Multiphonics

4. Would you like to learn more about extended techniques?

Yes.

5.1 Have you noticed an improvement in your general playing since you started learning extended techniques?

Yes.

5.2 If yes, do you feel that it is due to the practising of extended techniques? Please comment.

Yes.

Other Comments:

None.

QUESTIONNAIRE

Name of School: Bellville High School

School Grade: 10

Music Grade: 5

- 1. Did you enjoy learning about extended flute techniques over the past 8 weeks? Please comment on your experience.**

Yes, I enjoyed it a lot. I realised what one can do with the flute.

- 2. Which techniques did you learn? Please comment on each technique.**

Simultaneous singing and playing in unison: I learned to sing and play. This helped me to control my breath and was a lot of fun. I learned multiphonics.

Simultaneous singing and playing with a drone: I learned to sing and play. This helped me to control my breath and was a lot of fun. I learned multiphonics.

Harmonics: Although harmonics was interesting and fun I struggled with it in the beginning, but managed to get it right. This helps you to listen to your sound and to improve it. It also helps you to concentrate on what you are doing.

Multiphonics: I learned to control my breath. This helped me to get a better and stronger sound on the flute.

Pitch bending: This helped me to get a perfectly in tune sound and not to overblow. I am now able to control my breath.

Microtones: This technique was the easiest of all. I enjoyed it, and it also helped me to improve my sound.

3. Which technique did you find most difficult? Please rate each technique by a number, for example, 6 for most difficult to a number 1 for easy.

- 1- Microtones
- 2- Pitch bending
- 3- Simultaneous singing and playing in unison
- 4- Singing and playing with a drone
- 5- Harmonics
- 6- Multiphonics

4. Would you like to learn more about extended techniques?

Yes. Learning extended techniques was not only interesting and challenging, but it also helped me to develop standard techniques like, aural skills, breath support, embouchure flexibility and control. Practising extended techniques helped me to improve my sound quality and gave me more confidence in my general playing. I want to learn more about extended techniques, because I realised what amazing things one can do with the flute.

5.1 Have you noticed an improvement in your general playing since you started learning extended techniques?

Yes.

5.2 If yes, do you feel that it is due to the practising of extended techniques?

I am much more aware of tiny movements in my embouchure and I listen more carefully to aspects like tone and pitch due to exercises with pitch bends and microtones. The improvement in my tone quality because of working with harmonics and multiphonics has brought about a confidence in my playing, like never before. Simultaneous singing and playing has not only helped me to open up my throat while playing, but it has also helped to improve my breath support and aural skills.

Other Comments:

I think that extended techniques are important and that people must know about it. It really helps to improve your sound.

QUESTIONNAIRE

Name of School: Girls' High Paarl

School Grade: 12

Music Grade: 4

- 1. Did you enjoy learning about extended flute techniques over the past 8 weeks? Please comment on your experience.**

Yes, when I found out what extended techniques involved, I enjoyed learning about them.

- 2. Which techniques did you learn? Please comment on each technique.**

Simultaneous singing and playing in unison: I found this very easy and I quickly managed it.

Simultaneous singing and playing with a drone: I studied this technique in Theme from the New World Symphony which I found more difficult. I had to concentrate very hard to manage my singing and sustain the flute tone. Balancing both wasn't easy. For example from bar 17 I had to play an octave higher due to the fact that the flute part as written, was not audible once the vocal part was added.

Harmonics: I found this quite manageable as first. As we extended the harmonic series it became more difficult. From the 3rd harmonic onward, I found it challenging to play the following harmonic (for example from the 3rd to the 4th), without skipping to the 5th.

Multiphonics: I found this very interesting and I was very fond of the sound it produced. It was manageable but difficult to sustain the chord for more than 3 seconds. I had to work hard on balancing both tones in order to get both tones equally loud.

Pitch bends: I am astonished by the way that the flute and embouchure position influence the sound. I now truly understand why one can spend a long time tuning your flute and as soon as you start playing, you are out of tune again. I found it more difficult to bend a note up for a full semi-tone, than bending it down.

3. Which technique did you find most difficult? Please rate each technique by a number, for example, 5 for most difficult to a number 1 for easy.

- 1- Singing and playing in unison
- 2- Harmonics
- 3- Tone bending
- 4- Multiphonics
- 5- Singing and playing with a drone

4. Would you like to learn more about extended techniques? Why?

Yes. I was amazed with all the techniques and I am interested to find out what other great techniques there are for me to learn.

5.1 Have you noticed an improvement in your general playing since you started learning extended techniques?

Yes.

5.2 If yes, do you feel that it is due to the practising of extended techniques?

Yes. I became more aware of my pitch, tone and embouchure and this improved my playing quite a bit.

Other Comments:

I really enjoyed learning something other than simply to play songs and scales and I would love to continue learning different and interesting things and techniques during my lessons.

QUESTIONNAIRE

Name of School: Paarl Girls' High

School Grade: 9

Music Grade: 4

1. **Did you enjoy learning about extended flute techniques over the past 8 weeks? Please comment on your experience.**

Yes. It taught me how to use my embouchure properly and it broadened my musical knowledge.

2. **Which techniques did you learn? Please comment on each technique.**

Simultaneous singing and playing in unison- It taught me to listen to the notes more carefully.

Simultaneous singing and playing with a drone- This was difficult, but it helped me realise which notes sound good with others.

Harmonics- I liked this! I learnt how to read my pieces more carefully and I found it quite easy.

Multiphonics- This I found difficult, but it taught me how I to ply 2 notes at the same time.

Pitch bends- This was easy to do. It helped me to tune my flute better especially when playing with other flutes.

3. **Which technique did you find most difficult? Please rate each technique by a number, for example, 5 for most difficult to a number 1 for easy.**

1. Pitch bends
2. Simultaneous singing and playing in unison
3. Harmonics
- 4 Simultaneous singing and playing with a drone
5. Multiphonics

4. Would you like to learn more about extended techniques?

Yes. I'd like to know what other techniques exist. It broadened my musical (flute) knowledge. All the techniques I learnt helped me to understand, play and think more carefully about the flute.

5.1 Have you noticed an improvement in your general playing since you started learning extended techniques?

Yes. Definitely☺

5.2 If yes, do you feel that it is due to the practising of extended techniques? Why?

Yes. Each extended technique taught me more about how I should play or what I can do to improve my playing and when I put it to use, it's of great help.

Other Comments:

I think it is a wonderful activity which helps one with the flute to a great extent. I would love to learn more!

QUESTIONNAIRE

Name of School: Bellville High School

School Grade: 9

Music Grade: 3

1. **Did you enjoy learning about extended flute techniques over the past 8 weeks? Please comment on your experience.**

Yes. I really enjoyed playing and learning about all the different techniques. I found it interesting to hear about all the different tonal possibilities which exist on the flute. I would like to learn more about all the different types of techniques

2. **Which techniques did you learn? Please comment on each technique.**

- **Simultaneous singing and playing (in unison)** - this technique I found very interesting. It taught me to listen to my pitch more carefully. My lips felt 'dead' after practising for a while. While I was practising this similar technique I found that if I sing the note first and then played the note and then put it together it was much easier. This technique was the easiest technique.
- **Simultaneous singing and playing (with a drone)** - I found this technique very difficult. It was really hard to keep the note and play the rest of the bar. But the good thing is, I've learnt to listen to myself and to my sound.
- **Harmonics** – This specific exercise was my favourite! It's fun to play all the different octaves by just holding on to one position. I would love to practise more of this technique. At first when I tried it I struggle a bit to get rich of the 5 note, but with practise it became perfect!
- **Multiphonics** – This technique was quite difficult.
- **Pitch bends** - This was the easiest exercise of all!

3. Which technique did you find most difficult? Please rate each technique by a number, for example, 5 for most difficult to a number 1 for easy.

1. Pitch bends
2. Simultaneous singing and playing in unison
3. Harmonics
4. Multiphonics
5. Simultaneous singing and playing with a drone

4. Would you like to learn more about extended techniques?

Yes!!! It is very-very interesting and with a little practise each day it improves your tone quality, aural skills, breath-support, embouchure flexibility and control.

5.1 Have you noticed an improvement in your general playing since you started learning extended techniques?

Yes. A lot.

5.2 If yes, do you feel that it is due to the practising of extended techniques?

My tone has become clearer and since I've started learning extended techniques I have learnt to listen to myself. It has helped to improve my breath support and aural skills. But also my embouchure flexibility, embouchure control and my pitch control.

Other Comments:

I would like to thank my teacher for a wonderful experience!!!

QUESTIONNAIRE

Name of School: Bellville High School

School Grade: 9

Music Grade: 3

- 1. Did you enjoy learning about extended flute techniques over the past 8 weeks? Please comment on your experience.**

Yes, I enjoyed it very much and I learned a lot. The things I have learned I will remember for the rest of my life. There are still things I have to work on but as they say practice makes perfect!

- 2. Which techniques did you learn? Please comment on each technique.**

Simultaneous singing and playing in unison: I found this technique quite easy and I could do it correctly immediately.

Simultaneous singing and playing with a drone: I struggled to sustain my voice on one tone while playing other notes on the flute.

Pitch bends: When I did this technique my teacher gave me two things to do; to turn my flute in and to turn my flute out (in other words, I needed to lower a specific pitch by a semitone and vice versa). I found bending the note down manageable, but struggled with bending it up. The interval was not quite a full semitone, but the effect was there. I think if I continue working on this technique it will really help me to control my embouchure and pitch.

Harmonics: I personally liked this technique the most. I found it very challenging to do and it was fun. But I must admit that there are still a lot of practise needed to make this technique successful.

Multiphonics: This was the most difficult technique for me to do. I could play the two notes together but I struggled to get the balance right and to play the two notes separately.

3. Which technique did you find most difficult? Please rate each technique by a number, for example, 5 for most difficult to a number 1 for easy.

I found the multiphonics the most difficult of all the other techniques.

Singing and playing in unison: 1

Singing and playing with a drone: 2

Pitch bends: 4

Harmonics: 3

Multiphonics: 5

4. Would you like to learn more about extended techniques?

Yes, I find these type of things very challenging and I love to learn new things in life. I wish I could get another chance to do this and to continue the learning about extended techniques.

5.1 Have you noticed an improvement in your general playing since you started learning extended techniques?

Yes, I have noticed a huge difference in my playing after learning about extended techniques.

5.2 If yes, do you feel that it is due to the practising of extended techniques?

Yes, I now focus more on my embouchure and my pitch.

Other Comments:

I really enjoyed the whole 8weeks. It was great to learn new things I have never heard of before. It showed me that it is never too late to learn something new.

The extended techniques helped me to focus on my pitch and embouchure.

QUESTIONNAIRE

Name of School: Paarl Girls High

School Grade: 10

Music Grade: 2

- 1. Did you enjoy learning about extended flute techniques over the past 8 weeks?
Please comment on your experience.**

Yes. I found learning about extended techniques fun and really interesting. It made me more aware of my tone quality, aural skills and helped me with my embouchure control.

- 2. Which techniques did you learn? Please comment on each technique.**

Simultaneous singing and playing (unison): I found it difficult to sing and play in unison. My voice wasn't always in tune with the flute.

Simultaneous singing and playing (drone): It was difficult for me to sing a note while playing another at the same time.

Harmonics: I mainly focussed on producing the perfect octave and perfect 5th of the harmonic series. Tone production on C, C#, D and E was fairly manageable but became more difficult towards G. I found it much easier to tongue the exercise that to slur it. This made me realise that I wasn't supporting enough.

Multiphonics: I was amazed by the possibilities on the flute. The only difficult thing was the fingering and the co-ordination of and between the chords.

Pitch bends: It made me listen to my pitch more carefully. I tend to turn the flute in too much. As a result, I am always flat. I now know that I must turn my flute out slightly for my tone and intonation to improve.

3. Which technique did you find most difficult? Please rate each technique by a number, for example, 5 for most difficult to a number 1 for easy.

Pitch bends (1)

Simultaneous singing and playing (unison) (2)

Harmonics (3)

Multiphonics (4)

Simultaneous singing and playing (drone) (5)

4. Would you like to learn more about extended techniques?

Yes. I would like to spend more time on the techniques I learnt. It has given me a new fun way to develop my embouchure, and therefore improve my sound.

5.1 Have you noticed an improvement in your general playing since you started learning extended techniques?

Yes.

5.2 If yes, do you feel that it is due to the practising of extended techniques?

Yes. I am now more aware of different methods to help better my sound.

Before practising extended techniques, I had problems producing sound in the third register of the flute and this has definitely improved since then. Although I did not succeed in singing and playing with a drone, it has helped me to listen more carefully and in the process has improved my intonation.

Other Comments:

I think it is a good and fun way of learning and improving your flute tone. It was very interesting to learn something totally different. I think it's a good teaching tool to keep the flute students motivated.

QUESTIONNAIRE

Name of School: Paarl Girls High

School Grade: 9

Music Grade: 2

- 1. Did you enjoy learning about extended flute techniques over the past 8 weeks? Please comment on your experience.**

Yes.

- 2. Which techniques did you learn? Please comment on each technique.**

Simultaneous singing and playing (unison): The vibration felt funny on my lips and I don't like the sound at all. It was easier to sing the note first and then play while singing. It was also hard to sing the note on key.

Simultaneous singing and playing (drone): I really like the second sound (almost like bagpipes) but the vibrating sound was awful. It was very, very hard to sing and hold one note while playing other notes in legato.

Harmonics: This was hard at first, but as I practised it got better and better, because I supported more. I will definitely use this in the future to practise, focusing the air.

Multiphonics: Surprisingly this was very easy as I could play the chords very well, but it was hard to practise them afterwards, because I did not always know how it was supposed to sound.

Pitch bends: This was hard to sustain because the note faded as I bent it up- or downwards and soon nothing came out due to too little air.

3. Which technique did you find most difficult? Please rate each technique by a number, for example, 5 for most difficult to a number 1 for easy.

Harmonics – (1)

Multiphonics – (2)

Pitch bends – (3)

Simultaneous singing and playing (unison) - (4)

Simultaneous singing and playing (drone) - (5)

4. Would you like to learn more about extended techniques?

Not at the moment. I found the techniques very challenging. I spent more time trying to master the various techniques, than on my solo repertoire.

I think the fact that it was my first introduction to extended techniques made me feel insecure when practising on my own, not always knowing whether I was doing it correctly.

5.1 Have you noticed an improvement in your general playing since you started learning extended techniques?

Yes. I support better.

5.2 If yes, do you feel that it is due to the practising of extended techniques?

Practising extended techniques has helped me to focus my embouchure better. I have definitely noticed an improvement in my tone quality. I also find myself critically listening to my sound. I think my aural skills have improved a lot. It has also helped me to support more when playing high notes.

Other Comments:

I found it way better to practise with my flute teacher as she could tell me how it was supposed to sound and if I was doing it correctly. I think every flute player should use these techniques to help improve some of the difficulties in their solo repertoire.

QUESTIONNAIRE

Name of School: Paarl Girls High

School Grade: 7

Music Grade: 1

- 1. Did you enjoy learning about extended flute techniques over the past 8 weeks? Please comment on your experience.**

Yes. It was fun learning how to sing and play at the same time.

- 2. Which techniques did you learn? Please comment on each technique.**

Simultaneous singing and playing- I felt a tingly sensation on my lips.

Simultaneous singing and playing with a drone- It was hard to control my breathing.

- 3. Which technique did you find most difficult? Please rate each technique by a number, for example, 5 for most difficult to a number 1 for easy.**

1. Simultaneous singing and playing
2. simultaneous singing and playing with a drone
3. pitch bends
4. harmonics- wasn't easy

- 4. Would you like to learn more about extended techniques?**

Yes. It really improved by playing and made it fun and exciting to come to flute.

- 5.1 Have you noticed an improvement in your general playing since you started learning extended techniques?**

Yes.

5.2 If yes, do you feel that it is due to the practising of extended techniques?

Yes. It improved my breathing, it taught me to support properly and it made me listen to my pitching.

Other Comments:

I found supporting the air stream hard and breathing without lifting my shoulders too. I'd like to continue working on extended techniques until its perfect.

QUESTIONNAIRE

Name of School: Paarl Girls High

School Grade: 7

Music Grade: 1

- 1. Did you enjoy learning about extended flute techniques over the past 8 weeks? Please comment on your experience.**

Yes, it was fun and interesting.

- 2. Which techniques did you learn? Please comment on each technique.**

- Simultaneous singing and playing (in unison): It was fun and easy to sing and play at the same time. At first it felt very weird with the vibrations in my throat.
- Simultaneous singing and playing (with a drone): It was hard and I struggled a lot.
- Pitch bends: Was quite hard.
- Harmonics: It needed lots of air and I had to blow very hard in order to produce the 3rd harmonic.

- 3. Which technique did you find most difficult? Please rate each technique by a number, for example, 5 for most difficult to a number 1 for easy.**

1. Simultaneous singing and playing (in unison)
2. Pitch bends
3. Simultaneous singing and playing (with a drone)
4. Harmonics.

- 4. Would you like to learn more about extended techniques?**

Yes. It will be fun.

5.1 Have you noticed an improvement in your general playing since you started learning extended techniques?

Yes. My breathing has improved and I play with a more open throat which has improved my sound.

5.2 If yes, do you feel that it is due to the practising of extended techniques?

Yes. Having to sing and play simultaneously has helped me to use my air-stream more sparingly.

Other Comments:

I would like to thank my teacher for helping me with the extended techniques and for all her patience in the process. I really enjoyed it.