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## Exploring the french flute school in North America: an examination of the pedagogical materials of Georges Barrère, Marcel Moyse, and René Le Roy

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EXPLORING THE FRENCH FLUTE SCHOOL IN NORTH AMERICA:  
AN EXAMINATION OF THE PEDAGOGICAL MATERIALS OF GEORGES  
BARÈRE, MARCEL MOYSE, AND RENÉ LE ROY

A Monograph

Submitted to the Graduate Faculty of the  
Louisiana State University and  
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in

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by  
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## **ABSTRACT**

The discussions that surround the topic of the French flute school and its approach to flute playing have yielded many conflicting assessments. Specifically, different opinions regarding who carried on the French school's tradition of flute playing have produced different ideas about its lasting influence. At the center of this topic is a lack of clarity as to what constitutes the pedagogical approach that Paul Taffanel initiated and passed on to his flute students at the Paris Conservatory.

In order to determine what this approach consists of as well as who passed it on, this study presents an examination of the teaching materials of Georges Barrère, Marcel Moyse, and René Le Roy. These three men were trained at the Paris Conservatory by Paul Taffanel and/or Philippe Gaubert before they went on to have influential teaching careers. The exercises and philosophies of Barrère, Moyse, and Le Roy are discussed according to the following topics: tone, articulation, phrasing and vibrato, and technical facility. The exploration of these materials demonstrates that the pedagogy that these three men disseminated throughout North America does indeed reflect the approach of Taffanel's French flute school. As a result, it is evident that the French school continues to influence modern day flute playing, especially in North America, as seen in the perpetuation and evolution of the philosophies, ideas, and exercises used by Barrère, Moyse, and Le Roy.



## CHAPTER ONE: INTRODUCTION

The term “French flute school” is identified with the influence and pedagogy of Paul Taffanel, professor of flute at the Paris Conservatory from 1893 to 1908. Scholar and author Edward Blakeman explains in his book, *Taffanel: Genius of the Flute*, “there would not have been an influential French flute school in the twentieth century without him [Taffanel], and certainly not one with such a clearly defined aesthetic that imposed itself throughout Europe and beyond.”<sup>1</sup> As a result of this lasting influence that has extended throughout several generations, Blakeman cites that Taffanel has been labeled as “the father of modern flute playing.”<sup>2</sup>

Taffanel’s many contributions to the instrument include the establishment of raised performance standards, an expansion of the repertoire, greater acceptance of the flute as a solo concert instrument, and the initiation of a pedagogical approach that became a tradition of flute playing. Flutist and author, Nancy Toff, explains that Taffanel made changes to the curriculum at the Paris Conservatory including the establishment of a pedagogical approach that included more “individualized instruction,” and the use of repertoire from the baroque and classic eras, as well as bringing about a focus on style and tone, causing what she referred to as, “a near revolution in flute teaching.”<sup>3</sup> Toff goes on to describe the impact that Taffanel’s influence has had on flute playing, stating that “he initiated a new era, the most golden yet.”<sup>4</sup>

Concerning his pedagogical approach, Taffanel taught his students that communicating the music with a beautiful and flexible tone quality was the most

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<sup>1</sup> Edward Blakeman, *Taffanel: Genius of the Flute* (Oxford: University Press, 2005), 218.

<sup>2</sup> Ibid., 4.

<sup>3</sup> Nancy Toff. *The Flute Book* (Oxford: Oxford University Press, 1996), 253.

<sup>4</sup> Ibid.

important aspect of flute playing. This demonstrated a distinct break with the previous generation of flutists who placed a great deal of emphasis on technical virtuosity. In his book, *Taffanel: Genius of the Flute*, Blakeman uses the following anonymously written excerpt, which was found in Taffanel's personal library of flute materials, to illustrate the technically motivated style that abounded in the mid-nineteenth century:

The capabilities of the flute are in large part responsible for the vulgarity, monotony and disagreeable nature of the playing of certain virtuosi who, lacking all taste, abuse their technical knowledge in trying to produce cascades of notes rather than musical sounds, and end up like conjurers who appeal more to the eyes than to the ears.<sup>5</sup>

In reaction to this style, Taffanel set out to establish a new tradition at the conservatory, contrary to the ideals of his predecessor, Henri Altès.<sup>6</sup> Taffanel described that Altès was “very narrow in his views and completely of the old school, knew and taught only a very limited number of old-fashioned works which had no musical value whatsoever.”<sup>7</sup>

Blakeman further illustrates this paradigm shift that Taffanel initiated, especially when compared to the pedagogical approach used under the leadership of Altès:

There is something old-fashioned about Altès' *Méthode* [*Méthode pour flute système Boehm*], even for 1880, and it must have been an anathema to Taffanel, whose repertoire was built on quite different musical foundations and whose attitude to playing was much more flexible.<sup>8</sup>

Taffanel passed on this new approach to flute playing to his students at the Paris Conservatory, such as Adolphe Hennebains, Philippe Gaubert, Georges Barrère, Georges Laurent, André Maquarre, and Marcel Moyse. Although these flutists were trained according to Taffanel's ideals, it has been debated whether or not they all adhered to the traditions of the French school in their own pedagogical careers. At the heart of this issue

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<sup>5</sup> Anon., “La Flûte,” *Papers of Paul Taffanel* (11 Mar. 1877): 295, quoted in Edward Blakeman, *Taffanel: Genius of the Flute* (Oxford: University Press, 2005, 34.

<sup>6</sup> Blakeman, 98.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

are conflicting ideas concerning what constitutes the pedagogy of the French flute school, thus creating various interpretations of its lasting influence. Edward Blakeman sums up the confusion that surrounds the topic of the French flute school:

Its [the French flute school] origins have never been in doubt: all roads eventually lead back to the most unique of flautists, Paul Taffanel. Questions concerning the relative merits of Taffanel's successors and whether the school can still be said to exist, or not are more controversial.<sup>9</sup>

In the early 1980's, the French flutist and author Claude Dorgeuille wrote the book *The French Flute School: 1860-1950*, in which he sought to identify the successors of Taffanel based on what he believed to be the defining characteristics of the French flute school. As the basis of his study, Dorgeuille chose to quantify the characteristics demonstrated by the flutists trained at the Paris Conservatory, exclusively through the use of recorded performances. As a result, Dorgeuille determined that Philippe Gaubert, Adolphe Hennebains, Marcel Moyse, and René Le Roy were the most significant successors to Taffanel's French school of flute playing based on the specific qualities that he observed in their recordings.<sup>10</sup>

Due to the insight that Dorgeuille gained through an aural assessment of these recordings, he argued that there was a specific "aesthetic ideal" containing the "defining characteristics" of this school of flute playing.<sup>11</sup> Dorgeuille explains that this aesthetic ideal can be found first and foremost in the beauty of a specific tone quality, as heard in its clarity, color, precision and fullness of sonority all while remaining homogenous.<sup>12</sup> Additionally, Dorgeuille comments on the quality of legato, as well as the "freedom,

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<sup>9</sup> Edward Blakeman, translator's preface to *The French Flute School: 1860-1950*, by Claude Dorgeuille (London: Tony Bingham, 1986), 10.

<sup>10</sup> Claude Dorgeuille, *The French Flute School: 1860-1950*, trans. Edward Blakeman (London: Tony Bingham, 1986), 41.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid., 49.

flexibility and variety of articulations” that were demonstrated by these French flutists.<sup>13</sup>

Dorgeuille also stated that the French school’s flutists displayed “an unsurpassed model of technical perfection, allied to a playing style inspired by the noble classical repertoire.”<sup>14</sup>

Dorgeuille felt that as of 1950, there was a noticeable change in flute playing that no longer resembled the sound and style of the French flute school. Thus, he claimed this tradition was extinct as indicated in the following statement:

It is untrue (though one sometimes hears it said) that technique has progressed. But technical inadequacy now willingly hides under the pretext of aesthetics. Thus, a throaty wobble attempts to revive a lifeless sound; avoidance of articulation, or less variety of it (double and triple tonguing notwithstanding), gives the illusion of a legato which deficient breath support cannot really sustain; and worst of all insanely fast tempi compensate for the impossibility of making the music ‘sing.’<sup>15</sup>

Dorgeuille concluded with the following thoughts about the French flute school’s lifespan:

Its existence, however, is undeniable; unanimously borne out by the evidence assembled here and by the legacy of recordings which enable us to appreciate the quality and originality of this School. Its total disappearance today seems to me to be no less incontestable.<sup>16</sup>

English flutist and scholar Ardal Powell also discussed the topic of the French school in his book *The Flute*, in which he wrote, that by the 1970’s, the original French flute school and its “distinctive style,” had undergone changes and no longer existed in its purest form.<sup>17</sup> Despite these changes, Powell explained that the influence of the French flute school is still evident worldwide, especially in Europe and the United States, within

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<sup>13</sup> Ibid., 49.

<sup>14</sup> Ibid., 49.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid., 66.

<sup>17</sup> Ardal Powell, *The Flute* (London: Yale University Press, 2002), 208.

a “French-influenced, International style of flute playing.”<sup>18</sup> It is important to note that Powell commented that little is known regarding the original French flute school’s distinctive style and approach to the flute:

But, today more precise definitions...of the earlier school’s distinctive playing technique and style remain elusive, particularly since changes in tone, repertoire, pedagogy, and even in the instrument itself blurred its distinguishing features as the second style [the French-influenced, International style] became influential and continued to evolve.<sup>19</sup>

Powell identifies that this evolution began to occur when the French style merged with other national styles of flute playing, “as Conservatoire-trained [flute] players filled orchestral and teaching posts and as the recording industry carried their sound and style to all corners of the developed world.”<sup>20</sup> Regarding the international style of modern day flute playing, Powell believes that the influence of the French flute school can be seen in “the use of the silver flute, a preoccupation with tone, a specific pedagogy as seen in Taffanel and Gaubert’s method and the tone exercises of Marcel Moyse and the use of a specific repertoire.”<sup>21</sup> Additionally, Powell claims that this French-influenced, international style is largely a result of the pedagogy that was distributed through the teaching careers of Georges Barrère, René Le Roy, and Marcel Moyse:

For a number of reasons, those of Taffanel’s pupils who spread the Conservatoire’s influence most widely as teachers, Georges Barrère, Rene Le Roy, and Marcel Moyse, operated largely in the United States. This perhaps explains why the idea of a French Flute School, inasmuch as flutists believe it persists today, attaches not to the Conservatoire itself so much as to the personalities of a few famous players particularly those most influential in America.<sup>22</sup>

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<sup>18</sup> Ibid.

<sup>19</sup> Ibid., 208.

<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid., 223.

British flutist and world-renowned pedagogue, Trevor Wye, affirms in his book, *Marcel Moyse, An Extraordinary Man*, that the French flute school undoubtedly began with Paul Taffanel's approach to flute playing.<sup>23</sup> Although Wye says that the continuance of this school of flute playing was to rest singularly on the shoulders of Marcel Moyse.<sup>24</sup> As a result of the influence of Moyse, Wye indicates that a French school of flute playing still exists and can be characterized by "the principles of a beautiful tone, a fantastic articulation, a clean technique, a certain flamboyance in interpretation and performance...."<sup>25</sup>

Wye goes on to express his belief, which is in direct opposition with Powell's stance, that flutists such as Georges Laurent, Georges Barrère, and René Le Roy did not adhere to the approach of the French school with the same "single-minded ferocity which motivated Moyse."<sup>26</sup> Wye explains that this approach, which Moyse demonstrated, focused on making music rather than playing the flute, in addition to the adherence to other "simple concepts such as absolute respect for what the composer had written."<sup>27</sup> Of the influence of Laurent and Barrère, Wye says,

There is no doubt that Laurent and Barrère taught talented students who became influential teachers, which formed the beginning of the American School of flute playing — but it was not "The French School," *à la Taffanel, via Moyse*.<sup>28</sup>

Contrary to the opinions of both Dorgeuille and Powell, Wye also discounts Le Roy as a proponent of the French school's pedagogical approach. Wye states, "undoubtedly, he [Le Roy] was an influential teacher, but in his own way and with his own method."<sup>29</sup>

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<sup>23</sup> Trevor Wye, *Marcel Moyse, An Extraordinary Man* (Cedar Falls, Iowa: Winzer Press, 1993), 107.

<sup>24</sup> *Ibid.*, 107-108.

<sup>25</sup> *Ibid.*, 108.

<sup>26</sup> *Ibid.*, 108.

<sup>27</sup> *Ibid.*, 107.

<sup>28</sup> *Ibid.*

<sup>29</sup> *Ibid.*

In contrast with the previous assessments, Michel Debost indicates in his book, *The Simple Flute: A-Z*, that the influence of the French representatives cannot be limited to a specific aesthetic ideal or distinctive style, as “their affinity is not in some secret tone color or virtuosity, but simply in a basic way of practicing and playing.”<sup>30</sup> Debost further explains his viewpoint by stating that it is necessary for any tradition, including the French flute school’s tradition of flute playing, to adapt and evolve with the increasing knowledge and fashions that naturally occur over time:

Tradition does not die. A tradition that does not evolve is not alive. We live in our time, and we learn from tradition as much as from innovation, which will be the next tradition. A “school” of playing is the transmitted expression of imagination and novelty, not some kind of deep-frozen scripture. Art, and music are in constant mutation, and not always for the worse.<sup>31</sup>

Debost indicates that the influence of the French flute school is indeed still alive, due to the fact that it is able to adapt and evolve, while remaining true to its roots. Debost said, “The French school is little else than a discipline of musical education and dedicated practice.”<sup>32</sup>

As these four viewpoints demonstrate, there are varying opinions and confusion about what the French flute school is, who carried it on and whether or not it still exists. Claude Dorgeuille states the French flute school came to a distinct end, while Powell, Wye, and Debost suggest that the French flute school has continued to have an influence on modern day flute playing. Powell suggests that after French flutists brought this style to other parts of the world, there was a break in the distinct style of the French flute school as it mixed with other national styles, resulting in a new international approach to the instrument. Wye also believes that the French school still continues to influence the

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<sup>30</sup> Michel Debost, *The Simple Flute: From A to Z* (Oxford: Oxford University Press, 1996), 174.

<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

current approach, as a result of Marcel Moyse's pedagogy. Debost offers yet another view, which identifies the French flute school as a method of discipline and practice rather than specific aesthetic ideals. Nevertheless, in order to fully understand how the French flute school has influenced the current approach to the instrument, specifically in North America, it is necessary to understand the pedagogy that French flutists brought to this continent. Therefore, this monograph will attempt to explore the French flute school's approach through its pedagogical ideas, pinpointing how its pedagogy influenced flute playing in North America.

In order to narrow this examination to a manageable amount of research materials, I have selected to focus on the pedagogical exercises and philosophies of Georges Barrère, Marcel Moyse, and René Le Roy. These French flutists held the training that they received from either Paul Taffanel and/or his protégé Philippe Gaubert, in such high regard that they dedicated their professional lives to preserving and passing on the concepts of the French school's approach to the instrument. Additionally, the teaching careers of these three men span the time period that is associated with the spread of the French flute school to North America during the twentieth century. The pedagogical materials and philosophies of Georges Barrère, Marcel Moyse, and René Le Roy will be examined according to the topics of tone, articulation, phrasing and vibrato, and technical facility. The results of this examination will help clarify the confusion that surrounds this topic by exploring the pedagogical approaches that were dispersed throughout North America by these three men, as well as confirming that these approaches were indeed influenced by Taffanel. This information will provide further



insight into how the French school, through the influence of Barrère, Moyse, and Le Roy, continues to influence modern day flute playing in North America.

## CHAPTER TWO: BIOGRAPHIES OF BARRÈRE, MOYSE, AND LE ROY

This biographical information will confirm that Barrère, Moyse, and Le Roy were recipients of the French flute school's approach to flute playing from either Paul Taffanel and/or Philippe Gaubert. This discussion will also demonstrate how these three men contributed to the dissemination of the French flute school's pedagogical ideas throughout North America.

### Georges Barrère

Georges Barrère was born on October 31<sup>st</sup>, 1876 in Bordeaux, France. Although Barrère's parents were not trained musicians, they had a keen interest in music and especially loved to sing. As a young boy, Barrère's older brother, Étienne, played a six-holed flute ("penny whistle" or "tin whistle") until he was given a violin. In his autobiography, Barrère describes how he subsequently embraced the instrument his brother had abandoned, "teaching himself scales and tunes."<sup>33</sup> While Étienne's endeavors as a violinist eventually proved to be unsuccessful, Georges showed musical promise, and even taught his male schoolmates to play the penny whistle during recess. As a result, Barrère said, "the toy store in the small town of Epernon [near Paris] where the school was located, couldn't supply these vehicles of virtuosity fast enough."<sup>34</sup> Georges' mastery of the penny whistle as well as his innate ability to interest others in the instrument foreshadowed his future career as a professional performer and pedagogue.

By 1880, the Barrère family relocated to Paris where Georges eventually studied with Léon Richaud, a young professional orchestral flutist and First Prize winner at the

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<sup>33</sup> Georges Barrère, *Georges Barrère* (New York: Pace Press, 1928), 2-3.

<sup>34</sup> *Ibid.*, 2.

Paris Conservatory (1886).<sup>35</sup> Under Richaud's instruction, Barrère played on a silver Boehm flute, although it is not known where Barrère obtained this instrument.<sup>36</sup>

In 1889, Richaud arranged a special meeting with Henry Altès, flute professor at the Paris Conservatory, to evaluate Barrère's flute playing, and thereby determine whether the thirteen-year-old was skilled enough to enter the conservatory. Although Altès did not think Barrère was ready for acceptance, he did see promise in Georges and gave him permission to audit the flute class at the Conservatory and participate in "brief weekly tutoring sessions."<sup>37</sup>

Barrère's admittance as an auditor in Altès's flute class is indicative of the musical talent that Georges displayed even at a young age. However, it is not clear if the "brief weekly tutoring sessions" included lessons with Altès or his assistant, nor is it clear if these sessions entailed training in musical harmony. Regardless, this training and exposure at the Paris Conservatory, in addition to his lessons with Richaud, prepared Barrère well for his audition the following year, 1890, when he was officially admitted to the flute class at the Paris Conservatory.

In his autobiography, Barrère recalled that at the age of fourteen he was the youngest member of the flute class, whose members were mostly in their upper teens to mid-twenties.<sup>38</sup> Barrère described that over the next three years he demonstrated "slow progress...pleasantly learning a few things about flute playing under the tutorship of the

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<sup>35</sup> Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère* (Oxford: Oxford University Press, 2005), 9.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid.

<sup>38</sup> Barrère, *Georges Barrère*, 4.

venerable Henry Altès, while the big boys were revealing to me the intricacies of billiard playing.”<sup>39</sup>

The result of Barrère’s slow progress was a Second Accessit award (the lowest form of honorable mention) at the *Concours* in 1892. The following year Barrère suffered another setback as he failed the *Concours* annual entrance examination, which, according to the guidelines at the Paris Conservatory, left him with one more opportunity to pass the examination before facing expulsion from the conservatory.<sup>40</sup>

By 1893, Altès was sixty-seven and, in the opinion of many, overdue for his retirement. Barrère recalled the need for change within the conservatory’s flute class, “while I have a reverent memory of Altès’s strictness and severe training, I must confess that I didn’t understand his methods thoroughly.”<sup>41</sup> In October of 1893, Paul Taffanel was appointed flute professor upon Altès’s long-awaited retirement. Barrère referred to Taffanel as “the greatest of all flute players” and also named him as the person who provided “a turning point for my life.”<sup>42</sup> Barrère went on to say, “Taffanel was not only the best flutist in the world but I doubt if any one [*sic*] can ever fill his place. Quality as well as quantity of tone and fine technique were only a small part of his splendid characteristics as a flute-player [*sic*].”<sup>43</sup>

After Taffanel’s appointment to the conservatory, Barrère’s improvement and renewed dedication were immediately evident as he earned a First Accessit prize (honorable mention) the following year (1894) at the *Concours*. This granted Barrère another year to prepare for the opportunity to earn a First Prize, which would secure his

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<sup>39</sup> Ibid.

<sup>40</sup> Ibid.

<sup>41</sup> Ibid.

<sup>42</sup> Ibid., 4-5.

<sup>43</sup> Ibid., 6.

reputation and begin his career as a professional flutist.<sup>44</sup> After much diligent practice and study, Barrère received his First Prize on July 29<sup>th</sup> 1895, which allowed him to graduate from the Paris Conservatory after nearly two years of study with Taffanel.

Upon graduation, Barrère continued his music training for another year as a post-graduate student in both the flute and harmony classes at the Paris Conservatory.<sup>45</sup>

Barrère indicated that his flute lessons during this time provided a different level of collaboration with Taffanel:

I became very intimate with him being then a young man to whom he could speak in a different way than to the lad he found me when I first entered his class. Taffanel was an inspiration, and I doubt if anybody who has approached him wouldn't bear in his heart the loveliest memories of that Great Master and wouldn't entertain the deepest veneration and respect for the Man and the Artist.<sup>46</sup>

This additional time as a member of the "Great Master's" flute class provided Barrère with a more mature approach to the flute repertoire as well as the chance to be exposed to Taffanel's influence as a chamber musician. Barrère stated, "Taffanel was very pleased with my request to stay with him an extra year and he took great care of my solo repertoire and initiation in chamber music."<sup>47</sup> This influence is evident throughout Barrère's professional career, as he continued in Taffanel's footsteps as an advocate for the expansion of the repertoire for both the woodwind chamber ensemble and the solo flute.

As a pedagogue, Barrère's influence is most widely seen in the United States as a result of his immigration there in May of 1905. In Paris, Barrère felt he had no opportunity for immediate career advancement due to the presence of other

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<sup>44</sup> Ibid., 4.

<sup>45</sup> Ibid.

<sup>46</sup> Ibid., 5.

<sup>47</sup> Ibid.

well-established flutists. The Paris Opéra flute section consisted of Adolphe Hennebains, Leopold Lafleurance, Philippe Gaubert and Barrère. Barrère said that the possibility of moving up from his 4<sup>th</sup> flute/piccolo position at the Opéra was unlikely, as his colleagues were all young and healthy.<sup>48</sup> Although Georges' career in France was successful and busy, he longed for a greater adventure, feeling that he had something important to contribute to the musical world.

Through the help and advocacy of Walter Damrosch, conductor of the New York Symphony Orchestra (NYSO), Barrère was offered an orchestral job in the United States. In 1905, Damrosch went to Paris to recruit five woodwind players with the intention of forging a more stable and successful future for the NYSO.<sup>49</sup> He was unhappy with the level of woodwind players in the United States and was well aware of the high quality of wind musicians coming out of the Paris Conservatory.<sup>50</sup> Damrosch was himself European (German) and had immigrated to the United States to find his place in the musical scene or perhaps to create one that would be groundbreaking for New York.<sup>51</sup> This would happen through his leadership at the NYSO (now the New York Philharmonic), where he produced the 2nd permanent orchestra in the United States, modeled after the Boston Symphony.<sup>52</sup>

In Paris, Barrère played for Walter Damrosch at Taffanel's recommendation and was immediately offered the principal flute position in the New York Symphony. Barrère decided to accept the position. Upon Barrère's request for a leave of absence from the Opéra, Taffanel, who was the conductor at that time, intervened to convince the

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<sup>48</sup> Ibid., 11.

<sup>49</sup> Toff, *Monarch of the Flute*, 81.

<sup>50</sup> Ibid., 80-81.

<sup>51</sup> Ibid. 80.

<sup>52</sup> Ibid.

board to allow Barrère this chance to depart on a “temporary” leave of absence.<sup>53</sup> This temporary leave of absence would allow Barrère to return to his position at the Opéra in the event that he was not well received in the United States.<sup>54</sup> However, Taffanel suspected that this opportunity would result in success. He remarked, “I know that Barrère, he will never come back; I am sure he will succeed there.”<sup>55</sup> With the vote of confidence from his highly esteemed teacher and conductor at the Paris Opéra, Barrère left to begin a career in the United States.

In addition to his responsibilities at the NYSO, Barrère would serve as the head of the woodwind department and professor of flute at the Institute of Musical Art which eventually became the Juilliard School of Music. It was here, at the Institute, where Barrère taught for nearly forty years, instructing students including William Kincaid, Francis Blaisdell, Bernard Goldberg, Arthur Lora, and Samuel Baron as well as countless other important flutists. These students would go on to hold chairs in major orchestras as well as becoming successful pedagogues at prestigious institutions, thus influencing generations of flutists to come. As a result of his success and status in the United States, Barrère was also appointed to the graduate faculty at the Juilliard Graduate School in 1930.

### **Marcel Moyse**

Marcel Joseph Moyse was born in the small village of St. Amour, France on May 17<sup>th</sup>, 1889. Moyse was orphaned shortly after his birth when his mother died and his father abandoned him. As it was assumed that Marcel had no other living relatives, a midwife took in Marcel for a short time until a woman by the name of Madame Josephine

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<sup>53</sup> Ibid., 83.

<sup>54</sup> Ibid.

<sup>55</sup> Barrère, *Georges Barrère*, 11.

Perretier adopted Moyse and became his caretaker.<sup>56</sup> Marcel's maternal grandparents, who lived in the nearby town of Besançon, were told that the child had perished along with their daughter. Despite this report, Mr. and Mrs. Moyse discovered Marcel's existence in 1896 as a result of the military's efforts to contact all Moyse relatives with the news that Charles Moyse, Marcel's uncle, had died while serving in the French Army.<sup>57</sup> Upon hearing this news in St. Amour, the town postmaster confirmed that there was only one possible living relative in town, Marcel, who resided with Madame Perretier.<sup>58</sup> Due to this discovery, the seven-year-old Marcel was reunited with his biological grandparents who were happy to accept the responsibility of raising their grandson.<sup>59</sup>

Although the uprooting from his adoptive family was bittersweet, the move to Besançon with his grandparents began Marcel's initial exposure to music, as he often accompanied his grandfather to the local community chorus rehearsals and opera performances.<sup>60</sup> As a consolation for this uprooting, Moyse was permitted to visit his adoptive mother and siblings in St. Amour during the summers. Moyse often referred to the St. Amour countryside with fondness as it continued to be an important place of refuge throughout his life.

When Moyse was twelve, his grandfather Alfred enrolled him in Besançon's municipal music school, where he received a disciplined education in solfege, a form of music training he enjoyed thoroughly.<sup>61</sup> At this time he also began taking flute lessons,

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<sup>56</sup> Ann McCuthchan, *Marcel Moyse: Voice of the Flute* (Portland, Oregon: Amadeus Press, 1994), 26-27.

<sup>57</sup> Caroline Eastburn Camp, "The Publications of Marcel Moyse: an annotated survey with biographical contexts and pedagogical commentary" (D.M.A. diss., University of Missouri at Kansas City, 1997), 1-2.

<sup>58</sup> Ibid.

<sup>59</sup> Trevor Wye, *Marcel Moyse, An Extraordinary Man* (Cedar Falls, Iowa: Winzer Press, 1993), 1.

<sup>60</sup> Camp, "The Publications of Marcel Moyse," 3.

<sup>61</sup> Wye, *Marcel Moyse*, 2.



playing a *Lebret* instrument purchased for him by his grandfather and studying with a local flutist by the name of Angelloz.<sup>62</sup> It is likely that Moyse studied Altès's method books during these lessons.<sup>63</sup>

When Moyse was fourteen, he was invited to live with his uncle Joseph, who was employed as a professional cellist in Paris.<sup>64</sup> Joseph was impressed with his nephew's musical talent and arranged for him to have flute lessons with Adolphe Hennebains.<sup>65</sup> At this time Hennebains was the assistant to Paul Taffanel at the Paris Conservatory, where he would later take over as professor of flute. In May of 1904, Adolphe Hennebains accepted Moyse as a private student and helped him successfully prepare for his audition at the Paris Conservatory the following year.<sup>66</sup> Regarding his lessons with Hennebains, Moyse recalled, "above all, I learned grace and poetry from Hennebains, because he was a poet...He persuaded me that the appoggiatura says 'I love you.'"<sup>67</sup>

In 1905 Moyse became a student of Paul Taffanel at the Paris Conservatory. During this time with Taffanel at the Paris Conservatory from 1905 to 1906, Moyse learned the importance of musicality rather than the technicality of the previous generation. This helped influence Moyse's philosophy and approach to flute playing, which emphasized the responsibility of the musician to reproduce the musical expression that the composer intended rather than to use the music as a vehicle for demonstrating virtuosity. Trevor Wye, a former student of Moyse, recalled how Moyse sought to

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<sup>62</sup> Ibid.

<sup>63</sup> McCutchan, *Marcel Moyse*, 38.

<sup>64</sup> Ibid., 41-42.

<sup>65</sup> Anne McCutchan, *Marcel Moyse: Voice of the Flute* (Portland, Oregon: Amadeus Press, 1994), 46.

<sup>66</sup> Ibid., 57.

<sup>67</sup> Moyse, Claude and Michel, 1980. In a letter to the Ann McCutchan, November 24 1992), quoted in Anne McCutchan, *Marcel Moyse: Voice of the Flute* (Portland, Oregon: Amadeus Press, 1994), 53.

encourage flutists to express the music rather than expressing themselves.<sup>68</sup> Wye writes, “Moyse was trying to establish an intelligent approach to making music which begins with practicing to reproduce what the composer wrote, or at least what the player believes the composer meant in his score.”<sup>69</sup>

As a result of his hard work and excellent training Marcel Moyse received his First Prize at the *Concours* in 1906 at the age of sixteen, playing Philippe Gaubert’s piece *Nocturne et Allegro scherzando*. After his graduation from the Conservatory, Moyse continued in his training with Philippe Gaubert, who influenced him greatly.

Throughout Moyse’s early professional career he taught private lessons to help make extra income, but it would be his strong ties to Gaubert and the French school of flute playing that would provide the prestigious opportunity to teach flute at the Paris Conservatory. In 1919, Gaubert was appointed as flute professor at the Paris Conservatory after his return from World War I. As one of the best up-and-coming flutists in Paris, Moyse was selected to be Gaubert’s teaching assistant. This would be a defining position for Moyse’s development, recognition and influence as a pedagogue.

As Gaubert’s teaching assistant, Moyse had the opportunity to influence and affect the education of many fine flutists, such as René Rateau (premier prix in 1928) who would later be appointed to the flute sections in the Boston and Chicago Symphonies as well as the *French Orchestre National*.<sup>70</sup> Rateau considered Moyse to be as much his teacher as was Gaubert, as Moyse provided regular private lessons for several of the students in addition to teaching the flute class in Gaubert’s absence.<sup>71</sup> Rateau explained

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<sup>68</sup> Wye, *Marcel Moyse*, 108.

<sup>69</sup> Ibid.

<sup>70</sup> McCutchan, 119.

<sup>71</sup> Ibid.

the way Gaubert and Moyse complemented each other as teachers, “Gaubert was extremely gifted — he could play anything, but he was not good at explaining things. Moyse made up many exercises to solve problems.”<sup>72</sup>

The ability to design exercises to correct his own shortcomings as well as those of his students came very naturally to Moyse, who was especially astute at interpreting Gaubert’s performance ideals. Upon Gaubert’s retirement in February of 1932, Moyse was promoted to Professor of flute at the Paris Conservatory where he would remain until he fled the city when the Germans invaded Paris in 1940.<sup>73</sup> In addition to this appointment in Paris, Moyse also accepted the flute professorship at the Geneva Conservatory in 1932, forcing him to keep a rigorous commuting schedule between the two cities over the next eight years.<sup>74</sup>

As an expert on Moyse’s career, Ann McCutchan recorded that during the years that Moyse was at the conservatory, he taught seventy-seven *premier prix* students.<sup>75</sup> These students included Gaston Crunelle, Aurèle Nicolet and Peter Lukas Graf.<sup>76</sup> In addition, Moyse also taught private lessons to flutists such as Francis Blaisdell, Robert Cavally, James Pappoutsakis and Harry Moskovitz.<sup>77</sup> As a result, many of these flutists went on to have successful careers throughout the world, perpetuating the French traditions and filling the flute sections of orchestras as well as serving on many conservatory faculties. McCutchan explained that by the time Moyse left France, his influence had already reached many parts of the world:

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<sup>72</sup> Ibid.

<sup>73</sup> Camp, “The Publications of Marcel Moyse,” 21.

<sup>74</sup> McCutchan, 127.

<sup>75</sup> Ibid., 122.

<sup>76</sup> Ibid.

<sup>77</sup> Ardal Powell, *The Flute* (London: Yale University Press, 2002, 243.

The branches of the Moyse tree around 1950 extended across France and out to Switzerland, Germany, Hungary, Czechoslovakia, Austria, Spain, Italy, Sweden, and Norway, down to Chile and over to the United States, Australia and Japan.<sup>78</sup>

The effects of World War II had several negative repercussions on Moyse's long-awaited success, but ended up providing the means through which Moyse would enter into a new phase of his career. During the years 1940-1944 Moyse and his family retreated to their summer home in St. Amour, due to Moyse's refusal to return to the Paris Conservatory while Paris was still occupied by the Germans. As a result, Moyse's former student Gaston Crunelle was appointed to take over as flute professor. During this time Moyse continued teaching at the Geneva Conservatory until 1941, and also played radio broadcasts with the Moyse Trio in order to earn enough money to sustain the family while they waited for the war to end.<sup>79</sup>

After Paris was liberated, Moyse and his family went back to their home to pick up where they had left off four years earlier. Much to Moyse's surprise, his position in Paris had changed. Crunelle had been assigned permanently as professor at the conservatory and all Moyse's former ensemble positions had been indefinitely filled. Moyse was disgusted and embittered with the reality that the music world in Paris had gone on without him. After a couple of years, despite the conservatory adding a second flute class to accommodate him, Moyse was restless and unhappy with his position and sought a new opportunity. He immigrated to the United States in 1949, bringing the French school of flute playing to many North American flutists through his pedagogical career there.

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<sup>78</sup> Ibid.

<sup>79</sup> Ibid., 154.

Moyse's influence in the United States and Canada spread through his participation in many festivals, classes and private lessons to flutists from all parts of the continent. He taught private lessons in New York, Boston, and Montreal in addition to founding the Marlboro Music School and Festival in Vermont, offering flute and woodwind seminars.<sup>80</sup> The purpose of these seminars is summed up by Moyse:

I knew there were many people of technical talent in America who lived very far from musical centers, and I made a course that would give them the principles of music, or of the flute, as I was trained in the school of Taffanel, Hennebains, and Gaubert. Voilà!<sup>81</sup>

Moyse's primary goal in establishing these different venues of musical education was to bring the French school of flute playing to flutists in the United States. Moyse's legacy extends throughout North America as a result of his long lineage of students as well as his many pedagogical materials.

### **René Le Roy**

The available source materials concerning the early life and career of René Le Roy are less extensive than those of Barrère and Moyse. A detailed biography on Le Roy was never written. Although Le Roy made attempts to write his own memoirs, these efforts proved to be unsuccessful. Claude Dorgeuille, Le Roy's student, friend and colleague commented that these "were but a beautiful dream, but only one page was written...it describes where he [Le Roy] used to go fishing with his friend Robert Casadesus."<sup>82</sup> As a result of this lack of documentation, only a few bits of information can be pieced together about Le Roy's early career. Dorgeuille wrote from firsthand

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<sup>80</sup> Camp, "The Publications of Marcel Moyse, 101.

<sup>81</sup> Ibid., 105.

<sup>82</sup> Claude Dorgeuille, e-mail message to author, trans. Christine Alicot, March 17, 2009.

knowledge about Le Roy in his book, *The French Flute School: 1860-1950*.<sup>83</sup> In addition to this information, I have obtained several letters that Le Roy wrote to former students; this correspondence gives an account of his professional activities and ideas regarding the French flute traditions.<sup>84</sup> Former students including Claude Dorgeuille, Christine Alicot, Mark Dannenbring, Henri Fromageot, Susan Morris De Jong, Helmut Zangerle and Peter Lukas-Graf have also provided helpful information regarding Le Roy as a teacher and musician.

By the time René Le Roy was born in 1898, Taffanel's influence extended throughout Paris, giving Le Roy the advantage of having an established tradition to follow. At the age of eight, René began studying the flute with his father, who had learned from one of Taffanel's students, Edmond-Alexis Bertram.<sup>85</sup> René's father soon noticed that his son had a natural disposition for the flute and arranged for him to take lessons with Adolphe Hennebains, then the professor at the Paris Conservatory.<sup>86</sup> After Hennebains' death in 1914, Leopold Lafleurance was appointed as an interim flute professor, where he remained until 1919 when Philippe Gaubert took over the position. After three years of study with Lafleurance, Le Roy earned his First Prize at the Paris Conservatory in 1918, when he was twenty years old.<sup>87</sup>

After his graduation, Le Roy elected to continue his flute studies with the legendary Philippe Gaubert. Having already benefited indirectly from Taffanel's legacy

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<sup>83</sup> Claude Dorgeuille. *The French Flute School: 1806-1950*, trans. Edward Blakeman (London: Tony Bingham, 1986), 52-67.

<sup>84</sup> René Le Roy to Henri Fromageot, 27 Mar. 1971, 31 Oct. 1971, 15 Jan. 1974, 11 Apr. 1978, 2 Feb. 1981, 30 Apr. 1981, copies in the hand of Sarah Gearheart, translated by Dr. Brigitte Roussel, Henri Fromageot's personal correspondence, West Caldwell, NJ. René Le Roy to Mark Dannenbring, 30 Jan. 1979, 18 Feb. 1981, copy in the hand of Sarah Gearheart, Mark Dannenbring's personal correspondence, Taichung, Taiwan.

<sup>85</sup> Dorgeuille, *The French Flute School*, 53.

<sup>86</sup> Ibid.

<sup>87</sup> Ibid.

through Bertram's influence on René's father, he would now through Gaubert have a more direct connection to the French school of flute playing that was to be vital in his own career. Le Roy referred to Gaubert as his "Master Teacher" and held his teaching method in high regard throughout his lifetime, never ceasing to promote the French flute school of playing.<sup>88</sup> Le Roy specifically acknowledged that he was receiving the tradition of Taffanel through Gaubert's instruction and referred to himself, Hennebains, Gaubert, Moyse, Blanquart, and Barrère as being representatives of the "true school of Taffanel."<sup>89</sup> Author Edward Blakeman further explains the authority that Gaubert held regarding Taffanel's approach to the instrument: "Gaubert's greatest advantage, however, was that he had absorbed better, and for longer than anyone else, Taffanel's basic principles."<sup>90</sup> Through Gaubert, Le Roy was able to receive the same training and approach to the instrument that Barrère and Moyse had received from Taffanel.

Le Roy was an international soloist and chamber musician throughout his performing career, enabling him to have a wide range of pedagogical influence. Notably, Le Roy made lengthy tours of the United States during the years 1929 to 1940, which would allow him the chance to influence many American flutists. For over twenty years, Le Roy further extended his pedagogical influence in North America through his position at the American Conservatoire at Fontainebleau (France). The American Conservatoire is a summer school which provides the opportunity for American students to be exposed to the musical training of professional French musicians. Here, Le Roy worked with prestigious colleagues including Nadia Boulanger, Robert Casadesus, Arthur Rubinstein,

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<sup>88</sup> René Le Roy to Henri Fromageot, 2 Feb. 1981, copies in the hand of Sarah Gearheart, trans. by Dr. Brigitte Roussel, Henri Fromageot's personal correspondence, West Caldwell, NJ, pg. 2.

<sup>89</sup> René Le Roy to Henri Fromageot, 30 Apr. 1981, copy in the possession of Sarah Gearheart, trans. by Dr. Brigitte Roussel, Henri Fromageot's personal correspondence, West Caldwell, NJ, pg. 2.

<sup>90</sup> Blakeman, *Taffanel*, 213.

Yehudi Menuhin, Francis Poulenc and Jean Francaix, training young Americans during the summer months of 1932-1957. In this way, many American students were exposed to Le Roy's pedagogical ideas which they would retain and spread when they returned to the United States. Additionally, Le Roy furthered his pedagogical career in North America from 1943-1950 as professor of flute at the Montreal Conservatoire.<sup>91</sup>

During Le Roy's pedagogical and international performance careers, he taught many flutists who in turn continued to promote the French school's standards of excellence through their own careers. One such person was the British flutist, Geoffrey Gilbert. It is important to note that Gilbert continued teaching the concepts he had learned from Le Roy in the United Kingdom and the United States. In an email to the author, Gilbert's daughter stated,

The lessons that my father had with Monsieur Le Roy opened the door to a new world of flute playing. It was with those few lessons that Daddy decided the French method of playing was what he wanted to aspire to. He would make the change even if it was a difficult undertaking, which it was.<sup>92</sup>

Although Gilbert had only eight lessons with Le Roy, the overall impact of Le Roy's pedagogy was very profound.<sup>93</sup> Mark Dannenbring, a former student of Le Roy, recalled a conversation with Geoffrey Gilbert at the San Diego National Flute Convention in 1988, "we both felt that René had not been recognized for his achievements or teaching ability as had Moyse."<sup>94</sup> Although Moyse has been widely recognized as a proponent of the French flute school in North America, Le Roy's influence there was also substantial.

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<sup>91</sup> Dorgeuille. Pg. 44.

<sup>92</sup> Letter (email) from Monya Gilbert to the author. Mar. 19<sup>th</sup> 2009.

<sup>93</sup> Mark Dannebring, Taiwan, to Sarah Gearheart, Wichita, 2 February 2009, transcript of email in the hand of Sarah Gearheart, Wichita, Kansas. This information came from a conversation Dannenbring had with Geoffrey Gilbert in 1988 at the San Diego National Flute Convention.

<sup>94</sup> Ibid.



### CHAPTER THREE: TONE PRODUCTION

This chapter will present the pedagogical exercises and philosophies of Barrère, Moyse, and Le Roy on tone production.

#### Georges Barrère's Pedagogy

Francis Blaisdell, a former student of Barrère's at the Juilliard School, said that Barrère was a great teacher, although he was non-traditional in his approach to teaching all aspects of the flute, including tone production.<sup>95</sup> According to Blaisdell, Barrère didn't provide his students with technical instructions on how to produce a beautiful tone quality.<sup>96</sup> Instead, he expected them to learn empirically as a result of their own trial and error.<sup>97</sup> In the article, *What About the Flute?*, Barrère said that the quality of tone production is primarily determined by the flutist's inner concept of the sound.<sup>98</sup> Consequently, he sought to develop this aspect of a flutist's musicianship through his own performance example. According to Blaisdell, Barrère's tone quality was full and homogenous throughout all three octaves.<sup>99</sup> She also stated that he was a master at creating many different tone colors which set him apart from other flutists.<sup>100</sup>

Barrère likened the tone production of the flutist to that of a vocalist evidenced in the way they both rely on the mouth and lips to channel the air.<sup>101</sup> Blaisdell recalled that Barrère once exclaimed to her that "you just sing on the flute, *n'est ce pas?*"<sup>102</sup> This

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<sup>95</sup> Barbara Highton Williams, "Frances Blaisdell: Our Link to Georges Barrère," *New York Flute Club Newsletter*, (April 2005): 6. It is important to note that Francis Blaisdell was the first female flutist to play with the New York Philharmonic.

<sup>96</sup> Ibid.

<sup>97</sup> Ibid.

<sup>98</sup> Georges Barrère, "What About the Flute?," *The Étude Music Magazine* 54, no. 6 (June 1936), 34.

<sup>99</sup> Barbara Highton Williams, "Frances Blaisdell: Our Link to Georges Barrère," 7.

<sup>100</sup> Ibid.

<sup>101</sup> Georges Barrère, "What about the flute?," 33-34.

<sup>102</sup> Francis Blaisdell, "Georges Barrère: The Master Remembered," *The Flutist Quarterly* 20 no. 2 (Winter 1994): 30.

vocally-inspired use of the air and lips is different than the techniques needed for other wind and brass instruments, which have either a mouthpiece or a reed to channel and direct the airstream into the instrument.<sup>103</sup> Therefore, the way in which the flutist uses the lips has a direct impact on the formation of the “air reed” which is directed into the flute.<sup>104</sup> The following two exercises demonstrate the way Barrère approached the development of the embouchure.

Barrère used the technique of whistle tones to help his students discover the proper way to form the embouchure. To produce these whistle tones, which sound similar to the whistle of a tea kettle, the air must be directed accurately by the middle of the lips. Most importantly, the lips and the corners of the mouth must remain relaxed and flexible in order to achieve the proper focus and quality of the sound. As a result of this approach, the correct aperture in the middle of the lips is guaranteed. Additionally, these tones require a minimal amount of air, resulting in a lack of tension or force in the airstream, which can otherwise be difficult to achieve. Bernard Goldberg recalled that Barrère taught him to use whistle tones while he was an undergraduate student at Juilliard.<sup>105</sup> Goldberg also witnessed Barrère use this technique as a warm-up before performances.<sup>106</sup> Goldberg recalled, “he’d walk onto the stage and make these little whistle sounds, and then he would produce his magnificent tone.”<sup>107</sup>

In a lecture given at Juilliard, Barrère illustrated how intonation exercises could be used as a guide for achieving the correct approach to lip flexibility. Barrère would

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<sup>103</sup> Georges Barrère, “What about the flute?,” 33-34.

<sup>104</sup> Ibid.

<sup>105</sup> Lawrence, “An interview with Bernard Z. Goldberg. His perspective on Georges Barrère and Marcel Moyse,” 73. Bernard Goldberg studied with Barrère at Juilliard and later went on to hold the principal flute positions in both the Cleveland and Pittsburgh Symphonies.

<sup>106</sup> Ibid.

<sup>107</sup> Ibid.

have his students manipulate their lips in an effort to try to play out of tune, raising and lowering the pitch as much as possible.<sup>108</sup> The purpose of this exercise is to demonstrate that modifications in the embouchure relate directly to the intonation.<sup>109</sup> This method requires the student to modify any inaccuracies in the pitch through the flexibility of the embouchure in order to obtain the correct pitch of each note.

### **Marcel Moyse's Pedagogy**

The pedagogical commentary that Moyse provided in his book, *The Flute and It's Problems* [sic], provides insight into his philosophy of tone production, which is based on the suppleness or flexibility of the flutist's lips.<sup>110</sup> This flexibility directly influences the beauty and also the pitch of the tone, especially when playing intervals, attacks, crescendos and decrescendos.<sup>111</sup> Additionally, Moyse said that a lack of flexibility in the embouchure can cause a forced airstream, which is detrimental to the quality of the tone production.<sup>112</sup> As a result, he designed specific pedagogical exercises using the "model note" method in order to help the flutist obtain a flexible embouchure in all three registers of the instrument.<sup>113</sup> The purpose of the model note method was to provide a technical and methodical way of practicing, to help the flutist find clarity, purity, warmth, life and color in his tone.<sup>114</sup> Moyse specifically explained that he used this method in his own

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<sup>108</sup> Robert E. Simon and Olin Downes, Transcript of lecture given by Georges Barrère, *Be your own music critic: the Carnegie Hall anniversary lectures* [given at Julliard school of music June 10, 1941], (Core Collection Micropublications, 1941), 219.

<sup>109</sup> Ibid.

<sup>110</sup> Marcel Moyse, *The Flute and It's Problems* [sic]: *Tone Development Through Interpretation for the Flute* (Tokyo, Muramatsu Gakki Hanbai Co. Ltd., 1973), 12. Due to the punctuation error within this title, all future citations and references to this book throughout the remainder of this paper will read, *The Flute and Its Problems*, with the omission of the added apostrophe. All figures are used by permission.

<sup>111</sup> Ibid.

<sup>112</sup> Marcel Moyse, *How I Stayed in Shape*, ed. Nikolaus Delius, trans. Paul M. Douglas (Mainz, Germany: Schott Musik International, 1998), 15. All figures are used by permission.

<sup>113</sup> Moyse, *The Flute and Its Problems*, 13.

<sup>114</sup> Moyse, *How I Stayed in Shape*, 21.

practice routine to help him achieve a tone quality inspired by the memory of the sound of his former teachers, Adolphe Hennebains, Paul Taffanel and Philippe Gaubert.<sup>115</sup>

Moyse demonstrated this model note method in his well-known pedagogical book, *De la sonorité: art et technique*.<sup>116</sup> The opening exercise of this book uses both ascending and descending long tones with the intervals of half steps, whole steps as well as major and minor thirds.<sup>117</sup> The following excerpt, seen in Figure 3.1, presents a portion of the first exercise which descends from B2 to C1 in half-step slurs.<sup>118</sup>



Figure 3.1. Marcel Moyse, *De la sonorité: art et technique*, p. 6

Moyse begins this exercise on B3, due to the fact that he could most easily obtain the best quality of tone on this particular note.<sup>119</sup> According to Moyse, the clarity and purity of the tone quality of this first note is very important as it is to become the model sound that is to be recreated on each successive note.<sup>120</sup> This process continues throughout the middle and low range, gradually addressing the tone quality of each note in comparison to that of the previous note in order to create homogeneity within the tone.<sup>121</sup>

Moyse also presents another form of this exercise, which begins with the model note, B natural, and ascends in half-step slurs. The ascending portion of this exercise creates a new set of challenges for the flutist, as the upper register notes have opposite

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<sup>115</sup> Moyse, *The Flute and Its Problems*, 13.

<sup>116</sup> Marcel Moyse, *De la sonorité: art et technique (On sonority: art and technique)* (Paris: Alphonse Leduc & Cie, 1934). All figures are used by permission.

<sup>117</sup> Moyse. *De la sonorité: art et technique* will be referred to as *De la sonorité*, throughout the rest of this monograph., 6-7.

<sup>118</sup> Ibid.

<sup>119</sup> Moyse, *The Flute and Its Problems*, 13.

<sup>120</sup> Ibid., 14.

<sup>121</sup> Ibid.

tendencies in sonority, intonation and quality of tone in comparison to the middle and low registers. Once these exercises are mastered in both the descending and ascending forms, the flutist can proceed, using the same method, altering the half-step intervals to whole steps, and thirds. Additionally, the time signatures and rhythmic values can also be varied, allowing the student the opportunity to practice several more variations on this exercise, combining two, four and eight notes within each slurred grouping.<sup>122</sup>

In his preface to *De la sonorité*, Moyse explained the technical process of obtaining tonal homogeneity aided by the flexibility of the lips. Moyse said, “the movement of the lips is greater in proportion as the interval enlarges, but so little that it should take place with such suppleness and without any jarring juste [*sic*] as one stretches an elastic.”<sup>123</sup> Moyse said that the half steps in *De la sonorité* should be produced without any movement of the embouchure, due to the fact that the notes are only a half step apart.<sup>124</sup> Thus, as the intervals become larger, the lips will begin progressively adapting to the intervals, allowing the student to learn to control his embouchure in a methodical and gradual manner.

Figure 3.2 presents an excerpt from a set of exercises found in Moyse’s book *How I Stayed in Shape*.<sup>125</sup> This excerpt specifically demonstrates how he used the model note of A natural as the basis for the following low register exercise.



Figure 3.2. Marcel Moyse, *How I Stayed in Shape*, p. 23

<sup>122</sup> Ibid.

<sup>123</sup> Moyse, *De la sonorité*, 5.

<sup>124</sup> Moyse, *The Flute and Its Problems*, 14.

<sup>125</sup> Moyse, *How I Stayed in Shape*, 21-23.

By placing the model note in the first measure, the tone quality of the A natural is established, which is to be the guide throughout the remainder of the low register. This method allows the flutist to practice maintaining the correct embouchure as he progressively descends, while maintaining the repetitious reinforcement of the model note. Moyse also instructed that the flutist should ensure that the passing note, which occurs on the second beat of each measure, should retain the quality of the third beat of the previous measure.<sup>126</sup>

In addition to these exercises, Moyse illustrated that the use of lyrical melodies from the vocal repertoire could enhance the expressive and tonal capabilities of the flutist.<sup>127</sup> Moyse learned first hand about this while playing at the Paris *Opéra*:

The greatest applause would go to the singer who could develop his phrase with the most intelligence, who could graduate his crescendo and decrescendo with the most skill, who puts the accents and inflections in the right places and who found not only the quality, intensity, and timbre of voice necessary to express his feelings, but also the type of expression in [the] vibrato.<sup>128</sup>

As a result, he set out to imitate the qualities demonstrated by these singers, using the same melodies that he heard at the *Opéra*. Moyse specifically explained how the flutist could benefit from this repertoire:

Using Tenor arias, the instrumentalist can develop a large tone and a magnificent brilliance [*sic*]. With Bass arias, the fulness [*sic*] of low notes can be developed, taking care to avoid any exaggerated tension of the lips. With baritone melodies, the player can try to obtain, always with supple lips, the different colors, the half-tints so specially [*sic*] expressive to this type of singers. And finally, with the great variety of arias written for soprano, etc. we can try to learn the very special art of “Bel Canto,” of staccato (with extremely short notes, but with good quality and fl [full] of life) and above all, the art of emitting extremely soft notes with greatest expression and with those inflections which only singers are privileged to have.<sup>129</sup>

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<sup>126</sup> Ibid., 21.

<sup>127</sup> Ibid., 3.

<sup>128</sup> Moyse, *The Flute and Its Problems* [*sic*], 4.

<sup>129</sup> Ibid., 5.

In comparison to the flute repertoire, the vocal repertoire provided the flutist with a different type of melody that contains more simple and direct phrasing, which made these melodies easier to understand.<sup>130</sup> Thus, the flutist can imitate the timbres and other qualities of a vocalist, without abandoning the characteristics that belong to the flute sound.<sup>131</sup> In order to adapt this philosophy to his pedagogy, Moyse compiled *Tone Development Through Interpretation*, a pedagogical book that contains arrangements of opera melodies, specifically for the flute and piano.

In his book, *The Flute and It's Problems* [sic], Moyse transcribed and transposed the following melody, taken from a tenor aria (figure 3.3) composed by Gioachino Rossini for the Opera *William Tell*. This excerpt is used to demonstrate how a vocal melody can be applied to the practice of tone production of the flutist.



Figure 3.3. Marcel Moyse, *The Flute and It's Problems* [sic], p. 6

Moyse explained that the E natural at the top of the phrase has an inherent weakness to it in comparison to the other middle register notes, requiring this melody to be altered so that this note is strong enough to support the entire phrase:

If the famous chest-tone “C” of this aria is given to a middle register “E” as is the preceding example, I must take note of its comparative weakness; therefore, I shall play this melody again an octave higher in a key that I think will make the note in question sound better and with the same strength as the others [sic] notes. Then I shall repeat the melody in a progressively lower key, always trying to maintain the same strength for this note. This “living” way of practicing while maintaining or even if possible, stimulating my enthusiasm, is effectual in a way different from practicing in the following manner [figure 3.4].<sup>132</sup>

<sup>130</sup> Ibid.

<sup>131</sup> Ibid.

<sup>132</sup> Ibid., 6.

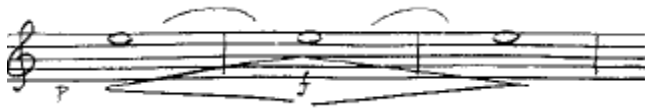


Figure 3.4. Marcel Moyse, *The Flute and It's Problems* [sic], p. 7

This pedagogical approach requires the entire melody to be transposed, so that climax of the phrase is produced with the needed fullness. This process trains the embouchure in the same gradual manner that is evident in Moyse's half-step exercises, only in the context of a melody.

### René Le Roy's Pedagogy

In his *Treatise on the Flute*, Le Roy explained that the quality and fullness of the tone production is dependent upon the relaxation of the muscles both inside the mouth and throat in addition to the middle of the lips.<sup>133</sup> Le Roy also described that this relaxation was largely dependent upon the proper breath support.<sup>134</sup> As a result, his pedagogical exercises focused on the development of the flexibility of the embouchure as well as breath support.

Le Roy explained that the relaxation in the middle of the lips must also be accompanied by a slight contraction in the corners of the mouth.<sup>135</sup> These two aspects are necessary for stabilizing the embouchure.<sup>136</sup> In order to achieve the ideal tone when playing throughout the range of the flute, the movement of the lips must progressively increase according to the size of the interval.<sup>137</sup> For example, the embouchure movement would be more when playing an interval of an octave than it would be when playing an

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<sup>133</sup> René Le Roy, *Treatise on the Flute: Historical, Technical and Pedagogical*, with the collaboration of Doctor Claude Dorgeuille, trans. Marcia Fatout (Paris: Transatlantic Musical Editions, 1966), 19. [Traite de Flute, Music by René Le Roy, Copyright © 1965 Editions Transatlantiques, International Copyright Secured. All Rights Reserved. All figures are used by permission.]

<sup>134</sup> Ibid.

<sup>135</sup> Le Roy, *Treatise*, 59.

<sup>136</sup> Ibid.

<sup>137</sup> Ibid.



interval of a third or fourth.<sup>138</sup> The following exercises demonstrate the way that Le Roy applied this philosophy to his pedagogy.

As a former student of Le Roy, Christine Alicot recalled how her teacher used single and double octave slurs to help her learn how to adapt her embouchure while playing large intervals.<sup>139</sup> Alicot gave the following examples (figures 3.5 and 3.6) in her article *Remembering René Le Roy*, as an illustration of the type of exercises that Le Roy employed in order to help her achieve a flexible embouchure. This exercise, shown in figure 3.5, demonstrates the use of long-tone octave slurs, which ascend by half steps, every two measures.



Figure 3.5. Christine Alicot, *Remembering René Le Roy*, p. 44

Figure 3.6 presents the exact same method, as applied to double octave slurs.



Figure 3.6. Christine Alicot, *Remembering René Le Roy*, p. 44

Alicot said that Le Roy recommended that the lips and jaw be placed further forward when playing any note above the second octave E natural.<sup>140</sup> Thus, in order to properly execute these slurred octaves, the flutist must learn to make this transition with his embouchure before slurring into any note that is higher than the second octave E natural.

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<sup>138</sup> Ibid.

<sup>139</sup> Christine Alicot, "Remembering René Le Roy," *The Flutist Quarterly*, 31 (Fall '96): 44. All examples are used by permission.

<sup>140</sup> Ibid.

This secured the evenness of the tone quality throughout the low and upper registers.<sup>141</sup>

Le Roy said that this adaptation would take place only after the flutist spent an adequate amount of time practicing specific exercises such as the following ones, which are found in his *Treatise*.<sup>142</sup>

Le Roy's exercises for the embouchure were labeled as "exercises for maintaining a natural relaxation while playing."<sup>143</sup> These allowed the flutist to learn to use the lips to control the pitch while playing crescendos and decrescendos.<sup>144</sup> The first exercise, shown in figure 3.7, is to be held throughout the length of the breath, keeping a pure and straight tone without vibrato.<sup>145</sup> The combined stability of the corners of the mouth along with the flexibility of the middle of the lips enable the embouchure to reach forward in order to secure the pitch when playing at a soft dynamic.<sup>146</sup>



Figure 3.7. René Le Roy, *Treatise on the Flute*, p. 62

Another exercise, shown in figure 3.8, is to be practiced in the same manner as the preceding example and should also be transposed into all major key signatures.<sup>147</sup>



Figure 3.8. René Le Roy, *Treatise on the Flute*, p. 63

The third exercise consists of slurred ascending octaves with a diminuendo. Le Roy warns the student that "the note at the octave must be prepared by the forward

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<sup>141</sup> Ibid.

<sup>142</sup> Le Roy, *Treatise*, 62.

<sup>143</sup> Ibid., 62-64.

<sup>144</sup> Ibid., 62.

<sup>145</sup> Ibid.

<sup>146</sup> Ibid.

<sup>147</sup> Ibid., 64.

movement of the lips, and obtained only through lip pressure without any pushing of supplementary air.<sup>148</sup> This instruction addresses the independence of the lip from the air movement, ensuring that the embouchure is in the correct position to secure the proper direction of the air, rather than relying on the force of the air speed to produce the upper note. The forward movement of the lips produces a purity of sound quality as a result of the coordination of airstream and embouchure, which would not be evident if the upper notes were produced with the force of the airstream.

The following exercise builds upon the previous exercises, filling in the notes between the low and upper registers. This exercise initiates the process of attaining all the subtle adaptations and movements which are to occur in the lips as the flutist passes throughout all three octaves of the instrument. This exercise, shown in figure 3.9, is also to be transposed and practiced in every major and minor key.



Figure 3.9. René Le Roy, *Treatise on the Flute*, p. 64

The most obvious challenge within this exercise is the requirement for a stronger dynamic in the lower register and a pianissimo dynamic in the upper register. This difficulty is exaggerated by the need to maintain the same quality of tone throughout all three octaves of the instrument. This difficulty is due to the natural dynamic tendencies of the low and high registers, which are the opposite of what this exercise dictates, thus requiring embouchure control in order to produce the desired results. In order to train the embouchure, Le Roy used a type of tongueless attack which he referred to as the air

<sup>148</sup> Ibid.

bubble technique.<sup>149</sup> Due to the fact that the action of the tongue releases the air, the removal of this aspect forces the flutist to find a balance between the embouchure and air support. Le Roy believed that when this balance is achieved, there is an ease in the quality of the sound that would not be evident if the middle of the lips and air speed were not being used properly.<sup>150</sup> Once the flutist is able to match the tone quality throughout the registers, and the embouchure is able to facilitate the correct dynamic changes, the tongue may be added to provide further clarity in the articulation.<sup>151</sup>

Regarding the use of the airstream, Le Roy emphasized the need for the breath to be supported in the same way as that of a singer.<sup>152</sup> Specifically, he explained that the lack of breath support produces a type of tension which interferes with the relaxation of the soft palate, throat and embouchure, which should all remain flexible and relaxed.<sup>153</sup>

After a breath is taken there are three different stages that make up Le Roy's approach to breath control.<sup>154</sup> The first stage begins with a progressive tightening of the muscles near the waist "as well as the area...on all sides of the spinal column."<sup>155</sup> The second stage follows, with the gradual descent of the rib cage and a slight lengthening of the spine.<sup>156</sup> The third stage of breath control continues for the remainder of the breath and includes the continual upward movement of the diaphragm as a result of constant pressure applied to the abdominal muscles.<sup>157</sup> This three-step process outlines the

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<sup>149</sup> Ibid., 64.

<sup>150</sup> Ibid.

<sup>151</sup> Ibid.

<sup>152</sup> Ibid., 50.

<sup>153</sup> Ibid., 19.

<sup>154</sup> Ibid., 52.

<sup>155</sup> Ibid.

<sup>156</sup> Ibid., 53-54.

<sup>157</sup> Ibid.

technique of maintaining breath support as an important part of tone production, which is obtained by the continual support of the abdominal muscles.<sup>158</sup>

### Summary

The pedagogical materials examined in this chapter illustrate that Barrère, Moyse, and Le Roy refer to a common philosophy that equates the tone production of the flute with that of a singer. These men emphasize that the flexibility of the lips is an essential ingredient in order to achieve a tone quality that is capable of expressing the same homogeneity and range of emotions as that of a vocalist. They all make use of exercises to encourage this flexibility of the embouchure. These include whistle tones, pitch bending, half-step slurs, vocal melodies, and octave slurs, as well as crescendos and decrescendos.

The approach of Barrère, Moyse, and Le Roy reflects the French flute school's philosophy of tone production inspired by vocalists and pioneered by Taffanel. Edward Blakeman explains in his book, *Taffanel: Genius of the Flute*, that Taffanel's approach to tone production was influenced by one singer in particular, Adelina Patti, who sang at the Théâtre des Italiens.<sup>159</sup> Of this influence, Blakeman says,

Patti's example was crucial for Taffanel. It pointed a clear way forward for the flute as an expressive 'voice,' and as time went on, the press reviews would reflect a similar picture of naturalness, ease, and purity of sound in his own playing.<sup>160</sup>

According to Blakeman, Taffanel translated this vocal approach to flute playing by the means of a supple airstream aided by a flexible embouchure in order to achieve the best quality of tone with ease, rather than force.<sup>161</sup> Taffanel used this same method in his

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<sup>158</sup> Ibid., 55.

<sup>159</sup> Edward Blakeman, *Taffanel: Genius of the Flute* (Oxford: University Press, 2005), 23.

<sup>160</sup> Ibid.

<sup>161</sup> Ibid., 132.

pedagogy, emphasizing tone quality over quantity, advocating that ease of tone quality must not be abandoned in an effort to play loudly.<sup>162</sup> As a result, Taffanel taught his students to play with a flexibility and expressiveness of tone production, producing an evenness of sound quality throughout all three registers of the instrument.<sup>163</sup>

The process by which a flutist is to obtain this approach to tone production is described in the *La méthode complete de flûte*, a method book containing Taffanel's philosophies on the art of flute playing, which was edited and compiled after Taffanel's death by his protégé, Philippe Gaubert. The *Méthode*'s instructions for tone production describe that small movements must progressively occur within the middle of the lips as one ascends or descends throughout the three octaves of the instrument.<sup>164</sup>

This same approach to tone production became the basis for Barrère, Moyse and Le Roy's own pedagogical philosophies resulting in an equally beautiful and expressive tone quality throughout all three registers of the flute. Taffanel's approach to tone production was summed up by Moyse in the following statement:

He expressed himself with the same ease with which he would have talked, or sung...His flute was second nature to him, belonging to him like excellent vocal chords belong to a singer.<sup>165</sup>

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<sup>162</sup> Ibid., 124.

<sup>163</sup> Ibid.

<sup>164</sup> Paul Taffanel and Philippe Gaubert, *La méthode complete de flûte* (Paris: Alphonse Leduc & Cie, 1923), 1:8. This book will be referred to as Taffanel and Gaubert's *Méthode* throughout the remainder of this document.

<sup>165</sup> Blakeman, *Taffanel: Genius of the Flute*, 197.

## CHAPTER FOUR: ARTICULATION

This chapter will demonstrate how Moyse and Le Roy approached the pedagogy of articulation, including their ideas about single, double, and triple-tonguing. From the materials I have collected on Barrère's pedagogy, there is no mention of any formal pedagogical approach to articulation. However, Blaisdell said that Barrère had an impressive tonguing technique and a "perfectly articulated staccato."<sup>166</sup>

### Marcel Moyse's Pedagogy

The following excerpts, found in figures 4.1, 4.2 and 4.3, are taken from Moyse's pedagogical book *Soussman's Twenty-Four Daily Studies*.<sup>167</sup> This book contains etudes that were originally composed by the German flutist Heinrich Soussman.<sup>168</sup> Moyse used these etudes as a starting point, adding his own revisions and adaptations in order to present his unique approach to all aspects of flute playing. The following examples illustrate how he used one of these etudes to demonstrate how to attain an effective single-tonguing technique.

In the instructions for the exercise shown in figure 4.1, Moyse stated that the flutist should always aim to play the grace notes quickly and softly, allowing the dynamic emphasis to be placed on the eighth-note melody.<sup>169</sup>



Figure 4.1. Marcel Moyse, *Soussman's Twenty-Four Daily Studies*, p. 30

<sup>166</sup> Francis Blaisdell, "Georges Barrère: The Master Remembered," *The Flutist Quarterly* 20 no. 2 (Winter 1994): 29.

<sup>167</sup> Marcel Moyse, 24 études journalières d'après Soussman (*Soussman's Twenty-Four Daily Studies*) (Paris: Alphonse Leduc & Cie, 1949). All figures are used by permission.

<sup>168</sup> Nancy Toff. *The Flute Book* (Oxford: Oxford University Press, 1996), 251.

<sup>169</sup> *Ibid.*, 30.

To encourage the emphasis of the melodic line, tenuto markings are placed on the eighth-notes (figure 4.2).



Figure 4.2. Marcel Moyse, *Soussman's Twenty-Four Daily Studies*, p. 30

When articulating each grace note, Moyse suggested that a clearer and lighter attack could be obtained by moving the tip of the tongue to a position between the lips.<sup>170</sup> This forward tonguing enabled each attack to be crisp and light, furthering the dynamic contrast between the lightness of the grace note and the fullness of the eighth-note melody.<sup>171</sup> Moyse also said that this forward tonguing technique would become impossible when single-tonguing in fast tempos.<sup>172</sup> At faster tempi, Moyse advised the flutist to touch the tip of the tongue further back in the mouth, behind the teeth.<sup>173</sup>

In the following variation (figure 4.3), Moyse shortened the melodic notes in order to give more attention to the attack of the grace notes.

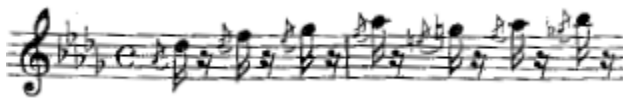


Figure 4.3. Marcel Moyse, *Soussman's Twenty-Four Daily Studies*, p. 30

Figure 4.4 presents an excerpt of another forward-tonguing exercise found in Moyse's book *Soussman's Twenty-Four Daily Studies*.



Figure 4.4. Marcel Moyse, *Soussman's Twenty-Four Daily Studies*, p. 10

<sup>170</sup> Ibid.

<sup>171</sup> Ibid.

<sup>172</sup> Ibid.

<sup>173</sup> Ibid.



The accented notes in this exercise occur in the lower and middle registers, which have an inherent weakness of articulation when compared to the notes in the upper register. The forward tonguing technique produces an immediate and consistent release of the air, helping to correct any weakness in the articulation.

When the tempo of an articulated passage becomes too fast for single-tonguing, the technique of double tonguing must be used. Moyse advocated that the flutist use the syllables “tu-ku, tu-ku” for double tonguing.<sup>174</sup> It is important that the execution of these two syllables must be even in order to give the overall effect of single tonguing.<sup>175</sup>

The following three examples are excerpts taken from a double-tonguing exercise found in Moyse’s pedagogical book *Twenty-Five Melodious Studies with Variations*.<sup>176</sup> These examples, shown in figures 4.5, 4.6 and 4.7, like the other exercises in this book are comprised of a melody with variations. A portion of the melody, which Moyse composed as the basis for these variations, is presented below in figure 4.5.



Figure 4.5. Marcel Moyse, *Twenty-Five Melodious Studies with Variations*, p. 15

The two variations seen in figures 4.6 and 4.7 demonstrate several practice methods for double tonguing. In the first variation (figure 4.6), Moyse showed that by doubling each note of the original melody, the melodic movement is reduced to half of its original speed while maintaining the original speed of double tonguing.

<sup>174</sup> Ibid., 14.

<sup>175</sup> Ibid., 14.

<sup>176</sup> Marcel Moyse, *Vingt cinq études mélodiques (Twenty-Five Melodious Studies with Variations)* (Paris: Alphonse Leduc & Cie, 1932), 15-16. All figures used by permission.



Figure 4.6. Marcel Moyse, *Twenty-Five Melodious Studies with Variations*, p. 16

This method allows the flutist to practice both double-tongued syllables, “tu” and “ku”, on each note of the melody. The slower melodic movement develops coordination between the fingers and tongue, without removing the focus from the double-tongued melody.

Moyse’s second variation, shown in figure 4.7, rhythmically displaces the repeated melodic notes.



Figure 4.7. Marcel Moyse, *Twenty-Five Melodious Studies with Variations*, p. 16

This rhythmic alteration affects the second repeated note, moving it from the weaker upbeat to the stronger downbeat. This displacement encourages the movement of the air into each beat, helping to coordinate finger and tongue movement and evenness of the two syllables “tu” and “ku.”

The following excerpt, shown in figure 4.8, is taken from a triple-tongued melody, also found in Moyse’s book *Twenty-Five Melodious Studies with Variations*.<sup>177</sup> Moyse used this melody along with three variations to facilitate the practice of triple-tonguing, using the syllables, “tu-ku-tu, tu-ku-tu.”

<sup>177</sup> Ibid., 15-16.



Figure 4.8. Marcel Moyse, *Twenty-Five Melodious Studies with Variations*, p. 18

The first variation, shown in figure 4.9, expands the melody, so that all three syllables, “tu-ku-tu,” occur on each note.



Figure 4.9. Marcel Moyse, *Twenty-Five Melodious Studies with Variations*, p. 18

This isolates the triple-tonguing technique, allowing the flutist to focus on articulation rather than finger technique.

The second and third variations, seen in figures 4.10 and 4.11, present two different permutations of the repeated melodic notes. The changes in these two variations do not affect the coherence of the melody, but instead alter the placement of the syllables within each triplet figure. Figure 4.10 demonstrates the skewed relationship between the downbeat and the melodic movement, causing each new melodic note to begin with the weaker syllable, “ku”.



Figure 4.10. Marcel Moyse, *Twenty-Five Melodious Studies with Variations*, p. 19

In his third variation, Moyse shifts the second repeated note to the downbeat, causing the last “tu” syllable to occur on the moving melodic note (figure 4.11).



Figure 4.11. Marcel Moyse, *Twenty-Five Melodious Studies with Variations*, p. 19

These variations demonstrate effective practice methods, isolating the tongue and finger coordination in order to secure the equality of the articulated syllables, “tu-ku-tu.”

Moyse’s pedagogical approach to articulation is further addressed in his method book *School of Articulation*.<sup>178</sup> This book provides exercises for every type of articulation throughout all three octaves in order to obtain coordination of the finger and tongue movement. This exhaustive treatment includes an additional type of articulation, called mixed tonguing. This technique employs a mix of the syllables that Moyse used for single, double and triple-tonguing. The purpose of mixed tonguing is to help keep clarity and purity of articulation when the tempo is too fast for single-tonguing yet too slow for double-tonguing.<sup>179</sup> The following three excerpts (figures 4.12, 4.13 and 4.14) provide examples of Moyse’s application of mixed tonguing. Figure 4.12 demonstrates the mixed tonguing technique through the use of the syllables used for double tonguing in combination with those used for two single-tongued notes.



Figure 4.12. Marcel Moyse, *School of Articulation*, p. 4

Figure 4.13 uses the same combination of syllables, only in the reverse order.



Figure 4.13. Marcel Moyse, *School of Articulation*, p. 5

<sup>178</sup> Marcel Moyse, *École de l'articulation* (*School of Articulation*) (Paris: Alphonse Leduc & Cie, 1928). All figures used by permission.

<sup>179</sup> Ibid., 4.

Figure 4.14 presents the following figure, which calls for the practice of the combined use of single-tonguing and triple-tonguing, according to the rhythm of the eighth-note, sixteenth-note triplet combination.



Figure 4.14. Marcel Moyse, *School of Articulation*, p. 5

These exercises illustrate Moyse's methodical approach to the pedagogy of articulation throughout all three octaves.

### René Le Roy's Pedagogy

Like Moyse, Le Roy explained in his *Treatise on the Flute* that by touching the tip of the tongue to the back of the upper lip, the flutist could achieve a greater clarity of articulation.<sup>180</sup> However, Le Roy felt that this tonguing technique required a large amount of forward movement and therefore was only to be used at the beginning of a phrase, or for the "forceful articulation of long notes."<sup>181</sup> In order to produce this type of attack, the top lip must advance away from the upper teeth, creating a space for the tip of the tongue to touch the upper lip.<sup>182</sup> Le Roy's former student, Christine Alicot, said that Le Roy taught her that this type of attack was especially beneficial for soft attacks in the upper register.<sup>183</sup>

<sup>180</sup> René Le Roy, *Treatise on the Flute: Historical, Technical and Pedagogical*, with the collaboration of Doctor Claude Dorgeuille, trans. Marcia Fatout (Paris: Transatlantic Musical Editions, 1966), 70. [Traite De Flute, Music by René Le Roy, Copyright © 1965 Editions Transatlantiques, International Copyright Secured. All Rights Reserved. All figures are used by permission].

<sup>181</sup> Ibid.

<sup>182</sup> Ibid., 59.

<sup>183</sup> Christine Alicot, "Remembering René Le Roy," *The Flutist Quarterly*, 31 (Fall '96): 44. All examples used by permission of the author.

In addition to the method just described, Le Roy also employed a quicker method of tonguing created by touching the tip of the tongue to the top teeth as if pronouncing the syllable “teu.”<sup>184</sup> Le Roy also explained that a variation of this second method of single-tonguing could be produced using the syllable “deu,” with the tongue touching behind the teeth.<sup>185</sup> This alteration creates a smaller amount of movement in the tongue, producing a tonguing technique that is both faster and lighter.<sup>186</sup>

The syllables that Le Roy used for double-tonguing were “teu- ke, teu- ke” or “deu-geu, deu-geu.”<sup>187</sup> These same syllables were also employed for his method of triple-tonguing, which used the following syllable combinations: “teu- ke- teu, teu- ke- teu” or “deu-geu-deu, deu-geu-deu.”<sup>188</sup> As in single-tonguing, Le Roy said that the syllables “deu” and “geu” helped provide the flutist with a “softer, gentler articulation” when compared to the harsher sounding syllables, “teu” and “ke.”<sup>189</sup> The syllables “deu” and “geu” are created by the tongue touching further back in the mouth, reducing the distance of the tongue movement, making this a useful option for faster tempi.<sup>190</sup>

In his *Treatise on the Flute*, Le Roy said that the techniques needed for good articulation are largely dependent on the relaxation of the embouchure as well as the correct approach to breath support.<sup>191</sup> This correlation can be seen in the way that the muscles of the embouchure, mouth and throat impact the flexibility of the tongue.<sup>192</sup> There is an important connection between air support and articulation that is

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<sup>184</sup> Le Roy, *Treatise on the Flute*, 70-71.

<sup>185</sup> *Ibid.*, 71.

<sup>186</sup> *Ibid.*

<sup>187</sup> *Ibid.*

<sup>188</sup> *Ibid.*, 72.

<sup>189</sup> *Ibid.*

<sup>190</sup> *Ibid.*

<sup>191</sup> *Ibid.*, 74.

<sup>192</sup> *Ibid.*, 73-74.

demonstrated by the need to have more air speed when double or triple-tonguing. Le Roy said that the increased air pressure helps secure the evenness of the different syllables, so that the “syllable Ke or Gueu [*sic*] does not sound different than its partner syllable Te or Deu.”<sup>193</sup> Once these skills have been established, he stressed the importance of practicing different articulations slowly and in a methodical way applied to scales.<sup>194</sup> Le Roy said that the flutist should practice the following exercises with the purpose of developing “the equality and evenness of the syllables.”<sup>195</sup>

The following scale patterns, found in Le Roy’s *Treatise* (figures 4.15, 4.16 and 4.17), address the technique of single, double and triple tonguing, and should be applied to all major and minor key signatures. Figure 4.15 presents a two octave C major scale, in addition to its relative minor scale, A minor. Within this scale pattern the doubled eighth notes give the flutist the opportunity to address the evenness of the consecutive single-tongued syllables, “teu, teu,” upon each scale degree.



Figure 4.15. René Le Roy, *Treatise on the Flute*, p. 91

<sup>193</sup> Ibid., 72.

<sup>194</sup> Ibid., 69.

<sup>195</sup> Ibid., 72.

The next exercise, seen in figure 4.16, alters this scale by changing the rhythm so that each scale degree has four sixteenth notes. This rhythmic change introduces double tonguing, “teu-ku,” “teu-ku,” with each two-syllable group being repeated twice in order to practice evenness of articulation. Additionally, this exercise can be played with single tonguing.

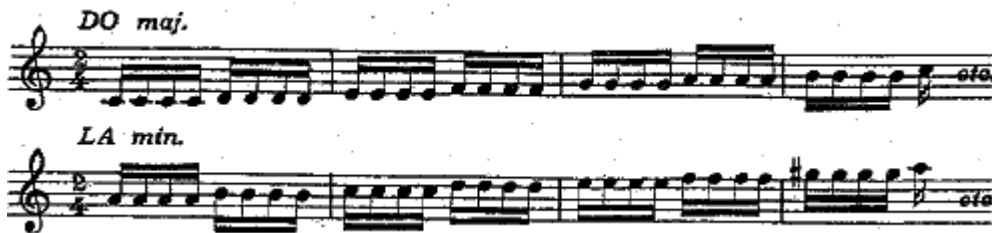


Figure 4.16. René Le Roy, *Treatise on the Flute*, p. 91

Figure 4.17 demonstrates a scale pattern for C major, A harmonic minor and A melodic minor.



Figure 4.17. René Le Roy, *Treatise on the Flute*, p. 92

This scale pattern is to be played in all key signatures, using both single and double-tonguing. The following tonguing and slurring combinations are also provided for further practice (figure 4.18).





Figure 4.18. René Le Roy, *Treatise on the Flute*, p. 92

Figure 4.19 presents a scale in triplets for the practice of single as well as triple tonguing.



Figure 4.19. René Le Roy, *Treatise on the Flute*, p. 91

Like the scales used for single and double tonguing, Le Roy also presented several articulations (figure 4.21) that are to be applied to the following triplet scale pattern, shown in figure 4.20.



Figure 4.20. René Le Roy, *Treatise on the Flute*, p. 93



Figure 4.21. René Le Roy, *Treatise on the Flute*, p. 93

In her article, *Remembering René Le Roy*, Christine Alicot gave the following example (figure 4.22) to show how Le Roy used rhythmic alteration as a practice method for the study of articulation.<sup>196</sup> Alicot explained Le Roy's approach, which included turning a passage of double-tongued sixteenth notes into three note triple-tongued groups.<sup>197</sup>



Figure 4.22. Christine Alicot, *Remembering René Le Roy*, p. 42

This practice method presents an alternative way of approaching the same combination of notes with different tonguing patterns, providing the flutist the opportunity to gain more coordination of the finger/tonguing technique.

Alicot also explained an additional method that Le Roy used to address the coordination of the fingers and tongue. According to Alicot, Le Roy taught his students to practice tongued passages with the displacement of the natural accent, disrupting the natural flow, thus requiring more coordination and mastery of the techniques of

<sup>196</sup> Alicot, *Remembering René Le Roy*, 42.

<sup>197</sup> Ibid.

articulation.<sup>198</sup> This method, which required that the flutist alter the placement of the “ke” and “teu” syllables, resulted in a completely different practice technique which is illustrated below in figure 4.23.<sup>199</sup>

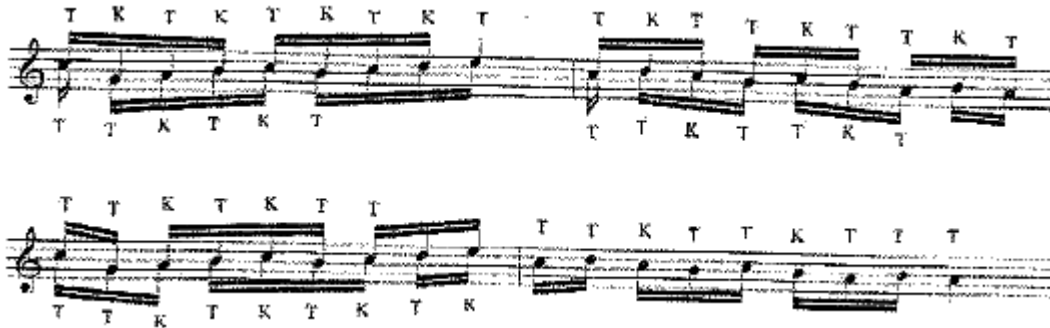


Figure 4.23. Christine Alicot, *Remembering René Le Roy*, p. 43

According to Le Roy’s pedagogical approach, the mastery of the varied techniques of articulation was a starting point from which the flutist would be able to draw in order to produce a wider range of musical expression. Mark Dannenbring, a former student of Le Roy’s, summed up Le Roy’s overall approach to articulation:

Rene used a wide variety of articulation for expressive purpose. He said that single or double tonguing was not determined by speed but rather by what the music demanded. It dealt more with sound than with one's limitations. So one might use double in a rather slow work and single in a rather fast passage.<sup>200</sup>

### Summary

The use of the forward tonguing technique is found throughout the pedagogical materials of Moyse and Le Roy. This technique is beneficial in that it aids in the production of clarity, lightness, evenness, speed, and equality in articulation. These men used specific practice methods to teach how to obtain coordination between the fingers and tongue as well as evenness in all articulated passages.

<sup>198</sup> Ibid., 43.

<sup>199</sup> Ibid.

<sup>200</sup> Mark Dannebring, Taiwan, to Sarah Gearheart, Wichita, 2 February 2009, transcript in the hand of Sarah Gearheart, Wichita, Kansas.

This forward tonguing technique is also evident in the instructions found in Taffanel & Gaubert's *Méthode* which state that in order to begin a note, the tip of the tongue should touch "against the back of the top teeth."<sup>201</sup> Like Moyse and Le Roy, Taffanel and Gaubert's *Méthode* also indicates that this tongue position should be altered slightly to achieve a faster and shorter articulation, touching the tongue above the teeth.<sup>202</sup>

Taffanel also demonstrated the use of specific exercises that present multiple tonguing patterns that are to be practiced throughout the range of the instrument. This approach allows the flutist to obtain a complete mastery of each type of tonguing (single, double and triple) technique while developing speed, coordination, clarity, and evenness. These exercises, found in the *Grands exercices journaliers de mécanisme (Daily Exercises)*, which later became part of Taffanel and Gaubert's *Méthode*, demonstrate the same methodical approach to obtaining a proficient tonguing technique as that seen in the pedagogy of Moyse and Le Roy.

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<sup>201</sup> Paul Taffanel and Philippe Gaubert, *La méthode complète de flûte* (Paris: Alphonse Leduc & Cie, 1923), 1:14.

<sup>202</sup> *Ibid.*, 90.

## CHAPTER FIVE: PHRASING AND VIBRATO

This chapter will explore how Barrère, Moyse and Le Roy taught their students to play expressively. Because this is such a broad subject, this chapter will focus specifically on phrasing and vibrato.

### Georges Barrère's Pedagogy

In an autobiographical article, Barrère stated that as flutists “our mission is to serve Music — not ourselves.”<sup>203</sup> This philosophy places a great deal of responsibility on the flutist to interpret the music according to the style in which it was written. This interpretation does not focus on a flutist's ability to play fast technical passages or overly sentimental phrases.<sup>204</sup> Instead, Barrère explained that the greatest amount of musical expression could only be achieved when there is balance between technique and sentimentality in order to support the overall musical interpretation.<sup>205</sup>

Barrère believed that vibrato should reflect the natural life and expression within the sound.<sup>206</sup> He explained that when the flutist understood the musical lines from an emotional standpoint, the vibrato would then be a sincere result of the phrasing rather than a technical or mechanical skill that is thoughtlessly added to the music.<sup>207</sup> This type of artificial expression was detestable to Barrère as he believed that it signaled a lack of true musical expression.<sup>208</sup> In an effort to elevate flute playing in the United States to a higher standard, Barrère taught through his own performance example. Former students

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<sup>203</sup> Georges Barrère and Lola M. Allison, *Georges Barrère*, printed in Claude Dorgeuille's, *The French Flute School: 1860-1950*, trans. Edward Blakeman (London: Tony Bingham, 1986), 92.

<sup>204</sup> Ibid.

<sup>205</sup> Ibid.

<sup>206</sup> Georges Barrère, “Expression Unconfined,” *The Musical Quarterly* 30 no. 2 (April 1944), 194.

<sup>207</sup> Ibid, 196.

<sup>208</sup> Ibid.

commented that Barrère's performance example was profoundly influential as he almost always demonstrated and played along with his students during their private lessons.<sup>209</sup>

Francis Blaisdell remembered that Barrère's instructions to her were simple regarding vibrato. In an interview for the New York Flute Club, Blaisdell said, "and the vibrato — I had a terrible time with that, because I played with a fast nanny-goat vibrato, which he hated, and so did I. He said, 'Sing! Can't you sing?'"<sup>210</sup> Blaisdell went on to say that it was difficult to learn how to correct her nanny-goat vibrato because he had no idea how to provide his students with technical instructions for the correct production of vibrato.<sup>211</sup> As a result, Barrère's own demonstrations during lessons and flute class would remain his only pedagogical tool. Despite this, Bernard Goldberg stated in an interview for *The Flutist Quarterly* that Barrère did teach him how to eliminate the incorrect application of vibrato.<sup>212</sup> Goldberg recalled how he once made the mistake of playing through the Taffanel and Gaubert scale patterns with vibrato during one of his private lessons. In response to this application of vibrato, Barrère said, "what do you think you are playing? Tchaikovsky Pathétique? A scale by Taffanel! NO VIBRATO! You want to learn to play in tune!"<sup>213</sup> In this instance, Goldberg was instructed to play through all the slow movements from Friedrich Kuhlau's *3 Grand solos for flute*, Op. 57 without using vibrato.<sup>214</sup> While playing these solos, Goldberg was to focus on the accuracy of the pitch and tone, especially while playing large intervals, crescendos, and

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<sup>209</sup> Eleanor Lawrence, "An interview with Bernard Z. Goldberg. His perspective on Georges Barrère and Marcel Moyse," *The Flutist Quarterly* 19, no. 4 (Summer 1994), 69.

<sup>210</sup> Frances Blaisdell, "Frances Blaisdell: Our Link to Georges Barrère," interview by Barbara Highton Williams, 6-7.

<sup>211</sup> Ibid.

<sup>212</sup> Eleanor Lawrence, "An interview with Bernard Z. Goldberg," 70.

<sup>213</sup> Ibid., 71.

<sup>214</sup> Ibid.

decrescendos.<sup>215</sup> This method of eliminating the vibrato forces the flutist to focus on expressing the phrases solely through the quality of the tone in addition to the accuracy of rhythm and pitch rather than relying on the vibrato. This exercise supports Barrère's philosophy that the vibrato must not be an automatic tool that is used as a substitute for musical expression; instead it is to be a part of the sound that emerges to enhance the phrasing.

### Marcel Moyse's Pedagogy

Moyse presented a method of practicing entitled, *The Controlling of the Tone in the Interpretation* which is found in the last section of his book, *De la sonorité*. This three-step method was specifically designed to teach flutists how to go about interpreting the musical phrasing.<sup>216</sup> Figure 5.1 presents a short *Andante* movement from the *Sonata in D Major* by George Frederic Handel, which Moyse used as the basis for the application of his three-step process. The purpose of this method is to teach the flutist how to interpret the phrases which, once mastered, can be applied to all music.<sup>217</sup>



Figure 5.1. Marcel Moyse, *De la sonorité*, p. 25

<sup>215</sup> Ibid.

<sup>216</sup> Marcel Moyse, *De la sonorité (On sonority: art and technique)* (Paris: Alphonse Leduc & Cie, 1934), 25. All figures used by permission.

<sup>217</sup> Ibid., 25.

The first step in this process shows the flutist how to discover where the phrases begin, develop and end within this short piece.<sup>218</sup> The flutist is first advised to play through the entire *Andante* twice at a pianissimo dynamic level without vibrato in an effort to uncover the melody “in all its nudity,” revealing the basic framework of the phrase.<sup>219</sup> Moyse stated that an uncontrolled and incessant wobble of vibrato was a *cache-misère* or “hidden misery,” meaning that this type of vibrato was often used to hide deficiencies in the tone.<sup>220</sup> Like Barrère, Moyse disapproved of this type of vibrato, which he described as false emotion and nothing more than “organized agitation.”<sup>221</sup>

The elimination of dynamic contrast and vibrato forces the flutist to highlight the motion inherent in the musical phrases by means of rhythm, tone quality and articulation.<sup>222</sup> Moyse said that this approach provides a method to discover the composer’s intentions by the means of a “profitable method [rather] than a premature and instinctive interpretation.”<sup>223</sup> Moyse also pointed out that careful attention must be placed on the smoothness and fluidity of the phrases, especially within larger intervals.<sup>224</sup>

The second step of this process was to play twice through the entire *Andante* again, this time adding the dynamic contrasts.<sup>225</sup> This step introduces another level of expression with the addition of accents as well as the contrast and shading produced by the dynamics.<sup>226</sup> The third and final step consists of the addition of the musical

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<sup>218</sup> Ibid.

<sup>219</sup> Ibid., 25.

<sup>220</sup> Marcel Moyse, “Marcel Moyse on Flute Playing”, translated by Maud la Charme, printed in Claude Dorgeuille’s, *The French Flute School: 1860-1950*, trans. Edward Blakeman (London: Tony Bingham, 1986), 101.

<sup>221</sup> Moyse, *The Flute and Its Problems*, 16.

<sup>222</sup> Marcel Moyse, *De la sonorité*, 24.

<sup>223</sup> Ibid.

<sup>224</sup> Ibid.

<sup>225</sup> Ibid.

<sup>226</sup> Ibid.



“expression,” the term Moyse used to refer to the strategic application of vibrato. This builds upon the previous two steps, with the addition of vibrato on the longer notes, to give heightened expression to the phrases. The phrases are to culminate on the longer notes thus requiring more vibrato, while the shorter notes create the motion that leads to these high points.<sup>227</sup> As a result of the function that the shorter notes play in the overall structure of the phrases, Moyse indicated that these notes should not be played with vibrato.<sup>228</sup>

Moyse described that the proper use of vibrato was “as necessary to the interpretation [of music] as that employed judiciously by a good actor to convey a poem, narrate an anecdote or to relate a dramatic story.”<sup>229</sup> Moyse equated vibrato on the flute to the way that a singer uses the vibrato to add warmth to his voice, which is at times more intense and at other times less perceptible.<sup>230</sup> This is in direct contrast to an automatic vibrato that is independent from the phrasing. The expression of the music is reliant on the ability of the flutist to interpret the phrases with a good quality tone, which leads to the enhancement of the expression through the vibrato. Moyse did not have a technical method for producing vibrato, as he did not believe that this was a technique that could be taught.<sup>231</sup>

### **René Le Roy’s Pedagogy**

Like Moyse and Barrère, Le Roy looked to the written music to provide the answers to all aspects of flute playing, especially concerning interpretation.<sup>232</sup> In the

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<sup>227</sup> Ibid.

<sup>228</sup> Ibid.

<sup>229</sup> Moyse, “Marcel Moyse on Flute Playing,” 101.

<sup>230</sup> Ibid. 101.

<sup>231</sup> Moyse, “Marcel Moyse on Flute Playing,” 104.

<sup>232</sup> Mark Dannebring, Taiwan, to Sarah Gearheart, Wichita, 2 February 2009, transcript in the hand of Sarah Gearheart, Wichita, Kansas, Pg. 1.

article, *Remembering René Le Roy*, Christine Alicot specified that Le Roy taught his students that the accuracy of the interpretation was dependant on the integrity of the rhythm, dynamics, phrasing and style.<sup>233</sup> Alicot explained how he would help her determine the phrases, which always dictated the placement of the breath marks.<sup>234</sup> After the breathing was determined, Alicot was asked to repeat each individual phrase over and over until she could play it in an expressive manner.<sup>235</sup> Mark Dannenbring, another former student of Le Roy's, recalled that after studying with Le Roy he gained a new perspective of flute playing that centered around the phrasing and musical expression.<sup>236</sup> As a result, Dannenbring said that he became less worried about the technical aspects of flute playing such as breath control and finger technique as he realized that these skills were cultivated with the purpose of supporting musicality as the ultimate goal.<sup>237</sup>

As the music itself was the ultimate guide for interpretation, Le Roy felt that there was no better place to learn phrasing than within the context of the flute's solo repertoire. In April of 1978, he wrote to his friend and former pupil, Henri Fromageot, encouraging him to abandon Boehm and Andersen studies in favor of playing solos.<sup>238</sup> Le Roy said that one never plays an Andersen etude in public, but instead performs pieces.<sup>239</sup> Thus, flute students should learn technique through solo repertoire rather than studying etudes specifically for that purpose. Le Roy said that by using these works in place of an etude, the flutist could achieve "better and faster results" concerning the quality of the musical

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<sup>233</sup> Christine Alicot, "Remembering René Le Roy," *The Flutist Quarterly*, 31 (Fall '96): 44.

<sup>234</sup> *Ibid.*, 42.

<sup>235</sup> *Ibid.*, 42.

<sup>236</sup> Mark Dannebring, Taiwan, to Sarah Gearheart, Wichita, 2 February 2009, pg. 1.

<sup>237</sup> *Ibid.*

<sup>238</sup> René Le Roy to Henri Fromageot, 11 April 1978, copy in the hand of Sarah Gearheart, translated by first name last name, Henri Fromageot's personal correspondence, West Caldwell, N.J., pg. 1.

<sup>239</sup> *Ibid.*

effect and overall development of musicianship.<sup>240</sup> Alicot said that she was often assigned advanced repertoire that was beyond her technical ability in order that she might become acquainted at an early age with important works from the flute literature.<sup>241</sup> This allowed her to focus on the difficult aspects of the piece in a very slow and methodical way.<sup>242</sup> Alicot further explained Le Roy's philosophy regarding the practice of solo repertoire:

Le Roy's philosophy was that the basic technical/lyrical work could be better accomplished by using the solo repertoire. He believed that a student was much more motivated to practice and progress when using the solo literature and also to be more creative when practicing.<sup>243</sup>

Le Roy taught his students that vibrato was a natural form of expression that added warmth to the flute sound, similar to the way a singer added vibrato to the voice.<sup>244</sup> Dannenbring said that Le Roy would not discuss the technique of vibrato during lessons, "he said there was none, only expressive playing."<sup>245</sup> In Le Roy's *Treatise*, it is explained that the production of vibrato must never be contrived, and that it would automatically develop once the flutist could master the requisite skills to enable his or her diaphragm to work freely.<sup>246</sup> As a result of the relaxation of the muscles in the neck, throat and abdomen, the vibrato would naturally come from the diaphragm.<sup>247</sup> Le Roy also distinguished that a true vibrato was very different than the nanny-goat type of vibrato, which he referred to as *chevrotement*.<sup>248</sup> This *chevrotement* was an undesirable

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<sup>240</sup> Ibid.

<sup>241</sup> Alicot, "Remembering René Le Roy," 42.

<sup>242</sup> Ibid.

<sup>243</sup> Ibid.

<sup>244</sup> René Le Roy, *Treatise on the Flute: Historical, Technical and Pedagogical*, with the collaboration of Doctor Claude Dorgeuille, trans. Marcia Fatout (Paris: Transatlantic Musical Editions, 1966) pg. 108.

<sup>245</sup> Mark Dannebring, Taiwan, to Sarah Gearheart, Wichita, 2 February 2009, pg. 1.

<sup>246</sup> Le Roy, *Treatise on the Flute*, pp. 108-109.

<sup>247</sup> Ibid., 108.

<sup>248</sup> Ibid.

trait that was a direct result of tension within the muscles in the throat.<sup>249</sup> In order to avoid this type of unnatural quivering or shaking, Le Roy suggested that the flutist practice long tones as well as slow movements of Handel and Bach with a pure, straight tone.<sup>250</sup> Once the flutist succeeded in producing a supported and relaxed straight sound the conditions would then be right to allow the vibrato to emerge naturally within the sound.

### Summary

The philosophies discussed in this chapter reveal that the French school used a type of natural vibrato much like that of a singer. This approach is in direct opposition to a constant and thoughtlessly applied vibrato. All three men refused to discuss any specific methods concerning the technical process of creating vibrato, insisting that it occurred as a result of an emotional response to the music. Barrère, Moyse, and Le Roy all shared a similar method in their pedagogy that included the practice of slow melodies without vibrato in order to focus on all other aspects of tone, including pitch, articulation, dynamics, phrasing, and style. After practicing in this way, the vibrato was allowed to emerge as a natural result of the flutist's connection to this musical interpretation.

In his autobiography, Barrère recalled Taffanel's approach to musicality:

His musicianship, his style particularly, was hugely inspirational. He loathed cheap sentimentality, excessive expression, endless vibrato, or shaking of tone, in a word, all the cheap tricks that are undignified as they are unmusical.<sup>251</sup>

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<sup>249</sup> Ibid.

<sup>250</sup> Ibid.

<sup>251</sup> Georges Barrère and Lola M. Allison, *Georges Barrère*, printed in Claude Dorgeuille's, *The French Flute School: 1860-1950*, trans. Edward Blakeman (London: Tony Bingham, 1986), 83.

Blakeman also describes how Taffanel disapproved of the improper use of vibrato, stating that “an undisciplined wobble in the sound (*chevrotement*) [or nanny-goat vibrato] was certainly condemned by Taffanel.”<sup>252</sup>

Regarding Taffanel’s own use of vibrato, Moyse said, “with Monsieur Taffanel vibrato was integral to the sound...He certainly did not say here I will use vibrato no. 3 or no. 5.”<sup>253</sup> This indicates that like Barrère, Moyse and Le Roy, Taffanel’s vibrato emerged within the sound as a natural result of the phrasing.

The pedagogical text in Taffanel and Gaubert’s *Méthode* emphasizes that expressive playing begins with a beautiful tone quality.<sup>254</sup> The instructions in this *Méthode* go on to imply that the use of *chevrotement*, which is currently referred to as nanny-goat vibrato, “distorts the natural character of the instrument and spoils the interpretation.”<sup>255</sup> The French school’s philosophy passed on by Taffanel did not emphasize vibrato as a technique, but rather something that was a natural part of the expression that occurred when the flutist was careful to interpret the music with integrity and sincerity.<sup>256</sup>

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<sup>252</sup> Edward Blakeman, *Taffanel: Genius of the Flute* (Oxford: University Press, 2005), 212.

<sup>253</sup> Marcel Moyse, “Vibrato” (March 1984), Edward Blakeman’s collection of Moyse’s manuscripts, printed in Edward Blakeman, *Taffanel: Genius of the Flute* (Oxford: University Press, 2005), 196-197.

<sup>254</sup> Paul Taffanel and Philippe Gaubert, *La méthode complète de flûte* (Paris: Alphonse Leduc & Cie, 1923), 2:186.

<sup>255</sup> Ibid.

<sup>256</sup> Ibid.

## CHAPTER SIX: TECHNICAL FACILITY

This chapter will discuss the philosophies and exercises used by Barrère, Moyse, and Le Roy to help their students improve technical facility.

### Georges Barrère's Pedagogy

In the article titled, *What about the Flute?*, Barrère explained that if a student fails to hold the flute properly, the development of technical facility is hindered.<sup>257</sup> As a result of this incorrect approach to posture, the flutist will exhibit unnatural and forced movements in his upper body, fingers, hands, wrists and arms.<sup>258</sup> This tension cripples the efficiency of the technique by impairing the speed and evenness of finger movements. In order to correct this approach, Barrère said that the flutist must learn to hold the instrument as an extension of his or her body in the most relaxed and natural manner.<sup>259</sup>

After establishing this foundation, Barrère indicated that a rigorous practice routine was necessary to develop coordination and evenness of finger technique. A vast number of scales, arpeggios, technical exercises and etudes were assigned to his students in order to help them accomplish this task. Barrère's former student Bernard Goldberg said that he was often given up to sixteen pages of the most technically challenging exercises on a weekly basis.<sup>260</sup> Despite this quantity of material to be learned, the bar was always set high, and Barrère often pushed him beyond what he felt he could achieve.<sup>261</sup> Francis Blaisdell also spoke of Barrère's approach to technique, recalling how he expected her to be able to play all technical etudes accurately without any wrong

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<sup>257</sup> Georges Barrère, "What About the Flute?," *The Flutist Quarterly* (Winter 1994/1995): 34.

<sup>258</sup> Ibid.

<sup>259</sup> Ibid.

<sup>260</sup> Eleanor Lawrence, "An Interview with Bernard Z. Goldberg. His perspective on Georges Barrère and Marcel Moyse," *The Flutist Quarterly* 19, no. 4 (Summer 1994): 73.

<sup>261</sup> Ibid.

notes.<sup>262</sup> This standard of excellence was expected to be met through diligent practice, totaling at least four hours each day.<sup>263</sup> In addition to etudes and solo repertoire, Blaisdell said she was expected to practice scales, arpeggios, intervals of major and minor thirds, diminished triads and seventh chords.<sup>264</sup> These technical studies, such as those found in Taffanel and Gaubert's *Daily Exercises* were to be played daily, by memory and with the metronome.<sup>265</sup>

Barrère's published flute method, *The Flutist's Formulae*, contains six studies that are written to serve as a supplement to Taffanel and Gaubert's *Daily Exercises*.<sup>266</sup> Each one of these exercises contains its own specific pattern that is continued throughout the entirety of the study by the means of sequential repetition. Additionally, these exercises can be transposed into all twelve keys (creating a total of seventy-two different exercises), providing the flutist with every possible finger combination throughout all three octaves. The following excerpts, taken from exercises 3 and 4 of *The Flutist's Formulae*, demonstrate how Barrère used two of these patterns to address the practice of finger technique.<sup>267</sup>

The third exercise, shown in figure 6.1, presents a scale pattern that stops short of the octave, preventing the flutist from using an automatic, thoughtless approach to scale

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<sup>262</sup> Francis Blaisdell, "In Appreciation of Georges Barrère," *The Flutist Quarterly* 12, no. 1 (Winter 1986): 30.

<sup>263</sup> Frances Blaisdell, "Frances Blaisdell: Our Link to Georges Barrère," interview by Barbara Highton Williams, 6.

<sup>264</sup> Ibid.

<sup>265</sup> Ibid.

<sup>266</sup> Eleanor Lawrence, "An Interview with Bernard Z. Goldberg," 71.

<sup>267</sup> Georges Barrère, *The Flutist's Formulae: A Compendium of Daily Studies on Six Basic Exercises*, (New York: G. Schirmer, Inc, 1935. [The Flutist's Formuale: A Compendium of Daily Exercises, By Georges Barrère, Copyright © 1935 (Renewed) G. Schirmer, Inc. (ASCAP), International Copyright secured. All Rights Reserved. Used by permission].

practice. Goldberg explained that this specific pattern is beneficial due to the fact that is more challenging than a regular scale pattern.<sup>268</sup>



Figure 6.1. Georges Barrère, *The Flutist's Formulae*, p. 6

The fourth exercise in this book focuses on intervals of a second through a seventh in both descending and ascending patterns. Figure 6.2 demonstrates how each measure uses a different pedal tone as the basis for these different intervals, teaching the flutist to gain complete control over every intervallic combination.



Figure 6.2. Georges Barrère, *The Flutist's Formulae*, p. 8

These two exercises, in addition to the demanding practice routines used by Barrère, demonstrate that he taught his students to obtain the highest level of technical proficiency by the means of a thorough and methodical approach. The purpose of this approach was to equip the flutist with the skills to heighten the overall musical impact of a work, rather than for the sole purpose of performing fast, technical showpieces “for the sake of the fireworks.”<sup>269</sup> Barrère said that he felt that this approach to technique did a

<sup>268</sup> Eleanor Lawrence, “In Interview with Bernard Z. Goldberg,” 72.

<sup>269</sup> Georges Barrère, “What About the Flute?,” 34.



disservice to the reputation of the instrument, and that he and other flutists had a responsibility to perform the type of repertoire that would “show our beloved flute in its true light — that of a genuine musical instrument.”<sup>270</sup>

### **Marcel Moyse’s Pedagogy**

Moyse’s philosophy was that technical facility, as well as other aspects of flute playing should be developed from the flutist’s intellectual musicianship, rather than through the mindless practice of individual skills. He said, “you have to learn the flute with your ear and your brain — not your tongue, lips and fingers.”<sup>271</sup> This approach varies with methods of practicing that focus on technical repetition and motor memory without any musical impetus. Much of the flute playing that Moyse came in contact with during the 1970’s was dominated by the latter approach which he felt strayed from the French tradition.<sup>272</sup> In an interview with Pilar Estevan in the early 1970’s, Moyse further explained his views on this topic:

I was with Gaubert in 1919. Then Taffanel — Taffanel was a pupil from the Conservatory, and his teacher was Doris, and before Doris was Toulou — we had a tradition, but when they died — no.<sup>273</sup>

Moyse also believed that there was no longer a tradition of flute playing in the United States or France:

It is easier to play fancy and difficult than to make the effort to be a great artist. You play four hours each day — then you think you are a great artist. Even when Rampal came here to see me — now, don’t misunderstand me — Rampal and I are good friends...but Rampal plays fast. I asked him after a concert, “How did you play?” And he said, “I played fast.” So I asked him, “When are you not going to play fast?” It’s not difficult to play fast. What is difficult is to understand, to learn, to keep your eyes opened and to enjoy life.<sup>274</sup>

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<sup>270</sup> Ibid.

<sup>271</sup> Trevor Wye, *Marcel Moyse, An Extraordinary Man* (Cedar Falls: Winzer Press, 1993), 25.

<sup>272</sup> Pilar Estevan, *Talking With Flutists* (New York: Edu-tainment Publishing Company, 1976), 82.

<sup>273</sup> Ibid.

<sup>274</sup> Ibid.

Thus it is evident that Moyse emphasized the importance of practicing technical exercises for the purpose of developing one's artistry rather than merely acquiring the ability to play fast virtuosic music.

According to Moyse, the most important goal for a flute student is to be able to respect the music that the composer wrote by providing an accurate musical interpretation.<sup>275</sup> In response to the topic of how one is to accurately interpret the music, he said, “the character is the composer! The player has only to play what the composer writes! When you play, you first bring your talent and articulation — articulate — not dislocation...”<sup>276</sup> In order to help his students learn to articulate the technical aspects of music more clearly he emphasized the practice of concentrated exercises which address every technical difficulty. This approach ensured that the flutist could understand as well as master the entire technical mechanism of the instrument. Ideally, this approach could make it possible for the student to play at the highest level, allowing him to focus on musical interpretation rather than technique alone.

Figure 6.3, shown below, presents an excerpt of an exercise taken from Moyse's book, *Technical Studies and Exercises*.<sup>277</sup>



Figure 6.3. Marcel Moyse, *Technical Studies and Exercises*, p. 5

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<sup>275</sup> Ibid.

<sup>276</sup> Ibid.

<sup>277</sup> Marcel Moyse, *Études et Exercices Techniques (Technical Studies and Exercises)* (Paris: Alphonse Leduc & Cie, 1921). *Études et Exercices Techniques* will be referred to as *Technical Studies and Exercises* throughout the remainder of this paper. All figures used by permission.

Moyse suggested that the flutist play each measure four times in a row, slurred and tongued.<sup>278</sup> The slurred articulation is beneficial as it exposes any unevenness in the flutist's finger movements. Once this has been corrected, the repetition of the pattern secures consistency.<sup>279</sup> This exercise presents a concentrated way of practicing technique through the use of a short triadic figure which is repeated in many different keys.

The following example, seen in figure 6.4, is taken from Moyse's book *Mécanisme-Chromaticisme*.<sup>280</sup>



Figure 6.4. Marcel Moyse, *Mécanisme-Chromaticisme*, p. 1

This exercise occurs in several forms throughout this book, demonstrating many different permutations of rhythm and articulation as applied to the major, minor and diminished triads of the chromatically ascending tonic notes of C, Db/C#, D, Eb/D#.

The following exercise is found in Moyse's book *48 Studies of Virtuosity*.<sup>281</sup> This exercise presents an original melody, seen in figure 6.5, with three variations, figures 6.6, 6.7 and 6.8. These three variations were composed with the purpose of illustrating different ways of mastering the various technical difficulties found within the melody.

<sup>278</sup> Ibid., 5.

<sup>279</sup> Ibid.

<sup>280</sup> Marcel Moyse, *Mécanisme-Chromaticisme (Mechanism-Chromaticism)* (Paris: Alphonse Leduc & Cie, 1928). *Mécanisme-Chromaticisme* will be referred to as *Mechanism-Chromaticism* throughout the remainder of this paper. All figures used by permission.

<sup>281</sup> Marcel Moyse, *Quarante-huit études de virtuosité (48 Studies of virtuosity)* (Paris: Alphonse Leduc & Cie, 1933). This method book will be referred to as *48 Studies of virtuosity* throughout this document. All figures used by permission.



Figure 6.5. Marcel Moyse, *48 Studies of Virtuosity*, p. 17

The first variation, shown in figure 6.6, changes the rhythmic structure of the melody and partially fills in some of the larger intervals using slurs, thus making them easier to negotiate. It is evident that the filling in of the intervals also creates two separate voices seen in the two opposing registers, making this line less disjointed and easier to play.

The rhythmic change also slows down the movement of the notes and intervals, allowing the student to work at a slower pace.



Figure 6.6. Marcel Moyse, *48 Studies of Virtuosity*, p. 17

This same three-note group, seen in the high register notes, is carried over to the second variation (figure 6.7), and is shifted so that the three notes are stretched over the bar line with the third note occurring on a downbeat.

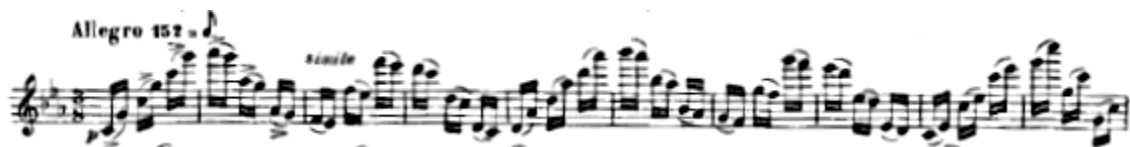


Figure 6.7. Marcel Moyse, *48 Studies of Virtuosity*, p. 17

The final variation, shown below in figure 6.8, employs all articulated notes, using the intervals from the original melody, which should be much easier after practicing the previous three variations.



Figure 6.8. Marcel Moyse, *48 Studies of Virtuosity*, p. 17

This group of exercises demonstrates how Moyse taught his students to approach a difficult passage by isolating different technical problems. This approach is evident in the use of rhythmic alteration, filling in of the intervals and the use of different articulations to help the student learn practice methods for overcoming technical difficulties.

### René Le Roy's Pedagogy

Le Roy's philosophy of technical facility centered on his belief that concentrated and efficient practice was more beneficial than long hours of thoughtless repetition. He even admitted that he kept his own practice sessions as brief and concise as possible, with no more than two hours of practice a day.<sup>282</sup> Within this approach to practicing, the technical exercises should always be executed in a controlled manner, with the mind

<sup>282</sup> Christine Alicot of Gainesville, interview by author, 1 Feb 2009, phone conversation, Wichita, Kansas.

leading the finger technique rather than relying on kinesthetic memory.<sup>283</sup> This guaranteed security of the flutist's technique regardless of the situation or circumstance.<sup>284</sup> In order to help a student gain this security of technique, Le Roy would have his students practice fingering through the notes of scales and arpeggios without blowing into the flute.<sup>285</sup> This type of practice permits the flutist to focus on the different fingerings without the distraction of embouchure, breathing and other aspects of flute playing.<sup>286</sup>

Like Barrère, Le Roy also believed that good finger technique relied on correct posture. A good balance between the arms, hands and jaw must be intact for the flutist to obtain the perfect finger technique.<sup>287</sup> Unlike Barrère, Le Roy suggested that the elbows be held high, creating the flexibility and lightness of fingers to produce an efficient and fast "finger articulation."<sup>288</sup>

In his *Treatise*, Le Roy provided technical exercises in the form of scales, arpeggios as well as intervals of thirds, fourths, fifths, sixths, sevenths, octaves and ninths. In a letter to his former student Mark Dannenbring, Le Roy expressed his confidence in the content of these exercises:

If you wish to get a good technique I assure you, once more, that you have to follow my instructions written in my book "Treaty of the Flute" (scales starting on the lowest note and going until the upper B) etc, etc...thirds, arpeggios etc..."<sup>289</sup>

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<sup>283</sup> René Le Roy and Claude Dorgeuille, *Treatise on the Flute: Historical, Technical and Pedagogical*, trans. Marcia Fatout (Paris: Transatlantic Musical Editions, 1966), 85. [Traite De Flute, Music by René Le Roy, Copyright © 1965 Editions Transatlantiques, International Copyright Secured. All Rights Reserved. Used by permission].

<sup>284</sup> Ibid.

<sup>285</sup> Ibid., 87.

<sup>286</sup> Ibid.

<sup>287</sup> Ibid., 86.

<sup>288</sup> Ibid.

<sup>289</sup> René Le Roy to Mark Dannenbring, 30 January 1979, copy in the hand of Sarah Gearheart, Mark Dannenbring's personal correspondence, Taipei, Taiwan, 2-3.

The following examples seen in figures 6.9 and 6.10 illustrate these basic scale patterns found in Le Roy's *Treatise*. The example shown below in figure 6.9 presents a three octave, triplet pattern that does not extend to the final tonic note; instead it turns around on the seventh scale degree.



Figure 6.9. René Le Roy, *Treatise on the Flute*, p. 93

The following exercise in figure 6.10, demonstrates this same scale pattern, applied to groups of four sixteenth-notes.



Figure 6.10. René Le Roy, *Treatise on the Flute*, p. 92

Additionally, both of these exercises are to be practiced in all major and minor keys with a variety of different articulations.

The excerpt shown in figure 6.11 demonstrates another scale pattern from Le Roy's *Treatise*, to be practiced in all major and minor keys.



Figure 6.11. René Le Roy, *Treatise on the Flute*, p. 94

The first measure of figure 6.11 contains a slurred, five-finger pattern that is to be played four times in a row.<sup>290</sup> This pattern allows the flutist to isolate these first five notes of the scale, making sure they are evenly played before extending up the entire octave. The remaining measures of this exercise present the rest of the scale in several portions, each one gradually working up to the two octave scale.

As mentioned in the previous chapter, Le Roy said that practicing is most beneficial and enjoyable for the student when selections from the solo repertoire are used in place of etudes.<sup>291</sup> As a result, portions of solo works were often assigned to his students with the purpose of focusing on the finger technique. In order to practice the aspect of technical facility within the context of these solo works, students were provided with a specific method of practice. Le Roy stated that one must not attempt to practice such a passage until he or she understands how it fits within the musical and technical structure of the piece.<sup>292</sup> Alicot illustrated how she was taught to practice according to this method, stating that Le Roy would first have her identify the outline of the musical phrase that was embedded within a technical passage.<sup>293</sup> She went on to explain how he would then help her separate this melody line from the accompanimental figures so that she could practice them separately.<sup>294</sup> This presents the flutist with different ways to practice the technical portions of a piece in order to bring out the musical character of the phrase.<sup>295</sup>

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<sup>290</sup> René Le Roy and Claude Dorgeuille, *Treatise on the Flute*, 94.

<sup>291</sup> Christine Alicot, "Remembering René Le Roy," *The Flutist Quarterly*, 31 (Fall '96): 42.

<sup>292</sup> *Ibid.*, 88.

<sup>293</sup> *Ibid.*, 43.

<sup>294</sup> *Ibid.*

<sup>295</sup> *Ibid.*



Le Roy also taught his students how to isolate small portions of these technical passages in order to overcome uncomfortable transitions.<sup>296</sup> This practice method is illustrated in figure 6.12. This example is taken from a piece titled, *Improvisation*, written especially for Le Roy's *Treatise* by French composer Renaud François.<sup>297</sup> The dotted lines indicate the stopping points, which create a moment of silence, enabling the flutist to isolate the difficult connections or intervals.<sup>298</sup> As the flutist gradually gains understanding and control of these technical issues, the length of the pauses will begin to decrease until there is no longer a break.<sup>299</sup> The end result produces the automatic, seamless connection of these points, thus eliminating the initial technical difficulty.<sup>300</sup>



Figure 6.12. René Le Roy, *Treatise on the Flute*, p. 89

<sup>296</sup> Le Roy, *Treatise on the Flute*, 88.

<sup>297</sup> Ibid., 89.

<sup>298</sup> Ibid., 88.

<sup>299</sup> Ibid., 88.

<sup>300</sup> Ibid., 88.

## Summary

Barrère, Moyse, and Le Roy taught their students finger technique through the use of scales, arpeggios, technical etudes and/or studies. These materials present methodical, thorough, and intelligent ways of practicing in order to overcome every hindrance that may limit the flutist's technical capacity. The purpose of developing this proficiency is to uphold the highest technical standards for the sake of accuracy within the musical interpretation, rather than creating an opportunity to exploit the role of the flutist as a mere technician.

The pedagogical approach of Taffanel emphasized technical proficiency as a prerequisite to expressive playing, rather than the final goal. Louis Fleury, one of Taffanel's former students said that according to Taffanel, "the ideal interpretation is one which puts the instrument at the service of the music, and not the music at that of the virtuoso."<sup>301</sup> Therefore, the demand for technical proficiency was cultivated for the purpose of communicating the music. This philosophy demonstrates the influence that Taffanel had on Barrère, Moyse, and Le Roy's own approaches to technical facility.

The teaching materials that Taffanel used at the Paris Conservatory primarily consisted of his *Daily Exercises*, which are similar to those of Barrère, Moyse, and Le Roy in the way they present a methodical and thorough approach to the practice of scales, exercises, and studies.<sup>302</sup> These exercises continue to be the daily standard for flutists

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<sup>301</sup> Paul Taffanel and Louis Fleury, "La Flûte," *Encyclopédie de la musique et dictionnaire du Conservatoire* 4, part 2, ed. Albert Lavignac and Lionel de la Laurencie (1913-31): 1525, quoted in Edward Blakeman, *Taffanel: Genius of the Flute* (Oxford: University Press, 2005), 211.

<sup>302</sup> Edward Blakeman, *Taffanel: Genius of the Flute* (Oxford: University Press, 2005), 185.

and are known for their exhaustive treatment of every technical possibility throughout all three octaves of the instrument.<sup>303</sup>

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<sup>303</sup> Paul Taffanel and Philippe Gaubert, *La méthode complete de flûte* (Paris: Alphonse Leduc & Cie, 1923), 2:111.

## **CHAPTER SEVEN: THE PERPETUATION OF THE FRENCH FLUTE SCHOOL**

The previous examination of Barrère, Moyse, and Le Roy's pedagogical exercises and philosophies illustrate how these men carried on the French school's approach to flute playing that they received from Taffanel. This chapter will summarize this pedagogical approach and demonstrate how it continues to have an influence on flute playing today. As a result of this information the different perspectives presented at the outset of this paper are clarified.

### **Tone**

Although Barrère, Moyse and Le Roy used different methods and exercises to teach their students about tone production, it is evident that they all agreed upon a vocal approach. One characteristic of a beautiful singing voice is the homogeneity of the tone quality throughout the extent of the vocalist's range. In order for the flutist to achieve this same homogeneity of sound, these three men agreed that the lips must be flexible so that the air can be directed at different angles according to the octave placement of each note. The exercises that they used to develop this type of embouchure include whistle tones, pitch bending, half-step slurs and octave slurs.

James Galway, currently one of the most well-known flute soloists, has similar pedagogical ideas about embouchure flexibility.<sup>304</sup> A former student of both Geoffrey Gilbert and Marcel Moyse, Galway has specifically said that tone development is reliant

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<sup>304</sup> James Galway. *The Man with the Golden Flute: Sir James, a Celtic Minstrel*, (Hoboken, New Jersey: John Wiley & Sons, Inc.), 85.

on the embouchure, which must be flexible enough to direct the air higher or lower depending on the octave, rather than merely blowing the air harder.<sup>305</sup>

The continued popularity of Barrère's whistle tones, Moyse's half-step slurs seen in *De la sonorité*, and the octave slurs taught by Le Roy demonstrate the long lasting effects of this pedagogy. Barrère, Moyse and Le Roy also used pitch bending as well as pitch control in crescendos and decrescendos as a way to develop tone production. Trevor Wye, also a student of Moyse and Geoffrey Gilbert, presents a very detailed approach to this same pedagogical perspective in his *Practice Book for the Flute, Volume 1, Tone*. Wye addresses the needed flexibility of the lips through several exercises that progress from pitch bending to long-tone decrescendos, enabling the flutist to learn the proper lip movements for the correction of pitch inaccuracies as well as tone development.<sup>306</sup>

In addition to the flexibility of the embouchure, Barrère, Moyse and Le Roy felt that there must also be an ease and consistency in the airstream similar to singing. Pedagogues today have taken this philosophy a step further, developing specific exercises that apply singing directly to flute playing. Internationally acclaimed flutist, teacher and composer, Robert Dick, developed a specific way to practice tone production based on the technique of singing and playing at the same time. This technique, called "Throat Tuning," teaches students to observe how the vocal chords feel and function when singing, enabling them to recreate that feeling while playing the flute without the

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<sup>305</sup> YouTube, "Sir James Galway Masterclass-Embouchure, Getting a Good Tone, Dallas, Texas: February 24<sup>th</sup>, 2007." Posted by Larry Krantz, <http://www.youtube.com/watch?v=VQg0vScnQ8E> [Accessed October 10, 2010].

<sup>306</sup> Trevor Wye. *Practice Book for the Flute, Volume 1, Tone*. (London: Novello Publishing Limited), Pg. 35.

voice.<sup>307</sup> This technique also promotes relaxation of the throat, helping to counteract the tension that can be a stumbling block to tone production.

Galway also uses singing as a model for tone production, stating that flutists must learn to project their tone through the flute exactly like a singer does.<sup>308</sup> In order to understand this concept, Galway advocated that one should first learn how to sing, and has even hired professional singers for his masterclasses to demonstrate the correct way to vocalize.<sup>309</sup>

### **Articulation**

The pedagogical materials and ideas of Moyse and Le Roy reveal that they taught their students the technique of forward tonguing. In order to achieve this articulation, the tip of the tongue must be placed forward so that it touches the back of the upper teeth. This movement of the tongue reflects the way that the native French speakers pronounce the syllable, “tu,” which is often used for the attack of a note. This method of articulation creates clarity and lightness of each attack, in addition to aiding the agility of double and triple tonguing.

Due to the benefits of this technique, it continues to be one of the standard approaches. Galway uses this technique of forward tonguing, which he learned from the world-renown English flutist and pedagogue, William Bennett.<sup>310</sup> He credits this

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<sup>307</sup> YouTube, “Throat Tuning Part 1, August 9, 2009.” Posted by Robert Dick, <http://www.youtube.com/watch?v=FCxXc5p96YA> [Accessed October 5, 2010].

<sup>308</sup> YouTube, “Sir James Galway Masterclass-Tone Exercises, Dallas, Texas: February 24, 2007.” Posted by Larry Krantz, <http://www.youtube.com/watch?v=VQg0vScnQ8E> [Accessed October 17, 2010].

<sup>309</sup> James Galway. *The Man with the Golden Flute: Sir James, a Celtic Minstrel*, (Hoboken, New Jersey: John Wiley & Sons, Inc.), 245.

<sup>310</sup> *Ibid.*, 47.

technique with producing clarity, which he referred to as a “ping!” within the attack, a quality that he had long admired in Marcel Moyse’s and Geoffrey Gilbert’s playing.<sup>311</sup>

The articulation exercises of Moyse and Le Roy focus on developing the evenness and equality of each tongued syllable as well as the coordination of the movement of the tongue with the fingers. Both men used a practice method that slows down the speed of the note changes by adding repetitions of each note, and addressing the endurance of the tonguing technique. Examples of this are seen in Chapter Four within figures 4.6, 4.16 and 4.19. In his third volume of practice books entitled, *Articulation*, Trevor Wye displays this same method of practicing in his own exercises, which progressively address each tongued syllable with increasingly longer durations. The purpose of these exercises is to gradually build up the strength and coordination of the tonguing technique.

Another technique that Moyse and Le Roy demonstrated is the displacement of the strong and weak beats within a passage of articulated notes, shown in figures 4.10, 4.11 and 4.23 also in Chapter Four. Wye uses this same practice method of displacing the stronger accent, which he says is beneficial for developing the coordination of the fingers and tongue as well as addressing any “conflict between [the] brain and tongue.”<sup>312</sup>

### **Phrasing and Vibrato**

Barrère, Moyse, and Le Roy all felt that vibrato should be a natural part of the flutist’s expressiveness and therefore cannot be taught in the form of a technique. The vibrato should highlight the musical phrasing exactly as in singing, with variants of intensity that may even become imperceptible at times, depending on the character and

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<sup>311</sup> Ibid.

<sup>312</sup> Trevor Wye. *Practice Book for the Flute, Volume 3, Articulation*. (London: Novello Publishing Limited), 24.

style of the music. This approach produces a tone quality that is vastly different than one that uses a pervasive and unvaried vibrato, which all three men detested.

More recently, a large number of well-known and influential teachers, such as Geoffrey Gilbert, William Kincaid, Jeanne Baxtresser, Trevor Wye, James Galway, and William Bennett have developed specific exercises for teaching how to play with vibrato. These exercises uphold the basic philosophy of the French school while contributing concrete practice methods that teach flutists to produce vibrato that has variants of speed, amplitude, and intensity. Although it might appear that any formal method of teaching vibrato would be contrary to the French school's approach, these exercises have proven to provide a great deal of benefit to pedagogues and students alike. Geoffrey Gilbert's reasoning behind the necessity of teaching vibrato is demonstrated in his observation that French flutists tend to be more in touch with their emotions:

I have found from experience that the French temperament is such that most French flutists play with vibrato naturally. On the other hand, the English are trained almost from birth not to reveal their emotional involvement. Therefore, it has been necessary for me to teach the mechanics of playing with vibrato because the English are not so inclined to be expressive naturally.<sup>313</sup>

Gilbert learned the French approach to vibrato through his personal study with Le Roy.<sup>314</sup>

As a result, Gilbert designed specific pedagogical exercises geared toward a musical application of vibrato.<sup>315</sup> Examples of these exercises include using a wider vibrato in the low register and a faster vibrato in the upper register as well as using a slow vibrato at soft dynamic levels and a faster vibrato when playing at a louder volume.<sup>316</sup> These

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<sup>313</sup> Angelita S. Floyd. *The Gilbert Legacy: Methods, Exercises, and Techniques for the Flutist*. (Cedar Falls: Winzer Press, 1990), 91.

<sup>314</sup> Ibid., 91.

<sup>315</sup> Ibid.

<sup>316</sup> Ibid., 92-93.



practices demonstrate the materialization of ideas that were not previously communicated in clear-cut methods.

Trevor Wye also presents a specific approach to the production, control and application of vibrato in his *Practice Book for the Flute Volume 4, Intonation and Vibrato*. Wye begins by introducing the concept of diaphragm pulses on a long tone, and gradually progresses to short melodies. Later, Wye introduces several exercises that smooth out these pulses so the vibrato does not sound mechanical and unnatural.<sup>317</sup> Finally, Wye presents exercises for varying the amplitude and the speed of the vibrato. According to Wye, once this process is mastered, the “wobble” of the diaphragm pulses should have transformed into a natural sounding vibrato, providing the flutist with “a new-found means of expression.”<sup>318</sup> Wye stated that vibrato is not something that is added to the sound but should be heard inside the tone as a natural aspect of the musical expression.<sup>319</sup> This modern day approach directly reflects the philosophy demonstrated by Barrère, Moyse, and Le Roy.

### **Technical Facility**

Barrère, Moyse, and Le Roy sought to establish a consistent, accurate and controlled finger technique led by musical intellect. The guiding purpose behind the practice of any technical skill or exercise was always intended to aid in the interpretation of music, rather than merely learning to master an abstract technical skill for the sake of virtuosity. The exercises they used include scalar exercises and arpeggio patterns that extend up and down the entire range of the flute. The use of etudes or technical portions

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<sup>317</sup>Trevor Wye. *Practice Book for the Flute, Volume 4, Intonation and Vibrato*. (London: Novello Publishing & Co., 1983), 22.

<sup>318</sup> Ibid., 24.

<sup>319</sup> Ibid.

of solo repertoire also make up an important part of the practice methods of Barrère, Moyse, and Le Roy, which were aimed at addressing every technical difficulty. The current approach to technical facility continues to uphold these same standards and goals as demonstrated in the following examples.

In his book titled, *The Flute*, James Galway said it is very important to use a technical method, such as Taffanel and Gaubert's *Méthode Complète de la Flûte* in addition to the practice of scales, arpeggios and technical studies.<sup>320</sup> Galway stressed that these exercises should become so familiar that the flutist is able to play them from memory with the purpose of developing a technique that can accommodate any passage of music.<sup>321</sup> Scales should be practiced throughout the entire keyboard of the flute, meaning that the first and last note of the scale represent the extent of the range rather than the tonic note.<sup>322</sup> Galway also states the importance of learning to incorporate expression within each scale by portraying different emotions within each scale or key.<sup>323</sup>

### **Conclusions**

As a result of this study, I agree with Michel Debost's statement that credits the success of the French school's flutists to a "basic way of practicing and playing" rather than a "secret tone color or virtuosity."<sup>324</sup> The materials and philosophies that Barrère, Moyse, and Le Roy used throughout their pedagogy represent a basic approach to the fundamental aspects of flute playing, which can still be seen today. This pedagogical approach clarifies some of the confusion that surrounds the question of what constitutes the French flute school.

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<sup>320</sup> James Galway, *The Flute*. (New York: Schirmer, 1982), 112-115.

<sup>321</sup> Ibid., 112-113.

<sup>322</sup> Ibid. 114.

<sup>323</sup> Ibid., 115.

<sup>324</sup> Michel Debost, *The Simple Flute: From A to Z* (Oxford: Oxford University Press, 1996), 174.

The previous chapters of this monograph highlight the philosophies and exercises of the French flute school through the pedagogical materials of Barrère, Moyse, and Le Roy. In the examples above we see how these materials continue to influence the pedagogy of today. As presented in Chapter One, Ardal Powell explained that some traces of the French school are still evident worldwide, especially in Europe and the United States, within a “French-influenced, International style of flute playing.”<sup>325</sup> This current influence of the French school is seen in either the continuance or expansion of basic ideas or exercises that descended from the pedagogy of these three men and their teachers. These findings coincide with Michel Debost’s opinion that states:

Tradition does not die. A tradition that does not evolve is not alive. We live in our time, and we learn from tradition as much as from innovation, which will be the next tradition. A “school” of playing is the transmitted expression of imagination and novelty, not some kind of deep-frozen scripture. Art, and music are in constant mutation, and not always for the worse.<sup>326</sup>

Therefore, due to this continued influence, I disagree with Dorgeuille’s belief that the French school’s influence was limited to a certain period of time. I also do not believe the changes that have occurred in flute pedagogy have contributed to the extinction of the ideals of the French school. Rather, this paper illustrates that the pedagogy of the French school continues to impact the flute playing of today. Many modern day pedagogues continue to expand and develop the ideas and exercises introduced by Barrère, Moyse, and Le Roy, demonstrating that the influence of the French flute school is indeed still alive.

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<sup>325</sup> Ibid.

<sup>326</sup> Ibid.

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## **APPENDIX: LETTERS OF PERMISSION**

From: Rental Alphonse Leduc - Robert King Music <rental@rkingmusic.com>  
To: Sarah Gearheart <sgearh1@tigers.lsu.edu>

Date: Wed, Oct 27, 2010 at 9:44 AM  
Subject: Permission Granted

Dear Kimberly,

I am completing a doctoral monograph at Louisiana State University entitled "Exploring the French Flute School's Tradition through a comparison of the pedagogical materials and philosophies of Georges Barrere, Marcel Moyse and Rene Le Roy." I would like your permission to reprint in my dissertation excerpts from the following musical examples, which are included in an attachment to this email. The purpose of printing these examples in my monograph are to illustrate the pedagogical materials and approach of the flutist Marcel Moyse.

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Dear Sarah Gearheart,

We authorize you, on behalf of Editions Musicales Alphonse Leduc, to use the following excerpts in your dissertation work entitled *Exploring the French Flute School's Tradition through a Comparison of the Pedagogical Materials and Philosophies of Georges Barrère, Marcel Moyse and René Le Roy*:

Measures 1-26

Marcel Moyse, *De la sonorité: art et technique (On sonority: art and technique)* (Paris: Alphonse Leduc & Cie, 1934), 6

Measures 1 and 2

Marcel Moyse, 24 études journalières d'après Soussman (*Soussman's Twenty Four Daily Studies*) (Paris: Alphonse Leduc & Cie, 1949), 30.

Measures 1-3

Marcel Moyse, 24 études journalières d'après Soussman (*Soussman's Twenty Four Daily Studies*) (Paris: Alphonse Leduc & Cie, 1949), 10.

Measures 1-7 (exercise 18)

Measures 1-6 (exercise 10)

Measures 1-7 (exercise 2)

Marcel Moyse, *Vingt cinq études mélodiques (25 Melodious Studies with Variations)* (Paris: Alphonse Leduc & Cie, 1932), 15-16

Measures 1-4 (exercise 20)

Measures 1-3 (exercise 1)

Measures 1-4 (exercise 2)

Measures 1-4 (Exercise 3)

Marcel Moyse, *Vingt cinq études mélodiques (25 Melodious Studies with Variations)* (Paris: Alphonse Leduc & Cie, 1932), 18-19.

Measures 1-16

Marcel Moyse, *De la sonorité (On sonority: art and technique)* (Paris: Alphonse Leduc & Cie, 1934), 25.

Measures 1-3 (exercise 10)

Measures 1-3 (exercise 13)

Measures 1-3 (exercise 14)

Marcel Moyse, *École de l'articulation (School of Articulation)* (Paris: Alphonse Leduc & Cie, 1928), 4-5.

Measures 1-8

Ambroise Thomas, *Mignon Overture* (Paris: Heugel & Cie, 1868), printed in Paul Taffanel and Philippe Gaubert, *Methode Complete de Flute*, vol. 2 (Paris: Alphonse Leduc & Cie, 1958), 224

Measures 1-14

Marcel Moyse, *Études et Exercices Techniques* (Technical Studies and Exercises) (Paris: Alphonse Leduc & Cie, 1921).

Measures 1-6

Marcel Moyse, *Mécanisme-Chromaticisme* (Mechanism-Chromaticism) (Paris: Alphonse Leduc & Cie, 1928), 1.

Measures 1-9 (exercise 15)

Marcel Moyse, *Quarante-huit études de virtuosité* (48 Studies of virtuosity) (Paris: Alphonse Leduc & Cie, 1933), 17.

Measures 1-9

Marcel Moyse, *Quarante-huit études de virtuosité* (48 Studies of virtuosity) (Paris: Alphonse Leduc & Cie, 1933), 17.

Measures 1-33

Marcel Moyse, *Quarante-huit études de virtuosité* (48 Studies of virtuosity) (Paris: Alphonse Leduc & Cie, 1933), 17.

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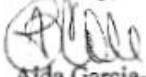
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Sarah,

I heard back from the author, who is also agreeable to your using the excerpts, although we both request that the name of the magazine (The Flutist Quarterly), issue number, date and year, article title, and author be cited. She also asks that you cite what the excerpts are in reference to in the article from which they were pulled.

Would you be willing for me to pass along your name and contact info to the author? She was curious about how you were planning to use the materials.

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Dear Ms. Welsbacher,

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date: Fri, Dec 10, 2010 at 10:56 PM  
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Dear Ms. Li,

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These excerpts include:

1. measures 1-4 of the tenor aria on page 6.
2. measures 1-3 (whole tone) on page 7.

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But please be informed that you must record the source of them on your dissertation.

Thank you,  
Best Regards,

Li



## **VITA**

Sarah Gearheart Wessley holds a Bachelor of Music (2003) and a Master of Music (2005) in flute performance from Wichita State University, where she studied with Dr. Frances Shelly. Ms. Gearheart Wessley is currently finishing a Doctor of Musical Arts at Louisiana State University and is a student of Dr. Katherine Kemler. She has completed graduate teaching assistantships in flute at both Wichita State University and Louisiana State University.

Ms. Gearheart Wessley maintains a private studio of students and is also a flute instructor at Senseney Music. As an advocate of music education, Sarah serves on the George B. Tack Flute committee in Wichita, Kansas, where she has had the opportunity to serve as a judge, conductor and a master class clinician for festivals and competitions held for local flutists.