1988


David Eugene Etienne

Louisiana State University and Agricultural & Mechanical College

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A comparison and application of select teaching methods for the flute by Henri Altès, Paul Taffanel-Philippe Gaubert, Marcel Moyse, and Trevor Wye

Etienne, David Eugene, D.M.A.
The Louisiana State University and Agricultural and Mechanical Col., 1988
A COMPARISON AND APPLICATION OF SELECT TEACHING METHODS
FOR THE FLUTE BY HENRI ALTES, PAUL TAFFANEL-
PHILIPPE GAUBERT, MARCEL MOYSE, AND TREVOR WYE

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
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in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

David Eugene Etienne
B.M., Shenandoah Conservatory of Music, 1969
M.M., Louisiana State University, 1971
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ABSTRACT

Since c.1860, the Paris Conservatoire has employed a succession of master artist/teachers of the silver Boehm flute. This tradition is so distinctive that the term "French Flute School" is used to refer to flute teachers and pupils of the Paris Conservatoire. Certain exponents of the French Flute School have written classic method books which have remained important to Boehm flute players throughout the world.

The style and quality of flute literature changed significantly from the mid-nineteenth century to the present and when musical style changed so did demands on the performer. Although studies and exercises are not intended for public performance, instructional materials enable the performance of literature representative of the times. Changes in musical style and complexity can be found in the studies included in the various methods written by Altès (c. 1880), Taffanel and Gaubert (c.1890-1910), Marcel Moyse (c.1920-1935), and Trevor Wye (1981-1987). The changes in demands on the flute player from the second half of the nineteenth century to the present, and how these methods prepare flutists to meet those demands, will be discussed in this study.

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This monograph presents a comparison of flute methods available and demonstrates how those methods have been influenced by changes in style from mid-nineteenth century flute music through the conventional flute music of today. This study describes aspects of each author's approach to beginning studies, embouchure formation, daily exercises, and selected articulation studies. The method of comparison includes descriptions of the selected material. A presentation of the selected teaching methods, either in part or whole, and how they can be incorporated into a more comprehensive manner of teaching applied flute from elementary to professional levels, is included.
THE BOEHM FLUTE

During the early nineteenth century, the transverse flute was the object of a radical design change. Before this time, the instrument was made from wood and had a very crude key system with a reverse conical taper in the bore. Therefore, the flute did not possess a very resonant tone nor was it considered to be an easy instrument to play in tune and in all keys. Desirable keys for the flute were those that contained from none to three sharps or flats. The main reason for the use of simpler keys was that certain notes required the use of awkward cross-fingerings. The resulting repertory for the flute was very diatonic and rarely strayed chromatically from the original key. In order to overcome these limitations Theobald Boehm (1794-1881) developed a flute with a more sophisticated key and fingering system and a parabolic headjoint coupled with a cylindrical bore.

As a result of the development of the Boehm Flute, flutists were able to play in all of the keys with equal ease and facility. Consequently, after the eventual acceptance of the Boehm silver flute the repertoire began to grow in tonal complexity and musical depth.
The practical range of the Boehm Flute covers three octaves and a major second, the lowest note of the instrument is middle C on the Grand Staff. For purposes of identification of octaves of individual notes, middle C of the Grand Staff will be referred to as \( C^1 \). Notes within the first octave above \( C^1 \) will be labeled the same (i.e. \( E^1 \)). The \( C \) one octave above \( C^1 \) will be labeled \( C^2 \). Likewise, the notes within the octave above the \( C^2 \) will be labeled the same (i.e. the \( D \) on the fourth line in the treble staff will be called \( D^2 \)). The \( C \) on the second ledger line above the treble staff will be called \( C^3 \). All the notes within the octave of this \( C \) will be labeled the same (i.e. \( E \) on the third ledger line above the treble staff will be called \( E^3 \)). The top octave \( C \) in the range of the flute will be labeled \( C^4 \). All notes within an octave above this \( C \) will be labeled the same.
A tradition of the French Flute School can be traced from Henri Altès directly to Trevor Wye.

Henri Altès became professor of flute at the Paris Conservatoire in 1868, succeeding Paul Taffanel's teacher Louis Dorus (professor of flute from 1860 to 1868). In 1894, Altès was succeeded by Paul Taffanel who taught as Professor of Flute until 1909. Philippe Gaubert, a student and later close friend and colleague of Taffanel, attained his first prize at the Conservatoire during Taffanel's first year as Professor of Flute. In 1906, Marcel Moyse won his first prize under Taffanel and later studied with Philippe Gaubert.

In 1920, Philippe Gaubert succeeded Paul Taffanel as Professor of Flute at the Conservatoire, holding this position until 1931, being succeeded by Marcel Moyse. Due to prevailing political conditions in Paris during World War II Moyse resigned his position and left Paris for the duration of the war. In 1946, Moyse returned to the Conservatoire and was re-appointed Professor of Flute and
taught jointly with Gaston Crunelle, who had succeeded Moyse in 1941. After becoming disenchanted with the situation at the Conservatoire Moyse and his family moved to Argentina for nine months. Eventually he settled in the United States in 1951.

In 1964, Moyse began giving masterclasses in Switzerland and at his home in Vermont. Trevor Wye began attending the Switzerland classes in 1965. Wye describes his first encounter with Moyse's teaching:

On my first visit to Boswil, Switzerland in 1965, I heard a young American flutist whose playing I much admired. She had been a pupil of Moyse in the United States for the past 2 years.

... When I heard her play, I realized the truth of it all; that to play quickly is to do exactly what you do slowly, but at a faster speed. She played just as expressively when her fingers were wiggling about as when she played slowly.

I was hooked.

So hooked, that after two days of soaking up his ideas, I went and sat on the Pilatus Mountain in Lucerne, to have a good think.¹

Wye's first encounter with Marcel Moyse developed into a teacher/pupil relationship lasting until the latter's death in 1984.

Another connection with the French school of flute playing can be seen with Wye's other principal teacher Geoffrey Gilbert. Gilbert had played the wooden flute in


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the "English manner of flute playing" (very short articulation, no vibrato, very tight embouchure), but later converted to the silver flute and the French style with the help of René Le Roy, a graduate of the Paris Conservatoire and colleague of Marcel Moyse.

Thus, the tradition of flute playing of the French school can be traced from Henri Altès to Trevor Wye. Even though Trevor Wye is not French, the concepts and ideals of the French school have been successfully passed on to him.
CHAPTER II

BIOGRAPHICAL SKETCHES OF EACH TEACHER/AUTHOR

Henri Altès (1826-1895)

Henri Altès has the distinction of authoring the oldest French method intended for the Boehm flute still in use today. He began playing on a pre-Boehm flute and continued to play this design of flute until after he attained his first prize at the Paris Conservatoire in 1842. Altès never had the opportunity to change to the Boehm flute during his studies at the Conservatoire as his teacher, Jean-Louis Tulou, was violently opposed to the adoption of the Boehm flute at the Conservatoire. The flute was not accepted until Tulou's retirement as Professor of Flute at the Conservatoire in 1859.

It is not clear when Altès began playing on the Boehm flute. One theory states that after embarking on his playing career, Altès began learning the Boehm flute in secret and later began playing the Boehm flute in public.

Altès enjoyed a prominent career in Paris and was a well known flutist of his time. He was a member of the
Orchestra of the Concerts Vivienne and played second flute
to Vincent-Joseph Dorus in the Opéra orchestra.
Eventually Dorus left the Opéra to become Professor of
Flute at the Conservatoire and Altès succeeded him as
principal flutist in that orchestra. However, in 1864 he
yielded the principal position to Paul Taffanel and once
again was second flute.¹

In 1868 Altès was appointed Professor of Flute at
the Paris Conservatoire succeeding Dorus. Altès' tenure as
Professor of Flute lasted from 1868 to 1893, the longest
anyone had held that position since Tulou. His success as
a flute teacher is evidenced by the list of prominent
exponents of the French school of flute playing. Important
students who won their first prizes under the tutelage of
Altès were Hennebains, successor to Taffanel as Professor
of Flute, and André Maquarre, who moved to the United
States and was flutist with the Boston Symphony from 1893
to 1918.² Georges Barrère (1876-1944) also studied with
Altès and later received his first prize under Taffanel.
Barrère later became principal flutist with the New York

¹Patricia Joan Ahmad, "The Flute Professor of the
Paris Conservatoire from Devienne to Taffanel, 1795-1908"
(M.A. Thesis, North Texas State University, 1980), pp. 80-1

²André Maquarre, Daily Exercises for the Flute, (New
York: G. Schirmer, Inc., 1923), introductory note
Symphony and flute professor at the Juilliard School of Music.

Henri Altès was the last teacher at the Paris Conservatoire to have switched to the Boehm flute during his career, as did his predecessor Dorus. Altès' successor, Paul Taffanel, began playing on the Boehm flute.

**Paul Taffanel (1844-1908)**

Paul Taffanel won his first prize in flute in 1860 at the age of sixteen under the professorship of Louis Dorus. Taffanel was distinctive in that he also won first prize in music theory in 1862 and in counterpoint and fugue in 1865. This talented musician succeeded Altès as principal flutist of the Opéra Orchestra and Société des Concerts in 1864 and 1865 respectively. Taffanel's career as a performer lasted until he succeeded Altès as Professor of Flute at the Paris Conservatoire in 1893.

At the time of Taffanel's appointment as Professor of Flute at the Paris Conservatoire a definite change occurred in the style of teaching and the literature used for the flute at the Conservatoire. While Altès' and Tulou's solos had dominated the examination repertory for thirty-three years (1860-93), composers such as Faure, Chaminade, and Enesco began to be represented in the literature. For the first time private instruction in addition to the masterclass was added to the flute
students' weekly routine, allowing individuals to progress more efficiently at their own pace.3

The teaching techniques and pedagogical personalities of Altës and Taffanel differed greatly. Georges Barrère, having studied with both Altës and Taffanel, offers some insight in his comparison of instructional techniques of the two master teachers.

Henri Altës was a great teacher but I did not progress as I should under his tutorship. I still believe his very systematic teaching gave me no chance to develop my own. This was his last year in the Conservatoire. He was then very old and wished to be retired.

In October, 1893, all the flute students of the Conservatoire were called to the director's office and I still remember dear old Ambroise Thomas presenting to us our new master, Paul Taffanel. I always considered that day as the turning point of my life. While I have a reverent memory of Altës' strictness and severe training, I must avow if it were not for all Paul Taffanel did for me, I should not, to-day, be tooting upon what the woodflute-players so irreverently call the "Gas-pipe" 4

As Barrère indicated, Taffanel was highly respected for his abilities as a performer and teacher. His influence on new French wind literature was great. Nancy Toff states:

Taffanel and his students grew increasingly sophisticated in their taste; significantly, the Taffanel-Gaubert method (1923), especially notable


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for its concepts of varied tone color, was also the first conservatory method to devote sections to style and orchestral excerpts.\(^5\)

Taffanel died in 1909, leaving two rather large projects unfinished; an article on the flute for the *Encyclopaedia of Music and Dictionary of the Conservatoire and the Complete Flute Method*. Louis Fleury took on the task of completing the article for the encyclopedia and Philippe Gaubert completed the method in 1923.

Taffanel and Gaubert had collaborated on this method before Taffanel's death. Gaubert was left to complete the various sketches made by his teacher and compose original studies and exercises.

**Philippe Gaubert (1879-1941)**

Philippe Gaubert became a student of Paul Taffanel at the age of 11. In 1893, at age 14, Gaubert entered the Paris Conservatoire and a year later attained his first prize in flute. Gaubert then embarked on a very brilliant career as a performer and conductor in the Paris musical world.

Gaubert was much admired by his contemporaries, and composers of his time dedicated various flute pieces to him. His association with his teacher, Taffanel, developed

\(^5\)Toff, p.253
into a lasting friendship. As Taffanel had done previously, Gaubert gained his first prize in fugue in 1903 and won second prize in the Prix de Rome. He was a member of the Société des Concerts du Conservatoire and the Opéra Orchestra and was appointed assistant conductor of the Société des Concerts in 1904. After World War I, Gaubert returned to the Société des Concerts as Principal Conductor.6

Gaubert was responsible for the organization and publication of the Complete Flute Method which was originally written by Paul Taffanel.

**Marcel Moyse (1889-1984)**

Marcel Moyse was born in 1889 in St. Amour, France. He entered the Paris Conservatoire at age 15, where he studied with Paul Taffanel. Moyse attained his first prize at the Conservatoire in 1906 and he then embarked on a very successful career as a performer in Paris. His first professional playing position was as flutist at the Opéra Comique. Later, he succeeded Philippe Gaubert in the orchestra of the Société des Concerts. During his early career as a flutist in Paris, he also studied with Gaubert. Although Moyse was noted as a successful musician,

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his life was somewhat problematic. In 1913, while on an American concert tour with singer Nellie Melba, Moyse was offered a position with the Minneapolis Symphony. Moyse left the tour and arrived in Minneapolis to find the orchestra had disbanded. Having no money to return to France, he pawned his flute for twenty-five dollars and worked his passage across the Atlantic by tending horses aboard ship. At the same time, unfortunately, his wife and son were aboard another ship en route to America with the intent of surprising Marcel. In 1931, Moyse succeeded Gaubert as Professor of Flute at the Conservatoire. During the German-Nazi occupation of Paris, Moyse refused to teach at the Conservatoire, as a result, Moyse was directed to chop down trees for the Nazi Army.\(^7\)

In 1940, the Moyse family left Paris. Immediately after World War II, Moyse was re-appointed Professor of Flute at the Conservatoire and maintained a studio separate from Gaston Crunelle, who had succeeded Moyse at the Conservatoire after he left Paris the first time. In 1949 Moyse and his family moved to Argentina for approximately nine months. They then moved to the United States and settled in Vermont in order to open a music department at Marlboro College. In addition to his duties at Marlboro

College, Moyse taught once a week at the Montreal Conservatory and in New York City. In 1964 Moyse began teaching masterclasses in Switzerland and Vermont.

Moyse was known for his brilliant technique and sight-reading ability. He premiered the Concerto for Flute by Jacques Ibert after receiving the manuscript only two days before the performance.

Moyse's technical methods are recognized as being unique approaches to practicing for their time. One of Moyse's philosophies of practicing involves continuing exercises until all the technical possibilities have been exhausted. This is evidenced throughout his exercise and etude books discussed in this study. The Daily Exercises, published in 1923, are considered by Trevor Wye to be a turning point in flute technique, in that these exercises were the most extensive ever written for their time.\(^8\) Wye discusses Moyse's philosophy of practicing all the technical possibilities:

I once asked him if he expected us to practise the whole book of studies or exercises. He replied, "You must include every possibility; every articulation; every interval, every key. If you don't, someone will always ask 'Why did you leave that out?' That way, there can be no questions."\(^9\)


\(^9\) Ibid.
Trevor Wye (c.1940)

Trevor Wye's two principle teachers have been Geoffrey Gilbert (student of René Le Roy) and Marcel Moyse (student of Taffanel, Hennebains, and Gaubert). Wye's introduction to Moyse was in 1965 when he first attended Moyse's summer masterclass in Boswil, Switzerland. This class marked the beginning of a nineteen year association between Wye and Moyse until the latter's death in 1984.

Wye has taught at the Guildhall School of Music in London and is currently professor and head of the Flute Department at the Royal Northern College of Music at Manchester. He has been a freelance flutist in London, where he has appeared at the Queen Elizabeth Hall, and has recorded with flutist William Bennett, and accompanied by pianists Clifford Benson, and George Malcolm. More recently, he has recorded music for flute d'amore, an instrument in which he has great interest. In 1982, Wye premiered the Gordon Jacob Second Concerto for Flute which was written for him.

As an editor and writer, Wye has approximately seventy-two editions including editions of solo literature, method books and various articles on flute pedagogy, currently in print. Among these are practice books for the flute which have become best sellers and which have been

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translated into German, Japanese, and Dutch. Many of the exercises in his practice book series are extensions and/or re-applications of various ideas set forth by Taffanel, Gaubert, and Moyse, and include some ideas of his own.

In addition to his career as performer and teacher, Wye has also served as musical director for the Northwest Wind Society based in Manchester, and the Kent Wind Society. He has given annual masterclasses in the United States since the summer of 1983, and in recent years he has also given masterclasses in Holland.

Wye currently serves on the Council of The British Flute Society and is Director of the International Summer School founded in 1969.

Attendees of his masterclasses can attest to Wye's dedication to continuing the philosophies of Geoffrey Gilbert, Marcel Moyse, and the French school of flute playing. Trevor Wye has a "get to it" approach to teaching, and he expects high performance standards from his pupils. During his classes Wye is straightforward in giving compliments and criticism.
CHAPTER III

GENERAL DESCRIPTIONS OF METHODS
TO BE DISCUSSED

Famous Complete Flute Method
by
HENRI ALTES

This method was originally published in 1909, and is known to be the oldest complete method written for the Boehm flute still in widespread use.¹ Henri Altes was professor of flute at the Paris Conservatoire from 1868 to 1893. It is thought that he compiled this complete method during that time.

Two different editions of the first part of the method are available today. They are the Caratgë edition, published by Alphonse Leduc & Co. of Paris and the Carl Fischer edition which was published in 1918. These editions vary somewhat in organization, although the content of each is consistent. Each edition holds true to Altès' belief that a student should have a strong background in theory and solfeggio before learning to play

¹Patricia Ahmad, "The Flute Professors of the Paris Conservatoire from Devienne to Taffanel" (M.A. Thesis, North Texas State University, 1980), p. 82.
The flute.²

The method is divided into thirty-one lessons, twenty-six chapters, and various other sections which will be discussed later in this paper. Because the Carl Fischer edition of this method includes only lessons up to number fifteen this study will discuss the Caratgë edition.

One of the outstanding characteristics of the Altës method is the extensive use of exercises and studies in duet form. The publishers state in the preface:

When students have studied their parts properly, its presence has proved how much progress they make by playing duets, applying themselves in this way to a perfect interpretation, both accurate and musical, which, moreover, initiates them into ensemble playing.³

The areas to be discussed in this method include part one, for the beginning student, and sections of the second part concerned with technique, articulation, daily exercises, and selected etudes. All of the third part and various sections of the fourth part will also be discussed.


³Ibid.
Complete Flute Method  
by  
PAUL TAFFANEL and PHILIPPE GAUBERT

This complete method consists of eight parts:

I. General Technique
II. Ornaments
III. Tonguing
IV. Daily Exercises
V. Progressive Studies
VI. Twelve Studies for Virtuosity
VII. Style
VIII. Difficult Passages

It is believed that the material for this method was written and compiled by Taffanel between 1893 and 1908. During Taffanel and Gaubert's relationship as teacher/student, close friends and colleagues, the two collaborated on the contents of this method published by Alphonse Leduc & Co. in 1923.

Parts of this method were used by Taffanel as teaching materials at the Conservatoire. Marcel Moyse, a former student at the Conservatoire, states that the materials were kept in a large cabinet at the school where the flute students could come and borrow them to practice.⁴

⁴Penelope Fischer, "Philippe Gaubert (1879-1941): His Life and Contributions as Flutist, Editor, Teacher, Conductor, and Composer" (D.M.A. Dissertation, University of Maryland, 1982), pp. 115-16
material to his close friend and colleague, Philippe Gaubert. Gaubert kept this material in his possession for a number of years before beginning the task of organizing and editing this Complete Flute Method.

The statement in the editor's preface of the method indicates that Gaubert also composed material for the book:

Inspired by the high principles of his distinguished master, he [Gaubert] erected stone by stone this great edifice. He made place also for a considerable number of new lessons and completed the work by writing entirely original exercises and studies.5

However, differences of opinion exist as to the extent of Gaubert's contributions to this method. Patricia Ahmad states:

... [Taffanel] was unable to complete his vast method book. The book was assembled and edited after Taffanel's death by his student and friend, Philippe Gaubert. Since Gaubert was so well acquainted with Taffanel's ideas and was so close to him in time, it is reasonable to assume that the resulting publication is a fairly accurate representation of the older man's ideas.6

Penelope Fischer states that Taffanel authored all of the material in the method. She cites a conversation


6Patricia Ahmad, "The Flute Professors of the Paris Conservatoire from Devienne to Taffanel" (M.A. Thesis, North Texas State University, 1980), p. 98
with Marcel Moyse, concerning the presence of original works by Gaubert in the Method:

He [Moyse] emphatically states that all of the material contained in the method was authored by Taffanel, and that Gaubert's only responsibility was putting all of the material in order and representing Taffanel's exact ideas. 7

Fischer also writes that Moyse told her he sometimes helped Gaubert with the preparation of the material for the Method in the afternoons after morning rehearsals of the Societe des Concerts. 8

Flute Methods By Marcel Moyse

The selection of methods by Marcel Moyse for this study has proven to be a monumental challenge in view of the fact Moyse wrote a great number of method and study books. The following aspects were taken into consideration in the selection of these books:

1. Methods that are used widely today.
2. Types of methods that follow the guide lines set forth in this study.
3. Methods used by Marcel Moyse in his private teaching. 9

7 Fischer, p. 118
8 Ibid., p. 117
9 This last aspect was attained with a telephone interview with Beverly Pugh of Mt. Laurel, New Jersey. She is a former private student of Marcel Moyse.
In view of these considerations the following books by Marcel Moyse were selected:

- **Beginning the Flute** (pub. 1935)
- **School of Articulation** (pub. 1928)
- **Daily Exercises** (pub. 1923)
- **Scales and Arpeggios 480 Exercises for Flute** (pub. 1933)

All of the selected books are published by Alphonse Leduc & Co., Paris, France. They are also found in *Enseignement Complet de la Flûte par Marcel Moyse* by Alphonse Leduc & Co.

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**A Trevor Wye Practice Book for the Flute Series**

In 1980, Trevor Wye began writing and compiling a flute practice book series. This project was completed in 1987. The title of the series is **A Trevor Wye Practice Book for the Flute**. This series comprises six volumes, each devoted to one general aspect of flute playing. The volumes are titled as follows: volume one, **Tone**; volume two, **Technique**; volume three, **Articulation**; volume four, **Intonation and Vibrato**; volume five, **Breathing and Scales**; and volume six, **Advanced Practice**. This study will include volumes two, three, five, and six.

Each volume contains the same preface, addressed as "A Preface To Be Read!". In this preface he gives
suggestions on practice habits. Further, he does not claim that this series of books is the definitive solution to practicing, and offers these four points about practicing:

(a) Practise the flute only because you want to; if you don't want to - don't! It is almost useless to spend your allocated practice time wishing that you weren't practising.
(b) Having decided to practise, make it difficult. Like a pest inspector, examine every corner of your tone and technique for flaws and practise to remove them. Only by this method will you improve quickly. After glancing through this book, you will see that many of the exercises are simply a way of looking at the same problem from different angles. You will not find it difficult to invent new ways.
(c) Try always to practise what you can't play. Don't indulge in too much self-flattery by playing through what you can already do well.
(d) As many of the exercises are taxing, be sure your posture and hand positions are correct. It is important to consult a good teacher on these points.

The "Preface To Be Read!" also contains a guarantee:

Possession of this book is no guarantee that you will improve on the flute; there is no magic in the printed paper. But, if you have the desire to play well and put in some reasonable practice, you cannot fail to improve. It is simply a question of time, patience, and intelligent work. The book is designed to avoid unnecessary practice. It is concentrated stuff. Provided that you follow the instructions carefully, you should make more than

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twice improvement in half the time! THAT IS THE GUARANTEE.$^{11}$

This series is designed for flute players who have been studying from a year up to college level [and beyond]. Various tempi are indicated for different exercises. However, as Wye indicates in the preface, these tempi are merely suggestions and the speeds of the exercises should accommodate the proficiency of the individual.

$^{11}$Ibid., p. 4
CHAPTER IV

INSTRUCTIONS FOR EMBOUCHERE FORMATION AND INTRODUCTORY
ORDER OF PITCHES IN THE METHODS OF ALTES,
TAFFANEL-GAUBERT, MOYSE,
AND TREvor WYE

Two critical aspects affecting the quality and
flexibility of a young flutist's sound are instructions for
embouchure formation and the order of introduction of
pitches on the flute. This chapter will discuss these two
areas as found in Famous Complete Flute Method by Altês,
Complete Flute Method by Taffanel and Gaubert, Beginning
the Flute by Marcel Moyse, and A Beginner's Book for the
Flute by Trevor Wye, comparing various aspects of these
embouchure instructions and order of introduction of
pitches, place them in historical and pedagogical perspec-
tive, and demonstrate the importance of these elements in
developing a beginner's flute sound.

Embouchure Formation

The formation of the flute embouchure is the most
basic part of flute tone production. Directions for
embouchure formation will greatly affect the student's
success in mastering tone production.
Before discussing the explanation of embouchure formation found in each method, a brief discussion of the current concept of flute tone production by the French school is in order. Most flutists today of the French school strive for a variety of tone colors. The process of creating various tone colors on the flute involves the addition or subtraction of different harmonics found in the flute sound. One of the methods used in this process is changing the size and shape of the embouchure. The ease in doing this is greatly enhanced when the embouchure is in a relaxed but controlled state.

Altès approaches embouchure formation in the following manner:

Gently stretch the lips, whilst at the same time bringing them together, and gently blow in such a way as to produce [a] crack [in your lips] 1mm. wide. . . and 15mm. . . long at the most. . .

The study of the embouchure consists, then, in compressing the lips when the jaw is advanced (to play higher notes) and in relaxing them when the jaw is drawn back (to play lower notes).

These movements which must be perfectly synchronized will seem quite complicated at first, but will become automatic after a certain amount of practice.

They will afford moreover a complete control of intonation.¹

The instructions in the Taffanel-Gaubert method state:

Bring the lips together until they meet without pressing; then stretch them so that the lips rest lightly against the teeth leaving a small space between them.²

Marcel Moyse does not include instructions for embouchure formation in his beginning method. The explanation given in the Trevor Wye Beginner series is simply, "Bring the lips together and blow across the hole."³

Altēs' directions on initial embouchure formation appear complex and difficult for a beginner to understand, but more importantly, his instructions are similar to directions found in tutors written before the invention and acceptance of the silver Boehm flute, including the 1752 flute tutor of Johann J. Quantz, *On Playing The Flute.*⁴

A reasonable explanation as to why the Quantz and Altēs instructions are so similar is that Altēs began playing on a pre-Boehm wooden flute and continued to do so.

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until after he attained his first prize at the Conservatoire from the class of Tulou in 1842. Therefore, Altës is probably presenting the manner of embouchure formation he learned while playing the pre-Boehm flute.

Altës' instructions for embouchure formation result in a tight "smile" and lay no foundation for embouchure flexibility and color change. The Taffanel-Gaubert explanation is heading in the right direction. However, the use of the verb "stretch" [fr. tendre] in the instructions implies the use of some tension while forming the embouchure. The Trevor Wye explanation is the simplest and easiest to follow. There is no use of words such as "stretch", or "press" in the directions, allowing the student more potential for a relaxed embouchure and ease of color change.

Taffanel and Gaubert both began their studies on the silver Boehm flute and therefore their presentation of initial embouchure formation shows the beginning of a trend toward a more relaxed embouchure. Wye's instruction is clear, concise, and in no way suggests the use of tension in the embouchure. Each author suggests producing the initial tone on the head joint alone; however, Wye goes further by having the student place the palm of his/her right hand over the end of the open tube, thus enabling him/her to produce a more stable sound.
**Introductory Order of Pitches**

It is generally accepted among flute teachers that the pitch or octave of the flute first taught to a beginner will affect the amount of tension in his embouchure. The amount of tension of the embouchure required to produce the fundamental octave is minimal compared to that required for the second and third octave of the flute. This is why students are introduced to pitches in a particular order.

Altès begins his presentation of notes with G\(^2\) and proceeds diatonically up to C\(^3\) with the following set of instructions:

> According to the natural build of the pupil either the middle G or the low G will be the easier to sound. If the middle G is easily sounded, the pupil can start the following exercises; if not with the help of his teacher and by the means indicated above (compression of the lips and changing the direction of the airstream) the pupil will persevere until the note G in the middle register is produced perfectly. Only then must he continue with the following exercises.\(^4\)

Taffanel and Gaubert begin their presentation of notes on B\(^1\) and proceed diatonically down to E\(^1\). The order of introduction of notes in the Moyse method begins on C\(^2\) and descends diatonically to E\(^1\). Moyse states in his forward

\(^4\)Altès, p. 19
that the emphasis of *Beginning the Flute* is on tone production. He writes:

> Since the quality of a flautist's tone is largely dependent on his earliest exercises and the nature of his initial acquaintance with all the notes of the instrument, it seems to me that the publication of this collection represents a worthwhile venture.

> I have therefore deliberately broken with the tradition of writing the exercises in order of keys, and also that of going on directly to certain notes an octave higher simply because their fingering is the same. 

Trevor Wye begins his presentation on $B^1$ and descends diatonically to $G^1$.

Altës' introductory order of pitches advocates a type of embouchure formation which promotes inflexibility of the lips. The introductory order of pitches of Taffanel-Gaubert, Moyse, and Wye promotes a more relaxed embouchure, since they do not present the second octave to the beginning student. Taffanel-Gaubert, Moyse, and Wye begin with notes from the fundamental octave that allow a relaxed embouchure. Their approach follows the philosophy of first establishing a strong fundamental octave and building the beginner's tone on a firm foundation. The strength and stability of the flutist's fundamental octave affects the upper octaves in that all the pitches of the

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flute are based on this octave.

A relaxed embouchure will allow the young flutist greater flexibility when introduced to the concept of changing tone color. The idea of introducing notes of the fundamental octave first is preferred. By doing so, the student is learning the fingerings for the notes and at the same time learning to form a relaxed embouchure.

The presentations in the Altès method reflect the method of embouchure of the pre-Boehm era. The suggestion of a more relaxed embouchure in the Taffanel and Gaubert explanation is seen. Although Moyse does not specifically cover embouchure formation, he demonstrates the logic of learning the fundamental octave first to build tone production. Wye presents instructions for forming a relaxed embouchure and presents notes of the fundamental octave first.

The order of introduction of initial notes as found in the methods of Taffanel-Gaubert, Moyse, and Wye are most advisable and compliment the previous instructions on how to produce the initial sound on the flute. The explanation of embouchure formation found in the Altès and Taffanel-Gaubert methods are dated by today's standards, and should not be used. The section on initial note introduction in the Altès method should also be avoided, since the combination of directions on embouchure and the order of notes
introduced in this method will cause problems later. The one method that contains both correct embouchure information and introduction of the fundamental octave first is A Beginner's Practice Book for the Flute by Trevor Wye. Even though instructions on embouchure formation printed in a method book seem clear and logical the student may not comprehend that particular concept or set of instructions. Therefore, the teacher should have more than one set of instructions to use in the teaching of embouchure formation. In addition to utilizing A Beginner's Book for the Flute by Trevor Wye, other teaching techniques in the instruction of embouchure formation should be used. For example, while the beginner is attempting to produce a sound on the head-joint alone, he sometimes has no concept of the direction or size of the air stream. This problem is sometimes solved by providing the student with a target at which to aim the air stream. This can be done by the instructor placing his hand approximately six inches in front of the student's embouchure. After telling the student to blow the air at the hand, moving the hand up and down until the student has successfully found the correct angle to blow the air into the embouchure hole on the flute will help the student find a target. On occasion, a beginning flutist will have difficulty producing the fundamental octave on the flute with
the second octave sounding instead of the lower one. If this is the case, two aspects of tone production are usually the cause - incorrect size of the aperture and a misdirected air stream. If this occurs, the teacher should take time to reinforce the concept of a more relaxed embouchure by instructing the student not to blow as hard into the flute, to relax and open the mouth, and to direct the air lower down on the back wall of the lip plate.
CHAPTER V

SINGLE-TONGUING IN THE METHODS OF ALTES, TAFFANEL-GAUBERT, AND WYE

The most fundamental aspect of articulation is single-tonguing. The manner in which the technique of single-tonguing is presented to the student will effect clarity of articulation. The authors who address the explanation of single-tonguing in their beginning methods are Altès, Taffanel-Gaubert and Wye. Each describes single-tonguing differently.

The two French methods from the turn of the century which present single-tonguing are those by Altès and Taffanel-Gaubert. The explanation found in the Altès method reads:

TONGUING. Place the tip of the tongue on the upper front teeth, so as to prevent the air escaping from the lips, and draw it back rapidly but smoothly, as though pronouncing the syllable "Tu" (French Pronunciation) or as though ejecting a thread from the end of the tongue. If the position is good the sound will come at once.

The instructions found in the Taffanel-Gaubert method read:

Firstly, the breath is prevented from coming out by the end of the tongue, which is placed like a stop against the back of the top teeth. Secondly, the quantity of air compressed is freed by taking the tongue back quickly to its normal position.²

Wye explains single-tonguing in *A Beginner's Book for the Flute* by stating:

... repeat the above starting the note with the tongue as if making the syllable te.³

Each set of directions attempts to give clear instructions on starting notes. Even so, one of the most misunderstood aspects of flute playing is single-tonguing. According to Trevor Wye, flutists whose native tongue is English have tended to experience difficulty in tonguing with as much clarity as flutists whose native language is French. An English speaking person will interpret these instructions to mean the tongue touches the back of the upper teeth close to the roof of the mouth. This explanation is sufficient for a French speaking person but incomplete for an English speaking person.


The problem arose at the turn of the century when exponents of the Paris Conservatoire immigrated to the United States. These French instructors taught American born, English speaking individuals to play the flute, and to single-tongue by saying "T", "Te", or "Tu". At this point in the lessons the difference between the French and English language became a barrier in the pedagogical process.

The difference between pronunciation is found in the position and movement of the tongue when pronouncing "T" in English and French. When pronouncing the English "T" the tip of the tongue is touching the upper part of the back of the upper teeth. When the French "T" is pronounced, the tip of the tongue is touching the lower part of the back of the upper teeth so that the tip is placed between the teeth. This minute change of position of the tongue greatly affects the clarity and response of the individual's tonguing, which is critical in the middle and bottom octaves. This is due to the fact that the farther away the tongue stops the air from the embouchure hole the more chance there is for turbulence in the initial part of the air stream, causing an unfocused attack of the note. For example, if the air stream is stopped at the roof of the mouth behind the upper teeth (as it is when the tongue touches the upper part of the back of the teeth), it
momentarily travels in a downward direction behind the teeth and then straight out the aperture. This movement or change of direction of the air stream causes turbulence in the attack.\(^4\)

The octave that appears most sensitive to the proper manner of tonguing is the fundamental octave. If a flutist is experiencing difficulty in achieving a clear attack on the notes in the fundamental octave, one of the causes of this problem could be the distance from the point of release of the tip of the tongue is too far away from the embouchure hole of the flute. Experimentation in tonguing in different positions closer to the aperture of the lips may be beneficial in clearing up the fuzziness of attack.

Henri Altès presents the most direct explanation of how to achieve clear and responsive articulation in the quickest fashion. The Wye explanation is also uncomplicated, and is typical of instructions for single-tonguing found in other beginning methods of today. The Taffanel-Gaubert explanation fails to specify what part of the back of the upper teeth to touch with the tip of the tongue.

This problem of tonguing could easily be corrected by a brief explanation in all woodwind pedagogy and beginner flute books. Since the majority of flute players in the United States do not speak French, the most advisable way to teach correct single-tonguing is to use an analogy similar to that of Altès'.
CHAPTER VI

INTRODUCTIONS TO DOUBLE-TONGUING FOUND IN THE
METHODS OF ALTES, TAFFANEL-GAUBERT,
AND TREVOR WYE

Double-tonguing is a technique which enables the
flutist to play rapid articulated passages, a technique
which involves a forward and back stroke of the tongue.
This chapter will present, compare, and discuss the ways
Altes, Taffanel-Gaubert, and Wye introduce double-tonguing.
This chapter will also expand upon the initial presentation
of double-tonguing.

Altes, Taffanel-Gaubert, and Wye introduce double-
tonguing in short articles found at the beginning of each
of their sections on double-tonguing. Altes begins by dis-
cussing the movement the tongue makes by pronouncing the
syllable TU and KU. He further states its similarities
with bowing technique:

This means of articulation allows the tongue to
move with such a rapidity that effects comparable
to detached tremolo on the violin can be produced
on the flute.¹

¹Henri Altes, Famous Complete Flute Method, ed.
Leduc & Co., 1956), p. 213
Altës goes on to say that the use of double-tonguing should be restricted to fast passages due to the fact that the syllable "KU" is weaker than the forward stroke "TU". Thus, the faster the passage is tongued the less the uneven articulation is noticed.

The approach to double-tonguing by the Taffanel-Gaubert method differs from that of Altës. These authors also discuss the weaker back stroke of the tongue "KU" (or "ke"). However, they offer help to remedy this uneveness by suggesting the practice of double-tonguing slowly at first "to give strength and clarity to the second note [ke]."²

Wye includes an aspect in his presentation not found in the other introductory presentations -- a method of regular consistent practice. He writes:

This exercise and all its variations illustrate a system of working. This system can be applied to all articulation exercises and scales. If you are a beginner, your teacher will advise you on the basic movement of the tongue.

Don't expect rapid results. Regular practice will soon make the muscles move easily. Practise the basic movement of double tonguing without the flute, when walking, sitting on buses, etc. Valuable practice time can thus be saved.³


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Wye does not recommend practicing double-tonguing slowly. His argument for this is that movement of the tongue should be a reflex. His advice is to practice in short rapid bursts in the manner of his first double-tonguing exercise.

Each author begins double-tonguing on the following notes: Altes - G\(^2\), Taffanel-Gaubert - C\(^2\), and Trevor Wye - G\(^1\). The first rhythmic motive used in introducing double-tonguing by all three authors is four sixteenth-notes followed by an eighth-note, all on the same pitch. Beyond this point each initial exercise differs.

Altès quickly departs from the motive of four sixteenth-notes and an eighth (see figure-one). This motive is only found in the first and last two measures of his first double-tonguing exercise. The next motive found in the first exercise is: eight sixteenth-notes, a quarter and an eight. The motives in this exercise then expand to sixteen then thirty-two sixteenth-notes.

Fig. 1: First Double Tonguing Exercise by Altès
The introductory double-tonguing drill found in the Taffanel-Gaubert method consists of three exercises, each devoted to one rhythmic motive; four sixteenth-notes and an eighth, eight sixteenth-notes, a quarter and an eighth, and continuous sixteenths (see figure two).

Fig. 2: First Three Double Tonguing Exercises in The Taffanel and Gaubert Method.

The first exercise found in the Trevor Wye presentation consists of the four sixteenth-note and one eighth-note motive. The second exercise consists of an eight sixteenth-note and one eighth-note motive (see figure three).
After the introduction of double-tonguing, the Altës and Taffanel-Gaubert methods present various exercises or examples of music which offer the student an opportunity to apply this newly acquired skill.

Altës uses exercises twelve, seventeen, and twenty-two ("Scherzo" to Midsummer Night's Dream) from the "Complimentary Studies." These are in duet form with the pupil's part on top and the teacher's part on the bottom.

The Taffanel-Gaubert method presents studies immediately following the double-tonguing presentation. They are three two-part inventions by J.S. Bach transcribed for two flutes. Both parts offer a sizeable opportunity to practice double-tonguing. An additional exercise on double-tonguing is found in "Twelve Studies for Virtuosity."

The volume on articulation in the Trevor Wye practice book series presents twenty-one exercises for double-
tonguing in a comprehensive and progressive manner. The exercises for double-tonguing present a wider pitch range than the other presentations. A scale study on G-major is found in the preliminary instructions. The student is instructed to utilize each note in this study in the double-tonguing exercises that follow (see figure three). The author states:

This is the first basic exercise which you will need to refer to in the subsequent variations. When you have read through it, start practising Exercise 1. When, and only when, it is fairly easy to play, go on to No. 2 and so on.  

Altèes presents an explanation of the mechanics involved in double tonguing. However, little time is spent presenting a method of practice which will achieve the end result. He accepts the weaker backstroke of the tongue (KU) as an unavoidable characteristic of double-tonguing and offers no suggestion on how to strengthen the syllable "KU." The Taffanel-Gaubert method offers a way to make the weaker "KU" syllable more equal to the "TU" syllable. Trevor Wye offers a more complete method of practice to the student, offering in-depth instructions on how to practice, and detailing results to expect when students apply themselves to overcoming the problems of double-tonguing.

\[\text{\textsuperscript{4}}\text{Ibid.}\]
Altès, and Taffanel-Gaubert did not concentrate on a pedagogical process in double-tonguing to the same degree as did Trevor Wye. Their two methods rely mostly on a process of trial and error by the student and on the ability of the student's private teacher to successfully convey the art of double-tonguing. Although dated, the Altès and Taffanel-Gaubert methods still offer excellent practical applications for double-tonguing. Exercises on pages 252 and 271 of the Altès method are in duet form and consist of repeated notes, giving the pupil an opportunity to practice double-tonguing while receiving moral support from the teacher. The Two-Part Inventions by J.S. Bach, transcribed for two flutes and found in part three of the Taffanel-Gaubert method are also excellent.

Of the methods discussed in this chapter, the section on double-tonguing in A Trevor Wye Practice Book for the Flute Volume Three presents the most realistic and systematic approach to the teaching of double-tonguing to the flute student.

Overcoming the difficulties of double-tonguing involves the resolution of certain technical problems. One common malady among flutists attempting to learn to double-tongue is that of separating speed of the tongue from the heaviness of the tongue stroke. The harder the tongue
stroke, the more turbulence is caused in the airstream, and the more unfocused the attack. Realistically, in rapid double-tonguing, the tongue does not move with the harshness required when pronouncing "TU" and "KU." The source of this problem originates in the method books, which advise use of these harsh syllables. Using the syllables "TU" and "KU" in describing the movement of the tongue suggests that the student use a harsh tongue movement, and this makes rapid double-tonguing more difficult.

Another problem with the method books is the level at which double-tonguing information is presented. The presentation in each method discussed presents double-tonguing in a manner too accelerated for a young student to comprehend. Each group of exercises introduces double-tonguing with four sixteenth-notes and an eighth-note. The introduction of double-tonguing should contain two more steps at the beginning of the learning process. The first step is helping the student understand that the tongue makes very subtle movements while double-tonguing. The second step is having the pupil practice saying various syllables such as  and  very rapidly in short bursts of two sixteenths and an eighth. Once this is mastered with reasonable proficiency,
the student should progress to tonguing four sixteenths.

The first note the student uses to begin double-tongue is also critical. The most advisable beginning notes are $B^1$ and $A^1$, as these notes are the easiest to produce, according to Marcel Moyse. Following the process described above, use of volume three of *A Trevor Wye Practice Book for the Flute* is advisable.
CHAPTER VII

DAILY EXERCISES OF ALTÉS, TAFFANEL-GAUBERT, MARCEL MOYSE, AND TREVOR WYE

Daily exercises are an important part of flute playing in that they maintain the flutist's technical vocabulary. This chapter will present and compare the content of daily exercises found in the original edition of Famous Complete Flute Method by Altés, Complete Flute Method by Taffanel-Gaubert, Daily Exercises for the Flute, and Scales and Arpeggios 480 Exercises for Flute by Marcel Moyse, and the sections devoted to technical areas in A Trevor Wye Practice Book for the Flute Volumes Two, Five, and Six. The areas discussed in each volume will be limited to exercises and studies directly related to scales and arpeggios.

Daily Exercises of Altés

The present edition of the Altés flute method was re-edited and organized by Fernand Caratgé in 1956. The section on daily exercises was re-arranged from three main sections to two, while adding another section of daily exercises in part four of the Caratgé Edition. In order to discuss the Altés flute method from a historical and
developmental aspect, the daily exercises found in the original 1906 edition will be presented.

This study will concern itself with "Scales and Arpeggios" and "Exercises on Finger Velocity" from the Altës daily exercises. "Scales and Arpeggios" is presented in two parts. The first part of this series presents all the major and minor keys in movement by fifth, starting with the sharped keys, and the second part presents all the keys in movement by fifth starting with the flated keys. The tonic triad at the end of each scale is the only arpeggio included. The range of each scale and arpeggio encompasses two octaves, and each part is followed by chromatic scales on A and C.

Series "Three" includes an "Exercise on Finger Velocity" consisting of continuous thirty-second notes in ascending and descending manner (see figure four). Accidentals found in this exercise are C♯, E♯, F♯, G♯, A♯, D♯, and B♭.

Fig. 4: Exercise on Finger Velocity by Altës (m.m. 1-4)
Daily Exercises of Taffanel-Gaubert

The daily exercises found in the method of Taffanel and Gaubert consist of seventeen groups, each labeled "Exercices Journaliers," containing the following items:

E.J. 1 Finger Exercises (major)
E.J. 2 Finger Exercises (minor)
E.J. 3 Scales
E.J. 4 Scales
E.J. 5 Chromatic Scales
E.J. 6 Intervals
E.J. 7 Intervals
E.J. 8 Arpeggios (triads-diminished, minor, major)
E.J. 9 Arpeggios (triads-diminished, minor, major)
E.J. 10 Arpeggios (triads-ascending/descending, diminished, minor, major, augmented)
E.J. 11 Arpeggios (triads-broken, diminished, minor, major, augmented)
E.J. 12 Arpeggios (sevenths-ascending/descending, major/minor, minor/minor, diminished/diminished)
E.J. 13 Arpeggios (sevenths-broken, major/minor, minor/minor, diminished/minor, diminished/diminished)
E.J. 14 Arpeggios (dominant sevenths-ascending/descending, all keys)
E.J. 15 Arpeggios (diminished triads-ascending/descending [part a], broken [part b]), all keys)
E.J. 16 Arpeggios (diminished sevenths-ascending/descending [part a], broken [part b], all keys)
E.J. 17 Trills

These exercises cover all the major and minor keys. Exercises one and two are ascending and descending step-wise finger exercises (see figure five).
Each individual scale study found in these daily exercises encompasses two octaves, and the keys are presented in the circle of fifths. Chromatic scales are also presented in two octaves, and interval scale studies concentrate on the second, third, and sixth.

Various key signatures are presented at the end of each exercise to use in subsequent repetitions of the exercises, and major, minor, and diminished triads are included in the arpeggio studies. Arpeggios of the seventh chord are presented in four qualities: major/minor, minor/minor, diminished/minor, and diminished/diminished. These exercises are presented in continuous and broken forms, with diminished triad and seventh arpeggios presented in a continuous manner.
Daily Exercises of Marcel Moyse

Marcel Moyse has written two books intended for daily exercise, Daily Exercises and Scales and Arpeggios 480 Exercises for Flute.

Daily Exercises contains the following sections:

1. Chromatic Exercises
2. Scales by Tones [whole-tone scales]
3. Chords on the Augmented Fifth
4. Chords on the Diminished Seventh
5. Major Scales
6. Minor Scales
7. Chords on Three Sounds
8. Chords on the Seventh
9. Thirds
10. Broken Arpeggios [at the sixth]
11. Fourths
12. Broken Arpeggios [at the octave]
13. Sixths
14. Broken Arpeggios [at the twelfth]
15. Sevenths
16. Broken Arpeggios [at the double octave]
17. Octaves
18. Broken Arpeggios [at the double octave plus a third]

As stated in the preliminary notes of Daily Exercises, one of the common faults of flute players is the lack of proficiency in the extreme high and low register as compared to the middle register. The intent of this book is to encourage equal practice of the total range of the instrument. All major and minor keys are presented in chromatic order. Scales and Arpeggios 480 Exercises for Flute is designed to follow and compliment Daily Exercises.
The book is divided into four major sections:

I Major Scales
II Major, Minor and Diminished Arpeggios
III Minor Scales
IV Arpeggios of the Seventh

The format of each section is basically the same, with ten different exercises included in each section. Each exercise is written out in the key of C-Major and encompasses a range of C\textsuperscript{1} to B\textsuperscript{3}. Key signatures for all major and minor keys, presented in chromatic order, are included after each of the ten exercises in the scale sections. Triadic arpeggios are presented in major, minor, and diminished forms, and Seventh chord arpeggios are presented in the major/major, minor/minor, diminished/minor, and diminished/diminished forms. *Scales and Arpeggios 480 Exercises for Flute* does not include exercises on augmented arpeggios, and whole-tone scales.

**Daily Exercises of Trevor Wye**

The volumes of *A Trevor Wye Practice Book for the Flute*, to be discussed in this chapter include volume two - *Technique*, volume five - *Breathing and Scales*, and volume six - *Advanced Practice*.

Volume two contains five sections devoted to general technique, including "Daily Exercises - I & II," "Scale Studies." The section found in this volume which deals with arpeggios is called "Sequences".
"Daily Exercises I" contains the first five notes of each diatonic major scale, and all the keys are covered in a way similar to exercise one of the Taffanel-Gaubert daily exercises. The exercise begins in C-major, with the first pattern starting on C⁴ and ascending stepwise to G⁴. This pattern is repeated four times. On the fifth pattern, the C which was the tonic for C-major now becomes the leading tone for Dᵇ-major. The second, third, and fifth note of C-major is now lowered one-half step to accommodate the key of Dᵇ-major. The first pattern from tonic to dominant is then stated in the newly established key. The same sequence is repeated throughout the entire compass of the flute (see figure six).

Fig. 6: Daily Exercise-I by Wye (m.m. 1-8)
In "Daily Exercises-I," reference is made to another section of this volume, entitled "Scale Exercises." There are six series, labeled A, B, C, D, E, and F. Series A, B, and C are for major keys, and series D, E, and F are for minor keys. "Scale Exercises" contain awkward fingering patterns from each major or minor scale. Each awkward fingering sequence is repeated five times in each exercise, and this section is designed to serve as a collection of problematic fingerings to practice. Reference to certain exercises of this section are made in "Daily Exercises-I."

Two different sets of exercises have been labeled "Daily Exercises-II," and for purposes of clarity, the page number will be included indicating where each set of exercises begins.

The key scheme of "Daily Exercises-II [p. 10]" follows all the minor keys with the same melodic sequence as "Daily Exercises-I."

"Daily Exercises-II [p. 21]" involves the first six notes of each scale. Each exercise begins on the tonic of each key, ascends up to the sixth scale degree and repeats scale degrees five and six four times. The pattern then descends to the tonic and repeats the previous sequence. The last sequence of the exercise involves the same first note, and then becomes the leading tone for the next key (see figure seven). This set of daily exercises also
contains a section for minor keys. The range of these exercises encompasses the full range of the flute.

![Musical notation]

Fig. 7: Daily Exercises-II [p. 21] by Wye (m.m. 1-8)

The section entitled "Sequences" deals with arpeggios, presented in the manner of ascending and descending sequences. Wye states that the importance of learning arpeggios in an ascending and descending sequential pattern will help improve sight-reading, improvisation, and reflexes. He offers a humorous yet realistic reason for learning to improvise:

These sequences will also enable those who are keen on baroque music or jazz to get to know the flute well enough to be able to improvise—a most useful accomplishment and one to which many an orchestral player has had to resort when he has
Volume five contains five sections dealing with different areas of daily technical exercises. They are:

1. "Scales: Chromatic, Whole-tone, Major, and Minor"
2. "Arpeggios: Major, Minor, and Diminished"
3. "Diminished Seventh: Arpeggios, Other Arpeggios of the Seventh, Scales in Thirds, and Broken Arpeggios"
4. "Major Scales in Thirds"
5. "Diminished Arpeggios, and Broken Arpeggios"

These scale and arpeggios follow the same patterns found in the Moyse Daily Exercises. The only difference between these patterns is the range. The range in the Moyse exercises encompasses C^1 to B^3. The range of the notes in the Wye exercises is C^1 to C^#4.

Just before the section on "Scales in Thirds and Broken Arpeggios," Wye offers a logical argument for practicing scales and arpeggios. He writes:

By exercising your fingers on these, and the previous scales, you have taught them note patterns which occur in most of the flute literature most of the time. Expressed another way, you have learned 95% of 90% of the entire flute repertoire! Or, you have learned 85.5% of all flute music. So, get to it!2

2 Trevor Wye, A Trevor Wye Practice Book for the Flute vol. 5 Breathing and Scales (Borough Green: Novello & Co. Ltd., 1985), p. 33
The scale and arpeggio section of the Altës method is sparse compared to the other presentations of scales and arpeggios. The daily exercises of Taffanel-Gaubert are much more complete than the original Altës daily exercises. However, practice encompassing the total range of the flute is not included in every scale and arpeggio study. Daily Exercises by Marcel Moyse does cover the entire range of the flute on every scale or arpeggio, and the Moyse method appears to be more complex, approaching daily exercises in a more comprehensive manner than in the Altës and Taffanel-Gaubert daily exercises. Another aspect of this volume is the range from $C^1$ to $B^3$ on every exercise in the book. Keys are presented in chromatic order instead of in order of fifths as in the Altës and Taffanel-Gaubert methods. The Moyse collection also contains more interval exercises than its predecessors. Moyse presents the keys in chromatic order (i.e. C-major, C$_b$-major, D-major, etc.) instead of the order of the circle of fifths. He also expands on the idea of broken arpeggios at the sixth, twelfth, double octave, and double octave plus a third. Scales are presented at the third, fourth, sixth, seventh, and octave.

Scales and Arpeggios 480 Exercises for Flute approaches the study of scales and arpeggios in a manner which will utilize the time spent to the greatest advantage. Daily Exercises was meant to teach scales and
arpeggios, while Scales and Arpeggios 480 Exercises for Flute was meant to maintain one's vocabulary of scales and arpeggios.

Trevor Wye's practice books contain much of the same material as the Taffanel-Gaubert and Moyse methods. Trevor Wye approaches the development of technique in the same manner as Marcel Moyse in that he presents the keys in chromatic order instead of in order of fifths. The exercises also encompass the present day practical range of the flute (C\textsuperscript{1} to C\textsuperscript{#4}). Wye adds a human element to practicing these exercises by placing words of encouragement in strategic locations throughout each book.

Examining these methods, the increase in complexity of daily exercises from Altès to the present is seen. To fully understand the changes in style and complexity of flute literature from the mid-nineteenth century to the twentieth century, one needs only to view examination pieces from the Paris Conservatoire from each of these two eras. These pieces were performed by candidates to be considered for graduation in flute performance at the Paris Conservatoire, and each examination piece represents the highest level of difficulty for flute solo literature for that particular year.

Daily exercises should be one of the most important parts of an individual's practice routine. As the
student's technique develops, the type and difficulty of the daily exercise should change in keeping with the level of development.

Daily exercises of Taffanel-Gaubert, Moyse, and Trevor Wye can be utilized in planning a routine for flute students of different levels of proficiency. Students who have been playing from one year to two years can easily master the Taffanel-Gaubert studies.

Practice Routine - Difficulty Level I

The following is a practice table to be applied to the Taffanel-Gaubert daily exercises found in the Complete Method on pages 112-142. Various parts of the "Exercices Journaliers" (E.J.) have been grouped into eight sections. The student will practice a different group each week of a sixteen week period, which is approximately the length of time for one academic semester. After that time, a decision will be made by the teacher whether to advance the pupil to the next level of difficulty in daily exercises or to retain the pupil for a decided length of time (see table one).

Practice Routine - Difficulty Level II

The following is a routine of daily exercises which incorporates the Moyse and Wye books. The sections in each
book are listed as follows:

**Daily Exercises**  
by  
Marcel Moyse

(The capital letters in this list refer to the headings of each section in the book)

I. Chromatic Scale and Exercises  
A. Continous - ascending and descending [p. 2]  
B. Sequential patterns (ascending/descending) [p. 2]  
C. Minor thirds (ascending/descending) [p. 3]  
D. Major thirds (ascending/descending) [p. 3]

II. Whole Tone Scales and Exercises  
A. C natural - continuous (ascending/descending) [p. 6]  
B. C# - continuous (ascending/descending) [p. 6]  
C. C natural - ascending/descending thirds [p. 7]  
D. C# - ascending/descending thirds [p. 7]

III. Augmented Fifths  
A. Chords on C, D♭, D, and E♭ [p. 8]

IV. Diminished Sevenths  
A. Chords on C, C#, and D [p. 10]

V. Diatonic Scales (major and minor)  
A. Major and Minor scales [pp. 12 - 15]  
   [play harmonic and melodic forms of minor]

VI. Triads (diminished, major, and minor)  
C. All major, minor, and diminished triads [p. 16 - 17]

VII. Seventh Chords  
D. All seventh chords (diminished/minor, minor/minor, major/minor, major/major)

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The student will practice a different group each week for a twenty-four week period. After that time, a decision will be made by the teacher whether to advance the pupil to the next level of difficulty in daily exercises or to retain the individual for a decided length of time (see table two).

The scale and arpeggio sections in the Moyse Daily Exercises in conjunction with parts of the Wye practice book Volume Two should be mastered by eleventh and twelfth grade flute players. Ideally, the freshman college level flute major should be incorporating materials from the Taffanel - Gaubert, Moyse (Daily Exercises) and Volumes Two, Five, and Six of the Wye practice book series. At any particular time, the teacher can replace V-A\(^1\), A\(^2\) of the Moyse Daily Exercises with the scale patterns found in Volume Five of A Trevor Wye Practice Book for the Flute. These are similar to the ones found in Daily Exercises with an upper range of C\(^4\) and C\(^\#4\) instead of B\(^3\) and B\(^b3\). Advanced and professional flutists should utilize sections of the Moyse methods (Daily Exercises, and Scales and Arpeggios 480 Exercises for Flute), and the Wye series.

In utilizing these materials, the advanced flutist will focus on proper fingering technique. An important aspect of good finger technique which is often overlooked is the efficiency and speed of moving from one note to the
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### TABLE 2
### PRACTICE ROUTINE - DIFFICULTY LEVEL II

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<td><em>(Seventh Chords)</em></td>
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TABLE 2 (cont.)

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next, as opposed to how many notes can be played within a millisecond. Once the flutist has reached an advanced level of playing, care should be taken in going through scale and arpeggio patterns slowly. Practicing in this manner will allow the individual time to review finger position/placement, posture, vibrato, and tone production.

The development of technique can be seen in various examination pieces or flute solos written by composers of flute examination pieces of the Paris Conservatoire. Pieces to be discussed are Grand Solo No. 13 op. 96 by Jean Louis Tulou (examination piece of 1847), Grand Solo No. 5 op. 79 by Tulou (examination piece of 1879), Andante et Scherzo by Louis Ganne (examination piece of 1901), Concerto for Flute and Orchestra by Jacques Ibert (the third movement was the examination piece for 1934), Concertino da Camera by Eugene Bozza (composed in 1964, not an examination piece but one was composed by

Bozza in 1942.⁷ Three criteria will be used to assess the increased demands on the performer and the style changes. They are range, tonality and use of the fundamental octave.

Grand Solo No. 13 op. 96 has a range of D¹ to A³, and little use of the fundamental octave. The tessitura of the slow melodic sections centers around E², and the solo contains one diminished chord which is G♯, B, D, F. The arpeggiated passages other than the descending diminished G♯ chord are major and minor. The piece begins in A-minor, modulates to the dominant, E-major, the key center of the third section returns to A-minor.

Like Grand Solo No. 13, Grand Solo No. 5 op. 79 has a range of D¹ to A³ and little use of the fundamental octave. The tessitura of the slow melodic sections center around E² and the arpeggiated passages outline only major and minor chords. The piece begins in E-minor and modulates to E♭-major, back to E-minor and finally to E-major.

Both Tulou pieces are typical of the style and technical demands of examination pieces of the nineteenth century.

century. The daily exercises of Henri Altès would easily meet the technical demands of the Tulou solos.

Taffanel's tenure marked the beginning of a change of style and demands on French flute literature. One of the first examples of this style can be seen in the test piece of 1901, *Andante et Scherzo* by Louis Ganne. The piece begins with a slow section in D-minor. The tessitura of the opening of the first section is around B\textsuperscript{\textdagger}, thus, giving the performer an opportunity to exploit various tone colors. The cadenza located at the end of the first section contains technical devices not found in a typical nineteenth century examination piece. The full range of the solo is found in this cadenza, which is C\#\textsuperscript{1} to B\textsubscript{b}\textsuperscript{3}. The diminished seventh G\#,B,D,F ascends and is stated twice, the first time forte then pianissimo. A rapid chromatic figure in thirty-second notes based on C\#\textsuperscript{1} is found towards the end of the cadenza (see figure eight). The second section consists of scale and arpeggiated passages which are either in major or minor. The technical demands of the Ganne piece can be met by working in the daily exercises of Taffanel-Gaubert.
The examination piece of 1934 proves to expand the flute range even further. The third movement of *Concerto for Flute* by Ibert has a range of $C^1$ to $D^b_4$. Fingering sequences found in this piece are far more complex than in earlier examination pieces. The cadenza in the third movement displays new technical demands for the performer. Notes of the bottom octave ($C^1, E^1, D^b_1, G^b_1$ and $C^1$) is stated in quarter notes and at the dynamic level of *sforzissimo* (see figure nine). The climax of the cadenza consists of an ascending scale passage with octave skips ending on $D^b_4$ (see figure ten).
Even though the second movement of this concerto was not used as an examination piece it deserves discussion at this time. The tessitura of this piece is predominantly in the fundamental octave of the flute. Since the timbre of the fundamental octave contains the most partials to be manipulated, there are many opportunities to vary the tone color in this passage (see figure eleven).

The final piece to be discussed was not selected as an examination piece but was written by a composer who is connected with the French School, and who did compose the
examination piece of 1942. **Concertino da Camera** by Eugene Bozza was composed in 1964. The technical demands found in this piece are similar to those found in the **Concerto for Flute** by Jacques Ibert. However, the range has been expanded to C⁰ to D⁴, as found in the middle of the cadenza of the third movement (see figure twelve).

![Concertino da Camera by Eugene Bozza (third mvt. cadenza)](image)

**Fig. 12:** **Concertino da Camera** by Eugene Bozza (third mvt. cadenza)

The solos discussed contain technical and stylistic demands of different levels. Each set of daily exercises is capable of providing the technical vocabulary to meet the demands of the different pieces. The Altès daily exercises would prepare the flutist to perform the two pieces by Tulou, and the Taffanel-Gaubert daily exercises would equip the student to play **Andante et Scherzo** by Ganne. The technical complexity of the daily exercises of Moyse would prepare the flutist to play the Ibert and Bozza pieces, although the range of both these pieces is greater than this group of exercises. The range and complexity of the exercises found in the Wye practice book series approaches the demands of the pieces by Ibert and Bozza.
CHAPTER VIII
SUMMARY AND CONCLUSIONS

The significant changes in style and quality of literature for the flute which occurred during the nineteenth and twentieth centuries made new demands on the flute player. Altés, Taffanel-Gaubert, Moyse, and Wye designed methods to better prepare the flutist to meet these demands.

Between 1860 and 1893, literature for the Boehm silver flute was in its early stage of development. Emphasis was placed on such techniques as rapid scale and arpeggiated passages, and the tonality of these pieces was diatonic and written in key signatures closely related to the "easy" keys of the wooden six or eight keyed pre-Boehm flute (i.e. D-major, G-major, etc.). Less emphasis was placed on varying the tone color, chromatic tonality and musical depth. The typical range of the literature was from D¹ to A³.

Between 1893 and 1906 the tonality of flute literature began to expand to more chromatic writing. Also, the
style and quality of the first prize examination pieces at the Conservatoire begin to show more musical depth than the earlier pieces.

From c.1906 to c.1950 the literature offered flutists more opportunity to experiment with different tone colors as can be seen in solo literature such as *Syrinx* by Claude Debussy,\(^1\) composed in 1918, *Density 21.5* by Edgard Varese,\(^2\) composed in 1935, and *Sicilienne et Burlesque* by Alfredo Casella, composed in 1953,\(^3\) (see figures thirteen through fifteen). The practical range of the flute had also expanded from C\(^1\) to D\(^3\), and tonality of the literature has progressed from diatonic to atonal.

![Fig. 13: Syrinx by Claude Debussy (m.m. 9-10)](image)


From 1950 to the present, technical demands have grown even further. The practical range of the flute is now C¹ to D⁴. With the influence of current performing flutists, such as William Bennett, the range of different tone colors has also expanded vastly.

The areas of embouchure formation, initial introduction of notes, single-tonguing, double-tonguing, and daily exercises are presented by Altès, Taffanel-Gaubert, Moyse, and Wye, in their respective methods. However, each addresses the material differently. The Famous Complete Flute Method by Henri Altès was written during a period when the silver Boehm Flute was in its infancy, and therefore uses materials more conducive to the pre-Boehm system wooden flute. The Complete Flute Method by Taffanel-Gaubert is the first complete method to address the new
tonal and technical aspects of playing the silver flute. This method demonstrates the beginning of a new school of flute playing in which areas of tone color and improved approaches to technique are addressed for the first time. The Moyse methods expand upon the technical concepts of Taffanel and Gaubert by extending the parameters of scale and arpeggio studies, and presenting a systematic order of practice. Even though the Wye methods have not presented any original material, they have extended the existing exercises and scale patterns of the Taffanel-Gaubert and Moyse methods to today's practical flute range.

Today's style of the French school of flute playing requires a wide range of tone colors. These different tone colors enhance an individual's interpretation of the music. The more supple the embouchure, the easier it is to change the color of the sound.

The instructions for embouchure formation found in these methods show a gradual change from a tight, smiling embouchure to a more relaxed, supple one. The use of the tight smile embouchure is a holdover from the wooden flute era. Altès presents instructions for forming the wooden flute embouchure. Today certain flute teachers and methods promote a tight embouchure by either instructions or notes introduced in the methods. They are doing an injustice to the student in that the student will later have to go
through a re-schooling of proper embouchure formation. By promoting a tight "smile" embouchure one is teaching an individual to play a modern Boehm silver flute in the manner of the wooden flute.

Compared with the instructions for forming an embouchure by Altés and by Taffanel-Gaubert, the instructions by Wye may seem overly simplistic and lacking in specific direction for the student. This is inaccurate because the more involved directions for forming an embouchure are, the more confusing they are to the young student. Wye's direction, "Put the lips together and blow," is sufficient to instruct the student to form a relaxed embouchure.

The instructions on single-tonguing in the methods of Taffanel-Gaubert and Wye advise the student to pronounce the letter "T" or "Te." Instructing a student to produce "T" or "Te" is good advice to give if that student's native tongue is French. It is not good advice for an English speaking student. The tongue is placed forward, between the teeth to pronounce the French "T" or "Te." English and American authors of flute method books have used the same instructions for single-tonguing found in the French method books. This seemingly innocent set of instructions has caused serious problems of single-tonguing among flutists whose native tongue is English. The tongue is positioned further back in the mouth to pronounce an English "T."
This has caused the valve (the tongue) to the air stream to be farther away from the embouchure, thus causing more turbulence in the initial push of air making the articulation unfocused.\(^4\) This unnecessary turbulence causes the player to have greater difficulty in articulating clearly, especially in the fundamental octave of the flute range. Unfortunately, certain wind instrumental educators have perpetrated this undesirable technique by insisting the tongue should strike the roof of the mouth or the base of the upper teeth when single-tonguing. Teaching the student to place the tip of the tongue on the roof of the mouth or the base of the upper teeth to single-tongue could create problems in articulation. The Altês method presents instructions for single-tonguing which can be understood by anyone, regardless of their native tongue. When Altês says to use the letter "T" he stipulates that one should use the French "T." He also presents an analogy of expelling a piece of thread from the tip of the tongue. Although Wye's beginning method book is very complete and is highly recommended, a more complete explanation of the position of the tongue should be included in his instructions on how to single-tongue.

\(^4\) Tiffany, p. 280
The technique of double-tonguing is approached differently by the various authors. Altês accepts the fact that the tongue is not able to execute the forward and back stroke evenly and therefore teaches rapid double-tonguing to mask this unevenness. The Taffanel-Gaubert method stresses the practice of slow double-tonguing to overcome this problem. However, neither of these methods succeeds in teaching a student to double-tongue successfully. Compared to the Wye presentation, the introduction and exercises for double-tonguing found in the methods of Altês and Taffanel-Gaubert are brief and accelerated. A system of practice which offers the student step by step progression is most desirable. The presentation on double-tonguing by Trevor Wye in the third volume of his practice book series is the most practical approach to learning and practicing double-tonguing. One should practice double-tonguing rapidly to condition the tongue to move with the speed required to execute double-tonguing successfully, not to hide uneveness. Double-tonguing will be even if the student has been taught to tongue evenly.

With the exception of the daily exercises, materials found in the Altês method have been shown to be of little pedagogical use for flutists today. The Taffanel-Gaubert method is more practical. However, the section on embouchure formation should not be used as there are more
accurate instructions presented in more recent beginning methods as found in the Wye's *A Beginner's Book for the Flute*. The section on initial introduction of notes can be used because the fundamental octave is presented first.

Moyse has been shown to have written the most extensive set of daily exercises, because of his inclusion of equal exposure to the complete flute range of his time. Wye, following in the tradition of the French school of flute playing, has provided a synthesis of the various exercises and scale patterns of the Taffanel-Gaubert and Marcel Moyse methods. An outstanding aspect of Wye's publications is his beginner flute player's series. This series offers a solid foundation in both technique and tone production. The one underlying aspect found in all of the books of Wye is the reinforcement of patience and organized practice.

When the solo literature creates new demands on the performer teachers consequently write exercises which prepare the performer to meet these demands. The examples of solo literature discussed were written between twenty to thirty years before the exercises were written or available to prepare the majority of players. The Tulou pieces, discussed on page sixty-four, were written in the mid-nineteenth century (c.1840) and the Altès method was written around 1860. Although Paul Taffanel wrote and
compiled his complete method between 1893 and 1908 the material was not published until 1923. The Moyse daily exercises were published in 1923 and present the range of the flute from $C^1$ to $B^3$ in every key. In 1934 Ibert expanded the flute range to $D^4$, and in 1964 Bozza wrote a flute solo with a range of $C^1$ to $D^4$. Not until the 1980's were scale studies and daily exercises with this range widely available.

Conclusions

Each of the authors who were discussed in this paper presented aspects of pedagogy which would prepare the flutist, both technically and artistically, for the performance of the flute literature of their day. Although parts of these methods have been eclipsed by more up-to-date approaches, certain sections remain valuable to the continuation of the French school of flute playing.

Perspectives on the prevailing teaching practices of the time can be gained through the study of the methods of Altès, Taffanel-Gaubert, Moyse and Wye. When the earlier two methods are placed in historical context and integrated with newer methodologies, the flute student is able to synthesize a more historically accurate interpretation of the French school of playing, and its literature, yet take advantage of later advances in technique.
This study has presented methods of teaching embouchure formation, initial note introduction, single-tonguing and double-tonguing. Routines for daily exercises were developed which incorporate specific studies selected from the flute methods and integrates them with current teaching practices.

This study presents a clarification of some of the most misunderstood and important pedagogical concepts in the development of the French flute school. As such, it represents a modest contribution to the understanding of the development and current concepts of the French school of flute performance.
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"Flute Solo Literature"


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VITA

David Eugene Etienne was born August 18, 1945 in Indianapolis, Indiana. He attended Danville High School in Danville, Indiana. He received a Bachelor of Music Degree from Shenandoah Conservatory of Music in 1969. His Master of Music Degree was received from Louisiana State University in 1971.

Mr. Etienne has taught at Henderson State University since 1971 where he currently holds the rank of Associate Professor of Music.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: David Eugene Etienne

Major Field: Music

Title of Dissertation: A Comparison and Application of Select Teaching Methods for the Flute by Henri Altes, Paul Taffanel-Philippe Gaubert, Marcel Moyse, and Trevor Wye

Approved:

[Signatures]

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:

April 11, 1988