

AN ABSTRACT OF THE THESIS OF

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American Flute Playing: Performance Practice and Teaching Techniques

Abstract approved: James A. Starr

The flute, beginning with its most primitive ancestors, has undergone continual change during its history. The methods of playing this instrument have also continued to change. Innovative treatments of standard practices, as well as retention of orthodox methods have flourished.

The great classical etudes and literature which were widely accepted in their original versions have been revised and renovated by modern masters, and their pedagogical value has been considerably increased. The gradual development of the mechanics of the flute has increased technical facility. There has also been significant progress made in methods of teaching and performing.

In an effort to assess developments in flute pedagogy and performance, questions pertaining to former teachers, study materials, equipment, embouchure, vibrato, warm-up techniques, special effects, literature, and ideas on past schools of flute playing were sent to leading flute players and teachers in the United States. Of the 1,200 sent, 149 responded. The questions used in this survey were derived from methods and writings of American authors and interviews with professional performers and university teachers in various parts of the country.

The results of this survey, embodied in this thesis, are a collection of common knowledge, experiences, and opinion. Included are explanations of various responses to survey questions, as well as many direct quotes of individual commentaries. For some questions, the results have been stated in numerical data, and for others, percentages have been calculated to better illustrate contrast and similarity in answers.

It is the purpose of the author in this study to contribute a concise, readable assessment of the state of flute performance and teaching in the United States today. The project provides numerical data, cross references, a consensus, where possible, of opinions, and a list of literature recommended by various teachers for different levels of study.



*American Flute Playing:
Performance Practice and Teaching Techniques*

by

Kathleen Julius



**Survey results submitted in partial fulfillment of the
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Thesis supervisor: Dr. Kenneth Hart

Thesis
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5

Thomas E. Wright

Approved for the Major Department

James Fleisher

Committee Member

James A. Starn

Committee Chairman

Harold E. Duest

Approved for the Graduate Council

450690

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This work would not have been realized without the support of the 149 respondents who gave the time to fill out and return the questionnaire. It is to this special group I dedicate this study.

Introduction

All musicians are influenced by their teachers as well as other performers. With today's technology in the media, we are shaped musically by an ever-widening variety of artists and authors from all over the world. Understanding these influences is difficult indeed.

The flute, beginning with its most primitive ancestors, has undergone continual change during its history. The methods of playing this instrument have also continued to change. Beginning in America with William Kincaid (1895-1967), and continuing with present-day artists, authors and teachers (e.g. Samuel Baron, Sheridan Stokes, and James Pellerite), innovative treatments of standard practices, as well as retention of orthodox methods, have flourished.

The great classical etudes and literature which were widely accepted in their original versions have been revised and renovated by modern masters, and their pedagogical value has been considerably increased. The gradual development of the mechanics of the flute has allowed technical facility, but the progress in methods of teaching and performing also has importance.

In an effort to assess developments in flute pedagogy and performance, questions pertaining to former teachers, study materials, equipment, embouchure, vibrato, warm-up techniques, special effects, literature, and ideas on past schools of flute playing (see Appendix C) were sent to leading flute players and teachers in the U.S. Of the 1,200 sent, 149 responded (see Appendix D). The questions used in this survey were derived from methods and writings of American authors, and interviews with professional performers and university teachers in various parts of the United States.

The results of this survey are a collection of common knowledge, experiences, and opinion. Included are explanations of various responses to survey questions. For some questions, the results have been stated in numerical data, and for others, percentages have been calculated to better illustrate contrast and similarity in answers. Not all respondents answered the survey in exactly the same manner, thus resulting in some inconsistencies. This is due to the fact that many respondents gave no, one, or more than one answer to certain questions. Therefore, responses to a given question may be greater or fewer than the total number of respondents.

The recording and understanding of influences and performance practice is a monumental task. It is the purpose of the author to contribute to the study a concise, readable assessment of the state of flute performance and teaching in the United States today. This project provides numerical data, cross references, and a consensus: as appropriate, leaving ample room for further interpretation by the reader.

Many respondents wrote pages detailing their views on various aspects of performance and teaching. These have been condensed and combined in an organized fashion. All questions are grouped according to the area they cover.

The areas are:

- a. Equipment*
- b. Repertoire*
- c. Vibrato*
- d. Performance practice and warm-up techniques*
- e. Consideration of influence*

The products mentioned in this paper are not necessarily endorsed by the author or Emporia State University.

Question 1

Please list the main responsibilities of your present position.

Question one has been divided into six categories, covering most aspects of the profession. Some respondents are active in more than one area.

1. Music merchandisers, own or work in a music store, or do instrument repair. (6)
2. Amateur performers, flute club members. Usually are employed outside of music. (4)
3. Perform on flute for the most part, soloist, orchestral work, chamber ensembles. **Some teach privately. (41)**
4. Private lessons mainly, some professional and amateur performing. (48)
5. Students at the college level. (7)
6. College and university instructors covering:
 - Performing in faculty ensembles
 - Some solo work
 - Applied lessons
 - Instrumental ensembles
 - Flute methods
 - Advising
 - Teaching music history and theory (57)

A
Equipment
Questions

3

4

5

6

7

17b

Equipment

Question 3

Please indicate the make of flute on which you perform.

This survey showed that Haynes and Powell flutes are used by a majority of respondents. Several indicated that they own and perform on more than one brand of flute.

	Total	B-foot
Haynes	59	43
Powell	52	41
Muramatsu	13	10
Other Brands	51	42

Question 4

Do you have a B-foot on your flute?

Yes - 115

No - 33

Question 6

Do you play a French model flute?

Yes - 133

No - 11

Question 5

What are your beliefs concerning the B-foot, in regards to pitch, tone color, response, etc?

Most respondents, especially those doing a great deal of performing, prefer the B-foot. Several use both B and C feet in performance situations.

Generally, respondents agree that the B-foot lowers the pitch of the high register, facilitates notes in the lowest register, and darkens the sound. As for performance, the opinion is split. Some agree that the B-foot has technical advantages, but prefer the C-foot.

Comments regarding Question 5

"Makes somewhat darker sound which I prefer. It seems to project more. It is possibly somewhat flatter and more difficult to play in low register. Good for bringing down pitch of high C."

"The overall tone is mellow and yet has a semi-bright upper range. The added length aids in pitch. The flute blends easily with groups, and is rarely sharp. The response on the low end is good and projects well."

"I think it makes the low register stronger, but also tends to pull down the pitch of the low register."

"In my experience, on a good flute it makes no difference, but does offer the low B which is used increasingly."

"I believe the B note itself is less important than the resonance which is increased due to the additional length of silver. Flutes with a B-foot have a richer low register and a more potent mid to upper register."

"I have not done comparisons of B-C feet. When I first switched to a B-foot, I felt it improved the tone of the low register. Pitch is all in your head anyway."

"I like the darker sound of a larger flute. However I also like the brilliance of the C-foot."

"Interesting question. All flutes have their own pitch problems we need to adjust to. Adjusting to the one with the B-foot, if you're flexible, is no harder than adjusting to any 'badly tuned' flute. Tone color--we probably accommodate to what we like. Response--the B key is another key to learn."

"Although I've enjoyed the richer tone color on some student flutes, I was disappointed with the B-foot on my Haynes. After four years of having to blow harder and finding excessive tension in the right hand, I switched to a C-foot. A professional flutist summed it up very nicely when he tried my flute with both foot joints: After playing the flute with the B-foot, he said, 'It's like a muffler on a car.'"

Question 5 (Con't)

"A B-foot seems to dull or darken the flute tone. The middle register and general pitch are more difficult to control. Recently, I started using a C-foot on my flute and prefer to play with it."

"I agree with Rampal. It throws the balance off, and in general is no asset. It is a 'fad' among students, however."

"The ability to play lower offsets any disadvantages as far as I am concerned. High notes are easier to play and more distinct."

"I'm not sure it makes a great difference in these features. I think there are many other aspects of the design of the instrument whose influence override or modify the effect of the foot joint."

"Stuffy. I never have liked the sound or intonation in the lower register."

"The high register seems slightly less responsive: getting tangled with the B key on the foot when reaching for C can be a problem. I think the foot really does not affect the tone that much. The entire flute, and particularly the head joint are responsible for the tone."

"Previously I'd thought that the B-foot darkens the sound, but after trying both on one make, I've decided my sound is my sound, and that the differences are minimal."

"I actually don't like the way the B-foot flattens the pitch in the low register. But since the B-foot is often needed for contemporary music, I use one and don't worry about it. If a student is buying a professional quality flute, I always recommend a B-foot."

Question 7

Please list any permanent additions or changes on your flute: thumb rest, raised lip plate, etc.

Item	Total	B-foot
C# Trill	14	11
A# Trill	1	1
Brannon-Cooper Head	8	7
C Roller	1	0
Cooper Scale	5	4
C# Roller	3	3
D Roller	2	1
F# Lever	1	1
Gold lip plate	7	6
Offset G	3	2
Split E	10	9
Wing lip plate	8	8
Zalo head	2	2
Other	14	11

Question 17b

Have you invented or discovered any new sounds with or without instrument alteration that you would be willing to share with us?

None of the respondents contributed to this area.

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B
Repertoire
Questions
8
9
16

Repertoire

Teachers of the flute in the United States have a vast amount of material available. The following tables list the composers used most. From this, we can conclude that there is a core of major composers whose works are regularly used in this country.

Question 8

Name examples of repertoire that you have your students perform at these levels.

A. Junior High

Composer	Total
Bach, J.S.	10
Cavally	14
Handel	70
Mozart	11
Moyse	22
Telemann	30

B. Senior High

Composer	Total
Bach, J.S.	57
Bloch	15
Chaminade	30
Debussy	20
Faure	29
Handel	48
Hindemith	17

Question 8 (Con't)

B. Junior High (Con't)

Composer	Total
Mozart	53
Poulenc	13
Quantz	20
Telemann	34

C. College Undergraduate

Composer	Total
Bach, J.S.	50
Chaminade	10
Debussy	11
Dutilleux	10
Griffes	15
Handel	22
Hindemith	35
Ibert	16
Mozart	37
Poulenc	29
Presser	13
Telemann	19

Question 8 (Con't)

D. College Graduate

(Many respondents do not teach this level.)

Composer	Total
Bach, J.S.	8
Dutilleux	8
Griffes	5
Hindemith	6
Ibert	18
Martin	5
Muczynski	5
Nielsen	7
Presser	15
Telemann	6

Question 9

Name examples of technical study material you use with your students at these levels.

A. Junior High

Composer	Total
Andersen	24
Berbiguier	10
Cavally	32
Gariboldi	11

Question 9 (Con't)

A. Junior High (Con't)

Moyse	15
Rubank	36
Taffanel- Gaubert	11

B. Senior High

Composer	Total
Andersen	60
Cavally	33
Berbiguier	30
Kohler	14
Maquerre	14
Moyse	21
Taffanel- Gaubert	27

C. College Undergraduate

Composer	Total
Altes	13
Andersen	54
Bach, J.S.	11
Cavally	11

Question 9 (Con't)

College Undergraduate (Con't)

Composer	Total
Casterede	10
Jean-Jean	18
Karg-Elert	24
Moyse	43
Taffanel- Gaubert	30

D. College Graduate

(Many respondents do not teach this level.)

Composer	Total
Andersen	25
Bitsch	8
Bozza	5
Jean-Jean	13
Karg-Elert	13
Moyse	12
Taffanel- Gaubert	9

Question 16

Please list typical study materials you use to instruct a student in contemporary music.

Composer	Total	
Berio	10	<i>Sequenza & Tillmetz</i>
Bitsch	5	<i>Etudes</i>
Davidovsky	8	<i>Synchronisms No. 1</i>
Debussy	5	<i>Syrinx</i>
Dick	17	<i>The Other Flute</i>
Genzmer	5	<i>24 Modern Studies</i>
Hindemith	18	<i>Sonate & Duos</i>
Jean-Jean	6	<i>Etudes Modernes</i>
Ibert	5	<i>Entre' Acte</i>
Karg-Elert	9	<i>Etudes</i>
Messiaen	8	<i>Le Merle Noir</i>
Pellerite	6	<i>Modern Guide to Fingerings for the Flute</i>
Stokes	6	<i>Special Effects for the Flute</i>
Varese	32	<i>Density 21.5</i>

C
Vibrato Teaching
Methods
Questions
10
11

Vibrato Teaching Methods

Generally, respondents believe that vibrato, though physically produced and controlled, reached beyond the technical aspects of musical performance into "the real essence" of musical expression.

A few respondents teach a specific throat vibrato, contrasting greatly with others who emphasize the avoidance of thinking the throat is involved.

Question 10

At what level do you begin teaching vibrato to beginning students?

First Year	14
Second year	20
Other	95

Nearly all respondents who checked "Other" followed with "When student is ready", "After a good steady tone is produced", "Depending upon maturity of student", and other similar statements.

Question 11

Please describe your methods of teaching vibrato, including description of desired sound change, and methods of production.

Methods range from very precise, technically-derived ways, to very aesthetic and emotional teaching regimens.

Most respondents use a diaphragm kick or wave method, beginning with slow speed, and increasing. Many warn of throat tightening which can occur, causing a "Nanny Goat" effect. Several teachers emphasize listening to opera singers and other flutists in recordings and live performances.

A consensus has been reached on a teaching method for vibrato. The application of this technique varies, but the general approach remains the same.

1. Work with student to produce a straight, non-fluctuating sound, which is well controlled.
2. Establish a beat (52 - 72)

Question 11 (Con't)

3. Using the voluntary abdominal muscles and diaphragm, create one pulse per beat as if saying "ha" (also used were pitch variation, intensity, wave, hills and valleys, and amplitude).
4. Produce more pulses per beat. (Some use groups of 2 and 4, and others use uneven groups of 5 and 6).
5. Apply the technique to music or a technical routine.
6. Among things to avoid are: throat constriction, inconsistent speed or varying amplitude.

Two specific methods were mentioned: *A Teacher's Guide for the Flute* by Delaney, and *The Art of Flute Playing* by E. Putnik.

On the desired outcome, most respondents agree that there should be a singing quality to the tone. It must be under control. Change in sound is minimal because it should be non-interfering when correctly done.

In the teaching of vibrato, 18.7% of those responding do not specifically teach it, they believe it will occur naturally by listening and imitation. Teachers using the abdominal or diaphragm pulse method are 66.9%, with 9.8% using this in conjunction with vocal chords. The glottis or throat vibrato is taught by 4.4% of the respondents.

D.
Performance Practice
and
Warm-Up Techniques
Questions

12

13

17

17a

18

Performance Practice and Warm-up Techniques

Question 12

Please describe methods you use in deciding what speeds and intensity of vibrato are appropriate for various passages.

The largest percentage (40%) of those responding rely on their basic musicianship, experience, content of the musical statement, and mood of the passage in deciding how vibrato should be administered. A smaller group (32.5%) adhere to a basic outline: Slow and deep vibrato is usually used in slow passages, and the low range, with fast and narrow vibrato being used mainly in the high range, and with faster passages. Some respondents (18.7%), decide on the type to be used by period and composer, with the smallest group (8.7%) using a combination of all three techniques.

Question 13

In double-tongue and triple-tongue, what syllables or combination of syllables do you use?

Generally, American flutists are much more technically minded and in agreement towards vibrato. Nearly all respondents followed their syllable combinations with detailed execution, and specific examples of use.

If a crisp attack is desired, most flutists will adopt a T-K combination. If the opposite is desired, the syllables D and G are used. There are some variations on the basic syllables. Some examples follow:

Tue-Duo: Ta-Ke: and Te-Ta-Ke

Dispersion of syllable usage among respondents is illustrated thus:

Doo-Doo	24
Du-Ku	2
Du-Ku and Tu-Ku	111

Question 17

In producing avant-garde sounds (those requiring no alteration of the instrument), what are the sources from which you gained your knowledge?

American Teacher	80
French Teacher	5
German Teacher	2
Personal Experiment	99
Other	47

Question 17a

Regarding avant-garde sounds requiring alteration or addition to the flute, what are the sources from which you gained your knowledge?

American Teacher	27
French Teacher	3
German Teacher	2
Personal Experiment	40
Other	13

Question 18

Please check items below used in your initial warm-up routine. Whistle tones; Breath focus; Octave skips; Chromatic scales; and Other.

A variety of warm-up techniques are used by flutists today. Four basic routines are listed, with the number of respondents using each.

Chromatic Scales	75
Breath Focus	9
Octave Skips	101
Whistle Tones	40
Other	100

Question 18 (Con't)

Among the 100 respondents who use other warm-ups, either instead of or in addition to those above, the following are suggested:

Long tones

Moyse Daily Exercises

Marquerre *Daily Exercises*

Taffanel-Gaubert

Moyse *24 Small Melodious Studies*

Andersen *Etudes*

Roger Stevens' Warm-up routine

Takahashi Method

Major and minor scales

E.
Consideration
of
Influence

Questions

2

14

14a

14b

15

15a

19

Combination of composers
listed in questions

8

9

16

Consideration of Influence

The following area attempts through treatment of answers, to categorize responses in an easily-accessable manner.

Questions 14 and 15 were directed toward respondents who are conscious of what has influenced and inspired them in their years of study. A surprising number lean toward no past school. Many of these state specifically that they are a product of all influences, including Japanese, English and Italian.

Teachers

Question 2

Name the teachers with whom you have studied. Please list those with whom you have studied most extensively first.

Name	Responses	Name	Responses
Julius Baker	15	Roger Stevens	6
Joseph Mariano	13	Robert Willoughby	6
William Kincaid	12	Fred Wilkins	5
Marcel Moyse	12	Robert Cavally	5
James Pellerite	11	Geoffrey Gilbert	5
Albert Tipton	10	Bernard Goldberg	5
Harrold Bennett	9	Murray Panitz	5
S. Pappoutsakis	7	David Berman	5
Samuel Baron	6	Robert Cole	5
Arthur Lora	6	John Thomas	5
Betty Bang Mather	6		

Question 2 (Con't)

The following received less than five responses.

Andras Adorjan
Robert Aitken
Barry Arsenault
Nadine Asin
Bernie Atkinson
Vincent Avallone
Georges Barrere
Jeanne Baxtgesser
Patricia Duncan Barrett
William Bennett
Judith Cook Bentley
Marian Berry
Herbert Benkman
Jacob Berg
Carl Bergner
Gary Behm
Frances Blaisdell
Frank Bowen
Bonita Boyd
Sylvia Boyd
Paul Boyer
Kay Borkowski
John Boulton
Shelby Boggio
Julia Bogorad
Israel Borouchoff
Sara Boone
Robert Bosco
David Bogart
Keith Bryan
Barbara Breeden
Robert Browne
Damien Bursill-Hall
John Butterfield
Gil Byerman
Kirby Campbell
Joan Carter
Edward Callan
Audrey Check
Isabelle Chapuis
Robert Connely
Harold Crumrine
Michael DeBost

Charles DeLaney
Maralyn Denakis
John DeLaney
Francis Drinker
Darlene Dugan
Philip Dunigan
Doriot Anthony Dwyer
Emil Eck
Cloris Ensor
Jeanne Etinne
Ronald Faulkner
Samuel S. Fain
Francis Fitzgerald
Alex Fields
Eugene Foster
Russell Friedwald
Ruth Freeman
J. Albert Fracht
Francis Fuge
James Galway
Servino Gazzelloini
Ruth Giles
Scott Goff
Robert Goldberg
William Gorver
Lloyd Gowen
Cheryl Gobbetti
William Gower
Cathy Gold
Peter Kukas-Graf
Eric Graf
James Grine
Pam Gvdetti
James Hamilton
Nelson Hauenstein
Henry Hambrecht
Walter Haedrich
Richard Hahn
William Hebert
John Hicks
Frank Horsfall
Jackie Hofto
Arthur Hoberman

Britton Johnson
Merrill Jordan
Peter Kern
Carol Kniebusch
John Krell
Mary Krusentjerna
Walfrid Kujala
George Laurent
Eleanor Lawrence
Edwin Lenning
Warren Little
Roger Mather
Wallace Mann
Donald McGinnis
William Montgomery
Carol Morgan
Robert Mols
Harry Moskowitz
Alexander Murray
Emil Niosi
Aurele Nicolet
Susanella Noble
Thomas Nyfenger
John Oberbrunner
Ralph Paarman
Donald Peck
Verne Powell
Edwin Putnic
Paul Renzi
Paula Robison
Albert Saurini
Lois Schaffer
Brown Schoenwhite
Harvey Sollberger
Glennis Stout
Toshio Takahashi
Hanoeh Tel-Oren
Frans Vester
Carol Wincene
Trevor Wye

Questions 14 and 14a

In your training, performance, and teaching, do you lean toward a specific past school of flute playing? ___Yes___ No

If yes, do you subscribe to French or German methods? or Other?

No - 67 responses

If yes - French - 71% of those responding

German - .03% of those responding

Other - 25% of those responding

Question 14b

Please describe your concepts of the French and German schools of flute playing.

The subject of sound concept is very difficult to treat, with definitions being indefinite and indeterminate indeed. Most respondents wrote great details concerning their beliefs on sound. From these pages, general descriptions can be listed as follows:

French

Performers depicting the style: Rampal and Moyse

Words & phrases used in describing	Technical & compositional aspects	Accoustical aspects
Sweet	Faster vibrato	More overtones
Light	Longer phrases	Less change of tonal color
Thin	More chromatic	Bright, penetrating core
Flowing	Light tongue	Thinly focused sound with upper vertical harmonics

Question 14b (Con't)

Words & phrases used in describing	Technical & compositional aspects	Accoustical aspects
Reminescent of impressionistic fog	Lips closer to edge	Maintains high side of pitch
Flambouyant Fluid	Smoother articulation A lot of ornamentation	
Emotional	More open embouchure hole	
Sensitive	Narrow vibrato	
Ethereal	Technical flexibility	
Big of spectacle, like French Opera	French tonguing clearer because of the nature of the language	
	Emphasis on technique and nuance	
	Embouchure stretches lips sideways and up	
	Wide dynamic range	
	Non-changing embouchure	

GERMAN:

Performers depicting the style: Kujala, Werner & Baker

Words & phrases used in describing	Technical & Compositional aspects	Accoustical aspects
Heavy	Slow diaphragm vibrato	More harmonics lower register
Intense	Rich tone, clear sound	More variety in tone color
Thick, dark	Straight-forward ornamentation	Strong lower harmonics
Conservative	Less rubato	Edge to sound
Robust	Less shaping	Less centered sound
Force	Technically oriented, not as much into the sound	

Question 14b (Con't)

Words & Phrases used in describing	Technical aspects
Less emotion	Less vibrato
Mellow	Slower
Round, wide	More air, larger lip distance
Cold, hard, square	Forced vibrato
Stoic	Harsh articulation
Melodramatic	Tighter embouchure and throat
Less free	Changing embouchure with different registers
More expressionistic	Vibrato used as a musical tool
Sturm und Drang	

Equipment affects the sound characteristics. One respondent stated that the Germans were behind the French in adopting the silver flute; thus, the sound and technical difficulty of the wooden flute can carry over into contemporary stylistic characteristics.

Following are quotes from various respondents on the subject of style:

French concept:

"The old French school of Taffanel, Gaubert, Moysé, etc. (not necessarily found in France today) was characterized by an emphasis on color, inspiration through metaphor, bringing out the skeletal and dissonant notes, little vibrato; an operatic style."

"I feel the French school relies on a very centered, full, and relaxed tone. The vibrato is used to enhance not cover up the sound. The upper register must sound relaxed and open, the low register full and relaxed. Very little mouth tension. More pucker (pout) than smile embouchure."

Question 14b (Con't)

German concept:

"Somewhat straighter sound and approach (as compared to French), especially to classic emphasis on early performance practice, including less use of vibrato."

"More forceful, less sensitive but with a compulsion that is difficult to explain. (I have often thought that perhaps one's descent has a little to do with his/her natural feeling for the music of that country."

"Square, dull, unimaginative when at its worst. French influences have conquered strongholds of German style."

Several respondents made comments pertaining to an American school of flute playing. One follows:

"American - this is the basis of my playing. The solid, firm, rich and slightly edgy tone - suitable for orchestral playing particularly."

Question 15

Do you believe that there is a definite American style of playing, differing from the French or German?

Yes - 84

No - 40

Question 15a

If yes, would you attribute it to: a mixture of foreign methods, or a new style uniquely American?

Mixture - 59

American - 34

Some respondents checked more than one item, suggesting a "melting pot" idea.

Question 19

Please feel free to further explain your ideas on the state of flute performance in the United States.

A wealth of information and opinions was gathered on this question. An insight to performance attitudes is shown here. Following are sections from several questionnaires concerning flute playing in America today.

"I feel that many 'American' flutists are searching for a new style in sounds - produced with electronics as well as personal avant-garde sounds. Flutes have more opportunities now than ever for expansion. You can be a leader of a rock group as well as a soloist or be in on changing styles and types of music being written reflecting our changing life style more than the old French and German 'set' styles."

"I agree in many ways with Frans Vester, who maintains that due to a deluge of flute records and orchestral playing, among other things, there has grown to be an 'international style' which is fast, super-brilliant, and trends toward sameness, particularly in use of phrasing (or lack of it), colors and vibrato."

"We seem to have entered a virtuosic phase reminiscent of 19th Century France (even reviving the same music). The influence of Marcel Moyse seems very strong. The frequent appearances of foreign flutists has made a great impact and attracted many American students. Perhaps the result is the emergence of a truly international style rather than recognizably American, English, French or Japanese."

"I think one of the biggest or most significant characteristics about American flute performance is the focus on 'loud' and 'fast'. While the relatively recent developments in flute making and playing style have enabled and encouraged much more volume and strength than ever before, there is a definite tendency to place more importance on volume and speed and less on the message or emotion conveyed. There needs to be a

Question 19 (Con't)

re-focus on the feeling that is put across...Our varied cultural heritage, and our free experimentation with avant-garde sounds and methods have all made the American School the most flexible and adaptable ever. This is certainly a reason for pride - and certainly is proof of a distinctly American style."

"From the performances I heard at the National Flute Association Convention in Detroit, I'd say that technique is all and musicianship is nothing. I was very disappointed and frustrated by a lot of technically proficient people."

"I am concerned about the obsession with mechanics, both human and non-human. I feel that heart and soul are suffering. I am encouraged and pleased by the openness of of spirit, creative feelings to experiment and expand the flute and its music."

"In our fourth year of organizing the Bay Flute Club, I have seen a wide range of use of repertoire, including flute choir and a similar diversity of teaching skills. They originate from our Master Classes with incomparable artists like Frances Blaisdell, Lloyd Cowen, Leone Buysse, and William Bennett. We've never auditioned our participants, and have found many talented amateurs who are psychologists, psychiatrists, and school teachers. The non-professionals are omnipresent."

"I believe that flute performance in the USA has improved drastically since WWII, as there are many more fine teachers in many more locales, due to the wide teaching of Kincaid and Moysé. I still do not believe that there is any distinctively American sound, style, etc. Because of the great size of our country, it is most likely we will remain a melting pot."

"At the moment, I feel there is far too much emphasis on technical facility, and too little on musicality, beauty of tone, line phrasing

Question 19, (Con't)

etc. This is probably a return to the 19th Century emphasis on virtuosity, at least to some degree. I think it also has to do with living in a jet age, where everything is one style - whatever they have developed as their own particular individual style. The performance needs to suit the music, not the music in the style of the performer."

"I am the daughter of a concert-performing couple. The image and vision and familiarity of growing up with people on the stage has a effect on the performer. I feel communication is the top priority for a player, and this is achieved by solidity and ease of not only technique, but a glib, spontaneous vitality in in the sonority. Always purposeful - always having intent and contrast to make the audience sit up. I believe in qualities of sound, color, etc. that are larger than life -- models for our younger players, yet the basics of solid playing must not be sacrificed. Solid teaching with flare and fervor is of critical concern."

It is a very high standard. Exquisitely musical performances flawlessly played in a historically accurate style are no longer rare. These are now taken for granted from a serious flutist."

"Our kids are stronger, faster, freer, better prepared, better informed, and better trained. Our 'state of flute performance' is simply SUPER and rising to new heights."

Combination of composers listed in 8, 9 & 16

Styles of playing are influenced by literature provided by composers of various eras. Also, a player influenced chiefly by French teachers and performers, for example, will generally use a larger amount of French literature and study materials. In the United States today, the teachers surveyed strive to provide their students with a well-rounded exposure, using works from all major composers and eras, regardless of country. It is very interesting to note, however, that the composers a teacher chooses relate to how he or she feels about the state of flute performance today.

The following table, which combines composers listed in questions 8, 9, and 16, demonstrates how teachers in this country shape their teaching methods and beliefs around available literature. Column one lists the total number of respondents using a particular composer's works, with column two indicating how many of that total subscribe to the belief that the style of flute performance and teaching in America is a mixture of foreign influences. Column three reflects those who believe there is a uniquely American school emerging, and column four, those who feel there is no American style, unique or otherwise.

Composer	Total	Mixture	Amer. Style	No Style
Altes	24	9	8	5
Andersen	98	44	25	21
Bach, J.S.	96	40	25	23
Bach, C.P.E.	13	6	1	4
Berbiguier	43	18	9	12
Berio	13	4	3	4
Bitsch	17	4	15	8
Bloch	26	14	10	6
Blavet	10	3	3	1
Bozza	12	5	3	3
Bohm	16	9	2	3
Cavally	63	25	14	14
Casterede	15	5	4	3

Questions 8, 9 and 16 (Con't)

Composer	Total	Mixture	Amer. Style	No Style
Chaminade	42	19	10	8
Davidovsky	11	5	2	3
Debussy	39	20	14	8
Ibert	33	13	7	7
Jean-Jean	30	12	6	9
Karg-Elert	38	17	8	10
Kincaid	10	6	4	2
Kohler	26	8	5	8
Kuhlau	12	4	5	3
Marcello	15	3	12	5
Martin	10	6	3	2
Martinu	12	6	2	4
Maquerre	20	9	3	5
Messiean	13	3	5	3
Mozart	82	40	19	20
Moyse. M.	60	41	17	18
Muczynski	11	3	1	4
Nielsen	11	3	3	5
Poulenc	45	23	13	9
Presser	32	13	8	10
Quantz	27	14	5	7
Reinecke	11	6	2	4

Questions 8, 9 & 16 (Con't)

Composer	Total	Mixture	Amer. Style	No style
Rubank	45	17	9	11
Taffanel- Gaubert	57	29	16	12
Telemann	67	31	16	16
Varese	34	16	8	8
Wagner	17	10	6	2

Appendix A

Recommended Flute Literature

The following are lists of recommended flute literature sent by the respondents along with their questionnaires. They are presented here exactly as sent. Some are organized by composer, and some by level. These selected lists are representative of flute literature being studied and performed in America today.

List 1 (From Anne Diener Giles)

SOLOS

Bach, C. P. E.

Sonata for Solo Flute — Gerard-Billaudot

Bach, J. S.

6 Sonatas (2 Vol.) — Peters

Solo Sonata in A minor—Barenreiter

Suite in E minor—Schott

Sonata—Musical Offering International

Beethoven, Ludwig

Serenade D Major Op. 25

for flute, violin and viola—Peters

Berio, Luciano

Sequenza for solo flute—Zerboni

Bolling, Claude

Suite for Flute & Jazz Piano—Silhouette Music

Borne, Francois

Carmen Fantasie—Southern

Boulez, Pierre

Sonatine for Flute & Piano—Amphion

Chaminade, Cecile

Concertino—Armstrong

Copland, Aaron

Duo—Boosey & Hawkes

Appendix A (Con't)

- Davidovsky, Mario
Synchronisms No. 1 for Flute & Tape McGinnis & Marx
- Debussy, Claude
Syrinx—Jobert
Trio-flute, viola and harp—Durand (?)
- Doppler, Francois
Hungarian Pastoral Fantasia
for flute & piano—Cundy Bettoney
Andante & Rondo op. 25 for
2 flutes & piano—Musica Rara
- Dutilleux
Sonatine—Leduc
- Faure, Gabriel
Sicilienne—International
Fantasia - op. 79—Belwin
- Foote, Arthur
Night Piece for flute & strings—
Summy Birchard
- Franck, Cesar
Sonata—International
- Griffes, Charles
Poem—G. Schirmer
- Handel, G.F.
Sonatas, flute & keyboard—Peters
- Haydn, F.J.
London Trios—Peters
- Hindemith, Paul
Acht Stücke for solo flute—Schott
Sonate—Schott
- Honegger, Arthur
Danse de la Chevre—Salabert

Appendix A (Con't)

Ibert, Jacques

- Piece for Flute Alone*—Leduc
- Entre' acte for Flute & Guitar*—Leduc
- Concerto*—Leduc

Jolivet

- Chant de linos*—Leduc
- Cinq Incantations*—Leduc

Khachaturian, Aram

- Concerto*—International

Kuhlau, Friedrich

- 3 Grand Solos*—Cundy Bettoney
- 6 Divertissements, op. 68*—International
- Duet*—International
- Trios & Quartets*—Kaemus

La Montaine, John

- Sonata for Flute Solo*—Broude

Martin, Frank

- Ballade*—Universal

Martini

- First Sonata*—Associated

Messiaen, Olivier

- Le Merle Noir*—Leduc

Mozart, W.A.

- G Major Concerto*—International
- Andante in C minor*—International
- D Major Concerto*—International
- Duets op. 75 nos. 1-6*—Zimmerman
- C Major Concerto*—International
- Flute Quartet D Major*—Peters

Muszynski

- 3 Preludes, solo flute*—Schirmer
- Sonata for Flute and Piano*—Schirmer

Nielsen, Carl

- Concerto*—C.F. Peters

Appendix A(Con't)

Pergolesi

Concerto in G Major—Boosey & Hawkes

Piston, Walter

Sonata for Flute & Piano—Associated

Poulenc, Francis

Sonata for Flute & Piano—Chester

Prokofieff, Sergei

Sonata for Flute & Piano—International

Quantz, J. J.

Sonatas 1 & 2—Forberg

Concerto G Major—Cundy Bettoney

C Minor Trio Sonata—Zimmerman

Reinecke

Sonata flute & piano—International

Roussel, Albert

Joueuro de flute—Durand

Trio flute, viola & cello—Durand

Schubert, Franz

Introduction & Variations—Breitkopf

Schumann, Robert

3 Romances—Peters

Telemann, G. P.

Suite in A minor—Southern

Fantasies solo flute—Barenreiter

Sonatas Flute & Keyboard—International

6 Sonatas 2 flutes—Barenreiter

Varese, Edgard

Density 21.5 solo flute—Ricordi

Villa-Lobos, Heitor

Jet Whistle flute & cello

Bachianas Brasileiras No. 6

flute & bassoon—Associated

Appendix A(Con't)

STUDIES

Andersen

Op. 21—International

Op. 30—Southern

Op. 63—Southern

Op. 15—Fischer

Bitsch

12 Etudes—Leduc

Boehm

30 Caprices—C. Fischer

24 Studies Op. 37—C. Fischer

Bozza

14 Arabesque Studies—Leduc

Filas, Thomas

Top Register Studies—Fischer

Leger Domain—Fischer

Kugues, Louis

40 Studies, Op. 101

Jean-Jean

Etudes—Leduc

Karg-Elert

30 Caprices—Southern

Maquarre, Andre

Daily Exercises—G. Schirmer

Moyse, Marcel

De La Sonorite—Leduc

Daily Exercises—Leduc

Paganini

Moto Perpetuo (violin & piano—Schirmer)

Taffanel—Gaubert

17 Daily Exercises—Leduc

Appendix A (Con't)

24 Concert Studies from Bach's Works—Southern

ORCHESTRAL REPERTOIRE

- | | |
|-------------------------------------|-------------------------------------|
| Bartok | Ravel |
| <i>Concerto for Orchestra</i> | <i>Daphnis & Cloe</i> |
| Beethoven | <i>Ma Mere L'Oye</i> |
| <i>Lenore Overture No. 3</i> | Rimsky-Korsakow |
| <i>Symphonies No. 3 - 7 & 9</i> | <i>Sheherazade</i> |
| Brahms | Rossini |
| <i>Symphonies No. 1, 2 & 4</i> | <i>Barber of Seville</i> |
| Britten | <i>Cazza Ladra</i> |
| <i>Young Person's Guide</i> | <i>Semiramide</i> |
| Debussy | <i>William Tell</i> |
| <i>Afternoon of a Fawn</i> | Saint Saens |
| Dvorak | <i>Carnival of the Animals</i> |
| <i>Symphony No. 8, G Major</i> | Shostakovitch |
| <i>New World Symphony</i> | <i>Symphonies No. 1, 5, 6,</i> |
| <i>Symphony No. 7, D minor</i> | <i>9 & 10</i> |
| Hindemith | Strauss |
| <i>Symphonic Metamorphosis</i> | <i>Till Eulenspiegel</i> |
| <i>Mathis der Maler</i> | <i>Don Juan</i> |
| Mendelssohn | <i>Ein Heldenleben</i> |
| <i>Italian Symphony No. 4</i> | <i>Symphony Domestica</i> |
| <i>Scherzo - Midsummer Night's</i> | <i>Salome</i> |
| <i>Dream</i> | <i>Death & Transfiguration</i> |
| Mozart | Stravinsky |
| <i>Jupiter Symphony</i> | <i>Firebird Suite</i> |
| Prokofieff | <i>Rite of Spring</i> |
| <i>Classical Symphony</i> | <i>Song of the Nightingale</i> |
| <i>Peter & the Wolf</i> | <i>Petrouchka</i> |
| <i>Lieutenant Kije</i> | Tchaikovsky |
| <i>Symphony No. 5</i> | <i>Nutcracker Suite</i> |
| | <i>Symphonies No. 4, 5, & 6</i> |

Appendix A. (Con't)

List 2

(From John Boulton)

FLUTE SOLOS

High School and College Freshman (Give or take a few years)

<i>Music of the Baroque</i>	Moyse, ed.	Schirmer
<i>Selected Flute Solos</i>	Arnold, ed.	Amsco No. 101
<i>24 Concert Pieces</i>	Cavally, ed.	Southern
<i>7 Sonatas</i>	Handel	Southern
<i>4 Sonatas</i>	Telemann	Barenreiter
<i>Sonata in F</i>	Marcello	Oxford
<i>Sonata No. 10</i>	Loeillet	Peters
<i>Syrinx</i>	Debussy	Jobert
<i>Suite in A minor</i>	Telemann	Southern
<i>Reverie & Petite Valse</i>	Caplet	Southern
<i>Fantasia</i>	Hue	Costallat
<i>Suite Modale</i>	Bloch	Broude
<i>Sonata</i>	David	Boosey & Hawkes (Ed. Musica Budapest)
<i>Suite</i>	Mezo	Boosey & Hawkes (Ed. Musica Budapest)
<i>Theme & Variations</i> ("Var. on theme by Rossini")	Chopin	International

College Sophomore

<i>6 Sonatas</i>	J.S. Bach	Southern (Schirmer is good, also has the G minor. 2 vols.)
<i>12 Fantasies</i>	Telemann	Barenreiter
<i>Music by French Composers</i>	Moyse, ed.	Schirmer
<i>6 Sonatas</i>	Mozart	Reinhardt
<i>Concertos in G, D</i>	Mozart	Southern
<i>Sonata</i>	Hindemith	Schott
<i>Sonata "la Vibray"</i>	Blavet	Rudall, Carte
<i>Concertino</i>	Chaminade	Fischer
<i>Sonata</i>	Poulenc	Chester
<i>Sonata</i>	La Montaine	Broude
<i>Sonata in F</i>	Benda	International
<i>Sonata in A minor</i>	C.P.E. Bach	International
<i>Serenade in D Op. 41</i>	Beethoven	International
<i>Cantabile & Presto</i>	Enesco	Boosey & Hawkes
<i>Suite-Flute & Jazz Piano</i>	Bolling	C. Hansen (Florida)

Appendix A (Con't)

College Junior

<i>Sonata in G minor</i>	Vivaldi	McGinnis & Marx
<i>Sonata</i>	Piston	Coc Cob Press
<i>Sonata in A minor</i>	J.S. Bach	Fischer
<i>Sonatina</i>	Barton	Fischer
<i>8 Pieces</i>	Hindemith	Schott
<i>Danse de la Chevee</i>	Honegger	Senart
<i>Serenade</i>	Hanson	Fischer
<i>Joueurs de Flute</i>	Roussel	Durand
<i>Intro & Var., op. 160</i>	Schubert	Breitkopf & Hartel
<i>Piece</i>	Ibert	Leduc
<i>Pan</i>	Moevs	Belwin (Marks)
<i>Suite in C minor</i>	J.S. Bach	International
<i>Concerto</i>	Jacob	Galliard, Ltd.
<i>Sonata</i>	Wilder	Rowen
<i>Night Soliloquy</i>	Kennan	Fischer

College Senior

<i>Poem</i>	Griffes	Schirmer
<i>Sonata</i>	Prokoffief	Leeds
<i>Sonata</i>	Martinu	Associated
<i>Concerto</i>	Ibert	Leduc
<i>Concerto</i>	Haydn	Simrock
<i>Sonatine</i>	Dutilleux	Leduc
<i>Density 21.5</i>	Varese	Ricordi
<i>Var. on Swedish Folk Tune</i>	Dahl	Presser
<i>Sonatas in A & E minor</i>	Genzmer	Schott
<i>Ballade</i>	Martin	Universal
<i>Duo for Flute & Piano</i>	Copland	Boosey & Hawkes
<i>Sonata</i>	Muczynski	Schirmer
<i>Synchronisms No. 1 for Flute & Tape</i>	Davidovsky	McGinnis & Marx
<i>Le Merle Noir</i>	Messiaen	Leduc
<i>Concerts Royau I-IV</i>	Couperin	Musica Rara

Appendix A (Con't)

List 3

(From Sarah Baird Fouse)

In graded order

Gaubert	<i>Berecuse</i>
Gretchanioff	<i>Brimborions (Nos. 1 and 2)</i>
Gretchanioff	<i>Two Miniatures</i>
Handel	<i>Bouree and Minuet</i>
Alwyn	<i>Three Easy Pieces</i>
Andersen	<i>Scherzino</i>
Bourneville	<i>Danse pour Katia</i>
Donjon	<i>Two Petites Pieces Pastorales</i>
Goddard	<i>Allegretto</i>
Hue	<i>Serenade</i>
Latham	<i>Sonata</i>
Lefebvre	<i>Scherzo</i>
Lewallen	<i>Valse Romantique</i>
Lewallen	<i>Andantino</i>
Lewallen	<i>Country Dance</i>
Lewallen	<i>Notturmo</i>
Poldini	<i>Oiseaux</i>
Platti	<i>Sonata I</i>
Quantz	<i>Sonata No. 1</i>
Yuille	<i>Two Short Pieces</i>
Bach	<i>Polonaise & Bandinage</i>
Blavet	<i>Sonatas No. 1, 2, 5, & 6</i>
Brun	<i>Romance</i>
DeRoxlo	<i>Playera (from Spanish Suite)</i>
Fitzgerald	<i>Four Gaelic Miniatures</i>
Gibbs	<i>Suite in A</i>
Handel	<i>Sonatas in C, F, A (Major) & A, B, G (minor)</i>
Koehler	<i>The Swing</i>
Koehler	<i>The Butterfly</i>
Latham	<i>Suite in the Baroque Style</i>
Lewallen	<i>Fantasia</i>
Lora	<i>Three Humorous Pieces</i>
Marcello	<i>Sonata</i>
Mozart	<i>Sonatas</i>
Pressard	<i>Andalouse</i>
Telemann	<i>Four Sonatas</i>
Quantz	<i>Arioso and Presto</i>
Bach	<i>Sonatas in E-flat & C Major</i>
Boccherini	<i>Concerto in D Major</i>
Caplet	<i>Reverie & Petite Valse</i>
Chopin	<i>Variations on a Theme by Rossini</i>
Debussy	<i>Syrinx</i>

Appendix A (Con't)

Dorlay	<i>Scherzo Brillante</i>
Faure	<i>Fantasie</i>
Handel	<i>Sonatas in E-minor, G-Major, C-Major</i>
Hartley	<i>Sonatina (unaccompanied)</i>
Haydn	<i>Concerto in D Major</i>
Heiden	<i>Five Short Pieces</i>
Honegger	<i>Danse de la Chevre</i>
Hue	<i>Fantasie</i>
Ibert	<i>Jeux Sonatine</i>
Ibert	<i>Piece for Flute Alone</i>
Jacob	<i>The Pied Piper</i>
Kennan	<i>Night Soliloquy</i>
Lora	<i>Improvisation & Burlesque</i>
Martinu	<i>First Sonata</i>
Milhaud	<i>Sonatine</i>
Morlacchi	<i>The Swiss Shepherd</i>
Mouquet	<i>Five Short Pieces</i>
Mozart	<i>Concertos in G and D</i>
Poulenc	<i>Sonata</i>
Saint Saens	<i>Air de Ballet D'Ascanio</i>
Schubert	<i>The Bee</i>
Taffanel	<i>Andante Pastoral & Scherzettino</i>
Telemann	<i>Suite in A minor</i>
Quantz	<i>Concerto in G Major</i>
Andersen	<i>Tourbillion</i>
Bach	<i>Sonata in A Major</i>
Bozza	<i>Image (unaccompanied)</i>
Burton	<i>Sonatina</i>
Busser	<i>Prelude et Scherzo</i>
Chaminade	<i>Concertino</i>
Doppler	<i>Fantasie Pastorale Hongroise</i>
Enesco	<i>Cantabile et Presto</i>
Francaix	<i>Divertimento</i>
Ganne	<i>Andante et Scherzo</i>
Gaubert	<i>Sonata No. 3</i>
Gaubert	<i>Nocturne et Allegro Scherzando</i>
Griffes	<i>Poem</i>
Hansen	<i>Serenade</i>
Hindemith	<i>Sonata</i>
Hindemith	<i>Acht Stüicke (unaccompanied)</i>
Hoiby	<i>Pastoral Dances</i>
Jacob	<i>Concerto</i>
Latham	<i>Fantasy Concerto</i>

Appendix A (Con't)

Muczynski	<i>Three Preludes</i> (unaccompanied)
Scott	<i>Scotch Pastoral</i>
Bach	<i>Sonata in B minor</i>
Bach	<i>Sonata in E minor</i>
Bach	<i>Sonata in E Major</i>
Casella	<i>Sicilienne Burlesque</i>
Dutilleux	<i>Sonatine</i>
Grovez	<i>Romance et Scherzo</i>
Guarnieri	<i>Sonatine</i>
Ibert	<i>Concerto</i>
Martin	<i>Ballade</i>
Mucaynski	<i>Flute Sonata</i>
Piston	<i>Sonata</i>
Prokofieff	<i>Sonata</i>
Schubert	<i>Introduction and Variotionen</i>

Appendix B

Warm-up Exercises

Many respondents sketched warm-up routines they and their students do daily. Following are a few.

Octave Skips (Terry Summa)

Two staves of music in G major. The first staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The second staff contains a sequence of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0.

Harmonics

Two staves of music. The first staff shows natural harmonics on a string, with notes G4, B4, D5, F#5, G5, B5, D6, F#6, G6, B6, D7, F#7, G7, B7, D8, F#8, G8, B8, D9, F#9, G9, B9, D10, F#10, G10, B10, D11, F#11, G11, B11, D12, F#12, G12, B12, D13, F#13, G13, B13, D14, F#14, G14, B14, D15, F#15, G15, B15, D16, F#16, G16, B16, D17, F#17, G17, B17, D18, F#18, G18, B18, D19, F#19, G19, B19, D20, F#20, G20, B20, D21, F#21, G21, B21, D22, F#22, G22, B22, D23, F#23, G23, B23, D24, F#24, G24, B24, D25, F#25, G25, B25, D26, F#26, G26, B26, D27, F#27, G27, B27, D28, F#28, G28, B28, D29, F#29, G29, B29, D30, F#30, G30, B30, D31, F#31, G31, B31, D32, F#32, G32, B32, D33, F#33, G33, B33, D34, F#34, G34, B34, D35, F#35, G35, B35, D36, F#36, G36, B36, D37, F#37, G37, B37, D38, F#38, G38, B38, D39, F#39, G39, B39, D40, F#40, G40, B40, D41, F#41, G41, B41, D42, F#42, G42, B42, D43, F#43, G43, B43, D44, F#44, G44, B44, D45, F#45, G45, B45, D46, F#46, G46, B46, D47, F#47, G47, B47, D48, F#48, G48, B48, D49, F#49, G49, B49, D50, F#50, G50, B50, D51, F#51, G51, B51, D52, F#52, G52, B52, D53, F#53, G53, B53, D54, F#54, G54, B54, D55, F#55, G55, B55, D56, F#56, G56, B56, D57, F#57, G57, B57, D58, F#58, G58, B58, D59, F#59, G59, B59, D60, F#60, G60, B60, D61, F#61, G61, B61, D62, F#62, G62, B62, D63, F#63, G63, B63, D64, F#64, G64, B64, D65, F#65, G65, B65, D66, F#66, G66, B66, D67, F#67, G67, B67, D68, F#68, G68, B68, D69, F#69, G69, B69, D70, F#70, G70, B70, D71, F#71, G71, B71, D72, F#72, G72, B72, D73, F#73, G73, B73, D74, F#74, G74, B74, D75, F#75, G75, B75, D76, F#76, G76, B76, D77, F#77, G77, B77, D78, F#78, G78, B78, D79, F#79, G79, B79, D80, F#80, G80, B80, D81, F#81, G81, B81, D82, F#82, G82, B82, D83, F#83, G83, B83, D84, F#84, G84, B84, D85, F#85, G85, B85, D86, F#86, G86, B86, D87, F#87, G87, B87, D88, F#88, G88, B88, D89, F#89, G89, B89, D90, F#90, G90, B90, D91, F#91, G91, B91, D92, F#92, G92, B92, D93, F#93, G93, B93, D94, F#94, G94, B94, D95, F#95, G95, B95, D96, F#96, G96, B96, D97, F#97, G97, B97, D98, F#98, G98, B98, D99, F#99, G99, B99, D100, F#100, G100, B100, D101, F#101, G101, B101, D102, F#102, G102, B102, D103, F#103, G103, B103, D104, F#104, G104, B104, D105, F#105, G105, B105, D106, F#106, G106, B106, D107, F#107, G107, B107, D108, F#108, G108, B108, D109, F#109, G109, B109, D110, F#110, G110, B110, D111, F#111, G111, B111, D112, F#112, G112, B112, D113, F#113, G113, B113, D114, F#114, G114, B114, D115, F#115, G115, B115, D116, F#116, G116, B116, D117, F#117, G117, B117, D118, F#118, G118, B118, D119, F#119, G119, B119, D120, F#120, G120, B120, D121, F#121, G121, B121, D122, F#122, G122, B122, D123, F#123, G123, B123, D124, F#124, G124, B124, D125, F#125, G125, B125, D126, F#126, G126, B126, D127, F#127, G127, B127, D128, F#128, G128, B128, D129, F#129, G129, B129, D130, F#130, G130, B130, D131, F#131, G131, B131, D132, F#132, G132, B132, D133, F#133, G133, B133, D134, F#134, G134, B134, D135, F#135, G135, B135, D136, F#136, G136, B136, D137, F#137, G137, B137, D138, F#138, G138, B138, D139, F#139, G139, B139, D140, F#140, G140, B140, D141, F#141, G141, B141, D142, F#142, G142, B142, D143, F#143, G143, B143, D144, F#144, G144, B144, D145, F#145, G145, B145, D146, F#146, G146, B146, D147, F#147, G147, B147, D148, F#148, G148, B148, D149, F#149, G149, B149, D150, F#150, G150, B150, D151, F#151, G151, B151, D152, F#152, G152, B152, D153, F#153, G153, B153, D154, F#154, G154, B154, D155, F#155, G155, B155, D156, F#156, G156, B156, D157, F#157, G157, B157, D158, F#158, G158, B158, D159, F#159, G159, B159, D160, F#160, G160, B160, D161, F#161, G161, B161, D162, F#162, G162, B162, D163, F#163, G163, B163, D164, F#164, G164, B164, D165, F#165, G165, B165, D166, F#166, G166, B166, D167, F#167, G167, B167, D168, F#168, G168, B168, D169, F#169, G169, B169, D170, F#170, G170, B170, D171, F#171, G171, B171, D172, F#172, G172, B172, D173, F#173, G173, B173, D174, F#174, G174, B174, D175, F#175, G175, B175, D176, F#176, G176, B176, D177, F#177, G177, B177, D178, F#178, G178, B178, D179, F#179, G179, B179, D180, F#180, G180, B180, D181, F#181, G181, B181, D182, F#182, G182, B182, D183, F#183, G183, B183, D184, F#184, G184, B184, D185, F#185, G185, B185, D186, F#186, G186, B186, D187, F#187, G187, B187, D188, F#188, G188, B188, D189, F#189, G189, B189, D190, F#190, G190, B190, D191, F#191, G191, B191, D192, F#192, G192, B192, D193, F#193, G193, B193, D194, F#194, G194, B194, D195, F#195, G195, B195, D196, F#196, G196, B196, D197, F#197, G197, B197, D198, F#198, G198, B198, D199, F#199, G199, B199, D200, F#200, G200, B200, D201, F#201, G201, B201, D202, F#202, G202, B202, D203, F#203, G203, B203, D204, F#204, G204, B204, D205, F#205, G205, B205, D206, F#206, G206, B206, D207, F#207, G207, B207, D208, F#208, G208, B208, D209, F#209, G209, B209, D210, F#210, G210, B210, D211, F#211, G211, B211, D212, F#212, G212, B212, D213, F#213, G213, B213, D214, F#214, G214, B214, D215, F#215, G215, B215, D216, F#216, G216, B216, D217, F#217, G217, B217, D218, F#218, G218, B218, D219, F#219, G219, B219, D220, F#220, G220, B220, D221, F#221, G221, B221, D222, F#222, G222, B222, D223, F#223, G223, B223, D224, F#224, G224, B224, D225, F#225, G225, B225, D226, F#226, G226, B226, D227, F#227, G227, B227, D228, F#228, G228, B228, D229, F#229, G229, B229, D230, F#230, G230, B230, D231, F#231, G231, B231, D232, F#232, G232, B232, D233, F#233, G233, B233, D234, F#234, G234, B234, D235, F#235, G235, B235, D236, F#236, G236, B236, D237, F#237, G237, B237, D238, F#238, G238, B238, D239, F#239, G239, B239, D240, F#240, G240, B240, D241, F#241, G241, B241, D242, F#242, G242, B242, D243, F#243, G243, B243, D244, F#244, G244, B244, D245, F#245, G245, B245, D246, F#246, G246, B246, D247, F#247, G247, B247, D248, F#248, G248, B248, D249, F#249, G249, B249, D250, F#250, G250, B250, D251, F#251, G251, B251, D252, F#252, G252, B252, D253, F#253, G253, B253, D254, F#254, G254, B254, D255, F#255, G255, B255, D256, F#256, G256, B256, D257, F#257, G257, B257, D258, F#258, G258, B258, D259, F#259, G259, B259, D260, F#260, G260, B260, D261, F#261, G261, B261, D262, F#262, G262, B262, D263, F#263, G263, B263, D264, F#264, G264, B264, D265, F#265, G265, B265, D266, F#266, G266, B266, D267, F#267, G267, B267, D268, F#268, G268, B268, D269, F#269, G269, B269, D270, F#270, G270, B270, D271, F#271, G271, B271, D272, F#272, G272, B272, D273, F#273, G273, B273, D274, F#274, G274, B274, D275, F#275, G275, B275, D276, F#276, G276, B276, D277, F#277, G277, B277, D278, F#278, G278, B278, D279, F#279, G279, B279, D280, F#280, G280, B280, D281, F#281, G281, B281, D282, F#282, G282, B282, D283, F#283, G283, B283, D284, F#284, G284, B284, D285, F#285, G285, B285, D286, F#286, G286, B286, D287, F#287, G287, B287, D288, F#288, G288, B288, D289, F#289, G289, B289, D290, F#290, G290, B290, D291, F#291, G291, B291, D292, F#292, G292, B292, D293, F#293, G293, B293, D294, F#294, G294, B294, D295, F#295, G295, B295, D296, F#296, G296, B296, D297, F#297, G297, B297, D298, F#298, G298, B298, D299, F#299, G299, B299, D300, F#300, G300, B300, D301, F#301, G301, B301, D302, F#302, G302, B302, D303, F#303, G303, B303, D304, F#304, G304, B304, D305, F#305, G305, B305, D306, F#306, G306, B306, D307, F#307, G307, B307, D308, F#308, G308, B308, D309, F#309, G309, B309, D310, F#310, G310, B310, D311, F#311, G311, B311, D312, F#312, G312, B312, D313, F#313, G313, B313, D314, F#314, G314, B314, D315, F#315, G315, B315, D316, F#316, G316, B316, D317, F#317, G317, B317, D318, F#318, G318, B318, D319, F#319, G319, B319, D320, F#320, G320, B320, D321, F#321, G321, B321, D322, F#322, G322, B322, D323, F#323, G323, B323, D324, F#324, G324, B324, D325, F#325, G325, B325, D326, F#326, G326, B326, D327, F#327, G327, B327, D328, F#328, G328, B328, D329, F#329, G329, B329, D330, F#330, G330, B330, D331, F#331, G331, B331, D332, F#332, G332, B332, D333, F#333, G333, B333, D334, F#334, G334, B334, D335, F#335, G335, B335, D336, F#336, G336, B336, D337, F#337, G337, B337, D338, F#338, G338, B338, D339, F#339, G339, B339, D340, F#340, G340, B340, D341, F#341, G341, B341, D342, F#342, G342, B342, D343, F#343, G343, B343, D344, F#344, G344, B344, D345, F#345, G345, B345, D346, F#346, G346, B346, D347, F#347, G347, B347, D348, F#348, G348, B348, D349, F#349, G349, B349, D350, F#350, G350, B350, D351, F#351, G351, B351, D352, F#352, G352, B352, D353, F#353, G353, B353, D354, F#354, G354, B354, D355, F#355, G355, B355, D356, F#356, G356, B356, D357, F#357, G357, B357, D358, F#358, G358, B358, D359, F#359, G359, B359, D360, F#360, G360, B360, D361, F#361, G361, B361, D362, F#362, G362, B362, D363, F#363, G363, B363, D364, F#364, G364, B364, D365, F#365, G365, B365, D366, F#366, G366, B366, D367, F#367, G367, B367, D368, F#368, G368, B368, D369, F#369, G369, B369, D370, F#370, G370, B370, D371, F#371, G371, B371, D372, F#372, G372, B372, D373, F#373, G373, B373, D374, F#374, G374, B374, D375, F#375, G375, B375, D376, F#376, G376, B376, D377, F#377, G377, B377, D378, F#378, G378, B378, D379, F#379, G379, B379, D380, F#380, G380, B380, D381, F#381, G381, B381, D382, F#382, G382, B382, D383, F#383, G383, B383, D384, F#384, G384, B384, D385, F#385, G385, B385, D386, F#386, G386, B386, D387, F#387, G387, B387, D388, F#388, G388, B388, D389, F#389, G389, B389, D390, F#390, G390, B390, D391, F#391, G391, B391, D392, F#392, G392, B392, D393, F#393, G393, B393, D394, F#394, G394, B394, D395, F#395, G395, B395, D396, F#396, G396, B396, D397, F#397, G397, B397, D398, F#398, G398, B398, D399, F#399, G399, B399, D400, F#400, G400, B400, D401, F#401, G401, B401, D402, F#402, G402, B402, D403, F#403, G403, B403, D404, F#404, G404, B404, D405, F#405, G405, B405, D406, F#406, G406, B406, D407, F#407, G407, B407, D408, F#408, G408, B408, D409, F#409, G409, B409, D410, F#410, G410, B410, D411, F#411, G411, B411, D412, F#412, G412, B412, D413, F#413, G413, B413, D414, F#414, G414, B414, D415, F#415, G415, B415, D416, F#416, G416, B416, D417, F#417, G417, B417, D418, F#418, G418, B418, D419, F#419, G419, B419, D420, F#420, G420, B420, D421, F#421, G421, B421, D422, F#422, G422, B422, D423, F#423, G423, B423, D424, F#424, G424, B424, D425, F#425, G425, B425, D426, F#426, G426, B426, D427, F#427, G427, B427, D428, F#428, G428, B428, D429, F#429, G429, B429, D430, F#430, G430, B430, D431, F#431, G431, B431, D432, F#432, G432, B432, D433, F#433, G433, B433, D434, F#434, G434, B434, D435, F#435, G435, B435, D436, F#436, G436, B436, D437, F#437, G437, B437, D438, F#438, G438, B438, D439, F#439, G439, B439, D440, F#440, G440, B440, D441, F#441, G441, B441, D442, F#442, G442, B442, D443, F#443, G443, B443, D444, F#444, G444, B444, D445, F#445, G445, B445, D446, F#446, G446, B446, D447, F#447, G447, B447, D448, F#448, G448, B448, D449, F#449, G449, B449, D450, F#450, G450, B450, D451, F#451, G451, B451, D452, F#452, G452, B452, D453, F#453, G453, B453, D454, F#454, G454, B454, D455, F#455, G455, B455, D456, F#456, G456, B456, D457, F#457, G457, 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B537, D538, F#538, G538, B538, D539, F#539, G539, B539, D540, F#540, G540, B540, D541, F#541, G541, B541, D542, F#542, G542, B542, D543, F#543, G543, B543, D544, F#544, G544, B544, D545, F#545, G545, B545, D546, F#546, G546, B546, D547, F#547, G547, B547, D548, F#548, G548, B548, D549, F#549, G549, B549, D550, F#550, G550, B550, D551, F#551, G551, B551, D552, F#552, G552, B552, D553, F#553, G553, B553, D554, F#554, G554, B554, D555, F#555, G555, B555, D556, F#556, G556, B556, D557, F#557, G557, B557, D558, F#558, G558, B558, D559, F#559, G559, B559, D560, F#560, G560, B560, D561, F#561, G561, B561, D562, F#562, G562, B562, D563, F#563, G563, B563, D564, F#564, G564, B564, D565, F#565, G565, B565, D566, F#566, G566, B566, D567, F#567, G567, B567, D568, F#568, G568, B568, D569, F#569, G569, B569, D570, F#570, G570, B570, D571, F#571, G571, B571, D572, F#572, G572, B572, D573, F#573, G573, B573, D574, F#574, G574, B574, D575, F#575, G575, B575, D576, F#576, G576, B576, D577, F#577, G577, B577, D578, F#578, G578, B578, D579, F#579, G579, B579, D580, F#580, G580, B580, D581, F#581, G581, B581, D582, F#582, G582, B582, D583, F#583, G583, B583, D584, F#584, G584, B584, D585, F#585, G585, B585, D586, F#586, G586, B586, D587, F#587, G587, B587, D588, F#588, G588, B588, D589, F#589, G589, B589, D59

Appendix C

Questionnaire Form

American Flute Playing: Performance Practices and Teaching Techniques

Name _____ Position _____

1. Please list the main responsibilities of your present position.

2. Name teachers with whom you have studied. Please list those with whom you have studied most extensively first.

Name _____ Name _____ Name _____
Name _____ Name _____ Name _____

3. Please indicate the make of flute on which you perform.

Haynes _____ Muramatsu _____ Other _____
Powell _____ Yamaha _____

4. Do you have a B-foot on your flute? Yes _____ No _____

5. What are your beliefs concerning the B-foot, in regards to pitch, tone color, response, etc.?

6. Do you play a French model flute? Yes _____ No _____

7. Please list any permanent additions or changes on your flute; thumb rest; raised lip plate, etc.

8. Name examples of repertoire that you have your students perform at these levels.

Junior High _____

Senior High _____

Appendix C (Con't)

College (Undergraduate) _____

College (Graduate) _____

9. Name examples of technical study material you use with your students at these levels.

Junior High _____

Senior High _____

College (Undergraduate) _____

College (Graduate) _____

10. At what level do you begin teaching vibrato to beginning students?

First year _____ Second year _____ Other _____

11. Please describe your method of teaching vibrato, including description sound change (e.g. amplitude), and methods of production.

12. Please describe methods you use in deciding what speeds and intensity of vibrato are appropriate for various passages.

13. In double-tongue and triple-tongue, what syllables or combination of syllables do you use?

14. In your training, performance, and teaching, do you lean toward a specific past school of flute playing? Yes _____ No _____

- 14a. If yes, do you subscribe to _____ French or _____ German methods? _____ Other, describe.

- 14b. Please describe your concepts of the French and German schools of flute playing.

FRENCH-

GERMAN-

15. Do you believe that there is a definite American style of playing, differing from the French or German?

_____ Yes _____ No

Appendix C (Con't)

15a. If yes, would you attribute it to: a mixture of foreign methods _____
or a new style, uniquely American? Please describe.

16. Please list typical study materials you use to instruct a student in contemporary music.

17. In producing avant-garde sounds (those requiring no alteration of the instrument, e.g. flutter-tongue, humming, etc.), what are the sources from which you gained your knowledge?

Personal experimentation _____ Instruction by foreign teacher,
French _____ German _____
Instruction by Amer. teacher _____ Other (Describe) _____

17a. Regarding avant-garde sounds requiring alteration or addition to the flute, e.g. amplification, tape on lip plate for mute, etc; what are the sources from which you gained your knowledge?

Personal experimentation _____ Instruction by foreign teacher,
French _____ German _____
Instruction by Amer. teacher _____ Other (Describe) _____

17b. Have you invented or discovered any new sounds with or without instrumental alteration that you would be willing to share with us?

18. Please check items below used in your initial warm-up routine (first warm-up of the day).

Whistle tones _____ Octave slips _____ Other (describe) _____
Breath focus (no sound) _____ Chromatic scales _____

19. Please feel free to further explain your ideas on the state of flute performance in the United States.

Appendix D

Respondents to the Survey

Erin M. Adair	Freelance Flutist, Seattle, WA
Jackie Akin	Flute Instructor, El Centro College, Dallas, TX
Shirley Andrews	Private Teacher, Concord, MS
Priscilla Baker	Private Teacher, Ferrisburg, VT
Verna Balch	Flutist, Private Teacher, Mariana, DE
Jane Bent	Principal Flute, Fox Valley Symphony, Oshkosh, WI; Private Teacher, Appleton, WI
Ann C. Blankenship	Private Teacher, Tacoma, WA
Julia Bogorad	Principal Flute, St. Paul Chamber Orch. St. Paul, MN
John Boulton	Associate Prof. of Flute, Univ. of Kansas, Lawrence, KS
Cheryl Bowman	Student, Chapman College, Anaheim, CA
Robert S. Bowman	Flutist, Collector: Anaheim, CA
Bonita Boyd	Prof. of Flute, Rochester, NY
Jan Boland	Instructor of Flute, Marion, IA
Kay Borkawski	Principal Flute, Augusta Symphony, Augusta, GA; Instructor of Flute, Columbia, SC
Jill M. Brown	Student, Calvin College, Grand Rapids, MI
Myrna Brown	Instructor of Flute, Univ. of Texas at Arlington; Private Teacher
Leone Buyse	Asst. Principal Flute, Boston Symphony Orchestra, Principal Flute, Boston Pops Orchestra
Charlotte June Burgess	Private Teacher, Salt Lake City, UT

Appendix D. (Con't)

Beth Bullard	Instructor of Flute, Director of Chamber Music, Dickinson College, Carlisle, PA
Kathi K. Byam	Private Teacher, Springfield, VT
Anglea Carlson	Senior Instructor, Univ. of Oregon
Mimi Carlson	Asst. Principal Flute, Piccolo, San Jose Symphony; Instructor of Flute, Univ. of Santa Clara
Diana B. Cherry	Private Teacher, Vermillion, SD
Beatrice Chauncey	Prof. of Music, East Carolina Univ.
Nancy Hitt Clark	Lecturer in Flute, Bethany College, Salina KS, Private Teacher
Marian R. Clay	Second Flute, St. Paul Civic Symphony; Private Teacher
Sally Cole	Private Teacher; Public School Teacher, Brighton, MA
John W. Coltman	Consultant in Research Techniques Pittsburgh, PA
Kathleen M. Cowens	Supply Faculty, Drury College; Private Teacher, Springfield, MO
Milton Cooper	Asst. Prof. of Flute, Wilmington, DE
Robert F. Cole	Prof. of Music, Univ. of Wisconsin Madison, WI
David Colvig	Second Flute, Houston Symphony
Myra Kay Craven	Public School Teacher, Mobile, AL
Esther D'Agrosa	Instructor of Flute, Dort College Sioux Center, IA
Richard L Dalton	Flutist, U.S. Marine Band
Mary Jo Dalrymple	Principal Flute, Arkansas Symphony, Little Rock, AR
Kathy Dougherty	Public School Teacher, Johnstown, NY
Bonnie Fraenza Donovan	Flutist, South Jersey Orch., Private Teacher; Public School Teacher, Williamstown, NJ

Appendix D (Con't)

Ruth C. Dorsey	Flute Teacher, West Hartford School of Music, Hartford, CT
Elizabeth DuBois	Principal Flute, Atlantic Symphony, Halifax, Nova Scotia
Donna Endreson	Student, Univ. of North Dakota, Grand Forks, ND
Arthur J. Ephross	Director of Publications, Southern Music Co., San Antonio, TX
Barbara Mitchell Fecteau	Associate Principal Flute, North Carolina Symphony
Mary Fike	Private Instructor; Freelance Flutist, Conn.
Karla Warnke Flygare	Professor of Flute, Western Washington Univ., Seattle, WA
James Fleisher	Professor of Music, Emporia State University, Emporia, KS
Gary Foster	Freelance Musician, Pasadena, CA
Sarah Baird Fouse	Professor of Music, Univ. of Florida, Gainesville, FL
Doris J. Foucht	Instructor of Flute, Gordon College, Beverly, MA
Monica J. Geiger	Music Consultant, Book-Mays Music, Dallas, TX
John Gillam	Flute Repair, Newport News, VA
Dona Gilliam	Writer, Partner, Two's Music, Lawrence, KS
Anne Diener Giles	Principal Flute, Los Angeles Philharmonic
Nancy Goodman	Private Teacher, Fayetteville, AR
Scott Goff	First Flute, Seattle Symphony
Susan D. Gregory	Private Teacher, Durham, CT
William H. Grass	Prof. of Flute, Boston Conservatory of Music
Calvin F. Gurtler	Amateur Performer, Colorado Springs, CO
Kristina Haedrich	University Instructor, Whitehorn, CA

Appendix D (Con't)

Sally Ann Hart	Private Teacher, Rochester, NY
Glenna D. Hagelin	Private Teacher, Kansas City, MO
Alexandra Hawley	Instructor of Flute, Stanford Univ.
Jean Hutchinson	Private Teacher, Louisville, KY
Georgia F. Huckabay	Asst. Prof., Louisiana Tech. Univ. Ruston, LA
Leslie L. Hunt	Asst. Principal Flute, U.S. Marine Band
Alan Jewer	Freelance Flutist, Whitewater, MI
Sarah Jones	Freelance Flutist; Private Teacher Ithaca NY
Katherine Borst Jones	Lecturer in Flute, Capital Univ., Columbus, OH
William J. Jones	Professor of Music, Univ. of South Alabama Mobile, AL
Ann Marie Johnson	Instructor of Flute, Arkansas State University, Jonesboro, AR
Amalie Kempton	Public School Teacher; Private Teacher, Glen Head, NY
Linda Keefe	Principal Flute, Fingerlakes Symphony, Fairport, NY
Heather Koch	Private Flute Teacher, Northville, MI
Natalie Kruger	Asst. Prof. of Music, Columbus College Columbus, GA
Karen Kuehmann	Private Teacher, South Carolina
Wendy Layman	Flute Teacher, Manhattan School of Music
Lori Laitman	Freelance Flutist; Private Teacher Alexandria, VA
F. Bruce Lamb	Retired Flutist, Santa Fe, NM
Eleanor Lawrence	Former Faculty, Manhattan School of Music
Lawrence Mason	Private Teacher, Sherrill, NY

Appendix D (Con't)

Deborah McDonald	Instructor at studio/Private Teacher Danbury, CT
Mizzy McCaskill	Writer, partner, Two's Music Co., Lawrence, KS
Janice S. Moreland	Private Teacher, Bellefong, OH
Sue Moorman	Private Teacher, Whitefish, MT
Arthur R. Morgan	Private Teacher, Bothell, WA
Jane Shelly Moreo	Private Teacher; Las Vegas Symphony, Las Vegas, NV
Jean Klussman Morehead	Private Teacher, Raleigh, NC
Theodore D. Mordoff	Flutist, Long Island Symphony Instructor of Flute, Nassau Community College, Elmont, NY
Dr. Robert W. Mols	Prof. of Flute, State Univ. of New York at Buffalo
Katherine Flanders Mukherji	Private Teacher, New York City, NY
Kathleen Mylecraine	First Flute, Great Falls Symphony, Great Falls, MT
Jean Rystrom-Nelson	Private Teacher, Tillamook, OR
Celia Neville	Asst. Prof of Flute, Georgia Southern College, Statesboro, GA
Elizabeth Cain Nelms	Private Teacher, Golden CO
Mary Beth Norris	Freelance performer, Denver, CO
Patricia Fry Nuss	Instructor of Music, Troy State Univ., Troy, AL
Priscilla L. Ocran	Flutist for touring Broadway musical <i>Sweeny Todd</i>
Laura Paarman	Public School Teacher, New London, IA
John L. Paulson	Asst. Prof. of Music, Winona, MN
Ann Palik	Flutist, Young Musicians Foundation Debut Orchestra

Appendix D. (Con't)

Margaret Peterson	Freelance Flutist, Golden, CO. Private Teacher
Mary Peterson	Private Teacher, Simi Valley, CA
Mary Peterson	Flute Instructor, Iowa State Univ., Ames, IA
Ann Pearce	Private Teacher, Releigh, NC
Judith Phillips	Private Teacher, San Domenico, CA
Gwen Powell	Asst. Prof. of Music, Oklahoma State Univ., Flutist, Oklahoma City Symphony
Laurie D. Porter	Adjunct Asst. Prof. of Flute, Carelton College, Northfield, MN
W.M. Rees	Instructor, East Texas State Univ., Commerce, TX
Martha Rearick	Prof. of Flute, Univ. of Southern Florida, Tampa, FL
Henry Rinne	Director of Instrumental Music, Westark Community College, Ft. Smith, AR
Barbara Sunderland Rives	Private Teacher, Orange, TX
Carol Rosen	Private Teacher, El Cajoh, CA
Janice Rosenthal	Public School Teacher, Lincoln, KS
Donna H. Rose	Instructor of Flute, Alexandria, LA
William Ryburn	Automotive Sales, Grand Blanc, MI; Amateur Flutist
Rhonda Schwartz	Private Teacher, Soyder, NY
Sandra Seefeld	Asst. Prof. of Flute, Miami Univ., Oxford, OH
Wayne Shilling	Asst. Prof., Early Childhood Ed., Melville, NY
Mary Jean Simpson	Private Teacher, Hiattsville, MD
Linda Smith	Private Teacher, Gainesille, FL
Walter Smith	Associate Prof. of Flute, Univ. of Northern Colorado: Greeley Phil- harmonic, Greely, CO

Appendix D (Con't)

Fenwick Smith	Second Flute, Boston Symphony Orch.
Phyllis Taylor Sneddon	Principal Flute, Stratford Chamber Players
Joan Marsh Sparks	Flutist, Delaware Symphony, Substitute, Philadelphia Orchestra
Glennis M. Stout	First Flute, Plymouth Symphony, Plymouth, MI
Michael Stoune	Assoc. Prof. of Flute
Sam Stowe	Principal Flute, Western Piedmont Symphony, North Carolina
Lisa Stuckey	Private Teacher, Waitsfield, VT
Terry Summa	Director of Bands, Foothill College, Los Altos Hills, CA
James M. Swain	Flutist, Collector; Medical Doctor
Sandra Taylor	Instructor, Anderson College, Muncie, IN
Hanoch Tel-Oren	Prof. of Flute, Univ. of Texas at El Paso
Joy E. Thomas	Public School Teacher, Cincinnati, OH
Jeannette Lamy Thomas	Prinicpal Flute, United Staes Navy Band
Vena C. Tipton	Retired Private Teacher, Tulsa, OK; Retired Flutist, Tulsa Philharmonic Orch.
Albert Tipton	Professor of Music, Rice University Houston, TX
Leslie Timmons	Private Teacher, Logan, UT
Carl M. Tucker	Private Teacher
Peggy Vagts	Asst. Prof. of Music, Univ. of New Hampshire, Principal Flute, New Hampshire Festival Orch.
Carol Warner	Private teacher, Penn Laird, VA
Suzanne Weller	Principal Flute, Nova Vista Symphony, Los Gatos, CA

Appendix D (Con't)

Wendy Webb	Instructor of Flute, Duquesne Univ., Pittsburgh, PA
Dr. J. Lynn White	Assoc. Prof. of Music, Appalacian State Univ., Boone, NC
Carol Wincenc	Flute Soloist; Faculty, Manhattan School of Music
Robert C. Wilson	Student, Wichita State Univ., Wichita, KS
Mary Witt	Private Teacher, Prospect, IL
Jeanne Wolfgang	Private Teacher, Eugene, OR
Harold Worman	Asst. Prof. of Music, Edinburg, TX
Gregory Zeitlin	Principal Flute, Rhode Island Phil- harmonic, Solo Flutist, Providence, RI