

# Introduction

The overwhelming majority of musicians who play the baroque flute today, including myself, have a background in playing the modern Boehm flute. That background probably includes working with exercises designed to improve tone quality, such as those for “long tones” in Marcel Moyse’s *De la sonorité*<sup>1</sup>. Such practice is essential to the development of a clear, controlled, and beautiful sound. When flutists who are accustomed to the necessity of such practice become beginners on the baroque flute, however, they may be surprised to discover that there is no equivalent set of exercises.

The most famous authors of eighteenth-century flute treatises include no exercises to improve the flutist’s quality of sound. Instead, they devote small sections to the description of proper posture and embouchure. Four of the most widely read treatises—Jacques-Martin Hotteterre’s *Principes* (1707), Michel Corrette’s *Méthode* (ca. 1740), Johann Joachim Quantz’s *Versuch* (1752), and Johann George Tromlitz’s *Unterricht* (1791)—contain very similar instructions in this regard<sup>2</sup>. Quantz (Chapter IV, paragraph 3) also includes a description of a beautiful tone, comparing it to the sound of a contralto singer. Tromlitz goes one step further in recommending the practice of long tones while rolling the flute back and forth until the best position, and therefore the best tone, is achieved. This is the closest thing we have to an exercise in any of these books.

There are several other authors who approach this topic in various ways in their writing. *Découverte de l’embouchure de la flûte allemande* (1756)<sup>3</sup> is an anonymous source whose author is mainly concerned not with the quality of sound, but with how difficult it is to make a sound at all on the flute. In his *Treatise on the German Flute* (1771), Luke Heron<sup>4</sup> recommends that for beginners to learn how to make a sound, they should blow gently on the headjoint alone. And Johann Samuel Petri, in his *Anleitung zur praktischen Musik* (1782)<sup>5</sup>, describes a beautiful tone as similar to that of a good flute stop on the organ.

1 Marcel Moyse, *De la sonorité: art et technique* (Paris: A. Leduc, 1934).

2 Jacques-Martin Hotteterre, *Principes de la flûte traversière, ou flûte d’Allemagne, de la flûte à bec, ou flûte douce, et du haut-bois, divisez par traitez* (Paris: Ballard, 1707); English translation as *Principles of the Flute, Recorder and Oboe*, trans. and ed. David Lasocki (New York: Praeger, 1968). Michel Corrette, *Méthode pour apprendre aisément à jouer de la flûte traversière* (Paris: Boivin, ca. 1740); English translation as *Michel Corrette and Flute-Playing in the Eighteenth Century*, trans. Carol Reglin Farrar, *Music Theorists in Translation*, 9 (Brooklyn: Institute of Mediaeval Music, 1970). Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: Voss, 1752); English translation as *On Playing the Flute*, trans. with notes and an introduction by Edward R. Reilly, 2nd ed. (New York: Schirmer Books, 1985; reprint, Boston: Northeastern University Press, 2001). Johann George Tromlitz, *Ausführlicher und gründlicher Unterricht die Flöte zu Spielen* (Leipzig: Böhme, 1791); English translation as *The Virtuoso Flute-Player*, trans. Ardal Powell with an introduction by Eileen Hadidian (Cambridge: Cambridge University Press, 1991).

3 *Découverte de l’embouchure de la flûte allemande* (Paris: LeClerc, 1756); facsimile in *Textes sur les instruments de musique au 18e siècle* (Geneva: Minkoff Reprint, 1972).

4 Luke Heron, *A Treatise on the German Flute* (London: printed by W. Griffin, 1771).

5 See Lynn Jaye Hizer, *Performance Practice according to Johann Samuel Petri’s ‘Anleitung zur praktischen Musik’: an Annotated Translation* (Ph. D. diss., Washington University, 1991).

Three treatises for the baroque flute were written in the twentieth century,<sup>6</sup> by Peter H. Bloom, Janice Boland, and Bill Rees.<sup>7</sup> Boland includes the most detail on this topic, commenting: "Treatises from the eighteenth century are full of simple tunes – most are void of scale exercises and tone studies of the kind found in modern method books."<sup>8</sup>

Obviously, having a goal in mind and positioning the body correctly are prerequisites for producing a beautiful tone. The value of these two steps is greatly increased when they are combined with the practice of specific skills. As illustrated above, however, instructions for this kind of practice are difficult to find.

Three lesser-known authors from the eighteenth century do include simple tone-development exercises in their treatises. Amand Vanderhagen's *Méthode nouvelle et raisonnée pour la flûte* (ca. 1788), François Devienne's *Nouvelle méthode théorique et pratique pour la flûte* (1794), and John Gunn's *The School of the German-flute* (1794) contain exercises based on the simple idea of playing long tones while swelling and diminishing each note of the scale.<sup>9</sup>

I believe that a gap exists in the repertoire of exercises available to modern-day baroque flutists. There is a need for exercises designed to develop or improve tone quality. This is especially true for those of us who spend time playing both baroque and modern flute, and need a method for clearly separating the blowing techniques of the two instruments. I conclude this document with original tone-development exercises, which I initially created for my own use.

This volume is a re-working of my thesis, *Tone Development on the Baroque Flute*, written as part of the Doctor of Music degree, awarded in 2007 by Indiana University. I am grateful to my committee (Wendy Gillespie, Barbara Kallaur, and Richard Seraphinoff) and my research director, Dr. David Lasocki, specifically for his help with the French translations. It was a great joy for me to develop the present form of this book with the outstanding guidance of Brian Clark and Niels Danielsen. This project could not have been completed without the endless support of my husband, Roberto Pace.

6 In addition, Rebecca Harris-Warrick wrote a doctoral document that is mainly a compilation of eighteenth-century sources. Her method book does not include any instructions for tone development, and is therefore not included in this document. Rebecca Harris-Warrick, "Newest Instructions for the German Flute: A Method Book for the One-Keyed Flute Based on the Eighteenth-Century Tutors" (D.M.A. document, Stanford University, 1977).

7 Peter H. Bloom, *A Practical and Tuneful Method for the Baroque Flute* (Somerville, MA: author, 1989). Janice Dockendorff Boland, *Method for the One-Keyed Flute: Baroque and Classical* (Berkeley: University of California Press, 1998). Bill Rees, *Method for Baroque Flute* (Commerce, TX: author, 1988).

8 Boland, *Method for the One-Keyed Flute*, 103.

9 Amand Vanderhagen, *Méthode nouvelle et raisonnée pour la flûte* (Paris: Boyer, ca. 1790). François Devienne, *Nouvelle méthode théorique et pratique pour la flûte* (Paris: Imbault, 1794); François Devienne's *Nouvelle méthode théorique et pratique pour la flûte*: facsimile of the original edition, with an introduction, annotated catalogue of later editions, and translation by Jane Bowers; commentary on the original edition by Thomas Boehm (Brookfield, VT: Ashgate Publishing, 1999). John Gunn, *The School of the German-flute* (London: Birchall, 1794).

## EXERCISE 7A

FULL EXERCISE ON P 51



Numbers 7 and 7a use all the pitches from no. 6, in the same manner as nos. 2 and 2a (p 39). The dynamics are adjusted to account for a smaller amount of air.

## EXERCISE 8

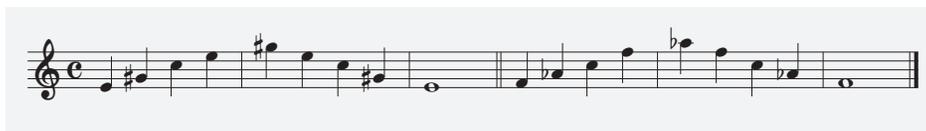
FULL EXERCISE ON P 51



This is the parallel exercise to no. 3, this time using only covered pitches. Again, the tuner can be used to play a steady *e'*.

## EXERCISE 9

FULL EXERCISE ON P 51



This exercise corresponds to no. 4. The arpeggios containing only weak notes are E augmented (which can have *g#* or *c* as its root) and F minor. *G#* augmented can also be respelled as *A♭* augmented, giving the opportunity to practice a different fingering. I have limited the range of these arpeggios to only those pitches that appear in exercise no. 6. This is because all higher pitches are naturally bright, and are included in Part I.

## PART III: COMBINING THE PITCHES

You are now ready to combine pitches from the first and second groups. This step is the most crucial, because all real music, of course, contains such a combination of pitches. It is therefore necessary to understand more fully the relationship between these two categories, as I will explore here.

After practicing the two different ways of blowing described above, some questions may arise: How do I alternate between these two types of notes in a practical situation? Do baroque flutists suddenly moderate their airstream when a covered note is encountered in a piece of music? What other choices do I have?

A practical and musical way of approaching this issue is outlined by Castellani in his article on Tromlitz.

“There seems, therefore, to be even less justification for the opinion, widespread but lacking in written evidence, that eighteenth-century flute players, in obedience to a so-called baroque aesthetic, positively liked the lack of equality in the