

# Index

## • A •

**A<sub>b</sub> note**  
fingering, 143  
high, 203  
melodies incorporating, 144  
A minor scale, 67  
A note, 132, 133, 136, 137, 203  
*accelerando* (*accel.*), 75  
accents, 78  
accidentals. *See also* key signatures  
defined, 69  
illustrated example, 70  
in studying piece, 279  
Adagio (slow), 75  
air angle  
adjusting, 106–107, 171–173  
experimenting with, 106–107  
head movement, 106, 172  
headjoint roll movement, 106, 172  
high register, 164, 214  
jaw and lip movement, 106–107, 171  
lip plate movement, 107  
air control  
amount, 106  
with breath support, 94–95  
direction, 130  
split, 130–131  
trills and, 252  
air speed  
adjusting, 105–106  
aperture size for, 106, 170  
blowing faster for, 169–170  
fourth octave, 170  
higher octaves, 164  
increasing, 169–170  
airstream  
dropping, 311  
to get notes to sound, 181  
for high register notes, 204  
slurring, 154

Alexander technique, 97  
Allegro (fast), 75  
alternate fingering chart, 339–340  
*Alternate Fingerings for the Flute* (Herszbaum), 341  
alto flutes. *See also* flute types  
curved headjoint, 326  
defined, 325  
illustrated, 326  
repertoire, 327  
sound, 325–326  
amplitude, vibrato, 198–199  
anatomy, flute  
body, 26  
footjoint, 27–28  
headjoint, 25–26  
sections, 24  
*Andante and Scherzo* (Ganne), 255, 256–257  
*Andante Cantabile* (Gounod), 215  
*Andante in C, K. 315* (Mozart), 254–255  
Andersen, Joachim, 241, 242–243, 248–249, 276–277  
anxiety, performance, 297–298  
aperture  
adjusting for air speed, 106, 170  
in dynamics, 184  
making smaller, 170  
appoggiatura, 258  
*Aria* (Gluck), 174  
arpeggios  
lifting air to top note, 274  
practicing, 273–274  
technique books, 274–275  
articulations  
in Baroque era, 189  
defined, 153  
intonation and, 230–231  
markings, 77–78  
musical example, 161  
with tongue, 156

assembling flutes  
alignment, 116  
footjoint, 115  
headjoint, 114  
illustrated, 116  
steps for, 114–115  
auditions, 296  
auditors, masterclass, 290  
auxiliary instruments, 324  
avant-garde techniques, 282

## • B •

**B<sub>b</sub> lever**, 140  
**B<sub>b</sub> note**  
alternate fingerings, 236, 269  
defined, 140  
fingerings, 141–142  
high, 203, 204, 236  
practicing, 142–143  
tuning to, 223  
using only one fingering, 313–314  
B footjoints, 45, 46  
B note  
fingering, 132, 133  
high, 203–204  
low, 147  
in melody, 136, 137  
Bach, Johann Sebastian, 20, 189–190, 245–247, 282  
bad habits  
B<sub>b</sub> fingerings, 313  
death grip, 313  
dropping airstream, 311  
drooping flute, 310  
faulty fingerings, 313–314  
forcing embouchure, 311  
parallel flute, 310  
posture, 309  
rolling headjoint inward, 310–311  
tuning, 312  
vibrato, 314

- Baker, Julius, 315–316
- balancing
- gadgets, 122–123
  - key points, 120–121
  - steps, 121–122
- Ballet* (Gluck), 174
- band directors, minor
- repairs with, 305
- bands, 293
- bansuri flutes, 334
- bar lines, 56, 74
- Baroque flutes, 328–330
- Baroque period
- appoggiatura, 258
  - composers, 217, 329–330
  - dynamics and
    - articulations, 189
  - music style, 217
  - trilling, 254
  - vibrato, 192
- barrel, body, 26
- basic fingering chart, 339–341
- bass clef, 56
- bass flutes, 326
- Baxtresser, Jeanne, 316
- beatboxing, 19
- Bennett, William, 262, 263–264, 317
- bird, flute as, 21
- Bizet, George, 229, 230, 232, 233, 268
- body alignment. *See also* posture
- examples, 98
  - good, 95, 96
  - managing, 99
  - mechanical advantage, 95–98
  - poor, 96, 97
- body, flute, 26, 118
- body position, 99–100
- Boehm system flutes. *See* flutes
- Boehm, Theobald, 10, 27, 47
- Bordogni, Giulio Marco, 268
- bottle, sound practice on, 102–103
- breath attacks, 132, 135, 142
- breath support
- activating, 188
  - controlling air with, 94–95
  - defined, 94
  - in solving tuning issues, 232–233
  - in technical passages, 311
- breathing
- air control, 94–95
  - circular, 94
  - easy, 92
  - exercise, 93–94
  - exhalation, 90
  - in first notes, 132, 134
  - for flute playing, 90–91
  - importance, 90
  - for lower notes, 134
  - muscles in, 91–92
  - remembering, 135
  - in studying piece, 280
- Broadway musical music, 18
- bumpers, 26
- C •
- C# note
- fourth octave, 210
  - intonation problem, 226, 227
  - low, 145–146
  - middle, 148–150, 151, 152
- C# roller, 50, 146
- C# trill key, 49, 346
- C footjoints, 45, 46
- C major scale, 67
- C note
- high, 202–203
  - low, 145–146
  - middle, 148, 149, 151–152
- C.O.A. (clean-oil-and-adjust) procedure, 300
- Cantabile* (Marcello), 183
- carbon fiber, 38
- Carmen Entr'acte* (Bizet), 268
- Carolyn Nussbaum Music Company, 284, 319
- carpal tunnel syndrome, 125
- CD (this book)
- contents, 350–355
  - referring to, 349–350
  - troubleshooting, 355
  - using, 350
  - vibrato, 193
- Celtic flutes, 331
- chamber music, 292
- chimneys, 26
- chromatic notes
- A $\flat$ /G $\sharp$ , 143–144
  - B $\flat$ , 140–143
  - defined, 139
  - E $\flat$ /D $\sharp$ , 143–144
  - G $\flat$ /F $\sharp$ , 143–144
- chromatic scale, 61–62
- circle of fifths
- defined, 64
  - illustrated, 65
  - with minor keys, 69
  - understanding, 66–67
- circular breathing, 94
- clarinets, 18, 229
- Classical period
- appoggiatura, 258
  - composers, 217
  - music style, 217
  - trilling, 254
  - vibrato, 192
- classical repertoire, 19–21
- Classical Symphony* (Prokofiev), 207–208, 210
- cleaning
- body, 118
  - footjoint, 118
  - headjoint, 117, 119
  - illustrated, 118
  - moisture buildup and, 117
  - need for, 117
  - pads, 119
  - steps, 117–119
- cleaning cloths, 84, 118
- cleaning rods, 117–118
- clean-oil-and-adjust procedure (C.O.A.), 300
- clef, 55–56
- closed (plateau) keys, 39–40
- commitment, 12

common time, 75  
*The Complete Piccolo*, 324  
*Concerto #1 in G Major*  
 (Mozart), 20  
*Concerto for Piccolo and  
 Orchestra, op. 50*  
 (Liebermann), 325  
*Concerto in C* (Vivaldi), 325  
 conservatory models, 32–33  
 contrabass flutes, 326–328  
 contr'alto flutes, 328  
 conventions, this book, 2  
 convertible B/C footjoints, 45  
 Cooper Scale, 42  
 cork, 53, 224  
 crown, 25, 53  
 cupid's bow, 107  
 custom keywork, 46  
 custom-built flutes  
   build time, 33  
   in flute performance, 35  
   insuring, 36  
   prices for, 34  
   specifications, 33–34

## • D •

D# note, 143, 144  
 D# roller, 50, 146  
 D#/Eb key, 27, 144  
 Db piccolo, 324  
 D footjoints, 45–46  
 D major scale, 271–272  
 D note  
   fourth octave, 210  
   high, 202, 203  
   low, 135–136  
   middle, 150–151, 152,  
   223, 313–314  
*Daily Exercises* (Moyses), 274  
*Daily Exercises* (Taffanel and  
 Gaubert), 274  
*Daily Exercises for the Flute*  
 (Maquarre), 275  
 dashes, 78  
 death grip, 312–313  
 diaphragm, 91

dizi flutes, 332  
 dizziness, 132  
 Doppler, *Fantasia Pastorale  
 Hongroise*, 21  
 dots, 73, 78, 158, 160  
 double contrabass flute in  
   C, 328  
 double sharps/flats, 59  
 double tonguing. *See also*  
   tonguing  
   defined, 237–238  
   difficulty, 238  
   displaced, 248  
   evening out, 239–240  
   execution, 241  
   learning, 238–239  
   mastering, 237–247  
   practicing, 239, 241–247  
   prerequisite for, 238  
   recordings, 238  
   steps, 239  
   syllables, 238, 239, 240  
   unevenness, 240  
 drawn tone holes, 41, 42  
 drooping flute, 310  
 dropping airstream, 311  
 duets, 292  
 dynamic contrast, 183  
 dynamic markings, 79  
 dynamics  
   aperture in, 184  
   in Baroque era, 189  
   defined, 183  
   intonation and, 228  
   in studying piece, 280  
   tone color link, 184  
   variety of, 228  
   varying, 184

## • E •

Eb flutes, 328  
 Eb note  
   fingering, 143  
   high, 230  
   middle, 164–165, 313–314

E note  
   high, 203, 227–228  
   low, 134–135, 136,  
   137, 166  
   middle, 165–166  
 ears  
   as playing prerequisite, 12  
   tuning with, 221–224  
 editions, piece, 284  
*18 Studies* (Berbiguier), 278  
*18 Studies for Flute, op. 41*  
 (Andersen), 276  
 eighth notes, 72  
 eight-keyed flutes, 330  
 8va symbol, 63–64  
 e-mail chat groups, 294  
 embouchure  
   defined, 101  
   directing air and, 130  
   in first notes, 129–131  
   forcing, 311  
   home base, 170  
   isolating, 262  
   lip tension and, 180  
   placement for high register,  
   212, 214  
   priming, 264, 265  
   in solving tuning issues,  
   231–232  
   splitting air and, 130–131  
   tone color and, 184  
   warming up, 262  
 embouchure hole. *See also*  
   headjoints  
   illustrated, 25  
   lining up, 116  
   variables, 52  
 ensembles  
   auditions, 296  
   chamber music, 292  
   connecting with, 294  
   duets, 292  
   flute choirs, 292–293  
   large, 293–294  
   orchestra, 293  
   pianists, 291  
   playing in, 291–294

ensembles (*continued*)  
 quartets, 292  
 trios, 292  
 vibrato and, 198  
 wind, 293  
 E-octave, 165–166  
 etudes  
 defined, 275  
 practicing, 275–276  
 suggested, 276–278

## ● F ●

F# note, 143, 203, 227–228

F note

exercise, 135  
 fingering, 134  
 high, 203  
 in melody, 136–137  
*Fantasia* (Fauré), 156  
*Fantasia Pastorale Hongroise*,  
*Op 26* (Doppler), 206–207  
*Fantasies for Solo Flute*  
 (Telemann), 20  
 Fauré, Gabriel, 269–270  
 fermatas, 76  
 fifes, 332–333  
 fifths, 66  
 finding teachers, 286–288  
 finger twisters, 151–152  
 fingering charts  
 alternate, 339–340  
 basic, 337–339  
 C# trill key, 344  
 home keys, 335–337  
 reading, 335  
 tremolo, 345–347  
 trill, 341–344  
 fingerings  
 Ab, 143  
 A, 132, 133  
 Bb, 141, 313  
 B, 132, 133  
 D#, 143  
 Eb, 143  
 E, 134  
 F#, 143  
 F, 134  
 faulty, 313–314  
 fourth octave, 210–211

G#, 143  
 Gb, 143  
 G, 132, 133  
 harmonic series and, 17  
 high Ab, 203  
 high A, 203  
 high Bb, 203, 204  
 high B, 203, 204  
 high D, 203  
 high Eb, 203  
 high E, 203  
 high F#, 203  
 high F, 203  
 high G, 203  
 low B, 147  
 low C#, 145  
 low C, 145  
 lowering pitch, 234  
 middle C#, 149  
 middle C, 148  
 middle D, 151  
 in solving tuning issues,  
 233–236  
 third-octave, 201–211  
 tremolos, 257, 258  
 trill, 252–253  
 fingers  
 fluidity, 125  
 flying, 313  
 position over keys, 125  
 flat notes, 219, 236  
 flats (b)  
 defined, 58, 59, 139  
 double, 59  
 in key signatures, 67  
 flatterment. *See* vibrato  
 flatterzunge, 250  
 flautists, 13–14  
 flauto d'amore, 328  
 flute choirs, 292–293  
*Flute Fantastique* (Moyses), 319  
 Flute List, 294  
*Flute Music by French*  
*Composers* (Moyses), 282  
 Flute Network, 35  
*Flute Symphony*, 292  
*Flute Talk* magazine, 294  
 flute types  
 alto, 325–326  
 Baroque, 328–330  
 bass, 326

contrabass, 326–328  
 custom-built, 33–36  
 Eb, 328  
 eight-keyed, 330  
 fife, 330–331  
 flauto d'amore, 328  
 four-keyed, 330  
 piccolo, 14, 323–325  
 Flute World, 284, 319  
 flutes. *See also* playing;  
 purchase  
 anatomy, 24–28  
 assembling, 114–115  
 balancing, 120–123  
 Boehm system, 9  
 customizing, 44–46  
 defined, 10  
 France and, 41  
 harmonic series, 16–18  
 holding, 110, 113  
 hybrid, 40  
 illustrated, 10  
 materials, 14  
 models, 30–36  
 oboes versus, 15  
 popularity, 21–24  
 price ranges, 30  
 professional, 32–33  
 putting away, 116–119  
 range, 10  
 reed instruments versus,  
 15–16  
 selecting, 29–53  
 step-up, 32  
 versatility, 18–19  
 western concert C, 10  
 world, 333–334  
*Flutes en Vacances*  
 (Casterède), 292  
*Flutist Quarterly* magazine, 294  
 flutists  
 air control, 16  
 Baker, Julius, 315–316  
 Baxtresser, Jeanne, 316  
 Bennett, William, 262,  
 263–264, 317  
 flautist versus, 13–14  
 Galway, Sir James, 22–24, 318  
 historical use, 14  
 Moyses, Marcel, 12, 267–268,  
 274, 282, 314, 318–319

- need to hear, 315–322  
 Pahud, Emmanuel, 319–320  
 Rampal, Jean-Pierre,  
   22–24, 320  
 Robison, Paula, 320–321  
 Walker, Jim, 321–322  
 Wincenc, Carol, 322  
*The Flutist's Vade Mecum*  
   (Kujala), 274  
 flutter tonguing, 249–250  
 flying fingers, 311  
 footjoints. *See also* anatomy,  
   flute  
   B, 45, 46  
   C, 45, 46  
   cleaning, 118  
   convertible B/C, 45  
   custom, 46  
   D $\sharp$  and C $\sharp$  rollers, 50  
   D, 45–46  
   defined, 27  
   in flute assembly, 115  
   function of, 27, 45  
   illustrated, 28  
   sliding around, 146  
*Forty Little Pieces in*  
   *Progressive Order for*  
   *Beginner Flutists*, 173  
 Four Sonatas (Telemann), 218  
 four-keyed flutes, 330  
 fourth octave  
   air speed, 170  
   notes, 210–211  
 France, 41  
 French Flute School, 10–11  
 French tonguing, 159  
 frullato, 250  
 fundamentals, 17, 167
- **G** ●  
 G $\sharp$  note, 143, 144  
 G $\sharp$ /A $\flat$  key, 47, 144  
 G $\flat$  note, 143–144  
 G key, 44, 45  
 G note  
   fingerings, 132, 133  
   high, 203, 230  
   in melody, 136, 137
- Galway, Sir James  
   background, 22–23, 318  
   crossover recordings, 23  
   legacy, 24, 318  
   listening to, 318  
   recordings, 23, 318  
 Ganne, Louis, 255, 256–257  
 Gariboldi, Giuseppe, 243–245  
 Gaubert, Philippe, 274  
 gizmo keys, 48–49  
 glissando headjoints, 53  
 glissandos, 282  
 Gluck, Cristoph Willibald,  
   172–176  
 gold, 37  
 Gounod, Charles, 214  
 grace notes, 258  
*The Great Flautists*, 319
- **H** ●  
 half notes, 71  
 half step, 58  
 half-closing thumb key, 49–50  
 half-offset G key, 44  
 hand position, 123–125  
 Handel, George Friedrich, 20,  
   188–189  
 harmonic series  
   abbreviated, 167  
   clarinet, 18  
   defined, 17  
   fingerings and, 17  
   fundamental, 17, 167  
   holding harmonic in, 264  
   illustrated, 167  
   mastering, 168  
   note comparison and,  
     17–18  
   in note placement, 211–213  
   playing, 167–168  
   in sound color creation,  
     186–187  
   as warmup, 262–265  
 headjoints. *See also* anatomy,  
   flute  
   cleaning, 119  
   cork, 53  
   crowns, 25, 53  
   curved, 32, 326  
   defined, 25  
   elements, 25  
   embouchure holes, 52  
   finding, 52  
   first sounds, making,  
     104–107  
   fitting, 53  
   in flute assembly, 114  
   glissando, 53  
   hand-cut, 52–53  
   illustrated, 25  
   importance, 51  
   pitch, changing, 107–108  
   playing, 104–108  
   preselected, 51  
   production, 52  
   pushing into body, 26  
   removing, 117  
   rolling inward, 310–311  
   specialty, 53  
   tenon, 26  
   tubing thicknesses and, 53  
   upgrading, 51  
   wing style, 53  
 high B $\flat$  note, 204, 236, 269  
 high B note, 204  
 high E $\flat$  note, 230  
 high E note, 203, 227–228  
 high F $\sharp$  note, 203, 227–228  
 high G note, 203, 230  
 high register, 201  
 high register notes. *See also*  
   third octave fingerings  
   airstream, 204  
   airstream angle, 214  
   embouchure placement for,  
     212, 214  
   intonation problems,  
     227, 228  
   left-hand intensive for,  
     204–206  
   melodies using, 214–216  
   resonance in, 211–214  
   slurring into, 203  
 Hindemith, *Sonata*, 21  
 holding flutes, 100, 113,  
   123–125  
 home base, embouchure, 170

home keys  
 defined, 113, 125  
 finding, 126, 335–337  
 illustrated, 127, 336  
 numbering system, 127, 337  
 hybrid flutes, 40  
*Hymn* (Gluck), 173  
 hyperventilation, 132

## • I •

icons, this book, 5–6  
 inline G key, 44, 45  
 insurance, 36  
 intercostals, 91  
 International Music Score  
 Library Project, 284  
 intonation  
 adjustments, 224  
 articulations, 230–231  
 C# note, 226, 227  
 checking, 236  
 defined, 220  
 dynamics and, 228  
 high E note, 227–228  
 high F# note, 227–228  
 human element, 228  
 perfect, 228  
 problem notes, 227  
 tentative setup and, 311  
*Introduction and Variations*  
 (Schubert), 20

## • J •

jaw  
 adjusting for air angle,  
 106–107, 171  
 in lifting soft palate, 186  
 jazz, 18–19  
 Jethro Tull, 19

## • K •

Karg-Elert, Sigfrid, 278  
 key signatures  
 accidentals, 68–70  
 defined, 64  
 flats in, 67

key determination, 67  
 major keys, 64–67  
 minor keys, 67–68  
 musical example with, 65  
 sharps in, 66  
 in studying piece, 279  
 keyboard part, studying, 280  
 keys

binding, 300  
 C# trill, 49  
 closed (plateau), 39–40  
 D#/Eb, 27, 144  
 defined, 26  
 G#/Ab, 47, 144  
 G, 44, 45  
 gizmo, 48–49  
 half-closing thumb, 49–50  
 home, 113, 125–127  
 hybrid, 40  
 lining up, 116  
 open (French), 39–40  
 pointed (French) arms, 40  
 pressure on, 124  
 thumb Bb, 140  
 trill, 204  
 Y-arms, 40  
 Kincaid, William, 38  
 Kujala, Walfrid, 274

## • L •

“La ci darem la mano”  
 (Mozart), 187  
*La Valse* (Ravel), 250  
*Largo in D Minor*  
 (Marcello), 182  
 ledger lines, 62–63  
 left-hand intensive (high  
 notes), 204–206  
 legato, 77  
 lessons. *See also* teachers  
 marking parts during, 290  
 with masterclasses,  
 289–290  
 sample, 288  
 when to take, 286–287  
 libraries, for sheet music, 284  
 lifting soft palate, 185–186  
 lip plate, 25, 104, 107

lips. *See also* embouchure  
 in air angle control,  
 106–107, 171  
 aperture size, 106  
 blowing through, 105  
 placement on lip plate, 104  
 relaxed, 179–181  
 tension in, 180  
 long tones, 266  
*I Love Scales* (Winn), 272  
 low B note, 147  
 low C# note, 145–146  
 low C note, 145–146  
 low D note, 135–136  
 low E note, 134–135, 136,  
 137, 166  
 lower G insert, 49

## • M •

maintenance and repair  
 clean-oil-and-adjust  
 procedure, 300  
 need for, 299  
 old flutes, 304  
 overhaul, 302–303  
 pads, 301  
 shipping for, 299  
 spring wear, 301–302  
 wear and tear, 300–301  
 major keys. *See also* key  
 signatures; minor keys  
 characteristics, 64  
 circle of fifths, 64–67  
 determination, 68  
 Maquarre, André, 275  
 Marcello, Benedetto, 181–183  
 “Mary Had a Little Lamb,” 133  
 masterclasses, 289–290  
 materials  
 carbon fiber, 38  
 choices, 36–38  
 combinations of, 36, 37  
 gold, 37  
 nickel silver, 37  
 platinum, 37  
 silver, 37  
 wall thickness, 37–38  
 wood, 38  
 measures, 56

- mechanical advantage, 95, 98  
mechanisms  
  defined, 47  
  play, checking for, 48  
  split E, 49  
  types of, 47  
*Melodious & Progressive Studies for Flute*  
  (Cavally), 276  
*Melodious Etudes for Flute*  
  (Bordogni and Clark), 268  
melody books, 267–270  
metronomes, 84, 176, 195  
middle C# note  
  balance in playing, 148–149  
  example recording of, 149–150  
  fingerings, 149  
  with middle C and middle D, 151–152  
middle C note  
  balance points and, 148  
  fingerings, 148  
  in melody, 149  
  with middle C# and middle D, 151–152  
middle D note  
  faulty fingering, 314  
  fingerings, 151  
  mastering, 164–165  
  in melody, 151  
  with middle C and middle C#, 151–152  
  playing, 150–151  
  tuning with, 223  
middle Eb note, 164–165, 314  
middle E note, 165–166  
mini-flute  
  creating, 109  
  defined, 109  
  fingerings system, 111–112  
  hand placement, 110  
  note changing with, 110  
  playing, 111–112  
  warning, 110  
minor keys. *See also* key signatures; major keys  
  circle of fifths with, 69  
  defined, 67  
  determination, 68  
  tonic note calculation, 68  
*Minuet de L'arlésienne*  
  (Bizet), 229, 230, 232, 233  
mirrors, 83  
mistakes, performances and, 298  
models  
  conservatory, 32–33  
  professional, 33–36  
  student, 30–32  
*A Modern Guide to Fingerings for Flute* (Pellerite), 349  
mordents, 258  
movie music, 18  
Moyses, Marcel, 12, 267–268, 274, 282, 314, 318–319  
Mozart, Wolfgang Amadeus, 20, 187, 218, 254–255  
multiphonics, 282  
muscles, in breathing mechanism, 91–92  
music notation  
  accents, 78  
  articulation markings, 77–78  
  bar lines, 56, 74  
  defined, 55  
  dynamic markings, 79  
  8va symbol, 63–64  
  key signatures, 64–70  
  ledger lines, 62–63  
  notes, 57–62  
  phrase markings, 77  
  reader assumption, 3  
  repeat signs, 79  
  rests, 76  
  rhythmic values, 70–74  
  road maps, 80  
  staccato markings, 78  
  staff, 56  
  tempo indication, 75  
  tenuto markings, 78, 160  
  time signatures, 74–75  
  treble clef, 56  
music stands, 83, 297  
music stores  
  repair at, 305  
  for sheet music, 283  
“My Country ’Tis of Thee”/“God Save the Queen,” 146
- N •
- nachschlag, 258  
nanny goat vibrato, 196  
National Flute Association (NFA), 36, 294  
Native American flutes, 334  
naturals (♮)  
  defined, 58, 59  
  half-step, 60  
  notes between, 60–61  
  whole-step, 60  
NFA (National Flute Association), 36  
nickel silver, 37  
notes. *See also specific notes*  
  balancing, 148–150  
  between naturals, 60–61  
  chromatic, 139–144  
  combining into melody, 136–137  
  dots, 73  
  eighth, 72  
  first, playing, 129–137  
  flat, 58–60  
  grace, 258  
  half, 71  
  half step, 58  
  high register, 201–211  
  intonation problem, 227  
  on lines, 57–58  
  long, 160  
  lower, 134  
  medium-length, 160  
  natural, 58–60  
  placing, 181–183  
  placing with harmonics, 211–213  
  playing into, 229–230  
  quarter, 70–71  
  rhythmic values, 70–74  
  sharp, 58–60  
  short, 158–159  
  sixteenth, 72, 73  
  on spaces, 57  
  32nd, 72, 73  
  trill, 251  
  triplets, 73–74  
  tuning, 220  
  whole, 71–72  
  whole step, 58

## ● O ●

oboes, 15, 220

octaves

air speed and, 164

defined, 17

E, 165–166

higher, 163–164

illustrated, 169

playing, 168–169

“Ode to Joy,” 142

offset G key, 44, 45

“On Top of Old Smokey,” 151

online retailers, for sheet

music, 284

open (French) keys, 39–40

*Orchestral Excerpts for Flute*

(Baxtresser), 316

orchestras, 293

organization, this book, 4–5

original manufacturers,

repair with, 304

ornaments, 258

*The Other Flute* (Dick), 282

overblowing, 163–164

overcutting, 52

overhauls. *See also*

maintenance and repair

defined, 302

elements of, 303

need for, 302–303

prices, 303

overview, this book, 1–2

## ● P ●

pad papers, 84, 119

pads

cleaning, 119

leaky, checking for, 300

maintenance and repair, 301

professional style, 43

soft, 43

sticky, 119

Straubinger, 43

traditional versus synthetic,

42–43

Pahud, Emmanuel, 319–320

pan pipes, 331–332

parallel flute, 310

passion, 12

*Pavane* (Fauré), 269, 270

pencils, as musical tools, 290

perfect pitch, 235

performances

anxiety, 297–298

auditions and, 296

bows at, 296

mistakes during, 298

music stands and, 297

pianist acknowledgment, 296

playing, 295–298

preparation, 298

recitals, 295

periods, musical, 217

phrase markings, 77

pianists, 291, 296

*Piano Concerto No. 1, Op 23*

(Tchaikovsky), 209

*Piccolo Espagnol*

(Christensen), 325

piccolos, 323–325

pieces. *See also* repertoire

challenging sections, 280

choosing, 281

composer, 279

editions, 284

keyboard part, 280

sheet music, finding,

283–284

studying, 278–281

suggested, 281–283

title, 279

pinless mechanisms, 47

pinned mechanisms, 47

pitch

checking regularly, 220

control methods, 107–108

controlling, 219–236

cork placement and, 224

defined, 55

embouchure adjustments

for, 231

fluctuations, adjusting, 220

flute tube length and, 17

frequencies of, 17

headjoint, changing, 107–108

instrument, tuning, 219–224

perfect, 235

relative, 235

pitch tendencies

dealing with, 224–231

discovering, 225–226

playing into notes, 229–230

woodwind instruments, 229

pitch waves, 193

placing notes, 181–183

platinum, 37

playing

breathing for, 90–91

in ensembles, 291–294

first notes, 129–137

for fun, 89

into notes, 229–230

mini-flute, 111–112

octaves, 168–169

overview, 11

performances, 295–298

prerequisites for, 12

repertoire, 278–284

tremolos, 257–258

trills, 250–257

*Poem* (Griffes), 63, 64

pointed (French) arms, 40

polishing cloths, 84

pop music, 19

popularity, flute, 21–24

posts, lining up, 116

posture

Alexander technique and, 97

bad, 309

body alignment, 95–98

body position, 99

mechanical advantage,

95–98

*Practice Books for the Flute*

(Novello), 12

*Practice Books* series

(Wye), 275

practicing. *See also* routines

arpeggios, 273–274

breaks, 86

double tonguing, 239,

241–247

études, 275–276

harmonics, 168

for improvement, 87–88

left-hand for high register

notes, 204–206

lifting soft palate, 186  
 long tones, 266  
 low B $\flat$  note, 142–143  
 from middle of piece, 89  
 music, 86, 88  
 repetition, 87  
 scales, 271–272  
 schedules, 86–87  
 session example, 88  
 slow, 87  
 slurring, 154–155  
 sound, 86, 88  
 standing versus sitting, 89  
 targeting, 85  
 technique, 86, 88  
 time, scheduling, 85–86  
 tonguing, 158  
 trill, 251  
 triple tonguing, 248–249  
 vibrato, 199–200  
*Prelude to the Afternoon of a  
 Faun* (Debussy), 149, 150  
 pressure, on keys, 124  
 professional flutes  
 characteristics, 32–33  
 construction, 33  
 defined, 32  
 prices, 32  
 tolerances, 303  
 professional models, 33–36  
 professional-style pads, 43  
 purchase, flute  
 brick-and-mortar versus  
 online, 31  
 conservatory models, 32–33  
 countries of origin, 34  
 keys, 39–40  
 material choices, 36–38  
 pads, 42–43  
 price ranges, 30  
 professional models, 33–36  
 student models, 30–32  
 tone holes, 41–42  
 used, 35  
 putting away flutes, 116–119

## • Q •

quarter notes, 70–71  
 quartets, 292

## • R •

Rampal, Jean-Pierre  
 background, 22, 320  
 crossover recordings, 23  
 legacy, 24  
 recordings, 22, 320  
 Ravel, Maurice, 250  
 reader assumptions, this  
 book, 3  
 recitals, 295  
*The Recorded Legacy of Marcel  
 Moyse* (Moyse), 319  
 recording devices, 84  
 recordings  
 Baroque flute, 328–330  
 crossover, 23  
 Galway, James, 23, 318  
 Moyse, Marcel, 318–319  
 Pahud, Emmanuel, 319–320  
 Rampal, Jean-Pierre,  
 22, 23, 320  
 Robison, Paula, 320–321  
 Walker, Jim, 321–322  
 reeds, 15, 16  
 rehearsals, 290  
 Reichert, Mathieu-André,  
 273, 274  
 relative pitch, 235  
 relaxed lips, 179, 180–181  
 renaissance flutes, 329  
 repair. *See* maintenance and  
 repair  
 repair shops, 304  
 repair technicians  
 band directors, 305  
 finding, 303–305  
 as lifesavers, 303  
 music stores, 305  
 options, 304–305  
 original manufacturer, 304  
 repair shops, 304  
 repair warranty policy, 305  
 repeat signs, 79  
 repertoire  
 choosing, 281  
 piece editions, 284  
 preparation for playing, 278  
 sheet music, finding,  
 283–284

study, 278–281  
 suggested, 281–283  
 resonance  
 harmonics for, 186–187  
 with less air, 188  
 lifting soft palate for,  
 185–186  
 in top notes, 211–214  
 rests, 76  
 right-thumb, 122, 123  
*ritardando* (*rit.*), 75  
 road maps, 80  
 Robison, Paula, 320–321  
 rock and roll, 19  
 rods, gravitational pull on, 120  
 rollers, 50, 110, 146  
*Romance* (Saint-Saëns), 216  
 romantic period, 217  
 routines. *See also* practice  
 arpeggios, 273–274  
 establishing, 261–284  
 etudes and studies, 275–278  
 repertoire, 278–284  
 scales, 271–272  
 technique books, 274–275  
 warming up, 262–270  
 “Row, Row, Row Your  
 Boat,” 159

## • S •

Saint-Saëns, Camille, 214  
 scales  
 A minor, 67  
 C major, 67  
 chromatic, 61–62  
 D major, 271–272  
 practicing, 271–272  
 technique books, 274–275  
 tips for playing, 272  
*Selected Duets*, 292  
*Seven Daily Exercises for Flute  
 op. 5* (Reichert), 273, 274  
 shakuhachi flutes, 332  
 sharp notes, 219, 235  
 sharps (#)  
 defined, 58, 59, 139  
 double, 59  
 in key signatures, 66  
 sheet music, finding, 283–284

- shipping flutes, 299, 304  
 silver, 36, 37, 301  
*Sing!* (Wion), 268  
 Sir James Galway Flute  
 Chat, 294  
 sitting position, 100  
*Six Sonatas BWV 1030-1035 & 1020* (Bach), 20  
*Six Sonatas "Il Pastor Fido"* (Vivaldi), 282  
 sixteenth notes, 72, 73  
 slurring  
 airstream, 154  
 defined, 77, 154  
 effect of, 77  
 exercise, 154–155  
 into D note, 136  
 into high register notes, 203  
 practicing, 154–155  
 staccato dots and, 160  
 steps, 154–155  
 ties versus, 155–156  
 SmartMusic, 85  
 socket, 27  
 soft pads, 43  
 soft palate, 185–186  
 soldered tone holes, 41, 42  
*Solos for Flute* (Peck), 218  
*Sonata* (Poulenc), 21  
*Sonata in A minor* (Bach), 20  
*Sonata in C Major* (Bach), 245–247  
*Sonata in D Major* (Prokofiev), 21, 210  
*Sonata in E♭ Major* (Bach), m, 188, 189–190  
*Sonata in F Major* (Handel), 188–189  
*Sonata No. 1* (Gluck), 175  
*Sonata "undine" op. 167* (Reinecke), 20  
*Sonatas* (Bach), 282  
*Sonatas* (Handel), 20, 218  
*Sonatas* (Mozart), 218  
 sound  
 big and beautiful, 179–190  
 with bottle, 102–103  
 colors of, 183–187  
 creating, 101–103  
 dynamics, 183, 184  
 first, creating, 104–107  
 flat note, 219  
 frequencies, 16  
 with mini-flute, 109–112  
 practicing, 86, 88  
 relaxed lips and, 179–181  
 sharp note, 219  
 vibrato, 191–200  
 waning, 187  
 split E mechanisms, 49  
 splitting the air, 130–131  
 spring wear, 301–302  
 staccato markings, 78, 158, 160  
 staff  
 defined, 55  
 illustrated, 56  
 lines, 56  
 notes on, 57–58  
 standing position, 100  
 step-up flutes, 32  
 sticky pads, 119  
 straight tone, 192  
 Straubinger Pad, 43  
 student models  
 characteristics, 31  
 headjoints, 51  
 illustrated, 32  
 price range, 31  
 step-up flutes, 32  
 studies as music, 276–278  
 studying music, 278–281  
 subcontrabass flute in G, 328  
 synthetic-based pads, 42–43  
*Syrinx* (Debussy), 21
- T •
- Taffanel, Paul, 10, 274  
 talent, 12  
 taper, musical phrase, 228  
 tarnish, 301  
 Tarni-Shield Silver Polish, 301  
 teachers. *See also* lessons  
 experience and training, 286  
 finding, 286–288  
 perspective, 286  
 questions for, 288–289  
 shopping around for, 288  
 specialization, 287  
 teardrop, 107  
 technical passages, 311, 313  
 technique books, 274–275  
 technique, practicing, 86, 88  
 Telemann, Georg Philipp, 20, 218, 282  
 tempo indication, 75, 279  
 tendonitis, 125  
 tenuto markings, 78, 160  
 third octave fingerings.  
*See also* high register notes  
 airstream and, 204  
 alternative, 206–209  
 approach to, 201–202  
 harmonics basis, 202  
 left-hand intensive, 204–206  
*30 Easy and Progressive Studies* (Gariboldi), 243, 244, 245  
*30 Studies* (Platonov), 278  
*Thirty Studies* (Karg-Elert), 278  
 32nd notes, 72, 73  
 throat  
 noises, 213  
 space in, 188, 214  
 vibrato and, 194  
 thumb B♭ key, 140, 141–142  
 Thumbport balancing aid, 123, 125  
 ties  
 defined, 77  
 example excerpt, 156  
 function, 77  
 slurs versus, 155–156  
 timbres, 16  
 time signatures  
 bottom number, 74  
 common time, 75  
 cut time, 75  
 deciphering, 75  
 defined, 74  
 in studying piece, 279  
 top number, 74

- tone colors  
 changing, 184–185  
 defined, 183  
 descriptive words, 183  
 dynamics link, 184  
 embouchure and, 184  
 evocative, 269  
 subjectivity, 184  
 vowel sounds and,  
 184–185
- Tone Development Through Interpretation* (Moyses), 267–268
- tone holes  
 defined, 26  
 drawn, 41, 42  
 measurements, 42  
 soldered, 41, 42
- tonguing  
 articulation with, 156  
 D consonant, 157  
 defined, 156  
 double, 237–247  
 execution, 157  
 flutter, 249  
 French, 159  
 in-between, 160  
 long, 160  
 muscles, 241  
 practicing, 158  
 short, 158–159  
 steps, 157  
 triple, 247–249
- Top Register Studies for Flute* (90 Melodious Studies) (Filas), 205
- traverso. *See* Baroque flutes
- treble (G) clef, 56
- tremolos  
 defined, 257  
 fingering chart, 345–347  
 fingerings, 257, 258  
 playing, 257–258  
 two-note, 258  
 use of, 257
- trill fingering chart, 341–344
- trill keys, 204
- trills  
 airflow and, 252  
 challenge of, 251–252  
 counting out, 251  
 defined, 250  
 exercise, 253  
 fingerings, 252–253  
 historically correct, 254  
 notation rules, 250–251  
 playing, 250–257  
 practicing, 251  
 speed, 253
- trios, 292
- triple tonguing. *See also* tonguing  
 coordination, 248  
 defined, 238  
 difficulty, 238  
 methods, 247  
 patterns, 247  
 practicing, 248–249
- triplets, 73–74
- tuners  
 defined, 84  
 needle, 221  
 pitch tendency discovery with, 225–226  
 tuning with, 220–221  
 types and prices, 84
- tuning  
 A=440, 219, 220  
 alternate fingerings and, 233–236  
 to B $\flat$ , 223  
 breath support and, 232–233  
 careless, 312  
 to each other, 221  
 with ears, 221–224  
 embouchure and, 231–232  
 issues, solving, 231–236  
 notes, 220  
 with tuner, 220–221  
 to tuning A, 222–223
- tuning A  
 defined, 17, 219, 220  
 oboes giving, 220  
 tuning to, 222–223
- 20th century/contemporary, 217
- 20 Easy Melodic Progressive Exercises* (Köhler), 161
- 24 Etudes op. 33* (Andersen), 242–243, 276, 277–278
- 24 Little Melodic Studies* (Moyses), 267
- 24 Short Concert Pieces* (Cavally), 218
- U •
- undercutting, 52
- used flutes, purchasing, 35
- V •
- versatility, 18–19
- vibrato  
 amplitude, 198–199  
 automatic, 192  
 on CD, 193  
 controlling, 195  
 defined, 191  
 developing, 192–195  
 discovering, 191–192  
 exercises, 199–200  
 hearing in own playing, 315  
 matching to metronome, 195  
 nanny goat, 196  
 natural sound, 196–199  
 natural speed, 197  
 out-of-control, 314–315  
 pitch waves, 193  
 production of, 192  
 purpose, 191  
 source of, 193–194  
 steps, 194  
 styles, 191, 192, 196  
 throat and, 194  
 types illustration, 197  
 wave width, 197  
 in woodwind instruments, 192
- virtual accompaniment, 85
- Vivaldi, Antonio, 282
- vowel sounds, tone colors and, 184–185

## • W •

Walker, Jim, 321–322  
wall thickness, 37–38  
warming up. *See also*  
routines  
harmonics, 262–265  
long tones, 266  
melody books, 267–270  
time for, 262  
western concert C flutes, 10  
whole notes, 71–72  
whole step, 58  
*Wibb's Harmonics* (Bennett),  
262, 263–264

Wincenc, Carol, 322  
wind ensembles, 293  
wing style headjoints, 53  
Wion, John, 268  
wood flutes, 38  
Woodwind Fingering  
Guide, 347  
woodwind instruments  
flute versus, 14–19  
pitch tendencies, 229  
reeds, 15  
sounds, 14  
types of, 14  
vibrato, 192

world flutes, 331–332  
wrist position, 123–125  
Wye, Trevor, 275

## • Y •

Y-arms, 40

## • Z •

Ziegler, Matthias, 327