

DLA dissertation

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## The extended flute techniques

New sounding possibilities of the flute: technical, acoustical,  
pedagogical aspects involving compositional overview

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## I. Research history

The *extended flute techniques* were studied over the last two centuries with enthusiasm and several works has been edited on this topic so far. In many cases these works were based on practical experiments, it happened that the edited information listed in the works were not always correct. The main intention of these works were to introduce and popularize the possibilities of using extended flute techniques in musical compositions. The most important works of the last century (Batrolozzi, Bruno: *New Sounds for woodwind*, Oxford Unniversity Press 1967; Howell, Thomas: *The Avant- Garde Flute – A Handbook for Composers and Flutists*, University of California Press, 1974.; Robert Dick: *The other Flute*, Oxford University Press 1975.) summarized the extended flute techniques, based on practical experiences with no academic information or sometimes with mistakes in their theories. Hungarian artists edited several works on this topic as well (Ittzés, Gergely: *The pedagogical aspects of the modern flute technincs* Budapest, Fuvolaszó, 2004/2; *Multiphonics on Flute*, Matuz, István: *Apollo, Pan and the fingering theory* Fuvolaszó 2004/2).The main achievement of all these works is that they prepared the musicians, composers and acoustic experts for the

New which could lead to organising several wonderful concerts using extended flute techniques. As this topic is a dynamically changing one we need to admit that some of the mentioned works does not contain up-to-date information. As the extended flute techniques are currently known worldwide it is essential to edit a complete work containing academic, practical information, pedagogical aspects as well as great references of musical compositions.

## II. References

The dissertation is based on three main groups of reference works:

### 1. The history of flutebuilding over the last four centuries

Ardall Powell on Flutehistory- introduces the main changes, inventions of the flute building providing information also of the musical habits of the centuries.

(<http://www.flutehistory.com/Resources/Documents/technology.php3>) The dissertation also used several other important references for example Boehm, Theobald *Die Flöte und das Flötenspiel*, 1871.; Rockstro, Richard Shepherd, *A Treatise on*

*the Construction the History and the Practice of the Flute*, London, Reprint,Buren NL: Frits Knuf,1986).

### 2. How flute produces sound? Basic acoustical information of the flute

To understand how the extended techniques work on flute it is necessary to get familiar with the basic acoustical information of this instrument. For this topic the following works proved to be very useful: Tarnóczy Tamás: *A zenei akusztika* Budapest, Zeneműkiadó,1982.

Pap: *Jaj nektek, asszonyok!- Az ajaksípokról*  
<http://www.termesztvilaga.hu/tv2001/tv0106/sip.html>

### 3. The extended flute techniques

This topic has a very rich reference list, let us see the most important ones: Ittész, Gergely: *The pedagogical aspects of the modern flute techniques* Budapest, Fuvolaszó, 2004/2; *Multiphonics on Flute*, Matuz, István: *Apollo, Pan and the fingering theory* Fuvolaszó 2004/2 Batrolozzi, Bruno: *New Sounds for woodwind*, Oxford Unniversity Press 1967; Howell, Thomas: *The Avant- Garde Flute – A Handbook for Composers*

*and Flutists* – University of California Press, 1974.; Robert Dick: *The other Flute*, Oxford University Press 1975.

These works contain the new sounding possibilities for flute sometimes practical advice as well. The mentioned Hungarian works revolutionized the notation of the fingering and provide a lot of information of the possibilities of the extended flute techniques.

### **III. Method**

The purpose of choosing this topic was to collect all the important information of the extended flute techniques which is used today, introduce them to the musicians including basic academic information, practical advice, pedagogical aspects and provide examples from the musical compositions using subject techniques.

In the first chapters we can follow the improvements of the flute making industry from the 17th century, we can get familiar with the basic acoustical information of how to make sound on flute. After the introduction the dissertation introduces the extended flute techniques.

### **IV. Achievements**

The dissertation intended to introduce the whole spectrum of the extended flute techniques used today with academical and practical information as well.

### **V. Activities of the candidate regarding extended flute techniques**

The author of the dissertation is being continually trained about subject topic, uses them on several concerts and CD recordings. The author of the dissertation won special prize in 2005 Paris on the Jean- Pierre Rampal International flute competition for the best performance of *Runbefore lightning* using extended flute techniques. With the TeTraVERSI flute quartet the author gave several concerts using subject techniques (eg.: Horváth, Balázs *Quartetto per flauti* 2006., Bánkövi, Gyula: *Angyaltánc*, 2005.) and they also recorded several great compositions as well. (eg.: M. Hynes: Four chorals for Carinthe, CD: Kitalált Emlékek, Fon-Trade Music, 2006)