

## **Summary of the Dissertation:**

### ***From Simple to Complex: Extended Techniques in Flute Literature; A Technical, Pedagogical and Athletic Approach Leading Towards Studying and Training Heinz Holliger's (t)air(e) for solo Flute for Performance***

**By, Jennifer Anne Borkowski  
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The dissertation begins by examining attitudes in print about new music and surveys flutists about the prevalence of new music in their university programs. Negative opinions in writing are plentiful. This includes both advocates of new music who claim it is not studied enough as well as those who opponents of new music who choose to omit it from their repertoire. By surveying university flute students, the author found that new music has been well received by those who have played it, and those who haven't played it were either not interested or thought they were not ready. The discrepancy in these answers is attributed to the repertoire that has been played and the types of compositions that are called "new". From these answers, the author found that complex repertoire is seldom played. A solution is then provided and divided into three main areas which follow.

#### **Section One:**

The literature teaching extended techniques has been expanded by adding practical suggestions for their application along with a discussion of their use in repertoire. The manuals of Robert Dick and Carin Levine were thoroughly discussed along with practical experiences from the author and others in the contemporary music field. The author categorized the techniques in a new and logical way allowing for continuity in teaching studios. Flutists will benefit from this approach as it focuses on physical and acoustical similarities in each grouping. In addition to this, this approach neatly crosses over into traditional playing since the flutist is asked to think about resonance, both within the flute itself and with an individual body.

## **Section Two:**

Moving out of the execution of the techniques themselves, the author provided alternate uses for the techniques to augment efficiency in teaching studios. This idea was inspired from the questionnaire respondents who said they were not ready to play new music. Several named specific problems they were having and the author sought to address these problems with modern techniques. In addition to this, by using new techniques to reframe old problems, the author proposes that students' first experience to them will be positive, thus opening receptivity towards new repertoire. Advanced students are often in a learning plateau and finding new and interesting ways to practice is often cited as a way of moving students out of one. Using extended techniques to do this opens to the contemporary world that might remain closed by focusing on repertoire alone.

Problems of approaching the repertoire were also solved by the creation of a new grading scale followed by recommendations for study. The current grading scales place repertoire with extended techniques or new notations in the most difficult category. Coming directly from music suppliers, this information misleads flutists about what repertoire exists for them. The author found a surprising amount of repertoire that can be integrated into every level of flute study, including the first year. The new grading scale created by the author is not only informative about what repertoire could be played when, but makes more repertoire accessible to younger students. The questionnaire respondents experience with the intermediate level repertoire has been immensely positive. It does not benefit the player to wait until the rest of the literature has been mastered. Those who were still waiting had mostly negative feelings about new music. This section as a whole focused on eliminating bias against new music by recommending an early integration of extended techniques into traditional studios.

## **Section Three:**

In preparing works for performance, the author designated several components of preparation to be considered by teachers guiding their students towards a recital. It is imperative that students begin with a new mindset towards this intense study. By

beginning with this fresh perspective about the importance of the work, students will be better prepared to see the process through to its end.

Moving onto the printed page, examples from repertoire were chosen to show the importance of involvement in interpreting a new score. The aim of this section was to introduce students to the concept that all answers will not be clear, and that diving into a new score ultimately means a deeper connection with that score and the composer who wrote it. As was said in this chapter, through this work I strengthen myself.

The final section gave the most complete discussion of how one prepares physically for the demands of many pieces of new music. The focus is on preparing *(t)air(e)* for solo flute by Heinz Holliger. This piece is based on a lack of air and requires a flutist with physically strong lungs and highly developed breath control. There are many examples in new music where the physical demands are out of reach for most flutists. Those who play this repertoire have found ways to accomplish the task, but to date, there is not a method describing how these challenges can be responsibly taught. The author was inspired by her knowledge of periodization training for athletes. She took lessons learned in sports science courses and looked for a way to adapt the periodization theory to preparing for *(t)air(e)* musical performance. The concept of periodization involves preparing the body in ways that musicians traditionally neglect. The concept of tapering off work before a performance is something novel to many musicians. Stamina building has been only guessed at to this point. The solutions here are solid as they are based on a tried and proven theory in sports science. Musicians will also benefit from the ideas of multi-lateral training, or cross training. Introducing these concepts gives musicians clear ways to physically prepare without adding to their stress level. Periodization seeks to minimize injury and allow the body to peak at the right moments. The theory, when well applied, will lessen worry about preparedness and allow for more creativity and enjoyment during performances.

The author has seen too many examples of new music turning into something analogous to an extreme sport. However, in spite of the high physical demands, there are many pieces that are musically inspired. They are often neglected because of the

lack of information about how to approach them. Now, flutists can use this system to more confidently prepare themselves. This cross-over idea is completely new and has potential to be explored in greater detail for all musicians.

### **Exercises in the Appendices:**

In the appendices, two specific sets of exercises were created. The first set is meant for using extended techniques to solve other problems. Common problems among flutists are addressed here. The exercises are compact and focus on the execution of technique alone. Therefore, they are written tonally and are based on standard flute exercises. This allows the flutist to focus solely on the technique itself.

The second set of exercises uses the wave patterns used in periodization training to teach flutists how to use energy when playing new techniques. Much new music demands a higher energy level than traditional playing. These exercises build the new “new music muscles” in a way that minimizes the risk of fatigue and burn-out. They are also compact and use tonal exercises so that the emphasis is on physical energy spent, not the complexities of a new score.

### **Conclusion:**

Overall, the dissertation makes complex repertoire more accessible to flutists. Teachers are also empowered to use extended techniques in their studios by implementing a concrete plan. Introducing extended techniques in new ways makes way for the younger generation of flutists to approach new music positively. The hope is to lessen competitiveness and stress and allow the often neglected complex repertoire to have its rightful place in both study programs and concert halls.