

ABSTRACT

Title of Dissertation: THE FLUTE IN POP CULTURE: WHY ADD FLUTE TO THAT?

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Across one lecture and two performance recitals, my project explores the benefits of incorporating pop-cultural elements into classical flute programming. The lecture investigates the question “why add flute to that?” through analyses of flute history, pop culture history, and the flute’s role across the pop culture timeline. I showcase the flute’s presence in pop culture by performing excerpts, playing pre-recorded audio, and showing visual clips of popular media with significant flute components. In assessing and demonstrating the flute’s contributions within the popular world, I illustrate the possibilities for creative programming on the classical stage. Two accompanying performance recitals put my lecture findings into practice. Each recital presents four musical pairs containing a Western-classical piece and a pop-culture-inspired work. These pairs demonstrate an overarching link, finding commonalities in genre, style, composer, or compositional inspiration. Three supplementary files are included as part of this project: the first is a video of my lecture recital on February 12, 2022, the second is a folder containing audio (and

video where applicable) from my performance recital on March 14, 2022, and the third is a folder containing audio from my performance recital on April 24, 2022. The corresponding program notes offer value for classically-trained musicians and music appreciators alike.

In using pop culture to inform classical performance choices, flutists have the potential to keep classical programming fresh, surprising, and relatable. Integrating the classical and popular realms not only expands possibilities of repertoire and instrumentation, but diversifies the pool of composers to include those who have been historically excluded. Innovatively building off the classical music canon also attracts new audiences, increasing the longevity and support of the concert hall. In addition to amplifying performance opportunities within the classical tradition, juxtaposing classical and popular music challenges flutists to exercise invaluable listening, transcribing, arranging, practice, and performance skills. Through exploring the popular ecosystem, flutists can achieve true musical creativity, expression, and flexibility, fully-realizing the versatility of their instruments and their beings.

THE FLUTE IN POP CULTURE: WHY ADD FLUTE TO THAT?

by

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Dedication

To every student who follows their creative instincts and every teacher who supports
individuality.

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Program Notes: March 14, 2022

Bach

A composer with over one thousand works to his name, Johann Sebastian Bach (1685-1750) remains one of the most influential figures in Western-classical music history. While Bach's famed choral and instrumental writing informed illustrious composers such as Wolfgang Amadeus Mozart, Ludwig van Beethoven, and Joseph Haydn, his impact extends far beyond the classical stage. Lady Gaga, Led Zeppelin, The Beatles, and Jethro Tull are a few of the many popular artists who have borrowed Bach's work. The first musical pairing on my recital, Bach's Fourth Flute Sonata and Jethro Tull's "Bouree," exhibits the reinvention of Bach's genius in a soft rock setting.

Though Bach's catalog was bountiful, he composed only a handful of works for the flute. Six of these works, composed over a twenty-year period, are sonatas for flute and piano. While each of Bach's flute sonatas are standards in the classical flute repertoire, these compositions contain widely-debated origin stories among Baroque scholars.¹ His Flute Sonata No. 4 in C Major, BWV 1033 (ca. 1736) is one of two sonatas with a missing original score. The surviving manuscript copy contains the handwriting of his eldest son, C.P.E. Bach, calling its authenticity into question.²

Across the C Major Sonata's first, second, and fifth movements, the flute plays spinning lines that convey J.S. Bach's harmonic language. The culmination of the flute part's rhythmic, melodic, and harmonic content, however, reveal that this sonata may have been intended for solo

¹ Christoph Wolff and Walter Emery, "Bach, Johann Sebastian," *Grove Music Online*, January 2001.

² Jeanne Swack, "Flute Sonatas and Partitas," *The Oxford Composer Companion: J.S. Bach* (1999): 175.

flute. In contrast, the third and fourth movements are conducive to accompaniment, containing single-line melodies that benefit from the addition of harmony.³ C.P.E. Bach's likely addition of a simple bass line blurs the sonata's origins, but the work's melodic and harmonic inconsistencies do not extract its inherent charm.

Regardless of its composer, this sonata presents flutists with endless expressive opportunities, enabling improvised articulation and ornamentation during repeated sections. Since the flute part is written without break, flutists must make breathing choices that inform their phrasing, resulting in a wide variety of performance interpretations. In addition, the work's bare-bones accompaniment gives performers the freedom to experiment with instrumentation. Flutists can choose to perform with cello, guitar, lute, piano, harpsichord, or - though perhaps unconventional due to registral differences - string bass.

Internationally recognized and self-described as "the only exponent of rock-style flute," Ian Anderson (b. 1947) frequently collaborated with classical musicians, curating large-scale concerts that combined Jethro Tull favorites with inventive arrangements of classical standards. Anderson envisioned a matrimony of Bach and rock when arranging Jethro Tull's "Bourree" (1969), a crowd-pleaser that made regular appearances at these genre-breaking performances. An instrumental track on Jethro Tull's album *Stand Up*, "Bourree" borrows the first eight measures from Bach's "Bourrée in E Minor," the fifth movement of his E Minor Lute Suite.⁴

Originating in seventeenth-century France, the *bourrée* was a dance established by King Louis XIV.⁵ Though Bach was aware of the *bourrée*'s origins, he did not wish for his composition to be performed by dancers. However, the movement contains two beats per

³ Johann Sebastian Bach, *Bach Sonaten, Band II: Nr. 4-6* (Frankfurt, Germany: C.F. Peters, 1939), 2-7.

⁴ Gary R. Parker, *Original Jethro Tull: The Glory Years, 1968-1980* (Jefferson, NC: McFarland & Co., 2018).

⁵ Meredith Ellis Little, "Bourrée," *Grove Music Online*, January 2001.

measure, beginning with a one-beat pick-up. These musical elements, in addition to the movement's quick pace, are true indications of the *bourrée's* roots.⁶ Today, Bach's "Bourrée in E Minor" is widely performed by solo string and keyboard players, as their instruments can accomplish the harmonic and rhythmic independence necessary to achieve counterpoint.

In Ian Anderson's "Bourree," the flute swings the first eight bars, accompanied by a walking bass line. Understanding the flute's single-melody limitations, he introduces a second flutist to flesh out the countermelody, accompanied by textural guitar strums. The drums then set the stage for an extensive, improvised flute solo, which incorporates simultaneous singing-and-playing.⁷ During this recital, an improvised bass cadenza creates the bridge between the solo section and the melody's return, an homage to the song's Baroque roots. The song's penultimate measure allows the flutist to improvise once more before signaling the final downbeat.

Modern Dance

From the Romantic-era waltz to 1970s disco, dance has inspired musical compositions across all genres. During the Medieval and Renaissance periods, dances were performed to music in rural and court settings. Baroque composers polished the dance forms of their predecessors, creating instrumental suites containing the *courante*, *sarabande*, *allemande*, and *gigue*. Composers of the Classical and Romantic periods left us with the waltz, tango, and ballet. Today, contemporary composers often draw inspiration from modern dance, which is considered more fluid and freeform, and popular dance styles like hip-hop and jazz.

⁶ Bach, *Bach Sonaten*, 2-7.

⁷ "Bouree," track 3 on Jethro Tull, *Stand Up*, Island Records, 1969, Spotify.

The second pair featured on my recital juxtaposes Valerie Coleman's *Danza de la Mariposa* with Allison Loggins-Hull's *Color Wheels*. Though these works were composed within ten years of one another, they present drastically different interpretations of dance in the twenty-first century. Founder and former flutist of the acclaimed Imani Winds woodwind quintet, Valerie Coleman (b. 1970) has produced dozens of chamber and solo works for wind instruments using her fearless and exploratory compositional voice.⁸ Quickly earning a place among standard flute repertoire, *Danza de la Mariposa* (2008), "Dance of the Butterflies," whisks listeners through South America, presenting an assortment of rhythms and melodies reminiscent of the winged creatures.⁹

While the title implies the significance of dance, *Danza de la Mariposa*'s off-beat rhythms, shifting time signatures, and abrupt tempo changes would challenge the best of dancers. Instead, the work's rhythmic content demonstrates a butterfly's ability to whirl, dart, spin, and pirouette on a whim. *Danza*'s slow sections honor the Peruvian lament song, the *yaraví*, through soaring musical paint strokes. Coleman also pays homage to Argentina, notating flavorful rhythms to mirror those of the concert tango.

To expand *Danza*'s range of color, Coleman uses an intriguing collection of extended techniques. The flutist is first called to use flutter tonguing, requiring the flutist to roll their tongue while blowing air into the instrument. Coleman then notates percussive tonguing, an unorthodox articulation method reminiscent of drumming. She incorporates pitch bends and glissandi, figures that quickly ascend or descend in pitch, and singing-and-playing to add to the

⁸ Valerie Coleman, "About," accessed April 16, 2022, <https://www.vcolemanmusic.com/about.html>

⁹ Valerie Coleman, *Danza de la Mariposa* (Malvern, PA: Theodore Presser Co., 2011).

piece's intensity. Lastly, Coleman makes sparse use of harmonics, requiring the flutist to produce high pitches by overblowing traditional fingerings.¹⁰

While Coleman sought to communicate dancing butterflies through irregular, rhythmic grooves, Allision Loggins-Hull (b. 1982) often incorporates electronic backing tracks into her compositions to signify dance. A classically-trained flutist who defies genre, Loggins-Hull composes from her experiences across both classical and popular realms. She strives to reflect the current sociopolitical climate in her flute compositions, pulling from her perspectives on Blackness, cultural identity, and motherhood. As co-founder of Flutronix, a multifaceted flute duo, Loggins-Hull has been credited with “redefining the flute and modernizing its sound by hauling it squarely into the world of popular music.”¹¹

Color Wheels (2017) nods to Loggins-Hull's popular interests while demonstrating her classical upbringing. Inspired by her children at play, Loggins-Hull wrote of *Color Wheels*:

One afternoon we were all in the living room and as is typical, crayons were sprawled across the coffee table. My children began to draw and they developed a game out of creating these colorful circles. Looking for ways to simultaneously create music and engage with my kids, I thought it would be fun to assign each color wheel a cell of music. We created a pattern for the color wheels and from that, a piece of music was outlined. With the children's direction to add vibrant drumming, I fleshed out the electronic accompaniment and sculpted *Color Wheels*, a piece inspired by kaleidoscopic imagery and energy.¹²

Marked “exciting and sassy,” the percussive opening of *Color Wheels* introduces the piece's steady heartbeat. This rhythmically-driven work diverts expectations by playing with time signatures and textures to distinguish between repeated sections dubbed “urgent, breathy” and “easy.” Though most of *Color Wheels* uses looping rhythms reminiscent of electronic dance music, Loggins-Hull plays with lyricism in the piece's middle section. There, she explores the

¹⁰ Coleman, *Danza*, 3-5.

¹¹ Allision Loggins-Hull, “About,” accessed April 16, 2022, <https://allisionloggins.com/about/>

¹² Allision Loggins-Hull, *Color Wheels* (New York, NY: Flutronix Publishing, 2017), 1.

alto flute's distinctive sound by indicating when to use vibrato and non-vibrato, a technique often used by today's contemporary-classical composers.¹³

Politics

A creative artform that progresses with the cultural practices of the time, music has the ability to communicate powerful political messages. While today's popular artists can express their beliefs through lyrics or visual art, instrumental composers of the Romantic period manifested political ideals using nationalism. This movement saw European composers using musical ideas specific to a place or culture, oftentimes participating in appropriation to advance political goals. This politically-inspired musical pair, featuring Georges Barrère's *Nocturne* and Jacob ter Veldhuis' "So They Tell Us," indicates how music can be used as a political tool in both obvious and covert ways.

French-born Georges Barrère (1876-1944) is responsible for carrying the tradition of the French Flute School, a specific style of flute playing, to the United States. Before departing his home country, Barrère studied at the Paris Conservatory with Paul Taffanel.¹⁴ The father of the French Flute School, Taffanel sought to reinstate the instrument's former glory, leaving characteristics of German flute-playing behind. Aided by the invention of the silver Boehm system flute, today's concert flute, Taffanel perfected the principles of light tone, spinning vibrato, and musical expression.¹⁵

A founding member of the French National Music Society, an organization which promoted French composers and style, Taffanel passed down his love for French Nationalism to dozens of his pupils, including Barrère. After completing his studies, Barrère emigrated to

¹³ Loggins-Hull, *Color Wheels*.

¹⁴ Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère* (New York, NY: Oxford University Press, 2005), 6-11.

¹⁵ Ardal Powell, *The Flute* (London, CT: Yale University Press, 2002), 208-225.

America to join the New York Symphony Orchestra (now the New York Philharmonic). He quickly found fame as an active recording artist, arranger, and champion of contemporary works before trying his hand at composing.¹⁶

One of three original works, *Nocturne* (1913) is Barrère's only published flute piece. It is speculated that Barrère was critical of his compositions, as he was known for making self-deprecating remarks about the drafts locked in his desk drawer.¹⁷ Nevertheless, *Nocturne* remains a hidden gem within the contemporary flute canon. Dedicated to Taffanel, the piece is characteristic of French style, containing simple, lyrical melodies that leave room for emotional expression. The work also demands moments of virtuosic technique, cascading through the flute's full range.¹⁸ In essence, *Nocturne* evokes what its name suggests: the wonders of the night.

While earlier classical composers reflected their politicized writing, contemporary composers like Jacob ter Veldhuis (b. 1951) use aural and visual media to convey their political ideals. Appropriately nicknamed "JacobTV," ter Veldhuis has an extensive catalog of pop-culture-influenced works. JacobTV began his musical journey as a rock musician, studying electronic music and composition in the Netherlands. Claiming to "pepper" his music with "sugar," JacobTV draws from the intensity of social and political culture while composing.¹⁹ His fearless interpretation of media-depicted American events challenges performers and listeners alike.

Like many of his works, *Suppositions* (2015) is adaptable to a variety of instruments, scored for alto flute, saxophone, B-flat clarinet, or violin. Though the work is made of three

¹⁶ Edward Blakeman, "Taffanel, (Claude) Paul," *Grove Music Online*, January 2001.

¹⁷ Toff, *Monarch*, 119.

¹⁸ Georges Barrère, *Nocturne* (New York, NY: G. Schirmer, 1913).

¹⁹ Jacob ter Veldhuis, "Biography," accessed April 16, 2022, <https://jacobtv.net/composer/>

movements, each movement contains differently-themed audio and/or video clips, allowing movements to be performed individually. Rhythmically virtuosic, each movement requires extreme focus from performers, who must play in synchronization with musically-manipulated audio segments.²⁰

Dedicated to contemporary flutist Margaret Lancaster, “So They Tell Us” pulls speech from international media outlets. Though the words voiced by news anchors, politicians, and refugees are often in the foreground, JacobTV intended for the speech to reach listeners abstractly, like a radio playing in the distance. While phrases like “people are dying,” “we starve,” and “there’s no gender gap” may deeply resonate with audiences, the music is meant to evoke the primary emotional response. The piece’s video component further explores human desensitization to media, depicting ordinary people walking in slow-motion.²¹ JacobTV powerfully dubs this movement “a portrait of our world in the twenty-first century.”²²

Americana

Loosely categorized as American-style music, Americana encompasses the diverse traditions that materialized from popular music of the Southern United States. Blues, gospel, folk, country, bluegrass, jazz, rhythm and blues, and rock and roll are considered the cardinal styles associated with Americana, each brought to the United States by African slaves. Otherwise known as “American roots music,” these styles played a paramount role in the development of both popular and contemporary-classical composition. The final pair on my recital showcases the

²⁰ Jacob ter Veldhuis, *Suppositions* (Holland, Netherlands: Boombbox Holland, 2015).

²¹ Jacob ter Veldhuis, “So They Tell Us,” *Suppositions* (Holland, Netherlands: Boombbox Holland, 2015), 1-4.

²² Jacob ter Veldhuis, “Suppositions,” accessed April 16, 2022, <https://jacobtv.net/product/suppositions/>

Americana scope of influence across Lukas Foss' contemporary-classical *Three American Pieces* and Twisted Pine's folk-pop "Papaya."

Formed in 2017, Boston-based band Twisted Pine has something for everyone in their boundary-breaking music. Described by band member Chris Sartori as "neo-folk indie soul avant jazz jam grass-icana," music from their latest album, *Right Now*, borrows from genres across the popular spectrum. It's no surprise that Twisted Pine's music is a melting pot, as band members boast a variety of jazz and classical upbringings. Their albums are a culmination of their experiences as bandmates and individuals, pulling from memories of road trips, spontaneous performances, laughter, and, most of all, food.

Twisted Pine holds deep roots in bluegrass, a genre largely associated with the American Appalachian region.²³ Like all Americana, bluegrass is deeply indebted to the traditions that African slaves brought to the United States. Within bluegrass music, the vocal stylings, rhythmic drive, formal structure, and instrumentation can all be traced back to Africa. Additionally, bluegrass was influenced by the folk dances and ballads of England, Ireland, and Scotland.²⁴ While it is impossible to force bluegrass into a box, it is typically characterized by its quick tempo, rhythmic bass line, acoustic instruments, and unmatched energy.²⁵

Staying true to the playful nature of American roots music, "Papaya" (2020) has lighthearted lyrics describing a fruit-human relationship. Of "Papaya," singer and violinist Kathleen Parks said, "You know how when you're waiting for an avocado, you just want to eat it right now, but it's not ready? By the time it's ripe, it's already gone or you have to toss it out."²⁶

²³ Twisted Pine Band, "About," accessed April 16, 2022, <https://twistedpineband.com/bio>

²⁴ Kip Lornell, *Exploring American Folk Music: Ethnic, Grassroots, and Regional Traditions in the United States* (Jackson, MS: University Press of Mississippi, 2012).

²⁵ Neil V. Rosenberg, rev. Joti Rockwell, "Bluegrass Music," *Grove Music Online*, November 2013.

²⁶ Twisted Pine, "About."

Within an acoustic ensemble of voice, fiddle, mandolin, and bass, the flute demonstrates the creativity and unpredictability found within Twisted Pine's music. Though the song could be considered a metaphor for love, in the words of Sartori, Twisted Pine's music is "a little fruity, a little spicy, and it doesn't take itself too seriously."²⁷ The lyrics are as follows:

Pa-pa-pa-papaya (vamp)

You've got such a soft attitude
You've got skin that can tease me
I'm up, I'm up just at the thought of you
Cravings on my mind, oh please, papaya, ripen soon

But here comes someone you acknowledge who doesn't care to prove
And got me chompin at the bit tryin' to win this race to you

Now I'm so in love with you
I'm not putting you back
If you chose me I choose you
Give you the room to bloom forever inside my heart

That's why I'm asking you to come on and give me a try
Don't just pass me right by
Be my sweetest papaya
I'll give you the sweetest desire

Pa-pa-pa-papaya (vamp)

I'm asking you to come on and give me a try
Don't just pass me right by
Be my sweetest papaya
I'll give you the sweetest desire

Papaya (vamp)²⁸

Seventy-six years before the release of "Papaya," composer Lukas Foss (1922-2009) was exploring the sounds of America through a classical lens. Though he was German-born, Foss was granted American citizenship in 1942. With American patriotism running through his veins amidst World War II, Foss welcomed the Americana style pioneered by his predecessors. His

²⁷ Ibid.

²⁸ "Papaya," track 3 on Twisted Pine, *Right Now*, self-released, 2020, Spotify.

early compositions are reminiscent of the stylings of William Grant Still, Florence Price, Aaron Copland, and Foss's classmate Leonard Bernstein. These American-classical composers embraced the traditions of folk, blues, and gospel, inspiring Foss to incorporate popular idioms into his classical compositions.

Though he'd later experiment with contemporary techniques, Foss first found his compositional voice through neoclassicism. He harkened back to the ideals of the classical period, adding a modern twist to sing-able melodies, approachable harmonies, and organized phrasing.²⁹ Foss described *Three American Pieces* (1944/1993) as "melodious and virtuosic," a description which reveals the composer's neoclassical intent.³⁰ Originally composed for violin and piano, this arranged work balances endearing lyricism with jovial rhythmic patterns.³¹

To successfully adapt this work for flute, Foss sprinkles extended techniques throughout the flute part. "Early Song" alternates between a simple melody and dance-like themes with shifting meters, calling for flutter tonguing to emulate the violin's haunting high register.³² "Dedication" begins and ends with a hopeful flute theme, morphing into rhythmic uncertainty during the middle section. Subtle pitch bends mirror a violinist's ability to slide their finger from one note to the next, while harmonics can be achieved on flute and violin alike.³³ In the middle section of "Composer's Holiday," the flute echoes the piano's interlude by singing-and-playing in counterpoint. This toe-tapping movement also includes flutter tonguing, giving the flute the depth and volume associated with playing two notes at once.³⁴

²⁹ Allan Kozinn, "Lukas Foss, Composer at Home in Many Stylistic Currents, Dies at 86," *New York Times*, March 1998, <https://www.nytimes.com/2009/02/02/arts/music/02foss.html>

³⁰ Itzhak Perlman, "Program Notes," Cal Performances, 2007, https://calperformances.org/learn/program_notes/2006/pn_ip.pdf

³¹ Lukas Foss, *Three American Pieces for Flute and Piano*, ed. Carol Wincenc (New York: Carl Fischer, 1993).

³² Foss, *Three American*, 2-9.

³³ Foss, *Three American*, 10-16.

³⁴ Foss, *Three American*, 17-24.

Program Notes: April 24, 2022

Storytelling

An artform with an inherent ability to evoke emotional response, music often tells stories without words. Often referred to as ‘program music,’ musical storytelling flourished during the Romantic period. While Renaissance, Baroque, and Classical composers favored creating atmospheres through their works, Romantic composers drew inspiration from extra-musical elements to create mirroring soundscapes.³⁵ Symphonic storytelling laid the foundation for the first pair on my recital. This pair, including Claude Debussy’s *Syrinx* and an arrangement of Joe Hisaishi’s “Sophie in Exile” from *Howl’s Moving Castle*, displays the effects of programmatic composition on two distinct genres: solo flute literature and film score.

Like many twentieth-century composers, Claude Debussy (1862-1918) wrote program pieces almost exclusively. While his deep appreciation for nature and literature is reflected in his works such as *La Mer* (The Sea), *Prélude à l'après-midi d'un faune* (Prelude to the Afternoon of a Faun), and *Le Roi Lear* (incidental music to the Shakespeare play “King Lear”), Debussy detested being thought of as programmatic. He also disagreed with those who dubbed his music impressionistic, a term that often fits his imagery-provoking compositions. Regardless of Debussy’s feelings towards these musical labels, his fondness for creation is apparent across his catalog of solo, chamber, and orchestral works.³⁶

The first solo flute work composed with a narrative in mind, Debussy’s *Syrinx* (1913) played a pivotal role in advancing the solo flute repertoire. Composed over 150 years after the first significant solo flute piece, C.P.E. Bach’s A Minor Flute Sonata, *Syrinx* was written as

³⁵ Roger Scruton, “Programme Music,” *Grove Music Online*, January 2001.

³⁶ Peter Dayan, “On Nature, Music, and Meaning in Debussy’s Writing,” *19th-Century Music* 28, no. 3 (Spring 2005): 214-229, accessed April 16, 2022, <https://doi.org/10.1525/ncm.2005.28.3.214>

incidental music to Gabriel Mourey's play *Psyché*. Originally titled "Flûte de Pan," *Syrinx* is based on a tale from Greek mythology in which the god Pan persistently pursues the nymph Syrinx. Uninterested, Syrinx runs from Pan, turning herself into water reeds near the marshes. The desolate Pan unknowingly kills Syrinx after cutting the reeds to create a set of pipes, putting a dramatic end to his forceful pursuit.³⁷

The music of *Syrinx* does not reflect Pan's unwelcome chase, but his distant, sorrowful flute-playing as heard by two far-off wood nymphs.³⁸ Overflowing with color, *Syrinx* gives flutists the creative license to evoke this myth through personal interpretation. Written without formal structure, the piece is speculated to have been composed without the indication of bar lines or breath marks, elements which were later added by editors.³⁹ Regardless of its revisions, *Syrinx*'s musical content paints a picture of Pan wandering off and improvising in despair until what may be his final breaths.

The flourishing of programmatic composition during the Romantic and early-Contemporary periods has heavily influenced film music. Film score composers first wrote programmatically during silent films to illustrate the actions on screen. During the advent of talkies, movies with synchronized sound, the motion picture soundtrack established itself as a distinct programmatic genre.⁴⁰ Film score composers often use two techniques to enhance the pictures on screen: "Mickey Mousing," obviously imitating movement through musical gestures (Disney's *Fantasia*), or creating soundscapes that reflect the emotions on screen (*Star Wars*).

³⁷ Kirsten Jan Prie, "Debussy's *Syrinx*: Mystery, Myth, and a Manuscript," *Flutist Quarterly*, Fall 2008.

³⁸ *Ibid.*

³⁹ Claude Debussy, *Syrinx* (Paris, France: Jobert, 1927).

⁴⁰ Dave Kehr, "When Hollywood Learned to Talk, Sing and Dance," *New York Times*, January 2010, <https://www.nytimes.com/2010/01/17/movies/homevideo/17kehr.html>

Famous for his ability to capture the moods and movements on the big screen, Japanese composer and director Joe Hisaishi (b. 1950) composed music for all but one of the movies made by Studio Ghibli, a Japanese animation film studio famous for its feature films. The eighth highest-grossing Japanese film of all time, *Howl's Moving Castle* tells the story of Sophie, a young hat-maker who is cursed by the Witch of the Waste. Now appearing many decades older, Sophie flees from her home, afraid to be spotted in her new form.⁴¹

“Sophie in Exile,” (2004) the sixth track from the film, plays as Sophie runs to the hills across town. Fearful of her future, she eventually finds refuge in the wizard Howl’s mystical castle. Revealing Hisaishi’s familiarity with Western-classical, Japanese-classical, and minimalist composition, “Sophie in Exile” contributes to the fantasy of Japanese anime movies through simple, emotive musical themes. As the title suggests, this piece mirrors Sophie’s journey, portraying her ups and downs through contrasting major and minor sections. Though my arrangement of “Sophie in Exile” reduces full orchestra to flute and string quartet, the strings offer moments of luxury through sweeping melodies and uncertainty through quiet intensity. The flute adds a pastoral element to the piece, reminiscent of Sophie’s hope for a better future. The movie’s main theme, a turbulent waltz called “Merry-Go-Round of Life,” serves as the foundation for this piece’s musical material, repeating in various forms.⁴²

Latin-American Dance

Made up of twenty musically-diverse countries, Latin-America has played a huge role in the expansion of classical and popular music. Known for its dance-like spirit, Latin-American

⁴¹ *Howl's Moving Castle*, dir. Hayao Miyazaki (Studio Ghibli, 2004), Netflix.

⁴² “Sophie in Exile,” track 6 from Joe Hisaishi, *Howl's Moving Castle Soundtrack*, Studio Ghibli Records, 2004, Spotify.

music derived from Spanish, Portuguese, and African folk traditions.⁴³ Contemporary-classical composers are famous for bringing their customs of folk music to the Western world during the late-nineteenth and early-twentieth centuries, inspiring today's Latin-American composers to blend their roots with Western traditions. A few decades later, jazz musicians carried their Afro-diasporic musical traditions through the Americas, resulting in the collaboration of Black-American and Afro-Cuban performers in Spanish Harlem.⁴⁴ This recital pair displays characteristics of Latin-American dance through classical and jazz avenues, moving from Miguel de Águila's *Sonata Flautísima* to Antônio Carlos Jobim's "Wave."

Born in Montevideo, Uruguay, Miguel de Águila (b. 1957) is one such composer who nods to his South-American roots through classical writing.⁴⁵ Miguel de Águila intended for his *Sonata Flautísima* (2018) to unite driving Latin rhythms and virtuosic flute technique. When translated from Spanish to English, the work's title means "extremely flute sonata," a title suitable for this work which explores the flute's wide range of capabilities. De Águila wrote *Sonata Flautísima* using previously-composed material for unaccompanied clarinet or saxophone, *Estudio Rítmico*. Like *Sonata Flautísima*, this work was created with the intent of presenting endurance and technical challenges for the performer and makes frequent use of accents to communicate rhythmic grooves.⁴⁶

The "Caminando" (Walking) contains four distinct sections. It opens with a simple, syncopated melody that increases in intensity through the flute's register, dynamic, and tempo.

⁴³ Dale Olsen and Daniel Sheehy, *The Garland Handbook of Latin American Music*, vol. 2 (London, England: Routledge, 2007).

⁴⁴ Alex W. Rodriguez and Ilan Stavans, "Latin Jazz," *Oxford Bibliographies*, accessed April 16, 2022, DOI: 10.1093/OBO/9780199913701-0020

⁴⁵ Sornsuang Tangsinmonkong, "A Pedagogical Study of Selected Piano Music of Miguel del Aguila," (DMA diss., West Virginia University, West Virginia, 2017), ProQuest Dissertations & Theses Global.

⁴⁶ Miguel de Águila, "Program Notes," accessed April 16, 2022, <https://migueldelaguila.com/music/>

Then, a series of flourishes acts as a transition from the opening material to a rhythmic groove that features percussive tonguing. Like the opening section, this groove slowly intensifies as the flute crescendos and accelerates. The new groove comes to a quick halt, making way for the return of the opening material in the flute's high register.⁴⁷ De Águila explores more percussive tonguing in "Beatboxing," in which he indicates syllables such as "ki ch ki poo," requiring the flutist to mix consonants with traditional flute-playing. This movement also features key clicks, a technique in which the flutist strikes the keys to produce a percussive effect.⁴⁸ The "Alegre" (Cheerful) is the cornerstone of *Sonata Flautísima* in its virtuosity. Frequently-changing time signatures, rhythms, key centers, and tempos present technical challenges as the flutist leaps across registers to demonstrate ownership of the instrument. In this movement, de Águila requests that the flutist overblows the melodic low notes, maintaining the work's percussive theme.⁴⁹

Similarly to *Sonata Flautísima*, grooves were the focal point of Latin-American-inspired jazz compositions, which flourished during the 1960s. During this time, South-American composers began toying with new principles of rhythm, form, and harmony, building off familiar folk traditions. One such experimentation resulted in the bossa nova, a style of samba originating in Rio de Janeiro, Brazil. Drummer Milton Banana created the bossa's beat, which is described as a samba beat minus all instruments but the *tamborim*, a small Brazilian drum.⁵⁰

A Brazilian national hero for whom an airport is named, multi-instrumentalist Antônio Carlos Jobim (1927-1994) is largely responsible for the internationalization of the bossa nova. Influenced by European and Brazilian classical composers, cool jazz trends, and South-American

⁴⁷ Miguel de Águila, *Sonata Flautísima* (self-published, 2018), 1-2.

⁴⁸ de Águila, *Sonata*, 3-4.

⁴⁹ de Águila, *Sonata*, 5-9.

⁵⁰ Gerard Béhague, "Bossa Nova," *Grove Music Online*, January 2021.

folk customs, Jobim's songs presented a unique harmonic lavishness that spoke to the American jazz community.⁵¹ With the help of renowned jazz recording artists like Stan Getz and Herbie Mann, Jobim's tunes soared to the top of the American charts.

Jobim's fifth studio album, *Wave*, produced instant standards for jazz wind players. Composed while Jobim was waiting to record with Frank Sinatra, the album's most popular track shares its name: "Wave" (1967).⁵² Like Jobim's other bossa nova compositions, such as his famed "The Girl from Ipanema," "Wave" offers elements of easy listening with a few twists. A flutist himself, Jobim wrote a melody exceptionally conducive to the flute's relaxed sound. Aside from its surprising, rich harmonies, "Wave" demonstrates a key innovation within the bossa nova: the synthesizing of the samba rhythm on classical guitar.⁵³

Mitski

While music was not created for mass consumption until the late nineteenth century, today's classical composers live amongst hundreds of mass-produced musical genres. The twenty-first-century climate offers vast compositional possibilities, allowing composers to use popular styles as the basis for their works. This recital pairing showcases a popular singer's influence on a contemporary-classical composer, featuring Mitski's "Strawberry Blonde" and Christen Holmes' *Big and Small*. Though Holmes' work was directly inspired by one of Mitski's songs, the pieces in this pair sound wildly different. Their bond is apparent, however, upon further investigation of Mitski's inimitable lyric writing.

⁵¹ Gerard Béhague, "Jobim, Antônio Carlos," *Grove Music Online*, January 2021.

⁵² Antônio Carlos Jobim, *Wave*, arr. Claus Ogerman, ed. Rob Ruboff and Jeffrey Sultanof (Saratoga Springs: The Jazz Lines Foundation, 2011).

⁵³ Antônio Carlos Jobim, "Wave," *The Real Book*, vol. 1, 6th ed. (New York: Hal Leonard, 2007), 431.

Born in Japan, singer-songwriter Mitski (b. 1990) describes her music as “a place where people can put all of their feelings and their ugliness that doesn’t have a place in their own lives.”⁵⁴ When combined with her gender, the intensity of Mitski’s song-writing is often misplaced within the ‘sad girl indie’ category, a generalization of the space she aims to provide for her listeners. While her music is typically recognized as indie, Mitski’s style spans genres across the popular spectrum, offering stylistic elements of rock, punk, folk, and pop.

Filled with emotional depth, Mitski’s music reflects her lived experiences as a woman of color, child of immigrants, and person who has experienced mental illness, all while living in America.⁵⁵ While her music and lyrics often go hand-in-hand, some of Mitski’s songs are misleading. Upon first listen, “Strawberry Blonde” (2013) emulates sunshine in the countryside. Its lilting beat, major key, and acoustic instrumentation, however, are deceiving. Though Mitski remains private about the meaning behind “Strawberry Blonde,” an analysis of the song’s lyrics reveal that it is drenched in irony, hinting at Mitski’s experiences looking into white-American culture.

In addition to the lyrics, there are musical elements that unveil Mitski’s desire to fit in and find love. While the ensemble of voice, guitar, mandolin, piano, strings, and flute sets a cheerful tone, Mitski calls for a few unpredictable harmonies that stray from the key center. In the album recording, intrusive kazoos make an appearance in the final chorus of “Strawberry Blonde,” adding to the song’s overall irony. Then, as the texture thins, Mitski’s singing comes to a soft close, leaving space for the piano’s haunting, final note.⁵⁶ The lyrics are as follow:

⁵⁴ Ben Beaumont-Thomas, “Mitski, the US’s Best Young Songwriter: I’m a Black Hole Where People Dump Their Feelings,” interview by Mitski, *The Guardian*, February 2022, accessed April 16, 2022, <https://www.theguardian.com/music/2022/feb/04/mitski-us-best-young-songwriter-im-a-black-hole-where-people-dump-feelings>

⁵⁵ Ibid.

⁵⁶ “Strawberry Blonde,” track 8 on Mitski, *Retired from Sad, New Career in Business*, self-released, 2013, Spotify.

I love everybody
Because I love you
When you stood up
Walked away, barefoot
And the grass where you lay
Left a bed in your shape
I looked over it
And I ached

I love everybody
Because I love you
I don't need the city, and I
Don't need proof
All I need, darling
Is a life in your shape
I picture it, soft
And I ache

Look at you, strawberry blond

Reach out the car window
Trying to hold the wind
You tell me you love her;
I give you a grin
Oh all I ever wanted was a
Life in your shape
So I follow the white lines
Follow the white lines
Keep my eyes on the road
As I ache

Look at you, strawberry blond
Fields rolling on
I love it when you call my name
Can you hear the bumblebees swarm?
Watching your arm
I love it when you look my way

Look at you, strawberry blond
Fields rolling on
I love it when you call my name
Can you hear the bumblebees swarm?
Watching your arm
I love it when you look my way

Look at you, strawberry blond
Fields rolling on
I love it when you call my name
Can you hear the bumblebees swarm?
Watching your arm

I love it when you look my way

Isaiah, Isaiah, Isaiah
Isaiah, Isaiah, Isaiah⁵⁷

While Mitski's influence runs deep within the indie music scene, Christen Holmes (b. 2000) may be the first person to use Mitski's work as the basis for a classical composition. Born and raised in Southern Maryland, Holmes is a senior at the University of Maryland, pursuing a Bachelor of Music in Music Composition and a Bachelor of Science in Information Sciences. Their compositions, which have been performed by professional chamber ensembles such as yMusic and Ensemble Dal Niente, are largely inspired by film, visual art, and video games. Through music, Holmes aims to expand the accessibility of classical music by offering safe spaces for marginalized groups.

Commissioned in 2021 with support from the University of Maryland School of Music's M-Cubator Grant, Holmes composed a solo alto flute piece inspired by Mitski's hit song, "Nobody." Of their composition *Big and Small*, (2022) Holmes wrote:

In the second verse of "Nobody," the lyrics are as follows:

I've been big and small
And big and small
And big and small again
And still nobody wants me
Still nobody wants me

Mitski stated that the meaning behind this lyric was quite literal. "...I have gained weight and I've lost weight and I've been big and I've been small," she says. "I've tried [these] clothes, I've had this haircut. I've done everything I could to my body and still nobody wants me. Just like what will it take? What will it take to be wanted? What do I need to do to be desirable?" I found this quote, and the concept of wanting to please others, to be relatable, and wanted to incorporate it into the piece in a unique way.

Elements of the melody can be heard throughout the piece. The overall shape of the piece follows a "big and small" pattern; many moments switch between loud and soft dynamics. There are also moments of the performer stomping to increase emotion. While the mood of Mitski's song is quite

⁵⁷ Ibid.

somber, I decided the piece needed to end in a grandiose way to symbolize a hopeful and more positive outlook.⁵⁸

Blues

Though the exact birth of the blues is not cataloged, it is widely accepted that the style derived in the post-Civil-War United States. Developed primarily in Georgia, the Carolinas, Texas, and Mississippi, the blues emanated from work songs of African slaves. The 1920s saw the first recordings of the blues, all by Black women, which became so popular that white-owned record labels abducted the style hoping to target Black audiences. The popularization of these recordings resulted in the blues spreading like wildfire throughout the nation.⁵⁹ The final pairing on this recital shows blues influence on a jazz tune, Charlie Parker's "Billie's Bounce," and a classical work, Otar Gordeli's Flute Concerto.

The blues have influenced countless other musical styles such as rhythm and blues, rock, pop, and jazz. As such, the blues played a significant role in the compositions of the renowned American saxophonist, composer, and band leader Charlie Parker (1920-1955). A virtuosic jazz musician with a creative mind and an ear for revolutionary harmonies, Parker was a critical player in the development of bebop. At first, jazz traditionalists of the 1940s turned their noses up at the idea of this new form, famous for its quick tempos, demanding technique, and advanced harmonies. Today, bebop tunes like Parker's "Billie's Bounce" (1945) are considered jazz standards, compositions that are integral to the repertoire.

Inducted into the Grammy Hall of Fame in 2002, "Billie's Bounce" follows the form of a twelve-bar blues. Likely named after the secretary of Dizzy Gillespie's agent, the song can be broken down into three sub-phrases, each four measures long, that move through traditional

⁵⁸ Christen Holmes, emailed program notes, April 13, 2022.

⁵⁹ Elijah Wald, "Blues," *Grove Music Online*, 2013.

blues harmonies.⁶⁰ The song's approachable chords give performers the opportunity to exercise their creativity through improvisation. While many performers choose to play "Billie's Bounce" at lightning speed, Charlie Parker's original recording of the tune reveals its charm at a laid-back tempo.⁶¹

In addition to its impact on popular music styles, the blues significantly impacted classical compositions of the twentieth century and beyond. During this time, Western-classical composers sought out musical inspiration away from home, relying on traditions set by Black Americans. Classical composer Antonín Dvořák reinforced this notion after incorporating music from spirituals in his *New World Symphony*.⁶² Blues-inspired composition became commonplace on the classical stage, as composers like George Gershwin, Aaron Copland, and Igor Stravinsky played with the style's language. Soviet-Georgian composer and pianist Otar Gordeli (1928-1994) followed suit, sprinkling blues and jazz elements across his classical compositions.

A prolific composer whose catalog ranges from classical chamber music to film score, Gordeli wholeheartedly embraced the trend of jazz-ifying classical works when composing his Concerto for Flute and Orchestra, Op. 8 (1958).⁶³ Reminiscent of the stylings of Gershwin, Gordeli's writing makes frequent use of the blues scale, sparkling rhythms, and soaring melodies. Gordeli also nods to the stylings of Russian composers like Nicolai Rimsky-Korsakov in his incorporation of ornate orchestral accompaniment. During smaller-scale performances like my recital, the orchestral score is substituted with a piano reduction written by Basil Kyriakou.⁶⁴

⁶⁰ Charlie Parker, "Billie's Bounce," *Charlie Parker Onminbook for C Instruments* (Hollywood, CA: Atlantic Music, 1978), 80.

⁶¹ Charlie Parker, "Billie's Bounce," Savoy Records, 1945, Spotify.

⁶² Jean E. Snyder, "A Great and Noble School of Music: Dvořák, Harry T. Burleigh, and the African American Spiritual," *Dvorak in America: 1892-1895* (Portland, OR: Amadeus Press, 1993), 131.

⁶³ "Otar Gordeli," *The Wind Repertory Project*, July 2021, accessed April 16, 2022, https://www.windrep.org/Otar_Gordeli

⁶⁴ Otar Gordeli ed. Basil Kyriakou, *Concerto for Flute and Orchestra, Op. 8* (Evanston, IL: Progress Press, 1973).

Though the work's published title is "Concerto for Flute and Orchestra," the piece has been referred to as a "concertino," a shorter version of a concerto, as the piece is one continuous movement and only twelve minutes in length.⁶⁵ The concerto features three repeated sections, each of which return in various key centers, and two flute cadenzas. The first section offers playful, infectious rhythms, while the second section provides wistful, lyrical contrast. The third section mixes driving triplet rhythms with technical flourishes, while each cadenza breathes creative respite from the piece's forward-moving nature.⁶⁶

Conclusion

I created this dissertation project with many goals in mind, including expanding possibilities of repertoire and composers within classical flute programming. Across three recitals, I presented seventy-four pieces spanning twelve genres, offering Baroque, Romantic, twentieth-century, twenty-first-century, pop, rap, rock, folk, indie, blues, disco, jazz, electronic-dance, hip-hop, film, country, soul, rhythm & blues, and Latin-pop music. This breadth of literature resulted in a diverse presentation of composers. Of the sixteen works performed across my performance recitals, nine were written by people of color, including composers born in Uruguay, Japan, and the United States. Four works were composed by women, and a world premiere was composed by a nonbinary composer.

This diverse range of genres and composers resulted in ten unique instrumentations, ranging from flute and electronics to flute, violin, guitar, and bass. As a result, I worked with twelve different collaborators. While it was rewarding to work with musicians across various styles, collaboration presented challenges. Many of my collaborators were unfamiliar with

⁶⁵ Kenneth Singleton, "Flute Concerto in D," *The Wind Repertory Project*, July 2021, accessed April 16, 2022, https://www.windrep.org/Flute_Concerto_in_D

⁶⁶ Gordeli, *Flute Concerto*.

popular-style practice, rehearsal, and performance techniques, which allowed for important teaching opportunities on my part. Although my programmed repertoire was vast in number and style, I found joy and flexibility in practice that I have not experienced when preparing for solely-classical performances. I felt energized yet challenged by the breadth of repertoire in my daily practice routine. The addition of popular music to a classical recital made me feel more relaxed and musically-reactive in performance, as well, allowing for maximum expression.

In addition to meeting my goals of composer and repertoire diversity, I reached audiences of Western-classically-trained musicians and non-musicians alike. Over one hundred fifty people attended my recitals either virtually or in-person, commenting on the twenty-first-century relevance of the project and the versatility of the flute. In addition, audience members noted the importance of active listening as it related to my recital repertoire. I did the bulk of my research by listening, drawing from previous knowledge and pulling songs from twelve playlists to create my most impactful resource: a Spotify playlist containing 1,075 popular songs featuring the flute family. As a result, my listening and style analysis skills developed significantly. This project also allowed me to exercise my arranging and transcribing skills, which I rarely use in solely-classical recitals.

Overall, I felt this project tested my authenticity and expression as a performer, as I had the opportunity to program music that I love and relate to. This project proved that staying informed of societal beliefs and practices cultivates community, allowing musicians and non-musicians to find commonalities in an otherwise diverse society. Exploring the flute's use across pop culture reveals the overlap between classical and popular styles, disclosing limitless avenues for creative performance. In addition, this exploration opens the door for repertoire, composers, audiences, and performance skills that are often misplaced within the Western art

tradition. As long as it exists, music will evolve, a notion which gives classical musicians the responsibility to keep their artform purposeful and relevant by staying true to themselves.

Appendix: Recital Repertoire Listing

Lecture Recital: February 12, 2022

J.S. Bach, “Badinerie” from *Orchestral Suite No. 2 in B Minor*
Busdriver, “Imaginary Places”
J.S. Bach, “Allemande” from *Partita in A minor BWV 1013*
MC Fiati, Future, J Balvin, Stefflon Don, and Juan Magan, “Bum Bum Tam Tam”
J.S. Bach, “Siciliana” from *Sonata in E-flat Major BWV 1031*
Doc Severinsen, “Siciliano”
Hubert Laws, “Scheherazade”
Quincy Jones, “Soul Bossa Nova”
Led Zeppelin, “Stairway to Heaven”
Snarky Puppy, “Tio Macaco”
Billy Joel, “Get it Right the First Time”
Lizzo, “Coconut Oil”
Future, “Mask Off”
Focus, “Hocus Pocus”
Jethro Tull, “Locomotive Breath”
The Mamas & The Papas, “California Dreamin’”
Genesis, “Firth of Fifth”
Aaron Zigman, “On the Lake” from *The Notebook*
John Williams, “Princess Leia’s Theme” from *Star Wars*
Michael Jackson, “Rockin Robin”
John Williams, “Hagrid’s Friendly Bird” from *Harry Potter and the Prisoner of Azkaban*
Michael Giacchino, “Adventure Calling” from *The Incredibles*
Don Roy King and Paul Briganti, “Weird Little Flute” from *Saturday Night Live*
Linda Mendoza, “Captain Holt teaches Terry to Play the Flute” from *Brooklyn 99*

Performance Recital: March 14, 2022

J.S. Bach, Sonata in C Major, BWV 1033
Jethro Tull arr. Jeannette-Marie Lewis, “Bouree”
Valerie Coleman, *Danza de la Mariposa*
Allison Loggins-Hull, *Color Wheels*
Georges Barrere, *Nocturne*
Jacob ter Veldhuis, “So They Tell Us” from *Suppositions*
Lukas Foss, *Three American Pieces*
Twisted Pine arr. Jeannette-Marie Lewis, “Papaya”

Performance Recital: April 24, 2022

Claude Debussy, *Syrinx*

Joe Hisaishi arr. Jeannette-Marie Lewis, "Sophie in Exile" from *Howl's Moving Castle*

Antônio Carlos Jobim, "Wave"

Miguel de Águila, *Sonata Flautísima*

Mitski arr. Jeannette-Marie Lewis, "Strawberry Blonde"

Christen Holmes, *Big and Small* (world premiere)

Charlie Parker, "Billie's Bounce"

Otar Gordelli, Concerto for Flute and Orchestra, Op. 8

Bibliography

Articles

Dayan, Peter. "On Nature, Music, and Meaning in Debussy's Writing." *19th-Century Music* 28, no. 3 (Spring 2005): 214-229. Accessed April 16, 2022. <https://doi.org/10.1525/ncm.2005.28.3.214>

While Claude Debussy did not like to categorize his music, he wrote extensively about his fondness for literature and nature. In this article, Dayan analyzes Debussy's writings from a non-musical perspective to better understand the inspiration for Debussy's compositions. Dayan focuses on Debussy's words in order to decipher the correlation between his programmatic-appearing music and compositional intent. This article provides context for Debussy's understanding of self, which is useful in exploring the influence behind his *Syrinx*, a work that is considered the first programmatic piece for solo flute.

Prie, Kirsten Jan. "Debussy's *Syrinx*: Mystery, Myth, and a Manuscript." *Flutist Quarterly*, Fall 2008.

Prie's article sheds light on the true inspiration behind Claude Debussy's *Syrinx*, a piece frequently performed yet misunderstood in performance practice. The article offers historical context regarding the origins of *Syrinx*, providing critical details regarding the original manuscript that have been lost to modern editing. Prie's writing offers thoughtful analyses of Debussy's compositional intent and its translation into contemporary performance, elements beneficial to all flute players studying *Syrinx*.

Swack, Jeanne. "Flute Sonatas and Partitas." *The Oxford Composer Companion: J.S. Bach*, ed. Malcolm Boyd (1999): 175.

J.S. Bach's flute writing has been questioned by scholars for centuries, a fact that Swack explores in this article. She provides origin stories for each sonata, delving into inconsistencies across their compositions and speculating additions by other Baroque composers. Swack's article details the musical material and historical context surrounding Bach's fourth flute sonata, useful for all flutists in regards to performance practice.

Ward, Aleisha. "Pioneers of Jazz Flute." *Flute Journal*. November 15, 2021. Accessed April 16, 2022. <http://flutejournal.com/pioneers-of-jazz-flute-by-aleisha-ward/>

Ward's journal article details highlights of jazz flutists from the early-twentieth century. She focuses on flutists who made significant contributions to the jazz field yet are often overlooked, noting that most historians focus on jazz flutists from the 1950s onward. Ward's writing is helpful in understanding the evolution of jazz flute performance, describing the training of flutists, performance settings, and stylistic changes over the course of fifty years. Her research is valuable for flutists seeking to learn more about the history of the jazz flute.

Books

Lornell, Kip. *Exploring American Folk Music: Ethnic, Grassroots, and Regional Traditions in the United States*. Jackson, MS: University Press of Mississippi, 2012.

Folk music in the United States has a multitude of external influences, encompassing the traditions of American, African, and European cultures. This book explores the beginnings of American folk music, detailing stylistic elements associated with cultures across the world. Unlike other sources on the topic, this book gives accounts of indigenous people to set the framework for current Americana practices. This work is useful to musicians of all kinds, as it offers not only the roots of folk music, but its impact on today's popular genres.

Olsen, Dale and Daniel Sheehy. *The Garland Handbook of Latin American Music, Volume 2*. London, England: Routledge, 2007.

Latin America has diverse musical traditions that are closely-tied to regional identity. This handbook offers detailed essays regarding Latin-American history, geography, politics, and cultural practices. Dale and Sheehy provide strategies for analyzing Latin-American music through non-musical lenses, information that is often overlooked in Western-classical performance practice of Latin-American music. The Garland Handbook series is frequently used in academic settings, making it a valuable resource for music students, especially those with a musicological focus.

Parker, Gary R. *Original Jethro Tull: The Glory Years, 1968-1980*. Jefferson, NC: McFarland & Co., 2008.

One of the most popular rock bands during the latter half of the twentieth century, Jethro Tull turned out hit after hit between 1968-1980. In this book, Parker analyzes Jethro Tull's albums during these years, providing accounts from band member interviews. This resource is key in understanding Jethro Tull's intent behind their music, as Parker recounts the band's popularity in spite of their unwillingness to listen to critics or give into their fanbase. One of the songs on my recital, "Bouree," is one of the hits described in this book.

Powell, Ardal. *The Flute*. London, CT: Yale University Press, 2002, 208-225.

The modern flute has gone through extensive development, both technically and artistically, since its invention thousands of years ago. In this book, Powell takes readers through a detailed history of the flute, from its early use in the twelfth century to its modernity in the twenty-first century. Powell also lists significant genres, styles, repertoire, performers, ensembles, instrument makers, and teachers that advanced the instrument. This book is considered one of the most important resources regarding flute history, and should be used by flutists of all levels to understand the historical context surrounding their instrument.

Snyder, Jean E. "A Great and Noble School of Music: Dvořák, Harry T. Burleigh, and the African American Spiritual." *Dvorak in America: 1892-1895*. Portland, OR: Amadeus Press, 1993, 131.

Antonin Dvořák's music continues to impact symphonic and chamber composition today. This book includes twenty-six essays, each written by different scholars, on Dvořák's musical legacy. The essays pay special attention to Dvořák's impact on American music, despite his short stay in the United States. The chapter written by Jean E. Snyder offers insight into Dvořák's use of African folk music across his compositions. This essay is a particularly important resource, as understanding the origin of folk music is paramount before performing Dvořák's music. This chapter is also useful for classical musicians performing works with any Americana influence, as African slaves contributed largely to American roots music.

Toff, Nancy. *Monarch of the Flute: The Life of Georges Barrère*. New York, NY: Oxford University Press, 2005.

Georges Barrère remains one of the most influential flute performers and pedagogues in American flute history. In this book, Toff details Barrère's life, describing his early education, French Flute School training, premiere performances, compositions, arrangements, and recordings. Barrère's influences from France and New York largely inform Toff's analysis of his musical journey. This book is the most significant resource on Barrère's legacy, and would be useful to all advanced flutists. Flutists performing Barrère's *Nocturne* would gain a greater understanding of his compositional intent in reading this.

Dissertations & Theses

Tangsinmonkong, Sornsuang. "A Pedagogical Study of Selected Piano Music of Miguel del Aguila." DMA diss., West Virginia University, West Virginia, 2017. ProQuest Dissertations & Theses Global.

This dissertation delves into Miguel de Águila's use of musical elements across his piano compositions, focusing primarily on rhythm, harmony, and form. Tangsinmonkong's research is essential to understanding de Águila's compositional influences, as there are very few resources surrounding de Águila's work outside the composer's website. While this resource describes de Águila's piano works, all musicians interested in performing his music should use this dissertation as a starting point, as it sheds light on de Águila's South-American folk roots, education, and career.

Encyclopedia Entries

Béhague, Gerard. "Bossa Nova." *Grove Music Online*, January 2021.

Though it did not originate in the United States, the bossa nova is an instrumental component of American jazz music. Béhague details the bossa nova's origins, describing its beginnings in Latin-American folk music and dance. This entry reveals the influence this dance style has had on American jazz standards, such as Jobim's "Wave," one of the pieces featured in my recital. Understanding the bossa nova's rhythmic and harmonic language is especially essential to jazz musicians.

Béhague, Gerard. “Jobim, Antônio Carlos.” *Grove Music Online*, January 2021.

Jobim is famous for carrying the bossa nova from South America to the United States. His songs “The Girl from Ipanema” and “Wave” are standards in the jazz canon. Béhague describes Jobim’s early life, music education, career, and compositional style in this entry, offering jazz musicians historical context for Jobim’s music. Understanding Jobim’s folk roots is paramount in performing his bossa nova compositions, innovative in harmonic and rhythmic content. This score is a useful resource for all jazz musicians, from students to professionals.

Blakeman, Edward. “Taffanel, (Claude) Paul.” *Grove Music Online*, January 2021.

The father of the French Flute School, Taffanel is one of the most influential figures in flute history. In detailing Taffanel’s musical upbringing and career, Blakeman offers insight into the purpose of the French style of flute playing. Blakeman lists significant flute teachers and pupils of the school, important information for all flutists wishing to understand their lineage. All flutists should equip themselves with knowledge of Taffanel’s legacy and style. These details are crucial in the performance practice of French music, such as Barerre’s *Nocturne*, which is featured in my recital repertoire.

Little, Meredith Ellis. “Bourrée.” *Grove Music Online*, January 2001.

The *bourrée* has served as the foundation for many classical compositions. Little describes the dance’s French origins, offering examples of famed composers who used the dance as inspiration, such as J.S. Bach. Little details the *bourrée*’s intricacies, including its rhythm, tempo, and meter. Understanding the characteristics of *bourrée* is critical before performing Jethro Tull’s arrangement of J.S. Bach’s “Bourrée.” Flutists wishing to perform the Tull should familiarize themselves not only with this dance style, but with Bach’s use of it across his works.

Middleton, Richard and Peter Manuel. “Popular Music.” *Oxford Music Online*, 2001.

A genre with hundreds of subcategories, popular music is considered to have wide appeal, standing in contrast to art music. The authors discuss the history of popular music in this entry, outlining what categorizes music as “popular.” They list examples of genres and artists within popular music, illustrating stylistic elements of sound, melody, rhythm, harmony, and form. This entry is a great resource for musicians seeking to understand characteristics and examples of popular music through historical context.

Montagu, Jeremy, et al. “Flute.” *Grove Music Online*, 2001.

Considered the oldest human-made instrument, the flute has an extensive history as a classical instrument. Montagu walks the reader through the development of the flute, including performance practices of the Medieval, Renaissance, Baroque, Classical, Romantic, and Contemporary periods. He notes key technical developments made to the instrument, repertoire, teachers, and performers in this entry. This entry is useful in studying how the flute and flutists developed chronologically. Flutists wishing to thoroughly understand the history of their instrument should use this entry as a first step.

Rodriguez, Alex W. and Ilan Stavans. "Latin Jazz." *Oxford Bibliographies*. Accessed April 16, 2022. DOI: 10.1093/OBO/9780199913701-0020

Spreading vigorously through the Americas in the 1960s, Latin jazz is intrinsic to the United States' musical landscape. In this article, the authors explore the history of Latin jazz, describing its roots in Afro-Cuban folk dance and its popularization in the United States through Black-American musicians in Spanish Harlem. This entry is useful for jazz musicians exploring compositions with Latin influence, such as Jobim's "Wave," especially in understanding Latin innovations in harmony and rhythmic grooves.

Rosenberg, Neil V, rev. Joti Rockwell. "Bluegrass Music." *Grove Music Online*, November 2013.

A genre largely associated with the American south, the origins of bluegrass music are often misunderstood. In this entry, the authors thoughtfully describe the elements of bluegrass music in relation to the African musical traditions. They focus on elements of rhythm and instrumentation that were brought to America by African slaves, while noting melodic and harmonic influences from European folk traditions. It is vital that musicians who perform Americana music, such as Twisted Pine's "Papaya" and Lukas Foss' *Three American Pieces*, understand its roots as not to partake in cultural appropriation.

Scruton, Roger. "Programme Music." *Grove Music Online*, January 2001.

Flourishing during the Romantic era, program music encompasses all compositions that use extra-musical elements as inspiration. In this entry, Scruton describes the history of program music, listing examples of classical works from the Romantic and early-twentieth century. He explains the impact that early programmatic writing had on modern film scores, as well. This entry is useful for musicians performing or composing programmatic works, such as Hisaishi's "Sophie in Exile" or Debussy's *Syrinx*.

Wald, Elijah. "Blues." *Grove Music Online*, 2013.

The blues have impacted genres across the classical and popular spectrums. Wald begins this entry by describing the blurry origins of the blues, noting the significance of African slave traditions brought to the United States. Wald describes the popularization of the blues, detailing the significance of album recording practices, and blues characteristics. This entry informs performance practice across genres, from Parker's jazz standard "Billie's Bounce" to Gordeli's Flute Concerto. Musicians across genres should use this entry as a starting point to understand blues style, especially in regards to form and chord progression.

Wolff, Christoph and Walter Emery. "Bach, Johann Sebastian." *Grove Music Online*, January 2001.

J.S. Bach is one of the most revered composers, containing a prolific catalog of works as described in this entry. The authors offer historical context by describing Bach's early life,

musical education, and career. They describe his style of composing, noting significant contributions to the classical music canon. Wolff and Emery delve into Bach's harmonic language, offering examples of his use of counterpoint across major solo keyboard, instrumental, and choral works. Classical musicians performing Bach's works should use this entry as a resource before performing his music, as it offers insight into Baroque performance practice.

Scores

Bach, Johann Sebastian. *Bach Sonaten, Band II: Nr. 4-6*. Frankfurt, Germany: C.F. Peters, 1939, 2-7.

J.S. Bach's flute sonatas are some of the most standard pieces in the classical flute repertoire. This score includes three of Bach's six flute sonatas, containing manuscripts for flute and a keyboard instrument. His fourth flute sonata, one of my recital pieces, is included in this score. Flutists performing Bach's sonatas should use this score, an urtext edition which offers the most accurate representation of Bach's compositional intent.

Bach, Johann Sebastian. *Sonata for Flute and Keyboard in E-flat Major, BWV 1031/H. 545*. Wiesbaden, Germany: Breitkopf & Härtel, 1999.

Another urtext edition of one of Bach's sonatas, this score offers parts for flute and keyboard. This piece contains an excerpt featured in my lecture recital, taken from the sonata's second movement, "Siciliano." Flutists should look to this edition when performing Bach's E-flat Major Sonata, as it is as close to Bach's original manuscript as possible.

Barrère, Georges. *Nocturne*. New York, NY: G. Schirmer, 1913.

One of only three of his original compositions, George Barrère's *Nocturne* offers a look into the French style of flute playing. Containing separate flute and piano parts, the G. Schirmer score is the only published edition of this work. *Nocturne* adds value to any flutist's collection, as it is infrequently performed or researched, offering a look into Barrère's Neoclassical style and idiomatic flute writing.

Baxtresser, Jeanne, ed. "Hagrid's Friendly Bird." *Orchestral Excerpts for Flute with Piano Accompaniment, Volume 2*. Malvern, PA: Theodore Presser Co., 2019. 75.

Former Principal Flutist of the New York Philharmonic Orchestra, Jeanne Baxtresser has compiled two books of popular orchestral excerpts for flutists. In addition to standard orchestral repertoire from composers such as Bach, Beethoven, and Shostakovich, this volume contains a wide range of opera, ballet, and film score excerpts, necessary additions to Baxtresser's first volume. Piano accompaniment and performance commentary are provided, offering flutist's insight into the performance practice and context of each excerpt. This is a valuable resource for flutists pursuing an orchestral career or studying the performance practice of orchestral composers, especially given the addition of Baxtresser's technical and expressive suggestions.

Baxtresser, Jeanne, ed. "Orchestral Suite No. 2 in B Minor." *Orchestral Excerpts for Flute with Piano Accompaniment, Volume 1*. Malvern, PA: Theodore Presser Co., 1995. 15.

The first of two volumes, Baxtresser's book includes dozens of standard orchestral excerpts for flutists. Like the second volume, the first offers insight into technical and expressive requirements of classical works by Mahler, Prokofiev, Stravinsky, and more. Flutists interested in orchestral performance would find this resource invaluable, especially when studying works such as Bach's "Badinerie" from his Orchestral Suite No. 2 in B Minor, as is included in the lecture component of this project.

Coleman, Valerie. *Danza de la Mariposa*. Malvern, PA: Theodore Presser Co., 2011.

Coleman's *Danza de la Mariposa*, meant to portray dancing butterflies in South America, exemplifies idiomatic flute writing in the twenty-first century. This score, the only published edition, is an excellent resource for composers wishing to understand the flute's capabilities. Coleman explores a variety of extended techniques within this score, which composition students may find of interest in deepening their understanding of modern flute repertoire. Advanced flutists would find this a welcome addition to their collection, as it has quickly become a contemporary-classical standard. Additionally, due to the piece's programmatic nature, this is an outstanding teaching resource.

de Águila, Miguel. *Sonata Flautísima*. Self-published: 2018.

With a title translating to "extremely flute sonata," de Águila's *Sonata Flautísima* offers a look into contemporary flute composition with Latin influence. Born in Uruguay, de Águila relied on Latin-American folk and dance traditions when composing this piece. While it shares musical material from a few of his other works, it stands out among pieces within the flute repertoire in its virtuosity and use of extended techniques. Flutists wishing to expand their repertoire and diversify their composer selections should consider exploring this piece, especially if they have an interest in Latin-American folk culture.

Debussy, Claude. *Syrinx*. Paris, France: Jobert, 1927.

One of the most significant pieces in flute literature, Debussy's *Syrinx* is considered to be the first program piece written for solo flute. While many editions of this work exist, this particular version was published only seventeen years after Debussy wrote the original manuscript. While it contains barlines that the original manuscript lacked, this edition contains the breath marks apparent in Debussy's original score. This score is a necessary addition to all academic and professional flute collections, as the piece furthered the development of solo flute repertoire.

Foss, Lukas. *Three American Pieces for Flute and Piano*, ed. Carol Wincenc. New York, NY: Carl Fischer, 1993.

Lukas Foss' *Three American Pieces* draws from popular influence, primarily pulling from American folk styles. Though the work was originally composed for violin and piano, this score is an arrangement for flute and piano. This arrangement is a valuable resource for flutists who

wish to challenge themselves to depict violin-like characteristics using flute sound and technique. The arrangement also features basic extended techniques, making this a great introductory work for flutists who wish to add contemporary tools to their skillset.

Gordeli, Otar. *Concerto for Flute and Orchestra, Op. 8*, ed. Basil Kyriakou. Evanston, IL: Progress Press, 1973.

Otar Gordeli was equally inspired by American popular traditions and European classical styles when composing his Flute Concerto, a showpiece within the flute repertoire. There are only a handful of professional recordings of this piece, indicating its distance from the standard flute canon. This score is a useful addition to any advanced flutist's repertoire, especially those who prioritize works with jazz influence.

Jobim, Antônio Carlos. *Wave*, arr. Claus Ogerman, ed. Rob Ruboff and Jeffrey Sultanof. Saratoga Springs, NY: The Jazz Lines Foundation, 2011.

An arrangement of Jobim's "Wave," this score offers a look into the orchestration of a jazz standard. Across a small ensemble, it displays the bossa nova across the rhythm section while presenting the melody across the horn section. Most notably, this score includes program notes that offer historical context. The notes describe the setting in which "Wave" was composed, critical information that is rarely documented for jazz standards. This score is useful to jazz musicians wishing to perform the standard in an ensemble and musicians searching for programmatic information surrounding "Wave."

Jobim, Antônio Carlos. "Wave." *The Real Book*, vol. 1, 6th ed. New York, NY: Hal Leonard, 2007, 431.

The Real Books are critically important tools for jazz musicians, offering hundreds of tunes across two volumes and many editions. Hal Leonard published the first legitimate editions of The Real Books, removing errors from the illegal jazz charts that were previously used. A series of lead sheets, these books are used throughout the studies and careers of jazz musicians, from music education training to gigging. The books are published across all keys, making them accessible to a variety of wind, brass, and rhythm section instruments.

Loggins-Hull, Allison. *Color Wheels*. New York, NY: Flutronix Publishing, 2017.

Like many twenty-first century flute compositions, Loggins-Hull's *Color Wheels* includes not only sheet music, but audio files for electronic effect. These materials contain useful information to align the flute-playing with the pre-recorded audio, including cues in the score and an audio practice track with metronome clicks. This score, along with its audio files, is useful to flute players interested in learning how to play with electronics for the first time. The work also serves as a great introduction to performing the alto flute, as the work is not technically virtuosic and focuses on the instrument's low register.

Parker, Charlie. "Billie's Bounce." *Charlie Parker Omnibook for C Instruments*. Hollywood, CA: Atlantic Music, 1978, 80.

Charlie Parker's *Omnibook* is an homage to the virtuoso's prolific catalog. The score contains sixty solos, including jazz standards such as "Billie's Bounce." Like *The Real Book*, this omnibook contains melodies and chord symbols for each tune. However, the omnibook goes a step further by providing metronome markings and practice suggestions. This book serves as an essential resource for all jazz musicians, as studying Charlie Parker's compositional style and playing his works are necessary in understanding jazz history and performance practice.

ter Veldhuis, Jacob. *Suppositions*. Holland, Netherlands: Boombox Holland, 2015.

Jacob ter Veldhuis, nicknamed "JacobTV," is famous for incorporating multimedia elements into his musical compositions. His *Suppositions* is no different, offering alto flutists the opportunity to perform with audio and/or video recordings influenced by American media. This work includes three separate movements, each with their own scores and multimedia components. JacobTV provides program notes and practice tracks upon purchase of *Suppositions*, useful tools for performance preparation. This work is immensely valuable for advanced flutists looking to diversify their repertoire by incorporating provoking, and often political, imagery.

Williams, John. "Princess Leia's Theme." *Star Wars Trilogy*, arr. Donald Hunsberger. Los Angeles, CA: Alfred Publishing: 1997.

Music from John Williams' *Star Wars* has been performed by ensembles from elementary school bands to professional orchestras. Within this score, an arrangement for orchestra by Donald Hunsberger, is "Princess Leia's Theme." A recurring melody heard across the *Star Wars* series, the theme aims to evoke emotions of nostalgia, hope, and uncertainty. This excerpt is a welcome addition to the orchestral excerpt repertoire; flutists who wish to pursue a career as an orchestral musician would find this excerpt worthwhile.

Sound Recordings

Acer macrophyllum. "Flute Rock." Spotify Playlist. Last modified February 26, 2022.
<https://open.spotify.com/playlist/1SAgtVw78FwRm3rsX4ouvr?si=52f62df59a1c476f>

The 1960s saw the flute rise to prominence in rock music. This playlist focuses on the flute's presence in progressive and psychedelic rock, with the occasional addition of flute-centered pop, blues, funk, jazz, and folk music. With 1,686 songs, this playlist offers almost one hundred fifty hours of audio. Seventy-seven songs by Jethro Tull are included in this playlist, making it a valuable resource for flutists playing their music. While this playlist was created in November 2017, it has been growing through February 2022, making it an evolving resource for flutists interested in exploring their instruments in the context of rock music.

Arawjo, Sean. "Flute Solos in Ska, Rocksteady, Reggae, & Dub." Spotify playlist. Last modified March 7, 2022. <https://open.spotify.com/playlist/5ntN9DRGwBq8mDP4HKCHtm?si=fb01e2cdb4d54614>

The flute has maintained a presence across popular music genres, including dub, reggae, rocksteady, and ska. This playlist offers over ten hours of audio, providing one hundred forty-nine songs. While there are many resources related to the flute's presence in popular styles of rock, pop, jazz, blues, hip-hop, and rap, this playlist is the only one offering ska, rocksteady, reggae, and dub, making it a valuable resource for flutists exploring all facets of popular music. Since its creation in February 2021, this playlist continues to grow, making it a valuable resource for flutists studying and/or performing popular music who are looking for new additions to their repertoire.

B., Rob "60s Pop Songs with Flute." Spotify playlist. Last modified May 20, 2021.
<https://open.spotify.com/playlist/3Fa9605ENALZj7sJqNAkFU?si=9d33319d46d642b1>

Since a version of the flute exists across every culture, its appearances across popular music are varied. This playlist, honing in on pop music from the 1960s, includes music featuring the Western concert flute. It does not include music featuring synthesized flutes, indigenous flutes, or recorders. While this playlist only contains thirty-four songs, it is valuable in its choice to focus on the Western flute's role in 60s pop. Flutists wishing to understand how the flute was used during the 1960s would find this resource valuable, especially if they have an interest in The Moody Blues and The Beatles.

Berka. "Flutes in Movie Soundtracks." Spotify playlist. Last modified March 2, 2022.
<https://open.spotify.com/playlist/5mb4vgNg4lAbNG9ryxQHye?si=a0d40414c9714cc7>

Often used to depict flight, nostalgia, or nature, the flute plays a prominent role in movie soundtracks. This playlist, while it only offers twenty-seven songs, displays the flute's use in film score. The flute has a prominent, solo role within each of these songs, making this playlist a valuable resource for flutists interested in learning about their instrument's role in movie music. Film score music of John Williams is becoming more popular in the orchestral audition world, making this playlist an excellent resource for flutists preparing to take auditions.

Binda, Tessa. "Flute in Rock/Pop Songs." Spotify playlist. Last modified December 1, 2021.
<https://open.spotify.com/playlist/0H2ClbeEgV0jc1uSrdSU5O?si=49f1035e459447ed>

When the flute is analyzed through a pop-cultural lens, rock and pop are often the first two genres that come to mind. This playlist, containing one hundred fourteen tracks, offers songs that contain even the smallest bits of flute playing. The playlist includes songs featuring piccolo, indigenous flutes, and synthesized flutes. This playlist is an extremely valuable resource for flutists exploring the flute's role in pop culture, as it excludes Jethro Tull songs. Jethro Tull is often at the forefront of popular flute playlists, leaving little room for the thousands of other songs integral to the flute's popular development.

Denisgrey. "Flute Beats in Rap Songs." Spotify playlist. Last modified April 3, 2022.
<https://open.spotify.com/playlist/6sYzOOAXAMCjhxY96iSLBD?si=736db53cfd3d428e>

While many rap-listeners think Future's "Mask Off" started the trend of featuring flute in rap, the flute has contributed to rap music for decades. This playlist, containing almost nine hours of audio, focuses on the flute's contribution to rap music. Specifically, the curator includes rap songs where the flute contributes to the beat. This is a valuable resource for flutists studying their instrument in the context of rap music, especially as it relates to rhythm and sound.

Hisaishi, Joe. "Sophie in Exile." Track 6 from *Howl's Moving Castle Soundtrack*. Studio Ghibli Records, 2004, Spotify.

Joe Hisaishi is one of the most recognized film score composers, having written music for all but one of the Japanese anime films produced by Studio Ghibli. His "Sophie in Exile" demonstrates programmatic writing, creating emotion surrounding Sophie's nerve-wracking departure from her hometown. In addition, this track demonstrates Hisaishi's ability to compose idiomatically for the flute, proving it a valuable resource for flutists studying their instrument's role in film score.

Huyhong. "Flute Rap." Spotify playlist. Last modified April 25, 2020. <https://open.spotify.com/playlist/4YTeRh6nqPeVSIBUe9AiDO?si=a4473e904d44420b>

After the flute became popularized as a supplement to rock music, hip-hop artists began incorporating it into their music. This playlist demonstrates the flute's prominent role within hip-hop, focusing largely on synthesized flute and piccolo sounds. With over twelve hours of audio, this playlist is the most comprehensive resource related to the flute's presence in hip-hop music, making it invaluable to flutists interested in popular music.

Jethro Tull. "Bouree." Track 3 on *Stand Up*. Island Records, 1969, Spotify.

The band that put the flute on the popular music map, Jethro Tull is infamous for its use of flute in soft and progressive rock. Their "Bouree," an instrumental track, demonstrates the flute's ability to lead a rock ensemble without a vocalist. This song is particularly useful to flutists studying J.S. Bach's legacy, as "Bouree" exemplifies Bach's influence on popular music.

Mitski. "Strawberry Blonde." Track 8 on *Retired from Sad, New Career in Business*. Self-released, 2013, Spotify.

Known for her vulnerable lyrics, singer-songwriter Mitski created this album for her senior project while at SUNY Potsdam. Mitski recorded this album with a sixty-piece orchestra, resulting in songs diverse in style and instrumentation. "Strawberry Blonde" is the most upbeat, positive-sounding track on the album, offering dancing rhythms and acoustic instrumentation. The song, which makes use of a flute section, is a valuable resource for flutists studying their instrument's role in pop culture. In addition, the album as a whole is an excellent example of how orchestral music has influenced popular composition.

Ns13 ns13. "Flute in Rock and Pop Music." YouTube playlist. Last modified 2010. https://www.youtube.com/watch?v=2u0XXpVGUwk&list=PL3y2s6_TajU1rX7slfbEB_xQ6Zo3iDQ2I

Though the flute is featured across numerous popular music genres, artists often use synthesizers instead of live flutists. This YouTube playlist contains almost two hundred videos, many of which include live flutists, of rock and pop music featuring the flute. This playlist goes far beyond the typical rock and pop offerings by The Beatles, The Moody Blues, and Jethro Tull, making it a valuable resource for flutists who wish to push past the surface of the flute's contributions to rock and pop.

Parker, Charlie. "Billie's Bounce." Savoy Records, 1945, Spotify.

Charlie Parker was a prolific composer whose recordings have become important references for jazz musicians. His 1945 recording of "Billie's Bounce" offers insight into his compositional intent, especially in regards to tempo; many musicians perform this tune at lightning speed, but this recording reveals that Parker may have intended for the song to be played at a more laid-back tempo. This recording is a valuable resource for all jazz musicians performing "Billie's Bounce," especially those who wish to learn the intricacies of Parker's acclaimed improvisation style.

Petergoldstein123. "Flute Jazz." Spotify playlist. Last modified March 23, 2020.

<https://open.spotify.com/playlist/3igLVxjIBvavOzKO4k6VWY?si=aeb3ff9512674f00>

The flute was inducted into the popular world during the rise of jazz music. This playlist offers one hundred two songs dedicated to significant jazz flutists, focusing largely on the contributions of Herbie Mann, Roland Kirk, and Yusef Lateef. This playlist is useful for flutists studying jazz standards, improvisation, and/or general jazz style as it relates to flute sound and technique.

R3DOXX. "Flute x EDM." Spotify playlist. Last modified March 23, 2022.

<https://open.spotify.com/playlist/50jaBB8wIRdWJQu22AshdX?si=2c3777deb7984134>

Synthesized pan flute sounds are an integral component of electronic music. This playlist, containing twenty-nine songs, presents electronic dance music with flute at the forefront. Popular artists across the Americas and Europe are included in this playlist, making it a valuable resource for flutists studying the flute's use in electronic music worldwide.

Twisted Pine. "Papaya." Track 3 on *Right Now*. Self-released, 2020, Spotify.

Twisted Pine's "Papaya" is the culmination of a multitude of musical styles. The song makes consistent use of the flute as both an ensemble and solo instrument. During "Papaya," the flute frequently plays off the vocals, improvising short gestures and playing in harmony with the fiddle. This song is an excellent resource for flutists wishing to transcribe an extended, improvised flute solo. In addition, "Papaya" is valuable to flute players researching and/or performing American roots music.

Visual Media

Bird, Bard, dir. “Adventure Calling.” *The Incredibles*. Pixar: 2004. Netflix.

Music has always played a crucial role in Pixar movies, and *The Incredibles* is no exception. Responsible for the movie’s musical content, composer Michael Giacchino is one of the most prolific film score composers of the twenty-first century. His ability to communicate through music is evident in *The Incredibles*, offering musical moments ranging from intimate to momentous. Within *The Incredibles*’ score, Giacchino most often uses the flute to depict flight and/or mystery, the latter apparent in the track “Adventure Calling.” This movie is a great representation of idiomatic flute-writing, making it an excellent resource for flutists or composers studying or performing movie music.

Cassavetes, Nick, dir. “Scene on the Lake.” *The Notebook*. Gran Via: 2004. Netflix.

An adaptation of Nicholas Sparks’ best-selling novel, *The Notebook* communicates picturesque soundscapes through its music. The film’s soundtrack was composed by Aaron Zigman, whose style harkens back to the Romantic period. Zigman balances thick ensemble playing with intimate solos to convey this love story. “Scene on the Lake” demonstrates Zigman’s ability to build intensity by developing a soft flute solo into a lush orchestral section to depict the emotion on screen. This scene is an excellent resource for flutists studying their instrument’s role within film score, as Zigman uses the instrument to convey pastoral tranquility.

Cuarón, Alfonso. “Hagrid’s Friendly Bird.” *Harry Potter and the Prisoner of Azkaban*. Warner Bros. Pictures: 2004. Peacock.

Harry Potter and the Prisoner of Azkaban was the third and final film score composed by John Williams within the movie franchise. Arguably the most renowned film score composer, Williams is known for his lush symphonic writing reminiscent of Romantic, operatic composers like Richard Wagner. A scene in which a bluebird flies through Hogwarts castle, “Hagrid’s Friendly Bird” is accompanied by a virtuosic flute solo. Reminiscent of Camille Saint-Saëns’ “Voliere” from *Carnival of the Animals*, this excerpt tests flutists’ technique, articulation, tempo, and character. Flutists preparing for an audition or studying orchestral excerpts would benefit from watching this scene, as it offers insight into the music’s purpose.

King, Don Roy and Paul Briganti. “Weird Little Flute.” *Saturday Night Live*. Episode 906. NBC: April 10, 2021. Hulu.

The flute has played a prominent role in rap and hip-hop, a fact which is parodied in *Saturday Night Live*’s “Weird Little Flute.” This sketch, performed by Pete Davidson, Kid Cudi, Timothee Chalamet, and Chris Redd, is reminiscent of a music video in its colorful settings, moving through nightclubs, pool halls, and a music store. In each of these settings, Davidson, Cudi, Redd, and Chalamet use the flute in unconventional ways, such as chopsticks or a back scratcher,

for laughs. While the video is satirical, it reveals the flute's contributions to rap and hip-hop, noting songs by renowned artists like Jay-Z and Future. Flutists interested in how their instrument is used in rap and hip-hop settings would find this video useful. In addition, this video is useful for music educators, as it shows how the flute is consumed by the general public as a "funny" instrument.

Mendoza, Linda. "Captain Holt Teaches Terry to Play the Flute." *Brooklyn 99*. Season 7, episode 10. NBC: April 2, 2020. Netflix.

A series turning daily police operations into comedy, *Brooklyn 99* makes frequent use of the flute. During this scene, Captain Holt invites Terry to perform "Do You Know the Muffin Man," correcting and insulting Terry after every few notes. Terry becomes visibly frustrated until he breaks down, ending the scene. This video is a great example of gender stereotypes associated with the flute; media often depicts "masculine" men performing the instrument for comedic effect. Music educators studying the stereotypes associated with instruments would find this video useful, as would flutists researching how the flute is represented in television.

Miyazaki, Hayao, dir. *Howl's Moving Castle*. Studio Ghibli: 2004. Netflix.

The eighth-highest grossing Japanese anime film of all time, *Howl's Moving Castle* offers a quirky, romantic film score written by Joe Hisaishi. Influenced by classical and popular music from Japan, the Americas, and Europe, Hisaishi used a melodic waltz as the basis for the film's musical material. Throughout the score, the flute is primarily used to convey nostalgic and pastoral soundscapes. Flutists performing film score music, or composers interested in writing creatively and idiomatically for all orchestral instruments, would benefit from watching this movie.

Web Content

Allison Loggins-Hull. "About." Accessed April 16, 2022. <https://allisonloggins.com/about/>

Loggins-Hull's interests in pop culture, social and political climate, and parenthood have informed her solo and ensemble compositions. Her website offers a firsthand account of her work, including links to audio and video recordings, sheet music, news, and projects. In addition, Loggins-Hull provides an autobiographical entry detailing her musical education, career, and influences. Her website is useful for all instrumentalists studying her work, especially flutists who wish to perform contemporary compositions with extended techniques, audio backing tracks, and/or pop cultural influence.

Beaumont-Thomas, Ben. "Mitski, the US's Best Young Songwriter: I'm a Black Hole Where People Dump Their Feelings." Interview by Mitski. *The Guardian*, February 2022. Accessed April 16, 2022. <https://www.theguardian.com/music/2022/feb/04/mitski-us-best-young-songwriter-im-a-black-hole-where-people-dump-feelings>

Across her decade-long career, singer-songwriter Mitski has remained private about the meaning behind most of her songs. In this interview, Mitski shares her experiences as an Asian woman

living amongst an intense fanbase before and during the COVID-19 pandemic. Beaumont-Thomas includes details about Mitski's upbringing, musical style, and impact on the pop culture ecosystem. This is an important resource for anyone studying, performing, or listening to Mitski's music, as she does not often divulge the details surrounding her compositions. Her vulnerability across this interview allows for understanding of her musical voice.

Jacob ter Veldhuis. "Biography." Accessed April 16, 2022. <https://jacobtv.net/composer/>

Famous for his inventive use of audiovisual material in his compositions, JacobTV has an eclectic catalog of works for solo and chamber ensembles. His website features biographical information, reviews, an events calendar, links to video recordings, program notes, a listing of works, links to purchase sheet music, and more. Heavily-inspired by pop culture, specifically politics, any instrumentalist wishing to diversify their repertoire would find JacobTV's website useful. JacobTV's biography page is a firsthand account in which he reveals the drive behind his works, explaining how his musical upbringing as a rock musician affects his avant garde compositions.

Kehr, Dave. "When Hollywood Learned to Talk, Sing and Dance." *New York Times*, January 2010. Accessed April 16, 2022. <https://www.nytimes.com/2010/01/17/movies/homevideo/17kehr.html>

The mid-nineteenth century saw huge advancements in technology as silent films transitioned to talkies. With progress in videography came the advancement of sound, as described by Kehr in this article. This resource describes the juxtaposition of visual and sonic elements, listing movies and musicals to assess Hollywood's evolution between the 1920s and 1930s. This article is useful for students studying film, or musicians interested in the development of film score.

Kozinn, Allan. "Lukas Foss, Composer at Home in Many Stylistic Currents, Dies at 86." *New York Times*, March 1998. Accessed April 16, 2022. <https://www.nytimes.com/2009/02/02/arts/music/02foss.html>

Though born in Germany, Lukas Foss was one of the most prolific American composers of the twentieth century. In this article, Kozinn provides an overview of Foss' early life, career, and musical style, exploring notable compositions and musical achievements. There are not many biographical resources on Lukas Foss when compared to other American composers of the time, such as Leonard Bernstein and Samuel Barber, making this extensive article valuable. This article would help musicians performing Foss' music understand the intricacies of his style, as well as his stylistic periods, offering insight into performance practice.

Miguel de Águila. "Program Notes." Accessed April 16, 2022. <https://migueldelaguila.com/music/>

A three-time Grammy nominee, Miguel de Águila is a Uruguayan-American composer with an extensive catalog of solo and chamber works. His compositions make his South-American influence apparent, featuring driving Latin rhythms. His website offers a look into his life and

compositional process, offering sheet music, program notes, recordings, a works list, press tools, events, and other media. His inclusion of program notes is extremely valuable to musicians studying his works, as they are a firsthand account of his compositional intent.

“Otar Gordeli.” *The Wind Repertory Project*. July 2021. Accessed April 16, 2022, https://www.windrep.org/Otar_Gordeli

Otar Gordeli is one of the only Georgian classical composers included in common Western historical accounts. Although he was recognized as an established composer across Europe and North America, there is not much written about him. This website offers brief biographical information about Gordeli, focusing on his musical training and significant achievements. His Flute Concerto is listed as one of his most important works on this site, an important piece of information for flutists performing the work. This resource is extremely useful for students and professional musicians interested in learning more about Gordeli’s life and compositions.

Perlman, Itzhak. “Program Notes.” *Cal Performances*. 2007. Accessed April 16, 2022. https://calperformances.org/learn/program_notes/2006/pn_ip.pdf

Violin virtuoso Itzhak Perlman performed on one of the most significant recordings of Lukas Foss’ *Three American Pieces*. Frequently playing the work in concerts around the world, Perlman wrote program notes for *Three American Pieces*, which was originally written for violin and piano. His notes are the most detailed account of the content within this work, making this program a valuable resource for flutists, violinists, and pianists who wish to perform the work. Perlman’s notes are considered the closest source to Foss’ intentions, as the piece was orchestrated for Perlman.

Singleton, Kenneth. “Flute Concerto in D.” *The Wind Repertory Project*. July 2022. Accessed April 16, 2022. https://www.windrep.org/Flute_Concerto_in_D

Similarly to this website’s biographical entry on Gordeli, this page offers brief information regarding Gordeli’s Flute Concerto. The page includes general composition information, instrumentation, a performance listing, and further resources. Most notably, the page includes program notes written by Kenneth Singleton. This is very useful for flutists performing Gordeli’s Flute Concerto, as this page contains the only known programmatic information about the work.

Twisted Pine Band. “About.” Accessed April 16, 2022. <https://twistedpineband.com/bio/>

Formed in 2017, Twisted Pine offers boundary-breaking music in the Americana style. The band has a website that offers the following pages: about, tour, music, video, store, media, EPK, and contact. Within the “About” page, there is general information regarding the formation of the band, including their musical influences. In addition, this page features program notes written by each band member, proving a valuable resource in understanding their musical language. The notes are written in such a way that music-appreciators of all kinds would gain value from them, especially those who resonate with American roots music.

Valerie Coleman “About.” Accessed April 16, 2022. <https://www.vcolemanmusic.com/about.html>

Valerie Coleman, flutist, composer, and founder of the Imani Winds woodwind quintet, has quickly become a household name in the classical music industry. Her website offers a glimpse into her life and work, offering pages specific to her biography, media, works, music store, and flute studio. Her “About” page is a detailed record of her achievements as a performer and composer, noting significant prizes, performers, compositions, and ensembles associated with her work. This page also offers insight into Coleman’s musical aspirations, providing important context surrounding her compositional voice. This page would be a great reference for flutists studying Coleman’s music.