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FINDING YOUR OWN SPEED:  
HOW FLUTISTS FIND MUSIC GROUPS IN  
WHICH THEY LIKE TO PLAY

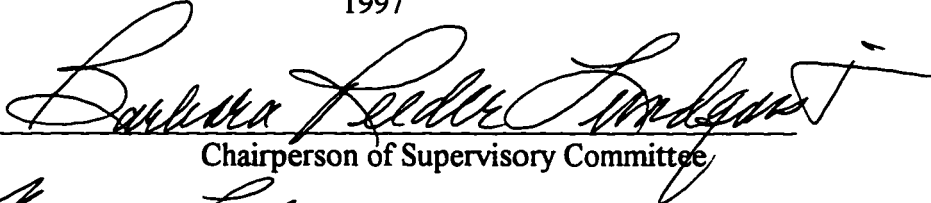
by  
Nancy H.H. Miles


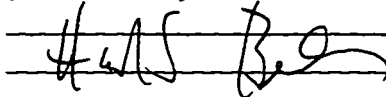
A dissertation submitted in partial fulfillment of the  
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Approved by   
Chairperson of Supervisory Committee

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### **Doctoral Dissertation**

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Abstract  
**FINDING YOUR OWN SPEED:  
HOW FLUTISTS FIND MUSIC GROUPS IN  
WHICH THEY LIKE TO PLAY**

by Nancy H.H. Miles  
Chairperson of the Supervisory Committee: Professor Barbara Reeder Lundquist  
Department of Music

This study examines how classical flutists who are predominantly avocational musicians find ensembles to play in that meet their personal goals for musical achievement and congeniality. Using data from observation and interviews in the Seattle area from 1992 to 1996, this study describes how flutists adapt to the musical characteristics of the flute, schedule get-togethers, become ensemble members, stay in or leave ensembles and use or avoid political actions in the process of finding their own speed in ensembles. Some, not all, flutists also find repertoire and lead and perform in ensembles. Social interactions, making aesthetic choices and playing flute are not equally important in all parts of finding one's own speed in an ensemble. The relative importance of social and musical interactions differs especially between large and small ensembles. Avocational flutists playing classical Western art music in ensembles find their own speed in ensembles by first choosing such artistic and social goals as playing fast or challenging repertoire and meeting new people when they start and join groups. Flutists negotiate artistic and social consensus when they perform, find and develop repertoire, and adapt to the musical characteristics of the flute. Ensemble experience, repertoire preferences, nerves, material resources and prioritization of work, family, religion and education influence how flutists find their own speed in an ensemble.

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## **LIST OF ABBREVIATIONS**

**NFA.** National Flute Association

**SFS.** Seattle Flute Society

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## DEDICATION

*To Dan and Ann, the main avocational musicians in my life.*

Take deads  
away

Play music  
please

- J.P. Donleavy

## CHAPTER 1: INTRODUCTION

### BACKGROUND

In this study I attempted to discover and describe how flutists find their own speed in a music group. This subject choice comes from my interest in research on music and society, but also from my musical experiences in ensembles. Almost all art is collective activity (Becker 1974). Even solo music can be examined from a sociological perspective; however, one benefit of looking at music played in groups is the opportunity to observe the social aspects of the musical interaction. Little research has examined this topic, although the intensity of personal participation, the nebulosity of leadership and the wide variability of expertise possible in ensemble music provide rich resources for understanding social aspects of music-making, social aspects that in turn shape the style and repertoire of the music.

### TEMPO AND CONGENIALITY

An evening of playing flute duets inspired the particulars of this research by bringing to mind an idea for how to understand social aspects of classical ensemble music. One night in the spring of 1992 I invited a friend over to play flute duets. In trying to understand the evening of duets, I noticed musical details first, particularly tempo. Instead of any habitual slowing or speeding in the tempos that evening, we achieved an unusual steadiness that had a lot of give in it. I was particularly happy with the tempos, having experienced many less-satisfying results in previous duos. My friend's flute-playing technique was good enough that I took as fast a tempo as I wanted, and the pieces still sounded like music. He played as few or fewer mistakes than I did, so we took some ripping tempos. The speed was really fun.

But it wasn't just the velocity of notes per minute. Playing with this flute player was challenging and fun. I loved the sounds of the suspensions, syncopations, and wide melodic contours in the W. F. Bach (1747) duos, and I hadn't played such non-stop music in a long time (See Illustration 1).



Illustration 1: Wide melodic contours,  
syncopations and suspensions in the second half of  
the first movement of Flute Duo 1 by W.F. Bach  
(1747)

The other flute player's tone stayed open so that his high notes didn't get pinched—they didn't lose overtones, sound thin, or go sharp. He had a good ear and imitated or answered my ornamentation, dynamics, and articulations when I took my turn leading with the first part. Our ensemble intonation was good. Also, perhaps most importantly, he was willing to come over to play duets on the spur of the moment and seemed to have as good a time as I did. In other words, musical details didn't seem to explain everything.

I had played in other ensembles where everyone had good technique; however, in this instance the social group had worked, resulting in a feeling of ensemble. The duets had produced a musical consensus between the two of us. We were a social group, a smallest-sized group of two. I wanted to know how I had gotten into this group that worked socially as well as musically and whether the immediate, strong impression of

tempos that worked had anything to do with the overall impression of congeniality. A little research exists on the question of why flutists have played ensemble music, but only a few researchers have examined the social processes of music groups, and no research that I am aware of examines how congeniality relates to skill for flutists looking for avocational ensembles with which to play.

#### ENSEMBLE MUSIC, CLASSICAL FLUTE AND AVOCATIONAL ACTIVITY

Musical activity by flutists has an historical and global significance at present. Studies by David Eagle (1978) and Jane Bowers (1971) document a history of ensemble music for the flute dating from 1700, and both studies describe extensive musical activity by both full-time and part-time flutists. The National Flute Association currently has over 6,000 members, which makes the NFA the largest single-instrument society in the world (Kozinn 1996:28). This data suggests that there may be parallels between the popularity of the flute and the historical popularity of the piano (for the social history of the piano see, for example, Loesser 1954). Also, classical music and the Boehm flute are now widely played not only in the West, but also in the East. For example, the Japan Flutists Association held the first Japan Flute Convention in 1982.<sup>1</sup> In China the Shanghai Conservatory of Music began to teach western flute in the 1920's and 30's (Lin Keh-Ming 1988).

In addition to looking at classical, ensemble music with flute, I chose to focus on avocational rather than vocational activity in music. This was for several reasons. Ruth Finnegan's (1989) research in Milton-Keynes, England showed that there can be a high level of involvement in avocational classical music. My observations suggested that this was the case in Seattle. The Seattle Flute Society, now over 15 years old, averages 200 to 300 members annually,<sup>2</sup> which is one indication of a large populace of flutists in Seattle.

---

<sup>1</sup> Announced in the National Flute Association, Inc. *Newsletter* vol.VII, No.3, page 18.

<sup>2</sup> From SFS Board Meeting notes, April 1995.

Such a populace may well create frequent grouping and regrouping ensemble activity: as long-time Indiana University flute instructor Harry Houdeshel said, “The flute is an instrument of friendship—flute players like to play alone, but they are happiest when playing with others” (Noe quoting Houdeshel, in Noe 1996).

Also, in the summer of 1991 at the National Flute Association convention in Washington, D.C. I talked at length with a member of the National Flute Association’s Committee for Amateur Flutists’ Concerns about the need to better understand amateur flutists’ interests. This conversation prompted me to conduct a survey as to whether flutists thought of themselves as amateurs, semi-professionals, or professionals and what this meant. The survey tested a hypothesis that self-conception, self-confidence, preparedness, continuance commitment and perseverance delineate the differences between amateurs and professionals (Stebbins 1979). Survey results made it clear that “amateur” readily applied to both ends of a professional-to-nonprofessional continuum, but that self-identified nonprofessionals did indeed prefer not to perform solo or unaccompanied in public. These two findings suggested that self-confidence, as operationalized in the survey, delineated a difference between nonprofessional and professional flutists, but that the term “amateur” referred to more than the nonprofessional end of the continuum of involvement. By 1992 I was convinced that it would be possible and even advantageous to learn about social processes in music by examining non-career issues. Ruth Finnegan describes amateur performance in a range of music genres and focuses on the role of those genres of music in community interaction. As she says, a hidden set of practices forms an invisible but organized system that underlies the work of local musicians: “the work of local amateur musicians is not just haphazard or formless, the result of individual whim or circumstance” (Finnegan 1989:4).

#### SEARCHING FOR SOMEONE TO PLAY WITH BY MATCHING SPEEDS

Flutists often have a goal for high musical achievement. In my observation this goal includes a conscious or unconscious requirement for congenial social interaction when playing ensemble music. One important aspect of high musical achievement on the flute is speed. Speed, literally, in velocity of notes per minute, is a concern for many flutists, since “in terms of sheer velocity, it is quite possible to play at a rate of approximately a thousand notes per minute [on the flute], almost too fast for the ear to apprehend except as swirls of notes” (Kincaid, in Krell 1973:23). The colloquial meaning of speed is also relevant because it refers to social qualities (American Heritage Dictionary 1992). Consciously or unconsciously flutists look for groups that appeal to or suit their inclinations, skills, or character while also looking for groups that are at a certain skill-level for playing notes at fast velocity: flutists try to find their own speed in a music group.

One can ask how flutists find a group in which they are comfortable playing and this question calls for an examination of the social interactions that are part of an ensemble experience; however, comfort in playing does not refer specifically to the goal for high musical achievement that musicians often have. “Flutists finding a group that’s good enough” alludes to achievement goals but does not imply a conscious or unconscious requirement for congenial social interaction. One question that comes close to including enough parameters is, “How do flutists find a group that fits?” “Fit” is general and allows for a wide range of musical and social criteria. The advantage of asking how flutists find their own speed is that this question addresses the general range of social and musical criteria as well as the specific musical criterion of speed, which makes this phrasing of the question suited to an inquiry about social aspects of music played on the flute. In this study I examine how avocational flutists find their own speed.

## THE PROCESS OF GROUPING AND REGROUPING

The first apparent categories of finding one's own speed are the categories of joining or starting a music group. Although the process of joining, starting and leaving music groups is necessary for ensemble music and shapes musicians' lives significantly, it is not well understood. This "grouping and regrouping process" (Bennett 1980) can be considered as a social process, a static category of personnel, or a dynamic individual search:

At least in regard to processes of recruitment, local rock musicians and couples have similar fortunes: There is a lot of waiting and frustration; although some relationships are idyllic, the majority break up, and it is universally easier the second time around. The apparently static category of personnel is actually the dynamic situation of a search for someone to play with. (Bennett 1980:18)

It seemed likely to me that avocational flutists might also be in, a search for someone to play with.

The grouping process is necessary to ensemble music and as such has been looked at in studies of many kinds of music, including local rock music (Bennett 1980); amateur music in Milton-Keynes, England (Finnegan 1989); club date music in the New York metropolitan area (MacLeod 1993), Jùjú in Nigeria (Waterman 1990); and Hollywood studio music (Faulkner 1971). These studies describe music that ranges from notated to unnotated, improvised to unimprovised, vocational to avocational, acoustic to synthesized electronic, old to new and solo to large ensemble music. The researchers represent a broad spectrum of the academic community from urban ethnography and occupational sociology, to historical musicology and ethnomusicology. The important similarity between these diverse studies is that they all examine social processes in music-making. Although the grouping process is not the research focus in these studies, it is a substantial

topic of inquiry. In these studies the grouping process has been examined as one of the observable social processes of a music genre.

Different but complementary descriptions come from research on the grouping and regrouping process in music. One analysis describes the social process of grouping as a third stage of development after interest forming and resource acquisition (Bennett 1980). In this analysis finding a social group occurs through conversational networks, in conversation and in conversational activity. A second analysis describes the social process of grouping as an ongoing result of individual strategies for maximizing one's regrouping potential, which is also one's job potential (Faulkner 1971; Waterman 1990; MacLeod 1993). A third analysis describes the regrouping process as a factor in individual achievement and explains the social process of grouping as a result of individual motivation to lead, or to achieve excellence (Bennett 1980; Chambliss 1988, 1989). All of these perspectives are useful for understanding how flutists find their own speed in an ensemble.

#### *Passing a social barrier*

The first analysis described above provides a model of the grouping and regrouping process, describing the process as one of three stages necessary for playing rock music: 1) signs of dedication, talent, or interest; 2) family sponsorship—passing the economic barrier, and; 3) mobility to the best training location—joining and changing groups to pursue expertise (Bennett 1980). In initial group formation aspiring young rock musicians first passed the economic barrier of getting an instrument and then they passed the social barrier of finding a group to play with.<sup>3</sup> This analysis of group dynamics appears relevant to chamber music groups with flute, since flutists in ensembles also have initial barriers, stages of involvement and a process of finding a group and learning to play

---

<sup>3</sup> These are relatively minor points in Bennett's comprehensive analysis of how people learn, re-create, and create rock music, wherein he offers a great deal of insight into the impact of rock music technology on how most people hear music now, at the end of the 20th century.

together. Flutists first become interested in the flute, then get an instrument and then join groups. However, it seems possible that some flutists may have started flute due to parental initiative; some flutists may have acquired instruments when they were adults, without family sponsorship; and, to the point of this study, it is not clear that flutists join and change groups to pursue expertise.

Mobility, the third stage, was the experience of joining or changing groups and Bennett described it as passing a social barrier. It is this stage that is the proposed focus of study here. Bennett categorized passing the social barrier into conversational activity in a sequence of forms. At first, conversations about listening to and performing music formed a thread that held together a pool of potential musicians. Within this thread of conversation musicians separated themselves from non-musician cohorts when they showed an interest in conversation about making and controlling sound. In yet a more clearly performance-oriented level of conversation, conversation and conversational activity were how musicians learned how to make music together. At this point the conversations were about instruments and equipment, getting a group together, finding places to practice, acquiring materials they considered necessary, gaining access to compositions, getting gigs, learning how to play compositions, and ceaselessly assessing who and what sounded good (Bennett 1980:5). All of these last conversations and activities are the activity of learning how to make music together. Learning how to make music together was part of the process of grouping and regrouping.

My initial observations are that flutists pass similar stages on their way to joining ensembles and that, as do local rock musicians, flutists converse about finding places to practice, acquiring materials such as sheet music, learning how to play compositions, and assessing who and what sounds good. However, not all flutists get gigs, not all flutists find places for groups to practice, not all flutists acquire equipment beyond an instrument, and not all flutists gain access to compositions. Thus, while the analysis of conversation and

conversational activity suggests some important categories, they need to be examined before they can be accepted as descriptive of the activity of flutists.

*Individual strategies for career survival*

The second analysis described earlier examines the grouping and regrouping process as the result of individual strategies by musicians. Free-lance musicians use and develop strategies to build good reputations and thereby get more job calls, since a greater number of calls represents a form of job security (MacLeod 1993; Faulkner 1971). When groups get together for gigs, then each job is a regrouping when the job uses a new grouping of musicians. Both MacLeod and Faulkner closely examined the occupational question of how to maximize job offers, which maximized regrouping potential. Faulkner found that to maximize job offers, Hollywood musicians used several strategies:<sup>4</sup> be competent, play well, since you're only as good as your last job; get a reputation by being heard; play recitals and benefits, form groups; get a sponsor; make contact with many contractors and keep in touch; be dependable; be loyal; and stay in town to be available for jobs.<sup>5</sup> In the three studies by Robert Faulkner, Bruce MacLeod, and Christopher Waterman about career musicians, grouping and regrouping is a process of working up a career ladder towards steady and better-paying jobs. These researchers observed regrouping patterns and processes that were the result of occupational strategizing in particular music genres at the time of research. These three researchers had this finding in common despite the differences between the music genres they researched—Hollywood studio music, club date music in the New York area, and jùjú in Nigeria. It seems quite possible that even avocational flutists may have avocational-career strategies.

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<sup>4</sup> These strategies have been compiled by this author from Faulkner's description and analysis.

<sup>5</sup> See Faulkner (1971) throughout the text, for example in chapter 4, "Making It in the Studios."

### *Leadership*

Faulkner (1971) described leadership as characterizing one way musicians maximized their regrouping potential. He found that leadership had more than one meaning and more than one role. Economic and social organization tasks of the contractors differed from the musical leadership role of the performing leader. Various forms of leadership did not always coincide in one person. The studio musicians differentiated between leaders and contractors: “An established string player was very touchy about *contractors* who fail to call the musicians specifically requested by *composers* and *leaders* (p.45, my italics).” The process of getting known by leaders so that one could be asked to join groups was necessary for the studio musicians: “It was noted that whatever job security a musician has is directly tied to how many contractors, composers, or leaders call him and request his services (p.143).” Being a leader oneself, by forming a group, was one strategy to facilitate being asked to join more groups by other leaders.

Leadership had a central role in the grouping and regrouping process for Hollywood studio musicians, and the role of leader differed between organizational and musical leadership. In her examination of avocational music activities Finnegan (1989:259-260) also found three different possible leadership roles: (1) on-stage presenter; (2) musical leader, such as through composition or cueing; and (3) public performance organizer and advertiser. The strategy of forming groups involved being a leader, and leadership roles varied. One way to understand group dynamics was through examining leadership roles.

### *The pursuit of excellence*

Playing well was another of the strategies Hollywood musicians used to maximize regrouping potential. Another way to describe playing well is as the pursuit of excellence. Bennett concluded, “The interaction which accompanies the grouping and re-grouping of

rock bands is itself the critical factor in producing the initial expertise of rock performers (1980:5).” The implication here is that without grouping and re-grouping the local rock musicians, self-taught as they were, did not attain initial expertise. Individual pursuit of excellence often motivated regrouping efforts. Bennett implies that rock musicians learned their music through the social and musical interaction of grouping and regrouping. This suggests that, at least in rock music, the grouping process is essential to the pursuit of excellence. One way to clarify this possibility is to quote Daniel F. Chambliss, who takes this idea further in his longitudinal study of champion swimmers. Chambliss (1988; 1989) examines the role of grouping and regrouping and, as does Bennett, concludes that the grouping and regrouping process is critical to attaining excellence:

I am suggesting here that athletes do not reach the top level by a simple process of "working their way up," by accumulating sheer time in the sport; improvements across levels of the sport are not generated through quantitative changes. No amount of extra work *per se* will transform a "C" swimmer into a "AAAA" swimmer without a concurrent qualitative change in how that work is done. It is not by doing increasing amounts of work that one becomes excellent, but rather by changing the kinds of work. Beyond an initial improvement of strength, flexibility and feel, there is little increasing accumulation of speed through sheer volume of swimming. Instead, athletes move up to the top ranks through *qualitative jumps*; noticeable changes in their techniques, discipline, and attitude, accomplished usually through a change in settings, e.g., joining a new team with a new coach, new friends, etc., who work at a higher level. Without such qualitative jumps, no major improvements (movements through levels) will take place. (Chambliss 1989: 74-75).<sup>6</sup>

As Chambliss sees it, grouping and regrouping are how individuals make noticeable changes in the three components of excellence—technique, discipline and attitude.

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<sup>6</sup> Chambliss published his study in 1988. The above quote is taken from his subsequent report of the study (Chambliss 1989).

As the preceding analyses clarify, grouping and regrouping can be seen as general conversational activity comprising learning how to make music together. Alternately, the same grouping process can be seen as a necessary goal and the result of individual strategy for career survival, the result of leadership, or the means to excellence.

*Multiple pathways and the differences between social processes in music genres*

Another aspect of the grouping and regrouping process to note is that not only do researchers find different social processes in different music genres and sizes of ensembles, researchers also find that musicians participate in more than one music genre. As mentioned above, Finnegan (1989) finds that some musicians follow more than one musical pathway. David Westby (1960) also observes this, since even among career musicians he notes noncareer pursuit of ensemble-playing. For career orchestral musicians this is a second musical pathway in that it is chamber music rather than orchestral music, but also in that it is activity outside of their vocational work. Faulkner and MacLeod see the grouping process among career musicians as a search for job security and a strategy for maximizing income, but Westby examines the career experience of the symphony musician and finds a grouping process underway outside of career strategizing. He finds that almost all young string players in symphonies spent many hours weekly in the leisure activity of playing chamber music in a “rather compulsive manner,” which Westby surmises “seems to express the artistic spirit that chafes under such a close control as that of the conductor.” In a footnote, Westby interprets “early morning jam sessions often held by dance musicians,” as “ritual purification acts carried out after the sacrifice of artistic standards and integrity necessary for commercial jobs controlled by a lay audience (p.229).”

The well-known flutist James Galway writes of personal experience different than that which Westby describes.

The myth is that full-time musicians like to spend their leisure by summoning colleagues from distant suburbs for a private classical jam session, rather than with the wife and children or their feet up before the television and a can of beer. The truth is, this rarely happens. Musicians, like other members of the human race, have households to keep, mortgages to pay, strength to recoup on what days off they have, and practice to be remembered somewhere in the middle of all this. In the real world local amateurs get together on a Thursday night and have a hooley rather more often than their professional counterparts. (Galway 1982:206)

Although Galway does not share Westby's assessment of symphonic musicians, Galway's different perspective does suggest that career issues raise unique questions about the grouping process in music. Galway also thinks that amateur players have more opportunity to group and regroup than do full-time musicians, which supports the idea that focusing on avocational music is a good way to learn about the grouping process.

Bennett states the opinion that classical music is different from rock music in its social processes. This topic has been of interest to researchers who have purposely researched across genres of music to see whether social process differed across those genres. Samuel Gilmore (1987) and Alan Lomax (1971) focused on differences between social roles and interactions in different types of music. They find that differences between types of music appear to correspond to differences in interactions and social roles. How music groups get together is one of the social interactions that would differ according to the music.

In his study of world music, Lomax examines the wide range of degrees of authority and structure in the social organization of various musics and their societies. Lomax (1971) argues that the nature of social relations correlates to the nature of the music, such as, for example, when he summarizes his view of Western European song style:

A western table of organization or a belt line or a symphony depends upon a series of clear and explicit commands, arranged in a clear pattern agreed upon in advance. Our Western European folk songs are arranged in the same fashion—a series of compact, clearly outlined strophes and stanzas, each of which bids the listener to view such-and-such an aspect of a sung tale in such-and-such an explicit fashion. (P.242)

Dominance-subordination, with a deep sense of moral obligation, is the fundamental form of role-taking in the Protestant West. Our cooperative enterprises are organized in terms of an assemblage of experts, each one temporarily subordinating his separate, specialized, and exclusive function to an agreed-upon goal. (P.241)

Lomax's cantometrics analyze how leadership roles in the sound of the music have parallels in the musical performing group's social organization. Lomax (1971) wrote that musicologists seldom remarked upon the working organization of the musical group (p.237). He remedied this gap in knowledge by specifically examining music-making groups for size and structure, location and role of leadership and type and degree of integration (1971:229). Lomax's work shows one way to understand music by looking at social organization in music groups and one way to understand society by examining music.<sup>7</sup> One possibility Lomax explores fully is that of using broad musical criteria for comparison. In addition to examining the characteristics of the working organization of the musical group, Lomax's analysis of music goes beyond melody, harmony, and rhythm to include examination of such aspects of music as type and degree of embellishment and timbre.

In his study of music and musicians in Manhattan, Gilmore (1987) describes differences between patterns of social interaction of symphonic musicians and

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<sup>7</sup> Uneven parameters of measurement, sample selection, and reliability of the analysis were three difficulties in Lomax's work that can be related to the huge scope of his study (Nettl 1983).

contemporary or avant-garde musicians.<sup>8</sup> The mid-town symphonic musicians have an extensive division of labor and the downtown avant-garde musicians have at times no division of labor, such as when the composer, performer, and producer are the same person. In between these two extremes are the uptown academic musicians. Greater divisions of labor produce hierarchies of authority, a greater number of relied-upon conventions, and the tendency towards impersonal interactions in the larger symphonic groups. One of the results of the coordination observed by Gilmore is that, in a process perhaps unique to the large-ensemble genres of Western art music, symphonic musicians have often entered a group through an audition where it is intentional that the group of orchestral musicians do not interact personally with the prospective member.

According to Lomax and Gilmore, different types of music involve different social processes. The common social processes in ensembles, such as grouping and regrouping, look unique in individual genres of music. Following this reasoning, how musicians of a particular music genre get together cannot be understood simply by extrapolating from existent research on groups if the music genre is not the same. To understand how flutists group and regroup in ensembles it is necessary to look at research relevant to the genre of music and the size of ensemble.

Existent research analyzes the regrouping process both for how the process works in specific genres of music and for how it compares across genres of music as a social process in music. The preceding analyses of the regrouping process and how it works in different music genres suggest that any study of the grouping process in music ensembles will have specific results correlating to the genre of music and size of ensemble examined. When the grouping process is examined from the perspective of the individual musician it is important to consider whether or not one of the dynamics involved is the choice of

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<sup>8</sup> In order to focus on musical interaction as a distinctive form of social interaction I refer to the playing or performing of music as musical interaction. Thus conversations in rehearsal about music are still considered social interaction. I do, however, consider musical interaction to be a form of social interaction.

multiple pathways in music. Two likely possibilities are that leadership will be important in the regrouping process and that for at least some musicians, regrouping will be the result of individual pursuit of excellence. In this study the focus for the question of excellence is the question of the finger technique required to play fast and the tempo choices which frame that velocity. A study of the grouping process among flutists will contribute to further understanding of a) how specific genres of music differ as to the social barrier of finding someone to play with and b) how crossing the social barrier influences a genre of music.

## METHODS

### QUALITATIVE ANALYSIS

Since this study aimed to explore and describe how flutists find their own speed in music groups, a descriptive fieldwork method was appropriate. Within the format of qualitative methodology (Strauss 1987; Emerson 1988) my goal was to ground my theory development in the data of observations. To this end I wrote and accumulated comprehensive fieldnotes, taped and transcribed interviews, and collected concert programs for additional data and documentation. To draw from as rich a context as possible, I used both participant and nonparticipant observation to conduct research in the Seattle area within the community of flutists between 1992 and 1996. I observed rehearsals and performances and drew data from many informal conversations, since avocational musicians frequently enjoyed talking about music and music involvement. I was a non-participant observer of wind quintets, bands, orchestras, flute choirs and diverse small ensembles with flute. I was a participant observer as a flute duet player, flute trio player, flute quartet member, wind quintet member, civic band percussionist, volunteer flute choir conductor and free-lance orchestral and ensemble performer. Analysis began by

examining data for significant categories and then checking categories by looking for negative cases.

As writing proceeded I chose to balance descriptions and inclusion of field data with analysis: while extensive description allows the reader more opportunity to independently assess the research analysis, the analysis itself is the goal for the research project. Although contextual detail contributes to holistic analysis, large amounts of contextual detail and description limit the opportunity for theory development. When balancing description and analysis, I also considered how to account for the description of the musical experience. I compromised between description and analysis by including some description of musical sound, using standard parameters such as in LaRue's (1992) style analysis, and including some descriptions of subjective experience, but by omitting recordings. Two additional choices for the analysis were the above-mentioned inclusion of the role of participant observer and the use of past tense in much of the analysis. I found that writing the analysis in past tense induced me to once more check my references to data. When I included my observations of my own actions as well as my observations of the actions of others in my fieldnotes, I found that this data often widened the perspective of the resultant analysis and, as with the use of past tense, provoked a re-examination of earlier summaries.

As discussed above, the role of participant observer enriched the data and contributed to a broad perspective of analysis. The participant observation role is a compromise because as a researcher I gain the benefits of years of experience but I risk the possibility of being confined by that perspective. As did Bennett, Finnegan, MacLeod, and Waterman in the research cited above, I chose to research a music I played. Their field studies attest to the power and viability of participant observation.

To facilitate the replicability of this study I believe it is important to clarify further my relationship as researcher to the research. Myerhoff and Ruby (1982:28) argue the discussion of the relationship between research and the researcher is virtually synonymous

with being scientific. This reflexivity facilitates replication by helping to clarify what is generalizable from the research and what remains unique to this particular research.<sup>9</sup> Three details of my musical experience are particularly relevant. First, I went into this research with a deep interest in ensemble music. Throughout my childhood and secondary education I had a duet partner in my identical twin sister, a partner who matched my temperament and skills, from early years of Girl Scout songs through post-secondary-school travels in Europe with her violin, my flute, Telemann's *Gulliver Suite* (Telemann 1975) and a music stand. As Jo Stafford, big band singer of the 50s said, there's no harmony like sister harmony.<sup>10</sup> Thus my ensemble music orientation started with singing, then focused on flute and proceeded all the while with an ensemble fit that may not be common for many musicians. Second, in college years and beyond, I played and rehearsed chamber music extensively, having studied chamber music in eight years of post-secondary education and having been a full-time chamber musician for a few years in a wind quintet, during which time I played grant-funded, commercial, and educational performances in a chamber music ensemble. The years of full-time involvement in chamber music gave me insights to literature, repertoire and the wide scope possible for classical ensemble music activity. Third, I married an avocational musician and my twin became an avocational musician by pursuing a full-time career in a non-music field. These two events not only made me more aware of the music life of avocational musicians, but also served to remind me of the possible rewards of career work outside of music.

#### TERMINOLOGY AND CHAPTER DIVISIONS

One of the functions of grounded theory is to allow the researcher to

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<sup>9</sup> For likely explanations of emerging self-consciousness in anthropology, see Myerhoff and Ruby's (p.27) addition of their own ideas to Nash and Wintrob's (1972:529).

<sup>10</sup> Heard on a December 1996 National Public Radio report on singer Jo Stafford, a singer still alive today, who is now much less known than earlier in the century when she was popular.

avoid tautological research—where the research question creates the findings. One of the challenges of this analysis was that of re-stating the nature of the study when the ongoing analysis changed my understanding of the language and concepts involved. The larger categories in this study, which can be seen in the chapter divisions, reflect not only the results of analysis, but also the language of the flutists in the study. Several terms used in chapter titles and subsection headings merit some introduction, including avocation, commitment, the grouping and regrouping process, leadership, goals, politics, repertoire and ensemble.

Two terms reflect particularly problematic concepts: “avocation” and “commitment.” While I have chosen to use the term “avocational,” other researchers describe such musical involvement as amateur and the Seattle Flute Society newsletter (Fall 1996 issues) refers to nonprofessional flutists. It is perhaps common sense to recognize that music involvement occurs in a continuum of involvement and that it is difficult to describe a clear separation line between full-time or part-time involvement, or between professional and nonprofessional involvement (see Finnegan 1989 for a good discussion and bibliography on this subject). Flutists in this study did not refer to themselves as avocational flutists, but instead described their activity in detail in terms of seriousness, goals, or recognition of limitations. Some flutists described goals for professional status in music towards which they were working gradually, having to work meanwhile in full-time jobs in non-music fields. This study focuses on avocational flutists to both recognize and avoid the special issues of professional involvement. As the discussion of Westby’s and Galway’s writings pointed out, even full-time professional orchestral musicians sometimes get together to play music for fun. I did not wish to exclude information on those groupings and regroupings, but instead intended to look at the continuum from the amateur, avocational, nonprofessional point of view. There were professional musicians involved in some of the unpaid performances observed, and observations of these performances were included in data collection. The goal was to

understand how flutists find their own speed, and this question included a range of different goals for skill-level and congeniality and did not exclude a possible goal for full-time or professional involvement.

The concept of commitment was similarly problematic. Scheduling problems were one of the large categories of data collected and one of the questions raised was whether or not scheduling is the same sort of commitment for avocational flutists that it is for vocational flutists—flutists on the other end of the spectrum of involvement. For full-time musicians, scheduling their jobs and rehearsals is making a side bet that they will show up, a commitment which means that the musician's reputation as a trustworthy person is at stake (Becker 1960). In a review of Becker's concept of commitment, Faulkner (1985) says that "commitment occurs when the actor finds he has accumulated valuables which he would have to relinquish if he moved to another line of activity (p.65)." Faulkner's research shows that studio musicians became less committed to playing in orchestral settings the more aware they became of alternative career lines (Faulkner 1985:65). This use of the term implicates social qualities of status, reputation and trustworthiness. However, the term commitment is also used in other ways.

Some research on music groups uses the term commitment in a psychological sense. "For some [amateur musicians] a particular [musical] pathway [in urban living] is a lifelong commitment—a pilgrimage from cradle to grave (Finnegan 1989:324)." Finnegan's use of the term "commitment" invokes individual emotional attachment, passion, perseverance, interest and self-identification. The lifelong commitment Finnegan refers to could well be a personal attitude with psychological facets. The amount of over six thousand entries on "commitment" in the PsycINFO psychology index (1967-1996) suggests that psychologists have extensively researched commitment. In research in the social psychology of organizational commitment, interpersonal attachment has been considered to foster group cohesiveness within small groups (Yoon, Baker and Ko 1994). In addition to organizational commitment, marital commitment has also been widely

researched. Schutz describes how agreed-upon plans create the opportunity for making music together and as Schutz (1977) says, growing old together. In this way, scheduling as a commitment to an ensemble has some parallels to marital commitment. Reliability and loyalty could well be part of such an interpretation of commitment.

In addition to the preceding interpretations of commitment, an accounting of the Protestant ethic (Weber 1905) and a materialist view are relevant to observations of commitment in ensembles. If indeed an inherited work ethic varies between religious groups, then religion is a relevant and necessary topic for understanding individual commitment to ensembles and the more-routine topic of scheduling. The Protestant ethic could account for commitment in some measure or observation of seriousness, discipline, and goals. Although I do not adhere to a view of the world that says economics determine the shape of history, I do find that historical materialism contributes valuable insights to social processes (see, for example, Marx in Tucker 1978). Financial investment in and allocation of material resources are visible in the amount of music and equipment and the quality of instruments flutists own. Although this study begins with people who already own instruments, the flutists in the study vary as to the economic commitment their instruments represent. A materialist view could account for financial investment, material resources, and aspects of performance as a form of production. Existing research on social aspects of music performance emphasizes the social aspect of performance (Small 1987) as well as the contrast between jobs and performances. Evidence exists to support an analysis of the orchestra as a factory (Couch 1989); however, other research suggests that an analysis of musicians as blue collar labor does not work (Faulkner 1971). In respect to the question of whether a job analysis is relevant to avocational ensemble music, research by Finnegan (1989) suggests that it is, since classical musicians in her study had an unusual non-monetary ethos in comparison with musicians of other genres of music, except when they were asked to play for benefit concerts, at which time they valued the benefit income. Views of performance as production support the usefulness of a materialist view of

commitment. A materialist view appears particularly relevant in ensemble music in light of the well-documented argument that small-group musicians never regain the expense of their training even when they're paid well (Donald Steward 1986). One theory is that musicians subsidize chamber music by working at other tasks; and that young, talented groups support the field, eventually falling under the "crushing psycho-economic load" engendered by the lack of any support (Steward 1986:1).

Musicians in this study did not often use the word "commitment." When musicians did use the term it was clear in at least one instance that a sense of dedication and passion was meant, much as Finnegan used the term. Nonetheless, even such a sense of meaning can refer to or implicate the other views described in the preceding paragraphs. I chose to use the concept commitment within the analysis of scheduling, but to clarify some of the facets of meaning I included, as much as possible, additional terms to describe what was meant.

As introduced earlier, Bennett describes the grouping and regrouping process as the static category of personnel, the issue of recruitment, a process of overcoming a social barrier, and the process of learning to make music together. In the analysis in this research the grouping and regrouping process for flutists separated out into categories of finding, joining and starting groups; scheduling; finding repertoire; adapting to the musical characteristics of the flute; leading; performing; accommodating or mastering politics; and staying in or leaving ensembles. Although I could have characterized the grouping and regrouping process as that of joining and leaving ensembles, the data suggested describing joining an ensemble as just an initial part of the grouping and regrouping process.

Leadership was an involved concept because it referred to taking initiative both socially and musically. Music leadership is often conducting, a topic where instructional literature abounds. In one text by Frederic Prausnitz (1983) the process of cueing is discussed at length. Even ensembles without conductors use the art of conducting, since every ensemble has cues for endings and beginnings. I chose to describe aspects of

musical leadership by focusing on score-indicated leadership. Social leadership is described primarily in the discussion of starting a group. Although these discussions are integrated somewhat in the chapter on leadership, the topic of leadership roles remains larger than what could be addressed in this study of flutists finding their own speed in an ensemble. Leading was one way flutists found groups in which they liked to play, so in this study my goal was to balance the analysis of leadership with the analyses of other ways flutists found groups in which they liked to play.

As with leadership, goals are discussed in more than one chapter of this study, rather than addressed comprehensively in one chapter. In the earlier discussion of research on career musicians, the grouping and regrouping process was sometimes notable only because it was the result of individual strategizing, where the goal was satisfactory employment. Jazz and New Age flutist Paul Horn's (1990) autobiography documents this use of the grouping and regrouping process. Individual goals and strategies motivated action in most categories of how flutists found groups in which they liked to play.

Researchers have explained ensemble playing by flutists in the past as the result of goals for status-seeking (Bowers 1971) and romantic pursuit (Eagle 1978), yet this current study did not produce enough data to support these aspects of ensemble music. In the cases of status-seeking and romantic pursuit, membership was directly related to the social goals. One of the complicating factors of goals is that professional goals have inspired much literature, such as, for example, vocational how-to literature about joining groups through auditioning (for example, Papolos 1987). Although this study does not directly draw from that literature, it was clear that some flutists in avocational groups are aware of the professional literature. The pursuit of goals, as with the issue of leadership, was a topic that would have easily broadened to include much further data and analysis. In this study most of the discussion of goals takes place in the chapters on joining and starting groups and on finding repertoire. Within the chapter on repertoire, goals are discussed as strategies for finding music.

As with “avocational,” flutists rarely, if ever, used the term “politics” to describe their activities or interests, yet some activities fit the definition of politics. While the negotiation of power is not discussed in literature on the flute or in most literature on chamber music, honesty and tact are discussed in some of the instructional literature available, which informally describes the etiquette and procedures for starting groups (Mosello 1992; Boland 1987). Research on career musicians describes getting invited to play in ensembles in terms of the delicate process of maintaining referrals but turning down jobs (Faulkner 1971), which again appears to be a question of etiquette or politics. Papolos indirectly suggests that politics is one more aspect of ensemble music that may be relevant to how flutists find groups in which they like to play, when she says, “Be a colleague, not a competitor (Papolos 1987:141).” Although Papolos directs her insights and comments towards professional musicians, there were instances where avocational flutists chose to compete or not to compete.

One characteristic of classical music is the use of vocabulary which has become accepted in the English language, yet is derived from French and Italian. Thus *ensemble* and *repertoire*, from old French, have implications for classical music beyond their alternate terms in American usage, “group” and “music.” Although ensemble has a general meaning of a totality, its two specific uses in English are for (1a) a group of clothes or (1b) a group of musicians (American Heritage Dictionary 1992). In contrast, the current French definition of ensemble has four other meanings before it refers to a group of musicians (Larousse 1992). The terms group and ensemble are somewhat interchangeable and I use both in this study. While “ensemble” generally refers to a classical music group, “group” implies more of a general social group. One musician commented on tiring of the use of “group” and on preferring the use of “ensemble” in the written analysis.

Repertoire is as specific as is the term ensemble; repertoire refers primarily to “the stock of songs, plays, operas, readings, or other pieces that a player or company is prepared to perform (American Heritage Dictionary 1992).” The music-related meaning

comes first, with theater second and third is the general meaning of a number of skills or accomplishments. Again, as with the term ensemble, the French term only specifically describes or relates to music at the seventh of nine possible meanings of the word (Larousse 1992). I use the terms ensemble and repertoire because the flutists in this study used them and because they are widely understood.

Repertoire represents a large category in the literature written for flutists. Repertoire for ensemble with flute has already been described with a comprehensive list of music and addresses of sources for music such as music stores, libraries and music publishers by authors including James Pellerite (1978), Franz Vester (1967), and Rien de Reede (1988). This approach annotates the repertoire. Nancy Toff (1985) gives a thorough introduction to the flute and flute performance, and her introduction to repertoire highlights programming themes and the importance of going beyond easily found repertoire in local music stores. Toff's admonition fits well with Becker's (1982) description of the spectrum of choice artists have as to how socially integrated or maverick they want to be—whether they want to participate in the social production of music and use specialized forms of labor, or whether they want to compose their own music.

## TECHNOLOGY

My fieldnotes were usually written at the computer the day after a rehearsal or performance, with some notes being written the same day and some days later. The length of this research project can be measured in the procession of computer software programs used. I proceeded through EMACS editing on Unix in the university's online system to WordPerfect 5.0 on a personal computer (PC), to WordPerfect 5.1, then to Word 2.0 in windows for a PC, to Word 6.0 and finally to hypertext. Many of my field notes also went through ascii/text only transformations. All of my fieldnotes ended up as hypertext in Storyspace for Windows (Bolter, Joyce, Smith, and Bernstein 1994). Not all of these text

transformations helped the text format and many times my interest in the research shifted from the research subject to interest in the techniques of various software programs. Tape transcription equipment also proved challenging, as the tedium of using a regular tape deck for replay motivated me to find better equipment. The equipment from the University's media center included a fast-forward and rewind foot pedal, which was an improvement over a hand-operated cassette deck. *Xscript* (University of Arizona, Brill 1995), was trial software for tape transcription exercises and proved useful. With *Xscript* it was possible to store interviews in five or ten minute sections as “.wav” files and then transcribe using a text editing window paired with tape recorder graphics operated by function keys. The resulting text file could be opened in Word. Hardware and software for scanning in score illustrations also proved educational, resulting in the choice of TIFF rather than JPG file format, a DeskScanII scanner rather than a hand scanner, a choice of 200 dpi (dots per inch) for the scanning process rather than more, given the 300 dpi limit on the printer, and a choice of using a Macintosh to process the graphics and then saving on Adobe Photoshop to assure IBM PC order preference for bits.

With the help of current software and hardware technology, the reviewed method of qualitative analysis provides the means in this study to examine the question of how flutists find music groups which work both socially and musically. Flutists' choices of commitment, musical and social goals, leadership, and repertoire in ensembles are topics examined, as are also the more specific choices involved in finding a group or starting a group, such as the choice of a rehearsal location for how that room's acoustics might affect the interaction. There is a gap between the categories of goals, commitment, and leadership used above to describe the grouping process and the description Bennett gives of conversations which characterize different stages of grouping and regrouping. This study attempts to fill this gap by describing the choices flutists made about ensemble music in their stated and achieved goals. This study will be comparable to studies by Finnegan

(1989) and Bennett (1980) in that it examines social processes in music and in that it is a study focusing on local musicians rather than on professional musicians.

The following study presents my observations of how primarily avocational classical flutists in the Seattle area between 1992 and 1996 found their own speed in music groups. The chapters of analysis describe the steps of the process of finding your own speed and are presented in the order they occur for many musicians in ensembles. While it would make sense to start with how the musical characteristics of the flute influence interactions, flutists did not have those ensemble interactions until they had joined or started an ensemble that was reading or learning repertoire, so this chapter is not introduced until after the chapters on becoming an ensemble member, scheduling, and finding repertoire. Leadership and politics are the two other chapters of analysis that evade a specific chronology and as such they are located before the chapter on ensemble endings but after the other chapters.

## CHAPTER 2: BECOMING AN ENSEMBLE MEMBER

For flutists finding their own speed the avocational career path often began with joining rather than starting a group. As flutists gained knowledge of the musical and social choices available they often began to make more of these choices themselves, such as by starting their own group.

To play ensemble music flutists either looked for a group to join, were invited to join a group, or started their own group. Flutists who were invited to join groups did not have to take initiative to locate the ensemble. Flutists who started groups often had an ending point in mind. Many flutists regrouped over the-years of this study. New flutists joined the old ensembles and members of the old ensembles formed new ensembles. When grouping and regrouping, flutists often first joined a group, rather than starting a group. These approaches to group membership differed as to what flutists did and how many decisions they made.

### JOINING A GROUP

Finding an ensemble through an advertisement differed socially and musically from joining an ensemble when invited. Many flutists who joined advertised groups first telephoned or talked to someone to learn more about the groups before they decided whether or not to join. These flutists were the newcomers and when they joined advertised ensembles they met new acquaintances. Flutists who were invited to join ensembles also met new musicians, yet they often already knew group members and they also had the obligation to say yes or no to the person who invited them to play. The musical features of joining a group included sometimes having to audition, not always knowing the level of skill in the ensemble, playing predominantly sectional instrumentation for flutes and

accepting the established repertoire. As observed, invited members did not have to audition, knew the level of playing, sometimes were the only flutist on a part and sometimes were expected to contribute repertoire. In these ways, joining groups through an advertisement and joining a group through an invitation had different advantages and disadvantages for flutists looking for a group.

#### ADVERTISEMENTS

Flutists saw a variety of advertisements. Although advertisements were often for ensembles that had open membership, some advertised groups still had audition requirements and limited instrumentation opportunities. Several community bands, such as the band in this advertisement, welcomed large flute sections:

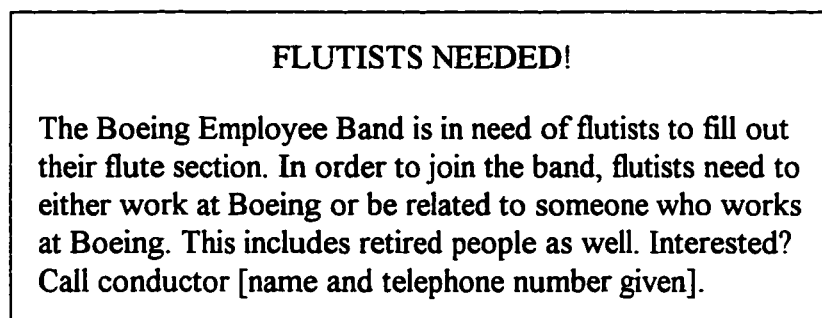


Figure 1: Advertisement, *Seattle Flute Society* newsletter (Volume 17, No.9)

Many flutists found large music groups through pre-concert announcements and posted public notices that advertised open membership, such as the preceding. Advertisements appeared in locations dedicated to music, including organizational newsletters, concert programs, fliers at concerts and brochures, which were available through teachers, music stores and libraries. The advertisements observed had in common one crucial component, the telephone number of the contact person for joining the group. Sometimes the printed information included more details, but rarely did a flier answer all the questions telephone

callers asked about skill level, location and times. In contrast to flutists who located groups through advertisements, flutists who heard about groups from other flutists or acquaintances were able to immediately ask any kind of question.

One of the ways the various large ensembles with open membership differed was in whether an individual or an organization administered and advertised the ensemble. Community music schools, including the Suzuki Institute of Seattle, the Music Center of the Northwest and area community colleges, sponsored music groups that they advertised publicly in brochures or catalogues. Their groups were open to qualified players who paid tuition. Individuals also sponsored flute choirs that were open to qualified players who paid tuition. Schools sponsored both large and small ensembles, while the community music groups unaffiliated with schools were large ensembles: bands, orchestras and choirs. While it might seem that music group membership would be more stable in a nonschool community group than in a school group, the community college and community music school ensembles observed also had stability in membership over a period of a few years. Single conductors led most of the observed school, community and individually administered large ensembles. Two exceptions to this were the Rose City Flute Choir and the Olympia Flute Choir, which respectively rotated conductors and sometimes played without a conductor, at the three annual flute choir concerts heard.

Instrumentation was an indication of the repertoire and correlated frequently with how difficult it was to join a group. As in the "Flutists Needed" advertisement above, music groups described and advertised themselves by describing their instrumentation. For many flutists there was an inverse ratio between the ease of joining a group and the desirability of the repertoire. With bands and flute choirs there could be great numbers of flutists; however, some community orchestras limited their flute sections to as few as three players, and wind quintets only used one flutist. When flutists liked quintet or orchestral music much better than flute duo or flute choir music, then they had to contend with the difficulty of joining quintets or orchestras. Some of the difficulties of joining restricted

groups, were the difficulties of winning auditions, finding out about possible positions when many players were interested, and just having a good enough reputation to be asked to join a limited-sized group. Some flutists in flute choirs stated that they would choose to join an orchestra if they could. Similarly, many flutists preferred ensembles where they were the only flutist on that part. As one flutist said, “At least in the chamber orchestra there is only one flute and I can hear myself.”

Invitations and auditions ensured an ongoing standard of playing in groups, however, many avocational players were uncomfortable auditioning. There were advantages to joining choirs and bands that were open to interested players and did not require an audition. Some avocational players said that they would not have joined the groups they were in if they had had to audition, because any audition intimidated them. Some pay-to-play groups in educational and community settings had performance level guidelines without requiring an audition. Similarly, the audition process also intimidated many vocational players, as evidenced by conversations about using beta-blockers to control nerves for orchestral auditions.

Thus, as described above, several features distinguished the process of finding a music group through advertisement. When flutists found groups through advertisements they had first contact with the conductor or manager. Flutists tended to join bands, flute choirs, or community school ensembles when they did not want to audition, and these were groups that were usually pay-to-play groups. Musicians who were willing to audition competed for openings in orchestras, and some qualified for groups with high playing standards. Although flutists were able to join many types of ensembles through advertisements and without auditioning, no observed flutists were able to join orchestras or wind quintets by responding to an advertisement without auditioning. Flutists who wanted to play in smaller ensembles with limited instrumentation tended to have to start their own groups or be invited. Personal invitations required less initial initiative on the part of the invitee; however, not every musician was invited to join a group.

Flutists looked for groups in different ways. The flutist in the following excerpt found out some of what he wanted to know about a group by talking to the group liaison on the telephone. This telephone call was typical of inquiries from flutists who had read about that flute choir in a newspaper and were looking for a group to join.

K went on to ask about the level of playing required for playing in the flute choir, where they rehearse and when, how often they give concerts, and how well you have to be able to sight read music to play with the group. He said, "I work four nights on, four nights off, so it's hard to schedule things."

*-A flutist telephones about joining a group.*

This excerpt relates what a flutist asked about a group to decide whether or not to join. The flutist's work schedule was also a factor in his decision whether or not to join the group, but his work schedule was separate from the process and details of finding out about the group. Considering whether or not to join a group was a contingent process to finding out about the group. These two processes, finding out about a group and considering whether or not to join a group, were the two starting processes of joining a group. Analysis of these two processes reveals patterns of interaction. Two ways that flutists looked their own speed in ensembles by first asking about groups and by considering whether or not to join groups.

## INVITATIONS

I grew up in Philadelphia. When I was in High School I played the piano and I won a contest. I graduated early from high school. I was only sixteen. There was an all-woman band in town whose pianist had just left and they sent (someone) out to check all of the music contests to find a pianist and they found me. I don't know why they wanted me, I played in Liberace-style. When they asked me to play with the band I was so happy to get the chance to play I would have played for free.

*-Chamber music/jazz musician describes being invited to join a group.*

Being invited to join a group was one way flutists found groups with which to play, and, as in this above excerpt, musicians were often happy when they were invited to join a group. Invitations complimented the player and often meant that there would be no audition or fee. Personal invitations implied that the invitee had a good reputation. In contrast, advertisements often required entry steps, such as payment or audition. The excerpted invitation above was well received because the musician was happy to have the chance to play.

Even when given a personal invitation, many flutists did not decide to join a group until after they knew something about the group. For some flutists, being invited was how they learned that a group existed. Some invited flutists found out about potential groups by asking questions about the group. Sometimes flutists asked the organizer the questions, and other times they asked other group members or people who knew of the group. When a flutist found a group and joined it without needing an invitation or an audition, then the flutist had decided that the group was in some way up to speed for them. On the other hand, when a group member invited a flutist to join a group, or when a group accepted a flutist after an audition, then it was clear that the group or the group's leader thought that the flutist would be at a good skill level for the group. When flutists joined groups after

auditions or invitations, then it was a two-way fit, as both the group and the flutist had considered whether or not they would be comfortable with each other.

In many smaller groups, in contrast to the larger groups, flutists could only join when asked to join. T-'s flute choir was an invitation-only group, even though there were about a dozen players. Invitation-only groups were a select society, with every member having been given a place in which they belonged, through invitation. Whether or not being asked to join a group was a happy occasion depended on the situation. The opportunity to play became a problem when such social and musical factors as poor health, stressful job schedules, repetitious repertoire, the wrong level of group skill, and a lack of performance opportunities interfered. Simply put, musicians did not always have the time:

His mom plays piano for a lot of Suzuki students, i.e. young children musicians. She's just recently, within the last three years, taken up cello, and is now good enough that she got invited to join a local community orchestra but is still deciding whether or not she has the time. [...]

*-Daughter-in-law talks about musician saying yes to joining a group.*

Thus, as above, some times it was difficult to be asked to join a group. The problems included deciding what you wanted to do. Part of deciding was considering the upcoming difficulties of calling to cancel unworkable rehearsals, re-scheduling missed but needed rehearsals, finding substitute musicians to play performances you could not play, and telling why you would miss a rehearsal when you felt it was private. Flutists said many things. When flutists were asked to join a group and did not want to say yes unequivocally, then they sometimes resorted to true but generic excuses, such as being too busy. When people were not sure they wanted to join a group, then they had to weigh the consequences of saying no, such as whether or not they wanted to have good connections with those people in the future.

Smaller groups were not the only groups to thrive on invitational membership. Flutists also joined many larger groups, such as the civic band, flute choir, and community orchestras, after being invited. People were asked to join by friends and acquaintances, such as when G the tuba player in D's department in graduate school asked him to come along to the civic band, or when D asked his co-worker to bring his trumpet to civic band or when F talked to all the flute players he know to talk them into joining the huge Mass-in-Gregoria flute choir. Also, several avocational players in larger groups said that their teachers had suggested they join the ensemble. Even though many larger ensembles were open to public membership and advertised publicly, they also thrived on within-group invitations through friends, family, acquaintances and teachers.

In-group invitees, in contrast to newcomers, tended to have peers in the group to ask questions, and so had less occasion to rely on the conductor or group manager for information about the group. In this way, in-group invitees contributed to a more democratic and less hierarchical organization. When newcomers came to ensemble get-togethers with already-participating members they had been able to learn, without talking to the conductor, where, when, and how often the group met.

Invitees did not have to look, but instead were found by groups. This meant that in one way or another they had established a reputation. One musician quoted above established her reputation by winning a contest. Other musicians established reputations by playing regularly in civic groups, where ensemble members and audiences heard them play. This kind of participation also gave ensemble members the opportunity to meet other players and get to know them before deciding whether or not they wanted to play in a small group with them.

Some conclusions about joining groups through advertisements and invitations were more apparent than were others. Both invitees and ad-responders often asked questions to learn enough about a group to decide whether or not to join. Indirect invitees of larger, open groups, had the advantage of in-group connections, which in some

instances contributed to democratizing the music group. Unlike ad-finders, invitees had the opportunity to join select groups without auditioning; however, they also had the onus of having to say no if they did not want to join. Once invited, just as did ad-responders, people invited to join groups proceeded to decide whether or not to join a group.

CONSIDERING WHETHER OR NOT TO JOIN

*Sight-reading and skill levels*

It was possible to join many larger groups as long as you had minimal skills. Every avocational group observed required its members to know how to read music and play their instrument; however, they did not always need to know how to read or play music with a great degree of skill. Two of the larger groups that changed their skill requirements did so when the conductors wanted to change the patterns they saw of players joining and leaving. Although skill-level did not dictate repertoire, most groups limited their repertoire to the skill-level the group could play well.

Flutists rarely said that they were not going to join a group due to repertoire, but at least one flutist decided not to join a group one season because of the repertoire. Observed flutists tended to join a group, participate for a season or partial season, and then quit the group if they did not like the repertoire.

There were two sides to inquiries about sight-reading and skill level. Some players wanted to play in groups that were not too advanced for them, and other players were looking for groups that were advanced enough. The players looking for a challenge often delighted in sight-reading, which was reading music for the first time. The following excerpt illustrates one flutist's interest in reading music.

R arrived just after 5 P.M. As usual, he was the first one there: whenever he came to flute choir he was always quite early. He walked up saying, "Well, it only took me an hour to get here. It took me 20 minutes to get from my house to where I could see the fountain, and 40 minutes from the fountain to here." (*continued*)

Me: Game traffic.

R: Yep.

Me: So you came!

R: Oh yeah. I wouldn't miss it. I spent two weeks reading chamber music this summer.

Me: Where?

R: Humboldt and Southern California [...].

(I never did quite catch where the second workshop was. R said that it was set up after Humboldt was so successful, Humboldt having been started by Charlie Fulkerson, and now ongoing for 37 years.)

R: I've been going there since I was in school there in the 60's.

*- Author as organizer of ensemble-reading session talks with a flutist who likes to read chamber music*

### *Transportation and scheduling*

For flutists joining ensembles, transportation and scheduling were part of the question of commitment. Flutists considered their commitment to rehearsal schedules, performance schedules, playing fees or costs, and even their role in an ensemble when they agreed to join a group. Joining a group meant figuring out transportation and the little scheduling logistics, such as whether or not you could play at the group's annual concert that was always on the first Sunday in June. For a lot of people, joining a group meant having more activities in their schedule. Joining a group resulted in less time to practice individually, less time with the people they already knew, more time with music and musicians in the new group, and more time playing in an ensemble. More than one musician reported quitting a group because they grew tired of a long commute and late-night rehearsals. When the musical and social rewards did not outweigh the problems of the time commitment, then musicians changed their schedule by quitting ensembles:

When I taught school full-time I would be too tired at night and all I could do was play in a community orchestra or two. I've played in the Bellevue Philharmonic, the Cascade Symphony, Thalia, and Seattle Philharmonic. For a while I taught music in the Lake Washington School district. Then they cut out music. [...] They never did bring back the string program. [...] When my daughter got into Junior High I stopped for a while because I wanted to be home at nights. She was getting into a more troublesome age and I wanted to be at home more. [...] After we moved into Seattle from the Eastside I got a job at the X Hotel restaurant. You *had* to play 3 nights a week. You could play three or six nights, but you had to play at least three. I stopped playing in community orchestras because it was too much to do both. I still remember sitting on the bare wood floor in the house we had just moved into, and I was taking a course at the U: you had to take classes to keep up your teaching salary. And I was playing at the restaurant, and I didn't know where I was going to get the energy to do anything and my daughter came in and said "Maaaahhhmmmm, we'll never get it done if you just sit there!"

*-Musician describes her limits to music activities through the years.*

The above musician quit orchestras in order to adjust to her changing priorities. Then she quit orchestras to accommodate her chamber music job. As for this musician, commitment requirements created noticeable schedule problems for ensembles and individuals.

Commitment requirements included attendance rules, such as in one flute choir where the conductor asked flutists to not perform in a concert if they were not able to make the three rehearsals prior to the concert. This was similar to the job requirement in the above excerpt, where the hotel required the musician to play a minimum of three nights a week. Ensemble membership requirements also included role responsibilities, especially in small ensembles. One of the oddest parts of joining a small group was finding out whether you were comfortable in the first reading session, which sometimes meant being comfortable remaining a joiner rather than a leader. As one flutist said, "I mean, I

like to play, and I like to play with anybody once.” But the second get-together is the question.

### *Fees*

One of the distinctions between music groups was the fee structure. Music groups that paid tended to be comprised of vocational musicians. Music groups that neither cost money nor paid the players tended to be smaller groups. Music groups which cost money, pay-to-play groups, tended to be comprised of avocational players. With one flute choir and civic band, for example, there was a yearly or quarterly fee. With the Mass-in-Gregoria the organizers charged a small fee, \$5.00, to cover rental costs for the music. All three of these larger groups were pay-to-play groups. Flutists had to consider fees for larger groups when they were pay-to-play groups. In return, those groups usually provided sheet music, a conductor, and a standard performance schedule. Small groups observed were less hierarchically structured at the outset than were the larger groups, and small group members often had to find and provide the music and places to play, both of which incurred costs. As to cost, not every flutist could afford, for example, out-of-state summer chamber music seminars.

Once a player was asked to join a group, then they said yes or no, or came up with a good excuse. With one reading-quintet that failed, the critical lead-in to failure was the scheduling or calendar time. Most players had a specific reason, including, “I’d love to, but Monday nights I coach a brass octet,” and “my youngest child is ill and I already have a baby-sitter for the daytime so I can’t make the night session.” There was a whole roster of reasons, some more vague than others: “We have this thing planned for that day for which we won’t know ahead of time when it is possible.” The commonest excuse for busier musicians seemed to be, “I can’t, I have a gig that night,” and, “I teach at that time.” For people with day jobs, the conflicts were more often to do with childrens’ health, family parties and vacations, job conflicts (when the jobs had variable hours), and fatigue. People talked about not wanting to join groups because of a full schedule,

tiresome music, irritating group members, an inexperienced, inefficient organizer, having to play second chair to someone whose playing they did not like, and all the reasons people quit groups or stopped playing ensemble music.

Sometimes when a person agreed to join a group the group still never actually got together. This happened in a situation where one player canceled at the last minute and the organizer could not find a substitute musician. The organizer had found players to join the group and had formed the group, but the group fell apart before getting together.

More than one musician inquired about a music group and requested the schedule information and then never appeared in person. Even when people said they would join a group they did not always show up. This happened in one flute choir, where many people did not have personal interrelationships before joining the group, and individual players' parts were not always critical to the ensemble. These two factors combined to make the new, unknown flutists less responsible personally and musically than flutists were in a smaller ensemble.

### *Repertoire and personnel*

When people sought membership in a music group they looked at the level of playing to see if the group was possible for them. Additional factors making the group congenial were repertoire, and personnel. Repertoire could be uncongenial such as when experienced flutists did not want to play the same old four-part Christmas song arrangements. Every once in a while personnel made a difference, such as when it related to playing skills. One flutist said, “[another flute player in the group] drives me crazy. I can't play when it's out of tune like that.” The more a flutist knew about a group, the more joining a group tended to involve more decision-making. For beginning players, any group tended to be congenial because fewer groups were possible, playing any repertoire was a challenge and a new experience, and they did not know many musicians in the community.

When people joined the classical music groups observed in this study, the steps of joining followed a usual pattern. First, flutists usually owned, borrowed, or acquired an instrument. Even owning an instrument was not always necessary. People played percussion with one band, and large-sized flutes with one flute choir without having to own their own instruments. Before they were invited to join groups one thing musicians did have was a reputation. To join a group, musicians then decided to join a large group that had open membership, or they were asked to join a group, or they auditioned for a group, agreed, and if required, paid to join. Then they went to the first get-together. Once they had played with a music group once or twice, they had joined. Even players just substituting for a vacationing or ill player would say, "I've been playing with the X music group." So they had joined, though only as a temporary member.

The opening excerpt illustrated one flutist's considerations for joining a group: (a) the level of playing and sight-reading required; (b) the degree of commitment required, such as for rehearsals and performances; and (c) calendars and commutes, which described when and where the group would meet. In addition, other flutists sometimes asked about repertoire planned for performance and costs for organizational membership. Finally, in many of the groups observed, last-minute conflicts were a deciding factor for membership. Together, these considerations for joining a group addressed some of same logistics that organizers figured out when starting music groups.

## STARTING A GROUP

To find an ensemble in which they liked playing, some flutists started groups. As observed, functional goals, logistics, and the avocational career path characterized the process of starting an ensemble. Most of the flutists observed had one or more goals in mind before they started ensembles. These goals were usually musical, but occasionally they were clearly social. Whatever the goal, when flutists organized ensembles, then they had to figure out the logistics of who would play, where and when to meet, and what

music to play. These were both social and musical logistics. Also, observed flutists started ensembles as part of a larger pattern of joining, starting, and leaving large and small ensembles of which some were ongoing and some had disbanded. This pattern of movement between music groups described an avocational career path. In their avocational career paths, flutists and other musicians started groups by reaching for goals and solving logistics. This was one way flutists tried to find their own speed in an ensemble.

#### MUSICAL GOALS

Flutists stated and achieved a wide variety of reasons for starting groups, and in conversations mentioned both musical and social goals. Answers to the logistics puzzle sometimes functioned as the operational goals for getting an ensemble together.

#### *Concerts*

When people talked about starting ensembles they often described reasons that focused on music. Concerts, compositions and reading sessions were operational goals for starting groups. More abstract, but also frequently stated, were the simpler goals to play ensemble music regularly or even just once, and to play music for the love of music and the love of playing the flute. One active avocational ensemble-player described her favorite group, a duo, by saying, "We feel the music the same way." This seemed to be the strongest goal, a goal for good ensemble at one's own skill level. Flutists described this skill level with categories including pitch, tone, velocity, rhythm, and repertoire aesthetic preferences. These goals did not exclude one another. In some cases groups that had been started to perform a concert went on to meet regularly and satisfy flutists musically.

When A- called she said, “B, I don't know if you had any students in the [flute competition], but I'm trying to get together a group of teachers to play for the [church that donated performance space for the competition] concert, and I wondered if you'd be interested. So far we have flute and harp, flute and percussion, and flute and strings, so almost anything would work, even flute and piano.” [...]

*-Flutist calls another flutist to ask her to play in a group for a concert.*

As in this excerpt, frequently given reasons for starting groups were that someone needed a group to play for a concert or function or that a good concert venue was available for a group. The above flutist presented an ensemble performance opportunity to another flutist. Another example of a performance-situation-oriented group was the Seattle Flute Society flute choir. The flutist-conductor intentionally started the choir in time for the National Flute Association convention held in Seattle that year.<sup>11</sup> Musicians observed in this study started at least one woodwind quintet, one flute quartet, two flute trios, one flute duo, and one flute choir for the purpose of playing a single performance opportunity. As one of the quartet members said, “It sounded like fun.” Both the quartet and the Seattle Flute Society flute choir are groups that continue today, years past their first formation. In these two groups formed for performance opportunities, the Seattle Flute Society (SFS) and the National Flute Association (NFA) presented the respective opportunities. The SFS and the NFA are both social organizations established to foster communication about and performance on flute.

As mentioned in the preceding excerpt, the organizer, A had the specific musical goal of giving a concert, but also the other observable goal to help the competition-organizers meet their obligations to the church. This was a social responsibility and more of a social goal than a musical goal. A organized the flutists and the program and program

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<sup>11</sup> Further details available in the Seattle Flute Society's 15th anniversary concert and banquet program.

order. The flutists in the concert finished the program with two flute choir pieces played by all of the flutists. Although A directed the rehearsal and stood in the leader position, she played a second part and had another flutist play first flute,. B played the alto flute part and C played the piccolo part as she had her piccolo there and was interested in playing it. When organizing this concert A had organized a flute choir that concluded a flute music program. In other words, A started a music group, in this case a flute choir, for one performance. While also telling about goals and opportunities, these excerpts testify to the organizer's skill at getting the group together. A succeeded in organizing a new flute choir, a performance by the new flute choir, and individual, small group performances, which together comprised a concert.

### *Compositions*

More specific than the above types of concert-opportunity groups were the music groups that people started in order to perform a certain piece of repertoire in a concert. Composers, and friends of composers started a few observed groups. The handful of groups observed in this category did not stay together as a group, although some of the players continued to play with each other in various situations. This may have been because these groups had atypical instrumentation and a focused and limited interaction due to their specific concert repertoire. One huge example of this category was the flute choir of almost 100 members that gathered at the Museum of Flight in Seattle, for performance of composer Henry Brant's *Mass in Gregoria* (1984), with Brant conducting.

As a group organizer, the composer E scheduled the first get-together, talked to people, figured out where and when to play, and also figured out what music people would play. As organizer, E took responsibility for the group. At the first rehearsal E said there was another performance date and asked the flutist if she would be available for that. The flutist postponed accepting so that she could consider how the performances would

affect her calendar. For this composer's concert the composer, as organizer, figured out how to find the musicians needed to play the instrumentation of the compositions.

*Reading music for fun*

The groups with specified repertoire or concerts to perform contrasted greatly with the third type of group creation, the groups that players started for just reading music. With starting any of these kinds of ensembles, people took initiative because they wanted the opportunity to enjoy the music. This seemed more salient with the reading groups, perhaps because there were fewer logistics to organize ahead of time. The most basic goal was simply to play music:

I think I took up flute because it was the closest to voice and I always wanted to sing those high coloratura lines, and all that stuff. To me singing was just wonderful.

*-Female singer in a music group talks about her high school flute-playing.*

I played baritone in high school. I didn't take up flute until 2 years after I finished my doctorate. [...] Also, with baritone I pretty much had to play with a band. I'd always liked flute, and you could do a lot more with flute.

*-Male flutist talks about flute at break time in a community band rehearsal.*

Many flutists talked about playing duets occasionally or regularly with other flutists. When the primary goal was to play ensemble music with any possible instrumentation, then the flute duo was an easy ensemble to start. This was partly due to the immense repertoire of available flute duet music. The ensemble was often only a phone call away, and the flute duet repertoire was plentiful in a range of difficulty levels. Pellerite

(1978), for example, used 42 pages to list and describe the flute duet repertoire. In contrast, he listed and described the flute trio repertoire in only 14 pages and the flute quintet-and-larger repertoire in only 11 pages. Also, flute-players were readily available simply because many people played flute. A one-time reading session with unspecified repertoire and no performance required less time commitment than did the performance ensembles, and yet was more of a personal acceptance of the playing of other ensemble members. One flutist characterized differences between flutists in her ensemble as “different hang-ups.” She said that while she could feel the music well and worked hard on tone, others in the group had more grasp of technique and could play faster parts.

#### SOCIAL GOALS

Music goals were not the only goals for starting music groups. Some flutists started music groups for social reasons. In these cases, flutists decided with whom they wanted to play and then they worked with the instrumentation and schedules. Observed flutists formed music groups because they wanted to play with a friend, play with a relative, meet new people, maintain social ties, and meet people who liked ensemble music. One flutist told of traveling to [a foreign country] and calling people who belonged in a chamber music society and playing music with them. In this way, that flutist had the opportunity to meet new people and play music while traveling. Siblings also talked about playing together, and some flutists described playing music with their parents who played flute or piano. In conversations and interviews flutists described getting together with friends, relatives, and strangers affiliated through chamber music organizations for the primary social goal of playing with that person or those persons. The secondary goal was to play the music. Social goals and musical goals did sometimes preclude one another, such as when one relative refused to play popular arrangements, and when the difficulty of a piano part meant a young flutist had to hire an accompanist instead of playing with a relative.

The social get-togethers flutists organized to play music often consisted of a one-time trial. After some initial get-togethers, two siblings described arguing over tempos, and friends who had been asked by flutists to play duets never returned the invitation; however, when the ensemble worked, then groups that had originally formed because of social ties often became groups that met music goals. Of playing duets with her husband, one recorder player said that they had recently dusted off the recorders, it was a lot of fun, and, “He really has an ear for it.”

#### GOAL COMPLEXITY

Musical and social goals for starting a music group ranged from easy to complicated. One of the least complicated goals was the goal for a one-time duet-reading session. Duet-reading sessions, as discussed, were sometimes most attributable to a social goal of wanting to play with a friend or family member, and other times more attributable to music goals, such as just wanting to play ensemble music or certain duets. Single-concert goals were a bit more complicated. Concert goals ranged from a church concert and a composer’s-works concert to the one-time performance of a piece calling for over a hundred flutists. More complicated yet were the groups that decided to stay together after they were organized to play together for a single concert or some reading sessions. These groups chose a name and developed some long-term goals for learning more repertoire and performing. These groups had, in many ways, re-started when they continued on after the initial performance. What made goals more or less complicated was the problem of logistics.

#### LOGISTICS

Flutists started music groups by accepting or deciding who would play what music on what instruments, where and when the group would play, and how to confirm these details. Choice, convention and chance each played a role in how flutists determined

ensemble size and instrumentation, membership, repertoire, places to play, meeting times and refreshments.

Figuring out the logistics of starting a group appeared matter-of-fact; however, the range of options was limited by circumstances of the environment. A second limit to the possible choices was that people who started groups often worked with the help and initiative of other group members when figuring out how to organize the group. Also, many of the circumstances appeared predicated on chance. Two apparent chance events were, for example, when one musician's house ended up being an easier rehearsal spot because of where that person lived between the other members of an ensemble, and when one person's living room was acoustically live—noisy, which changed the way the musicians heard each others' parts and tended to make the group play softer. Although flutists made decisions about details of organization, circumstances limited the range of possibilities, and other musicians often helped make the decisions.

One way to look at the details of starting a group was to see them as puzzle pieces, which when assembled resulted in the ensemble. Sometimes the pieces went in this order (Figure 2):

1. Organizer
2. Repertoire
3. Members
4. Time
5. Place
6. [Refreshments]

Other times the pieces of the puzzle went more in this order:

1. Members:
2. Place
3. Time [3a. Refreshments]
4. Repertoire

Figure 2: Timelines for scheduling

The order of scheduling varied. No observed flutists started groups because the group could play at a specific time, although one company-member Christmas ensemble rehearsed and performed at lunch hours in the company. Even refreshments sometimes provided the initial momentum for solving the puzzle. In one example, a flute choir, the leader started the group in order to play at a specific place. The availability of the place, the audience, and concert conventions limited the time options. With her knowledge of etiquette and efficiency the leader chose repertoire and time, and then solicited members who were available for the performance time. Personnel at the performance site provided post-concert refreshments. This was one way to figure out the logistics. Other flutists figured out organizational details in different ways.

### *Ensemble size and types of groups*

Flutists either tried to start a specifically large music group, or they started a smaller group. As observed, flutists who started large groups had different ideas for the musical and social processes than did flutists who started small groups. Only people who were both experienced and interested in the organizational challenge made the greater organizational effort to start a large group. As observed, only career musicians organized the larger groups that had conductors, such as flute choirs. Some avocational musicians did start smaller and larger groups by starting both duos and quintets. Even this difference in size resulted in different social and musical processes. Therefore, even though it was rarely a variable choice, ensemble size was one of the logistics that made a difference in whether or not flutists found a group that challenged and interested them.

There were several social consequences when flutists chose to start a smaller group rather than a larger group. Smaller groups were easier to organize due to fewer calendar conflicts, which were scheduling problems, and fewer telephone calls. Smaller groups allowed for more shared leadership and less need for one designated leader, because inefficiency did not necessarily cut short the available time for playing music. Smaller groups allowed for more interpersonal interaction, because each player had their own part and had none of the anonymity of a section. Also, smaller groups could meet in smaller rooms, so that people's homes were possible places to play. In larger groups it was harder to schedule get-togethers. More telephone and organizing time was necessary; the leadership role could be larger; there was the possibility of limited intimate or interpersonal interaction; and people's homes often did not have enough space for the ensemble rehearsal.

There were also musical consequences from starting a smaller rather than a larger group. Possible repertoire choices changed depending on the size and instrumentation of the ensemble. In contrast to larger ensembles, smaller ensembles made individual tone and technique more audible to every ensemble member. Smaller ensembles resulted in thinner

harmonies, a quieter overall sound, fewer rests in the parts, and more possibility for every player to play lead melodies.

### *Members of the group*

Group membership was one of the required logistical details. When the type of group or the repertoire was the primary goal, a first question was who played the instrument needed for the group. After the problem of instrument, the problem of whom to play with became whether or not the appropriate instrumentalist was interested, able to get along with other group members, available for the rehearsal location, and able to play the parts. An invitation-only group, such as were most of the small ensembles, solved many membership problems by allowing the organizer to evaluate group members before the first meeting. Especially in invitation-only groups, *who* to play with was not only a musical question of instrument, technique and musical interest, but also sometimes a political question of status and connections.

Starting larger groups was often more difficult just because various screening methods did not always answer the question of who would make a good group member. Even though membership was open to the public, large group membership often drew from networking and personal connections, just as did smaller groups. This ameliorated the screening problems. During three years in one flute choir, family, friends, neighbors, and came to rehearsals as potential music group members. Sometimes this ameliorated the problems of new members because established members had already informed the newcomers about the level of difficulty in the repertoire and the procedures for concerts and rehearsals.

In some groups the question of membership came before the question of repertoire and instrumentation. In some cases this was because the person's playing was exactly right or because the organizer wanted to play with that person for social reasons. In other words, when the musical or social speed matched, then some observed organizers accommodated any problems of repertoire and instrumentation. Musicians sometimes

wanted to play with a particular person in spite of musical reasons; however, sometimes the person's social desirability was in addition to their musical desirability. As with the size of the ensemble and the other logistics, the logistical question of membership established much of the nature of the social and musical interactions in the newly started group.

### *Finding repertoire*

The specific music was the *raison d'être* of some groups. Alternately, the music was sometimes a variable that changed when a group got together for a second time or more often. When musicians started a group in order to perform a certain piece, then the most important logistic was the music, and potential ensemble members had to first agree to the music. In contrast, some ensembles that gathered just to read music debated the music constantly, even mid-way through a reading. As with time and location, an experienced organizer already knew what was likely to work, or at the least, the organizer knew how to figure out efficiently what would work. Even with experience, figuring out what music would work sometimes created difficult negotiations in ensembles.

### *A place to play*

Each place to play affected ensembles. Conveniences and inconveniences ranged from light, heat, humidity, handicap access, commute distance, parking availability and acoustics to cost and interpersonal interactions for room keys and room scheduling. On many occasions these factors remained unnoticed, while at other times the same factors were lauded, or created problems in groups.<sup>12</sup> These aspects of location affected music groups in their social and musical processes.

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<sup>12</sup> Each of these features of places to play is a well-known field of study; lighting, heating, commuting, parking, and room acoustics are large enough topics that they have their own literature. Rossing (1990) introduces room acoustics as they affect music and provides some additional references. See also Bruck (1991) as to some of the physical measures used to evaluate effects of rooms (p.43-48) and as to effects of rooms on sound transmission.

The observed groups continued rehearsing at the places they started rehearsing until they had a reason to move. Even performance locations stayed the same over time. One nonprofessional flute choir performed at the same commercial and educational facilities annually until cost factors caused facility policy changes. The flute choir's former performance sites got busier. The University site needed the auditorium for a higher number of university performer concerts. The Winery reserved their concert facilities for professional groups. And professional groups and greater numbers of groups playing for free pre-empted the downtown performance sites.

When groups did have a reason to move, they sometimes moved. Changes in membership, leadership, organizational sponsorship, and performance goals, caused groups to move. Additionally, experience was a factor in the choice of location. One quartet chose the initial rehearsal sites for convenience. This was, as mentioned above, somewhat of a chance factor as to whose home was centrally located. Later the group chose rehearsal sites based on acoustics, upcoming performance acoustics, heating, and refreshment plans. One summer flute choir rehearsed in a hot, south-facing room on a day of record heat and humidity in the summer. The heat and humidity almost ruined the rehearsal by causing people to feel uncomfortable, leave intermittently, and play badly when sweat caused flutes to slip off the lip. The leader had not realized the problem ahead of time. Group members and leaders exercised more specific choices about location as they experienced problems over time.

In most cases, locations where groups rehearsed correlated to the size of the music group, with most rehearsals occurring at peoples' homes, community centers, workplaces, schools, or in churches. Schools and churches housed music camps and workshops. Each of these locations had different effects on groups that were starting. Some private homes were small and crowded, with neighbors complaining about noise on hot days when the windows were open. However, for the organizer the private home offered several conveniences: no commute, a nearby telephone and the restroom, control over heat and

light, and access to the kitchen for refreshments and the computer for print-outs. Public places were an advantage socially for larger groups because members arrived early or stayed late without inconveniencing the organizer or leader. Also, larger, less-crowded spaces were available in churches and schools. This included parking spaces. One flute choir rehearsed at a private home once and experienced parking problems of members having to park blocks away from the rehearsal site.

When flutists started ensembles composed of family members, then home was a logical location for the meeting. Church groups, school groups, and work groups had similar site orientations. One of the disadvantages of schools and churches was the limited access to keys and the need to schedule around the institution's other events. Although flutists who were starting groups often had a choice of where to rehearse, the choices made in the time of this study appeared to be conventional, and corresponded to convenience, cost, and experience.

#### *Scheduling the time*

The meeting time became the biggest problem when the social grouping was more diverse. Groups that met in the week daytime usually had members without 9-to-5 (9am to 5pm) jobs, although at least one group heard of was a lunch-time Christmas music ensemble made of players who worked 9-to-5 jobs at the same location. Flutists playing in ensembles who did not have 9-to-5 jobs were retired people, self-employed workers, career musicians, part-time workers, homemakers, and unemployed. Each of these lifestyles had different effects on scheduling the group or starting the group. Groups that met at night included flutist-members with day jobs. As observed, Thursday nights were usual rehearsal times for church choirs and church music groups, so that singers, choir directors, and keyboard players at churches did not play with outside groups on that night. Flute choir rehearsal was Sunday early evening, and, as one flutist who attended a national flute choir masterclass reported, this time was a popular time for flute choirs in other communities as well. Morning rehearsals meant people often arrived with coffee. Evening

rehearsals tended to involve post-rehearsal drinks and desserts more often than did rehearsals at other times. Time made the difference.

### *Refreshments*

One more detail some people considered when starting a group was refreshments. Musicians had an opportunity to socialize and get to know one another when they took time to eat and drink. Some sort of food or drink was a common occurrence in evening and weekend morning rehearsals. The refreshments took time and energy but in several cases were a non-musical incentive to meet again. Some rehearsals commented on, were the memorable rehearsals with the pound cake with hard sauce, the Queen of Sheba chocolate almond cake, the coconut cream pie, the strawberry whipped cream pie, the hazelnut torte with maple syrup icing, the coffeecake exchange, the chocolate mud pie with caramel and pecans, the port with mixed cheeses and *pâté* plate, and pizza and beer. For the observed musicians, brief refreshments in the middle of a rehearsal provided a time to rest and recuperate. After-rehearsal refreshments differed from those served during rehearsal, because when people got too busy with work, illness, and other music engagements, they left before eating or drinking, or simply vetoed the idea of refreshments after rehearsals.

### *Conversational convention and etiquette*

There are at least two sides to how flutists started groups. One answer to how flutists started groups is that flutists started groups by choosing who, what, where and when; however, groups where the organizer was able to chose all of the logistics at the outset were rare. A more detailed answer is that flutists started groups by talking to other musicians, which involved etiquette and politics. Talking to people involved the use of convention or common practice. Some flutists knew and used standard etiquette by never telephoning late at night or early in the morning, introducing themselves clearly at the outset of conversations, and being congenial rather than abrupt.

One flutist, who organized a wind quintet, had prior experience successfully coordinating groups of people and other music groups. More than three years later the wind quintet is still ongoing, and has a growing repertoire and a routine for rehearsal times. One likely hypothesis is that ensembles with experienced, diplomatic organizers were able to resolve scheduling problems and aesthetic differences more easily than groups where these problems were new.

Musicians appreciated both etiquette and efficiency. As leader of a flute choir I found that the flute choir had more playing time and improved more quickly when I either took care of or delegated responsibility for organizational details. These details included keeping a log of names, phone numbers and addresses; sending out rehearsal reminders for changes or for far-off dates; recruiting new members; arranging for good heat, light, acoustics and parking; and finding good repertoire. In paying jobs as a player it was not uncommon to hear possible substitute players ruled out because they were too disorganized. Even avocational musicians created ill will when they kept their entire group waiting on more than one occasion with their disorganization. These observations suggest that the way flutists managed logistics made a difference to the social and musical interaction in ensembles.

#### THE AVOCATIONAL CAREER PATH

The above goals and logistics describe the process of starting a group in two different ways. Avocational career paths are an additional third way to describe how flutists started groups. Flutists started music groups as part of their avocational career path, as they alternated between starting and joining groups, playing in larger and smaller groups, and playing in groups that broke up or groups that lasted. One pattern that occurred several times was that musicians who met each other in larger community music groups started small ensembles. One of the larger community groups, the Seattle Flute Society flute choir, facilitated such smaller ensemble formation in several ways: by making

a library of small ensemble music available to borrow, providing performance opportunities for small ensembles, organizing a small-ensembles reading session once a year, and functioning as a place to hear and meet other flutists. Something else which appeared to contribute to the pattern of flutists starting small ensembles after joining larger ensembles was that the choice to start a small group was an investment of time, but eventually seemed easy compared to the necessary commuting and scheduling for involvement in some larger groups. This was something flutists learned after being involved in larger groups.

One of the interesting aspects of the avocational flutist career path as observed, was that it intertwined with the paths of career musicians in more than just student-teacher relationships, in this period of time in the Seattle area. For one flutist, D, as an example, the avocational career path varied between large and small ensemble playing in various combinations, playing with different instruments, and meeting goals for playing specific skill-levels, pieces, concerts and feelings for the music. One of D's small ensembles, which started for the purpose of playing one concert, has now played for pay on a growing number of occasions. In one of the large ensembles more than one player gradually increased their invested time and money in the flute, enough to suggest that they might pursue at least semi-professional status. These were two indications that avocational flutists were not clearly set apart from vocational flutists.

An underlying factor to alternations between large and small ensembles in the avocational career path was how long a musician would play in a group. When the composer organized and started the music group to perform the new compositions, the performance goals were immediate and no ensemble members expected long-term group togetherness. Some groups started for fun were also clearly not ongoing; however, especially with the larger community groups observed, longevity was sometimes a goal. The flute choir had been started for a one-time concert in the previous decade. Over a decade later one of the goals for the flute choir, held by the Flute Society board members

and flute choir members, was to keep the group together and functioning well enough that it lasted.

Although it seems likely that one would observe patterns about who started groups and when they started them in their avocational career, many observations eluded categorization. Two observed avocational flutists contrasted in notable ways and yet both organized music groups. One flutist had retired from a career job, while the other was just starting a career. One was male, the other female. One was an experienced flutist comfortable with fairly difficult repertoire while the other was new to music groups and most comfortable with moderately easy repertoire. One knew much ensemble repertoire and where to find more, and the other knew hardly any of the existing ensemble repertoire or where to find it. The one observable commonality was that both musicians had drawn their small group membership from among musicians they had met while playing in larger groups.

The process of organizing an ensemble, the range of goals and the avocational career path describe three concentric circles of analysis. In the inner circle are the individuals' goals for finding their own speed. These individual goals can change but can also be explained at any one moment by the individual. In the middle circle is the process of organizing a group. This process tends to take more than an hour yet less than a month, and involves the potential group members and various network personnel for such logistics as room keys or concert publicity. The outer circle is the avocational career path in music, which spans a lifetime and interweaves with musicians and social contacts of the widest range.

<u>Analysis category</u>	<u>Time period</u>	<u>Social Circle</u>
Individual Goals →	At any one time →	Personal
Organizing a group →	Hour, week, month →	Group of musicians
Avocational career →	Over a lifetime →	Many people

**Figure 3: Three perspectives of starting an ensemble**

As described, goals, logistics, and the avocational career path are three perspectives on how flutists started groups. Flutists starting groups had various goals, which were both musical and social. Logistics, the variable conditions of ensemble size, membership, playing space, meeting time, conversation etiquette, and refreshments, had consequences for ensembles. In the long term, individuals started groups as part of a pattern of joining, starting and leaving music groups. The avocational career paths in this study formed a network specific to the time, location and musicians in this study. As seen in the descriptions of the logistics of starting a group, musical choices had social consequences, and social choices had musical consequences for starting an ensemble in which you liked to play.

#### RESULTS FOR FLUTISTS WHO STARTED ENSEMBLES

Flutists who started groups showed personal goals or motivation as well as personal and organizational skills in getting groups together. The organizational work was more or less efficient or diplomatic, and motivations were more or less political, personal, or altruistic. Flutists who started groups, initially used more time, energy, and resources for the ensemble than did other group members. The organizing leaders of ensembles created social networks, and understood possible music and social goals and how to attain them. The group-organizers observed tended to have both skill and experience with

organizing get-togethers. Even the music educators who did not play in the groups they organized had these things in common with other, in-group organizers.

Flutists who started ensembles gained experience, which, as observed, made them more efficient and successful the next time. Small ensembles, ensemble breakups, and playing in more than one ensemble provided opportunities to organize and start more ensembles. First of all, there were exceptions: in some small ensembles there were not many opportunities to learn how to start groups, such as when relatives and music directors, outsiders to the music-playing, started some small groups. This happened often in schools and chamber music workshops.<sup>13</sup> In such small groups and in large groups started by musical leaders, individual flutists did not gain the organizational expertise that the leader achieved, but, in contrast, had more time and energy to practice flute. However, in many other small ensembles observed, members negotiated the schedule, music, location, and personnel, group processes, so that every member gained some experience in organizing. Breakups also gave individuals more experience in organizing, since when they lasted, ensembles, like marriages, were only started once. Also, many flutists played in more than one group, and joined and left groups many times. The consequence, as with breakups and small ensemble group negotiations, was that more individuals gained experience in organizing groups.

As observed, starting a group was rarely a process of establishing musical and social authority. Flutists who started groups often had the initial opportunity to decide the logistics of who played, where and when the group would meet, and what music the group would play. They also often decided how or whether to negotiate these logistics with potential group members. These logistics were the necessary conditions for starting music

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<sup>13</sup> In the Seattle area in the last few years there were many summer and evening workshops for musicians who wanted to play in chamber music groups, including a Port Townsend camp, the Music Center of the Northwest sessions, the adult flutist sessions run by two Suzuki-trained instructors, and community college sessions. One flutist in the flute choir mentioned that he had gone to a Humboldt, California, chamber music summer program for over a dozen years.

groups, and, as described, organizers decided the logistics for a range of social and musical reasons. In this way, music groups varied in their stated, achieved, and desired goals. However, goals for performance, regular playing, and single reading sessions, and logistic decisions were often conventional. Also, flutists who started groups took initiative to find a group with which they wanted to play, but often the established groups were purposefully short-lived.

In several instances the organizer took some leadership but delegated or left open other forms of leadership. In one church concert by a flute choir, the organizer did not play first flute, but instead chose one of the guest flutists to play first flute. In one composer-organized recital the lead voice started the pieces and group members tended to have as many rehearsal ideas as did the composer. In one flute duo, started by an outside organizer, the duo rehearsed and performed without the organizer's help except for repertoire suggestions. As these examples show, individuals who started groups did not always assume musical leadership of the group by conducting, deciding tempos, providing music or in other ways dominating the rehearsal process. Instead, starting a group often ended up being primarily a social organization process. In organizing a group an organizer's primary control of the music was as to the size, instrumentation, and personnel qualities of the group, and only secondarily did the organizer have any control over initial repertoire or style of music.

For a flutist starting a group, the ensemble was an organizational effort. The organizer's work formed community ties and brought people together. When organizers valued this aspect of music groups then they achieved a measure of success merely by succeeding at starting a group for the first time. For community ties, starting a group that lasted had more effect on the community by bringing people together more often. Nonetheless, even music groups with an emphasis on socializing had music as the key to holding the group together and to starting the group.

Ideally, flutists found music and players they liked. Both social and musical details were critical to the process of starting a music group; however, it was even more difficult to find both people and music one liked, than it was to find just music one liked to hear and play, or just people with whom one enjoyed both playing music and socializing.

The logistics of starting a group included having an organizer, repertoire, members, time, place, and sometimes refreshments. When joining a group flutists thought of the location in terms of how far away it was, how long it would take to get there, and whether or not they minded going to that location. When starting a group flutists thought about the size of the room, the room's availability, and the light and heat. Both joiners and starters sooner or later also considered parking and safety. This is just one example of how flutists who joined groups considered the categories of logistics differently than did flutists who started groups.

As described, flutists started groups in many ways. Many flutists had not had the opportunity to join a pre-existing group, and talked about wanting to play in different kinds of ensembles. Some of these flutists eventually started groups. Some flutists started small ensembles by joining a larger ensemble and then later starting a smaller ensemble with members they met in the larger group. Flutists who started groups chose instrumentation, players, skill level, repertoire, performances, location and even refreshments; however, many flutists who started ensembles did so only after someone offered one of the logistics solutions, and circumstances limited possible choices. Flutist-organizers created desired ensembles, groups that were fun for them, by choosing these logistics, but not every flutist who started a group was satisfied with the result. Flutists started groups when performance locations or audiences wanted performances and when composers, players, or audiences wanted pieces played. Flutists also tried and failed to put ensembles together, and started ensembles in which they themselves did not play.

Flutists who joined a group met new people with a shared interest. In contrast, flutists who did not just join a group, but were invited to join, tended to know some, or

sometimes all, of the prospective group of people. Most personal of all was the experience of starting a group. Flutists who started groups tended to know or know about every prospective group member. Thus there was a continuum of social interconnectedness, from the group-starters who knew everyone, to the more isolated joiners. To qualify for and find out about performing groups, some flutists first joined non-playing groups, music organizations that were social groups rather than performing groups. Organizations musicians joined included the National Flute Association, the Seattle Flute Society, and the Ladies Musical Club. Joining a social organization for music was another dimension of the networking continuum.

Just as there were social differences between joining, being invited to join, and starting a group, there were also musical differences. Flutists typically had more control over initial commitments to repertoire, rehearsal schedule, location and a group's other logistics when they started a group rather than joined a group. When people invited flutists to join a group or when they won an audition, then the audition sometimes gave the musician some expectation for the group's standard of playing; however, when flutists joined a group without a personal invitation or an audition, then they sometimes had no initial insight into the group's playing level. For flutists wanting a particular musical experience, starting a group was one way to aim for specific repertoire, tempos, performance schedules, and so forth. Joining a group was the more indefinite and less-demanding way to start trying to find your own speed in a music group. Joining a group was also the easiest way to play in the largest ensembles, the bands and orchestras. In contrast, being invited to play or inviting someone was the easiest way to play in a duo.

You really should think of joining. It did me a world of good. When I moved here I found that I didn't know a soul in music! Someone told me about the Ladies Musical Club and I thought that I didn't want anything with a ladies tea group, but eventually I joined and, really, through the group, made all sorts of wonderful connections and found people to play with and places to perform.

*-Musician describes joining a musical organization.*

## CHAPTER 3: SCHEDULING

Ensemble size, concert priorities and leadership shaped the formality and flexibility of the scheduling process, within which groups lasted and played well depending on how individuals resolved scheduling problems by resolving the differences in their circumstances of availability. Within the process of scheduling flutists negotiated their time allotment to an ensemble for the achievement of musical goals and group consensus on where and when to meet. Within the process of scheduling flutists negotiated and compared their commitment to an ensemble.

Scheduling the time for rehearsals, concerts, or reading sessions was a necessary step for most flutists wanting to play ensemble music. Scheduling was a first step to playing with a group for the first time. Flutists who played in ensembles needed instruments, music stands, and music, which contributed to making it rare that flutists played together without scheduling the ensemble meeting, or at least scheduling the social gathering. A few observed family ensembles met without scheduling any more than minutes ahead of time. Since they lived in the same location, with instruments at hand, they could meet without scheduling; however, most ensembles required scheduling. Scheduling was necessary, timely, organizational work. Some flutists trying to find their own speed in a music group evaluated their participation in ensembles by looking at the time commitment required in scheduling.

The following is a typical conversation about joining a group. This conversation illustrates how important the timeline questions of scheduling are in joining ensembles.

- S: Hi, this is S-, I'm calling about the S Flute Choir.
- NM: Oh hi, I'm glad you called back. I tried calling once but didn't get ahold of you.
- S: I wasn't sure if I'd left the right number so I just thought I'd call back. M: I'm M, the conductor of the Flute Choir.
- S: I was wondering if you have any openings for players now. I've played flute all my life, well, I'm 23 now and haven't picked it up since high school.
- NM: We do have openings, but I'm asking that new members wait until January to join because we only have a dress rehearsal before our Christmas concerts. The first rehearsal in January will probably be January 2nd. You could come to the dress rehearsal and listen or come to the concerts to hear the group.
- S: Do you have to audition?
- NM: You do need to be able to sight read music some—
- S: I'm an excellent sight reader.
- NM: —and play notes comfortably up to high G at least, but there isn't an audition *per se*.
- S: What sort of music do you play?
- NM: For Christmas we're playing Christmas music. Arrangements of Christmas carols. The music selection depends on the conductor, and this is my third year now, so there may be a new conductor next year since this is a volunteer position. I've decided to do some pop and jazz arrangements in January. The Flute Society music library has a lot of jazz arrangements that I'm interested in trying out.
- S: How often do you perform?
- NM: We perform about three times a year. Once in about March, then in June at the flute choir festival concert, and then the Christmas concerts.

*-Flutist converses with flute choir director (this writer) about scheduling and joining.*

In the rest of this conversation, as noted in field notes, S said thanks and M gave her P's phone number for getting a newsletter and finding out about joining the flute society. The conversation also included M mentioning the age and experience range of the group, and S mentioning that "we are moving from Everett to Seattle this next month" so

that waiting until January would give her time to settle down. [...] S mentioned that she'd clipped the ad in October, and just hadn't gotten around to calling until mid-November. This conversation was partly about joining a group, but mostly about scheduling. The flutist and the flute choir director discussed several scheduling details:

1. The timing for telephone calls: when to return calls or try again, and that it took until November for the flutist to call about the October notice.
2. The schedule of openings for new members: whether there are openings now or at a different time.
3. The scheduling of repertoire: Christmas repertoire being played now and then the other performance repertoire in the Spring.
4. The performance schedule: when and how often the group performs.

The newspaper advertisement had advertised the twice monthly rehearsal schedule, so the musicians did not discuss this, which was a fifth scheduling detail. This particular flutist did not join the group that year or the next year; however, she had participated in the scheduling process.

Even though the process of scheduling get-togethers varied between groups, much of the above conversation was typical of the scheduling process in the large flute choirs and bands. Because scheduling was so central to playing ensemble music, many ensemble musicians were involved in scheduling processes even when the process failed to result in an ensemble meeting, as above.

Three patterns of scheduling appeared in all the ensembles that were observed. First, music groups varied as to how they scheduled meetings. Variables in the scheduling process identified where music groups differed. Second, groups and leaders experienced a range of problems with scheduling. These problems, which often related to the differences between musicians, were often the most visible and salient feature of the scheduling process. Third, differences between individuals influenced the scheduling process. Between individuals there were some obvious differences relating specifically to the

scheduling process, including differences in commitment and goals. The variables, problems and differences between individuals in the scheduling process account for social as well as musical characteristics of music groups. The first commitment musicians made to playing with a group was when they scheduled by agreeing to a time and location for the ensemble meeting.

#### VARIABLES IN THE SCHEDULING PROCESS FOR ENSEMBLES

For all groups in this study, the ensemble size, concert priority, and leadership shaped the formality and flexibility of the scheduling process. Ensemble size, concert priority, and leadership had different roles in scheduling and commitment than they had in the process of starting a group. When flutists started groups they did not always consider alternate forms of leadership, they established the social or musical goals that became their group's initial priorities, and they considered ensemble variables as logistics to be decided. In contrast, when flutists scheduled meetings timing was the main consideration rather than convenience or desirability of goals. Flutists in the process of scheduling considered how the logistics, group goals, and leadership roles affected the timing.

While music groups varied as to how they scheduled meetings, each ensemble had to figure out the same logistics of where and when to rehearse. Where and when ensembles met was limited by the size of the ensemble. Prioritizing non-performance playing over performance and career development, be it a vocational or an avocational career, also influenced the scheduling process for ensembles. The priorities and sizes of ensembles, in turn, related to most aspects of the scheduling process, including the organization of the scheduling in terms of who took the initiative to schedule and whether or not there was designated organizational or music leadership. Ensemble priorities and size also influenced variables in the scheduling process relating to group goals, included rehearsal location and time, break times and end times, concerts, refreshments, and time allotted to specific repertoire. At the minimum, groups decided only where and when to

meet. At the maximum of formality, some groups scheduled specific times for all of the above-listed variables, and decided specifically whether or not to have group refreshments.

### *Formal schedules*

Ensembles varied in how formal their schedules were. Some scheduling was informal, such as when flutists decided at the last minute to come and play in the open, first-of-the-year, music-reading session sponsored by the flute society. Shortest of all were the arrangements for family members or housemates to play duets when instruments and music were at hand. In more formal scheduling, flutists actively negotiated the time, place and purpose of an ensemble meeting between all musicians well ahead of time and even printed schedules. In the more formal scheduling process players were more likely to expect each other to be at the meeting. In the more informal sessions individual flutists often had not negotiated their presence and, consequently, were not expected to appear or to play.

An ensemble with very formal scheduling arrangements had a schedule that looked like a professional ensemble schedule for musicians who belonged to the musician's union. The one exception was that the professional ensembles did not often schedule refreshments, whereas several of the observed avocational ensembles did schedule refreshments. The following figure (Figure 4) is a compilation of an extremely formal, planned-ahead scheduling arrangement ensembles used:

1. Meeting scheduled far ahead of time.
2. Season schedule settled outside of rehearsal time.
3. End times scheduled.
4. Amount and timing of breaks (rest times) scheduled.
5. Refreshments planned.
6. Location scheduled well ahead of time.
7. Designated organizational and musical leadership.
8. Repertoire and rehearsal order planned (by musical leadership).
9. Concert goals set.

Figure 4: Example of formal scheduling arrangements for ensemble meetings

#### *Ensemble size and schedule flexibility*

Ensemble size produced a continuum of differences in the flexibility of scheduling practices. Observed larger ensembles had little flexibility in where, when and how often they rehearsed. The need for a large space, a weekend or evening time to accommodate players' day jobs and coordination between more people made schedules less flexible for community bands, orchestras and choirs. The civic band and one flute choir, which were two larger groups, reserved space ahead of time, so that their rehearsal location, time and frequency were set in advance for the year. Changes in schedule were costly or impossible for such large ensembles due to the large amount of time needed to communicate unexpected changes by telephone or mail with all of the ensemble's members and due to higher costs for repertoire, rehearsal location and management. Music and locations were not always readily available for larger ensembles unless someone had planned ahead. Although the time and location of rehearsal was relatively inflexible in large ensembles, personnel was relatively flexible. Music parts were usually played in sections in the large ensembles and most of the observed bands, flute choirs and orchestras played both rehearsals and concerts with more than one missing or substitute member.

Quintets, quartets, trios and duos observed in this study varied more in rehearsal frequency, time and location than did larger ensembles. Several small ensembles took turns

meeting in various members' homes. Also, many individual flutists owned repertoire for the smaller ensembles, especially for the smallest group, the duo. Rehearsal location, time, frequency and repertoire were more flexible in small ensembles, but personnel was more rigid. Although at least two small ensembles invited substitute players for rehearsals, other small ensembles simply canceled their meetings when group members became ill or had to miss meetings for other reasons.

One of the exceptions to the continuum of differences described above is that vocational groups observed did not show the same flexibility in scheduling that avocational groups sometimes showed in this study. A variation within the continuum was that both smaller and larger groups scheduled rehearsals at different times and locations than usual when they scheduled extra rehearsals close to performance times.

#### *Concert priorities*

Where groups met tended to vary with their concert priorities. The larger music groups that were observed were orchestras, bands and choirs and they rehearsed regularly in schools, community centers and churches. Although these avocational groups occasionally performed in concert halls, it was rare that they rehearsed in one. One flute choir, for example, rehearsed in a concert hall only once in a year's worth of rehearsals and performances. The rehearsal was immediately prior to a performance in the same hall. Also rare were occasions where larger groups rehearsed in private homes. In three years, the above flute choir had only one occasion to rehearse in a private home. Smaller quintets, quartets, trios and duos that were observed regularly rehearsed in private homes and rarely rehearsed in churches, schools, community centers or, as with the larger groups, concert halls. In contrast to these avocational groups, one observed summer festival orchestra, a vocational group, routinely rehearsed in its concert hall.

Larger ensembles used public spaces whereas smaller ensembles used private spaces. One of the consequences of this pattern was that arrival time varied more among the larger ensemble members, not only because there were more members, but also

because arriving early to a public space did not infringe on someone's private life. In larger ensembles, group leaders liked players to arrive ten or fifteen minutes early. In small ensembles, arriving early to a rehearsal inconvenienced the household on some occasions, such as in one wind quintet where the homeowner taught private lessons right up to the time when the rehearsal would start and in one flute group where the homeowner was still finishing eating a meal on the few occasions when ensemble members arrived early.

Both break times and ending times were not discussed ahead of time in some ensembles. In these ensembles, group dynamics determined the ending time in different ways. Several flutists ended playing sessions by saying they were just too tired to play any more. Some flutists stopped ensembles when they had appointments to go to, although they did not always tell the group ahead of time that they had to stop at a particular time. More than one informal playing session ended when the designated repertoire had been read through. Some small ensembles did not schedule an ending time for rehearsals because they did not reach a consensus that it was important. The group's decision-making hierarchy reflected the group's leadership as well as individual commitment to the group. Deciding scheduling, such as an ending time, was a test of leadership, commitment, knowledge of scheduling and the power of status in the group. Break times and ending times were questions that only some groups decided. Ensembles decided these questions differently since some groups had more of a decision-making hierarchy than did others.

Scheduled ending times and break times were remarkable for their variations. In more than one case, the small ensembles that did not schedule ending times and break times were inexperienced, comprised of younger members, or not concert-oriented. Even in observed vocational ensembles break times were rarely scheduled completely. The length of the break time was decided but the exact location of the break time in the rehearsal was not. The consequence was that particular group dynamics appeared to determine break times, such as that groups were getting tired and sounding bad, that the

conductor had accomplished specific goals for the first part of rehearsal, or that it was time to rest for work on the final piece in the rehearsal.

Although large ensembles tended to have schedules that were formal, at least one small ensemble also had a formal schedule. In this study, patterns in scheduling tended to differentiate larger ensembles from smaller ensembles, but these patterns had exceptions. Nonetheless, the variables of rehearsal locations and times, time allotted to specific repertoire, break times and end times, concerts and refreshments remained somewhat consistent within ensembles over three years. The range of differences in these scheduling variables provided a way to define differences between ensembles without referring to instrumentation or the aesthetics of the repertoire. Flutists chose to schedule music sessions more or less formally, and chose to be more or less flexible about changes. One way flutists made this choice was by deciding to join a large ensemble or a small ensemble because of the formality or flexibility of the schedule.

#### LEADERSHIP

When rehearsals and concerts were scheduled ahead of time by a leader groups did not have to use their ensemble time to schedule concerts and rehearsals. When groups did not have designated management managerial meetings also had to be scheduled. When leaders scheduled rehearsals and concerts ahead of time the members of the group usually joined the group under the assumption that they would be able to attend and participate in the rehearsals and performances. Often group members in a group with a leader had routine weekly or twice monthly rehearsals at the same time and location and had a fairly steady number of concerts from year to year. In these ways, having a leader tended to make scheduling more efficient. For the most part, in the observed large ensembles, designated leaders determined the schedule ahead of time, which saved rehearsal time for playing and rehearsing.

### *Designated Leadership*

For the most part, in the observed large ensembles, the schedule was routine. However, there were exceptions such as when groups gradually increased their activities. During the time of this study, observed bands and flute choirs maintained routine rehearsals. However, some orchestras and even one flute choir showed signs of a career path towards professionalism. In the orchestras this was visible in rising audition standards and wages, and in increased numbers of performances. In one flute choir the written and aural history of the group was that it had been limited to professional players at one time. During this time the choir only performed for a fee. In the orchestra, the consequence of career aspirations for the scheduling process was that scheduling increased. However, in the flute choir when the group was professional there were fewer rehearsals and they were held at irregular times.

Some smaller groups without designated leadership, including flute quartets and duos, had much more irregular rehearsals and performances. Some never performed but met only for non-rehearsal reading sessions. However, some small groups gradually worked towards more performances, and thus more scheduled activities, similar to moving up a career ladder. Over a period of a few years these performance-oriented groups increased their repertoire, performance history and performance activity. More than one of these smaller groups established a regular rehearsal and performance schedule that was consistent from year to year. In the observed small ensembles there was more of a tendency to use part of the meeting time to schedule than there was in large ensembles. However, some small ensembles efficiently scheduled outside of designated rehearsing or playing time.

#### *An example of leading by taking initiative*

Designated leadership contributed to efficient scheduling by establishing schedules ahead of time, negotiating scheduling outside of rehearsal time and by taking responsibility

for all possible aspects of scheduling. Some ensembles designated musical leaders who then scheduled the use of time for rehearsing particular pieces. Some so-designated flutists scheduled the time allotted to each piece as well as how to use the time for single pieces, such as whether to work on intonation first and then dynamics, or whether to spend the time playing through the piece more than once. The small ensembles that designated leadership to schedule time use in rehearsal of repertoire were usually ensembles with performance goals.

The above description compared the scheduling in ensembles with and without designated leadership. Another way to understand the leadership and cooperation of scheduling was to look at the scheduling of one ensemble meeting. For one duo, a flutist asked the other to get together and it was clear that the first flutist took the initiative. In the interaction the initiator showed the most availability for a music-reading session. In flute duos an individual's availability was apparent, whereas that was not always the case in larger groups. Although the initiator started the ensemble and proposed a schedule, the second flutist had the power to say no, and so decided the schedule.

In addition to deciding whether or not the ensemble would meet, the second flutist, in this example, decided the repertoire schedule by vetoing the first suggestions and only agreeing to a later suggestion in a different style. The end time for the session was somewhat shaped by the repertoire, since the duo repertoire was tiring. This was partly because only two players shared all the parts of accompaniment, melody, obligato, texture, filling out the harmony, establishing and maintaining an ongoing beat and any ongoing rhythm, and any other musical quality a composer included. The last aspect of the scheduling was that neither flutist talked about any possibility of meeting again or giving the ensemble any form of longevity.

In this study, no observed flutists tried to make a flute duo into a group with a name and an ongoing schedule. Frequently one player took the initiative to read music for fun with a friend or family member, or someone whose playing they enjoyed, who they

thought might be interested in playing duets. Because it was a one-on-one interaction it was a very social occasion to play flute duets, and scheduling flute duet rehearsals appeared to be more like planning a date or getting together with a friend than were some of the larger ensemble get-togethers.

Several patterns occurred in the variables of scheduling, but few of the observed patterns were without exception. Designated leaders more visibly decided a group's schedule than did non-leaders, yet individual group members always shaped the process in how they filled that schedule. Although some ensembles continued to schedule in the same way during the years of this study, other ensembles changed their scheduling process over time. For example, one large group changed the scheduling process each time the group's designated leadership changed and one small ensemble diminished the time allotted for refreshments the more frequently they met. Although ensembles formed to give concerts appeared to have a more formal scheduling process than did ensembles formed to read music for fun, there were exceptions. Differences between ensembles' schedules and how ensembles scheduled were part of what flutists liked and did not like about particular ensembles.

#### SCHEDULING PROBLEMS

More immediately conspicuous than the differences between how ensembles scheduled were the scheduling problems the ensembles had in common. Scheduling problems were a dominant pattern in field notes, partly because informal conversations often included complaints. Both large and small ensembles experienced problems with absenteeism, late arrival, conflicting schedules, and optimizing the scheduling of repertoire.

#### *Absenteeism*

In one flute choir rehearsal, which was preparation for a concert, the second rehearsal had only half the members that had attended the first rehearsal. Of the nine

flutists who missed the second rehearsal, two telephoned to say that they were ill, one was out of town on vacation, one was busy with other flute society board responsibilities, one had said at the rehearsal before that she would not be able to come to rehearsal and one called at the last minute to say she had family obligations. This absenteeism was a problem because, although six members had telephoned ahead of time, three members had not indicated whether they would be returning. The consequence of the absenteeism was that the ensemble was inconsistent in how it sounded and what it could play.

In the rehearsal where only nine of eighteen flute choir members attended, the ensemble had musical problems. The choir struggled with the first measure of a piece by Samuel Adler (1987), whereas with the larger group they had been able to read through the entire piece with no problem. The conductor then had a dilemma of having to determine whether the given repertoire was too difficult, parts needed to be redistributed in the smaller group or whether it was just an unusual circumstance that so many flutists would miss a rehearsal and that so many of the remaining flutists would have problems playing their parts. The immediate problem for the group was that the music did not sound good. Another problem for the remaining group was that the ensemble did not play as well as it had, which meant that it was less challenging and more frustrating for all members.

In the observed small ensembles, absenteeism usually meant cancelling a get-together or finding a substitute, although at least one quartet rehearsed without one member when they had an upcoming concert and the fourth member was out of town. In both large and small groups absenteeism could decimate a rehearsal.

#### *Late arrival*

Late arrival was also an ensemble problem, and is described in this next excerpt:

A arrived later, after we'd set up stands, chairs and started reading a Toulou trio. A said, "Can we meet at my house next time? It took me 45 minutes to get here! Only 12 miles and it takes 45 minutes. Danged construction."

*-Flutists talk about late arrivals.*

As with this above-noted late arrival, late arrivals limited the time available for playing the ensemble music and engendered frustration over wasted time for those who were prompt. Late arrivals were interesting because there appeared to be patterns that related to social roles in the ensembles. In one flute choir there was typically an early arriver who arrived well before the conductor, and then sometimes there were small groups of friends who arrived next, twos and threes of flutists who knew each other or commuted together. Commuting and parking problems frequently contributed to late arrivals, as in the preceding excerpt.

#### *Conflicts in the schedule*

Groups and individual flutists many times had scheduling conflicts due to the fact that desirable rehearsal and performance times tended to be on weekends and evenings. Flutists who played in more than one ensemble tended to play well and have more scheduling conflicts. Music events often conflicted because they happened on evenings and weekends, especially over the Christmas holiday season. One interesting consequence of the conflicts was that flutists had to prioritize their participation. Several musicians prioritized their performances in smaller and paid ensembles over their scheduled performances in the larger avocational groups. This was not unexpected.

#### *Scheduling the repertoire*

A fourth scheduling problem that was common was the problem of playing the same old music versus never sounding good. More than one ensemble spent a long time

learning music in order to play it well. In these cases, some players grew tired of the same old music. In contrast, some observed ensembles tried to read new music frequently and this resulted in a reverse frustration with the lack of improvement in how pieces sounded and never sounding polished in performances. There was a trade-off between burn-out due to over-involvement and burnout due to slow progress and lack of improvement or musical satisfaction. Music groups often meet once a week, such as the Civic Band, church choirs, and so forth. One flute choir met twice a month but met extra times before performances. The frequency, length and efficiency of rehearsals limited the time ensembles had for learning to play well together. Scheduling the repertoire was sometimes controlled by conductors in bands and orchestras. Nonetheless, group members in many ensembles contributed to problems as well as solutions in repertoire scheduling, just as they contributed to absenteeism, late arrival and schedule conflicts.

The problems of absenteeism, late arrivals, scheduling conflicts, and repertoire scheduling frequently occurred unintentionally, and were sometimes due to inexperience or coincidence, such as in the parking and construction problems described above. However, conversations, personal experience, and observations suggested that more than one flutist expressed passive disagreement with the scheduling process by skipping rehearsals, arriving late, scheduling conflicting performances with other ensembles or not practicing parts. In one example, flutists in a small flute ensemble agreed to practice their parts to a new piece they were learning, but at the next rehearsal only one of the flutists had done so. Group members and leaders in some cases did not determine whether problems were the unintended result of lack of foresight, coincidences, or the intended result of personal dissatisfaction.

Problems elicited complaints, and complaints initiated many conversations in ensembles. Scheduling was important and visible as manifested in problems. Flutists experienced musical and social consequences of scheduling problems in ensembles and

flutists also contributed to creating and solving the problems. Differences between individuals' circumstances explained some of the scheduling results in ensembles.

#### DIFFERENCES BETWEEN INDIVIDUALS' CIRCUMSTANCES

Partly because they had different circumstances, flutists scheduled performances, rehearsals and reading sessions in different ways. Flutists used different types of calendars, lived different distances from meeting sites, varied in their personal health, knew different techniques for scheduling, held different family obligations, and held different commitments and priorities in their lives. Even in differences in arrival times, all of these differences between individuals were observed.

The group had assembled very gradually. R and P showed up just after 5 P.M. and came in and sat down. L and M came not too long after. By 5:30 those four and D, S, and N were about the only ones there, so N started inquiring about who had which parts on the Gabrieli. By 5:35 P.M. N got the group started with rehearsing the *Canzone* [Gabrieli n.d.]. V and L arrived soon after. And H came in pretty early on, too. K arrived fairly late. N talked H into doubling first with D. H, who had arrived pretty early after 5:30 P.M., was one of the many with a 4th part. No second parts were there.

*-Flutists arrive at different times.*

As this excerpt describes, at a rehearsal or performance people often arrived at slightly different times. Different arrival times were due to many things, including the above-listed differences between the commute, health, knowledge, family obligations and priorities individual flutists had. Additional contributions to late arrivals on some occasions were differences in map skills and understandings of the starting time. Even once people arrived, there were often different understandings of when the playing or rehearsing actually began. One example of this was when some players tried to start playing right on the designated time while others socialized, reviewed the music scene,

reviewed what happened at the last rehearsal, or conversed about non-rehearsal matters. When flutists were finding their own speed in an ensemble, part of what they did was to either accept, adapt to, or become frustrated with the influences of individual circumstances on scheduling.

#### *Commuting time and distance*

One community orchestra that was observed had a regular location for rehearsals and a different location for dress rehearsals and performances. For most of the flutists in this orchestra the concert location was an 80 mile round-trip commute. This mileage occurred three times for the dress rehearsal and the two performances of one concert's repertoire. This equaled 240 miles. The addition of about 40 miles round trip for each of the two routine prior rehearsals meant that learning the repertoire and performing a concert with the orchestra necessitated commuting 320 miles. Many of the players carpoled, but some players reported having to drive alone since no other orchestra member lived near them. The commute itself was a significant time commitment to the ensemble. One clarinetist reported that a friend of his was thinking of quitting a group they were both in because "it's too far to drive and he's getting tired of the group." Where a musician lived made a difference in how that individual scheduled ensemble meetings.

#### *Health/vacation*

Individuals differed in their health and their vacation plans and, although this in itself is common sense, it is worth noting because health problems frequently affected the observed groups. In two different ensembles, musicians experienced back problems which caused the groups to cancel meetings. Pregnancies caused musicians in two different ensembles to take indefinite leave from the ensembles. Colds, the flu, emergency health problems with children and migraine headaches that temporarily destroyed a musician's ability to read music also caused groups to cancel or have absenteeism.

One of the avocational aspects of most of the observed groups in this study was that members frequently missed rehearsals or canceled meetings because they were on vacation.

#### *Knowledge of techniques for scheduling the group*

Compared with flutists inexperienced with playing ensemble music, some experienced flutists knew more of the problems that would arise and how to solve those problems, including rehearsal, performance and social problems. From the perspective of flute choir director, one flutist was noted in field notes as more reliable than another because the first flutist always telephoned ahead when he missed a rehearsal. It seemed, on reflection, that part of the difference between the two flutists was that the first flutist had been in the ensemble for a longer time and understood how scheduling worked, both for the conductor and for the ensemble. Sometimes age correlated to phases of musical experience in avocational groups, but not always. As one flutist said, she didn't start playing flute until she was forty years old.

Some flutists used several techniques to facilitate the scheduling process including mailing postcards or telephoning for upcoming get-togethers, telephoning about missed rehearsals, arriving ahead of time in order to maximize rehearsal time and handing out written calendars of upcoming rehearsals and performances. The observed musicians who used all of these techniques, not just one, were ensemble organizers, most of whom had prior experience both playing in and organizing ensembles.

#### *Family, education, work and church priorities*

In addition to differences in physical location, health, vacation schedules due to jobs and knowledge of techniques for scheduling, individual flutists also differed in their family obligations and other commitments and priorities in their lives. The commitments often had priority over scheduled and potential rehearsal times. Other activities which musicians said conflicted with music ensembles included art classes, re-training classes in

technical writing, other music groups, family birthdays, work, and church. Some flutists only said, "I can't make it" or that they had too much going on when extra rehearsals or performances were too much. Other flutists described their schedule conflicts when scheduling was discussed.

Before one rehearsal a flute choir member called to say that she had decided to spend the day with her family because she found out she was leaving town on business the next day, but that she would be coming to the next rehearsal. This was one example of family obligations. This flutist had four young children as well as a career outside of music. Even flutists without young children had unexpected family obligations for which these flutists missed ensemble meetings. As with other individual circumstances, individuals with family priorities varied in how much they communicated to the group about why they did not attend a meeting.

When a group had scheduling problems due to conflicts with other activities, players sometimes differed in their priorities. Group members explained their absenteeism to one conductor as due to illness, death in the family, a work or job schedule where steady income was a question, and pre-scheduled out-of-town travel and vacations. Scheduling showed priorities. Most often wage-earning was the highest priority, with family vacations also taking precedence over any sort of rehearsal or performance. The priorities expressed individual values. For a flutist it was sometimes quite difficult to decide priorities between family, friends, work, and avocational music, especially when music commitments were often made before friends and family announced gatherings and events.

For flutists looking for groups they liked, the variables in the scheduling process were categories which defined how ensembles differed; the range of problems with scheduling illustrated where groups most frequently negotiated the differences between priorities of the members; and differences between individuals accounted for some of the personal choices that affected the scheduling process. Differences between how individual

musicians scheduled illustrated how flutists used scheduling to establish their social speed in an ensemble. For musicians, rehearsal time was the most changing and up-to-date investment. Scheduling showed an individual's priorities as that person dedicated more or less time to a music group.

Flutists in this study had to schedule their ensemble meetings ahead of time whether they joined or started a group. To find their own speed in a music group, flutists played music in groups, found repertoire, rehearsed repertoire and played jobs and performances. Within this process of finding their own speed in an ensemble, scheduling was an ongoing necessity and a practical activity. In some instances, the activity of scheduling meetings was where groups broke down and where individuals decided not to join. Social choices related to music choices in the scheduling process, such as when an unscheduled ending time allowed groups to play more music than originally planned. As did other ensemble activities, scheduling reflected the leadership, commitment, and status hierarchy in music groups. In the process of individuals finding their own speed in groups, individual differences influenced the ensembles in the scheduling process, as ensemble activities in turn shaped individual lives.

#### TIME USE, FINANCIAL INVESTMENT, AND INTENT

Musicians made a series of ongoing choices about taking time to play music with a group of musicians and problems with scheduling often indicated either a personal conflict between music and non-music priorities or personal differences with other group members about music priorities. Some problems with scheduling foreshadowed changes in a group's schedule and in a group's personnel. The problems groups had in scheduling were long-term evidence that people interpreted their involvements in different ways. Flutists promised their time when they scheduled ensemble sessions. They pledged to be there, but one of the problems for groups was that even this promise meant different things to different individuals. For example, some flutists invested personal practice time when they

scheduled a concert or a rehearsal, yet others did not. Problems with scheduling sometimes began with differences in such involvement. For some flutists there was a real loss attached to screwing up in an avocational music group, yet performance problems suggested that for other flutists there was not the same loss. One flutist described abandoning his interest in one form of orchestral playing because it was too easy to make mistakes due to performance anxiety over the exposed solos. In contrast, other flutists made many mistakes and yet continued to play in ensembles without changing parts.

Scheduling showed how people tried to calibrate their involvement. When people scheduled time to play in an ensemble, they matched the other ensemble members who had also used their time for the group. When flutists scheduled time for practicing, they achieved technical abilities which some flutists matched by starting groups with the same abilities or by auditioning for groups at the technical ability level at which they wanted to play. Flutists did show different levels of participation, use of time, financial investment, and thinking ahead in ensembles. When flutists scheduled their financial resources for pay-to-play ensembles, they matched the commitment that other ensemble members made to play in the same group. When flutists scheduled financial resources for material investments in instruments, music and equipment they sometimes matched commitment levels by gaining the resources to play in groups which required those resources.

#### *Alloting time for schedule flexibility*

Flutists allocated their time to ensembles when they took time to play with ensembles, practice the flute and the ensemble music and help to organize ensemble get-togethers. Taking time to play with an ensemble meant adapting one's schedule, and schedule flexibility varied between players. Performance opportunities motivated schedule flexibility. Observed ensembles were sometimes quite flexible when a special performance or job was proposed. When one flute choir was offered the opportunity to perform in a downtown hotel lobby, before a charity benefit dinner, the choir members were eager to adapt their schedules. Their responses to the change were positive: "I think it'd be a good

thing (F);” “I really want to get used to playing in public and playing in a group is so much more [of a] secure feeling (M);” and, “Yeah, I could do it. It sounds like fun (D).” Paid performance opportunities in a desirable venue provided incentive to more than one group to change their schedule to make time for rehearsals and the performance.

### *Dedicating amounts of time*

Flutists dedicated time to ensembles not only when they practiced their ensemble parts but also when they practiced flute. The time flutists dedicated to practicing flute was audible in rehearsals. Individual miscounting, wrong notes, missing notes and tempo dragging, for example, caused groups to stop due to loss of ensemble and dissatisfaction with the sound. Correct counting, right notes, technical ease with fast passages and good tempos made it easier for groups to assess repertoire and listen for ensemble intonation and blend. The discipline and dedication of flutists who practiced showed in the amount of mastery they had of their part in a second rehearsal compared to how it had sounded in the read-through session. Flutists varied in how much time they dedicated to practicing flute and practicing ensemble parts.

Flutists with more experience contributed more accumulated practice time when they joined an ensemble than did the other players with less experience. When ensembles got together, some flutists had more experience playing the flute and playing ensemble music than did other flutists. Some of the observed flutists with more experience shared their experience with their ensembles by leading musically as well as by leading organizationally with ideas and organizational work. When one person took the initiative in rehearsal to suggest interpretive ideas, rehearsal techniques and problem areas worth focus, more than once it was a sign of that person's investment of practice time. In more than one ensemble this frustrated the initiator when other group members did not show the same involvement by taking initiative to lead.

In a single day, some organizational work was more of a time commitment than were personal practice time and ensemble rehearsal times. One of the ways musicians got

serious was by choosing to be more purposeful and involved rather than less. Technical ability and ensemble experience showed flutists' time investments. Flutists also chose to invest energy and time in ensembles in ways that did not always correlate to technique and experience playing flute, such as by taking the leadership role in starting a group. Doing organizational work to start a group was another way flutists used their time for ensemble music.

So far in this discussion scheduling has been the primary topic. As the preceding paragraphs have introduced, one of the observable aspects of scheduling was that it was not only a routine activity but also an investment of time and energy. When flutists varied in their scheduling practices, one explanation was in the variety of personal and ensemble circumstances. Another explanation was in flutists' choices to be more or less involved. One of the terms used to describe flutists' intentions, promises, and allocations was commitment.

The expression "commitment" rarely appears in the field note data. When the term was used it referred to scheduling for a vocational musician, a promise to play a certain performance at a specific time and date. This type of commitment is a calendar date, a pledge to be there. However, when the concept of commitment was brought up in interviews or conversations, more than one musician described an attitude of passion, goal-orientation and involvement. The concept of commitment is similar to the concept of amateur in that both were often used in conversation to mean one thing but both have specific meanings that can be broader.

Flutists scheduled, invested in, and planned for ensemble music participation to different degrees. Flutists' time, money and intentions appeared in their schedule flexibility, personal practicing, organizational work, material acquisitions, fees paid for playing, rehearsal attitudes and future plans. As one avocational flutist close to retirement from a non-musical career said, flute had become one of two passions in his life. This

flutist was committed to playing the flute, but not in the sense of a specific calendar commitment.

### *Finding material resources*

The practical activities of finding material resources showed personal priorities and values in a different way than did rehearsal, practice and organizing, which were activities that first of all required time. The most easily visible investments were the instrument, repertoire owned and other material investments. As with the resource of time, flutists dedicated material resources to music groups in greater or lesser degrees.

The amount of music owned and the quality and types of equipment owned by individual players become a group's capital in many ways. The quality of the instrument owned by an individual showed interest in the instrument more than in the specific music group; but the greater the individual's involvement with the instrument, the more likely it was that that player's instrumental skills benefited the group. Music purchase was a sign of investment in the music ensemble as also were music-arranging and composing for the group; however, these money and time investments also reflected the investor's interest in their ability to play in that type of ensemble rather than in the particular ensemble. When flutists allocated time and money to ensemble music it did not mean the same thing to each flutist since flutists varied in their resources, physical abilities and their intent.

In addition to financially investing in ensembles by purchasing material resources, flutists also financially invested in some ensembles by paying fees. Some community groups had an informal form of contract in their tuition fees, pre-scheduled rehearsal and performance times, and fixed rehearsal location. In these bands, organizers were able to secure their room rental, music and management costs by assessing tuition.

### *Intentions*

While time and financial investments could be quantified on occasion, flutists' intentions lacked any common quantitative measure, yet were also an observable form of

involvement. The plans flutists made for the future for an ensemble showed involvement with the ensemble. Although not always obvious, plans for the future became apparent most of the time when groups scheduled rehearsals. Performances also required scheduling and as such were plans. Plans, intentions, wishes and dreams showed personal interest. The highly involved player held good intentions for the group. Sharing plans included sharing plans for rehearsals and for scheduling by taking initiative to form and state ideas. As one musician said when discussing these ideas, part of being part of a group was to have an understanding of likely futures, an ability to forecast.

Plans and vision demonstrated involvement, particularly when those plans were shared with the group; however, one group member's plans for the future sometimes expressed a different kind of involvement and goal than another's. One flutist planned to keep rehearsing routinely with a group as long as could be foreseen, while another flutist planned to buy new repertoire pieces and schedule extra performances with the intent to change the quality and nature of performance. The first member was interested in the group's longevity while the second member was interested in the group's path of growth and attainment of excellence. One group leader was intensely involved with a group for three years, but individual group members had longer participation in the group that lasted beyond that leader's term. For any single rehearsal that leader invested many more hours of work than did the players, yet over the years the group members accrued more of a time investment. Also, some flutists with experience better understood possible development stages for a group than did other flutists and thus had a clearer vision for the future. Types of investment in longevity varied.

#### AMBIGUITY, CHANGE, AND INEQUALITY IN COMMITMENT

Intent, interest, involvement, participation, passion, priorities, goals and allocation of resources express commitment as understood in a general sense. The most visible form of commitment was in the use of time. One of the ways flutists found ensembles to join

was by finding a schedule that worked for them. Yet even once flutists started playing with ensembles their schedules continued to change, and one of the resulting questions for some ensemble members was whether they or others were committed to music, the flute, the ensemble or the social group. Flutists demonstrated ambiguous, unequal commitments that continuously changed. Even with what looked like a clear commitment, it was not always clear whether a flutist was committed to mastering the flute, promoting that type of ensemble, belonging to a social group or playing with that particular ensemble of musicians. The commitment was ambiguous. While demonstrating less commitment to one ensemble by cancelling a rehearsal due to conflicting rehearsals and lessons, busier players at the same time showed more commitment to their instrument, to playing and to music. Individuals who were committed to their instrument more than to a particular music ensemble had one less reason to prioritize group longevity over alternate playing opportunities.

The quality of the flute owned by an ensemble member seemed to indicate commitment to the instrument rather than to a specific music group. But this was not clear since, for example, more than one flutist inherited rather than chose their flute. Music purchase was a sign of commitment to the music ensemble, as also were music-arranging and composing for the group. However, these time and money investments also reflected the investor's commitment to their ability to arrange and compose and to play in that type of ensemble, rather than to the particular ensemble.

Although many commitments were ambiguous, what players valued and committed to sometimes became easier to understand over time as they talked about their commitments and demonstrated their focus. The course of a three-month Christmas concert preparation, a year's season of concerts, and patterns over years were three different time periods which yielded three sets of observations about commitment. One problem with this was that, while some commitments were demonstrated more clearly over time, other commitments simply changed over time while remaining ambiguous.

The observable signs of commitment were consequences of individual choices. Individual choices were predicated on individuals' conditions, which varied. Consequently, commitment often varied. Sometimes the variation showed in willingness to rehearse or in more or less planning or practicing, and sometimes it was not obvious. Inspiration, health and work affected commitment to a music group. Commitment changed.

Even though commitments were ambiguous enough that it was difficult to know what they were, there was evidence that commitments were unequal. Inequality contributed to differences in power in ensembles. Differences in power suggested power hierarchies in some groups. Conductors' commitments appeared to result in more social power than did the commitments of ensemble members. One sign of this was that members knew the conductor's name but were observed to not know the names of some of their peers. Another sign of difference in social status resulting from power was the recognition that some members awarded some conductors after concerts in the forms of thank-you's, gifts, cards and applause. Yet another sign of difference was that some conductors were paid by their group members. The commitment to conduct was not the same as the commitment to play flute but even within similar commitments to play flute there were inequalities.

One example of inequality was in physical differences, such as in sound creation. On one occasion two first flutists in one flute choir both tried to play a beautiful, in-tune sound and their resulting sounds and pitches were quite different. In one quintet when this occurred a music coach described the lower pitch as flat. Subsequent analysis with an electronic tuner showed that the higher note was almost a quarter of a tone sharp to the accepted A440 reference pitch. In the quintet situation the human tendency to hear higher sounds as being more in-tune gave the musician playing higher the social status. The coach had left the rehearsal assuming that the flutist had simply been playing flat and lacking the skill to hear and adjust. Both quintet members had committed their immediate efforts to playing in-tune. The same efforts had unequal results for the two musicians.

One of the inequalities between financial commitments to playing the flute was that some flutists who purchased new headjoints paid a wide variety of prices with differing degrees of personal satisfaction. The same was true for flute purchases. The exact same amount of money did not guarantee the same musical result with flute purchases. Similar commitments of time, effort and money had unequal results for different musicians.

Evidence suggested that flutists traded diplomacy and status for commitment and that diplomacy and status were two forms of power in ensembles. In group negotiations of schedules, some players used diplomatic skills and thus effectively communicated positive intentions while still vetoing specific times and date. Another form of diplomacy musicians used was to say "I'm busy at that time" when they had scheduled rest and relaxation for themselves but did not wish to share the particular details since discussing the details might open that subject up to group commentary. One form of status was in having a busier schedule, such as through playing in more ensembles. Musicians with busier schedules appeared to have more power in negotiations since they vetoed more dates and times than did the other group members. Another form of status was in performance skills. Flutists with greater skills were observed to have more power to skip rehearsals while still maintaining group membership than were other flutists. A third form of status was when a flutist was the only person who owned the instrument to play a needed part and thus became an irreplaceable player for certain repertoire and performances. The skill of diplomacy and a position of status enhanced more than one flutist's ability to negotiate commitment. This, along with the examples in the preceding paragraph, shows the inequality of various commitments.

Flutists often first committed to being an ensemble member by scheduling. As described in the preceding sections, scheduling was a more or less formal process in ensembles, depending partly on the size of the ensemble, the amount of designated leadership and concert priorities. Flutists dedicated time to ensembles when they scheduled their meeting with an ensemble, but even the scheduling for a single rehearsal could be

ambiguous, especially in ensembles with informal scheduling, such as when there was no designated ending time. Some scheduling problems were attributable to differences between individuals. But some scheduling problems resulted from different goals for a group's achievement level. Goals and plans for the future were part of how flutists invested their time, money, and good intentions in an ensemble.

Each flutist's further involvement in and contribution to an ensemble over time was, in a manner of speaking, representing a higher speed, a higher intensity of commitment. One way musicians found a social speed they were comfortable with was to look for similar commitment. People wanted to be in music groups with other people who were as serious about it all as they were. Commitment was a component of the social, metaphorical side of 'speed' for individuals seeking a group at their own speed. Commitment was an attitude, something flutists calibrated with the other ensemble members. Commitment was one useful way to talk about metaphorical social speed for flutists trying to find their own speed in an ensemble. One way flutists found a social speed they were comfortable with in ensembles was to look for similar commitment and one of the first ways they saw this was in the process of scheduling.

## CHAPTER 4: FINDING MUSIC

Some flutists found music for their ensembles in order to find their own speed in that group. Music-finders, who were often group organizers and conductors, made their choices of aesthetics in steps of selecting instrumentation, familiarity, style, difficulty, length, and cost of repertoire. Each of these choices was limited by where and when flutists found music and by the ensemble responses to the repertoire. Groups chose their musical style by negotiating social consensus. Their negotiation began with the found repertoire, which was the result of individual members' choices of repertoire. Good repertoire encouraged group longevity.

A: I have some duets with me.

NM: I was just going to say that I don't have any duets.

(A, holding up a copy of the Voxman duos, volume II, for flutes, published by Rubank—the orange book, said something about here they were, the old standbys.)

D: I remember when I got to change colors (from the yellow book to the orange book).

*-Flutists use the orange book for spur-of-the-moment duet-playing before flute choir rehearsal.*

Finding sheet music sometimes appears routine, as simple as pulling out the orange book. However, in this study, in contrast to the apparent simplicity of the above example, musicians often socially interacted with many non-group musicians, and used diverse aesthetic criteria and strategies when they found music, all of which belied any initial impression that finding music was a routine activity. Up close, finding music for a group began to look like an artistic endeavor, with the potential for wide-ranging social and musical consequences.

For classical music groups, someone needed to find sheet music, although, as observed, 'finding' included not only buying and borrowing, but also arranging, copying, commissioning, and composing music. This range of options for finding music made it an activity where individuals could and did choose to participate in the social production of music to various degrees, using or ignoring specialization in the classical music labor force. Thus, while mavericks composed their own pieces, specialists asked teachers or knowledgeable persons which piece and edition to buy, and then bought the specific published edition of a composition from a large, specialized music store.

For flutists searching for a group in which they wanted to play, locating music catalyzed group formation, gave the owner a strategic advantage over other group members in some instances, and was necessary work for individuals seeking particular pieces, along with being a common first step for a group, and a necessary process for every group. Two common first steps in getting a music group together were scheduling a get-together and locating music, in that order; however, on some observed occasions flutists found or acquired music before they had a group in mind. Sometimes when this happened, the music catalyzed the formation of a group and proved to be a strategic advantage for the owner in the group interactions. In addition, there were occasions when it was not only possible, but necessary for individual musicians to find music in order to be able to play the particular music they wanted to play. Yet, not all members of an ensemble had to find music. In one group, none of the group members themselves found music for the ensemble, because an outside person started a group with a given repertoire. While it was necessary for flutists to join or start a group in order to be an ensemble musician, anywhere from all to none of an ensemble's members found music.

The music itself and the person who finds the music were two observable features of the process of finding the music for ensembles. In all the observed types and sizes of music groups with flute, from duos to orchestras, the process of finding music exhibited these two sides, a musical and a social facet. Although the existence of both social and

musical facets in finding music is no hidden or difficult point to make, separating the musical and social facets makes it possible to see how the social and musical facets interact.

## MUSIC CHOICES

Yesterday, [...], M came to [...] check out flute society music. She'd said at the flute choir rehearsal that she would be calling to check out ensemble music. I asked her what she was interested in, in particular, as I might be able to help her find what she was looking for.

M- said "quartet music."

I showed her the quartet category, and she was interested in Mozart but that quartet was too hard. The Voxman collection looked to be the right level, but she wanted something with more than one movement, and the Voxman pieces are all single movements.

She asked me: "Do you know much about George McKay, his nationality?"

I said, "I think he's American, but I'm not sure."

During conversation it came out that she plays with a quartet at church, and that they're performing in church on the 30th of October, i.e., right away. They're looking for something pretty easy so they can put it together fast.

*-Flute choir director (this writer) helps a member find small ensemble music in the flute choir repertoire library.*

As the above excerpt exemplifies, people looked for music with the right instrumentation, music they liked, and music that had been recommended. The flutist was first of all looking for flute quartet music, that is, the right instrumentation. Second, she was interested in music by Mozart, a composer and style she liked. Third, she was looking for a level of difficulty, not too hard, and a certain length, more than one movement. Fourth, she was using the help of someone else who knew the available repertoire in order to help find the music. Lastly, the above flutist was using a library rather than a music

store, which suggests the factor of cost. It is possible to begin to understand the aesthetic choices flutists made by examining each of these criteria. Flutists in this study shared their individual aesthetics when they found music for a group and shared the music. They made their choices of aesthetics when they chose among the details of instrumentation, familiarity, style, difficulty, length, and cost.

### *Instrumentation*

As in the above excerpt, musicians often considered instrumentation first, when looking for music. The description of instrumentation was very specific, and encompassed an established, printed repertoire. In the following excerpt, the flutist mentions several different sizes and genres of music groups by name. Only the classical chamber music group has an exact name by instrumentation.

NM: So did you play in jazz groups only then?

D: No, well, kind....The way the jazz situation worked was, you , you take private lessons, which were classical. I mean, they didn't have any jazz flute teachers. I didn't play sax. [...]

NM: unhun. So, for groups, then you ended up not playing ensembles?

D: Well, all they had as far as, . . established, group situations were big bands. They had, they had three big bands. But, there were no organized combos.

NM: Well, did you play in any classical ensembles? [...]

D: I played in the bands, symphonic band.

NM: Did you ever play duets with people, ...or?

D: Occasionally, not on a, not on a real organized...(time elapsed)

NM: yeah. (time)

D: There *was* a flute quartet that I played with one semester.

*-Flutist talks about playing in college music groups(Interview).*

The above flutist said, "There was a flute quartet that I played with." The instrumentation, four flutes, described the group. The big bands and combos had variable instrumentation; however, a "flute duo," for example, meant two flutists playing together.

Musicians either accepted or chose instrumentation as established and non-negotiable, or they used options for instrumentation. When musicians accepted a group's instrumentation as established, they often inadvertently used options for instrumentation when they used published music for the given instrumentation. This was because much published music for flute ensembles was already edited and arranged for various instrumentations. Nonetheless, buying music for a given instrumentation was one way flutists avoided the cost of alternate instruments and the work or difficulty of transposing or looking through strange repertoire. Some players in this study were not aware of many instrumentation options, and even when players were aware of alternatives they sometimes chose not to consider any.

Many flutists had made a choice of instrumentation when they had joined or started a music group. One of the predominant characteristics of the classical music groups observed was their instrumentation, especially when the music groups had formed primarily for musical reasons rather than social reasons. People wanted to be in certain groups, such as orchestras, because of the specific instrumentation and the existing repertoire for that instrumentation. Instrumentation was important musically for the players. Flutists, in this same vein, had very often chosen specifically to play the flute rather than some other instrument. This flute player had tried other instruments, and chosen to play flute:

I was kind of getting interested in Jethro Tull at the time, so, a friend's girlfriend who was also at the school had a flute. And her flute was there but she wasn't playing. So I just, you know, they brought it over one morning, and I decided to try it. And I—I liked it. —didn't actually take any lessons for a couple years.

*-Trumpet, French horn, electric organ (rock band), baritone voice, then flute player says that he liked the flute.*

In large flute groups and in older music, instrumentation was not always clear. Flutists used several instrumentation options: a) varied definitions of the flute choir; b) substitute instruments for those marked on music of the 17th century, e.g., flute rather than oboe; c) alternate forms of the flute (piccolo, alto flute, bass flute); and d) transposition, when they transposed parts written for other instruments. In the varied definitions of the flute choir, some flutists considered flute quartet and trio music to be flute choir music when more than one player played on a part. Some flutists thought of a lot of flutists playing together as a flute choir. And some flutists defined the flute choir more specifically, as a group with a minimum of five players that was not confined to C flutes (Morgan 1987). In the instrumentation options for older music, substitute instruments were justified by historical research. As researcher Thurston Dart said, “For the great part of the seventeenth century instruments of similar tessitura and agility were regarded as more or less interchangeable ...]” (Dart 1963:127). Instrumentation options varied with opinions, knowledge, and needs.

Some flutists who knew the vagaries of instrumentation used repertoire written for other instruments, with and without transposition. One flutist, aware of historical practice, used string, vocal, and recorder music of the seventeenth century for flute ensembles. The ensemble Flute Force’s arrangement of compositions by Praetorius<sup>14</sup> took advantage of this adaptability of earlier repertoire. Some flute duos played music written for instruments with different note ranges by transposing parts up an octave when they read violin parts, which went down to G below middle C, five notes below the bottom note of the C flute. One player transposed up a whole step and read duets with Bb clarinet.

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<sup>14</sup> This comment was heard on a live radio broadcast of the National Public Radio show St. Paul Sunday Morning, in 1994.

Musical skill level sometimes limited the options for instrumentation. The octave was the easiest transposition for many flutists, for example, the *8va* indication is often used in flute parts. Nonetheless, even the octave transposition could be difficult. As one arranger said after a flute choir had difficulty reading her parts: "I'd forgotten that not everybody has had the training I've had so that things like reading up an octave are easy." Despite the frequent need for knowledge, experience, and skill, even in the limited scope of this study there were many examples of ensembles using various options for instrumentation.

Flutists who did find music just by looking in their group's instrumentation, often used music for other instrumentations, music which had been published for flute ensembles after already having been orchestrated, transcribed, or arranged. Many of these published options for instrumentation were created by flutists, including Bill Holcombe (c1986), James Pellerite (c1977), James Christensen (c1974), Martha Rearick (c1982), and Amy Rice-Young (c1984). Many such published works are well-known as repertoire for flute groups. The observed flute choirs, much like choirs of singers, frequently performed transcriptions from the music of many styles and time periods. A notable example of this was at the National Flute Association's annual convention-closing ceremony where the *en masse* performance piece is an arrangement by James Christensen of J. S. Bach's *Air from the Suite in D* (J.S. Bach c1974).<sup>15</sup> This Air is from one of Bach's orchestral suites that Bach scored for strings, winds, trumpets and drum. In cases such as this, the question of instrumentation was addressed by the arranger.

At first the general pattern appeared to be that more training allowed players to explore more instrumentation options in sheet music. However, there were exceptions to this, such as when less-trained musicians in a group 'found' music by composing, transcribing or arranging songs for their group's instrumentation. This was observed in a

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<sup>15</sup> Personal experience at National Flute Association conventions in 1988 and 1992. Also Pellerite, p.358, and the NFA journal, *The Flutist Quarterly*, Summer 1995, XX:4:56.

guitar-flute duo and in a flute choir. Also, many highly-trained musicians only chose ensemble music for groups which already used the group's established instrumentation. Flutists did not always vary their choice of instrumentation. In this way instrumentation was unique, since familiarity, style, difficulty and cost inevitably varied.

*Familiarity, style, difficulty, and cost*

Flutists chose the style of composition more often than they chose instrumentation. Flutists looked for music they liked. Sometimes it was familiarity or unfamiliarity that a flutist liked, other times it was a level of difficulty, a style or even the cost of a piece at a sale. Some aspects of style, such as polyphony or atonality, made pieces more difficult for groups to read and play. Other aspects of style, such as familiarity, tended to make pieces easier.

Familiar music flutists liked and looked for included music by a composer whose works they knew, such as Mozart, whose music they'd heard performed or played before, and music which looked familiar in some element of compositional style such as melody, with its components of range, motion direction, patterns, function, and dimensions (LaRue 1992). When groups first got together members frequently thought of pieces they had liked and played before, and those were the pieces they found first.

Musicians looked for music they were familiar with through having heard it on recordings, the radio, or in concert. One clarinetist found new woodwind quintet arrangements of pieces by Johann Strauss on a compact disc (CD) recording and was able to find the sheet music with the help of the CD information. One pianist found music for and instigated an informal flute/clarinet/piano trio performance after she heard a Shostakovich trio played on the radio (Shostakovich c1958). One local flutist coordinated two large flute choirs to perform the Henry Brant pieces he had heard performed at the National Flute Association convention on the East Coast the year before. In each of these examples, familiarity came first through listening and was followed by the experience of playing the piece.

As the opening fieldnote for this section illustrated, difficulty was a frequent consideration when looking for music. Musicians liked music they could play. Many observed flutists in one flute choir changed parts when they found that they could not play them because the parts were too high, too low, too exposed, or too fast. This also occurred in one quartet. Two band musicians, a flutist and a clarinetist in different bands, quit their playing positions because, as they described it, they were not able to play their parts at the time. There were also at least two flutists who quit groups because the groups were playing music that wasn't difficult enough. Many flutists relied initially upon visual clues to indicate difficulty, such as (a) how black the music was, such as whether or not there were a lot of sixteenth notes; (b) how many sharps or flats were in the key signature—more were more difficult; (c) how high and low the piece went, such as use of the fourth-octave high D alongside the bottom-octave C's; and (d) how accessible the rhythms looked, which was often judged by the range of note values such as whether there were half notes and thirty-second notes all mixed up in uneven patterns.

M- had been making comments in my direction, but directed to everyone and no-one in particular. M-, to me: (pointing to the display page of the top level, the Bozza quartet, *Deux Esquisses*) What level of player would you have to be to be able to play this? Masters degree? There are a lot of 32nd notes in this. [...] That's really difficult.

*-Flutist comments on black notes at an ensemble music-reading session open to players of any ability-level.*



Illustration 2: Difficult music-reading—from the flute quartet *Deux Esquisses* (Bozza 1972)

Music that was hard to read was not always hard to play. Even though sixteenth notes looked difficult to players, they were not technically difficult to play when the tempo indicated was slow; however, they could be difficult to read. It is also curious to note that earlier music, such as Renaissance music, tended to look easy because printed note values were larger. Dart (1963:21-22) comments on current misperceptions of tempo due to the increasing use through the centuries of smaller and smaller note values in classical music notation.

Many musicians looked for and liked affordable music. Parts for one quartet could easily cost ten times the parts of another quartet. In the eleventh edition of *Flute World's* music catalogue the highest-priced flute quartet listed for \$45.00, while the lowest priced flute quartet listed for \$2.50. Differences between the two included composer, Genzmer versus Koepke, and publisher, C.F. Peters versus Rubank. Without looking at length and compositional style, this nonetheless illustrates how wide the price range was for sheet music for an ensemble. More than one flutist commented that they didn't buy a piece because it was too expensive. Along with buying publications that didn't cost too much, flutists also found affordable music by writing their own arrangements, borrowing from libraries, and using photocopies. One of the apparent differences between group members was in how often or whether or not they played from Xerox copies. Some flutists considered playing from copies to be unethical and even disliked editions printed on poor quality paper, while other flutists considered copying to be the only way they could afford to play ensemble music at all.

Style and to some degree familiarity, difficulty and even cost were aesthetic considerations. Although style was the primary aesthetic consideration, musicians also chose familiar, easy, and expensive music for reasons of aesthetics, such as that the familiar and easy music sounded good and that the expensive music was easy to read and so also sounded good because it was well-edited and well-printed. Each of these considerations for finding music made a difference in the music that was chosen and in how the music would work for the ensemble.

*Recommendations*

I bought something in that [Henley] edition last year at the flute fair, I think it is Bach Sonatas. I was looking at them and [my teacher] said, "those are good." So I just got them.

*-Flutist talks about Henley editions and recommendations.<sup>16</sup>*

The above musician bought music based on a teacher's recommendation. Recommendations were typical inspirations and sources for finding music. Musicians often just wanted to find good music, and when they themselves did not know good music for a group, they sometimes used the aesthetic judgment of teachers, professionals, and friends. Musicians also relied on the aesthetic judgments of authors of books and journals on music, who, as might be expected, were often teachers or professional musicians. Two members of one observed quintet used on-line news sources for finding music for their groups. One of the observed advantages of on-line newsgroups such as FLUTE@LISTSERV.SYR.EDU was that music opinions were shared more quickly than if they had been transferred through published books and magazines.

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<sup>16</sup> (When played with flute, keyboard, and gamba or another bass-line instrument, the Bach sonatas are trio repertoire.)

**Subject: Re: Minority-female composers**

**With the Tower Concerto at one end, how about some easier music which is also simple... The Lili Boulanger Nocturne is absolutely beautiful, and easily learned. It is a short piece, (4 minutes), but has beautiful tonalities and swells. My copy of it is included in a 3 piece Galway collection entitled Nocturnes for Flute and Piano...Check it out...**

*-Flutists gives an on-line newsgroup music recommendation.*

This brief example describes instrumentation, “Flute and Piano”; difficulty level, “easily learned, “ “simple” and “easier”; style, “beautiful tonalities and swells”; and length, “short,” “(4 minutes).” Along with this description comes the recommendation, both in the qualitative evaluation of the piece and the tonalities as ‘beautiful,’ and in the dissemination of the information about the piece’s composer, title, and location in a collection.

Recommendations connected individuals through an experience of music. Each piece of music a musician looked for always had instrumentation, a style, a level of difficulty, and some aspect of cost; however, verbal or written recommendations were optional.

As described, flutists made choices of aesthetics when they chose details of instrumentation, familiarity, style, difficulty, length, cost, and recommendations. Each of these criteria made a difference in the music, which usually became the music the ensemble played. While some flutists improvised instrumentation, other flutists bought repertoire that was recommended, widely known, and currently published for that particular type of ensemble. Some flutists didn’t like new instrumentation attempts, strange styles, unknown composers’ works, and difficult pieces because they didn’t, in their experience, sound good. The above descriptions outline the ranges of choices flutists in this study made in each of these criteria for music. As the next section describes, when finding music, musicians used specific aesthetic criteria, but they also used general strategies.

## STRATEGIES INFLUENCING WHERE PEOPLE FOUND MUSIC

Where and when people looked for music influenced their repertoire selection. Times and locations for music influenced the choices of aesthetic that musicians made. Timing and location also had social aspects, such as the impact of job hours and holiday traditions on performances times, and the impact of the growth patterns of cities on the locations for music stores and libraries.

A range of personal strategies delineated where flutists looked for music. These strategies featured convenience, difference-appeal, possibility, traditional quality, and cost, some of which were the same categories flutists used in their aesthetic considerations for repertoire. Each strategy resulted in looking different places for music, and each strategy inevitably influenced repertoire possibilities. Flutists chose different strategies and locations for finding music when they had different knowledge, goals, priorities, economics, and even different ethics, such as about copying sheet music. As part of the process of finding music, this range of strategies shaped and limited the musical and social experience for flutists looking for their own speed in an ensemble. Although this research was not sufficient to comprehensively analyze each of these strategies, they are briefly described and differentiated in the following sections. For finding music, flutists used strategies of convenience, possibility, difference-appeal, traditional quality, and cost.

### *Convenience*

Flutists tended to end up with similar repertoire when they were looking for just any available music for a certain group's instrumentation. Four of five flute trios observed in this study played the Hook (n.d.) and Boismortier (n.d.) trios, which were readily available in print and could be borrowed from the Seattle Flute Society music library. Flute duos often first played the Voxman collections of duos published by Rubank (Voxman c1955). The wind quintets all used their orange book fairly soon. For wind quintets the orange book was also, in a newer edition, the yellow book, *Twenty Two Woodwind*

*Quintets*, revised by Andraud (1958). As one clarinetist said, their quintet started by playing pieces from the orange book. This standard, available repertoire is likely one of the conditions which caused Nancy Toff to advise flutists, “Nor should you limit yourself to the stock of the local music store. There is much, much more music available, and a little digging can make your program distinctive and memorable” (Toff 1985:164).

Nonetheless, these pieces were tried and true because groups enjoyed playing them.

Although the trios observed in this study all had access to and knowledge of the local flute society library, the quintets, for example, came to the orange book through much wider circumstances.

Often musicians chose music from what was available at trade shows, music stores, or music catalogs. In one flute quartet, flutists many times bought music that was available from the Flute World, Inc. catalogue. The purchasers described their purchases with information about the composer, the piece, their experience having played the piece before or heard it, and the price. For these flutists the most convenient place to find music was that one, mail-order store. Convenience, however, meant different places to different musicians. For at least two musicians the local university book store was convenient because it was familiar. For one flutist the downtown music store was convenient because it had a wide selection and was on the bus route. More than one flutist used mail-order catalogues for convenience, whereas other musicians preferred libraries and local store locations with helpful available reference staff. Even the most distant store was considered convenient, in one instance, when it was the only location that could immediately mail out a desired piece. At the time of this study the stores musicians used including the following:

<u>Type of store</u>	<u>Examples observed in the study</u>
Local music stores	The University Bookstore, Kenelly Keys, Mills Music
Local music stores specializing in sheet music	Virtuoso Music, Capitol Music
Regional stores	Sheet Music Service of Portland, Ted Brown in Tacoma
National stores	Schmitt Music, Eble Music in Iowa: national stature through size Flute World: national stature through size and specialization both.
International stores	C.F. Peters, etc.,: Some publishing retail outlets in Europe & US

Figure 5: Types of music stores used by Seattle-area flutists in this study

This description illustrates some of the types of music stores used for various aspects of convenience. It was inconvenient to telephone for a piece only to find that you did not have the exact title when that was the only way that store could find the piece. Physical location, telephone access, and quality of service were all factors in convenience.

Knowledge of information about music made it more convenient or easier to find music. Libraries, concert programs and recordings were usual sources of information for finding music. More unusual, at the time of this study, were the uses of on-line information and newly published paper and on-line music magazines. World Wide Web internet sites for music stores continued to increase during this study. Web sites could be used with even less social interaction than it took to use library facilities. Sometimes this made an internet site search convenient, since there was no wait to talk to a salesperson and no time limit on when one could search. On the other hand, finding music without help

limited flutists' interactions with music store clerks, publishers' representatives, software engineers, and music librarians. Often these were people who regularly performed music and maintained broad musical interests while working in non-performance jobs, which meant that the flutists searching for music were losing networking opportunities when they minimized their social interactions.

### *Possibility*

Musicians' strategies of convenience changed as they learned about more places where it was possible to find music. Some flutists were so new to the process of finding music that convenience was not a question. Instead of finding music that was convenient in some way, the strategy was just to find any music possible for the ensemble. Often it was like flute choir member L's inquiry, where she wasn't sure what to play in a trio and just asked the conductor of the flute choir. Some musicians asked for options, but many ensemble members were happy with limited suggestions when they asked for places to find music. As to the realm of possibility, it has only been in the last two decades that the Seattle Flute Society has existed and has maintained an ensemble repertoire library for members. Similarly, the National Flute Association, which also has a music library, celebrates its 25th anniversary in 1997. In Seattle, to look at one location, there were two large sheet music stores in earlier decades, but at present there is only one; however, as mentioned above, internet music-shopping is now possible. In other words, the possible locations for finding music have been changing.

### *Difference appeal*

Some experienced flutists looked for difference appeal. At its worst, this strategy was risky because time, money, and efforts resulted in some pieces that those flutists and their ensembles disliked. At its best, this strategy resulted in music that was new, challenging, interesting to listen to, and well-written for the instrument. Flutists looked for new and interesting music by looking for unpublished works and works not known locally

but used abroad. In the hopes that it might work well, some observed ensemble members also purchased music about which they knew nothing. One way musicians found pieces played in other countries was in recent international contests. Contests often provided a way to find good repertoire because they were places where someone considered qualified to judge good playing had picked music that would show what type of player a person was. An example of this is the Paris Conservatory annual *Prix de Concours* repertoire. Another example closer to home is the National Flute Association's annual newly-published music contest. In this study the only flutists observed using the NFA's contest repertoire listed in *The Flutist Quarterly* were vocational musicians. However, avocational flutists indirectly used those resources by consulting vocational musicians, and avocational flutists did find unpublished music. This strategy, in particular, contributed to changing and expanding the repertoire.

#### *Quality or traditional quality*

A strategy with less risk than looking for something different was that of looking for music of quality, which was often music traditional for a particular type of ensemble. Components of quality that limited where a flutist could look for quality music and find it included the instrumentation,<sup>17</sup> how standard the repertoire was, and the individual's criteria for quality. When a well-known piece was sought, it was often easy to find that piece at any location. Standard repertoire for a certain music ensemble, such as a quartet composed of flute, violin, viola, and cello, was not only fairly easy to find, but also not much of a financial, time, or ensemble risk; however, when the instrumentation was more unusual, such as for two flutes and two horns, then only larger and more-specialized locations tended to carry the repertoire sought. This was also the case when the composer was little-known, the piece was just newly published, and when a piece was out of print.

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<sup>17</sup> A Fischhoff competition judge said that the string quartet repertoire was better than the wind quintet repertoire and that for this reason it was quite difficult for wind quintets to win the Fischhoff Chamber Music Competition. (Personal conversation with Fischhoff judges at the competition in Indiana in 1986.)

When flutists looked for recommended, well-known, and widely played quality music, then the search was less risky than was a search for new, different music. However, some searches for music of good quality were still risky strategies. Perhaps the most time-consuming search for good quality music was that of trying to compose a piece. In the annual flute choir festivals sponsored by the Seattle Flute Society, many flutist-composers' pieces were played. Another strategy for finding quality music that took time was that of commissioning compositions. At least one musician in this study commissioned new pieces from composers. Searches made through conversations or mail to publishers and composers, such as the publisher sales by the American Composers' Association, the Carl Fischer and Southern Music outlets, and the composers known locally or through publishers or universities, were not quite as difficult as commissioning but also involved talking with composers. In more than one small ensemble, finding well-known and traditionally-played repertoire proved to be a strategy which provided music that the group liked to play.

### *Cost*

Cost was a strategy both by itself and in combination with other strategies for finding music. The process of finding music for an ensemble included the sharing of individual resources that were material as well as aesthetic resources. The sheet music was a material resource, and the choice of which sheet music was an aesthetic resource. Buying music was similar to many purchases in the world of the twentieth century in that with more money, time, and access to information, there were more choices. To reduce their costs for buying and finding music, musicians borrowed, shopped at sales, comparison-priced, pre-tested, arranged and copied music, and used first-page published try-out samples obtained from music stores or publishers. Flutists often included a criterion of acceptable cost in with their other approaches to finding music.

Each method of cost-saving conditioned where musicians could look for music. One example of a method of cost-saving used in the course of this study was borrowing.

Flutists borrowed music from individuals and libraries. Some flutists were flute students who the opportunity to read and hear a wide range of music by borrowing repertoire from their teachers, when their teachers had large personal libraries. Flutists also used local university and school libraries, city and county libraries, flute organization libraries including the Seattle Flute Society and the National Flute Association libraries, the Library of Congress, and a large variety of these through interlibrary loan. The libraries often had staff and reference materials which were used to help locate composers, publishers and more resources. Each of these borrowing locations had its own distinctive personnel and access to repertoire.

Although borrowing typically required less capital investment, there were often more time and repertoire limitations affiliated with borrowing music than with buying music. Additionally, library music usually could not be written on, cost more than the music would have, if a part was lost, and was not always available for larger groups. The biggest limitation of library use was that for many desired pieces it was necessary to plan far ahead of time, because interlibrary-loan or postal delivery were required for much of the repertoire the flutists in this study wanted to read. These limitations were specific to the cost-saving strategy of borrowing music. The other cost-saving strategies also had limitations. This example of the limits of one cost-saving strategy shows how this strategy shaped and limited the social and musical experience for flutists trying to find their own speed in a music group.

The above descriptions of strategies for finding music described where people looked for music when they had various goals in mind. Along with specific criteria for music and strategies for finding music, timing also made a difference in what music flutists found for ensembles. Where people looked for music limited what they found. Similarly, when flutists looked for music also tended to limit what music flutists found.

### *When flutists found music*

Flutists found music for groups at all times, but there were some patterns. Typically flutists tended to find music when they were getting together with a group for the first time; filling in a concert program; scheduling a sight-reading session with a group; pre-empting disliked music; seeing or hearing a composition they were particularly attracted to; or being given a piece.

Flutists looked for different music when they looked at different times. Some flutists who looked for music at music sales looked for whatever was available and interesting at a good price. As discussed before, when flutists looked for music at the time a group started, then they tended to prioritize appropriate instrumentation and generally acceptable repertoire that would sound good.

It was not unusual for group members to try to find repertoire when they needed to fill in a program. Before concerts, musicians often looked for music to fill out a program. Three examples illustrate this timing for finding music. These examples have in common that the music was filling a pre-determined program theme. In one flute choir program, a theme of Northwest transcriptions was filled out with a transcription by Victoria, B.C., flutist Austin Scott's (Mozart n.d.) transcription of the *Magic Flute Overture* by W. A. Mozart. In one flute quartet program the program goal was to represent major styles historically, and the post-Baroque piece *Cassatio in D* (c1977) by Carl Ditters von Dittersdorf was located using Pellerite's (1967) handbook and the music purchase catalogue of the company Flute World. In one wind quintet program the group looked for a short, light or funny piece to contrast to the other pieces on their program. They found and tried a few pieces to choose from: a jazzy arrangement of a popular song, a theme and variations on a folk song, and a theme and variations on a children's song using instrument mouthpieces rather than complete instruments. It was clear in the quintet that the group liked some of their possible pieces better than others, whereas, in the flute

choir, the one piece found was more than adequate—it was excellent for the program theme and for the group.

Post-concert and pre-emptive timing each had their own exigencies. The groups observed frequently used post-concert get-togethers for reading new music. For post-concert sight-reading sessions, such as at the first rehearsal after a concert, many flutists borrowed music to try it out before purchasing or otherwise acquiring parts. Pre-emptive music was music that would pre-empt or replace disliked music, which in this study included a stale encore piece; a staple they knew too well, such as one of the Reicha wind quintets; mediocre transcriptions; and a Polka style. In these particular cases preemptive timing elicited searches for new or high-quality music, searches which in more than one case took more time than it had taken to find the first music.

Many individual members of newly-formed groups already owned some music for that type of ensemble. In these situations musicians had acquired music before they were in an ensemble. Of the different situations which prompted musicians to acquire ensemble music before they were in an ensemble or knew of an ensemble, one of the most frequent was that the musician had previously played in that type of ensemble. When individual group members already owned music it was, as with any choice of music, usually because they had liked hearing or playing that music so they had bought it, or that someone had suggested it, or that it had looked like it would be a good piece of music. Flutists also bought ensemble music pre-group at sales when they liked the music for its style, composer, edition, price, and or reputation. This happened more frequently for duo music, for example, where the music was inexpensive and it was fairly easy to find another player to play the other part. In contrast, there were no flutists who were observed having purchased band or orchestra repertoire before they were in a group, when they had no specific group in mind. Flute choir music was more frequently purchased pre-group than was band music, because many flutists who taught lessons had an opportunity to play the choir music when they assembled all of their students to hear each other play pieces. Also,

although unusual, more than one observed flutist was given an original piece by a composer, so that the flutist would have the music to play someday in an ensemble.

### *Other approaches*

Questions of age-stage and ecology appeared unresolved in my research on finding music as part of finding your own speed in a music group. Each musician's strategy for locating music described a value and a goal, and people seemed to use different strategies at different stages of musical experience and at different times of life; however, this appeared complicated enough that further research would be needed to clarify such patterns. So, for instance, college and secondary students seemed to try to spend less money on music, and yet I also observed older, non-school musicians who sometimes used this same approach. Younger students seemed to rely more on recommendations than did older, more-experienced players, yet among adult avocational players it wasn't clear that this was always what happened. Also, further research would clarify how musicians used energy and resources when they used the internet, bought new editions, Xeroxed out-of-print music, Xeroxed for back-up safety copies, Xeroxed for other reasons, purchased sturdier more expensive editions versus cheap paper editions, or drove to music stores versus using mail order where postal services did the driving. There appeared to be legal and environmental consequences to the process of physically locating music. There were time and fuel costs for driving places and high set-up costs for internet searching. The low cost of Xeroxing and the complexity of copyrights appeared to represent hidden social and energy costs.

In the above descriptions of what music flutists looked for and where and when they found music, the repertoire itself was the focus. Musicians in this study found music at different times, including when they were: going to get-together with a group for the first time; filling in a concert program; scheduling a sight-reading session with a group; trying to pre-empt disliked music; seeing or hearing a composition they were particularly attracted to; or being given a piece. As with strategies determining locations where

musicians found music, the time when musicians found music often influenced what they found. The aesthetics, strategies, and timing for finding music were mostly described above as factors in individual choices. Social interactions sometimes entered into the above descriptions, such as when musicians decided aesthetic criteria by accepting someone's recommendations. The above analysis referred peripherally to social interaction as it related to aesthetic and material qualities of the repertoire. The following analysis focuses on social interaction by examining who found music for ensembles.

### **SOCIAL ANALYSIS OF WHO FOUND THE MUSIC**

In the process of finding music, specific social roles of conductor and teacher, and general roles of leader and experienced ensemble member characterized the social interactions in ensembles. In this study, social roles in ensembles changed over time, sometimes during the process of finding music. Players sometimes expressed new or different roles when they found music. Also, when group members found music for different reasons, their social roles sometimes differed. The expression of leadership through finding music became either a shared social role or a unique role, depending on whether or not other members in the ensemble found music. As this next section describes, artistic and social leadership through finding music for ensembles varied between members, was sometimes shared, and changed over time.

Along with the above social roles, the role of music-finder was recognized in ensembles, especially in smaller groups where members wanted to share work and costs. When conductors found music for ensembles it was possible to see finding music as specialized work which reflected extra training or experience. When small ensemble members all found music for their ensemble, then finding music looked more like a democratic process of distributing the power and prerogative to decide repertoire.

In some ensembles, who found the music changed over time as part of changes in the process of finding music for that ensemble. When ensembles read music they reacted

to the music, and sometimes they reacted to the music-finder. When groups responded well to repertoire it sometimes reflected favorably on the person who found the music, which gave that person a good status or a positive leading role. In one flute choir, for example, when the conductor chose repertoire the group liked, then group members took time before and after rehearsals to tell the conductor that they liked the music. A look at this and other group responses to repertoire helps to describe the process of finding music for a group over any length of time. Understanding group responses to repertoire also helps in understanding resulting social roles for people who found music. Combined, the perspectives on social role and repertoire response portray the social interaction in music groups when musicians found music.

#### *Different reasons and different roles*

Conductors, group-organizers, flute teachers, experienced players, opinionated players, and goal-oriented players all described and showed different reasons for finding music for groups. A few flutists held all of these roles by conducting and organizing a group while also being an experienced, opinionated, goal-oriented player and flute teacher. More often, flutists in ensembles held fewer of these roles. These different social roles differentiated how flutists used finding music to find a group which was up to their own speed socially and musically. Different social roles gave flutists different reasons for finding music. Also, different reasons for finding music expressed different social roles. So, for example, in some instances members of a group first learned or perceived that a member of their group was an experienced player in that type of ensemble when that member found music for the group. Each person finding music for a group took initiative when they found music. Even though flutists often had different reasons for finding music, they each committed time, initiative, and sometimes material resources to the ensemble when they found music. Players expressed, adopted, or attempted the above social roles when they found music for groups.

### *Conductors*

Some social roles in music groups seemed to indicate music-finding as an appropriate and usual way to find your own speed in a group. Most obvious was the general tendency for conductors of choirs, bands and orchestras, the larger groups, to have both the right and the responsibility for finding music. In groups with flute that had designated conductors, the conductors usually selected repertoire. One flute choir member of an out-of-state group said that the conductor of her group “owns most of the music.” Whether or not this conductor had decided which repertoire to play, she had been the one to invest in the sheet music.

In three flute choirs that played in an annual flute choir festival concert observed, members or conductors had composed pieces or written arrangements for flute choir. Two of the choirs were without a designated leader, and in those groups the composer/arranger became the conductor for their pieces. In the one flute choir where there was already a designated leader, that leader had found music in a very labor-intensive way, by composing. These examples of the general tendency for conductors to find music are somewhat backwards, since the correlation between conducting and finding music exists, but it isn't clear whether the desire to find music or the desire to conduct came first. These examples nevertheless again illustrate that conductors found music for their ensembles.

There were a number of apparent reasons for conductors finding music for their ensembles. Large group conditions of more players and different instruments made it challenging to find music. Music for larger groups was more expensive, harder to get a group together for, required more specialized knowledge of instrumentation and technique difficulties, and was less-likely to be useable for an upcoming performance because of fewer and more rigid rehearsal schedules. This may partly explain why only the conductor and few, if any, group members in larger groups found music for their group.

One possible explanation for conductors instead of group members finding music for their groups is that conductors knew the repertoire better: however, this was not

always the case. Although conductors of larger groups tended to have more musical experience than the other ensemble members, several observed instances occurred where ensemble members knew more than did the conductor.

The repertoire decision was not always just the leader's decision. In one instance group members, A, B, and C had more experience of one group's repertoire than did the conductor. In one flute choir rehearsal the choir played the chorale *Jesu, Meine Freude*, taken from a Bach Chorale book for piano, *The Bells of Dunkirk* (Ephross 1987), *Jewish Folk Song Suite* (Isaacson c1985), *Two Madrigals by Gesualdo* (Gesualdo/Rearick c1983), and *Angstrom* (Holland 1985). The former flute choir conductor of a few years prior had recommended Angstrom as a challenging piece that many of the choir members had wanted to work on but hadn't had a chance to yet. The Jewish Folk Song Suite, as A said had been in the folders before Christmas, when there had been a different conductor, but the group hadn't had a chance to work on it or perform it. The Two Madrigals was one of the few pieces in the repertoire library box that the choir hadn't performed in the past several years, according to A, B, and C, three of the long-time choir members. And the *Bells of Dunkirk* had been brought by A, and had been in some folder before Christmas but was still new and unperformed.

Not only did previous directors choose and acquire the music that the current conductor had chosen to use, choir members had requested one of the pieces, Angstrom. Indeed, this flute choir's library, the source for all of the above-listed music, was itself a compendium of ideas and preferences from former group conductors and choir members. Nonetheless, the director assembled the parts and the program.

#### *Non-conductors*

Despite the tendency of conductors to decide their group's repertoire, there were many instances where non-conductors took initiative to find music for larger groups. As this next excerpt shows, group members not only voiced preferences, they also took initiative to acquire and provide music.

J asked what regular repertoire we would be playing, and I said that I wanted to do some character pieces, some programmatic music. M mentioned that she had a 4-part Joplin rag arrangement, so I said that she could bring that and we could read it if we had enough parts. There were a lot of conversations in and amongst the rehearsal. M talking [...] about the Joplin rag arrangement for string quartet being all in C, viola part available for 3rd violin, so it would be no problem for flutes.

*-Discussion between the conductor and choir members at the beginning of the post-Christmas season.*

M- brought two arrangements for the choir to the next rehearsal, the Joplin and a Chaconne which had been arranged from a xerox copy which had no composer's name. The group eventually performed the Chaconne, and copies of the score and parts, arranged by the flute choir member, became, at M's agreement, part of the flute choir's library. Although M was neither the conductor or the manager for the flute choir, M provided musical direction for the group by suggesting and providing music. In more than one instance this strategy failed for the individual group members when the group was unable to play the piece. One time a choir was unable to play a piece fast enough for the flutist who liked the piece, and another time a choir was unable to read the rhythms and notes of the manuscript parts provided.

#### *Teachers and group organizers*

Teachers, knowledgeable players, and people who started groups were among the non-conductors who found music for ensembles. As discussed above, conductors found music for their ensembles, although group members sometimes helped find music. In both large and small groups the people who found music for the group demonstrated motivation and experience. Musicians who started groups, whether or not they conducted the group, were motivated to find music, in both large and small ensembles. Most smaller groups observed in this study did not have conductors. Since there was no conductor,

someone else had to find music for the ensemble. In small groups, the person who first coordinated the group's schedule was often the person who provided the group's first music. This happened especially in ensembles where the other members had not played much in that particular type of ensemble. This also happened in groups where the group was organized to play specific pieces and in groups where the organizer happened to have music for the group to read and play.

Flutists who taught flute lessons looked for music for ensembles. In this study, observed flute teachers were primarily vocational players, although some flute teachers had day jobs in non-music fields. Flute teachers' stated motivations for finding ensemble music included that they wanted to be able to play the music again through the years with different players and in different locations; to motivate and inspire student groups with music; and to learn certain repertoire to teach it. Flute teachers had a more likely future of playing new ensemble repertoire with another ensemble after the initial ensemble of flutists had read or had the opportunity to read and play any new music.

One way to describe different circumstances which motivated musicians to find music is as an accumulation of experience performing music and playing in ensembles. Experienced players, both vocational and avocational, knew more repertoire and more places to find repertoire. In general, musicians who knew there were choices available sometimes looked for music for a group because they found it to be an enjoyable opportunity rather than a chore. In this study, players with more experience knew, owned, and contributed more to repertoire selection. Knowing that there were choices available allowed musicians to choose repertoire other than the initial repertoire their ensemble played.

Many players looked for music for a group when they had strong opinions about what they liked and disliked in music. This did not always correlate to experience. Some inexperienced players voiced strong opinions, as also did some experienced players. Some musicians looked for music for a group when they knew that the most-easily found music

would not be to their taste. This, for example, included one flutist buying flute choir music when she preferred not to play off of Xerox copies. One musician wanted to play more music in a popular style than her quintet was currently playing, so she found and acquired polka arrangements for the quintet. Experienced musicians knew more of the available choices and therefore often articulated strong likes and dislikes, which in turn sometimes motivated them to find music for their ensembles.

Strong opinions and preferences motivated some flutists to find repertoire for ensembles, even though they were inexperienced with choosing and playing ensemble repertoire. Several flutists described or showed a preference for certain literal speeds of music, such as sixteenth notes played at the tempo of 132 quarter notes per minute. Musicians who wanted a certain literal speed of music such as music with a fast tempo and large quantity of notes, looked for music for their groups because they could choose music that was up to their speed. This kind of goal for finding music was not unusual. For larger groups, a common conductor's goal was to find music the group could play well. Velocity was an important consideration. As a conductor one had to balance the skill level of the ensemble with the challenge of the piece, so that the piece was interesting and challenging enough to merit performance and yet accessible enough to be performed well. The velocity had to be just right. One of the consequences of finding music at certain speeds was that as soon as the group read the piece it often became apparent whether or not they were able to take the desired tempo to achieve the speed. Musicians motivated to find a particular speed of music did not, in this study, succeed as easily at finding satisfactory music for an ensemble as did musicians motivated to find music for more general purposes.

When an organizer did not have music, then someone else in the group had to provide music. Finding music was one way to take charge and lead a group. Teachers and experienced ensemble musicians expressed several reasons for finding music. Although

leading a group was not their expressed motivation in several cases, it was sometimes one of the consequences.

#### THE DEMOCRACY OF FINDING MUSIC IN SMALLER GROUPS

In one set of fieldnotes a flute quartet met for a first get-together. One player, A, had made the phone calls to get the group together, yet, as with many smaller groups observed, there was no specific leadership role given to that organizer or to any of the other group members. B had brought music she'd borrowed from her teacher—quartets by Soussman (n.d.) and Bozza (1954). C had quartets of her own and quartets from the local flute society library. The group started their reading session with the folk songs that B knew were pretty, by Isaacson (c1985)—*Jewish Folk Song Suite*. Although C had organized the group, A and B brought the first music. In later get-togethers of this group D provided unusual repertoire that she knew of through her prior experience playing and performing in a flute quartet, and A bought new repertoire for the group and borrowed music for reading from the National Flute Association library. Every member found some music for the ensemble.

In smaller groups the tendency was for more than one of the group members to find music for the group. Freshly-found music was played or performed more often in the smaller groups such as the duos, trios, and quartets. This was partly because much of the repertoire for the small flute ensembles was fairly short, but also because most of the observed small ensembles were less rigid in their rehearsal and performance schedules than were the large ensembles. Although the larger groups had schedules revolving around a concert season, many of the smaller groups were informally brought together expressly to read or learn new music. This study suggested that leadership roles were more often shared or under negotiation in smaller groups, partly due to more possibilities for all members to find music for the group.

#### LESS-EGALITARIAN MUSIC-FINDING

There were many small and large-group rehearsals where, to all appearances, just one person provided the music. In these situations it was usually the conductor or the group organizer taking responsibility for the decisions and work of finding music. Frequently this made the process of finding music more efficient and less problematic, since there was less duplication, focused awareness of players' limitations, and often more continuity with the ensemble's history of repertoire. Although the three above excerpts show many members looking for music, this did not happen often in the larger ensembles. Even in duos it was often just the initiator who provided music for the ensemble reading session. Another single-provider instance was when a non-member found music for an ensemble, although this was only observed a few times. One common outside person finding music for groups was a member's private flute teacher, as mentioned in an above excerpt.

Conductors, group organizers, and teachers, as described above, found music for ensembles. Group members who were not conductors, organizers, or teachers, and who had experience, goals, or simply strong preferences also found music for ensembles. A few ensemble members in at least one observed ensemble, for example, had more experience with that ensemble's repertoire than did the conductor at that time. While it was not always a musician's goal to lead a group socially or musically, this was one of the consequences of some musicians' strong preferences which motivated them to find music for an ensemble. Flutists who found music for ensembles sometimes filled specific social-role responsibilities, such as when they were the conductor or organizer of an ensemble. When flutists found music for an ensemble and they were not in a leadership role, then they contributed to democratizing the group by using some of the power, responsibility, and imagination to choose repertoire: They took away some of the specialism of leadership and contributed to equalizing knowledge and ownership of the ensemble's music resources.

In general, musicians demonstrated commitment to and hopes for groups when they found music for a group. Some musicians in this study became social organizers when they found music that served to organize groups of musicians for get-togethers for performance. Not just conductors found music for groups. Undesignated leaders took a musical lead by finding music for groups. Sometimes the musical lead was simply providing music to play, other times the repertoire also required negotiation. In at least one group the person bringing in the most music for the group was more interested in and tolerant of modern music idioms, including atonality, serialism and minimalism, than were other members of the ensemble.

One important aspect of who found music for ensembles was the question of who did not find music for ensembles. Even in smaller groups some people never found music for their group. In one quintet the people providing the music were males and the people who didn't find the music were female. This particular coincidence was notable because gender rarely appeared to influence group interaction in this study; however, after comparing this group with other woodwind quintets, gender appeared to be insignificant. It appeared to be more significant that the two non-music-finders played horn and bassoon. In a second quintet there was only one player who didn't find music for the group, and as in the first group, it was the bassoonist who didn't find music for the group, and although the horn player in the second group found some music, he brought significantly fewer pieces over a period of years than did the oboist, clarinetist and flutist in the group. In other words, gender appeared to be less significant than instrumentation. Clarinetists, oboists and flutists found and acquired more wind quintet music than did bassoonists and horn in two groups. In a third wind quintet observed, the bassoonist provided some music, but in that group, a vocational group, the bassoonist also took primary responsibility for managing the group. In yet another wind quintet the horn player provided much of the music, but again, the horn player in that group knew the repertoire better, had played in groups longer, and had helped organize the group. As the above

discussion suggests, when group members did not find music for the group there was much to observe when comparing them with group members who did find music for the group.

### CONSEQUENCES OF FINDING MUSIC

In response to repertoire that was found for them, ensemble musicians, as they reported, had fun playing music, heard new music, got together for a first time, and praised the finder. They also complained, were disappointed, and disbanded. These responses changed the process of finding music by improving the score-reading skills finders had, and by generally encouraging the finder. Responses also changed the process of finding music by making it a more limited and difficult process, and by eliminating the process altogether in cases where the ensemble disbanded.

Providing music for a group gave flutists an opportunity to test their perceptions of both the written music and the possible sound of the group. This was one of the benefits of finding music, even though it was easy to fail at finding good repertoire. Several flutists who found music for ensembles were disappointed in the sound of the music they had found. One example of this was when two flutists arranged Christmas songs for their ensemble. Both flutists were new to this time-consuming form of finding music, and both flutists were disappointed with how their arrangements sounded. Even though the arranger was disappointed in the result, the ensemble liked and played one of the flutists' arrangements. The other flutist's arrangement of Silent Night created unanimous disapproval by the ensemble and the arranger herself. Both arrangers described having learned a lot about how their written score would sound.

The ability to judge what a work would sound like by looking at a score, and then know whether you would like how it would sound, was not an ability everyone had. Some flutists knew right away what type of music they liked and wanted to play, such as Baroque music in general or works by Mozart; however, as one on-line flutist complained,

arrangements for flutes sometimes sounded more like a calliope than like the music in its original instrumentation. Beginning flutists could usually look at a part and see if it looked playable, but that did not tell them how it would sound, especially when there was no score to simplify an overview. As flutists learned to read scores better, the process of finding music became more exact and less dependent on using ensemble time to hear a piece to judge its aesthetics.

When ensembles responded well to repertoire that had been found, then they encouraged music-finders. A general response ensembles sometimes had was that of having fun when playing the music. As one flutist said after reading the Walckiers (n.d.) *Quartet in f# minor*, “This is fun!” Another flutist in the ensemble said to the music provider, “And you had this all along?” These were encouraging responses.

Another form of specific approval and acceptance of repertoire observed was when an ensemble chose to play frequently the repertoire that had been found. Two flutists, in a quartet and in a quintet, found pieces that the respective ensembles chose to play in many performances. Both of these musicians subsequently went on to find much more repertoire for those ensembles. Also, some successful repertoire became an ensemble’s theme song. In an interview, one flutist said, “as a flute-clarinet duo [...] we played stuff like Villa-Lobos (1924), and Françaix. And then, Jolivet (1961) wrote an incredible duet for flute and clarinet. And that was sort of our staple, that was our signature piece.” A group’s repertoire illustrated and created their own time and place in music. Available repertoire changed through time as new compositions were published, costs changed for less-available older works, changing copyrights allowed for new publications, and for some ensembles, the stock of original arrangements and compositions grew. Repertoire identified a group for audiences and for group members. Repertoire that was accepted and played by the ensemble contributed to group longevity, established the ensemble’s musical identity and encouraged the person who found the repertoire.

Perhaps the most encouraging of all responses to repertoire was when potential group members agreed to join a group when the sole purpose of the group was to perform a specific piece of repertoire. Although the personnel of the ensemble inevitably made a difference, repertoire also made a difference.

In contrast to the encouragement described above, many ensemble responses to repertoire made the process of finding music more difficult, and sometimes discouraged flutists from finding repertoire. The initial process of finding repertoire limited what was available to find simply because some of the available repertoire for the ensemble had already been found. For people finding music for an ensemble this made the process of finding music a little more difficult over time, but what made the process even more difficult were the responses to the repertoire which limited possible repertoire to not only what was available but also what was acceptable. As ensemble members criticized repertoire they contributed to defining the ensemble's aesthetic while also narrowing the pool of acceptable repertoire that could be found for the ensemble.

Initially the process of finding music changed by becoming more difficult when repertoire that was well-known and easy to find had already been found. Thus wind quintet members in two groups, on two respective occasions, ended up with duplicate copies of Danzi quintets, which were well-known and easy to find. The process of finding music changed in response to the limitations of the repertoire. After a couple instances of duplicate findings in one flute quartet, the ensemble members made a point of discussing ahead of time with the ensemble what they were considering. Since flute quartets have fewer repertoire possibilities in size, familiarity, and quality of repertoire than do string quartets, for example, it was easier for flute quartets to deplete the stock of available repertoire. Since flute quartets have no pieces written for them by well-known composers such as Beethoven, Brahms, Bartók and Debussy, their initial music acquisition was less likely to reflect the preferences string quartets could show.

Even in flute quartets, however, the availability of repertoire was not as much of a limit in finding repertoire as was the acceptability of repertoire. Once an individual chose repertoire for an ensemble, then that repertoire was subject to approval by other ensemble members. In one situation a flutist called another to play duets and suggested playing through some modern flute duo repertoire. The second flutist said he disliked and did not want to play modern repertoire. Rather than give up the attempt to play duets, the first flutist 'found' other, acceptable music, by suggesting Kuhlau duets. The initial consequence of 'finding' the repertoire for the duo was to destroy the potential ensemble. The consequence of 'finding' new, acceptable repertoire, was to enable the ensemble to play together. Finding music in this example was simply choosing music, rather than an elaborate process. Nonetheless, it illustrates one way finding repertoire created and broke up ensembles. The flutist had vetoed music from a particular time period. Another flutist, before reading a slow movement, stated a more general dislike, "I hate slow movements." This comment was not unusual among tired flutists in an informal setting. In the case of disliking a style-period and disliking a tempo range, the music that had already been found served to clarify the ensemble's likes and dislikes.

Statements clarified individual preferences, and some statements initiated conversations. One orchestral piece caused general discussion, in the middle of a rehearsal, about tempo. The search was for a tempo where horn players could double-tongue comfortably while clarinetists could still single-tongue fast enough, and all of this still at a tempo which sounded fast enough, to the conductor, for that piece. At a slower tempo the horn players said the tonguing was on the cusp between single and double tonguing. When the conductor tried a faster tempo for the horns, a clarinetist said that the piece sounded bad because the clarinet section couldn't tongue cleanly at that faster tempo. This particular exchange did not limit the acceptability of the repertoire in principle, however, for the players. For the conductor it was clear that an optimum performance was going to be an artistic compromise for this group of performers and this particular piece.

Players had many criticisms in addition to those described above. There were times, such as in the flute duo example described earlier, that when one flutist criticized repertoire then the ensemble would not play that repertoire. Through criticizing pieces, players limited an ensemble's repertoire. Sometimes when repertoire was found, the individual who contributed the music even assumed the tempo, and a change in the performance tempo ruined the repertoire for the person who initially liked it. This is one of the less obvious ways that repertoire became bad or objectionable repertoire. Flutists disliked music when: parts were too easy and offered no challenge; technical demands seemed excessive and therefore absurd and unworthwhile; the writing was unidiomatic for the instrument; they had played a piece too often and were tired of it; they disliked the style, such as transcriptions of jazz or rock music for classical groups; the piece seemed poorly written and didn't sound good due to voicing, melodic contour, use of rhythm, use of harmony and other aesthetic qualities; the group sounded bad playing the piece; the individual player sounded bad playing the piece; or the individual had a unique set of bad associations with a piece of repertoire. Given all of these and more possible reasons for disliking repertoire, repertoire development became an involved negotiating process in many music ensembles. For flutists trying to find repertoire for an ensemble, each of these dislikes limited the supply of acceptable repertoire from among the available repertoire for the ensemble. Although flutists finding repertoire learned to meet their own musical criteria, learning the criteria of other ensemble members took time.

The initial consequence of finding repertoire was that the ensemble had music to play and hear. A subsequent consequence was that ensemble responses to repertoire in some instances changed who found repertoire for the ensemble. Some flutists' responses to repertoire encouraged leaders and experienced musicians to continue to use their initiative and experience to find repertoire. Other responses to repertoire discouraged musicians, in extreme cases by convincing individuals that the ensemble was not the right group for them, since they did not like the repertoire the individual had found. While two

observed conductors fulfilled their role responsibilities by finding repertoire, several non-conductors created new roles for themselves by finding repertoire. Over time the role of music-finder was, in some cases, changed by ensemble responses to repertoire.

### *Developing repertoire*

A secondary consequence of finding repertoire was that ensembles developed repertoire. When music groups began working together they developed a repertoire. In this process music was acquired, read, rehearsed, and, usually, performed. Every observed group did this. Music groups had a repertoire. In other words, groups had music they played together, or had played together, or were working on playing together. This was the most important characteristic of a music group. A group's repertoire was different things for different groups. A performing group's typical repertoire primarily included music the group performed in concert. Over time that repertoire grew. For smaller groups that did not perform, repertoire consisted of pieces that the group played together. When a group decided not to read a piece, or the group could not make it through a piece and decided not to learn it, or just did not have it, then that piece did not belong to their repertoire. Groups tended to develop repertoire after people started or joined groups and after members found music.

In the various steps of developing a repertoire, the crucial decision was whether or not a piece of music was worth playing. Group members evaluated prospective repertoire individually. The individual evaluations of pieces were not always the same as were the group evaluations. Each group used consensus-reaching skills or a decision-making hierarchy to negotiate repertoire. In addition, individual and group technique and individuals' aesthetics shaped repertoire evaluations.

Individuals' aesthetics were their conceptions of what was artistically worthwhile and beautiful, and included their familiarity and experiences with music of all kinds, their views of and insights to music, and their ways of hearing. Technique and aesthetics generally explained most bases for repertoire evaluation. The question was who would

choose the repertoire if not everyone agreed, and who would concede for the moment. Groups bartered by trading performance slots, playing one piece now if the group would play the other piece later. Groups also vetoed pieces, which, in at least one instance, meant that some players looked for other groups in order to be able to play the vetoed repertoire.

### *Tradition and change in the repertoire*

Some repertoire patterns occurred when groups evaluated music. When groups had to perform quickly, they looked for accessible, easy-to-learn music. This meant that complex, technically demanding music got set aside, such as in the flute choir when there was an unexpected mid-Spring performance date, or such as in one trio, one quartet and two quintets when they respectively culled repertoire for upcoming performances. When rehearsal time was less-available, then the music that worked quickly for the group became more important. Similarly, group members who wanted to rehearse less tended to be group members who vetoed music that was not immediately coherent. For these players it was not rewarding to try to make sense of music which on first reading had no musical rewards.

Three observable conditions were that (a) some group members wanted to rehearse less than did others, (b) occasional performance deadlines required accessible music, and (c) music made sense to different players in different ways. Consequences of these conditions for the repertoire were that music was more widely used when it was idiomatic, melodically and harmonically familiar, not too difficult, and easy to put together for the ensemble. Transcriptions of well-known works were often some of the easiest repertoire to use quickly because of their familiarity. Unidiomatic repertoire and music requiring advanced technique or shifting cue-leaders was less likely to be used. The repertoire, under these conditions, tended to be familiar and traditional, in style and difficulty if not in exact composers and pieces.

Parallel, opposing conditions to the aforementioned were that (a) some group members wanted to rehearse more than did others, (b) long-term pre-established performance dates were sometimes dedicated to performing difficult music, and (c) there were group players who found it rewarding to explore new or challenging aesthetics in repertoire. These conditions promoted experimental efforts by composers, technically-challenging pieces, and pieces that required involved ensemble interaction and cueing. Musicians did sometimes change perspectives and positions on what they performed and wanted to perform, depending on circumstances. One circumstance which changed what groups performed was how they reached consensus on repertoire. A ready example of this is that group members usually accepted a mandate to play a certain piece when that piece was slated for a special performance or a good job.

The repertoire continually affected the social and musical interaction in music groups. In some cases the social interactions were shaping the repertoire, both immediately and over time.

Reaching a consensus on repertoire sometimes involved each group member's full compliment of experience with music, but at other times it reflected the individual member's degree of commitment to the ensemble. An example of consensus that involved each group member's experience was one quartet performance for a wedding, where each member made suggestions and brought music in order to find appropriate repertoire. For that group at that time it took all of their suggestions to find enough music. Disagreement on repertoire sometimes reflected varying degrees of commitment. Some players vetoed repertoire for a performance because they didn't want to schedule a rehearsal. Some players turned down the suggestion to meet to rehearse new repertoire, typically repertoire which hadn't been scheduled for performance.

Among groups that had no ongoing existence, there were some that only played when they had repertoire they wanted to play. In these instances there was only commitment to playing certain repertoire, and no question of commitment to the idea,

identity or social interaction of a group. In these groups the consensus was established when the individuals scheduled the get-together.

In conducted groups it was clear that conductors brought in much of the repertoire and that conductors had veto power over repertoire. In small ensembles it was often much less clear. What happened most often was that repertoire was acceptable until one or more players said they didn't like the piece or that it wasn't a good piece. Substitute players, for example, typically said very little about the repertoire. Substitute players were not very central to a group, unless, as happened at least once, they were a prospective member. Often members of small groups would perceive pieces similarly and say the same things about liking or disliking a piece; however, even when this happened it was rare that all group members spoke at once. People tended to speak in patterns in groups, taking different social roles. Musicians mediated, worked to keep the rehearsal ongoing, allied with other repertoire criticism and rehearsal pointers from other ensemble members, and stayed quiet. Over time some musicians kept a single role in interaction, such as mediator. The repertoire decision tended to reflect the status hierarchy in a group—a hierarchy of alliances and perceived centrality of a member to the group.

The repertoire decision reflected the widely varying process of acquiring and learning new music: knowing what to get; having resources to buy or borrow music; having opportunities to perform various kinds of music; getting recommendations for new music; and hearing new music. For individual musicians trying to find their own speed in a music group, disliking the group's repertoire was a sign of misfit in technique, taste, or group interaction. Liking the repertoire was a sign of fit, a sign that the group was comfortable, socially and musically. To arrive at the point where a musician quit a music group because of not liking the repertoire the group usually went through a process of developing what could be considered their own repertoire. When musicians didn't like the repertoire they sometimes quit their group. Each group member's experience was a combination of varying types of technique, aesthetics and social skills, and more-

experienced players sometimes summarized their mismatch with a group as one of experience rather than of having more technique or different aesthetics.

The rejection of someone's offered resources meant a loss of their investment in the group. In many instances both aesthetic choices and material investments were rejected by other group members. In some cases individuals tried to cut their losses by changing their tactics for investment, such as by only buying after hearing a piece rather than just from recommendation. In other cases individuals gradually stopped investing in the group.

### *The process of finding repertoire*

For some flutists, finding repertoire was the impetus for starting a group, the *raison d'être* of a group, or the way to play music they liked in the group to which they belonged. Finding repertoire was a possible way to find your own speed in a music group. The process of finding music was an individual process of choosing and using musical and material criteria, search strategies, times in the ensemble, and music locations to provide sheet music for an ensemble. Finding music expressed and established leadership and experience within the social group that was the music ensemble. Designated leaders, such as conductors, filled role expectations when they found music for their ensembles. Non-designated leaders expressed a new role when they found music for an ensemble. Over time the process of finding music changed as new repertoire became available, material and information resources changed, flutists gained experience in the process, and leaders established or ensembles negotiated musical identity and repertoire boundaries.

General musical criteria, search strategies, and timing for finding music all limited the music flutists found. When choosing music, musicians looked for instrumentation, familiarity, style, difficulty, cost, and recommendations. Not all pieces had recommendations, but they all had instrumentation, style, and some quality of familiarity and cost. Strategies flutists used for deciding where to find music came from their priorities which included convenience, immediate possibility, quality, differentness, and cost. Ensemble concerts and schedules influenced when flutists looked for music. As to

who found the music: conductors, group-organizers, teachers, experienced players, players with strong preferences, and goal-oriented players found music for groups. In other words, social roles differentiated various music-finders in groups. Social roles translated into different reasons for finding music. Once music was found, players' responses to the music in some cases changed the process of finding music.

Over time, the way flutists found repertoire had consequences for the classical music repertoire. The process of finding repertoire also had social and music consequences for the ensemble. Buying, borrowing, arranging, copying, commissioning, and composing music were different ways to find repertoire. To find repertoire was a process of trying to fit the members' musical skills and aesthetic preferences and the ensemble's concert or meeting timing and program requirements with one's own level of commitment, creativity, material, and information resources for finding music. It was a process of finding a fit between an individual and an ensemble, as the individual tried to find music for the ensemble as they worked to find their own speed in the ensemble. For me as a flute choir director it was one of the most challenging things I did, resulting in memorable failures and successes.

Flutists found their own speed in a music group not just by individually deciding things a certain way, but by negotiating social consensus. When members found repertoire they presented music to negotiate, and every ensemble needed repertoire. One way flutists started negotiating social consensus in ensembles was by finding repertoire for an ensemble. As observed in this study, material and aesthetic criteria, search strategies, the ensemble's timing needs, and designated and undesignated social roles characterized the process flutists used for finding music when they were trying to find their own speed in an ensemble.

## CHAPTER 5: ADAPTING TO THE MUSICAL CHARACTERISTICS OF THE FLUTE

The note range, dynamics, articulation, fingering facility, tone, intonation, phrasing, and expression characteristic of the flute limited and shaped the social and musical interactions of flutists. Many of the flute's musical characteristics influenced flutists, contributing to their joining and quitting ensembles, music styles, and the flute itself. The flute's high tessitura, optional low B key, alternative piccolo instrument, soft low register, louder high register, difficult low-note articulation, potential for fast velocity, large air requirement, weak and difficult tone in the low register, such as when flutter-tonguing, difficult intonation with the high notes of the piccolo, and limited range of expression when compared with the violin and other orchestral instruments were all characteristics motivating changes in musical involvement, although the sound and feeling of flute-playing remained attractive to most flutists, such as for the flutist interviewee in the following excerpt:

D: That's one of my problems with jazz flute. I don't think flute's a really good jazz voice.

NM: Miles liked it. That's something...

D: I know, but, it's. . .(pause). It doesn't have the range of passion. I just don't think it does. At least for me, it just doesn't. I mean, I can pick up a sax and I just feel like I'm into it, and I pick up a flute and I just don't feel jazz. Unless you go screwing around with your tone and you start grunting and moaning and huffing into it, and I just don't like that.

NM: Yeah, Jethro Tull. . .

D: I mean I can do it, but I just don't. I love Eric Dolphy's jazz playing, his flute playing. But what's really great about that—it hasn't got anything to do with his tone or anything but it's just that he's playing ideas, and his ideas flow much quicker on the flute than they even do on sax. But I mean, I guess if I could play like Eric Dolphy then I would change my attitude.

*-Flutist who plays both classical music and jazz talks about whether the flute works in jazz(Interview excerpt).*

The flutist above describes how he thinks about tone and the flow of ideas on the flute. He assesses these two aspects of the flute in jazz with one meaningful disclaimer: “I guess if I could play like Eric Dolphy then I would change my attitude.” For this flutist and for others in this study, myself included, playing the flute involved continually assessing and defining the flute’s characteristics. Defining the language of the flute was an ongoing process and flutists in this study defined the language of the flute in part by how they played and how the flute worked for them. A second part of the flute’s musical possibilities and boundaries was the repertoire. One way flutists found their own speed in ensembles was by adapting to the musical characteristics of the flute.

The flutists in this study had already chosen to work with the musical characteristics of the flute, including its note range, dynamics, articulation, fingering or facility, tone and intonation, breath, and expression. These musical characteristics of the flute are the specialized vocabulary and manner of expression—the flute’s idiom or musical language. Flutists accommodated the musical characteristics of the flute by finding music, joining specific types of ensembles, starting groups, negotiating politically, committing themselves economically by buying new instruments, and taking the social initiative to ask for advice. The note range, dynamics and the other characteristics of the flute limited these processes of social and musical interaction.

Although separated into categories, the characteristics of the flute are not discrete. Changes in tone sometimes change intonation, intonation often causes players to choose more difficult fingerings, fingering choices change the resulting intonation, and phrasing and articulation change the amount of needed breath. Distinctive timbres on the flute often relate to intonation, such as the brashness of the high E, the moody flexibility of the C# in the staff, or the lightness of a 2-ledger-line C harmonic—the note played using the overtone. The E and the C# mentioned, in particular, tend to be quite sharp. Flutists often

characterize the note range through its other characteristics of tone, intonation, articulation and dynamics. The purpose of the separate categories here is to use the terminology commonly used by flutists to represent the range of musical characteristics of the flute systematically.

Quotations from and references to literature on the flute provide a framework for the analysis of fieldnotes and interviews from this study. The chosen flute literature contributes an historical perspective on the range of musical details and ensures a systematic overview of the flute's characteristics.

Both composers and flutists have written useful overviews of the flute's characteristics. Composers include their overviews of the flute in texts on instrumentation and orchestration.<sup>18</sup> Although flutists sometimes use other musical contexts to evaluate the flute, such as jazz as in the opening excerpt, the main context of the classical flute's language is orchestral instrumentation. In music literature one of the easiest ways to overview the flute's characteristics is to look at the description of the flute in books on orchestration and instrumentation.<sup>19</sup>

Texts by Hector Berlioz (1844),<sup>20</sup> Nicolai Rimsky-Korsakov (1874), Samuel Adler (1982), Larry Polansky (1986) and Charles Marie Widor (1906) represent a cross-section of writing by composers on instrumentation and orchestration for several reasons. Berlioz's text is the first well-known example of modern text books on instrumentation (Carse 1925:223), and, "An extraordinary composer's point of view on the possibilities of

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<sup>18</sup> Instrumentation sometimes refers specifically to how to write for an instrument, and orchestration sometimes specifically describes how to use instruments together. However, the two words are seldom differentiated in the literature.

<sup>19</sup> As Dart (1963:27) clarifies, to orchestrate is to set for a larger ensemble a work originally written for more intimate performance; to transcribe is to literally reproduce the original source; to edit is to transcribe with the addition of performance markings; and to arrange is to partly alter the original, such as by replacing a viol part with a bass flute part.

<sup>20</sup> Carse lists the first publication date of this text by Berlioz as 1844. The Berlioz edition cited in this paper does not include a reference to that first date, but I chose to include it on Carse's authority.

evolution in the art (Polansky 1986:61).” Rimsky-Korsakov’s text is a classic and still extremely relevant text (Polansky 1986:62). Adler’s text is a widely used contemporary classroom text, in which Adler presents the flute fairly comprehensively. Polansky’s text is a personalized view. Polansky lists non-western flutes and their use in contemporary compositions; he outlines ‘extended’ techniques on the flute, such as whistle tones and percussive effects; and he partially annotates selected instrumentation and orchestration references, as seen above. Finally, Widor’s text (1906) is particularly useful because flutist Georges Barrère contributed the flute section (Toff 1985:258). Barrère, who played principal flute in the New York Symphony from 1905 to 1918,<sup>21</sup> is considered to be a founder of the Franco-American school of flute-playing (Toff 1985). These texts represent a chronological selection of works that are still relevant today.

Flutists Johann Joachim Quantz (1752) and Theobald Boehm (1871) write from perspectives that complement those of the above composers and flutist George Barrère. Quantz was an exceptional flute teacher and his treatise is comprehensive and of unusual scope for his time in the eighteenth century (Reilly in Quantz 1752: *ix*). Boehm represents both a flutist and a flute maker’s perspective from the nineteenth century, and the modern flute is considered to be a Boehm flute.<sup>22</sup> The three flutists, Quantz, Boehm and Barrère, represent teaching, flute-making, and orchestral perspectives in the last three centuries of flute-playing.

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<sup>21</sup> From Barrère, Georges. ed. by Tula Giannini. 1984. “Barrère on Barrère” National Flute Association Newsletter. Vol. IX, No.2, Winter.

<sup>22</sup> Although, as Toff discusses in *The Development of the Modern Flute* (1979), many individuals contributed to the transformation of the older one- and no-keyed flutes.

## NOTE RANGE

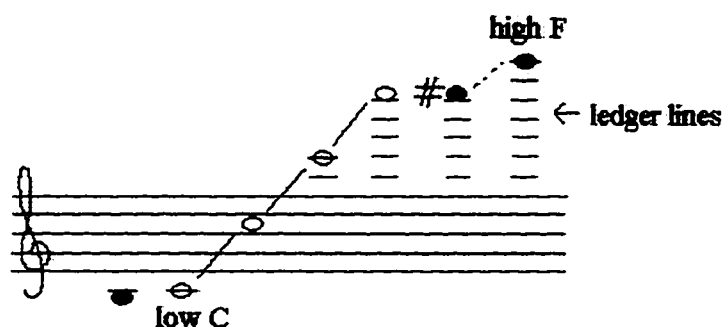


Illustration 3: Note range of the flute (adapted from Adler 1982)

The range of the flute (Illustration 3) is roughly a three-octave chromatic scale embracing 37 degrees, extending from middle C to the C three octaves higher. Barrère notes that, “Some players are able to sound a few still higher notes, even reaching Eb; this, however, is quite exceptional (Widor and Barrère: 11).” Since Barrère’s time repeated high D’s have become acceptable in standard repertoire, such as in the Prokofiev Sonata (Prokofiev 1958), and flutists have been heard to play high E’s, although they are still exceptional.<sup>23</sup> Also, high C’s and D’s were rare in the repertoire flutists played in this study. The piccolo, the smallest member of the flute family, plays even higher, one octave higher than the flute’s high C. Other members of the flute family, such as the alto and bass flute, play lower. As a defining characteristic of the flute, the note range of the flute is the first category of the flute’s characteristics addressed by Widor and Barrère, Berlioz, Rimsky-Korsakov, Adler, and Polansky.

Most aspects of the flute’s range of notes relate to other musical characteristics. The extreme high and low notes in the range have distinctive tone qualities. Specific notes

<sup>23</sup> James Pellerite (1982) shows the fingering for high F, a fourth-octave F for the flute, in his handbook of fingerings.

in the note range have characteristic intonation. Parts of the flute's note range have characteristic dynamic limitations. Also, the highest octave has more-difficult fingerings than do the lower octaves. One of the singular features of the note range of the flute is that it is relatively high-pitched. One of the results of this is that flute parts often have many ledger lines.

The availability of a low B and the ledger lines required for the high parts for flute were two straightforward features of the flute's note range that influenced observed ensemble interactions. The following paragraphs describe these two examples; however, the less-obvious overall influence of the high tessitura (note range) of the flute is a more detailed yet important point, so it will be discussed after other musical characteristics of the flute have been introduced.

One of the straightforward influences of the note range of the flute was visible in the optional low B. In this study some flutists had the longer, low B foot joints on their flutes and some flutists had the C foot joint. In an orchestra, a flute choir, and a flute quartet, there were instances where flutists switched parts because there was a low B in the music, and the flutist with the part did not have the low B extension. These social interactions varied.

One example of interaction due to the low B's was a form of leadership. In a flute choir the conductor heard the lack of low B's and used rehearsal time to ask for volunteers to switch parts. Several features of that interaction are notable. First, the players in that group usually chose their own parts, which meant most likely that they either had not noticed the low B or did not think it would matter if they could not play the note. This was one of the signs that players in that group were not always experienced ensemble musicians. Second, the leader of that group evidently did not think ahead about this problem, because the problem was resolved in the middle of group rehearsal time, even though it was a problem that could have been resolved before or after the rehearsal. As the conductor had commented, this was a sign of her inexperience. Third, in this

particular flute choir, part redistribution was problematic because players, as they themselves commented, couldn't always read the parts at sight and didn't have time to learn new parts if they were given them just before a performance. This meant that switching parts was a process of negotiation in some instances, such as when the conductor wanted players to switch but the players who had the ability to easily switch parts wanted to play first parts instead of the low parts with the low B's.

This particular experience was the first experience for the conductor of that group in having to account for low B's in the part distribution. The conductor could have left the parts as they were, but instead chose to improve the ensemble's sounding note range by adding the low B's. That conductor found it worthwhile to focus rehearsal time on the range of notes, realizing all the while that the group would have had more time to play the music if the low B's had been considered at the time the parts were first distributed. The low B had catalyzed a complicated interaction.

Another type of interaction influenced by the low B end of the note range was a form of investment. More than one flutist in a flute choir bought a new flute during the time period of this study. This was a financial investment apparently related to perceptions of the note range of the flute, since the new flutes had the B foot joint, which meant that the players could play the extra note. In many cases the previously-owned flutes had not included the B foot joint. The note range here, for these flutists, was a set of possible notes on instruments as well as a set of notes heard played by peers. The note range was also an acoustic choice, since other observed flutists still played, preferred, and argued for the C foot joint.

One other straightforward influence of the note range was that the flute parts often had a lot of ledger lines, which were difficult for less-experienced flutists to read. One flutist quit playing flute in a band, at one time, because it was too difficult to read the ledger-lines in the quickly moving flute parts. This flutist stayed in the band by returning to his first instrument, the horn. In this instance the ledger lines in the flute part ensured that

flutists playing band parts had to be somewhat experienced specifically with reading high treble parts, such as are seen in flute music.

Flutists in this study, flutists in the literature on the flute, and composers in the literature on orchestration held comparable but different definitions of the flute's characteristics. In the category of note range, not only did definitions of the flute differ, but the flute's characteristics themselves were debatable. Even the most mechanical of the flute's characteristics, its physical note range, varied. Not all flutists had a B foot joint. This one example of the flute's mechanism suggests many others. As said a century ago,

What I intended to present to the world on this subject, was to include everything. [...] But I soon realised that I had gone too far. With wind instruments in particular, the different systems were innumerable, and each manufacturer favoured his own pet theory. (Rimsky-Korsakov 1874:vii)

Some of the new flute developments in the last half-century have included synthetic pads, new alloy metals for components, the Cooper scale, and new experimental cuts for the embouchure hole.<sup>24</sup> In addition, flutists in this study played flutes made of different materials, including wood, gold, silver, and nickel. In contrast to other details of mechanism and materials, the note range appeared relatively fixed, in the course of this study.

Dynamic characteristics of the flute were less apparent than was the note range. Every flutist worked within the note range of the flute. Few flutists in this study were so new to the flute that they did not know lowest note of the flute or that the flute could play up to a third octave C and a little beyond. However, it was quite frequent that players did not think about musical dynamics, such as *ff* and *pp*, until after they had learned the notes with good tone, proper fingering, and the indicated articulation. Often, in ensembles,

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<sup>24</sup> See Toff (1985) for explanations of these developments.

intonation drew the ensemble's attention before dynamics did; however, the unpurposeful dynamics, the flute's characteristic dynamics, were ever-present.

#### DYNAMICS

In its quietness in lower registers the flute remains unique among wind instruments. The single and double reed instruments, in their low registers, are capable of all ranges of *forte*, from the loud to the extremely loud. The stringed instruments have a wide dynamic range in their entire range of notes. In contrast, as Barrère said, when written below G or A above the staff lines, the flute, "cannot be heard" in parts in combination with other wind instruments (Barrère 1906:18). The parallel point made by Berlioz (1844:235) is that modern composers generally keep the flutes too persistently in the higher registers with the consequence of having the flutes predominate in the ensemble instead of blending in it. While the flute plays quietly in the low register, the high register is typically loud.

One social interaction arising from attention to musical dynamics, was a how-to question. In an ensemble music-reading session for flutists, one flutist asked the flutist-organizer how to play the flute's 2-ledger-line C softly (two octaves above low C). A how-to question was an exchange suggesting a student-teacher relationship. The apparent pattern for such questions was that flutists in smaller groups of flute trios and quartets did not ask many how-to questions. During the end of this study how-to questions flourished in an international on-line flute news group. One on-line flutist responded to a question about how to play loudly in the low register by mentioning, among other things, that some flute headjoints just respond better in the low register on the flute. This is one example of how the difficulties of dynamics on the flute fostered social interactions about how to achieve the dynamics.

This next example of the influence of the flute's dynamic range on interaction is perhaps more typical than the first, since the social interaction seems to be more than just

about dynamics, although it relates to the flute's dynamic characteristics. A flute quartet was rehearsing a difficult piece for performance (Schmitt c1949). In the last movement, after the opening, there was a musical transition in the parts from a four-part texture to a two-part texture where the flutists paired off into the two groups of two. The paired-up parts were fast-moving, extending into all three octaves of the flute note range. This three-octave note range made an all-*forte* or all-*piano* marking difficult to play.

The image displays a musical score for a flute quartet, consisting of four systems of staves. The first system is marked with a circled '3' and includes dynamics *f* and *p*. The second system continues the texture. The third system features *cresc.* markings. The fourth system is marked with a circled '4' and includes dynamics *f*, *dim.*, *p*, and *ff*. The score illustrates a two-part texture with fast, wide-ranging notes, often played *piano*.

Illustration 4: Two-part texture, fast notes, wide note ranges, often *piano*, in the flute quartet by Florent Schmitt (c1949)

After reading the movement through, one of the flutists in the first pair (flutes 1 and 2) suggested, “We could do more dynamics.” A second flutist asked the other duo what their dynamic markings were at the duet section, and one of them answered, “We have *piano* there, but I know I was playing too loud.” The first flutist had taken initiative to focus on dynamics as worthy of more attention. The second flutist, not having a score, had asked the other flutists exactly what the marked dynamics were. The third flutist both clarified what the composer’s intent was and also partly explained the problem, by claiming responsibility. Again, as with note range, the difficulties of the instrument often became the focus for rehearsal interaction. In different ways, all three flutists led the group to solve dynamic problems; however, all of the comments were unclear as to intent. It was not clear what the first flutist had heard that led her to ask for more dynamics. The second flutist did not explain why she asked about the duet section in particular. And the third flutist did not say why she had played loudly. Some flutists purposely played sections loudly because they focused on getting the rhythm right first, wanted the duet-togetherness to work so they made it easy for the other flutist to hear their part, or they concentrated on getting the right notes in the first reading. Inability by players to solve particular problems, such as how to play softly up high, was not always the reason that ensembles addressed those particular problems. While the limitations of the flute’s typical dynamics apparently created the social interaction, there were also other possible motivations for the interaction.

#### ARTICULATION

To return to the low register, not only are there dynamic limitations to the lower notes of the flute, there are also articulation difficulties. Barrère described the difficulty of tonguing in the low register, saying about the low fast notes in sixteenth-note passage excerpts from Mendelssohn *Midsummer Night’s Dream* and Lalo’s *Namouna*, “Flute-players look upon both these examples with great apprehension, *staccato* passages being

difficult to execute in the low” (Widor 1906:13).<sup>25</sup> In comparison, the bow-stroke, which serves the same purpose on the violin as the tongue-stroke on the flute, is easier to master (Quantz 1752:303).

The articulation characteristics of the flute influenced group interactions in usual ways. This next example of interaction will now be somewhat familiar, because the flutist here takes initiative to switch parts, which was also what happened when flutists could not play low B’s. As the above introduction describes, low-note articulation is typically difficult for all flutists, not just the flutist in this description.

M, the new [player] in the flute choir, again this rehearsal complained about his parts. He has a 3rd part in the Mozart<sup>26</sup> and it is so low that, being a beginner, he can't play those notes. The Mozart is difficult because the 3rd and 4th parts are really low, with eighth note repeated [tongued] C's and D's often, at the bottom of the instrument, but the 1st part is very high, often in the top octave. So I'm going to copy a 2nd part for M. He said, at the first rehearsal in October, the 4th, that “this part isn't any fun, aren't there any other parts I could play?” It was difficult because this was in the middle of rehearsal, just as the break was ending. He refused to play the bottom parts because, “They're no fun. I can't play those low notes and they aren't interesting parts.”

*-Conductor (NM) and flutist comment on the note range of the flute.*

This particular example of switching parts was somewhat politically charged because the flutist in question used a large flute choir’s rehearsal time to complain about a part. This presented a power struggle for time, as the conductor tried to minimize the interaction during rehearsal and maintain the group’s attention to the rehearsal repertoire. In these

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<sup>25</sup> Barrère goes on to list possible speeds of articulation: For low register single-articulation of sixteenth notes, quarter note = 112 (beats per minute) as the “maximum speed attainable;” In the high register maximum up to 120; and double-tonguing allows of easily attaining quarter note = 144, at the expense “of intensity and clearness” (Widor:14).

<sup>26</sup> Mozart transcription for flute choir (Mozart 1985, arranged by McWayne).

situations some groups lost large chunks of time as the conductor and the individual player went into a one-on-one negotiation and the rest of the group started up private conversations. Although this was more characteristic of avocational groups, this also happened in a well-salaried group, although the exchange about switching parts only occurred in an under-staffed percussion section where some parts had to be omitted.<sup>27</sup>

This discussion of articulation described only one characteristic of flute articulation, the difficulty of tonguing low notes. Each of these musical characteristics, such as the following category of fingering, is described with only one or two features in order to illustrate the influence in interaction of that musical characteristic of the flute. Instrumentation texts, in contrast to the descriptions here, are thorough and comprehensive. Barrère also describes, for example, maximum possible speeds of articulation in single, double, and triple-tonguing (listed in Widor's footnote number eight). One of the generalizable features of these discussions is that every orchestral instrument has distinguishing characteristics in roughly similar categories.

#### FINGERING

Fingering on the flute played a role in social interactions in rehearsals similar to the roles described for note range, dynamics, and articulation. The above example used in articulation illustrates one influence of fingering. The flutist, M, switched to a second flute part after the rehearsal described above. One reason M had started with a low part was that lower notes on the flute had easier, more logical fingerings. Higher parts had more difficult fingerings, with one musical result being that flutists sometimes compromised tone in order to play difficult passages. Notably, some flutists had not learned the more complicated fingerings that produce better tone in the top octave of the flute. Even when flutists did know fingerings they sometimes compromised. One second flutist observed in a large ensemble used many of the alternate fingerings in a sight-reading session. She used

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<sup>27</sup> Author's experience.

the middle Eb and D with the first finger down, which gives a fuzzy sound; F#'s with the 2nd finger of the right hand instead of the 3rd—the 2nd finger is easier but again, the sound suffers; and high Eb's by just overblowing the Ab fingering, so you don't have to add the right hand fingers.

On a piano, for example, high notes are no more difficult to play than are low notes. In contrast, on both wind and string instruments high notes require more-complicated fingerings or finger positions than do low notes. Although it was due to particular composers that flute choir pieces often had extreme contrasts between high and low parts, the flute's characteristics created much of the contrast. As one flutist said of some marches for band, "I couldn't play all of those pieces, those high notes go by too fast."

Boehm, responsible for many of the design features of the modern flute, decided to compromise the beauty of the tone in the first two octaves by reducing the diameter of the flute in order to extend the compass of the flute to three full octaves, as required in music for the flute by that time (Boehm 1868:19). One of Boehm's students saw this as injuring the flute in order to develop an artificial third octave that could only be produced with "irregular fingering" (Wilkins, in Boehm 1868:170-171). One of the results of the irregular, more-difficult fingering of the third octave was that in bands and orchestras, where the low register was too soft to be heard, the flute parts were often difficult because they were in the third octave. Similarly, in flute choirs the high first and second flute parts were often more difficult to finger.

#### VELOCITY AND FACILITY

Even though fingering problems limited facility and velocity on the flute, some players specifically wanted to play fast. This literal interpretation of finding your own speed is relevant because flutists often liked to play fast. Philip Bate (1979) said, "It has been repeated almost *ad nauseam* in textbooks and works on orchestration that, of all the

wind instruments, the flute is the most agile (p.237).” For flutists, finding your own speed in a music group had meaning in the literal as well as the colloquial sense. One flute choir member said, when describing a rehearsal, “In the Mozart *Eine Kleine* I made the group stop and take a faster tempo for the Rondo, because I hate it slow.” This player had the technique to play fast parts. In the ensembles with sections of flutes, flutists with different skill-levels played with each other. One of the complicating factors of this mixture was that when they had the ability many flutists liked to play fast, such as the above-mentioned flutist who was playing Mozart. Flutists enjoyed playing fast when they could:

NM: In terms of finding something that’s interesting and challenging for you, what would you say is the key thing?

R: Well I feel really happy where I am now. The Sousa flute parts are really hard for me. I mean, I can practice Hands Across the Sea for the rest of my life and I will never be able to play the trio. It’s all in the third octave, they’re all in four or five or six flats, they’re all in sixteenth notes in cut time, just, . . . rippin’.

*-Flutist describes enjoying the challenge of playing fast (Interview).*

In rehearsals of difficult pieces with one flute choir, some group members stopped playing, fell behind the group’s tempo, and missed notes when a faster tempo was taken. Thus the request to take a faster tempo was a power struggle when the conductor wanted a slower tempo than did the member requesting a fast tempo, and it was in any case a compromise between an effect of liveliness with a fast tempo versus the togetherness of the full ensemble being able to play their parts.

#### TONE

Although players usually fingered notes in the same way, and used the same note range, flutists’ tone, in this study, observably differed from one player to the next. Especially in tone, differences between players were not obviously due to different

amounts of practice or skill. The observations in this study agreed with those of Quantz, who played flute and taught flute all his life:

I know from my own experience that the tone quality of one person always remains a little different from that of another, even if both play together for many years. This is apparent not only on the flute and all other instruments upon which the tone is produced by embouchure or bow-stroke, but even on the harpsichord and the lute. (1752:51)

Despite observable differences between individuals in their tone on the flute, the composers who have written orchestration books express firm opinions as to the characteristic tone of the flute. Understandably, their opinions differ. Rimsky-Korsakov [1873-74] described the “clear resonance” of the flute as somewhat nasal and dark in the lower compass and somewhat piercing in the very high register. Adler (1982:156), in contrast, describes the low register of the flute as “weak, but luscious,” although he agrees with Rimsky-Korsakov when he describes the highest notes of the flute as “a bit shrill.”<sup>28</sup>

In one flute quartet the difference in perception of tone was a difference in focus. One of the flutists described her focus in music as a focus on tone, while, as she said, others in the quartet concentrated more on tempo and technique. In this case, the flute’s characteristic tone influenced interactions simply by attracting one player’s focus while not attracting the focus of other ensemble members. One type of negotiation frequently observed in small ensembles was a negotiation over what to work on at any one time when their ideas of what was important differed.

One specific, observed, example of interaction influenced by the flute’s characteristic tone was about flutter-tonguing. Flutter-tonguing is a particular tone quality sometimes grouped in with twentieth-century so-called extended techniques such as

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<sup>28</sup> One possible difference between Adler and Rimsky-Korsakov is that the wood flute was more prominent in Rimsky-Korsakov’s time than it is now. However, as current flutist Jacques Zoon illustrates, wood flutes do not necessarily have a darker sound than do gold or silver flutes.

multiphonics and key-slaps. Flutter-tonguing was only rarely asked for in the repertoire observed in this study. In one flute choir piece with two alto flute parts, flutter-tonguing was required. The exchange noted about this flutter-tonguing was one where the interaction was a request for ideas on how to play something.

S: Do you have a lot of low-note flutter-tonguing in your part?

NM: Yes

S: Do you have any suggestions on it, I'm having a hard time with the flutter-tonguing?

NM: I bet my part is a lot higher than yours. [higher is easier] (Sure enough, as second alto she had the lowest notes, low-fingered D's and C's, the bottom two notes of the flute.) S asked P about the low note flutter-tonguing. P had several comments.

(P) Use a relaxed open embouchure.

S: That's what M said she does.

(P) Practice it in long-tone fashion. (S had been doing this before she had talked to P. P demonstrated his flutter-tongue and it was excellent.)

P: I use the throat flutter, and it seems that people can usually do only one or the other [tongue flutter with rolled 'r's].

(S also talked to J about it.)

J: I can't do low-note flutter-tongues on the flute, and that's not even the alto flute.

*-Four flutists in a flute choir discuss tone.*

Although flutter-tonguing produces a distinctive tone quality, it is similar to articulation in that you interrupt the air flow. This interaction illustrates how the characteristic difficulty of tone, articulation and loud playing in the low end of the flute note range contributed to the low-part player having the most difficulty and thus being inspired to socially interact in order to ask for suggestions.

## INTONATION

Intonation was similar to tone in that some flutists thought more about it than did others. One experienced flute choir flutist said at one point that the Gesualdo madrigals (Gesualdo 1983) and *Angstrom* (Holland 1985) had been the only music he had really liked at flute choir, but that, “A lot of people got bored by working on tuning, which was what the Gesualdo needed.” Again, peoples’ perceptions varied as to intonation in the flute’s characteristics. As did the other musical characteristic, the flute’s characteristic intonation affected interaction.

An example of interaction due to piccolo intonation illustrates an aspect of sectional playing in flute choirs. Many of the flute choirs who were observed in performance had sections of piccolos, where more than one piccolo player was playing the piccolo part in the flute choir piece. The piccolo player in one flute choir said she did not want to play in a section of piccolos, because, “In my experience it's almost impossible to get two or three piccolos to play in tune.” The piccolo’s characteristic difficult intonation contributed to giving that piccolo player solo parts, and restricting that player from working closely on blend and intonation with other players on the same part. Specifically, it was that particular player’s understanding of the idiom that shaped the situation. Certainly this piccolo player was not unusual in her estimation of intonation on piccolo. Barrère said, “The defect of the Piccolo is that it is not quite in tune.” (Widor 1906:19) Although flute makers have continued since Barrère’s time to change flutes of all sizes in order to improve them, more than one flutist in this study commented on having problems playing piccolo in tune as compared to playing flute in tune. Nonetheless, other observed flute choirs in the area did have sections of piccolo players where numbers of piccolo players would play the same part. The acoustic distinctions of the piccolo made a difference in the social interaction. For this player it was the instrument itself that contributed to lessening the amount of ensemble work on relative pitch. While this solo piccolo player practiced and interpreted parts on her own, other players in those ensembles

were in sections where they frequently compared intonation, discussed relative intonation to the rest of the ensemble, and played their part together before the flute choir rehearsal.

Intonation was especially challenging for flutists when they first played in ensembles, since solo, unaccompanied playing did not, of course, make intonation problems as obvious as did playing in an ensemble. An additional difficulty with flute intonation was that the piccolo was high enough to be difficult to hear well in relation to the ensemble at times. One flutist said he had played in a band but that he had taken up piccolo and the conductor had not liked his piccolo playing. He said he had had a terrible time hearing the pitch of piccolo.

The characteristics of the flute did not figure in the same prominence in each ensemble's discussions. Intonation, in contrast to tone and fingering, was worked on in every type of flute ensemble, although in flute and piano duos the flutist had the most adjusting to do, with the pianist's only option being to re-tune the piano. Tone, however, was less-frequently discussed in mixed-instrument ensembles than was intonation. In mixed-instrument ensembles fingering was even less-discussed than was tone. Somewhere in the middle were discussions of breathing, since breathing often contributed to phrasing, about which conductors sometimes voiced strong opinions. Outside of rehearsals, flutists occasionally talked about expression on the flute. Within rehearsals, conductors more often talked about expression than did ensemble members.

#### EXPRESSION AND BREATHING

One of the disagreements observed as to expression on the flute was as to whether or not the flute was expressive enough to be a good classical music instrument to play. This question was asked in different ways, such as by parents wondering about starting their children on flute, by aspiring and speculative flutists wondering about the level of musicianship possible on flute in the flute repertoire, and by flutists wondering about the worthwhileness of the classical music genre. The following flutist was quite articulate,

and, as will be seen, questioned the value of the flute (a) in comparison to the violin, (b) in respect to the integrity of the repertoire, and (c), in respect to the value of the classical music genre.

At that point I stopped listening to flute players, because—given the mastery of violin by these people, I thought that flute performers were inferior musicians. This was what I was thinking then, and you could still to this day play me a recording of Heifetz or Milstein and I would know the difference in sound.

We [violinist roommate and I] really got very very into all eight recordings of the Brahms by Milstein, and listening to every nuance and what-would-he-do-when-he-got-older and all this type of stuff. And I just stopped listening to flute performers, and I hated the cheesy chamber music for flutes. I just didn't think it was very profound music.

*-Implicating the flute idiom: A flutist talks about weaknesses of artistry and repertoire (Interview).*

The flutist above compared the flute with the violin. Quantz compared the flute and the violin at length (1752:302–303), pointing out that articulations, tone, trills,<sup>29</sup> and many technical passages are much easier to execute well on violin than they are on flute. Rimsky-Korsakov echoed this vein of comment: “As a rule, wood-wind instruments are less flexible than strings; they lack the vitality and power, and are less capable of different shades of expression (1874:13–14).” In each of these comparisons the flutists and composer agree that the violin, with its greater range of notes and more consistently comprehensive dynamics throughout the note range, has fewer problems than does the flute; however, the players in this study loved the flute. Although the above flutist had

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<sup>29</sup> Barrère, in a chart, labels various flute trills (‘shakes’) as “very good,” “impossible,” “very difficult,” “heavy,” “bad,” or “somewhat flat.” Quantz points out that violinists’ trills are all routinely playable, both in fingering and intonation.

misgivings, this same flutist went on to describe liking classical flute nonetheless, in the end:

I was always drawn more to the flute for some reason to the point of playing my clarinet out of the side of my mouth, like a flute [when in secondary school].

I played in a Chinese orchestra, traditional, the Minnesota Chinese Orchestra. I studied the bamboo flute, the dizi<sup>30</sup>, and I played with them for a year, and I'd studied Balinese music. I really studied world music more aggressively than Western music, and I think it was a very learning experience, but in the end you're always speaking somebody else's language, and, I guess I don't feel bad about being interested in my own tradition. All of its flaws aside. Or all of the, you know— I'm more intrigued and interested in being able to speak that language more effectively.

And then just simply as a flute player, I can already feel my chest resonating with a flute sound and I can't wait to get a flute of my own [again].

*-Flutist describes starting on flute when young, and then returning to the Boehm flute after questioning Western music.*

In reading sessions, when concert repertoire was being selected, criticisms or doubts about repertoire were some of day-to-day rehearsal manifestations of the problems of expression on flute. In these cases, the language of the flute generally contributed to the problem of evaluating pieces. Partly because of the flute's challenges, pieces were not always read with good expression.

Although substantial arguments come to mind about the role of the composer, many flutists and composers have agreed that the violin has a wider range of expression. One way to see this difference between flute and violin is to look at the expression in a

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<sup>30</sup> The dizi is a horizontal, bamboo, Chinese flute in different lengths, which uses a diaphragm of membrane taken from inside the bamboo cane. The membrane gives the flute a crisp, reedy sound. In China the flute, either horizontal or vertical, is called the Di.

widely acknowledged piece of importance in the violin repertoire. A Brahms violin sonata, such as mentioned above, for instance, requires double-stops on the violin (playing two notes at once), and long phrases.<sup>31</sup> Even these two skills cannot be approximated well on flute. Flutists play two notes at once with multiphonics, however, multiphonics on the flute are not essential in the repertoire, nor are they common, as are double-stops on the violin, and multiphonics on flute also have unusual sound qualities. In regards to long phrases, flutists can only play the longest phrases if they have mastered the art of circular breathing, a practice never used by the flutists observed in this study. Musical expression in the repertoire and in the realm of possibility on the flute is not the same as musical expression on the violin.

Flutists in this study chose different ways to work with the flute. At least three flutists in this study stopped playing for periods of time due to their definition and understanding of the flute's characteristics and expression. Where quality sometimes failed, material quantity sometimes succeeded: the small size of the flute contributed to many flutists keeping their old flutes around and years later deciding to pick it up again.

#### EXPRESSION AND REPERTOIRE

Expression differs from the other categories of the flute's characteristics discussed, both in how it influenced interactions and was judged on the flute. Velocity was measured with a clock or metronome, intonation was checked with an electronic tuner, and fingering positions were seen, yet expression combined these factors. Expression was more difficult to measure. Also, expression on the flute was the one musical characteristic of the flute most shaped by the repertoire.

Berlioz was specific in his judgment of what the flute could express, saying, for example, that Gluck successfully uses the flute to express desolation, humiliation, and

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<sup>31</sup> E.g., Brahms, Johannes. 1886/1888. *Sonate für Klavier und Violine d-Moll Op.108*. Wiener Urtext Edition, Musikverlag Ges. m.v.H.& Co., K.G., Wien. c.1973.

resignation in the pantomime in the Elysian Fields scene in his opera "*Orfeo*" (Berlioz 1844:228); however, in this study such evaluative comments were rare from flutists. Within this study comments on expression were often directive because they came from conductors, such as when a conductor told an ensemble to sound more mysterious.

In order to sound a certain way, flutists had to understand how to use the flute's characteristics to accomplish that. Conductors sometimes followed general comments on expression with specific directives, such as to play more light-heartedly by making notes shorter, separating them more, and playing fairly softly with little vibrato. At present I do not think that there is one characteristic or typical form of expression on the flute, yet one aspect of expression, tessitura, influenced interaction in ensembles. In the following final discussion of the flute's musical characteristics, I argue that the flute's note range limits classical flute expression in the repertoire.

#### THE HIGH TESSITURA OF THE FLUTE

Perhaps the predominant musical result of the flute's high tessitura (note range) was that the flute parts in bands, orchestras, and to some degree, wind quintets in this study, often consisted of melody lines rather than accompaniment figures. High parts stood out: high parts were heard; people playing high parts could hear themselves; and high parts often carried the melody. In orchestras the overall flute part itself was often audible on top of the orchestral texture. The section of flutes thus contrasted with other sections of instruments where individual parts blended into the orchestral texture; however, in ensembles of flutes not all flutists had high parts. In flute choirs, flutists sometimes rotated as to which part they played, although rotation was less common when players specialized in the piccolo, alto, or bass flute. In small flute ensembles of two to four players the most observable, frequent sign of fairness or egalitarianism was taking turns playing the first part. However, in the orchestras observed, flutists did not rotate

parts. In this study several flutists described being currently in competition for first parts in community orchestras.

Arguably, the high note range of the flute (a) is unique among orchestral instruments, (b) contributes to composers writing flute parts full of melody and solo lines because high parts can be heard well, (c) makes idiomatic writing more difficult for composers and yet more important to flutists, and (d) therefore contributes to competition among flutists for first flute parts, which are often more audible and more melodic than second or third parts.

The flute, more than the oboe, clarinet, violin or trumpet, has a sound that carries better in its higher notes. In The Technique of the Modern Orchestra: A Manual of Practical Instrumentation, Widor introduced instruments in “the order in which the instruments are usually arranged in orchestral scores” (1906:ix); therefore, flutes and piccolo came first, at the beginning of Chapter I. This is significant because in groups with conductors, including bands, orchestras, and flute choirs, the top line of the score, the line for flutes, was sometimes the easiest line to catch when glimpsing down quickly. Flutes also came first in woodwind quintet scores, mixed trios with strings scores, and even in flute and violin duo scores. Flutes often had the highest parts, since the flute and the little flute, the piccolo, have high note ranges. In the nineteenth century, for instance, Berlioz, as mentioned previously, complained that modern composers generally keep the flutes too persistently in the higher registers with the consequence of having the flutes predominate in the ensemble instead of blending in (1844:235). The orchestral repertoire of Berlioz’s time is still frequently played.

One of the results of giving flutes high parts is that the writing is not always idiomatic. In addition, in flute ensembles the accompaniment parts tend to be lower, which in turn often contributes to those parts being unidiomatic. Another possible explanation for unidiomatic parts, which composer Michael Daugherty describes in the next excerpt, is that the flute’s musical characteristics are peculiar enough that the flute is just difficult to

write for idiomatically. The interview excerpted below was conducted by a well-known flutist, Kathy Chastain Debost, and published in *Flute Talk*, a bi-monthly journal.

**KCD:** The piece is well-written for the flute. How did you achieve this idiomatic writing?

**MD:** To write the flute parts, though, I worked with Julia Bogorad. She improvised for me and played various flute solos she liked. I studied these works, trying to learn why flute players like them. ... This was the first work I wrote using instrumentalists so carefully, and I've continued this method for subsequent pieces, bringing in players to read through the parts. This is something most composition teachers don't talk about; composers generally do not know instruments very well. Each instrument has its own characteristics to learn, and a player may spend a lifetime learning the flute. ... I took a six-month crash course on flute to help me learn how players think and work with fingerings, for example. Many composers don't write idiomatically. As a composition student, I often heard that doing so would make music sound academic, but this is not the case.  
(Chastain 1992: 14-15; Interview with Daugherty)

[Daugherty studied at North Texas State University, the Manhattan School of Music, Yale, and with György Ligeti in Germany.]

*-A composer discusses expression on the flute.*

Daugherty argues that it is possible to write expressive, non-academic music that is idiomatic, but that it is not always done.

The argument is that the high note range of the flute is unique among orchestral instruments; contributes to composers writing flute parts full of melody and solo lines because high parts can be heard well; and makes idiomatic writing more difficult for composers and yet more important to flutists. The final hypothesis is that for flute in particular among orchestral instruments, the tessitura contributes to competition among flutists for first flute parts, which are often more audible and more melodic than second or third parts.

#### COMPOSERS' USES OF THE FLUTE'S CHARACTERISTICS IN ENSEMBLE REPERTOIRE

For composers, their understanding of the flute's characteristics, as Daugherty attested, has consequences for their compositions. For flutists, specific understandings of the flute's characteristics contributed to preferences for particular ensemble parts, particular repertoire, and solo rather than sectional piccolo playing. These preferences created or influenced group interactions in this study.

Smaller groups tended to offer more notes per minute of rehearsal time. Flute duos, for example, meant constant playing in most of the repertoire observed in this study. Flute and piano duos offered flutists more respite, and the repertoire is much better known from recordings and concert performances than is the flute duo repertoire. However, the piano frequently serves better in an accompaniment role than does flute, which contributed to flutists not always easily finding pianists. One sign of this was that flutists performing the flute-piano repertoire in this study frequently had to pay the pianist for the role of accompanist.

In large groups flute parts sometimes became more restricted to a voicing, dynamic level, or style tendency, such as in the high fast melodic lines in Sousa parts. In flute choirs the restrictions often took the form of limiting a certain part, such as a fourth flute part in a four-voice texture, to a certain range of notes, which for fourth flute was typically the bottom octave. As discussed, this usually meant a clear distinction between melody and accompaniment parts. Some flutists did not like to play accompaniment parts. In orchestral parts flutists often had many more measures of rest than in the other ensembles, but the first flute parts were often well written and well-known by flutists and others.

The high tessitura of the flute contributed to recognizable roles for the flute in different ensembles. Experienced flutists were especially aware of an ensemble's repertoire and the prominent, melodic, solo roles available when they chose to play in ensembles. In this way, the flute's tessitura influenced which type of ensemble players chose to join.

The musical characteristics of the flute were an inevitable part of every flutist's social and musical interactions. Once musicians decided to play classical flute, then they had chosen to work within the flute's characteristics. Working with the flute's characteristics was necessary in order to be flutist in a music group, as were also other parts of the process of finding your own speed in an ensemble, including scheduling to attend a rehearsal or reading session, and having some relationship to leadership in the group. In contrast, not every flutist in this study dealt with the processes of finding music, choosing to start a group, and quitting a group.

One of the questions raised in the above analysis is why flutists play flute even when some flutists clearly feel the flute has a limited repertoire. Conductor Frederik Prausnitz (1983) suggests that when conducting a group the first thing to remember is that instrumental players have a love affair with their instruments that comes before their love of the music. Many of the above observations about the flute's musical characteristics support this idea.

Another question relevant to this discussion is whether or not the flute's characteristics have changed over time through new achievements in playing technique. Along with the physical, mechanical changes in the instrument referred to in general, the idiom of classical musical has changed over time. Rimsky-Korsakov said, "It is useless for a Berlioz or a Gevaert to quote examples from the works of Glück. The musical idiom is too old-fashioned and strange to the modern ear; such examples are of no further use today (1874:4)." Changes in these three, the instrument, repertoire idiom, and technique for flute, layer an historical component on patterns in social interaction in music groups.

The above analysis of the musical characteristics of the flute points out many differences between flutists in the instruments they played, the groups in which they played, and in what they thought of as most important about the flute, such as whether tone was more important than facility. One of the questions raised by these differences is whether they were correlated. It seems possible that the type of instruments played

correlated to the type of ensembles players played in and the characteristics of the flute thought by players to be most important.

The acoustic distinctions of the flute and its language and expression contributed to flutists finding their own speed. The approach here was to describe how the various characteristics of the flute established conditions which generally had as a consequence various kinds of social interactions. So, as was described, the difficulty of tonguing in the low register of the flute, the easier fingering in the low register in comparison to the high register, and softer tone in the low register in relation to higher notes, combined to make an easier, accompanimental part in a flute choir piece an obvious choice for a player with fewer skills in a flute choir, while at the same time making that part frustrating and not fun to play. The experience of playing that type of part made more than one player interact with a conductor in order to change parts after parts had already been chosen and distributed. As was also described, when players didn't interact to try to change parts, another form of reaction to the same problems was when they tried to find out from other players how to play the part better, such as when the second alto flute player talked to three ensemble members about flutter-tonguing. The conditions of difficult articulation and difficulty in producing strong tone in the low register of the flute contributed to the consequence of social interactions.

Social interactions influenced by the musical characteristics of the flute in this analysis included how-to questions, general complaints demanding change (part that was too low; tempo that was too slow), a conversation establishing comparative isolation (the piccolo player who preferred not to play in a section), musical leadership (the conductor redistributing parts so the low B could be played; three of four quartet members working out dynamic problems), asking for help or negotiating exchanges (switching parts), quitting a group (problems reading ledger lines; piccolo intonation problems), and quitting the flute (disliking the chamber music repertoire and the flute's lack of expression). This was a wide range of social interactions.

There are some general reasons in this study for examining the flute's characteristics. An overview of the flute's characteristics provides a useful framework for evaluating musical interaction and performance. The categories of the flute's characteristics, note range, dynamics, articulation, intonation and so forth, are also useful for examining where negotiation took place for consensus on aesthetics. In this study, the categories of the flute's characteristics sometimes delineated sources of conflict within ensembles. Reviewing the flute's characteristics categorizes areas of negotiation while also illustrating how players varied in their definitions of those characteristics.

The flute's characteristics made a difference to flutists finding their own speed in an ensemble. As observed in this study, the musical characteristics of the flute were a barrier to some players first learning to play in ensembles. In particular this happened in flute choirs when players could not hear themselves, could not recognize melodies in their parts, and were frustrated with difficulties on the flute, all three of which happened to the flutist who said, "It's not any fun." The characteristics of the flute, in this way and others, also shaped which parts, which ensembles, and which repertoire flutists wanted to play. As observed, flutists liked playing first parts which had the melody, they liked playing in orchestras, and they liked music that was written idiomatically. These observations suggest that the flute's characteristics played a significant role in how flutists found their own speed in an ensemble.

## CHAPTER 6: PERFORMING

Performing was a goal for many flutists, and these flutists joined and started groups, scheduled meetings, found repertoire, and adapted to the flute idiom in order to perform. After flutists had joined or started ensembles, scheduled, found music, and in rehearsal and practice worked out problems with intonation, dynamics and other artistic and instrumental challenges, then they typically performed. Performance, as with other processes in playing in an ensemble, happened differently for each flutist as to how much they prepared for and contributed to the performance goal. Flutists found their own speed in an ensemble by choosing performance goals, which included job goals. Flutists also differed in how motivated by pay or inhibited by cost they were, and how nervous they were in performances. Audiences, special locations, full ensemble attendance, formal attire, the end of the repertoire learning process, and expectations for playing without stopping were typical of performances, and these often contributed to making flutists feel nervous.. One of the factors determining performance results for flutists and their groups was nerves, and performance and job goals sometimes related to flutists' nerves.

Flutists joined groups in order to perform and they also made extra efforts to be at performances. Even in large ensembles many flutist-members telephoned early in the day when they had family emergencies, or were ill and unable to make it to a performance. Also, when flutists came to performances, many flutists drove extra distances, and arrived early in order to be at performances on time.

### THE PERFORMING GOAL

#### GETTING TOGETHER IN ORDER TO PLAY A PERFORMANCE

Flutists joined groups to perform pieces and concerts, to learn to perform, and to perform jobs. For example, as quoted in the chapter on scheduling, one flutist said, "I

really want to get used to playing in public and playing in a group is [a] much more secure feeling.” The performance goal motivated group formation, scheduling, repertoire finding, and learning the flute. The ensuing excerpt describes how some flutists started a group in order to perform a paid performance—a job.

NM: How did your quartet get together?

M: Oh the quartet came out of the flute choir. What happened was W-, who's in the B Band, well she was looking for somebody to play for this big day-care workers banquet. [The band conductor] said, well why don't you call some of the local groups to get together four flutes or five flutes or something like that, because that would be a good thing to play in that big barn of a place. The place was going to be full of people. But they just wanted something that would make it a lighter atmosphere without using recordings. [...] W called and [the flute choir director] announced that they wanted a small group, not the whole flute choir. And A and I were standing next to each other, and I said, “oh that sounds like fun. “ And then B was in it then too and so was C, and so the four of us decided to try it.

E and two other people got together a trio, but they were too much of perfectionists. They didn't have time to do it exactly right, so we ended up getting the job. And we played a whole mess of stuff just out of those really simple books and we still play a lot of that stuff.

*-Flutist describes how a job started a flute quartet(Interview).*

Requests to perform concerts, pieces, or jobs, such as the preceding example, started some avocational ensembles, and the same requests served to help sustain groups. During the time of this study, organizers and group liaisons offered more than one group a job. Those offers resulted in flutists commenting that they felt that their groups were good and should stay together and work hard in order to improve. In contrast, there were some flutists who preferred to avoid jobs in order to reserve their group's rehearsal time for developing new repertoire and learning better ensemble techniques. The preceding excerpt

described both of these cases. Many observed performances maintained and added to flutists' music skills and increased flutists' social ties with people in music. There were however some performances that obliterated practice time and limited the time available for ensemble music, particularly jobs requiring more than one performance.

#### FULL ENSEMBLE ATTENDANCE

One aspect of getting together to perform was that for some performances the entire ensemble assembled only at the performance. This happened in some ensembles when various members missed rehearsals or when the conductor brought in extra performers to fill in missing parts for the performance.

#### ARTISTIC ACHIEVEMENT

Many performances were the end of the learning curve for pieces of repertoire, and as a result sometimes became milestones of artistic achievement. Although it was quite intangible, an important part of the performing goal was the feeling of playing well. When asked, one flutist, who also played other instruments and sang, described that feeling of performing well:

The most musical experience I had as far as ensemble playing was probably was when I was singing.[ . . ] I can't even remember the piece that we did now. That was the, that was the first concert I did with them, and it was, it was like, I was so totally immersed in it. It was like I literally felt like I was just kind of floating. I've actually had that experience twice, come to think of it, I'd forgotten about that. Where, where I kind of felt like I was, I wasn't quite standing on the ground. (laughs)

*-Flutist/singer describes the feeling of performing.*

One musician working towards vocational status talked about artistry and performance, saying that at last now she is doing what she has always wanted to do with

music, to learn and perform music that really reaches her soul. In this way performance was one part of the artistic goal. Also, some musicians formed ensembles just for a single performance, so that the ensemble ended when the performance ended. Both of these conditions made a performance memorable, and made the end of the performance a logical time for evaluating those ensembles. Performances and jobs were significant for ensemble evaluation not only for artistic quality, but also for performance quantity. Some avocational and semi-avocational flutists looked for not only better performances over time, but also for more performances, and for an increasing proportion of paid performances, usually thought of as jobs. In this case another aspect of artistic achievement was the ability to play more concerts.

#### AUDIENCES

Performing goals and the artistic achievement of performance typically included the need or desire for an audience.

Both F and S were very positive about the Westin May 2nd gig that the flute choir had done, saying that it was really exciting that the choir was able to get the music together and pull off the job; and that it was exciting to know that you couldn't just fluff your way through it because it was a paid and listened-to performance.

*-(Post-concert notes about performing for an audience).*

Flutists varied in how many friends and family they brought to performances and in how they responded to different sizes of audiences. One of the comments heard about audiences was that there were A, B, and C concerts. In A concerts the audience was larger than performing group, in B concerts the audience equaled the size of performing group, and in C concerts the performing group was larger than the audience. This comment

accurately reflected the audiences observed in this study, which were A, B, and C sizes.

Along with varying in size, audiences varied as to how well the performers knew the audience members. Audiences also were sometimes unfamiliar: when the Seattle Flute Society flute choir played at Winterfest one Christmas they had family and friends in the audience but also other people they did not know. When one flute quartet played at the Hearthstone retirement center there were only unfamiliar audience members. When one wind quintet performed with piano in a private home the guests were all familiar. Flutists noted performances because there were audiences of other people who experienced the event. Audience members often congratulated performers and commented on the playing, which made performance a very social occasion. On one typical occasion a flute choir performed a Christmas music concert and the audience, as noted in fieldnotes, applauded well, stayed to the end, and sang along on the carols. Several individuals said thank-you to the performers in the hallway afterwards.

#### CONCERT LOCATIONS

For many ensembles the performance was the only time the ensemble had the opportunity to play in the concert or job location. This was the case with observed performances at the Seattle Center House. Having only the one performance opportunity to play at a concert location meant that the flutists were unfamiliar with their surroundings as well as with how they sounded in that performance location. Flutists with more experience performing tended to know how to adapt to new performance circumstances. As with audiences and artistic achievements, the concert locations of performances influenced flutists' social interactions and flutists' impressions of their performing and of their ensembles own.

#### FORMAL ATTIRE

As observed, most flutists dressed up for performances. Some ensembles negotiated consensus, such as in one flute choir where at the performance everyone wore

a vest. Some ensembles tried to negotiate consensus but only succeeded in part in coordinating color or style. In one ensemble at least one player bought new clothes to accommodate the group's decision for men to wear shirts, ties, dark shoes, and suit pants, and for women to wear nice dresses. Community orchestras negotiated consensus ahead of time and several observed orchestras required long black formal wear for the women and tuxedos or black suits for the men. As with the other aspects of performance, individual flutists and individual groups varied in how they negotiated and what they decided about concert dress. In even these few descriptions it is possible to see that the effort and forethought required for appearance for a performance could contribute noticeably to making performance a special occasion.

Full ensemble attendance, audiences, special locations, formal attire, artistic achievement, and expectations for playing without stopping were typical of performances. For avocational ensembles, per-concert performance preparation tended to increase when the ensemble played new and difficult music in far-between performances for larger audiences. For all of the above reasons flutists remembered performances and evaluated themselves and their ensembles on their performances, especially the highly prepared performances.

## PAY, JOBS, AND PERFORMANCE

Some flutists distinguished clearly between jobs and performances when considering social and musical speed in an ensemble. As flutists reported, performances and jobs could be both good and bad, motivating or tiresome. Also, both jobs and performances proceeded differently depending on their amounts of pay. Jobs and performances were similar in that flutists completed the work of making connections, building a good reputation, and filling a needed niche of musical performance style for both. Differences between jobs and performances were particularly ambiguous for flutists

who were not clearly at the avocational or the vocational end of the continuum of involvement in music.

Jobs were always performances, and some performances were jobs. In this study, in contrast to work situations where jobs are often repetitive, many jobs were the exception to routine. In several observed avocational ensembles, repetition characterized performances rather than jobs. Although performances only became repetitive for musicians when ensembles maintained established performance routines over years, this did happen for many musicians. For observed full-time, vocational musicians, jobs were sometimes single performances and sometimes a long run of performances. They often included rehearsals but sometimes did not. For observed avocational musicians, many jobs included as many or more rehearsals than did performances. Jobs challenged avocational ensembles, as the players set out to prepare their embouchures and repertoire for the longer playing times some jobs required. The artistic achievement of performance stood out in the rare and occasional jobs some avocational groups played.

Among the personal choices musicians made in the groups observed were many choices about performance situations. One of the notable categories of choice for music groups was the question of pay. Flutists had different attitudes about pay. Although different attitudes were not always observable in the sound of a performance, these different attitudes surfaced over time in the social and musical processes of groups. Some groups only performed when they had music jobs. Other musicians performed without considering it a job, but then once, or once in a while, were offered a job. Groups that played only for pay were on the vocational end of the spectrum. Some churches routinely paid larger ensembles for big events and filled in those ensembles with avocational players from within the church membership. These larger church groups never assembled without paid players, yet not all players were paid. On the other extreme, there were occasions when groups themselves actually paid to play. For all forms of jobs and pay situations, jobs were performances, although performances were not always jobs.

#### JOBS WITH A LOT OF PAY

Jobs with a lot of pay motivated musicians. In one flute choir any pay went to the organization's music fund. In this same group, one paying job motivated flutists to rehearse extra, learn new music, assemble at an odd time, buy new performance attire, buy new music and equipment, and practice bows and announcing. One quintet performed for a benefit to the sponsoring organization. When one of the musicians saw that the organization charged a high price for admission to the performance he commented on that motivating him to practice more. For some musicians the money made the performance worthwhile and established a standard of worth—that the musician was worth this much for their performance time. Jobs with big pay also motivated players to anticipate eventualities, show up early, practice parts well, keep instrument-playing skills in shape, and be civil and nice at the job. This was despite any problems with the music, the paying organization, fellow musicians, or the conductor. On the negative side for ensembles, jobs with big pay also motivated more than one flutist to change or cancel non-paying music get-togethers with other ensembles, despite long-standing schedule arrangements and agreements.

#### JOBS FOR LITTLE PAY

Jobs for little pay appealed to musicians for varied reasons. Jobs for little pay sometimes made groups that played for fun feel honored by the offer of pay. Some music jobs that did not pay much were benefit concerts or were in idyllic locations that attracted groups despite the lack of pay. Employers and musicians called a little bit of pay a token honorarium, travel money reimbursement, or coffee money. A union musician told of being fined for playing a job for pay that was under scale without union sanction. Jobs with little pay were sometimes similar to jobs with no pay in that the musicians performed in order to support the prospect for future opportunities to play for higher pay.

### JOBS WITH NO PAY

Musicians accepted some jobs with no pay because there was a promise or discussion of the no-pay jobs leading to jobs with pay. As with jobs with little pay, these were performances to benefit a charity or a non-profit organization. Some musicians accepted benefit concert jobs in order to practice repertoire for upcoming competitions and other serious performances. Some practice performances were not considered jobs, since they were set up by the groups rather than 'accepted' from organizers. When a job had no pay, some musicians chose to ignore or bend group agreements about chosen repertoire, dress, arrival time, departure time, or private practice for the job.

### PERFORMANCES WHICH COST MONEY

Some performances cost money. All concerts had costs for time, transportation, and equipment wear and tear. Thus concerts with no pay cost money for these supplies. Many flutists in this study talked about paying for private lessons, wherein they regularly played duets with their teacher, and about paying for ensemble classes and chamber music workshops, which routinely held final concerts where the students performed. Many groups paid as individuals or ensembles to join a peer organization, such as Chamber Music America, the Ladies Musical Club, the Seattle Flute Society, and the National Flute Association, in order to perform in or for those organizations. Also, for ensembles who wanted to make a recording or pursue a better sound, concert sites often required fee payment.

### NERVES

Flutists varied as to their nerves in performance, just as they also varied in their reactions to performance goals and pay motivations or requirements. One of the typical situations was that when flutists performed they sometimes played unusual mistakes, and, as they described afterwards, it was often due to getting nervous. Some flutists were less

nervous than others. As observed, some flutists who were nervous about performing planned ahead not to play solo or exposed parts, which included quitting a group if necessary, and many flutists practiced extra in order to play well.

#### GETTING NERVOUS

In the next excerpt a flutist describes the problem of nerves. This flutist played trumpet, French horn, and then saxophone before playing flute. Most flute players did not also play horn, so this flutist's experience with playing horn parts was unique.

Nonetheless, the experience of not wanting to make exposed mistakes was common:

To me [one of ] the most traumatic things, kind of the defining part of ensemble playing for me, is performance anxiety, especially on horn. And I imagine it must be this way on flute too. But I just don't play in orchestral things anymore because it's really good music so you really want to do well—you know, Beethoven or something. And you get a lot of exposed parts, and if you screw up everybody knows it, and you feel really bad. It's not like going under in the back row of the flute choir. So I've had some just terrible—you know, really feeling bad about myself with that kind of thing. So to me when I think of playing in ensembles, why for example I'm playing flute in the—why I'm just playing in the [march music] band and in this jazz group that never plays except for parties, that's one of the reasons—I mean, maybe the main reason, for example, certainly the main reason why I'm not playing horn in an orchestra.

*-Musician who plays both horn and flute talks about performance anxiety.*

One result of performance anxiety, such as described in the above excerpt, was that in large ensembles performances would sometimes have unusual mistakes. In one flute choir concert the first of four sections of flutes were the only flutists to negotiate the meter change from 3/4 time to 6/8 time in the middle of an arrangement of The Holly and the Ivy (Victorian Flute Guild Project n.d.). The first flutists played loudly enough that the other flutists joined in and the group was together again after about four measures. In one

song a first flute player started twice as fast as the given tempo, but the rest of the choir stayed with the conductor. After about eight measures they were together at the slower tempo. In the Carol of the Drum (Victorian Flute Guild Project 198 ), the third flutes lost the beat and started entering on beat one instead of beat two for their part of the ostinato accompaniment rhythm. The choir kept going and by the end of the third repeat the third flutes were back at the right entrance places. One flutist disappeared from behind her stand at one point. It turned out that she had felt she was going to pass out so she had gone and sat down. Although meter change, tempo, and entering on the right beat all had something to do with timing, these were four different problems. Performances were the last chance to play a piece well, and they were also challenging because ensembles played through pieces without stopping, even when there were problems such as when flutists lost their place in their parts, played wrong notes, or were playing the wrong piece.

#### PLANNING AHEAD AND PRACTICING EXTRA

Flutists who did experience nervousness in performance sometimes planned ahead not to play solo or exposed parts, or practiced extra in order to play well. This produced the desired result, such as the next excerpt describes:

We had a quartet. I really enjoyed that a lot. And I even—we had a little concert at the end, and it [was] our choice. I'm very shy about per—, you know, talking in front of anyone is one of the banes of my life. But I was very well prepared. The music was not really very difficult and I wan't nervous. That was such a great experience. And my husband came and my daughter came, and other peoples' family came. I was a little nervous. I mean, you should be a little nervous. But I wasn't falling apart nervous which is what I expected to be.

*-Flutist describes a concert where nerves were not a problem.*

Individual musicians described putting in extra practice time for difficult parts, and it was also observable when players improved dramatically on a difficult part from one rehearsal to the next. Another way musicians practiced extra in order to avoid problems with nerves and to play well was by scheduling extra ensemble rehearsals. Community orchestras scheduled dress rehearsals before concerts, and the dress rehearsals were extra rehearsals close to performance time. These were scheduled well ahead of time. One quintet scheduled extra rehearsals before performances in that the group stopped meeting except for jobs and a pre-job rehearsal for most jobs. Although the extra rehearsals simply added to the amount of practice for each performance, the extra rehearsals were typically rehearsals directed towards minimizing nerves by familiarizing musicians with the performance site and by trying out a non-stop run-through of the music.

#### BEING LESS NERVOUS

Some flutists did not get as nervous as other flutists. Thus while one flutist commented that “third is about right” for which inconspicuous part he likes to play, other flutists liked to play first parts, although at least one flute choir flutist who liked first parts refused to play those parts alone, since she didn't want to play solo. Another sign that some flutists were less nervous than others in performances was when they made no mistakes while others in the group made unusual mistakes. While the flutist/horn player

above quit orchestras because he was too affected by nerves when playing the exposed horn parts, at least one other flutist quit a flute choir because others in the choir were too affected by nerves at a performance. A third flutist commented that he quit one large ensemble because the level of performers in the group was too mixed. One sign of such a mixture was the sound at performance, where some musicians played more similarly in performance to how they played in rehearsals than did others.

Flutists prepared for and contributed to performances by planning or agreeing to performances, going to performances, trying to play well, bringing audiences, adjusting to concert locations, and dressing up in formal attire. Performances functioned as goals, and often ended a seasons' rehearsal work. Jobs were a special type of performance. While some flutists were motivated by pay and a chance to perform, other flutists gave priority to artistic goals. For observed avocational musicians the pay and the audience provided by a job motivated extra practice and changes in repertoire. For these groups jobs were a change from routine. Whether a performance was a job or a seasonal concert, many flutists experienced nervousness before and while performing. Performance anxiety produced unexpected mistakes or problems in performance, and some flutists familiar with this problem practiced extra or avoided playing exposed solo parts in the music. There were some flutists who were less nervous than others. These more-confident players happily played first parts and solos, and sometimes quit ensembles when the group was too diverse in their playing in performance. For some flutists finding their own speed, performances marked when they joined, stayed in, or left an ensemble.

## CHAPTER 7: LEADERSHIP

Some flutists found their own speed in ensembles by finding ensembles with leaders they liked. Some flutists found their own speed in ensembles by taking the socially or musically or both. In every ensemble someone led by organizing the ensemble and by cueing. Conducting by cueing was more often a shared role in ensembles where players all knew the other parts, the full score. While not all flutists took initiative in ensembles, all flutists played music in ensembles where someone took the lead. Understanding group leadership was part of understanding how flutists found their own speed in an ensemble. In the music groups observed, every rehearsal and performance could be examined for who took initiative to provide music and decide musical choices. To look at such leadership in a music group was to see an overview of the group's social and musical process.

### DECISION-MAKING

#### DESIGNATED LEADERS IN LARGE ENSEMBLES

When flutists took initiative within orchestras, the initiative was within the framework of established leadership roles, which at their most formal included a conductor who was the musical leader, a concertmaster of the orchestra who was a secondary musical leader, a principal flutist as section leader, a librarian to oversee the mechanics of part distribution, and a personnel manager. Some of the observed community orchestras had all of these positions, which were lead positions that divided the work in the orchestra. Many of the other large avocational ensembles, bands and flute choirs, did not have this entire hierarchy of administration; however, they did have conductors. Designated conducting was part of a division of labor for efficiency that sometimes resulted in less interpersonal communication about ensemble decisions. Also, in ensembles

with designated conductors the individual history, comprising a reputation, became important to achieving the leadership role.

Conductors were the most visible leaders in ensembles. In most of the bands, choirs, and orchestras observed, the conductor was the designated ensemble leader. As in repertoire selection, starting a group, and other topics in this study, the size of the ensemble made a difference in leadership. The smallest ensemble observed performing with a conductor was a flute quartet, but it was rare to observe a designated conductor with such a small ensemble. The conducting title assigned authority and responsibility. The assigned leadership role was a path for communication. Musical questions often went to the conductor rather than to nearby players. The position of authority in a large group was a network position. The leadership role was a conduit for outside-to-inside communication, and people who wished to address the whole group usually talked to the conductor first. The leadership role was also the decision point for deciding or delegating authority to decide rehearsal times and the style of group interaction. In this way, leaders also occasionally opted out of musical authority by delegating that position to another musician. Except when there was a delegated group manager, even observed group recognition and expressions of thanks went to conductors, who then communicated them to the ensembles.

Designated leadership created and clarified a division of labor in music groups, which contributed to rehearsal efficiency. When conductors delegated or completed the work of setting up chairs, collecting music parts, making telephone calls, and organizing repertoire, then rehearsals involved more time playing music and less time distributing parts, talking about scheduling, and locating pieces. In groups with inexperienced or undesignated leadership these tasks went undone at times, resulting in missing parts, miscommunications, rehearsal cancellations, and shorter times for playing music. When a group's leadership prepared the rehearsal, then there was a more efficient process.

Efficiency was important to large ensembles because of the larger numbers of musicians, but the more efficient process changed the nature of social interactions. In larger groups more telephone and organizing time was necessary to schedule get-togethers, so leaders had to make more telephone calls, talk to more people, and use more time. Time constraints limited interpersonal interaction. One band leader set up a telephone tree to save time. One flute choir designated a manager to help with the work of scheduling. In both of these ensembles not all members had occasions to talk personally with the conductor. Since embouchures were more easily taxed in small ensembles, flutists in those ensembles needed rest time. In small ensembles there were also many fewer necessary exchanges between individuals. Because of these two conditions, inefficiency did not always cut short the time available for playing music in smaller ensembles. As observed, there was more shared leadership and less use of one designated leader in duos, trios, quartets and quintets.

The division of labor, designated conducting, and less time for interpersonal communication between the decision-maker and ensemble members characterized leadership in large ensembles. The use of reputation was also characteristic. Both ensemble members and leaders gained power through achievements and reputation, but in large groups the conductors in particular had histories of achievements that qualified them for the leadership role. In this way, some musicians achieved authority and status within a group through their actions outside of the music group. Performance outside of a group established flutists' skill within the group and in public. Respect for the musical judgment of ensemble members grew within ensembles when flutists won an audition or performed a solo well. Extra-group activity influenced group interaction. Although reputation was particularly important for conducting positions, outside musical achievements also influenced member flutists' status in both large and small ensembles.

For designated leaders, experience translated into a reputation, and was essential for attaining the leadership position; however, in small groups without designated leaders,

relative social and musical experience did not always indicate propensity to or skill with leadership.

#### ACHIEVING INFLUENCE THROUGH PATTERNS OF ACTION

Especially in small ensembles, flutists took initiative through patterns of action that included organizing get-togethers, dominating by playing or talking loudly, and questioning leadership authority. The more leading roles a person took, the more status they accrued in identity, networking, and influence or power over the group, especially in the smaller, non-conducted groups. In more than one group, for example, the person who organized the get-together was the only person at the outset who had every member's phone number and knew everyone. In smaller ensembles, one of the first interactive patterns to appear was that of who made telephone calls to arrange or change meeting times and locations. This interaction sometimes appeared as an administrative or leadership structure. The organizer in those cases had the most social connections in the group. At that point the organizer had social connections, options for initiative and responsibility, and status in the group for decision-making. As observed, the active role of taking initiative within small groups resulted in an in-group hierarchy that did not always carry over to outside activities.

When flutists started small ensembles they led socially by deciding group membership, when and where to meet, location, musical goals, and etiquette for the interactions. Etiquette included such processes as introducing group members to each other, being solicitous or businesslike in interactions, and even decisions on when to speak up about repertoire judgments or rehearsal process. Some obvious extra-musical social initiative also took place when members met for post-performance receptions, post-rehearsal food and drink and other celebrations or occasions such as phone calls about concert-attendance or recipes. Within groups social initiative had musical consequences

and likewise musical initiative had social consequences. Nonetheless, there were some differences between organizational initiative and specifically musical initiative.

In observed small ensembles, individuals who started groups did not always assume musical leadership by conducting, deciding tempos, or in other ways dominating the rehearsal process. Even with a designated role of musical leadership at the conducting level, this did not negate the need for musical leadership among the players. In one church concert by a flute choir, the organizer did not play first flute, but instead chose one of the guest flutists to play first flute. In one recital organized by the composer-pianist, the singer started the pieces and the ensemble members had as many rehearsal ideas as did the composer. In one flute duo, started by an outside organizer, the duo rehearsed and performed without the organizer's help except for repertoire suggestions. In each of these instances the organizer took some leadership but delegated or left open other forms of leadership. Starting a group was more of a social organization process for these leaders, wherein they limited their primary musical input to size, instrumentation, initial repertoire, and personnel qualities of the group.

More than one ensemble organizer was the person who talked more often than did other ensemble members in rehearsal in a small ensemble. One confusing factor in identifying the leadership was that dominance sometimes appeared as leadership. Some dominance resulted from a lack of skill rather than from choice. In more than one instance a flutist achieved an exemplary, relatively soft dynamic level, such as *pianissimo*, only to be unheard when the rest of the ensemble played too loudly.

One result of observed outspokenness was that some outspoken musicians questioned decisions made by other members, or other members questioned the outspoken person's initiative. Leadership challenges were a pattern of action that tended to enmesh political and musical questions. Musicians sometimes established their own leadership when they questioned the musical or social leadership of another group member. Often a metronome marking became the arbiter when a musician questioned another musician's

tempo choice, for example. However, in one vocational ensemble, the question was seen as a personal confrontation rather than just a question of aesthetics, and, as commented on by many musicians, it was nerve-wracking and uncomfortable, whether or not the end result was better musical perception by the group. The question of aesthetics competed with the question of leadership skill and privilege in that observed instance.

## CUEING

### NOT KNOWING THE SCORE

Some flutists demonstrated experience, and used resources of time and materials when they took initiative musically or socially in ensembles. In large ensembles the prominent pattern of leadership was that designated conductors made rehearsals efficient by dividing the performance and conducting work. This division of labor, along with less time for interpersonal interaction between the leader and members, was due to the number of musicians in larger ensembles. Reputations of musical skill and organizational abilities helped a few flutists achieve designated leader positions. In small ensembles the patterns of leadership were more frequently those of social organization, gregariousness, dominance, or questioning. Knowing and not knowing the score created leadership problems and solutions primarily observed in small ensembles, because in large ensembles the conductor read from the score.

When flutists did not know how an ensemble piece started, for example, knowing whether the pick-up was an eighth note or two sixteenths, then they sometimes started playing at the wrong time—they came in wrong. This was a problem resulting from not knowing the score. When ensembles sight read new music and wanted to read through the entire piece, they did not know the score, and so they used musical leadership that was not indicated in or related to the score. Many observed ensembles continued to use non-score-indicated leadership in rehearsals and performances as they learned repertoire. A

conductor was a non-score-indicated leader. In ensembles without designated conductors, ensemble musicians cued entrances and endings when it was habitual for them to do so or when they had other strengths.

Ensemble habits contributed to making certain people cue the ensemble. The player of Part One often cued in flute ensembles. The highest part often cued, since the melody was so often in the high part. In more than one ensemble the high-part player had always cued the changes, starts and stops. Some groups were temporarily unable to change habits and traditions of one player cueing. This was visible when a less-experienced player tried to cue a start and then said they could not do it.

Knowledge, seniority, skill, loudness, impatience, material control and interest, and technical difficulties all related to who cued starts and stops. Some groups chose the person that knew the piece best to cue the beginnings and endings, whether or not that person had the first notes in the piece. In some ensembles the most experienced musician cued. Sometimes this was the player with the longest membership and seniority in the group, who was usually the person that brought the group together. The most skilled conductor in the ensemble cued in some groups. Loud playing sometimes dominated and thus led, whether the loud player had a melody, counter-melody, or just the underlying beat in an accompaniment part. Sometimes after-beats and weak, non-melodic harmony lines had little to lead with, yet even after-beat players sometimes dominated and took the lead by physically or vocally cueing starts and stops. Vocal cueing techniques were musically more obvious than were physical movements. Some musicians started pieces by talking and then counting off the tempo, and when this happened cueing appeared to be related to gregariousness or aggressiveness—social ease or dominance. In this case the dominant personality in the group led, whether they were dominant because they had the strongest alliances or the loudest voice. In more than one ensemble a cue came from a player who either lost patience or did not recollect an agreed-upon director for the entrance. In one ensemble the person who brought in the sheet music for a piece, directed

that piece. In all of these different ways, strengths delineated who cued in ensembles, especially when players did not know the score.

#### REPERTOIRE-INDICATED LEADING

When musicians did know the music, then they often preferred to have the cueing and tempo indications reflect that understanding of the music. In the next excerpt one singer comments on a musical problem which was also a problem of social interaction.

Yeah! She was *\*leading\** us all the time. L was singing the bass lines, and this one time we stopped and I said “L, you're leading (inflections of accusation and questioning),” and she said, “but how am I supposed to know when to change?” I said, “it's a free rhythm song.” She was going da da, da da (steady notes, about 80 beats per minute, alternating two pitches a whole step apart). I mean it's not a real interesting part. In this music it's really traditional that if anyone leads, the melody leads, even so much sometimes that you can hear it's ahead. It was like the rest of us all stayed together. She just sort of said “oh” and didn't really deal with it...

*-Singer describes a tempo problem in an a capella vocal ensemble.*

In the case of repertoire leadership, it was a person's hearing of the printed music rather than personalities, instrument-played, or habit that told them who should lead. The above ensemble did not use printed music, but the situation was the same in many observed flute ensembles: one musician was leading when their part was not the part that should lead. In ensembles with flute, some composers established which musician should lead the music by writing a leading part for one player. Knowing the music made it possible for players to use the composer's leadership indications. The question of musical directorship was in itself musically interesting and often challenging, such as when it was difficult to decide whether an underlying theme or a virtuosic obligato variation should be the dominant melody line.

Score-indicated leadership sometimes contradicted established group practices. Score-indicated leadership was musical directing as indicated in the score through the composer's musical hierarchy of importance and interest, as interpreted by the performing ensemble. Leadership in this instance meant the role of directing the performance as established through group choice correlating to the printed score. The most obvious example of repertoire leading was when an individual cued a group to start a piece.

Cueing was a limited type of leading. In talking about which musician cued the start of a piece it seemed logical to call this musician the leader of the piece. One of the problems with talking about this cueing act as an indicator of leadership was that this was only one small way to talk about leading. In a music group, to lead also meant to manage and guide a group; to dominate or command a group; or to be the superior, highest ranking player in a group—unsurpassed in playing technique, knowledge, and artistry. In the above excerpt the bass line singer was leading the tempo; however, the musician who stopped the ensemble to talk about it had taken the interpretive lead. Ensemble musicians were more likely to consciously choose the director of the musical entrance or exit, and thereby avoid cueing by habit, when they knew the music.



5

*pénétrant*

*p & p*

*En serrant*

*En serrant*

Illustration 6: Leading in Debussy (1916)

After a rest in the ninth measure (Illustration 7), the viola sets the pace after the *au Mouvt.*, since the harp only enters after the viola has led by playing on the fourth eighth note beat of that measure (which is beat two of the large beats):

*En retenant au Mouvt.*

*p*

*p sautere*

*En retenant au Mouvt.*

*pp*

*pp*

Illustration 7: Leading in Debussy (1916)

This changing leadership was more difficult and demanding for ensembles than was the use of just one person as the designated leader. Both types of musical directing were conventional, depending on the circumstances, and the use of one contradicted the use of the other often.

In the case of repertoire leadership, it was a person's hearing of the printed music rather than personalities, instrument played, or habit that told them who should lead. Examples of common melody-leaders were the orchestral concertmaster—the principal violinist, the first violinist in a string quartet, the flutist in a wind quintet, and the top-line player in flute duos, trios, and quartets. These instrumentalists became traditional leaders in the 18th and early 19th century composition traditions. In that repertoire the melody and accompaniment were respectively assigned to the top and bottom voices with regularity. Examples of this appear in the wind quintet repertoire by Reicha and Danzi, where the flute or the oboe has the lead much of the time.

Ensembles did not always choose to have the melody-players lead. In one ensemble the flutists purposefully allowed the melody player to play behind the beat while the accompaniment went ahead with a steady tempo. In other situations ensembles kept accompaniment steady while melody players played *rubato* by almost imperceptibly dragging behind and then rushing to catch up within a measure of music. Choices varied, although most observed avocational ensembles did not discuss possibilities at length.

The first part of this idea of musical leadership is that the composer established which person would lead by writing a leading part for one instrument. Knowing the music made it possible for players to use the composer's leadership indications; however, as this next example shows, the composer's intentions were not always obvious in the score.

We made it into the piece again and the opening measure with the piano was repeated two or three times so A could confirm that she was waiting long enough and entering on the right pitch. We read through at least forty or fifty bars worth and then there was a problem with entrances at one of the mood changes. We stopped and the composer-pianist suggested, “we seem to be going awfully slowly. I think it might be good to move along a little more.”

I asked the composer-pianist and the singer if we should think of the tempo establishment from the very first two quarter notes A sings, or if those might be *rubato*. The composer said, “No, there shouldn't be any *rubato*, the tempo should be there right from the start.”

*-An ensemble discusses the score in a chamber music rehearsal.*

Although composers clearly indicated a lead line when only one voice or flute part started a piece, there were many situations, such as the above, where ensembles had to reach consensus rather than rely simply on the score. Having the composer in the ensemble was one situation where most ensembles simply asked the composer what the intention was.

Looking up and writing cues and interpretive marks in the parts were both signs of knowing the music well enough to intentionally choose leadership. Knowing the music and looking up led to precise togetherness in onsets and note-endings. A player had to know the music quite well to look up at other players in the group and still play their own part well; however, sometimes it was not practical to look up from the part or to write everything in the part. Most observed flutists only knew scores when they had played a piece many times. Rehearsal and performance activity ranged from sight-reading to totally knowing the music by heart. When players wrote cues in the sheet music, then they knew who started, however, it was also a sign that they did not know the music by heart. One vocational conductor berated a player for stopping to write in cues during rehearsal. One of the advantages of duo playing was that it was often easy to play from a score, which made it easier to learn the score. In larger ensembles some printed parts showed the cue

notes of who had the pick-up that started a piece. Some published music gave no such indications, and therefore was more difficult to sight-read.

A second part of the idea of score-indicated leading is that ensembles held common and prevalent ideas about how to interpret which part the composer meant to lead. Some of the more frequent choices were the melody, a beat-establishing bass line, or a virtuosic obligato line of fast notes running under or against the melody. Within the melody voices the criterion for choosing a repertoire leader was sometimes which voice entered first, and sometimes which melody-playing voice was the loudest. These were musical conventions for interpreting composition.

When one person had the first notes in a piece, such as the opening statement of a fugue or an unaccompanied pick-up, this was a case in a chamber music ensemble where the score indicated that that musician started the piece. When the accompaniment started first, then in some instances the bass line player cued. A less-audible place for leadership was in cueing tempo changes such as slow-downs and speed-ups (*ritardandos*, *ritemutos*, and *accelerandos*) which were either sudden or gradual (*subito* or *poco a poco*). Starts and stops and the beginning and end of a piece were usually the most memorable, but interior fermatas and tutti chordal or unison accent-note figures were also sometimes quite prominent. Even in-measure rubatos were sometimes led by one player, who was in most cases the person playing the melody. An interesting version of this was in orchestral music where there was usually a conductor but some conductors allowed a soloist to start the piece, such as in Debussy's *L'apres-midi d'un faun* (1899) where the principal flute has an unaccompanied solo section before the orchestra enters.

Differences between large and small ensembles contributed to creating different patterns of leadership, as also did knowing and not knowing the score. In all of these patterns of leadership, the musicians who led showed initiative. Musicians who showed initiative also often demonstrated relevant experience as well as demonstrating access to material and time resources.

## THE PROCESS OF LEADING

### STARTING CONDITIONS OF INITIATIVE, EXPERIENCE AND RESOURCES

Leaders in music groups demonstrated musical initiative, experience, and access to economic resources, which included time, materials, and funds. Flutists took initiative when they started groups, proposed repertoire for existing groups, and took responsibility for decorations, refreshments, and scheduling extra rehearsals. Flutists showed musical initiative in specific as well as more general goals. Specific goals were, for example, playing a chord in tune or playing single performances or reading sessions. A more general and less finite goal described by musicians was a vision for the future, such as finding a group willing to rehearse enough to attain high standards of excellence.

Many of the flutists who took initiative to lead were experienced musicians. Experienced flutists had various kinds of knowledge about social and music groups, such as how to work out disagreements, find music, procure jobs, and negotiate publicity, time and location for performances. Flutists with experience knew musical and social conventions that facilitated group longevity and made rehearsals efficient. Some flutists who were experienced at starting small groups, for example, already owned music when they started an ensemble, whereas less-experienced flutists asked their teacher or large-group conductor how to find music. One of the highly valued forms of experience and leadership was the ability to find jobs that paid. One aspect of experience was knowing how to be well organized, for example, when distributing players' parts to new music. Musical and social experience were key correlates for leadership. Experience minimized the time necessary for group practice time.

As described above, many observed flutists who took the initiative to lead had experience. Some leaders also had access to resources of time, income, and materials. Conditions of income and available time for scheduling music were not always visible; however, the amount and quality of extra equipment group members owned was visible.

Basic equipment included an instrument and a stand, although in some community groups even those materials were not necessary for ensemble players. After the acquisition of an instrument, equipment still remained a detailed category. In the groups observed, groups that were more sophisticated in rehearsal and performance tended to have more equipment available through their members. Manhassat stands, stand lights, extension cords, comfortable places to play, cassette tape recorders, microphones, accurate metronomes with wide ranges of speed and loudness, electronic tuners, videotape machines, special pencil holders and music clips, instrument maintenance tools, and suitable chairs benefited groups by increasing and improving rehearsal and performance possibilities.

Equipment shaped how groups played and rehearsed—how they interacted socially and musically. Good instruments, for example, inspired ensemble musicians and lessened the time needed for accommodating problem instruments. In one rehearsal, for example, the piccolo part was given to the only player who brought a piccolo, and the one player with leaky low-register keys chose parts without low notes, which were the first parts. In these ways music groups showed the consequences of their members' economic conditions. Some flutists, such as the above piccolo player, had good resources that gave them additional opportunities to take musical initiative.

#### THE SOCIAL RESULTS OF MUSIC LEADERSHIP

With the establishment of musical conventions, a music group established a pattern of social relations. When ensembles decided that a melody-line player would cue starts and stops, then the ensembles set up a pattern where the higher-voiced instrument players had more occasion to talk, to start pieces and thus rehearsals, and to develop conducting skills. In early 19th century repertoire, such as in woodwind quintets by Reicha and Danzi, there were rarely opportunities for the horn player to cue the starting tempo, since the horn part rarely had the first ensemble note. When one player cued more often than the others, then

that player had more opportunity to develop conducting skills. Flutists in wind quintets often had that opportunity.

In the observed music groups, social and musical leading intertwined. Musical conventions, such as for cueing, choosing tempo, and rehearsal routine, were also social conventions linked to power and status in the group. On some occasions, musical knowledge and expression shaped social behavior. Flutists led groups socially and musically by using authority and insight to decide things. Some authority resulted from social relations in ensembles, which meant that some decisions about the music resulted from social leading, rather than from musical insight. Since every classical ensemble had the option of using the composer's authority, via the score, to help determine score-indicated leadership, composers sometimes influenced the social relations in ensembles. In this case, musical authority created social authority. Musical conventions established social relations.

Music groups developed conventions in different ways. So, for example, some ensembles played together for reading sessions and rehearsals without ever talking about their habits of cueing, rehearsal frequency, or tempo establishment. Ensembles determined tempos, for instance, through various combinations of influence from marked tempos and styles in the score, a metronome, cueing, and the technique-level of the group, with additional influences being temperature in the room, performance pressure, and so forth. Ensembles did not always consider alternatives to the cueing patterns that emerged in the initial repertoire and reading session. In at least one ensemble, however, players sought consensus where everyone's view was known on each aspect of cueing, rehearsal frequency, and tempo establishment. A series of rehearsals over time, in a group such as this, established rotating responsibility for musical leadership. In this case the process of discussion and the rotation of leadership was in itself the convention.

## HOW FLUTISTS LED

Not everyone wanted to lead. Some flutists did not want to play solo, which was one way to lead musically, because they were not confident, prepared for, or interested in soloing. Some musicians did not feel that they had the time to practice in order to play leading parts. Some players specifically wanted to play in groups where they would learn from the leader, such as in flute choirs. These musicians were comfortable playing in groups where other musicians were the designated leaders. For finding groups their own speed in an ensemble, flutists had different approaches to leading. When flutists did lead, they used various means with various results.

Leadership varied so that it was not always an exclusive role. In some situations more than one person in a group exhibited leadership at the same time, although, for example, tempo leadership was sometimes more obvious than was leading in setting dynamic extremes. Sometimes individuals set a musical example with pitch, vibrato, or articulation, but group members did not perceive the example until the initiator took the social initiative to say something. For example, in one instance a flutist played a written *accelerando* which other group members perceived as simply rushing the tempo until the player pointed out what the other players had missed, the tempo marking of *accelerando*.

Another variation allowing for shared leadership was when conductors worked with the suggestions of ensemble members. In one rehearsal the conductor shared the decision-making with the orchestra members. One reason this shared leadership happened was that the orchestra musicians could not accommodate the conductor's original choice of tempo. Accommodating leadership in tempo was a consensus that made an ensemble sound together. The more a player indicated that they were listening by accommodating the pitches, tempos, timbre, and dynamics given by a lead musician, the less they themselves led and the more in-accord the piece tended to sound. This continued up to the point where the musical choice, such as for pitch or tempo, led to accord on a choice that did not work musically. When a flutist accommodated an extremely fast starting tempo in

quarter notes, succeeding sixteenth-note passages were sometimes impossible for every flutist in the ensemble. Accommodation did not always mean success for the ensemble. In a variation on this theme, some leadership failed because ensemble members did not have enough skill at the time to follow at the desired pace.

Leading on different levels and sharing the decision-making, such as in tempo and phrasing, were ways that more than one musician led at one time. Another way that leadership varied was in whether the person taking initiative talked within the ensemble or outside of the ensemble meeting. Some flutists took initiative to talk to other musicians individually to resolve differences. So, for example, orchestral flutists often worked out intonation problems within the flute section at breaks and before and after rehearsals, when they could talk and play one-to-one. One-to-one negotiation limited members' options to stay silent and thus increased interpersonal familiarity.

Yet another way that leadership varied was when it failed. Inexperienced conductors and flutists who wanted musical changes but were unable to obtain those changes were musicians who wanted to lead but had difficulty leading. In one flute choir, some members proposed changes that were never made, yet other members attained similar changes, such as different repertoire and faster tempos. When they took musical initiative some flutists failed to achieve their ends. In smaller ensembles it was evident that changes could be proposed in many ways, and that some ways worked better than others.

Even when initiative failed, initiating a course of action in a music group was a commitment of thought, energy, and resources. The more a person initiated, the more they committed to a line of action. They committed their energy and resources to the group when they initiated meetings, performances, and the process of learning new repertoire. Musicians also committed energy by initiating process of learning to play more in-tune and more in-time together, that is, more as an ensemble. Likewise, the person who initiated scheduling committed their time to the group first, and thereby committed themselves to the group's future. Leading was one form of commitment to an ensemble.

Examining leadership was a cohesive way to look at how flutists found what they were comfortable with in status and power in ensembles. Social and musical leadership was observable in every ensemble. Leadership in music was audible and visible. The leadership role was a place in a status hierarchy, a level of commitment, and a 'won' or pre-established position of authority. Flutists often attained a leadership role by leading musically, socially, and materially in ensembles.

Flutists led or accepted leadership in different ways depending on the size of their ensemble, how well they knew the score, their directing and performing skills and experience, and their musical and social goals. Although some flutists took initiative within ensembles to create an ensemble in which they liked to play, not all flutists did this. Flutists who did lead, did so in different ways, which was one way that they found their own speed in a music group.

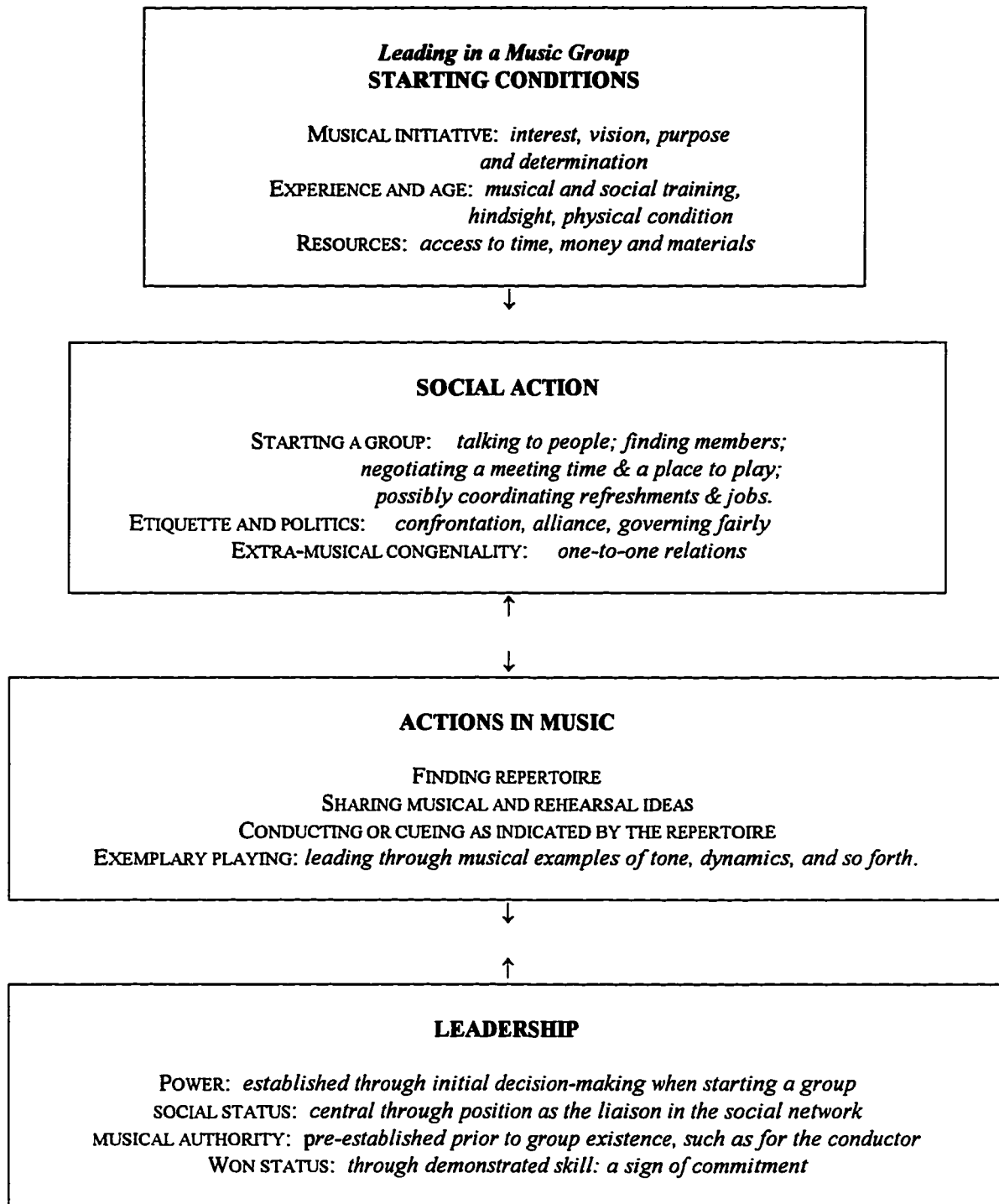


Figure 6: Components of leadership in ensembles

## CHAPTER 8: MUSIC GROUP POLITICS

Some flutists, especially leaders, found their own speed in ensembles by negotiating for decision-making power in ensembles using confrontation, alliance, waiting, and egalitarian governing in their social interactions.

Flutists joined or started groups in order to find their own speed in an ensemble, and in these processes there were material details, which included locations where ensembles played, flutes and other instruments, and sheet music. Finding repertoire, playing the flute, and performing were also processes which required these materials. Politics, commitment, and leadership, however, were not similar processes, but were instead descriptions of how flutists socially interacted within those other processes. Some flutists used politics to find their own speed in a music group.

### DIFFERENT APPROACHES TO POWER

How flutists used politics varied. In the observed ensembles, flutists negotiated for power by confronting, allying with, and waiting for other musicians, as well as by maximizing egalitarianism when governing ensembles. Whether ensemble situations were more or less political depended on how flutists perceived other ensemble members' intentions and music performances.

#### CONFRONTATION

Flutists confronted a leader or fellow ensemble member rarely, but when confrontation did happen it drew everyone's immediate attention in ensembles. In one flute choir rehearsal of an arrangement of folk songs, the conductor started the rehearsal by working on the accompaniment figure for the second song. The parts for the second, third, and fourth flutes had the accompaniment figure.



Illustration 8: Accompaniment figure in *Dona, Dona* (Isaacson 1987)

After the accompaniment figure started sounding good, then the conductor added in the melody line, which, as often happened, was in the first flute part.



Illustration 9: Melody line in *Dona, Dona* (Isaacson 1987)

One of the first flutes played one of the melody entrances wrong several times, and when the choir played a run-through of the whole song, another first flutist said, loud enough to be clearly heard as the playing proceeded, “someone’s doing that wrong.”

In some situations, such as the above scenario, musicians took initiative to speak to the group by speaking aloud to the conductor during rehearsal. This happened even though the role of leadership in the rehearsal was already nominally taken by the conductor. In some ensembles, as discussed earlier, additional leadership was also designated through a hierarchy in a section of flutes, or other forms of score-indicated leadership of the music, although this particular choir did not have the leadership of

section hierarchy, such as among the first flutes. Groups with conductors varied as to the amount of interaction between group members and the conductor during rehearsal.

Talking aloud was one way to take the lead in solving a problem. By taking the lead, socially or musically, musicians sometimes found their own speed in a music group; however, when taking the lead was perceived as a challenge to existing leadership, which happened occasionally, this made the interaction a contest for power, which was political.

Another way to look at the flutist's comment in rehearsal, would be to see it as an effort to fix a particular problem. This effort implied that the flutist's personal musical goal differed from what the conductor was achieving. On many occasions, group members were observed maneuvering for their own choice of rehearsal procedure, repertoire, which part they played, style such as in tempo and articulation, and time and frequency for scheduled rehearsals and performances. Maneuvering for one's own choices was taking initiative, which was taking the lead in some small measure. Since such initiative took effort and contributed to democratizing the ensemble's work, some leaders welcomed the leadership contribution.

Flutists maneuvered differently in larger, conducted groups than they did in smaller, unconduted groups. One example of this was that during rehearsals not everyone talked in the large groups, whereas in trios, quartets and quintets, frequently everyone talked.

Ensemble interactions were sometimes particularly difficult to decipher when conflicts emerged unintentionally. Intent, along with preference and technique was a key component of tempo negotiation. Tempo became the occasion for power struggles within chamber-music-sized flute groups when flutists did not want to play slow movements or at least did not want to play them too slowly, and when flutists dragged fast tempos or rushed slow tempos. As players themselves said, they changed tempos for different reasons. Sometimes they dragged tempo when they lacked fast-enough finger technique, sometimes when they wanted to go slower for an interpretation they liked, and sometimes

when they were unable to hear and maintain a steady pulse. It was not always clear when a musical event was intentional. Even in a group as large as a flute choir, an individual player with a large sound dominated the tempo more than did the conductor on some observed occasions. Thus veto power over tempo came through various means, including loud playing, voiced dislike, technical inability, purposeful playing, and unpurposeful inability to maintain tempo.

What also often happened was that one player did not profess an interest in choosing tempo, but, when asked to play at a certain tempo, reacted badly to that tempo for various reasons, and vetoed the choice, although the flutist had not previously realized that they had any preferences. In situations where this was observed, the causes for tempo preferences varied greatly. Technical passages that were too difficult at a fast tempo, harmonies sounding wrong when the tempo was too slow or too fast, unclear articulations, and players in the group being too tired to play slowly, all contributed to tempo preferences. Although players understood how someone would change their mind once they heard a passage, it was still frustrating for leaders to have decided on a tempo and then have it criticized, especially when they did not hear the results the way the other player did. And that happened easily, since, for example, people usually played different parts in small ensembles and the different parts sounded different.

As the above sections describe, flutists contested power by taking initiative to say something and thus take the lead, sometimes even when there was a designated leader. One typical way musicians said something was to confront the existing musical authority of the moment by commenting on a musical problem. Flutists confronted other musicians unintentionally in some situations where their pursuit of musical results motivated them to speak aloud unpremeditatedly. Unintentional confrontation was more likely to be indirect, with an undirected complaint to an entire ensemble, rather than a direct complaint to the designated leader or to the flutist playing the wrong rhythm. Flutists also confronted musicians intentionally, such as when one flutist talked face-to-face with another flutist

who was playing sharp on the same part. Direct, face-to-face confrontation, as observed, was usually interpreted as intentional. Nonetheless, conversation outside of rehearsals made direct confrontation less confrontational by allowing for fewer factors of alliance.

#### ALLIANCE

[They] played through the Reicha that A brought, Op.88, mostly in F major. B said that the phrases were all repeated and spread around in a weird manner. C made jokes about it sounding like Cambini meets Philip Glass, and the ending sounding like a PDQ Bach piece because it repeats and repeats and repeats. D repeated many times how lovely [she] thought the piece was, and eventually C said, in her usual amusing fashion, “but we can't trust you because you love *everything*.”

*- A quintet evaluates repertoire with allied and isolated opinions.*

As could be expected, this group set aside this repertoire and was not observed to play it ever again. C allied with B's perception of the piece, and A and E stayed silent. When ensembles evaluated repertoire, similar aesthetics fostered alliances. When players heard things differently or had different aesthetic goals, then what mattered in small groups were the alliances between players. So, for example, in the above excerpt, two players were allies in their estimation of the repertoire, and the third commentator remained alone in approving the piece.

When players took sides, then confrontations, which were already disputes over some form of power, became more political, especially when other players perceived the alliance itself as political rather than as aesthetically justifiable. In more than one music group it quickly got political when the players stopped and one confronted another about repertoire preference, tempo or pitch differences. For tempo, a metronome marking often became the impartial arbiter, but the difference had been noticed and, when the difference was purposeful, one player's tempo had been challenged, and their leadership was in

question in the group. Taking sides increased the amount of the dispute. Allies strengthened one's position.

Repertoire selection and other group processes such as scheduling often provoked complaints about politics. When a principal player was given more leeway to miss rehearsals than were the section players, or when one member of a group was always excused for last minute conflicts while that behavior was criticized coming from other members, the less powerful player felt the politics of the situation, because the conductor had allied with the other player. When one group member retained veto power over any repertoire choice while another player didn't have that option, again, the inequality was seen as the politics of the situation, and in more than one ensemble the inequality occurred due to patterns of alliance.

Along with similar aesthetics, proximity and frequency of contact also fostered alliance, such as when two musicians played in a second group together. In a period of three years, several small observed ensembles formed from among players in larger groups. Alliances in the larger groups catalyzed the formation of smaller groups. The smaller ensembles were made possible by the opportunity to meet and get acquainted in the larger ensembles. Even small groups fostered smaller groups: one trio formed from a formerly active quintet. Politics were the forging of alliances, such as when alliances for music enhanced other social ties between avocational players, and when some extra-musical ties created and improved musical work together. When musicians spoke up to ally with others who shared their goals, the alliance gave them power to achieve those goals.

When some ensemble members saw each other more often, such as when they were neighbors, then they had more opportunities to communicate about the ensemble. These flutists had more opportunity to develop consensus which would sway the group discussions. In music groups there were stronger and weaker alliances and there were different hierarchies of respect. In more than one ensemble the person who knew everyone

best made more decisions than did other members. This usually happened because that person was also the organizer or conductor; however, there were also ensembles where people who knew more about the others in the group made fewer decisions.

Musicians became allies through making music together but subsidiary alliances often created or sustained the musical alliance. Family members played together, such as the mother and daughter in one flute choir. The family tie came first for the offspring. Neighbors played music together, having first moved into the same neighborhood. Other commonalities that created alliances included work peer groups such as one lunch hour Christmas band formed one year; personal attraction, such as in some observed duo sessions between pianists and solo instrumentalists; and, the most germane, music aesthetics where, for example, reading sessions were inspired by works of specific composers such as Ingolf Dahl or Friedrich Kuhlau.

Flutists formed alliances which in many cases created future referrals. By establishing their playing skill level with other musicians, flutists created their own reputations. Although many reputations and referrals came from flutists who had heard other flutists playing, some did not. Some flutists spoke well for themselves, rather than using alliances to make their reputation known. Nonetheless, despite any referrals or personal testimony of skill, in more than one avocational group, new players had to wait to attain status as a competent player.

#### WAITING

Waiting was one way musicians got the repertoire parts they wanted. With one band, a musician, D, had to be invited to play. It was a question of knowing someone who knew his playing, knew the band, and passed on a recommendation so that D could get in. Before this happened, D had gradually managed to play first parts in the R band. Without playing first parts it would have been likely that the R band-players that recommended D for the B group would never have noticed D's playing. Although D talked a lot about the

section in the R band and trying to get to play first part so that he got to play better parts and solos, it took time, both for the conductor to let him do that and also for him to manage to arrive at the right rehearsal, the first one for a concert series, early enough to grab the parts and sit in the chair. D had to wait until one first player retired from the ensemble and other players switched parts.

The above experience also happened in other ensembles. One of the consequences of being a new player in a large group was not getting to play a part of your own choice. Some new players did not arrive early enough to get parts in the top section and so they were put on second or third parts. New players who did not play for the conductor did not get asked to fill in for missing solo parts or lead positions because the conductor did not know how they played. When players waited for a choice of parts they sometimes had the opportunity to step into available positions of power such as leadership roles and leading parts.

Different repertoire evoked different political scenarios. In some repertoire the parts were equally difficult and interesting, such as in Pierre Paubon's quartet for flutes, *Anouchka* (c1983), and in Alec Wilder's *Movement* for flute ensemble (c1978). However, in much of the flute ensemble repertoire there was a musical status difference between first and second parts, such as in James Pellerite's *Chaconne* for three flute parts (c1977), Anton Reicha's opus 19 quartet for flutes (c1974), or in Henry Mancini's *Baby Elephant Walk* for flute choir (1961). Because of this, there were politics involved in joining a group without knowing parts or players.

When a music group formed for a performance, there were consequences if the parts included both a first and a second flute part. For much of the repertoire, including classical, romantic, and neoclassical compositions, the first-part player was more audible, had a more challenging part to play, and had the lead more often in tempo and intonation by virtue of playing more often and playing melody rather than accompaniment. The other player had a less challenging and interesting part and thus learned less of the repertoire and

was heard less. The second player not only heard themselves less, they also received less acclaim and prestige from others. This is nothing new. There is the expression “playing second fiddle.” From the individual flutist’s perspective it was certainly political to compete with other players for a playing position.

The least confrontational way musicians contested power was by gaining enough experience to know how to take power at a time when it was available. Musicians did this, for example, by learning an ensemble’s usual processes for choosing repertoire and rehearsing, so that they could bring repertoire, take a specific part to play, or suggest a specific rehearsal technique at a time when it was not changing an ongoing process. The choice of rehearsal process, repertoire, and which part they played, were the forms of power in question. Flutists challenged leaders, allied with other flutists, and used experience in order to choose and achieve their goals in ensembles.

#### GOVERNING

In addition to confronting others, forming alliances, and waiting for their break, musicians also tried to assume and maintain power through the art of governing. Flutists worked for egalitarian relations in ensembles with problem-solving, diplomacy, and political awareness of perceptions and consequences of actions when they were in leadership positions. In many instances flutists negotiated rather than maneuvered as they planned, bargained, and arranged, rather than scheming or plotting.

The art of governing appeared obvious in larger, conducted groups. In some of the flute choirs observed, the conductor was officially the group’s teacher. This may partly explain the use of standard techniques for working with flute ensembles; however, it also seems to be common sense that leaders of avocational groups fostered a democratic community spirit.

Many techniques for making rehearsals fair to everyone were discussed by conductors as well as flute choir members. In order to achieve egalitarian relations, leaders

learned everyone's name, not just those who come up to talk to them for one reason or another, which made the group personal rather than impersonal, and made it easier for others to get to know their fellow players because they heard peoples' names. Leaders encouraged or assigned people to play varied parts they so that they all got different experiences—not just the best or most-experienced players playing the first part. Leaders coached both the accompaniment parts and the lead parts, so that the players all got the same amount of playing time and so that the musical texture benefited from both approaches. Leaders tried to talk one-on-one with individuals when there were specific difficulties with playing or scheduling or rehearsal process, so that the individual had more of a chance to communicate. This saved group time for rehearsal, let the conductor get to know and appreciate the individual players, which was one of the rewarding parts of working with the group, and seemed to work more effectively for solving problems than did in-group confrontation.

As the previous examples describe, leaders governed groups with egalitarian goals while still exercising power by choosing repertoire and assigning parts. In nonconducted groups, the smaller ensembles, individuals practiced diplomacy in ways which conductors also used. Diplomatic problem-solving contrasted to more accusatory approaches. Although groups usually had to work through tempo problems, for example, many groups were able to do so without confronting individuals, such as by using a metronome to arbitrate or set up a reference point, by clarifying which part to follow, or by adopting slower rehearsal tempos when players lacked the technique to play as fast as the composer indicated in the parts.

When the art of governing prevailed in solving intonation problems, members constructively suggested ways to solve the problem, such as by checking the group's relative pitch to make sure the overall pitch was at a good level, by adjusting relative dynamics in the group, or by offering alternate fingering ideas. Although an electronic tuner offered an impersonal initial tuning note, the tuning in music often had to be flexible

to sound good throughout a piece.<sup>32</sup> Once a piece was underway, the relative pitch was flexible and the question was who tuned to who. One common problem was when one player couldn't find a good pitch for their note, despite repeated attempts. There were observed occasions when the art of governing did not prevail and other ensemble members simply said, "you're flat." As were other problems, tuning to another player was a scenario that delineated a group's politics.

## PERCEIVING AND MANAGING POWER

### PERCEPTION

Some flutists focused on a player's intentions. When another player's intentions were perceived as accusatory and negative, then it became more difficult to create consensus. One example of this was when a group stopped playing and one musician said, to the entire group, that the group was playing too loudly. Although the comment was meant to improve the group, one player took the comment personally, and then the other player commented later, privately, on it indeed having been meant as a directed comment. The two players understood each other, although it was not clear to the entire group. Although it was rare to observe complex interrelationships such as these, these interrelationships occurred more than once, and in more than one ensemble. Some flutists appeared to be better at perceiving intent than were others.

In this chapter on leadership, in the opening scenario described, one flutist had a problem reading rhythm, which had inspired a question about leadership because that same problem interfered with the togetherness of the ensemble. Perceiving the comment as a criticism or a confrontation made the interaction political, because power and status were being negotiated rather than aesthetics. However, since the comment was seen as a

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<sup>32</sup> See discussions of equal-temperament, ensemble intonation and pitch perception in Rossing (1990).

measure of personal frustration, then the interaction was de-politicized inasmuch as the focus remained on building ensemble consensus for style. Perception was a key component of negotiations in rehearsals.

Two more examples illustrate the nebulousness of perception. What a leader saw as a friendly hello to a long-known group member was on occasion described by others as favoritism or toadying. Underlying the accusation was the infrequently-stated view that pursuit of interpersonal alliances and networks was political action superseding the real work of building a reputation through playing well. In other words, more than one flutist saw gregarious players as shirkers and manipulators. Other flutists saw the same gregariousness as political astuteness or friendliness. Musical perceptions varied as much as did social perceptions. One leader considered quietness about an individual flutist's rhythm problem to be discretion, while another ensemble member perceived that same quietness as a lack of commitment to solving the problem.

#### POLITICAL ACTIONS

Leaders and flutists with more to negotiate were more likely to be political. Called networking, getting to know people personally, and finding things out, politics in social interaction became difficult to avoid for people in positions of power, such as designated group leaders. A lot of the politics in one flute choir had to do with making the administrative board aware of the flute choir so that they (a) understood the choir's history and function; (b) made a place for the ensemble in the overall calendar; and (c) funded, encouraged, and supported the choir. In addition to the administrative politics, there were also politics within the ensemble. As a designated leader the flute choir conductor interacted with every flute choir member. In addition, the flute choir conductor needed to interact with the administrative board in order to know the administration details of the ensemble.

Some flutists had to compromise with family members for funds and time for music and many observed ensemble members canceled their participation in rehearsals because of family priorities. Many flutists maneuvered to try to satisfy both family and music group responsibilities; however, some individuals who resigned from music groups said that they needed more time at home. For these flutists it had not been possible to meet their commitments to the ensemble while also satisfying their commitments to family.

Flutists who started to earn money performing also had more to negotiate and encountered more political issues. One musician considered it a necessity to accept Christmas Eve and Easter performance opportunities, while a family member saw it as de-prioritizing family and prioritizing greed, by making altruism and nurture taking second place to pursuit of performance goals. This reasoning continued through different time frameworks, such as when musicians thought that the short term sacrifice of family time would create the reputation and skills to get better-paying jobs with better work hours. The nonpaid Christmas performance was acceptable for the musician, but tedious for the family members who preferred other Christmas activities.

Musical preferences and values led to political actions on some occasions. One scenario frequently observed was that flutists negotiated power when they selected parts. The first factor was that some flutists preferred to play specific parts, such as first or fourth flute. When they had such preferences, flutists maneuvered in different ways for the parts they wanted. Flutists found out ahead of time who got to play first parts, played for the conductor, told the conductor about their own skills and experience, and won status in the group before playing in the group, such as through another player's referral. Some players just asked for a first part. One of the first things some players did was to find out who else was playing, and whether they wanted to play second next to them. In paying groups, some players negotiated to miss rehearsals or get more pay when they thought the group was not at their skill level. Flutists confronted other musicians, allied with other

musicians, waited for openings and used egalitarian governing methods when distributing and selecting parts in the repertoire.

One answer to how flutists found their own speed in an ensemble is that some flutists confronted others often, socialized gregariously, and took the lead in more situations than did others. These flutists maneuvered in groups, brought to light conflicting interrelationships among group members, and pursued the art of governing. This was politics in music groups. Some musicians talked about the social dynamics of confrontation, socializing, and taking initiative, and were purposeful in both their choices and their naiveté—having chosen to purposely remain ignorant about some group interrelationships. These musicians were politically aware, although they chose to limit their political activity. There were also musicians who chose to learn everything they could about specific group interrelationships. Their awareness in particular suggested the importance of looking at politics in this study. In this study, while some musicians consciously tried to depoliticize group interactions, other musicians made a point of finding out about and being aware of the social status they and others had among musicians they knew.

When musicians did not discuss social interaction or status hierarchies, then the political perspective diminished in importance. So, in this study, music group politics were the conscious use of social interaction and purposeful awareness of status hierarchies in the social activity of music. Even musicians who were less-gregarious, less-confrontational, and less-instrumental in governing a group often made choices about their politics and the politics they would accept in their music groups. They just chose to be less politically active. Since each musician had some relation to the socializing, governing, and goal-pursuit in their ensemble, politics comprised a cohesive way to look at how individuals found their own speed in music groups. In addition, for some individual musicians who were finding their own speed in a music group, politics were the critical factor in their decision to join, create, or leave a group.

## CHAPTER 9: ENSEMBLE ENDINGS

This is the last discussion of the parts of the process of finding a music group with which to play. For all flutists part of the process of finding an ensemble to play with was quitting, parting from, or staying with the ensembles they had joined or started. Some groups broke up when players moved away or stopped finding reasons to meet. One sign that players had found their own speed in an ensemble was when they stayed and the group achieved longevity. Quitting a group changed larger groups without ending them. Quitting a group ended some small groups. One of the signs that players had not found their own speed in an ensemble was when they quit playing in the ensemble. For flutists in this study, group disintegration and quitting a group gave them an opportunity to re-group in a new way.

When a person played in a music group it was only possible to quit that group when the group was ongoing. Single-concert performance groups and reading-session get-togethers usually allowed for neither group longevity nor quitting a group, since they required only short-term commitment. Nevertheless, some observed reading sessions and concerts were initially well-received, and subsequently achieved longevity in the form of annual occasions or occasional follow-up get-togethers. Once this happened it was still possible for a group member to quit those groups, or to contribute to group longevity by joining in the re-formed group.

### BREAKING UP

More than one flutist joined or left an ensemble when they moved to or from out-of-state. As one flutist said, when the bassoonist left their quintet it was just too hard to find another bassoonist so their group stopped meeting. Two other flutists talked about

traveling out-of-state to be able to play again with their respective former duo partners, who both happened to be pianists. One flutist described how his trio of ten years would be breaking up because one of the musicians was moving. Ensembles changed or ended when these break-ups occurred, although traveling was considered as an option to permanent break-up. One frequent result of ending a group was that social ties dissipated. Breakups were bad because it was hard work to get a group together and because the loss of a group tended to mean, at least in the immediate future, the loss of a desired opportunity to play one kind of repertoire; however, when ensembles broke up flutists had more time available to regroup. Since sheet music was usually returned, if they had acquired music then flutists also had the music available for playing in a new ensemble with the same instrumentation after ensembles broke up.

#### LONGEVITY

Observed trios, quartets, quintets, choirs, bands and orchestras for the most part stayed together over the time of this study. The observed groups in this study that continued to play together showed various reasons for staying together. One group only continued to meet on occasions when they were hired to play new jobs. One reason a flutist gave for continuing with one group was that the ensemble's repertoire would always challenge him technically.

#### ADMINISTRATIVE FACILITATION

Larger groups with administrative structures appeared, on some occasions, to be perpetuated through the facilitation of those structures, which included a regular time and place to meet, a library of ensemble music, seasonal performance expectations from audiences, and a conductor with a position and responsibility to be there to lead. Whatever the reasons flutists had for staying in ensembles, they experienced both difficulties and benefits resulting from group longevity.

## GROWTH OF SKILLS AND REPERTOIRE

In groups with longevity, conventions, habits, and ruts resulted over time. With group longevity came an increase of social and musical patterns for groups and their individuals, patterns that were both benefits and problems. When groups stayed together one of the common results was that they developed more repertoire, learned new pieces and even, sometimes, new styles. Group longevity contributed to a larger repertoire of playable music, musical skills, and more opportunity to sound good in a group, which was often the most important to players. Group longevity contributed to a sense of community as players got to know each other over time. Group longevity also expedited the learning process as the group began to use musical conventions more frequently. The music groups observed lasted anywhere from the moment someone scheduled a meeting to the several years. From a moment to a lifetime, for the music, for fun.

## QUITTING

### TIME CONFLICTS

Without group longevity, individuals had more individual time for other priorities. When groups broke up some players continued on to new groups, benefiting by eluding longevity. Many musicians said that they had quit large ensembles because of time-conflicts with work and family activities.

I'm thinking of taking some classes. I'm not sure where I'm going career-wise, but I want to take some classes just to jostle myself. I've been playing in the band for five years now, and I've always had to save Thursday nights for band rehearsal. Maybe it's time for a change. It's not like I'm going to be a professional horn player. I've always known that I would never be a professional horn player. I'm thinking of taking a technical writing class.

*-Musician describes why she was going to quit a band.*

One of the choices avocational musicians frequently made was whether or not to stay in a group. The larger music groups experienced constant personnel change. In smaller groups it was harder to substitute in new players because groups were matched more uniquely with individuals socially and musically. When a musician chose to leave a group there were a seemingly infinite number of reasons for the departure, but there were also frequent tendencies, such as quitting because of time-conflicts with work, family activities, or the stated musical reason of disliking the repertoire.

#### SEASONAL ENDINGS

Timing was important for quitting. As observed, flutists retired from ensembles at many different times, whether or not it was because they did not like the repertoire. Sometimes, for example, players decided to leave a group but would wait until the next concert to make the move, so that they would not jeopardize the performance through their absence. Musicians quit after bad performances. Players talked about performances being bad when they themselves played badly, the repertoire itself sounded bad to the players, the ensemble didn't sound together, or the audience didn't like the repertoire. After bad rehearsals musicians quit, such as when they were dissatisfied with the group's level of playing or quality of accomplishment in the rehearsal. At season endings musicians quit, such as when they moved, changed jobs, re-evaluated their schedule, got tired of the commute, or when the ensemble changed in some way that the player did not want to change. On the one occasion a flutist was observed quitting a group in the middle of

rehearsal it was quite unusual. The conductor had asked the musician to wait until after the upcoming performance to re-join the ensemble, as the player had unexpectedly joined a dress rehearsal after months of absence. Although players quit groups at all of these different times, when they didn't like the repertoire they tended to quit at season endings.

#### QUITTING DUE TO REPERTOIRE

Musicians quit groups when they did not find their own speed in a music group, such as when they did not like the repertoire.

It does seem important to talk about the aesthetic choice of repertoire. I mean, that's why I quit my string quartet. I don't want to spend all my time playing only the late opuses of Beethoven's string quartets, and that's all they wanted to do. I mean, it's not any fun to play opus 135 when you don't spend all of your time practicing. I can play the Haydn and Mozart quartets, and up to [Beethoven] opus 59, but those late Beethoven. I don't mind playing them once in a while. But not all the time.

*-Cellist discusses late Beethoven in repertoire choices.*

Translating this discussion of Beethoven's late compositions to flute—Flutist Karl Kraber discusses the same late Beethoven writing. (Karl "Fritz" Kraber was with the Dorian woodwind quintet for twenty years):

Members of the Dorian knew the composer Henry Brant and asked him to arrange the early Beethoven Octet for the quintet. Not happy with the Octet, Brant arranged the 14th string quartet, Opus 131 in C# Minor for the woodwind quintet. "Our jaws dropped. It is incredible music and we never had played anything like it before," remembers Kraber. "Brant had several sessions with us, listening to the voicing. Once he thought that the French horn sounded too much like Wagner, so he changed it. He tried to make it sound like Beethoven had written a woodwind quintet."

"Prior to reading this work, we thought the 23-minute Nielsen quintet was long, but this Beethoven was 35 minutes! Our quintet never became involved in such deep discussions or arguments until we tried late Beethoven." (Goll-Wilson 1988: Interview with Karl Kraber)

Although the repertoire was not the entire musical experience, the repertoire instigated the ensemble interaction that completed the musical experience. The music set boundaries and opened up possibilities. Particular pieces, as Karl Kraber testified, offered unique possibilities for musical experience and group interaction.

For individual musicians trying to find their own speed, disliking the repertoire was ultimately a sign of misfit in technique, taste, or group interaction. First of all, however, when musicians quit a music group because they didn't like the repertoire, it was a sign that the group had developed their own repertoire, and, as already described, groups developed repertoire by finding, reading, rehearsing, and performing music. The social and musical process in each of these steps has been examined. As has also been discussed, playing music in groups produced patterns of leadership, commitment, and negotiation. These three, leadership, commitment, and the negotiations of politics, fluctuated within groups. As individual and group leadership, commitment, and politics developed, one outcome was that some individuals quit music groups because they didn't like the repertoire. As described, single-concert groups and reading sessions were not as quitable as were ongoing ensembles.

Aesthetic preferences were only one of three general scenarios for disliking repertoire. These scenarios describe the departures due to repertoire that were observed in

this study. Flutists quit music groups because either their or the group's technique wasn't up to par; they weren't satisfied with the group's taste in music; or the group interaction didn't work for them. Another way to state these three scenarios is that: (a) the individual wasn't happy with their own or the group's commitment; (b) the available repertoire didn't please the musician; or, in the case of repertoire choice, (c) the decision-making hierarchy didn't work for the individual musician. Although musicians sometimes gave a single explanation for quitting a group, these scenarios sometimes observedly worked together. The group, the music, and the individual's commitment each catalyzed individual choices to quit music groups.

When the individual was unhappy with their own commitment, they described the problem as one of not being able to and not wanting to practice enough for the music to be fun. One horn player-turned-flutist described band parts this way, saying that it was too difficult for him to read the many ledger-lined notes so quickly, such as in high Sousa parts including the following excerpt for flute or piccolo, which is played in cut time:



Illustration 10: Fast-fingering challenges in Sousa flute parts: third-octave notes, with lots of ledger-lines, in cut time, with four flats. The Stars and Stripes (Sousa 1986)

In this situation the musicians just didn't sound good to themselves. They just didn't have the technique to enjoy the situation. This happened in at least four observed cases. The individuals played in diverse groups: two bands, a flute choir and a quartet. In all four situations the group showed acceptance of the individual's current level of playing, but the individual expressed unhappiness with the resulting sound or their own personal frustration.

When available repertoire did not work what happened in some instances was that no one in the group had found repertoire that the individual liked. Especially in larger groups, after playing with the group for more than a year or two, more than one musician was sick of summer marches, popular music medleys, and Christmas music. In this case musicians often liked the repertoire initially, but did not enjoy the repetition over time. In groups with flute, some musicians described the repertoire problem as a problem with the flute idiom or the aesthetics of the existing repertoire for flute. Some musicians with strong aesthetic preferences developed their dislike of existing repertoire as they got to know it over time. In the reverse, other musicians with strong aesthetic preferences

became more open to and interested in the existing repertoire as they got to know it over time. Strength of preference did not appear to dictate how likely it was that a musician would try to find music that they liked for a group.

In terms of the repertoire, the group interaction tended to be negotiation over the choice of repertoire. When the decision-making hierarchy went wrong, it went wrong in a few different ways. One occurrence was that the player was in a minority and the group would not compromise by accommodating the player's repertoire preferences. A second scenario was when a group member disliked the leader's choices of repertoire. A third scenario was when the individual did not want to accommodate the majority's choice of repertoire. Another way to summarize these scenarios is to say that the group did not share common musical goals.

Technique, aesthetics, and the group interaction all contributed to repertoire evaluation. Technique, aesthetic judgment, and group negotiation all influenced music groups negotiating consensus, tradition and change in the repertoire, which in turn affected individual musicians trying to find their own speed.

For the individual musician trying to find their own speed, disliking the repertoire was a sign of misfit in technique, taste, or group interaction. The process of reaching a consensus on repertoire, involved each member's full compliment of experience with music, or, alternately, it was an arena where the level of involvement reflected the individual member's degree of commitment to the ensemble. In this case a misfit reflected varying degrees of commitment to the group. Disliking the repertoire was also a sign that the individual was not in a position of power in the decision-making hierarchy in the group. More-experienced players sometimes summarized their mismatch with a group as one of experience rather than of having more technique or different aesthetics. Experience included a combination of varying parameters of technique, aesthetics, and social skills.

One of the less obvious issues in group repertoire choice and the individual choice to leave a group was an avocational versus vocational issue: When hired on a one-time

basis to play services, vocational musicians played what they were paid to play, although the more they liked the music the less money it took to persuade them to play the job—for example, a chamber music job taking precedence over a current studio recording job, despite the studio job paying over \$100.00 more per service. The repertoire in question was last-minute orchestral movie music versus double quintet and chamber orchestra (eighteen players) repertoire that had been scheduled and agreed-to months ahead. This entire issue becomes a non-vocational issue when seen as a question of performance opportunities. As additionally discussed in the topic of jobs and performances, the opportunity to perform often changed repertoire choices when performances demanded a certain repertoire.

From a repertoire perspective a member quitting a group due to disliked repertoire had a particular pattern in terms of compositions. Within the current potential repertoire, groups had several typical reactions to music. The typical reactions to repertoire included: motivation and general approval; unanimous disapproval; conflicting preferences within the group; and less-critical acceptance when the musician was paid. Two typical conflicting preferences between group members were when group members varied in how willing they were to try different styles and difficulty levels of music, and when group members varied in what they preferred. When group members varied in what they preferred, two apparently typical scenarios were when only two members of one group wanted to and were willing to play contemporary idioms of the ensemble repertoire, and when two members of another group only wanted to play repertoire which could be considered to be serious or good music in the tradition of the history of classical western art music, and didn't want to play popular transcriptions, fusion repertoire such as jazzy or rock arrangements, or joke pieces. Good repertoire that was idiomatic, well-written, and at the right level of difficulty united groups and provided an incentive. A few rehearsals with too-difficult or unrewarding music deterred further meetings. One lucky find of a

piece that challenged and worked for all of the group members contributed to group longevity.

#### MISFIT IN TECHNIQUE

Flutists who wanted to play really well sometimes left groups. In this study four accomplished flutists said, individually, when they quit their flute choir, that they had found other performing opportunities that were taking their time. One flutist had formed a woodwind quintet which was performing regularly. Another flutist was active in a quartet. The third flutist played in two community bands and a jazz trio, and the fourth flutist had joined a small community orchestra. However, one flutist also described leaving a large ensemble when the other personnel had changed over time and the social grouping just was not as involving as it had been. Although several flutists left larger ensembles in pursuit of excellence, flutists also left large ensembles for social reasons.

Social as well as musical components had consequences for ensemble endings. In this study when ensembles broke up due to musicians moving out of town it was because other priorities outside of music had instigated change. In more than one ensemble which stayed together over time and achieved a degree of longevity the flutists talked about enjoying the socializing as well as the music. When musicians quit ensembles because of disliking the repertoire then in more than one ensemble it was a situation where the aesthetics of the music changed the social group that was the ensemble. When flutists looked for an ensemble in which they like to play, some flutists chose to leave ensembles due to having to move, some flutists parted from ensembles when other members had to move, some flutists stayed in their ensembles over time to achieve group longevity, and some flutists quit ensembles.

## CHAPTER 10: HOW FLUTISTS FIND THEIR OWN SPEED

This study examined how flutists find their own speed in a music group. The study uses observation and participant observation, documented in field notes, and supplementary tape-recorded interviews to examine how flutists find groups that work for them both socially and musically. Groups that work are congenial as well as musically satisfactory in some way, such as in how fast they can play or in their choice of repertoire. The research showed that finding your own speed in an ensemble is a process in which flutists:

- 1) join or start a group,
- 2) schedule time use,
- 3) find repertoire,
- 4) adapt to the musical characteristics of the flute,
- 5) lead by cueing or by initiating rehearsal,
- 6) perform,
- 7) avoid or master group politics, and
- 8) stay in or leave groups.

Some of these parts of the process are requisite while others are optional. Each flutist in this study who played in an ensemble joined or started a group, scheduled get-togethers, adapted to the musical characteristics of the flute, avoided or mastered group politics and stayed in or left groups. These parts of the process were all necessary. Joining or starting a group was the start of ensemble playing, as also were scheduling and staying in an ensemble. In addition to these requisite steps for finding one's own speed in an ensemble, some flutists also found music for ensembles and led by cueing or taking initiative. These were parts of the process that only some flutists choose to complete since

finding music and leading were necessary to each ensemble, but could be done by just one member of the group. Finally, most flutists in this study performed and most large ensembles performed. All of the large ensembles, the orchestras, bands and flute choirs observed in this study, performed. Although performing is not necessary, it is frequently a personal goal, a reason flutists form groups.

In addition to being either necessary or optional, parts of the process of finding one's own speed also vary as to whether or not the activity has a social or a musical focus. In finding their own speed by (a) finding music, (b) leading by cueing according to score indications, and (c) adapting to the musical characteristics of the flute, flutists first focus on the music. Adapting to the flute, for example, is initially about specific aspects of music, although it is also a process of interacting socially. In contrast, flutists focus first on social interaction when they are in the process of finding their own speed through (a) joining or starting a group, (b) scheduling, and (c) avoiding or mastering politics in ensembles. Scheduling the time and resources for music, for example, is a process of social and individual decision-making and communication about priorities. Within each of these processes flutists choose what to do, and these choices are their ways of finding their own speed in ensembles.

#### REQUISITE PARTS OF THE PROCESS

One of the greatest differences between how flutists find their own speed in an ensemble is that some flutists join groups while other flutists start groups. When flutists join ensembles that they hear of through advertisements, they a) sometimes know none of the other ensemble members, b) often have to audition or pay-to-play, c) tend to be joining an ensemble with sectional, non-solo instrumentation and pre-established repertoire and d) usually have not found it necessary to extensively evaluate the group's skill-level. Flutists who start groups have a contrasting experience. They tend to know all of the members of the ensemble and they are often responsible for repertoire choices and for establishing the

group's skill-level. Flutists who start groups are social organizers, while flutists who join groups meet new people. Being invited to join a group is more like joining a group through advertisement than it is like starting a group, except that invitees rarely have to audition, often have the opportunity to play one-on-a-part instrumentation and are sometimes given repertoire-deciding responsibility from the outset. One of the consequences of these contrasts is that it is easier to play large ensemble repertoire by joining a group and easier to play duo repertoire by starting a group.

When flutists join an ensemble they usually first ask questions about scheduling, location, skill levels and fees in order to learn when and how often the group meets, what type of commute is required and how interesting or challenging the group's repertoire and skill-level will be. Although there are typical conversations between conductors and prospective ensemble members, these conversations contain different information depending on the individuals and the ensemble in question since the conversations occur at different times in flutists' levels of experience and priorities. To join ensembles flutists first find out about a group and then decide whether or not to join. One of the questions raised by this study is how flutists decided to join. Although this study identified criteria which flutists considered before joining a group, further research would clarify, for example, whether commute distance and time is more or less important than is repertoire when flutists are considering whether or not to join an ensemble.

By joining or starting a group every ensemble flutist becomes an ensemble member. Although many flutists start small groups once they have been members of a larger ensemble for months or years, not all flutists start group. When flutists do start groups they do so for different reasons and they start different kinds of groups. Common functional reasons for starting groups are to perform concerts, perform particular compositions and read music for fun. Flutists also sometimes start groups for primarily social reasons including playing with friends and relations and meeting new people.

When flutists start groups they are more likely to have control over the logistical details of ensemble size, personnel, repertoire, location, meeting time, refreshments, and etiquette. While organizers had the opportunity to choose location, for example, this did not mean that locations varied greatly, since ensemble-organizers in this study chose conventional, convenient, cost-effective and familiar places to rehearse. Each choice made for starting a group became an ongoing consideration for groups which stayed together. Particularly in smaller ensembles some flutists change their choices of meeting time and location, repertoire, and etiquette over time. Further research would be needed to examine more closely how flutists choose personnel and refreshments as part of the process of finding their own speed in an ensemble.

Flutists use scheduling to find their own speed in ensembles by scheduling performances, rehearsals, and reading sessions in different ways, as is observable in differences in arrival times, absenteeism, schedule conflicts and rate of learning the repertoire. Flutists find their own speed in ensembles by either accepting, adapting to, changing, or quitting ensembles. While flutists in large ensembles have more attendance flexibility, flutists in smaller ensembles tend to have more flexibility in the scheduling of repertoire and meeting times and locations. When flutists can not negotiate a common meeting time then ensembles end during the activity of scheduling.

As with the process of becoming an ensemble member, flutists playing ensemble music are necessarily involved in the process of scheduling. Flutists often schedule the time to meet with a group before deciding to join and before finding music. Flutists' routine calendar dates and time allocations are simple to see, yet it is difficult to observe and describe the priorities, intents, and passions flutists hold that motivate or create the scheduling problems and solutions. Ensembles that formally decide all of the variables in the scheduling process differ greatly from ensembles that only informally decide when and where to meet. Avocational groups that schedule concert goals, rehearsal ending times, rehearsal break times, amounts of time for specific repertoire rehearsal, and seasonal

variations in repertoire have reached consensus on each of these details, whereas ensembles with undecided variables have fewer established agreements.

Ensembles' scheduling problems of late arrival, absenteeism, conflicting calendar dates and using rehearsal time well for the repertoire are common to all groups despite the wide ranges in ensemble sizes and goals. Underlying this commonality of problems with scheduling are the large differences between individual flutists in their commutes, health, work schedules, knowledge of organizational techniques and styles of etiquette, and family, work, education, and church priorities. In addition to the differences in individual circumstances, flutists differ in how much time they dedicate to music, how much money they invest in music, in what aspect of music they prioritize, and in what their intentions are. While this study describes these differences, further research would be needed to describe, for example, how much time avocational flutists do dedicate to music over various lengths of time such as a week, a year or an avocational career. Across the general categories described, flutists' commitments of resources and energy are ambiguous and they change over time. Commitment is a component of the social, metaphorical meaning of speed, an attitude to calibrate with other ensemble members. Flutists want to be in music groups with other people who are as serious or easy-going about it all as they are.

Scheduling is a readily observed negotiation of time investment in ensembles. One of the ways flutists find their own speed in an ensemble is by creating, negotiating, and accepting an ensemble's scheduling process. Flutists choose and create their role in the scheduling process, they negotiate with other ensemble members and then they either accept the ensemble's problems and choice of scheduling formality or leave the ensemble.

In classical music the repertoire defines the flute's musical possibilities and boundaries, but in addition each flutist makes a personal assessment of the language of the flute. One of the inescapable ways flutists find their own speed in ensembles is by adapting to the musical characteristics of the flute, which can be categorized into note range, dynamics, articulation, fingering, facility, tone, intonation, breathing, and expression.

Some flutists accommodate the characteristic note range of the flute by joining orchestras because there the high tessitura is an advantage. Flutists also accommodate the flute's array of musical characteristics by starting groups, scheduling practice time, investing money in new instruments and quitting groups or the instrument itself. Along with these general categories of interaction some of the more specific forms of interaction flutists use to adapt to the flute idiom are how-to questions, general complaints to conductors or ensembles, requests for solo positions, negotiations for part-exchanges with fellow ensemble members and asking for help.

Once flutists play in an ensemble, the flute's musical characteristics influence the ensemble interactions. Flutists interact socially and musically in response to the flute's characteristic optional low B key, difficult articulation in the low register, louder high register, irregular fingerings and multiple ledger lines in high parts, potential velocity, intonation variability, requirement for large quantities of air and overall limited expression. The high tessitura of the flute is unique among orchestral instruments. This contributes to composers writing flute parts full of melody and solo lines while also making idiomatic writing more difficult for composers and yet more important to flutists. For flute in particular among orchestral instruments the tessitura in this way contributes to competition among flutists for first flute parts, which are often more audible and more melodic than second or third parts.

Flutists find literal speed—velocity—by achieving facility on the flute through fast fingering in addition to finding repertoire with fast tempos and enough notes per minute to demonstrate this facility. Flutists older than forty-five years old who started flute as adults describe facility as a great difficulty for aging fingers. While velocity is important to some flutists, it is not the primary musical pursuit for all flutists. Yet to be answered is the question of what proportion of flutists prioritize speed and facility over other characteristics of the flute and whether or not the quality and nature of specific makes, models and qualities of instruments correlate with the musical characteristics their owners

prioritize and the types of ensembles their owners prefer. Also, another question this examination of adapting to the flute idiom raises is that of whether the ensemble interactions in reaction to the flute's limitations are similar to other kinds of problem-solving interactions in social groups of similar sizes.

One aspect of every group is the distribution of power. For many flutists finding their own speed in an ensemble this is not something they focus on, but for some flutists it is. While not many flutists discuss status hierarchies in avocational groups, there is some conscious use of social interaction in the social activity of music. Some flutists are gregarious and confrontational in their honesty about what they hear in rehearsal. Flutists, especially those in leadership roles, make choices about their politics, such as that of choosing to be egalitarian with rehearsal time while using repertoire to give more-skilled players more musical challenges. Once flutists have a leadership role, such as by being conductor or by playing the first part, then they are more likely to be aware of negotiations for power as musicians confront, ally with, or wait for power such as that of deciding tempos, rehearsal procedures and repertoire choice. In these ways, through confrontation, alliance, waiting, or purposeful governing, flutists use politics to find their own speed in ensembles.

At the end of the process of joining a group is the decision to stay with, part from or quit an ensemble. As long as an ensemble is more than a one-concert or one-reading-session ensemble, every ensemble flutist experiences at least one of these ensemble endings, whether it is group longevity or a group breakup. Flutists who stay in groups experience the camaraderie of long-time acquaintanceship and the ease of rehearsal habits. Flutists who quit ensembles, such as when they dislike or are tired of the repertoire, often join new ensembles or follow other musical pathways.

#### OPTIONAL PARTS OF THE PROCESS

While for most flutists scheduling meetings or joining a group is the first part of the process of finding your own speed in an ensemble, for some flutists locating repertoire for an ensemble is the first part of the process. Finding the music is a way to play a specific quality, style or piece of music, which means that for flutists with specific music goals it is the most important part of the process of finding your own speed in an ensemble. Flutists not only find literal speed—velocity—by locating repertoire for ensembles, they also find social speed by providing repertoire when the repertoire allows for successful negotiation of artistic consensus among ensemble members. Liking a group's repertoire is a sign of fit in technique, taste or group interactions. Finding music can be an artistic endeavor with both musical and social consequences.

Flutists locate and acquire music for ensembles by buying, borrowing, arranging, copying, commissioning and composing music. Each of these processes in turn has social and music implications which shape the ensemble experience. When flutists want convenience, possibility, difference appeal, quality or low cost, then these criteria often determine where they look for music. This in turn limits the possible ensemble repertoire. Additionally, when flutists look for music for an upcoming program or a soon-to-be reading session then timing influences the search possibilities. Within all search strategies flutists choose music according to criteria of instrumentation, familiarity, style, difficulty, length and cost.

The role of music-finder influences group interactions. Not all flutists find music for ensembles. Flutists who are conductors, group-organizers, flute teachers, experienced ensemble players, opinionated musicians and goal-oriented performers all have motivations for finding music. It is more frequent in small ensembles to share the artistic leadership and equalized ownership of repertoire-acquisition than it is in large ensembles, since in larger ensembles the rights and responsibilities of finding music are often designated to the leader.

As flutists stay in ensembles their initial process of locating repertoire has both limiting and motivating consequences for subsequent searches for repertoire. For flutists finding their own speed in an ensemble, the process of finding repertoire changes over time as group members respond to repertoire choices and as the stock of unknown repertoire diminishes.

As part of their process of finding their own speed flutists use a range of approaches for locating repertoire, many of which are briefly described in this study. Most of the possible approaches for locating repertoire require further research if they are to be better understood as to how they influence ensemble interactions, the attainment of individual's musical goals, and the shape of the existing repertoire for flute in ensembles. For example, the only cost-saving strategy described in this study at any length is borrowing music. Some other cost-saving strategies that were observed but are yet to be described or analyzed are how flutists buy at sales, choose long-lasting materials of high quality in order to minimize the need for over-consumption of paper resources, or arrange their own music in order to avoid excessive travel or shipping costs. Few studies exist on how the process of locating repertoire shapes the ensemble experience musically and socially for flutists. While this study outlines categories to be considered, there is room for further research.

As is locating repertoire, performing with and leading in ensembles are optional steps for finding one's own speed in a group. Flutists vary greatly as to how comfortable they are performing in front of an audience of any size, be it one person or hundreds of people. In comparison to other ensemble get-togethers, the unusual aspects of performance are the full-ensemble attendance, the goal and achievement of artistry, the audience, the special concert locations and the formal attire. These conditions exist in both paid and unpaid performances and tend to make flutists nervous to various degrees.

On some occasions flutists demonstrate tremendous motivation to practice and to adapt to social conventions when they are paid well to perform ensemble music, yet

flutists are also motivated to themselves pay to play in many situations. This suggests some ambiguity in the role of pay for flutists finding their own speed in ensembles. Whether or not pay is involved, flutists sometimes choose to play in large ensembles that have sections of flutes so that there is no risk of being heard playing solo. Flutists regulate their ensemble participation according to their artistic goals, pay motivations and nerves in performance. While this study outlines this analysis, further research could more fully describe these aspects of performance to show how they fit together for flutists finding their own speed in an ensemble.

For finding their own speed in ensembles flutists' approaches to leadership range from accepting the leadership of others, to leading by organizing a group socially, deciding social and musical details, cueing, and playing in an exemplary manner. Not all flutists lead. Flutists lead ensembles artistically by finding repertoire, establishing rehearsal goals, sharing musical insights, setting tempos, and cueing beginnings and endings. While in some small ensembles all members have to know an ensemble score in order to adapt to changing melodic leadership and make it through a piece, in large ensembles the conductor often makes it possible to sight-read an unknown score by coordinating the parts of the various ensemble members. Flutists lead ensembles socially by organizing logistical details and facilitating consensus. In these ways, with or without designated leadership roles, flutists lead in order to find their own speed in ensembles.

Some flutists know or learn musical scores and decide cueing by looking for leading lines in the music. However, this can be a difficult and involved process and because of that flutists often use partial or non-score-indicated cueing. One of the differences between flutists in ensembles is in how strongly they use, know or prefer score-indicated leading. Flutists show musical initiative not only by cueing, but also by leading in improving playing, such as saying something to motivate the ensemble to to play a chord more in tune, for example.

Flutists' leadership roles include those of conductor, principal flutist of a section, music librarian, and personnel manager, with the role of conductor being the most prominent. Flutists who conduct sometimes still play flute, but often give up flute-playing at the times they wield a baton. This is one way some flutists give up flute in order to find their own speed in an ensemble. This study describes the range of leadership activities yet leaves much to be analyzed in detail, such as the question of how and when flutists assume different leadership roles in ensembles.

#### SPEED

Both the literal and metaphorical interpretations of speed proved useful in this study. More than once a question about velocity or tempo elicited crucial musical correlates to social interactions. After the duo experience described in the preface there were other situations where it seemed clear that the musicians involved were trying to find their own literal speed—velocity of notes per second. For at least one flute choir member who liked to play fast, tempo was the musical point about which she felt strongly enough to confront leadership. Another flutist also described being happy in an ensemble because of the challenge of playing as fast as the ensemble went. Also, three flutists who had pursued flute playing after the age of fifty described being frustrated by their limited physical ability to play only so fast. These were scenarios of musicians trying to find their own speed. Despite these examples, many flutists did not prioritize tempo and speed. Flutists did not all look for a certain literal speed in an ensemble except as it related to overall musical compatibility. Nonetheless, a specific musical correlate, velocity as it includes tempo, provided a specific focus on musical interactions in this study, which was useful, and for some flutists musical speed was the key to the shape of the social interactions.

In one conversation with a musician who was describing an ensemble rehearsal, the musician described a problem of a social misfit of one person who somehow seemed

separate from the other musicians. When asked if there were musical correlates the ensemble member noted that there were tempo struggles between the misfit musician and the others. In this instance the lack of perfect congeniality matched with a lack of consensus on speed. For many ensembles starting together on a piece is primarily a rhythmic question and only secondarily a question of intonation, dynamics and tone. These observations raise questions as to whether rhythmic skill and rhythmic perception relate to personality development, and whether, for all flutists, musical awareness of other members in an ensemble begins with rhythm and aspects of time. If, for example, some musicians are more aware of other players when working on intonation, then it could possibly be to a group's advantage to start working together by working on chordal intonation and blend rather than starting immediately with aspects of time by reading through a piece.

#### THE AVOCATIONAL CAREER PATH

Many flutists in this study played other instruments in addition to flute and they also sang, and played jazz, folk, rock, and other genres of music as well as playing classical music. While this study describes the range of different choices flutists make as they group and regroup in classical music ensembles, it leaves unanswered the question of the role of other instruments and genres of music for flutists finding congenial, challenging, satisfying, and comfortable groups in which to play. Sociologist Everett Hughes (1971) introduces the concept of an avocational career path. The findings in this study suggest that in order to understand the avocational career path of flutists the next step would be to go beyond the scope of this study and look at music-making across genres by single individuals.

#### COMPARING STEPS OF THE PROCESS

Some flutists found group leadership or performance exposure to nerves to be the most important aspect of ensemble-playing. For at least one flutist, this participant observer, finding repertoire emerged as the central category of the process. The repertoire

is what makes jazz and rock groups different from classical music and locating sheet music is an activity for the most part entirely unique to the genre of classical music. In the role of volunteer flute choir director finding music was one of the most challenging tasks, resulting in memorable failures and successes.

The analysis of finding repertoire was perhaps the most thought-provoking of the analyses in this study for this writer because of the newness of considering finding repertoire as a form of leadership. Part of analyzing the process of finding music was seeing how the choice of repertoire shaped, determined or contributed to all of the other processes of starting a group, scheduling, adapting to the instrument, performing, leading, politics, and quitting a group. Although it seems apparent to most musicians that the music makes a difference, it sometimes seems that finding music is less important than is rehearsing and interpreting that music; however, this analysis suggested that repertoire influenced cueing interactions, audience reactions, group membership, and perceptions of the flute idiom more pervasively than did rehearsal processes. One of the results of seeing the activity of locating repertoire as so important was that the composer's use of the flute idiom in the repertoire became more visibly important to achieving good ensemble interactions.

In the participant role as a performing flutist, the feeling was that including a discussion of music group politics was putting personal ethics and understandings on the line. It was not comfortable to describe politics; however, there were some interactions that could not be described without this perspective. The interactions and perceptions of politics were emotionally charged, although also rare in this study. In addition, understanding politics required some perception of intent and this was not easily documented. Similarly, understanding leadership required some evaluation of the effect on a group of individual actions and understanding commitment required some measure of motivation. These, again, were not readily apparent.

Politics compare with leadership and commitment of time and resources in several ways. All three forms of activity correlate with key subtopics. In music group politics, ethics and intent are subtopics. Parallel components in leadership are musical and social experience; and nonmusical social priorities are an important correlate to commitment. Politics is similar to commitment in music groups in that both occur on a personal level. Different leadership status implies differences in skill levels and experiences between group members; however, different politics do not necessarily imply these differences. Both politics and commitment contrast to leadership in that they have to be observed indirectly much of the time, whereas physical leadership in music can be heard and seen directly. One implication of these relationships is that, in order to further understand how flutists use politics in ensembles, it would be useful to observe and analyze aspects of individuals' ethics. One result of the above relationships is that it was more difficult to describe politics and commitment than it was to describe many of the aspects of leadership.

One of the questions completing this study raised was whether the categories important in this study had been identified by other musicians or researchers. A most likely location for similar categorization seemed to be in instructional literature, especially since chamber music is now quite popular as evidenced by the growth of Chamber Music America's journal and grants in the last two decades. Of all of the flutists known for chamber music, one of the best known is Karl Kraber who, as cited in the previous chapter, played in the Dorian woodwind quintet for twenty years. In the top half of a one-page handout on how to create an ensemble Kraber had identified categories very similar to those found in this study (Figure 7):

<b>FORMATION</b>	
<b>I. <u>Types of Groups</u></b>	
<b>A <u>"Boutique"</u></b>	<b>vs. <u>"Department Store"</u></b>
String Quartet, Piano Trio, Woodwind Quintet, Brass Quintet (unusual: Calliope; Aequalis; Flute Force)	Music From Marlboro Chamber Music Society of Lincoln Center New York Chamber Soloists
<b>B <u>Democratic</u></b>	<b>vs. <u>Leader</u></b>
Julliard String Quartet, Dorian Wind Quintet, NY WW Quintet	Kroll Quartet; Tuckwell Quintet
<b>II. <u>Members of the Group</u>: Friends, Colleagues, Acquaintances, Strangers... Auditions?</b>	
<b>III. <u>Goals</u> How much &amp; what kind of activity? Long range (5 yrs) and now: this season, this week, today!</b>	
<b>IV. <u>Repertoire</u>: How much emphasis on what periods?</b>	
A: Original works vs. transcriptions	
B: Contemporary works: how much, what kind?	
C. Commissioning new works <u>and</u> transcriptions	
<b>V. <u>Programming</u> "Balanced Program" vs "Theme" Program (all-French; all Mozart; ww5 from 1922) Guest Artist(s)?</b>	
<b>VI. <u>Rehearsing</u> Of major importance! Requirements: ability; preparation; commitment; honesty; tact; flexibility; sense of humor. ("you play your part..")</b>	

Figure 7: How to create an ensemble (Kraber 1991) Format copied from Kraber

The similarities are many. Kraber identified differences between large and small ensembles as "Boutique" versus "Department Store" ensembles. He described aspects of leadership in the B part of types of groups. The logistical details of personnel, auditions and advertised versus invitational membership are in category II. Goals for starting the group, performing and amount of scheduling are in category III.

Many of the differences between Kraber's categories and those found in this study can be attributed to the emphasis in this study on avocational music rather than vocational music, on which Kraber focused. This explains why, for example, Kraber focused more on programming than on scheduling and why commitment and tact are under "Rehearsing" rather than in sections of their own such as politics. One of the interesting differences between Kraber's outline and the categories outlined in this study is that he describes the process of starting an ensemble as an act of creation, which emphasizes imagination and freedom of choice. In this study the creation of a group was seen as a more routine and mundane activity, as seen in the choice of the verb to "start" a group. Another interesting difference between this study and Kraber's outline is in Kraber's use of well-known and recorded ensembles for helpful illustrations. Although brief, Kraber's outline corroborates the visibility and function of the categories observed in this study.

For flutists this study presents some insights into how other flutists find their own speed in an ensemble. This study is an analysis of local, specific cases of how classical ensemble music is socially constructed through conversations and actions wherein flutists calibrate commitments of time, materials, and attitude with other musicians, take initiative within groups, play music with other musicians and join and leave groups.

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- Andraud, Albert J. 1958. *Twenty Two Woodwind Quintets for Flute, Oboe, Clarinet, Horn and Bassoon*. San Antonio, Texas: Southern Music Company. 1948 Andraud, Wind Instrument Music Library copyright transferred in 1958 to Southern Music Co.

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Bach, Johann Sebastian. c1974. *Air from the Suite in D Major*. S.1068. arranged by James Christensen for flute choir with string bass. San Antonio, TX: Southern Music Co.

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*The Bells of Dunkirk*, for Flute choir. see Ephross.

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Christensen, James. see Bach, J. S.

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Ephross, Arthur J., arranger. c1987. *The Bells of Dunkirk*. (traditional dance tune "Le Carillon de Dunkerque," popular in the Flemish area of France). For flute choir: Piccolo, 4 fl, alto flute and bass flute. San Antonio, Texas: Southern Music Company.

Gesualdo, Carlo. c1983. *Two Madrigals*. (*In Vain, O Cruel One*; and *Fly Away O My Sighs*). Arranged by Martha Rearick for 5 flutes. Denver, Colorado: ALRY Publications, etc. Gesualdo lived from 1560-1613.

Gluck, Christoph Willibald von. n.d. *Dance of the Blessed Spirits*. [Scène d'Orphée aux Champs Elysées from "Orfeo."] reduction for flute and pianoforte. Gluck lived from 1714-1787.

- Gluck, Christoph Willibald. c1988. *Minuet and Dance of the Blessed Spirits*. Arranged by Dorli McWayne for flute choir. 5fl/optional Alto and Bass flutes. Denver, CO: ALRY Publications, etc., inc.
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- Hook, James. c1956. *Trios, Op 83. Six Sonatas for Three Flutes*. ed. Voxman. Miami, FL.: Rubank, Inc.
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- Kuhlau, Friedrich. *3 Duos concertants*, op. 10b; *3 Grand Duos*, op.39; *3 Duos*, op.80; *3 Duos*, op.81; *3 Grand Duos*, op.87; *3 Duos brillants*, op.102; *3 Duos brillants*, op.110. Available in various editions. Kuhlau lived 1786-1832.
- Mancini, Henry. c1961. *Baby Elephant Walk*. Arranged by Calvin Custer for Flute Choir with Rhythm Section Accompaniment. Includes Accompaniment Cassette. 0131BWEX. New York, NY: Famous Music Corporation. CPP/Belwin, Inc.
- McKay, George. n.d. *Sonatina Giocosa*. for four flutes. Oskaloosa, IA: C.L. Barnhouse Co.
- McWayne, Dorli. see Mozart.
- Mendelssohn, , Felix. Arranged by Martha Rearick. c1988. *Andante* for Flute Choir. From the Italian Symphony, 2nd movement. (8fl./optional alto & bass fl.). Denver, CO: ALRY Publications, etc., inc.
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Paubon, Pierre. c1983. *Anouchka*. For four flutes. Paris: Billaudot

PDQ Bach. see Schickele.

Pellerite, James. see Purcell.

Prokofiev, Sergei. c1958. *Sonata in D, op.94, for flute and piano*. Edited by Jean-Pierre Rampal. New York: International Music Company. Has been published by International; Kalmus; Leeds; Peters; and Sikorski. Prokofiev lived 1891-1953.

Purcell, Henry. c1977. *Chaconne* Transcribed for Flute Choir by James J. Pellerite. Originally a trio from the opera *Dido and Aeneas*. For any number of flutists. Bloomington, Indiana: Zalo Publications and Services. Purcell lived 1659-1695.

Rearick, Martha. see Beethoven.

———. see Gesualdo.

———. see Mendelssohn.

Reicha, Anton. c1974. *Quatour pour 4 flutes*. Op.19. Edition by Jean-Pierre Rampal. Paris: Gérard Billaudot, Editeur. G1666B.

———. c1956. *Quintett op.91, No.3 D major for Flauto, Oboe, Clarinetto, Corno, Fagotto*. ed. Fritz Kneusslin. by Edition Kneusslin Basel Switzerland. For Connoisseurs and Amateurs, No.8. Also op.88, no.4; op.91, no.1,2,5 & 6; and op. 100 no.4. Nutley, N.J.: Edition Kneusslin - U.S.A. From 1820 to 1836 Reicha wrote 24 Wind Quintets.

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Schickele, Peter. c1973. *Monochrome I for Eight Flutes*. Bryn Mawr, Pennsylvania: Elkan-Vogel Include, a subsidiary of Theodore Presser Co.

Schmitt, Florent. c1949. *Quatuor de Flûtes, Op.106*. I Pompeux; II Vif; III Lent; IV Avec entrain mais sans précipitation. Paris: Durand & Cie, Editeurs. (partition) Dépôt légal No. 165. Schmitt lived 1870-1958.

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Shostakovich, Dmitri. c1958. *4 Waltzes for Flute, Clarinet and Piano*. Arranged by Levon Atovmian. (I Spring Waltz for clarinet and piano; II Waltz-Joke for flute and piano; III Waltz for flute, clarinet and piano; and IV Barrel-Organ Waltz for piccoloflute, clarinet and piano. Hamburg: Musikverlag Hans Sikorski. G. Schirmer Inc., New York for U.S.A. Ed. Nr. 2333.

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Soussman, Heinrich. n.d. *Quartet in G, op.27, No.1*. 4fl. ed. by Porter. San Antonio, TX: Southern Music Co. Soussman lived 1796-1848.

Strauss, Johann. c1987. *Chit-Chat (Tritsch-Tratsch) Polka*. Arranged by Bill Holcombe and Joe Parente for Flute Choir. Trenton, J.J.: Musicians Publications. Gazebo Series, FC107.

Telemann, Georg Philipp. 1727. *6 Duets for 2 flutes (G,a,G,e,A,E)*.

Telemann, Georg Philipp. c1975. *Gulliver Suite (for flute and violin) and Sonata I in Bb for 2 flutes*. In Three Duets for two Melodic Instruments. Edited by Dietz Degen. (From Telemann's *Der Getreue Music-Meiste*). Hortus Musicus 11. Basel, Tours and London: Bärenreiter-Verlag, Kassel.

Toulou, Jean Louis. n.d. *Trio, op. 65*. 3fl. Edited by Jean-Pierre Rampal. New York :International. Toulou lived 1786-1865.

*Two Madrigals (see Gesualdo)*

Victorian Flute Guild Project. n.d. *Arrangements of Christmas songs for 4 flutes, alto flute, and piccolo.* out of print. Australia.

Villa-Lobos, Heitor. 1924. c1927. *Chôros (Nr.2) For Flute and Clarinet in A.* Dedicated to Mario de Andrade. Composed in Rio. M.E. 2006. 48 rue de Rome, Paris: Max Eschig & C<sup>ie</sup> Editeurs.

Voxman, Himie, ed. *Selected Duets for Flute. Volume I. Easy-Medium.* Rubank Educational Library No.177. Milwaukee, WI.: Hal Leonard Publishing Corporation.

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Voxman, Himie, ed. *Quartet Repertoire.* Miami, FL: Rubank, Inc.

Walckiers, Eugène. n.d. *Grosses Konzert Quartett, op.46 fis-moll (F# minor). Allegro; Andante; Scherzo; Finale.* For 4 flutes. ZM 2606. Frankfurt am Main: Musikverlag Zimmerman. Walckiers lived from 1793-1866.

Wilder, Alec. c1978. *Movement For Flute Ensemble.* (picc, 2fl, 2afl, bfl). Newton Centre, MA: Margun Music, Inc. c1975 Wilder Music Inc. NY. Wilder lived 1907-1980.

## ORGANIZATIONS

Amateur Chamber Music Players (ACMP), a voluntary, non-profit international association was founded in 1947 to help facilitate the playing and singing of chamber music by enabling enthusiastic amateurs to meet each other. The ACMP publishes both North American and overseas directories that list players by address, instrument, and self-graded performance level. Chamber Music America (CMA) now handles the ACMP administrative responsibilities. (see CMA below).

Chamber Music America (CMA) publishes Chamber Music Magazine. The CMA 1995 Membership Directory is the October 1995 v.12, n.5 issue of Chamber Music Magazine. Chamber Music America is at 545 8th Ave. New York, NY 10018. Telephone number (212) 244-2772.

Flute Ensemble Workshops. Annual Summer Flute Ensemble Workshops taught at the Suzuki Institute of Seattle, 302 N. 78th, by flutists Rebecca Morgan and Heidi Ehle. The Flute Ensemble Workshop began in 1985 to offer adults who play at an intermediate level a regular ensemble experience. Meets once a week in the evenings in June and July for six weeks.

Music Center of the Northwest, P.O. Box 31015 Seattle, WA 98103. Telephone (206) 783-2798. Music Center of the Northwest was founded in 1989, is a community music school and a member of the National Guild of Community Schools of the Arts.

**The National Flute Association, Inc. P.O. Box 800597, Santa Clarita, CA 91380-0597. Founded November 18, 1972 in Elkhart, Indiana.**

**Seattle Flute Society. 106 Sixteenth Avenue, Seattle, WA 98122.**

**Seattle Musical Art Society. Meetings monthly at Wedgewood Presbyterian Church, 8008-35th Ave. N.E., Seattle, WA. Organization dedicated to the enrichment of Seattle since 1912 through support and nurture of musical arts. Provides opportunities for professional and qualified amateurs to perform solo and ensemble music. Contributes financial support scholarships to outstanding young musicians.**

**Suzuki Institute of Seattle. (see Flute Ensemble Workshops).**

## APPENDIX A: INDEX OF CONVERSATIONS AND INTERVIEWS QUOTED

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3. Page 34. Evening conversation with avocational trumpet player about his mother who just took up cello (after his wife said "I always wanted to play the flute"). Fieldnotes from March 8, 1992.
4. Page 37. Conversation with avocational flutist. Male, full-time musician in an earlier decade. From fieldnotes September 19, 1994.
5. Page 38. Violinist describes music career. Female, retired from teaching career. From fieldnotes March 4, 1992.
6. Page 43. Telephone call from flutist who teaches flute, performs regularly. Female, vocational flutist. From fieldnotes April 11, 1992.
7. Page 45. Comment from aspiring female singer. From fieldnotes about a general conversation outside of any rehearsal or performing group, March 14, 1992.
8. Page 45. Comments from male avocational flutist retired from full-time teaching career. From band observation fieldnotes January 16, 1992.
9. Page 64. Composer/pianist. Experienced ensemble musician. Retired professor in music composition. From fieldnotes, March 14, 1992.
10. Page 66. Telephone conversation with avocational flutist. From fieldnotes November 18, 1993.

11. Page 78. Vocational flutist in a semi-avocational ensemble. From participant-observation as a flutist. Fieldnotes July 21, 1994.
12. Page 80. Description of a flute ensemble assembling. Avocational conductor participant observation. From fieldnotes written 4 days later, May 7, 1992.
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14. Page 96. Talking with an ensemble flutist who was looking for music. Female, school-teacher. From next-day fieldnotes October 15, 1994.
15. Page 97. From interview with avocational flutist who was a duet and trio-playing acquaintance in the university. September 1, 1995.
16. Page 98. From interview with avocational flutist September 1, 1995.
17. Page 103. Comments from avocational flutist who was just learning to play third-octave notes on the flute. From fieldnotes September 19, 1994.
18. Page 105. Conversation with avocational flutist, an experienced flute ensemble member. From next-day fieldnotes March 20, 1995.
19. Page 106 Excerpt from Email flute newsgroup posting. February 8, 1996.
20. Page 121. Observations of rehearsal events. Fieldnotes January 23, 1995.
21. Page 138. Interview with male avocational flutist who works with computer databases. Taped on September 1, 1995.
22. Page 150. Observations of avocational flute ensemble rehearsal. Notes about rehearsal on October 18th. Notes written October 20, 1992.
23. Page 153. Page 160 Interview with male avocational flutist who regularly played in both classical and improvisation groups. October 23, 1996
24. Page 155. Flute ensemble rehearsal conversation. From fieldnotes May 28, 1992.
25. Page 158. Interview with male avocational flutist who works in the wine industry. Coffeeshop Interview taped on February 2, 1996.
26. Page 159. (Same source as above)

27. Page 169. Interview with female avocational flutist on March 28, 1996.
28. Page 170. Interview with male avocational flutist September 1, 1995.
29. Page 177. (Same source as above)
30. Page 179. Lunchtime interview with flutist who works downtown and is thinking of getting herself a new flute. April 16, 1996.
31. Page 188. Conversation with vocalist. Fieldnotes October 12, 1994.
32. Page 193. Participant-observation as flutist. Mixed quintet/trio rehearsal fieldnotes March 14, 1992.
33. Page 206. Participant-observation as flutist. Wind quintet rehearsal notes October 12, 1992.
34. Page 219. Conversation with avocational musician who was a friend of a relation. Fieldnotes July 29, 1994.
35. Page 220. Conversation with musician retired from a professorship in several non-applied (academic) areas of music. Fieldnotes January 16, 1995.

## APPENDIX B: AN ACCOUNTING OF THE SAMPLE OF MUSICIANS IN THE FIRST CHAPTER OF DATA ANALYSIS

In Chapter Two, 47 different musicians are quoted or referred to in examples or summaries. Of the 47 musicians 39 were flutists. Of those 39 flutists, 31 were avocational musicians and 8 were career musicians. Of the non-flutists 5 were avocational musicians and 3 either were or had been full-time musicians. Only one of the musicians referred to was a musician who I had not met, and she was referred to by her son, who was a musician with whom I talked.

The number above of 47 different musicians comes from a written out listing of the musicians who were quoted directly or indirectly or referred to in summaries, e.g., “*many* flutists telephoned.” In the case of the summary “many flutists telephoned,” I wrote out names from my record of flutists talked to the one year that the flute choir manager and I, as flute choir director, both had our telephone numbers listed in membership advertisements. That season alone I received calls from 10 prospective new members, and this was for an ensemble with a membership which varied from about 8 to 24 members. This, along with the fact that the manager also received calls, suggested that 10 was a conservative number and that it justified the use of the adjective “many.” As this example shows, it would be possible to include many more musicians in the tally, since I also have records from two other years as conductor of that ensemble, and accounts of calls to other ensemble leaders about different ensembles.

**APPENDIX C: PUBLIC PERFORMANCES IN THE SEATTLE AREA BY ENSEMBLES WITH FLUTE THAT WERE  
ATTENDED 1992-1996**

<i>Type of Ensemble</i>	<i>Name of Group</i>	<i>Repertoire performed (composers, arrangers, or style)</i>	<i>Date of performance</i>	<i>Performance Location</i>
Band	Seattle Civic Band	Marches and Medlies	May 1992	University Heights Playground
Band	Seattle Civic Band	Marches	July 1992	Hiram M. Chittenden Locks & Lake Washington Ship Canal
Band	Seattle Civic Band & the Boeing Employees' Concert Band	Everett Mazel, J.W. Jenkins, Gorden Jacob, James Burke, Mozart arr. Barnes, John Phillip Sousa	March 1994	Salvation Army Church
Band	Seattle Civic Band	Varied Program	June 1994	Hearthstone Retirement Center
Band	Seattle Civic Band	John Phillip Sousa, Ades, Jerome Robbins arr. Barker, Katz, Andrew Lloyd Webber arr. Barker, Irving Berlin	July 1994	Ballard Locks
Band	Seattle Civic Band		March 1995	Ballard High School Cafeteria
Chamber Ensembles (w/flute)	Seattle Musical Arts Society	Mary Rhoads and Karla Kantner	February 1992	Sandpoint Naval Base, luncheon hall

Chamber Ensembles (wi/fl, vn, vla, sop, vc)	Sigma Alpha Iota members & guests	Rhoads, Oncley, Brahms	March 1992	Seattle Public Library, Auditorium
Chamber Ensembles (wi/flute, clarinet, piano, voice)	Seattle Musical Art Society	Brahms, Rhoads, Oncley	April 1992	Wedgewood Presbyterian Church
Chamber Ensembles (fl/cl/bssn/hn quartet, fl/vla duo, piano duo, solos)	Music Center of the Northwest Faculty Recital (quartet played by Tradewinds)	Rossini quartet, Devienne duo, Mendelssohn piano duo, solos by Clerambault, Alain, van Eyck, Saint-Luc, Bonfina and Liszt	March 1993	St. John Lutheran Church
Chamber Ensembles, (flute solo, brass quintet, choir, cl/pno and tenor/pno)	Concerts at Pilgrim Church	Mostly French Repertoire: Poulenc, Debussy, Iberl, Faure, Saint-Saens, Widor arr. Rhoads, Hoyt and Kompanek	May 1993	Pilgrim Church
Chamber Ensembles (wi/flute)	Rainier Chamber Winds Evening of Wines, Music, and Poetry	Druschetzky, Gounod, Novacek	October 1993	Mount Baker Community Center
Chamber Ensembles (wi/flute)	Rainier Chamber Winds (flutists Cheryl Katinowski, N Miles)	Rorem, Bird, Tanayev, Dubois, Krommer	November 1993	Plymouth Congregational Church
Chamber Ensembles (wi/flute)	Rainier Chamber Winds (flutists Kirsten James, N Miles, Alicia Briggs)	Keberle, Stravinsky, Hovhanness, Goossens, Pascal	April 1994	Seattle Art Museum

Chamber Ensemble	Flutists Kathleen Macferran, N Miles; Joan Caldwell, sop, Steven Williams organist	Kunhau aria, J.S. Bach	May 1994	Plymouth Congregational Church United Church of Christ
Chamber Ensembles (Choir, Opera Group, flute solo)	The Cindy Maunder Organ Renovation Fund Concerts at Pilgrim: Pilgrim Choir, NHH Miles flute, The Opera Group.	Mozart (4 soloists with piano and choir), Nicholson for flute solo, Opera solos by Puccini, Andrew Lloyd Webber, Mozart, Gounod, Donizetti and Bizet	May 1994	Pilgrim Congregational Church
Chamber Ensembles (woodwinds, brass, strings)	Rainier Chamber Winds, Piano soloist Walt Wagner	Enescu-Dixtuor, Op. 14; Francaix-Sept Danses; Poulenc-Aubade	April 1995	Seattle Art Museum
Chamber Ensembles (woodwinds and horns)	Rainier Chamber Winds	Mozart, Jacob	September 1995	Chihuly Boathouse
Chamber Ensemble (wi/flute) and Choir	University Unitarian Church Choir	The Gloves, by Karen Thomas	October 1995	University Unitarian Church
Chamber Ensembles (wi/flutes)	Rainier Chamber Winds	Adam Stern, Dvorak, Heins, Raff	April 1996	Seattle Art Museum
Chamber Ensemble (flute & bassoon) and Solos	Music Center of the Northwest Faculty Recital: Flutist Cheryl Kalinowski, Nancy Bondurant, bassoon	J.S. Bach, Baksa, Hu Jiexu, Liebermann, Honneger (flute solo); Mignone (bassoon solo) Villa-Lobos duo	August 1996	Oak Lake Baptist Church
Choir & Chamber Ensemble (wi/flute)	Church choir, N Miles flute, Wayne Warren, organ/piano	Chaminade and Godard fl/pno, choral rep. wi/flute	April 1992	Magnolia Presbyterian Church, service

Choir with flute, organ	Church choir, organist and flutist			December 1992	Peace Lutheran Church
Choir with Chamber Orchestra	Senior Choir of the United Methodist Church of Kent, instrumentalists	Juan Rutter Requiem, organ solos by Bubeck and Karg- Elert		June 1993	United Methodist Church of Kent, Service
Choir with Chamber Orchestra	University Presbyterian Church Cathedral Choir and soloists	Handel, Martin How, Bob McGee, Audrey Micir, Anders Ohrwall, D.Hegarty		December 1993	University Presbyterian Church
Choir with Flute	Peace Lutheran Choir	Mozart, <i>Ave Verum</i> ; also, <i>Still, Still, Still</i>		December 1993	Peace Lutheran church
Choir with Orchestra	Seattle Choral Company	Vivaldi, Corelli		June 1994	Seattle First Presbyterian Church
Choir & Chamber Ensemble (wi/flute)	Seattle Pro Musica	Washington State composers, Yontz, Herbolsheimer, Thomas, Kechley, Argersinger		March 1994	University Congregational Church
Choir with Flute and Organ	Church choir, organist and flutist			November 1995	Peace Lutheran Church
Contemporary Group	ProConArt	Chamber Music, Electronic		March 1992	Meany Theater
Contemporary Group	ProConArt	Chamber Music, Electronic Music		February 1995	Brechemin Auditorium, University of Washington

Flute Trio	Champagne Flutes, Winery Release party	Boismortier, Toulou, Kummer, Joplin, Devienne, Traditional arr. Christensen	August 1995	Wilridge Winery
Flute Trio (piccolos)	Wendy Wilhelmi, Anne Carlson, Kirsten James McNamara, with Kristine Anderson, piano	Trio by Joseph Bodin de Boismortier. Solos by Adler, Genin, Kuhlau, Locillet, Musgrave, Poulenc	July 1996	Brechemin Auditorium, University of Washington School of Music
Flute Quartet	Resonance, Guest Recital	Schmitt, Dahl, Dvorak/arr. Michacl, Stravinsky, arr.. Debussy arr. (cont.) Weinzierl/Wachter/Kurz	April 1996	Demaray Hall, Seattle Pacific University
Flute Quartet	Champagne Flutes/Resonance	Kuhlau, Bozza, Desportes, Rogers & Hammerstein arr. by Holcombe and Dorsey	August 1995	The Hearsthstone Retirement Center
Flute Quartet	Resonance	Traditional, arr. Carlson, Rice-Young, Miles, Sobaje, (cont.) Christensen. Tchaikovsky, Bach arr. Morland	December 1995	The Ravenna Ida Culver House
Flute Quartet	Resonance	Boismortier, Dahl, Schmitt, Reicha, Stravinsky arr. Eck	January 1996	Diva West, in West Seattle
Flute Quartet, and Ensembles with Flute	Seattle Flute Society Annual All-Members Concert. Flutists Megan Lyden, Shelley Collins, Jams Hall, Patrick Purswell, (cont.)	George Crumb, Jacques Ibert, Frank Martin, Peter Ross, Niccolo Castiglione, Olivier Messiaen, Florent Schmitt	November 1994	Wallingford United Methodist Church

(continued from above)	Anne Carlson, Kirsten James McNamara, Nancy Miles, Wendy Wilhelm				
Flute Choir and Chamber Ensembles	Members of the Seattle Flute Society in Concert	Boismortier, Kuhlau, Enesco, Kolb, Ben-Haim, Ibert, Mendelssohn, Ephross	April 1992	Haller Lake United Methodist Church	
Flute Choir (large)	Flutists from Washington, Oregon, and Canada	Henry Brant's Mass in Gregorian, conducted by Brant	June 1992	St. James Cathedral (Sunday Mass)	
Flute Choirs	Seattle Flute Society Flute Chir, UW Friday Afternoon Flute Quartet, Puget Sound Flute Choir, Festival Flutes, Rose City Flute Choir, Jubal Flute Ensemble, Academy Flute Ensemble, UW Graduate Flute Quintet, Olympia Flute Choir, Flute Solo with Flute Orchestra, large flute ensemble (over 90 flutists)	Giovanni Gabrielli, Pierre Max Dubois, Handedt arr. Trevor Wye, Drake/Oliveria/Abreu arr. Trevor Wye, Joachim Quantz, Stella Sung, Franz Doppler arr. Gerald Carey, Phyllis Avidon Louke, Bach arr. Charlotte Smith, Redd arr. Nora Kile, Austin Scott, Maurice Ravel arr. Ric Schmidt, Linda Hama-Sutto, Nancy Curtiss, Henry Brant--Angels & Devils and Mass in Gregorian	June 1992	The Museum of Flight, William M. Allen Theater, Music of Henry Brant in the Great Gallery, conducted by Henry Brant	
Flute Choir, Solo, Duo, and Ensembles of Flutes	Seattle Flute Society Annual All-Members Concert	W.O. Smith, Improvisational Duo, and other ensemble music	November 1992	Demaray Hall, Seattle Pacific University	

Flute Choir	Seattle Flute Society Flute Choir	Christmas Flute Choir repertoire	December 1993	Seattle Convention Center, Northaven Retirement Apartments Harbor Room
Flute Choirs	The Seattle Flute Society Flute Choir	Flute Choir Repertoire	June 1993	Museum of Flight, William M. Allen Theater
Flute Choir, Flute Quartet, Flute Duo	The Seattle Flute Society Flute Choir, The Harmonic Flute Quartet, Duo of Laila Qudsi and Laura Burris	Fl Choir: Morris Albert arr. Edmondson, Blues in C, Holcombe, Mancini. Kummer, J.S. Bach arr.	April 1994	Council House
Flute Choirs	Capilano Flute Choir, Flutissimol, The Silver Ensemble, the Olympia Flute Choir, the Rose City Flute Choir, the Academy Flute Ensemble, the Seattle Flute Society Flute Choir	Holcombe, Mancini, J.J. Quantz; Boismortier, Anne McGinty, J.S. Bach, Dorff, Leland Huif, Jennifer Grady, Bach/Gounod arr. Morgan Brown, E. Damarre arr. W. Lewis, Traditional arr. Louke, Loenardo de Lorenzo, Henry Purcell arr. James J. Pellerite	June 1994	The Museum of Flight, William M. Allen Theater
Flute Choir	The Seattle Flute Society Flute Choir	Trad. arr. Rice, and Trad. arr. from publication by the Victorian Flute Guild	December 1994	Waldorf School 12/3, Seattle Center House and Northaven Retirement Center 12/10
Flute Choir, Jazz Ensemble, Chamber Ensembles	Brant Mass Choir (62 flutists)	Music of Henry Brant, including the Mass in Gregorian Chant for large flute choir	February 1995	Meany Theater

Flute Choir, flute duos, wind quintet	The Seattle Flute Society Flute Choir and small ensembles composed of SFS choir members	Choir: Adler, Anonymous arr. Cornsweet, McGinty, and Corelli arr. C.W. Johnson; Duos: Rabina, Telemann, and Loicqet. Quintet: Danzi	April 1995	Snoqualmie Winery
Flute Choir and Solo Flutists	Magic Flute Premier Flute (student) Recital	Kuhlau duo, Londonderry Air (Danny Boy) Bill Holcombe, arr., for Flute Choir, and solo music by others	May 1995	Opstad Elementary School, North Bend, WA
Flute Choirs	Seattle Flute Society Annual Flute Choir Festival: Seattle Flute Society Flute Choir, Olympia Flute Choir, The Silver Ensemble, Rose City Flute Choir, Academy Flute Ensemble Flutissimo!, Caplano Flute Choir, Future Famous Flutists of America	Walters, McGinty, Brock, Bach trans. McGinty, Paubon, Traditional arr. Cowles, Medek, Warner, Louke (directed by Louke), Kronke, Scott (conducted by Scott), Howland arr. Janette Erickson, Boismortier, Mozart, Rossini, Vivaldi, Holcombe, J.S. Bach arr. Christensen	June 1995	The Museum of Flight
Flute Choir	Seattle Flute Society Choir of Board Members and Members	Mozart arr. Scott, Bach arr. McGinty, Beethoven arr. Morgan, Brahms arr. Hjeltn; Zaninelli, McGinty; Schickele and Wilder	August 1995	2 Union Square, Seattle Downtown Out-To-Lunch Series
Flute Ensemble and Flute Solos	Members of the UW Graduate Flute Performance Class		May 1992	Brechemin Auditorium, UW

Flute Solo and Jazz Combo	Flutist James Newton with Pianist Kei Akagi, Bassist Darek Oleszkiewicz, and Drummer Sonship Woody Theus	Tunes by Newton and others	October 1992	Museum of History & Industry Auditorium
Flute with Piano (fl/piano duo)	duOpulence	Flute/piano repertoire	February 1992	Pilgrim Congregational Church service
Flute with Piano (fl/piano duo)	duOpulence	Flute/piano repertoire	March 1992	Pilgrim Congregational Church service
Flute Solo, (fl/piano) (fl/hp)(piccolo/piano), also trio (fl/vn/cello)	Alicia Briggs, Flutist,	Benshoof, Lauber, Stamitz (trio)	November 1992	Calvary Lutheran Church
Flute with Piano	Flutist N.Miles, Pianist Kelley Kaye	Flute/piano repertoire	May 1993	Pilgrim Congregational Church service
Flute Solo, Piano accompaniment	Sheridon Stokes flute, Michael Zcarott piano, presented by the SFS	J.S.Bach, Sheridan Stokes, Fukushima, Steinberg, Zcarott, Debussy arr. Moyses, Stokes, Shtrum	February 199	Room 213, University of Washington School of Music
Flute Solo, Piano accompaniment	Bruce Bodden flute, Lisa Bergman piano, presented by the SFS	Tailleferre, Schubert, J.S.Bach, Hindemith, Tafanel	March 199	Room 213, University of Washington School of Music
Flute Solo, piano accompaniment	Anne Carlson flutist, Lisa Bergman pianist	Reinecke, Prokofiev, Couperin, Carter, Wilson	July 199	Highland Covenant Church

Flute Solo, piano accompaniment	Judith Mendenhall and pianist Joyce Gibbs, presented by the SFS	Faure Bach, Schubert/Boehm, Hindemith, Debussy, Chaminade	October 199	Brechemin Auditorium, UW
Flute Solo, with piano accompaniment	Mary Louise Poor, flute; Dean Williamson, pno. SFS concert.	Giovanni, Kvandal, Kriesler, Barbat, Rhene-Baton	February 1992	Brechemin Auditorium, UW, School of Music
Flute Solo with Jazz Ensemble, also, Jazz Ensembles	James Walker, flute, UW Jazz Septet, UW Studio Jazz Ensemble I	Music by Seales, Brickman, Noble arr. Holman, and others	February 1992	Meany Theater, The University of Washington
Flute Solos	High School and Middle School Horsfall Scholarship Competition Winners		March 1995	Demaray Hall, Seattle Pacific University
Flute solo, (fl/pno), Trio (fl/ob/pno), and quartet (2 fl/tamborine/tuba)	Seattle Flute Society 15th Anniversary Founders Recital Flutists Felix Skowronek, Cheryl Collier, Phyllis McDaniel, Judy Kriewall, Rae Terpenning, Sharon Snel, and Scott Goff.	J.S.Bach, Bozza, P.D.Q.Bach, Schubert, Muczynski, W.G. Still, Duilleux, Saint-Saens arr. Barrère	April 1995	Meany Tower Hotel Ballroom
Flute Solo, (fl/pno) and Flute Quintet	SFS Flutists Erin Overton James w/pianist Karen Sigers, Jeffrey Cohan w/cellist Elaine Scott Banks, Zart Dombourian-Eby (picc.) w/pianist Lisa Berguan, Erin Overton James, Alicia Suarez, Scott Goff & Judy Kriewall	Reinecke for fl/pno, Selma e Salaverde, Quantz, Bach and Tacet for fl/cello, Horwood for picc/pno, and Practoricus arr. Goff for fl. quintet	April 1995	Demeray Hall, Seattle Pacific University

Flute Solo, Cello accompaniment	Jacques Zoon	Villa-Lobos duo. Also Flute solos.	October 1995	Demeray Hall, Seattle Pacific University
Flute Solo, Piano accompaniment	Monroe Masterclass: Flutists Leslie Laibman, Ashley Carter, JyoungJoo Min, Megan Lyden	J.S. Bach Partita in C minor, Copland Duo, Koechlin Sonatine, Loder Sonata.	April 1996	Room 213, School of Music, University of Washington
Flute Solo with Piano and Cello	Anne Carlson flute, Dean Williamson piano, Mara Finkelsteim cello.	Handel, Andersen, C.P.E. Bach, Taktakishvili, Stock	October 1996	First Presbyterian Church of Bellevue
Opera Orchestra, Soloists and Chorus	Seattle Opera	Lucia di Lammermoor by Donizetti	March 1992	Seattle Opera House
Opera Orchestra and Singers	UW Opera	The Turn of the Screw, by Benjamin Britten	May 1992	Meany Theater
Opera Orchestra and Soloists	Chamber Opera Northwest	Don Pasquale by Donizetti	May 1992	Franklin High School Performing Arts Center
Orchestra	Bellevue Philharmonic Orchestra	Couperin orchestrated Milhaud, Vaughan Williams, Glazunov, Ravel	February 1993	Westminster Chapel, Bellevue, WA
Orchestra	Musicians' Emeritus Symphony Orchestra	Mozart, Mendelssohn and others	April 1994	University Congregational Church, Ostrander Hall
Orchestra	Federal Way Philharmonic Orchestra		February 1995	Catholic Church, Federal Way, WA

Orchestra	Federal Way Philharmonic Orchestra	Offenbach, Saint-Saens, Schubert, Rossini	March 1995	Federal Way, WA
Orchestra	University Chamber Orchestra	Poulenc flute sonata arr. for orch Lennox Berkeley, Mozart, Lully arr. Stringham	August 1995	Kane Hall
Orchestra	UW University Symphony	Mozart, Bartok, Strauss	April 1996	Meany Theater
Orchestra	Atlanta Symphony	Rain in the Trees, for Flute, Soprano, and Orchestra, & Mahler's 4th Symphony	May 1996	(Atlanta's symphony hall)
Orchestra with Choir	20th Century Music Festival	Kodaly and Bartok	October 1992	Lakeside School, McKay Chapel
Orchestra with Choir	Edmonds Community College Orchestra and Symphonic Choir	Stravinsky	June 1993	Seattle First Baptist Church
Orchestra with Choir	University Presbyterian Orchestra and Cathedral Choir	Haydn, Mendelssohn, Mozart, Beethoven, Faure, J.S. Bach	April 1995	University Presbyterian Church
Orchestra with Choir	University Presbyterian Orchestra and Cathedral Choir	Britten, Vaughan Williams, J.S. Bach, Mendelssohn	May 1995	University Presbyterian Church
Orchestra with Choir	University Presbyterian Orchestra and Cathedral Choir	La Fiesta de la Posada by Dave Brubeck	December 1995	University Presbyterian Church
Orchestra and Choir	City Cantabile Choir, The Seattle Peace Chorus, 6 percussionists, 2 keyboardists, 3 flutists, str. bass	Canto General, music by Theodorakis, text by Pablo Neruda	March 1996	University Christian Church

Orchestra, Ballet	Pacific Northwest Ballet	Music by Britten, Prokofiev, Glinka, and Danielpour	April 1996	Seattle Opera House
Orchestra and Choir	Church Choir and Anniversary Orchestra	Beethoven, Haydn, Mozart	November 1996	Maple Leaf Lutheran Church
Solo, Ensembles, and Electronic	UW Student Composers Collective	Solo, Chamber, and Electronic Music	March 1992	Brechemin Auditorium
Solo, Ensembles, and Electronic	UW Student Composers Collective	Solo, Chamber, and Electronic Music	December 1992	Brechemin Auditorium
Solo, Ensembles, and Electronic	UW Student Composers Collective	Solo, Chamber, and Electronic Music	December 1993	Brechemin Auditorium
Solo, Ensembles, and Electronic	UW Student Composers Collective	Solo, Chamber, and Electronic Music	May 1995	Brechemin Auditorium
Soloists (flute, piano, voice) and Duos	Arts West, Meet the Composers Concert soloists	Compositions by Michael Young, Bruce Barger, Josef Vodak	February 1996	St John the Baptist Episcopal Church
Trio (flute, gamba, harpsichord)	The Kuijken Trio	Baroque Repertoire	November 1993	First United Methodist Church
Trio (flute, soprano, & piano)	Church Soloists	Telemann	September 1996	Plymouth Congregational Church, service
Trio (bassoon, clarinet, and piano)	Ensemble Vindobona	C.P.E. Bach, Brahms, Saint-Saens, Kreutzer	November 1996	Seattle Asian Art Museum

Woodwind Quintet, Choir, Soloists	The Sylvan Ensemble (Woodwind Quintet of Olympia), Cambiata (choir), soloists	Milhaud (w/wq), Prokofiev (fl/pno), Pinkham, Bartok, Kodaly, and others	October 1992	Pilgrim Church
Woodwind Quintet	Tradewinds	Vollmers, Persichetti, Fine Barthe	July 1993	North Bend Library
Woodwind Quintet	Tradewinds	Ganglberger arr. Gabler, J. Strauss arr. Gabler, Strauss arr. Holcombe and Battles, Joplin arr. Mabry, Bozza, Milhaud, Danzi	August 1993	Koll Center, Bellevue
Woodwind Quintet	SFS Woodwind Quintet concert: Federal Way Philharmonic Woodwind Quintet, Tradewinds with pianist Michael Kantor	Arnold, Poulenc Sextet	November 1993	Demary Hall, Seattle Pacific University
Woodwind Quintet	Tradewinds	Tchaikowsky arr. Cortelyou, Traditional arr. Matthews, Traditional arr	December 1993	The Hunt Club at the Sorrento Hotel
Woodwind Quintet, Duo, Quartet, and Septet	Soni Ventorum, with guest artists Mary Kantor and Paul Rafanelli	Bergsma, Reicha, William O. Smith, Rossini, d'Indy	March 1994	Meany Theater, University of Washington
Woodwind Quintet	Ballard Brezze Quintet	Agay, Barthe, Danzi, Farkas, Haydn, Faure, Mahler arr. Cramer	April 1994	Council House Retirement Center

Woodwind Quintet	Ballard Breeze Quintet	Taffanel, Haydn, Frahm	May 1995	Queen Anne Lutheran Church
Woodwind Quintet	Ballard Breeze Quintet	Haydn, Jansens, Taffanel, Mahler-Cramer, Pierre, Debussy, Poulenc, Andriessen	June 1995	Council House
Woodwind Quintet	Tradewinds	Danzi, Reicha, Cambini, Bethoven, Haydn, Barthe, Agay	August 1995	Old Hotel Monte Cristo, Everett, WA
Woodwind Quintet	Ballard Breeze Quintet	Lefebvre, Grainger, Vollmers, Delaney, Debussy, Mozart	March 1996	Nordic Heritage Museum

## VITA

**Nancy H.H. Miles**  
University of Washington  
1997

### EDUCATION

Ph.C. 1994 University of Washington, School of Music, Systematic Musicology. Advisor: Professor. Barbara Reeder Lundquist.

M.Mus. Flute. 1983. The Peabody Conservatory, Johns Hopkins University, Baltimore, Maryland. Flute Teacher: Britton Johnson.

B.Mus. Flute. 1980. U. of WA, Seattle, WA. Flute Teacher: Felix Skowronek.

1974-78. Fairhaven College and Western Washington University. Flute Instructors Scott Goff and Harriet Crossland.

Masterclasses with James Galway, William Bennett, Thomas Nyfenger, and Frances Blaisdell. Audited masterclasses with Julius Baker and Samuel Baron.

### PUBLICATIONS

1996. "Flute Masterclass: Breathing exercises." *Windplayer* April: 54:37. <http://www.windplayer.com>

### PROFESSIONAL EXPERIENCE

#### ORCHESTRAS

Federal Way Philharmonic, Federal Way, Washington. 1995.  
Concerto Soloist: Musician's Emeritus Symphony Orchestra. 1994.  
Pacific Chamber Orchestra, Seattle, Washington, 1993.  
Flagstaff Festival Orchestra, Flagstaff, AZ, summers, 1983-1993.  
Bellevue Philharmonic, Bellevue, Washington, 1993.  
Arizona Ballet Orchestra, Phoenix, AZ, 1987.  
Prescott Symphony. Principal Flute. Spring 1985.  
Sedona Chamber Orchestra, Soloist, Telemann Suite.  
Flagstaff Symphony, principal flutist, Flagstaff AZ, 1983-85.  
Seattle Gilbert & Sullivan Society Orchestra. 1981.

#### CHAMBER ENSEMBLES

Rainier Chamber Winds, conductor Kathleen MacFerran. Seattle 1991-1996.  
Performances at the Seattle Art Museum, the Chihuly Boat House, Plymouth Congregational Church, and the Michael Pierce Gallery. 1993-1996.

Tradewinds Quintet. Seattle, Washington, 1991 to present.  
King County Arts Commission Touring Roster, Everett Parks Dept., Renton Parks Dept., Bellevue Parks Dept., Seattle Camerata, and Seattle Art Museum performances.

Resonance. Flute Quartet. Seattle, Washington. 1994-96.  
Northwoods Quintet. Seattle, Washington, 1990. Musicians' Performance Trust Fund and Seattle Arts Commission sponsored concerts in the schools.

Quintessence Wind Quintet, Phoenix, AZ, 1985-88. National Endowment for the Arts grant, 1988; Best Wind Group, Fischhoff National Chamber Music Competition, 1986; Munich International Music Competition Semifinalist, 1985; Western States Arts Federation, Arizona Commission on the Arts, and Southern Arizona Young Audiences performance rosters; Artist-in-Education performances for over 100,000 school children from 1985-1988; Chamber Music America grants winner.

Duo Cantabile. Fl/cello duo, cellist Virginia Kron. Freelance work. 1983-1984.  
West-Southwest. Fl/cello duo, cellist Susan Mayo. freelance work, 1981-83, and trio recital with pianist Pat Clemans at *Charlie's*. Flagstaff, Arizona 1982.

#### TEACHING

Applied Music: private flute teacher, 1970 to the present.  
Arizona Commission on the Arts. Artist-in-residence, two-week solo artist residency, East Flagstaff Junior High. 1989.  
Arizona Commission on the Arts Artist-in-residence, two-weeks, Flagstaff High School. 1988.  
Arizona Commission on the Arts solo artist 1987-1989.  
Grand Canyon College, Phoenix, Arizona flute and chamber music instructor, 1985-1988.  
Northern Arizona University. Flute and Flute pedagogy. 1984.  
Western Washington University assistant flute instructor. 1977-78.

#### HONORS

Systematic Musicology Scholarship, University of Washington, 1992-93.  
Britton Johnson Scholarship, Peabody Conservatory, 1981-1982  
Solo performance with WWU Wind Ensemble, Bill Cole conducting. 1974  
Arion Award for Outstanding Musicianship, Issaquah H.S. 1973.  
Frank Horsfall Memorial Scholarship, Cornish Chamber Music Summer School 1972.

#### SOLO RECITAL WORK

"Voices of Four Women"; "Too Many Voices" by Dr. Mary Rhoads. Chamber ensembles for voice, piano, strings and flute. Performances in 1992-93.

UW Contemporary Group. Performances of new works by composition graduate students Westendorf, Gurney, Hiestand, Sato, and Heinemann: University of Washington. 1990-93.

UW Improvisation group participation. Led by William O. Smith and Stuart Dempster. 1990-92.

**Recitals with pianist Kelly Kaye, 1988-1993, including Seattle Public Library Bunn Trust concert, 1989, Seattle Camerata After Work Series 1990, & Cindy Maunder Organ Renovation Fund performances at Pilgrim Congregational Church, 1991-1993.**

**PROFESSIONAL  
ACTIVITIES  
and  
MEMBERSHIPS**

**Conductor, Seattle Flute Society Flute Choir, 1/92 to 8/95.  
Seattle Flute Society Board member 1989-91.  
American Federation of Musicians, Local 76. 1988 to present.  
National Flute Association, 1980 to present.  
Seattle Flute Society since 1979.  
Society for Ethnomusicology 1992.  
College Music Society 1990-92.**