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WIL OFFERMANS: THE PEDAGOGY OF A CONTEMPORARY FLUTIST-COMPOSER

By

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To my teachers.

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ABSTRACT

Wil Offermans is a flutist-composer with a holistic approach to contemporary flute pedagogy. At present day, there are very few English-language publications on Offermans; thus, in comparison to his contemporaries, the broader English-speaking flute community knows very little of the Dutch flutist-composer. The purpose of this treatise is to present Offermans's pedagogical ideas as a modern day flutist-composer so that his knowledge, creativity, and unique perspective may be made available to a larger flute population.

A brief overview of the development of contemporary flute music will set the stage for the emergence of Offermans's role in the flute world. A biographical sketch of Offermans follows, along with a discussion of his teaching philosophy and four pedagogical themes that reoccur in his teaching and methods: extended techniques, interculturalism, improvisation, and body movement. Other pedagogical applications associated with these themes are discussed in addition. Finally, the concept of holism in education is explored using Offermans as an example of a holistic pedagogue.

CHAPTER 1

INTRODUCTION

The Flute Summer Course

In June 2009, between my junior and senior years of undergraduate school, I received an email from my flute professor about the Flute Summer Course with Wil Offermans, a week-long flute workshop on contemporary techniques to be held in Spain later that summer. I brushed off the idea initially, but my professor's persistence caused me to do some further investigation into the course.

Wil Offermans, a Dutch flutist-composer, welcomed participants of all nationalities and experience levels and taught in English. The focus of the course was on extended flute techniques and how they can be used to develop fundamental aspects of flute playing and teaching. Other topics covered were body movement and sound control, improvisation in performance and education, flute ensemble playing, and flutes of the world. Two months later, I got off a bus in Sayalonga and walked down the sloping streets to a central plaza where I met Wil for the first time.

Offermans's creativity as a pedagogue was evident from the very beginning. Each day of the summer course we did some form of group improvisation either through games or graphic scores or freely within set parameters. We did flute "tai-chi" under a willow tree and explored a labyrinth of bamboo tones. On one occasion, while relaxing by the pool during our daily siesta, he brought out a tray with glasses of water and straws, and we worked on our circular breathing with our feet dangling in the pool. Flexibility, both physically and mentally, was the theme of the course.

Within the genre of contemporary flute music containing extended techniques, I was really only familiar with the works of American flutist-composer Robert Dick and English flutist-composer Ian Clarke prior to attending the Flute Summer Course. Dick, arguably the most prolific performer and composer of extended flute techniques of our time, composes in an avant-garde style with electric guitar, jazz, and blues influences. Clarke's music is less experimental and more popular in style, yet the works of both composers have an edgy and futuristic appeal.

Offermans differs from his contemporaries in that he emphasizes the natural origins of the flute. While Dick does acknowledge the use of "contemporary" techniques in ethnic flute playing all over the world, his mission is clearly to transcend the technical limitations of the flute in order to "create the flute music of the present and future."[1] Offermans agrees that "modern flute techniques are not 'new.' Bamboo tones, wind tones, circular breathings [sic], etc., all the 'modern' techniques [turn] out to be in reality most antique techniques, practiced for sometimes thousands of years on all kinds of 'primitive' flutes."[2] Yet the vast majority of his compositions do not incite the future; rather, they reveal that today's (and tomorrow's) flute players are capable of returning to and appreciating ancient traditions across hundreds of world flute cultures through a singular vehicle, the modern flute.

[1] Robert Dick, "Acoustics: Real Life, Real Time—Why the Flutist and Flute Had to Evolve," *Leonardo Music Journal* 22 (January 1, 2012):16.

[2] Wil Offermans, "From 'RoundAbout 12.5 to 'For the Contemporary Flutist,'" For the Contemporary Flutist Online, accessed February 28, 2015, http://www.forthecontemporaryflutist.com/.

Purpose

At present day, there are very few English-language publications concerning Wil Offermans. Those that do exist are mainly concert, CD, and workshop reviews. Thus, in comparison to Dick and Clarke, the broader English-speaking flute community knows very little of the Dutch flutist-composer. Though his works have been steadily gaining popularity as evident by their inclusion on university repertoire lists and recital programs, less is known of his background, methods, and holistic approach to teaching and playing. Therefore, the purpose of this treatise is to present Offermans's pedagogical ideas as a modern day flutist-composer so that his knowledge, creativity, and holistic perspective may be made available to a larger flute population.

In Chapter 2, a brief overview of the development of contemporary flute music provides context for the emergence of Offermans's role in the flute world. A biographical sketch of Offermans follows in Chapter 3. The focus of Chapter 4 is on pedagogy, beginning with a summary of his teaching philosophy and continuing with a discussion of pedagogical themes frequently seen in his teaching and works: extended techniques, interculturalism, improvisation, and body movement. The concept of holism is broached in Chapter 5 in which Offermans is demonstrated as an example of a holistic pedagogue prior to the conclusion in Chapter 6.

CHAPTER 2

THE DEVELOPMENT OF CONTEMPORARY FLUTE MUSIC

The Romantic Era

American flute historian Nancy Toff divides the European history of flute music into five phases in chronological order: dance, bird imitation, vocal imitation, noise elements, and electronics.[3] The transverse flute (wooden one-keyed flute) came into its own during the Baroque era, coinciding with the beginning of the dance phase which lasted through the Classical period and into the Romantic period. Until the Romantic era, concertos were often commissioned by patrons for specific virtuosi. The Romantic composers, however, were not interested in these custom-composed pieces; they valued their own self-expression foremost, causing a decline in the genre. As a result, flute music entered the second phase, bird imitation, for the few concertos that were written for flute were considered non-serious "beer-garden fare."[4]

The greatest contributors to flute repertoire in the Romantic era were professional flutists themselves including, but not limited to, Theobald Boehm (1794-1881) and Paul Taffanel (1844-1908).[5] In 1847, Boehm developed the modern flute, the first metal, cylindrical-bored flute with a conical head joint and key system that could open and close all 14 tone holes with only nine fingers. His 1871 treatise *Die Flöte und das Flötenspiel* (*The Flute and Flute playing*) explains the acoustical properties of the new flute as well as care and maintenance, fingering and

[3] Toff, *The Flute Book*, 249.

[4] Ibid, 239.

[5] Ibid, 243.

technique, and the alto flute (which he invented in 1858). He also wrote many virtuosic pieces for the flute and a concerto, all of which he performed extensively.[6]

Taffanel was arguably the best flutist in Europe of his day. He led a distinguished performing career in the top Paris orchestras, and his solo tours raised the standards for woodwind playing throughout Europe.[7] His compositional output was minimal compared to his predecessors, his works representing the last phase of the French romantic flute tradition.[8] His teaching, however, was revolutionary. Taffanel joined the faculty of the Paris Conservatory in 1893, and while he kept the traditional master class format (there were no private lessons with the professor – all teaching was done in front of the whole flute class),[9] he individualized instruction so that each student could work at his own level. The Taffanel-Gaubert *Méthode Complète de Flûte* (*Complete Flute Method*) of 1923 was the first conservatory method to devote sections to style and orchestral excerpts. It is also notable for its concepts of varied tone color.[10] According to Toff, "Taffanel's contribution to the flute literature was, thus, not as a composer, but as the inspiration for compositions by more original composers. As one of the most respected members of the Paris musical establishment, he exerted considerable influence on the production of new French woodwind music."[11]

Thus, the Romantic era was a transitional time for the flute. Although Boehm's design allowed the flutist to produce more tone colors with more projection and play chromatically with

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[6] Philip Bate and Ludwig Böhm, "Boehm, Theobald," *Grove Music Online*, n.d.

[7] Ibid, 246.

[8] Ibid, 247.

[9] Michel Debost, *The Simple Flute: From A to Z* (Oxford University Press, 2002), 173.

[10] Toff, *The Flute Book*, 246-247.

[11] Ibid, 247.

more ease, many players of the one-keyed flute were reluctant to make the switch. As the orchestras became larger in the Romantic period, the flute and piccolo became valued for their contribution to texture variation, but even with the new design, the flute did not have enough power or variety of tone to satisfy the Romantic composers' demands in the solo literature (warranting the need for flutists to compose for themselves).[12] Then, after the broader acceptance of the Boehm flute and the influence of Taffanel in the late 1800's, the twentieth century brought a decline of the flutist-composer. Toff speculates that, "Perhaps very few flutists wrote for their instrument because full-time composers – at last convinced of the flute's potential – were already doing so with such success."[13]

Twentieth Century and Beyond

It is argued that the start of modern music, or twentieth century music, actually came at the turn of the century with the opening flute solo of Claude Debussy's *Prélude à l'après-midi d'un faune*, performed by Georges Barrère (student of Taffanel) of the Société Nationale de Musique in Paris under conductor Gustave Doret on December 22, 1894.[14] Flute literature entered the third phase, vocal imitation, at this time. While the focus of flute players and flute makers has been to produce a homogenous tone throughout all registers of the instrument since the Baroque period, a sophistication of timbre first came into play in the modern era, initially as an expressive element, then as a compositional device.[15] The term *Klangfarbenmelodie*, or tone

[12] Ibid, 235.

[13] Ibid, 249.

[14] James M. Keller, "Notes on the Program: Prélude À L'après-Midi D'un Faune" (New York Philharmonic, November 2014), http://nyphil.org/~/media/pdfs/program-notes/1415/Debussy-Prelude%20to%20the%20Afternoon%20of%20a%20Faun.pdf.

[15] Toff, *The Flute Book*, 250.

color melody, for example, was introduced by Schoenberg in the final pages of his *Harmonielehre* in 1911 with the motive of establishing tone color as a compositional principle independent from melody, harmony, and rhythm.[16] One of his earlier works, *Five Pieces for Orchestra*, op.16 (1908), epitomized this concept with its succession of chords, each scored for different combinations of instruments.[17]

The onset of World War I created a more radical shift in music and art. Schoenberg wrote, "Supposing times were normal – normal as they were before 1914 – then the music of our time would be in a different situation."[18] This dynamic shift is perhaps most evident in the work of the composers associated with the Italian Futurist art movement who desired to create music that was a reflection of the mechanical age. In 1913, Futurist composer Luigi Russolo wrote his own musical Futurist manifesto in a letter to friend and fellow composer Francesco Balilla Pratella entitled "The Art of Noises." Within it he defined six "families of noises" that the Futurist orchestra would set to motion:

1. Rumbles, Roars, Explosions, Crashes, Splashes, Booms
2. Whistles, Hisses, Snorts
3. Whispers, Murmurs, Mumbles, Grumbles, Gurgles
4. Screeches, Creaks, Rumbles [sic], Buzzes, Crackles, Scrapes
5. Noises obtained by percussion on metal, wood, skin, stone, terracotta, etc.
6. Voices of animals and men: Shouts, Screams, Groans, Shrieks, Howls, Laughs, Wheezes, Sobs[19]

[16] Joan Peyser, *The Orchestra: A Collection of 23 Essays on Its Origins and Transformations* (Hal Leonard Corporation, 2006), 222.

[17] Toff, *The Flute Book*, 267.

[18] Griffiths, *Modern Music*, 98.

[19] "The Art of Noises," *Italian Futurism*, accessed March 6, 2015, http://www.italianfuturism.org/manifestos/the-art-of-noise/.

In the same year, Debussy echoed the sentiment, "Is it not our duty to find a symphonic means to express our time, one that evokes the progress, the daring and the victories of modern days? The century of the aeroplane deserves its music."[20]

And so, flute music entered the fourth phase: noise elements.[21] "The new compositional framework," according to Toff, "an extension of Schoenberg's "melody of tone colors," makes three new demands on the flute: the production of monophonic sounds with varying timbres, the production of smaller intervals than those of the tempered chromatic scale, and polyphony."[22]

Flutists and composers commenced experimenting with "special effects" or "avant-garde techniques" which are now referred to as "extended techniques." The Futurists did not gain widespread attention until their 1921 Paris exhibition[23] explaining, in part, why the first published extended technique for the flute did not appear until 1936 within Edgard Varèse's *Density 21.5*. Composed for Barrère, this work requires the extended upper register of the flute, percussive attacks, dramatic dynamic shifts, and key-clicks or key-slaps[24] (a percussive effect produced by striking a key with the finger with excess force). From this point on, many of the radical sounds of the Futurists along with a vast array of tone colors have been adopted in the contemporary flute literature.

[20] Griffiths, *Modern Music*, 98.

[21] Toff, *The Flute Book*, 267.

[22] Toff, *The Development of the Modern Flute*, 204.

[23] Griffiths, *Modern Music*, 100.

[24] Toff, *The Flute Book*, 268.

Important Figures in Contemporary Flute Music

In the acknowledgments section of his etude book, *For the Contemporary Flutist*, Wil Offermans writes, "It is very clear to me that I never could have written this book without the stimulating works of flutists like Robert Dick, Pierre-Yves Artaud, Istvan Matuz, Robert Aitken, Severino Gazzelloni or Aurèle Nicolet."[25] Each of these flutists contributed to the evolution of contemporary flute music either by acting as advocates for new music (causing a surge of new works for the flute), writing new flute music, or even reinventing the flute itself. Other figures worth noting are flutist-composers Harvey Sollberger and John Heiss.

Severino Gazzelloni (1919-1992) was a virtuoso Italian flutist. A major proponent of avant-garde flute music, he was especially known for his interpretations of the most technically difficult pieces in the genre. One such piece is the landmark *Sequenza* (1958) by Italian composer Luciano Berio (1925-2003). Written for Gazzelloni, *Sequenza* contains the first known use of a flute multiphonic. Other features include spatial notation, flutter-tonguing, and a unique trill in which the player diminuendos with the airstream while making a crescendo in the tapping of the trilling fingers.[26]

Deeply moved by a live performance of the *Sequenza* by Gazzelloni, American flutist Harvey Sollberger (b.1938) felt obligated to dedicate a large part of his life's work to exploring the exciting new possibilities of the flute. Sollberger was at the forefront of contemporary music in the 1960's, and many new works were written for and dedicated to him. His own writing was indicative of the ardent exploration of sonic and formal ideas of the time, and many of his flute works, such as *Riding the Wind* (1974) have incorporated his own innovative extended

[25] Wil Offermans, *For the Contemporary Flutist: 12 Studies on Contemporary Flute Techniques* (Frankfurt, Germany: Zimmermann, 1992), 2.

[26] Toff, *The Flute Book*, 270.

techniques.[27] Between 1975-1983, he held a summer flute program called the Flute Farm which focused on contemporary flute repertoire and techniques.[28]

American flutist, composer, conductor, and teacher John Heiss (b. 1938) has served on the faculty of the New England Music Conservatory since 1967. Heiss's articles on contemporary flute techniques were pioneering publications in the field, covering the production of multiple sonorities,[29] "shakes,"[30] the extended low register, low register harmonics, and noise elements.[31] He has written many solo and chamber works for the flute; his style is a blend of tonality and atonality. *6 Etudes*, op. 20 (1979) for solo flute is devoted specifically to extended techniques, though it is not his only work that includes them.[32]

Swiss flutist Aurèle Nicolet (b. 1926) and Canadian flutist Robert Aitken (b. 1939) have enjoyed careers in both traditional and modern idioms. Nicolet compiled the first etude book for the study of avant-garde techniques in 1974 (*Pro Musica Nova*). Having gained an international reputation in modern music, many composers such as Toru Takemitsu, Edison Denisov, György Ligeti, and Heinz Holliger have written for him. In 1960, Aitken became the first composition student admitted to the Electronic Music Studio of the University of Toronto, resulting in his composition of a number of prominent electronic works (aligning with the emergence of the fifth

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[27] Richard Swift and Mark Menzies, "Sollberger, Harvey," *Grove Music Online*, n.d.

[28] Walter Hugot, "Learning and Academia," Harvey Sollberger Official Website, (2013), http://www.harveysollberger.com/academia.html.

[29] John C. Heiss, "Some Multiple-Sonorities for Flute, Oboe, Clarinet, and Bassoon," *Perspectives of New Music* 7, no. 1 (October 1, 1968): 136–42.

[30] John C. Heiss, "For the Flute: A List of Double-Stops, Triple-Stops, Quadruple-Stops, and Shakes," *Perspectives of New Music* 5, no. 1 (October 1, 1966): 139–41.

[31] John Heiss, "The Flute: New Sounds," *Perspectives of New Music* 10, no. 2 (April 1, 1972): 153–58.

[32] Ronda Benson Ford, "Interview with Flutist and Composer John Heiss: A Discussion of His Works for Flute in Chronological Order," Ronda Ford Official Website, accessed March 12, 2015, http://www.rondaford.com/Heiss_Interview.pdf.

phase of flute music: electronics). His music is influenced by non-Western musical cultures, integrating special flute effects with clear formal and rhythmic structures.[33] *Icicle* (1977) and *Plainsong* (1977) are his most reputable solo flute works. Over fifty works have been written for him as well.

Today, the name of American flutist Robert Dick (b. 1950) is practically synonymous with extended techniques. Subsequent to the work of Heiss and Thomas Howell (who published the first manual for extended techniques in 1974), Dick set out to explore all the sonic possibilities of the flute while studying at Yale. *The Other Flute: A Performance Manual of Contemporary Techniques* (1975)[34] is the result of those efforts. While Heiss's publications were targeted toward the musicological community, Dick's handbook continues to serve the general flutist and composer population. The techniques covered in *The Other Flute* include harmonics, microtones, glissandi, multiple sonorities, flutter tonguing, percussive sounds, pitch bending, whisper tones and residual tones, jet whistles, singing and playing simultaneously, and circular breathing. This launched a series of pedagogical materials including *Tone Development through Extended Techniques* (1986),[35] *Flying Lessons: Six Contemporary Concert Etudes* Vol. 1 and 2 (1984-87),[36] and *Circular Breathing for the Flutist* (1987).[37] An inventor as well, The Robert Dick Glissando Headjoint© first became commercially available in 2004 by Brannen

[33] "Robert Aitken's Biography | Robert Aitken," accessed March 12, 2015, http://www.robertaitkenflutist.com/soloist/biography/.

[34] Robert Dick, *The Other Flute: A Performance Manual of Contemporary Techniques* (Oxford University Press, 1975).

[35] Robert Dick, *Tone Development Through Extended Techniques* (Multiple Breath Music, 1986).

[36] Robert Dick, *Flying Lessons: Six [i.e. Twelve] Contemporary Concert Etudes forFlute* (New York: Multiple Breath Music Co., 1984).

[37] Robert Dick, *Circular Breathing for the Flutist* (Multiple Breath Music Co., 1987).

Flutes and, since 2011, continues to be available through the Eastman Musical Instrument Company.[38] In Dick's words, the Glissando Headjoint "does for the flute what the "whammy bar" [sic] does for the electric guitar."[39] His innovative works for the flute have pushed the boundaries of the instrument along with those of the flutist and contemporary music.

Music of the twentieth and twenty-first centuries is not easily categorized stylistically. Neoromanticism, impressionism, classicism, neoclassicism, contrapuntalism, pointillism, chromaticism, multitonality, and atonality are only some of the styles exhibited in what is an eclectic modern era.[40] Today's flutists can be seen beatboxing, using a variety of electronics, performing low flutes as solo instruments, acting and dancing while they perform, etc., and there are certainly a number of innovative contemporary flutists who have not been discussed in detail here, including Pierre Yves-Artaud, Istvan Matuz, Matthias Ziegler, Ian Clarke, and Greg Patillo among others.

The common thread between these flutists is that they each have their own distinctive style and have expanded the contemporary flute literature in creative ways. Wil Offermans is no different in this regard. With a background on the evolution of contemporary music in place, a portrait of Offermans as a flutist, composer, and pedagogue is painted in the following chapter.

[38] Angus McPherson and Sydney Conservatorium of Music, *The Glissando Headjoint: Expanding the Musical Palette of the Flute through Mechanical Invention* (2011), 16.

[39] "About Robert." The whammy bar is a lever on an electric guitar that temporarily controls the tension of the strings. Using the lever produces a rapid alteration in pitch, creating a vibrato effect.

[40] Toff, *The Flute Book*, 250.

CHAPTER 3

BIOGRAPHICAL SKETCH OF WIL OFFERMANS

Education and Training

Born in Maastricht, Holland, Wil Offermans began his musical education with the recorder at the age of six. Playing the recorder for hours a day, his career in music was imminent. He quickly switched to the alto-recorder which he, as fate would have it, positioned 45 degrees to the right like the transverse flute. According to Offermans, "I played a lot of serious baroque music, and probably these wood sounds stimulated my interest towards sound, which later with the extended techniques became so attractive."[41] At 12 years old, he made the permanent change to flute. His early teachers included Cecilia Oomes of the Concergebouw Orchestra who taught him to involve the body while playing; the late Lucius Voorhorst, a baroque and new music soloist whom Offermans describes was "an artist in the real meaning of the word;" and Raymond Delnoye of the Rotterdam Philharmonic who showed him to "play, play, play!" These early years were a time of musical exploration for Offermans – he composed, worked in the theatre, in pop music, in jazz, with poets, and later with dancers.[42]

Offermans made his first trip to the United States to buy a flute. A former saxophonist, he possessed two altos and a tenor saxophone that he sold along with his flute in order to travel to the New York City to purchase a better instrument – a Haynes flute from 1963. The artist community in New York inspired him to return to the US again, this time to study with a variety of master flute teachers from around the country. He made this second trip while attending the

[41] Wil Offermans, "E-Mail Message to Author," January 26, 2015.

[42] Ibid.

Brabants Conservatory in Holland where he studied classical flute performance and improvisation. He spent three months in the US studying with prominent flutists, including Robert Dick, Leone Buyse, James Newton, and Hubert Laws – each very different in his/her specialization and approach to flute playing. Offermans remembers Dick as "very impressive," and "[he] helped me a lot to find my own direction." Leone Buyse is a reputable flutist and teacher in the more traditional sense. Currently on faculty at Rice University in Texas, she was formerly the acting principal flutist of the Boston Symphony Orchestra and principal flutist of the Boston Pops in addition to many other prominent orchestral and faculty positions. Offermans says she would have you "opening the ears [sic] by making you aware of every detail." James Newton, Jeremy Steig, and Hubert Laws are all notable jazz flutists/improvisers whom Offermans regards as "very happy!," "wonderful artist," and "like a god," respectively.[43]

Performing Activities

Upon graduating from Brabants Conservatory in 1983, Offermans had developed an attraction to music from cultures all over the world. Inspired by his apprenticeship with a Japanese mime-butoh dancer in Amsterdam, Offermans organized a seven month world-performance tour entitled *Round About 12.5* (1985-86). The premise of the tour was to perform his compositions on piccolo, the length of which is 12.5 inches,[44] across 18 countries or "flute cultures." The tour began at De IJsbreker in Amsterdam and brought him to Egypt, Indonesia, China, Japan, and Colombia among others. In each country he conducted research on indigenous flutes, starting a personal collection of instruments; made recordings for the Dutch VPRO-radio;

[43] Ibid.

[44] Ibid.

and wrote for newpapers and presented concerts with local musicians. The tour concluded with a final performance on the same stage in Amsterdam that reflected what he calls a "huge metamorphose"[45] in his flute music. Offermans wrote of this experience with fondness to me in an e-mail message:

> The impact on my musicianship was so huge, however difficult to describe. Maybe most important was that I could meet so many local musicians, without any 'serious' music-education, but so many of these musicians were extremely dedicated to their music. I was so impressed that their music was about expression, not about some technical grade or intellectual complexity. Often their expression was most elegant, warm, charming and of pure honesty and beauty. Or more simply said, their music was about the life, about happiness. I realized then, that I should change, of course still try to solving [sic] 'technical problems', but first of all going for the expression, the image, the senses, the enjoyment. It is a bit as with the food they offered me. It finally all was about the way of serving, the delicate taste it expresses, the moment of sharing. In the 'western thinking' we tend to think more in categories, analytical. My experiences during this worldwide project, were more of sharing, being part of nature, toughing some universal sensations.[46]

Since this pivotal point in Offermans's career, he has continued to perform on the global stage as a soloist and with prominent world musicians such as Kazushi Saito (flute), Tetsu Saito (double bass), Moteteru Takagi (saxophone), Michihiro Sato (*tsugaru-jamisen*), Sawai Kazue (*koto*), Takehisa Kosugi (violin), Llorenc Barber (experimental composer), and Paul Termos (saxophone).

In 1997, with an intention to stimulate the contemporary and intercultural approach to flute playing, he created The Magic Flute Foundation and flute ensemble. The ensemble, directed by Offermans, consisted of several Dutch flutists along with vocals by Ueda. A self-titled album was released in the same year featuring works for solo flute and flute ensemble by Offermans.[47]

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[45] Offermans, "From 'RoundAbout 12.5 to 'For the Contemporary Flutist.'"

[46] Offermans, "E-Mail Message to Author," January 26, 2015.

In 1998, he founded the eWave Contemporary European Flute Ensemble. Active until 2004, the ensemble brought together flutists and composers from all over Europe with the mission of creating and performing new repertoire by European composers. Sponsored by the Programme Culture 2000 of the European Union, the eWave ensemble started a project in 2003 with Grame (a National Center of Musical Creation in Lyon, France) and other European partners entitled "eWave, creations for flutes and live electronics." Five new works by European composers were commissioned for and performed by the ensemble from 2003-2004. Dutch musical organization Gaudeamus commissioned *OnTheMove* for flute ensemble and tape by Offermans for the project.[48]

He performs extensively in Duo Ueda Offermans with his wife, Junko Ueda, a Japanese singer and *satsuma-biwa* (Japanese short-necked fretted lute) player as well. Their programs feature improvisations, pieces by Toru Takemitsu, and original compositions including *How to Survive in Paradise II*, *Genji-Monogatari & Lorca – Gacela Del Amor Desesperado*, and *Dejima Suite*, some of these involving live electronics. According to their website, "The duo cultivates their music in the field where different cultures meet and create an identity between ancient and modern, oriental and occidental."[49] They released two CDs entitled after their works *How to Survive in Paradise* (VDE-Gallo CD732) and *Dejima Suite* (E-records CDE011), respectively.

Fulfilled by their own cultural exchange as a Dutch/Japanese duo, they wanted to bring that same interaction to other artists. This desire resulted in the founding of the BSXCaravan (Body & Soul Xperience Caravan) Project in 2007. Each year from 2007-2009, they invited two

[47] "Biography," Wil Offermans Official Website, accessed February 28, 2015, http://www.wiloffermans.com/en/index.html.

[48] "The Contemporary European Flute Ensemble: eWave," Wil Offermans Official Website, accessed February 28, 2015, http://www.wiloffermans.com/en/ewave.html.

[49] "Duo Ueda Offermans," Duo Ueda Offermans Official WeGbsite, (n.d.), accessed February 28, 2015.

Dutch artists (dancers, painters, musicians, etc.) to work together with them to create a live, interactive performance piece. Upon completion, Duo Ueda Offermans traveled with the guests to different locations in Japan to present the piece and an interactive workshop based on the guests' discipline along with a creative music workshop presented by Offermans and a Japanese vocals workshop presented by Ueda.[50]

Compositions

Offermans has made substantial contributions to the flute repertoire, publishing four method books: *For the Contemporary Flutist*,[51] *For the Younger Flutist*,[52] *The Improvisation Calendar*,[53] and *Thumpy*[54] plus one additional study "Working Song One & Two" contained in the collection *Flute Update*.[55] Other published works include three pieces for solo flute, three for flute plus accompaniment, and seven pieces for flute ensemble. Additionally, he has written at least twelve other works that have not been published, some of which can be heard on his recordings.

[50] "The BSXCaravan Project," Wil Offermans Official Website, accessed February 28, 2015, http://www.wiloffermans.com/bsxcaravan/en/index.html.

[51] Offermans, *For the Contemporary Flutist: 12 Studies on Contemporary Flute Techniques*.

[52] Wil Offermans, *For the Younger Flutist: A Collection of 10 Enjoyable Contemporary "Game-Pieces" for Flute Solo and Flute Ensemble with Explanations* (Frankfurt, Germany: Zimmermann, 1995).

[53] Wil Offermans, *The Improvisation Calendar with 52 Improvisations for Any Instrument* (Frankfurt, Germany: Zimmermann, 1996).

[54] Wil Offermans, *Thumpy: 75 Progressive Studies and Pieces for the New Thumpy Flute* (Frankfurt, Germany: Zimmermann, 2003).

[55] Wil Offermans, *Flute Update: New Music for Young Flutists for Flute Solo and Various Combinations by 9 Composers* (Wien: Doblinger, 2007).

When viewing paintings, Offermans prefers those that are a "balance of colours, without a real subject."[56] His music making is a reflection of this, in that he is a lover of soundscapes more than specific subjects. Thus, his compositions serve as a canvas for the tone colors he wishes to create. In speaking of his inspiration for composing, he states, "…I realized there is so many [sic] flute literature, but in there I could not find the pieces which involved the sounds that interested me. So I started to create those pieces myself…"[57] An avid promoter of body movement, he also finds inspiration there:

> I try to think that the composition should have a balance in the body. Like the piece is not just the notes or the paper, but the total performance and expression of the body of the performer. Finally, playing the flute is like a dance of the body, producing a flow of air, which hits the rim of the embouchure hole, producing a sound. This idea is probably most clear in a piece like Honami. It is not about reproducing 'my' composition, but more about understanding the organic process and then to perform this process.[58]

While each piece he writes forms in a different way, be it a commission for a specific event or reflection of nature or society, he endeavours with all of his works to give the performer the opportunity to interpret. He states, "I am most happy if a player can develop his/her idea and express honestly and with a happiness. That sounds easy, but actually it is not always so!"[59]

The end result, then, is a body of work that utilizes extended techniques to produce colorful soundscapes, often influenced by the music of indigenous cultures. Unlike his contemporaries that compose with extended techniques, Offermans creates music that doesn't necessarily sound edgy or futuristic. His melodies are a nod to the ancient, his use of extended techniques organic as if they came from the earth and not from a silver tube.

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[56] Offermans, "E-Mail Message to Author," January 26, 2015.

[57] Ibid.

[58] Ibid.

[59] Ibid.

Teaching Activities

In addition to his performing engagements and composition work, Offermans is an active pedagogue. In 2001, he served as a flute professor at his alma mater, the Brabants Conservatory in Holland. His annual Flute Summer Course, currently in its 24th year, is held near Sayalonga, Spain and attracts participants from all over the globe.

Offermans also presents a Flute Day workshop at several music schools a year. The workshop is tailored to the needs of each school and is accessible to young, amateur, and advanced flutists. Based on enjoyment, creativity, and group interaction, the goal of the Flute Day project is to foster a flexible attitude towards flute playing and music in young musicians. A typical Flute Day consists of musical "game pieces" derived from *For the Younger Flutist*, a presentation and workshop on the Thumpy flute,[60] rehearsal of one of his ensemble pieces, a story time session "With the Flute Around the World" during which he presents his collection of ethnic flutes and discusses their culture of origin, and a final presentation concert that includes all participants.[61] In a review of the Hampshire Flute Day in 2014, flute teacher Carrie Hensel recalls, "Wil's laid back but enthusiastic approach was a great hit and [the students] were soon looking and sounding amazing."[62]

As I familiarized myself with Offermans's method books and pieces, I found that there were four pedagogical themes prevalent among his output that contribute to his teaching philosophy. These themes are extended techniques, interculturalism, improvisation, and body

[60] A discussion of the Thumpy flute can be found on page 34 of this document.

[61] "Flute Day for Music School," The Flute Day : A Project for Music Schools with Wil Offermans, accessed March 1, 2015, http://www.fluteday.com/en/index.html.

[62] Carrie Hensel, "Wil Offermans at the Hampshire Flute Day," *Pan: The Journal of the British Flute Society* 33, no. 2 (June 2014): 12.

movement. In Chapter 4, I will demonstrate how each is used in Offermans's works and how they can be used as pedagogical tools.

CHAPTER 4

PEDAGOGICAL THEMES

Teaching Philosophy

While sitting at the airport in Malaga, Spain, awaiting my return flight to the United States, I reflected in my journal, "The main "tema" [theme], as Wil would say, of the course was that you have to be flexible. You have to be willing to explore the unknown to become closer to reaching your full potential as an artist. You can learn from good sounds, but there is more to learn from bad sounds, so let them happen and observe."

Offermans uses the images shown in Figure 1 and Figure 2 to demonstrate this theme, or philosophy, towards teaching and learning extended techniques. These models can also be used to summarize his teaching philosophy as a whole. Figure 1 is labeled the "traditional circle." In the very center of the circle are the "easiest" or most common techniques, such as playing a note at *mf* in the middle register. The dots further away from the center represent less common or the more difficult of the traditional techniques, e.g. playing a *pp* note in the fourth octave of the flute or staccato double tonguing in the low register of the flute. Offermans says that musicians tend to practice what they already master and postpone the difficulties and problems: the dots further from the center of the circle. On www.forthecontemporaryflutist.com, he states:

> We repeat and repeat that what we already can, reconfirming our 'good' qualities (and our 'bad' ones). We teach ourselves what is 'easy' and what is 'difficult' (or what is 'normal' and what is not). With our study we think to strengthen the centre [sic], but in reality we develop a hard and stiff centre area, while losing flexibility. We are building a wall around ourselves. Inside we feel warm and safe, but outside this wall we are afraid and unsure. We tend to search for the secure centre area while telling ourselves "Tomorrow I will study the problem. Tomorrow…"[63]

[63] Wil Offermans, "The Traditional Circle," For the Contemporary Flutist Online, accessed March 1, 2015, http://www.forthecontemporaryflutist.com/.

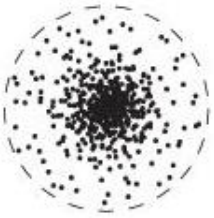

Figure 1: “Traditional Circle,” www.forthecontemporaryflutist.com.

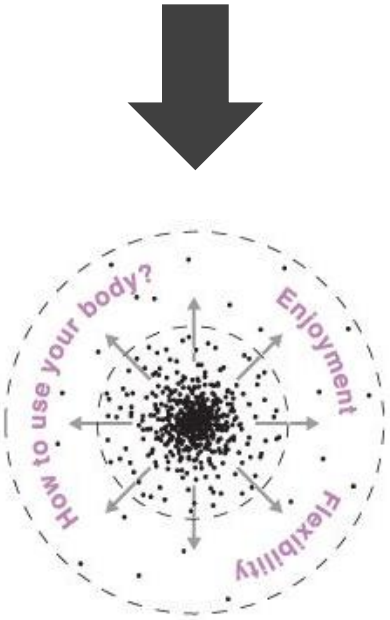

Figure 2: “Extended Circle,” www.forthecontemporaryflutist.com.

Figure 2 represents the “extended circle.” The arrows depict an expansion from the “safe” center and out past the more difficult traditional techniques and into the realm of extended techniques. He says that in order to develop the center of the circle, or the core of playing,

musicians must study the techniques in these remote areas with the knowledge that they can safely return to our center at any moment.[64] Musical growth comes from taking risks.

This concept transfers to the other three areas discussed in this chapter: interculturalism, improvisation, and body movement. The center of the circle could represent any aspect of playing that is comfortable: playing in familiar idioms (western art tradition), reading music from the page, playing in a group, playing without movement, etc. In summary, Offermans teaches that if you stay in one place too long, you get stiff. So by exploring further outside of where one is comfortable, one can become flexible both physically and mentally,[65] and having the flexibility to try new, sometimes challenging things: playing in unfamiliar genres or styles, playing from memory, improvising, performing as a soloist, and moving while playing, is crucial for artistic development.

He relates this concept to daily life in that people learn more about themselves by moving and interacting with *other* people. Or, for example, if someone travels outside of his native country, he may find that he understands more about his own culture after he lived in someone else's. Likewise, people take vacations and time off on weekends, so that when they return to work or school, they feel fresh again.

Extended Techniques

For the Contemporary Flutist

Upon the completion of his worldwide performance tour *Round About 12.5,* Offermans claims that he was bursting with information and ideas, so he put together his etude book, *For*

[64] Wil Offermans, "Flexibility, Enjoyment and 'How to Use Your Body,'" For the Contemporary Flutist Online, accessed March 1, 2015, www.forthecontemporaryflutist.com.

[65] Ibid.

the Contemporary Flutist. Each etude in this book is devoted to a different extended technique or set of techniques including wind tones, harmonics, difference tones, bamboo tones, multiphonics, whisper tones, singing in unison and parallel, polyphonic singing, percussive and breathing techniques, circular breathing, body movement, and improvisation via graphic notation.[66] Intended for more advanced flutists, he explains in the introduction that studying these techniques will promote flexibility and physical training that develops muscle control and stable breathing and support, refined coordination, and better results with less effort.[67]

This concept is supported by the writings of Robert Dick as discussed in Chapter 2. In the introduction of *Tone Development through Extended Techniques* Dick writes,

> "Another important – and not well enough known – reason for flutists to work with new sonorities is that this will greatly benefit traditional playing. This work develops the strength, flexibility and sensitivity of the embouchure and breath support, increasing the player's range of color, dynamics and projection. The ear is strengthened, too: one must hear the desired pitch clearly before playing it when familiar fingerings are not used, and quarter-tones and smaller microtones sharpen the sense of pitch as well."[68]

On his website www.forthecontemporaryflutist.com, Offermans explains that the act of flute playing can be broken into two parts. The first is the flute itself – the physical instrument. The second is the body – the flute player him or herself and the internal processes that support sound production. Offermans views extended techniques as a vehicle, or messenger, between these two parts. The production of these modern techniques is much more physical than "normal" flute playing (which is still very physical in itself). Thus, by studying them, one can learn more about the body and how to manipulate these invisible, internal processes. And as a

[66] Offermans, *For the Contemporary Flutist: 12 Studies on Contemporary Flute Techniques*.

[67] Wil Offermans, *For the Contemporary Flutist: 12 Studies on Contemporary Flute Techniques*, 5.

[68] Dick, *Tone Development Through Extended Techniques*, 7.

result, flutists can use their bodies more efficiently, feeling a greater sense of relaxation and enjoyment while playing and, in turn, improving the quality of our "normal" flute playing.[69]

The first etude in *For the Contemporary Flutist* is based on wind tones. The effect of the wind tone is that of "pitched" air or "wind." No actual flute tone is produced, yet the sound of the air being blown across the embouchure hole of the flute is audible, and the pitch changes as the player fingers different notes. In the supplement, Offermans explains that wind tones are an acceptable part of the sound spectrum for indigenous flutes, as they were cultivated near nature, near the wind. In contrast, the Boehm flute was cultivated in the mechanical age when the wind was akin to smoky chimneys, thus airy tones were considered a dirty, undesirable sound.[70] Contemporary music accepts both airy and pure sounds, and this contrast is exemplified with Etude 1.

The pure flute sound, of course, is not possible without air, so this etude also explores the wind tone as a derivative of the flute tone. Offermans provides two exercises for embouchure versatility and flexibility in the supplement that can aid the flutist to achieve the technical and musical contrast required of the etude.[71]

For the Younger Flutist

Published in 1995, *For the Younger Flutist: 10 Enjoyable Contemporary Pieces for Flute Solo as well as Flute Ensemble* was originally intended for flutists between the ages of eight and fourteen, but flutists of any age can find benefit in playing these pieces. This book also contains

[69] Wil Offermans, "Why Extended Techniques," For the Contemporary Flutist Online, accessed March 1, 2015, www.forthecontemporaryflutist.com.

[70] Offermans, *For the Contemporary Flutist: 12 Studies on Contemporary Flute Techniques*, 39.

[71] Ibid, 40-41.

a supplement with notes for flute teachers. In the introduction Offermans writes, "…young flutists are masters in dealing with imagination, creativity and enjoyment. By a young and honest approach towards creating sound and by frankly interpreting your imagination one may perform contemporary techniques without realizing."[72]

This book offers students a framework for developing their own musical ideas through graphic scores, games, and simple extended techniques. As Offermans stated, it's possible that students could perform extended techniques by chance through their sound exploration, but three of the pieces incorporate these techniques without labeling them as such. Without the label of "extended" or "contemporary" techniques, the students get to experience these techniques as just another component of flute playing and not something that is unusual or especially challenging.

Piece number six is entitled "Wind Trio" for three flutists.[73] This piece incorporates harmonics and wind tones. A diamond-shaped note head is used to depict the fingering while the normal note-head indicates the sounding pitch produced when the fundamental is overblown. Wind tones are indicated as normal note heads with three vertical lines either above or below the note (Example 1). In the teacher's note, Offermans stresses the importance of developing a flexible embouchure at a young age, which both harmonics and wind tones promote. In the classical tradition, learning fingerings is often given primary attention over embouchure development and proper breathing and blowing. This can result in a stiff, inflexible embouchure that has to be fixed later on in the flutist's playing career. Offermans also gives teachers ideas for introducing harmonics and wind tones to the student.[74]

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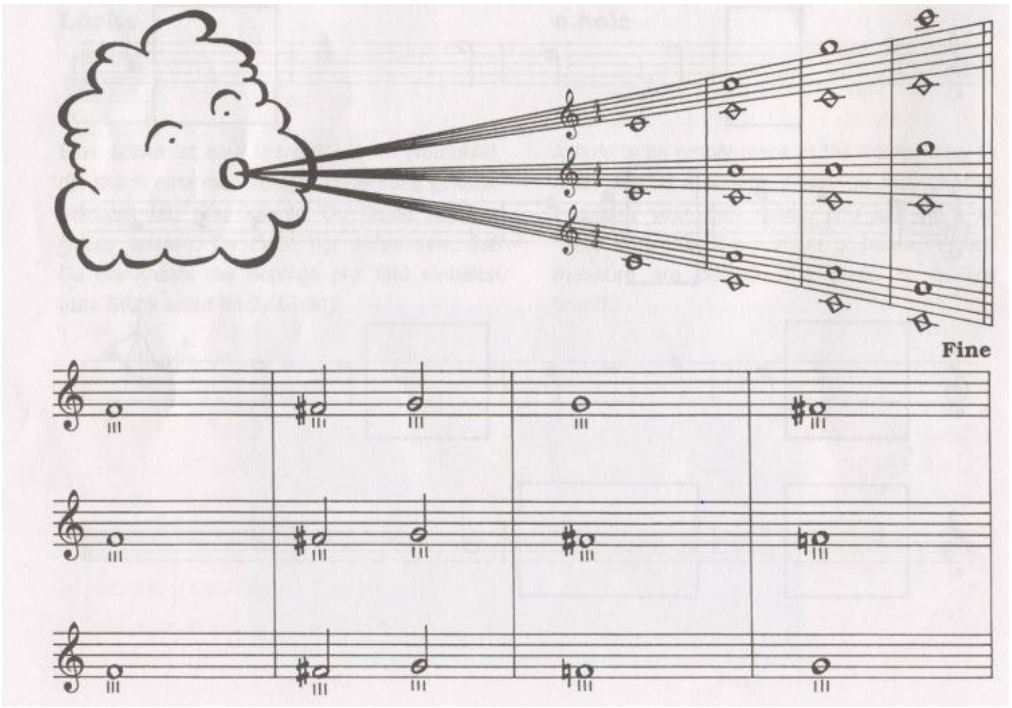
[72] Offermans, *For the Younger Flutist: A Collection of 10 Enjoyable Contemporary "Game-Pieces" for Flute Solo and Flute Ensemble with Explanations*, 4.

[73] Ibid, 18-19.

[74] Ibid, 31-32.



Example 1: "Wind Trio," p. 18, mm. 1-8, *For the Younger Flutist.*

Piece number eight, "The Labyrinth," introduces special fingerings for extended timbres such as bamboo tones (diffuse or bright tones akin to those of bamboo flutes) and timbral trills.[75] The teacher should encourage the student to play different harmonics with these special notes as well. Many of the fingerings are also assigned a dynamic marking, further encouraging the student to explore and become familiar with a wider palette of tone colors.[76]

[75] Ibid, 22-23.

[76] Ibid, 32.

Other Pedagogical Applications of Extended Techniques

It has been well established that the practice of extended techniques can positively impact many aspects of a flutist's playing. These techniques can also help with other performance challenges as Jennifer Borkowski discusses in her dissertation *From Simple to Complex: Extended Techniques in Flute Literature; Incentive to Integrate Cognitive and Kinesthetic Awareness in University Programs*.

Borkowski suggests that problems such as low energy, weak articulation, embouchure tightness, chest tightness, and pitch control in the upper register can be remedied through prescribed extended techniques.[77] For example, diaphragm work via jet whistles and tongue stops can help a student with a low energy level. A jet whistle, an air effect, is created by covering the embouchure hole and powerfully blowing air through the flute. Since there is no actual flute tone produced, the student can concentrate solely on blowing large amounts of air very quickly, a process that gets the diaphragm moving and wakes up the body.[78]

Tongue stops, also called tongue rams, are produced similarly to the jet whistle. The embouchure hole is covered and the player makes a short, accented exhalation that is immediately stopped with the tongue, plugging the embouchure hole. The tongue stop will not sound correctly if the player is not accenting with the abdominals properly, a process which activates the diaphragm, increasing the student's energy level and opening up his/her sound.[79]

[77] Jennifer Anne Borkowski, "From Simple to Complex: Extended Techniques in Flute Literature; Incentive to Integrate Cognitive and Kinesthetic Awareness in University Programs" (Dissertation, Universität für Musik und darstellende Kunst Graz, 2008), 35.

[78] Ibid, 37.

[79] Ibid.

Offermans uses a combination of tongue stops, jet whistles, and other breathing techniques in Etude #9, "Diverse," from *For the Contemporary Flutist*.[80]

Interculturalism

In an article published in the *Music Educators Journal*, C. Victor Fung outlines three popular rationales for teaching world musics: social, musical, and global. The social rationale imparts that the study of world music "develops multicultural awareness, understanding, and tolerance; promotes a deeper understanding and acceptance of people from other cultures; cultivates open-mindedness and unbiased thinking; and eradicates racial resentments."[81] The achievements of Western art music are great, and should be acknowledged; yet, it cannot be validated as superior to non-Western music. The willingness to be open to alternative aesthetics by studying world musics and the cultures they originate from can foster a sense of appreciation and respect.

From a musical standpoint, the confusion one often faces when first learning to perform the music of a different culture can actually provide the opportunity to engage more deeply with known musical elements as well as refine aural and critical thinking skills and psychomotor development.[82] I have experienced this firsthand through my participation in university Gamelan and Irish ensembles, in particular. Accustomed to notation, the aural tradition of both ensembles provided a challenge, and I can attest that my ear has improved immensely as a result. It also altered my sense of timing and space, forcing me to look at the bigger picture. Instead of

[80] Offermans, *For the Contemporary Flutist: 12 Studies on Contemporary Flute Techniques*, 26-27.

[81] C. Victor Fung, "Rationales for Teaching World Musics," *Music Educators Journal* 82, no. 1 (July 1, 1995): 37.

[82] Ibid, 38.

micromanaging notes and rhythms, I began to pay more attention to the ensemble, to form, color, and texture as these were my only tools for getting from point A to point B.

The final rationale is that of a global view; Fung writes, "Music is a global phenomenon, and no culture is without music. To be a complete person in the modern world, one must be sensitive to culture in a global context."[83] Music is then a thread that weaves the narrative of our human race. Offermans's teaching philosophy encompasses this rationale. When one engages with other people, especially those of different cultures with different music-making, one can become more perceptive of his own position within this narrative.

Authenticity via Arrangements

Music of world cultures immediately becomes decontextualized once it has entered the university setting, making truly authentic performances impossible. It is also more of a rarity for music programs to have possession of indigenous flutes like the Japanese *shakuhachi* or Chinese *di-zi*, let alone master teachers on those instruments. In another article written for the *Music Educators Journal*, Arnold B. Bieber views the performance of arrangements of world music for Western instruments as a viable alternative.[84]

Tsuru-no-Sugomori (Nesting of Cranes, literally, "cranes building a nest") is an arrangement of a Japanese traditional *shakuhachi* piece by Offermans. The shakuhachi is an end-blown bamboo flute that is open on both ends. The standard shakuhachi has four finger holes in the front and one thumb hole on the back producing a "D" pentatonic scale; however, the instrument can be made at many different lengths, each rendering a different set of basic

[83] Ibid.

[84] Arnold B. Bieber, "Arranging World Music for Instrumentalists," *Music Educators Journal* 85, no. 5 (March 1, 1999): 17.

pitches and scales. Other sonic possibilities can occur outside of the scale with various fingering techniques (partially opening a tone hole, sliding fingers off of tone holes) and changes in blowing angle, pressure, and lip position.[85]

This particular piece is one of the best known in the shakuhachi repertoire. Many versions exist, each representing the tradition of a specific Zen Buddhist temple.[86] Offermans's arrangement is based on the interpretation of the late shakuhachi master Katsuya Yokoyama (1934-2010).[87] A programmatic work, it is intended to depict the life of cranes, long revered symbols of longevity and happiness in the Japanese culture. It serves as a metaphor for the life cycle. In musicologist Heinz-Dieter Reese's words, "A couple builds a nest, lays eggs, hatches out little cranes and raises them until they are independent; finally, the couple dies." *Tsuru-no-Sugomori* could also be interpreted as "the tonal manifestation of the Buddhistic concept of compassionate love expressed by the care the cranes give their children."[88]

Within Offermans's arrangement, many extended techniques are used to mimic the playing style of the shakuhachi (Example 2). In the introduction, Offermans provides general characteristics of this style, which includes a focus of the breath, finger and breath articulations (the tongue is typically not used to articulate), and many types of vibrato produced by shaking

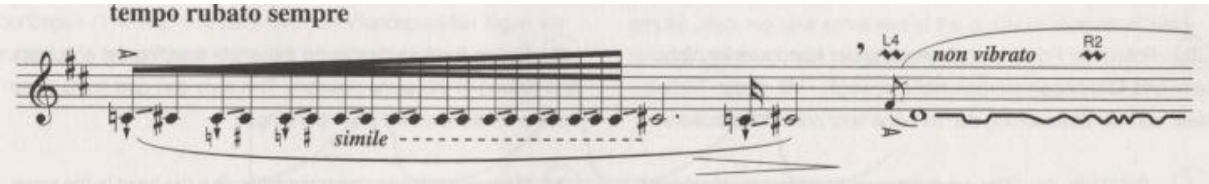
[85] Heinz-Dieter Reese, "Introduction," in *Tsuru-No-Sugomori* (Frankfurt, Germany: Musikverlag Zimmermann, 1999), 3.

[86] Ibid.

[87] Wil Offermans, *Tsuru-No-Sugomori: A Traditional Shakuhachi Piece for Flute Solo* (Frankfurt, Germany: Zimmermann, 1999), 4.

[88] Reese, "Introduction," 3.

and swinging the head, moving the head in circles, and shaking the instrument itself.[89] He then provides exercises to acclimate the modern flutist to this wide variety of techniques.[90]



Example 2: *Tsuru-no-Sugomori*, p. 8.

Playing this arrangement cannot replace the physical experience of performing on a shakuhachi. Aurally, the arrangement comes quite close to the original, and some of the performance techniques are similar enough on modern flute to offer the flutist access to the culture. Therefore, the study of *Tsuru-no-Sugomori* combined with research and the study of authentic recordings could be a rewarding educational endeavor in Japanese music.

Interculturalism in Methods and Other Works

Offermans makes cultural associations within his pedagogical materials and the majority of his pieces. In the supplement of *For the Contemporary Flutist* he provides the flutist with cultural context for seven of the twelve etudes. Harmonics, for example, are used on nearly all bamboo flutes, and he continues with a description of a specific flute found in Papua New-Guinea that is played by male duos in nightly ceremonies. In this culture, the nocturnal flute sound that rises from the jungle represents a mysterious happening of gods and magic.[91] Wind

[89] Offermans, *Tsuru-No-Sugomori: A Traditional Shakuhachi Piece for Flute Solo*, 4.

[90] Ibid, 4-6.

[91] Offermans, *For the Contemporary Flutist: 12 Studies on Contemporary Flute Techniques*.

tones, difference tones, bamboo tones, singing in unison and parallel, polyphonic singing, and circular breathing also have ethnic origins.

An Indonesian-influenced piece can be found in *For the Younger Flutist*. "In Gamelan Style" (#10) involves a percussionist and ten flutes. The percussionist acts as the *kajar* player, the time keeper. Each flute line takes on the character of another gamelan instrument, the core melody of the *jegogan*, the faster moving notes of the *gangsas*, etc.[92] Additionally, the flute ensemble piece, *Kotekan*,[93] is based off of a Balinese interlocking technique of the same name, canon, and *kecak*, the Balinese Hindu-legend monkey dance comprised of vocal interlocking.

Japanese-inspired pieces include *Tsuru-no-Sugomori*, as mentioned previously, *Made in Japan*,[94] an arrangement of traditional and composed Japanese folk songs with CD accompaniment, *Honami*,[95] and *Voices of Nagasaki*[96] and *Itsuki-no-Komori-uta*[97] for flute ensemble. *Luna y Sierra*[98] for flute with one or more instruments and *Bamburia*[99] for flute ensemble are Spanish-influenced works. It may also be noted that the text in Offermans's published scores is translated into German, English, Spanish, French, Dutch, and Japanese, making the intention and explanations of his music more accessible on the global stage.

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[92] Wil Offermans, *For the Younger Flutist: A Collection of 10 Enjoyable Contemporary "Game-Pieces" for Flute Solo and Flute Ensemble with Explanations*.

[93] Wil Offermans, *Kotekan for 8 Flutists* (Frankfurt, Germany: Zimmermann, 1997).

[94] Wil Offermans, *Made in Japan: 6 Japanese Songs for Flute in "Karaoke"-Style w/CD Accompaniment* (Frankfurt, Germany: Zimmermann, 2004).

[95] Wil Offermans, *Honami: Für Flöte Solo* (Zimmermann, 1994).

[96] Wil Offermans, *Voices of Nagasaki for Flute Ensemble* (Frankfurt, Germany: Zimmermann, 2003).

[97] Wil Offermans, *Itsuki-No-Komori-Uta: Arrangement of a Famous Japanese Melody for Flute Ensemble* (Frankfurt, Germany: Zimmermann, 2000).

[98] Wil Offermans, *Luna Y Sierra for Flute Solo with Accompaniment by One or More Instruments* (Frankfurt, Germany: Zimmermann, 2009).

[99] Wil Offermans, *Bamburia for Flute Ensemble* (Frankfurt, Germany: Zimmermann, 2011).

The Thumpy Flute

Offermans has clearly been deeply influenced by music from all over the world. Upon listening to a recording from Laos, a southeastern Asian country, he heard a woman improvising on a local flute while simultaneously imitating the flute sound with her voice. He imagined in his head that she was playing a thumb flute. A version of a thumb flute exists in the mountainous southwest of China, in the province of Yunnan, the *Tuliang* of the Jingpo people. On this particular flute, one end is controlled by the thumb while the other end is controlled by the palm of the hand.[100] Inspired, Offermans created his trademarked Thumpy flute as seen in Figure 3.

The Thumpy flute is a straight, cylindrical wooden pipe, open on both ends and controlled by the thumbs. The embouchure hole is slightly left of center, making the right side longer than the left. It can produce four fundamental pitches, F, A-flat, C, and E-flat – the overtones of which can be combined to produce a rich series of sounds. To accompany this flute, Offermans created a method book simply called *Thumpy*.

Figure 3: Thumpy Flutes, www.thumpy.nl.

[100] Offermans, *Thumpy: 75 Progressive Studies and Pieces for the New Thumpy Flute*, 4.

The Thumpy flute can be used as an instrument for enjoyment as well as a pedagogical tool for children with little to no experience with the silver flute along with experienced flutists who are looking for a different way to develop embouchure flexibility and breathing. In addition to the Thumpy Song Book, Offermans has posted a collection of bird songs with recordings and instructions on how to play each on the Thumpy flute on the Thumpy website.[101]

Though this instrument is simpler than the silver flute, there is more resistance when blowing into it, requiring a very fast and well-supported air speed to play. If young students begin with a tool like the Thumpy, then by the time they make the transition to the less resistant silver flute, they will most likely find it easier to blow on, and they will have already developed to a degree their understanding of breath management, pitch, articulation, dynamics, and rhythm via the Thumpy Song Book all before they have to worry about holding the flute or dealing with keys.

The Thumpy flute is also helpful for experienced flute players who are going through an embouchure change or who just want to develop their lip flexibility, breathing, and support. In relation to Offermans's teaching philosophy, sometimes musicians have to get away from what they know in order to grow. Though the Thumpy flute is blown into the same way as a silver flute, the sound is akin to the wooden flutes of Asia, something most American bred flutists, at least, are not familiar with – therefore, with no expectations for tone quality or keys to manage, playing the Thumpy becomes a freer, more exploratory process.

[101] Wil Offermans, "Bird Songs on the Thumpy Flute," Thumpy: The Thumb Flute, accessed March 1, 2015, http://www.thumpy.nl/en/birds.html.

Improvisation

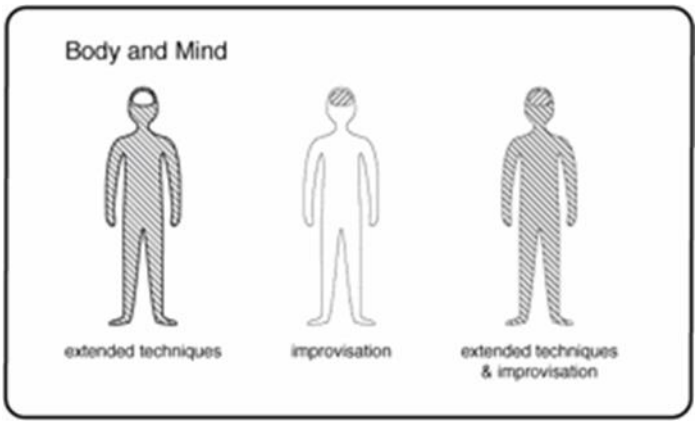


Figure 4: "Body and Mind," www.forthecontemporaryflutist.com.

One of the admiral qualities about Offermans's pedagogy is that he approaches playing with creativity and imagination first, and technique is secondary. This is most evident through his integration of improvisation in his workshops and method books. In the previous section on extended techniques, two parts of flute playing were discussed, the flute and the body. There is a third part, of course, that being the mind, and according to Offermans, improvisation functions to develop this mind-part – the creativity, sensitivity, and awareness just as extended techniques are used to develop the body-part.[102] He uses the graphic in Figure 6 above to demonstrate the body-mind connection.

[102] Wil Offermans, "Etude 12: Graphic Notation and Improvisation," For the Contemporary Flutist Online, accessed March 2, 2015, http://www.forthecontemporaryflutist.com/etude/etude-12.html.

The Improvisation Calendar

Example 3 is a page from Offermans's *The Improvisation Calendar*.[103] This calendar contains 52 graphic scores, one for each week of the year. The drawings, all illustrated by Offermans himself, begin simply and become more intricate as the year progresses. Example 3 is the score from week 11. Example 4 is from week 49. He advises the flutist to ask themselves the following questions before he/she begins:

1) Does the score show a certain atmosphere or feeling?
2) Does it suggest a specific sound?
3) What do you imagine?[104]

He then provides the following three rules:

1) Make a clear start.
2) Once you start your improvisation, always continue playing until you reach the end.
3) Make a clear ending.[105]

Along with these rules he also recommends making a title for your improvisation, playing long and short versions of the same improvisation, jotting down notes of musical ideas that you liked, and finally – try and enjoy![106]

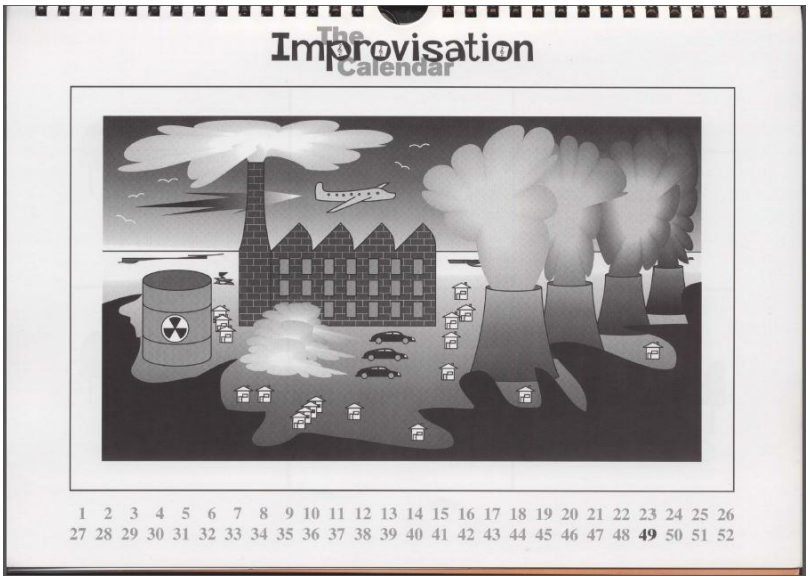
[103] Offermans, *The Improvisation Calendar with 52 Improvisations for Any Instrument*.

[104] Ibid.

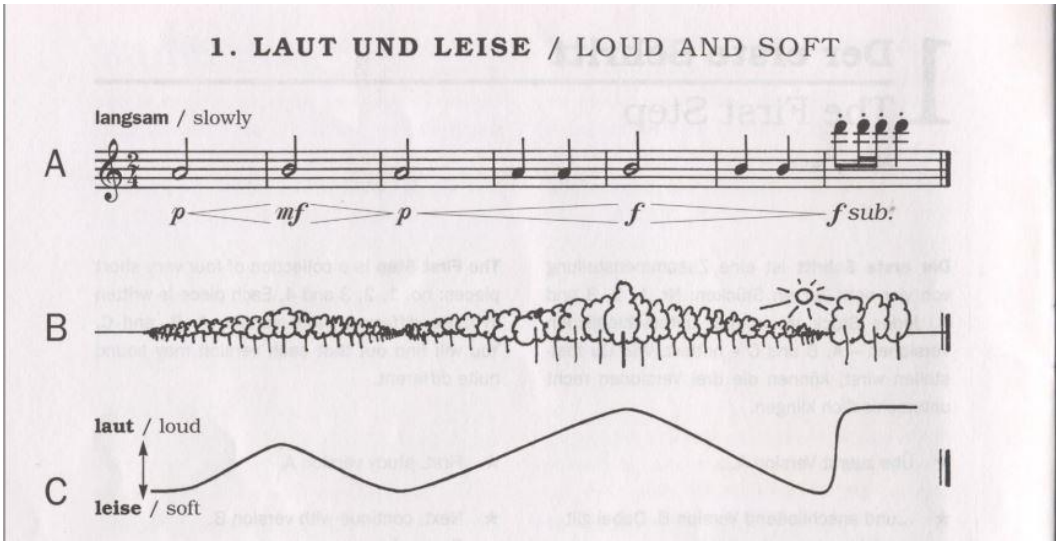
[105] Ibid.

[106] Ibid.

Example 3: Week 11, *The Improvisation Calendar*.



Example 4: Week 49, *The Improvisation Calendar*.



Example 5: "1. Loud and Soft" in "The First Step," p. 8, *For the Younger Flutist.*

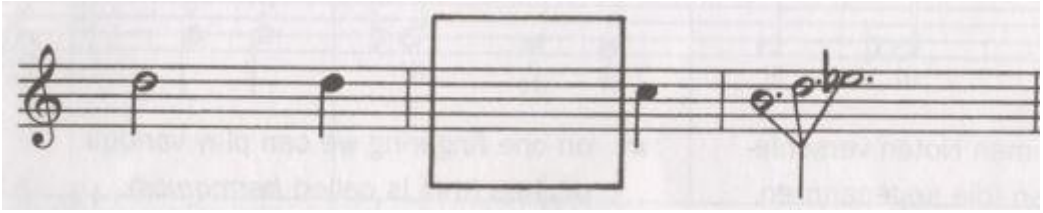
Graphic scores are presented in pieces one, two, three, and seven in *For the Younger Flutist*. As an example, the concepts of dynamics, density, pitch, and articulation are explored in the first piece, "The First Step." The piece is broken down further into four miniature pieces entitled, "Loud and Soft," "Many and Few," "High and Low," and "Short and Long."[107] Each of these miniatures is written in three versions: A, B, and C. For each, Version A is a more traditional notation with written out notes and dynamic and articulation markings. Version B moves into a graphic notation in the form of illustrations (trees, clouds, rain, birds, etc.). Version C is written as a line graph. In the teacher's note, Offermans recommends that the students study Version A first, focusing on the musical effect instead of the technique. Then, the teacher should encourage the student to freely choose whatever notes or rhythms he or she wants for the

[107] Offermans, *For the Younger Flutist: A Collection of 10 Enjoyable Contemporary "Game-Pieces" for Flute Solo and Flute Ensemble with Explanations,* 8-9.

remaining versions. Focusing on the quality of the music instead of the technique can stimulate the creative processes, allowing students to develop their own interpretations and sense of structure in developing a solo or group improvisation.[108]

Pieces two and five, "Have Fun!" and "Holes and Choices," respectively, offer another approach to improvisation. In addition to the graphic notation found in "Have Fun!," one line of the music contains clusters of notes, as seen in Example 6. The student is to pick a note out of the cluster to play; their choice can be premeditated or spontaneous.[109] These clusters are found in "Holes and Choices" as well; except here, there are also "holes" (Example 7) which signal the student to improvise notes and rhythms that fit within the allotted space and meter.[110]

Example 6: "A Choice of Notes," p. 10, "Have Fun!," *For the Younger Flutist.*



Example 7: "Holes And Choices," mm. 5-7, p. 17, *For the Younger Flutist.*

[108] Ibid, 30.

[109] Ibid, 10-11.

[110] Ibid, 16-17.

Improvisation for those who are not accustomed to doing it can be intimidating at first. Offermans eases this anxiety in his workshops by making improvisation into a game. One that he does frequently with groups is called "The Conductor," and it is included as the fourth piece in *For the Younger Flutist*. In this game, a flute orchestra assembles and the chosen conductor makes gestures that the flute orchestra must follow. Players determine dynamics, density, pitch, and rhythm from the conductor's movements instead of from a score.[111] It is a great exercise to spark creativity and musicality, and it forces the conductor to be very clear in his or her gestures in order to get the sound that they want.

Why Improvise?

Similar to Fung's three rationales for teaching world music, music educators Lee Higgins and Roger Mantie propose three conceptualizations that may guide the teaching of improvisation in their article "Improvisation as Ability, Culture, and Experience."

Improvisation can first be considered as a component of overall musicianship, a specific skill or ability that can be developed in the holistic sense.[112] Nicole Brockman, author of *From Sight to Sound: Improvisation Games for Classical Musicians,* thinks of musicians in terms of "literacy." Considering language, people described as "literate" are those able to both read and write. Literate musicians, then, should be able to read music, in turn making sense of it via their instruments or voices, as well as write or create their own original music either through composition or improvisation. The latter is an area many classically trained musicians neglect to

[111] Ibid, 14-15.

[112] Lee Higgins and Mantie, Roger, "Improvisation as Ability, Culture, and Experience" 100, no. 2 (December 2013): 39.

develop.[113] Yet, creating your own music can actually foster a deeper sense of understanding of written music and specific musical styles. Again, making the comparison to language Brockman writes,

> Writing for ourselves helps us figure out what the rules of language are and how it functions to create the effects the author intended. Our own experiences (and, sometimes, struggles) with language deepen our appreciation of masterful authors and great works of literature, which leads us to a more sophisticated understanding and enjoyment of literature as both writers and readers.[114]

Improvisation can also function as a measurement of a musician's grasp of a given musical style. For example, if a keyboardist is able to successfully improvise in a French baroque style, then he has shown that he has internalized the rules of that genre to the point where he no longer has to think about them.[115] Additionally, improvisation can help the musician develop other components of musicianship such as audiation, playing by ear, modes of communication, expression, informal music-making, and musical agency.[116]

From a cultural standpoint, improvisation is central to musical practices all over the world; and thus, can be a window into distinct musical cultures. Persian classical music is an example of one of these cultures. In studying this music, ethnomusicologist Bruno Nettl claims that he asked his teacher many times, "When and how will you teach me to improvise," to which his teacher would respond with something like, "We do not teach improvisation. You learn the radif, and it teaches you to improvise."[117] The *radif*, a repertory of around 270 short, mostly

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[113] Nicole M. Brockmann, *From Sight to Sound: Improvisational Games for Classical Musicians* (Indiana University Press, 2009), 1.

[114] Ibid, 1-2.

[115] Higgins and Mantie, Roger, "Improvisation as Ability, Culture, and Experience," 39.

[116] Ibid.

[117] Nettl, Bruno, "On Learning the Radif and Improvisation in Iran," in *Musical Improvisation: Art, Education, and Society*, ed. Gabriel Solis and Bruno Nettl (University of Illinois Press, 2009), 185.

nonmetric pieces, serves as the foundation for improvisation and composition in this tradition; therefore, all Persian classical musicians must memorize the radif in order to perform the improvisations that are at the core of their music.[118] Learning to improvise Persian classical music means learning the radif further meaning that the performer learns all of the motifs, modes, and other intricacies that characterize the genre.

Improvisation in a given culture, then, is not totally random – all improvisation is based on "something." Higgins and Mantie write "…there is always a history involved in every improvising event,"[119] and if we are familiar enough with that history to create something of our own, we have gained insight into the culture(s) from which it came. All improvisation also involves choices. Choosing to include a particular *dastgah* (roughly comparable to Western modes) in Persian music means excluding something else, like an Indian raga or a blues scale. The choices made when improvising then shapes what is and is not considered culturally meaningful for the performer.[120]

The third conceptualization that Higgins and Mantie propose is improvisation as human experience – a distinct way of being in the world.[121] While the authors find value in all three concepts, the latter has the greatest educational potential in their view. Everyone makes unpremeditated decisions every day in their speech, movement, cooking, etc.; thus, there is "no difference between human experience and the act of improvisation,"[122] according to jazz pianist Vijay Iyer. These every day improvisations reflect a search for what is right in the moment –

[118] Ibid.

[119] Higgins and Mantie, Roger, "Improvisation as Ability, Culture, and Experience," 40.

[120] Ibid.

[121] Ibid, 39.

[122] Ibid, 41.

trying to respond the right way, take the right path, or look the part. Sometimes people take a misstep, and they adjust and correct. Musical improvisation is also an exploratory process. Pedagogically speaking, it is not something that can necessarily be taught through a strict method; rather, it is "a process to be encouraged on the way to learning freedom and self-actualization."[123] While on this road to self-actualization, students can foster qualities such as risk taking, reflexivity, spontaneity, exploration, and play[124] – all of which can transform their performances of Bach or Mozart. The late music instructor and author Eloise Ristad used improvisation to generate ideas for composition, for physical and emotional release, to inspire her performances of composed music, and to develop a more personal relationship with her instrument.[125] In *A Soprano on Her Head: Right-side-up reflections on life and other performances* she wrote,

> Improvisation helps to free us in areas of our lives where we create imaginary boundaries that we dare not trespass. When I am free to improvise freely in my life, I shake hands with new parts of myself that sometimes startle, sometimes delight me. Whether startled or delighted, I always walk away more alive, more filled with *me* in a clean, clear way.[126]

Body Movement

Excess muscular tension, caused from stress or poor postural habits, can be detrimental to our health and our performances. Don Greene, author of *Performance Success*, considers muscle tension to be the greatest threat to performance above all other symptoms of stress.[127] Many

[123] Ibid, 43.

[124] Ibid.

[125] Eloise Ristad, *A Soprano on Her Head: Right-Side-up Reflections on Life and Other Performances* (Real People Press, 1982), 190.

[126] Ibid.

wind players and vocalists, for example, tend to tighten up the throat, shoulders, and other muscles associated with breathing, which, in turn, affects resonance and phrasing. Playing with unnecessary tension in the hands, wrists, and arms can also inhibit technical ability and, over time, lead to repetitive strain injuries, carpal tunnel, tendonitis, etc. Offermans remedies excess tension by moving while playing.

Body Movement Exercises

During the flute summer course, Offermans set up bottles of water and juice on the floor, creating two "gates," and he asked each of us to start at the first gate at one end of the room and slowly walk across the floor through the gate at the end, all while playing a long tone. The steps were fairly strenuous – we each had to keep our knees bent and maintain a low center of gravity as we walked. Moving while playing, especially in this fashion, forces the musician to determine precisely which muscles are needed to engage to play and which are not or, in other words, where you need tension and where you can relax. Daniel Kohut, author of *Musical Performance: Learning Theory and Pedagogy*, reinforces this concept,

> When we stand perfectly still, there is a tendency for us to use muscles above and beyond those we actually need to execute specific performance tasks… Many of these "extra muscles" are the same ones we use for walking. If we walk while we play… We are forced to rely mainly on those muscles we actually need… This then promotes greater efficiency in the use of our bodies during performance.[128]

A body movement study can be found in etude 11 from *For the Contemporary Flutist* entitled "Flute and Movement"[129] (Example 8). Each note of this etude corresponds with a

[127] Don Greene, *Performance Success: Performing Your Best Under Pressure* (Routledge, 2002), 18.

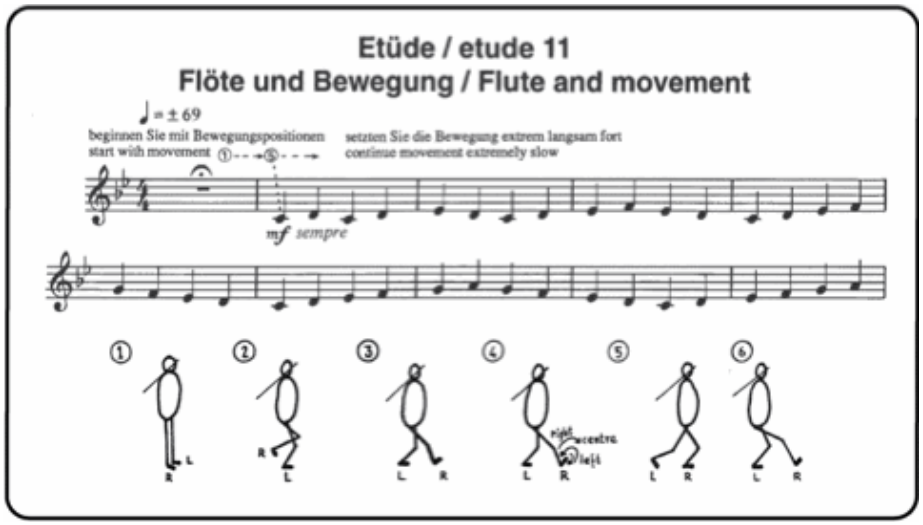
[128] Daniel L. Kohut, *Musical Performance: Learning Theory and Pedagogy* (Stipes Publishing Company, 1992), 70.

[129] Offermans, *For the Contemporary Flutist: 12 Studies on Contemporary Flute Techniques*.

different body position; therefore, the goal of the etude is to play the melody without music and perform the slow, strenuous movement patterns, again, to determine where tension is and is not needed while playing.

For the Younger Flutist

"Stop & Go," the ninth piece in *For the Younger Flutist*, involves movement as well. A group activity, this piece requires a large room with plenty of floorspace and four large posters, each with a different note and rhythm written on it. One poster is to be hung on each of the four walls of the room. With guidance from the teacher, the players slowly walk towards one of the walls. As they walk, they must play the note (in long tones only, at first) facing them. If they stop walking, they stop playing.[130] The rhythms can be added as the students feel more comfortable with the coordination.[131]



Example 8: Excerpt from Etude 12, "Flute and Movement," *For the Contemporary Flutist.*

[130] Offermans, *For the Younger Flutist: A Collection of 10 Enjoyable Contemporary "Game-Pieces" for Flute Solo and Flute Ensemble with Explanations*, 24.

[131] Ibid, 33.

Other Pedagogical Applications for Body Movement

Offermans's use of body movement primarily aims to enhance technical facility, breathing, and tone production. Suzuki string teachers employ a similar strategy with their young students whom they teach to walk, even run, in performance as a means of body relaxation, preventing excess muscular tension.[132] Body awareness methods such as Alexander Technique, Body Mapping, the Feldenkrais Method, and Dynamic Integration also function to help musicians use their bodies efficiently, maximizing performance capabilities while preventing injury.

The Dalcroze Method of eurhythmics uses movement to develop musical expression and understanding. Dissatisfied with the "lifeless" mechanical performances of his students at the Conservatory of Geneva, founder Emile Jaques-Dalcroze (1865-1950) reformed music education at the turn of the century with his focus on the whole body as the foundation and housing of musicianship. He felt that the body played an intermediary role between sound and thought and should thus be a point of focus in music education.[133] Alexandra Pierce shares a similar methodology to that of Dalcroze in *Deepening Musical Performance through Movement*. During her work with students in a "Movement for Musicians" theory course, she discovered that when they began expressing the beat with their bodies rather than just mimicking the beat with their hand or arm, the result was a shift in musical expression. According to Pierce, beat, melody, and phrase each require a different type of kinesthetic movement – there is a difference in shape,

[132] Kohut, *Musical Performance*, 69.

[133] Anne Farber and Lisa Parker, "Discovering Music through Dalcroze Eurhythmics," *Music Educators Journal* 74, no. 3 (November 1, 1987): 44.

size, path made, effort required, nature of beginning and end, and amount of full body involvement.[134]

Movement can also help musicians manage performance anxiety. Everyone has an inherent mind-body connection – what happens in the mind affects the body, and what happens in the body affects the mind. When one is anxious, the body holds tension, but if one performs relaxation techniques that physically relax the body, the mind will also become less anxious as a result.[135] Stretching, diaphragmatic breathing, alternate nostril breathing, and progressive relaxation sequences are all examples of "muscle-to-mind" relaxation techniques that involve the movement of isolated muscles or muscle groups. These techniques are particularly effective in offsetting somatic anxiety (anxiety provoked by bodily symptoms such as shaking, sweating, "butterflies in the stomach," etc.).[136] The benefits of body movement practices for musicians are thus fourfold: enhancement of tone and technique, injury prevention, increased understanding of musical expression, and stress management.

[134] Ibid.

[135] Lesley Sisterhen McAllister, *The Balanced Musician: Integrating Mind and Body for Peak Performance* (Rowman & Littlefield, 2012), 235.

[136] Ibid, 237.

CHAPTER 5

HOLISM AND PEDAGOGY

When asked the question, "What are the fundamentals of flute playing?," the typical response from most flute teachers is tone, technique, and musicality. Some might add posture and breathing. When I posed this question to Wil Offermans, his response was creativity, body-consciousness, and enjoyment – an answer I had never heard before.[137] His studies and methods are a clear reflection of these fundamentals, which, in turn, demonstrate a holistic approach to teaching and learning versus an atomistic one.

The theory of holism applied to the human condition posits that at any point in time we are the sum total of the prevailing states of our mind, body, and spirit (core values and beliefs).[138] Peter London, Professor Emeritus of the University of Massachusetts-Dartmouth, argues that a holistic approach is essential to art education,

> Authentic, creative undertakings, serious artistic engagements, provide a perfect model of holistic activity in that at their fullest, the artist engages the fullest array of their attributes; their mind, body, and spirit. Teaching art via a holistic approach therefore can provide an exquisite instrumentality for addressing the high and critical ambition of elevating behavior to the degree that the whole and integrated person appears, who is the necessary precursor to the whole and integrated society.[139]

Many personal growth titles have appeared on bookshelves with a similar goal of joining these three parts including those that target musicians and performers such as *The Artist's Way*, *The Balanced Musician*, *Performance Success*, *You Are Your Instrument*, *The Inner Game of Music*, etc. From an educational standpoint, K-12 teachers of the arts in the United States are often

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[137] Wil Offermans, "E-Mail Message to Author," March 16, 2015.

[138] Peter London, "Towards a Holistic Paradigm of Art Education Art Education: Mind, Body, Spirit," *Visual Arts Research* 32, no. 1 (January 1, 2006): 8.

[139] Ibid.

confined to a curriculum based on standardized testing, leaving little flexibility for teaching in a holistic way. University and conservatory instructors and private teachers have more opportunities to do so, and as a student, this author has experienced this kind of instruction in these particular settings. What is rarer, however, is to have written instrumental methods and studies that promote holistic learning, and that is one of Wil Offermans's unique contributions to flute pedagogy.

The Mind

The mind includes more attributes than the capacity to reason. The mind also has the capacity to dream, imagine, intuit, fantasize, exaggerate, remember, believe, to have faith, and to be in wonder and awe. How, then, does a teacher nourish an "artful" mind with such capacity? London says that it is not something you can teach. Dreaming and believing are a part of human nature – a student just needs to be given the space and encouragement to do what he or she can already inherently do. Offermans gives adequate amounts of each through his graphic scores in *The Improvisation Calendar, For the Contemporary Flutist*, and in many of the pieces from *For the Younger Flutist*. The games and activities in the latter also serve to nurture a creative mind. Additionally, Offermans extensive use of extended techniques offers flutists the opportunity to develop a larger palette of sounds and colors which can further help them realize their musical imaginations.

The Body

Offermans addresses body-consciousness through extended techniques, the Thumpy flute, and specific body movement exercises and studies. The practice of extended techniques

teaches the flutist how to manipulate the invisible, internal processes of the body required to produce the desired sound. Extended techniques also help flutists refine the coordination of processes that can be viewed externally including movement of the lips, jaw, and fingers. The Thumpy flute is particularly helpful for young students – giving them the opportunity to develop the musculature required for breathing and blowing without adding the tension of holding the flute and remembering complex fingerings. The body movement exercises Offermans teaches in his workshops and the studies found in his books help flutists remedy excess tension, allowing for optimal results with the least amount of effort.

The Spirit

The definition of spirit here is not necessarily a system of religious beliefs – it can encompass any quality that people hold to be of ultimate value. These qualities could be composed of a deity or deities, pantheism, philanthropy, geography, or a cherished tradition. London suggests that teachers nurture matters of the spirit in the teaching of art by raising the great questions: Who am I?, Why am I here?, Where am I going?, What is of ultimate value to me?, etc.[140] In the case of musicians, especially at the advanced level, these great questions might look something like: Why do I play music?, Why do I play the flute?, What is my life's purpose?, What is my niche?, or What will I do next?

Developing the spirit, one's core values and beliefs, is an on-going process that can be explored through many avenues. Practicing extended techniques, improvising, playing music from other cultures, and moving are all musical pathways that can guide this journey to discovery and self-actualization. The common thread between each of these pedagogical themes

[140] Ibid, 12.

is that they each require the flutist to momentarily step away from what he/she already knows to be comfortable. They each require a certain amount of risk, and it is taking that risk, according to Offermans, that allows musicians to achieve their full potential as artists. In his words, "Teaching for me is like trying to open the eyes (including my own eyes) and widening views, helping to develop a student in the direction he/she wants to move, [and] more about creating artists instead of flutists, or more in general creating humans who think creatively and with enjoyment."[141]

[141] Offermans, "E-Mail Message to Author," March 16, 2015.

CHAPTER 6

CONCLUSION

There are many challenges in being a professional classical musician. The level of playing and the number of players has never been higher, yet the number of orchestral and teaching positions is on the decline. The competitive atmosphere surrounding this field can cause great stress for the musician, and the strive for "perfection" has the potential to limit, rather than enhance, one's music-making.

Offermans's approach is valuable because it can help the musician remember why he or she picked up the instrument in the first place and how much fun playing can actually be. When one is having fun, the mind and body are relaxed. While in a state of relaxation, productivity increases, helping one learn faster and practice more efficiently, which, in turn, optimizes performances.

Finally, Offermans's approach allows the musician to exploit his or her own authenticity through music. The experimentation that comes with learning extended techniques, exploring new or foreign sounds, improvising, and increasing body awareness gives the flutist the opportunity to discover what sounds and feels good to *her*. These discoveries provide the foundation for *her* interpretation and personal style of playing. Diversity in sound, style, and interpretation is what makes music interesting and what, ultimately, inspires new generations of music makers.

APPENDIX A

HUMAN SUBJECTS STAFF REVIEW

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Kallie Rogers <[redacted]s@gmail.com>

Human Subjects Staff Review

Human Subjects <humansubjects@fsu.edu> Thu, Nov 6, 2014 at 9:36 AM
To: [redacted]@my.fsu.edu

Human Subjects Application - For Full IRB and Expedited Exempt Review

PI Name: Kallie Kallie Rogers Rogers
Project Title: The Flute Pedagogy of Wil Offermans

HSC Number: 2014.14121

Your application has been received by our office. Upon review, it has been determined that your protocol is an oral history, which in general, does not fit the definition of "research" pursuant to the federal regulations governing the protection of research subjects. Please be mindful that there may be other requirements such as releases, copyright issues, etc. that may impact your oral history endeavor, but are beyond the purview of this office.

APPENDIX B

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For the contemporary Flutist (12 studies for the flute)

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Kallie Rogers <[redacted]@gmail.com> Wed, Mar 18, 2015 at 1:12 PM
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March 18, 2015

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Dear Ms. Bieber,

Thank you for your speedy response to my Permissions Request sent on March 11, 2015. I would like to revise my request with a few additions. These additions along with the materials originally requested are outlined below and attached to this email for your reference. I would also like to note that I have changed the title of my dissertation and updated the publishing details, see below.

Wil Offermans
Improvisation Calendar
1996 Musikverlag Zimmermann, Germany
Image from Day 11
Image from Day 49

Wil Offermans
For the Contemporary Flutist: Twelve studies for the flute with explanations in the supplement
1992 Musikverlag Zimmermann, Germany
Page 32, measures 1-10 (including title and instructions at the top of the page)
Page 33, movement positions 1-6 (images)

Wil Offermans
For the Younger Flutist: 10 enjoyable contemporary pieces for flute solo as well as flute ensemble
1995 Musikverlag Zimmermann, Germany
p. 8, "1. Loud and Soft"
p. 10, Image only, "choice of notes"
p. 17, mm. 5-7
p. 18, mm. 1-8

Wil Offermans
Tsuru-no-Sugomori: a Japanese traditional shakuhachi piece
1999 Musikverlag Zimmermann, Germany
p. 8, first line only

Here are the updated details of this project:

Author: Kallie Rogers
Title: Wil Offermans: The Pedagogy of a Contemporary Flutist-Composer
Format: Electronic Dissertation/Thesis

Publisher: UMI Company made available through ProQuest Dissertations and Theses and Florida State University

This dissertation/treatise is in fulfillment of the degree of Doctor of Music at Florida State University in Tallahassee, Florida, USA. The purpose of this treatise is to present Wil Offermans' pedagogical ideas from the perspective of a modern day flutist-composer, so that his knowledge, creativity, and unique perspective may be made available to a larger flute population.

A copy of this letter has been attached for your records. Please let me know if you need any additional information.

Sincerely,

Kallie Rogers

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Revised Copyright Permissions Request

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Dear Ms. Rogers,

We do agree under the same conditions described in our e-mail of 12th March.

We have contacted Mr. Offermans and told him from your dissertation. He is pleased about it.

We would be grateful for another complimentary copy for him.

Best wishes,

Saskia Bieber

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Am 18.03.2015 um 18:12 schrieb Kallie Rogers:
[Quoted text hidden]

March 18, 2015

Wil Offermans
Studio E Music Creation
Carretera de Murcia 104
E-18183 Huetor Santillan - Granada
Spain

Dear Wil,

This email will confirm our recent correspondence in regards to the use of the images on the websites www.forthecontemporaryflutist.com and www.thumpy.nl which are under the copyright of Studio E Music Creation.

I am completing a doctoral dissertation at Florida State University entitled "Wil Offermans: The Pedagogy of a Contemporary Flutist-Composer." I would like your permission to reprint in my dissertation the attached images from the aforementioned websites.

The requested permission extends to any future revisions and editions of my dissertation including non-exclusive world rights in all languages, and to the prospective publication of my dissertation by UMI Company made available by ProQuest Dissertations and Theses. Your signing of this letter will also confirm that your company owns the copyright to the attached images.

A copy of this letter is attached. If these arrangements meet with your approval, please print this letter, sign where indicated, and scan it, so that it may be returned to me by email. Thank you for your time!

Sincerely,

Kallie Rogers

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE:

Date: 18 March 2015

APPENDIX C

CORRESPONDANCE WITH WIL OFFERMANS

KR: How did you start playing flute? What kind of musical training did you receive when you were young?

WO: Like many young children in that time, I started with recorder at the age of 6. However, what was probably different compared to other children is that I loved that recorder and played several hours a day. Also, I changed very soon to the alto-recorder and, most funny, positioned the flute like 45 degrees up to the right. Like the desire to play transverse already was there! In these young days, I played a lot of serious baroque music, and probably these wood sounds stimulated my interest towards sound, which later with the extended techniques became so attractive. When I was 12 years old, I changed finally to the flute. My teachers were:

- Martin van Woerkum (Baroque player; but also new music): A marvelous person, with great didactical thoughts, who introduced me to the flute.
- Cecilia Oomes (Concergebouw Orchestra): teaching me to involve the body.
- Lucias Voorhorst (Baroque and new music soloist; died so unfortunately early): he was an artist in the real meaning of the word. The flute was just a way.
- Raymond Delnoye (Rotterdam Philharmonic): showed me to play, play, play!

During these years as a teenager, I was active in various fields, including composing, working with theatre, with pop-music, jazz, with poets and later with dancers…

KR: What inspired you to take a study tour of the US? What did you gain from this experience?

WO: Actually, my first trip to the US was simply for buying a flute. In these days, in Holland/Europe there were not many shops who had good flutes in stock to try. So I thought to go there where many flutes are made, which was the US. Actually, in these days I also played saxophone and had 3 nice instruments (2 x alto; 1 x tenor). But I decided to sell these all as well as my flute and then go to New York to buy a good new flute (I also did not like to play only loud and wild on the saxes and 'beautiful' on the flute. From now on I wanted to do all on just the flute). I then found a very nice Haynes (from 1963). Visiting the Big Apple was certainly very exciting for me, to see the artists, dancers, 'new music' musicians… So for a next and more extended visit I organized to meet with, and have lessons with all kinds of flutists. Many of these flutists I knew from the recordings (LP's in these days!). So in 1980 - and this was during my studying in Holland - I was back for 3 months, to both east and west coast and met with people like:

- Robert Dick: very impressive in these days, helped me a lot to find my own direction.
- Leone Buyse: opening the ears by making you aware of every detail.
- James Newton: very happy!
- Jeremy Steig: wonderful artist
- Hubert Laws: like a god

What I learned is that there is not one way of playing the flute. There are so many ways. And you yourself have to decide with honesty what is good for you.

KR: What inspired your concert tour, Round About 12.5? How did the tour impact your musicianship?

WO: Just after I finished my studies, I was quite attracted by ethnic music. Also I was working in Amsterdam with a Japanese mime-butoh dancer. These experiences probably attracted me to see more of its origins. Also, since young age I loved to travel, so a world-tour project obviously sounded - and indeed turned out to be - most fascinating.

For my project Round About 12.5, I started with performing my compositions (on piccolo = 12.5 inches) and traveled with these around the globe, with a special interest for 'flute cultures'. While repetitively performing my piece (until finally returning to Amsterdam). I enjoyed the process where your music is changed and influenced by all kind[s] of events and experiences around the world, which was super exciting. This made the music and the musical thoughts more part of a wider universal sharing, connecting with other people and other places.

The impact on my musicianship was so huge, however difficult to describe. Maybe most important was that I could meet so many local musicians, without any 'serious' music-education, but so many of these musician[s] were extremely dedicated to their music. I was so impressed that their music was about expression, not about some technical grade or intellectual complexity. Often their expression was most elegant, warm, charming and of pure honesty and beauty. Or more simply said, their music was about the life, about happiness. I realized then, that I should change, of course still try to [solve] 'technical problems', but first of all going for the expression, the image, the senses, the enjoyment. It is a bit as with the food they offered me. It finally all was about the way of serving, the delicate taste it expresses, the moment of sharing.

In the 'western thinking' we tend to think more in categories, analytical. My experiences during this worldwide project, were more of sharing, being part of nature, toughing [sic] some universal sensations.

KR: Where do you get inspiration to compose?

WO: In general, I always had a great interest [in] just sounds, like I love paintings which are more a balance of colours, without a real subject. When studying the flute, I realized there is so [much] flute literature, but in there I could not find the pieces which involved the sounds that interested me. So I started to create these pieces myself including developing techniques. By the way, in that way I also started with circular breathing: I had the imagination to continue sound, like a circle movement of a dancer. I had never heard about the possibility but just tried and found a way to realize the circular breathing.

Another important 'inspiration' is the body. I try to think that the composition should have a balance in the body. Like the piece is not just the notes or the paper, but the total performance and expression of the body of the performer. Finally, playing the flute is like a dance of the body, producing a flow of air, which hits the rim of the embouchure hole, producing a sound. This idea

is probably most clear in a piece like *Honami*. It is not about reproducing 'my' composition, but more about understanding the organic process and then to perform this process.

The specific idea for each composition can be born in a very different way. Probably many of such ideas reflect to nature, to society. What I try however in all my pieces is to give the player the opportunity to interpret. I am most of all happy if a player can develop his/her idea and express honestly and with a happiness. That sounds easy, but actually it is not always so!

KR: What is your compositional process like?

WO: Well I think I have not one process, because many of my pieces are related to some kind of invitation or a specific event. But maybe I can recognize these steps:

- thinking about the (working) title and idea and atmosphere of the piece
- starting with sketches, drawing a rough overview on a big paper
- looking for short phrases, melodic materials while playing the flute
- in an early stage: thinking about how the piece will finish and how it could end.
- once I have the bigger structure, I fill in the details/notes.
- gradually the big picture is filled up.
- either I use paper (sometimes much easier for writing extended techniques) or computer (better for ensemble pieces) to do the final writing.
- think [if] this piece is worth to be published (I really only like to have a piece published, if I think it adds something to the musical world). If I think so, I contact my publisher to ask their opinion.
- finalizing the score by corrections and corrections (usually an intensive and time consuming process)
- in the end, I rethink the title and fix it.

KR: What is your teaching philosophy? What do you consider to be the fundamentals of flute playing?

WO: Teaching for me is like trying to open the eyes (including my own eyes) and widening views, helping to develop a student in the direction he/she wants to move, more about creating artists instead of flutists, or more in general creating humans who think creatively and with enjoyment.

The essential elements here include: creativity, body-consiousness and most important, enjoyment.

KR: It appears that you have an interest in teaching beginning and amateur flutists (*For the Younger Flutist*, *Thumpy*). What inspired you to create methods for these flutists?

WO: Of course young ones are genius in spontaneous, honest and creative expression. They are great improvisers too, since they often still see the life as one endless improvisation (in contrast to most adults). I think I had my most intense musical experience in life with kids.

KR: I've read in your Thumpy book and on your website about how you got the idea for the Thumpy flute. How do you like to use it as a teaching tool, apart from the Thumpy book?

WO: An important idea here is that Thumpy can be used for the first few weeks (months), to learn [sic] the kids to blow and to produce a flute sound, without the tension of holding the flute and caring about complex fingerings. Also, with the Thumpy we can play independent sounds, like imitating birds, purely abstract, and with a lot of enjoyment. Other advantages are that in can be easily used in group playing, opening ears, and for rhythmical materials like interlocking, forcing to listen to each other. But a good thing is that a flute-teacher can develop his/her own way to use the Thumpy.

KR: Do you currently teach students privately? If so, how do you approach teaching university students versus young or amateur students?

WO: In my view, teaching pro-students - which I do at home privately but also in masterclasses here and there - does not differ so much from teaching children. Obviously the material and the way one speaks are different. But the intention is similar as mentioned before: supporting a student to develop as an independent artist, thinking creatively and honestly. The extended techniques are an indispensable tool in this process, to build especially a flexible sounds, body-consciousness and sound-enjoyment.

KR: Can you describe the inspiration for and goals of the Flute Summer Course?

WO: When I initiated the Flute Summer Course, 24 years ago, I had the aim to 'live' explain the etude book 'For the Contemporary Flutist', which was than just published, and to share knowledge and information which I had gathered around the world, especially based on my project Round About 12.5. This process I wanted to accommodated [sic] in a relaxed, natural environment so that we have time and attention to concentrate.

During the many years I had very different style of players participating in the course, but it was great to see how very different participants could each find something to add to their personal viewpoint.

KR: Do you do all of your own illustrations in your method books (*Improvisation Calendar, For the Younger Flutist, For the Contemporary Flutist*)?

WO: That's correct, I do them myself and enjoy that a lot!

KR: You clearly feel that body-consciousness is important for flutists - getting rid of excess tension helps us breathe and sound better, and it also helps our technique. Do you think there are any other reasons for flutists to be body-conscious?

WO: Well, maybe let me first express that personally I am more interested to teach a flutist as an artist, instead of as a flutist. An artist who has his/her ideas, interpretation, honesty and responsibilities, whatever these finally are or will be. And in the artistic sensitivity obviously

consciousness is extremely important. To perceive colors, taste, smell, sound, etc., in the outer world. But also to 'feel' the inner-world of both the mind as well as the body. I have thought quite often that I am maybe not a flutist, but more a body-mover (with breathing as one important body movement) but that I need the flute to make the movement of breath audible. But finally, I think I am not alone in this, even stronger, that the reason that we play flute is not to play the flute, but to use an instrument to reconfirm our breath, our expression, our life.

If you speak about body-stress, I see that these last years the stress-subject [has become] more discussable, which is of course good. Probably our education style of last century imported some stress to the performers. But if I think with independence about flute-playing, I always imagined that one reason why the human started to blow on things, on holes, on tubes, etc., was because he wanted to control the breath and to feel relaxation. So to be nervous while playing the flute seems like a big contradiction.

Furthermore, in my personal life I have experienced countries in war and poverty, so I started to understand the enormous opportunity we have, as we have time and energy to enjoy sound and develop music. It is a wonderful privilege. And who will be nervous when enjoying a privilege?

KR: How do you practice body-consciousness away from the flute? Do you follow any exercise practices such as Tai Chi or yoga?

WO: I have indeed been doing various things during my life. But never I was convinced of being addicted to one style, just I think I picked up ideas in all kinds of situations. For example during my flute study I already started to work with modern dancers (they studied in the same conservatory) and I joined their training a bit, while also creating dance-music productions together. Also, I had the opportunity to travel intensively to Asian countries, where people spontaneously teach you things about the body and where musicians traditionally also learn to dance and vice versa. Finally I believe it is a way of looking to the body. Indeed an awareness. And yes, I do have some simple tai chi-like movements which I like to do in the morning.

KR: Do you think it's valuable for classically trained players to experience world music and ethnic flute playing? If yes, then how so?

WO: Of course that is important. Besides any experience is an experience. But diving into the world of ethnic music is certainly a great experience. It made me realize how connected we all are. For me, it also made me realize that extended techniques are not new, but appeared throughout time already in many different music cultures, so have indeed a huge history. That makes it so interesting.

KR: What do you think a flutist can gain by learning your arrangement of *Tsuru-no-Sugomori*?

WO: For sure this piece is much more difficult as we may think at the first sight. To mention some subjects which possibly someone will learn about while studying:

- a general flexibility. Especially the pitch-bendings are quite extreme and very demanding concerning a flexible embouchure.

- the use of breath is most demanding too. Phrases are really long at some points, so one needs to be very efficient, aware and trained to perform these long breath phrases.
- furthermore, breath as a musical component is not only of importance at the moment when we exhale (and produce a flute sound) but also at the moment we inhale. So the music is a performance of continuous in and exhaling. To perform this well, one needs to develop a strong intensity, an energy, a focus where we paint with sound in the air, including lots of silence too.

KR: It seems to me that you have a holistic approach to teaching and playing (integration of mind, body, and spirit). Do you agree? And what are your thoughts on integrating these three parts?

WO: I think I indeed agree with you. Finally, we all are a complex of these elements (mind; body; spirit), so I could also ask the question in reverse. That is, how can we separate mind, body and spirit?

APPENDIX D

PUBLISHED WORKS OF WIL OFFERMANS

Methods/Studies:

For the Contemporary Flutist: 12 studies on contemporary flute techniques (1992)

For the Younger Flutist: A collection of 10 enjoyable contemporary 'game-pieces' for flute solo and flute ensemble (1995)

The Improvisation Calendar with 52 improvisations for any instrument (1996)

The Thumpy Book: 75 progressive studies and pieces for the new Thumpy flute (2003)

"Working Song One & Two," published within *Flute Update*: New Music for young flutists for flute solo and various combinations by 9 composers (2007)

Solo:

Duo for contra bass flute and stone (2002)

Honami (1994)

Tsuru-no-Sugomori a traditional shakuhachi piece for flute solo (1999)

Accompanied:

Drigo's Dream to Desert for flute and piano (2001)

Luna y Sierra for flute with one or more instruments (2009)

Made in Japan 6 Japanese songs for flute in 'karaoke'-style with CD accompaniment (2004)

Flute Ensemble:

Bamburia (2011)

Dance with Me a dance music for flute ensemble [with choreography] (2010)

Itsuki-no-Komori-uta an arrangement of a famous Japanese melody for flute ensemble (2000)

Jungle Dance for bottles and flutes (1995)

Flute Ensemble cont.

Just a Short Version (1993)

Kotekan (1997)

Voices of Nagasaki (2003)

APPENDIX E

WIL OFFERMANS DISCOGRAPHY

1. *Daily Sensibilities* (1993, re-released in 2011)
   E-records, Amsterdam
   CD9206

   Composer:
   Wil Offermans

   Contents:
   Etude 1, 2, 4, 5, 6, 7, 8, 9, 10, 12 from *For the Contemporary Flutist*

   Performer:
   Wil Offermans (flute)

2. *Dejima Suite* (2001)
   E-records, Amsterdam
   CD E-022

   Composer:
   Wil Offermans

   Contents:
   Dejima Suite

   Performers:
   Wil Offermans (flute, bass-flute, contra-bass-flute, Thumpy, synthesizer & sampler)
   Junko Ueda: (satsuma-biwa, vocals)
   Hôdô Matsuo (shômyô / Japanese Buddhist monk chanting)
   The Voices of Nagasaki Ensemble (voice): Kayoko Ano, Yuria Itô, Moeko Eguchi, Bungo Okuno, Yoshifumi Okuno, Yûdai Obuchi, Mari Kanezaki, Fumiko Kusano, Kimiko Sakai, Chizuko Sasayama, Shigeko Shibatani, Rie Shimazaki, Akemi Takayama, Ai Tanaka, Reina Tanaka, Shôko Tajiri, Yôko Naitô, Aiko Nakagawa, Kazuyo Hamasaki, Yôko Hayashida, Ritsuko Fukai, Naomi Fuji, Yukino Matsuo, Naho Matsuda, Mari Miyazaki, Eriko Murakami, Megumi Yamashita, Chidori Yamasaki, Takako Mori, Miwa Yano, Hitomi Yoshida, and Hisako Watase

3. *How to Survive in Paradise* (1992)
   Disque VDE-Gallo, Lausanne, Switzerland
   CD732

Composer:
Wil Offermans

Contents:
Voice & Noise (1992)
How to Survive in Paradise II (1990)

Performers:
Duo Ueda Offermans
Wil Offermans (flute, bass flute, live-electronics)
Junko Ueda (voice, Satsuma-biwa)

4. *Ilios* (1993)
   VDE-Gallo, Lausanne
   CD712

   Composer:
   Wil Offermans

   Contents:
   Ilios (1984)
   Improvisation at Beurs van Berlage (1989)
   Circles of Circumstances (1988)
   How to Survive in Paradise (1989)

   Performer:
   Wil Offermans (flute, bass flute, and live electronics)

5. *The Magic Flute* (1997, re-released in 2011)
   E-records, Amsterdam
   CD712

   Composer:
   Wil Offermans

   Contents:
   Honami for solo flute (1994)
   Sutralité for flute ensemble
   Kotekan for flute ensemble (1997)
   Nasori for flute ensemble
   Jungle Dance for bottles and flutes (1995)
   Just a Short Version for flute quartet (1993)
   Thumb Flute Improvisation
   Baume-les-Messiurs duo for flute and vocals

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BIOGRAPHICAL SKETCH

Kallie Rogers is a Doctoral Candidate and Teaching Assistant under Eva Amsler at the Florida State University where she is pursuing a degree in Woodwind Performance along with a specialized studies program in World Music. She has taught applied lessons, studio classes, flute choir, woodwind methods, and beginning baroque flute in addition to her duties as a flute studio guest artist manager and President of the Flute Association at FSU. An active performer and clinician, Kallie has performed and/or presented at the National Flute Association Convention, Florida Flute Association Convention, Middle Tennessee Flute Festival, Mid-South Flute Festival, and the Flute Society of Kentucky Festival. Also a baroque flute enthusiast, Ms. Rogers participated in the advanced baroque flute classes at FSU and the 2013 Baroque Flute Boot Camp, studying traverso with Kim Pineda, Kathie Stewart, and Janet See. In the summer of 2011, she toured Germany, Holland, and France with the Blue Lake International Southern Winds, and in 2009, she traveled to Sayalonga, Spain as a participant in the Wil Offermans Summer Flute Course to study contemporary flute techniques. She holds degrees from Western Kentucky University (B.M.) and Middle Tennessee State University (M.M.), and her teachers include Eva Amsler, Deanna Little, and Heidi Álvarez. Ms. Rogers will become Mrs. (Dr.) Snyder in July 2015.