

**A PERFORMER'S PERSPECTIVE ON THE  
EVOLUTION AND REALISATION OF EXTENDED  
FLUTE TECHNIQUES: A PORTFOLIO OF RECORDED  
PERFORMANCES AND EXEGESIS**

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## ABSTRACT

The study examines the development and performance of extended flute techniques since Berio's *Sequenza* of 1958 to 2001. The project considers the unprecedented expansion of flute techniques since the *Sequenza* and the profound impact this has had on performance practice in new music composed for the flute. It addresses a number of critical issues faced by flautists in the absence of a standardised pedagogy and inconsistency of notation, and explores the role of the performer as a contributor in the performance of new music. The submission takes the form of four compact disc recordings of repertoire chosen from a wide timeframe, beginning with Claude Debussy's *Prélude à l'après-midi d'un faune* of 1894 and moving through to Daniel Börtz's *Tinted Paintings* in 2001. The repertoire was selected in order to highlight and explore problems encountered when performing extended techniques, and to demonstrate the ways in which various extended techniques are used by composers. In so doing the study brings into focus important issues of modern flute performance practice, and suggests possible strategies for addressing various technical and interpretative challenges.

## **DECLARATION**

I hereby declare that the recordings and the supporting exegesis that comprise this submission are my original work.

This work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

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Copies of recordings may be sought directly from the principal performer and author of the Exegesis.

### **CD DECLARATION**

The recordings submitted are studio recordings for commercial distribution that have been professionally produced and edited according to industry standards. They were recorded in studio sessions at Move Records with a number of takes and were edited and produced by Vaughan McAlley.

SIGNED: \_\_\_\_\_ DATE: \_\_\_\_\_

### **VERIFICATION OF RECORDINGS**

The Principal Supervisor is required to verify that the recordings have emerged during the course of the program of study.

SIGNED: \_\_\_\_\_ DATE: \_\_\_\_\_

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NOTE:

4 CDs containing 'Recorded Performances' are included with the print copy of the thesis held in the University of Adelaide Library.

The CDs must be listened to in the Music Library.

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