JAMES WINTLE’S *NORTHWEST MINIATURES* FOR FLUTE, TRUMPET AND PIANO (1998): A PERFORMANCE GUIDE

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James Wintle’s, *Northwest Miniatures* for flute, trumpet and piano is a unique work in the chamber music repertoire. In addition, the use of auxiliary instruments makes this piece a rarity in the flute and trumpet chamber music repertoire. There are a limited number of resources presently available to performers regarding *Northwest Miniatures*.

This dissertation provides a pedagogical performance guide addressing the inherent challenges for the flutist and this instrumentation and serves as a new resource for performers and scholars of this work. It provides a performance analysis of the piece along with pertinent pedagogical information and exercises to assist the flutist. Insight from the composer on how to address these challenges is also included. Because there are a limited number of scholarly resources available on the subject of flute and trumpet chamber music, this dissertation is a significant contribution to this genre of repertoire.
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ACKNOWLEDGEMENTS

I would first like to express my appreciation to composer James Wintle for his time and efforts and for providing me with the scores to *Northwest Miniatures*. All musical examples and scores are reproduced with permission from the composer.

Thank you Alphonse Leduc, Helen Blackburn, Walfrid Kujala, Progress Press, and the Novello Publishing Company for granting me permission to reproduce examples in this dissertation. All musical excerpts are reproduced with permission from each copyright holder.

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*1998 *Northwest Miniatures*, James Wintle, Durant, OK

+Novello Publishing Limited, London

^Alphonse Leduc, Paris

<Walfrid Kujala and Progress Press, Evanston, IL

>Helen Blackburn, Dallas, TX

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CHAPTER I
INTRODUCTION

James Wintle is a living American composer that has contributed substantial works to the body of instrumental repertoire. Born in 1942, Wintle is a native of Pittsburg, Kansas, and has received all degrees from his home state.¹ His works have attracted a large pool of prominent musicians such as Chris Gekker, Chris Moore, John Holt, Joseph Banowetz, James Scott, Adam Wodnicki, James Giles, the American Brass Quintet, Voices of Change, and the Dorian Wind Quintet. Many of his works have been performed in venues across the United States, Asia, and Europe.²

Wintle has written a small collection of pieces for solo flute repertoire, which include Suite for Flute Alone (2000) and Rhapsody for Flute and Piano (2002). His chamber music including flute consists of two woodwind quintets, Joue Sur Instruments a Vent (1990) and Divertimento (2000); a work for piano and wind quintet, The Mind is an Enchanting Thing (1995); a work for flute, clarinet, violin, cello and piano, It Takes All Sorts (1991); a work for flute, harpsichord and string ensemble, Chamber Concerto (2004); and the work discussed in this dissertation, Northwest Miniatures (1998), for flute, trumpet, and piano.

Northwest Miniatures is quite unique due to its instrumentation and the dearth of pieces written for flute, trumpet and piano, and even more unusual due to the use of auxiliary instruments in the composition. There appears to be no published works that use these instrument combinations (alto flute/flugelhorn, piccolo/piccolo trumpet). Due to the rarity of this instrumentation, exposure of a piece of this quality is of great benefit to the music

²Ibid.
community. This dissertation provides a pedagogical performance guide addressing the inherent challenges for the flutist and of this instrumentation and serves as a new resource for performers and scholars of this work. In addition, it may serve as a resource for those performing other works of this instrumentation, as well as encourage future compositions for similar instrumental combinations.

State of Research

Written in 1998, James Wintle composed *Northwest Miniatures* as a commission by Dr. Janet Griffith\(^3\) and the Kaleidoscope Ensemble, a faculty ensemble at the University of Wyoming that existed at the time.\(^4\) Wintle describes the composition in the performance notes below:

A work in four movements for flute, alto flute, piccolo, trumpet in C, flugelhorn, piccolo trumpet in A and piano, *Northwest Miniatures* was written for and dedicated to Dr. Janet Griffith and the Kaleidoscope Ensemble. The work is written under a grant from Organized Research Funds of Southeastern Oklahoma State University. For the composer, and for that matter the audience, the challenge of this piece is to reconcile the diverse colors of the upper range brass and woodwind instruments. Seemingly at odds, these colors, when combined with contrasting ranges of the piano, provide a rich variety of sound and a varied palette of technical idioms for the composer to use and the audience to enjoy. The character differences of the wind instruments provide opportunities for interesting role contrasts and sharply defined dramatic moments which lend a rich array of emotional elements to the musical experience. As with all my chamber music, my intention is to draw the listener into an intimate conversation among the instruments, with which, hopefully, the listener becomes intimately involved. The title refers to the locale of the ensemble, the vast American Northwest, and the music’s attempt to capture fleeting glimpses of that country’s endless variety of color and excitement.\(^5\)

The only scholarly study done of James Wintle’s music is Young Mi Seo’s recent

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\(^4\) James Wintle, Durant, OK, electronic mail to the author, Julee Kim Walker, Rockwall, TX, 4 March 2013.

\(^5\) James Wintle, Program notes of *Northwest Miniatures*. 
dissertation entitled, *A Stylistic and Analytical Study of “The Key” for Trumpet and Piano* by James Wintle.⁶ This study is a theoretical analysis and also provides a brief biography and list of compositions of James Wintle, along with a discussion of Wintle’s musical influences.

Presently, there are a limited number of resources available for performers regarding *Northwest Miniatures*. A single recording of the piece exists today on Crystal Records, recorded by Paul Fried (flute), John Holt (trumpet), and Natalia Bolshakova, (piano).⁷

According to Kurt Gorman’s dissertation, *The Literature for Trumpet in Mixed Chamber Music of the Twentieth Century*, written in 2001, only two other known works for flute, trumpet, and piano existed at the time.⁸ Since 2001, only a small number of pieces for flute, trumpet and piano appear to have been discovered or written; Grand Fantasia (1940) by Malcolm Arnold,⁹ *Transitions* (2006-2007) by Travis Alford,¹⁰ Trio Sonata (2001) by James Stephenson,¹¹ *Croatian Trio* (2009) by James Stephenson,¹² and *La Viaggio Vita* (2010) by James Stephenson.¹³ Compositions for this ensemble remain quite conservative in number and lack scholarly research; this may be partly due to the inherent blending and orchestration issues that occur between the flute and trumpet. These issues are present in *Northwest Miniatures*, and are investigated in this study.

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⁹ Malcolm Arnold, *Grand Fantasia*. Flute, Clarinet or Trumpet, Piano, 1940.
¹² Ibid.
¹³ Ibid.
Context

James Wintle's music is known for its harmonic, melodic, and rhythmic complexity and

_Northwest Miniatures_ is no exception. In order for performers to successfully perform

_Northwest Miniatures_, they should understand the form, texture, and compositional techniques
used by the composer in relation to balance and instrumentation of each movement. A brief
formal analysis by movement is provided in this dissertation. Each movement uses traditional
forms and an understanding of this aspect will aid performers in comprehension of the work.
Through applied performance, pedagogical research, and application, this study provides a
performance guide for flutists, primarily focusing on the problematic passages for flute and
issues encountered in instrumentation and balance. Additional insight from the composer on
how to overcome performance issues in this composition is included.
CHAPTER II

MOVEMENT I

Movement I of *Northwest Miniatures* introduces themes represented throughout the entire work. These themes are expanded and developed in movements II, III, and IV. This movement also introduces many of the compositional techniques utilized by Wintle to aid in balance issues encountered between the flute and trumpet. These techniques are discussed as they are discovered. Movement I is described as sectional but broadly follows ternary form. The opening begins with the flute and trumpet in a homophonic texture in contrary motion (Example 1). Contrary motion is one of several compositional techniques utilized by Wintle to specifically distinguish the two solo voices and ease balance discrepancies between the wind parts, and is found throughout the first movement.¹⁴ The piano joins in measure two with contrary motion.

Example 1: Wintle, *Northwest Miniatures*, Movement I, mm. 1-2

[Music example]

It is important to note that the piano plays an important role throughout *Northwest Miniatures* as it serves as the rhythmic foundation for the piece and is not considered to be

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¹⁴ James Wintle, Interview by author, transcript, Durant, OK, 12 June 2012.
accompaniment. This will become apparent through various rhythmic ostinato parts as well as its role and interaction with each of the wind instruments throughout the piece. Immediately following the first two measures, a call and response ensues between the flute and trumpet in measures 3-6 (Example 2). The composer intentionally uses a call and response technique first introduced in this movement throughout Northwest Miniatures to facilitate balance issues between the two wind instruments. Typically, the instrument with the moving line will act as the “call” and then sustain or subside so that the “response” may be heard in the instrument taking over the moving line.

Example 2: Wintle, Northwest Miniatures, Movement I, mm. 3-6

Utilizing the flute and trumpet as separate solo voices is another compositional technique Wintle uses to distinguish the two instruments from each other usually paired with the piano in an ostinato pattern (Example 3). In measure 6, the trumpet begins as a solo voice and while the piano plays a rhythmic ostinato in measure 7.

15 Ibid.
16 Ibid.
Example 3: Wintle, *Northwest Miniatures*, Movement I, mm. 6-8

This technique is introduced in movement I and occurs throughout all movements of the piece.

In measures 10-11, the flute and trumpet rejoin in a homophonic texture, but immediately resume separate voices in measure 12. The trumpet carries the melody from measures 13-17 and acts as the solo voice, accompanied again in measure 15 by the rhythmic ostinato piano pattern from measure 7 (see Example 3). In measure 20, the flute and trumpet are once again a homophonic texture accompanied by the same rhythmic ostinato piano part from measure 7. Call and response briefly occurs in measures 24-26 and serve as transitional measures. The “B” section begins in measure 27, as the flute takes over as the solo voice with piano accompaniment, introducing new material.
Example 4: Wintle, *Northwest Miniatures*, Movement I, mm. 27-30

The trumpet enters at the end of measure 37 with melodic material as the flute interjects until measure 46 where both voices return to a homophonic texture in contrary motion through measure 49. The trumpet returns as solo voice with some interaction with the piano in measures 49-53.

Example 5: Wintle, *Northwest Miniatures*, Movement I mm. 49-52

Measures 54-57 serve as transitional measures before returning to the expanded “A” section in measure 58. The use of call and response, solo voices, and contrary motion are present through the end of the first movement, and will continue to be present throughout all movements of *Northwest Miniatures*. An outline of the form and texture is specified on the following page.
The introductory statement in measure 1 stated by the flute and trumpet is the first problematic passage the performers will encounter in regards to balance between the two instruments. Wintle specifically uses contrary motion to distinguish the flute and trumpet part,

\[17\] however, due to the nature of the instruments and the specific range this passage is written, other factors must be considered to facilitate the balance issue. In measure 1, the figure in the flute part begins on a low G (G4) and ascends through the middle register up to the high D (D6), then descending down through the middle register before returning to high D (D6). These pitches lie within the low and middle register of the flute where projection is problematic. Patterns similar to Example 1 (contrary motion) appear later in this movement in measures 58 and 61. In order to achieve successful balance between the flute and trumpet, articulation on the flute must be clear and crisp, as should the tone quality in the middle

\[17\] Ibid.
register. The composer intends for a distinction in tone color between the two wind instruments in movement I; therefore, it is suggested to aim for an edgier tone color on the flute throughout this movement. ¹⁸

The exercise below (Example 6) is found in the third book of Trevor Wye’s, Practice Books for the Flute: Book 3 Articulation. ¹⁹ To achieve clarity in articulation, it is suggested the flutist practice this fundamental exercise daily in preparation to execute the passage seen in Example 1. Wye provides useful tips for the student and suggests, “practice the exercise (a) using the diaphragm only to start and stop the note. This muscle must be trained to start and stop quickly therefore, practice the exercise – and all its 24 modulations!” ²⁰

Example 6: Wye, Book 3: Articulation. II. Single Tonguing, pg. 94

Following Wye’s instructions will provide the flutist with support and help produce fast, supported air behind the articulation. Once successfully mastered, the next step is to practice the exercise with the tongue, on a “tah” and “tu” syllable. Combining these two exercises together will strengthen the clarity and tone in articulation, leading to a crisper tonguing that will allow for the strongest projection. For additional practice, adding dynamics to follow through the phrase may also facilitate with resonance and clarity in tone in this specific passage. Once these exercises have been practiced, they may be applied to the original passage.

¹⁸ Ibid.
²⁰ Ibid.
of the composition (see Example 1) for practice and performance. Application of these
exercises will greatly aid the flutist in preparation of all articulated passages found in this
movement as well as the other three movements.

The flutist will need to utilize double-tonguing in all fast, articulated passages, such as
that is in movement I, Allegro con moto. Strengthening of the double tongue syllable “ku” will
greatly assist the performer in a clear double-tongued passage, will help with the balance issues
that arise when pairing this passage with the trumpet, and will benefit all double-tongued
passages that occur throughout Northwest Miniatures. As a pedagogical tool, it is suggested
that the flutist practice double-tonguing articulation on the above mentioned exercise (Example
6) in all twelve keys to strengthen clarity in articulation.\textsuperscript{21} The “ku” syllable is where the flutist
can lose tone clarity and resonance. It is the weaker of the two syllables when double-tonguing,
therefore, needs to be reinforced. In order to strengthen the “ku” syllable, the flutist should
practice the following exercise focusing on tone quality and response:

Example 7: Wye, Book 3: Articulation, pg. 101\textsuperscript{22}

\begin{center}
\includegraphics[width=0.8\textwidth]{Example7.png}
\end{center}

Another beneficial exercise to strengthen the “ku” syllable is to practice the above
exercise (Example 7) on reversed double-tonguing syllables: “KTKT K, KTKT K”. This exercise
requires the emphasis to be placed on the “ku” syllable, thus allowing it to strengthen. The goal
is to make the “ku” syllable as strong and clear as the “tu” syllable so that there is hardly any

\textsuperscript{21} Ibid.
\textsuperscript{22} Ibid, 101.
difference in quality between the two syllables. Once the “ku” syllable is strengthened, practicing the provided exercise as written (Example 7) will reinforce both syllables and provide extra practice.

Additional practice is provided in Example 8. This exercise utilizes both syllables in alternating patterns between the “ku” and “tu” syllable. Start with a slower tempo, gradually increasing to the suggested tempo. Focus on fast air behind each syllable to create evenness in tone quality and attack.

Example 8: Garner & Blackburn, World’s Greatest Double Tonguing Exercise, pg. 6\textsuperscript{23}

\begin{center}
\begin{figure}
\centering
\includegraphics[width=\textwidth]{image}
\caption{Example 8: Garner & Blackburn, World’s Greatest Double Tonguing Exercise, pg. 6\textsuperscript{23}}
\end{figure}
\end{center}

The combination of the aforementioned tonguing exercises will strengthen clarity in both single and double-tonguing on the flute. They will greatly assist the flutist in overcoming the difficulty of articulation projection in the low and middle register and will ease balance issues with the trumpet seen in Example 1.

Challenging technical passages (fingering) are also present in this movement. The flutist may encounter a variety of rapid scale passages, which Wintle bases on modal and octatonic scales. Described by the composer as “synthetic scales,” these scales appear throughout the first movement.\textsuperscript{24} The following measures represent scales that are partially based on the octatonic scale.

\begin{flushleft}
\textsuperscript{23} Gary Garner and Helen Blackburn, H.B.’s Super Duper Zen Yoga Warm Up, 6.
\textsuperscript{24} Wintle, Interview by author, transcript, Durant, OK, 12 June 2012.
\end{flushleft}
Example 9a: Wintle, *Northwest Miniatures*, Movement I, m. 26

![Example 9a](image)

Example 9b: Wintle, *Northwest Miniatures*, Movement I, m. 35

![Example 9b](image)

Example 9c: Wintle, *Northwest Miniatures*, Movement I, m. 55

![Example 9c](image)

Example 9d: Wintle, *Northwest Miniatures*, Movement I, m. 63

![Example 9d](image)

In preparation to execute these “synthetic” scales, it is suggested that the flutist practice and become familiar with octatonic scales. Walfrid Kujala’s, *The Flutist’s Vade Mecum* provides octatonic scales in all twelve keys for practice (see Example 10).  

Example 10: Kujala, *The Flutist’s Vade Mecum*, pg. 94

![Example 10](image)

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Kujala uses different variations of articulation and meter for varied practice. Other scale exercises present in Kujala’s method include whole-tone scales and modal scales. Practicing these scale patterns will prepare the flutist for much of the virtuosic requirements of the first and second movements of *Northwest Miniatures*.

Example 11a: Walker, Application of Kujala’s exercises to example 9b, 2013

![Example 11a](image)

Example 11b: Walker, Application of Kujala’s exercises to example 9b, 2013

![Example 11b](image)
CHAPTER III

MOVEMENT II

In the second movement of *Northwest Miniatures*, Wintle utilizes auxiliary instruments, pairing the alto flute and the flugelhorn. The use of auxiliary instruments is another compositional technique that Wintle uses to create unique tone colors and timbres between the two instruments. The second movement follows an arch form – ABCBA. Understanding texture in movement II will assist with balance, blend, and intonation issues that are encountered between the alto flute and the flugelhorn. Example 12, the opening passage of this movement, begins with both the flute and flugelhorn in a homophonic texture, followed by a call and response section between the soloists in measures 3-7.

Example 12: Wintle, *Northwest Miniatures*, Movement II, mm. 1-6
The piano begins with a rhythmic ostinato passage in measure 8, and the flute initiates the next call and response section in measures 10-13. The trumpet returns the call at the end of measure 13 and continues through measure 16. In measure 18, the two solo instruments return to play together in a mostly homophonic texture through measure 33. In measure 34, a reappearance of a call and response section (adjusted) continues through measure 53. The piece ends with alto flute and flugelhorn playing in a homophonic texture to support the arch form of the movement. To assist with balance issues present between measures 5-6 and 44, it is suggested that the performers be cognizant of the moving melodic lines versus the sustained notes in the accompaniment. These melodic lines are frequently traded between the wind instruments in this movement, as seen in Example 13, and need to be brought to the forefront.

Example 13: Wintle, *Northwest Miniatures*, Movement II, mm. 43-44

The alto flute can face severe balance issues, however, the composer effectively deals with this by primarily writing in a call and response texture throughout this movement.

An outline of the form and textures in movement II is specified below.
Table 2: Wintle, *Northwest Miniatures*, Movement II, *Adagio espressivo*

<table>
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<th>B Section</th>
<th>C Section</th>
<th>B Section</th>
<th>A Section</th>
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<td>mm. 1-7</td>
<td>mm. 8-16</td>
<td>mm. 18-33</td>
<td>mm. 34-46</td>
<td>mm. 47-51</td>
<td>mm. 52-56</td>
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<tr>
<td>Homophonic texture: mm. 1-2 in alto flute and trumpet (original theme) Piano: sustained chords</td>
<td>Call &amp; response begins: mm. 3-16 in alto flute and flugelhorn Piano ostinato: mm. 3-16</td>
<td>Homophonic texture: mm. 19-33 Piano: running 16ths</td>
<td>Call &amp; response returns: mm. 34-46 in alto flute and flugelhorn. Original theme developed</td>
<td>Call &amp; response returns: mm. 47-51 Piano rests.</td>
<td>Piano: sustained chords</td>
</tr>
<tr>
<td>Bridge: mm. 17</td>
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Although the second movement is not technically challenging, the flutist may face difficulty controlling tone, embouchure, breath capacity, and dynamic range on the alto flute. It is the composer’s intent to blend and balance the colors of the flugelhorn and alto flute in this movement when playing a homophonic texture; therefore, intonation and control of the tone quality are imperative.  

In preparation for this movement, the flutist should practice fundamental tone exercises provided for the C flute on the alto flute.

Marcel Moyse provides the exercise in Example 14 to “achieve extreme mastery of the embouchure and tone control” in the lower register in all dynamic ranges. This exercise will aid the flutist in gaining control of the embouchure, breath control, and tone on the alto flute. Practicing with a tuner and observing the pitch tendencies as one crescendos and decrescendos will familiarize the flutist with pitch tendencies on the alto flute. Utilizing this exercise in the next octave will provide the flutist with middle and high register tone control and intonation.

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26 Ibid.
exercises in the same manner. Moyse provides a plethora of exercises in *De la Sonorite* that may be practiced for all registers of the alto flute.

Example 14: Moyse, *De la Sonorite*, pg. 10

Other exercises specifically designed for the alto flute come from Patricia Morris and Trevor Wye’s, *The Alto Flute Practice Book*. This resource provides excerpts from orchestral literature for alto flute and may be useful for additional practice and tone control.

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CHAPTER IV

MOVEMENT III

Movement III is considered the focal point of *Northwest Miniatures* and is fundamentally different from all of the other movements.\(^29\) Composed in ternary form, Wintle continues his use of auxiliary instruments, pairing the piccolo with piccolo trumpet to specifically draw attention to this movement.\(^30\) In contrast to movement II, this combination of instruments creates a bright, piercing color. Because of the high sonorities of the piccolo and piccolo trumpet, balance issues are the first of several difficulties in this movement. It is the composer’s intent for all three parts to be bright in tone color and dynamically equal at a moderate *forte* when comprising composite rhythms.\(^31\) Volume contrast should be made when all three parts are playing together.\(^32\) For a successful performance of movement III, the performers must recognize when the composite rhythms occur, when they overlap, and when they come together. The combination of the three parts create an underlying sixteenth note subdivision pulse and all performers must keep this constant sense of subdivided pulse to successfully execute the composite rhythms.\(^33\) Understanding these rhythms and the places where they occur, along with awareness of rhythmic foundation will aid all performers with rhythmic execution of this movement. Familiarity with the score throughout the entire movement will be beneficial for all performers, as all parts contribute to the composite rhythms.

The composite rhythms first appear in measure 2 amidst the piccolo, piccolo trumpet, piccolo trumpet, piccolo, piccolo trumpet.

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\(^{29}\) Wintle, Interview by author, transcript, Durant, OK, 12 June 2012.

\(^{30}\) Ibid.

\(^{31}\) Ibid.

\(^{32}\) Ibid.

\(^{33}\) Ibid.
and piano, and continue through measure 3.

Example 15: Wintle, *Northwest Miniatures*, Movement III, m. 2

In measures 4-5, all parts come together for the first time, suggesting a louder dynamic. In measures 6-8, displacement of the sixteenth-note figure is apparent between the piccolo and piano part. This occurs again in measures 13-14, 24 and 33, and thus it is very important to understand and learn how the parts are distributed.

Most of the composite rhythms in the piccolo part in this movement are comprised of staccato sixteenth notes. The double-tonging articulation exercises for flute mentioned for movement I (Example 5 and 6) are applicable to the piccolo in this movement, and practicing these exercises on piccolo will result in a clearer, focused articulation. Extreme clarity in all parts is needed during the composite sixteenth note rhythm figures throughout movement III for successful balance since it is the composer’s intent that all three parts be equal in dynamic when contributing to the composite rhythms. Table 3 outlines the form and composite rhythms of movement III.
Table 3: Wintle, *Northwest Miniatures*, Movement III, *Presto*

<table>
<thead>
<tr>
<th>A Section</th>
<th>B Section</th>
<th>A’ Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-16</td>
<td>mm. 19-25</td>
<td>mm. 28-37</td>
</tr>
</tbody>
</table>

Composite rhythm: in all three parts: mm. 2-3, 6-11
Unison rhythms: flute and trumpet, mm. 4-5, 14-15

Bridge: mm. 17-18

Composite rhythm: in all three parts: mm. 19-24

Bridge: mm. 26-27

Composite rhythm: in all three parts: mm. 28-33

Bridge: mm. 34-35

For this particular movement, strengthening of the middle and high register tone on piccolo for a resonance and projection will be beneficial to the performer. Utilizing high register flute exercises (see Example 16) on the piccolo will prepare the performer with a smooth third register, as provided in Trevor Wye’s, *Book One: Tone*.

Example 16: Wye, *Book One: Tone. Preparation for the High Register*, pg. 18

Trevor Wye’s, *Practice Book for the Piccolo* also provides many exercises specific to both the middle and high registers of the piccolo seen in Example 17.

Example 17: Wye, *Practice Book for the Piccolo*, pg. 6
Practicing the exercises in Examples 16 and 17 slowly (with the given dynamics) will contribute to better tone quality and control of the middle register. Wye instructs to “keep your throat open and relaxed to avoid restricting the air stream in this part of the register; the control is from the abdominal muscles.”\textsuperscript{34} Using a tuner will guide the performer with intonation, which tends to be the opposite of the flute.

CHAPTER V

MOVEMENT IV

Movement IV returns to the original instrumentation of flute, trumpet and piano and is composed in a rounded binary form. Awareness of texture and knowledge of all three parts will assist the performers with balance amongst the ensemble. The composer uses the “give and take” compositional technique, similar to the “Stimmtausch” (voice exchange) technique throughout this movement.35 This involves the necessity for both wind players to perform the entire line of music as one. The parts must connect and create one continuous line; therefore, knowing which instrument plays where is beneficial for a successful performance of this movement. The first use of “give and take” occurs in measures 24-28 in the flute and trumpet in Example 18.

Example 18: Wintle, Northwest Miniatures, Movement IV, mm. 24-28

35 Wintle, Interview by author, transcript, Durant, OK, 22 February 2013.
In measure 33, the trumpet introduces a new theme that utilizes call and response with the piano through measure 40. In measure 41, “give and take” begins with the piano in sixteenth notes and the flute takes over in measures 42-44. The trumpet returns with the melody in measures 45-48. All three parts come together in measure 49 with a variation of sixteenth-note figures, which are slurred in the flute part, tongued staccato in the trumpet part, and an ostinato in the piano part. The piano continues the running sixteenth-note line while the flute and trumpet trill together in measures 54-55. In measures 58-61, the flute and piano play running sixteenth-note passages together while the trumpet plays the theme. In measure 64 and 66, the flute and piano play sixteenth-note scales in contrary motion while the trumpet plays staccato eighth notes. All three parts are in homophonic texture in measures 65 and 67. The flute starts a new lyrical melody in measures 71-80 with staccato eighth-note accompaniment in the piano. The trumpet responds in measure 81-86 with a lyrical theme, and then the flute and trumpet play in a homophonic texture in measures 87-92. During these measures, the piano plays an ostinato passage of sixteenth notes. In measure 97, composite rhythms begin between the flute, trumpet and piano, and the flute and trumpet return to a homophonic texture at measure 100 to the end. Knowledge of the “give and take” technique along with textures throughout this movement will assist all players with smooth passages and transitions from one instrument to the other. Table 4 outlines the form and textures for movement IV.
Table 4: Wintle, *Northwest Miniatures*, Movement IV, *Allegretto*

<table>
<thead>
<tr>
<th>A Section</th>
<th>B Section</th>
<th>a Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-32</td>
<td>mm. 33-69</td>
<td>mm. 70-113</td>
</tr>
<tr>
<td>Low/middle register flutter tonguing: mm. 1-4, 11-13, 21-23</td>
<td>Homophonic texture: mm. 63</td>
<td>Homophonic texture: flute and trumpet melody, mm. 87-92, mm. 95-96, 100-end</td>
</tr>
<tr>
<td>Ostinato piano part: mm. 1-6, 11-13, 21-24. “Give and take”: flute and trumpet, mm. 24-28</td>
<td>Call and response: mm. 62-64, 93-98</td>
<td>Call and response: flute and trumpet, mm. 93-94</td>
</tr>
<tr>
<td>“Give and take”: piano and flute, mm. 41-44</td>
<td>“Give and take”: piano and flute, mm. 41-44</td>
<td>Melody: flute, mm. 71-78, 89-92</td>
</tr>
<tr>
<td>Melody: trumpet: mm. 1-5, 11-15, 21-23</td>
<td>Melody: trumpet: mm. 33-41, 45-48, 56-63</td>
<td>Melody: trumpet, mm. 78-86</td>
</tr>
<tr>
<td>Contrary motion: piano, mm. 58-61. Flute and piano, mm. 64-67</td>
<td>Contrary motion: piano, mm. 58-61.</td>
<td></td>
</tr>
<tr>
<td>Transition: mm. 68-69</td>
<td>Transition: mm. 68-69</td>
<td></td>
</tr>
</tbody>
</table>

Other compositional techniques in this movement include extended techniques in the flute and trumpet to create a unique timbre effect to distinguish tone color from one another. The opening of this movement begins with the trumpet playing with a harmon mute as the flute utilizes flutter tonguing (Example 19).

Example 19: Wintle, *Northwest Miniatures*, Movement IV, mm. 1-2

![Example 19: Wintle, Northwest Miniatures, Movement IV, mm. 1-2](image)

These special colors begin in measure 1 between the flute and trumpet, while the piano plays an ostinato through measure 6 that reoccurs in measures 11-13, and again in measures 21-23.

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36 Wintle, Interview by author, transcript, Durant, OK, 12 June 2012.
In order to successfully achieve the composer’s intention of distinct timbres in the opening of movement IV, there must be clarity in the flutter-tonguing and dynamic range, especially in the low and middle registers. Low and middle register flutter tonguing first appears in measures 1-4, then again in measures 11-13, and finally in measures 21-23.

Example 20a: Wintle, *Northwest Miniatures*, Movement IV, m. 1

\begin{align*}
\text{Allegretto } & = 112 \\
\text{\begin{tabular}{c}
\text{\textit{flutter.} } mp
\end{tabular}}
\end{align*}

When the piece calls for a rearticulated flutter-tongue (Example 20a), one should separate the figures slightly, rather than completely slur them so that the flute part may be heard easier in conjunction with the trumpet.

Example 20b: Wintle, *Northwest Miniatures*, Movement IV, mm. 3-4

To prepare for the many flutter-tonging passages, it is suggested the flutist become familiar with different flutter-tonguing techniques. There are two methods of flutter-tonguing; rolling your “R’s,” also known as the alveolar trill, and a guttural “R,” also known as the uvular flutter, or a gargling action.\(^{37}\) It is suggested to practice first without the flute to master the technique of choice. For alveolar flutter-tonguing, Nancy Toff suggests in, *The Flute Book*, to start by practicing rolling the “R’s” by placing “the tip of the tongue against the roof of the

mouth (the hard palate)." Make sure the air is moving quickly and the tongue is pointed forward. Feel the fast air behind the tongue and practice fluttering the tongue for long periods of time. Be aware of the embouchure while practicing this technique without the flute. To strengthen uvular flutter tonguing, the flutist can initially start without the flute and gargle water to feel the uvula flutter in the back of the throat. Then practice without water, using fast air to flutter the uvula to master the technique. According to flutist and phonetician Mike MacMahon, “the critical thing is to make sure the beating movement is slight and loose and relaxed: tensing the tongue definitely won’t work.” Everyday practice of these flutter-tonguing techniques is essential in preparation of *Northwest Miniatures*. Practicing a descending, slurred scale using flutter-tongue may facilitate when practicing this technique in the low register.

Two of the most difficult technical passages for flute in this movement occur in measures 93-94 and measures 97-99 (Examples 21a and b). The slurred interval leaps are difficult because of the fast tempo. Low notes need to be heard without cracking and the flutist must execute the passage with great flexibility while using fast air.

Example 21a: Wintle, *Northwest Miniatures*, Movement IV, mm. 93-94

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38 Ibid.
Example 21b: Wintle, *Northwest Miniatures*, Movement IV, mm. 97-99

In preparation for these difficult passages, it is suggested that the flutist practice the following exercise (see Example 22), starting at a slow tempo and gradually increasing it. It is important that the embouchure is relaxed for flexibility and not tense so that the air maintains a rapid speed.

Example 22: Moyse, *De la Sonorite*, pg. 16⁴⁰

Moyse provides this exercise in many keys; practicing this exercise with different rhythms will increase facility and flexibility of the embouchure. In particular, focusing on the descent will help aid in the difficult passages. Once the exercise is mastered, apply the same practice techniques to measures 93-94 and in measures 97-99 in movement IV. Other interval and flexibility exercises can be found in Walfrid Kujala’s, *The Flutist’s Vade Mecum*, and in Moyse’s, *Exercices Journaliers*.⁴¹ Kujala provides exercises focusing on leaps of seconds, thirds, fourths, fifths, sixths and sevenths, while Moyse provides the above plus octave and broken chord leaps.

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CHAPTER VI

CONCLUSION

James Wintle’s, *Northwest Miniatures* is a rarity for the flute, trumpet, and piano chamber music repertoire and its inclusion of auxiliary instruments makes it an even more unique composition. With continued exposure, this chamber ensemble may spur other composers to write more works for this unique combination of instruments and expand the repertoire for such ensemble. This combination of instruments can present difficulty in balance; however, with an in-depth score study and the study of each other’s parts, the difficulties can be overcome. With careful preparation, the additional technical challenges for the flutist can be met with success. Since there are limited resources of *Northwest Miniatures*, it is the aim of this dissertation to provide practical ways to address inherent challenges, thereby, encouraging more performances of this rare and unique chamber work.
APPENDIX A

JAMES WINTLE’S NORTHWEST MINIATURES (1998)

MANUSCRIPT SCORE

Reproduced with permission from James Wintle.
Northwest Miniatures
in four movements

for

Flute, Alto Flute, Piccolo
Trumpet in C, Flugel Horn, Piccolo Trumpet in A
Piano

Written under a grant from Organized Research Funds of
Southeastern Oklahoma State University

J. Wintle
Northwest Miniatures

A work in four movements for flute, alto flute, piccolo trumpet in C, flugel horn, piccolo trumpet in A and piano, Northwest Miniatures was written for and dedicated to Dr. Janet Griffith and the Kaleidoscope Ensemble. The work is written under a grant from Organized Research Funds of Southeastern Oklahoma State University.

For the composer, and for that matter the audience, the challenge of this piece is to reconcile the diverse colors of the upper range brass and woodwind instruments. Seemingly at odds, these colors, when combined with contrasting ranges of the piano, provide a rich variety of sound and a varied palette of technical idioms for the composer to use and the audience to enjoy. The character differences of the wind instruments provide opportunities for interesting role contrasts and sharply defined dramatic moments which lend a rich array of emotional elements to the musical experience.

As with all my chamber music, my intention is to draw the listener into an intimate conversation among the instruments, with which, hopefully, the listener becomes intimately involved.

The title refers to the locale of the ensemble, the vast American Northwest, and the music's attempt to capture fleeting glimpses of that country's endless variety of color and excitement.
Adagio Espressivo \( \text{\textit{I}} = 76 \) II

Alto Flute

Flügel Horn

Piano

Piu Mosso \( \text{\textit{I}} = 108 \)

\( p \) delicato
Allegro Vivace $\mathfrak{f} = 144$

incisive

26

58
March 7, 2013

To Whom It May Concern:

This letter is to indicate my unrestricted permission for Julee Kim Walker to use in her DMA dissertation any and all communications between her and myself concerning my composition, Northwest Miniatures.

This includes the following face to face interviews and email correspondence:
Interview in Durant, OK June 12th, 2012
Interview in Durant, OK August 1st, 2012
Interview in Durant, OK February 22nd, 2013
Email correspondence June 14th, 2012
Email correspondence February 22nd, 2013
Email correspondence February 25th, 2013
Email correspondence March 4th, 2013

In addition, she may reproduce excerpts from the work, including the entire score in appendices.

Sincerely,

[Signature]

James R. Winkle DMA
Professor Emeritus
Southeastern Oklahoma State University
BIBLIOGRAPHY

Books and Journals


Dissertations


**Discography**


**Exercises**


**Scores**


**Interviews**

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