CDs

Flouble: The Multiphonic Capabilities of the Flute
**Gergely Ittzés**
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Flouble (rhymes with double), created by Hungarian flutist/composer Gergely Ittzés, is new software that runs on both PC and Mac and is an indispensible reference for multiphonics on the flute. *Flouble* is more focused than books like Robert Dick's *The Other Flute* and Pierre-Yves Artaud's *Flûtes au present*, as it presents the best fingerings for every possible double-stop within the chromatic system on the flute; thus, it does not list multiphonics of more than two notes and those based on microtones. Still, it has around 500 fingerings.

The software is available in three versions: a free chart of double stops as a jpg file; *Flouble Basic*, a limited version of the software, also free; and a full version for $30. The latter is worth every penny, as it is full of nifty features and supplemented by four videos and five free flute solos that use multiphonics.

Its chart of double stops is an efficient way to find fingerings, avoiding the cross-listing of other references. One clicks on two notes, and the fingering appears in both "acoustic" notation (thoroughly explained on the disc) and graphic notation (only in the full version). Ittzés strongly advocates the former, developed by his teacher, the innovative Hungarian flutist Istvàn Matuz, but although it is logical and concise, many flutists find it to be counterintuitive, preferring the graphic notation common in works of Robert Dick, Ian Clarke, and many others. Compare a double stop of third-octave D and A in acoustic and graphic fingerings:
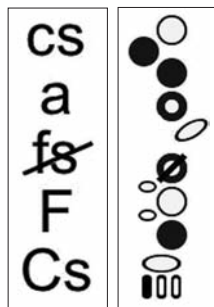
Some fingerings are the same as in pre-existing sources, but many are newly discovered. One innovation that opens up many new possibilities is the covering of approximately half a finger hole, indicated in the acoustic notation by a slash and in the graphic notation by a slash across an open hole. Audiences have been transfixed by Ittzés's ability to produce remarkably clear and in-tune double stops, and his fingerings when properly executed work beautifully; in fact, I have replaced fingerings in scores by other composers with his improved ones.

However, some do not come easily. Ittzés's list gives priority to tone quality and intonation over ease of fingering, and some fingerings have one tied up in knots. Furthermore, some are at first elusive, demanding an extreme sensitivity to air speed, embouchure, size and shape of mouth cavity, and blowing angle. Fortunately, the full version of *Flouble* contains a demonstration lesson that illustrates Ittzés's patience and ability to articulate necessary refinements.

Each fingering includes an mp3 sound file of Ittzés actually playing the double stop, proving that, yes, it is possible, and demonstrating the particular characteristics of each double stop. My favorite feature of the software is that one can save each acoustic or graphic fingering for printing or for importing into a digital score, a great advantage for composers.

Flouble is destined to become a standard reference, a brilliant use of new media. It is available at flouble.com.
—Leonard Garrison