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**Texas Flute Society Membership Application**  
**January 1, 2009 - December 31, 2009**

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Teacher/Professional

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**If you are a teacher, please check all the categories you instruct:**

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## Letter from the President

Greetings flutists!

I trust that everyone had a restful break and beautiful holiday. The time always passes too quickly and then school begins again.

I would like to take this opportunity to thank a few individuals who helped TFS offer some outstanding flute events. Many thanks to Cami Jerez for organizing two All-Region clinics last fall. Special thanks to Jean Larson Garver, Deborah Baron, and Southern Methodist University for hosting an All-Region clinic on November 15 and Helen Blackburn and Texas Christian University for hosting on September 27. Last, but certainly not least, a Texas-sized thank you to Karen Adrian and Texas Christian University for hosting the Trevor Wye masterclass. Without these generous flutists, we wouldn't be able to offer such educational events.

Be sure to keep May 21-23 open on your calendar for the 32<sup>nd</sup> Annual Texas Flute Festival. It will be an exciting weekend of events with guest artists Marianne Gedigian, Nan Raphael, Horace Alexander Young, and Pethrus Gardborn.

Happy Fluting,  
*Tara Richter*

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**UPCOMING EVENTS...**

# The 32<sup>nd</sup> Annual Texas Flute Festival

The 32<sup>nd</sup> Annual Texas Flute Festival will be held Thursday May 21, 2009 through Saturday May 23, 2009 at the University of North Texas. The festival will showcase guest artists Marianne Gedigian, Nan Raphael, Horace Young and Pethrus Gardborn. For more information, visit [www.texasflutesociety.org](http://www.texasflutesociety.org).

## Texas Flute Festival Masterclass Competitions

### **Piccolo Masterclass**

Nan Raphael, former Piccoloist for the U.S. Army Field Band in Washington, D.C.

Open to ALL Ages. Performers will be considered at all age levels, based on their level of performance.

### **Jazz Masterclass**

Horace Alexander Young, faculty member of Jazz Studies at Texas Southern University, recording artist for Pacific Coast Jazz. Open to ALL Ages. Performers will be considered at all age levels, based on their level of performance.

### **High School Solo Masterclass**

Marianne Gedigian, Associate Professor of Flute at the University of Texas at Austin.  
High School applicants only.

### **Junior High Solo Masterclass**

Pethrus Gardborn, Grand Prize winner of the 2008 Myrna W. Brown Artist Competition.  
Junior High School applicants only.

For additional information on the festival masterclasses: [www.texasflutesociety.org](http://www.texasflutesociety.org).

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We would like to welcome Meg Griffith to the Texas Flute Society. Meg will be assistant to the exhibitor coordinator and may be helping with future TFS newsletters. Meg is returning to Texas after finishing her Master's degree at Boston University.

Rhythm is in  
 the air that we breathe  
 the patterns we see  
 the sniffles we sniff  
 the textures we feel  
 the waves that we hear.



by Rebecca Simonfalvi

Rhythm responds to  
 Fragments of sound  
 Tears in the seams  
 Disturbance of time  
 Bumps in the night  
 Pulses of life.

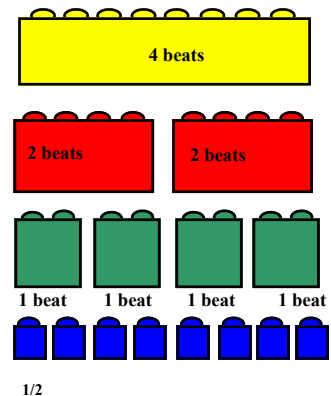
We must teach through experience, teach so they'll grow, but teach in a context they already know.



Rhythm is the division of time...that's it...simple, to the point, and the relationships never change...so what's the big deal? Why can't kids play music with a beat? There is only one culprit in this mystery: The Metronome. You can't walk into a band hall without it disrupting the flow of your internal beat. It is no wonder the kids tune it out. The metronome does not teach a musician how to count. You cannot beat the beat into a student; the student must internalize in order to conceptualize; therefore, the teacher must find the student's level of knowledge and begin in a context that is familiar to them.

Rhythm is first experienced internally, but the manipulation of rhythm is learned externally, through auditory imitation and phrasing reflexes. When students begin to understand that they can play in the confines of a controlled rhythm, only then can they learn how to manipulate rhythm.

I begin teaching rhythms with rhythmic echoes on the headjoint. I use whole notes, triplets, sixteenth patterns, syncopation, etc. It is a good assessment for innate ability and prior knowledge. A few lessons later, I explain the relationships of rhythm by using *Duplo* blocks. (see picture) We "build" all kinds of rhythms. They "build" rhythms on a base that relates to the time signature. I use blocks for every age.



Next, I pull out my rhythm strips that I received when I was student teaching (Thank you, Carol Berrong!) Each sentence strip has two measures of rhythms written out for the student to count. They begin with quarter notes and eighth notes and gradually build to triple rhythms and sixteenth note combinations. After completion of the sentence strips, my students make a "rhythm bank" at the top of their music that categorizes every rhythm combination in their music into a one beat group, two beat group or longer.

## Rhythm Is In... (cont.)

The rhythm bank allows them to help themselves at home, because it is already broken down into a language they can understand.

My final tool for rhythmic comprehension is the “clicker,” which is a panda castanet (available on Amazon.com). All of my students have a different animal or color and it has been an essential tool used to help my students find their inner beat. I have always heard, “Tap your foot on the stand so you can hear the beat,” but I found that to be very awkward. By using the castanet, it allows them to tap their foot as usual, hear the beat, understand downbeats and up-beats, and develop killer shin muscles! I have used this method for almost two years and it has totally changed my student’s outlook on rhythm. No more miscounted ties! The metronome was feared before the clicker. Now, it is a welcomed tool to develop speed. Here is how to transform your student by using a “clicker”:



- Step 1: Learn the notes of a new piece of music by playing one note per beat, no matter what rhythm.
- Step 2: Have the student, on a copy of the music, highlight the notes that are on the downbeat.
- Step 3: Place tick marks above the measure where the other beats in the measure belong.
- Step 4: Place the “clicker” underneath the student’s foot and have them click a slow beat.
- Step 5: Count them off, with a breath before the first beat, and have them play their music while tapping their clicker.

It is amazing how they begin to understand their role of responsibility in the production of rhythmic division! They appreciate that, I’m sure. My high school students have found “the clicker” particularly useful when going from a micro-beat to a macro-beat. They are their own metronome. After they have established their inner beat, I turn on the metronome and use it as a speed building tool. They must first learn to walk before they can run!

Thank you for reading my ideas on rhythm. If you would like to share your ideas on particular flute subjects, please join the Fluteloop on Yahoo groups. Go to Yahoo.com and click on groups. Type in fluteloop in the search box. I look forward to developing a database of great ideas from great teachers.

When we have become confident in the person we have become, it is time to give all that we know to the ones who will listen; but how do we know where they are from, how they have learned, what they might know? The ones who choose to listen, that we are fortunate enough to have listening, how do we know who they want to become or if we are worthy enough to shape their life in a way that they will want to share what they learned from us long ago?

Listen to the people, listen to the Earth, listen to the music that we each give birth.□



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### TFS Announces the WINNER of the 2009 Flute Festival T-Shirt Design Competition!

Congratulations to **Elyse Wooster** for winning our first annual TFS Festival T-Shirt Design Contest! Her design was picked at the last TFS board meeting. We will see Elyse's design on our festival shirts in May. There were many very good entries, and the board members found it a fun but difficult job to choose. Thank you to all those who sent in designs!



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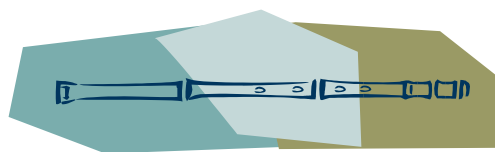
### Next Texas Flute Society Business Meeting

The next Texas Flute Society board meeting will be held at 3:00 p.m. on January 10th at La Madeleine's French Bakery and Cafe. Located at 900 Highway 114, Grapevine 76051 (Highway 114 and William D. Tate). We have an open door policy and welcome anyone who would like to attend! If you have any questions, or would like additional information contact Tara Richter at [msclvr\\_10@hotmail.com](mailto:msclvr_10@hotmail.com).



## Traversing the Miles...

by Dolores August



In this New Year, we thought it might be interesting for our readers to have a section in our newsletter pertaining to the traverso (or baroque flute). After all, this early flute is one of the forerunners to the flutes we are playing today, and in order to completely understand music and the modern flute, it is helpful to study the earlier flutes and the musical sources from earlier years. I believe that many of us modern flutists don't know the first place to start when thinking about learning more about the one keyed flute. It isn't such a daunting task, really. There are some excellent sources to start with, including Janice Boland's "Method for the One Keyed Flute." This book is a great way for modern flutists to learn the basics of fingerings, tuning, and technique, and the book has several beginning pieces that will start you well on your way. If you are not sure about your long-term interest in the baroque flute, but just want to experiment, you might consider buying an inexpensive baroque flute at first (you can get one for about \$300). Be forewarned, however, that these flutes are usually a little more frustrating to learn on, since they do not provide as clear of a tone and you really must work at getting anything to sound decent. Some colleges have flutes on hand that you can borrow and are of a better quality, especially if they have an early music program (and are in need of a flutist!). Once you find that you would like to play more seriously, there are several builders that provide excellent flutes depending on the sort of sound that you are looking for, or if you are looking for flutes that replicate an exact period of time. Even if you do not purchase a flute, the knowledge that you can gain by simply reading certain treatises from earlier years will enlighten your knowledge of the baroque flute, how it was played years ago, and

in turn will strengthen your understanding of pieces when performing on modern flute. Quantz's "On Playing the Flute" is considered by many to be the baroque flutist's Bible. There are several other treatises (check Boland's book for a listing), and each gives an idea of how ornaments are to be performed (a question often asked by modern flutists), the different thoughts regarding tuning and fingerings, tempi, stylistic differences in different countries, etc. All of this information helps us to understand the composers that wrote our music, how to authentically perform the pieces as was intended, and the techniques executed by flutists of the day. In each newsletter, I hope to introduce new concepts that will be helpful to both the baroque and modern flutist, and we will be inviting professional baroque flutists from across the miles to write articles to share with our community. If you have a specific question, please feel free to send me an e-mail at [solored\\_august@yahoo.com](mailto:solored_august@yahoo.com) and I will try to answer it in the next issue.

Happy New Year and Happy Traversing! □





### TREVOR WYE MASTERCLASS

On November 8, 2008 the Texas Flute Society hosted a Masterclass with Trevor Wye at Texas Christian University. This event was generously sponsored by Carolyn Nussbaum Music Company and Altus Flutes. Congratulations to the following selected performers:

- Kristin Carr:** UNT, student of Mary Karen Clardy
- Martin Godoy:** UT Arlington, student of Janis Grannell
- Jose Gonzalez:** SMU, student of Jean Larson Garver
- Hannah Harvey:** TCU, student of Helen Blackburn
- Lauryn Miller:** TCU, student of Karen Adrian
- Teresa Sanchez:** SMU, student of Kara Kirkendoll Welch
- Sara Scramberg:** UNT, student of Terri Sundberg
- Amulet Strange:** Texas A&M Commerce, student of Jocelyn Goranson
- Melaney Trimble:** TWU, student of Pamela Youngblood

**Special Thanks to Karen Adrian and Texas Christian University**







## DEAR PIGGOLO

Dear Piggolo,  
I received a new flute for Christmas. How do I keep it in good shape?  
Sincerely, Sal Vershinalot

Dear Sal,  
Congratulations on your new flute! There's nothing like a new instrument to wake us up to the bad or lazy habits we may have developed about flute care. Of course, as you know, you should clean your flute out after every time you play. If left in there, the condensation inside your flute can eat away at your pads and even cause mold or mildew. Gross! And wiping it off after each use is a good idea and will keep that silver shining. But I know a responsible flute player like you already does this. Here are some other tips, some more obvious than others:

- Never eat/drink while or immediately before you play. Wash your mouth out, and if possible brush your teeth, if you have band class after lunch like I know many students do. Wash your hands as well. Do you really want the hamburger grease that is on your hands to be on your flute?
- The most dangerous part of a flute's life is often the process of being put together and taken apart. Never grasp the rods and keys; always hold the barrel of the flute and use a twisting motion to gently put your flute together. If it is a really tight fit, often just cleaning the tenons (ends, where the parts fit together) with a damp cloth or alcohol swab will do wonders.
- A flute is also in great danger when it is left on a chair. I can't tell you how many mournful letters I have received by flute owners whose

flutes have been knocked off chairs, stepped on, or even sat on. Put your flute in its case any time you leave it or travel from room to room. You may be very careful about your flute, but some clumsy gangling tuba player might not be so careful.

Take good care of your flute and enjoy! □



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*The  
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Dear Flutists,

I would like to establish a scholarship for student flutists, grade 1-12, to have a free accompanist for the 2009 Flute Festival. My goal is to contact 10 pianists who would be willing to donate one performance for a child in need, creating 10 scholarships. I realize this is a very small gesture, but sometimes a small bit of encouragement can help them persevere in their music studies. It may also help encourage parents to allow their children to attend the festival. The TFS board decided that anyone who has a student in need for this type of scholarship should contact me before February 1, 2009. The student should practice diligently, show enthusiasm for music and the flute, and have a genuine financial need. Scholarships may include but are not limited to: single parent families, immigrant families, low income families, etc. We are trusting teachers to use sound judgment when recommending someone. Please feel free to contact me with your questions, suggestions, and recommendations.

Sincerely,

Angela Favazza

[[amfavazza@hotmail.com](mailto:amfavazza@hotmail.com)]



The deadline for the next Texas Flute Society newsletter is February 15, 2009. Please submit all newsworthy information to [solored\\_august@yahoo.com](mailto:solored_august@yahoo.com) and place "TFS Newsletter" in the subject line.