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**Texas Flute Society Membership Application**  
**January 1, 2010 - December 31, 2010**

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## Letter from the President



Greetings Flutists!

This year's NFA convention was very exciting! Bright lights everywhere, extensive flute music enhancing an already thriving music scene and great food to make it all worth while. I am sure many of you who attended would agree. Now we are all back full of new information anxiously waiting to share. In this newsletter you will find intriguing information, a "breaking news" announcement, and even a game of Sudoku. So, here we go!

Back by popular demand, the ensemble *PROJECT* featuring Greg Pattillo will be returning to the DFW area for a public masterclass and concert November 22nd. We have the honor of having Carolyn Nussbaum host this wonderful event. To purchase tickets for this event, check the TFS web site for all the appropriate links.

Be sure to read the articles in this month's issue. The article "It Sounded Better at Home" by Linda Chatterton is a must for everyone to read. Also, check out the findings from a recent survey on physical issues that hits close to home. We would all like to know a little more about our featured guest artists. Here is a chance to do so. See what Daniel Alexander said in our Spotlight Interview. Lastly, for those of you participating in the Texas All-State auditions, we have our annual All-Region Clinics set. Check the newsletter for more information.

Our largest event of the year, the 33<sup>rd</sup> Annual Texas Flute Festival, will be May 20–22, 2010 at the University of North Texas, College of Music, Denton Campus. Mark your calendars now! We will be posting more information about TFS events, submission for t-shirt designs and other opportunities on our web site [texasflutesociety.org](http://texasflutesociety.org). There you will find application forms for the Myrna Brown Artist Competition, as well as masterclass information with our 2010 festival guest artists: Amy Porter, Ian Clarke, Elizabeth McNutt, and Daniel Alexander.

I wish all of you happy fluting!

*Mary T. Reyes*



### PLEASE NOTE:

**If you are reading a copy of this newsletter that was delivered to you via regular mail and you would like to receive an electronic copy instead, please send your current email address to our webmaster at [Larry-Bailey@tx.rr.com](mailto:Larry-Bailey@tx.rr.com) and he will add your name to the electronic distribution list. With this method of delivery, you will receive your newsletters a little faster (and in color!). You will also receive email notification of additional flute events that may be of interest to you.**

## UPCOMING EVENTS...

### SAVE THE DATE!!

#### ALL-REGION CLINICS

*The Texas Flute Society will be hosting two all-region clinics in order to help students better prepare for their upcoming auditions. The clinics will be held in two general locations, one in the northern portion of the metroplex and the other in the southern portion. Each clinic will consist of nine pre-selected performers, practice/preparation techniques, and a "meet & greet" reception. We hope that everyone will make plans to be at these presentations for a wonderful flute experience.*

*Our first clinic will be Sunday, October 25th at the University of Texas at Arlington, Irons Hall. The clinic will begin promptly at 2:00 P.M and end at 5:00 P.M. The featured clinician will be the new UTA flute professor Dr. Sarah Frisof. If you are interested in performing at the clinic, please contact **Cami Jerez** at [flutefrenzy@sbcglobal.net](mailto:flutefrenzy@sbcglobal.net) for further information on the selection process.*

*Please watch for more information to come concerning the second clinic to be held in November via e-mail announcements.*

Greg Pattillo and the *PROJECT Trio* will be returning to DFW. Come join us for this spectacular event:

**When: Sunday, November 22 at 3:00**  
**Where: Dallas Jewish Community Center**  
**7900 Northaven Rd**  
**Dallas, TX 75230**

To purchase tickets and for more information visit our website at [www.texasflutesociety.org](http://www.texasflutesociety.org) for the proper links or call 972-985-2662 Don't forget to visit the *PROJECT Trio* website as well at [www.whatisproject.org](http://www.whatisproject.org).

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**33<sup>rd</sup> Annual Texas Flute Festival**  
**May 20-22, 2010**  
**Masterclass Competitions**  
**Recording Deadline: Postmarked by March 1, 2010**

**Ian Clarke Masterclass**

Ian Clarke, Professor of Flute at the Guildhall School of Music and Drama.

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

**Extended Technique Masterclass**

Elizabeth McNutt, Director of the contemporary music ensemble *Nova* and lecturer on contemporary performance practice at the University of North Texas.

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

**High School Solo Masterclass**

Amy Porter, Professor of Flute at the University of Michigan.

High School applicants only.

**Junior High Solo Masterclass**

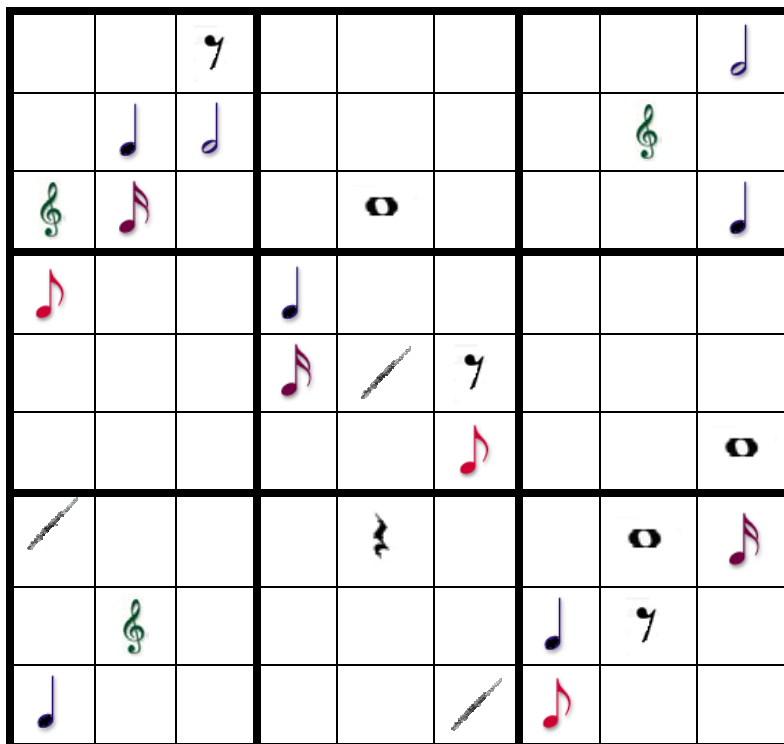
Daniel Alexander, piccolo/3<sup>rd</sup> flutist of the Honolulu Symphony Orchestra and Grand Prize Winner of the 2009 Myrna W. Brown Artist Competition.

Junior High School applicants only.

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

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## Music Sudoku



**How did you choose the flute?**

I didn't exactly choose it myself. My Dad was an amateur flute player, and he wanted me to be able to play duets with him. So I started flute at age 8.

**What was your first flute?**

Actually I borrowed my Dad's flute at first, which was a fairly rare model from Muller in Hamburg. I think Muller still makes flutes, I am not sure. It was almost too good to start on that instrument, solid silver. I could almost play a concert on it today.

**Please tell us about any musical influences.**

My sister used to play the harp and one year she got to play in the local orchestra in south London. One of the pieces they played was Faure's *Pavane* which of course has the famous flute solo. From then I really wanted to play that kind of music in larger groups.

**Tell us about where you studied flute and the teachers you studied under.**

I had a really good teacher in London when I was 13 to about 18 – Aidan Goetzee who had studied in Paris with Michel Debost. He taught me all the fundamentals and I think without him I would not be playing right now. After university I went into law for about 6 years, but in my summer vacation of 2002 I went to Malibu for one week of flute masterclass and 2 weeks driving around Vegas, the Grand Canyon, and Arizona. I hadn't really heard of Ransom Wilson – but he was the professor of the flute course – I only went to have fun. I played the G major concerto of CPE Bach for the class and then he recommended I study for a masters at the Yale School of Music where he teaches. I couldn't believe it. So in 2003 I started a masters at Yale. Since then, my teachers in Houston, where I am getting a DMA, have been Sydney Carlson and Aralee Dorough.

**What is a typical work day for you?**

Completely random! I teach a couple of days a week, but mostly at the moment I am finishing my DMA thesis so that is draining out most of my time. I am planning to finish by December.

**Who is your favorite composer?**

When I was 10, Beethoven was easily my favorite. But there is so much to choose from... I like Mozart and contemporary music now more than I ever used to.

**Do you have a favorite flute piece/recording?**

Tim Hester asked me the same question a couple of days ago in front of his class of piano students here in Houston. I am still not sure I have a favorite flute piece. But Rampal's Jolivet concerto and his 20<sup>th</sup> century CD is definitely at the top for recordings.

**Tell us what is in your CD/iPod player right now.**

I have Handel Sonatas with Dan Laurin, and – yep – Lady Gaga.

**What qualities do you think are most essential to musical excellence?**

Well many things probably, but it certainly helps to have natural abilities and also to work hard at them. I always like the quote from Handel who I believe said that first you have to learn a little of everything, and then you can choose what to discard. I think it's important not to throw away new ideas too early, from whatever the source.

**Through the years, what has been the most valuable lesson that music has taught you?**

How to be a professional. I used to work in a law firm, and I don't think I was as professional then as I am now. Music teaches you how to respect what you do, and what it can take to be well-prepared. It means dedication to a level much higher than yourself, and that can apply to many activities outside music.

**Do you have any amusing early career stories you would like to share?**

Years ago I was a summer student at the Salzburg Mozarteum – 2 weeks of flute masterclass with Peter-Lukas Graf. One evening there was a piano concert with Kissin, but it was right at the end of the festival and I had run out of cash. So (I would never do this now) I pretended to be a flute player in the orchestra and went through the stage entrance (saying hello to the cleaner in German on the way), up the back and sat for free in an empty lighting box with a (now extremely good) friend of mine. Was the best concert ever.

**If you could live anywhere in the world, where would it be?**

I would love to live in Italy again – I worked there for 8 months back in 2001. Only in Italy without some of the chaos...if that's at all possible....

**What is the last book you read?**

*The Secret History* by Donna Tart. Although, to be honest, I am still in the middle of that, but nearly finished.

**What is the best dish you can cook?**

I do a veal scallopini with spinach and potatoes which usually works!

**What is your favorite movie?**

I like so many movies, that's a really hard question! But the one I have probably watched the most is the Princess bride.

**If you could play any other instrument, which would it be?**

Probably the violin...for the repertoire and showiness!

## TFS Announces the 2010 Flute Festival T-Shirt Design Competition!

If you would like to see your original design on our festival shirts in May, please send an electronic copy of your design to [mtr613@hotmail.com](mailto:mtr613@hotmail.com) by January 10, 2010. Designs will be chosen by vote of board members at the November board meeting.

Please be sure that somewhere within your design there are the words "Texas Flute Society", "2010", and "33rd Annual Festival".

Designs will be printed in only one color, so please avoid use of color in your design. Electronic designs may be created by computer or by scanning a hand-drawn design.

Please remember to include your contact information (name, phone number, email address) with your submission.

Example designs from 2006 and 2005 are on our web site: [www.texasflutesociety.org](http://www.texasflutesociety.org)



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## *A Special Thank You*

We in the Texas Flute would like to express our gratitude to Dana Rivard of the Rivard Brothers Music Store in Arlington. Dana volunteered his precious time to repair a flute donated to TFS. The flute was sent via an organization that assists Cuban musicians who are greatly in need of equipment. We appreciate his assistance and generosity. Stop by and visit Rivard Brothers Music Store at

2425 W. Arkansas Ln. Suite A

Arlington, Texas 76013

817-459-BAND

[rivardbrothers.com](http://rivardbrothers.com)

We would also like to thank Dolores August for her hard work and dedication as our Newsletter Editor this last year. We wish her much success as the new NFA Flute Clubs coordinator.

## **“It Sounded Better at Home!”**

### **Tips and techniques for enhancing your performances**

Linda Chatterton

I started playing flute in my school’s fifth grade band program, and I was one of those kids who never had to be nagged to practice. I loved music, and I loved playing my flute. I also never had much of a problem with stage fright; I would get butterflies, and my throat would get dry and I would sweat, but I always managed to pull off performing with aplomb and applause. I even garnered some fancy blue ribbons from district solo competitions, which was very exciting to my grade-school self!

As I got older and progressed in my studies, however, I started doing more competitions where the stakes were a bit higher: a chance to solo with an orchestra, or a \$500 first prize. I began noticing that although sometimes I played quite well, more often than not I would fail to perform at the level I knew I could do, and sometimes I would just collapse in a heap of burning rubble (artistically speaking). I didn’t really know what to do to fix the problem, and so I felt helpless and frustrated.

In my senior year in high school, my flute teacher loaned me a book that he said helped him improve his golf game, and so perhaps it would help me improve my performances. Despite its very sci-fi sounding title, Maxwell Maltz’s “Psycho-Cybernetics” was about creative visualization and learning to trust in our inherent ability to form and carry out habits. It’s something professional athletes have done for many years as part of their normal training routine. I devoured the book, did some of the visualization exercises in it, and was delighted that the end result was a stellar performance of the Mozart D Major Concerto by memory with an orchestra in front of a huge audience.

In the years since then, I’ve worked with sports psychologists, visualization experts, and talked with many of my colleagues about performing one’s best under pressure. It’s a fascinating topic for me, as a performer and also as a teacher. And so, here are some of the things I have gleaned from my research and my experiences:

#### **STEP 1: KNOW THE MUSIC!**

It seems obvious, but if you can’t play a piece of music cleanly in the comfort of your own home, chances are there won’t be a miraculous occurrence when you’re on stage and you’ll suddenly sail through the difficult passages. That’s why practicing things like scales, etudes and tone exercises in addition to learning pieces is so important: it’ll give you a good base level of skills. This is not unlike what a professional athlete does: a champion figure skater, for example, will spend hours in ballet classes, working with movement coaches, and doing cardio and weight training at the gym, in addition to the time they spend on the ice. They’ll also spend many, many hours reviewing video footage of past competitions, analyzing what they did right and what they did wrong.

It’s also extremely important to know your music more thoroughly than just being able to “read” it. I think that flutists, in particular, are really quite good, quick, clever readers: we can zip through fast technical passages with the best of ‘em. Unfortunately, I think we do that at the expense sometimes of really learning the music as thoroughly as we should in order to give the piece justice!

#### **FIVE WAYS TO LEARN/MEMORIZE MUSIC**

- \* Visual – have a picture reproduction of the sheet music in your mind
- \* Aural – be able to “play it by ear”
- \* Kinesthetic – get all the fingerings into muscle memory
- \* Theory/structure – what are the main themes and where are they throughout the piece? What are the harmonic relationships throughout the piece? What key is it in? Does it change keys? What scales and arpeggios are used at specific points? How does your part relate with the piano or orchestra part – do you know what the other parts are doing at all times?
- \* Solfege – be able to sing what you play

I think most musicians who perform a lot by memory use a synthesis of these. Personally, I find that when on stage, my primary method is to just trust in my kinesthetic sense and let the music take care of itself, but if there’s a really tricky

technical passage coming up, I'll briefly focus on a technical element to "ground" the passage so that I don't lose control but at the same time don't give up the feeling of spontaneity. And I always have a visual "back-up copy" of the music in my head when performing from memory. I don't refer to it often, but it's nice to know that it's there!

### **UNDERSTAND THAT PERFORMING IS NOT THE SAME AS PRACTICING!**

Performing is an entirely different skill that, like practicing a difficult piece, gets easier the more you do it. Perform often, in low-pressure, positive environments before you jump into the big competition.

Play for your parents and grandparents, friends, in retirement homes, hospitals, or church – anywhere and for anyone who can give supportive feedback. You'll have great experiences and positive images of your performance to fall back on when you have something a bit more stressful like an audition or competition. As you perform more and gain confidence in your successes, you'll feel comfortable taking more artistic and emotional risks. You'll also be able to view an audition or competition as simply one more event in your life as a musician, not as the ultimate "make or break" scenario.

### **JUST BREATHE**

For some reason, this is the trickiest thing to do when you're nervous, but once you master being able to control your breathing, a lot of the other physical and mental distractions associated with performance anxiety seem to fall by the wayside. Deep breathing from your diaphragm physically gets you away from the "fight or flight" mentality of shallow breathing and muscle tension.

One of my favorite breathing exercises was given to me by Peter Lloyd, who served as principal flute of the London Symphony for many years. It is a four-step exercise, and it is one he used to do while on the train – so you can certainly do it away from your normal practice area, perhaps even while lying down trying to go to sleep at night, or while you are in an exceptionally long line at the grocery store!

Your timer is going to be the second hand on a clock, or quarter note = 60.

1. Breathe in for four seconds. (Breathe from your gut, not your upper chest. Think of filling your lungs from the bottom up. Keep your shoulders down and relaxed.)
2. Hold for four seconds.
3. Breathe out for four seconds.
4. Hold for four seconds.

Do this for fifteen minutes.

Peter says that it'll be a pretty simple at first, but you will probably start sweating by minute nine or so. And if this is too easy for you, bump up each step to five seconds long, then six seconds, and so forth. One of his students (a very accomplished swimmer, as it turns out) managed to get to 26-second steps!

Another great exercise is to practice performing with an increased heart rate by doing sprints or climbing stairs and then playing. Get your heart rate up to simulate a performance situation, then focus yourself by deep breathing and by recalling your visualized performance. Then put your flute up to your lips and play.

**Do relaxation exercises** so you can learn how to deliberately release tension when it builds up in your body. An example of a good exercise is called "Progressive Relaxation Exercise." There are many web sites where you can download audio files of someone guiding you through various exercises.

### **PRACTICE CREATIVE VISUALIZATION**

Again, this is something athletes do all the time as part of their normal training routine, and something we musicians should learn to incorporate as part of our training before we go out on stage. Athletes visualize their ideal performance many days before their competition, and psychologists say it takes about 21 days to successfully break a habit and learn a new one – so if you can, start visualizing your concert or audition scenario three weeks before the event.



Some call creative visualization “the theater of the mind.” I think that’s a really neat idea: when you’re visualizing, the sky’s the limit: you can infuse musical passages with specific colors, fleeting images or scenes from your life, whatever emotion or thought jumps out at you when you think about a phrase. The goal of all this is not that the audience hears or “gets” all of this, but that you yourself are 100% invested in what you are portraying at a specific moment in time.

Here’s a short version of a visualization exercise. Close your eyes and get comfortable (like sitting in a comfy chair or lying in bed before you fall asleep at night). Breathe evenly and deeply.

Go through your performance with as much detail as possible: what does the hall look, feel and sound like? Who is in the audience? How will you enter the stage? What are you wearing? What do your instrument keys feel like under your fingers? How do you sound? How does your body feel as you breathe in and out? Most importantly, what emotions are you feeling as you play? What do you want to give to the audience? What feelings and ideas in the music do you want to portray?

Tell yourself that if an audience member coughs or you have a slight memory slip or technical mishap, you will just acknowledge that and move on with what you want to present– in real life performance situations, distractions will happen, and the important thing is to keep your focus and simply turn them into any distraction into a small blip instead of a major earthquake.

### **Monitor self-talk, and use it to work for you instead of against you.**

How many times during the day do you catch yourself silently berating yourself in your head? Thought patterns are powerful (that’s how mantras came into existence). If you catch yourself doing this on a regular basis, and the things you are saying are a consistent theme, write them down, sentence by sentence. Change each negative sentence into a sentence with a positive outcome. For example: “Jeez, I always suck on this phrase – I can never get enough air!” (yes, this is something culled from my own brain’s personal library of slams!) might become, “I play this phrase beautifully when I relax and simply fill up my lungs.”

Remember, we form pictures in our heads with our words: if you tell yourself not to do something, your brain will still form a mental image of the exact thing you don’t want to do, albeit with a big red psychological “x” slashed through it. It’s much more effective to tell yourself what you *do* want, rather than what you don’t want.

### **CHANGE YOUR RELATIONSHIP TO YOUR AUDIENCE**

Get rid of the “me vs. them” mentality, which is essentially your ego trying to protect itself. The more consumed we get with ourselves and what we’re going through, the more distance you put between you and your audience; you end up feeling more isolated and less able to share a musical experience with your audience, and your audience will be able to sense this. Focus on the music, what you’re trying to say with the music, and what you can give to people.

We learn skills like brushing our teeth and tying our shoes by practice and by trial and error. We forget the failures and learn from the successful attempts until it becomes a habit. We learn music by practice and through trial and error, and we learn how to perform on stage with ease and grace the same way. We must suspend judgment of our “failures” so that we can fully learn from our successful attempts, and see our unsuccessful attempts as simply a piece of information in our learning curve. Problems arise not when we err, but when we pass judgment on ourselves for not being perfect all the time!

### **TRUST IN YOURSELF, AND TRUST THAT THE MUSIC WILL TAKE CARE OF ITSELF.**

ONE OF MY FAVORITE EXPRESSIONS IS “LEAP, AND THE NET WILL APPEAR.” THERE’S SOMETHING DELIGHTFULLY FREEING (AND VERY IRONIC) ABOUT LETTING GO AND TRUSTING THAT THE HABITS YOU’VE WORKED HARD TO ACQUIRE WILL BE THERE NATURALLY, IN THIS PLACE AND IN THIS TIME. BY PURPOSEFULLY CEDING CONTROL, YOU HAVE ACTUALLY GAINED CONTROL, BECAUSE YOU HAVE MADE A CONSCIOUS CHOICE TO LAY IT ALL OUT THERE, AS YOURSELF, WITH YOUR MUSIC, FOR YOUR AUDIENCE.

**Find balance:** When you’re in the practice room, you obviously do need to be detailed and picky with what you’re doing and analyze what’s wrong so you can correct it. If you do that during a performance, your performance will seem stifled and self-conscious. Don’t critique yourself when performing – just perform! This is not to say that you don’t focus on any technical aspects or are “spacing out” when you’re on stage; rather, it’s a delicate dance between mental focus on certain parts of the music while allowing your creativity and built-up habits to flow through your performance. For example, if I have a tricky

technical passage coming up, I might direct my focus to have clean fingers between the D and the E, but my overall thought is always going to be more global in scope: what do I want to get across musically here.

I hope these suggestions inspire you to delve into what makes you joyful as a musician and a performer! I'm very much looking forward to being a guest artist with the Texas Flute Society next year, but in the meantime, if anyone has any questions about performance anxiety, please do e-mail me – I am happy to do what I can to help!

#### **SOME RESOURCES (ALL OF THESE ARE AVAILABLE AT AMAZON.COM)**

Maxwell Maltz: *Psycho-Cybernetics*

Robert Caldwell: *Performer Prepares*

Don Greene: *Fight Your Fear and Win: 7 Skills for Performing Your Best Under Pressure – At Work, In Sports, On Stage*

Barry Green: *The Inner Game of Music*

Janet Esposito: *In the Spotlight: Overcome Your Fear of Public Speaking and Performing*

**Linda Chatterton's book, "It Sounded Better at Home!" will be published in 2010. Please e-mail [linda@lindachatterton.com](mailto:linda@lindachatterton.com) if you'd like to be notified when it is available.**

Flutist Linda Chatterton "ushers listeners into a dreamy world buoyed by smooth melody line and radiant timbre," according to the Minneapolis *Star Tribune*. Ms. Chatterton is one of those rare musicians who melds technical prowess with a wondrous musical and communicative gift. A flutist with an equal flair for the dramatic, lyrical, powerful, or playful, her range of repertoire perfectly reflects the varied facets of her solo, chamber music, or concerto performances.

A Yamaha Performing Artist, Ms. Chatterton has toured throughout much of the country as well as in Germany and the United Kingdom. She has performed in New York at Carnegie and Alice Tully Hall, was a featured recitalist on the prestigious Dame Myra Hess series in Chicago, and has been heard throughout the U.S. on National Public Radio. Ms. Chatterton has performed with numerous groups including the Minnesota Orchestra and the Dale Warland Singers, and she tours regularly as a duo performer with both harp and piano. She is a regular performer and presenter at the National Flute Association's annual conventions in the U.S. As a concerto soloist, highlights include many performances of the Lukas Foss *Renaissance Concerto*. Ms. Chatterton has commissioned, recorded and premiered many new works, including music by Edie Hill, Lu Pei, Abbie Betinis and Adrienne Albert. Future performances include a 20-city concert tour and concerto premieres by Brent Michael Davids and Chen Yi.

The first flutist to win a McKnight Artist Fellowship for Performing Musicians, Ms. Chatterton received a second \$25,000 McKnight grant in the spring of 2008. She also has garnered prizes and awards from the Jerome Foundation, the Minnesota State Arts Board and the American Composers Forum.

In addition to her concert schedule, Ms. Chatterton retains an active studio where she teaches a wide range of students including those who request professional coaching. She also is highly regarded for her insightful master classes, and she serves as a mentor to music students at the University of Minnesota's College of Liberal Arts. In a related realm, Ms. Chatterton often can be heard giving her motivational presentation "It Sounded Better at Home!" based on her extensive work on the psychology of optimum performance. "It Sounded Better at Home!" will be released as a book in 2010.

Ms. Chatterton received her Master of Music degree from the University of Minnesota and her Bachelor of Music degree from the Eastman School of Music as a scholarship student of Bonita Boyd. She has recorded on the CBS Masterworks, Innova, and Gothic labels, and has also independently released five compact disc recordings. Of her latest CD, *Diverse Voices - American Music for Flute*, critic David Vernier of *Classics Today* writes that she is "engaging our ears and musical sensibilities with a mellifluous tone and articulation that captures the most agreeable aspects of the instrument's voice, showing its capacity for assertive power as well as its "softer" side--caressing, subtle, tender, warm. Her technique and mastery of the most difficult challenges of speed, breath control, and, yes, intonation, are pretty impressive."

[www.lindachatterton.com](http://www.lindachatterton.com)

### Open Positions

If you are interested in serving as a TFS officer, positions are still available. To inquire, contact Mary Reyes at 972-956-8553 or mtr613\_@hotmail.com for more information.

### Flute Festival 2010

Mark your calendars! Next year's Flute Festival will be held Thursday May 20, 2010 through Saturday May 22, 2010 at the University of North Texas. The festival will showcase guest artists Ian Clarke, Amy Porter, Elizabeth McNutt and Daniel Alexander. For more information about these wonderful guest artists, please visit [www.texasflutesociety.org](http://www.texasflutesociety.org).



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**Online Survey of Physical Issues of Flutists**  
**Method, Data, and Discussion**  
**Susan D. Fain**  
**DMA candidate, University of Oklahoma**

**Method**

The “Survey on the Physical Aspects of Playing the Flute” was offered online on the Survey Monkey web site<sup>1</sup> during February and March of 2009. Designed to be completed in approximately ten minutes, the forty-one questions had to be succinct yet informative. Recruiting was done primarily through personal and professional acquaintances, college and university web sites, flute society members in Oklahoma and Texas, and at workshops given in Chicago and Tennessee. 181 individuals responded and although they did not complete every question, every respondent did complete the survey. Many individuals emailed me separately, expressing enthusiasm and a need for the project as well as interest in the results.

The questions covered topics such as flute joint alignment, hand and body position, practice and performing set-ups, experience and location of pain, amount of education in health issues, and overall fitness levels. Most of the questions were multiple choice; some included open-ended questions that were to be completed with short answers. One major problem with the survey was the omission of questions covering demographic information, such as gender, age, training, and background. The exclusion of this data was primarily due to inexperience on my part; it was unfortunate and would have enriched the results of the study.

**Survey Data and Discussion**

The following paragraphs will summarize the results of the survey questions according to content and will also discuss any relevant cross-tabulations with other questions. In depth statistical analysis will not be attempted as it is beyond the scope of this project.

**Head Joint**

The majority of respondents indicated that they used the classical alignment of the head joint on their own flutes (64.6%) and when they taught (54.5%). Only 6.2% used the Rockstro position and 23.6% used the modified Rockstro position. The reason why these questions were asked was to ascertain whether there was any cross-connection between the use of the Rockstro alignment and an increased incidence in pain in the right back and upper extremity. In most of the questions regarding pain, the percentages remained roughly similar except when asked about the exact location of pain. 60% of Rockstro alignment users complained of neck pain, while only 32.5% of modified Rockstro alignment and 43.4% of classic alignment users did. Due to the small number of Rockstro users, only eleven in all, this discrepancy may not be statistically significant, but the difference between the three groups is nonetheless striking.

The range of different head joints was quite extensive, with Powell, Miyazawa, and Muramatsu garnering the most respondents. The majority of head joints were solid silver (66.1%), but a significant number of flutists had solid gold head joints (25.1%). A wide variety of head joints speaks to the individuality of each flutist, both in their search for an aesthetically pleasing sound and a head joint that works well for them physically.

**Flute**

As expected, most of the flutists in this survey had open-holed flutes with .016 wall thickness and a B foot joint. 45.6% had flutes with in-line G keys, while 54.4% were off-set. In that off-set G keys have been a relatively recent option on professional flutes, the preference for them will surely increase as time goes by. The responses to questions concerning pain and other problems showed no major differences whether the flute was in-line or off-set. Perhaps all the flutists that had experienced problems with in-line G keys no longer have them and had already switched to flutes with off-set G keys.

A slight majority of respondents had a C# trill key. Questions about added mechanisms were included because they increase the weight of the flute; C# trill keys and off-set G keys are two common examples. The addition of these mechanisms did not seem to increase the incidence of pain, but more thorough research would be needed to make a more definitive conclusion.

**Hand Position**

A surprising majority (51.4%) bent their left hand thumbs during playing, a mechanically disadvantaged position since extra tension is required to maintain the bent joint. Another surprising response was that the majority of flutists slightly raised their elbows (53.9%), an act which increases the workload of the shoulders and neck. The amount of bend in the left wrist varied between slightly bent (51.1%), bent (25.6%), and straight (23.3%). In that some extension in the wrist is a part of its functional position, the fact that over 75% of flutists bend their left wrists is not a problem. Only six of the 181 respondents

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<sup>1</sup> <http://www.surveymonkey.com/>

(3.3%) indicated that they had any trouble with hyper-extending the right little finger. 14.4% kept it straight with the vast majority (82.3%) bending it slightly.

### ***Practice/Performance Set-up***

When answering how they set themselves up to play in a sitting position, the overwhelming majority of flutists indicated that they angled the chair to the right with the flute remaining parallel to the stand. Stand heights were adjusted in order to see the conductor but be as low as possible. In the standing position, several flutists used different heights for different times: higher for practicing and learning new music, lower for memorizing and performing. In both positions, many flutists kept the stand as low as possible. While this is certainly understandable, flutists must also take their overall posture into account, and not inadvertently slump with a forward head while they are playing.

One hour of practice a day is the most common amount of practicing done by the flutists who took this survey, but 30 minutes, 1 ½ hours, and 2 hours were also very close. Only 10.6% of the respondents practiced more than 3 ½ hours per day. These results might serve as a motivator to those who think everyone else is practicing more than they are. Although some flutists do use mirrors, very few use video-taping, which does require a financial outlay and a certain amount of time to learn how to use the technology. Perhaps this is an area we might make better use of.

Only 1.1%, or two, of the respondents said they never moved while playing; 9.0% said they moved a lot. So most flutists are moving some or just a little, which is a good response. When describing how they moved, most shifted their weight from back to front (82.1%). Head and arm movement are done by a smaller group, about 43%. Bending and straightening the spine is an action done by almost 40% of flutists, even though bending forward decreases the abdominal cavity, compromising breathe support.

The most problematic keys to remain covered by the fingers are, in order of severity, the right fourth finger, the left fourth finger, and then the middle fingers equally. 62.5% of us wear glasses while we're playing. Only 7.2% wear an earplug while playing and 43.1% do so sometimes. That leaves 49.7% of flutists, roughly half, that never wear ear plugs. With the implications of noise-induced hearing loss, those are not good numbers.

### ***Pain***

Over half of the flutists that took this survey sometimes or always experience pain while playing. This large percentage is not only less than encouraging, it is in truth alarming. Only 14% said they never experienced pain at all. But of this later group, 64% practiced one hour or less per day, so the flutists with the least pain were mostly those that played less than a hour a day. Two flutists in the pain-free group practiced three hours a day, but there were none playing longer than that without pain.

About 75% of flutists experienced some amount of pain after playing. Again, this is a significant number of people participating in a voluntary activity even though it causes them physical pain! About half of the total group of flutists never let pain stop them from playing, another educational problem. Here, in descending order, is a list of the areas of the body where flutists experience the most pain:

Area of Pain	Experienced by the following percentage of respondents
Neck	41.0%
Left Shoulder	29.2%
Left Upper Back	28.6%
Right Shoulder	26.7%
Right Wrist	25.5%
Right Upper Back	24.8%
Left Wrist	21.2%
Right Hand Thumb	15.5%
Lower Back	14.9%
Right Hand Pinky	14.3%
Jaw	13.0%
Right Forearm and Left Hand Thumb	11.2%
Left Hand Index Finger	10.6%
Left Forearm	8.7%
Right Elbow	7.5%
Left Elbow	6.8%
Left Upper Arm	4.3%
Right Upper Arm	3.7%

15.5% of the respondents indicated they experience pain in "other" areas but most of these were combinations of the same areas listed in the chart. Note that flutists could mark more than one of these answers; the percentages do not all add up to 100.

A higher, than expected, number of flutists indicated problems involving muscle coordination or hypermobility. Trembling of the lips was experienced by 58.1% and trembling of the chin 16.3%. Almost 40% of flutists noted a loss of muscle coordination in the fingers and 22.1% experienced it with the embouchure. These numbers are significant because this lack of coordination could be a prelude to more serious problems such as focal dystonia. Hypermobility, or double-jointedness, was found in 25.6% of the respondents as temporarily locked joints.

Many flutists have made modifications to their flute including the use of key extensions, mole skin, PVC piping, and devices to hold the thumb further away from the flute. Others have changed their joint alignment or bought a new flute with off-set G keys. Several flutists talked about what they did to modify themselves. They mentioned efficient practicing, core muscle strengthening and disciplines such as ballet, Pilates, and yoga.

### **Education**

An amazing 49.7% of the survey respondents have consulted with a health care professional about something related to their body and flute playing. This statistic alone speaks volumes about the need for research and education into the health and wellness issues facing flutists today. While 82.8% of the flutists had studied anatomy at the college level, which in itself is good news, only 7.5% took a course on health issues for musicians.

### **Fitness**









































































Most of the flutists practiced yoga (73.2%), with Alexander Technique (54.5%), and Pilates (30.9) following. Others wrote in responses such as Tai Chi, body mapping, and ballet. Most felt they were in good or average shape.

Only 18.8% of the survey respondents indicated that their teachers had pointed out to them the asymmetry of the flutist's body position during playing.

### **Postscript**

The above material comprises a chapter in my upcoming dissertation and therefore is protected under a copyright. The main result of the survey is that in my paper, I was more careful to study and explain the neck, back, and shoulder muscles. I had expected more wrist and hand problems, but it appears shoulders and necks are more common areas of pain and fatigue for flutists.

## **Music Sudoku Solution**

Dear Flutists,

An **Accompanist Scholarship** was established at the 2009 Flute Festival to assist flutists grade 1-12 who would otherwise be unable to afford a pianist. This past festival, I found a few pianists who were willing to play for the Saturday audition free of charge. In some cases the pianist was also willing to donate a short rehearsal prior to the performance. Pianists and flutists were carefully matched according to repertoire levels to ensure a successful collaboration. At this time, students must use the assigned accompanist, as no monetary funds are available. If you have a student who would benefit from this opportunity, please contact me by March 1, 2010 in order to be placed on the Accompanist Scholarship list. I cannot guarantee that a scholarship request can be met after this date. Thank you in advance for your help in identifying students who need a scholarship.

Sincerely,

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

The Texas Flute Society gratefully acknowledges the following pianists for providing an **Accompanist Scholarship** at the 2009 Flute Festival:

Angela Favazza  
 Carla Lindberg  
 Candice Krug

### Next Texas Flute Society Business Meeting

The next Texas Flute Society board meeting will be held at 2:00 p.m. on November 21st at La Madeleine's French Café and Bistro 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!  
 Can't wait to see you there!

**Welcome Aboard!**

TFS would like to welcome Meleece Orme as Festival Co-Chair and Patricia Surman as Clinicians Chair. We look forward to a wonderful year with everyone!





Karen Adrian  
 Velma Bogart  
 Eddie Burkhalter  
 J. W. Downs  
 Kay Hutchins  
 George Morey  
 Judy Pierce  
 Morty Rapfogel  
 Janice Spooner  
 Joe Tallal

## *In Memoriam*

**Karen Adrian** (1944-2009), founding member of our Texas Flute Society, passed away on Saturday, Oct. 17. Her life and her music touched many people. Karen received her Bachelor and Master of Music degrees from Indiana University, graduating with highest honors and was honored to receive the prestigious Performers Certificate. She held positions with the Dallas Symphony

Orchestra, the Toledo Symphony Orchestra, the Chamber Players of Washington, D.C., and the Colorado Philharmonic. She recently retired from the FWSO where she was the assistant principal flute and principal piccolo. Karen was also an adjunct professor of flute at Texas Christian University. She loved performing with Casa Mañana musicals. She was the proud recipient of the American Airlines Distinguished Musician Award.

In celebration of Karen's life, Erich Tucker, a former student of Karen's, has written a poem:

### *Karen Adrian*

by Erich Tucker

*My beloved flute teacher of eleven years who I will eternally adore*

\*\*\*

Kindness overflowing  
 Advice, given so perfectly for so many  
 Ripples in a pond of sound  
 Effortless beautiful tone colors  
 Never stop learning

Accuracy and precision  
 Dream big big  
 Rooted in wisdom, tree-like  
 Inner Game of Tennis and Music  
 Angelic melodies dancing through clear sunlight skies  
 New, fresh, creative flute sounds

\*\*\*

Ms. A

You taught me through your words and your silence  
 My music is real because of you  
 Each time I now play or speak a word in a flute lesson  
 I will remember your time  
 Spent so freely and wisely with me  
 The flute teacher of a flute teacher of a flute teacher of a....  
 Quite a high place of honor

Yes, I'll keep my fingers close to the keys now  
 With my head balanced on my shoulders in perfect posture  
 Playing the right notes  
 At the right time  
 In tune  
 With dynamics  
 And articulations  
 And perfectly shaped phrases  
 Listening to recordings and live music to be inspired  
 And staying with my accompanist

No word or sound in our human language could begin to describe  
 The amount of gratefulness that I feel  
 Each time I think of  
 My flute teacher  
 Karen Adrian