

TEXAS FLUTE SOCIETY NEWSLETTER

FALL 2012

*Texas Flute Society
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January 1, 2013- December 31, 2013*

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President: Meg Griffith- meggriffith777@gmail.com

Editor: Allison Wellons - a.wellons@yahoo.com

Letter from the President

Hello hello!

We're halfway through the semester! A deep breath, and we'll make it to the holidays! Before we know it, spring will arrive, and we'll be gearing up for the festival on May 16-18. TFS has wonderful new additions to the board to help make all our events and offerings a success. I am excited to welcome Charley Gilstrap and Christian Gonzalez (Festival Co-Chairs), Dr. Francesca Arnone and Inna Staneva (Publicity Coordinators), Sharon Hudak (Historian), and Allison Wellons (Newsletter Editor). We are excited for new members and new ideas! All are welcome to attend our next board meeting on January 12 to meet our new additions and be involved in planning our season of events.

Amidst the rain and marching competitions, September 29th saw an amazing presentation by Munich's Dorothea Seel on early flutes at Texas Wesleyan University. Her knowledge of and abilities on flutes from every era, including one that doubled as a walking stick, was inspiring. We are very lucky to have had such a prestigious performer and scholar here in the D/FW metroplex. Pictures will be posted on the TFS Facebook page soon!



The week before, on September 22, a large group of All-Region hopefuls received positive and helpful advice from the flutist who chose the etudes, Dr. Mark Trimble. Everyone had the chance to participate and those who performed did a fantastic job! Mark's wonderful combination of musical and technical teaching gave us all new ways to approach the etudes.

With your help, TFS hopes to continue supporting these opportunities. If there are any events you would like to suggest to us, please let us know by contacting us through the TFS website or through our Facebook page.

The National Flute Association's convention in Las Vegas this past August was a huge hit! Literally, it was huge – held at Caesar's Palace, every performance, lecture, and workshop one could want was located under one giant roof. Next year's convention in August in New Orleans, LA has a lot to live up to. Like our May festival, besides being a fantastic educational opportunity, the NFA convention is a ton of fun with the chance to catch up with old and new friends.

I hope to see you at all the upcoming flute events in the area!

My best!
Meg

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Congratulations to Julee Kim Walker, new flute professor at Texas A&M University - Commerce. Julee is a TFS officer and has completed all requirements for her doctoral degree in flute performance, with the exception of her dissertation, in the studio of Terri Sundberg.



Reminder for the 2nd Annual Donna Marie Haire Young Artist Competition

How many national competitions are held in our own backyard?

Answer: Just a few.

How many of them have awards of \$1,500?

Answer: Just one; this one. The First and Second Place winners will be awarded \$1,000 and \$500, respectively.

Don't forget to mark your calendar to submit your recording for the first round of the Competition for school age flutists (includes middle and high school). Recorded round entries are due by February 15, 2013.

Music selection: Sonata for Flute Solo, Op. 24, movements 1 and 2 – John La Montaine (Broude Brothers edition).

The live final round will be held in conjunction with the Texas Flute Festival on May 18, 2013.

Music selection: Suite, Op.34, movements 1 and 2 – Charles-Marie Widor (Little Piper edition) – omit repeats in 2nd movement.

Applications, requirements and music selections for both rounds are available on the TFS website, www.texasflutesociety.org, and clicking on the Competitions tab. If you have any questions, feel free to contact the Competition Coordinator, Ann Vinod, at asvinod@tx.rr.com.

Myrna W. Brown Artist Competition

The Myrna W. Brown Artist Competition is open to all flutists. NO AGE LIMIT!

First Prize

\$1,200 cash prize and be invited to appear as a guest artist at the Texas Flute Festival in May 2014.

Second Prize

\$500

Third Place

\$250

Repertoire

Preliminary (recorded) Round

Sigfrid Karg-Elert – Sonata Appassionata, pick-up to m. 61 to the end.

Applicants must submit an unedited recording of the required repertoire on a CD.

Semi-final and Final Rounds

Required piece for both rounds: Newly commissioned work for the competition (music to be sent with semifinalist notification)

The Semi-final Round requires 15 minutes of music from a 25-minute program and must include the required piece.

The Final Round will be the entire 25 minute program.

Entries must be postmarked by **February 15, 2013**

Applications, requirements and music selections for both rounds are available on the TFS website, www.texasflutesociety.org, and clicking on the Competitions tab. If you have any questions, feel free to contact the Competition Coordinators, Pam Adams (padamsflute@yahoo.com) and Debbie Ragsdale (debrags@hotmail.com).

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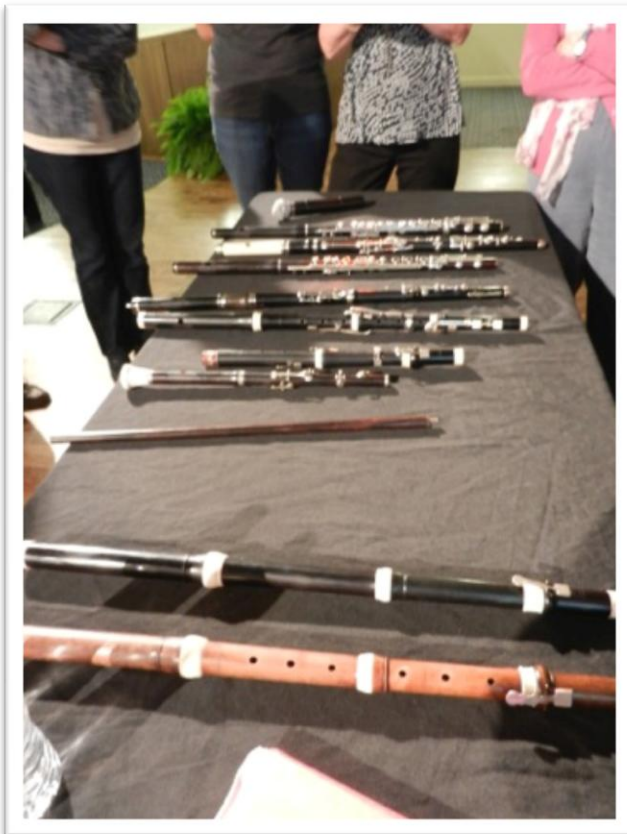
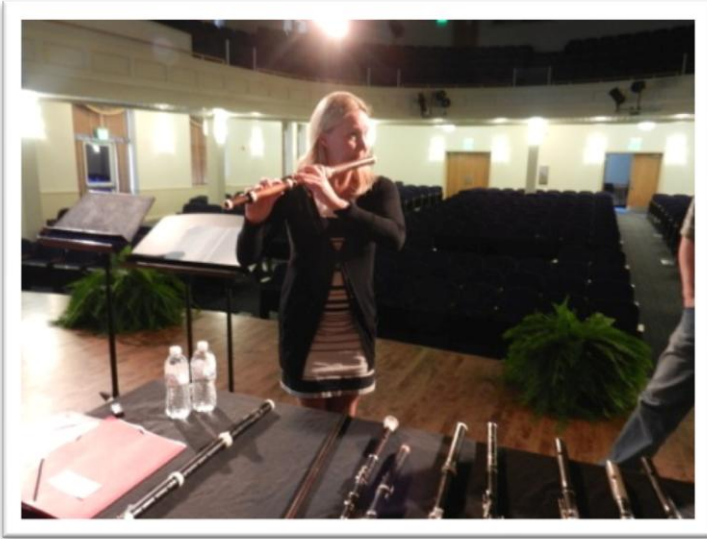


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The Sounds of the Flute: A Discovery

Dorothea Seel's visit to the US centered here, in the DFW area. On September 29th, we got to see and hear flute history in a phenomenal presentation and demonstration. Her discussion of the flute's development gave traverso players and modern flutists plenty to think about.



Guest Artist Interview:

Thomas Robertello

Thomas Robertello is a former member of the Pittsburgh Symphony, the Cleveland Orchestra, and the National Symphony. He has performed as guest principal flutist with the Chicago Symphony, Los Angeles Philharmonic, and Houston Grand Opera.

He has toured with the San Francisco Symphony and was guest soloist with that orchestra in the recent release of Jerod Tate's "Iholba," for solo flute, chorus, and orchestra. Other recent recordings include the Telemann solo flute fantasies on the Delos label.

Former faculty positions include Carnegie Mellon University and the Cleveland Institute of Music. Professor Robertello has taught master classes and performed as a soloist throughout the United States, Japan, South Korea, China, and South America.

His many festival performances include the Pacific Music Festival, Sarasota, Grand Teton, Nara, Kirishima, Londrina, and Brevard Music Center.



What got you involved in music? Did you listen to it as a child? Was there a specific influence along those lines?

I grew up in New Jersey, and there was a great music program in my public school system. It was available, and I participated along with many of my classmates without even thinking about it. I started at the age of 10 with the recorder and then chose the flute. Jean-Pierre Rampal's recordings were hugely influential -- especially the Schumann Romances, Schubert Variations, and Reinecke *Undine* Sonata. I listened to that recording every day for years. I listened to the radio every Saturday morning - WQXR NY - and the theme music was the 3rd movement of the Mendelssohn Italian Symphony, which they would play an excerpt of each hour. There are some *mordants* in the score that sounded like mistakes to me as a child. I kept wondering, "Why do they keep making the same mistakes week after week?" when I listened to the theme music! Years later, when I first played the symphony I discovered what a fool I had been to think that

Why did you choose to play the flute?

We didn't have a string program in my school so it was the next best thing to the violin! I will always think of myself as a violinist.

Who were your teachers?

My first teachers were in the NJ public school system. In Junior High School and High School, I studied privately with Margo Kolkebeck - an Eastman grad who studied with Joseph Mariano -- and I also studied with Mary Landolfi a New York free-lancer. Later I studied with Paige Brook who was the Associate Principal Flute of the NY Philharmonic. At Juilliard, I worked with Julius Baker for two years, and then Jeanne Baxtresser for one semester.

Who is your favorite composer?

Charles Ives. I've tried to transcribe the violin sonatas for flute but they really don't work. I wish he had written a flute sonata. I'm looking at his songs now to see if any can be transcribed successfully.

What is your favorite piece to play from the flute repertoire and why?

The Bach Partita and Telemann Fantasies are very important to me. They offer so many possibilities for expression and interpretation today, and are among the first important works written for the flute. I love practicing etudes. Every year I give my students a list of the etude books I studied before I was about 25 or 26 and tell them that the list formed the core foundation of my flute playing. Here is the list:

Andersen: op. 15, 21, 60, 63	Genzmer: 24 Etudes	Jeanjean: Etudes Modernes	Karg-
Bach: 24 Concert Studies	Berbiguier: 18 Exercises	Elert: 30 Caprices	Kreutzer: (Moyse) Etudes
Boehm: op. 37	Bozza: 14 Etudes-Arabesques	Paganini: 24 Caprices	Piazzolla: Tango Etudes
Chopin: (Moyse) Etudes	Donjon: Etudes de Salon	Wieniawsky: (Moyse) Etudes	

What is the most valuable lesson the flute (or music in general) has taught you?

Ah... SO many that I'm not sure I would have learned any other way. Respect, responsibility, empathy, and courage to name a few.

What musician has had the largest influence on your playing?

Without a doubt, the violinist Hilary Hahn. No one in the history of recorded music has mastered an instrument at this level before. She consistently subverts expectations by stringing together profound musical moments that were until now unattainable. She is an angel of music and in my opinion the greatest living musician.

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

Mastery of one's chosen instrument, strict adherence to the rules of music: (rhythm, intonation, articulation), beauty of tone, making well-considered phrasing choices, and the ability to communicate a composer's score so clearly that one doesn't have to see it to know what's in it.

What have you learned from music that has helped you in other areas of life?

Restraint.

If you could identify the moment in your life when you knew that you wanted to be a professional musician, what would that moment be?

I attended a Boston Symphony concert in New York when I was 12 or 13. Seeing Doriot Anthony Dwyer radiating light from the center of the orchestra and hearing her beautiful sound helped me realize that I could have a life in music. It's amazing to find out that there are people in the world who have been doing what you want to do.

Do you get nervous before a performance or a competition? What advice would you give to beginners who are nervous?

I can never predict exactly how I will feel before I play. For everyone, the scales are tipped in different directions. Sometimes the discomfort outweighs the benefits of performing, and sometimes the opposite is true. People should choose for themselves when to play and when not to. Everyone has different reasons for wanting to do it. One can still be a great flutist or musician who doesn't wish to compete or perform. They don't have to go together and just because a choice is made to play or not play one day, or one year, does not mean the same choice needs to be made every time. There are many roles in music apart from competitor, or performer. Having said that, I don't recommend taking the easy way out all the time, because some challenges bring positive growth when it's part of a longer process. Many people offer the advice, "focus on the music," which I think is good. I focus on what is real and what will help me get through the performance: MY breath, MY sound, MY embouchure, MY music. I concentrate my vision on the page so my eyes stick to the score. The more I focus on things that will help my music, the more the nerves are crowded out and their powers dismantled. For most people, being a musician is not at the core of their identity so they HAVE to choose it, each and every time.

You travel the world extensively as a touring soloist: when did that begin? Do you enjoy it? Do you have a favorite place to tour?

I started touring with orchestras when I was 21. My first solo tour to Japan was in my late 20s - I felt so alone then! I remember thinking during my debut recital in Tokyo how alone I was on the stage, how far away from home I was (I was living in Pittsburgh and playing in the Pittsburgh Symphony at the time), and how difficult my program was! It of course became easier in some ways. Now I travel more to teach, or I combine playing and teaching in some way. This year I traveled to China for three weeks and enjoyed the opportunity to work with amazing students. I think of myself more as an orchestral flutist without an orchestra who sometimes plays recitals and often teaches the flute -- my musical identity is very fluid, so touring is ideal for someone like me. I travel well and am very adventurous when it comes to local cuisine. Very often I am met by other flutists who teach me about their food -- this is the best part of traveling for me. This summer I also went to Greece for three weeks and while it was mostly a vacation, I was also teaching an 11 year old student from China every day. We met in China in April and his parents wanted him to study with me so I invited them to meet me in Greece! We had long lessons every day and then would go swimming in the sea. Can anyone imagine a better way to study flute?? I am planning a longer trip to Asia in 2013.

If flute is your "first passion" in life, what would you say is your second?

Art. I am very involved in the visual art world and own a gallery in Chicago that presents public exhibitions and represents some really wonderful artists. We support their work, help further their careers, and facilitate sales and publicity. I am also on the National Advisory Board of the Indiana University Art Museum, where I teach. I am helping to acquire contemporary artwork for the museum's collection. It is a place where art students go to become inspired and visitors to our campus go to often have their first experiences responding to art.

Do you pursue any other arts, such as writing, painting or crafts?

Food -- I am a cook. I love chefs, restaurants, farmers markets, and cookbooks.

Developing Artistry by Using your Ears

By: Seth Wollam



As musicians, we strive for artistry and superior musicianship. Countless hours are spent practicing scales, etudes, and preparing solos, auditions and repertoire for performance. Having a firm grasp of these technical fundamentals is essential. The development of the ear and building an aural understanding of music is equally important. A developed ear helps you to make musical decisions, enhancing your musical experience and elevating your artistry. Transcribing tunes, improvising, free playing, and using recordings are all great ways to add you your “musical toolbox,” providing with greater interpretive abilities. Each of these techniques allows you to explore and assimilate new skills and apply them to your solos, small ensemble, and large ensemble music.

Transcribing and learning tunes by ear is a valuable process in the development of musical independence. In jazz, this is a common practice. But, in classical performance practice this is not always a skill which is fully utilized. At first, this process can be intimidating, but the more you practice the easier it becomes. Begin with simple tunes, like popular songs. Listen carefully to a phrase and figure out the notes of the melody. After you have learned the melody, play through a few times so that you become comfortable with the correct pitches. Next, try going back and employ articulations, dynamics, and other interpretive elements. Be aware of the changes which you make and experiment with different articulations, dynamics, accents, etc.... As you become more comfortable, try doing the same with different types of vocal and instrumental music. Vocal genres such as arias and art songs are great sources. Emulate the style, vibrato, and phrasing and work to assimilate these into your own “musical toolbox.”

Improvisation is most often associated with jazz and popular music genres, but did you know that improvisation is inherent to classical music genres? J.S. Bach and Wolfgang Amadeus Mozart for example were revered not just as great composers, but as great improvisers. The difficult part is where to begin! All students from the time they begin playing the flute learn scales, patterns, and etudes. This is a great place to start! Take a scale and make up some of your own melodies. Experiment with different articulations, dynamics, accents, trills, and expressive techniques. As you become more comfortable with playing freely, improvise along with recordings of songs you have in your CD or music collection. First, figure out what the key is. Make up new melodies, countermelodies, rhythmic variations, and other musical possibilities. Record yourself (you don't have to ever share with anyone) and listen to what you've done. Make your own critical judgments about your performance. What did you like? What didn't you like? And most importantly, Why?

As you become more aware of your own musical decisions, use recordings to help you develop your musical instincts. Recordings are an extremely important tool in learning about a broad range of things from tone production to stylistic interpretation. Sometimes use of recordings fall short of their full potential for our musical growth.

They don't serve simply to give us an idea of how something goes, but also an insight into style, interpretation, and provides a glimpse into someone's own musical decision making process. For example, Jean-Pierre Rampal's recording of the J.S. Bach *Partita in A Minor* is completely different than Reina Watanabe's. Both are professional recordings, and both are valid interpretations. They vary in tempo, articulation, phrasing, vibrato, etc... What led each to their decisions in the recorded performance? This is where subjectivity can cloud our ability to thoroughly assess a performance. Liking or not liking a performance is absolutely acceptable, as long as there is critical and thoughtful justification. To come up with our own musical solution, it is important to understand the solutions of others. Then you can begin to explore and apply your own unique interpretation.

Be diverse in your musical listening and don't only consume one type of music. As musicians we all have favorite recordings. Have you listened to trumpet solos, or woodwind quintets? Have you listened to Hubert Laws, Eddie Daniels, or Evelyn Glennie? It's comparable to eating the exact same thing every day and never trying anything else. Being limited to one type of music is equally counterproductive in our development as musicians. Never be afraid to explore, especially since music from different genres, different historical periods, and different cultures are so easily accessible. Assimilate these different styles and you will be amazed at how much more fun the music making process can become!

Record yourself practicing etudes and solos. Yes, this may be a slightly awkward practice at first, but remember, you control the delete button! What things did you like, what things did you dislike? What can you do to improve the next time? Did I really just play an F-sharp instead of an F-natural? It gives us the opportunity to reflect on things we do well and things we want to improve, and make critical decisions which help us become better musicians.

When you apply these aural elements to your performance, you open yourself up to a music making experience far beyond the mere execution of ink on a page. It gives you the ability to think critically about your performance, and draw from a variety of sources to help guide you. The development of the ear is equal in importance as technique. The musical experience is unique in its scope, and the journey one takes in preparing to perform is part of the fun. Building aural musical awareness through fun activities like transcribing music, improvisation, studying recordings, and analyzing our own musical decisions and the decisions of others strengthen us as players and artists.

Seth Wollam is a passionate, dedicated musician, educator, and advocate. Recognized in Who's Who among American Teachers, he has diverse experiences teaching and conducting students and adults of all levels. He holds the Bachelor of Music degree in music education from Youngstown State University and Master of Arts from Indiana University of Pennsylvania. Currently a doctoral conducting associate at the University of North Texas, he is a student of Eugene Migliaro Corporon.

Myrna Brown Spotlight Interview: Valerie Estes

Valerie Estes is the First Prize winner of the 2012 Myrna W. Brown competition. She enjoys a career as a vibrant orchestral and solo performer, as well as a creative and stimulating pedagogue. She holds a Bachelor of Music in flute performance from Texas Tech University and a Masters of Music from the Cincinnati College-Conservatory of Music. She is currently pursuing her Doctorate of Musical Arts at the University of Colorado at Boulder.

How did you choose the flute?

I had my first encounter with the flute when I was five years old. I heard an older student practicing, and it was so beautiful that I wanted to start playing immediately! Since I was too small, I settled for playing violin until I was 11 and had the option of playing a band instrument in school. At this time, my mother encouraged me to play the instrument she had played—the baritone. I took one look at it, and deduced that it was about the same size as me. I knew then and there that I was meant to be a flute player!



Please tell us about any musical influences. Where have you studied flute, and who were your teachers?

I have had the great fortune to study with several marvelous teachers, and I have learned so much from all of them. My high school teacher, Martha Davis of Midland, instilled in me a love of music making and the importance of solid fundamentals. When I studied with Lisa Garner Santa for my undergraduate degree at Texas Tech, she introduced me to a world of musical expression and technical proficiency that I had never imagined. Brad Garner, of the Cincinnati Conservatory of Music, taught me how to play with consistency and verve and to open up my sound to an incredible new palette of colors. Christina Jennings of the University of Colorado at Boulder, with whom I am studying now, inspires me to bring artistry to everything I play. The synthesis of all of my teachers' influences and pedagogical styles has facilitated my musical development and helped me to become the flutist I am today.

What is a typical work/school day for you?

As a Teaching Assistant and Doctorate of Musical Arts student at the University of Colorado at Boulder, my typical day is a full and rewarding compilation of teaching, classes, rehearsals, and lots of practice!

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

At the moment, I have a lot of great music on my iPod: the Berlin Philharmonic playing Strauss, the Cleveland Orchestra playing Beethoven, and the San Francisco Symphony playing Shostakovich! I also have recordings of pieces that I'm preparing for orchestra, chamber ensembles, and solo performances. Listening to as many performances as possible is a great way to become familiar with a piece and collect musical ideas. We are so lucky to have such wonderful resources like CD's, iTunes, Spotify, etc. available to us!

Who is your favorite composer? Do you have a favorite flute piece/recording?

I change my mind weekly, but my favorite composer today is Carl Philipp Emanuel Bach, a son of Johann Sebastian Bach. I love Emmanuel Pahud's new album, "The Flute King," which includes some exquisite works of CPE Bach, including the *Hamburger Sonata*, which is just as good as it sounds!

How did you prepare for the Myrna Brown Competition and the other competitions you have won, both technically and personally?

For me, preparing for the Myrna Brown competition meant a good deal of slow, patient practice; listening to several recordings; and playing for as many people who would hear me. The notes (and there were a lot of them!) were the comparatively easy part of my preparation. I spent the bulk of my time working on expression, style, and personal musical decisions. The longer I play the flute, the more I realize that music isn't all about the notes—it's about the emotions that we can create with the tools we have, such as style, vibrato, articulation, and tone colors.

Did you experience stage fright before or during your performance? If so, how do you manage performance anxiety?

I always experience some stage fright before any performance. After a lot of practice performing, I've learned to channel the adrenaline caused by performance anxiety into the energy of my playing. There are a few techniques that I've found very helpful. The first is to be as prepared as possible. When we perform, we're likely to be distracted by a lot of elements of the performance. The way we are feeling, what the audience is doing, and what happened in the last piece we just played can all take our minds from the music, so it's important to know our music so well that these little stray thoughts don't derail our performance. Right before I go onstage or into an audition room, I feel my heart and breathing rate begin to rise. When this happens, I take three long, slow breaths to slow down my heart rate and get my brain the oxygen it needs to function at a high level. The other technique I use is positive self-talk. I remind myself of three things. First, I have a musical gift to bring to the audience. Second, that gift is well-worth giving. Third, only *I* can give this particular gift. This is true for every performer, and it is part of why music is such a wonderful and worthy use of our time, resources, and energy.

From the many lessons you learned from this experience, what is one piece of advice you could give an aspiring flutist?

Remember that music is an incredibly individual art. We wouldn't expect every painter to paint the same thing the same way, so it's ridiculous to expect every flutist to play the Mozart Concerto in G Major the same way. Our bodies and minds are each unique and will contribute to a different musical product. Find, embrace, and develop your own musical identity.

How about some non-flute stuff:

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

That's a tough one. I live in one of the most beautiful places in the world—right at the foot of the Rocky Mountains—and I absolutely love it! However, being west-Texas born and bred, I miss the friendly attitude of home, despite the very inhospitable weather and landscape!

What is the last book you read?

A Casual Vacancy by J.K. Rowling. It's a great read with a very perspicacious portrayal of youth, families, and small-town life. That being said, it's pretty vulgar and a bit depressing. It's anything but a non-magic version of *Harry Potter*, and it's definitely not appropriate for kids! For those of you who are fantasy readers, I'd suggest Brandon Sanderson's *Mistborn* series or Patrick Rothfuss's *Name of the Wind*.

What is the best dish you can cook?

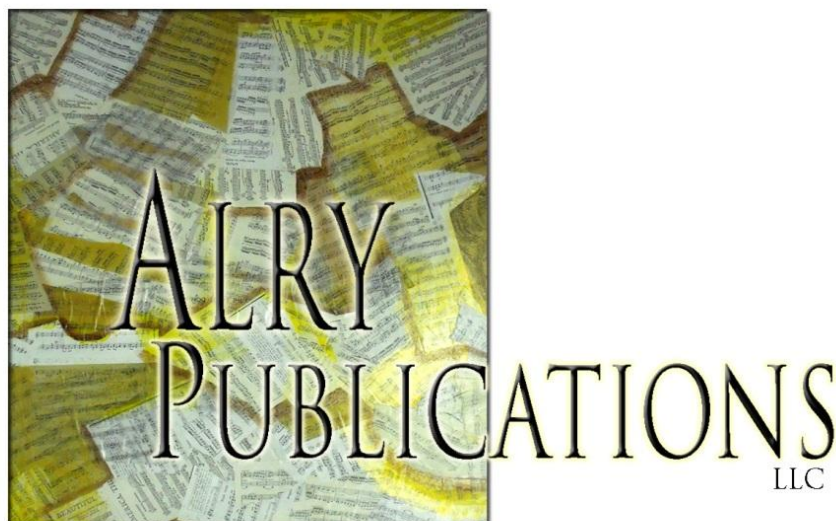
Carrot cake!

What is your favorite movie?

It's too hard to choose! Probably *The King's Speech* or *Despicable Me*.

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

The cello—it's such a lush and romantic sounding instrument! ■



In Memoriam

It is with great sorrow and sadness that I inform the Texas Flute Society and flute community around the country and abroad of the loss of John H. Hicks, the long-time Professor of Flute at the University of Texas at Austin and former principle flutist of the Austin Symphony. Many of his former students occupy Principle Flute positions in Texas orchestras and worldwide, including Jeannie Larson Garver of the Dallas Symphony, Jan Crisanti of the Ft. Worth Symphony, and Sheryl Goodnight of the Temple Symphony. Mr. Hicks passed away Sunday, September 9, 2012, at his home in Austin, Texas. The flute world has lost a great legend friend, and teacher, who will always be remembered for the many lives of flutists that he touched through his teaching and orchestral performance.

Sincerely,
Sheryl Goodnight
sherylg@vvm.com
Texas flutist



Musical Terms

Please unscramble the words below

1. *aaigd*

2. *amaorct*

3. *laoerg*

4. *tofre*

5. *vcieav*

6. *ergaelotlt*

7. *tidrra*

8. *zneas*

9. *hrgiu*

10. *octtacs*

11. *l'sseitso*

12. *noedrccse*

13. *omsso*

14. *adnaagorll*

Solution: adagio, marcato, allegro, forte, vivace, allegretto, ritard, senza, ruhig, staccato, l'istesso, crescendo, mosso, allargando



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Musical Instruments

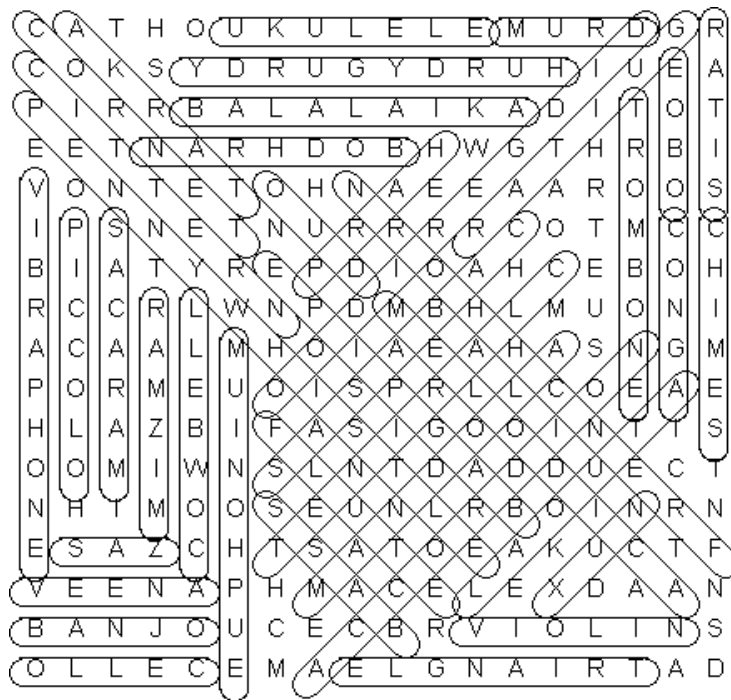
Find and circle all of the musical instruments that are hidden in the grid.

The remaining letters spell a secret message.

C A T H O U K U L E L E M U R D G R
 C O K S Y D R U G Y D R U H I U E A
 P I R R B A L A L A I K A D I T O T
 E E T N A R H D O B H W G T H R B I
 V O N T E T O H N A E E A A R O O S
 I P S N E T N U R R R R C O T M C C
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 R C C R L W N P D M B H L M U O N I
 A C A A L M H O I A E A H A S N G M
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 V E E N A P H M A C E L E X D A A N
 B A N J O U C E C B R V I O L I N S
 O L L E C E M A E L G N A I R T A D

ACCORDION	CONGA	HURDY-GURDY	SAZ
BAGPIPE	CORNET	LAOUTA	SITAR
BALALAIKA	COW BELL	MANDOLA	TARKA
BANJO	DIDGERIDOO	MARACAS	TRIANGLE
BASS	DRUM	MELODICA	TROMBONE
BODHRAN	EUPHONIUM	MIZMAR	UKULELE
CABASAS	FLUTE	OBOE	VEENA
CELLO	FRENCH	LOUD	VIBRAPHONE
CHIMES	HORN	PENNYWHISTLE	VIOLIN
CITTERN	GUITAR	PICCOLO	XUN
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