

# TEXAS FLUTE SOCIETY NEWSLETTER

## FALL 2013

*Texas Flute Society  
Individual Membership Application  
January 1, 2014- December 31, 2014*

Name \_\_\_\_\_

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**Choose One:**

- \_\_\_\_\_ New Member
- \_\_\_\_\_ Renewing Member
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**Mail with appropriate payment to:**

Larry Bailey  
Texas Flute Society, Membership  
2553 Primrose Drive  
Richardson, TX 75082

**Please select from the following:**

- \_\_\_\_\_ \$10.00 Student – Grades K-12
- \_\_\_\_\_ \$10.00 College – Undergraduate
- \_\_\_\_\_ \$25.00 College – Graduate
- \_\_\_\_\_ \$25.00 Adult/Teacher/Professional
- \_\_\_\_\_ \$35.00 Sustaining Member  
(Sustaining members will receive special recognition in the festival program book)
- \_\_\_\_\_ \$500.00 Life Member

\$\_\_\_\_\_ Total Enclosed

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

- \_\_\_\_\_ Elementary      \_\_\_\_\_ Grades 7-9
- \_\_\_\_\_ Grades 10-12      \_\_\_\_\_ College/University
- \_\_\_\_\_ Adult

**Teaching Locale:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**President:** Lisa Phillips – lisaphillipsflute@gmail.com  
**Editor:** Allison Wollam – allisonwollamflute@yahoo.com



## Letter from the President

Greetings! The fall is in full swing and so are preparations by the Texas Flute Society for a very busy November. With events three weekends in a row, there is no better way to bring in the holiday season than with the Texas flute community!

We kick off the season on Saturday, November 2, 2013, with our annual Members' Recital. Join us at the Frisco School of Music beginning at 6:00 PM for an evening of beautiful flute music. Gladys Bowie-Young, Matthew Haire, Lea Hart, Caitlin Rose, Rebecca Simonfalvi, and Ronda Winter-Eldridge will perform works by Gluck, Geraedts, Naudot, Doppler, Foss, and Piazzolla.



The first of two TFS sponsored 4A/5A All-Region clinics will take place on Saturday, November 9<sup>th</sup> at Highland Park High School in Dallas at 10:00 AM. Dr. Dennette McDermott, flute professor at Northwestern State University of Louisiana, will be on hand to provide her insights on the etudes and provide guidance to previously selected performers. Admission is free and open to everyone.

The second TFS All-Region clinic is scheduled for Saturday, November 16<sup>th</sup> at Timber Creek High School in Fort Worth at 10:00 AM. A panel of local flutists comprised of Dr. Ellen Kaner, Dr. Bethany Padgett, and Michelle Ross, will share their expertise. Admission to this event is also free and open to everyone.

That brings us to Thanksgiving, and, before we know it, the start of a new year! With Laurel Zucker on February 8<sup>th</sup> and the Flute Festival May 15<sup>th</sup>-17<sup>th</sup> bringing Jean Ferrandis, Lisa Garner Santa, John Thorne, and Brittney Balkcom, 2014 promises to be a great year already! Don't forget that if you want to perform for an audience at the Texas Flute Festival, recordings for the Masterclass, Myrna Brown, and Donna Marie Haire competitions are due soon after the new year. Read on for more information!

Best wishes,

Lisa Phillips

*In this Issue:*

3 TFS All-Region Clinics &  
Competitions

6 Rehearsal Etiquette by Brittany  
Primavera

7 Myrna Brown Spotlight:  
Brittney Balkcom

### **TFS All-Region Clinics**

**Saturday, November 9, 2013**

**Masterclass with  
Dr. Dennette McDermott**

10:00 AM - 12:30 PM  
Highland Park High School  
Choir Room  
4220 Emerson  
Dallas, Texas 75205

**Saturday, November 16, 2013**

**Masterclass with local flutists and teachers,  
Dr. Ellen Kaner, Dr. Bethany Padgett, and Michelle Ross**

10:00 AM - 12:30 PM  
Timber Creek High School  
Band Hall  
12350 Timberland Boulevard  
Fort Worth, Texas 76244

***Admission: Free***

Performers in the clinics will be pre-selected. Teachers, please contact Mary Shinn at the e-mail address below with the name(s) of your students that would like to perform and the etude the student would like to perform. Depending on the number of teachers submitting names, only one student per teacher may be selected to perform, but please submit as many names as you like (in order of preference) in the event that more slots are available. Students may perform on either flute or piccolo. The class will be interactive, so everyone is encouraged to attend and bring their flutes and/or piccolos and music to participate.

For additional information, please contact Mary Shinn [bjshinn1@tx.rr.com](mailto:bjshinn1@tx.rr.com).

Light refreshments will be served before each clinic begins at 9:45.

**Dennette Derbisova McDermott** is Professor of Flute and Coordinator of Graduate Studies at Northwestern State University of Louisiana. She made her European debut in 1992 in the Czech Republic with the Czech premiere of Jindrich Feld's *Introduzione, Toccato e Fuga*. In 1995 she taught at the Janacek Academie of Music as part of a faculty exchange with Professor Arnost Bourek. Dr. McDermott has performed in the Czech Republic, Slovakia, England, Canada, Honduras, Russia, Spain and throughout the United States, including numerous performances at National Flute Association Conventions. She was a winner of the Conventions Performers Competition in 1994, 96, and 99. In 1998, the Donald F. Derby Endowed Professorship funded her CD, "Solo Czech Flute". In 2003 she received an Arts Link Grant to fund the first Slovak Flute Festival. She is a member of "Trio de Llano". In 2008 she recorded for [www.classicalrecords.ru](http://www.classicalrecords.ru), a CD of "Trios for Flute, bassoon and piano," with Katerina Zaitseva and, Douglas Bakenhus.

She has been published by The Flutist Quarterly and Flute Talk with articles on Czech music. As an active researcher, she has compiled and edited the Czech flute sonatas of Jiri Czart published by Little Piper, Trio Sonatas published by Alliance Publications, Inc. 2011, and Jindrich Feld's Duo for Flute and Bassoon. She identified manuscripts of Jiri Czart in the Giedde Collection, including a lost concerto that she performed on April 26, 2011, also now published by API. She holds a Bachelor of Music degree in performance from Michigan State University, a Master of Music in flute performance from the University of Michigan, and a Doctor of Musical Arts degree from the University of North Texas. Principal teachers have included Ervin Monroe of The Detroit Symphony, Renee Siebert of the New York Philharmonic, and Mary Karen Clardy of the Dallas Symphony.

### **Timber Creek Panelists**

**Dr. Ellen Kaner** is a free-lance woodwind teacher and performer who maintains a large private studio in Mansfield, south Arlington, and Grand Prairie. An officer in the Texas Flute Society for over 20 years, she has also served on several committees for the National Flute Association. Ellen can be heard performing in several area theaters and is founder, manager and the most frequent conductor of Flutes Unlimited. She holds degrees from Yale (B.A.), East Carolina (M.M.), and Florida State (D.M.) where she studied flute with Thomas Nyfenger, Bea Chauncey, and Charles DeLaney respectively.

**Dr. Bethany Padgett** is a flute teacher and freelancer in Dallas/Fort Worth. Previously she performed flute/piccolo with the Louisiana Sinfonietta, Louisiana Philharmonic and Baton Rouge Symphony. She completed her doctorate in flute performance at Louisiana State where she studied with Katherine Kemler.

**Michelle Ross** is currently the assistant band director at South Grand Prairie High School in Grand Prairie, Texas. She holds a Bachelor degree in Music Education from the University of Missouri and a Master's degree in Music Education from the University of Illinois. She has performed with the St. Louis Philharmonic and has been a guest flute soloist with the University of Missouri Orchestra. Ms. Ross is an active clinician, performer and adjudicator.

### **Directions to Highland Park High School Choir Room**

The school is located at the corner of Douglas and Emerson in Dallas just west of Preston Road. The band hall is in the back of the school facing the parking lot and football stadium. Enter through the band hall and directions will take you to the choral hall on the second floor.

### **Directions to Timber Creek High School Band Hall**

Timber Creek High School faces north. Participants should park on the west side (alongside the football field/track) of the building and enter through the band hall doors, also on the west side. These doors are not labeled but there will be signs on them indicating that this is the site of the masterclass. The doors provide direct entry into the band hall, where the masterclass will be held. If all of the parking on the west side is full, additional parking can be found in front of the school and also in the lot on the south side.

### Accompanist List

TFS is putting together a list of accompanists who will be available for use for the Flute Festival each May. If the accompanist you use is someone you are pleased with, please email their information to Mary Shinn at [bjshinn1@tx.rr.com](mailto:bjshinn1@tx.rr.com) to be added to the list.

### Festival Competitions

Are you interested in performing for an audience at the 2014 Texas Flute Festival? Be sure to apply to one of the Festival Competitions for your chance!

#### Masterclass Competitions

There are four competitions to win the opportunity to play in a masterclass for a Guest Artist at the Flute Festival. Recordings are due on March 1, 2014. For more information and an application please visit our website ([www.texasflutesociety.org](http://www.texasflutesociety.org)) or contact Dr. Julee Kim Walker at [juleekimwalker@gmail.com](mailto:juleekimwalker@gmail.com). The competitions are as follows:

##### Orchestral Excerpt Masterclass with John Thorne

Who can apply: Anyone!!

Required recording repertoire: Two contrasting orchestral excerpts of choice

##### College and Adult Solo Masterclass with Jean Ferrandis

Who can apply: High school graduates and up

Required recording repertoire: Any flute solo of your choice

##### High School Solo Masterclass with Lisa Garner Santa

Who can apply: Current high school students (Grades 9-12)

Required recording repertoire: Any flute solo of your choice

##### Junior High School Solo Masterclass with Brittney Balkcom

Who can apply: Current junior high school students (Grades 8 and below)

Required recording repertoire: Any flute solo of your choice

#### **29<sup>th</sup> Annual Myrna W. Brown Artist Competition**

The Myrna W. Brown Artist Competition is held in conjunction with the Texas Flute Festival May 15-16, 2014. Applications and requirements are available on the TFS website ([www.texasflutesociety.org](http://www.texasflutesociety.org)) or by contacting Pam Adams at [padamsflute@yahoo.com](mailto:padamsflute@yahoo.com) or Debbie Ragsdale at [debrags@hotmail.com](mailto:debrags@hotmail.com).

Who can apply: Anyone. There is no age limit for this competition!

Prizes: First Prize - \$1,200; Second - \$500; Third - \$250

Required recording repertoire: Caprice #29, Op. 107 – Sigfrid Karg-Elert and Sarabande from Partita in A Minor for Flute Alone BWV 1013 (no repeats) – J.S. Bach

### 3<sup>rd</sup> Annual Donna Marie Haire Young Artist Competition for School Age Flutists

The Donna Marie Haire Young Artist Competition for school age flutists will be held in conjunction with the Texas Flute Festival on May 17, 2014. Applications and requirements are available on the TFS website ([www.texasflutesociety.org](http://www.texasflutesociety.org)) or by contacting the Haire Competition Coordinator, Francesca Arnone at [Francesca\\_Arnone@baylor.edu](mailto:Francesca_Arnone@baylor.edu).

Who can apply: All school age flutists who will graduate high school during or after the 2013-2014 school year (Grades 9-12)

Prizes: First - \$1,000 and Second - \$500


Required recording repertoire: Mozart – Concerto in G Major, K. 313, mvt. 1 (exposition only, measures 31-91; without accompaniment; please include all rests) and Debussy – Syrinx

## Flute Study


with Don Bailey

*"His perfect knowledge of music and instrument can only be equaled by the delicacy and elegance of his playing."*

**Alain Marion, Paris Conservatory**

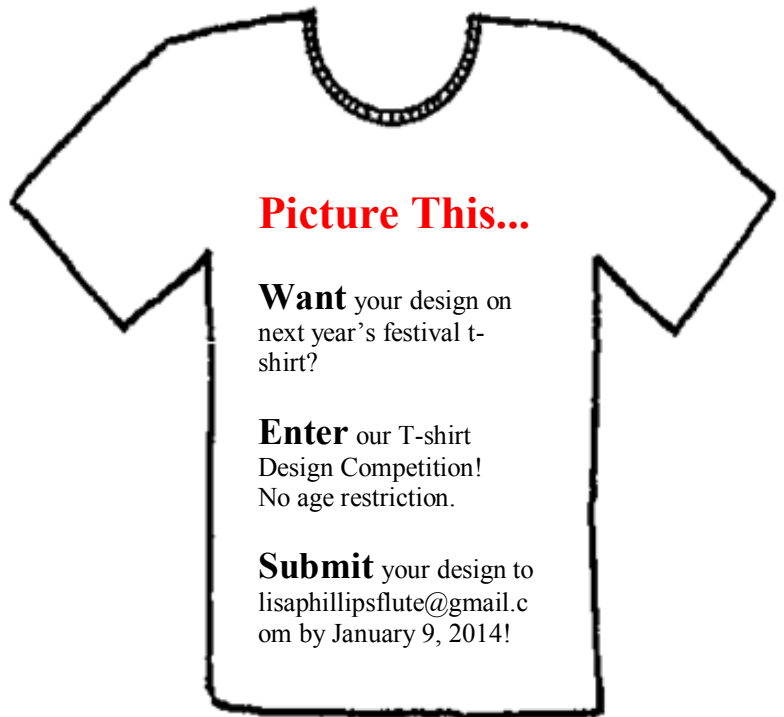


I have enjoyed an international career as a performer, teacher, adjudicator, festival planner, music publisher, and recording artist. I have taught symphony and Broadway players, NY celebrities, All-State high school students, and university music majors.

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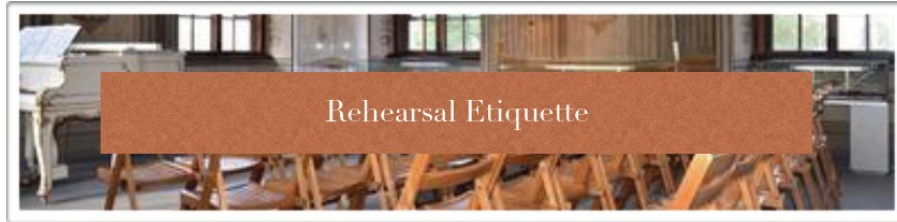
Highland Park, Dallas, or NE Richardson  
email: [don@donbailey.net](mailto:don@donbailey.net)  
(972) 982-2688



Notice to all TFS Members: We're going green!

We're doing our part to waste less, thus we are now going paperless!

This will also allow more opportunities to embed multimedia works and interactive components, creating a more engaging and entertaining newsletter. The Fall 2013 issue will be the last that will be mailed. You will still be receiving each issue electronically! If you wish to own physical copies, please feel free to print available issues for your records.



By Brittany Primavera

If you are preparing for a small ensemble competition or performance at the high school or undergraduate level, rehearsal etiquette is not always discussed in lessons because you have just begun your chamber music experience. It is important to remember that smaller ensembles, including flute duos, trios, and choirs, are much different from a concert band or solo piece. For starters, there are fewer members, so there is more freedom in the structure of rehearsal time. This can work in your favor or against it depending on how you choose to use that time. Here are a few preliminary suggestions to help make the most of your time.

1. **Turn your cell phone off!** No sending text messages, no answering phone calls, and certainly no “vibrate mode”. It is time consuming and disrespectful to other members of the group when you send a text message, check your email/facebook/twitter/snapchat... or actually answer your phone. It is even more distracting when your phone vibrates against something in your bag and you ignore it. So power down for the hour unless you have an emergency situation where you need it on. In this case, tell your group ahead of time and apologize for the inconvenience.
2. **Clear your mind of distractions.** As a student or professional musician, we all have a million things to do at any given moment during the year, but the music does not care! While in rehearsal, your mind should be focused on the task at hand- reaching the goals your group has set. In other words -- stop thinking about what you are going to eat for dinner, how you are going to pay your bills, or the homework you have to do when you get home and actively participate in the group!
3. **Do not gossip in rehearsal.** I know it is tempting to dish about the latest celebrity buzz, who's dating who, or who did what last weekend, but this is not the environment. Gossiping wastes time, it is unprofessional, and most important: it takes away from the music. Save it for later, or better yet, do not waste your time doing it at all.
4. **Be positive.** This means bringing a good attitude to rehearsal no matter how you actually feel. When you step through the door you are not sad/happy/sick/heartbroken/hyper/nervous, etc. You are an artist with an instrument ready to contribute to the group and succeed. A positive uplifting rehearsal atmosphere fosters a nurturing and creative environment. When a colleague (or yourself!) makes a mistake, give them an opportunity to fix it before addressing the issue. If it is consistently wrong, call it to attention in a way that focuses on making the group sound better.
5. **Do not eat/drink/chew gum in rehearsal.** Water is acceptable, but no one wants to see you bring a soft drink or bright red sports drink that is going to end up *in* your instrument. Eating or drinking while playing causes further problems like sticky pads and gummed up mechanics. If you have to grab a bite to eat before rehearsal, always brush your teeth. It is good to carry a travel toothbrush in your flute bag if you have the room.

6. **Bring all of your materials every time.** It annoys other members of the ensemble to wait for someone to retrieve music, find a good reed, or warm up their chops. Arrive early or work at home to make sure you are warmed up mentally and physically. You should be ready to play the first note as soon as you sit down. Bringing your materials also includes any score markings from the previous rehearsal. Review everything you did last week before you start this week to ensure you are all on the same page.
7. **Be on time.** Arrive early, but never late, and stay for the entire time allotted to rehearse. Remember that you are not just spending your time, but the time of the every other member of your ensemble. Punctuality is a good habit to have in all aspects of your life- arrive at least ten minutes before the start time and block off an extra fifteen minutes after. Be flexible and willing to stay a few minutes after to put together a particularly hard section or get the phrasing just right on that second movement. The time you put in now will pay off in performance when you are all confident in your abilities and share the same musical ideas.
8. **Prepare your part ahead of time.** I cannot stress how important preparation is for a rehearsal. To know your part intricately means to not only feel comfortable with the notes, but also phrasings, dynamics, where to breathe, potential tuning issues, tempo changes practiced ahead of time with a metronome, and where to use any alternative fingerings for technical passages. If you are unsure about something, do not be afraid to ask your private teacher. Chances are, they have already played the piece and will probably be coaching your ensemble. Asking questions ahead of rehearsal will help the process go much more smoothly.

### **The Take Away**

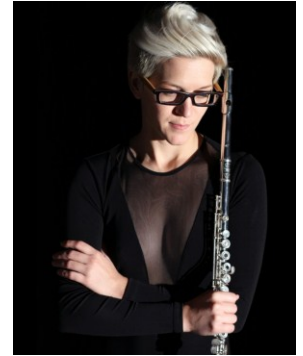
The bottom line is to just make music- if you are focusing on doing your best, you might do most of these things naturally. In my contemporary flute and saxophone group, AVIDduo ([www.AVIDduoMusic.com](http://www.AVIDduoMusic.com)), we collaborate from opposite sides of the country. I live in Dallas and the saxophonist, Jeffery Kyle Hutchins, works in Minneapolis. In the past three years we have had tours in Europe, Korea, Dallas, Minneapolis, and Washington D.C., recorded a CD, and commissioned and premiered eight new pieces for the flute and saxophone medium. We are able to do these projects with about a week or two of rehearsals before each commitment. One of the reasons AVIDduo rehearsals run so smoothly is the preparation each of us puts into our parts. We never need to stop to practice something individually- all of our time is spent putting the music together, resolving any tuning issues, and matching up our ideals of phrasing and dynamics to create what the composer envisions.

Most of the time, you will have much more than two weeks with your group before the performance or competition. It is simple and easy to take these same "professional" suggestions I have listed above and incorporate them into your own rehearsals, making your ensemble ready to work toward your musical goals!



## Myrna Brown Spotlight Interview:

### Brittney Balkcom



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

My musical path is a nontraditional one. I didn't grow up listening to classical music, and I'd never heard an orchestra until I was 17. I played in band during middle school and high school, and was very fortunate to study with Sydney Carlson privately. I really enjoyed playing the flute, but I had no concept of the rich musical landscape that existed beyond that; and I was never convinced that I could (or should) turn it into a career.

I spent my first two years of college at UT Austin studying creative writing and exploring all that a large public university had to offer. I became increasingly passionate about music and decided to pursue it in my junior year, but was severely lacking the necessary skills to be admitted into any performance program. I transferred to UNT and attended Terri Sundberg's flute studio classes at UNT as a non-major. Her fiery passion for teaching inspired me every week and I worked really hard to catch up. A year later, she took a risk by accepting me into her studio, and I am eternally grateful for that. I had so much growing to do, and I don't think anyone could have better guided me during that time. Terri was so patient with me, and her teaching is incredibly efficient, thoughtful and intuitive. The three semesters I spent with her remain the largest influence on my playing today.

I am now in Boston with the great fortune of studying with master flutist and pedagogue Robert Willoughby. He is a musical genius with demanding high expectations yet an affable, gentle teaching style. His knowledge is seemingly endless; I think I could study with Mr. Willoughby for a decade and still have more to learn from him. Words cannot adequately express how lucky I feel to sit next to him for a lesson every week.

I used to envy my friends and colleagues who had been studying their instruments for half their lives with the intention of playing professionally, but I am actually grateful for my "late start." To now be experiencing so much of our standard repertoire for the first time, while in my 20s, is something very special to me. I'm able to process it differently, and certainly with more maturity, than my younger self would have. I'm also confident beyond doubt that playing the flute and making music is my truest passion in life. I took time to explore many other options before committing myself fully to it, and with that came many sacrifices and (still) a lot of hard work – but now I am so positively, radiantly fulfilled that I can't imagine doing anything else.

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

That depends on which day you ask! My routine varies from day to day, but they all start pretty early (6 or 7am) and contain 10-12 hours of practice, rehearsal, class, and work.

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

If you opened my iTunes and pressed “play,” you’d get anything from AFI to Yo-Yo Ma to the Swedish pop star Robyn. I’m also enjoying Florence + The Machine lately. Of course I have several favorite classical recordings, too! The Berlin Philharmonic’s recording of Stravinsky’s *Rite of Spring* with Sir Simon Rattle is at the top of that list, along with Emmanuel Pahud and Eric LeSage’s *Paris – French Flute Music* album.

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

It’s hard to think of anything more enjoyable than sitting in a great orchestra playing the Beethoven symphonies! I also love the music of Prokofiev and Tchaikovsky. Flutistically, I adore Dutilleux’s *Sonatine*. He was known for being a perfectionist and he later disowned the work, citing its “immaturity,” but I love its sonorous harmonic and melodic lines and structural symmetry. Additionally, Mr. Willoughby has really instilled in me a deep appreciation for the Telemann flute fantasies. They are so melodically simple yet musically rich, and he teaches them with enormous intellect.

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

Lots of listening, score study, and mindful practice! I also played for anyone who would listen to me. As far as mental and physical preparation, I made sure to balance my practice time with everything else in life – I didn’t sacrifice eating well, exercising, or taking breaks for the sake of practicing 24/7. My inspiration mostly stems from things, places, or people I see outside of the practice room, and I didn’t want to lose that.

Perhaps most pivotally, Terri selflessly gave me countless hours of her time when she was in Boston a few weeks before the competition, as well as in Denton during the preceding couple of days. It had been 1.5 years since she’d heard me play—but again, she’s incredibly intuitive and her advice, both musically and personally, was spot on. I owe much of my success to that.

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

Yes, of course! I think performance anxiety affects everyone, and different remedies help different people. For me, nothing works better than simply being in the moment, enjoying the artistic experience. It’s a tremendous gift to be on stage, communicating through a medium of such depth, and to spend that energy on worry or doubt is a terrible waste!

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

In one word: work (work, work, work)! Be sure of your aspirations and become obsessed with progressing toward them. Practice often and wisely. Most importantly, remember that all of those hours in the practice room are part of a larger goal: the ability to communicate with absolute fluency what you—uniquely—have to say.

**How about some non-flute stuff:**

**If you could live anywhere in the world, where would it be?** I would be happy in any big city. I love living in Boston, but I want to experience New York, LA, San Francisco, and others. I'm a Texan at heart, though – Austin is my favorite place on the planet.

**What is the last book you read?** *The Dissident* by Nell Freudenberger.

**What is the best dish you can cook?** I make a great vegan stir-fry!

**What is your favorite movie?** The documentary *Bombay Beach* by Alma Har'el. It's about a poverty-stricken community in southern California, but it's not a typical PBS-style, matter-of-fact, narrated film. The stories are beautiful and hypnotic.

**If you could play any other instrument, which would it be?** Definitely the cello!

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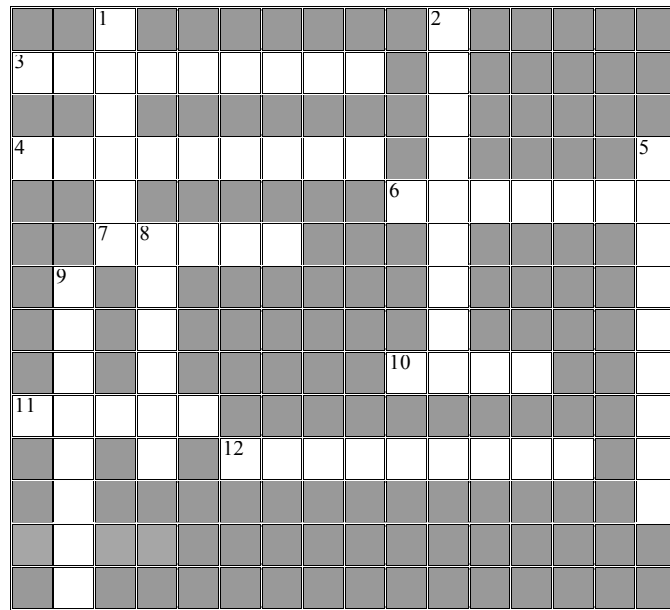



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## Flutastic Finds



### ACROSS

3. The part of the flute with at least three keys, utilizes the right pinky
4. The part of the flute in which you blow into to create sound
6. Wavering in pitch, generally used for musical effect
7. Rapid alternation between a principal note and the note above
10. The parts of the flute that are depressed to change pitch
11. The material of which the flute is composed.  
Example: gold, silver, nickel belong to this family
12. Ornamentation, more commonly called a "turn"

### DOWN

1. Wrote two concerti for flute, in G and D Maj
2. A famous female composer, known for her Concerto
5. Principal flutist of the Metropolitan Opera
8. Famous French flutist and pedagogue, performed on the Muppets with Miss Piggy
9. Composed "Danse de la Chevre" for solo flute

## MIX AND MATCH

### MATCH THE ORNAMENT TO ITS DEFINITION

- |  |                 |
|--|-----------------|
| 1. A rapid alternation between an indicated note and the one above, also known as the <i>shake</i> _____   | a. nachschlag   |
| 2. A slide from one note to another, signified by a wavy line connecting the two notes _____   | b. appoggiatura |
| 3. A short figure consisting of the note above the one indicated, the note itself, the note below the one indicated, and the note itself again _____                                       | c. mordent      |
| 4. Comes from the Italian verb meaning "to lean upon". It is written as a grace note prefixed to a principal note and printed in small character, usually without the oblique stroke _____ | d. trill        |
| 5. A musical technique where notes in a chord are played or sung in sequence, one after the other, rather than ringing out simultaneously. _____   | e. gruppetto    |
| 6. A rapid alternation between an indicated note, the note above or below, and the indicated note again _____  | f. glissando    |
| 7. The auxiliary closing note or notes usually played at the end of a trill _____  | g. arpeggio     |



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Puzzle Keys

Crossword: 1. Mozart 2. Chaminade 3. footjoint 4. headjoint 5. Bouriakov 6. vibrato 7. trill 8. Rampal  
9. Honegger 10. keys 11. metal 12. gruppetto

Mix and Match: 1-d 2-f 3-e 4-b 5-g 6-c 7-a