

# TEXAS FLUTE SOCIETY NEWSLETTER Summer 2011

## Texas Flute Society Membership Application January 1, 2011 - December 31, 2011

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**President** – Heidi Kay Begay

630-740-1337, heidikaybegay@gmail.com

**Vice President** – Dr. Maria Harman

940-300-8276, maria\_harman@hotmail.com

**Editor** – Dr. Maria Harman



**Summer 2011**

### Letter from the President



Greetings Flutists!

I feel honored and privileged to be serving as your new President for 2011-2012. Dr. Maria Harman, as our new Vice President, will be assisting me this year in addition to our outstanding board. I would like to thank everyone who contributed to making the 34<sup>th</sup> Annual Texas Flute Festival a huge success. With the large number of people volunteering their talents, we were able to deliver an exciting and educational festival. Kudos to our co-chairs and registration coordinator who demonstrated their outstanding organizational talents while administering the festival with ease, to Meg Griffith for the extraordinary job she did again this year in the Exhibits Hall, to our Hospitality Chair, Cami Jerez, who out did herself this year for the wonderful receptions she hosted, and to all of the officers who hosted events. Also, we would like to show our gratitude to all our volunteers who helped us keep the festival operating smoothly. Most importantly, I want to express my sincere appreciation to Ann Vinod for all her hard work and commitment to the society. Through her dedication to the Society she propelled us to a new level of excellence.

As always, we have a fantastic year ahead of us. Plans are well underway for a fall event and the ever-popular All-Region Clinics, which will be hosted by Dr. Francesca Arnone. Make plans for yourself and your students to attend these events! Our largest and most exciting event of the year, the 35<sup>th</sup> Annual Texas Flute Festival, will be May 17–19, 2012, at two different university locations! Thursday events will be held at the College of Music, Texas Woman’s University and the Friday-Saturday events will be held at the College of Music, University of North Texas, Denton Campus. Mark your calendars now to save the dates! The next TFS business meeting is scheduled for Saturday, August 27, 2011, 10:30 A.M., at Ann Vinod’s house in Grapevine. For location details, please e-mail either myself, or Ann in advance. We have an open door policy and welcome anyone who would like to attend.

We will post more information about upcoming TFS events and opportunities for 2011-2012 on our website [www.texasflutesociety.org](http://www.texasflutesociety.org) including application forms for the Myrna Brown Artist Competition, Haire Competition, masterclass information, and our 2012 festival guest artists. The Texas Flute Society will continue to bring world-class artists to north Texas again this year.

The National Flute Association Convention will be held in Charlotte, North Carolina, this year and I hope to see many of you there. So as we begin a new year together, I wish you all happy fluting!

Sincerely,  
*Heidi Kay Begay*

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## ~Announcements & Events~

### Texas Flute Society Flute Festival 2011 Survey

Thank you to everyone who completed our festival feedback forms while attending this year's festival in May. Since many of you may not have had the chance to complete the form, we have created an online survey to make it easy for you to let us know what you thought of the festival and to give suggestions for future festivals. You may complete the 10 question survey by clicking here <http://www.surveymonkey.com/s/FKXCH7B> or by accessing the survey at [www.texasflutesociety.org](http://www.texasflutesociety.org).

Teachers, if you have students who attended the festival that are not members of TFS, please inform them of this feedback opportunity. The survey should take no more than 5 minutes to complete.

Thank you and regards,  
The Officers of the Texas Flute Society

**The 35<sup>th</sup> Annual Texas Flute Festival** will be held on the campuses of Texas Woman's University and the University of North Texas, May 17-19, 2012. Guest artists will include **Carol Wincenc**, faculty member at both the Juilliard School of Music and Artist in Residence at Stony Brook University; **Mark Sparks**, principal flutist of the St. Louis Symphony Orchestra; **David G. Weiss**, New York City-based performer and recording artist of ethnic woodwinds; and **Shauna Kay Thompson**, the winner of the 2011 Myrna W. Brown Competition. For application forms and information about competitions, masterclasses, and exhibits visit: [www.texasflutesociety.org](http://www.texasflutesociety.org) or contact Heidi Kay Begay, president, at 630-740-1337 or [heidikaybegay@gmail.com](mailto:heidikaybegay@gmail.com).

### Next Texas Flute Society Business Meeting

Join us for our next meeting at Ann Vinod's home on Saturday, August 27, 2011, at 10:30 a.m. Please contact Ann for address and directions (817-416-8648 or [asvinod@tx.rr.com](mailto:asvinod@tx.rr.com)). We have an open door policy and welcome anyone who would like to attend! See you there!



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# A Performance at Carnegie Hall

## Interview with Meg Griffith

By Heidi Begay



**1.) You recently won a competition held at Texas Tech University where the winner(s) were offered a solo début at Carnegie Hall. When was the competition and what did you perform?**

Texas Tech University was offered an amazing opportunity by Dr. Craig Arnold of Manhattan Music Productions – the school was to choose students from different disciplines who would perform in recital in front of three judges for the opportunity to perform in Carnegie Hall. Fourteen were selected from nearly 500 music majors to compete in the semi-finals; out of those, eight were advanced to the finals, which were held January 31st. For both rounds, I performed Lowell Liebermann's Sonata, Op. 23.

**2.) How did you personally prepare for this audition?**

A lot of slow metronome work for the second movement and tuning for the first. That and I played it any chance I had, mainly to see what would happen in different situations. School was already extremely busy at that point so I had no time to dwell on the auditions, which was probably best. I just knew I wanted to enjoy myself.

**3.) Besides yourself, were there any other winners?**

There were three others besides myself: Elizabeth Hott, soprano; Bill Waterman, tuba; and Ji Yang, piano.

**4.) Once you discovered that you were one of the winners, what was your first thought or emotion that came to you?**

First off, this was the most enjoyable competition I have ever been involved in. The finals were in the form of a mixed recital made up of my extremely talented friends, all of whom were rooting for each other backstage. It was a beautiful moment of true support and friendship, and I felt very honored to even be on the program with such talented people. When they announced my name, I remember a mixture of disbelief and exhaustion. (I had a temperature of well over 100 and what turned out to be a severe case of tonsillitis, which added a bit of haze to the event...) I felt I had played well which was enough for me, and I knew everyone else had sounded phenomenal so I was prepared for whatever the results happened to be.

**5.) Now that you won, you had to begin preparing for your big solo début! What was your repertoire selection? Was there a particular reason for choosing this piece?**

I knew I wanted to play Liebermann because it's such an amazing work and very fun to play, so my other pieces needed to create balance in a 20-minute time slot. I chose Martinu's Scherzo pro flétnu et klavír and Fauré's Morceau de Concours. All three were on the list mainly because of the variety of color in each.

**6.) While preparing for your New York performance, any words of advice particularly from Dr. Lisa Garner Santa?**

Lots... The main thing I took with me through the entire process was to enjoy myself, to be completely in the moment. I can thank Dr. Garner Santa's influence and support for teaching me to truly perform and take risks that make the music my own. Besides her invaluable advice, we had a lot of fun, both in the preparations and in New York, making every moment a wonderful experience.

**7.) When was your début performance at Carnegie Hall?**

Saturday, April 16 at 2:00 PM in Weill Recital Hall.

**8.) When you arrived at the hall, what was your reaction to the facility?**

It was fun to go in the stage door! Carnegie is such a legend, getting to see the back stage area made us all a little giddy. We each got our own dressing room area, which allowed for some much-needed quiet time as well as warm-ups. Weill Hall is a beautiful hall, with gorgeous chandeliers hanging over the audience, and an amazing sound. Flute does very well in those acoustics, but tuba? His sound filled the room and felt like it was surrounding you! I'd love to play there again and again.

**9.) Did you ever get stage fright before, or during your performance? If so, how do you manage performance anxiety?**

I used to get extremely nervous when I performed, especially in a high-pressure situation like a competition. Gradually, I have lessened that anxiety to the point that I now don't have any stage fright: it has mostly turned into simple excitement. I wish I had a specific prescription to offer, as I know I am very lucky in this. But I think there are a few important things that can help – perform as often as possible, especially the repertoire you are competing with, and learn to truly enjoy what you are doing right at that moment, without judgment or comparison. Over time, the confidence this creates in your own abilities leaves less room for nerves and provides better control. I also do a lot of yoga and finding certain poses and breathing exercises for a pre-concert regimen has created a lot of stability and, that word again, control over my playing and my reactions.

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

Perform every chance you get, whether it is in preparation for a competition or a recital, for your parents or for a crowd of strangers, in front of a video camera or the mailman. Besides the obvious benefits of building confidence and practice in stressful environments and observing and understanding without judgment your reactions to different situations, isn't playing music why we picked up a flute to begin with? Make your playing your own and love everything you do, especially the mistakes.

## Fall Newsletter Submission Deadline & Guidelines:

- **Deadline** for submission to the next TFS newsletter is September 15, 2011.
- **Articles** may be submitted for consideration to be published in a future TFS newsletter. Submission does not guarantee publication.
- **Ads** for the sale of instruments/music/books (must be flute-related) - cost is \$25 for an ad the size of a business card (3.5 x 2 inches).
- **Ads** announcing the opening of a new flute studio are also allowed.
- **Memorials** for former/current members important to the flute community.
- **Contact** Dr. Maria Harman, editor: [maria\\_harman@hotmail.com](mailto:maria_harman@hotmail.com)

# The 34th Annual Texas Flute Festival

The Texas Flute Society hosted the 34<sup>th</sup> Annual Texas Flute Festival in May at the University of North Texas in Denton. Approximately 1,200 students, teachers, professionals, amateurs and auditors participated by performing solos and ensembles for flute specialists, attending concerts, workshops, and masterclasses. Masterclasses were presented by guest artists **Jill Felber**, Professor of Flute at the University of California, Santa Barbara and performs as Principal Flute with Opera Santa Barbara; **Jonathan Keeble**, Associate Professor of Flute at the University of Illinois at Urbana-Champaign School of Music; **Linda Toote**, Principal Flutist of the Boston Lyric Opera and Lecturer in Flute at Boston University College of Fine Arts; and **Seth Allyn Morris**, winner of the 2010 Myrna W. Brown Artist Competition and DMA candidate at the University of Michigan.



**Picture: (left-right)**

- Dianne Frazer
- Linda Toote
- Helen Blackburn
- Jonathan Keeble
- Martin Amlin
- Ann Vinod
- Seth Allyn Morris

**Photo credit:** Rita Almond

The Texas Flute Society hosted performances by many flute choirs throughout the day on Saturday, May 21<sup>st</sup>. Choirs performing showcase concerts included the *Fiesta Flutes*, **Shannon Lydic**, director; *Flutissimo!*, **Janice Spooner**, artistic director and **Marco Jerez**, conductor; *Flutasia*, **Melissa Arthur**, director; *Flutes Unlimited*, **Ellen Kaner**, director; and *Houston Flute Choir*, **Yvonne Kendall**, director. In addition, a very informative seminar entitled, “The Memory Map: A Guide to Secure Memorization” by **Melissa Colgin-Abeln** was presented on Saturday.

The Texas Flute Society thanks President Ann Vinod for her hard work, dedication, and great leadership. We welcome the new 2011-2012 president, Heidi Kay Begay, and vice president, Dr. Maria Harman.





***The Texas Flute Society***

***is proud to announce the Grand Prize winner of the***

***2011 Myrna W. Brown Artist Competition***

***Shauna Kay Thompson***

**Shauna Kay Thompson** is currently working on a DMA at the University of Cincinnati's College-Conservatory of Music where she studies with Brad Garner and is the teaching assistant for the flute studio. Ms. Thompson has previously served as principal flute in the Lubbock Symphony Orchestra and second flute in the Midland-Odessa Symphony Orchestra. Ms. Thompson previously completed her M.M. at Cincinnati and her B.M. at Texas Tech University with Lisa Garner Santa.



***2nd Place:***

***Terri Sanchez***

**Terri Sanchez** is a laureate of many national flute competitions: 2nd Prize Winner of the National Flute Association Young Artist Competition (along with the award for "Best Interpretation of a Newly Commissioned Work"), 1st Prize Winner of the NFA Orchestral Audition Competition and 1st Prize Winner of the San Diego Flute Guild Artist Gold Competition. In addition, she performed in Chicago as a Finalist in the Walfrid Kujala International Piccolo Competition and in Dallas as a winner of the Southern Methodist University Concerto Competition. Ms. Sanchez is currently a doctoral candidate and Teaching Fellow at the University of North Texas. She received her master's degree from Southern Methodist University and her bachelor's degree from the University of Colorado at Boulder. Her principal teachers include Terri Sundberg, Kara Kirkendoll Welch, Debbie Baron, Alexa Still, Jean Larson Garver, Helen Blackburn and Leticia Ledesma. She is especially grateful to her two mentors, Claire Johnson and Gabriel Sanchez. Ms. Sanchez has been a flute instructor all over the DFW area and now teaches students at her home in Carrollton.



***3rd Place:***

***Lissie Okopny***

**Lissie Okopny** is currently the principal flutist of the Asheville Symphony in Asheville, NC, and a member of the Western Piedmont Symphony in Hickory, NC. She received her Master of Music from The Juilliard School in 2008 and her Bachelor of Music in 2006 from Indiana University. She made her professional solo debut with the Birmingham-Bloomfield Symphony in 2004, performing the Ibert Flute Concerto. Ms. Okopny's other honors include First Place in the Blue Lake Fine Arts Concerto Competition and First Prize in the 2003 Detroit Bohemian Concerto Competition. Her teachers include world-renowned flutist Carol Wincenc, Thomas Robertello, Ervin Monroe, and Jeffery Zook.

\*\*\*\*\*

***The 27th Myrna W. Brown Artist Competition is held in conjunction with the Texas Flute Festival May 17-18, 2012. This competition is open to anyone and there is no age limit. Prizes are as follows: First Prize - \$1200, Second - \$500, Third - \$250. Applications and requirements are available on the TFS website: [www.texasflutesociety.org](http://www.texasflutesociety.org) or by contacting the Myrna Brown Coordinators Pam Adams, [padamsflute@yahoo.com](mailto:padamsflute@yahoo.com), 817-236-5687, or Debbie Ragsdale, [debrags@hotmail.com](mailto:debrags@hotmail.com), 972-540-2717.***




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## 39<sup>th</sup> Annual National Flute Association Convention: August 11-14, 2011

The annual convention of the National Flute Association will be held in Charlotte, North Carolina, beginning on August 11, 2011. The following compilation of events includes performances, lectures, judges, moderators, and panelists featuring Texas flutists. The Program Chair, **Lisa Garner Santa**, and Assistant Program Chair, **Meg Griffith**, are both TFS Members. We are blessed to have so many talented and active flutists in Texas. Due to space limitation, the only personnel listed for events at the NFA are Texas artists. A detailed preliminary schedule of events may be found online at <http://www.nfaonline.org/pdfs/convention/2011Schedule.pdf>. Congratulations to everyone who will be participating in the 39<sup>th</sup> Annual National Flute Association Convention!

Program Chair: **Lisa Garner Santa**  
 Assistant Program Chair: **Meg Griffith**

### Wednesday

5:00-10:00 p.m. Westin Providence Ballroom

#### **Young Artist Competition, preliminary round**

Terri Sanchez, DMA student of Terri Sundberg

### Thursday

9:00-12:00 p.m. Westin Providence Ballroom

#### **High School Soloist Competition**

##### **Participants:**

Jeemini Lee, student of Kara Kirkendoll Welch

Katie Velasquez, student of Ann Kjerulf Knien

##### **Judges:**

Sarah Frisof, taped round judge

Maria Harman, taped round judge

Terri Sundberg, live round judge

1:00-2:00 p.m. Convention Center 217 A

#### **Essential Elements for Expressive Tone**

Terri Sundberg, panelist

3:15-3:40 p.m. Convention Center 211-212

#### **Exhibitor Showcase (Universal Edition/Presser): Classic Etudes for Flute by Mary Karen Clardy**

Mary Karen Clardy



## Friday

9:00-9:50 a.m. Convention Center Ballroom A/D

**Recital:** Music of the Americas

Terri Sundberg, performer

Pamela Youngblood, performer

10:00-11:30 a.m. Convention Center 218-219

**Flute Choir Showcase:** Featuring Texas Woman's University/Brookhaven Flute Choir

5:00-6:00 p.m. Convention Center 213 D

**Practical Injury Prevention and Management**

Susan D. Fain, panelist

## Saturday

\*\*\*NFA Youth Flute Day\*\*\* (See insert below)

9:00-10:00 a.m. Convention Center 217 A

**Orchestral Audition Competition**

Sarah Tran, BM student of Terri Sundberg

Chao Wang, GAC student of Terri Sundberg

2:00-2:50 p.m. Convention Center 213 D

**Miracle Flute Festival in Honduras**

Mary Karen Clardy, panelist

2:00-2:50 p.m. Coffee Shop

**NFA Youth Flute Day Breakout Sessions: Just Parents-Insights from Terri Sundberg**

Terri Sundberg, panelist

5:00-6:00 p.m. Convention Center 217 A

**Medical Issues of Flutists**

Susan D. Fain, panelist

## Sunday

10:00-11:00 a.m. Convention Center 218-219

**Concert:** Professional Flute Choir

Lisa Book, alto flute (11th year performing with this Choir)

Cassy Hewitt

Cheryl Lamb

11:30 a.m.-12:20 p.m. Convention Center 213 D

**Flutists Reaching Out**

Terri Sundberg, moderator

1:00-1:50 pm Convention Center 217 D

**Concert:** Higdon and Hoover

Maria Harman, performer

12:30-1:30 p.m. Convention Center Pre-function 1

**Lobby Concert:** "A Flute Bouquet"

Featuring Flutissimo! Flute Choir

2:00-2:50 p.m. Convention Center 217 A

**Escaping the Excuse Trap**

Debra Youngblood

4:00-6:00 p.m. Westin Providence Ballroom

**Unity through Diversity: Closing Ceremonies**

Wayla Chambo, performer and DMA student of Terri Sundberg

## *NFA Youth Flute Day 2011*

*Saturday, August 13*

*Charlotte Convention Center*

*Register: [www.nfaonline.org/convention](http://www.nfaonline.org/convention)*

*\$50 per youth ages 8-13*

*\$25 per accompanying adult/2 max*

*Attend a masterclass with*

*Paul Edmund-Davies*

*Hear jazz flutist Zachary Kellogg*

*and*

*classical soloist Emma Resmini*

*Talk with NASA Astronaut and flutist Cady Coleman*

*Classes include:*

*Free Improvisation*

*Suzuki Inspired*

*Rhythm Workshop*

*Performing a Story*

*Session for parents with Terri Sundberg*



## THE FLUTE "SPIDER WEB" AFFECT

By: Heidi Kay Begay

The flute is such a simple piece of tubing. However, we as flutists somehow tend to make playing quite difficult. As we all know, there are various aspects that contribute to playing the flute, although they are not always executed properly. Not only is it imperative to practice on a daily basis to improve technique and tone, it is also necessary to know how all aspects of playing link to one another. Otherwise, it is almost impossible to improve. Not to be aware of how breathing is related to posture, and how abdominal muscles are related to a beautiful tone disables the player in countless ways.

As stated before, there are many elements that contribute to a flute performance. Among these are: tone, breathing, vibrato, embouchure, tonguing, etc. In regards to teaching, many teachers examine each of these subjects individually. This method of teaching may be sufficient for the time allowed in a lesson, but it should be stressed that each single subject is linked together like the silk threads of a spider web. One part of the web would not be able to sustain itself without the support of the others; much like that of flute performance. If one part is missing, how can the musician expect superior results? The focus of this article will pertain to how posture can lead one to improve the before-mentioned aspects in flute performance.

Before the flutist even brings the flute to the face, one should recognize the position and posture of one's body. To have proper posture aids one to create a more resonant and clearer tone and to play with greater flexibility in all ranges and greater agility in technique. Again, not to be aware of one's body alignment calls for disaster.

Exactly what is "proper" posture? To begin to understand such a concept let us begin from the ground upwards. Of course our feet are the source for our support, so what better place to start? Since it is our main source of support, we need to utilize this source in order to reap the benefits.

To be grounded, with all four corners of each foot on the floor, is essential not only for body alignment but also to create a clear and resonant tone. Most of us force our tone through our lips; however, if we play from the ground up, then the lips act as an intermediary, not as a force. If one foot is up in the air in any sort of manner, the tone will be unfocused and the body will have to compensate for the lack of support and place inappropriate tension in other places (for example, the upper chest muscles). Referring to Michel Debost, "stand as if you were waiting for the bus or reading a bulletin board".

Now that we are grounded, the next body part that most of us forget about is our legs. Again, most players can benefit from using these "energy muscles" as our active support. These muscles are known to be the "energy muscles" because they enable standing, walking, running, pushing, and lifting. Like the feet, if one were to utilize the legs muscles actively, tone production would be a "cinch" because the support is placed correctly rather than being forced in the facial muscles.

Another set of "energy muscles" are the abdominal muscles. Like the legs, the abdominal muscles aid us for daily activity. It is imperative to note that within these muscles one can find their "center of gravity", which is right below the navel. This point needs to be recognized in order to, again, create a resonant tone through correct air support, which originates from the abdominal muscles.

Moving up further on the body we find the upper chest muscles. When we breathe normally the ribs will naturally collapse on exhalation. This is not desirable when playing the flute. The art of playing depends on

managing the air correctly to be able to execute melodious phrasing within the music. Breathing should be natural; it is the blowing aspect that needs some thought. Therefore, the upper chest muscles need to be open firstly to aid the abdominal muscles in the blowing process and secondly to allow the air column to flow with ease.

The next place where the air column will meet is through the throat and the mouth, which creates the sound. As mentioned before, if the upper chest muscles are collapsed, the air column cannot flow with ease through the throat. Therefore, the throat should be thought of in the same light. Some flutists in the field advise students to imitate the feeling of a “yawn” when breathing and blowing. This enables the throat to be open at all times, enabling the flutist’s tone to resonate. If the throat is at all pinched off at anytime, the result will be pinched as well.

Another important element that is related to the throat is the tongue. The tongue is a larger muscle than most people think. Like all muscles, the tongue needs to be exercised daily to create a wide range of articulation syllables and patterns for the different styles of music. While articulating, move the tongue in a horizontal fashion rather than vertical. Keeping the tongue dropped in the back will not restrict the air column and will also improve tonguing immensely.

Correct posture and body alignment enables the flutist to create a more resilient sound with endless possibilities. If a flutist restricts any one of the body parts previously mentioned, they ultimately restrict not only their sound, but also their vibrato, articulation, breathing, and technique. If each thread of the web resembles the different aspects of playing, than the center of the web must be the posture. Without proper posture, studying how to create the best tone, vibrato, articulation, etc. seems almost hopeless. Like the silk threads of the spider web each need to interact with one another to create a picturesque web.

### References

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Toff, N. (1985). *The Flute Book*. New York: Charles Scribner’s Sons.

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**Heidi Kay Begay** is currently a flute teacher in the Fort Worth metropolis. She teaches at the Music and Arts Center, and schools within the Northwest, Carroll and Eagle Saginaw Independent School Districts. She is an adjunct music instructor at Tarrant County College in Fort Worth. Heidi is also the president for the Texas Flute Society. Her March 2010 publication, “Hopi Culture and the Music of Katherine Hoover,” can be found in *Flute Talk* magazine. Heidi’s degrees include a Masters of Music and a Bachelor of Arts in Music. Her major teachers include Dennette Derby McDermott, Brian Luce, and Diane Boyd-Schultz.

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## The Newest TFS Life Member

**Ann Vinod** performs with the *Northeast Orchestra* and *Flutissimo!* Flute Choir. A past president of the Texas Flute Society, she now chairs the Donna Marie Haire Young Artist Competition for high school flutists. She is also the past president of the Grapevine-Colleyville Band Booster Club and has directed the Colleyville Heritage flute choir. Her former teachers include Judith Bentley, Robert Willoughby, and Connie Alleshouse. Ann holds an undergraduate degree in mathematics from Oberlin College and a master's degree in finance from the University of Massachusetts. Both Ann's mother and daughter play flute.

## Online Public Domain Flute Music Resources

Compiled by Maria Harman

What is meant by Public Domain music? Public Domain music refers to sheet music where the copyright has expired and is accessible free of charge by the public. For the year 2011, music published in or before 1922 is considered Public Domain in the United States if the copyright has not been renewed. Below is a list of websites containing Public Domain Flute Music. Enjoy these resources!

### International Music Score Library Project

[www.imslp.org](http://www.imslp.org)

### Free Flute Sheet Music

<http://www.flutetunes.com/>

### The Mutopia Project: Free sheet music for everyone

<http://www.ibiblio.org/mutopia/>

### MusOpen

<http://www.musopen.org/>

### Sibley Music Library at the Eastman School of Music

<https://urresearch.rochester.edu/viewInstitutionalCollection.action?collectionId=63>



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