

# South Carolina Flute Society

SCFS Newsletter Vol 5:1

November, 2013

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## Newsletter submissions:

All SCFS members are invited to submit calendar events and articles of interest to our flute community for inclusion in our quarterly newsletter. For questions and contributions, please contact newsletter editor **Cheryl Emerson**:  
[cemerson.uchs@gmail.com](mailto:cemerson.uchs@gmail.com)

## FALL SEMINAR APPROACHES! A Word from SCFS President Amanda Barrett

Dear Fellow Flutists,

Our Fall Seminar is right around the corner, and we are hoping to see you at USC for this exciting event! We are excited to have Dr. Katherine Kemler with us for the day for a masterclass and recital. There are other workshops and exhibits on tap, so be sure to arrive early so that you have time to spend in the exhibit room before the morning masterclass. We are looking forward to a performance by the High School Flute Choir and are happy that so many of you are participating!

We are also busy planning for our Spring Festival with Mimi Stillman. Mark your calendars for April 11 and 12 and join us at North Greenville University for more fluting! This event includes competitions for various age groups, so be sure to check the audition requirements and submission dates.

Be sure to check our website for more information about both of these events and to learn

more about the SCFS. Thank you all for your support of this great organization!

Amanda Barrett  
President



## *Pièce for Flute Solo: An Interpretation*, by Caroline Beard

Jacques Ibert (1890-1962) was one of the most prolific and eclectic French composers of the last century. He left behind numerous works in nearly every contemporary musical genre (*Rapp*). I have selected his work *Pièce* for solo flute to study and record. When preparing to perform a work, a musician should research the composer and his or her compositional style. Having done this, I am optimistic that I have made a

recording that comes as close as possible to realizing his intentions. Here is some of what I have learned.

Ibert was a composer who could be distinguished as independent. This character trait appeared at a young age, when he first studied piano. He was much more interested in improvisation than in practicing endless scales, and would play wrong chords just to experiment. On the belief that composition was his calling, he (*cont.*)

**Caroline Beard** is a senior Flute Performance major at the University of South Carolina and studies with **Dr. Jennifer Parker-Harley**. At school, she has participated in USC's Wind Ensemble, Symphonic Winds, Carolina Band and Symphony Orchestra. From 2008 to 2011, she was accepted to perform at the Wildacres Flute Retreat with Brad Garner and Göran Marcusson. In the summer of 2012, Caroline was accepted to the chamber music program Saarburg Festival in Germany. This past summer, Caroline performed at the Panoramic Flutist Master Class, The Marina Piccinini International Flute Master Class and the ARIA International Summer Academy. She was a winner of the 2012 South Carolina Flute Society's Fall Master Class, the 2013 Mid-South Flute Society's College Master Class Competition, and the Carolina Flute Guild Master Class Competition and was a prize-winner of the 2013 Flute Society of Kentucky Collegiate Soloist Competition

## (*Pièce* for Flute Solo, *cont.*)

attended the Paris Conservatoire until he was drafted in 1914 to serve in World War I, where he initially was a nurse and then a naval officer stationed at Dunkirk.

After the war, Ibert never joined any of the modern musical movements that were popular during his time. Instead, he prided himself again on that characteristic independence and reverted back to the ideas of the Classical and Baroque eras, preserving his country's more traditional styles. Because of his opposition to the German occupation of France, the Vichy Government banned his music in 1940 and he was forced to leave Paris and take refuge in Antibes, southern France. After the liberation of Paris in 1944, Charles De Gaulle summoned him. In 1955, he was appointed the director of the Assembly of National Lyric Theaters. Unfortunately, he had to resign after a year due to ill health (*Timlin*).

Ibert sought to develop a personal style that absorbed what was useful from the past but that was also individual. His music embraces a wide variety of genres and moods. His music can range from lyrical, lively, descriptive, or even humorous. The harmonies that Ibert uses relate closely to those we associate with the Classical tradition. Like his other contemporaries such as

Poulenc and Milhaud, Ibert attempted to revive the French virtues of clean-cut melody and clear tonality. Perhaps his inspiration for this revival was a reflection of his political views against German occupation in addition to a musical choice (*Lauderich*).

Jacques Ibert's *Pièce* for solo flute is a great example of Ibert composition style. *Pièce* was composed in 1936 and premiered by the famous flutist Marcel Moyse at a dinner party after the premiere of Ibert's famous Flute Concerto (*Toff*). The work has fragments from the Flute Concerto's third movement and is in ABA form with two contrasting themes. The first theme, the A section, is a slow lyrical melody while the second theme, the B section, contains a faster, wittier theme. This use of two contrasting themes is a traditional musical form. When the A section returns, the lyrical theme is brought back with ornamentation. The use of ornamentation on the return of the theme and the use of recurring motives was a common performance practice of the Baroque era. Ibert also gave the work an improvisatory feel that was characteristic of past musical eras (*Timlin*).

The recording of *Pièce* for solo flute was performed by the author, Caroline Beard.

<http://www.youtube.com/watch?v=dn2elZut0IQ>



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## Fall Seminar Featured Guest Artist Katherine Kemler



Katherine Kemler is the Charles and Mary Barre Alumni Professor of Flute at Louisiana State University, flutist with the Timm Wind Quintet, and a regular visiting teacher at the Oxford Flute Summer School in England.

A graduate of Oberlin, she received her M. Mus. and D.M.A. degrees from S.U.N.Y. at Stony Brook. Her major teachers include Samuel Baron, Robert Willoughby, and Mark Thomas. She has also studied in masterclasses with Marcel Moyse, Jean-Pierre Rampal, Julius Baker, William Bennett, Andras Adorjan, and Michel Debost.

Dr. Kemler has taught masterclasses and performed solo recitals at the Shanghai Conservatory of Music in China and the Hong Kong Academy of the Performing Arts. She has also performed a solo recital in the Beijing Concert Hall and taught flute masterclasses at the Central Conservatory of Music there.

In 2008, she performed recitals in Sydney, Adelaide, and Melbourne, Australia and taught masterclasses at the Sydney Conservatorium of Music, the Elder Conservatorium of Music in Adelaide, the Academy of Music in Perth and the University of Western Australia. In 2006, she was a guest artist at the Slovenian Flute Festival and during the summer of 2007 she performed and taught at the Festiv'Academies in France.

She has performed at eleven National Flute Association conventions in Denver, New Orleans, Washington, D.C., Boston, Orlando, Chicago, Atlanta, Pittsburgh, Kansas City and New York City. She was featured on the cover of Flute Talk Magazine in December of 2006 and also on the cover of the Flutist Quarterly, the official magazine of the NFA, in 2003.

*(guest artist bio continues p.4)*



## *Katherine Kemler bio, cont.*

In the orchestral setting, Dr. Kemler has been a member of the Oxford Orchestra in the UK, the Colorado Music Theater Festival Orchestra, and the Central City Opera Orchestra, also in Colorado. As a member of the Tanglewood Fellowship Orchestra she performed under the batons of many renowned conductors, including Seiji Ozawa, Leonard Bernstein, and Colin Davis.

Dr. Kemler has appeared as soloist with the British Chamber Orchestra in London's Queen Elizabeth Hall, and with the Orchestra Medicea Laurenziana throughout Italy, including Florence, Naples, and Salerno. She has toured extensively as a soloist, with the Kemler/Benjamin flute/harp duo, and with the Timm Wind Quintet.

She has appeared in China, England, Poland, Slovenia, Switzerland, Canada, Italy, France, Australia, and throughout the United States, and made solo broadcasts on BBC Radio 3 and National Public Radio. She has recorded four CDs with Centaur Records, Inc., Virtuoso American Flute Works, Sky Loom, for flute and harp, Sonatina with LSU pianist Michael Gurt., and a CD of contemporary works entitled Lipstick which was released in March of 2008. She has also recorded on the Orion and Opus One Labels.

For more information, please visit [www.kkemler.com](http://www.kkemler.com)



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## **Fall Seminar Schedule of Events:**

**Saturday, November 16, 2013**

**School of Music, University of South Carolina, Columbia, SC**

**ADMISSION FEE:** \$10 per person plus SCFS membership dues if not already paid for 2013. (cash or check accepted)

- 8:15am Registration opens (Lobby)
- 8:30am Exhibits open (room 016)
- 9:30-11:30am Masterclass with KK (Recital Hall)
- 11:30-1:00 LUNCH (Exhibits will be open)
- 12:30-3:00pm High School Flute Choir Rehearsal (room 006)
- 1:00-1:45pm Effective Practicing Seminar (room 040)
- 1:45-2:15pm Visit the exhibits!! (room 016)
- 2:15-3:00pm Injury Prevention Workshop (room 040)
- 3:15-3:45pm HS Flute Choir Lobby Concert
- 4:00-5:00pm Katherine Kemler recital (Recital Hall)

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## NFA Convention 2013: New Orleans By Esther Waite



This past August, flutes from around the country (and even from around the world) met up in New Orleans for the 41<sup>st</sup> annual National Flute Association Convention. The four-day event included something for everyone—competitions, chamber music recitals, Baroque flute masterclasses, beat-boxing flute, pedagogy workshops, flute choir reading sessions, jazz flute concerts, Irish flute workshops, and a flute concerto gala concert complete with a full orchestra ... just to name a few of the events that took place! The exhibit hall featured around 70 vendors for flutes, piccolos, alto and bass flutes, sheet music, CD recordings, posters, jewelry, Native American flutes, gig bags, and even instrument insurance.

There was no shortage of phenomenal performances by today's leading flutists. A highlight for me was hearing Baroque specialist Barthold Kuijken featured on the Friday evening gala concert. Sophie Cherrier, Aurèle Nicolet, and Jasmine Choi were also among those featured in recitals during the convention.

The Southern Harmony Flute Choir, composed of flutists from the Greenville, SC area, was one of the ensembles selected to perform at the convention. Amanda Barrett, current SCFS president, conducted the flute choir. Southern Harmony's lunchtime lobby concert featured the world premiere of Seth Custer's *Gumbo Gambol*, which was commissioned specifically for this event. It was a pleasure to be a part of this group and I look forward to our future performance opportunities!

It would have been a crime to visit New Orleans without sampling some of the local culinary specialties. Several in our group had their first taste of alligator. The beignets and café au lait were not to be missed either.

If you have never been to one of these flute conventions, I would strongly encourage you to look into the next convention, to be held in Chicago, August 7-10, 2014 ([www.nfaonline.org](http://www.nfaonline.org)). Whether you are an enthusiastic amateur, a high-school or college student, or a professional musician, these opportunities are invaluable for musical growth and development.



Teaching Spotlight:  
Suggestions on How to Accommodate Both Rote Teaching Methods and Phonics  
Teaching Methods for Comprehensive Music Literacy in Music

Erin Moon-Kelly  
Adjunct Professor of Music  
University of South Carolina Lancaster  
Lancaster, SC

More than ever, today's students are pressured to achieve higher academic standards, participate in multiple extracurricular activities, work part time jobs, and assist with an increasing number of household duties at an earlier age. In addition, many parents are forced to work more hours at their jobs without any financial compensation. All of these factors make the motivation to attend regular private lessons and to practice diligently outside of band or orchestra class far less appealing both to the parents and to the students.

Despite these obstacles, music teachers of all types are forced to cram in as much material as they can within a very tight time frame. In order to please their employers and clients, these professionals are constantly under pressure for their students to perform outstanding concerts, to receive high scores at competitions and honor band auditions, and to receive high ratings at music festivals. As a result, some music teachers resort to **rote teaching**. According to [www.dictionary.com](http://www.dictionary.com), teaching concepts by rote involves requiring the students to memorize the material and to repeat the material back "from memory, without thought or meaning; in a mechanical way." A student can "learn" how to "play" an instrument by rote by imitating or **modeling** the actions of the music teacher and/or his or her classmates. Such a student tries to reproduce these actions through trial and error instead of understanding the reasons behind them (Hollinger, 1). Rote teaching does bring the quickest "results" for the short term. However, if no meaning is applied to the student's actions, his or her ability to use recently acquired knowledge for different material is severely limited or (in some cases) nonexistent. Thus, the student's ability to act independently of a mentor (teacher or classmate) or a recording is greatly compromised.

There are some music teachers that use the **phonics** approach. A phonics approach involves

**applying MEANING** to every action involved in learning the language of music and in learning the mechanics on how to play an instrument. This approach is more time consuming; however, it yields better long term results. These music teachers make connections between the aural (matching pitch with the class), tactile (correct fingerings and embouchure), kinesthetic (tapping the foot to a steady pulse; coordinating multiple muscle groups to work simultaneously), and visual elements (pitch notation, rhythm notation, dynamics, and road map) of the musical language. As a result, their students are more likely to apply recently acquired knowledge to different material both as a group and as individuals. This form of teaching motivates more students to appeals most to sign up for honor band auditions, music competitions, private lessons, and other music education opportunities outside of the classroom. If these students take advantage of these extracurricular resources, they are more likely to strengthen their ability to be independent musicians and achieve higher scores at auditions.

Despite their college and graduate school music pedagogy courses, most music teachers teach in the same manner that they learned music themselves. In my article "Learning for Comprehension vs. Learning for Instant Gratification; How to Convert Affective/ Psychomotor Music Students into Cognitive/Critical Thinking Music Students," I expressed the importance of learning music as a full comprehensive language (i.e. the phonics approach). However, there are some advantages to using rote teaching IN ADDITION to phonics teaching. If these methods are done properly, the students will be exposed to the reason or meaning behind all of their actions helping their recently acquired knowledge move from short term memory to long term memory.

(cont.)

## Teaching Spotlight:

### Suggestions on How to Accommodate Both Rote Teaching Methods and Phonics Teaching Methods for Comprehensive Music Literacy in Music

One advantage of teaching music by rote is **constant practice** through **repetition**, which eventually leads to "**muscle memory**" (**memorization of specific combinations of movements and/or actions through kinesthetic and tactile means**) and constant ear training. The great education philosopher John Dewey called this practice "learning by doing." Dewey believed in using students' current "known" knowledge (muscle memory) to acquire knowledge about a new "unknown" concept (Hash, 4). Each lesson in most etude books (especially group band methods) teaches new notes/rhythms/concepts in the following progression.

1. The concept is introduced in isolation and played in unison for the first three exercises.
2. The concept is applied to a traditional children's song, folk song, or some other traditional song that is familiar to the students. This exercise is also played in unison.
3. The concept is applied to a new unknown melody that is also played in unison.
4. The concept is applied to a new melody that also incorporates concepts from the previous units. This exercise is also played in unison.
5. The concept is applied to a new melody that incorporates concepts from the previous units.

This time, the exercise is a duet-both parts are completely independent of each other.

The advantage of this method book structure is that ALL of the instruments in the ensemble are forced to play the melodic line and (for the last exercise) the harmonic line. With this structure, students are clearly using Dewey's instructional method of going from easier ("known") material to harder ("unknown") material through a gradual increase in complexity. This method uses **forced internalization**. All students regardless of their skill level or motivation level to internalize at least some of the basic actions being taught through repetition, which leads to memorization through ear training and through muscle memory.

Another advantage of teaching music by rote is the built in **scaffolding**. According to cognitive psychologist Jerome Bruner (born 1915), an educational scaffold is a **temporary framework that helps the students access meaning to the concepts that they learn, which is eventually taken away once the students demonstrate an ability to use those concepts successfully without the aid of the teacher or the mentor** (*Wikipedia*, "Instructional Scaffolding," 2). A great example of this concept is my toddler's favorite number game-the "Rubber Ducky Game." For this game, I set out three rubber ducks on the floor for my 2 year old to count. I point to each duck and count them out loud with my toddler. After the third repetition, I remove the "scaffold" and allow my child to point to and count the rubber ducks out loud without my assistance.



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### Teaching Spotlight: Suggestions on How to Accommodate Both Rote Teaching Methods and Phonics Teaching Methods for Comprehensive Music Literacy in Music

Below is a breakdown of the built in scaffolding structure that is most used in traditional band and orchestra classes in modern public schools.

1. The class reads the directions and the music notation (rhythms, rests, and note names) from the text or the etude book (visual).
2. The music teacher sings or plays the pitch (or asks a student volunteer to demonstrate for the class). In a band or orchestra class, the music teacher explains the fingering positions to the students (aural). Sometimes, the music teacher has an advanced student in the class demonstrate the correct fingering position(s) for his or her classmates in his or her section (visual).
3. Through mostly trial and error (some students will use the fingering chart provided by the publisher), the students manipulate the instrument until they come close to the pitch and/or rhythm pattern demonstrated by the music teacher or their classmate (tactile).
4. The students perform the new concept as a class in unison (tactile, kinesthetic, and visual).
5. The students play increasingly more complicated exercises forcing more of the educational scaffold to be removed (all learning modalities used).

At the elementary school level, most music teachers construct a high amount of scaffolding that remains standing though most of the lesson, which allows the music teacher to be more of a facilitator of learning. At the middle school and high school levels, the music teacher removes the educational scaffold much earlier in the lesson (Hash, 11). In theory, this is supposed to force the students to become independent learners faster. However, some students cannot function without that educational scaffold permanently in place. Without adding meaning to the actions being taught, these students quickly fall between the cracks and digress while their classmates push forward.

Music education requires teachers and students to use both cognitive thinking skills and psychomotor thinking skills; both are skills that rote teaching unintentionally tends to block out (Harrison, 175). Phonics learners are usually the most independent thinkers, the most motivated students, and possess the highest levels of sight-reading ability and music literacy (Harrison, 183). Many band instrumentalists use rote learning through modeling and imitation. These students have problems thinking independently and frequently cannot function without some form of educational scaffolding permanently in place, which greatly reduces their level of music literacy. Many vocalists (and initially many string instrumentalists) learn completely by ear making their music literacy skills minimal or nonexistent (Harrison, 176).

Why does rote teaching yield music teachers the fastest immediate results but create so many problems in the long term, particularly at the high school and college levels? In order for any teaching method to work, it must allow the students the ability to create meaning from the information learned not to repeat the information back like a robot. Unfortunately, rote teaching places most of the responsibility to create meaning in the information presented upon the individual student. The students who create meaning advance whereas the students who do not create meaning either plateau or fall behind.

Some classroom music teachers at the late middle school and high school levels will attempt to create meaning for the students through **crowd sourcing**. Crowd sourcing encourages students to use problem solving skills to collaborate as a group on a solution to a problem (Davidson, 3). If a large ensemble has a majority of musicians with a strong phonetic grasp of the fundamentals of music, then crowd sourcing can be an effective tool. An advantage to crowd sourcing is it motivates the students who do not have as strong of grasp of music fundamentals to increase their own level of independent musicianship.



Despite their best efforts, it is impossible for any music teacher to eliminate rote teaching completely from a classroom, masterclass, or any other large ensemble setting. How does one combine rote teaching and phonics teaching in ways that will help initiate independent and collaborative music making? First, one must understand that students must use complex circuits inside the brain to create pathways that allow them to listen to, process, and produce music simultaneously. For the purposes of this paper, I will divide these students into two categories: aural/modeling/scaffolding (AMS) and phonics.

Process the piece through muscle memory, which is obtained through imitation and/or repetition of a mentor's actions through tactile, aural, and kinesthetic means.<sup>2</sup> Produce the information by transferring previous knowledge and skills from the current passage to an identical passage independently.<sup>3</sup> These students normally do not make it to the production stage.<sup>3</sup> Once the students' parts are locked into muscle memory, they can listen to the other parts in the ensemble to determine how their part fits in with the intonation, balance, dynamics, and artistry of everybody else's part.

As mentioned previously, crowd sourcing can be a great collaborative educational tool, especially if the ensemble members' music literacy levels are similar. However, most public school and college music programs have a diverse population whose music literacy levels, technical levels, and musicianship levels vary. In large ensemble situations, music teachers frequently have to deal with a breakdown in communication between the AMS learners and the phonics learners. Both sides view their learning style as paramount to the musicianship and skill level that they have been able to acquire this far. Any contradiction of a student's learning style could lead to a complete breakdown of the crowd sourcing process. It is the music teacher's or mentor's job to figure out a way to successfully employ both strategies to build learning and enhance performance. The purpose in crowd sourcing is to capitalize on all strengths of both learning styles to improve the musicianship of every member of the ensemble.

The best way to accommodate both types of learners is through **participatory learning** or "**learning together from one and other's skills**" through "collaboration by difference." Most music ensembles are made up of a melting pot of expertise (i.e. level of professional training [private lessons, summer music camps, etc.] outside the school), age, talent or ability level, and work ethic. According to professor of interdisciplinary studies Cathy N. Davidson (Duke University), students take their work "more seriously when it will be evaluated by their peers" than when it will be judged by their teachers or by their supervisors (Davidson, 4-5).

To incorporate participatory learning into his or her teaching, the music teacher must at first take on as much of the responsibility (and power) for the group as possible. Only unskilled clerical tasks should be delegated to a student worker or parent volunteer. When I am hired to do a large flute ensemble by a high school band, I first look at my inventory of players. How many of these students take private lessons from me or another equally skilled private instructor? Who are the AMS learners? Who are the phonics learners? If possible, I try to have each member of the ensemble sight-read independently for me—a telltale way to separate the AMS learners from the phonics learners. Then, I assign parts using the **"split part" system—each part has an equal number of ASM learners and phonics learners. There is one ASM learner and one phonics learner per music stand.** The beauty of this system is the elimination of ranking. No principle player exists, and the identities of both the phonics learners and the ASM learners are kept hidden from the students. The emphasis is placed on the importance of each part in the ensemble. In my experience, the best music ensembles work together as a team and appreciate each other's abilities.

Another advantage to this "split part" system for large ensembles is that AMS learners constantly hear correct performances at any tempo and in any manipulation of the concepts being rehearsed from the phonics learners, which can help them learn their parts through forced internalization. Standmates are encouraged to form a bond whereby they work together to perfect their parts. As a result, all of musicians' confidence and music literacy skills improve over time without having to side with one learning style or the other.

The same "split part" system can be applied to traditional band, orchestra, and chorus classrooms. Most music teachers at the high school level have chair assignments that are determined through audition scores. The student with the highest score traditionally gets the highest chair position (the larger the number, the lower the ranking). Although this traditional system works well for some students, it can discourage others from practicing their music and being contributing members to the ensemble. By using the "split part system," ALL PARTS are covered equally well making the performing ensemble stronger. The next page contains two examples on how this can be accomplished in a band setting and in a chorus setting.

### "Split Part" System used for a Clarinet Section in a Traditional High School Symphonic Band

12 Total Clarinets Available

**Clarinet Part 1** **Clarinet Part 2** **Clarinet Part 3** 1st chair 2nd chair 3rd chair 4th chair 5th chair 6th chair 7th chair 8th chair 9th chair 10th chair 11th chair 12th chair

### "Split Part" System use for a Traditional High School Chorus

Total Musicians Available: 10 sopranos, 5 altos, 15 tenors, and 9 basses.

**Soprano Alto Tenor-**

**Bass** 1st 1st 1st 1st 10th 5th 15th 9th 2nd 2nd 2nd 2nd 9th 4th 14th 8th 3rd 3rd 3rd 3rd 8th 13th 7th 4th 4th 4th 7th 12th 6th 5th 5th 5th 6th 11th 6th 10th 7th 9th 8th

### Conclusion

As much as I hate to admit it, rote teaching does have some merit in creating a successful performing ensemble. However, it CANNOT be the only means of relating new material to students. The music teacher must combine teaching music phonetics with rote teaching to create meaning behind all new material presented, which helps convert the new material into muscle memory and eventually long term memory. The "split part system" forces students of all music literacy levels and ability levels to learn at least some of the music fundamentals being presented through phonics, participatory learning, and/or forced internalization.

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## Teaching Spotlight author bio: Erin Moon-Kelly

**Erin Moon-Kelly** began studying flute when she was eight years old and began teaching flute when she was fourteen years old. Her mother Joyce and twin sister Ryan are successful flutists and flute teachers in Summerville, SC. Her youngest sister Kate is a flutist and flute teacher who completed her BFA degree (with a minor in music) at Clemson University. Her father Richard is a band director, general music teacher, composer, arranger, co-author of *Habits of A Successful Musician*, and author of *Rhythm Masters.org*. Ms. Moon-Kelly and her family have had several students make superiors at the SCBDA Solo and Ensemble Festival and win chairs in the South Carolina All-State Band, Berkeley All-County Band, Southern Region Band, South Carolina Governor's School for the Arts and Humanities, and the South Carolina Governor's School for the Arts Academy. Ms. Moon-Kelly, her mother, and her sisters have also performed frequently as a professional flute quartet in the Charleston, SC area. Ms. Moon-Kelly's private teachers include Joyce Moon, Tacy Edwards, Marsha Hood, Candice Keech, Dr. Phil Thompson, Dr. Christopher Vaneman, Dr. Caroline Ulrich, and Erinn Frinchette. Ms. Moon-Kelly holds a performer's certificate from the South Carolina Governor's School for the Arts and Humanities Academy (Summer 1995), a performer's certificate from the South Carolina Governor's School for the Arts and Humanities (Summer 1996), a bachelors degree in music education from Winthrop University (summa cum laude; May 2002) and a masters degree in music with an emphasis in piccolo and flute performance from Converse College (magna cum laude; May 2004).

Ms. Moon-Kelly has experience as a substitute musician with the Greater Spartanburg Philharmonic Orchestra and the Charlotte Philharmonic Orchestra. She has also performed with the Calvary Church Orchestra in Charlotte, NC. During her career at Converse College, she performed with several local chamber music groups as well as the Converse Wind Ensemble, the Converse Symphony Orchestra, and the Converse Opera Orchestra. She also taught flute and piccolo at the Allia Lawson Pre-College Program at Converse College. She was also Operations Manager for all music ensembles at Converse College. Currently, Ms. Moon-Kelly is owner and executive director of EMK Music- a professional music service company that provides custom concerts (store openings, weddings, corporate events, etc.), private and group lessons, flute education materials, music clinics, recording projects, artist residencies, and other music performance and music education services. Some of the company's clients include the Marvin Ridge Middle School and Marvin Ridge High School Band Boosters (Waxhaw, NC), the South Carolina Band Directors' Association, First United Methodist Church (Lancaster, SC), Griggs Road Elementary School's Parent Teacher Association (Clover, SC), and Charlotte Catholic High School (Charlotte, NC), and Cuthbertson High School (Waxhaw, NC). The students enrolled in EMK Music have participated and won chairs in NCBDA sponsored events such as Solo and Ensemble Festival, the Union County Youth Symphony Orchestra, and the Union All County Band. Ms. Moon-Kelly works as a professional musician and flute/piccolo/recorder teacher in Lancaster, York, Mecklenburg, and Union counties. She has judged music competitions in North and South Carolina and is an active studio musician in the Charlotte area.

In 2006, Ms. Moon-Kelly was accepted to the South Carolina Arts Commission's Roster for Approved Artists. She is an active member of the Lancaster County Council for the Arts and has performed in, organized, and produced solo and chamber music recitals for the organization such as the "Friends Concert Series," the "Student Community Concert Series," and "The Celebration of Summer Concert Series." In addition, she has given flute masterclasses and music clinics to several upstate schools and was part of the wind faculty at the Indian Land High School Band Camp in Indian Land, SC. Ms. Moon-Kelly was part of the music faculty, a summer enrichment camp instructor, recording productions manager, and custom music arranger at Explore Beyond School in Matthews, NC from 2004 to 2009. Ms. Moon-Kelly is an inaugural member of the Magnolia Trio-a professional woodwind trio based in Matthews, NC. In January of 2009, Ms. Moon-Kelly accepted a position as adjunct music professor at the University of South Carolina Lancaster where she teaches music history and music theory courses.

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## Call for Newsletter Submissions!

**Your help is needed** to fill our quarterly newsletter with articles, announcements, photos, events, and other items of interest to flutists in our area! You are welcome to e-mail newsletter items anytime throughout year to editor **Cheryl Emerson**, [cemerson.uchs@gmail.com](mailto:cemerson.uchs@gmail.com), who will include your contribution in the next edition!

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- CD release announcements
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- Upcoming performances (your own or regional)
- Photos of SCFS flute events
- Articles within your area of expertise
- Letters of thanks to fellow members
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**Our mission** is to further the education of flutists, create performance opportunities, and promote the love of music and the flute

- To keep flutists aware of all flute-related activities in the southeast area
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