

South Carolina Flute Society



Volume IV Issue I

September, 2012

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We're on the Web!
www.scflute.org

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 submission guidelines, please contact newsletter editor

Cheryl Emerson:

cemerson.uchs@gmail.com

Farewell and Thanks from De- parting President Chris Vaneman

Dear SCFS Members,
Friends, and Supporters,

Well, this is it. The last of my
Letters from the President.

I know, I know. You never really believed this day would ever come. Oh you, knew, it, intellectually. You always understood that everything on this earth, no matter how beautiful or powerful, decays and falls apart – the second law of thermodynamics, and all flesh being as grass, and so forth. But somehow you never

quite grasped the *enormity* of your loss, the gaping, yawning maw of nothingness into which you're now staring: no more letters from Chris. These immortal prose stylings ripped from your life like that one guy's heart in *Indiana Jones and the Temple of Doom*. And now you feel like a Samuel Beckett character, or at least like a motherless child. A long way from home.

And believe you me, I'm feeling it too. Who am I going to inflict my immortal prose stylings on now? But as a great man once said, "Oh yeah, life goes on, long after the thrill of livin' is gone." And as I look back at the two years I served as president of the SCFS, I'm amazed and grateful. Amazed that,

given my scatterbrainedness and distraction, I didn't run the organization into the ground, and grateful to the officers, board members, and other volunteers who prevented me from running it into the ground.

I'm grateful, first of all, to our outgoing Vice President, **Teri Forscher-Milter**, who took on enormous amounts of work and followed through, all the time, with a thoroughness and aplomb that was mind-boggling. I'm grateful to **Angela Massey**, my predecessor, who went to enormous effort to teach me and to codify the SCFS's practices before she left. I'm grateful to John **Samuel Roper** and **Jessica Hull-**

(cont. p.2)

Greetings from New President Amanda Barrett

Greetings! I would like to express my deep appreciation to Chris, Teri, and the entire Board who have done such a great job these past two years. They will be a hard act to follow (especially in the letter writing category!), but I am thankful that many of them are continuing

to serve on the Board, and I look forward to serving with them and continuing the great mission of the SCFS: *to further the education of flutists, create performance opportunities, and promote the love of music and the flute.*

We are already hard at work on this year's events—our

Fall Seminar and the Spring Festival. (Details about the Fall Seminar are in this newsletter). We welcome ideas from all of our members, so feel free to email us with any suggestions you may have! I look forward to seeing all of you on December 1st!

Amanda Barrett



Chris Vaneman, Converse College

“ . . . Who am I going to inflict my immortal prose stylings on now?”

Letter from the President (cont.)

Dambaugh, who did such fantastic work with the 2012 Spring Festival, and the indefatigable **Jennifer Parker-Harley**, hostess of no less than three festivals/seminars in the last two years. I'm grateful to **Amy Tully** for her work with the newsletter. **Erin Frechette**, **Nave Graham**, **Wendy Cohen**... and lots of other people as well.

And I'm grateful in a different way - an anticipatory way, you might say, - to those who have accepted the call and been chosen to serve the SCFS over the next couple years: **Erin Moon-Kelly**, our incoming

board member-at-large; **Cheryl Emerson**, the Newsletter's new editor; **Susan Conant**, who probably didn't know quite how much work she was setting herself up for when she agreed to serve as Vice President; and **Amanda Barrett**, who will be replacing me as President. Amanda was one of the driving forces behind the founding of the Flute Society, so she's known it intimately from its infancy. She's also had lots of terrific experience as a flutist, teacher, and administrator, so the SCFS absolutely couldn't ask for anyone better to clean up whatever

messes I leave behind and lead the Society into an active and exciting future.

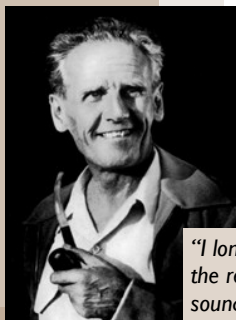
Finally, advice: if you haven't had the chance to work as a leader with an organization like the SCFS, you should try it as soon as you can. It's a blast.

Cheers,

Chris



“Like” the Marcel Moyses Society!



“I long ago observed that the real beauty of the sound comes from the generosity of the heart.”

Marcel Moyses

The Marcel Moyses Society held its annual meeting on Friday, August 10, 2012, at the NFA Convention in Las Vegas. One item on the agenda was the need to promote membership and awareness of this organization and its mission: to preserve the teaching and legacy of Marcel Moyses, passing on tradition to future generations of flutists.

Member applications are available on the Marcel Moyses Society website at:

www.moysesociety.org

You are also invited to visit the Marcel Moyses Society on Facebook and add your “Like” to this new feature page!

Fall Flute Summit Approaches!



Tadeu Coelho, North Carolina
School of the Arts

Save the Date:

Our SCFS Fall Flute Summit will be held at Bob Jones University in Greenville, South Carolina on **December 1, 2012**, featuring guest instructor **Tadeu Coelho**. Our fall summit will again offer workshops addressing topics of performance, practice, and pedagogy, with a full day for our SCFS members to mingle and share flute talk.

Registration will be in the lobby of the Gustafson Fine Arts Center, BJU, \$15.00 for SCFS members. You may renew your SCFS membership online or at time of registration.

Flute Summit Events:

- All-state workshops
- Flute choir reading session, All players welcome!
- Susan Conant workshop, Celtic Music for the Silver Flute
- Petrea Warnick workshop on Alexander Technique
- Tadeu Coelho masterclass (performers by audition)
- Open masterclass

Tadeu Coelho in Concert

Friday, November 30, 7:30 pm
Rodeheaver Auditorium, Bob Jones University.

Tadeu Coelho will join the Bob Jones University Symphonic Wind Band for the world premier of composer Jess Langston Turner's Concertino for Flute and Wind Band. The Concertino is based on Brazilian myths, with a distinctively Brazilian flavor, and will be performed by a native Brazilian flutist. Admission is free for this premier event! *(see bio on p.5)

(SCFS members are also welcome to come to the campus at 6:30 pm for the annual Christmas carol sing and light ceremony.)

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Upcoming Events:

- Monday, October 1, 8:00 pm, College of Charleston Monday Recital Series, Simons Recital Hall. **Susan Conant** performs a recital of her original music and Celtic arrangements. Pianist Lin Raymond joins her for Charleston's first full performance of Conant's **Lowcountry Suite**.
- Sat, October 13, 7:30pm Columbia, SC **Wendy Cohen** will be a featured soloist with the SC Philharmonic performing the **Ibert Concerto**. For more information visit scphilharmonic.com
- Sunday, October 21, 2012, 4:00 pm, **Tully-Hull Flute and Guitar Duo**, Converse College, Daniel Recital Hall, featuring SCFS member **Amy Tully**
- Tuesday, October 30, 7:30 pm Don't miss **Jessica Hull-Dambaugh** performing the **CPE Bach Concerto in d minor** with the Charleston Symphony Orchestra! For more information see www.charlestonsymphony.com
- Monday, November 12, 2012, 7:00 pm, **Amy Porter** performs Michael Daugherty's **Trail of Tears** concerto with the Florence Symphony Orchestra
- Friday, November 30, 2012, 7:30 pm, **Tadeu Coelho** concert, Bob Jones University (see p.3 for details)
- Saturday, December 1, 2012, **Fall Flute Summit**, Bob Jones University
- Saturday, April 13, 2013, **Spring Flute Festival**, featuring guest artist **Rhonda Larson**



Amy Porter performs "Trail of Tears"

Amy Porter will join the Florence Symphony on November 12th for Michael Daugherty's "Trail of Tears" concerto

"Trail of Tears" travels to Florence, SC

Amy Porter will return to Florence, SC, in November to perform Michael Daugherty's "Trail of Tears" concerto with the Florence Symphony Orchestra. The work has earned high critical acclaim since its 2010 premier as an emotionally moving testimony in honor of a displaced people. Composer Michael Daugherty says of the piece, "My flute concerto is a musical journey into how the human

spirit discovers ways to deal with upheaval, adversity, and adapting to a new environment."

The concerto was a featured work at this year's Concerto Gala concert at the Las Vegas NFA convention and left its mark as one of the most memorable performances of the convention. The November performance is an excellent opportunity for SCFS members to hear a work that is

rapidly emerging as one of the most significant flute concertos of our time. Visit the Florence Symphony Orchestra website for ticketing and more information:

www.florencesymphony.com

SCFS Welcomes new member Kate Steinbeck and corporate sponsor *Pan Harmonia*

Celebrated Asheville flutist **Kate Steinbeck** offers weekly flute lessons and coaching on Thursdays at the International Ballet Academy in Greer, SC, as well as online instruction.

Kate Steinbeck loves teaching and revels in guiding students to new levels of accomplishment and musical awareness. She credits her music teachers with enriching her life beyond measure. She earned a Bachelor of Music from Baldwin-Wallace College studying with William Hebert (*Piccolo Emeritus* Cleveland Orchestra) and then won a Fulbright Grant to study at the Royal Conservatory of Music in Liège, Belgium.

After receiving a first prize in chamber music, Kate lived in Germany while performing and teaching throughout Europe for several years.

Prior to moving to Asheville in 1997, she spent a decade freelancing in San Francisco, where she was widely recognized for her work in contemporary music and was featured on many of the Bay Area's most prestigious stages. In California, she earned a Master's in flute performance from the San Francisco Conservatory as a student of Tim Day (*Principal Flute* San Francisco Symphony).



Kate founded **Keowee Chamber Music**, now **Pan Harmonia**, in 2001 with the goal of bringing the joy and excitement of live acoustic music to audiences of all ages. Her visionary work has been nurtured and supported by the North Carolina Arts Council and the National Endowment for the Arts.

Kate has produced two critically acclaimed CDs, *Light in the Corner* (2004) with percussionist Byron Hedgepeth and *Luminescence* (2010) with guitarist Amy Brucksch. She plays on a flute made by her husband, Chris Abell, of the Abell Flute Company, and is the proud mother of two teenagers.

Contact Kate: (828)254-7123 or kate@panharmonia.org

Tadeu Coelho, bio

Tadeu Coelho currently teaches at the North Carolina School of the Arts. He has served as associate professor of flute at the University of Iowa from 1997-2202, as assistant professor flute at the University of New Mexico from 1992-1997, and as visiting professor at the Ino Mirkovich Music Academy in Croatia. Mr. Coelho frequently appears as soloist, chamber musician, and master clinician throughout Europe, Asia, and the Americas. He has performed as first solo flutist of the Santa Fe Symphony, Hofer Symphoniker in Germany, and the Spoleto Festival Orchestra in Italy, among others, including guest appearances with the Boston Symphony in the summer of 1996.

A recipient of many awards and scholarships, Rockefeller Foundation, Fideicomiso para la cultura Mexico/EUA, USIA/Fulbright, LASPAU, and CAPES, Tadeu Coelho received his Doctor of Musical Arts degree from the Manhattan School of Music as a student of Julius Baker and Ransom Wilson. Started on the flute by his father, Dr. Coelho also studied with Keith Underwood, Thomas Nyfenger, Andrew Lolya, and Arthur Ephross. Mr. Coelho gave his New York recital debut at Weill Recital Hall at Carnegie hall in April of 1992. In his native Brazil, Coelho studied also with Spartacco Rossi, João Dias Carrasqueira, and Jean Noel Sagaard.

Tadeu Coelho is an avid proponent of new music and the music of the Americas. He has commissioned, performed, and recorded works by notable composers. His solo CDs include:

Modernly Classic:

Mid 20th Century Works for Flute and Piano

18th Century Flute Sonatas

Life Drawing: Works for Solo Flute

¡Rompe! Chamber music for Flute and Clarinet from Mexico

Tadeu Coelho Plays Flute Music from Brazil

Flutists of the World: Paganini Caprice No.24

He can also be heard performing works by Thomas Delio on 3D Classics and Villa-Lobos on Albany Records with his brother, bassoonist Benjamin Coelho. Tadeu Coelho has published the complete works of Pattápio Silva and other pieces for solo flute as well as collections of daily exercises with accompanying CDs. His published works are available at Flute World and Carolyn Nussbaum Music Co. Tadeu Coelho is a Miyazawa artist and performs on a platinum instrument.

Teaching Spotlight: Counting Complex Rhythms, by Erin Moon-Kelly

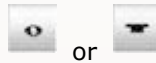
*Note: this article will run in two installments, continuing in the SCFS winter newsletter.

Learning for Comprehension vs. Learning for Instant Gratification: How to Convert Affective/ Psychomotor Music Students into Cognitive/Critical Thinking Music Students





Woodwind music is notorious for having highly complex rhythms. Just look at the second variation of Janice Dockendorff Boland's *The Banks of Ayr*, measures 35 to 38 in the first flute part of Richard Strauss' *Till Eulenspiegel's Merry Pranks*, or the second and third movements of the flute part in John Corigliano's *Three Irish Folk Song Settings*. All three of these examples have many rhythms that are not common in most Western European music or American music. Many people love this style of music; but few musicians (especially student musicians) attempt it without hearing it multiple times first. Why?



Syncopation (putting emphasis on a rhythm that occurs on a weak beat) is the cause for all of this confusion. It is the most hated word among all music students, especially when it comes to sight reading! In most etude books and band scores, the first note occurs on a strong beat, which occurs when the foot is ON THE FLOOR. If you look at the most basic hierarchy of rhythms and rests (see the rhythm and rest charts below), the stronger beats are the "numbered beats" or the DOWNBEATS.

Hierarchy of Rhythms and Rests Whole Note and Whole Rest



1	2	3	4
Down Up	Down Up	Down Up	Down Up

			
			
1	2	3	4
Down Up	Down Up	Down Up	Down Up

			
			
1	2	3	4
Down Up	Down Up	Down Up	Down Up

							
							
1	&	2	&	3	&	4	&
Down	Up	Down	Up	Down	Up	Down	Up

Sixteenth Notes and Sixteenth Rests D= Foot Down

	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
D	e	Up	a	D	e	Up	a	D	e	Up	a	D	e	Up	a

32nd Notes D= Foot Down/ U= Foot Up

I e & a	U e & a	2 e & a	U e & a	3 e & a	U e & a	4 e & a	U e & a
D e U a	U e U a	D e & a	U e U a	D e & a	U e U a	D e & a	U e U a

Visually, most of the patterns above have equal divisions of sound (or silence) on the down-beat and on the upbeat. Most students easily convert these even, mathematical divisions of the rhythms and rests to **sight word memory**. Do you remember how you learned basic words like “the,” “an,” and “them” in first grade? Do you remember how you learned your multiplication tables in third grade? Sight word memory occurs when you memorize small amounts of information and use that information to perform a repeating or a reoccurring task. Thus, it is very easy to convert sight word memory material into long term memory quickly.

Sadly, most middle school and high school band method books stop at this level of music comprehension. Once students get out of sight word memory mode and must think at a higher level (and use more steps to break down the rhythm and rest patterns), their brains lock, and they either “guess” or break the rhythm down phonetically.

Most students prefer instant gratification. Breaking the rhythm down by writing the counts in and clapping the rhythm takes time and additional steps, especially if they have to line the rhythm on the page with the direction of their foot. To avoid any additional work and get fast (but not long lasting) results, students sometimes get their instructor so frustrated that he or she will teach the rhythm or rest in question by rote, which is the path of least resistance for the instructor. This is in direct contrast to the New Bloom’s Taxonomy of Thinking.



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The **NEW BLOOM'S TAXONOMY OF THINKING** has 3 divisions of educational objectives or "domains": Affective (emotional), Psychomotor (physical manipulation of a tool, object, or task), and Cognitive (knowledge, comprehension, critical thinking, and problem solving).

Affective	The student wants to "feel" the pulse by listening to the recording many times, have the accompanist cue them in on each entrance, and guess at the correct placement of each entrance. These students go for artistry 1 st and rhythm accuracy last.
Psychomotor	These students are SPEED DEMONS! They listen to the recording, get the fingerings for the notes (sort of), and repeat those same fingerings with the recording over and over again. Just think MARCHING BAND!!!!
Cognitive	These students learn to count and read the music 1 st , build up the technique 2 nd , and add the artistry LAST.

COGNITIVE LEVEL OF BLOOM'S TAXONOMY OF THINKING

(Bottom Level=Lower Level Thinking/
Top Level=Higher Level Thinking)

Analyze	Evaluate	Create
Highest Level Thinking		
Apply (Upper Middle Thinking)		
Understand (Middle Level Thinking)		
Remember/ Memorize (Lowest Level Thinking)		

http://en.wikipedia.org/wiki/Bloom%27s_Taxonomy

Students who guess at rhythms and rests (Affective, Psychomotor) tend to memorize rhythm and rest patterns. However, they do not always UNDERSTAND these patterns, especially if the passage in question is syncopated. For the most part, such students have the following characteristics:

- High Intelligence.
- Slightly Weaker Work Ethic.
- High Auditory Processing Speeds but Weak Visual Processing Speeds. A **Processing Speed** is the speed at which one is able to encode and comprehend phonetic, auditory, and/or visual information accurately (Baddeley, 283)

- Very Little Independent Thinking, which is also known as **High Reproduction** (i.e. Can Play Back Rhythms and/or Rests if Performed by Another Musician First), but Low Perception (Cannot Read the Rhythm and Rest Patterns for Themselves) (Repp, 37).
- Focus on **whole approach learning**. These students go from beginning to end of the piece without breaking down the hard parts.
- Do not create an **Episodic Buffer**- a temporary storage system in the frontal lobe of the brain that uses multiple brain signals to create internalized knowledge and skills based on outside information gained from perception (initial

receiving of information), working memory, and long term memory. Once attention is gone (i.e. “brain lock”), forgetting information not saved in long term memory immediately takes place (Baddeley, 23)

- Tap foot with every subdivision. They cannot think beyond simple groups of 2’s and 3’s. For these students, every sixteenth note is a downbeat regardless of whether or not the selection calls for doubled time.
- Have the following order of obtaining rhythm knowledge: memory (listening to band director and classmates over and over again and trying to play by rote), synthesis (come up with a rhythm that sounds close to the written rhythm), and create (speed up, slow down, and make things up as they go).
- Struggle to keep a steady beat, especially a slower one.

- Does not clap and say harder rhythmic passages.
- Look away from the music before the notes and rhythms are processed into long term memory.



On the other hand, students who break things down **phonetically** (Cognitive) usually understand the rhythms and rests in relation to the foot direction (and the conductor’s baton) and apply the patterns that they see in one piece to others. These students analyze and evaluate their own level of comprehension and use critical thinking and problem solving skills to solve complex rhythm problems (especially in sight reading) independently. Other characteristics of phonetic students include the following:

- High Intelligence.
- Strong work ethic. These students have to study all through grammar school, middle school, and high school.
- High Visual Processing Speeds but slightly Weaker Auditory Processing Speeds.
- High Perception (i.e. music read for themselves 1st), but Slightly Lower Reproduction (Repp, 37). These students are more tactile and hands on learners than they are auditory learners.
- Constantly analyze, synthesize, and evaluate their own work independent of their instructor.
- Constantly apply new concepts to other aspects of the piece as they occur.
- Think analytically first and creatively second. These students find problem areas, work out details, and put problem areas back together with the whole piece.
- Play at an optimum tempo by themselves and with others. A student’s **optimum tempo** is the speed at which he or she can play the hardest technical passages of a piece accurately with no mistakes.
- Have the Following **Order of Obtaining Rhythm Knowledge**: analyze, apply, synthesize, memorize, and create.
- Create an **episodic buffer** by using the above order of rhythm knowledge. Students rehearse concepts within the Phonological Loop. Through repetition, the brain moves the information from short term memory and working memory to long term memory (Baddeley, 19-20). The information is now internalized. A pathway to the information in the brain is created making knowledge retrieval possible.
- Tap foot with the subdivision of the time signature. These students divide hard concepts into simple groups of 2’s and 3’s, internalize those concepts, and put concepts back into the phonetic whole.
- High **“Input Skills”**- “skills the sight reader uses to collect information and to order that information prior to output or performance.” These skills are a “collection of simple skills that can be addressed individually” (Saxton, 23).
- Clap and count the harder rhythmic passages out loud before playing them.
- Write the counts in for hard rhythm and rest patterns.
- Use a slow, steady beat when working on harder passages.
- Do not look away from the music until the notes and rhythms are processed into long term memory

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The article continues in our next newsletter with . . .

- ◆ Syncopation that “makes students crazy”
- ◆ Ties, dotted rhythms, and triplets
- ◆ Rests and asymmetric meter

2012 SCFS Board Members:

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Our Objectives:

- To keep flutists aware of all flute-related activities in the southeast area
- To provide competitions for students of all ages that will encourage performance at the highest level and support the winners with scholarship money
- To encourage regular meetings of its members on the local level, and to host flute festivals that will benefit amateurs, students, teachers, and professionals in the state and surrounding area
- To provide an outlet for all flutists to share ideas flute-related and continue growth musically
- To create performance and learning opportunities for all of its members

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Joining SCFS

Dear flutists, generous friends, supportive parents, and lovers of music,

We would like very much for you to join us as a contributing member of the South Carolina Flute Society. Our organization supports the love of music and the flute in South Carolina and throughout the region. We enrich the state's musical environment through twice-yearly festivals, competitions, performance opportunities, and we regularly host fantastic guest artists from across the country, and, in fact, the globe. We also encourage a community amongst our membership with an e-newsletter containing articles both from members and other experts in various facets of flute playing, a website listing flute-related events held in the area, and seminars that bring our members together for performance and learning.

Our members and sponsors are essential in making our organization and its events possible. Further information can be found on our membership application on our website, www.scflute.org. Additional contributions are received with enormous appreciation and are listed on our website as well as in festival programs. The levels of **contributing membership** are:

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- 9k Gold: \$100-149
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We look forward to welcoming you into our community!

Amanda Barrett
President,
South Carolina Flute Society

*membership applications are available on our website, www.scflute.org



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