

South Carolina Flute Society



A Letter From the Editor

Winter, 2013

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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 questions and contributions, please contact newsletter editor **Cheryl Emerson**: cemerson.uchs@gmail.com

A Word from SCFS President Amanda Barrett

Dear Fellow Flutists,

It's hard to believe that Spring Break season is here already, and that means our Spring Festival is right around the corner! It was great to see so many of you at the Fall Seminar, and the SCFS Board is looking forward to seeing you again at USC for the festival with **Rhonda Larson**. Site Director **Jennifer Parker-Harley** is doing a fabulous job organizing this event-- it is one that you won't want to miss! Details are on the website, (scflute.org) so be sure to check there for the

location and times of the various sessions.

One important event of each Spring Festival is the annual meeting. Though this certainly doesn't have the excitement of the guest artist's concert and masterclass or the educational or pedagogical interest of the other workshops, it is very important for our organization. Each year we elect two officers as well as the whole board of directors, and we do want the involvement of the whole membership in this process. This year we will be electing the Vice-President, Treasurer, and members-at-large. Please be sure to be there to cast your vote.

The current board has a desire to include more workshops that are of interest and benefit to adult amateurs and to others who love the flute but don't necessarily plan to have a career in music. If you have ideas for workshops that you would enjoy at future festivals, please contact an officer or board member and share it with them. If you are interested in presenting a workshop, we'd love to hear from you as well!

It is a joy to be a part of the SCFS and to meet together at our two annual events! Please let us know if you have any suggestions as to how we can serve you better. I am looking forward to seeing you all in Columbia! In the meantime...happy fluting!!

Amanda

Fall Seminar Celebrates Record Attendance

65 SCFS flutists and friends attended the Fall Flute Seminar on December 1st at Bob Jones University, which featured a masterclass with guest artist **Tadeu Coelho**, following his world premier performance of “Concertino Caboclo” the night before. “What a great problem to have!” **Amanda Barrett**

announced when SCFS ran short of programs at the start of the masterclass. Bob Jones University students kindly surrendered their programs to guests while more copies were made. Other workshops faced the same challenge, with attendees of **Petrea Warneck's** introduction to

Alexander Technique hunting extra chairs and sharing workshop notes. After lunch, **Susan Conant's** class “Celtic on Silver” was also eagerly attended, with players enjoying a demonstration and instruction on playing Celtic music on the Boehm flute.

(cont...)

Fall Flute Summit (cont.)



Tadeu Coehlo with masterclass student Grace Kim and accompanist Hwa-Jin Kim

Erin Moon-Kelly and **John Samuel Roper** offered an All-State Band Preparation workshop, followed by a “Lightning Round” volunteer masterclass with **Caroline Ulrich**, enlivened by an abundance of ready volunteers. The volunteer masterclass was especially welcoming to amateur and returning players of all ages, in a warm and encouraging, environment.

Later in the afternoon, flutists crowded three to a stand for an unexpectedly massive flute choir reading session with **Georgianna Oswald** and **Joy Sears**, who were delighted by the huge attendance. Players

swapped parts throughout the rehearsal, even stepping up to try their hand at conducting, at the invitation of the session leaders. The flute choir offered selections to close the 4:00 pm South Carolina Flutists Recital, held in Stratton Hall.

Also performing were **Erin Moon-Kelly**; Greenville’s **Southern Harmony Flute Choir**; **Caroline Ulrich**, accompanied by **Lisa Lee**, piano; and **John-Samuel Roper**, whose performance of Daniel Dorff’s “Tweet” for solo piccolo gave the larger than ever audience an energy-charged sendoff after an

enjoyable, informative, and fun-filled day.

In addition to Amanda Barrett, board members, and workshop presenters, SCFS thanks the students of Bob Jones University for their hospitality and help navigating their beautiful campus. The classroom and performance spaces made BJU a wonderful venue for the 2012 Fall Flute Summit. Cheers to all who worked so hard on a record breaking Fall Flute Summit!

Susan Conant Announces New Release!



Congratulations to SCFS Vice President **Susan Conant** on the release of her second disc, **Lowcountry Sojourn**, a compilation of classical music “with a dash of Celtic, a hint of the blues and touched by the Carolina Lowcountry.” The recording features Susan Conant on flute, alto flute and whistle; Lin Raymond, piano; Eden MacAdam-Somer, violin; and Rafael Popper-Keizer, cello.

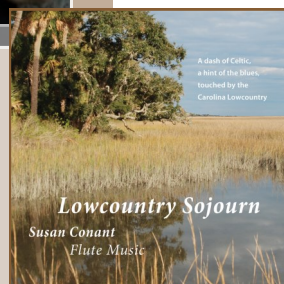
Susan describes the musical experiences that influenced her rich blend of styles and instrumentation:

“I grew up spending my summers at Pinewoods, an adult folk dance camp, jamming with incredibly talented musicians from all over the country. If written music was provided, it was simply a tune sheet. Everyone made up the rest on the fly – the harmony parts, arrangements and riffs on the melody. I loved the spontaneity. But when I moved to the far suburbs of Chicago, I knew few people who could improvise like that. I was working

With a wide assortment of instrumentalists at many different skill levels and began writing them arrangements. Eventually it just became more fun to write my own repertoire.”

Conant composed all of the works on the disc. Those works, plus Celtic arrangements, choral pieces and more are available as sheet music on her website, filled with great new repertoire for flutists! If a favorite piece isn’t yet listed on her site, e-mail Susan directly. To purchase *Lowcountry Sojourn* and sheet music, visit:

www.conantpoint.com/susanconant



Susan Conant
Composer/Performer

Sheet music for flutists that fuses Celtic, classical & jazz idioms. Chamber music, solo flute, tunes & more. Hear something you like? Just ask!

on the web at: swconant@yahoo.com
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Spring Flute Festival with Guest Artist Rhonda Larson



Guest Artist Rhonda Larson

Rhonda Larson in concert

**Friday, April 12, 2013
7:30pm**

Rutledge Chapel at USC on the historic horseshoe
General admission: \$10
USC Students: free
Children under 12: free

Saturday's registration fee will be discounted \$5 with a ticket from Friday night's concert.

Spring Festival Dates:

Friday, April 12, 2013 and
Saturday, April 13, 2013
University of South Carolina,
Columbia, SC

- Rhonda Larson masterclass
- Competitions
- Recitals
- Exhibits
- Annual Meeting and Elections

Guest Artist Bio (continues on p.4)

Flutist, composer, and bandleader Rhonda Larson entered the national music scene from her native Montana by winning first prize in the National Flute Association's Young Artist Competition in 1985, including a Carnegie Hall debut. Shortly thereafter, Rhonda moved to Connecticut and joined forces with the Paul Winter Consort, initiating her journey of combining diverse musical styles in addition to her classical training. Rhonda won a Grammy Award during her last year with the Consort, departing the group at that time to embark on her individual cross-cultural/multi-genre music path.

Rhonda's diversity, combined with her musical and technical wizardry, has begun a new generation for the flute as a leading voice in the music world. Composing much of her own repertoire, Larson continues to be recognized as a visionary force creating a refreshing hybrid music for the flute, including her versatility on an array of ethnic flutes from around the world. Larson journeyed to South Africa as a musical ambassador for the United States to perform for the Parliament of the World's Religions, sharing the stage with such luminaries as Nelson Mandela and the Dalai Lama. In addition to South Africa, Rhonda has toured



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Rhonda Larson bio, cont.

in Russia, Japan, Europe, Central America and throughout North America. She has recently performed in Ireland, Italy, and Spain. In Spain she recorded with the Celtic Galician group "Milladoiro" from the Santiago de Compostela region, and performed as a guest soloist with this stellar bunch along with guest soloist Eileen Ivers, famed celtic fiddle player of the original "Riverdance" troupe.

Rhonda has a discography of over 19 commercial recordings from label/distributors such as Windham Hill and American Gramophone, among others. She has recorded a variety of flute music for the CBS television series, "Survivor" and "The Restaurant", and performed on the Live CBS finale episode of "Survivor" from Madison Square Gardens, seen by over 40 million viewers. Her most recent engagements include performances in Minsk, Belarus with her band, Ventus, with teaching engagements and a solo performance at the Music Conservatory in Mogilev. Rhonda taught for one week throughout Latvia, offering her expertise to professional woodwind instructors, as well as hands-on instruction for flute students. In November, 2012, Rhonda went back to her musical roots by performing the Mozart G major Flute Concerto for three concerts throughout southwestern Oregon as soloist with the Rogue Valley Symphony Orchestra under the baton of Martin Majkut, including her original composition, "Be Still My Soul" based on Sibelius' theme of "Finlandia". Much of Larson's original music has also been orchestrated to perform with symphony orchestras throughout the country.

Rhonda has two solo recordings, *Free as a Bird*, and *Distant Mirrors*. The latter is an eclectic musical reflection on world cultures and ancient traditions, and was listed in the top ten of the "25 Essential CD's" nationally syndicated Public Radio program, Echoes. Rhonda is featured in "Flute Stories--101 Inspirational Stories from the World's Best Flute Players", Windplayers publication. Ms. Larson has served on the Board of Directors for the National Flute Association, and is a frequent writing contributor to The Instrumentalist/Flute Talk magazine.

After the past twelve years living in Southwestern Michigan where Rhonda's music studio was an historical 1878 one-room schoolhouse on their property, she and her husband Lee deLisle recently moved back to Connecticut. Rhonda's studio is now in an octagonal 3-story tower in their home in Southwestern Connecticut. They also live part-time at their second home in the Lazio region of Italy, where Rhonda offers a bi-annual seven-day masterclass for flutists which will next take place in July, 2013.

You can learn more about Rhonda from her website at: www.RhondaLarson.com



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A Letter From the Editor

Music and Narrative: “Concertino Caboclo” and “Trail of Tears”

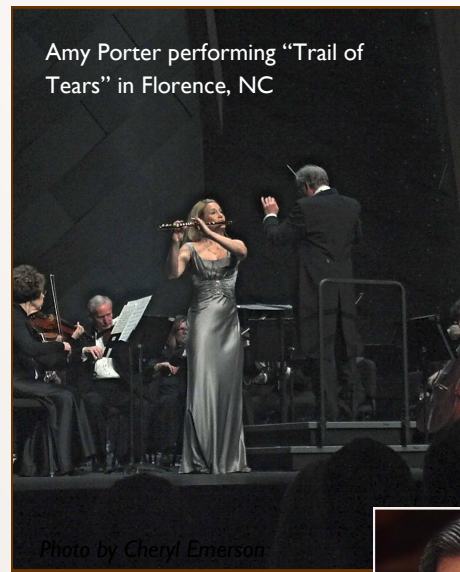
Dear SCFS:

As a teacher of Literature by day and flutist by night, I hold a deep personal interest in pondering the ancient relationship between story and song, two mediums bound individually by time and space that when blended, set in motion a complex resonance of meaning-filled sound. Considering how humans yearn for music that speaks and stories that sing, it is no wonder that flute concertos giving voice to American history or Brazilian mythology carry such a strong and lasting emotional charge.

“I could see the whole Trail,” one audience member in Florence, SC, commented after Amy Porter’s performance of Michael Daugherty’s “Trail of Tears Concerto” on November 12, 2012, in a town dedicated to the restoration of its historical center and passionately devoted to its arts. Florence Symphony Orchestra fans filled the FMU Performing Arts Center to capacity for the Monday night concert and were moved to tears by Amy Porter’s stirring performance.

Although the historical setting of the “Trail of Tears” is 1838, the immediacy of music, particularly in live performance, brings history into close proximity when a narrative bound to the past becomes powerfully present. When the narrative is painful and the historical wounds unhealed, the story-filled music invokes a “now” that cannot be ignored. Pondering the power of what Michael Daugherty has accomplished, I speculate that the layering of musical and narrative (historical) time yields a mingled totality that places the audience in a double time setting: experiencing the human struggle both as it occurred and through the contemporary lens of hindsight. The sense of time evoked in performance is therefore antiphonal: the story we learned in history class (and reviewed in program notes) resonates upon immediate sound. Ultimately, the dialogue of past narrative and present music changes and energizes the meaning of both. It is one thing to look back upon a nation’s past, as in a history book, as a story far away; it is another experience to relive it through song, a sound happening here and now. This is true whether the subject matter is painful, popular, or glorious, and composer Michael Daugherty freely ranges the spectrum. Consistent in his works is what he describes as “a layer of reference” to serve as a bridge of meaning for the listeners, as one layer among many “in the musical, contrapuntal fabric” of his compositions.

On November 30, 2012, the evening before our Fall



Amy Porter performing “Trail of Tears” in Florence, NC

Photo by Cheryl Emerson

Flute Summit, I again experienced the rich blend of music and narrative, this time encountering figures from Brazilian folklore through the voices of Tadeu Coehlu’s flute and piccolo in the world premier of Jess Langston Turner’s “Concertino Caboclo.” Like “Trail of Tears,” the title of Turner’s piece resonates with historical significance, honoring Brazil’s mixed Afro-European ancestry in a celebration of shared mythologies. For listeners unfamiliar with the Brazilian figures of Iara, the river nymph; the boy of “Negrinho do Pastoreio,” ever seeking his master’s horses; Caipora, with the head of a fox and backwards feet to confuse the pursuit; and Saci-pererê, the mischievous one-legged tricker, the text of the program notes illuminated the musical settings of Turner’s five seamless movements. Tadeu Coehlu switched from flute to piccolo in mere breaths, sustaining a joyous and impeccable voice amid the full Symphonic Wind Band of Bob Jones University in Greenville, SC.

Reflecting upon the music and narrative relationship of Turner’s concerto, I note that although I was unacquainted with Iara’s story specifically, I was familiar with Iara-like stories through the Siren archetype. Although I lacked sufficient



Tadeu Coehlu premieres
“Concertino Caboclo” in
Greenville, SC

A Letter From the Editor

Music and Narrative: “Concertino Caboclo” and “Trail of Tears”

knowledge of Brazilian culture to draw upon “a layer of reference,” I was mindful of similar narrative patterns from Homer and Ovid that allowed me to bridge a connection. My deepest story-related pleasure that night, however, was not recognition of patterned archetypes, but the child’s pleasure of hearing tales well-told, and these through music. It is impossible for me to recall the first time I heard the story of “Trail of Tears” decades ago, but on November 30, I heard the tale of a slave boy endlessly seeking his master’s lost horses, for the very first time. That story, for me, is now inextricably bound with the voice of Coelho’s flute. Henceforth, what I read and learn of Brazilian mythology will be filled with flute and piccolo, joined by the festive colors of a full symphonic wind band. When I travel to Brazil in June, I will seek Caipora and Saci-pererê through their song.

I learned in November that where music and narrative mix, the starting point is interchangeable. A known story sets context for the music equally with music’s capacity to set a story. For “Trail of Tears,” I entered with established narrative context which the music pulled and changed. For “Concertino Caboclo,” the music drew me towards unfamiliar narratives activating remote archetypal patterns, accompanied by the humbling recognition that I was profoundly illiterate in Brazilian folklore. Each time I hear Daugherty’s “Trail of Tears” I depart in a mood of reflection. Leaving Rodeheaver Auditorium on November 30, “Concertino Caboclo” left me curious, anticipating all I might yet learn of Brazil and its wonderful stories.

Music needs no words to tell its tale. As one note follows the next, even in a sequence as simple as a scale, a musical story unfolds. If music relied

upon words for meaning, it would lack the potency to trans-interpret, merely drawing upon the interpretive assistance of textual narrative without its reflexive comment upon the story told. For my understanding of the relationship between music and narrative, it is vital that words are more than “close captions” to the music, and that music is more than an emotional soundtrack for a script. Michael Daugherty’s “Trail of Tears” is greater for the story it sings, but the story in turn has grown. Thanks to Daugherty’s concerto, an event in history is now haunted with sound. Or thanks to his music, we are now haunted with history, antiphonally.

I cannot imagine what the experience would have been, hearing either concerto removed from its narrative context. I’m certain the music tells a story regardless, that the meaning exists independently from program notes and history class. And I am certain that beneath it all, music or words, humans crave a story. We crave a meaning. When composers draw musical inspiration from existing narratives, they offer listeners the generosity of a bridge to navigate meaning. Such a bridge is concrete. The Trail of Tears happened. The mixed races of Brazil have shared these stories. These stories live with or without music. As a teacher of Literature by day and flutist by night, I will always be drawn to music that speaks and stories that sing, gratified by moments when these worlds are one.

Cheryl Emerson, SCFS Editor

(currently exiled to Hickory, North Carolina and grateful for her flute friends everywhere, especially her teachers Kate Steinbeck and Amy Porter)



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Summer Flute Events

Registration is now open for **Tadeu Coelho's** ninth annual **Inspiration and Praise Flute Masterclass** which will be held **June 10-14** in Greenville, SC. This class has been very successful, attracting high school students, college/conservatory flute majors, adult amateurs, and teachers/professionals. The class follows a traditional master class format, but it is unique in that it is taught from a non-denominational, non-discriminatory Christian perspective. Applicants are accepted on a first-come/first-served basis, and **no audition is required**.

Information is available at : www.tempoprimentoenterprises.com.

The **deadline for applications is May 10**. If you have any questions, please contact Amanda Barrett, masterclass coordinator, at abarrett@tempoprimentoenterprises.com.

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Information is available at:

pan-harmonia.org

June 9-14, 2013

For adult amateur woodwind players and pianists

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

*Note: this article continues from the SCFS Fall Newsletter.

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

How do we music teachers convert Affective/Psychomotor music students into Cognitive music students? We show students how to break down syncopated rhythm and rest passages. Syncopation can occur in a variety of ways. Below are some other forms of syncopation that make music students crazy as well as solutions on how to address these problems.

A. Ties

If you look at the tied passages from George Philip Telemann's "Scherzando" from Louis Moyse's *Solos for the Flute Player*, you will see that the tied passages conclude with an upbeat entrance into the new motive. Most students will extend the tie to the next down beat or cut out the tied note altogether, which puts them one to two beats ahead of the accompaniment or ensemble. To eliminate this possibility, write in all of the sixteenth note subdivisions DIRECTLY under the rhythms and rests that they coincide. Then, CIRCLE the counts that are included with the tie. Students must clap and say this passage several times lining their foot up with the correct downbeat (number) and upbeat ("and") while keeping time with a metronome at quarter notes equals 40. After 3 to 5 repetitions, the students must play that passage on one pitch at the same speed. Finally, the students must play the passage as written between 3 to 5 times at quarter note equals 40.

B. Dotted Rhythms

Dotted rhythms (and rests) are 3 rhythms or rests of the next smallest value tied together. This rule was not a mandate among musicians until Jean Rousseau's book of rhythm pedagogy was published in 1687. Rousseau referred to the duration rule of dotted rhythms as "*The Quarter and A Half Rule*" (Fuller, 26). Dockendorff Boland's *The Banks of Ayr* has an entire variation where the dotted eighth note is placed after the downbeat instead of before. Most students change this rhythm to a dotted quarter note and single eighth note because it is in their sight word memory from middle school and high school. To eliminate this possibility, write in all of the sixteenth note subdivisions DIRECTLY under the rhythms and rests that they coincide. Then, CIRCLE the counts that are included with the dotted rhythm or dotted rest. Students must clap and say this passage several times lining their foot up with the correct downbeat (number) and upbeat ("and") while keeping time with a metronome at quarter notes equals 40. After 3 to 5 repetitions, the students must play that passage on one pitch at the same speed. Finally, the students must play the passage as written between 3 to 5 times at quarter note equals 40.

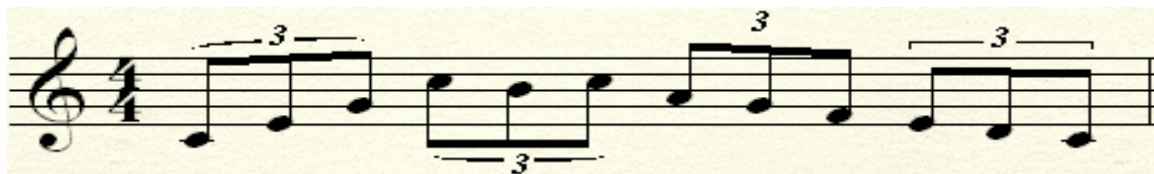
C. Triplets

Students HATE mixing triplet patterns with eighth and sixteenth note patterns because it goes against the 2:1 or 3:1 ratio. Our brains are programmed to memorize formation into single groups of 2's and single groups of 3's. The minute the rhythm pattern changes into a 3:2 ratio or a 2:3 ratio, the brain gets confused because the mathematical pattern is no longer equally divisible (Reifinger, 4).

Richard Moon (a former band director and a current elementary school general music teacher) says "*The human brain is programmed to take the path of least resistance. It will automatically go for the easiest solution. Like computers, the human brain can switch from a "whole language" system of learning to a "phonics" system of learning within a few seconds (and vice versa). Here is the trick. You must guide students to switch from one counting system to another. If one system does not work, one of the other systems will. This is the same problem solving process that a computer programmer goes through when he or she is writing code*" (Moon Interview, 21 August 2009).

The only way to overcome this obstacle is to write all of the counts in for all of the rhythms and rests, clap and say all of the rhythm patterns 5 to 10 times, and play the entire passage SLOWLY at quarter note equals 40 on one pitch. Students must understand that the triplet has 3 equal divisions of the foot tap. Many find it helpful to count triplets as "I up half, up all" rather than "I o let" because it helps the students understand their foot positions. Please see the diagram below.

Triplet Diagram
 D= Foot Down/ UH= Foot Up Half Way/ UA= Foot Up All the Way



1 o let 2 o let 3 o let 4 o let
 D UH UA D UH UA D UH UA D UH UA

D. Rests

If rests occur on strong beats, accents are usually placed on weak beats. An accent is a slight emphasis of sound on a rhythm. Normally, accents are placed on STRONG BEATS, not weak ones. Thus, these rhythms are not in the students' sight word memory. Students must break down such passages phonetically, which help put the new concepts into working memory and (after several repetitions) long term memory. Most student musicians view rhythms as "easier" if the longer duration of the sounding note occurs BEFORE shorter duration (i.e. on the down beat). They also prefer to have the sounding note occur on the strong beat (down beat) and the rest occur on the weak beat or upbeat (Repp, Windsor, and Desain, 575).

Think of measures 17-19 of George Philip Telemann's "Scherzando" from Louis Moyse's *Solos for the Flute Player*. How can one get students to rest on the eighth note rest at the beginning of each theme? Mark in ALL of the sixteenth note subdivisions in each measure. Circle the subdivisions that go together for each of the sounding notes, and put parentheses () around the subdivisions that belong with the rests. Make sure the subdivisions line up under the rhythms or rests that they coincide. Clap and say the passage out loud 10 times with a metronome set to quarter note equals 40. Play the passage on one pitch 10 times at the same speed. Then, play the passage as written 10 times at quarter note equals 40.

E. Asymmetric Meter

Asymmetric meter really throws music students and conductors for a loop! These time signatures are most often used in 20th century art music, grade 5 and 6 band scores, film music, and jazz. Frequently, the tempos in these works are incredibly fast, which force the musicians to divide counts up into unequal (and constantly changing) patterns of 2 and 3. Yikes! The 3:2 and 2:3 ratio again! UGG! At this point, most students BEG their instructor to sing the passage to them! None of the patterns from their beloved sight word memory match up to the rhythm and rest patterns they now see on the page. Even worse, the traditional numerical counting system that their middle school and high school band books engrained into them no longer works! Oh no!

Believe it or not, there is a solution. Divide asymmetrical measures into smaller groups of 2 and 3 based on where the accent is placed, which usually occurs when the beam of a group of eighth notes or sixteenth notes is broken. For every eighth note pulse in the time signature, write 1 slash. For example, for a 7/8 time signature, you would draw 7 evenly spaced slashes at the bottom of the measure. Change the first slash to a DOWN arrow. Every time a beam breaks, mark that slash beneath that break as a DOWN arrow too. The DOWN arrows are the accented beats. Next, visually group the remaining rhythms and rests into smaller groups of 2 and 3. Look at the beaming of the rhythms for assistance. Some students find it helpful to mark a square above each group of 2 and a triangle above each group of three. For each of these groups, mark where the upbeats occur with an UP arrow. The pattern of 2 has more of a march feel. The pattern of 3 has more of a waltz (dance) feel. See the diagrams below.

Diagram A: Break Down of an Asymmetrical 7/8 Time Signature in Eighth Notes

Pattern of 2		Pattern of 3		
Down Up	Down Up	Down	Up Half	Up All

Diagram B: Break Down of an Asymmetrical 7/8 Time Signature in Sixteenth Notes
D=Foot Down/ U=Foot Up/ UH=Foot Up Half Way/ UA= Foot Up All the Way



Set a metronome to eighth note equals 60 (Diagram A) or sixteenth note equals 120 (Diagram B). Clap and say the passage using the arrows that you have written at least 10 times. Make sure the foot follows the SAME direction as the arrows that you have written under the measure. This is the easiest way to internalize an asymmetrical pattern. Do not take your eyes off of the music! Do not speed up the tempo! After 10 repetitions, play the passage on a single pitch at the same speed. Play the passage as written at the same speed 3 to 5 times.

F. 32nd Notes and 64th Notes

Both of these rhythms are found in traditional western European music and European and Asian folk music. Students struggle to line up rhythm divisions shorter than a 16th note into equal, mathematical divisions relating to the foot direction. Most band books and etude books DO NOT subdivide rhythm or rest divisions smaller than a 16th note. In fact, very few pieces of grade 5 and grade 6 band literature contain subdivisions smaller than a 16th note. In North Carolina and South Carolina, few of the solos in the all-state rotation have subdivisions smaller than a 16th note. The chart below dissects the process of breaking down 32nd note (and rests) and 64th note (and rests) passages.

Guide for Breaking Down 32nd Notes and 64th Notes

Step	Work in Double Time at a VERY fast tempo.	Work in Double Time, "Feel" in Regular Time.	Down Beats and Up Beats
1	Take the tempo at eighth note equals 100 on the metronome.	Take the tempo at eighth note equals 100 on the metronome.	Using the rhythms' BREAKS IN THE BEAMS as guides, mark in "down" arrows for the 32 nd or the 64 th notes that occur on the downbeat; and, mark "up" arrows for all 32 nd or 64 th notes that occur on an upbeat.
2	Cover up the last beam or flag on each of the notes. This will tell you what the rhythm is in regular time.	Cover up the last beam or flag on each of the notes. This will tell you what the rhythm is in regular time.	Take the tempo at eighth note equals 100 (32 nd notes) or sixteenth note equals 100 (64 th notes) on the metronome. For 32 nd notes, use the first click as your downbeat and the second click as your upbeat. For 64 th notes, the first click is the down beat, the second click is "e," the third click is "and," and the fourth click is "a." This means the student is playing in REGULAR TIME, which means that the quarter note gets the down beat.

3	Clap and say the rhythms at the slower tempo many times WITH THE METRONOME WHILE TAPPING THE FOOT.	Clap and say the rhythms at the slower tempo many times WITH THE METRONOME WHILE TAPPING THE FOOT.	Clap and say the rhythms at the slower tempo many times WITH THE METRONOME WHILE TAPPING THE FOOT.
4	Play the rhythms at the slower tempo many times on one pitch WITH THE METRONOME WHILE TAPPING THE FOOT.	Play the rhythms at the slower tempo many times on one pitch WITH THE METRONOME WHILE TAPPING THE FOOT.	Play the rhythms at the slower tempo many times on one pitch WITH THE METRONOME WHILE TAPPING THE FOOT.
5	After moving the metronome up to the students' optimum tempo, perform the song using the eighth note as the main pulse (Moon Interview, 21 August 2009).	After moving the metronome up to the students' optimum tempo, mark down arrows for the 32 nd notes that are supposed to be on the down beats and up arrows for all of the 32 nd notes that are supposed to be on the upbeats (Moon Interview, 21 August 2009). USE THE BREAKS IN THE BEAMS OF THE RHYTHMS FOR ASSISTANCE.	Increase the speed on the metronome up to the students' optimum tempo.
6		Move the metronome back to eighth note equals 100. COUNT THE RHYTHMS IN REGULAR TIME, which means that the quarter note gets the down beat once again.	
7		Continue to increase speed on the metronome until the students reach their optimum tempo. Make sure they continue to feel the pulse in regular time.	

Why do Students of All Ages FEAR Counting Complex Rhythm and Rest Patterns?

A. Do Not Want to Deviate from Their Comfort Zone.

Students LOVE the information locked into their sight word memory, which is a “whole language approach to learning” (Moon, Interview 21 August 2009). Most band books and etude books only address one concept per lesson and do not repeat that concept again for several chapters. One lesson is not enough exposure to a concept to transfer information from working memory to long term memory. One abdominal crunch is not enough exercise if one wants rock hard abs. One must do multiple repetitions of the same exercise for the workout to be effective.



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B. Fixation and Chunking

Term	Definition	Application	Reason this Could Confuse Students
Fixation	“Brief snapshots the eye accomplishes to view information” which “provide clear vision of a circle approximately 1 inch in diameter” and “last approximately 250 milliseconds” (Saxton, 24).	Helpful technique for sight-reading. Helps a musician read a measure or two ahead of the measure he or she is currently playing (Saxton, 24).	If done at a fast tempo, the brain will find the rhythm or the pitch closest to the one the musician saw previously. This rhythm or pitch probably will not be the correct one. Again, the brain is programmed to take the path of least resistance when faced with a challenging situation in a limited amount of time (Moon Interview, 21 August 2009).
Chunking	“Vocabulary of commonly occurring note (or rhythm) groups that can be rapidly encoded and processed in reading” (Saxton, 24).	Helpful technique for the musician to detect repeating pitch and rhythm patterns. Helps to cut down on the amount of practice time needed.	Could cause transition errors -mistakes that occur when the musician struggles to change from one repeating pitch or rhythm pattern to another. Could cause the musician to go into an autopilot mode and forget where he or she is in the music.

C. No Instant Gratification!

Based on my professional experience as an educator, a judicator, and a musician, it seems many students have gotten used to having instant gratification from the Internet, iPods, and their peers. When they begin the instrument, they progress at a rapid pace, and the improvements that they make are obvious. As the music becomes more demanding, the rapidity of instant gratification decreases.

D. Most band and etude books work on the MEMORIZATION OF RHYTHMS (whole language approach) and not the ANALYSIS of rhythms (phonics approach). When students see mixed rhythms, they CANNOT process them without doing one of the following: 1) hearing the passage several times from an instructor or classmate, or 2) breaking the passage down phonetically (similar to using Latin roots to determine the meaning of an unknown word).

E. Do Not Want to Tap Their Foot/Syncopate/Do A Rhythm Time Line.

Students prefer to learn complex rhythm passages by rote. When you first learn how to talk, you learn through AUDIATION. The written aspects of the language are not addressed until first grade. Think of your upper level math classes in high school. Teachers CONSTANTLY asked you to show your work, which would mean multiple steps and 6 pages worth of paperwork to get to one answer. You hated doing all of that “extra work,” and you probably tried to do most of it in your head. Once you got that first “F” back on a unit test, you learned that you have to go through all of those steps to achieve success. The same is true with reading complex music notation.

F. Extra Layers

Students try to implement multiple levels of complication before the first level of complication is processed into Long Term Memory, which leads to INFORMATION OVERLOAD. The brain shuts itself down to avoid over processing. If too many commands are given to a computer at once, the computer will freeze up to avoid over processing, which eventually leads to the hard drive crashing.

G. Do Not Know which Counting System to Use.

Different Music Teachers at Different Levels Use Different Counting Systems (Moon Interview, 21 August 2009).

H. Phasing — a music error that occurs when a portion of the ensemble is rushing the beat and another portion of the ensemble is dragging the beat.

Weaker students tend to drag the beat. Classically trained students (i.e. the student who take private lessons outside of band class) usually stay with the band director or the ensemble. The highly talented students with high technical ability (who may or may not take private lessons outside band class) tend to rush the beat (Repp, 38).

General Breakdown of Most Student Musicians

Affective and Psychomotor Remember/Memorize Understand (Sometimes)	Cognitive Understand Apply Analyze/Evaluate/Create	Affective and Psychomotor Remember/Memorize Understand Apply (Sometimes)
Weaker students with no private music training.	Critical Thinking Students (most of who have had private music training).	Highly talented students (who may or may not have had private music training) with High Technical Ability
Low processors. Lack the ability or confidence to think independently. High reproducers. Have a great musical ear. Able to reproduce music if it is heard over and over again. Learn by trial and error. In teaching and in performance, GO FOR THE PATH OF LEAST RESISTANCE. Avoid any ensemble where there is one person to a part. Avoid solo playing. Avoid clapping, saying, and vocalizing rhythms out loud.	High processors. High ability and confidence for independent thinking and problem solving. Dislike rote learning. Low reproducers. Learn by independent thinking, problem solving, and by reading what is on the page. Active performers in chamber music and solo playing. Clap, say, and vocalize rhythms out loud consistently before playing.	Very high reproducers. Great musical ear. Have the ability to think independently and solve problems; but, may lack the motivation or time to do so. In teaching and in performance, GO FOR THE PATH OF LEAST RESISTANCE. Active solo performers as long as the accompaniment parts follow their lead whether or not it is consistent with what the composer has originally written. Active large ensemble performers as long as there is more than one person playing each part. Mostly avoid chamber music or any literature where the parts require independent thinking. Rarely (if at all) clap, say, or vocalize rhythms out loud.

Conclusion

When students are involved as accompanists (i.e. chamber musicians) from an earlier age, they develop a sense of responsibility to other musicians and to the music. In turn, this brings another dimension to their own solo work in terms of developing skills in reading, understanding balance, shaping inner lines, and hearing how the harmonic rhythm supports the melodic shape and direction (Graves, 77).

The performers in us long to teach the complex solo, chamber, orchestral, and band literature that we performed while we were in college, graduate school, and/or doctoral school. When students think for themselves and use the higher levels of thinking in the New Bloom's Taxonomy of Needs, they convert more music knowledge into long term memory. As a result, many of these students learn newer, more challenging music in ALL genres and situations, which enables us to teach the complex music we adore. As music teachers, we cannot allow students to rely on us forever. At some point, we have to force them to learn the musical language and apply it for themselves. How else will our art form stay alive?

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