



From the President

Dear Atlanta Flute Club Members and Friends,

I am honored and excited to enter my new position as President of the Atlanta Flute Club Board. My goal is for our club to continue to provide an active, inclusive, encouraging, and inspiring community for flutists of all ages and levels in the Greater Atlanta region. We are thrilled to provide more events for our members, increase diversity, and reach those in our musical community who have not previously been involved with the AFC. I would love to hear from you regarding any suggestions or ideas you might have. Please don't hesitate to reach out! (amwindell@gmail.com)

Thank you all for your patience and flexibility throughout this time of Covid-19, and for staying involved and active in our online events! We have loved seeing and hearing you. We will remain flexible as we deal with the fluid situation regarding Covid-19. Future events will have back-up plans in place so that if any planned in-person events must be moved to an online format, we can do so with agility while maintaining the high quality of our events.

We have some exciting new events in the works for you: an annual contemporary composer class and recital, growing competitions, performance opportunities, a member's events calendar, and interactive music technology training. Stay tuned for more and thank you for your continued support!

Warmest regards,

Alina

Dr. Alina Windell Samolesky

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UPCOMING EVENTS

15th Annual Flute Choir Extravaganza

Nancy Wilson, Coordinator



BIG News for flute Choir enthusiasts! Yes, Flute Choir Extravaganza will return this fall 2021! We are all ready and looking forward to joining our flute choirs, seeing our friends, listening to great music, and making music together.

Remember, this is a concert that features several flute choirs including youth, college, and adult groups. Each ensemble takes their turn to perform a short program. What a great incentive to prepare a program for a live audience! It has been a very long time and I know everyone is excited to get back to playing.

You do not want to miss the return of Flute Choir Extravaganza so mark your calendar now! Come join us on Sunday, November 14, 2021, at 3:00 pm in the gymnasium of Saint Martin's Episcopal School located at:

**3110-A Ashford Dunwoody Rd
Atlanta, GA 30319**

**See you soon! If you have any questions about this event, please send an email to:
infoatlantafluteclub@gmail.com**

This event is free and open to the public.



Daniel Dorff Masterclass

Dr. Alina Windell Samolesky, Coordinator

The Atlanta Flute Club is thrilled to announce that we will welcome celebrated flute composer **Daniel Dorff** to Atlanta this winter. On January 15, 2022 at 6pm Eastern Time, at Kennesaw State University, we will hold a two-part event consisting of a masterclass with Daniel Dorff and a recital of his compositions, for which we invite you to apply.

For the masterclass, we are accepting proposals from members to:

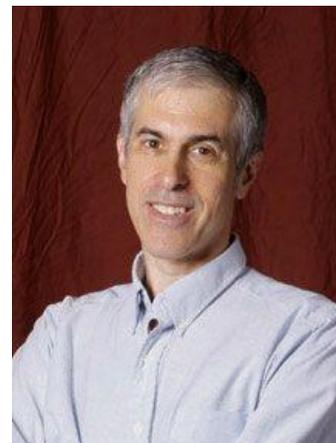
- Perform one of Daniel Dorff's works for feedback directly from him
- Submit a score of an original flute composition for feedback directly from him
- Participate in an interactive Q&A session with Daniel Dorff, by submitting any questions you have about composing for the flute, commissioning, making a living as a composer, etc.

*The format for the class is fluid, and we welcome any and all proposals.

For the recital, you are invited to propose a performance of one composition by Daniel Dorff. To be accepted to the recital, please send a representative video of your playing along with the title of the piece you would like to perform. Repertoire will be reserved on a first come, first served basis, contingent on approval of your performance video.

Participants in the masterclass and recital must be members of the Atlanta Flute Club and be current in their annual dues obligations. Deadline for proposals is December 1, 2021. Accepted participants will be notified on December 10, 2021. Proposals and inquiries should be sent to Alina Windell (amwindell@gmail.com).

Click [here](#) to learn more about Daniel Dorff.



ASYO Flutists

An introduction to this year's Atlanta Symphony Youth Orchestra flute section



The Atlanta Flute Club would like to congratulate this year's Atlanta Symphony Youth Orchestra flute section. The ASYO has selected some incredibly talented young flutists this year. They excel both musically and academically. Let's get to know these inspiring young flutists.

Ryan Clever is back for his second year with the ASYO. He is also a student of Christina Smith. His favorite piece is Mahler's *Das Lied von der Erde* or Shostakovich's Symphony No. 10, and his favorite style of music to play is Romantic or Baroque. Ryan is a high school senior at Pinecrest Academy where his favorite non-music classes are AP Drawing and Painting, and AP English Language.



Ivy Lee is returning for her second year with the ASYO. She studies with Christina Smith and her favorite pieces to play are French. Despite her affinity for playing French pieces, her favorite composer is Soviet pianist and composer, Dmitri Shostakovich. Ivy is a student at the Greater Atlanta Christian School where her favorite non-music class is math.

Sasha Tarassenko is in her first year as an ASYO flutist. She is a high school junior attending Paul Duke STEM High School, where her favorite non-music class is AP Research. Sasha has been playing the flute for 5 years, and studies with Christina Smith. Her favorite music to play is anything French or Baroque.



Franklin Zhao is the is joining the ASYO for the first time this year. His favorite piece to play is the Concertino by Chaminade. Franklin has been playing the flute for 7 years, and studies with Todd Skitch. In addition to flute, Franklin enjoys AP Physics, and is a senior at Walton High School.

Competition Announcements

Dr. Alina Windell Samolesky, Competition Coordinator

Carl D Hall Piccolo Artist Competition

The Atlanta Flute Club is pleased to announce the fifth annual Carl D. Hall Piccolo Artist Scholarship, given in memory of Carl Hall, former principal piccoloist with the Atlanta Symphony Orchestra. Carl was one of our founding members and an avid supporter of the AFC. The competition is open to full-time high school and college students who have not reached their thirtieth (30th) birthday. Applicants must be members of the Atlanta Flute Club and be current in their dues obligations (dues may be included when sending in application if not already paid). The competition will be by video audition, judged by a committee. The scholarship consists of a \$500 cash prize to be used to further the winner's music education, a custom piccolo headjoint from Pettry Piccolos, and a 30-minute piccolo recital at the 2022 Flute Fair.

The deadline for recorded audition submission is January 5, 2022, and there is a \$40 application fee due upon submission.

Repertoire Requirements:

1. Vivaldi – Concerto in C Major, RV 443, I. Allegro and II. Largo, with ornamentation on repeats
2. A contrasting work written after 1950 of the performer's choice

** You must be an AFC Member in order to compete. **



Young Artist Competition

The Atlanta Flute Club announces its twenty-second annual Young Artist Competition. We are also pleased to share that this year, we are in partnership with the Flute Society of Greater Philadelphia so that competitors can take advantage of shared repertoire for the preliminary across competitions. The competition is open to full-time high school and college students who have not reached their thirtieth (30th) birthday. Applicants must be members of the Atlanta Flute Club and be current in their dues obligations (dues may be included when sending in application if not already paid). A preliminary recorded AUDIO ONLY audition is required. A committee will judge the preliminary audition, and three finalists will be chosen to compete at the AFC Flute Fair in 2022.

Prizes are as follows:

First place - \$1200

Second place - \$500

Third place - \$250

The first place winner will be featured in recital at the 2023 Flute Fair. Please note that finalists will be required to register for the 2022 Flute Fair.

The deadline for preliminary recorded audition submission is January 5, 2022, and there is a \$50 application fee due upon submission.

Repertoire Requirements:

1. J.S. Bach - Partita in A Minor: Allemande (with first repeat)
2. Adolphus Hailstork - Yuhwa (The Goddess of the Willow Trees) for solo Flute
(Winner - 2020 NFA Newly Published Music Competition: Solo Flute)

3. Entrant's Choice Piece:

Choice Piece may be selected from any musical era. *Choice Piece* must be an original work composed for solo flute or flute and piano (transcriptions are not acceptable), and may not exceed 12 minutes in length (entrants may select one or more movements from a multi-movement piece); If the *Choice Piece* is composed for flute and piano, it must be performed with the accompaniment.

The three finalists will compete at the 2022 Flute Fair, each presenting a 25-30 minute program of their own choice. Finalists will be notified by February 1.

*** You must be an AFC Member in order to compete. ***

Junior Artist Competition

The Atlanta Flute Club is pleased to announce its **Junior Artist Competition**, Middle School and High School divisions. The Middle School division is open to students from 5th grade through 8th grade, the High School division is open to students from 9th grade through 12th grade. Applicants and teachers must be members of the Atlanta Flute Club and be current in their dues obligations. A preliminary recorded AUDIO ONLY audition is required. A committee will judge the preliminary audition, and three finalists will be chosen to compete in the final round. Students may enter either the Junior Artist Competition or the Young Artist Competition, but may not apply for both.

Due to Covid-19, the Junior Artist Competition will take place fully online this year.

Prizes are as follows:

High School Division

First place - \$150
Second place - \$100
Third Place - \$75

Middle School Division

First place - \$100
Second place - \$75
Third Place - \$50

The first place winners will be featured in recital at the 2023 Flute Fair.

The deadline for preliminary recorded audition submission is January 5, 2022, and there is a \$25 application fee due upon submission. ***Piano accompaniment required.***

Repertoire Requirements:

High School Division: Gabriel Fauré, *Fantasy*

Middle School Division: Johannès Donjon, *Offertoire*

The three finalists will each present a 15-minute video recorded program including two contrasting works of their own choice. Finalists will be notified by January 17, 2022.

*** You must be an AFC Member in order to compete. ***

GMEA All-State Auditions

Local flute teachers share tips on preparation for this year's audition etudes!

The Atlanta Flute Club is pleased to bring back our recurring feature, a practice guide with helpful tips on preparing for the All-State audition. Students can locate the etudes on line, by clicking [here](#). This year, we share the perspectives of four different instructors. Their unique approaches to the etudes, scales and sight reading are not meant to replace valuable lessons. However, they will help you prepare for this exciting audition. Feel free to discuss these tips with your own teacher, and your friends who may also be auditioning. Helping a fellow student is a great way to learn these exercises. Good luck at your audition!

Middle School (6-8 Grade)

By Kellie Henry

First, I will give a general list of helpful tips that apply to both etudes:

- Play all B-flats with the thumb Bb key in BOTH etudes and ALL scales - you can even keep it on the entire time!
- Learn the rhythm first! Take the first note of the respective etudes and play the rhythm on that one note WITH THE METRONOME. (ex: 1st etude - Bb; 2nd etude - F).
- When initially learning rhythm, ALWAYS leave grace notes out - add them in later only once the main rhythm is absolutely solid.
- Identify the softest and loudest dynamics and shape other dynamics around those extremes.

FIRST ETUDE:

The first etude presents a great opportunity for the performer to demonstrate rhythmic integrity with the tempo marking and description *Maestoso* (meaning “majestic and stately”). One way to begin learning the rhythm is to practice it with the metronome tick set for the 8th note rather than the quarter note; have a goal of 8th note = 128 or quarter note = 64. Start at a slower tempo like 8th note = 80 and slowly throughout the next several weeks bump the tempo up until you reach 128. (NOTE: When practicing with a metronome in the early practice stages, ignore the fermata in measure 20 on the high F.)

Before initially practicing with a metronome, take time to mark in the 8th-note subdivision ticks (the “1-and-2-and” beats) above the appropriate notes (if unsure, get a band director or flute teacher to help mark them); there should be a total of 4 tick marks per 2/4 measure. If the tied rhythm in measure 7 proves to be hard to count properly, remove the tie and practice without the tie and put it back in after it becomes comfortable to play.

In order for the phrases to be smooth and musically convincing at the goal tempo, I recommend taking breaths at the end of measures 2, 4, 8, 12, after the first note of measure 17, and after the fermata in measure 20.



Bars 2 & 4 shown with a notation indicating a breath.

The scale pattern fragments found in this etude are from the Bb Major, Eb Major, and F Major scales (3 of the 4 required scales in your audition.) Rely on the finger patterns from these scales to navigate note reading through the sea of 16th notes in sections like measures 9-16 and measures 18-21.



Bars 18-21

SECOND ETUDE:

One of the biggest pieces of advice for this etude: start learning it NOW! Don't wait until after the first audition to start learning this one as the second round audition happens about a month after the first round - which does *not* leave a lot of time to learn it WELL.

Begin metronome work by learning this etude also with the 8th note getting the beat to establish excellent rhythm from the very first note. Set the metronome at half tempo, or 8th note = 116 instead of quarter note = 116 (it will be twice as slow as your goal tempo). Like before, go through the etude and write in tick marks for the 8th note click for a total of 8 tick marks per 4/4 measure. The only measures this marking method would not work well for are measures 16-18 as there are 8th note triplets; practice these measures separately with the quarter note beat at quarter note = 75 and slowly work it up to 116.

Pay special attention to the articulation and slur markings and make sure each one is played accurately without affecting the overall rhythm. To double check rhythmic accuracy, remove the ties in measures 8-10 for practice like the first etude. Let the tenuto mark on the B in measure 7 lead to the first note of measure 8.



Make a note of the accents over the 8th notes in measure 19 and the very last note; use a more pointed tongue attack and a little wiggle of vibrato to bring out this articulation mark.

Accidentals like C# (AKA Db) and F# are especially important to observe early on as sharp notes are likely not used as often in the music you read in band class. Some of the other accidentals (ie: Eb, Ab, Db) reveal multiple scale pattern fragments in F Major, Bb Major, and Ab Major all throughout the etude. Take time to go through each measure and label the scale fragments - this will help *immensely* with note reading and help the performer be able to focus on the finer details like dynamics, phrasing, and articulation.

Recommended breaths for the goal tempo are the end of measures 2, 4, the 16th rests in measures 7 and 8, after the high F in measure 10, the end of measures 13, 15, 17, after the quarter note in measure 19, and after the low F in measure 22.

Have fun learning these etudes and preparing for your audition - best of luck to you on your audition day! If you have any questions, please feel free to reach out via email at kellieflute@gmail.com.



Kellie Henry is a private flute instructor and freelance flutist located in Columbus, GA. She currently plays 2nd Flute with the Asheville Symphony and Piccolo with the Albany (GA) Symphony as well as performing as a substitute musician with a number of orchestras in the Southeastern United States. Kellie is also the new Marketing Director for the Youth Orchestra of Greater Columbus. She holds a BM in Music Performance from Valdosta State University and an Artist Diploma from the Schwob School of Music at Columbus State University; Kellie's primary teachers include Anna Thibeault, Elizabeth Goode, and Andrée Martin.



Concert Band (9-10 Grade)

By Sarah Ambrose

This year's Concert Band etudes give the performer a chance to shine by showing great rhythmic accuracy as well as good technical and dynamic control. The lyrical etude should be played in a style that is majestic, yet graceful and elegant. Thoughtful use of the B \flat thumb is important to the execution of this etude. In any chromatic sequence with a B \natural immediately preceded or followed by a B \flat , the use of the B \flat thumb key is risky and not the best choice. In these instances, a better choice is to use the lever for the B \flat . If you are not yet comfortable using the lever, then the traditional one-and-one fingering for the B \flat is recommended. Fortunately, there are a lot of C \sharp 's in this etude which gives us an easy and natural way to shift from a B \flat to a B \natural thumb position.

One of the first steps in learning this etude is to map out your B \flat thumb strategy. Suggested B \flat Thumb usage can be seen in the chart below.

m.1 – OFF
m.3 – ON
m.6 – OFF
m.7 – ON
m.8 – OFF
m.9 – ON
m.11 – OFF
m.12 – ON
m.15 – OFF
m.16 – ON

Measures 7-9

T = B \flat Thumb
[] = When to leave the thumb on

Now you are ready to add the metronome. Start with a slow metronome marking of dotted quarter note = 40 with a triplet subdivision. Learning the etude at a slower tempo will allow you to listen carefully and line up the notes within each eighth note pulse. Time your breaths carefully so that entrances after breaths are not late. Once you are comfortable at this speed, gradually increase the tempo, always keeping with the triplet subdivision, until you reach a tempo of dotted quarter note = 52. As you increase the speed, remember to play with the same musical intention you will use at your final performance tempo. Don't forget to pay close attention to dynamics and articulations. There is only one staccato note in this etude (m.4). Have fun with this note by keeping it bouncy and alive.

It is interesting to note that the dynamic range of the etude is *p* to *mp*. In order to develop your soft playing, practice long tones softly in all registers with a tuner. This will help you to feel more comfortable playing with your best tone and intonation at the softer dynamic levels. Work to make your phrases expressive while staying within these softer dynamics. Carefully pace your ritardandos so that they happen gradually.

The technical etude's style is in sharp contrast to the lyrical one. This etude opens with a bold *mf* dynamic as well as accents on beats one and three. Be mindful of the A \flat Major key signature which often conveys a dark, heavy, and serious mood. Impeccable rhythm and stylistically accurate articulation will make a performance of this etude most compelling. The trickiest rhythm in this etude is the eighth note tied to a sixteenth note. Musicians often hold the tie too long making the subsequent notes late. Stay on top of the beat and don't hold the tie too long.



Measure 2

A great way to practice this is by removing the tie while maintaining the written articulation for the rest of the measure. Once you are comfortable with the rhythm, add the tie back in, being careful that you slur into the sixteenth note immediately following the tied note.

As with the lyrical etude, you will want to begin learning the technical one at a much slower tempo. Start with a metronome marking of ♩ = 60 and eighth note subdivisions. Listen carefully to ensure that every note lines up accurately with the metronome. While you are learning the etude at this slower tempo, keep in mind the same style and excitement that you will have when playing faster. Double tongue the sixteenth notes even at the slowest tempi. As you gradually increase the tempo, you can remove the eighth note metronome subdivision.

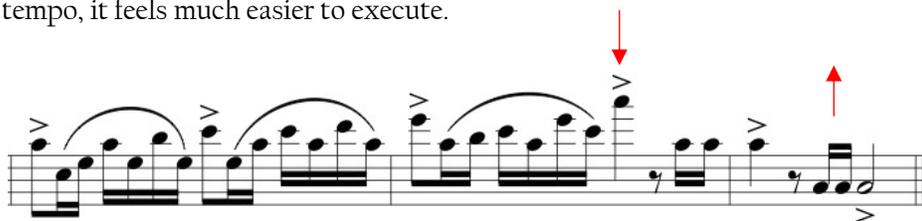
Accents play an important role in the etude and should be handled with care. In order to achieve an effective accent on flute, coordinate a strong tongue with a fast pulse of air. Adding a very lively vibrato to the accented notes will also help to give these notes more prominence.



Be sure that the offbeat accents are just as strong as the downbeat ones.

Measure 4

The slurs in measures 21-22 can be tricky. Keep your aperture open and your air spinning forward as you slur these intervals. Your eyes should always be looking ahead and use your ears to help you anticipate each new note. I always find it helpful to practice the slurred notes faster than the performance tempo. Then when I slow it back down to the intended tempo, it feels much easier to execute.



Measures 21- 23

In the last two measures, give care that the A_b is perfectly in tune throughout all three octaves and maintain the *forte* dynamic all the way to the release of the last note. As you perform these etudes for the judges, maintain your mental focus and trust yourself. No matter the outcome, you should feel proud of the hard work you have put into learning this music!



Sarah Ambrose (sarahambrose@gsu.edu) is an Artist Affiliate at Georgia State University where she teaches applied flute and coaches chamber music. She is a member the avant-garde music ensemble Bent Frequency and is an active freelance musician in the Atlanta area.

Symphonic Band (11-12 Grade)

By Virginia Broffitt Kunzer

First, I am not going to refer to the “lyrical” and “technical” etude. I am not too fond of those labels. I understand it’s a matter of practicality for auditions, but our lyrical playing should be technically accurate, right? Furthermore, our technical playing should also be musical! So, for this set of tips, I’ll refer to the first and second etude.

All right, now that I’ve stepped off my soapbox let’s take a look at the first etude.

This etude presents a wealth of opportunities to showcase your control of tone, vibrato, and pitch throughout the range of the flute. Be careful, though – there are a few traps for which we should be aware.

First, rhythm, rhythm, rhythm. While we are allowed some expressive freedom, we must be mindful of rhythmic accuracy, so we don't add "unintentional" rubato (i.e., incorrect rhythms). I would recommend working on this with a metronome set on an eighth note subdivision at first. Once you are comfortable with the rhythms, then make specific musical decisions about any expressive rubato you would like to take. If you're not sure what to do, discuss it with your private teacher or band director.

Let's look at the phrase in measures 2-4. The composer has set a few snares for us here. In measure 2, take care to hold the first tie long enough; many will want to cut it short. Coming off the tie, let's not rush those sixteenth notes. It's only quarter note = 56, so they will not move very quickly. Then, in beat 4, we need the triplets to move fast enough to place the B-flat right on the upbeat. Get out the metronome and tap, clap, or sing the rhythm if you're unsure of the subdivisions. Then play it on the flute.



Measures 2-4.

Moving into measure 3, be careful to place the D-flat eighth note correctly. With the triplet immediately following, it is easy to "tripletize" the eighth. Coming out of the triplet, we must immediately switch to a sixteenth subdivision. To check this measure, I would recommend tonguing eighth note subdivisions on the C-natural dotted quarter note and then tonguing sixteenth note subdivisions on the C-natural dotted eighth (see below). Once you are confident with the placement of the D-naturals, play the measure as written. In measure 4, be sure you come off the tie right on time. It's tempting to hold it a bit too long and then rush the sextuplet. To practice accuracy here, remove the tie to place the sextuplet correctly. Once that is comfortable, put the tie back in.



Measure 3- practice suggestion.

The other issue in measures 2-4 is breathing. If you can start with an excellent breath, you may be able to make the phrase comfortably without adding another breath. However, I like to have a backup plan in case my nerves get in the way during an audition, and my breathing isn't as good as it was in the practice room. I would recommend the following places as options for an "in case of emergency" breath (choose one):



Breathing "emergency" suggestions for measures 2-4.

Another rhythm trap is measure 5. Take care to transition from the triplet to the sextuplets accurately. From there, let's be sure we are holding the tied D-natural for the correct length. Again, we can remove the ties and tongue the notes separately to check our rhythm (see below). That will allow us to place the triplet on beat four correctly. The tendency may be to hold the tie too long and then turn the last two notes of the measure into sixteenths.



Measure 5.



Measure 5 – practice suggestion.

The last rhythmic trap I'll mention is in measure ten on beat 3. Take care to play a true triplet and then a duple instead of making beat three a quintuplet with five even notes. Work with an eighth note subdivision to check that you are placing the E-natural right on the upbeat.

Pitch can also be a little tricky in this etude. Listen carefully to the middle D-flats to be sure they aren't too high. I also like to add the 2nd and 3rd fingers in my right hand on the A-flat on the downbeat of measure 6 to help bring the pitch down. To make the very last note of the etude a little more stable, I like to move my right pinky over from the E-flat key to the D-flat key.

Throughout the etude, I would recommend listening carefully to the dynamics of your long notes versus your faster notes. It's common for the long notes to stick out too much (especially in places like measures 1-2). So, keep the air moving on the faster notes and work to avoid accenting longer notes unintentionally. This will help with the continuity of the musical line, making it easier to give the phrases a nice expressive quality.

The second etude is quirky, fun, and energetic. I recommend playing with a lively character and tone throughout. Keep things light, even in the louder dynamics; there should be buoyancy in the sound. Start slowly and work the tempo up gradually. It's much easier to learn it correctly from the get-go rather than going back to correct mistakes we may have learned by going too fast too soon. There are a few dynamic changes so observe those carefully. The *mp* in measure 5 can be a very effective place for a color/character change.

One of the first things I like to do is play a few scales and arpeggios in the key of the etude; here, it's G major. So, get out your flute and play a few G major scales and arpeggios. I like to do a few slowly to listen carefully for evenness of sound and accurate pitch and then a few a bit faster to get the fingers moving.

There are some tricky rhythms in this etude, too. It's easy to hold the dotted eighth notes too long, which would lead us to compress the last half of the beat. Subdivide carefully to avoid this. Again, you can tongue the subdivisions to double-check your rhythmic accuracy.



Measure 3.



Measure 3 – practice suggestion.

It is also easy to let the rests be a little too expansive; if you breathe in the rests, keep the breaths short to avoid being late on the following note. There are some unexpected harmony changes throughout the etude, so be diligent in double-checking your accidentals and ensuring they carry through the entire measure; some are easy to miss!

A great way to keep the energy of the etude going is to focus on energizing the pickup notes. If you look closely, they're everywhere! It's easy to let the last part of a beat "sag" – if you can blow through the end of the beat, it will help propel you into the next one and will keep the energy flowing forward. The example below includes some of my markings. The squiggles are places where I give a little extra push with my air so those notes act as my springboard. The arrows show how I musically "jump" into the next beat. This treatment will also help make the crescendo continuous and consistently build energy into the return of the opening motive. It can be an exciting musical moment!



Measure 7 – adding energy in the upbeats.

Both etudes can be challenging, but lots of fun! I encourage everyone to embrace the process of learning these etudes and enjoy the improvement you'll see in yourself as a musician. Work hard, but also have fun. Good luck!!



Virginia Broffitt Kunzer is Associate Professor of Flute at Auburn University. For more information, www.virginiabroffitt.com. If you have specific questions, you can feel free to reach out to me via email (VBK@auburn.edu).



Scales and Sight Reading

“From the *Other Side* of the Screen ... A Judge’s Perspective on GMEA All-State Scales and Sight-reading.”

By Dr. Kerry Bryant

2021 marks my 37th year in music education, mostly at the high school level, though I am now in my 4th year “post-retirement” at the collegiate level. As one of the few high school band directors to “legitimately” play flute (seems most HS BDs play brass), I was nearly always assigned the flute panel to judge both rounds of all-state auditions for GMEA...yes, even the infamous marathon final-round all-state flute panel, often hearing 120+ flute players in one day (ugh...). As a result, I have judged literally *thousands* of flute auditions under many iterations of all-state requirements since my first year of teaching in 1987. I’ve been asked to give perspective from the “judge’s chair” concerning all-state scales and sight-reading. So, here it goes...

SCALES

Though other parts of the audition, both rounds, are much less prescribed as to how judges can evaluate the audition, the scale portion over the years has gone in the opposite direction. Assigning numeric value to how students play major scales and arpeggios has become more directed and dictated by scoring procedure. Nonetheless, even the scale portion is open to interpretation by judges. Here’s how:

Currently students are given 1 point per octave per scale direction (ascending vs descending) for both the scale and tonic arpeggio. So, a two octave scale and arpeggio, for instance, has a points-possible total of 6 (2 pts for 2 octaves for the ascending scale, 2 pts for the descending side, 1 point for ascending arpeggio- both octaves, 1 point for descending arpeggio- both octaves, making a total of 6 points possible).

How judges choose to assign points is where a judge’s individual philosophy creeps into the process. Fortunately, inconsistency is essentially moot so long as the same panel or judge assigns points the same way for the entire panel for the duration of the audition. This is what statisticians term maintaining “inter-rater reliability,” and my experience has been this works for the most part.

Here’s a hypothetical scenario, though based on my experience, quite a realistic one: a flutist with a vibrant, in-tune and focused sound plays a 2-octave A-flat major scale with D-naturals on the way up (ascending), then corrects by playing D-flats on the way down (descending), and then nails the arpeggio, up and down. The scale was also up to tempo, perhaps even faster than required. “Judge A” assigns a score of 4/6 pts. poss. “Judge B” assigns a score 5/6 pts. poss. How so?

Some judges opt to strictly score scales based upon note accuracy alone (Judge A that gave 4/6 based upon 2 incorrect octaves- the erroneous D-naturals), while other judges (Judge B) opt to assign merit for tone quality, intonation, speed, etc. and “forgive” minor or infrequent note error, and thus reward those other factors (sound, speed, artistic playing, etc.) by scoring it 5/6.

Though it may seem magnanimous to do so, I was always “Judge B” here. This is a position I came to through experience and gaining perspective that comes with it. Yes, strictly speaking, there were 2 errors, and by the prescribed scoring system that should mean 6 pts poss. -2 error pts. = 4/6 is the “proper” score... I get that. But my logic sees beyond the immediate “correct-notes-only” approach and asks: “Why should a flute that sounds airy, out of tune, etc. but plays all the right notes score higher than a characteristic flute sound that makes only a few minor errors (possibly from nerves only, not because they don’t know the correct notes, especially as evidenced by the correction of the wrong notes on the way down)?”

Now, if this good-sounding auditionee continues to play incorrect notes consistently as the scale cycle goes on, I begin to score more toward accuracy-only, like Judge A. That is a strong indicator of not enough practice, or wrong practice, ignorance of the correct key signature, etc.

The basic point here is this: subjectivity is impossible to legislate or mandate out of virtually any human-involved enterprise. Certainly, scoring all-state scales is no different.

Other “bullet-point” tips for scale performance in GMEA auditions:

- *Play scales artistically...* in a musically interesting way, as if they were parts of a Mozart concerto (which are in fact made up of scales in large part)
- *Learn scales over the whole range of the flute.* I taught scales, learned and practiced them, over the entire range of the flute, starting on either low B (if there's a B-foot) for the keys of C,G,D,A,E,B,Gb and low C for the other keys (or, alternatively, if you have a C foot, then low C and low C#), all in even, smooth all-8th or 16th note patterns. *Evenness* of scales over the range of the instrument is essential. Do this slurring all and tonguing all (staccato). Later on, plug in the QN-8th-8th-8th-8th-8th-QN pattern that GMEA uses (Note: I've always disliked that rhythmic pattern, but it just won't go away...). With enough practice as described, the evenness will transfer, and the tonic-to-tonic pattern used on auditions seems much easier then.
- *Ending the scale.* Hold the final note, the last note of the tonic arpeggio descending, for a longer period of time to demonstrate beautiful tone, pitch center, and *appropriate* vibrato use (vibrato, as we all know, is a whole 'nother issue of course) before launching into the next one.
- *Target common problem areas.* My experience has shown that most scale mistakes come at either the “turn-around” at the top or the pesky “last accidental” in the key signature (e.g. D# in the key of E, or Cb in the key of Gb, etc.).

SIGHT READING

When serving as GMEA Band Division Chair, and thus being in charge of hiring all-state conductors, I once had a conductor- that shall remain nameless- threaten to cancel after he'd learned the GMEA All-State Bands do not issue repertoire in advance. After calming him down, I assured him the GMEA audition process and scoring places a high priority on the ability to sight read. This turned him around right away. But it is uncommon for all-state groups to wait until the event itself to go from sight reading the titles at the first rehearsal to a concert in a 2 ½ day event.

Philosophically, I agree with the emphasis on sight reading completely. The way sight reading is tested, by playing short (usually 20 msrs. or so) sight reading samples in a lyrical style, and then another in a more technical style, is effective. Here is my list of things to teach regarding S.R.:

Importance of pulse, metronome usage- at its most elemental, S.R. is a test of accurate rhythmic reading. This means holding a steady pulse, maintaining the given pulse throughout, and within that steady pulse accurately subdividing or playing additive rhythms adhering to the basic pulse. The all-state S.R. procedure mandates judges turn on a metronome to the indicated tempo, let the S. hear the tempo, then give the S. 30 seconds to study the sample without the metronome running. Within that 30 seconds, a vast majority of students quite visibly (“air playing” during their study, or foot pat, etc.) lose the pulse- most typically, rushing due to nerves. If they do not maintain pulse, they are sunk in terms of a successful S.R. performance.

Common rhythmic “tricks”- you can count on one of or most of these S.R. rhythms being present:

- Dotted rhythms
- Ties, within the measure and across bar lines
- Cut time (2/2) and their understanding of it (H.N. is the pulse!)
- Compound meters (commonly 6/8- both “in 6” or E.N. pulse and “in 2”, dotted Q.N. pulse)
- Rests- many students discount the importance of “playing rests” and just kind of skip over rests' rhythmic value
- Juxtaposition of “2” and “3” pulse sub-divisions, often placed directly next to each other (e.g. an E.N. triplet followed by 4 16ths, Q.N.-triplets or 2-against-3 subdivision, etc.)

Note reading- of course S.R. is not *just* rhythmic reading, though I contend rhythmic reading is most important simply because ironing out wrong notes is a less complex error to fix. Here are some note reading “tricks” commonly employed:

- Accidentals, of course- even double-sharps/flats, and testing the “accidental carries through the measure” rule, so re-appearance of an “accidentaled” note happens a lot
- Keys- melodies written to test all accidentals in a key signature; sometimes, S.R. is written in minor keys, too
- Ledger lines- use of ledger lines above the staff is more of an issue for flutes of course

Ability to play artistically at sight- this is true especially for the “lyrical” sample. How much of a prepared, soloistic approach can they build into the performance after only 30 seconds of study? This means playing dynamics, proper phrases, and *not allowing S.R. to affect tone quality!* How many really fine sounds have I heard revert back to “beginner sound” on S.R.- maintain T.Q. always. This category needs to include discussing with students what happens WHEN (not IF) you make a mistake. The answer for S.R. is simple: KEEP GOING NO MATTER WHAT! Nothing annoys a S.R. judge more than S. who stop constantly, or worse, stop and go back to a point the judge cannot find, etc. Preach the importance of “plowing onward.”

Dr. Kerry Bryant is Director of Instrumental Activities and Assistant Professor of Music at Reinhardt University in Waleska, GA. In the span of a 34 year career, his music education experience spans *all grade levels*, from kindergarten through Masters-level graduate music courses. Dr. Bryant was awarded *Music Educator of the Year* in 2016 by GMEA, and was a 2011 Honoree for the Atlanta, GA *Woodruff Arts Center Salutes Georgia Arts in Education Leaders*. He has six Citations of Excellence from the National Band Association. He is a member of Phi Beta Mu Bandmasters fraternity, Zeta chapter. He has served in several state and district-level leadership positions for GMEA. He has also served as a music education standards writer for the Georgia Dept. of Education, and on the editorial board for *Music Educators Journal*.



A dark grey rectangular graphic with white and yellow text. At the top center is a white square containing the letters 'FB'. Below this is the word 'FLUTISTRY' in white, with 'boston' in yellow below it, separated by a row of small white dots. In the center, the words 'YOUR CHOICE' are written in large yellow letters, with '[SMART SEARCH] [SAFE TRIAL]' in white below them. Underneath is a yellow horizontal bar with the text 'a new methodology for finding your voice' in white. At the bottom, the words 'YOUR VOICE ARTISTRY TOOLS SERVICES CHOICE' are listed in white, followed by contact information: '(flute + artistry = #flutistry) [www.flutistry.com] [www.fluteevents.com] [801a tremont st. boston, ma, 02118] [info@flutistry.com] [617.519.8966]'.

Low Flutes and Masks

Chris Potter, Low Flute Specialist



Covid appears to be staying around longer than we expected, so here is an option for meeting in-person this fall.

I recently taught a three-day Low Flutes Retreat in a county with an indoor mask mandate. Knowing this ahead of time, my daughter and I designed and tested a few mask prototypes and arrived at a design that worked for straight and curved head altos and basses. With a slight modification it also works for contras. I shared that pattern with the people attending the Retreat. A few people designed and made their own with some fun fabric designs. Everyone at the Retreat wore a mask for the entire time, and I was pleased to discover the sound was only slightly muffled. It takes some practice to get the head joint placed correctly through the slits and to position the third covering layer in between the curved head joint and the body.

As the conductor, I learned to allow extra time for the flutes to be inserted into the masks, and to keep my comments short when possible so the flutes could remain in position. Occasionally, the mask would encroach on the embouchure opening, but once you find the right spot, the sound is easy to produce. Here is a link to my website with directions to make your own and photos of the finished product.

<https://christinepotterflute.files.wordpress.com/2021/08/mask-directions.pdf>

Though somewhat annoying to wear, everyone at the Retreat was committed to wearing their masks and being as safe as possible while we were in the room. There were no windows and marginal ventilation so one person brought an air purifier that we ran during breaks and meals.

I had been concerned beforehand if we would be able to persevere and wear masks the entire time. It turned out not to be a problem at all.



Memorization: Collective Research to Aid in Your Memorization Process

Lexi Eubanks



Two years ago, I memorized and performed a piece of music for the first time as part of my school's concerto competition. This experience was a very enriching and enlightening moment. Memorizing music is truly a freeing experience, and I've never known a piece so intimately than when I've memorized it. This is why I encourage anyone to experiment with memorization; however, there is always fear associated with performing memorized music. Many are afraid of memory slips or losing their place. Some have had bad experiences with memorization, so they avoid it. I understand this fear and have felt it myself, but I believe that the benefits of memorization outweigh the possibility for failure. The best way to combat this fear is knowledge, which is one of the reasons I decided to research memory, memorization strategies, and studies connecting memorization with music.

What is Memory?

Memory can be broken into 3 general types:

- Sensory memory
- Short-term memory
- Long-term memory

Sensory memory is the shortest-term memory type. Sensory memory is essentially a buffer for stimuli received through the five senses. This type of memory is completely out of our conscious control. It is automatic and cannot be prolonged in the memory through rehearsal, like other types of memory. Sensory memory is the shortest type of memory, decaying around 200 to 500 milliseconds after an item is perceived. Through the process of attention, sensory memory can be passed to short term memory.

Short-term memory is the ability to remember and process information at the same time. This type of memory holds a small amount of information in a readily available state for a very small amount of time, typically 10 to 15 seconds. It is generally referred to as the brain's "post-it note".

Long-term memory is significantly more complicated than sensory memory or short-term memory. It can be broken into 2 main categories: explicit memory and implicit memory. Explicit memory is a type of memory that can be consciously recalled. It consists of episodic and semantic memories. Episodic memory is your memory of events and experiences. Semantic memory refers to facts, the sum total knowledge you have. Implicit memory is mainly related to skills and concept attainment. A good visualization to help distinguish between explicit and implicit memory is to imagine a bicyclist on the way to a particular location. Explicit memory would explain the route to travel to reach the destination while implicit memory will tell you how to ride the bike.

There are 3 main stages in the memory process:

- Encoding
- Storage
- Retrieval

Encoding is the initial learning of information, an important first step to forming a memory through morphing thoughts and events into short term and long term memory. There are three types of encoding: visual, acoustic, and semantic. Semantic encoding refers to encoding something with a particular meaning or context.

Memory storage is the process where the brain stores facts and events that could be useful in the future such as life experiences or different skill sets. The brain is basically a storeroom for our memories and there are different levels of

storage. The lower levels are easily forgotten, and the higher levels are retained for a longer time. Memories related to subjects we are interested in are rapidly stored and remain.

Memory retrieval is remembering different types of memories stored in the brain. This is an extremely important step in the memory process because there would be no point storing information if we can't retrieve it.

Memory Strategies

There are many strategies to help improve your memory, making memories easier to recall. Some of the best strategies involve **imagination** and **association**. Imagination involves creating vivid mental images in connection to information. Association is when information is associated and organized into groups. Associating information with prior knowledge helps with encoding information. In music, having a greater knowledge of scales and patterns would be essential prior knowledge to connect your repertoire to! A strategy implying imagination and association is the **simulated experience**. Your brain tends to remember meaningful events and experiences better than random facts, numbers, or notes. Simulated experience is when you trick your brain into thinking it's experienced something through imagining vivid images and connecting them to the information you're trying to encode.

Another memorization strategy is **mnemonics**. Mnemonics can be short acronyms of all of the first letters of a list or a peg-word system where items are associated with words that a person can easily remember. In music, an example of using mnemonics would be creating a peg-word system for the line notes in treble clef. This strategy would be useful when teaching a student to read music. Another ancient and studied mnemonic method is **The Method of Loci**. Through this technique, you associate each item you're trying to memorize with a location around a route that is extremely familiar to you. For example, the route could be a walk through your house or your route to work every day. The more distinctive and detailed the images of your route are, the more effective this method will be.

Chunking is an effective memorization strategy as well. In this strategy, you organize information into meaningful chunks. The chunks of information are divided into sections, and then the sections are remembered as a unit. This is a great way to memorize technically challenging sections and is also known to boost your short-term memory capacity limit. I used this strategy when I was memorizing the second to last page of *Poem* by Charles Griffes through chunking the music into familiar and repeating patterns: major triads and chromatic movement.

Lastly, **retrieval** is a memorization strategy consisting of creating and taking tests. Creating the tests allows the information to be processed at a much deeper level. This strategy is significantly more effective than mindlessly repeating information over and over again.

Music Memorization Studies

All of the strategies above can be applied to music in some way. There definitely is a need for more research in this area, especially ones that apply the Method of Loci. So far, the most commonly studied approaches in memorizing music are the holistic approach, the segmented approach, the serial approach, and additive approach. In studies, the musicians using the holistic approach were asked to play through the entire segment of music in trials. These musicians noted errors but were not allowed to impede the progress towards the end of the piece. In the segmented approach, musicians were asked to break the music into isolated segments and memorize them that way. In the serial approach, musicians began at the beginning of the piece, but whenever they made a mistake, they had to start over. In the additive approach, musicians were asked to memorize a segment and then systematically increase the length of the segment.

Through the studies, the most effective strategy was the holistic approach with the additive approach being a close second. The least effective strategies were the segmented and serial approaches, serial being the worst of the two. Jennifer Mishra, the organizer of the study, explains that the holistic strategy probably helped the musician form a complete mental picture of the piece, with a better focus on understanding the structure. The additive approach didn't involve playing through the entire segment, but involved adding new material to previously memorized sections, creating a new "whole" or a new understanding of the piece. The serial strategy was not effective because the musicians probably focused more on errors and memory slips. The segmented approach did not highlight the former structure of the segment as a whole, so it impeded on the mental representation and understanding of the piece.

A note to consider is that these studies involved a short and technically simple segment of music, so it can't be completely applied to memorizing a long technically demanding piece. Additionally, effectiveness was measured on how quickly musicians could memorize. The study also only studied each strategy exclusively with no combinations. Hopefully in the future there will be more studies and experiments with these strategies being applied to longer pieces and combining strategies together. Some musicians report segmenting a piece meaningfully based on the formal structure, and then alternating strategies to achieve optimal results.

Memorizing and performing Martin's *Ballade* in the fall of 2019 was an amazing experience for me and sparked my interest in this wonderfully complex subject of memory and memorization. I began my research after the competition then decided to compete again in the spring semester of 2021. I am happy and excited to say that I was chosen as one of the winners and will be performing the Martin *Ballade* concerto with the Schwob Philharmonic Orchestra on October 3rd this fall! This research changed my approach and perspective towards memorization, and I hope that it can help others in the way it has helped me.

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What Seeds Are You Sowing? *Intention Setting for Young Flutists*

Dr. Andrée Martin, Building Bridges: Body, Mind & Music



This article falls both in the “Do as I say, don’t do as I did” and the “I wish I had known then what I know now” categories. My motivation when I was a young flutist was often directed by upcoming competitions and auditions. What I was practicing, and perhaps more importantly, how I was practicing, was driven by external goals. If asked about intention at all, I’m sure I would have said it was to “make it into the finals” of my next competition. Hindsight and neuroscience have taught me the flaws inherent in this approach.

A study published in the *British Journal of Health Psychology* by researchers Sarah Milne, Sheina Orbell, and Paschal Sheeran explored the effect intention setting had on achieving the goal of maintaining an exercise regimen. The study gathered 248 people who were placed in three groups. The first group tracked how often they exercised. In addition to being asked to track their exercise habits, the second group were provided motivational materials about the benefits of exercise. Like the second group, the third was provided the same motivational materials and asked to track but were expected to create specific plans about when and where they would exercise by completing this sentence, “During the next week, I will partake in at least 20 minutes of vigorous exercise on ___ (day) at ___ (time) in ___ (place).”

The statistics from this study matched previous studies about intention setting. The results from the first group were the same as the second - 35% to 38% of people exercised at least once per week. In the third group, the intention setting group, however, 91% of people exercised at least once per week.

James Clear discusses this study in his book “Atomic Habits”. He writes,

“The punchline is clear: people who make a specific plan for when and where they will perform a new habit are more likely to follow through. Too many people try to change their habits without these basic details figured out. We tell ourselves, “I’m going to eat healthier” or “I’m going to write more,” but we never say when and where these habits are going to happen... We leave it up to chance and hope that we will “just remember to do it” or feel motivated at the right time... Many people think they lack motivation when what they really lack is clarity.”

I often think the magic formula for success in the practice room is Intention + Time. Long term goals, although inspirational, don’t always give students enough motivation to get through the challenging days when they are overscheduled and tired from other commitments. It can also be difficult to measure success when a long-term goal is so far in the future. A friend uses the metaphor of archery when comparing ambitious goals and intention setting. Whereas ambitious goals are like shooting an arrow at a target, intention setting is like shooting an arrow up in the air and watching where it lands. The work is still primary, but staying open to more possibilities directs the work itself in detailed and thoughtful ways. I often tell my students if they are successful in 10% of the auditions and competitions for which they apply, they are getting fabulous external feedback. This, of course, requires them to apply for a lot more opportunities!

How do we know if we are on the right track? Of course a vision provides motivation; watching the amazing athletes compete in the recent Olympic games provides proof of that. The athletes’ vision was certainly a part of the whole story, but they also need daily planning and intention setting. Those Olympians no doubt had world-class coaches who helped them establish measurable goals and provided scaffolded experiences leading up to the games.

Setting SMART Goals

Although certainly not a new concept, the use of goal setting using the SMART acronym has been used in the area of management consulting since the mid-twentieth century and has been credited to Peter Drucker and, later, George T. Doran. It’s longevity and pervasiveness in many different disciplines speaks to its efficacy. Even my daughter’s class used SMART goal setting in their fourth grade year.

I encourage my students to set SMART goals to help them self-reflect and stay focused as they work through the transformative years of undergraduate and graduate degree programs. **In my experience, students tend to set goals that are so ambitious they become a distraction in the practice room, forcing them to ignore what is happening in their playing day to day.** This can show up in practicing tempos that are too fast, working on too many pieces in one practice session, or not really listening or addressing what they hear in their playing. Without a scaffolded plan and regular feedback from me and from their peers to help achieve ambitious goals, students can easily become discouraged.

My students are asked to bring a draft of their SMART goals to a lesson early in the semester, when we discuss and revise it together. SMART refers to goals that are Specific, Measurable, Attainable, Relevant, and Timebound.

Specific

If a student has a competition or an audition as their main goal, they often miss other opportunities. Although an ambitious goal like “Win the Atlanta Flute Club Competition” can be a great motivator, there are so many external elements a student can’t control (other applicants’ level of preparation, for example) the goal can serve as a distraction rather than help provide clarity in practice. By setting goals with outcomes determined by others, the student is no longer in control of the process. In addition, setting such a narrow goal can discourage students if they don’t accomplish their objective.

We might consider revising their goal to read, “Record the first movement of the Mozart concerto in G Major by December 1 and use it to apply to five competitions”, and include the AFC Competition in that list of five.

Measurable

How will I know if I am successful? How will I know if I have met my intentions? For my students, this tends to involve other people and is all about accountability. Creating safe spaces for students to explore how ready they are for a recording or competition gives them that scaffolded experience. Our weekly studio class, juries, mock auditions, recordings, and performances for family and friends are just some of the ways to help students have external accountability. My job is to provide the right amount of challenge: too much and the experience becomes overwhelming and too little doesn’t provide motivation to move forward.

I usually have a studio class performance list (who will play what) established a few weeks in advance. However, when a senior is preparing for graduate school auditions, I might challenge them to be ready to play any of their excerpts in any studio class in any order. By the time they are in their senior year they would have studied those excerpts many times with many teachers in private lessons and public masterclass, so are ready for the challenge of not knowing what or when they will play in any given class.

Achievable

This can sometimes be difficult for students to evaluate on their own, but setting achievable goals is so important to our physical and mental health. It is so common for a student to bring a goal that skips steps, often many steps. When this happens, I often use the analogy of a beginner runner signing up for a marathon instead of a couch-to-5K program. For example, a student who has never performed from memory might come to a first lesson of the year and say the goal is to play their end of year recital completely from memory. It’s not that it isn’t possible, but my job is to help them set mini-goals to serve the larger one. We would begin with just the exposition of the Mozart from memory in the next lesson, perform it in studio class the following week, and then set new goals and intentions from there. This approach is Specific (Mozart exposition), Measurable (studio class performance), and Timebound (in two weeks).

Relevant

A teacher’s guidance is so important to establish relevant goals. Many students are distracted by learning the next new piece and are not excited about polishing older pieces. Providing a balance of external goals (college auditions, for example) with keeping students engaged and motivated as they polish repertoire, they have already learned is always a challenge! I tend to do this by keeping a big piece from one semester or even year to the next, but adding shorter solo,

electroacoustic, or chamber pieces to balance out a program of old and new rep. This approach tends to keep my students engaged and excited, but also successful with regards to their external goals in auditions and competitions.

Timebound

Students are often vague when they set goals, stating they want to “Win an Orchestra Job” or “Get Accepted Into a Summer Festival”, for example. My questions are always, Which one? When is the application due? What is the rep list? I would ask them to contact their pianist and recording engineer as soon as possible to set the recording date, even if it is months away (Specific and Timebound).

How to Revise Goals

Here are examples of some revisions that might aid a student in their SMART goal setting, and a [link to Google doc](#) that that you can use to help students set their own SMART goals.

SMART Goals	Student Draft	Revised Draft
Specific	Win the Atlanta Flute Club Competition	Record Mozart Concerto in G Major, mvt. 1 by December 1. Use the recording to apply to five competitions.
Measurable	Play recital program through in a dress rehearsal before the recital	Play one movement at a time in multiple performance experiences months before the recital: studio class, juries, mock auditions, recordings, and performances for family and friends
Attainable	Play end of year recital from memory	Perform Mozart exposition from memory in the next lesson and in studio class the following week. Plan ahead for weeks following, creating goals the students can achieve.
Relevant	Recital rep wishlist: Ibert, Messiaen, Boulez, Bach b minor, and Jolivet (<i>some of our most challenging repertoire - all on one recital!</i>)	Keep one piece to polish from last semester, add new solo, electroacoustic, and chamber pieces
Timebound	Win an Orchestra Job” or “Get Accepted Into a Summer Festival”	Which one? When is the application due? What is the rep list? Contact your pianist and recording engineer to set the recording date by next lesson

Future Me

Another intention setting tool can be found at www.futureme.org. This website invites you to write a letter to yourself and have it delivered to your email inbox at some point in the future (you choose when!). This is a fun way to set intentions and check-in with goals and growth. I will be using this tool at the beginning of each semester for students in my studio this year, and have them arrange to receive the letter at the end of the semester as a way to check in with short and long term goals..

Encouraging our students to sow the seeds of personal growth, accomplishment, self-knowledge, and discipline, rather than competition and external validation, can be aided through the process of intention setting. We can take even a few minutes at the start of each practice session to set an intention for that particular time. Intention setting is meant to be daily and dynamic, allowing goals to change and develop based on practice challenges and accomplishments. Guided by your work, your intentions should feel personal and relevant to each session based on the previous one or that week’s lesson. Famed meditation teacher Jon Kabat-Zinn writes, “Your intentions set the stage for what is possible. They remind you from moment to moment of why you are practicing in the first place.”

Andrée teaches flute and Body Mapping at the Schwob School of Music at Columbus State University and at Summerflute. She serves on the boards of the Association for Body Mapping Education and the Atlanta Flute Club.

Membership Update

Nicole Frankel, Membership Chair

We hope all our members had an excellent summer! Please stay tuned for news regarding the 2022 Flute Fair. If you are interested in joining the AFC as a member, or if you would like to renew your membership, registration is available online at: www.atlantafluteclub.org/membership. As a reminder, membership runs through the end of the calendar year, so all 2021 memberships are valid through December 31st, 2021.

Membership statistics as of August 2021:

Total Membership	137
Student Membership	73
Adult Membership	57
Silver Membership	1
Gold Member	2
Corporate Member	4

The AFC Email Notification Service is a great way to stay updated on the Atlanta flute scene. You can subscribe on your membership application form, or feel free to contact us directly through our website or email to be added to our list of subscribers. Local artists must be an active AFC member to advertise a concert or event. To submit information, please send a brief description of the event and website to: info@atlantafluteclub.org.



Treasurer's Report

Ann Crain, Treasurer

(May 1 – August 31, 2021)

Beginning Balance:	\$10,939.73
Income:	
Dues and Fees	\$0.00
Total Income:	\$0.00
Expenses:	
Election Buddy	(\$19.00)
Total Expenses:	(\$19.00)
Ending Balance:	\$10,920.73

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