



Photo: Lumos Studios (Columbia, SC)

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## From the President

Welcome to another season of flute events! We look forward to several upcoming events this Fall and Spring. First up, this November we have the annual Flute Choir Extravaganza. If you've never attended, be sure to join us this year. You'll be impressed by the number of choirs, variety of music and wonderful musicianship on display.

We are pleased to welcome Göran Marcusson as our guest artist to the 2019 Flute Fair on March 16<sup>th</sup>. He is a past National Flute Association Young Artist Competition winner, has many beautiful recordings available, and his lungs are taller than I am! We are also seriously considering expanding Flute Fair to two days for 2019, so stay tuned as we discuss this idea. Member input is always welcome.

A new year means new board members! We would like to welcome Anne Gordon as our new webmaster and Dr. Alina Windell as our Junior Artist Competition Coordinator. We are also excited to expand our competitions to include two separate categories – middle and high school for Junior Artist. Alina has provided an article about the new process, including this year's audition pieces and of course, a link back to the website for the application. Plus, we're bringing back Flute & Friends with Karen Zgonc joining us to chair that fun event!

Many of our members attended the NFA Convention in Orlando, including board members who were part of panel discussions. The most exciting news, of course, is Past President Erica Bass Pirtle and former guest artist James Brinkmann winning the Powell "1 Flute 2 Flutes" competition. Check it out by [clicking here](#).

I hope everyone has a happy and healthy Fall!

A handwritten signature in black ink that reads "Jeana Melilli".

Jeana Melilli

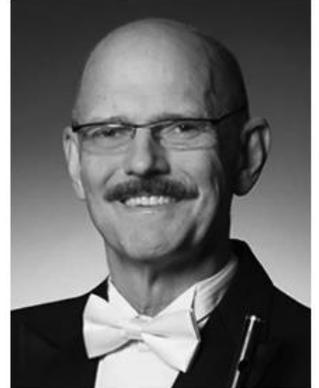
## Competition Announcements

### Carl D. Hall Piccolo Artist Scholarship

By Angela Sherzer

The Atlanta Flute Club announces the Carl D. Hall Piccolo Artist Scholarship, given in memory of Carl D. Hall, one of our founding members and an avid supporter of the Atlanta Flute Club. 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 CD audition which will be judged by a committee. The scholarship consists of a \$500 cash prize to be used to further the winner's music education. The winner will also present a short piccolo recital (approx. 30 minutes) at the Flute Fair.



#### Application Procedure:

- Performer's application must include a high-quality CD. Required repertoire is (1) Vivaldi – Concerto in C Major, RV 443, for piccolo, mm 1 & 2, with ornamentation on repeats, and (2) a piece of the applicant's choice in a contrasting style written after 1950. All pieces that require accompaniment shall include same on tape. Tapes shall not exceed 30 minutes in length, and shall not include any identification on the tape.
- A typewritten biographical sketch (one paragraph) should be included with the application.
- A check for the **\$25 tape application fee** must accompany the application. Checks should be made payable to the Atlanta Flute Club.
- Applications must **be postmarked by December 22, 2018**. Winner will be notified no later than January 31, 2019
- Send application, bio, fee, and tape to: Angela Sherzer, 408 Brewster Lane, St. Simons Island, GA 31522.

For additional information, please email [aallen201@aol.com](mailto:aallen201@aol.com) or call 912-634-8143

### Application Form

Name: \_\_\_\_\_ Phone: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

email: \_\_\_\_\_

Title and Composer of applicant's selected piece on CD:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### Young Artist Competition

The Atlanta Flute Club announces its nineteenth annual Young Artist competition. 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 tape audition is required. A committee will judge the preliminary audition, and three finalists will be chosen to compete at the AFC Flute Fair in March 2019. Prizes are as follows: First place - \$1000, Second place - \$700, and Third place - \$300. The First place winner will be featured in recital at the 2020 Flute Fair. Please note that finalists will be required to register for Flute Fair.

#### Application Procedure:

- Performer's application must include a high-quality cassette tape or CD. Two pieces shall be required on the preliminary tape: (1) Mozart – Concerto in G Major-1st movement, and (2) a piece of the applicant's choice, preferably, in a contrasting style. All pieces that require accompaniment shall include same on tape. Please include a cadenza with the Mozart. Tapes shall not exceed 30 minutes in length, and shall not include any identification on the tape.
- A typewritten biographical sketch (one paragraph) should be included with the application.
- A check for the \$25 tape application fee must accompany the application. Checks should be made payable to the Atlanta Flute Club.
- Applications must be postmarked by December 22, 2018. Finalists will be notified by January 31, 2019. The three finalists will compete at the Flute Fair, each presenting a 20-25 minute program, consisting of repertoire of their choice. An accompanist will be provided for the competition unless you prefer to use your own.
- Send application, bio, fee, and tape to: Angela Sherzer, 408 Brewster Lane, St. Simons Island, GA 31522.

For additional information, please email [aallen201@aol.com](mailto:aallen201@aol.com) or call 912-634-8143.

#### Application Form:

Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

#### Title and Composer of applicant's selected piece on tape:

\_\_\_\_\_

\_\_\_\_\_



## Junior Artist Competition

By Alina Windell

The Atlanta Flute Club is pleased to announce exciting updates to the Junior Artist competition. The competition has had so many wonderful applicants from students of all ages, that we are now expanding to allow more opportunities for entrants. We are splitting the competition into two divisions. These are Middle School (5th through 8th grade) and High School (9th through 12th grade). With this change, we're also pleased to announce that winners in each division will perform at the 2019 Atlanta Flute Fair!

- All submissions and communications must be conducted by the student's private teacher.
- Performer's application must include a high quality CD (no mp3 format, please).
- No identification shall be included on the CD itself.
- A typewritten biographical sketch (one paragraph) should be included with the application.
- A check for the \$15 application fee must accompany the preliminary round materials. Checks should be made payable to the **Atlanta Flute Club**.
- Applicants must be a current member of the Atlanta Flute Club.
- Applications must be postmarked by **January 16, 2019**.
- Finalists will compete at a separate event, each presenting a short program consisting of pieces from two contrasting periods. Accompanists must be arranged by each finalist; however, the AFC is happy to provide recommendations.

This year's competition pieces are:

### Middle School Division

G. F. Handel *Sonata in F Major*, movements III and IV, performed with piano accompaniment.

### High School Division

J. S. Bach *Sonata in E Minor*, movements I and II, performed with piano accompaniment.

The complete 2019 application process and form is on our [website](#). For questions or additional information, please send an email to [amwindell@gmail.com](mailto:amwindell@gmail.com).

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## Preparing for College Auditions - What You Need to Know

Kelly Bryant

**Congratulations on your decision to pursue music in college! With careful planning, this process can be incredibly exciting and (hopefully) less stressful for students, teachers and parents. For most, the decision to major in music isn't made overnight. It's a cumulative decision made over many years of practice, study, performance, blood, sweat and tears. Here are some tips that I hope are helpful. Best of luck!**



Photo by Jenny Wehunt

- Choose your **repertoire early** and **carefully**. Most universities and conservatories have specific **repertoire requirements**. In most cases, you will need to have a minimum of two (2) pieces from the standard repertoire representing contrasting time periods. It is important to consider pieces that show your strengths. Orchestral excerpts and scales may be required. It is very important to visit each school's website for specific audition requirements. Sometimes repertoire varies from the pre-screen round as compared to the live/final round.
- Prepare to play a **preliminary** or **pre-screen audition**. A pre-screen audition is almost a certainty when considering the most competitive schools and conservatories. Pre-screen recordings and applications are usually **due around December 1<sup>st</sup>** of the student's senior year of HS or college. Be sure to check all requirements carefully. Recordings should be of the absolute highest sound quality. Some schools are very specific about camera angles and other recording criteria so be sure to carefully read recording guidelines. Professional dress is encouraged.
- Many schools have an **essay requirement**. Write essays well in advance since the deadline is often the same time as the pre-screen recording and application deadline.
- Take the **SAT and/or ACT**. Get this out of the way in time to receive **scores by November of your senior year**.
- Be **prepared financially**. Speaking from experience, I can tell you that applying to a college or a conservatory can be quite expensive! Pre-screening fees are in addition to application fees. The total for both can range anywhere from **\$200-\$500 per school**. If you are invited to play a live audition, there will of course be travel expenses. In addition, a student might request a "trial" lesson, which can be an additional expense.
- Make a **chart or a spreadsheet** with the following headings: University/Conservatory; Pre-screen Due Date; PS Repertoire; Application/Audition Fees; Live Audition Date(s); Live Audition Repertoire; Studio Choice 1, 2. Studio choice is typically used when you audition at a school with multiple flute teachers, and you're auditioning for a specific teacher.

**SAMPLE:**

	A	B	C	D	E	F	G
1	<b>University / Conservatory</b>	<b>Pre-screen Due Date</b>	<b>PS Repertoire</b>	<b>Application / Audition Fees</b>	<b>Live Audition Date(s)</b>	<b>Live Audition Repertoire</b>	<b>Studio Choice 1, 2</b>
2	Great University	12/01/18	<insert piece(s) here>	\$400	4/2/2019	<insert piece(s) here>	<insert teacher names here>
3	Keys College	12/01/18	<insert piece(s) here>	\$150	3/15/2019	<insert piece(s) here>	<insert teacher names here>
4	Midwestern University	12/01/18	<insert piece(s) here>	\$200	3/27/2019	<insert piece(s) here>	<insert teacher names here>
5	Northern University	12/01/18	<insert piece(s) here>	\$350	4/15-16/19	<insert piece(s) here>	<insert teacher names here>
6	Southern University of Flutes	12/01/18	<insert piece(s) here>	\$200	3/25-27/2019	<insert piece(s) here>	<insert teacher names here>
7	University of Flutopia	12/01/18	<insert piece(s) here>	\$250	3/15/2019	<insert piece(s) here>	<insert teacher names here>
8	University of the South	12/01/18	<insert piece(s) here>	\$175	4/4/2019	<insert piece(s) here>	<insert teacher names here>

- **Practice!** Slow and steady wins the race here. Early preparation is key and **mindful practice is an absolute must**. Don't practice only repertoire and excerpts ad-nauseam. Keep your foundation solid by regularly practicing tone exercises, technical studies and etudes.
- **Prepare your school teachers** and counselors for your absence during live audition season (January-March).
- Take care of your **body, mind and spirit** in the months leading up to your audition.
- Playing with **impressive technique is a small part** of being a good musician. Perform with attention to intonation, integrity of rhythm, thoughtfulness, musicality, and always-always-always beautiful tone!



## Kick off the year with AFC Flute Choir Extravaganza!

Nancy Wilson

You are invited to attend the 13<sup>th</sup> annual Flute Choir Extravaganza concert. Join us on Sunday, November 11, 2018 at 3:00pm in the gymnasium of [St. Martin's Episcopal School](http://www.stmartinschools.org), located at:

3110-A Ashford Dunwoody Road  
Atlanta, GA 30319

The concert is free and opened to the public. It will feature youth, college and adult choirs performing a wide variety of music for your enjoyment.

Mark your calendar and see you soon!

If you have questions about this event, please send an email to: [info@atlantafluteclub.org](mailto:info@atlantafluteclub.org)



2017 photo of the combined flute choirs playing as one, conducted by Allen Barbee.

## Annual Atlanta Flute Fair

Call for Proposals

Andrée Martin

The Atlanta Flute Club is now accepting workshop proposals for the 2019 Atlanta Flute Fair! Workshops can cover any flute-related topic. This annual flute fair attracts a wide variety of flutists ranging from young students to adults, and amateurs through professionals.

Presentations should not be longer than 30 minutes. To submit a proposal, please include your bio and a one-page summary of your proposed workshop. If selected to present, you must agree to appear at the fair at your own expense.

Proposals should be postmarked by December 1, 2018. Please direct any questions to [martin\\_andree@columbusstate.edu](mailto:martin_andree@columbusstate.edu). Submit proposals by email or to the address below.

Dr. Andrée Martin  
Schwob School of Music  
Columbus State University  
4225 University Avenue  
Columbus, GA 31907





## From the Library

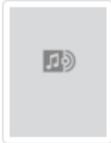
### Finding Flute Repertoire in the Library with Subject Headings

John Baga, the Intrepid Music Librarian

When you're looking for new repertoire to perform, your first step is probably Google. No shame in that. Librarians who tell you they don't use Google are lying. If you're looking for newly available flute scores, a Google search will lead you to publisher websites or retailers like SheetMusicPlus. However, if you wanted to find duets for flute and bassoon or flute concerto with orchestra reduced for piano, is Google the best choice? This librarian would argue no, or at least propose another method if Google is failing you: use an advanced search in an online library catalog. If you aren't affiliated with a university or college, it doesn't matter. They're open to the public to use with no login necessary. Any large academic library catalog will do. They won't all look alike, and their interfaces may be different, but they all perform the same core function of searching across a library collection.

Even if you have no intention of physically entering a music library, a library catalog is still useful. It can help you track down music you'd like to perform or purchase. It can give you detailed bibliographic data about your score that not even publishers reveal in their website descriptions. Library Catalogs will look extremely outdated compared to Amazon or SheetMusicPlus, but they offer robust search capabilities if you know what you're doing.

When you enter a keyword search in a library catalog, you get a typical search engine hitlist with links to catalog records representing the item:



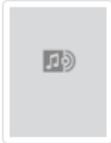
**[Sonatina for flute alone, opus 6, 1948](#)**

by [Brün, Herbert, 1918-2000](#)  
1992  
1 score (3 unnumbered pages)  
**Format:** Musical Score and Print

✓ Available Music - Music Stacks

**Call Number:** M62 .B78 OP. 6 1992

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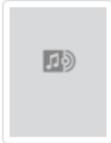
**[Sonata in F# minor, opus 140 : Appassionata](#)**

by [Karg-Elert, Sigfrid, 1877-1933](#)  
1984  
1 score (5 pages)  
**Format:** Musical Score and Print

✓ Available Music - Music Stacks

**Call Number:** M62 .K37 OP. 140 1984

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**[Sonata in A minor for flute alone](#)**

by [Bach, Carl Philipp Emanuel, 1714-1788](#)  
1983  
1 score (9 pages)  
**Format:** Musical Score and Print

✓ Available Music - Music Stacks

**Call Number:** M62 .B12 H. 562 1983

**Atlanta Flute Club**

Clicking the hyperlinked title opens the full catalog record:

## Sonata in F# minor, opus 140 : Appassionata / Sigfrid Karg-Elert ; edited by Herbert Levy.

Author/creator	<a href="#">Karg-Elert, Sigfrid, 1877-1933</a>
Other author/creator	Levy, Herbert editor.
Format	Musical Score and Print
Publication Info	San Antonio, Tex. : Southern Music Co., ©1984.
Description	1 score (5 pages) ; 28 cm
Subject(s)	<a href="#">Sonatas (Flute)</a>

Catalog records contain basic information about the item, such as its author, editor, publisher, and physical dimensions. Some records have more information than others. One bit of data that displays in all catalog records is called a subject heading. It is highlighted in yellow above. A subject heading is a string of words that describes what the item is or what it's about. This string of words is formulated by the Library of Congress and consistently applied in a standardized way across entire library collections. In other words, everything that can be classified as a sonata for solo flute will have the subject heading **Sonatas (Flute)** applied to it.

Subject headings are hyperlinked so that clicking them finds similar items. Clicking the **Sonatas (Flute)** heading will filter your search results to only items that have been labeled with that heading. Think of subject headings like social media hashtags, except the words in these headings are rigorously controlled by the Library of Congress (LC), which means there is no deviation in their construction or wording.

Most subject headings for flute scores are simple, but some are opaque. Here are common headings of interest to flutists:

<b>Flute music</b>	Pieces for solo flute.
<b>Flute music, Arranged</b>	Piece arranged for flute solo
<b>Flute and [name of instrument] music</b>	Pieces for flute and another instrument
<b>Flute and piano music</b>	Pieces for flute and piano; might not include flute sonatas
<b>Concertos (Flute)</b>	Full orchestral score with flute solo part
<b>Concertos (Flute) -- Solo with piano</b>	Flute part with orchestra piano reduction
<b>Sonatas (Flute and piano)</b>	Flute sonatas
<b>Sonatas (Flute)</b>	Sonatas for solo flute
<b>Trios (Piano, flutes (2))</b>	Trio for two flutes and piano
<b>Flute and piccolo with flute ensemble</b>	Why on earth would you want this?

You don't have to memorize these. You just have to recognize a subject heading when you see one in the catalog record. All library catalogs also give you the option of searching by subject heading:

Find items that match  of

All Fields

Title

Author

Journal Title

 Subject

You may be wondering if all of this is really worth your time. Why isn't it better to just search by title using the words "flute sonata"? Well, that can work, but consider all the scores published by French or German publishers. Catalogers like me who create these catalog records must data-enter the title exactly as it appears on the title page. If a French score of Poulenc's flute sonata is *Sonate pour flûte et piano*, a search for "flute sonata" may not retrieve that score. But we know Poulenc's sonata will have the unique and consistent subject heading, **Sonatas (Flute and piano)**.

Another reason to be wary of a basic keyword search for "flute sonata" is that it will retrieve a lot of irrelevant results. Here's a secret that applies to all search engines, even Google: searching *flute sonata* retrieves everything for which the words *flute* and *sonata* appear, even if they're not connected as a phrase. For example, "sonata" may appear in the title, but "flute" could be mentioned somewhere else. If you want to get results with *flute sonata* as a phrase, you must put quotes around the two words. Google's algorithms are so good that this isn't really an issue, but library catalogs are still lagging behind and understanding the way keyword searches work is crucial.

Clicking the hyperlinked subject heading in a catalog record or running a search by subject heading will get a more accurate index of scores than a Google search. **TIP:** Once you click a subject heading, be sure to use one of the filters in the catalog to limit your search results to scores. Otherwise, your results will include CDs, which are also assigned the same subject headings as scores.

So, the next time you're on the prowl for flute scores, consider using a library catalog. I'd recommend catalogs by [Stanford](#), [Yale](#), [Harvard](#), or [UNC-Chapel Hill](#). Search by subject using the flute subject headings I listed above. Or if you don't know what the subject heading is for a particular flute genre or instrument combo, search for a representative piece and open its catalog record to see what the subject heading is. Good hunting!



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## GMEA All-State Auditions

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

**T**his year, we're pleased to provide students with some helpful tips on auditioning for All-State. Students can locate the etudes on line, by [clicking here](#). Four local flute teachers have offered some wonderful advice on preparing your etudes, scales and sight reading. These tips 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 for yourself. Good luck at your audition!



6th - 8th Grade  
by Anne Gordon

For most middle schoolers, the first-round All-State audition is the first real audition they have ever done. Nerves are high and understanding of the "process" (which can be different depending on the district) is

low. So, to start, students should ask their band directors exactly what will happen as they go through the two-round audition. We private teachers have a pretty good idea, but the band directors know even more than we do!

The Bb thumb is a critical part of both etudes, particularly the technical one. Without it, your fingers will probably be out of time, and the fast parts will sound like a mess. If you haven't used the Bb thumb in the past, now is a perfect time to switch.

Let's dive into the lyrical (top 4 lines) etude for 2019! Start by making sure you understand 16<sup>th</sup> note rhythms. From there, I suggest playing the entire etude on a single note (low Bb would be a great choice!) **WITH YOUR METRONOME ON!** Having the rhythm secure will make learning the entire thing much easier.

Then, make sure you have the correct fingerings for the 3<sup>rd</sup> octave notes (D, Eb, E, and F). Work slowly – after all, you have MONTHS to get these 21 measures worked out, so don't rush and learn something wrong.

Next, let's skip down to measures 14-21. Look at each measure individually, and you will see that each one is really just a portion of a scale students probably already know. Start with measure 16, as this is the easiest of this section – it's just a Bb scale! Then, gradually work backwards, adding one beat at a time. It's still the Bb scale; we've just gone a little higher.

Finally, measure 14 switches to the F scale. This is probably the most difficult of this section, and I find that practicing the E to the C (the first two notes of beat 2) helps get it under your fingers.

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Once you have taken the etude apart, it's time to SLOWLY add notes to the great rhythmic foundation you created earlier. Keep playing with the metronome on. There are also some really good videos online of this etude, but there are also some really bad ones. If you're not sure about what you're listening to, ask your teacher or band director, and they can lead you to a good recording.

**DON'T STRESS ABOUT THE GRACE NOTES!** They are actually pretty easy. Play measures 8-13 without the grace notes. The rhythm is going to stay exactly the same when you add the grace notes. (The Ab on beat 1 of measure 8 is still right on beat 1). The grace notes come before beat, but as fast and close to the beat as possible. Just be careful not to play them as sixteenth notes – they need to be faster than this.

**DON'T WAIT UNTIL AFTER THE FIRST AUDITION TO START ON THE TECHNICAL (bottom 6 lines) ETUDE!** There is barely a month between auditions, and you need a lot more time to get this ready. The technical etude is all about fast, clean fingers and a light, effortless tongue. I suggest working on other (perhaps simpler) exercises with this etude. Scale exercises, including thirds, would be great. Do simple tonguing exercises EVERY DAY (the tongue is a muscle – you can strengthen it just like your biceps!), trying to push yourself just a little faster each day.

Jump in to slowly learning notes and rhythms. Play the etude at a speed where you can play everything cleanly to start (this may be half of the final tempo or even slower!). Watch out for the shift from 16<sup>th</sup> notes to triplets that happens at measure 16. Practice the rhythm only of measures 15 to 18 with your metronome. When this feels solid, try adding the notes.

Accurate and clean articulation is so important, so pay close attention to what is slurred. Several missed articulations could be the difference between you and the person who makes All-State this year. You must play both etudes for the second-round All-State audition in January, so don't stop playing the lyrical etude after you audition in December. Play through it often to keep it fresh and ready to go.

Anne Gordon can be contacted through her website: [www.mariettaflutestudio.com](http://www.mariettaflutestudio.com).



9th - 10th Grade

by Dr. Katherine Isbill Emeneth

This year's Concert Band etudes for grades 9-10 All State auditions present unique challenges that are enjoyable to untangle. The first etude, the "lyrical" etude is marked with a "stately" tempo and style indication. This rolling etude in 6/8 time highlights the player's ability to tackle large leaps smoothly. Take care to make sure the leaps between registers (such as in measures 2 - 4) are smooth with consistent tone. Avoid any type of cracking due to uneven fingers in these measures. To learn how to control the embouchure and air flow between these intervals, practice "feeling" a smooth connection between notes by playing the large leaps slowly for a warm up. As your confidence grows, speed up the note transitions.

Even out the natural dynamics between the low and high registers. Make sure the high notes are not played abruptly but rather are "floated up" to.

Stylistically, approach this etude with the phrases in mind. The legato markings indicate that the phrases are long and flow from one to the next. Never break the slurs in order to tongue or to breathe. I recommend taking breaths at the end of measure 2, before the last note of measure 4, and at the end of measures 6, 8, 11, 13, 15. Other small breaths may be added in appropriate locations as needed.

Notice the small articulation and dynamic changes throughout this etude. Take care to bring these out as there are very few variances in dynamics and articulations. The tenuto notes in measure 11 are a perfect opportunity to highlight an understanding of articulation. Add a small “wobble” of vibrato on these notes. Also bring out the notes that have accidentals. There are several phrases that include bits of a chromatic scale. Enjoy these phrases, and make those chromatic bits lead into the next phrase by playing them with a small crescendo. Play the final fermata with a full sound with a nice taper into silence.

The second etude requires the flutist to demonstrate an understanding of rhythm and articulation. This etude also contains lots of syncopation. This requires consistent practice with a metronome, preferably subdividing the beat, to achieve rhythmic accuracy. The first two lines of this etude set the tone. Play them with a full mezzoforte sound with attention to the accents, staccatos, and slurs. If you are capable of double tonguing, try double tonguing the sixteenth notes of the first two lines. Record yourself playing these notes single tongued versus double tongued. Listen back and use the type of articulation sounds the cleanest and most even.

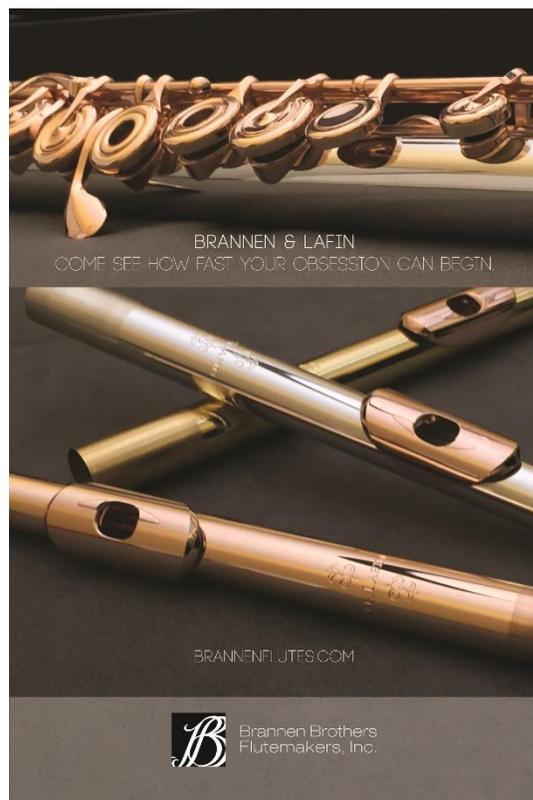
The third line of this etude should be entirely different than the first two lines. This line features a sudden drop to a mezzo piano dynamic. This is the quietest dynamic indication in this etude. Make sure you bring it out! Beginning in measure 13, the opening rhythms are presented again using different notes. Approach this phrase in the same manner as the first phrase except with even more conviction since it is marked with a forte dynamic.

The technical passage beginning in measure 17 is an opportunity for the performer to show off their technical control. Full of many D-flats, this section is easy for the flutist to rush. Practice this section with the metronome at different speeds frequently. Do not allow the inner sixteenth notes to rush. You should hear every single note in each sixteenth note grouping. Measure 21 to the end contains a lot of difficult leaps to navigate. Similar to the first etude, take these leaps slowly and “feel” them until you can speed up the tempo.

The last two measures of this etude feature all three A-flats that are possible on the flute. Using your tuner, play each A-flat to learn its pitch tendency. Try your best to get these notes in tune with each other. Consider putting down your last three fingers of your right hand on the high A-flat. This fingering helps stabilize the note and lowers the pitch slightly.

Enjoy preparing these fun and challenging pieces!

Dr. Emeneth can be contacted via email at: [katherine@emeneth.com](mailto:katherine@emeneth.com). You can find more details on her website: [www.katherineisbillemeneth.com](http://www.katherineisbillemeneth.com).



11th - 12th Grade

by Karen Zgonc

### Misterioso

Just as the title implies, this etude needs to exude a mysterious feeling throughout. From beginning to end, the etude is one giant crescendo and decrescendo peaking in measure 6. Be careful not to give too much dynamic at the end of measure four, and then be sure to make the high Ab and A's in measure 6 vibrant, loud, in tune, and intense. The first and last measures should match piano dynamics. This is a challenge in the last two measures to keep a true piano, but this is also the best place to show off a mysterious, soft, and shimmery sound - even better if you can do it in one breath!



In practicing these etudes, don't always practice them together, but as part of your general practice routine. This etude makes a great tone exercise at the beginning of your practice. Turn on your tuner and focus on playing in tune with a great sound for your warm-up.

### Leggero

This etude is fun and light and should feel similar to a "hornpipe". As the rhythms are fairly simple, style is important. Take your time to work out the trickier fingering/accidental passages so the entire etude feels and sounds easy. Measure 13 provides the opportunity for a subito piano. Set it up carefully by keeping a full dynamic in the measures before. Be careful not to get too excited and rush the ending, but keep the sound full, vibrant, and in tune with a last note that rings!

Just as the misterioso can be part of your tone warm ups, pair this leggero exercise with your etude book or solos that you are working on. Practicing like this, rather than as your "GMEA practice", gives a more natural approach to the music. This will make learning this etude less stressful than the typical audition practice.

Karen Zgonc can be contacted through her website: [ztunesmusic.com](http://ztunesmusic.com).



## Scales and Sight Reading

**by Kelly Bryant**

In preparation for the scale component of the Georgia All-State audition, it is important to consider how the scale performance will be scored.

## All-State Symphonic Band (Grades 11-12) Wind Instrument District Audition Form

SCORING INSTRUCTIONS FOR MAJOR SCALES

Award one point for each octave played correctly ascending, one point for each octave played correctly descending, and one point for each arpeggio played correctly. For example:

- A 1-octave scale performed with no mistakes will receive a total of 3 pts: 1 pt ascending, 1 pt descending, 1 pt for arpeggio
- A 2-octave scale performed with no mistakes will receive a total of 5 pts: 2 pts ascending, 2 pts descending, 1 pt for arpeggio
- A 3-octave scale performed with no mistakes will receive a total of 7 pts: 3 pts ascending, 3 pts descending, 1 pt for arpeggio

\*Scales must be performed from memory and according to the published GMEA requirements (tempo, rhythm pattern, articulations, etc. ) to receive points. Students may not "start over" once they begin.

## Required scales by grade level:

Middle School (grades 6-8): F (2 oct. ), Bb, Eb (2 oct. ), Ab, Dd	Chromatic - low C to high F
Concert Band (grades 9-10): G, C (3 oct. ), F, Bb, Eb, Ab, Dd, Gb	Chromatic - low C to high C
Symphonic Band (grades 11-12): G, C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D	Chromatic - low C to high C

\*\*\*\*\*TO PRINT SCALE REQUIREMENTS BY GRADE LEVEL, PLEASE VISIT GMEA WEBSITE AT: <https://www.gmea.org/band/>

As you can see from the score sheet, there is little room for errors within each octave of the required scales and arpeggios. So, for an 11-12<sup>th</sup> grade flute, a PERFECT score for major scales performed as required would be a 62. A perfect chromatic scale will add another 10 points to your score! The lyrical etude and sight reading are worth 30 points each.

GMEA also has specific requirements for articulation and tempo for each grade level listed above. Students MUST play the specified articulation as required, but generally I advise my students to use the tempo requirement as a suggested minimum speed. The time in between each arpeggio and following scale must be calculated and deliberate. Think of a scale package for continuity- not individual scales and arpeggios. Be prepared to play your chromatic scale immediately following your last major scale.

Along the lines of suggested minimums- I also recommend my middle school students play 2 octave scales and 3 octave chromatic scale if they feel comfortable well in advance of the audition.

Great tone, even fingers and energy in your sound while performing your "scale package" is a must! Make sure your pulse is very steady and consistent for all scales. You should exude confidence in both your sound and fingers. Don't play your easier scales faster and your more difficult scales slower. That will not impress the panel and it certainly won't increase your score no matter how fast you can play F major!

In order to facilitate technique, I recommend (or require my students) to incorporate the use of the thumb Bb key on F, Bb, Eb, Ab, Db scales and arpeggios. For Gb and B major, I suggest using the Bb lever in the scales. The Gb arpeggio can be played easily with the thumb Bb key on until you reach the top Gb. Place the thumb on the B key for that note only (Gb) and then move back over to the Bb key when you play the Bb on the descending arpeggio. For the B arpeggio- choose between

RH 2 or 3 for the high F#, then use either RH 2 or 3 on the 2<sup>nd</sup> trill key when fingering the high B. Don't let one finger do all of the work.

Finally, find ways to play your audition materials in front of an audience several times in advance of the audition. Even if your audience knows nothing about music, this will be a great opportunity to perform while others are watching and listening. Record yourself in this performance and evaluate afterwards. Listen as if you are the judge and score yourself. Find the areas that need the most work and target those spots first in your practice sessions. Participate in your local university All-State Clinic: Reinhardt University, November 11; Kennesaw State University, December 1; Berry College, November 18. This can be done for minimal cost and can be very beneficial. Contact your local school of music for information as most colleges and universities in GA host an All-State clinic event. Be resourceful!

Kelly Bryant serves as Artist in Residence at Kennesaw State University and Artist Affiliate at Reinhardt University. She can be reached at [kbryant2503@gmail.com](mailto:kbryant2503@gmail.com).



## Treasurer's Report

Ann Crain, Treasurer

Atlanta Flute Club Income and Expenses  
(January 1 – March 31, 2018)

<b>Beginning Balance:</b>		<u>\$11,096. 80</u>
Income:		
Dues and Fees	\$285. 63	
<b>Total Income:</b>		<u>\$285. 63</u>
Expenses:		
Flute Fair Reimbursements	\$851. 85	
<b>Total Expense:</b>		<u>\$851. 85</u>
<b>Ending Balance:</b>		<u>\$10,530. 58</u>

### Fun Flute Fact



**Joachim Andersen** (1847-1909) was a founding member and conductor of the Berlin Philharmonic. He ended his career early due to a tongue injury, but he continued to teach the flute and conducted in his hometown of

Copenhagen, Denmark. Interestingly, Anderson never switched to the Boehm system flute. All of those etudes one madly tries to play were written for the old Meyer system flute. That flute came with a multitude of pinky keys, like the clarinet, making it a bit better designed for noodley playing than the Boehm system that most of Andersen's students adopted. So, everyone pick up an old-system flute and get to work on Andersen's Noodle-tudes!

## Atlanta Flute Club Membership

By Nancy Wilson

We currently have 129 Active Members including 9 Corporate Members, 8 Silver Members, 1 Gold Member and 1 Platinum Member.

The Atlanta Flute Club membership runs from January 1, through December 31, of each year. There will no longer be a carry-over to the next year for those that join in the fall. If there is a member event in the summer or fall and you are not a member, you will be able to attend. The AFC will offer a non-member fee for these events.

If you wish to audition for a competition you must be an active member for the year of that event. For those who wish to compete for the upcoming flute fair competitions, your membership must be active for 2019.

The 2019 Membership Registration Form will soon be on our website where you can conveniently join by mail or PayPal. Be looking for the Early Flute Fair registration form which will be available in a month or so. Remember, you receive a \$5 discount when paying before flute fair!

### Email Notifications

The email notification is a service for Atlanta Flute Club members to be informed of upcoming Flute Club events, member concerts/events, and performances or masterclasses featuring international/national artists. Members may submit information for publication to:

[info@atlantafluteclub.org](mailto:info@atlantafluteclub.org)

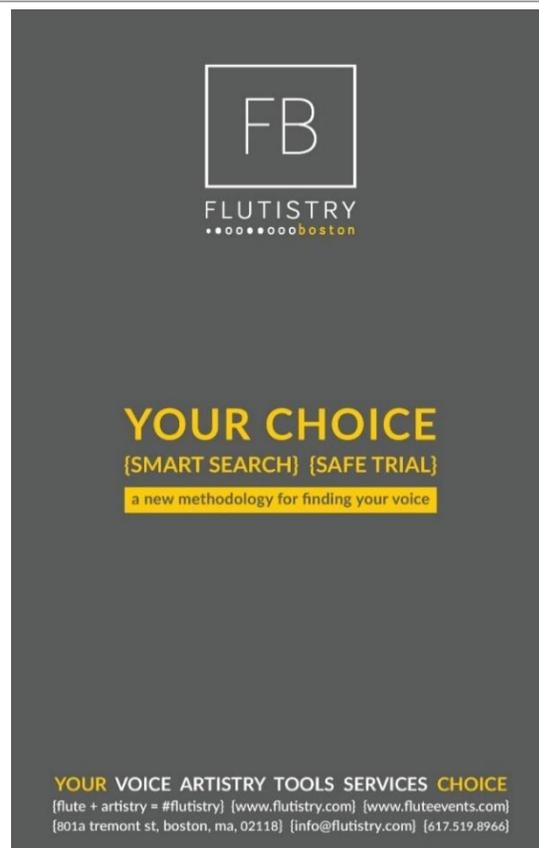
Please limit your request to basic information and perhaps a link to a website for more details. Your request may be edited as deemed necessary by the club.

As a reminder our email notification service will now be sent only to those who have been a member within the past 3 years. If you have not been a member in 3 years and you do not want to join now, but wish to continue this service you may send a request to:

[info@atlantafluteclub.org](mailto:info@atlantafluteclub.org).

Remember, you may visit our website [www.atlantafluteclub.org](http://www.atlantafluteclub.org) to learn what events are scheduled, to join the club and to view the latest newsletter!

All member flutists may publicize flute-related events on our website by contacting [atlfluteweb@gmail.com](mailto:atlfluteweb@gmail.com) and/or by posting on our Atlanta Flute Club Facebook page.



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## Atlanta Flute Club Officers & Committee Chairs

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<b>Vice President</b>	Kelly Bryant	<a href="mailto:kbryant2503@gmail.com">kbryant2503@gmail.com</a>
<b>Immediate Past Pres</b>	Erica Pirtle	<a href="mailto:erica_bass_pirtle@gmail.com">erica_bass_pirtle@gmail.com</a>
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<b>Young Artist/CDH Piccolo Competition</b>	Angela Sherzer	<a href="mailto:aallen201@aol.com">aallen201@aol.com</a>
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### Newsletter Submission Guidelines

Have an idea for an article you'd like to see in an upcoming newsletter? Please let us know what you'd like to read about in future issues. If you have an article you'd like to submit for consideration, here are the guidelines.

Newsletter articles must be submitted by e-mail. You may send the contents in the body of an email, as a Word attachment, or a plain text file. If sending images, please provide copyright/photo credit information. Your article may be formatted by the editor to fit the newsletter, depending on available space.

Send news articles by email to [afcnewslettereditor@gmail.com](mailto:afcnewslettereditor@gmail.com). Please include "AFC Newsletter" in the subject line. Ads submitted need to be digital files with a resolution of at least 150dpi.

**Marketplace** – The AFC Newsletter offers a special advertising section for its members. This is a great way to sell or find a flute, buy music, locate a teacher or advertise your own business. This is how it works: A one-line flute related ad is free of charge. A business card size ad, whether flute related or not costs \$20. 00 per year to be included in three newsletter publications. For information contact the editor at [afcnewslettereditor@gmail.com](mailto:afcnewslettereditor@gmail.com).

<b>Newsletter Deadline</b>	<b>Issue</b>
January 10	February
April 10	May
August 10	September

