



Dear Atlanta Flute Club members and friends,

I am honored to serve our flute community as the newly elected president of the Atlanta Flute Club. I joined AFC in 2001 when we first moved to Georgia to start my tenure as flute professor at the Schwob School of Music, and am grateful to the club's dedicated members and volunteers for providing community, engagement, and endless learning opportunities. It is my honor to contribute to that important work.

Our board is already busy planning our spring Flute Fair, which will be held on April 6th, 2024. Iconic flutist, composer, and entrepreneur Valerie Coleman will be our guest artist for this event. Valerie is a GRAMMY-nominated flutist, honored as one of the "Top 35 Women Composers" by The Washington Post and named Performance Today's 2020 Classical Woman of the Year, an honor bestowed to an individual who has made a significant contribution to classical music. You will be inspired by Valerie's contagious and creative performance energy, profound and generous pedagogical ideas, and her warm and friendly spirit. We hope you can join us!

I want to offer a heartfelt thank-you to all who selflessly give their time and energy volunteering for our organization, particularly AFC newsletter editor and board member Jessica Petrsek, who has gathered articles for this edition by Viviana Cumplido-Wilson ("Running, Practicing, and Reframing My Goals"), as well as guides to the GMEA high school and middle school All-State études by Dr. Katherine Emeneth and Kellie Henry respectively. In this edition, you can also learn more about the upcoming AFC competitions and our 17th Annual Flute Choir Extravaganza.

If you are interested in becoming more involved in the club, please don't hesitate to reach out ([martin\\_andree@columbusstate.edu](mailto:martin_andree@columbusstate.edu)) or connect with us on our website [www.atlantafluteclub.org](http://www.atlantafluteclub.org) or social media pages.

Warmest regards,

*Andrée*

Dr. Andrée Martin

## *In This Issue*

|  |    |
|--|----|
| 16 <sup>th</sup> Annual Flute Choir Extravaganza | 2  |
| AFC Competition Information                      | 3  |
| Running, Practicing and Reframing My Goals       | 5  |
| Membership Update                                | 7  |
| High School GMEA Etudes Unpacked                 | 8  |
| Middle School GMEA Etudes Unpacked               | 13 |
| Treasurer's Report                               | 15 |
| Officers & Committee Chairs                      | 16 |
| AFC Marketplace                                  | 16 |



Atlanta Flute Ensemble  
Kathy Farmer- Conductor

## 2023 ATLANTA FLUTE CLUB FALL EVENT



Fayette Area Flutists  
Kelly McKinney - Conductor

### *17<sup>th</sup> Annual Flute Choir Extravaganza!*

*The 17<sup>th</sup> annual Flute Choir Extravaganza will take place Sunday, November 12, 2023, at 3:00 pm. Flute Choir Extravaganza features youth, college, and adult groups. Each ensemble takes its turn to perform a short program. What a great incentive to prepare music early in the season to participate in this large flute choir concert!*

*This year will feature five choirs: Atlanta Flute Ensemble conducted by Kathy Farmer, Atlanta Metro Youth Flute Choir conducted by Amy Caputo and Rachel Jeon, Fayette Area Flutist conducted by Kelly McKinney, Flute Choir of Atlanta conducted by Kathy Farmer and Laura Freeman, and Mercer University Flute Choir conducted by Kelly Via. Each choir will give a fifteen-minute performance then conclude with combined choirs playing Samuel A. Ward's America the Beautiful arranged by Kelly Via.*

*We look forward to making music together, to seeing our friends and enjoying a great flute choir concert!*

*You do not want to miss this AFC event, so mark your calendar now! Come join us on Sunday, November 12, 2023, 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](mailto:infoatlantafluteclub@gmail.com)**

**. This event is free and open to the public.**



Atlanta Metro Youth Flute Choir  
Amy Caputo & Rachel Jeon - Conductors



Flute Choir of Atlanta  
Laura Freeman - Conductor



Mercer University Flute Choir  
Kelly Via - Conductor



Combined Choirs  
Kelly Via - Conductor



Allen Barbee  
St. Martin's Episcopal School  
Nancy Wilson  
Flute Choir Extravaganza Coordinator

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## Atlanta Flute Club Competition Information

Dr. Alina Windell Samolesky and Dr. Jovana Damnjanovic, Coordinators

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### **CARL D. HALL PICCOLO ARTIST COMPETITION**

The Atlanta Flute Club is pleased to announce 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. The competition will be by video audition, judged by a committee. The scholarship consists of a \$300 cash prize to be used to further the winner's music education, a custom piccolo headjoint from Pettry Piccolos, and an in-person 30-minute piccolo recital at the 2024 Flute Fair. The deadline for recorded video audition submission is January 31, 2024, and there is a \$50 application fee due upon submission.

#### **Repertoire Requirements:**

Two contrasting works: the program must contain compositions from at least two different periods of music (baroque, classical, romantic, impressionistic, contemporary).

\*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**. 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 2024.

Prizes are as follows:

First place - \$1,000 and a full recital at the 2025 AFC Flute Fair

Second place - \$500

Third place - \$250

\*Please note that finalists will be required to register for and attend the 2024 Flute Fair in-person.

The deadline for preliminary recorded audition submission is January 31, 2024, and there is a \$50 application fee due upon submission.

#### **Repertoire Requirements:**

Two contrasting works: the program must contain compositions from at least two different periods of music (baroque, classical, romantic, impressionistic, contemporary).

The three finalists will compete live and in-person at the 2024 Flute Fair, each presenting a 25-30 minute program of their own choice. Finalists will be notified by February 16.

**\* 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. **Applicants, your membership fee will be automatically added to your application fee at checkout.** A preliminary recorded AUDIO ONLY ONE-TAKE (NO EDITING WHATSOEVER IS PERMITTED) audition is required. A committee will judge the preliminary audition, and three finalists will be chosen to compete at the AFC Flute Fair in 2024.

The first place winner will be featured in recital at the 2025 Flute Fair. Please note that finalists will be required to register for the 2024 Flute Fair.

The deadline for preliminary recorded audition submission is January 18, 2024, and there is a \$25 application fee due upon submission.

The six finalists will compete at the 2024 Flute Fair. The three middle school finalists will present a 10 minute program of their choice. The three high school finalists will present a 15 minute program of their choice. Finalists will be notified by February 1, 2024.

Students may enter either the Junior Artist Competition or the Young Artist Competition, but may not apply for both.

### **High School Division**

First place - \$125 and a shared recital at the 2025 AFC Flute Fair

Second place - \$75

Third Place - \$50

### **Middle School Division**

First place - \$75 and a shared recital at the 2025 AFC Flute Fair

Second place - \$50

Third Place - \$25

The first place winners will be featured in recital at the 2025 Flute Fair.

The deadline for preliminary recorded audition submission is January 18, 2024, and there is a \$25 application fee due upon submission. \*Piano accompaniment required.\*

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## Running, Practicing and Reframing my Goals

Viviana Cumplido Wilson

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In the fall of 2006, just as I was getting ready to start my new job as Principal Flute of The Phoenix Symphony, I saw a commercial for P.F. Chang's Rock & Roll Phoenix Marathon & Half Marathon. At that point in my life the total number of miles I had ever run consecutively was maybe three. In fact, the only time I ever ran was if all the elliptical machines were taken or if spin class was full. And yet, I saw that commercial and wondered, "Could I run a half marathon?" That question stayed with me and when I started work and began meeting people, it turned out that my orchestra had several runners, all of whom were eager to take me under their wing and get me started on a path that would eventually answer that question affirmatively many times over.

While I'd never been a natural athlete, I instantly took to the idea of training. Follow a plan to reach a goal? Well, this I understand. I'd been practicing a musical instrument for as long as I could remember, and that practice often had a goal in mind. Whether it be a recital, recording, competition, audition or general improvement, there was always a reason to practice. So, while the idea of training for a race utilized a familiar skill set, I also enjoyed having an objective goal. As a musician, I'd spent my whole life having other people decide whether I won or not or whether I was "good enough." My success was always subject to someone else's opinion and judgment. Running is different. If I follow the training plan (barring injury or illness) I will achieve my goal. Even as my race distances got longer and eventually expanded into multisport events like triathlons, the formula was the same. Just follow the plan and you will get there. That type of objectivity was incredibly refreshing and helped offset the often harsh reality of trying to succeed in a subjective artistic arena.

These highly detailed plans told me how far to run each day, how fast or slow, when to schedule a training race, and when to rest. This got me thinking about how I could better organize my own practice schedule. Especially when leading up to a big performance, that pile of music can be a bit daunting. I started looking at my calendar leading up to these events much like a race plan. Let's say you have a recital in two months. First step, identify the pieces or specific sections that need the most work, and spend the first two weeks on that. Give yourself set times for these sessions so that your work is focused and deliberate. Overtraining in running often leads to injury and over practicing can have a similar effect. Logging more hours isn't always better if you're mentally fatigued and your arms hurt. The next two weeks, incorporate the rest of your repertoire while still keeping tabs on those tricky spots from the first step. Now that you have everything in your fingers with a month to go you can really focus on polishing the musical details. Two weeks before the recital, do a practice run, (even if it's just for your friends or family). This will give you the chance to work out any jitters and see what areas might still need improvement with enough time left that you won't feel panicked (unlike doing a run through two days before). By the time you get to your recital, you'll feel like you've really studied and lived with this program, i.e., you've trained well, and are now ready to give it your all.

Of course, we musicians are oftentimes a competitive bunch. So naturally, my race goals became increasingly more challenging, often seeking faster times. Competing with myself provided an interesting mindset. While I was participating in events where thousands of people had a shared finish line goal, what I was trying to accomplish along the way was uniquely my own. The first time I tried to break 4 hours in the marathon distance I did not succeed. I missed it by a fairly wide 7-minute margin. I did, however, beat my previous best time by 20 minutes. So even though I was a little disappointed, it was still a huge improvement! That really got me thinking about the victories along the way. Even if I miss the mark, am I still succeeding in other ways?

This is probably the biggest lesson I've learned after 17 years of racing: how to reframe my musical goals in a way that allows *me* to decide whether or not my performance was successful. We musicians often rely on external validation to define whether or not our performance was a success. Did I win that audition or competition? Did I get a good review? Did people like it? Of course, these voices will always be a factor, but you should get to have a say as well! For example, maybe you're taking an orchestral audition, and yes, the ultimate goal is to win or maybe to advance out of the first round. Regardless of how well you might have played, that decision is beyond your control. Adding some personal goals will not only help you focus on your actual playing in the moment, but it will also help you track your progress. These goals could be anything from playing a technically spotless round, feeling completely in control of your sound, having all your high D's speak in Classical Symphony, or taking your time between excerpts to mentally prepare each style or character. This way, if the audition result doesn't go your way you can still walk away proud of your performance. These seemingly small victories add up to a significant amount of progress which not only results in you becoming a stronger performer but also a more satisfied artist.



Powell Artist Viviana Cumplido Wilson is Principal Flute of The Phoenix Symphony and Visiting Professor of Flute at Arizona State University. As an athlete she has completed several marathons and triathlons including Ironman Arizona in 2013. Viviana resides in Phoenix with her husband and two hilarious, disobedient dogs.

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## Membership Update

Teresa Feliciano, Membership Chair

Happy Fall to our readers!

We hope you had an excellent summer. 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](http://www.atlantafluteclub.org/membership). As a reminder, membership runs through the end of the calendar year, so all 2023 memberships are valid through December 31st, 2023.

### Membership statistics as of September 2023:

|                         |            |
|-------------------------|------------|
| <b>Total Membership</b> | <b>151</b> |
| Adult Membership        | 69         |
| Student Membership      | 67         |
| Silver Membership       | 3          |
| Gold Member             | 1          |
| Corporate Member        | 11         |



The AFC Email Notification Service is a fantastic 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](mailto:info@atlantafluteclub.org).

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## High School GMEA Excerpts Unpacked

Dr. Katherine Emeneth

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For many young Georgia flutists, taking the District and All State band auditions is an important step in their musical journey. Auditioning is an essential part of the musical experience, and for many flute students, these auditions are your first! As a judge for these auditions over the past several years, I am happy to share my experience of how best to prepare for these auditions.

### **General Preparation and What Judges Are Listening For**

First and foremost, make sure you are playing everything exactly as it is written on the page. Right notes, right rhythms, correct dynamics, correct articulations, understanding what the musical terms and other symbols written on the etudes mean, is the first step in getting the highest score possible.

In general, do not break slurs to breathe. Breathe at places where the articulation will not be impacted. If you are unsure of what something means, ask your band director or private teacher, or look it up on the Internet.

Judges will typically judge tone quality within the first few seconds, so practice getting a beautiful tone on the first phrase.

Listen to recordings of the excerpts, and try to imitate the sound and phrasing of the professional flutist as much as possible.

Most students do not play the dynamics convincingly enough. Judges may hear a small crescendo, but you need to make sure your dynamics are obvious. Do not “overplay” the dynamics, but make sure they can be clearly heard.

Practice with the metronome A LOT! Keeping a consistent tempo while nervous is difficult. Also, extra points will not be given if you play your etude faster than the indicated tempo. In fact, you may lose points for not following exactly what is written on the music.

If you're worried about playing under pressure, practice playing your audition for multiple people. Everyone gets nervous, and by practicing auditioning while nervous, you'll get used to navigating nervousness.

### **9th and 10th Grade Lyrical Etude**

Based on an excerpt from Carmen Suite No.1, *Intermezzo* by Georges Bizet

#### **BACKGROUND**

This year's lyrical etude is a beloved orchestral excerpt for many flutists. An orchestral excerpt is a solo, or important part of a piece written for orchestra that showcases an instrument. Orchestral excerpts are used in many professional orchestra auditions. In fact, many orchestral auditions require flutists to prepare up to 20 different orchestral excerpts!

Many excerpts don't have many dynamic markings or musical instructions written on them, and this excerpt is no exception.

The piece this excerpt comes from is an orchestral suite based upon the music from the opera *Carmen* by Georges Bizet. Bizet was a French composer, and the opera is set in Spain. Carmen is a woman who lives in southern



Spain, where she works at a cigarette factory and enjoys flirting with men and causing trouble. The story is about a love triangle between Carmen, an officer, and a *torero* (bullfighter). The whole opera is available on YouTube if you're interested in watching it.

The *Intermezzo* of an opera is an interlude between acts. The orchestra, and sometimes the singers, perform short works while the stage hands change the set on the stage. This also allows for a break in the action.

This particular Intermezzo accompanies a scene change to a picturesque mountain spot which Carmen and the officer have run off to. The featured instruments in this piece are the flute, harp, and clarinet.

Listen to a recording of this famous excerpt on YouTube to hear how all of the instruments play together.

Here are some general tips:

- Even though the opening is marked *pp*, begin with more of a *p* or *mp* dynamic. It will give you more “wiggle room” to play expressively.
- Breathe only after the slur markings. You may hear some recordings where the flutist breaks the slurs to breathe, but for this audition, try to adhere to breathing only at the ends of slurs with one exception: breathe after the high E-flat in measure 19.
- Drop a dynamic level on the B-flat in measure 11. This is when the clarinet enters with the primary melody, and the flute is now accompaniment. This shows the judges that you've done your “homework” on this piece and know how to play the dynamics correctly even if they are not written in.
- Follow the shape of the phrase. Imagine being in the mountains and playing this gentle melody for the sheep! It can't be too aggressive OR too quiet. If you play the entire excerpt at *pp*, there's a good possibility that some notes won't even speak. Allow yourself some room to play dynamics.
- Listen to the recordings online, and add in the subtle dynamic changes you hear to add expressiveness.
- Practice with a tuner. It's very common to go flat at the ends of phrases or in the lower notes of this excerpt. Even though “pitch” is not listed as a graded element on the judging form, it is part of your tone. Playing in tune will help your overall score.
- Play it like you love it! Instead of just playing through this excerpt, play it like you're playing for someone you love and you want to share this beautiful melody with them. It makes a BIG difference when you play like you mean it.

Lastly, even though this excerpt looks “easy” at first glance, it has many subtleties that make it quite difficult. Most students will be able to play the right notes and right rhythms. Playing it musically, passionately, and thoughtfully will set you apart.

### **9th and 10th Grade Technical Etude**

Based on an excerpt from Fifteen Little Melodic Studies, Op. 33, Book 1, No. 9 by Ernesto Köhler

This year's technical etude is found throughout many flute etude books. Much like the lyrical etude, this etude does not have many dynamic markings. As you play it, think about where the phrases naturally lead...is the phrase getting more intense? Less intense? Add crescendos and decrescendos that follow the phrase structure.

### **BACKGROUND**

Ernesto Kohler was born in Modena, Italy in 1849. He came from a musical family, and his father was also a flutist. Kohler wrote many compositions for the flute as well as a flute method book. This etude comes from a collection of

etudes that Kohler wrote for intermediate flute students. Kohler's music is loved by many flutists (especially flute teachers) because his music is fun to play and has pleasing melodies.

Here are some general tips:

- Breaths should be taken in places that don't break the phrase.
  - For example...
  - Measure 8 after the first note.
  - Measure 16 at the rest
  - Measure 24 at the rest
  - Measure 31 after the first note
  - At the rests on the last line
- 
- The mordents in measures 17 and 19 begin on the written G, go up once to an A and then back down. Think of mordents as abbreviated trills. One "wiggle" is fine on these notes.
  - The mordents in measures 25 and 27 are more involved. The mordent begins on the written B-flat, goes up to a C-sharp (as indicated by the sharp above the mordent), and then back down to B-flat. There are two ways to finger this mordent:
    1. Use thumb B-flat and release your thumb and first finger to get to the C-sharp
    2. Use traditional B-flat (Left hand: thumb, first finger Right hand: first finger, pinky), and move your left hand thumb and first finger while keeping your right hand first finger and pinky down. Both are appropriate.
  - Make sure the mordents don't interfere with the rhythm.
  - The tempo is slow enough that using double tonguing is not a requirement. If you find double tonguing this etude to be easier, feel free. REMEMBER: extra points ARE NOT given for playing the etude faster than the indicated tempo.
  - There are several staccato indications in this etude. Staccatos should sound "light" and not clipped. Be sure to have a beautiful sound even if the note does not have a long duration.
  - The style of this etude is light, happy, and a little dramatic. Stay "in character" throughout. Write down some words that the style represents to you, and think about those words as you play it. Remember, treat it like a performance.

Lastly, this etude tests your technical capabilities but should still be played beautifully and with excellent musicality. Follow the phrases, and make it your own!

### **11th and 12 Grade Lyrical Etude**

Based on an excerpt from Study No. 40 in Eb Major by Joachim Andersen

This lyrical etude offers many opportunities to show off musicality and expressiveness. The marking "*con sentimento*" means that the etude should be played "sentimentally," or with feelings of fondness or nostalgia.

### **BACKGROUND**

Joachim Andersen was a Danish flutist and composer who was born in 1847. He was known for being a tough teacher and orchestral conductor, and many of his students went on to be very successful in their careers.

He played professionally in an orchestra by the time he was 13 years old. In 1882, he co-founded the Berlin Philharmonic, which is now known as the best orchestra in the world. He played in the orchestra until 1893, when he had to resign from a paralysis problem in his tongue (he couldn't move his tongue as well anymore).

After his performing career, he started an orchestra and conducting school.

He wrote 8 volumes of etudes, and this etude comes from one of them.

Here are some general tips:

- The articulation pattern of the first three notes is found throughout the entire etude. It's easy to "clip" the last note of the slur (the third note of the etude), but refrain from doing so. The note should be full length.
- Follow the natural line of the phrasing. There are lots of half steps in the phrases, and these notes should be "leaned into" but not overly.
- Make sure the 32nd notes in measure 8 are not rushed. I recommend using the B-flat thumb fingering here to aid in clarity. All notes should be heard clearly and evenly.
- The style changes in measure 9. Play quietly and *dolce* (sweetly). The two sections of the etude should have contrasting styles.
- Do not breathe between the D and D-flat in measure 10. This phrase is a leading phrase because of the half step motion and the crescendo, so breathing between the two notes would break the phrase. Alternatively, try to breathe from measure 9 to 13 if possible. If it's not possible, taking a quick breath after the C in measure 11 is appropriate, as long as you can keep the phrase moving and the breath doesn't interfere with the flow.
- The last line is the trickiest part of this etude. Be careful with the accidentals.
- Breathe after the high E-flat in measure 14.
- In measure 15, note the dynamics. The first note (high G) is the peak of the crescendo. The next note (A-natural) is marked piano. Practice playing the high G forte and the A-natural piano. Once you can play these slowly and effectively independently, try playing the phrase with this extreme dynamic contrast.

Prepare this etude carefully, making sure that your accidentals carry over to the notes of the same name in the same measure.

### **11th and 12th Grade Technical Etude**

Based on Study No. 20 in E Major by Sigfried Karg-Elert

This excerpt definitely tests your technical abilities on the flute! From the key signature to that last line, you'll get to show off your knowledge of how to play technically difficult music.

#### **BACKGROUND**

Sigfrid Karg-Elert was born in Germany in 1877. He was the youngest of 12 children in his family. He started as a pianist but quickly became more and more interested in composition.

This etude is from his collection of 30 Caprices for flute. A caprice is a short and usually lively and free piece of music that tests a musician's ability to play challenging music. The 30 Caprices for flute were written for one of Karg-Elert's friends who was a flutist. His friend was enlisted in the German army and about to go to war. Karg-Elert wrote these caprices for him to keep him from getting bored while in the military. These days, they're often used for auditions or for young flutists to work on phrasing, technique, and dynamic skills.

Here are some general tips:

- The tempo and style indication of "*Vivacissimo, scintillante*" means "very lively and sparkling."
- First, practice your E major scale a lot to become familiar with this lesser-used key for flute. Write in any sharps that you need to.
- Begin learning this etude at a very slow tempo to make sure you're getting all of the details accurate.
- In measure 5, look up the correct trill fingering online (no guessing!). It's a D-sharp to an E-natural.
- Double sharps (the small x next to the F in measure 6) work like this: First take the written note (F). Sharp it once (F-sharp). Sharp it again (G-natural). Therefore the F double sharp in measure 6 is played as a G-natural. You

may be wondering why Mr. Karg-Elert didn't just write the note as a G-natural in the first place. It has to do with the harmonic structure of the piece... just go with it, and be proud that you know how to play double sharps!

- The first notes of measure 7 and 8 have a *fp* indication. The first notes should be loud and the rest of the notes in those measures quieter. Normally, we see a *fp* indication on longer notes. In this case, since it's so short, play the first note loudly and the rest of the notes quietly.
- The high F-sharps in measures 9 and 10 should not be "screamed." They need to be part of the phrase and not stick out. Play the other notes in those measures slightly louder and the high F-sharp slightly quieter to even out the dynamic.
- Finding a good spot to breathe between measure 11 and the end is tricky. My preferred place to breathe is after the first note (A) in measure 17. The breath won't disrupt the phrasing and gives you an opportunity to quickly refill before tackling the difficult last line.
- On the last line, "*aguzzo*" means "sharp." In this case, play the notes of the last line short and sharply but always with a good tone.
- The final line should sound exciting but also in control. Practice the dynamic control slowly until you can play the line with appropriate dynamics, articulation, and notes.

Have fun learning this etude! It's very comical and will challenge you!

A final note about All State auditions...

As cool as it is to make it into these honor ensembles, it's incredibly important to remember that these auditions (and all auditions) are extremely subjective. For example, judges have different opinions on what "good tone" sounds like and what makes one player "better" than the other. The outcome of your audition does not predict your value or worth as a musician in the present or future. It reflects what two judges thought about your playing after only hearing you for 60 seconds on one day. I'm a professional flutist with a doctorate, and I didn't make the All State Band until I was in 11th grade. I am now a full time working musician.

Auditions are a learning experience and an essential part of being a musician; you learn how to prepare etudes thoroughly, you get better at sightreading, you perfect your scales, and you work on being nervous and finding out how you can still play your best. Those are all essential things to take your playing to the next level. The reason we take auditions is to learn. If you happen to have a great day and make it into an honor ensemble, great! If you don't have a great day and have a poor audition, at least you know what to work on for next time.

Additionally, if your chair placement was higher last year than this year and you thought you had a better audition this year, that's an example of the subjective music world at work. You didn't get any worse. Others may have played better this year as well. You may have different judges that judge differently from the judges you had last year. If you make it into the ensembles, be proud of yourself no matter what chair you receive. If you don't make it into the ensembles, be proud of yourself for preparing for and taking an audition. It takes guts! Learn from it, and move forward. Good luck!

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## Middle School GMEA Excerpts Unpacked

Kellie Henry

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

- Take advantage of using the thumb Bb key in BOTH etudes and ALL scales - you can even keep it on the entire time through your scales! Using the thumb Bb key will be crucial to the overall ease of playing these etudes. The first etude can be played with it on throughout the entire etude, and the second one can be played with it on most of the way through.
- 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 - D).
- When initially learning rhythm, ALWAYS leave grace notes out - add them in later only once the rhythm of the larger notes is absolutely solid.
- Identify the softest and loudest dynamics and shape other dynamics around those extremes.

### FIRST ETUDE:

Begin learning this etude by taking a rhythmic approach. Start your metronome practice with it set for the 8th note rather than the quarter note; have a goal of 8th note = 150 or dotted quarter note = 50. Start at a slower tempo like 8th note = 100 and throughout the next several weeks bump the tempo up until you reach 150. (NOTE: When practicing with a metronome in the early practice stages, ignore the rallentando in measure 10 and the allargando in the last two measures.)

Before initially practicing with a metronome, take time to mark in the 8th-note subdivision ticks (the “1-2-3-4-5-6” beats) above the appropriate notes (if unsure, get a band director or flute teacher to help mark them); there should be a total of 6 tick marks per 6/8 measure. 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, 6, 10, 12, 14, and during the rest in measure 16 to take you to the end.

Keep in mind that measures 1-4 and measures 11-14 are the EXACT same. Measure 5 includes a fragment of the chromatic scale in the first 7 notes; also remember that G# = Ab and E# = F in this measure. Measure 7 also includes a small part of the chromatic scale in the first 4 notes. Take note of the fact that measure 8 has a Gb AND a G-natural with accents - bring these 8th notes out a little more than the quarter notes. In measures 9-10, be careful to not let the high F stick out too much from the lower octave notes; one way to practice this is practice expanding intervals starting at the middle F - high F octave and changing only the first note and always slurring up to high F in half notes at quarter = 80 (ex: F-F, E-F, Eb-F, D-F, Db-F, C-F, B-F, Bb-F, A-F, and so forth). Be very careful to get all three C#s in measure 15; the transition from Bb to low C# (first two notes) will be made easier if you start the measure with the pinky already on the C# pinky key. When you are ready to add in the grace notes, use thumb Bb for the ones in measures 2, 4, 12, and 14; the ones in measure 17 should ideally be played with the “real fingerings” to have good intonation.

## 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. I suggest starting it at half speed, or in this case 8th note = 78. Like before, go through the etude and write in tick marks for the 8th note click for a total of 3 tick marks per 3/8 measure.

The only articulation mark in this etude is staccato; the marking in measure 10 of sempre staccato means "always staccato". While it is important to practice the articulation, it is also important to make sure you are using your air well, so practicing this etude all slurred will also prove to be very helpful. Practicing it this way will reveal exactly where your fingers are uneven, and will be good for your overall breathing practice. For the breaths, I would aim to breath only after measures 8 and 16; this is doable at the marked tempo! For the C#s in measures 1, 7, and 8, I would use an alternate fingering of having the right hand first, second, and third fingers down instead of the standard "only pinky" fingering; this will make going from D-C#-D MUCH easier! You can have the thumb Bb key on throughout this entire etude with the exception of measures 5, 10, and 14 because of the B-naturals. Take note of the scale patterns that are used in this etude, including the chromatic scale in measures 5-8 and the Bb major scale in measures 17-end.

Be sure to make a difference in printed dynamics when the statement in measures 9-12 is repeated in measures 13-16 by pacing the crescendo evenly and starting at a true piano dynamic. For grouping purposes, I would think of the last nine measures as three statements: the first statement being a simple statement in measures 17-18, the second statement having more direction in measures 19-20, and the third statement being the longest and biggest statement in measures 21-end.

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](mailto:kellieflute@gmail.com).



Kellie Henry is a private flute teacher based in the Buford/Lawrenceville area and an active orchestral flutist in the southeastern United States. She is the Artist Affiliate in Flute at Berry College, plays with the Asheville Symphony Orchestra as 2nd Flute and Albany (GA) Symphony as 3rd Flute/Piccolo, and is the Vice President/President-Elect and Social Media Coordinator for the Atlanta Flute Club. Read full bio here: [www.kelliehenryflute.com](http://www.kelliehenryflute.com).

# Treasurer's Report

Ann Crain, Treasurer

## ATLANTA FLUTE CLUB ANNUAL FINANCIAL REPORT 2023 (1-1-2023 – 12-31-2023)

|                                    | January     | February    | March                  | April                   | May        | June       | July       | August     | September  | October | November | December | 2023<br>TOTALS<br>(To Date) |
|------------------------------------|-------------|-------------|------------------------|-------------------------|------------|------------|------------|------------|------------|---------|----------|----------|-----------------------------|
| <b>BEGINNING BALANCE</b>           | \$7,862.56  | \$12,238.97 | \$14,545.47            | \$10,817.62             | \$8,040.03 | \$7,997.78 | \$8,033.00 | \$7,679.57 | \$7,679.57 |         |          |          |                             |
| <b>INCOME</b>                      |             |             |                        |                         |            |            |            |            |            |         |          |          |                             |
| Dues and Fees                      | \$4,430.53  | \$2,305.68  | \$2,076.96             | \$88.36                 |            | \$35.22    | \$25.57    |            |            |         |          |          | \$8,962.32                  |
| Cash Drawer<br>Redeposits          |             |             | \$311.00<br>Flute Fair | \$100.00<br>Dorff Event |            |            |            |            |            |         |          |          | \$411.00                    |
| Powell Flutes                      |             |             | \$1,250.00             |                         |            |            |            |            |            |         |          |          | \$1,250.00                  |
| Donations                          | \$0.00      | \$0.82      | \$17.00                | \$20.00                 |            |            |            |            |            |         |          |          | \$37.82                     |
| Refund                             |             |             |                        |                         | \$50.00    |            |            |            |            |         |          |          | \$50.00                     |
| <b>TOTAL INCOME</b>                | \$4,430.53  | \$2,306.50  | \$3,654.96             | \$208.36                | \$50.00    | \$35.22    | \$25.57    | \$0.00     |            |         |          |          | \$10,685.57                 |
|                                    | \$12,293.09 | \$14,545.47 | \$18,200.43            | \$11,025.98             | \$8,090.03 | \$8,033.00 | \$8,058.57 | \$7,679.57 |            |         |          |          |                             |
| <b>EXPENSES</b>                    |             |             |                        |                         |            |            |            |            |            |         |          |          |                             |
| GA Registration                    | \$30.00     |             |                        |                         |            |            |            |            |            |         |          |          | \$30.00                     |
| WIX Renewal                        |             |             |                        |                         |            |            |            |            |            |         |          |          | \$500.00                    |
| Cash Drawer<br>Withdrawals         |             |             | \$400.00<br>Flute Fair | \$100.00<br>Dorff Event |            |            |            |            |            |         |          |          | \$500.00                    |
| Competition<br>Awards              |             |             | \$2,025.00             |                         | \$75.00    |            | \$350.00   |            |            |         |          |          | \$2,450.00                  |
| Flute Fair                         |             |             | \$4,728.68             | \$1,585.95              |            |            |            |            |            |         |          |          | \$6,314.63                  |
| Daniel Dorff<br>Event              |             |             |                        | \$1,400.00              |            |            |            |            |            |         |          |          | \$1,400.00                  |
| Stop Pay Order                     |             |             | \$36.00                |                         |            |            |            |            |            |         |          |          | \$36.00                     |
| Refunds<br>(Duplicate<br>Payments) | \$24.12     |             | \$68.01                |                         |            |            |            |            |            |         |          |          | \$92.13                     |
| New Checks                         |             |             | \$25.12                |                         |            |            |            |            |            |         |          |          | \$25.12                     |
| New Deposit<br>Slips               |             |             |                        |                         | \$17.25    |            |            |            |            |         |          |          | \$17.25                     |
| Election Buddy                     |             |             |                        |                         |            |            | \$29.00    |            | \$29.00    |         |          |          | \$58.00                     |
| <b>TOTAL EXPENSES</b>              | \$54.12     | \$0.00      | \$7,382.81             | \$2,985.95              | \$92.25    | \$0.00     | \$379.00   | \$0.00     |            |         |          |          | \$10,894.13                 |
| <b>STATEMENT BALANCE</b>           | \$12,238.97 | \$14,545.47 | \$10,817.62            | \$8,040.03              | \$7,997.78 | \$8,033.00 | \$7,679.57 | \$7,679.57 |            |         |          |          |                             |
| <b>NET CHANGE</b>                  | +\$4,376.41 | +\$2,306.50 | (\$3,727.85)           | (\$2,777.59)            | (\$42.25)  | +\$35.22   | (\$353.43) | \$0.00     |            |         |          |          |                             |
| <b>CHECKS OUTSTANDING</b>          |             |             |                        | \$425.00                | \$350.00   | \$350.00   |            | \$29.00    |            |         |          |          |                             |
| <b>ACTUAL BALANCE</b>              | \$12,238.97 | \$14,545.47 | \$10,817.62            | \$7,615.03              | \$7,647.78 | \$7,683.00 | \$7,679.57 | \$7,650.57 |            |         |          |          |                             |



## Officers

|  |                         |  |
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| <b>President</b>                       | Andrée Martin           | <a href="mailto:martin_andree@columbusstate.edu">martin_andree@columbusstate.edu</a> |
| <b>Vice President</b>                  | Kellie Henry            | <a href="mailto:kellieflute@gmail.com">kellieflute@gmail.com</a>                     |
| <b>Secretary</b>                       | Kathy Farmer            | <a href="mailto:kathyfarmer@mindspring.com">kathyfarmer@mindspring.com</a>           |
| <b>Treasurer/Volunteer Coordinator</b> | Kellie Coyle            | <a href="mailto:wwkarose@aol.com">wwkarose@aol.com</a>                               |
| <b>Immediate Past President</b>        | Alina Windell Samolesky | <a href="mailto:amwindell@gmail.com">amwindell@gmail.com</a>                         |

### COMMITTEE CHAIRS

|                                  |                         |  |
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| Corporate Liaison                | Brittany Salkill        | <a href="mailto:bhflute@gmail.com">bhflute@gmail.com</a>                   |
| Competitions Coordinator         | Alina Windell Samolesky | <a href="mailto:amwindell@gmail.com">amwindell@gmail.com</a>               |
| Flute Choir Extravaganza         | Nancy Wilson            | <a href="mailto:info@atlantafluteclub.org">info@atlantafluteclub.org</a>   |
| Flute Fair Coordinator           | Kathy Farmer            | <a href="mailto:kathyfarmer@mindspring.com">kathyfarmer@mindspring.com</a> |
| Assistant Flute Fair Coordinator | Jovana Damjanović       | <a href="mailto:damjanovic.flute@gmail.com">damjanovic.flute@gmail.com</a> |
| Membership Coordinator           | Teresa Feliciano        | <a href="mailto:flute_teresa@yahoo.com">flute_teresa@yahoo.com</a>         |
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| Social Media Coordinator         | Kellie Henry            | <a href="mailto:kellieflute@gmail.com">kellieflute@gmail.com</a>           |

The Atlanta Flute Club extends a special thanks to former board members Anne Gordon and Ann Crain for their many years of valued service.

Please note that members of the Atlanta Flute Club are invited to advertise via the **AFC Marketplace**, which can be found here: <https://www.atlantafluteclub.org/afcmarketplace>



### Advertiser's Index

|                                  |    |
|----------------------------------|----|
| Whipkey's Music.....             | 5  |
| Burkart Flutes and Piccolos..... | 5  |
| North GA Band.....               | 6  |
| Petry Piccolos.....              | 6  |
| Flute World.....                 | 6  |
| Carere Music.....                | 14 |
| Brannen Flutes.....              | 15 |
| Flute Center of New York.....    | 15 |