

# Albuquerque Flute Association

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November 2010

Volume 22, No . 4

## Upcoming AFA Events

**November 11, 2010**

**All State Masterclass**

**Time:** 2:30-4:30

**Place:** Apple Mountain Music

**Admissions:**

AFA Members \$5

Non-Members \$8

Performers \$25

**March 5, 2011**

**Flute Fiesta**

**Time:** 8:00AM-5:00PM

**Place:** TBA

One of the most rewarding and important experiences in a young musician's life is having the opportunity to not only play in All-State or Honor's bands, but to go through the auditioning process for each of these events. The Albuquerque Flute Association is dedicated to aiding young flutists in the preparations for these auditions and ensembles. Within this issue you will find stories of past participants in All-State Band, tips for preparing the etudes and auditioning, as well as information regarding the Annual All-State Masterclass. This year's class will be held in the classroom at Apple Mountain Music and students are encouraged to email Valerie Potter at [flutes@unm.edu](mailto:flutes@unm.edu) if interested in playing.

Also in this issue, we are introducing **Fun Flute Facts**, a mini column by Alaina Deihl. This quarters column discusses the different types of flutes from all over the world.

The AFA is always looking for suggestions and new flutists in the community. Email any of the members with suggestions and pass the word along to others to consider being members of the AFA. To become a memeber visit our website, [www.abqflute.com](http://www.abqflute.com) or email Sara Tutland, Membership at [stutland@abqflute.com](mailto:stutland@abqflute.com). 2010 is coming to a quick close and the next year is going to be full of flute events! We look forward to seeing you in the New Year!

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## The All-State Experience

My experience at All-State was a very positive one. I was in the Concert Band and it was really great to be in a band with players who could just get their parts down and play in tune. We worked with Dr. Joseph Missal, a man who was pretty funny but also fantastic to work with because he always knew what to work out in the music right away. It was also fun to get to experience the UNM campus and to listen to various concerts throughout the weekend. Overall, it's a wonderful experience that I would love to do again.

***Dominic Lowhar, 11<sup>th</sup> grade, La Cueva High School***

All-State was a phenomenal experience. I was in the Symphonic Band. All-State was completely unique and far different from what I expected. It was a lot of work, but also a lot of fun because we got to play amazing music, listen to great groups perform, and meet other talented musicians from all across the state. All-State only lasted for four days, but those days were filled with things to do. On the first day, we auditioned for chair placements. On the second and third days, we rehearsed most of the day and went to concerts. On the fourth day we had our final rehearsal and then performed at

Popejoy. What made the rehearsals so amazing was our fantastic conductor Jack Stamp as well as the fact that everyone was very talented and prepared for rehearsal. We did not have to spend time to correct wrong notes, rhythms, etc., and could instead focus on musicality, balance, and other details that make music great. It was a chance to experience what music would be like if I chose to major in music. All-State was an amazing experience and has made me certain that I never want to stop playing the flute.

***Maria Morrow, 10<sup>th</sup> grade, Eldorado High School***

Most kids are used to playing in their high school bands where there are players of all levels, and it was really nice at All-State to be with a huge group of people who are all great players. It's also nice to see who the best players in the state are and watch how they play. On top of all that, you get a chance to play some very challenging music and meet some of the best directors from around the country. This being my first year in All-State, I was in the Symphonic Band directed by Dr. Jack Stamp. Dr. Stamp took the time at All-State to show us and tell us some very cool things he knew about music. Besides that, it of course was fun to miss a few days of school.

***John Powell, 11<sup>th</sup> grade, Albuquerque High School***

All-state band is held annually by the New Mexico Educators Association the the Campus of The University of New Mexico. The 2011 All-state band will take place on January 5-8.

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## Practice Tips for All-State Etudes by Valerie Potter

Many of you are hitting the home stretch in your preparations for your upcoming all state band and orchestra auditions. I've prepared some comments to help you focus on making your prepared materials sound the best it can. I also want to make sure you know how you will be evaluated and help you prepare for the other parts of the audition, aside from the etudes. You will be evaluated on scales (20%), your etudes (60%) and sight reading (20%). Here are some tips to help you prepare for a successful All-state audition

### Scales:

You should play your scales using as much range of the flute as you can control. And remember: clean and even trumps fast every time. That being said, some flutists will be able to play them fast AND clean AND even, so play them as fast as you can play them well.

### Page 17 b minor Anderson

What can I say? Subdivide, subdivide, subdivide. Can you count the single and double dotted notes differently? Remember that a single dotted quarter note is worth 3 eighth notes. The double dotted quarter note is worth 7 sixteenth notes. The best prepared and cleanest flutists will be able to demonstrate the difference between those two. Also, some subdivisions are duple (eighth or sixteenth notes) while some are triple (triplets) Make sure you demonstrate the difference between those.

Note how many times the publisher indicated *espressivo*. (*espress*) This means dark, warm and rich. Make sure you are bringing that out with excellent legato to capture the

feeling of this piece. And just because you are playing with lovely connected legato doesn't mean your articulations can be mushy. Make sure you tongue every place the music indicates.

### Page 50 b-flat minor Heinze

In this etude, one must be very careful to articulate cleanly in all registers of the flute. Even though you may think of this as being the "technical" etude, it must also be beautiful. The key to trying to introduce melody into this piece is treating the accents like long notes rather than hard, percussive attacks. Try to use vibrato there if you can. You can use breath accents for those accents under the slur in measures 16 and 17. If you have trouble with the notes in measure 32-34, you need to practice diminished 7th arpeggios. You can find these in any reputable flute technique book. A steady tempo is critical to success in this piece. I'd rather hear this etude steady and clean rather than fast and messy.

### Sight reading:

Take your time looking the piece over. Notice any unusual rhythmic figures. Make sure you get the same amount of time in every measure. Do you see any confusing ornaments? If you don't feel confident about executing them with total precision, leave them out. Check for key signatures and accidentals. Choose a tempo that you can execute notes, rhythm and articulation as accurately as possible.

Keep practicing and I'll see you at the class on November 11!

The Albuquerque Flute Association is presenting  
an

# ALL-STATE MASTERCLASS

**When:**

Thursday, November 11, 2010

**Where:**

Apple Mountain Music  
10301 Comanche NE  
87111

**Time:**

2:30-4:30

**Cost:**

\$5 AFA Members Audit  
\$8 Non-members Audit  
\$25 Performers

This Masterclass is designed to help those students interested in auditioning for the 2011 All-State Bands and Orchestra. Performers will have the opportunity to be coached on one of the etudes by NMSO Principal flutist and UNM Professor Valerie Potter.

Those not performing will gain valuable information on preparing the etudes, preparing for the audition, and the audition process. Performance space is limited! For more information email [dmfrabutt@mac.com](mailto:dmfrabutt@mac.com)

**Those interested in performing should contact Valerie Potter at**  
[flutes@unm.edu](mailto:flutes@unm.edu).



## Fun Flute Facts

### Expanding Your Flute Horizons

By Alaina Diehl

What makes a flute a flute? We are all very familiar with the instrument we call “the flute,” but there are many types of flutes around the world. In fact, almost every culture has a history with the flute (the exceptions being Australia and Greenland).

So what do the recorder, shakuhachi, penny whistle, ocarina, Native American flute, and your flute all have in common? A very simple definition: a flute is an instrument where sound is created by directing a stream of air over the edge of an opening. The way the sound is produced is what this entire family has in common! After that, there are many different shapes, sizes, numbers of holes, materials... the possibilities seem endless.



Let's divide the types of flutes into categories:

**Duct flutes** (also called whistle or fipple flutes) are unique in that the air is directed by a mouthpiece or head through a duct across the breaking edge. Some flutes in this category include the penny whistle, recorder, flageolet, and even the organ's flute-pipe!

**End-blown flutes** are flutes blown from the end. Although this can contain members from the duct flute category, generally it means flutes that are blown across an end. This includes many exotic flutes such as the nay (the only wind instrument used in Arab art music) or the kaval of southeastern Europe and Turkey. This group also includes notched flutes such as the shakuhachi of Japan.

**Side-blown flutes**, also known as transverse flutes, are held to the side. Surprisingly, this is the least common flute worldwide! Transverse flutes are also commonly found in India (bansuri), China (di or dizi), and Japan (ryuuteki). Your flute is a side-blown flute!

Find out more about the flute using the Oxford Dictionary of Music or Oxford Music Online.

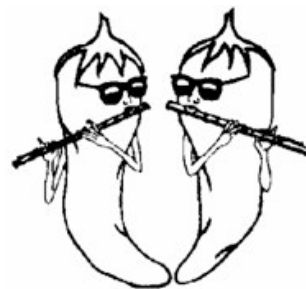


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**2010**  
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## FLUTE FIESTA IS BACK!

Please join us March 5, 2011 when we will welcome back a full day of fluting with the AFA! A day of Competitions, Masterclasses, a Guest Artist Recital, Choir Readings, Lectures, and Flute Vendors is awaiting the flute community in Albuquerque. This past March's competition was a success but members of AFA are excited to give the community it's day long festival. See you there!



*Chile Pipers!*

### FLUTE FIESTA 2010 Competition WINNERS!!!

Our judges were pleased to listen to many excellent and well-prepared students.

The judges selected the following students (listed alphabetically), who performed in the March 28 Honors Recital.

Emilia Ervin (5th grade)  
Cheyenne Ferner (10th grade)  
Britton Hansen (7th grade)  
John Powell (10th grade)  
Sylvie Tran (8th grade)  
Stephen Wade (9th grade)  
Justice Wise (7th grade)

**Congratulations!**

### FOR SALE

**Verne Q Powell Piccolo 4482 Price: \$5500**

*Date of manufacture:* 1975 Pitch: A=440

*Materials:* grenadilla wood, sterling silver

*Condition:* excellent, just serviced by Tim Bower, technician for all Burkart service work. Original head has small crack which was filled many years ago.

*Additional head:* Powell A=444 made by Lilian Burkart in 1989, number on invoice but not on head is #4-39

*Other items included:* original single case in excellent condition; double leather case fits B or C foot flute (acceptable condition, shows wear but latches and hinge secure) with Cavellero double case cover (excellent condition).

*History:* I was told informally that the body was made by Robert Brannen during his tenure at Powell. I purchased the instrument from Carol Redman of Sante Fe, NM in 1981 and believe she was the original owner.

*Service:* It has been serviced solely by Lilian Burkart or members of her shop since I have owned it.

Contact: Julia Elliott: 303.733.6461

[FluteFalcon@gmail.com](mailto:FluteFalcon@gmail.com)

2010 AFA Officers:

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