



# TEXAS FLUTE SOCIETY NEWSLETTER Spring 2012

## Texas Flute Society Membership Application January 1, 2012 - December 31, 2012

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**Choose One:**

- \_\_\_\_\_ New member
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Mail with appropriate payment to:

Larry Bailey  
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**Please select from the following:**

- \_\_\_\_\_ \$ 10.00 Student- Grades K-12
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- \_\_\_\_\_ \$ 25.00 College - Graduate
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- \_\_\_\_\_ \$ 35.00 Sustaining Member  
(Sustaining members will receive special recognition in the festival program book)
- \_\_\_\_\_ \$500.00 Life Member

\$ \_\_\_\_\_ **Total Enclosed**

**If you are a teacher, please check all the categories you instruct:**

- \_\_\_\_\_ Elementary      \_\_\_\_\_ Grades 7-9
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**Teaching Locale** \_\_\_\_\_

**President** – Heidi Kay Begay  
630-740-1337, heidikaybegay@gmail.com  
**Editor** – Amanda Chavis  
amandalchavis@gmail.com



## *Letter from the President*



Greetings Flutists!

The 35<sup>th</sup> Annual Texas Flute Festival, May 17-19, 2012, at Texas Woman's University and the University of North Texas in Denton, is just around the corner. We are thrilled to be able to feature such talented guest artists!

The Texas Flute Society is pleased to announce the events taking place this year. First, we have scheduled three different flute choir sessions for players of all skill-levels from beginners to advanced players. The rehearsal is only an hour followed by a short performance; it is always a lot of fun!

In addition, our guest artists have planned a vast array of workshops that will satisfy everyone's interests. Mark Sparks will present "Recipe for Success: Make a Synthesis of Elements in Your Playing" while David Weiss' workshop is called "Simple System Flutes and Woodwinds and Their Use in Theater, Film, and Commercials". Finally, Shauna Kay Thompson will discuss "Top 10 Practice and Performance Pitfalls". Don't forget to make some time to visit the exhibits and all of the vendors. They will have the latest flutes, accessories, and music for you to check out.

Our annual festival is always a success largely due to the fantastic volunteers who take the time to help us keep things running efficiently every year. We still have spots for parents, grandparents, and friends of flutes in our festival. Students, the festival is an excellent place for you to earn community service hours. If you have an opportunity to assist, please sign-up. In advance, my sincere thanks go out to all of the hardworking volunteers.

There are two TFS events that are approaching soon. Our Spring Event will be a discussion panel for private teachers. It is scheduled for Saturday, March 24, 2012, at Hebron High School, Carrollton, TX from 10:00 A.M. – 12:00 P.M. Topics to be discussed at the workshop will be related to establishing and maintaining a private studio. Also, our "Pampered Flutist" silent auction and recital will take place on Friday, April 27, 2012, from 6:00 P.M. – 10:00 P.M. in the Fine Arts Building on the campus of the University of Texas at Arlington.

Happy Fluting!

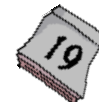
Heidi Kay Begay  
President

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## Announcements



*Mark your calendars!*



*The 35<sup>th</sup> Annual Texas Flute Festival will be held on May 17-19, 2012, at Texas Woman's University and the University of North Texas in Denton, TX. Our guest artists include Carol Wincenc, Mark Sparks, David G. Weiss, and Shauna Kay Thompson.*

*Come join the fun by participating in the Beginner, Intermediate, or Advanced Flute Choirs at the Texas Flute Festival. Be sure to sign up soon. It is going to be FABULOUS!*

### **New TFS Officers**

Please welcome our two newest officers Dr. Lindsay Kimberley and Brittany DeLaVergne. They have graciously accepted the Flute Choir Coordinator position. TFS would also like to thank Melissa Arthur for the time and dedication that she has contributed to TFS. Melissa's continued dedication of 28 years of service was very important to the success of the Texas Flute Society! Thank you for your ongoing support in being one of our valuable trustees.

### Announcements from TFS Members

From the Studio of Monica Song: Crystal Kim (9<sup>th</sup> Grade, James Martin High School) is the winner of the Senior Woodwind Division and is the 1<sup>st</sup> place winner of the Austin Flute Club Young Artist Competition; MinKang Shon (9<sup>th</sup> Grade, Shepton High School) is the winner of the Junior Woodwind Division and is the 1<sup>st</sup> place winner of the Dallas Symphonic Festival. Both young ladies made All-State 5A winner of 2012 and they will be going to New York to compete for the MTNA National Competition Final Competition.

Richard Breitstein of Dallas is the 1<sup>st</sup> place prizewinner of the 2011 Alexander & Buono International Flute Competition. Breitstein is currently a flute instructor in the Lewisville and Carrollton-Farmers Branch school districts. He earned his DMA and Master of Music degrees from the Eastman School of Music, where he was awarded the Performer's Certificate and a Graduate Teaching Assistantship. Breitstein received an Artist Diploma from The Oberlin Conservatory of Music and served as a Graduate Assistant in the studio of Walfrid Kujala at the Northwestern University School of Music.

## Music Theory Word Scramble

lecf  
 asftf  
 nrevtial  
 hpitc  
 hodcr  
 ratid  
 from  
 celainctad  
 tlaf  
 haprs  
 rsphea

yemldo  
 hyoanmr  
 emitbr  
 demo  
 aescl  
 tyrhmf  
 petmo  
 ermte  
 deaecnc  
 yek

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## Who was Jiří Čart?

By Dennette McDermott



Czech born composer **Jiří Čart** (1708-1778) was trained in Vienna, where he studied violin, flute, and composition. In 1734 he followed the lead of fellow Czech violinist and composer Frantisek Benda by obtaining a position at the court of Frederick the Great. The king's orchestra

was considered a leading European musical ensemble at that time due to the many outstanding musicians employed there such as C.P.E. Bach and J.J. Quantz. He remained in the king's employment for over twenty years, leaving when he was appointed Chief of the Mannheim Orchestra after the death of Johann Stamitz.

### *The Mystery of His Name*

Multiple spellings can lead to confusion which may also explain why this composer seems to be somewhat forgotten. The original Czech spelling requires the symbol to be placed over the "Č," but the letters "CZ" can replace this and yield the same sound. Other letters could also be combined with the "Z," and placed in front of it to insure the correct pronunciation. Since other languages such as German did not have this letter "Č", other letters were substituted. Published copies of his works use mostly the names Jiří Čart, Zarth and Georg Czart, however his flute manuscripts have included such spellings as Georg Zarth, Zardt, Zarthe, Czard, Czarth, Szarth, Schart, Tzscharadt, Scharth, Tzardt, Tzarth, and Qchart.

### *The Music*

Čart's flute sonatas link Italian and North German influences with Czech melody and combine late baroque and early classical styles. They are all in three movements with a slow-fast-fast plan, as was employed by others composers such as Quantz. The beautiful melodic character is combined with numerous ornaments and contributes to his unique musical style.

### Published Flute Works

- Jiří Čart Three Sonatas for Flute and Continuo Vol. I published by Little Piper 2001
- Jiří Čart Three Sonatas for Flute and Continuo Vol. II published by Little Piper 2001
- Jiří Czart Trio Sonata for Two Flutes and Piano published by Alliance Publications 2011
- Jiří Czart Trio Sonata for Flute, Violin and Piano published by Alliance Publications 2011



**Dennette Derby McDermott** made her European debut in 1992 in the Czech Republic with the Czech premiere of Jindrich Feld's *Introduzione, Toccato e Fuga*. She presented the American premiere of the work at the University of North Texas in 1991. In 1995, as a recipient of the Magale Endowed Professorship, she participated in a master course, studying with Arnost Bourek and taught at the Janacek Academie of Music as apart of an Exchange. She has presented recitals in Brno, Czech Republic, Bratislava, Slovakia and throughout the United States, including numerous performances at National Flute Association Conventions. She was a winner of the Conventions Performers Competition in 1994, 1996, and 1999. In 1998 she was awarded the Mildred Hart Bailey Research Award and the Donald F. Derby Endowed Professorship, which funded her CD *Solo Czech Flute*.

In 2003 she received an Arts Link Grant, which funded the first Slovak Flute Festival held in Bratislava, Slovakia. In 2006 she was the recipient of the Magale Endowed Professorship and the NSU Enrichment Grant, that funded performances of the NSU faculty woodwind trio *Trio de Llano*, at the University of New Mexico, The Conservatory of Music in Bratislava, Slovakia, Victoria, BC., The Royal Northern Academy of Music in England and most recently in New York City at the 2009 National Flute Association Convention. In 2008 she recorded for [www.classicalrecords.ru](http://www.classicalrecords.ru), a CD of Trios for Flute, bassoon and piano with her husband and Russian pianist, Katerina Zaitseva. She has been published by *The Flutist Quarterly*, *Pan Pipes*, *The American Piper* and is featured regularly by *Flute Talk*, with articles on Czech music. As an active researcher, she has compiled and published the Czech flute sonatas of Jiří Čert. She holds a bachelor of music degree in performance from Michigan State University, a master of music in flute performance from the University of Michigan and a doctor of musical arts degree from the University of North Texas. Principal teachers have included Ervin Monroe, Renee Siebert, and Mary Karen Clardy.



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# *The Art of Listening*

by Jennifer Keeney

How you listen is what transforms you as a musician and *The Art of Listening* is the Path to becoming a great Artist, Musician, Flutist. What are you listening to? How sensitive, aware, refined, integrated, and fresh are your listening skills?

Make sure to cleanse, open, and nourish your ears during each practice session. There are many kinds of Ears you can use to enter the Path of the Art of Listening. It is essential to learn about and master all of these "Ears" and Levels of Listening.

## *The Ears*

**Physical Ears:** Hear all Sound, all Vibrations - Notes, Tones, Intervals, Chords, Rhythms, Melodies, Harmonies, Silence...

### Ways of Developing your Physical Ears

1. Developing your own Tone through a variety of exercises.
2. Enjoying and delving into your Intonation studies and Ear Training.
3. Listening to great musicians play via live performances and recordings.
4. Recording yourself and listening to it in great detail.
5. Being curious about Sound. How is sound made, created, formed, shaped and sounded?

**Mental Ears:** Hear and ask...

What is working? How do I practice this? What am I hearing? Is what I am hearing what is coming out of my instrument? What is that person hearing who just made a comment about my playing or about music? How do they hear something that I do not hear? How do I describe what I am hearing, ie. style, period, composer, chords etc.? How do I make sense of the music? Is this a technical issue, a tonal issue, a physical issue, a stylistic issue, a phrasing or expressive issue? How do I create that sound, that rhythm, that color, that virtuosity, that kind of articulation, that rit., that diminuendo, that dynamic expression?

### Ways of Developing your Mental Ears

1. Become more detailed in your practice.
2. Ask yourself a lot of questions that you have to answer for yourself! Listen to your answers and try them. Did they work? Think about and refine your approach, try again.
3. Do you need more information? Use all your resources.
4. Learn everything you can about music and think about it.
5. Keep, learning, asking, listening and thinking to expand your Mental Ears.

**Emotional Ears:** Listen and have an emotional reaction, or response to the music. Feel the music. React to the energy, the dynamics of the music. Want to describe the emotional nature of the music. Feel the movement of the music. Want to become involved with the music. Express how you feel about the music you are practicing or listening to. Wonder, how do I play with this music so that it comes to life?

### Ways of Developing your Emotional Ears

1. What do you feel about the music you are playing, practicing? Listen and answer.
2. How do you describe in musical terms, what you are feeling about the energy / dynamics and the emotional nature of the music?

3. How does the phrasing you or another musician creates affect the music? Be able to express what you are hearing on your instrument!
4. Expand your ability to shape a musical line, to create a variety of musical phrases.
5. Learn to create tonal nuances, expand your palette of colors, vary your vibrato. These all have an emotional value and create special moments in music making.
6. Allow your dynamic expression to flourish. For example, there are many dynamic levels of expression between mf and F!
7. Movement /Rhythm - learn to express all the forms of rhythm. How are 1's, 2's, 3's, and 4 note groupings unique? Can you express this on your instrument? Learn to play in all tempi and to play all the forms of rubato, rallentando, ritardando, accelerando etc. Music is alive and all these nuances in the movement of music, the life of the rhythm, need to be heard and felt and brought to life by you.

**Spiritual Ears:** Hear and inquire: Is there an even deeper meaning and level of musical expression?

#### Ways of Developing your Spiritual Ears

Develop all the above and listen to the music in the rests, and in the silence.



**The Art of Listening** requires you to be actively involved. You have to be doing it, engaging all of yourself. Use all your Ears, senses; your whole body must participate. This will expand your ability to hear on many Levels.

Here are two examples of Levels of Listening. There are so many more, when you add another person (i.e. flute and piano), a chamber ensemble and a large ensemble with a conductor.

You Hear:

1. Your **Tone.** (without much detail in your listening at this level)
2. Your tone, and its **clarity.**
3. Your tone, clarity and your **vibrato.**
4. Your tone, clarity, vibrato and your **intonation.**
5. Your tone, clarity, vibrato, intonation, and **dynamic.**
6. Your tone, clarity, vibrato, intonation, dynamic and **resonance.**
7. Your tone, clarity, vibrato, intonation, dynamic, resonance and **projection.**
8. Your tone, clarity, vibrato, intonation, dynamic, resonance, projection and **depth.**
9. Your tone, clarity, vibrato, intonation, dynamic, resonance, projection, depth and **overtones.**
10. Your tone, clarity, vibrato, intonation, dynamic, resonance, projection, depth, overtones and **consistency.**
11. Your tone, clarity, vibrato, intonation, dynamic, resonance, projection, depth, overtones, consistency and **color.**
12. Your tone, clarity, vibrato, intonation, dynamic, resonance, projection, depth, overtones, consistency, color and here you are beginning to **develop YOUR UNIQUE tone.**



You Hear:

1. **Only yourself** ( you are only working at the flute playing aspects at this level of listening)
  2. Yourself and the **rhythm**.
  3. Yourself and the **melody**.
  4. Yourself and the **harmony**.
  5. Yourself **and the melody and rhythm together**.
  6. Yourself, **the melody, the rhythm, and the harmony all together**.
  7. Yourself, the melody, the rhythm, the harmony, and the **dynamics**.
  8. Yourself, the melody, the rhythm, the harmony, and the **articulations**.
  9. Yourself, the melody, the rhythm, the harmony, the articulations and the **phrasing**.
  10. Yourself, the melody, the rhythm, the harmony, the dynamics, the articulations, the phrasing and the **intonation**.
  11. Yourself, the melody, the rhythm, the harmony, the dynamics, the articulations, the phrasing, the intonation and the **silence, in between the notes**.
  12. At this level you **begin to hear things as ONE, as a WHOLE piece of music**.
- 



Jennifer Keeney is the Affiliate Artist of Flute at the University of Houston, Moores School of Music and teaches at her Creative Flutist Studio. Her teaching and playing reflect her joyful, creative and dynamic approach to music and the flute. Currently flute and piccolo with the River Oaks Chamber Orchestra, Ms. Keeney also enjoys collaborating with a variety of Classical, Jazz, Pop, Latin, and World Musicians. She performs as a soloist and chamber musician as well as giving classes throughout Houston, the United States and Japan.

Ms. Keeney served as Principal Flute of the Hong Kong Philharmonic and the New World Symphony and has performed with the Detroit Symphony, Minnesota Orchestra, Houston Grand Opera and Colorado Music Festival Orchestra, among others. She taught at the Interlochen National Music Camp and the Bowling Green University Summer Flute Camp for five years. Now her summers are spent teaching and performing on the flute faculty of Froot

Fire in Houston, The Panoramic Flutist at The University of Colorado, and giving her annual week long Creative Flutist Master Classes in Houston and in Austin, Texas.

She is the author of several books, newest book of 2012, *Creative Practice Ideas and Exercises for the Whole Musician~Flute*, is available as an e-book and in hard cover. She is also the author of *Creative Practice Recipes: Flute Flash Set 1 & 2* and *The Creative Flutist*. Ms. Keeney received her education from The University of Michigan, Royal Northern College of Music in England, University of Southern California and The Shepherd School of Music at Rice University. Jennifer is grateful to all her teachers and her principal teachers include Clemente Barone, Julius Baker, Jeanne Baxtresser, Judith Bentley, Leone Buyse, Walfrid Kujala, Keith Underwood, Jim Walker and Trevor Wye. Ms. Keeney is completing her second year of training as an Alexander teacher.

In her free time she enjoys being in nature, yoga, pilates, dancing, poetry, friends and writing. Jennifer adores being an aunt to her two nieces and two nephews and has two wonderful sisters whom she treasures, her twin sister Rebecca and younger sister Allison. Jennifer loves sharing her life and work space with her husband, Joe Teague and his business, Third Coast Pilates in the Artsy, Montrose, Museum District of Houston, Texas.

## *Word Scramble Answer Key*

lecf  
asftf  
nrevtia  
hpitc  
hodcr  
ratid  
from  
celainctad  
tlaf  
haprs  
rsphea  
yemldo  
hyoanmr  
emitbr  
demo  
aescl  
tyrhmh  
petmo  
ermte  
deaecnc  
yek

clef  
staff  
interval  
pitch  
chord  
triad  
form  
accidental  
flat  
sharp  
phrase  
melody  
harmony  
timbre  
mode  
scale  
rhythm  
tempo  
meter  
cadence  
key