



# South Australian Flute News

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ABN: 96 991 331 922

## Founder

Professor David Cubbin

## Patron

Alison Rosser

## Vice Patrons

Elizabeth Koch

Robert Brown

## Upcoming Events

- **Pieces & Pizza**  
Performance  
Concert  
March 30
- **David Cubbin Prize**  
May 10  
Closing: April 13
- **Carolyn White Scholarship**  
June 24  
Closing: Aug 1  
Up to 15 years

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The Flute Society of South Australia Inc.

[www.safutesociety.asn.au](http://www.safutesociety.asn.au)

## From the President

Welcome to 2006!

And welcome to our new look newsletter! We hope you love it and find it much easier to read and see what is going on in our Adelaide flute world! A lot of information that was originally in the old magazine has been transferred to the website. So, log onto the website if there is something you usually read that isn't in here now.

Many other changes are planned for this year, to **help make our flute society a more fun-filled, up-to-date and active community.**

We are looking at making the website a more community based one. In particular we are creating a **Bulletin Board** where we would love you to all comment on anything to do with flutes and the Flute Society.

For example, what do you think of the new newsletter?

What would you like to see in it?

How did you enjoy the last event you went to?

Do you have any questions for any of the committee members or any other flautists? Ask on the bulletin board because **we want to hear from you!**

Is anyone into **blogging**? Blogging is an on-line journal where you can write about whatever you want. People can read your journal and make comments. It is a great interactive way of documenting your experiences and meeting other people who are interested in the same things.

Some of our members have started blogging their flute journeys – what they are learning, what their goals are, how their practice is going. Wouldn't it be great to have a flute blogging community where we could read how we are all going, comment on each other's blogs, meet other Adelaide

flute players and support and learn from each other?! Perhaps we could add this to the website? If you would like any information about blogging, please contact Annie Oates at [annie\\_o@chariot.net.au](mailto:annie_o@chariot.net.au)

**So, regularly log on to the Flute Society website and watch all the exciting changes!!**

Our first event for this year is Pieces and Pizza, an informal performance evening for students at beginner to intermediate standard. It will be held on Thursday, March 30, 6 pm at Tusmore Park Uniting Church in the Murray Caire Hall and yes, you guessed it, join us for some tasty pizza and a chat after the concert!!

We are going to hold the David Cubbin Memorial Prize once again this year on Wednesday, May 10 at 7.30 pm in the Hartley Concert Room, University of Adelaide. This competition is for advanced flautists sixteen to thirty years of age.

The Carolyn White Memorial Scholarship for flautists aged fifteen years and under will be held on Saturday, June 24 at Beaumont Uniting Church. This year marks the twenty-first anniversary of the scholarship fund, so come and celebrate with us!

Many more exciting events are currently being planned, both within our society and beyond. There is the First Sydney Flute Festival in July and our own Flute Festival in August with Uwe Grodd. Competitions will be run by the Music Teachers' Association and the Adelaide Eisteddfod and in September we are holding our Fabulous Flute and Fife Fun Day with the wonderful Peter Bartels.

Hope to see you at one of our events soon!

*Karen Fletcher*

## “Spring Into Summer” – Ensemble Day

by Jean Hill




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### WELCOME TO OUR NEW MEMBERS

*Sophie Mulder  
Rebecca Plummer  
Cristy Wilkins  
Kirsty Palmer  
Nicole Pearce  
Sally-Jayne Wallz*

*We hope you enjoy  
being part of the Flute  
Society and we look  
forward to seeing you at  
our events and having  
you visit our website!*



On Sunday, November 13, 2005, the Flute Society held an ensemble afternoon at the Unley Uniting Church. The title was very appropriate, as the day turned out to be lovely and sunny and everyone arrived in a bright and cheery mood, ready for an afternoon of music making.

The size of the ensembles ranged from duets, through to an ensemble formed on the day of around 20 players, which was rehearsed and conducted by our very capable secretary, Kirrabelle Lovell.

The age and level of playing was well represented, from primary school beginners through to the wonderful sounds of the professional quartet *Kshema*. It was lovely to see one of our longest serving members in Brenda McMurtrie performing,

showcasing the complete range of age levels represented in our Flute Society.

During the interval the committee and some members retired to another room to hold our Annual General Meeting. I must say it was the most efficient and quick Annual General Meeting I have had the pleasure of attending.

After the interval we were entertained by a good variety of music from classical to popular styles.

To round off a lovely afternoon, the players and audience enjoyed a wonderful spread of cheeses, fruits and nibbles along with cordial for the young and a variety of wines for the young at heart!!

## Winners, Winners, Winners!

Congratulations to:

### Hayley Radke

- Winner of the Allans Prize awarded to the top student in the Bachelor of Music Performance Degree at the Elder Conservatorium.
- Winner of a Minter-Ellison Young Achiever Award 2005.
- One of two flautists selected to attend the Australian National Academy of Music in Melbourne on full scholarship to further her studies.
- Hayley also won a position in the Australian Youth Orchestra 2006 season.

### Amy Ellks

- Amy was chosen to perform the Mozart Concerto in G major with the Elder Conservatorium Symphony Orchestra on April 7 in Elder Hall. (see Flute Concerts on page 5)

Hayley Radke and Amy Ellks are both students of Elizabeth Koch.

## A.M.E.B. FLUTE PRIZES FOR 2005

Congratulations to the following flautists who received prizes in the 2005 A.M.E.B. Examinations:

**Nicole Pearce**, Fourth Grade Prize.  
Her teacher is Amy Wauchope.

**Zoe Donovan**, Fifth Grade Prize.  
His teacher is Margaret Collins.

**Tanika Richards**, Seventh Grade Prize.  
Her teacher is Margaret Collins.

**Amy Ellks**, Licentiate Prize.  
Her teacher is Elizabeth Koch.

## “Fluting Through Europe”

by Amy Ellks

Five flute students, one tremendous musical instructor, two flute teachers, two pianists and one bassoonist (a self-confessed rose amongst the thorns) set off on a journey to faraway lands in search of wisdom, experience, inspiration, and all things musical. This is their story.

London is not unprepared for this invasion of Australian fluties – on arrival they blend mellifluously into the mishmash of a culture that embraces diversity like no other. Stunned and awed by the sheer vibrancy of it all, and slightly plump from the full English Breakfast, they stumble into the Royal College of Music for a ‘consultancy day’ with Susan Milan. One by one, they each play for her. How divinely commanding she is! They learn that vibrato is important, and that interesting phrasing carries through much better than sheer volume.

After performing an intimate concert in the chambers of Australia House, Michael Cox welcomes them to the Royal Academy of Music. In his class, he emphasises the importance of playing naturally. And he sings. With his help, they all begin to ‘draw strength from calm’ and morph into big, fat, flute-playing Buddhas. With their accompanist, Leigh Harrold, Michael performs a highly energetic and spirited concert of contrasting works for the fluties before taking them out for pizza.

Before his class, the suave Paul Edmund-Davies sits everyone down and informs them of the harsh reality of being an aspiring classical musician; he tells it to them straight. But they’re not discouraged because he assures them that there is still hope - *if* they learn to combine their interests to form new and exciting approaches to music making.

The fluties are now saying goodbye to London and skipping across the pond to Switzerland. They pace the cobblestone streets and marvel at the

ambience amidst the whisper-soft Swiss air, whilst one unfortunate little flutie yells profanities at her broken suitcase. Felix Renggli, the flute instructor they see here in Basel, loves to dance. He demonstrates baroque dance forms and encourages the participants to move when they play. His interpretations of everything from Bach to Franck are innovative and sparkling.

In Lucerne they join Sir James Galway for afternoon tea at his lakeside home where they play for him on his various gold and diamond-encrusted flutes. He gives them advice, tells them about his life as a flautist and even cleans their glasses for them! A charming man indeed, and they leave his place feeling blessed.

The final stop: Paris. Here the fluties visit Chopin in his grave, play ancient wooden flutes, and a certain Flute Society President (who shall remain anonymous) gets a little carried away discovering the Marilyn Monroe effect of standing above an air vent in her new flouncey skirt. They spend two days in masterclasses with the gentlemanly Philippe Bernold. A lot is learnt from his wild generosity of knowledge and enchanting portrayals of musical mood and nuance through facial expression, as well as the inevitable osmosis that occurs by simply being in the same room.

A class dedicated to the Boulez Sonatine with Sophie Cherrier opens the minds of all present. Any music can be emotional when played that way and the fluties leave this final class in wonderment. It is time to go home. Nothing could match the inspiration fluttering around in their little hearts as they soar back to Oz, fantasising about similarly invigorating future journeys on the frontiers of musical experience.



### The Flutes of Adelaide

Clare Beens, Natalie Nowak, Amy Ellks, Hayley Radke, Claire Walker and Elizabeth Koch

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### ON OUR WEBSITE

- *Membership information and prices.*
  - *How to contribute to and advertise in this newsletter*
  - *Download events forms*
  - *Buy and Sell*
  - *Overseas Events*
  - *5MBS Program*
  - *SA Flute Ensemble*
  - *Links*
  - *Lots of helpful articles*
  - *Members Discounts*
  - *Other Flute Societies*
-

## SA Flute Society Events

### PIECES AND PIZZA

Thursday, March 30, 6.00 pm

Venue: Tusmore Park Uniting Church, 33 Barr-Smith Street, Tusmore  
 What is it? An informal performance opportunity!  
 See our insert for details and the entry form!

### DAVID CUBBIN PRIZE

Wednesday, May 10, 7.30 pm

Venue: Hartley Concert Room, Kintore Ave, Adelaide  
 Set Piece: Hindemith Acht Stücke  
 Own Choice: 10 mins maximum  
 First Heat: Saturday, May 6  
 Closing Date: April 13

### CAROLYN WHITE MEMORIAL SCHOLARSHIP

Sunday June 24, 12 pm

Venue: Beaumont Uniting Church, 100 Devereux Rd, Beaumont  
 Set Piece: Bizet Entr'acte  
 Age Limit: 15 years and under  
 Closing Date: June 10

### FLUTE FESTIVAL

Sunday, August 27

Special Guest: Uwe Grodd from Auckland, New Zealand  
 Venue: Marryatville High School Music Centre, Kensington Rd.

### FLUTE AND FIFE FUN DAY - with Peter Bartels

Sunday, September 24

Venue: Beaumont Uniting Church, 100 Devereux Rd, Beaumont  
 Ages: All ages

### ENSEMBLE CONCERT AND AGM

Sunday, November 12, 2.30 pm

Venue: Unley Uniting Church, Cnr Unley Rd and Edmund Ave.

## Other SA Events

### ADELAIDE EISTEDDFOD FLUTE DIVISION

Fri-Sun, Aug 11 -13

Venue: Rosefield Uniting Church, 2 Carlton St., Highgate  
 Web: [http://homepages.picknowl.com.au/sgarie/eisteddfod\\_g.htm](http://homepages.picknowl.com.au/sgarie/eisteddfod_g.htm)

### DECS 2006 PRIMARY SCHOOLS MUSIC FESTIVAL

September 18 – 28

Venue: Festival Theatre.  
 Auditions: Monday, February 20 - Thursday, March 2.

**Three orchestras** will be formed to accompany the choir and perform orchestral items. Music students from DECS Primary Schools who would like to participate should **contact Lorraine Brunner**: Ph. 8261-5438, mob 0401-123-329 or e-mail [lorraine.brunner@ims.sa.edu.au](mailto:lorraine.brunner@ims.sa.edu.au)

Students are also invited to audition as **Assisting Artists** (individuals and groups). The Festival is interested in showcasing excellence from our primary school students and providing a prestigious performance opportunity for talented secondary students.

### See website for details about:

- Balaklava Eisteddfod
- Strathalbyn Eisteddfod

### Music Teachers Association Annual Scholarships

The Music Teachers' Association of SA offers scholarships to the students of its members.

Further information from  
 MTA Secretary, Mrs  
 Anne Hutchesson, PO  
 Box 1268, Golden  
 Grove Village, SA 5125,  
 Ph 8251-8168,  
 e-mail  
[mtasa@telstra.com](mailto:mtasa@telstra.com)  
 or the website at  
[www.mtasa.asn.au](http://www.mtasa.asn.au).

*"There is no substitute  
 for practice – you simply  
 have to 'do it'!...  
 Every performance  
 must have **absolute  
 rhythmic security and  
 total musical  
 conviction**"*

**Vernon Hill  
 The Flute Players  
 Book**

## Flute Concerts

Send your concert dates to the Editor for inclusion in this section.

### Recitals Australia Wednesday Lunch Hour Concerts 2005

Venue: Pilgrim Church, 12 Flinders Street, Adelaide.  
 Cost: Adults \$5, Concession \$3. Tickets at the door.  
 Enquiries: Recitals Australia, Ph. 8266-4936.

#### **Wednesday, April 5, 1-10 pm**

Linda Pirie – flute, Tim Kersten - guitar  
 Music by Piazzola and other Latin American composers.

### Elder Hall Lunch Hour Concert Series

Time: 1.10 pm  
 Cost: \$5, Tickets at the door.

#### **Friday, April 7**

Elder Conservatorium Symphony Orchestra,  
 conducted by Joanna Drimatis  
 Solo Flautist – Amy Elks  
 Music by Mozart and Shostakovich.

#### **Friday, May 19**

\*Geoffrey Collins, flute, \*Seung-Eun Lee, oboe, \*Mark Gaydon, bassoon, Leigh  
 Harrold, piano/harpsichord (\*ASO Principals).  
 Music by Telemann, Vivaldi, Goossens and Poulenc.

### Saturday, August 26, 7-30 pm

**Flute Recital featuring Uwe Grodd, flute; Jamie Cock, piano**  
 Pilgrim Church, 12 Flinders Street, Adelaide,  
 Supported by the Brannen-Cooper Fund, ArtsSA and PPCA Trust.

## Sydney Flute Events

### **SYDNEY FLUTE FESTIVAL July 14 - 17**

Venue: Sydney Conservatorium of Music.  
 Enquiries: [david@sydneyflutefestival.com.au](mailto:david@sydneyflutefestival.com.au),  
 Website: [www.sydneyflutefestival.com.au](http://www.sydneyflutefestival.com.au)

### **SYDNEY FLUTE ACADEMY: MUSIC AND HEALTH July 14 -16**

Venue: SCECGS Redlands, Sydney  
 About: An independent three-day, non-residential, intensive flute and health  
 workshop with tutors Sally Walker (currently Guest Principal Flute with City of  
 Birmingham Symphony) and Paul Dhasmana (regular player in the Australian Opera  
 and Ballet Orchestra).  
 Info: [www.sydneyfluteacademy.com](http://www.sydneyfluteacademy.com) or [www.pauldhasmana.com](http://www.pauldhasmana.com)

## Flute on Radio 5MBS – presented by Robert Brown

The Flute Society Program is broadcast on Friday evenings at 7 pm.  
 5MBS is located at 99.9 on the FM Band.

#### **Friday, April 7**

Music for Flute and Guitar Including music composed by Paul Svoboda  
 Sandra Seefeld - flute Richard Goering - guitar.

#### **Friday, June 2**

Recordings made by 5MBS of local flute players in concert.



**2005 Flute Fun Day**  
**Can you see yourself?**  
**Where were you sitting??!!**

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### **Flute Society Library**

*We have an extensive  
 library of music that all  
 members are able to  
 use.*

*Please contact  
 Elizabeth Koch on  
 8303 5343.*

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## “A Life Changing Journey”: The Flutes of Adelaide Study Trip 2005

by Elizabeth Koch

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*"I am a musician who happens to play the flute. I often hear flute playing with not enough dynamics. Push the boundaries and enjoy the imagination of the journey"*

**Michael Cox**  
(September 16, 2005  
Royal Academy of Music, London)

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*Michael Cox and Elizabeth Koch at the Royal Academy of Music in London!*

### Introduction

In September 2005 I took a group of my flute students to Europe, for masterclasses with some of Europe's foremost flautists. This was not a new idea as I had done this project once before in 1999 whilst I was still a member of the Adelaide Symphony Orchestra. I am presently Head of Woodwind at the Elder Conservatorium, University of Adelaide in South Australia and realising that I had a very talented group of students who shared the same passion for playing and teaching, I decided to embark on this project with them.

This project could not have happened without the support of the following organizations: Helpmann Academy, Foundation for Young Australians, PPCA Trust Foundation, Soroptimist International, Australia Council, Flute Society of South Australia, University of Adelaide, Elder Conservatorium of Music, Recitals Australia, Powell Flutes USA and the Brannen-Cooper Fund USA.

I began my organisation of the trip by contacting **Susan Milan, Paul Edmund-Davies, Michael Cox, Sophie Cherrier, Felix Renggli and Philippe Bernold**. With all of these people having the most incredibly hectic schedules, it was like a jigsaw trying to precisely put the timetable together.

My flute students, **Hayley Radke, Natalie Nowak, Amy Elks, Clare Beens and Claire Walker** are all tertiary students at the Elder Conservatorium of Music, University of Adelaide.

One of Australia's most talented pianists, **Leigh Harrold**, agreed to participate in this project and had the challenging task of preparing 26 pieces of music, including Bach Sonatas, Ibert and Mozart Concerti, Sonatas by Feld, Prokofiev, Liebermann, Sancan, Gaubert, Schubert Variations and the incredibly demanding Boulez

Sonatine. Knowing the possibility that there would be limited practise facilities whilst we were overseas meant that the students and Leigh needed to prepare thoroughly before we left Australia.

### London September 10 – 19

Our first session was a consultation class held at the Royal College of Music with **Susan Milan (Professor of Flute at the Royal College of Music)**. Beforehand the students were apprehensive, but as the day progressed they relaxed and took in the exciting atmosphere of the college, as it was also freshers week.

Susan emphasised phrasing, technique and posture, including the importance of the Alexander Technique and she also put the students through their paces with an impromptu scale class.

I was interested particularly in her comments to Hayley who played the Franck Sonata that she needed to play with immense warmth and not volume. Susan encouraged her to make her low register less compressed by opening the throat more. She emphasised that interesting and imaginative playing projects better than just blowing harder and that it is better to use inflection here and there rather than simply a solid sound.

On September 14<sup>th</sup> we all performed in a **concert in the Downer Room at Australia House on the Strand**, with the program including works by Vine and Boyd.

Our second class was held at the Royal Academy of Music. **Michael Cox, (Principal Flute, BBC Symphony Orchestra)** influenced all who attended this class and the effects of this class will remain with us for a very long time. His teaching is exciting and colourful and whilst he is a musician of huge stature, he is quite a humble person.

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## “A Life Changing Journey”

Michael's use of analogies during the day was fascinating. He encouraged the players to fork off from the main road and use different colours and enjoy the imagination of the journey. Much was said about vowel sounds, allowing the sound to glow, to nourish the sound and to use a paintbrush applying thick paint until the next note. The class was illuminating in every sense of the word

We were privileged to hear Michael, accompanied by Leigh Harrold in a stunning program including the Poulenc Sonata, Barber Canzone, Mozart Tregunnslied, Messiaen Le Merle Noir, a flamenco study and Bach Suite in C.

**Paul Edmund-Davies'** class was held in the Blythe Room at Imperial College. Paul started the class with his ideas on the classical music scene, addressing issues such as the importance of having other interests apart from music, working through a series of his own warm up exercises and perceptively highlighting microscopic detail in the students' playing.

Paul's weaving of orchestral excerpts throughout the class was clever and acted as a useful tool for colour. Paul concentrated on the art of communication and becoming an actor rather than an armchair player. Throughout the afternoon, Jonathan Myall displayed some beautiful Powell flutes.

### Basel and Lucerne September 19 – 23

Our flight on September 19 took us to Zurich and then by train to Basel for our brief stay. I had not met **Felix Renggli** before, so it was with great anticipation that we waited for him to arrive at the Basel Conservatory the following morning. Felix is Professor at the Basel Conservatory and at the Freiburg Musik Hochschule. He enthusiastically appeared and maintained a high level of energy all day. Felix had a memory box filled to the brim with different

interpretations, colours, experiences and analogies that were so striking and memorable.

The class began with the Bach A major Sonata with the emphasis on the dance step, with Felix encouraging the players to use all their possibilities, to be more active and generous with their playing and to find the skeleton shape of their pieces. Werner Kubli travelled from Zurich for an exhibition of Powell Flutes.

We travelled to Lucerne the following day as we were invited to **Sir James Galway's** home for afternoon tea. Sir James was keen to hear from the students on any topic and was exceptionally generous when he offered his flutes for the students to play. He listened to each of the students, giving them advice on scale practise and technique, embouchure and posture. It certainly was another magical day and one that will remain in the minds of all of us forever.

### Paris September 23 – October 2

I was looking forward to meeting **Philippe Bernold (Professor of Flute at the Lyon and Paris Conservatoires)** and his wife **Arian Jacob (Professor of Accompanying at the Conservatoire)**, as we had been organising this final leg of the trip for several months.

At the brilliant suggestion of Philippe, we involved several of Arian's accompanying students in this collaboration. The pianists were all very accomplished and well prepared players, adding yet another interesting facet to this project.

Philippe's main points were breathing, the need to tell a story, and articulation. He encouraged the students to switch on to the possibility of doing something new every time. He reinforced the idea that we should not be slaves to the music and that the music should be played with activity in the sound and expression. We were privileged to have a second class with Philippe, this time held in the shop of Allain Cadinot in the Viaduct on Rue Daumesnil in Paris.



Phillipe Bernold, Hayley Radke and Leigh Harrold in Paris

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*"Take in more air!  
Firstly you never know  
what could happen and  
secondly a lot  
of  
air opens up the  
resonance and you'll be  
less likely to get  
stressed"*

**Felix  
Renggli (September  
20th Basel Musik  
Academie,  
Switzerland)**

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The Flutes of Adelaide in the home of the famous Sir James Galway!

## “A Life Changing Journey”



*The Flutes of Adelaide with  
Sophie Cherrier*

The final class was held at the Cite de la Musique with **Sophie Cherrier (Professor of Flute at the Paris Conservatoire)**. This class was devoted entirely to the Boulez Sonatine.

Sophie was quite complimentary regarding the work that Hayley and Leigh had done, particularly on the rhythmic aspects and ensemble. Sophie tidied up the ensemble and encouraged Hayley to develop more communication between herself and Leigh. Sophie said of her own recording that in retrospect it was too fast and whilst she has been playing it for twenty years, she is constantly finding new ways of understanding and interpreting it.

### Conclusion

This report is a simple overview of the trip. There are so many details that need to be told but there is simply not enough room in this article. I have recently completed several detailed articles on each masterclass that will hopefully be published in international flute magazines in 2006.

### Organiser of the Flutes of Adelaide – Elizabeth Koch

*Elizabeth Koch was a member of the Adelaide Symphony Orchestra before taking up the position of Senior Lecturer in Flute and Head of Woodwind at the Elder Conservatorium, University of Adelaide in 2001.*



**ASSOCIATED BOARD  
OF THE ROYAL SCHOOLS OF MUSIC**

### **Associated Board of the Royal Schools of Music (ABRSM)**

is the world leader in the provision of graded music exams with over 600,000 candidates annually in 93 countries. ABRSM is a non-profit organization, all proceeds go back into teacher support, developmental projects and research.

### 2006 DATES for South Australia:

#### PRACTICAL:

1. 17 March: Closing date for entry for first session (May-June)
2. 28 July: Closing date for entry for second session (Oct-Nov)
3. 28 July: Closing date for entry for JAZZ exams (Oct Nov)

#### DIPLOMAS:

Dates as above for Performing, Directing and Teaching diplomas (DipABRSM, LRSM, FRSM).

#### THEORY:

1. 20 January: Closing date for entry for THEORY ONE  
Exam date: Wednesday 1 MARCH
2. 19 April: Closing date for entry for THEORY TWO  
Exam date: Saturday 17 JUNE
3. 1 September: Closing date for entry for THEORY THREE  
Exam date: Thursday 2 NOVEMBER

National Co-ordinator for syllabuses, entry forms and information:

Tel: 1300 132 811      Email: [abrsms@inet.net.au](mailto:abrsms@inet.net.au)  
Fax: 08 9386 2658      Website: [www.abrsms.org](http://www.abrsms.org)



# STUDENT PAGE

by Lisa Gill

## Articulation

Quite a long word, five syllables in fact, and a bit hard to say when you first hear it ... but what does it mean?!

Basically, it refers to the movement of your tongue when playing the flute. When we start learning the flute, we are taught to 'tongue' every note unless a slur is marked.

In the case of a slur, we 'tongue' the first note of the slurred passage and blow continuously for the remaining notes without re-tonguing. This is how we play a *legato* phrase.

## To 'tongue',

**The tip of our tongue should touch the back of our top front teeth (try to aim for where the teeth meet the roof of your mouth) and then move back.**

**This results in a soft 'da' sound at the start of the note and helps us to play with a clear sound, especially when playing fast music.**

Apart from normal tonguing and slurring, there are many other different articulations to learn. Some of these refer to the length of notes and some tell us exactly how to use the tongue, e.g. a harder attack or tonguing in a particular pattern:

*staccato* - short and detached

*tenuto* - fully sustained, up to its full written time-value

*mezzo-staccato* - moderately short and detached

*accent* - a more 'stressed' note

**DOUBLE-TONGUING**

**TRIPLE-TONGUING**

*flutter-tonguing*

- tonguing is alternated with 'd' and 'g' sounds

- as above, but the pattern is usually 'dgd'

- either rolling your rrr's while playing or the effect of dry gargling while playing.

*\*both double and triple tonguing are designed to be used in very fast music. Try saying and then repeating either 'dg' or 'dgd' without your flute. These patterns need to become a reflex so try practicing this on the bus/in the car and see how fast you can do it whilst still keeping it even.*

We use the above articulations to create different characters/personalities in the music. For example...

*staccato* might be indicated when the composer wants a light, bouncy effect, e.g. *Sugar Plum Fairy* from Tchaikovsky's *The Nutcracker Ballet*.

An *accent* might be written on the first beat of a bar if a composer wants that particular beat to be heavier and more emphasized, e.g. in a waltz.

*Flutter-tonguing is often used in music where the composer wants the flute to imitate a 'bird call'.*

Now that you understand more about articulation, try to unscramble the following 'articulation' words (you will find them all above!) and then ask for your teacher's help to draw some notes with the articulation symbols added!

- zomez-atcacto
- utneot
- bdouel-gntouign
- ctenca
- ccstaaot
- erftlut-tnoinggu
- plerit-intgoung

*Happy Articulating!*



## AMEB Update by Alison Rosser

There are **several exciting initiatives** being trialed by the A.M.E.B. this year.

1. **Induction 1 and 2** is a very basic introduction to the A.M.E.B. assessment system and is targeted to young beginners.
2. **A syllabus for Flute for Leisure Grades 1-4** will be introduced soon and will target those students who favour popular music!
3. If you are planning to study for the **Certificate Teaching Music Australia (CTMusA)** qualification, a supportive program is being developed by the A.M.E.B. The syllabus is detailed in the 2006 Manual of Syllabuses.

The program will begin with seminars and workshops to prepare students for the theory examination in August 2006. Following this, support will be provided for the practical examinations and folio presentation.

Studying externally demands a high level of personal commitment, difficult to sustain when working in isolation. The course

provides an opportunity to develop collegial networks with a timetable that gives students a greater sense of achievement and helps maintain their momentum.

The first lecture and workshop for the theory examination will be on Child Development in relation to the learning processes in music and be held on:

<b>Date:</b>	<b>Saturday, April 8</b>
<b>Lecture:</b>	<b>10 am-12 noon</b>
<b>Workshop:</b>	<b>1 pm-3 pm</b>
<b>Venue:</b>	<b>Bishop Hall, Elder Conservatorium</b>
<b>Cost:</b>	<b>\$80</b>

Pedagogy and Repertoire Programming Sessions follow on **May 6 and June 3**. Interested teachers and students are invited to attend an information session on **Saturday, March 11, 11 am-12 noon, Bishop Hall, Elder Conservatorium**.

Presenters include Dr Doreen Bridges, Ruth Saffir, Rodney Smith, Alison Rosser and Monika Laczofy.

For further information, please contact the A.M.E.B. Office, Ph. 8303-8088.

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*"When people are themselves, they sound terrific!"*

*Michael Cox – 2000  
Adelaide Flute Course*

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## CD Review by Robert Brown

### Andy Findon – *Tracked* (Quartz – QTZ 2029)

Over the last 30 years, multi-instrumentalist Andy Findon has been involved in many types of music making, including dance bands, folk-rock, ballet, orchestral, theatre, contemporary, chamber music and more.

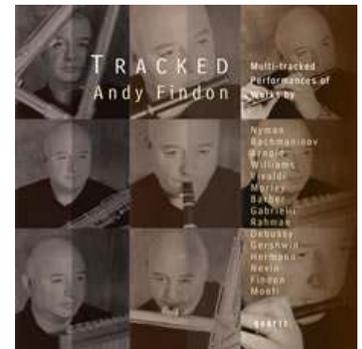
With this background and a facility on a wide variety of wind instruments Andy Findon has become one of London's most versatile session musicians.

On this new CD he uses the technology of multi-tracking (with a few family members and friends joining in) to present a dazzling collection of arrangements and original compositions.

Andy plays Flute, Piccolo, Alto Flute, Bass Flute, Contrabass Flute, Clarinets, Saxophones, Recorders, Indian and Chinese Bamboo Flutes, Ocarinas, Irish Whistles, Folk Flutes and Pan Pipes.

The multi-tracked performances include works by Nyman, Rachmaninov, Arnold, John Williams, Vivaldi, Morley, Barber, Gabrielli, Rahman, Debussy, Gershwin, Hermann, Nevin, Findon and Monti. Highly recommended.

Order this CD from the Quartz website at <http://www.quartzmusic.com/cd/QTZ2029.htm>.



## **The Flute Society of South Australia Inc.**

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We're on the Web! See us at:  
<http://saflutesociety.asn.au/>

## **About The Flute Society of South Australia Inc.**

The Flute Society of South Australia is a non-profit organization that aims to foster and encourage enjoyment of flute playing in the broadest possible sense.

The Society's role includes promoting local and interstate artists, encouraging young players and forging links out into the community.

Regular activities include workshops, concerts, fun days, masterclasses and recitals.

The Flute Society of South Australia Inc. was founded in July 1972 at the instigation of the late Prof. David Cubbin.

Its members represent a wide cross-section of the community – teachers, students, amateur flautists, professional musicians and people from all walks of life, all sharing the same interest – playing, talking about and listening to the flute.

### **Membership Fees**

<b>Adult</b>	<b>\$40</b>
<b>Student, Pensioner, Country, Unemployed, Associate</b>	<b>\$25</b>
<b>Life Membership</b>	<b>\$600</b>

Download a membership form from our website and send it in!

Members receive discounts to all Flute Society events and discounted music, etc. from a various Adelaide music stores (see website for full list)

Please note that this will be the last copy of South Australian Flute News sent to non-financial members. Send your membership renewal to Mrs. Margaret Coventry, Membership Secretary, The Flute Society of SA Inc., 338 Halifax Street, SA 5000.

### **Newsletter Contributions**

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(08) 8431-0452, or email to [robbrown@adam.com.au](mailto:robbrown@adam.com.au)

Attach as a Word or JPEG file or send as body text.

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Whole page, \$100; half page, \$50; quarter page; \$25.

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