

Fall ~ Winter

2005-2006

Inside:

- New Mike Allen Headjoints
- New Exceptional Haynes Models (between \$1350. - \$4200.)
- New \$299. DeFord Model - All Made in The U.S.
- Season's Flute & Stocking Stuffer Specials
- Feature Article on Suzuki Flute: Myths & Methods
- Technical Notes ~ Our New E-Newsletter!



Mike Allen Headjoints for Alto and Concert Flutes

~the hands of a jeweler. . .the heart of a flutist.

Mike Allen's headjoints and flutes are some of the most popular and highly sought in Europe and the U.K. Because of a new, very innovative process of making the tube, they have a wonderful, rich resonance, and great presence in the sound. Both Alto and Concert flute headjoints improve the projection and flexibility of an existing flute.

This special process forms the tube out of one circle of flat silver. "Traditional" tubes are formed by an extruding process that involves much heat and literally pulls the silver through a die. This makes the grain of the silver suffer greatly. Forming the tube out of the circle of flat silver involves no soldering, no heat, and enables the head to respond very quickly. With this process, it is possible to make a headjoint with a dark sound - and a very quick response. This is nearly impossible to do with standard techniques.

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The New Haynes

The Concerto Model \$4200. Range
The Amadeus Series \$1350. - \$2950.

A Brilliant Idea & New, Excellent Craftsmanship

Now, the right group of people, and the right kind of quality. A hand-picked group of the industry's best stringers, finishers, body & headjoint builders are heading up Haynes' artisans. Led by Chris McKenna, a 30 year veteran of painstaking flute building, they are fulfilling the mission of founder Wm. S. Haynes, and are bringing the company into the 21st century.

Surprising close tolerances in mechanism fitting, pro hard felt pads, and a warm, open timbre headjoint, contradicts the price tags of these new models. The scale is a modern (greatly) improved one, truly pitched at A 442. The \$1350. model has many pluses over my old handmade model.

The Concerto Model is Handmade, solid sterling silver throughout, with Straubinger pads, & French points. These are Pro features for a really good price.

Read more about Amadeus Pre-Pro Models and features on pg. 2 (Pre-Pro Instruments - *A Best Buy*)

Our 25th Year
Cincinnati Fluteworks

Ph. 513-579-8294 ~ www.cincinnati-fluteworks.com

New **Technical Notes** 🎵

Our New Publication Starting September 30

FREE Trevor James Polishing Cloth
When You Sign-up! (\$5. value)

This FREE monthly e-mail newsletter will feature topics (with graphics) such as:

- › Headjoint Undercutting & Tonehole Fraizing
- › Selecting a Headjoint that Fits You
- › What Effects Tone?
- › Flute Materials
- › More!

To Subscribe E-mail us:
info@fluteworks.com
Or Sign-up Online at
www.cincinnati-fluteworks.com

We will never share or sell your address!

Mike Allen Headjoints continued. . .

More About Mike Allen. . .

Mike lives in the beautiful Essex part of England and is a second generation metal artisan. He first excelled as a tool and die maker, and then as an accomplished jeweler. He later translated his knowledge into the world of flutes, repairing and building headjoints for the firm of Trevor James & Co. For the last 25 years, he has been an independent flute builder specializing in the marriage of old world standards of workmanship with modern ideas of sound and timbre and producing the tooling to make it possible. Mike is a gentleman and a delight to work with. We're excited to have his headjoints in stock for you to try!

. . .See announcements soon about Mike's Flutes!



Mike Allen Flutes & Headjoints

are available only through Cincinnati Fluteworks
www.cincinnati-fluteworks.com ~ Ph. 513-579-8294



Pre-Professional Instruments A Best Buy

Pre-Professional flute models have really come a long way! Many companies are putting a professional quality headjoint on more of a production line body. You get the big beautiful sound of a Pro flute, with the affordability of the production line model.

In the \$2000 to \$2900 range, you can get the warmth of the solid silver body. Low-end Pro flutes in the \$3000 range usually just have a solid silver headjoint.

The mechanism does look fancier than the regular production line student flute (most have French points on the keys), but most importantly they have a hand-fit mechanism. A hand-fit mechanism insures that your pads will stay seated longer, and last longer. Ultimately, you'll have less down time, and a lot less maintenance to keep it playing at its peak.

The cases and case covers are often more fancy than a professional flute's!

Three of our favorites are the Dean Yang, the NEW Haynes Amadeus, and the Trevor James models.

The Dean Yang Special Model

The quality and playability of this wonderful pre-professional flute is a huge jump from a student instrument — and you don't have the Big Price of a Pro flute!

Most manufacturers determine their "Pre-professional" instruments by price range alone. The headjoint has the handmade care and testing of a Pro flute, and the mechanism is carefully and closely fit to make fingering even and pad seating stay put.

Most importantly, the Dean Yang Special Model has the mature, sophisticated timbre of a much more expensive instrument. We are surprised and delighted about this rich sounding instrument!

Headjoints for Alto and Concert Flutes

Concert Flute Heads

- Solid Sterling Silver \$975.
(lip-plates available in traditional, dished, and low wave)
- 9K Gold Riser adds \$225.
- Platinum Riser (please inquire)
- 9K Gold Lip adds \$725.

Alto Flute Heads

- Solid Sterling Silver \$1030.
(lip-plates available in traditional, low wave, high wave)
- 9K Gold Riser adds \$270.
- 9K Gold Lip (please inquire)

Engraving from \$190.
(please inquire about designs)

(Headjoints Available in Sterling in .016" & .018", 9K Gold in Yellow, Red, or White, 14K in Yellow, Red or White)

Dean Yang Pre-Professional Special Model:

- Sterling Silver head, body, foot.
- Headjoint style options.
- French pointed keys.
- Split E mechanism, or E insert optional.
- Professional leather covered french case.
- Fleece lined Cavallaro case cover or Leather cover with shoulder strap, maple cleaning rod & gauze swab included.

The New Haynes Amadeus Models

The Haynes Amadeus Models show off a beautifully made one price key design. The key cup, spud, and key arm are made in one piece with no solder joints. This produces a consistently hard key that will not only stand up to the rigors of years of constant use, but will hold adjustments extremely well. - A state-of-the-art process.

The hand-cut headjoint makes this a very quick responding flute, with the trademark sweetness of a handmade Haynes.

Haynes Amadeus Model 700 (Y cup arms) & Model 800 (Pointed French Arms):

- Sterling Silver head, body, foot.
- Hand-cut Headjoint.
- Reliable one-piece key construction.
- Split E mechanism, or E insert options.
- French case.
- Fleece lined cover with shoulder strap, maple cleaning rod & gauze swab included.

Cincinnati Fluteworks

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Suzuki Flute: Myths and Method

By Pandora Bryce, Ph.D.
University of Toronto, Canada

Suzuki Method tends to get media attention that shows tiny tots with even tinier instruments, playing extremely advanced pieces. What these images miss is the incredible community of music teachers, students, and families that make the method so successful. An attitude of generosity - with ideas, techniques, mentoring - is integral to the Suzuki philosophy. The teachers, trainers, and families all share a commitment to doing extraordinary work for the benefit of the students. Suzuki Method is focused on the process rather than the product; the fact that the process tends to lead to a high level of musicianship is a pleasant side-effect. Dr. Suzuki never intended his method to produce scads of professional musicians. His nurturing, playful approach to the learning of music was designed to bring joy to children. One of Dr. Suzuki's most famous sayings is "Beautiful tone, beautiful heart." He wanted young children to grow into fine people through the experience of learning to play beautifully.

Music as Mother Tongue: a radical paradigm

Suzuki Method is based on the concept that children can learn music as if it was a mother tongue: start as young as possible, and make music a language as familiar as the language(s) used in the family. Every technique used in Suzuki lessons grows out of that foundation. Dr. Suzuki had little patience with the concept of "talent." He wanted every child to reach his or her potential, even if that potential was limited by physical or developmental challenges. In Suzuki programs, you will tend to see a wider range of playing levels than in traditional programs, because the approach sees the value of the learning process even for those who do not show what is traditionally thought of as musical talent. The fast learners [the 'talented' ones] reach amazing levels of musicianship and technical mastery, yet the Suzuki approach provides equally dedicated nurturing for the students who have to work hard for every small improvement.

Myths

The most common myths and criticisms about Suzuki Method are transformed when you put them in the context of the underlying philosophy. What is more, half a century after the founding of Suzuki Talent Education, many of Dr. Suzuki's "radical" concepts have been embraced by mainstream educators (e.g. Harvard's Dr. Howard Gardner).

Immersion in a musical environment, not "rote" learning



Dr. Pandora Bryce

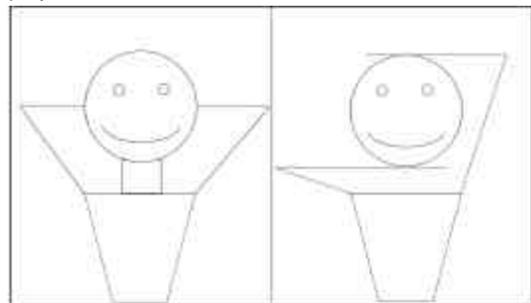
Ideally, Suzuki students begin music lessons before they know how to read (language). Young flutists learn to play by immersion: listening to a recording of their repertoire, watching and listening to the teacher, singing the pieces before playing them, and playing them slowly, bit by bit. It is a holistic and multi-faceted process, like learning to speak. As they learn to read, they are not expected to read at the level of their speech until into the teen years. Because they play well before they master note-reading, their reading ends up sounding fluid and natural.

Suzuki-style Note Reading

There are special Suzuki reading methods and materials that are geared to younger children, and which take into account Suzuki students' highly developed listening skills. The earliest introduction to reading readiness involves playing games that use musical symbols, without the student having to play those symbols on their instrument. For example, students from age 3 to 7 may play musical Bingo, and memory games where they find pairs of musical symbols.



An absolute favorite game with pre-schoolers involves pretending that your head is the note head. When the teacher shows a flash-card of a musical staff with a note on a line, the children make their arms into the line, with their fingertips placed at ear level. For notes in a space, they place one hand on the top of their head, and the other under the chin. As the teacher goes faster and faster, the game gets wilder and funnier! This is a typical Suzuki-style learning game, in which the students are doing an activity that is developmentally appropriate, and are learning a music theory concept through play.



Listening

Music is an aural art, and when it is treated as a mother tongue, the children develop a natural and beautiful "accent" in the language of music. Their phrasing and nuance has the subtlety only possible through immersion. Students who have heard classical music for their whole lives have an unconscious knowledge of what sounds good. Conversely, those who only learn music off the page tend to sound like students who have learned their French out of a textbook: grammatically correct, perhaps, but with an obvious accent and little natural freedom. Frequent listening is a requirement for successful Suzuki learning.

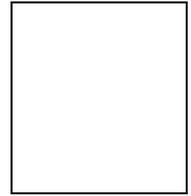
Child-Teacher-Parent "triangle"

A parent attends every lesson, and practices at home with the child. This increases the accountability for practicing, and gives the students important guidance until they are old enough to practice on their own. Parents are taught developmentally appropriate games to play to enhance the learning, and are given suggestions that will help them create a music immersion environment at home.

Common repertoire, memorized

Suzuki students use a standard repertoire and all solo pieces are memorized. The repertoire is learned at the private lesson, and then reinforced in frequent group classes. The groups are fun and social as well as musical. At group classes, the students hear the core repertoire performed by more advanced students, and are inspired

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to reach the next piece, or to develop their interpretation of a piece they already know. They also play and perform the pieces in unison with other students; from this they learn to keep in rhythm, how to improve their interpretations, and to listen and match in ensemble. Since the repertoire is memorized, the teacher has the amazing luxury of leading a group whose eyes are on the conductor, not the printed page. Group classes build a sense of community, and are often the students' favorite part of the program.

Maintaining all repertoire

Once a piece has been learned, it is kept forever. After all, the great artists have a repertoire that they maintain, and it makes sense for young performers to do the same. This leads to added layers of technical mastery, and every student has a collection of pieces ready to perform on short notice.

Summary

To summarize, the concept of music as a mother tongue is the foundation of everything that Suzuki teachers do. It explains the amazing results, and the comfort with which the young flutists perform at such a high level. Suzuki teachers have the added benefit of a community of colleagues who freely share their best ideas, as part of their commitment to helping all children develop ability through music-making.

Pandora Bryce, Ph.D.

Dr. Pandora Bryce teaches on the Faculty of Music at the Univ. of Toronto. She has been a Suzuki flute teacher for more than twenty-five years, and trains Suzuki teachers around the world. She received her B. Mus, and M. Mus. in Flute Performance. Her teachers include Jeanne Baxtresser, Louis Moyse, Per Oien, and Robert Aitken. She can be contacted through flutediva@rogers.com

For more information about Suzuki Flute,
Local Teachers,
&
Training Information
Go to www.suzukiassociation.org

Annual and Preventative Maintenance

Remember your flute, just like your car, needs regular maintenance to keep playing at its best. Hard to play low notes, sluggish articulation, & wierd or bad intonation are all indications of leaks. Annual maintenance will clear up the periodic leaking that sneaks up on you and really stretch out the lifetime of your pads. If you keep playing on leaking pads, it will exacerbate the leaks, and eventually, the pads won't be able to be resealed. That means more down time and much more expense.

Now is a good time to send it in and get it back quickly. We are committed to faster turnaround times so you'll miss as little practice as possible. Give us a call before you ship your flute, and we will phone you with a prognosis as soon as it arrives.

For more info. and prices, see our website: www.fluteworks.com