

JMU FLUTE STUDIO SYLLABUS (BM)

SYLLABUS AND FLUTE STUDIO GUIDELINES

James Madison University
School of Music

SPRING 2008

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Office Hours: As posted, and by appointment.

Course Number: MUAP 320 (Section 0001, 2 units.: music education and music industry; Section 0002, 3 units: performance), Flute Applied

All courses listed above consist of two formally scheduled components, private lessons and masterclasses, as well as several other elements, such as performances, and other required flute-related activities. Lessons are arranged on an individual basis. Masterclasses meet several times throughout the semester, and dates will be distributed early in the semester. Other requirements are discussed below.

Course Description

Flute study at James Madison University is designed to prepare the flute student for a professional career in music performance, teaching, and/or industry.

Registration Information

The Office of the Registrar has indicated that students are responsible for registering for classes and for verifying their class schedules on e-campus. The deadline for adding a Spring Semester class without instructor and academic unit head signatures is **Tuesday, January 15, 2008**. Instructor and academic unit head signatures are required to add a Spring Semester 2008 class between **Wednesday, January 16, 2008 and Thursday, January 24, 2008**. No student will be allowed to register for a Spring Semester class after **Thursday, January 24, 2008**. No exceptions will be made to these deadlines.

Teaching Philosophy/Mission Statement

As a teacher of music, it is the instructor's responsibility to perpetuate the art of music and of teaching music as an essential element of humanity and to impart to others the knowledge she has acquired. To attain these goals, she challenges herself to be an effective teacher by:

- a.) Encouraging a student's creativity, artistic growth, and expressive capabilities.
- b.) Striving to create an environment of open communication, mutual trust and respect.
- c.) Demonstrating adaptability and flexibility in order to teach students as individuals, taking into consideration each student's strengths, areas in need of improvement, and learning style, even though methodology may be similar for many students.
- d.) Upholding the highest standards of artistic excellence, while acknowledging a student's limitations, yet always striving to push beyond those limitations to achieve new goals.
- e.) Encouraging goal setting and achieving in a positive environment, where constructive criticism is prominent and honesty is imperative.
- f.) Helping the student to develop the tools of technique and musicianship that enable him/her to go beyond the instrument to create expressive art.
- g.) Acknowledging and imparting to the student the serious commitment required to be a successful flutist and musician.
- h.) Helping the student to understand the role of the arts and artist in society, and preparing him/her in practical ways for careers in music in the twenty-first century.

Private Lessons

Weekly private lessons provide the opportunity for concentrated study in all aspects of flute performance, including tone development, technique, interpretation, style, and expression, with special attention to the historical context of the material being studied. A curriculum will be developed for each student based on his/her level and goals and will consist of tone and technical exercises, etudes, solo flute repertoire, improvisation, chamber music, orchestral excerpts, and other necessary materials. Requirements for levels of proficiency are distributed at the beginning of the fall semester and indicate requirements necessary to fulfill in order to progress satisfactorily to each successive level. Students are expected to devote significant time to practice and preparation for the private lesson, as well as to his/her own goal setting and progress measuring.

Flute Masterclass

Flute Masterclass will consist of performance classes, studio recitals, special discussions, ensemble playing, listening, and other performance and pedagogical activities. **Attendance is mandatory.** Topics to be addressed or discussed, in an environment of open learning and communication, will include:

Performance Classes

Effective, Efficient, and Healthy Ways to Practice

Articles in *The Flutist Quarterly* and *Flute Talk*

The History and Development of the Flute

Flute Players

Historic Flute Recordings

The Principles of Performance, Stage Presence, and

Performance Anxiety

Orchestral Mock Auditions

How to Set Up a Private Studio

The Basics of Arts Administration and the Nonprofit Sector

Auditions and Competitions

Specific pedagogical topics, to be determined by the class

Performances

Each student in the flute studio is required to perform each semester as follows: for music education and music industry majors, a minimum of one (1) performance on a student recital; for performance majors, a minimum of two (2) public performances or competitions each semester. Performance may be on a Studio Recital, Instrumental Area Recital, Convocation, or other appropriate venue as agreed upon by student and instructor. Instrumental Area Recital dates will be determined by the faculty and will be distributed as early in the semester as possible. Recital performance assignments will be determined by the instructor, with input from the student, as early in the semester as possible.

In addition to fulfilling performance and recital requirements within each student's degree program, students are encouraged to perform as often as possible. These performance settings may include studio recitals each semester, non-required recitals, and performances within the community (churches, retirement communities, nursing homes, hospitals, etc.). Students are also encouraged to participate in competitions that require taped and live auditions, as the preparation process for recording and competition is invaluable and unique unto itself.

Junior and senior recitals will be performed as required by degree program and scheduled according to policies established by Concert & Support Services. Students presenting half recitals are **STRONGLY ENCOURAGED** to present with another flutist who is also performing a half recital. Students are required to write their own program notes for their recitals, to be approved by the instructor. The instructor will make every effort to be at a minimum of one (1) dress rehearsal in the hall prior to the recital.

Accompanists

It is the student's responsibility to secure a *competent* accompanist as soon as possible for all performances, including the final jury, as well as particular repertoire studied in lessons. The student is also responsible for the accompanist's fees. The student should schedule necessary rehearsal time with the accompanist *in advance* of a lesson and should be prepared to bring the accompanist to at least two lessons before a scheduled public performance. Please do not come to a lesson with an accompanist if you have not previously rehearsed the material together!

Jury/Final Examination

Each student is required to play a jury at the end of each semester. The jury is a comprehensive evaluation of the progress the student has made throughout the semester. Jury requirements will be established by the faculty and will be communicated to students. Please refer to your School of Music Undergraduate Handbook.

[Remember, jury performances are just that...performances! Try to enjoy the experience and opportunity, and your

audience will, too!] Jury sign-up sheets will be posted outside Dr. Susan Barber's studio, room 227, at an announced date near the end of the semester.

Large Ensemble Participation

All students enrolled in applied flute are required to audition for and perform in at least one of the large ensembles within the School of Music each semester as assigned.

Attendance Policy

Attendance at private lessons and masterclasses is mandatory. In addition, flute students are required to attend all flute-related activities, which include ALL flute recitals, instrumental area recitals, and convocations on which a flute student or the instructor is performing. If a student is ill for any of these activities, it is his/her responsibility to notify the instructor, in advance, if at all possible, as well as to provide a memo from his/her physician. The instructor will make every effort to reschedule a missed lesson due to illness. Lessons missed for unexcused absences will not be made up and will negatively impact the final grade. If it is necessary to miss a scheduled flute activity for reasons other than illness, the student must secure permission for an excused absence from the instructor AT LEAST 24 hours in advance. The student's absence will be excused at the discretion of the instructor. The only exceptions to these policies are for illness or emergency. Occasionally, the instructor may have to miss a lesson because of a professional obligation. The instructor will notify the student in advance and will make every effort to reschedule the lesson prior to the absence, at the convenience of both the student and instructor. Every effort will be made to ensure that the student has at least a total of twelve (12) lessons each semester. Tardiness is not acceptable except in extreme, extenuating circumstances.

Flute Choir

Flute majors are expected to participate in the JMU Flute Choir each semester. Semester loads and conflicts may sometimes prohibit participation and should be discussed with the instructor each semester. Performance and attitude in Flute Choir rehearsals and concerts will be considered in determining the final applied grade.

Grading Procedures

Grades will be determined based on preparation and performance of lesson material, public performance, fulfillment of required practice time, class participation, attitude, attendance at required events, notebook, and jury. Each component of the final grade will be weighted as follows:

Preparation and performance of lesson material, technique assignments Area Recital/Masterclass Performance, fulfillment of required practice time, Class Participation and Performance/Attitude/Attendance	65%
Notebook	10%
Jury	25%

Academic Honesty

All students are expected to adhere to the James Madison University Honor Code and the provisions of the Honor System, as stated in the JMU Student Handbook.

Appropriate Performance Attire

Students are expected to dress in a manner appropriate for all performances. A performance is considered a special event and should therefore be treated as such in the manner of dress. Please, no bare midriffs, extremely low-cut necklines, flip-flops, short skirts (above the knee), etc. When in doubt, dress conservatively and/or ask the instructor. Remember that you want to draw attention to the music, not yourself.

Practical Considerations for Students

In addition to actively participating to help create the environment for which the instructor strives, and to ensure the above tenets are upheld (please see **Teaching Philosophy/Mission Statement** above), students are expected to:

- 1.) Maintain a consistent daily practice routine. All flute majors (performance, music education, and music industry) are expected to devote a **minimum** of 2-5 hours PER DAY to private practice, in addition to ensemble rehearsal time. Generally, practice time divided into segments throughout the day is more productive, less fatiguing, and presents less risk for injury—practicing in 20-25 minute increments with a 5-minute break is recommended. Students are encouraged to monitor their physical well being closely! Cramming never produces a successful musical result and could invite physical injury.
- 2.) Purchase their own music and texts for literature and pedagogy as agreed upon between the student and teacher.
- 3.) Maintain a notebook/journal for lesson assignments, personal practice achievements and questions, helpful hints, etc. The journal may be reviewed by the instructor weekly.
- 4.) Bring a cassette and/or a minidisc and MD recorder to record lessons. There is a cassette recorder in the studio.
- 5.) Make a regular habit of listening to recordings of ALL kinds, including flutists, orchestral works, vocalists, other instrumental soloists, chamber music, jazz, rock, and anything else of interest! Listening assignments may be made throughout the semester.
- 6.) Demonstrate a positive attitude towards the flute and related activities and recognize that, as a music major, the student's progress on his/her instrument is of highest priority.
- 7.) Be supportive, respectful, and courteous to the other members of the studio to create a positive, professional atmosphere.

Selected Primary Repertoire and Materials (to be selected according to student's needs, ability and level):

[SEE ALSO FLUTE PROFICIENCY LEVELS.] *Required for all students[K1].

Technique/Daily Exercises[K2][K3]

Taffanel & Gaubert	*17 Grands Exercices Journaliers de Mécanisme from <i>La Méthode Complète</i>, Vol. 2	Leduc
Moyse, Marcel	<i>De la Sonorité</i> *Tone Development Through Interpretation <i>Gammes et Arpèges</i> various others	Leduc Leduc Leduc
Pellerite, James	*A Modern Guide to Fingerings for the Flute	Zalo Publications
Reichert, M.A.	*Daily Exercises, Op. 5	Cundy-Bettoney, etc.
Wye, Trevor	(*)Practice Books, Vol. 1-6 or *Omnibus Edition (Vol. 1-5) <i>Complete Daily Exercises for the Flute</i>	Novello Novello
Maquarre, André	<i>Daily Exercises for the Flute</i>	Schirmer

Etudes

(Various)	*The Modern Flutist	Southern Music
Andersen, Joachim	<i>24 Etudes Artistiques, Op. 15</i> <i>24 Instructive Studies, Op. 30</i> <i>24 Progressive Studies, Op. 33</i> <i>24 Etudes Techniques, Op. 63</i>	Novello various various various
Boehm, Theobald	<i>12 Etudes, Op. 15</i>	Amadeus
Donjon, F. & J.	<i>Etudes de Salon et Solos ou Caprices</i>	Amadeus
Karg-Elert, Sigfrid	<i>30 Caprices, Op. 107</i>	Cundy-Bettoney
Moyse, Marcel	*24 Petites Etudes Mélodiques <i>25 Etudes Mélodiques</i>	Leduc Leduc

Solo Repertoire

To be selected from the standard flute repertoire, as listed in sources such as:

Pellerite, James	<i>A Handbook of Literature for the Flute</i>
Toff, Nancy	<i>The Flute Book</i>
Vester, Franz	<i>Flute Repertoire Catalogue</i>

Each student will study a broad range of literature, including styles from the Baroque, Classical, and Romantic eras, as well as contemporary repertoire. In addition, students will be encouraged to seek out a sampling of new and/or unpublished works that may be outside the standard canon.

Orchestral Excerpts

To be selected from various anthologies of orchestral studies, including:

(Various)	<i>The Modern Flutist</i>	Southern Music Co.
Baxtresser, Jeanne	*Orchestral Excerpts for Flute	Presser
Clarke, Harold	<i>Orchestral Extracts for Flute</i>	Trinity College of Music
Wummer, John, compiler	<i>Orchestral Excerpts, Vol. I-IX</i>	International

Every effort should be made for the student to secure the full orchestral parts to any excerpt studied. These may be ordered from Flute World, Little Piper Music, Luck's Music, etc., or photocopied from the orchestral library for **educational purposes only** (be aware of copyright laws).

Piccolo Study

Students will participate in active study of the piccolo, its solo repertoire, and orchestral excerpts. Texts and materials to be used include:

Morris, Patricia	<i>The Piccolo Study Book</i>	Novello
Wellbaum, Jack	<i>Orchestral Excerpts for Piccolo</i>	Presser
Wye, Trevor	<i>A Piccolo Practice Book</i>	Novello

Students will also be encouraged to study the alto and bass flutes through solo repertoire, standard orchestral excerpts, and ensemble performance.

Additional materials will be recommended or distributed throughout the semester.