San José State University  
School of Music and Dance  
MUSC 35A-D/MUSC135A-D: Woodwinds Applied Flute,  
01, Fall 2015 and Spring 2016

Instructor: Catherine Payne
Office Location: Music 201
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Office Hours: By appointment on Mondays
Class Days/Time: By arrangement
Classroom: Music 201
Prerequisites: Successful audition into the applied area
Course Fees: $30 Music Use Fee

Course Description
Applied Lessons 1-8, required each semester for lower and upper division woodwind majors.

Course Goals and Student Learning Objectives
The goal of Woodwinds: Flute is to provide each student with the materials and knowledge to develop their technique and understanding of the flute, and to use this to become a better musician, performer and teacher.

Upon successful completion of each level of this course, students will be able to demonstrate:

1. Improved technical ability on the flute, including finger flexibility, dynamic control, articulation, range, endurance, intonation control.
2. Improved breathing skills.
3. Improved rhythmic skills.
4. Improved concept of sound quality, and be able to demonstrate this in their own sound.
5. Improved knowledge of and ability to play technical patterns such as scales of all sorts, arpeggios, and the chromatic scale.
6. Development of a greater knowledge of various different styles of music.
7. To learn about and apply the use of performance psychology.
8. To increase the student’s intimate knowledge of the repertoire for flute, both solo and ensemble.
9. Improved sight-reading and aural skills.
10. Improved general knowledge of the flute.
11. Improved practicing skills.
12. Perform a successful jury examination at the end of the semester for woodwind faculty.
13. To articulate pedagogy issues, especially in the forum of our Studio Class.

**Required Texts/Readings**

Texts will be selected on an individual basis and as needed.

All music may be ordered from Flute World (MI) or Yesterday’s Service (MA)
fluteworld.com (248-855-0410)
yesterdayservice.com (800-863-5150)

All students should own:

Taffanel & Gaubert 17 Daily Exercises
Trevor Wye Practice Books for the Flute
Jeanne Baxtresser Orchestral Excerpts for Flute

Solo literature will be selected on an as needed basis and according to pedagogical needs. Lists are below.

**Course Requirements and Assignments**

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. In this class, you will spend more than three hours per week. It is expected that BM Performance majors practice a minimum of three hours per day in six sessions and that BM Music Ed majors spend a minimum two hours per day in two sessions, but aiming for three. B.A. students will spend a minimum of 90 minutes per day in practice.

It is necessary to practice in order to achieve the outcomes outlined above and specific expectations detailed below. Practice is the key to improvement. You are athletes in training!
Specific minimum requirements by level (these are MINIMUM requirements – pieces and exercises will be assigned as appropriate to the individual student. Performance majors should be expected to do more, including orchestral excerpts):

Level 1 (35-35A) – All major and natural minor scales performed from memory in two octaves. Technical exercises and etudes selected from books by Altes, Andersen, Berbigueir, Taffanel & Gaubert, Trevor Wye. Solo repertoire selected from the following pieces or similar works:

- Bloch Suite Modale
- CPE Bach Hamburg Sonata
- Boccherini Concerto
- Faure Fantaisie
- Handel Sonatas
- Hindemith Sonata
- Mozart Andante in C
- Quantz Concerto
- Taffanel Andante Pastoral et Scherzettino
- Telemann 12 Fantasies
- Telemann Suite in a minor

Selected orchestral excerpts

Level 2 (35B) – All major, natural and melodic minor scales performed from memory in two octaves. Technical exercises and etudes selected from books by Altes, Andersen, Berbigueir, Taffanel & Gaubert, Trevor Wye. Solo repertoire selected from the following pieces or similar works:

Repertory selected from Level 1

Level 3 (35C) - All major, natural, harmonic and melodic minor scales performed from memory and in various articulations. Chromatic scale (three octaves). Additional technical exercises and etudes selected from books by Altes, Andersen, Berbigueir, Karg-Elert, Taffanel & Gaubert, Trevor Wye. Solo repertoire selected from the following pieces or similar works:

All Level 1, plus:
- Bach Sonatas
- Bach Suite in b minor
- Debussy Syrinx
- Enesco Cantabile et Presto
- Gluck Minuet and Dance of the Blessed Spirits
- Godard Suite
- Honegger Danse de la Chevre
- Kennan Night Soliloquy
Martinu Sonata  
Poulenc Sonata  
Schubert Arpeggione Sonata  
Schumann Romances  
Telemann Methodical Sonatas

Selected orchestral excerpts

Level 4 (35D) – Semester of junior qualifying jury. Jury consists of three contrasting pieces. Technical patterns to include all major and minor (natural, harmonic and melodic) scales performed from memory and using entire range of the instrument. Chromatic scale in three octaves. Technical exercises and etudes selected from by Altes, Andersen, Berbigueir, Karg-Elert, Taffanel & Gaubert, Trevor Wye. Sightreading. Solo repertoire selected from the following or similar works:

Any prior work at any level

Selected orchestral excerpts

Selected chamber music works

Level 5 (135A) – Junior recital preparation begun for BM Performance majors. All major, natural, harmonic, and melodic minor scales, chromatic scales performed from memory. Technical exercises and etudes selected from books by Altes, Andersen, Berbigueir, Jeanjean, Karg-Elert, Pagannini, Taffanel & Gaubert, Trevor Wye. Solo repertoire selected from the following pieces or similar works:

Any prior works at any levels plus:
CPE Bach Sonata in a minor  
JS Bach Partita in a minor  
Borne Carmen Fantaisie  
Bozza Image  
Burton Sonatine  
Dutilleux Sonatine  
Griffes Poem  
Hue Fantasie  
Mozart Concerti (G and D Major)  
Muczynski Sonata  
Reinecke Sonata  
Roussel Joueurs de flute

Additional orchestral excerpts

Selected chamber works
Level 6 (135B) – Junior recital preparation for BM Performance students. All major, natural, harmonic, and melodic minor scales, chromatic scales performed from memory. Technical exercises and etudes selected from books by Altes, Andersen, Berbigueir, Jeanjean, Karg-Elert, Pagannini, Taffanel & Gaubert, Trevor Wye. Solo repertoire selected from the following pieces or similar works:

Any prior works from Level 5, plus

- Franck Sonata
- Martin Ballade
- Reinecke Concerto
- Varese Density 21.5

Level 7 (136C) – Preparation for senior recital begun. All major, natural, harmonic, and melodic minor scales, chromatic scales performed from memory. Technical exercises and etudes selected from books by Altes, Andersen, Berbigueir, Bozza, Casterede, Jeanjean, Karg-Elert, Pagannini, Soussmann, Taffanel & Gaubert, Trevor Wye. Solo repertoire selected from the following pieces or similar works:

Any work from Level 6 onward plus:

- Copland Duo
- Hindemith 8 Pieces
- Liebermann Sonata
- Persichetti Parable
- Prokofiev Sonata
- Sancan Sonatine
- Schubert Introduction and Variations
- Schulhoff Sonata

Level 8 (135D) – Semester of the final solo recital. 60 minutes required for BM-Performance students, minimum 30 for BM-Music Education. All major, natural, harmonic, and melodic minor scales, chromatic scales performed from memory. Technical exercises and etudes selected from books by Altes, Andersen, Berbigueir, Bozza, Casterede, Jeanjean, Karg-Elert, Pagannini, Soussmann, Taffanel & Gaubert, Trevor Wye. Solo repertoire selected from Level 7 works plus:

- Boehm Nel Cor Piu
- Ibert Concerto
- Jolivet Chant de Linos
Liebermann Concerto  
Nielsen Concerto  
Additional orchestral excerpts for final jury after recital.

**Orchestral Excerpts for Flute, selected appropriate to level:**

*Available in Jeanne Baxtresser’s Orchestral Excerpts for Flute book:*

- **Beethoven**  
  - Leonore Overture #3
- **Bizet**  
  - Entr’acte from Carmen
- **Brahms**  
  - Symphony #4
- **Debussy**  
  - L’apres-midi d’un faune
- **Dvorak**  
  - Symphony #8
- **Mendelssohn**  
  - Scherzo from Midsummer Night’s Dream
- **Prokofiev**  
  - Peter and the Wolf, Classical Symphony
- **Ravel**  
  - Daphnis et Chloé
- **Rossini**  
  - William Tell Overture
- **Saint-Saëns**  
  - Carnival of the Animals—Voliere
- **Strauss**  
  - Till Eulenspiegel’s Merry Pranks
- **Stravinsky**  
  - Firebird Suite

*Available in Jack Wellbaum’s Orchestra Excerpts for Piccolo book:*

- **Bartok**  
  - Concerto for Orchestra
- **Beethoven**  
  - Symphony #9
- **Berlioz**  
  - Damnation of Faust
- **Ippolitov-Ivanov**  
  - Caucasian Sketches
- **Mahler**  
  - Symphony #2
- **Ravel**  
  - Ma mere l’oye (Mother Goose), Bolero
- **Prokofiev**  
  - Lieutenant Kije Suite
- **Rossini**  
  - Semiramida, La Gazza Ladra
- **Tchaikovsky**  
  - Symphony #4
- **Shostakovich**  
  - Symphony #6, #8, #9, #10

**Recommended Texts/Readings**

- Flute Talk Magazine (student subscription rates available)
- The Flutist’s Quarterly (National Flute Association—including with student membership)
- The Flute Book, Nancy Toff
- Music and the Flute, Thomas Nyfenger
- The Simple Flute: From A to Z, Michel Dubost
- The Performing Artist’s Handbook, Janice Papolos
- On Playing the Flute, Joachim Quantz
- A Performer’s Guide to Baroque Music, Robert Donington
- The Classical Style, Charles Rosen
Course Learning Outcomes (CLO)

Students in applied flute study will:

1. attend weekly lessons with all assigned material practiced and prepared;
2. practice two to three hours a day on flute lesson assignments only;
3. perform at a high level in lessons, studio classes, required performances and juries with correct notes, rhythms, and articulations;
4. demonstrate musicianship by playing with phrasing and stylistic characteristics appropriate to historical context or other compositional style;
5. perform with a mature characteristic tone quality and will be able to demonstrate pitch sensitivity and the ability to play in tune when performing with piano;
6. demonstrate appropriate stage presence and etiquette when performing in public;
7. demonstrate constantly improving instrumental mechanics as outlined above;
8. demonstrate constantly improving sightreading skill;
9. develop and demonstrate the ability to self-critique all areas of instrumental proficiency and musicianship;
10. perform at a high level in the semester’s flute Listening Hour.

Other equipment / material requirements

Students should own a professional quality flute by the time they play their Junior Qualifying Exam. Performance majors should own a piccolo if possible. Students must own a metronome and a tuner. It is recommended that you purchase a recording device that will allow you to record your lessons. Recording and listening to your lesson will greatly accelerate your progress.

Classroom Protocol

Attendance Policy: Attendance at all lessons is mandatory. Excused absences are conflicts outside of the control of the student (i.e. illness, death in the family). It is important to call and notify me of any absences. Unexcused absences are conflicts within the control of the student (i.e., had another performance/rehearsal, had to study, had another appointment). Each unexcused absence will be considered in your semester evaluation. The teacher may make up lessons if the student gives 24-hour notice with good reason. Instructors are not obliged to make up lessons that fall on school holidays, school trips or due to late registration. Excessive absences will affect semester grade.
Students are also expected to attend any flute recital or clinic at SJSU. Students must attend any master class or performance by an outside flute performer. Students are strongly encouraged to attend saxophone, clarinet, oboe and bassoon recitals and clinics.

**Students must also attend the weekly flute Studio Class even if you cannot enroll in 60L or 160L for credit. This will be part of your grade. Further issues of pedagogy are addressed.**

Students will be advised of flute recitals/clinics.

Electronic devices may not be used during lessons or Studio Class, except for educational taping purposes. **Cell phones must be turned off during all lessons and classes.**

**Assignments and Grading Policy**

**Course requirements:**

1. Prepare all music assigned for every lesson to the best of your ability.
2. Perform a final jury at the end of the semester. The sign-up sheet for this will be posted at least a week before the jury.
3. Perform a scale jury during the last lesson of the semester.
4. Performance majors must practice at least 3 hours a day. Non-performance majors must practice at least 2 hours daily.
5. Solo performance experience is essential to the development of the music major. Every music major is required to perform a work from the standard repertory in the following venues:

   A. Studio Recital - a recital of students from an applied instructor's studio for the purpose of performing for one another. Not open to the public.

   B. Public Recital - Appearance on the Tuesday-Thursday Recital Hours, or other recitals open to the public.

   C. Minimum Performance Requirements

   The following represents the minimum requirement:

   **Freshmen:**  
   BM Mus Ed - one studio recital required  
   BM Performance - one studio and one public performance required  

   **Sophomore:**  
   BM Mus Ed - two studio recitals required  
   BM Performance - two public performances required

   **Junior:**  
   BM Mus Ed - one studio and one public performance required  
   BM Performance - one public recital and one full Junior Recital required

   **Senior:**  
   BM Mus Ed - one public performance and one-half Senior Recital  
   BM Performance - one public performance and one full Senior Recital
No major may graduate without meeting these requirements. Performance dates and types must be verified on each semester's jury form. Documentation (e.g., the program) must be provided at each jury.

**Grades:**

Grading will be based on lesson preparation, performance in Studio classes, Listening Hour and recitals, and your jury performance. You must be on time, complete or exceed the assignments given and make constant and steady progress in all areas on which you are concentrating. Studio Class participation and a collegial attitude is important as well.

1. A grade will be assigned for every lesson based on the student’s preparation and attitude.
2. Each student, apart from those doing the Junior Qualifying Exam, will be given a specific scale jury in the last week of semester.
3. Every student must perform a jury during finals week.
4. Every student must supply proof of attendance for at least 12 concerts during the semester. Failure to do so will result in a lowering of the grade by 1/3.

The breakdown of the final grade will be:

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson preparation/participation</td>
<td>45%</td>
</tr>
<tr>
<td>Scale jury and final jury</td>
<td>30%</td>
</tr>
<tr>
<td>Studio and/or public performances</td>
<td>10%</td>
</tr>
<tr>
<td>Studio class participation</td>
<td>15%</td>
</tr>
</tbody>
</table>

**Lesson Preparation/Participation Grade Criteria**

A – Student played all materials as assigned musically and with few mistakes. Student showed evidence of excellent preparation, was very attentive and responsive.

B – Student played the materials as assigned with some mistakes. Student showed evidence of very good preparation, and was attentive and responsive.

C – Student played the materials assigned with many mistakes. Student showed evidence of average preparation, and/or was not always attentive and responsive.

D – Student was not able to play the materials assigned. Student showed evidence of insufficient preparation, and/or was not attentive and responsive.

F – Student did not play the assigned materials, did not show any evidence of preparation, and/or was not attentive and responsive.

**Final Jury**

The final, regular jury will be held during Finals week. Students in MUSC 35A-D and 135A-D will perform one or two movements or pieces of contrasting styles and an
orchestral excerpt or etude (excerpts required for performance majors). Sight reading is required.

Students in their fourth semester of study, MUSC 35D, must perform a Junior Qualifying exam as their jury, which must be passed in order to progress to upper division flute study. This exam will consist of either three contrasting solo pieces with piano accompaniment, or two solo pieces with accompaniment and a solo work or etude. The music to be performed will be selected by the instructor. Scales will be performed during the Junior Qualifying Exam, and sight reading is required.

Tentative course calendar including assignment due dates, exam dates, date of Final exam:

Studio Class—Monday at 7 pm (occasional Friday mornings)

Flute Listening Hour—Tuesday, Sept. 30

Final jury date: During exam week

Scale jury date: during your last lesson of the semester, unless the Junior Qualifying Exam is being undertaken that semester, in which case scales will be performed on the final jury date during the Junior Qualifying Exam.

University Policies

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html. Information about late drop is available at http://www.sjsu.edu/sac/advising/latedrops/policy/. Students should be aware of the current deadlines and penalties for adding and dropping classes.

Consent for Recording of Class and Public Sharing of Instructor Material

University Policy S12-7, http://www.sjsu.edu/senate/docs/S12-7.pdf, requires students to obtain instructor’s permission to record the course.

• “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
• You may not record studio class except with permission of instructor and all students present.
• “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Academic Integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. http://www.sjsu.edu/senate/docs/S07-2.pdf requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at http://www.sjsu.edu/studentconduct/

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Integrity Policy S07-2 requires approval of instructors.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at http://www.sjsu.edu/aec to establish a record of their disability.

In 2013, the Disability Resource Center changed its name to be known as the Accessible Education Center, to incorporate a philosophy of accessible education for students with disabilities. The new name change reflects the broad scope of attention and support to SJSU students with disabilities and the University's continued advocacy and commitment to increasing accessibility and inclusivity on campus.

Student Technology Resources

Computer labs for student use are available in the Academic Success Center at http://www.sjsu.edu/at/asc/ located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.
A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Counseling Services

The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling Services website at http://www.sjsu.edu/counseling.