APPLIED FLUTE
MUAP 1209-031, 1209-032, 1219-031, 1219-032, 1229-031, 3209-031, 3219-031, 3219-032,
5209-031, 5229-031
Syllabus—Fall 2021

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Department/School: Music
Lessons location, time: M284, individual times
Studio class time, location: Wednesdays 1:00-1:50, M275

COURSE OBJECTIVE AND DESCRIPTION:
The objective of applied flute lessons is to aid in the development of the student as a flutist, musician, educator, and person and to help the student reach his/her fullest potential. This will be achieved through the study of assigned repertoire, etudes, scales and studies, reading, and discussion in lessons and studio classes.

Course Description (as per the General Bulletin):
1209, 3209, 5209: One semester hour credit, half hour instruction per week. For secondary or minor instrument, non-majors and undeclared majors. Placement audition required. May be repeated for credit. May not be taken for audit.
1219, 3219: Two semester hours credit, one hour instruction per week plus studio class weekly. For music majors in music degree program. Placement by audition required. May be repeated for credit. May not be taken for audit.
5229: Three semester hours credit, one hour instruction per week plus studio class weekly. For performance majors in the Master of Music degree program. Placement audition required. May be repeated for credit. May not be taken for audit.

Program Learning Outcomes:
Undergraduate:
1. Students will demonstrate knowledge of applicable solo materials;
2. Students will demonstrate an orientation to the fundamentals of pedagogy as pertaining to the instrument or area of study;
3. Students will demonstrate comprehensive capabilities in preparing and performing a solo at a high level.

Graduate:
1. Student will demonstrate knowledge of applicable solo materials;
2. Students will demonstrate an orientation to the fundamentals of pedagogy as pertaining to the instrument or area of study;
3. Students will demonstrate comprehensive capabilities in preparing and performing a solo at a level commensurate with graduates of a Master of Music in performance.

**Student Learning Outcomes:**

**Undergraduate:**
1. Through private lessons, individual practice sessions, and performances in studio class, students will demonstrate ever-increasing knowledge and skill in each successive semester in the areas of:
   a) intonation
   b) rhythmic precision
   c) technique
   d) stance and stage presence
   e) tone
   (PLOs 1, 2, 3)

2. Students will demonstrate a growing knowledge of standard repertoire by:
   a) learning at minimum one studio recital piece and one jury piece each semester (multiple pieces in the case of senior recitals), performing a barrier jury after the fourth semester, and culminating in a senior recital in the senior year
   b) performing during lessons, studio class, and studio recitals
   c) attending recitals
   d) self-directed listening
   (PLOs 1, 2, 3)

**Graduate:**
1. Through private lessons, individual practice sessions, and performances in studio class, students will demonstrate ever-increasing knowledge and skill in each successive semester in the areas of:
   a) intonation
   b) rhythmic precision
   c) technique
   d) stance and stage presence
   e) tone
   (PLOs 1, 2, 3)

2. Students will demonstrate a growing knowledge of standard repertoire by:
   a) learning at minimum one studio recital piece and multiple solo/chamber works as appropriate, culminating in a recital commensurate with graduates of a Master of Music in performance
   b) performing during lessons, studio class, and studio recitals
   c) attending recitals
   d) self-directed listening
   (PLOs 1, 2, 3)

**Applied Instruction-MUAP 1219/3219:** Two semester Hours Credit, one hour instruction per week plus one hour studio class or convocation weekly. Students are expected to practice assigned materials individually that may include etudes, exercises, daily routines, ensemble music, and/or solos two hours daily, six days per week for a total of twelve hours of outside preparation each week for fifteen weeks. Students are also expected to attend and/or perform in required recitals, upper levels, and/or juries which is typically an additional five to ten hour time requirement during the fifteen week semester.
**Applied Instruction-MUAP 1229/3229:** Three semester Hours Credit, one hour instruction per week plus one hour studio class or convocation weekly. Students are expected to practice assigned materials individually that may include etudes, exercises, daily routines, ensemble music, and/or solos four hours daily, six days per week, for a total of twenty-four hours of outside preparation each week for fifteen weeks. Students are also expected to attend and/or perform in required recitals, upper levels, and/or juries which is typically an additional five to ten hour time requirement during the fifteen week semester.

**Applied Instruction-MUAP 1209/3209/5209:** One semester Hour Credit, half hour instruction per week. Students are expected to practice assigned materials individually that may include etudes, exercises, daily routines, ensemble music, and/or solos thirty minutes-one hour daily, six days per week for a total of three-six hours of outside preparation each week for fifteen weeks. Students are also expected to attend and/or perform in required recitals.

**Applied Instruction-MUAP 5229:** Two semester Hours Credit, one hour instruction per week plus one hour studio class or convocation weekly. Students are expected to practice assigned materials individually that may include etudes, exercises, daily routines, ensemble music, and/or solos three hours daily, six days per week for a total of eighteen hours of outside preparation each week for fifteen weeks. Students are also expected to attend and/or perform in required recitals, which is typically an additional five to ten hour time requirement during the fifteen week semester.

**COURSE REQUIREMENTS:**

All music majors will attend a weekly 25-minute repertoire lesson, a weekly 25-minute technique lesson, and studio class (Wednesdays at 1:00). Attendance at all lessons and studio class is mandatory; your lesson time is reserved for you–unexcused absences may result in the lowering of the final grade; missed lessons will not be made up. (Teacher’s absences may be made up; the teacher’s absences for professional events may be made up in lesson pairs and/or through performance in studio class and/or masterclasses, etc.) Students should come to lessons and studio classes warmed up and prepared. Studio class is an additional weekly hour to help subsidize times when the teacher may be out of town, to work on technique and performing, and to discuss flute-related topics. Attendance and active participation are required of majors.

SRT music majors’ lessons will consist of a weekly 50-minute lesson (this may be split into two sessions) given by the adjunct instructor or Graduate Teaching Assistant. Grading will be based on improvement and attendance using etudes/studies, repertoire, scales (Major/minor, others as applicable), the studio recital performance, and woodwind jury, with the goal of performance proficiency and practical performance knowledge.

Minor lessons will consist of ½ hour one-on-one instruction given by the professor or adjunct instructor or Graduate Teaching Assistant contingent on space availability in the instructors’ schedules. Grading will be based on improvement and attendance using etudes/studies, repertoire, and scales.

The Master Degree in Flute Performance and the Performing Artist Certificate will be an intense study of flute in repertoire (solo and chamber), technique, literature, excerpts, and recordings. Students are expected to spend significant time outside of class in performance preparation (practicing/rehearsing), score study, literature reading and recording listening, and to build their personal repertoire and recording libraries.
All students taking major flute lessons will perform in a studio recital each semester (minors are welcome to perform). Performance majors and graduate [performance] students are strongly encouraged to give additional public performances (solo or chamber) and are highly encouraged to seek out performance opportunities and competitions outside the university (in addition to SFA functions).

All students are required to check e-mail on a daily basis. Please be sure to forward your SFA account if this is not your primary e-mail account. In addition, be sure to check the flute board/door regularly for any announcements or handouts. You are responsible for e-mailed and posted information.

Expect to buy materials for lessons each semester, to include: required repertoire, individual repertoire, etudes, technique books, flute related books, recordings, etc. Expect semesterly costs between $50-100. Everyone should have a copy of the DeLaney Daily Dozen (Lisa Garner Santa Flute/Theory Workout), Taffanel & Gaubert’s 17 Big Daily Finger Exercises, Moyse's Daily Exercises for the Flute, Terri Sanchez’s The Aspiring Flutist’s Practice Companion (the one with the black cover), and other exercises as assigned. The SFA music library is also a useful resource, as is imslp.org. Required materials are to be acquired in a timely manner and brought to lessons/classes. The instructor will not photocopy music.

Students are expected to attend flute related guest-artist masterclasses and concerts, and to support one another and the faculty in performances. A list of required flute-related events will be handed out. Students must sign in at required flute events (unless performing).

Practice time should be proportional to the number of credits for which you are registered; the rule of thumb is one hour of practice every day for each hour that you are registered; however, you should put in as much time as is needed to effectively learn your materials. Students are encouraged to keep a practice journal in which to record the amount of time practiced, the materials worked on, how they feel, anything related that comes up, questions, listening, etc. and a lesson binder in which to keep review notes from each lesson, programs of concerts attended and performed, and any other relevant materials you may need for your musical/professional/academic future, such as: handouts, repertoire list (all students should keep an updated list of repertoire they have studied), recording list, etc.

The instructor reserves the right to require practice charts for any students not making sufficient progress.

Please see attached Studio Class and Technique Schedules for further requirements and materials.

For any performances with collaborators (including recitals and studio recitals): Dr. Guenther needs to be at coachings for each of your pieces; if it is not possible to meet with your collaborators during your lesson time, it is your responsibility to make arrangements during existing lesson times. Playing in Accompanying Class (Tuesday/Thursday 12:30, Recital Hall) is also encouraged. Please see the Flute Studio Degree Recital Checklist for guidelines about procedures for degree recitals.
For studio recitals requiring pianists: students will submit original piano parts to me with contact information (name, phone, e-mail); it is the student’s responsibility to contact the pianist assigned to him/her; students will rehearse with their pianists in a timely manner according to the Accompanying Area Guidelines (at least one month prior to performance with student pianists, at least two weeks prior with faculty/staff pianists) – failure to do so may result in the student losing his/her pianist and having to play without a pianist on the recital.

Concert attire will be conservative black (unless otherwise instructed by the ensemble director [flute studio recital attire is not required to be black, but please dress professionally – ie. dresses/skirts below the knee or pants, no low-cut tops, appropriate footwear]); this means: ladies: long pants/skirt/dress (past the knees), appropriate, overlapping conservative tops; gentlemen: tuxedo or black suit (with black socks); everyone: NO flip-flops. Please dress appropriately for lessons; no pajamas! **When performing in a masterclass, please dress nicely (no sweatpants or torn up jeans – be professional!).**

**Cell phones will be shut OFF during all classes and lessons.**
Please feel free to come and talk to me any time, should you have any questions or concerns, flute related or otherwise. My door is always open.

**REQUIRED MATERIALS:**
Flute, metronome, tuner, pencil (bring your own pencils), music stand, masks, multiple flute cleaning swabs (silk is preferable), Taffanel et Gaubert *17 Big Daily Finger Exercises*, Moyse's *de la Sonorite*, Moyse's *Daily Exercises for the Flute*, Delaney’s Daily Dozen/Lisa Garner Santa’s *Flute/Theory Workout*, Terri Sanchez’s *The Aspiring Flutist’s Practice Companion* (black cover); see flute board for studio repertoire requirements for the semester; see handout for studio class/masterclasses scheduling; additional repertoire, etudes, studies will be decided on an individual basis. Every student will purchase and use a calendar/date-book/appointment book (you may do this on your phone) to record and keep track of all required events, studio related and otherwise.

**Recommended Materials:** *Tone Development Through Interpretation* by Marcel Moyse; Geoffrey Gilbert’s *Technical Flexibility; Creative Practice Ideas & Exercises for the Whole Musician – Flute* by Jennifer Keeney; Geoffrey Gilbert’s *Sequences for Flute*; Breath Builder (available at Carolyn Nussbaum’s).

**COURSE CALENDAR:**
See attached studio and technique schedules.

**COVID-19 ADDENDUM:**
*Please be as flexible as needed with any possible changes in structure and scheduling. Students are to follow all CDC, University, and School of Music guidelines with regard to safety and prevention of the spread of COVID-19. Kindly wear a mask whenever not playing.*
GRADING:
The grading of applied lessons is highly subjective by nature. Grading will be based on the following criteria:

1) Lessons – 70%
   includes: lessons – 65%
   lessons are split 50% technique lesson (scales/chords, etudes, technical exercises), 50% repertoire lesson (65% total)*
   memorized etude (majors only) – 10%
   written project (majors only) – 10%
   technique jury (music majors only) – 15% [SRT technique jury material to be decided by instructor]
   *1 letter grade will be taken off the corresponding weekly lesson for a missed required event

2) Studio Recital Performance – 15% (majors only; otherwise this percentage rolls into the Lesson grade.)

3) Jury/senior or graduate recital – 15%
   woodwind jury: solo(s) with contrasting parts
   upper level jury: pass/fail
   senior/graduate recital: assessment rubric grade
   graduate students/minors: if not giving a recital, this percentage will be rolled into your Lesson grade.

For majors:
To qualify for an “A” students must pass a minimum of 12 etudes in the semester in addition to repertoire and other weekly lesson requirements.
To qualify for a “B” students must pass a minimum of 9 etudes in the semester in addition to repertoire and other weekly lesson requirements.
To qualify for a “C” students must pass a minimum of 7 etudes in the semester in addition to repertoire and other weekly lesson requirements.
Passing less than 7 etudes in the semester will result in a grade of “D” or lower.

**Completing the required number of etudes does not necessarily guarantee the corresponding grade, it only qualifies you for that grade. In severe cases, alterations can be made to this plan of study to accommodate for auditions, competitions, etc. If injury is affecting your ability to complete this assignment, please contact me immediately as alterations can be made as necessary.

Statement on Diversity
I am completely dedicated to supporting an environment that is inclusive and fair to all. Fostering a positive and encouraging environment where all feel safe to become the best versions of themselves is a priority in this studio. I ask that you, as students, help to create an atmosphere of support, caring, respect, and understanding of one another, realizing that we each come to the table with different backgrounds, stories, and challenges. There is no tolerance for judgements based on faith, socioeconomic status, gender, gender identity, sexual orientation, skin color, disabilities, or physical appearance or challenges. At the same time, I encourage healthy discussions about tough questions as we all endeavor to challenge ourselves to grow and become
better citizens. My door is always open for discussion of these topics.

**Withheld Grades Semester Grades Policy (A-54)**
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**ATTENDANCE POLICY:**
Students are expected to attend all lessons, studio class (majors only), and required events (see attached schedule).

**HELPFUL NUMBERS:**
Carolyn Nussbaum Music Company: (972) 985-2662 or www.flute4u.com
Eble Music (Groth Music): (952) 948-5281 or www.grothmusic.com
Flute World: www.fluteworld.com or (248) 855-0410
Beethoven and Company: (850) 894-8700
Von Huene Workshops: (617) 277-8690 or eric@vonhuene.com (sheet music and books)

**ACADEMIC INTEGRITY:**
Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

**Definition of Academic Dishonesty**
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one’s paper without giving the author due credit.

Please read the complete policy at http://www.sfasu.edu/policies/student-academic-dishonesty-4.1.pdf
Students with Disabilities
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

Mental Health and Wellness
SFA values students’ mental health and the role it plays in academic and overall student success. SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.

On-campus Resources:
SFA Counseling Services
www.sfasu.edu/counselingservices
Rusk Building, 3rd Floor
936.468.2401

SFA Human Services Counseling Clinic
www.sfasu.edu/humanservices/139.asp
Human Services, Room 202 936.468.1041

Crisis Resources:
Burke 24-hour crisis line: 1.800.392.8343
Suicide Prevention Lifeline: 1.800.273.TALK (8255)
Crisis Text Line: Text HELLO to 741-741