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 2023

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Office: M284
Office Hours: by appointment
Department/School: Music
Class location, time: M284, by arrangement;
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 shared 50-minute slot with a lesson buddy), 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 semestery 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 and de la Sonorite, 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. Please see the Flute Studio Degree Recital Checklist for guidelines about procedures for degree recitals.

For studio recitals requiring pianists: students must fill out the online pianist request form and will submit original piano parts to Dr. Petti (with contact information [name, phone, e-mail]) within 5 days after that (as per policy); 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.

Performance attire: 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; dresses/skirts past the knees or pants, conservative 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:
A well-maintained flute at the intermediate model or higher level, metronome, tuner, pencil (bring your own pencils), 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.
The order of etudes books (starting freshman year) is: Berbiguier 18 exercises/studies/etudes, Koehler 12 studies op. 33 Book 2, Anderson op. 33 – Amsler/Delaney edition; Karg-Elert 30 Caprices; Clary Flute Etudes Book

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.
GRADING:
The grading of applied lessons is highly subjective by nature. Grading will be based on the following criteria:
1) Lessons – 70%
   Lessons are split 50% technique lesson (scales/chords, etudes, technical exercises), 50% repertoire lesson
   *1 letter grade will be taken off the corresponding weekly lesson for a missed required event
2) Memorized etude (majors only) – 5%
3) Written paper/project (majors only) – 5%
4) Technique jury (music majors only) – 5% [SRT technique jury material to be decided by instructor]
5) 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/jury, this percentage will be rolled into your Lesson grade.

For majors: an etude should be passed off weekly.

Technique Jury Information:
Technique juries will take place during dead week (last week of classes – the week before finals week). Materials must be memorized, will be performed with the tracks, and will vary depending on year/semester (see below).
First-semester freshmen: Major, minor, chromatic (10 mins – 2 time slots)
Second-semester freshmen: Major, minor, chromatic, triad routine (15 mins – 3 time slots)
First-semester sophomores: Major, minor, chromatic, pentatonic, triad routine (20 mins – 4 time slots)
Second-semester sophomores: Major, minor, chromatic, pentatonic, wholeton, UNS, triad Routine (20 mins – 4 time slots)
First-semester juniors: Major, minor, chromatic, pentatonic, wholeton, UNS, triad routine, 7
   th chord routine (30 mins – 6 slots + 1 extra)
Second-semester juniors and Seniors: Major, minor, chromatic, pentatonic, wholeton, octatonic, UNS, Augmented triads, triad routine, diminished 7ths, 7
   th chord routine (35 mins – 7 time slots + 1 extra)

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
Flute World: www.fluteworld.com or (248) 855-0410
Eble Music: (319) 338-0313
Beethoven and Company: (850) 894-8700
Von Huene Workshops: (617) 277-8690 or eric@vonhuene.com (sheet music and books)
**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.

**Academic Integrity (4.1)**

*The Code of Student Conduct and Academic Integrity* outlines the prohibited conduct by any student enrolled in a course at SFA. It is the responsibility of all members of all faculty, staff, and students to adhere to and uphold this policy.

Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. Cheating includes, but is not limited to: (1) Copying from the test paper (or other assignment) of another student, (2) Possession and/or use during a test of materials that are not authorized by the person giving the test, (3) Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member, (4) Substituting for another person, or permitting another person to substitute for one's self, to take a test, (5) Falsifying research data, laboratory reports, and/or other records or academic work offered for credit, (6) Using any sort of unauthorized resources or technology in completion of educational activities.

Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one's own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one's own academic work being offered for credit or in conjunction with a program course or degree requirements.

Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.

Misrepresentation is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual or to injure another student academically or financially.

**Withheld Grades Semester Grades Policy (5.5)**

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 coursework 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 to com-
pute the grade point average. For additional information, go to
https://www.sfasu.edu/policies/course-grades-5.5.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 Ser-
vice Building, and Room 325, 468-3004 / 468-1004
(TDD) as early as possible in the semester. Once verified, ODS will notify the course in-
structor and outline the accommodation and/or auxiliary aids to be provided. Failure to
request services promptly may delay your accommodations. For additional information,
go to http://www.sfasu.edu/disabilityservices/.

Student Wellness and Well-Being
SFA values students’ overall well-being, mental health and the role it plays in academic and
overall student success. Students may experience stressors that can impact both their
academic experience and their personal well-being. These may include academic pressure
and challenges associated with relationships, emotional well-being, alcohol and other drugs,
identities, finances, etc.
If you are experiencing concerns, seeking help, 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:
The Dean of Students Office (Rusk Building, 3rd floor lobby)
www.sfasu.edu/deanofstudents
936.468.7249
dos@sfasu.edu
SFA Human Services Counseling Clinic Human Services, Room 202
www.sfasu.edu/humanservices/139.asp
936.468.1041
The Health and Wellness Hub “The Hub”
Location: corner of E. College and Raguet St.
To support the health and well-being of every Lumberjack, the Health and Wellness Hub
offers comprehensive services that treat the whole person – mind, body and spirit. Services
include:
• Health Services
• Counseling Services
• Student Outreach and Support
• Food Pantry
• Wellness Coaching
• Alcohol and Other Drug Education
www.sfasu.edu/thehub
936.468.4008
thehub@sfasu.edu
Crisis Resources:
• Burke 24-hour crisis line: 1.800.392.8343
• National Suicide Crisis Prevention: 9-8-8
• Suicide Prevention Lifeline: 1.800.273.TALK (8255)
• johCrisis Text Line: Text HELLO to 741-741