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Queens College, City University of New York, Aaron Copland School of Music

## Flute Lessons, spring 2012

Music 150, 187, 188, 287, 288, 387, 388

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**Instructor:** Prof. Alice Jones

**Office hours:** Monday, Wednesday 10:45-11:30 am or by appt.

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### Course description

Each student is entitled to 13 half-hour individual lessons per semester. By the end of 3 years (6 semesters) of lessons, each student should:

- Be able to play chromatic scales, all major and minor scales, and arpeggios (at least 2 octaves, preferably 3) at a steady tempo and without hesitation
- Improve in all the aspects of flute tone production: tone quality, breath control, intonation, flexibility, and dynamic control in all ranges of the instrument
- Be familiar with standard pieces of the solo flute repertoire from all time periods (baroque, Classical, romantic, and 20<sup>th</sup> century)

Each semester, we will work together to make sure that you are on track to meet these (and additional) goals. The exact repertoire covered (solos, etudes) will be determined by each student's individual abilities and existing knowledge of repertoire. Topics covered in lessons will fall in to these general categories:

Technical work (scales,  
arpeggios, etc.)

Tone development  
Etudes

Solo repertoire  
Sight reading

### Grading policy

Semester grades for are calculated based on the satisfactory completion of the following minimum workload. This is nonnegotiable and required in order to earn an A in the course. If the work is not learned properly, then full points will not be awarded. The grading breakdown is as follows:

Assignment	Total possible points
Scales – chromatic, major, minor, arpeggios as assigned	10
Etudes at the assigned tempo (5)	10
Tone development/pitch exercises (5)	10
Solos from the standard repertoire – completion and improvement (2)	20
Studio performances – performing and critiquing (4)	20
Concert attendance (2)	10
Practice journal and listening assignments (10 points each)	20

#### Grading scale

A+ = 97-100

B+ = 87-89

C+ = 77-79

D+ = 67-69

A = 94-96

B- = 84-86

C = 74-76

D = 60-66

A- = 90-93

B = 80-83

C- = 70-73

F = below 60

### Attendance policy

Each student is expected to arrive on time and ready to play for his/her lesson. Arriving unprepared will result in a reduced grade.

Cancellation/rescheduling policy. Each student may cancel up to two lessons per term. I will only reschedule one of them. Cancellations within 3 hours of a scheduled lesson time count as an unexcused absence and will not be made up. Unexcused absences result in a loss of 5 points from the final grade.

Piano accompaniment. In addition to other repertoire requirements for the term, all students are required to work with a pianist this semester on standard solo repertoire for flute and piano, and each student is expected to rehearse his/her solo repertoire with the studio pianist weekly. Once a month, the student will bring the pianist to his/her lesson for coaching; there will be no fewer than 3 and no more than 4 lessons with a pianist present. Students will also be expected to perform with piano at all studio classes, recitals, and master classes. Plan on bringing your pianist to lessons during these weeks:

February 20-24

March 19-23

April 16-20

Studio pianist: Jenny Chan, rosy\_1026@live.hk

## Lesson notebook/practice journal

Each student is required to keep a thorough lesson/practice journal to document assignments and practice routines. This will document your progress and keep your short term and long term goals in sight. The notebook must contain:

- I. Weekly assignments. During lessons, the student should write down assignments for the next week and general issues mentioned during lesson. Every piece of music assigned should have a) a metronome marking goal, and b) additional specific tasks (hand position, body posture, breathing, vibrato use, tone color, etc.).
- II. Listening assignments. Each student will have a weekly listening assignment, often directly related to his/her repertoire. This recording/set of recordings should be listened to attentively and notes should be taken in the notebook of stylistic issues, phrasing, and musicality that can be incorporated into one's own playing.
- III. Daily practice regimen.
  - a. Record exactly what you practiced each day: warm-ups/tone exercises, scales (with metronome markings), pitch/tone exercises (with tuner pedal), etudes (with metronome markings), solo repertoire (with metronome markings).
  - b. Every item practiced should be accompanied by a set of goals for the day (i.e. breathing/phrasing, posture, evenness, pitch accuracy, etc.). Meet your goals.
  - c. In addition, every day you should "perform" something – play either your etude or your solo repertoire through (or a chunk of it) without stopping, twice. This will build both your physical and mental endurance. DO NOT STOP if you make a mistake; you have to learn to recover and to keep thinking ahead. When you are done with your two play-throughs, write down what didn't go well (problem notes/measures, breathing, unsteady tempo or rhythms, tone quality, etc.) – these are aspects that still need to be internalized and should be focus of your practicing either later that day or the next.
- IV. Rehearsals with pianist. What was rehearsed? What went well? What do you specifically need to personally work on to make your next rehearsal effective? What problem areas/issues do you need to address in private lessons or in lessons with your pianist? Create a game plan to make the most effective use of your time.

## Required materials

Each student should bring to his/her lesson:

A flute in good working condition	Scores for all repertoire (flute and piano parts)
Notebook for lesson assignments, notes, fingerings, techniques, etc.	Marcel Moyse – <i>Tone Development Through Interpretation</i>
Metronome	Pencil
Tuner	A positive attitude

Also strongly recommended for use at home:

Recording device for taping lessons and taping oneself	Nancy Toff – <i>The Flute Book</i>
A music stand for practicing	Ardal Powell – <i>The Flute</i>
Taffanel & Gaubert – <i>17 Daily Exercises</i>	Michel Debost – <i>The Simple Flute</i>
	Giovanni Battista Lamperti – <i>Vocal Wisdom</i>

## Concert attendance (2)

An important part of playing is performing, and a great way to learn about performing is to attend performances. Each student should plan to attend at least 2 concerts every semester. I will provide information about upcoming performances both at Queens College and around New York City in lessons and via email. In addition to enjoying the performance, also consider the following questions when thinking about the concert afterwards:

- What captivated you about the performance? What would you have wanted to change about the performance? Consider visual aspects as well as “purely” musical ones.
- What did this performer do that you would like to emulate in your own playing and performing?
- What did you think of the programming choices?

Type your response to the concert (no more than 2 pages); turn it in to me within one week of the performance. Use your best prose and writing skills – even though this is not a writing course, you should not let sloppy writing get in the way of your ideas.

Due dates: March 2, May 4. Late assignments will be worth 50% of their original value.

## Studio performances

Each student will perform a piece from his/her current lesson repertoire for the rest of the studio in a semi-formal setting. Other members of the studio will provide feedback (written and oral). These will take place at regular intervals throughout the term. Your grade will reflect your preparedness to play, the respectfulness you show your colleagues, and your ability to provide effective critiques in real time.

February 27, evening – Studio performance  
March 26, evening – Studio performance  
Early April – Master class Judith Mendenhall (?)  
April 23, 12:15p – Studio recital, Lefrak Hall

## Flute studio calendar

Use this calendar to make sure you are on track to meet all the syllabus requirements for the term. You are responsible for 5 different etudes, 5 different tone development exercises, 2 solos, and technical work. Be ready to play at assigned tempi.

Week	Date	Plan on playing in lessons	Still working on
1	1/30–2/3	Etude #1 Solo #1	Tone development Rehearse solo with pianist
2	2/6–10	Tone development #1 Solo #1	Etude Rehearse solo with pianist
3	2/13–17 M February 13 – Lincoln’s Birthday (no classes)	Etude #2 Solo #1	Tone development Rehearse solo with pianist
4	2/20–24 M February 20 – Presidents’ Day (no classes) T February 21 – classes follow a Monday schedule	Bring pianist to lessons – Solo #1	Etude, tone development
5	2/27 – 3/2	<b>Studio performance #1</b> – 2/27, 5p (?) <b>Concert essay #1 due 3/2</b> Tone development #2 Solo #1	Etude Rehearse solo with pianist Preparing solo #2
6	3/5–9	Etude #3 Solo #1 or 2	Tone development Rehearse solo with pianist
7	3/12–16	Tone development #3 Solo #2	Etude Rehearse solo with pianist
8	3/19–23	Bring pianist to lessons – Solo #2	Etude, tone development
9	3/26–30	<b>Studio performance #2</b> – 3/26, 5p (?) Etude #4 Solo #2	Tone development Rehearse solo with pianist
10	4/2–5	<b>Master class?</b> Tone development #4 Solo #2	Etude Rehearse solo with pianist
	4/6–15	Spring Break – no classes <b>Master class?</b>	
11	4/16–20	<b>Master class?</b> Bring pianist to lessons – Solo repertoire	Etude, tone development Solo
12	4/23–27	<b>Studio recital</b> – April 23, 12:15p, Lefrak Etude #5 Solo #2	Tone development Rehearse solo with pianist
13	4/30–5/4	<b>Concert essay #2 due 5/4</b> Tone development #5 Any other remaining requirements	Etude Rehearse solo with pianist
	5/7–14	Make up lessons as needed	
	5/16	Reading day – no classes	
	5/17–24	Final exams <b>Juries</b> (performance evaluations) – TBA	