Course Outline for Applied Music

Revised August 2016

1) Instructor Information:

Prof Anne Thompson, Lecturer in Flute Performance
Studio: Music Building 217
Office Telephone: 519-661-2111 Ext. 84319
Email: aathomps2@uwo.ca

2) Course Information: See also the “Master Course Outline for Applied Music Instruction” is posted at:


Course numbers for both Graduate and Undergraduate courses being taught will vary from year to year and the list of possible course numbers appear in the Master Course Outline for Applied Music Instruction. Performance Class for the Fall and Winter Terms of 2016-2017 takes place Tuesdays from 5:30-7:00 p.m.

Final Jury Examinations dates posted here:


Final Jury Requirements can be found at:


3) Course Syllabus:

The applied music courses in flute performance are comprised of 12 weekly private lessons for each student in each term, performance in a bi-weekly Performance class and the preparation and performance of one class recital per year and year end juries. The objective of the weekly lessons is to give the student a good grounding in tonal and finger technique on the flute and experience learning a wide variety of repertoire, largely for flute alone or for flute and piano, and to prepare the student for performing in masterclasses, recitals and the year end juries. Performance classes are held 6 times per term and the purpose of the class is to provide students with experience in performing in front of their peers and of giving and receiving constructive criticism about these performances. In the performance classes, each non-performance major student is required to perform a minimum of 2 times per term and performance majors must perform 3 times per term. All students are required to offer both written and verbal comments on the performances that they hear in class. A schedule of these
classes and sign up sheets for scheduling these performances will be posted outside the studio. Works that involve a piano part must be performed with piano but orchestral excerpts or flute studies without accompaniment are an acceptable substitute for some of these performances. It is expected that all jury repertoire will be played in the masterclass performances and that the pieces with accompaniment have been worked on in lessons before the masterclass performance. As part of this course, students are required to attend a minimum of 12 concerts in the school year and complete the concert cards that are handed out at the beginning of each year.

Prof. Thompson will give make up lessons if it is necessary for her to miss one of the 12 lessons in each term. However, in the case of missed lessons by the student, make up lessons can only be given if there has been advance notice of that absence or if the absence is due to illness or family emergency and if the extra lesson can be accommodated in the schedule.

For information about lesson regulations, performance class regulations and Applied Music Grading please refer to:


Look under “Studio Instructor Mark” & “Performance Class Mark” as well as at the course outline posted on the Music website called “Course Outline for Applied Music Instruction”.

4) Course Materials:

Materials for this course will vary from one student to the next depending on their ability but students are expected to provide their own music for the works that they choose to play and for studies. Library copies are acceptable. Year end jury material will provide the bulk of the repertoire and is listed by year in the Jury Requirements for Flute listed on the Performance area of the website. Other repertoire will be determined by each student in consultation with Prof. Thompson and will include other pieces, studies and exercises designed to address individual playing problems.

5) Methods of Evaluation:

The Applied Music grade is based on the proportion of 40% for the End of Year Jury, 10% for the Masterclass. The 50% portion for weekly lessons is now being broken into 40% for progress in weekly lessons and 10% for the Evaluation of Technical Requirements.
The private lesson portion of Applied Music is graded based on progress made in students’ individual playing (for example in tone production or tonguing) and in material under preparation. The performance class portion of Applied Music is graded out of 10 and comprises 10% of the year end mark. This mark is based on attendance, which is mandatory for all students for all classes, preparation for performance in the class and comments or suggestions offered to other students in the class.

Any absence from either performance class or lessons without prior notice is inadvisable since it will be taken into account when marking takes place.

The Evaluation of Technical Requirements will be based on the preparation of technical requirements. The list of technical requirements is listed by year below and will be evaluated by the instructor in the last 3 weeks of the second term. It will no longer be evaluated in the end of year juries. The evaluation will take place during the masterclass time in one of the last 3 weeks of the term one player at a time. There will be a sign up sheet for times well in advance.

**Technique Requirements for Flute**

**M1140 M1925**

**Technique**

All Major and Melodic Minor Scaled and Arpeggios

M.M. Quarter note = 80, in eighth notes

To be played from memory, ascending and descending in two octaves all slurred and all tongued

**M1920 M2925**

**Studies** Choose two studies - from Andersen op.41 or Kohler op. 33, book 1 or 2

**Technique**

Taffanel and Gaubert : 17 Big Daily Exercises- all articulations

Scales : Exercise No. 4

Minimum Speed : Quarter note = 69 in sixteenth notes
M2920  M3925

Studies  Select two studies from either Berbiguier 18 Etudes or Andersen op. 33, 30 or 21

Technique
Marcel Moyse: Daily Exercises  Minimum Speed
Major scales-Exercise A  Quarter note=80 in sixteenth notes
Minor scales-Exercise B  Quarter note=80 in sixteenth notes
Seventh Chords-Exercise D  Quarter note=72 in sixteenth notes

M2921

Studies  Two studies selected from Karg-Elert 30 Caprices

Orchestral Excerpts
Required editions:

Orchestral Excerpts for Flute by Jeanne Baxtresser  - Theodore Presser Co.
Orchestral Excerpts for Piccolo by Jack Wellbaum  - Theodore Presser Co.

Solos -- as indicated in required excerpt editions

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<tr>
<th>Flute</th>
<th>Dvorak</th>
<th>Symphony Nr. 8</th>
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<tr>
<td></td>
<td>Rimsky-Korsakov</td>
<td>Capriccio Espagnol</td>
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<td>Beethoven</td>
<td>Symphony Nr. 3</td>
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<td>Strauss</td>
<td>Salome, Dance of the Seven Veils</td>
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<th>Piccolo:</th>
<th>Beethoven</th>
<th>Symphony Nr. 9</th>
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<td>Shostakovich</td>
<td>Symphony Nr. 5</td>
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Studies
Choose two studies from the Boehm: 24 Caprices op. 26

Technique

Marcel Moyse Daily Exercises
All tongued, all slurred, two slurred/two tongued, two tongued/two slurred, one tongue/three slurred and three slurred/one tongued. Minimum speed: Quarter Note = 80 in sixteenth notes
Major 3rds: Exercise E

M3922

Orchestral Excerpts

Required editions:
Orchestral Excerpts for Flute by Jeanne Baxtresser - Theodore Presser Co.
Orchestral Excerpts for Piccolo by Jack Wellbaum - Theodore Presser

Solos -- as indicated in required excerpt editions

Flute Excerpts

Beethoven
Leonore Overture No. 3
Debussy
Prelude to The Afternoon of a Faun
Brahms
Symphony Nr. #4
Rossini
William Tell Overture
Hindemith
Symphonic Metamorphosis
**Piccolo Excerpts**

Rossini Overture to La Gazza Ladra

Berlioz The Damnation of Faust

Rimsky-Korsakov Scheherazade

**M4920 M4929**

**Studies** Choose two studies from Andersen op. 15

**Technique**

**Marcel Moyse Daily Exercises**

All tongued, all slurred, two slurred/two tongued, two tongued/two slurred, one tongue/three slurred and three slurred/one tongued. Minimum speed: Quarter Note = 80 in sixteenth notes

Minor 3rds: Exercise F