

DSU FLUTE STUDIO

Flute Proficiencies: Your “Plan of Attack” for Success

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The following list will help you plan your practice, lessons, and recitals during the years in which you are a member of the DSU Flute Studio.

Why are there similar standards for music performance and education majors? The best teachers are able to demonstrate competence on an instrument. Although you may not feel that you are a “performer,” you need to be stronger on your primary instrument than your students are. The flute in particular is a popular instrument. High school and even middle school students around the United States now perform French conservatory pieces, and these students are playing the pieces quite well, both technically and musically. If you want your students to have high standards, you need to have high standards, too. **The best way to teach excellence is to model it.** Furthermore, all music students are expected to participate in chamber music ensembles at DSU. The best ensemble members are those who grow musically throughout their entire school career, becoming leaders and contributing to a strong music program.

If you have any questions or would like to have me consider substitutions to this list, please ask. All substitutions must be approved in writing and kept in your lesson notebook. I reserve the right to make changes to this list to fit each individual’s needs on an ongoing basis. (This is, after all, a tool for success, not a rigid “one-size-fits-all” program!)

All music majors should play in Studio Class and Convo every semester each year. You may play anything from these pages for studio, and solo or chamber repertoire for Convo.

* = performance major requirement; optional for others. The instructor may require memorization of excerpts.

FIRST YEAR

REQUIRED TEXTS: (general resources)

- *Selected Flute Repertoire: A Graded Guide for Teachers and Students* (Published by the NFA. You may also download the Guide as a pdf file if you are an NFA member.)
- *New Harvard Dictionary of Music*, edited by Don Randel. You will also use this in MUS 105 (Music Literature), which I teach in the Spring.
- Optional splurge: *Harvard Biographical Dictionary of Music*

AUTUMN

- All major scales (2 octaves) memorized, mm = 80 (16th notes)
- Chromatic scale memorized, up to C4, mm = 80
- Potter - scale book – 1 key each week
- 9-12 etudes as assigned
- Articulation studies as assigned

SPRING

- All major and minor scales memorized, mm = 100 (Plan to pass the scale barrier THIS SEMESTER.)
- Chromatic scale up to C4, mm = 100
- Potter – scale book – *must be completed this semester.*
- 9-12 etudes as assigned
- Articulation studies as assigned
- 1 excerpt*
- For students who have already finished Potter: T&G #1 memorized; T&G #4

ANY TERM

- Perform one chamber work (may include coached flute duets, trios, or quartets)
- Perform one memorized piece (level C or higher from the NFA Repertoire Guide)
- Suggested etudes: Kohler, Garibaldi, Andersen 41, 30, 33, or Berbigieur
- Repertoire: at least one substantial piece each term (comparable to level G/H from the NFA Repertoire guide)
- At some point during your time at DSU, we will hold a group lesson on baroque ornamentation. You will need to have a copy of Ornamentation: A Question and Answer Manual, by Lloyd-Watts & Bigler for this class.

SOPHOMORE

REQUIRED TEXTS: (focus on musical expression)

- *Proper Flute Playing*, by Trevor Wye
- *Music and the Flute*, by Thomas Nyfenger

AUTUMN

- Chromatic scale up to D4, mm = 120
- All major/minor scales memorized, mm = 120
- T&G #1-8 (#1 memorized)
- 10-14 etudes as assigned
- 1 excerpt*
- Articulation studies as needed

SPRING

- Chromatic scale up to D4, mm = 120
- All major/minor scales memorized, mm = 120
- T&G #9-16
- 10-14 etudes as assigned
- 1 excerpt*
- Articulation studies as needed
- Pass the scale barrier (BEFORE the jury – preferably in the spring of your first year)
- At jury, successfully perform a work at Level I or higher as part of barrier exam for upper division credit.
- Schedule junior half recital and choose music (performance majors)

ANY TERM

- Perform one chamber work
- Perform one memorized piece (level E or higher from the NFA Repertoire Guide)
- Suggested etudes: Kohler, Anderson 41, 30, 33, or Berbigieur
- Repertoire: at least one substantial piece each term (comparable to level H/I from the NFA Repertoire guide)

JUNIOR

Performance students prepare for half recital (preferably for Spring term). Consider NFA competitions when choosing repertoire.

REQUIRED TEXTS: (focus on performance and historical context)

- *The Flute*, by Ardal Powell (very helpful for writing program notes! You might wish to look for the paperback.)
- *Alternative Fingerings for the Flute*, by Nestor Herszbaum
- *Flute Stories: 101 Inspirational Stories from the World's Best Flute Players*, edited by John Sinclair (optional, but very inspiring!)
- *A Basic Guide to Fingerings for the Piccolo*, by Steven Tanzer (optional)

AUTUMN

- T&G in a week
- 10-14 etudes as assigned
- 2 excerpts*
- 1 study from Tone Development Through Extended Techniques or Flying Lessons (available in the DSU library)

SPRING

- Vade Mechem scales
- 10-14 etudes as assigned
- 2 excerpts*
- Schedule senior recital and choose music
- One study or solo with extended techniques

ANY TERM

- Perform one chamber work
- Perform one memorized piece (level G or higher from the NFA Repertoire Guide)
- Suggested etudes: Anderson 30, 33, 15, or 63, JeanJean, Karg-Elert, Flying Lessons
- Repertoire: at least one substantial piece each term (comparable to level J from the NFA Repertoire guide)

The junior half recital (performance majors) MUST contain:

- one chamber work
- one work for flute alone
- students are highly encouraged to memorize at least one work on the recital
- One work that is learned without the aid of the instructor.

SENIOR

Performance majors prepare for senior recital; Music Ed majors prepare for half recital. Consider NFA competitions when choosing repertoire.

REQUIRED TEXTS: (focus on vocation)

- *The Flutist's Handbook: A Pedagogy Anthology*, edited by Stoune, published by NFA
- *Making Music in Looking Glass Land: A Guide to Survival & Business Skills for Classical Musicians*, by Ellen Highstein

AUTUMN

- 4-8 etudes as assigned (Ed majors); 5-15 etudes as assigned (Performance majors)
- Recital music
- Minimum of 2 excerpts*
- Vade Mechem sequence

SPRING (Performance Majors)

- 4-9 etudes as assigned
- Vade Mechem sequence
- Extended Techniques as assigned
- Recital music
- Excerpts (as time permits)

ANY TERM

- Perform one chamber work
- Perform one memorized piece (level G/H or higher from the NFA Repertoire Guide)
- Suggested etudes: Anderson 30, 33, 15, or 63, JeanJean, Karg-Elert, Flying Lessons
- Repertoire: at least one substantial piece each term (comparable to level J from the NFA Repertoire guide)

The senior full recital (PERFORMANCE) MUST contain:

- one work with extended techniques
- one chamber work
- one flute-alone work
- one work that is learned without the aid of the instructor (DSU requirement)

Students are highly encouraged to memorize at least one work on the senior recital.

The senior half recital (MUSIC ED) MUST contain:

- one chamber work
- one work for flute alone
- one work that is learned without the aid of the instructor (DSU requirement)

Students are highly encouraged to memorize at least one work on the senior recital.

A WEEK OF TAFFANEL & GAUBERT

Mon	Tue	Wed	Thur	Fri	Sat
#1 (1)	#2 (1)	#1 (2)	#2 (2)	#1 (3)	#2 (3)
#4 (1)	#4 (1)	#4 (2)	#4 (2)	#4 (3)	#4 (3)
#5 (1)	#5 (2)	#5 (3)	#5 (4)	#5 (5)	#5 (6)
#6A #'s (2)	#6B #'s (7)	#6A b's (1)	#6B b's (6)	#6A #'s (4)	#6B b's (1)
#7 #'s (4)	#7 b's (1)	#7CM (1)	#7CM 8va (1)	#7 b's 8va (5)	#7 #'s 8va (2)
#8 (1)	#9 (1)	#8 (3)	#9 (2)	#8 (5)	#9 (3)
#10 (1)	#11 (1)	#12 (1)	#13 (1)	#14 (1)	#15 & #16 (1)

Numbers in () indicate the starting articulation for that day.

Source unknown.