Molly Alicia Barth

Vanderbilt University Blair School of Music

molly.a.barth@vanderbilt.edu

mollybarth.com

**FLUTE STUDIO UNDERGRADUATE HANDBOOK**

1. Undergraduate flute studio suggested repertoire

A. Year one

B. Year two

C. Year three

D. Year four

E. Additional repertoire suggestions

2. General studio information

A. Reference books

B. Studio class format

C. Instrumental playing test

D. Recitals/performances

E. Expectations for private lessons/grading

F. Make-up policy for lessons

3. Chamber music suggestions

4. Words of wisdom

5. Practice session advice

6. Mid-semester assessment sheet

7. Flute pedagogy handbook

8. Anderson Etudes- variations

9. Fundamentals list

10. Scale Game outline

Recommended music houses:

Flute World: (248) 855-0410, [www.fluteworld.com](http://www.fluteworld.com/)

Carolyn Nussbaum Music: 1-(877) FLUTE4U, [www.flute4u.com](http://www.flute4u.com)

\*Note: When purchasing sheet music, obtain the least-edited publication (Barenreiter, Henle), especially when purchasing Baroque or Classical era music

***UNDERGRADUATE FLUTE STUDIO REPERTOIRE*:**

Each year all undergraduate students refer to the same list, regardless of class year.

***YEAR ONE***

**Etudes:**

Anderson, C.J.- 24 Studies for Flute Solo, Op. 33 (with my variations)

Donjon- 8 Etudes de Salon

Boehm, Theobald- 24 Caprices, Op. 26

Karg-Elert, Sigfrid- 30 Caprices, Op. 107

**Technique:**

Robert Dick- Tone Development through Extended Techniques

Walfrid Kujala- The Flutist’s Vade Mecum, 2nd Edition

Marcel Moyse- Tone Development Through Interpretation

Taffanel/Gaubert- 17 Big Daily Exercises

**Unaccompanied:**

Berio, Luciano- Sequenza

Bozza, Eugene- Image

Carter, Elliott- Scrivo in Vento

Hailstork, Adolphus- Flute Set

Harberg, Amanda- Hall of Ghosts for solo piccolo

Karg-Elert, Singfrid- Sonata Appasionata

Granados, Marco- La Bella y El Terco

Higdon, Jennifer- Song

Hindemith, Paul- Acht Stucke

Hoover, Katherine- Reflections

Takemitsu, Toru- Voice

Telemann, G.P.- 12 Fantasies

**Concertos/Solos with orchestra:**

Bach, C.P.E.- Concerto in D Major

Bach, J.S.- Suite in b minor

Boccherini- DM Flute Concerto

Griffes, Charles- Poem

Mozart, W.A.- Concerto in G Major

Nielsen, Carl- Concerto

Quantz, J.J.- Concerto in G Major

Vivaldi, Antonio- Piccolo Concerto in C Major, RV 443

**Solos with piano accompaniment:**

Bach, J.S.- Sonatas

Boehm, Theobald- Elegy

Borne, F.- “Carmen” Fantasy

Bunch, Kenji- Velocity (2006)

Clarke, Ian- Orange Dawn

Coleman, Valerie- Wish

Copland, Aaron- Duo

Dutilleux, Henri- Sonatine

Higdon, Jennifer- Flute Poetic

Hindemith, Paul- Sonata

León, Tania- del Caribe, soy!

Piston, Walter- Sonata

Poulenc, Francis- Sonata

Ran, Shulamit- Birds of Paradise

Telemann, George Philipp- Sonata in F Major for piccolo

Telemann, George Philipp - Methodical Sonatas

Flute Music by French Composers

**Orchestral excerpts:**

Flute:

Bartok- Concerto for Orchestra

Beethoven- Symphony No. 7

Bizet- L’Arlesienne Suite No. 2

Dvorak- Symphony No. 4 in G Major

Mendelssohn- Italian Symphony, 4th movement

Prokofieff- Classical Symphony

Ravel- Daphnis et Chloe Suite No. 2

Strauss- Till Eulenspiegel

Tchaikovsky- Symphony No. 4

Piccolo:

Ippolitov-Ivanov- Caucasian Sketches, Procession of the Sardar

Prokofieff- Lieutenant Kije

Ravel, Maurice- Mother Goose Suite

Rossini- la Gazza Ladra Overture

Shostakovich- Symphony No. 5

***YEAR TWO***

**Etudes:**

Anderson, C.J.- 24 Studies for Flute Solo, Op. 30

Bitsch, Marcel- Douze Etudes

Moyse, Marcel- 25 Melodic Studies

Paganini, N- 24 Caprices, Op.1

Piazzola- Tango Etudes

**Technique:**

Debost, Michel- The Scale Game (to be provided by Professor Barth)

Dick, Robert- Tone Development through Extended Techniques

Moyse, Marcel- Tone Development through Interpretation

Taffanel/Gaubert- 17 Big Daily Exercises

**Unaccompanied:**

Bach, C.P.E.- Sonata in a minor for flute solo

Bozza, Eugene- Phorbeia

Brown, Elizabeth- Trillium (1999)

Chamberlain, Nicole- Asphyxia

Debussy, Claude- Syrinx

Granados, Marco- The Hibiee-Jibiees Venezuelan Joropo-Etude

Hoover, Katherine- Winter Spirits

Hailstork, Adolphus- Yuhwa

Ibert, Jaques- Piece

Myers, Andre- Falling Skyward

Telemann, G.P.- 12 Fantasies

Varese, Edgard- Density 21.5

**Concertos/Solos with orchestra:**

Bach, C.P.E.- Concerto in d minor

Corigliano, John- Voyage

Harberg, Amanda- Concerto for Piccolo and Orchestra

Jolivet, A.- Concerto

Martin, Frank- Ballade

Mozart, W.A.- Concerto in D Major

Mozart, W.A.- Concerto in C Major for flute and harp

Reinecke, Carl- Flute Concerto, op. 283

Vivaldi, Antonio- Concerto in g minor, “La Notte”

**Solos with piano accompaniment:**

Bach, J.S.- Sonatas

Barber, Samuel- Canzone

Bartok, Bela- Suite Paysanne Hongroise

Bonis, Mélanie- Flute Sonata

Boehm, Theobald- Nel Cor Piu Non Mi Sento, Thema und Variationen

Coleman, Valerie- Requiem Milonga

Demersseman, J.- Grand Air Varie

Donjon- Elegie

Hasse, J.A.- Sonata in d minor

Higdon, Jennifer- Legacy

Hue, Georges- Fantasie

León, Tania- Alma

Müthel, Johann Gottfried- Sonata in D major

Prokofieff, Serge- Sonata

Schubert, Franz- Sonata in a minor, “Arpeggione”

Schumann, Robert- Three Romances, Op. 94

Still, William Grant, arr. Alexa Still- Songs

Vivaldi, Antonio- Sonata No. 4, 5, or 6

Widor, C.- Suite Op. 34

Flute Music by French Composers

**Orchestral excerpts:**

Flute:

Beethoven, Symphony No. 4

Bizet- Carmen Suite No. 1, Intermezzo

Brahms- Symphony No. 4, 4th movement solo

Mendelssohn- Scherzo from a Midsummer Night’s Dream

Prokofieff- Peter and the Wolf

Stravinsky, Igor- Petrouchka (1947 revised version)

Piccolo:

Bartok- Concerto for Orchestra

Berlioz- Damnation of Faust, Menuet des Follets

Dvorak- Carnival Overture

Shostakovich- Symphony No. 8

Shostakovich, Symphony No. 10

***YEAR THREE***

**Etudes:**

Anderson, C.J.- 24 Studies for Flute Solo, op. 21

Casterede, Jacques- Douze Etudes for flute

Furstenau, A.B.- 24 Etudes for Flute, Op. 125

JeanJean, Paul- Etudes Modernes for flute

**Technique:**

Debost, Michel- The Scale Game (to be provided by Professor Barth)

Taffanel/Gaubert- 17 Big Daily Exercises

Wye, Trevor- Practice Book #6

**Unaccompanied:**

Bach, J.S.- Partita in a minor

Charke, Derek- WARNING! Gustnadoes Ahead (with electronics)

Coleman, Valerie- Danza de la Mariposa

Dick, Robert- Lookout

Fukushima, Kazuo- Mei

Hailstork, Adolphus- Flight

Hayden, Paul- A Tre

Harberg, Amanda- Don’t Forget to Write

Higdon, Jennifer- rapid fire

Hoover, Katherine- To Greet the Sun

Marais, Marin- Les Folies d'Espagne

Muczynski, Robert- 3 Preludes, Op. 18

Telemann, G.P.- 12 Fantasies

**Concertos/Solos with orchestra:**

Foss, Lukas- Renaissance Concerto

Hansen, Howard- Serenade

Ibert, Jacques- Concerto

Mozart, W.A.- Concerto in G Major

Rivier, Jean- Concerto

Rodrigo, J- Concierto Pastoral, for flute and orchestra (1978)

Stamitz, Carl- Concerto in g minor

Vivaldi, Antonio- Piccolo Concerto in C Major, RV 444

**Solos with piano accompaniment:**

Bach, J.S.- Sonatas

Boehm, Theobald- Grand Polonaise

Bon, Anna- Flute Sonata in D Major, Op. 1, No. 4

Briccialdi, G.- Il Carnevale di Venezia, op. 78

Casella, Alfred- Sicilienne et Burlesque

Coleman, Valerie- Amazonia

Coleman, Valerie- Legends

Demersseman, J.- Sixth Solo de Concert

Hailstork, Adolphus- Sonatina

Higdon, Jennifer- Autumn Reflection

Hoover, Katherine- Medival Suites

Martinu, Bohuslav- Sonata

Messiaen, Oliver- Le Merle Noir

Mozart, W.A.- Andante and Rondo

Muczynski, R- Sonata

Musgrave, Thea- Piccolo Play in Homage to Couperine, piccolo and piano

Roussel, Albert- Joueurs de Flute, Quatre pieces

Saint-Saens, Camille- Odelette

Zyman, Samuel- Sonata

Flute Music by French Composers

**Orchestral Excerpts:**

Flute:

Beethoven- “Eroica” Symphony No. 3, 4th movement

Brahms, J.- Symphony No. 2

Debussy- Afternoon of a Faun

Hindemith- Symphonic Metamorphosis

Orff, Carl- Carmina Burana, movements 6 and 9 (also 2 and 3, for ensemble)

Rimsky-Korsakov- Scheherezade

Saint-Saens- Voliere from Carnival of the Animals

Strauss, R.- Salome, Dance of the 7 Veils

Piccolo:

Bartok- Roumanian Dances, No. 3 Pe Loc

Beethoven- Symphony No. 9

Ravel- Daphnis et Chloe- Suite No. 2

Rossini- Semiramide Overture

Stravinsky, Igor- Firebird

***YEAR FOUR***

**Etudes:**

Andersen, C.J.- 24 Studies, Op. 15 (also piccolo)

Coffin, Jeff- 10 Improvisational Flute Etudes

Bozza- Etudes Arabesques

Damase- 24 Studies for flute

Moyse, Marcel- 24 Small Melodic Studies

Offermans, Wil- For the Contemporary Flutist- 12 Studies for the flute

**Technique:**

Moyse, Marcel- De La Sonorite

Reichert, M.A.- 7 Daily Exercises, Op. 5

Taffanel/Gaubert- 17 Big Daily Exercises

Wye, Trevor- Piccolo Practice Book

**Unaccompanied:**

Clarke, Ian- Zoom Tube

Colquhoun, Michael- Charanga

Hailstork, Adolphus- The Pied Piper of Harlem

Halstork, Adolphus- St. Paul’s Blues

Honegger, Arthur- Danse de la Chevre

Hoover, Katherine- Kokopeli

Jolivet, Andre- Cinq Incantations

La Montaine, J- Sonata

Lieberman, Lowell- Soliloquy

Takemitsu, Toru- Itinerant

Telemann, G.P.- 12 Fantasies

**Concertos/Solos with orchestra:**

Gordeli, Otar- Flute Concerto, Op. 8

Jacob, Gordon- Concerto for flute and string orchestra

Kennan, Kent- Night Soliloquy

Khachaturian, A- Concerto

Liebermann, L- Piccolo Concerto

Molique- Concerto

Mozart, W.A.- Concerto in D Major

Tower, Joan- Concerto

Vivaldi, Antonio- Piccolo Concerto in A Minor, RV 445

**Solos with piano accompaniment:**

Bach, J.S.- Sonatas

Bach, C.P.E.- Hamburger Sonata in G Major

Boehm, Theobald- Swiss Air, Brilliant Variations, Op. 20

Burton, Eldin- Sonatina

Chaminade, Cecil- Serenade aux Etoiles, op. 142

Coleman, Valerie- Fanmi Imèn

Harberg, Amanda- Sonata for piccolo and piano

Higdon, Jennifer- Blue Hills

Hosokawa, Toshio- Lied

Jolivet, Andre- Chant de Linos

León, Tania- Pet’s Suite

Liebermann, Lowell- Sonata

Rachmaninoff, S.- Vocalise, op. 34, No. 14

Reinecke, Carl- Sonata, Undine, Op. 167

Sancan, Pierre- Sonatine

Taktakishvili- Sonata

Telemann, G.P.- Suite in a minor

Uebayashi, Yuko- Sonata for Flute

Flute Music by French Composers

**Orchestral excerpts:**

Flute:

Beethoven- Leonore Overture No. 3

Brahms- Symphony No. 1

Britten- Young People’s Guide (both flute parts)

Mendelssohn, Felix- “Scottish” Symphony No. 3

Ravel, Maurice- Bolero

Rimsky-Korsakov- Capriccio Espagnol

Rossini- William Tell Overture

Strauss- Sinfonia Domestica

Stravinsky- Firebird Suite

Piccolo:

Ravel, Maurice- Bolero

Rossini- The Thieving Magpie Overture

Shostakovich- Symphony No. 9

Tchaikovsky- Symphony No. 4

***ADDITIONAL SUGGESTED REPERTOIRE***

**Etudes:**

Anderson- 24 Grand Studies for the flute, Op. 60

Anderson- 24 Technical Etudes, Op. 63

Bach, J.S.- Flute Obbligatos from the Cantatas

Colquhoun- 9 Etudes for the Contemporary Flutist

Damase- 6-Book series of Etudes pour Flute

DeLorenzo- 12 Etudes for Flute

Dick, Robert- Flying Lessons, Six Contemporary Concert Etudes

Genzmer, Harald- Neuzeitliche etudes fur Flote (vol 1 and 2)

Gilbert, Geoffrey- Technical Flexibility for Flutists

Lefkoff, Gerald- 20 Rhythmic Etudes

**Technique:**

Dick, Robert- Tone Development through Extended Techniques

Dick, Robert- Circular Breathing for the Flutist

Kujala, Walfrid- Orchestral Techniques for flute and piccolo

Moyse, Marcel- Exercices Journaliers

Moyse, Marcel- 20 Exercises and Studies

Moyse, Marcel- 48 Studies of Virtuosity, vol. 1 and 2

**Unaccompanied:**

Aitken, Robert- Icicles

Aitken, Robert- Plainsong

Arnold, M.- Fantasy for Solo Flute

Bielawa, Lisa- Gargoyles (2009)

Cage John- Solo for flute, alto flute and piccolo

Crawford-Seeger, Ruth- Diaphonic Suite No. 1 for solo flute

DeLorenzo- Suite Mythologique, Op. 38

Dick, Robert- Afterlight

Dick, Robert- Fish are Jumping (1999)

Dick, Robert- Flames Must not Encircle Sides

DuBois, Pierre Max- Incantation et Danse pour flute seule

Feld, Jindrich- Erinnung an Mozart

Feld, Jindrich- Fantasie- Variations

Feld, Jindrich- Introduction, Toccata et Fugue

Feld, Jindrich- Kontraste

Ferneyhough, Brian- Cassandra’s Dream Song

Fukushima, Kazuo- Requiem

Gandolfi, Michael- Three Pieces for Solo Flute

Glass, P.- Arabesque in Memoriam

Gubaidulina, Sophia- Sonatina for flute (1978)

Herchert, Jorg- Komposition for flute solo I/II

Ittzes, Gergely- Multiphonique Sound Poems

Ittzes, Gergely -Just a Tube (5 Etudes)

Jolivet, Andre- Asceses

Jolivet, Andre- Cinq Incantations (1938)

Knussen, Oliver- Masks

LaBerge, Anne- Rollin’

Lang, David- Thorn

Lavista, Mario- Lamento for solo bass flute

Lavista, Mario- Nocturno for solo alto flute

Liebermann, Lowell- Soliloquy

Meltzer, Harold- Rumors

Nyman, Michael- Yamamoto Perpetuo for solo flute (2008)

Part, Arvo- Estlander Ran,Shulamit- East Wind

Rands, Bernard- Memo 4

Rzewski, Frederic- Mollitude

Saariaho, Kaija- Couleurs du Vent for solo alto flute

Saariaho, Kaija- Dolce Tormento for solo piccolo

Saariaho, Kaija- Laconisme de l’aile

Savage, John- Impromptu for solo flute (2009)

Scelsi, Giacinto- Pwyll (1954)

Sciarrino, Salvatore- L’Opera per Flauto

Stockhausen- numerous solo flute pieces available

Suzuki, Kotoka- Little Suite

Thomas, Augusta Read- Karumi

Yazdani, Nastaran- from the clouds

**Flute with electronics:**

Ayers, Lydia- Time’s Graffiti: Lucky Calligraphy (2006)

Brown, Elizabeth- Arcana (2004)

Casale, Emanuele- Studio 2b, alto flute

Clarke, Ian- TRKs

Colquhoun, M.- Duplicity, for flute and digital delay

Davidovsky, Mario- Synchronisms, No. 1

Dai Fujikura, Dai**-** Poison Mushroom

Dick, Robert- everyone@universe.existence

Du Yun- Run in a Graveyard- bass flute and electronics

Guzman, Edgar- Prometeo y Epimeteo

Kreiger, Arthur- Close Encounters (1997)

Musgrave, Thea- Narcissus for solo flute and digital delay (1987)

Reich, Steve- Vermont Counterpoint (1982)

Saariaho, Kaija- Laconisme de l’aile

Saariaho, Kaija- NoaNoa

Suzuki, Kotoka- Slipstream

**Concertos/Solos with orchestra:**

Aitken, Robert- Concerto for Flute and String Orchestra (Shadows V)

Amlin, Martin- Concerto for piccolo and orchestra (1999)

Anderson, Joachim- Moto Perpetuo for piccolo and orchestra

Bach, J.S.- Brandenburg Concertos Nos. 2, 4, and 5

Boehm, Theobald- Concerto in G Major, op. 1

Boulez, Pierre- …explosante-fixe

Bresnick, Martin- Pan Penseroso (2009)

Corigliano, John- Flute Concerto

Davies, Peter Maxwell- Temenos, with Mermaids and Angels (1999)

Davies, Peter Maxwell- Strathclyde Concerto No. 6 (1994)

Denisov, Edison- Flute Concerto (1975)

Ewazen, Eric- Concerto for flute and chamber orchestra (1988)

Feld, Jindrich- Flute Concerto (1954)

Feld, Jindrich- Fantasie Concertante for flute, string orchestra and perc.(1980)

Godard- Flute Concerto

Gould, Morton- Concerto for flute and orchestra (1985)

Graf, Friedrich Hartmann – Flute Concerto in D

Gubaidulian, Sophia- "The Deceitful Face of Hope and of Despair"

Harbison, John- Flute Concerto (1995)

Hetu, Jacques- Concerto, Op. 51

Laderman, Ezra- Concerto for flute and orchestra (1987)

Liebermann, Lowell- Concerto, op. 39 (1992)

Ligeti, G- Double Concerto, for flute, oboe and orchestra

Luening, Otto- Concertino for flute and chamber orchestra (1969)

Penderecki, Krzysztof- Flute Concerto (1992)

Pergolesi, Giovanni Battista – Concerti in G/D

Piston, W- Concerto for Flute and Orchestra (1971)

Ritchie, Anthony- Flute Concerto

Rodrigo, J.- Fantasie para un Gentilhombre

Rorem, Ned- Flute Concerto

Rouse, Christopher- Concerto for flute

Saariaho, Kaija- Aile du songe

Schmidt, Heather- Flute Concerto (2003)

Schuller, Gunther- Concerto for Flute (1988)

Sheng, Bright- Flute Moon

Sierra, Roberto- Concierto Caribe (1993)

Vahi, Peeter- Chant of the Celestial Lake, tone poem/flute & chamber orchestra

Verhey, Theodoor- Flute Concerto in D Minor

Vivaldi, Antonio- Piccolo Concerto in A Minor

Wagner, Melinda- Concerto for Flute, Strings and Percussion

Zwilich, Ellen Taaffe- Concerto for flute and orchestra (1991)

**Solos with piano accompaniment:**

Amlin, Martin- Sonata for flute and piano (1987)

Amlin, Martin- Sonata No. 2 for flute and piano (2004)

Bacchus, Peter- Short Piece After Robert Dick

Bach, C.P.E.- Sonatas

Baptiste, Ludwig Albert Friedrich – Flute Sonatas

Beaser, Robert- Variations for Flute and Piano

Benda, Franz – Flute Sonatas

Bizet, arr. Ransom Wilson: Carmen Fantasy

Bliss, Marilyn- Rima for piccolo and piano

Boulenger, Lili- D’un Matin de Printemps

Boulez, Pierre- Sonatine

Corelli- 6 Sonatas, Op. 5

Couperin- Concerts Royaux

Damase, Jean-Michel- Rhapsodie (1992)

D’Rivera, Paquito- Fiddle Dreams

D’Rivera, Paquito- Invitatcion al Danzon (2001)

Feld, J- Sonate

Feld, J- Sonatine Americaine

Feld, J.- Quatre Pieces

Foss, Lukas- Three American Pieces

Franck, Cesar- Sonata

Gubaidulina, Sophia-"Allegro Rustico" for flute and piano (1963)

Gubaidulina, Sophia-"Sounds of the Forests" for flute and piano (1978)

Harvey, Jonathan- Nataraja

Hoover, Katherine- Masks, Op. 56 (1998)

Hoover, Katherine- Mountain and Mesa (2009)

Hoover, Katherine- Two for Two (alto/bass flute with piano)

Hotteterre- Suites

Hyla, Lee- Warble (2008)

Ibert, Jaques- Jeux (1923)

Jolivet, Andre- Sonata for flute and piano (1958)

Jongen, Joseph- Sonata for flute and piano, Op. 77 (1924)

Kagel, M.- Phantasiestucke

Karg-Elert, Sigfrid- Sonata in Bb Major, Op. 121 (1918)

Kirnberger, Johann Philipp- Flute Sonatas with figured bass

Kleinknecht, Jakob Friederich- Sonata in B minor

Kuster, Kristin- Perpetual Noon

LaBarre- Suite in G Major

LeClaire, Jean-Marie- Sonatas for flute and continuo

Leon, Tania- Alma (2006)

Messiaen, Olivier- Fantasie (originally for violin)

Moravec, Paul- Nancye’s Song (2005)

Mower, Mike- Deviations on The Carnival of Venice (2005)

Murail, Tristan- Le Fou a pattes blues (1990)

Quantz, J.J.- Flute Sonatas

Pierne, Gabriel- Sonate Op. 36

Poulenc, Francis- Les chemins de l’amour (1940)

Rochberg, George- Between Two Worlds, Five Images for Flute and Piano

Salinas, Arturo- Munamukami (1992)

Scelsi, Giacinto- Krishna e Radha (1986)

Scheibe, Johann Adolph – 3 Sonatas for Harpsichord and Concertante Flute

Schoenfeld, Paul- Slovakian Children’s Songs (1995)

Schulhoff- Sonata

Schwantner, Joseph- Black Anemones

Schwantner, Joseph- Looking Back (2008)

Schwantner, Joseph- Soaring

Sierra, R.- Eros

Sierra, Roberto- Sonata (2006)

Sollberger, Harvey- Angel and Stone

Syrse, Diana- Beldad y Fuerza

Tilson Thomas, Michael- Notturno

Torke, Michael- Sprite

Del Tredici, David- Acrostic Song from “Final Alice”

Vine, Carl- Sonata

Wolpe, Stefan- Piece in Two Parts for flute and piano

Zielche, Hans Hinrick- Sonatas with basso continuo

**Piccolo (see also Concertos/Solos with orchestra):**

Amlin, Martin- Sonata for piccolo and piano (1997)

Amlin, Martin- Sonatina Piccola

Balter, Marcos- Curumim (solo piccolo)

Damare, Eugene- Le Merle Blanc

Daugherty, Michael- The High and the Mighty for piccolo and piano

Dick, Robert- Gravity’s Ghost for solo piccolo

Gyongyosi, Levente- Sonata (2007) for piccolo and piano

LaMontaine, John- Sonata for piccolo and piano

Mower, Mike- Sonata for piccolo and piano

Persichetti, Vincent- Parable for solo piccolo

Schoenfield, Paul- Sonatina for piccolo and piano (2009)

**Orchestral Excerpt Books:**

Theodore Presser series: Orchestral Excerpts for Flute, Great Flute Duos from the Orchestral Repertoire, Opera Excerpts for the Flute, and Orchestral Excerpts for Piccolo

Kujala, Walfrid- Orchestral Techniques for Flute and Piccolo

John Wion: Opera Excerpts for Flute, Volumes I-IX

Trevor Wye: The Piccolo Practice Book

**Reference Books: this is only a sampling of the scope of books available**

Bate, Philip- The Flute

Beeching, Angela- Beyond Talent: Creating a Successful Career in Music

Blakeman, Edward- Taffanel: Genius of the Flute

Blanchard, Bonnie- Making Music and Enriching Lives

Blanchard, Bonnie- Music for Life

Boehm, Theobald- The Flute and Flute Playing

Brown, Rachel- The Early Flute

Copland, Aaron- What to Listen for in Music

Cutler, David- The Savvy Musician

Dannreuther, E.- Musical Ornamentation, Vol. 1 and 2

Davis, Richard- Becoming an Orchestral Musician

Debost, Michel- The Simple Flute

Delusse, Charles. *L’Arte de la flute traversiere*. Paris, 1761.

Dolmetsch, Arnold- Interpretation of Music of the 17th and 18th Centuries

Donington, Robert- A Performer’s Guide to Baroque Music

Dorgueille, Claude- The French Flute School 1860-1950

Downes, Irene- Olin Downes on Music

Floyd, Angelita- The Gilbert Legacy

Foer, Joshua- Moonwalking with Einstein

Furstenau, Adolf Bernard. *Floten-Schule* Leipzig, 1826.

Galway, James- Flute

Garfield, Charles- Peak Performance

Giannini, Tula- Great Flute Makers of France

Gippo, Jan- The Complete Piccolo

Green, Barry- The Inner Game of Music

Harby, Karla- Selected Flute Master Classes

Herszbaum, Nestor- Alternative Fingerings for the Flute

Highstein, Ellen- Making Music in Looking Glass Land

Hotteterre, J. (1968)- Rudiments of the flute, recorder & oboe (Principes de la flûte)

Howell, T. (1974)- The avant-garde flute; A handbook for composers and flutists

Krell, John- Kincaidiana

Kujala, Walfrid- Orchestral techniques for flute and piccolo: An audition guide : an inside look at symphonic performance tradition

Kuijken, Barthold- The Notation is Not the Music

De Lorenzo, Leonardo- My Complete Story of the Flute

Mather, Betty Band and Elizabeth A. Sadilek-

JS Bach Partita in A minor with Emphasis on the Allemande

Miller, Richard- On the Art of Singing

Morris, G. (1991)- Flute technique

Neuhaus, Margaret- The Baroque Flute Fingering Book, 2nd Edition

Neumann, Frederick. *Performance Practices of the Seventeenth and Eighteenth Centuries*.

Neumann, F.- Ornamentation in Baroque and Post-Baroque Playing

Nicholson, Charles. *A School for the Flute*.

Nyfenger, Thomas- Music and the Flute

Papalos- Janice- The Performing Artist’s Handbook

Pellerite. James- A Modern Guide to Fingerings for the Flute

Pellerite, J. J. (1978)- A handbook of literature for the flute: Compilation of graded method materials, solos, and ensemble music for flutes

Phelan, James- The Complete Guide to the Flute and Piccolo

Potter, Christine- Alto and Bass Flute Resource Book

Powell, Ardal- The Flute

Putnik, E. (1970)- The art of flute playing

Quantz, J.J.- On Playing the Flute

Ristad, Eloise- A Soprano on Her Head

Rockstro, P.- The Flute

Sinclair, John (Ed.)- Flute Stories: 101 Inspirational Stories

Stevens, Roger- Artistic Flute Technique and Study

Timmons, Jill- The Musician’s Journey

Toff, N. (1979)- The development of the modern flute

Toff, Nancy- The Flute Book

Tromlitz, Johann Georg. *The Virtuoso Flute-Player*.

Vester, Frans- Flute Music of the 18th Century

Vineyard, Missy- How You Stand, How You Move, How You Live

Weisberg, Arthur- The Art of Wind Playing

Werner, Kenny- Effortless Mastery

Wilkins, W. (1974)- The index of flute music including the index of baroque trio sonatas

Wye, Trevor- Marcel Moyse, An Extraordinary Man

Yves-Artaud, Pierre- Present Day Flutes

National Flute Association. (2001)- Selected flute repertoire: A graded guide for teachers and students

The New Harvard Dictionary of Music, ed. Don Randel

Flute Talk Magazine

The Flutist’s Quarterly Magazine

***GENERAL STUDIO INFORMATION***

**Studio Class format:**

Weekly performance class: each student will perform once or twice throughout the course of the semester. Visiting artists will occasionally lead the class.

**Instrumental Playing Tests:**

An examination is to be conducted toward the end of the semester, focusing on skills such as fundamentals, memorization, rapid learning (etude preparation). All students listen to one another.

**Flute Studio Class,** samples of topics:

Michel Debost’s “Scale Game”

FUNdamentals

Time management and practice techniques

Public speaking

Professional development

Improvisation

The Business of Music- resumes, biographies

The Business of Music- networking, relationships with presenters, elevator speech

The Business of Music- grants, starting a non-profit organization

The Business of Music- internet presence/image, artist management

Extended Techniques

Teaching tutorial- mock lessons between students

Orchestral Auditions- preparation, preliminary audition, final round, trial week

Commissioning new works, a step-by-step tutorial/composer and flutist interaction

Chamber music workshop- starting a group, rehearsing, coaching, performance practice

Teaching beginning flute/intermediate flute

Field trip to local music or arts event

Collective compilation of area performance venues

Collective compilation of festivals/competitions for the flutist

Book report

Interdisciplinary project

Self-presenting a concert/programming a recital

Flute/electronics studio interaction

Job search: mock interview

Finding your niche- creativity

Memorization

Alexander Technique/yoga/breathing for the flutist

Baroque ornamentation

Flutists’ family tree

Flute ensemble fun!

Flute sales/representative visit/emergency flute repair

Targeted listening

The history of the flute/world flutes

**Recitals/Performances:**

Music majors need to consult with Professor Barth about specific requirements and plans (dates, repertoire) for required degree recitals. Each student performing a degree recital must play a pre-recital hearing three weeks prior to their recital date. A committee including Professor Barth and one or two other faculty members (depending on the student’s degree path) will hear the complete program with collaborators. Students are responsible for organizing this panel and scheduling the hearing based upon the availability of the committee. Ideally, each recital will include, in addition to solo works of his/her choosing, one chamber music piece and one piece commissioned for the event.

**Expectations for Private Lessons:** Bring: flute, pencil, tuner, metronome, method books, etude book, pertinent solo and orchestral music, journal, binder, folder or laptop/tablet that will include handouts, syllabus, and a place to take notes and write weekly assignments. Tablet users must have a foot pedal to aid page turns in lessons and studio performances. A recording device is also essential to your development- you are your own best critic, after all!

**Preparation of weekly lesson:**

**Scales**, arpeggios, long tones, exercises assigned during the previous week.

**Etude**, as requested the previous week.

**Solo repertoire**, chosen from the list provided at the beginning of the year or from competition/festival audition repertoire. If a pianist is to attend the lesson, the student is expected to rehearse in advance.

**Orchestral repertoire**

**Accompanists:** students must secure pianists as early as possible ea. semester. Prof. Barth should hear accompanied material w/ piano prior to any public performance/jury.

**Grading and Performance Tracking System:**

**Percentages weighted:** **flute lessons: 80%, jury grade = 20%**

Professor Barth will grade students based on timely and consistent weekly attendance, adequate preparation on all lesson components listed above, and on a general willingness to learn and to engage with Prof. Barth in a productive manner. Grading for flute studio class is Pass/Fail, and will be based on attendance, preparation, participation, and engagement with Prof. Barth and fellow students in a constructive manner, and on assigned studio projects/assignments/fundamentals tests. A wind faculty committee determines jury grade based on student’s performance. Performances during the semester are encouraged as preparation for the jury, to enable frequent feedback from peers and faculty.

Each lesson will receive a letter grade based on evaluation of student’s preparation, progress toward Prof. Barth’s stated amount of material to be covered during the semester, successful procurement of all materials required for lessons, attendance/punctuality, and a positive attitude. Prof. Barth will assess preparedness and the progress made since the beginning of the semester. If the student is not meeting expectations, a dialogue will ensue. Prof. Barth will calculate an average of the 14 required lessons. Any lesson that the student fails to attend without prior notice (whether regularly-scheduled, make-up, or with a substitute) will result in an F for that lesson.

**General guidelines for grade assessment of each individual lesson:**

A+ to A-:

Punctual attendance

All requested materials prepared fully, up-to-tempo, with a variety of tone colors and dynamics, and with demonstrated study of the style/musical intent of the chosen works. Student will have learned of the history of the composer/work studied

Student responds in a positive manner to the teacher’s comments

B+ to B-:

Arrival 5-10 minutes after lesson start-time

Requested material 80-89% prepared

Student responds in a positive manner to the teacher’s comments

C+ to C-:

Tardy attendance (10-20 minutes late)

Incomplete preparation of requested materials

Student displays unresponsive/defensive behavior

D:

Tardy attendance (over 20 minutes late)

Lack of preparation of requested materials

Student displays unresponsive/defensive behavior

F: Student Fails to attend scheduled lesson (unless prior approval is issued from the teacher)

**Juries:**

Students are required to take a jury examination at the end of fall and spring semesters. These juries will consist of a prepared solo or solos demonstrating the performer’s expressive and technical abilities as well as the applicable technical requirements. In all cases, if the works chosen require piano, the student must provide an accompanist. Students are encouraged to perform one jury on the piccolo. Students who have completed a required flute performance junior or senior degree recital are excused from performing a jury in that particular semester.

**Make-up Lesson Policy:** Students with a contagious illness MUST STAY HOME. Notify Prof. Barth asap via email/text (541-556-7297). Bringing illness into Blair is irresponsible. Student cancellations due to an overloaded schedule or inadequate preparation will not be rescheduled and will adversely impact the student’s grade. Extenuating circumstances will be evaluated as they arise.

***This document articulates the principles under which the Blair Flute Studio operates.***

***Being a part of this community offers extraordinary opportunities and responsibilities.***

*[This was based on work of University of Oregon Professors Jeffrey Stolet and Anthony Hornof.]*

**•** The Blair Flute Studio is your network of advocates for your future: your teacher and your colleagues. A student does not automatically obtain the endorsement of a mentor or colleague– such an endorsement is earned through diligent and consistent work. Few mentors are willing to place their professional reputations on the line to promote a student unless he/she/they has demonstrated commitment to learn that which is under consideration (not just that which feels interesting at a given moment).

**•** The energy of the Blair Flute Studio is the perfect counterpoint to the more traditional disciplines taught within our comprehensive university.

**•** Work is hard. Sometimes it is stressful. Sometimes dull. Usually when you are working, there are other things that you would rather be doing. As you are working, you can establish a “creative flow” during which time passes quickly, and during which you are simultaneously being productive and being challenged at exactly the right level. This is great! Know that you cannot get into a flow at every moment of your pursuits. Though sometimes tedious, work is dignified, and it builds discipline and self-respect.

**•** To create good art, the work must be performed with rigor, intensity and imagination.

**•** You say you love art...an expression of love is when you are willing to do all the nasty, ugly work necessary to become good enough *so the world will let you continue as a creative artist*.

**•** Leave your attitude at home. There is no place for it in a sanctuary of learning. A poor attitude will not help you – it will not advance your career – it will not impress anyone of importance. We are not that interested in how much you know; we care mostly about how much you can learn.

**•** Great opportunities for enrichment exist in the arts, literature and science. To develop fully as an aesthetic thinker you must expose yourself to dance, theater, performance art, cinema, painting, sculpture, etc., as well as to literary treasures and insightful scientific perspectives that can offer inspiration and enlightenment.

**•** Please participate in appropriate festivals, competitions, etc. There are many opportunities to grow artistically and professionally if you do so.

**•** You need to actively promote yourself. You should at all times have a 10-second, 30-second, and 2-minute description of your work ready to roll off your tongue. It is important to reveal your work to the world.

**•** The most important form of support that I provide is in helping students learn how to meet the challenges posed when working in a creative discipline. Few things are as valuable as when a teacher is willing to focus brain power over an extended period of time, seriously engaging a student in their work. This support occurs in a positive and constructive environment in which other students working on similar problems can come together. I provide students with a creative and intellectual community in which creative minds are nurtured.

**•** Making beauty in the domain of sound is as magnificent and as sublime as life can be.

**CHAMBER MUSIC SUGGESTIONS-** This list barely begins to list the array of works that exist. Students are strongly encouraged to independently research chamber music repertoire when planning performances.

**Two Flutes:**

Aitken, Robert- Shadows IV: My Song for Two Flutes (1994)

Amaya, Efrain- Path Ways (2009)

Dorati, Antal- Sonata per Assisi

Feld, Jindrich- Duo Concertante

Hoover, Katherine- Sound Bytes

Kuhlau, Friedrich- Flute duets, Op. 10, Op. 39, Op. 81, Op.102

Smetana, Bedrich- The Moldau

Takemitsu, Toru- Masque Incidental II

Tcherepnin, Alexander- Duo, Op. 108, and Prelude Nach Op. 24/3

Telemann, G.P.- 6 Canonic Sonatas

Zyman, Samuel- Intuition

**Duets:**

Arma, Paul- Divertissements

Bertino, U.- Dialogue of a Bear and Nightengale, piccolo and contrabassoon

Boismortier, Joseph- Sonatas for two flutes

Carter, Elliott- Enchanted Preludes for flute and cello

Carter, Elliott- Esprit Rude/Esprit Doux for flute and clarinet

Del Tredici, David- Acrostic Song from “Final Alice,” flute and harp

DeSantis, Dennis- Breaking Training (2000) for flute and percussion

Etezady, Roshanne- Smoke and Mirrors for flute and marimba

Hailstork, Adolphus- Arabesques for flute and percussion

Harrison, Lou- Ariadne for flute and percussion

Harrison, Lou- First Concerto for flute and percussion

Klatzow, Peter- Figures in a Landscape for flute and marimba

Korde, Shirish- Lalit (2009) for flute and tabla

Lang, David- lend/lease (2008) for piccolo and wood blocks

Liebermann, Lowell- Sonata for flute and harp, Op. 56 (1997)

Lunsqui, Alexandre- Ligare for flute and percussion

Musgrave, Thea- Impromptu No. 1 for flute and oboe

Musgrave, Thea- Primavera for flute and soprano

Noda, Teruyuki- Eclogue for flute and percussion (1970)

Offermans, Wil- Tsuru-No-sugomori for flute and guitar

Piazzolla, Astor- Cuatro Estaciones Portenas for flute and guitar

Piazzolla, Astor- L’Histoire du Tango, for flute and guitar

Saint-Saens, Camille- Une Flute Invisible for soprano and flute

Shankar, Ravi- L’aube enchantee, for flute and guitar

Sierra, Roberto- Renadio for flute and guitar

Sollberger, Harvey- Sunflowers, for flute and vibraphone

Villa Lobos, H.- Bachianas Brasileiras for flute and bassoon

Villa Lobos, H.- Jet Whistle, for flute and cello

Vinao, Alejandro- Formas del Viento (2008) for flute and percussion

**Trios:**

Arnold, Malcolm- Trio for flute, viola and bassoon

Baksa, R.- Scenario

Beethoven- Serenade in D Major, op. 25 for flute, violin and viola

Beethoven- Variations on “La ci darem la mano” (Don Giovanni)-flute, violin, viola

Carter, Elliott- Esprit Rude/Esprit Doux II for flute, clarinet and marimba

Chen Yi- Night Thoughts for flute, cello and piano

Coleman, Valerie- Ruby Street NOLA for three flutes

Crumb, George- Vox Balaenae for flute, cello and piano (amplified)

Debussy, C.- Sonata for flute, viola and harp

Feld, Jindrich- Trio for flute, clarinet and bassoon

Hoover, Katherine- Trio for Flutes

Larson, Libby- Barn Dances (2004) for flute, clarinet and piano

Liebermann, Lowell- Night Music, Op. 109 (2009) for flute, clarinet and piano

Liebermann, Lowell- Trios No, 1 and 2 for flute, cello and piano

Mullikin, David- La Chateau Gele for flute, violin and viola

Musgrave, Thea- Taking Turns

Rimsky-Korsakov, Nicolai- Flight of the Bumblebee for three flutes

Gubaidulina, Sophia- "The Garden of Joy and Sorrow" for flute, harp and viola

Saariaho, Kaija- Cendres for alto flute, cello and piano

Saariaho, Kaija- New Gates for flute, viola and harp

Silvestrov, Valentin- Trio for Flute, Trumpet and Celeste

Singleton, Alvin- Bernsteinlied for flute, soprano and piano

Sirota, Robert- Birds of Paradise for flute, clarinet and piano

Sollberger, Harvey- Divertimento, for flute, cello and piano

Tcherepnin, Alexander- Trio for 3 flutes, Op. 59

Takemitsu, Toru- And Then I Knew ‘twas Wind for flute, viola and harp

**Quartets:**

Applebaum, Mark- Theme in Search of Variations III

Bacchus, Peter- Quartet for Diverse Flutes

Bertholemieu, Marc - Chats Quartet for flutes

Bernstein, Leonard- Halil for flute, 2 percussionists, and piano

Bozza, Eugene - Deux Equisses for four flutes - Jour d'ete a la montagne

Carter, Elliott- Eight Etudes and a Fantasy for woodwind quartet

Casterede Jacques – Flutes en vacances, Quartet for flutes

Charke, Derek- Raga Cha and Raga Saat for four flutes

Chen Yi- Qi, for flute, cello, piano and percussion

Coleman, Valerie- Bostonian Scenes for flute quartet

Crumb, George- An Idyll for the Misbegotten, for flute and 3 percussionists

Dahl, Ingolf - Quartet for Flutes

Damase, Jean-Michel- Quatuor de flutes

Dubois, Pierre Max - Quatuor for flutes

Folio, C.- One for Four- flute quartet

Gianella, Luigi – Flute Quartet in G Major, Op. 52

Gubaidulina, Sophia- Quartet for four flutes (1977)

Higdon, Jennifer- Solitudes for four flutes

Higdon, Jennifer- Steeley Pause for four flutes

Jeanjean, F.- Ski Symphonie

Jongen, Joseph - Elegie for four flutes

Kuhlau, Friedrich- Grand Quartet in e minor, op. 103 for four flutes

McMichael, Catherine- A Gaelic Offering, for flute quartet or flute choir

Mower, M.- Fictions, Suite for 4 flutes

Mozart, W.A.- all 4 flute quartets (flute, violin, viola, cello)

Ravel, Maurice- Chansons Madecasses for soprano, flute, cello and piano

Schwantner, Joseph- Silver Halo (2007) for 4 flutes and energy chimes

Tcherepnin, Alexander- Quartet for 4 flutes, Op. 60

**Quintets:**

Agay, Denes- Five Easy Dances for wind quintet

Agrell, Johan – Concerto in D for 5 instruments (flute, 2 violins, viola, bass)

Barber, Samuel- Summer Music, op. 31, for wind quintet

Berio, Luciano- Opus Zoo, for wind quintet

Bitsch- Wind Quintet

Bozza, E.- Scherzo,. Op. 48, for wind quintet

Bunch, Kenji- Shout Chorus (2006) for wind quintet

Chen Yi- Feng for wind quintet

Chen Yi- Woodwind Quintet

Currier, Sebastian- Static, for flute, clarinet, violin, cello and piano

Dahl, Ingolf- Allegro and Arioso, for wind quintet

Dick, Robert- Gossip Cats are Dancing (1993) for flute quintet

D’Rivera- Kites Over Havana for wind quintet

D’Rivera, Paquito- Wapango for wind quintet

Dahl, Ingolf- *Allegro and Arioso*

Fine, Irving- Partita, for wind quintet

Ginastera, Alberto- Impresiones de la Puna for flute and string quartet

Gubaidulina, Sophia- "Galgenlieder à 5”, fourteen pieces for mezzo-soprano, flute, percussion, bayan and double-bass

Hindemith, Paul- Kleine Kammermusik, op. 24, no. 2

Harbison, John- Quintet for Winds

Holst, Gustav, Wind Quintet in A flat, Op. 14

Husa, Karl- Serenade for Wind Quintet

Ibert, Jacques- Trois Pieces Breves

Kancheli, Giya- NINNA NANNA for flute and string quartet

Lavista, Mario- “cinco danzas breves” for woodwind quintet

Ligeti, G.- 6 Bagatelles for wind quintet

Ligeti, G.- 10 Pieces for wind quintet

McMichael, Catherine- Floris, for flute quartet or flute choir and piano or harp

Milhaud, Darius- *La Cheminée du Roi René*, op. 205

Nielsen, Carl- Wind Quintet, op. 43

Perle, George- *For Piano and Wind*, for fl., eng. horn, clar., horn, bsn., pno.

Perle, George- Wind Quintets, Nos. 1-4

Persichetti, Vincent- *Pastoral*, op.21

Piazzolla, Astor- Milonga Sin Palabras, arranged for wind quintet

Reicha, Anton- Wind Quintets, Op. 88 and Op. 91

Saariaho, Kaija- Terrestre, for solo flute with percussion, harp, violin and cello

Samuel, Rhian- Fantasy Quintet (1997) for Five Flutes

Schoenberg, Arnold- Wind Quintet, Op. 26

Taffanel, Paul- Quintet for Wind Instruments

Torke, Michael- Telephone Book, for flute, clarinet, violin, cello and piano

Villa-Lobos, Heitor- *Quinteto em forma de chôros*, for flute, oboe, English horn, clarinet, and bassoon

**Sextets:**

Please speak with Professor Barth if interested in repertoire for flute, clarinet, violin, cello, piano and percussion or voice or any subset thereof to obtain an extensive list.

**Flute Choirs:**

*Carmen* Fantasie- Borne

Within*….*Ian Clarke

*Paint Your Mammouth*- R. Dick

*Flourishes* by By Kathy Farmer. scored for piccolo, 4 flutes, alto and bass.

*Cassations* by Jindrich Feld

*Danza Espanola* by Marco Granados

*Variations on Jagwa bagwan* by Linda Holland.

*Mariposas* by Katherine Hoover. Scored for four solo flutes/piccolos, six orchestral flutes and alto flute.

*Celebration* by Katherine Hoover. Scored for six flutes.

*Hill Country Sketches*, K. McMichael

*Belo Horizonte* by David Morgan

*Jungle Dance*- Wil Offermans

*Sleep* by Eric Whitacre, arr. Christine Beard

*Pedazitos* by Nancy Wood (fl/ pic 3fl afl bsfl)

*From the Seventh Day*, K. Stockhausen

**WORDS OF WISDOM**

1. Keep all doors open.

A. Observe, always- everything.

B. Be ready! Musical skills and business skills need constant honing.

C. Speak no ill, be honest and sincere, give compliments where due, be competitive only with yourself.  Remember that there is something to be learned from every individual that we encounter in daily life.

D. Exude confidence when interacting with people. Enable their trust in you.

E. If at all possible, say yes to every opportunity that comes your way until you have the “stardom” to take only those gigs that you favor the most.

2. Be hard on yourself but at the same time track your progress and acknowledge your accomplishments.

3. Care for your body- it will thank you. Stretch often, take a break when necessary, and always feel a sense of alignment from head to toe.

**TO MAKE THE MOST OF YOUR PRACTICE SESSION:**

1. Balance the flute properly to avoid injury and achieve optimal musical results. Three points to attain counter-balance: chin, left index finger (near bottom joint), and right thumb. Posture should be relaxed yet aligned (neck and head above body, not jutting out too far). When sitting, feel sit-bones perpendicular to the chair, and the chair should be 20 degrees or so off-center, to the right, to be able to look at the music without contorting the back muscles. When standing, use the strong leg muscles to support the body’s weight and feel the floor through both feet. One foot placed slightly in front of the other will help obtain stability. Last, make sure that the flute is parallel to the lips.

2. Breathing.  At the beginning of any sound produced, allow at least four beats in the intended tempo to take a deep breath. Open and drop the throat, and allow all air cavities to fill completely (stomach, chest, back, neck, throat). Feel the emotion of the music (even if it is a scale) through the breath. Be conscious of the depth and open-quality of each breath taken.

3. Tone: Drop the throat and “sing” each note at least one octave (two octaves when dealing with a high register note) below the one played. This will lower the pitch of the high register and allow more complexity and harmonics into the sound.

4. Lyricism. Play in horizontal, not vertical, lines when trying to achieve a sense of beauty or length of phrase.  In moving passages, use this technique to bring out the fastest notes of the phrase. Practice this daily in your scales, etudes, long tones and repertoire.  Take note of the finger motion to aid the sense of lyricism- less motion equals more beauty.

5. Record oneself:  In practice and in performance, it is immensely helpful to consult audio and video recordings often.

6. Practice slowly.  Learning a passage correctly through extremely slow repetition at first will make the passage quickly and efficiently improve.  Play a difficult passage slowly and perfectly, ten times in a row. Then go to sleep or do other work. Come back to the passage the next day- it will be better!

**FLUTE STUDIO MID-SEMESTER ASSESSMENT SHEET**: Please print this and bring it to your 7th or 8th lesson of the semester if you wish to receive clarification on your progress.

Name:

Term:

Music Major:  Y / N

**Comments/Critiques:**

1. Preparation of etudes, exercises, orchestral excerpts:

2. Preparation of solo material:

3. Participation in studio class, other performance opportunities:

4. Attendance, brings necessary materials to lessons, other misc:

Expected Grade if above critiques are not addressed:

**FLUTE PEDAGOGY HANDBOOK:**

**Solo/Method Books:**

1A) Beginner Solos:

Forty Little Pieces, trans. L. Moyse- in progressive order

The Flutist’s Progress by Walfrid Kujala (Progress Press)

1B) Beginner Method Books:

Walfrid Kujala- The Flutist’s Progress (Progress Press)

Louis Moyse- duet book for the beginning flutist/progresses through the circle of fifths

Marcel Moyse- The Debutante Flutist- exercises and tunes for the beginner flutist

Taffanel and Gaubert- Method Complete de Flute- a guide for beginner through professional flutists. Contains pages of instruction, and a tome of exercises. This is the most widely used exercise book for advanced flutists, but the beginning tunes/exercises chosen are also excellent.

Trevor Wye- Beginner's Book for the Flute, Volume I & II.

2A) Intermediate Solo/Books:

Concert and Contest Collection, compiled by H. Voxman

24 Short Concert Pieces, compiled by Robert Cavally

G. Schirmer: The Flute Collection- Easy to Intermediate Level, Intermediate Level, and Intermediate to Advanced Level. 3-book educational series, each book contains a CD

2B) Intermediate method books:

Melodious and Progressive Studies, books 1-3, compiled by R. Cavally

Anderson Etudes,  Op. 15

Cavally- Melodious & Progressive Studes

Todeo Coelho- Flute Workout Startup!- 2 volumes, dealing with traditional and non-traditional (blues, bebop, modes, etc) scales. Comes with a CD.

Demersseman, Jules- 50 Melodic Studies

Thomas Filas- Top Register Studies for the flute- proceeds through the circle of fifths.

Peter Lukas Graf- Check-Up- practice techniques/developing control

Linda Holland- Easing into Extended Techniques- series of 5 books.

Deanna Little, Daily Flutin’- daily exercises

Marcel Moyse- De La Sonorite - tone development book

Marcel Moyse- Tone Development Through Interpretation- famous tunes/opera favorites as tone, register and transposition studies. Useful for all wind players.

Christine Potter- Technique Standards for Flute, Levels A, B and C- series of 3 books, beginner through intermediate- based on scales and arpeggios, including written tests covering ear training and theory.

Taffanel and Gaubert- Method Complete de Flute- a guide for beginner through professional flutists. Contains pages of instruction, and a tome of exercises. This is the most widely used exercise book for advanced flutists, but the beginning tunes/exercises chosen are also excellent.

Trevor Wye- Practice Books for the Flute vol. 1-5- All topics covered: Tone, Scales, Arpeggios, Vibrato, Intonation etc.

3) Advanced repertoire, etudes and method books: refer to undergraduate flute handbook repertoire

**Flute Brands:**

**Beginner flutes** ($500 - $1,000): Armstrong, Gemeinhart, Jupiter, Yamaha

**Intermediate flutes** ($2,000-$4,000): Altus, Amadeus (Haynes’ 2nd brand), Azumi (Altus’ 2nd brand), Brio, Drelinger, Trevor James, Jupiter, Di medici (made by Jupiter), Miyazawa, Muramatsu, Pearl, Resona (Burkart’s 2nd brand), Prima Sankyo, Sonare (Powell’s 2nd brand), Yamaha, Dean Yang

**Advanced flutes** ($6,000-$20,000, depending on material): Arista, Brannen, Burkart, Emmanuel, Haynes, Muramatsu, Nagahara, Powell, Williams

**Piccolos:** Burkart, Di Zhao, Gemeinhart- beginner, Hammig- advanced, Jupiter- beginner to intermediate, Keefe- advanced, Nagahara- intermediate, Pearl- beginner to intermediate, Powell- advanced, Resona- intermediate, Sankyo- intermediate, Weissman, Yamaha- beginner to intermediate

**Alto Flutes:** Altus, Amadeus (Haynes’ second brand), Armstrong, Dean Yang, Haynes (used only, not in production currently), Eva Kingma, Sankyo, Sonare,Trevor James, Yamaha

**Baroque Flutes:** Boaz Berney, Daniel Deitch, Folkers & Powell, Rod Cameron Flutes, Gerhard Kowalewsky, Simon Polak, Stanesby

**Specific features on top-model flutes:**

1. C-sharp trill key (aids a number of trill fingerings and alternate fingerings)

2. Split- E mechanism- eliminates cracked E’s, which are a frequent problem. However, the split-E mechanism also can cause obstacles with intonation and  some new music techniques.

3. G key is either placed in-line or on a separate rod. If placed on a separate rod, the left-hand ring finger enjoys a more ergonomic position.

4. Headjoint riser- the material between the lip-plate and the tube of the flute headjoint can be made of very precious metals such as platinum or gold, potentially enhancing the tone quality of the instrument.

5. Wall thickness- a heavier-bore of the flute tube generally produces a darker, more complex tone. Conversely, a thin-walled instrument produces a brighter tone.

6. Low-B foot joint- extends the low range of the flute to a low B (one semi-tone lower than most beginner flutes).

7. Open hole flute- while most beginning flutes have solid keys, advanced flutes contain holes in the center of many keys to aid with alternate fingerings, tone quality and intonation.

**Consideration when purchasing a piccolo:** marching band/concert band/orchestra?

1) Wood (grenadilla, usually)- concert band/orchestra/climate controlled-environments

2) Plastic/composite material- good for someone who wants to play outdoors and indoors, and achieve something close to the sound of a wooden instrument.

3) Silver/silver plate- ideal for marching band, sound is brighter

4) Piccolo with a metal headjoint and plastic body.  Since the headjoint is the main tone-producing component of any flute or piccolo, the metal headjoint/plastic body will sound similar to an all-metal piccolo.

**Suggested teaching tricks for beginners:**

1) Balance/counterbalance- The “Three Points Rule”

2) Breathing Exercises- “low voice,” “full tank,” “panting,” and “balloon” exercises

3) To learn embouchure formation- Blow bubbles, spit rice

4) Bark like a dog- access breathing/core muscles

5) Karate “Haaa-yaaa”- access core muscles/reduces inhibitions

6) Flame of Candle (for adults or careful children), to keep steady air

7) Coffee Stir sticks- move lips up & down to show air direction/push it away and bring it back to gain flexibility

8) 3”X3” paper on wall- blow on it from 6 inches away to keep it up

9) Posture- Yoga Tree pose and Mountain pose

10) Marionette Puppets- string attached from top of head to ceiling

To start playing- head-joint only:

1) Use mirror/ fingers in front of mouth. Laser beam of air

2) Open throat “Tongue depressor”, Image of “grapefruit in mouth”

3) Shape of lips- spit rice/pinky in between lips

4) Posture open and relaxed

Fingering the flute/ early playing:

1) “little devils”

2) over or under-blowing

3) airstream direction for each register- magic points on face to alter octave

4) Diaphragm bounces- loud, obnoxious sound- one beat per second, then two beats per second.

**Joachim Anderson Opus 30 Etudes- Molly Barth’s variations:**

1. Transpose to D Major

2. Double Tongue

3. Slur

4. Triple Tongue

5. Transpose to Eb Major

6. 8va (mostly)

7. Create your own variation

8. Double Each Note (and double tongue)

9. No Variation

10. Transpose to C Major

11. Slur

12. Double Tongue 1st and 3rd sections of the piece

13. Triple Tongue

14. Create your own variation

15. 8va (mostly)

16. new rhythm: 32nd-dotted sixteenth in repetition

17. Transpose to G Major

18. 8va

19. Triple Tongue the triplets/double each sixteenth note (and double tongue them)

20. Create your own variation or play as triplet eighth/triple quarter

21. Double Tongue

22. Transpose to a minor

23. 8va

24. Double tongue, or create your own variation

**Joachim Anderson Opus 33 Etudes- Molly Barth’s variations:**

1. 8VA

2. Double each note (double tongue)

3. Transpose to F Major

4. Double Tongue

5. Play on piccolo

6. No variation

7. Double Tongue

8. 8VA

9. Triple Tongue

10. Play on piccolo

11. Transpose to A major

12. Double Tongue

13. Double each note (double tongue)

14. No Variation

15. Play on piccolo

16. New rhythm: Dotted sixteenth/3rd repeated

17. Transpose to A major

18. Triple each note (triple tongue)

19. No variation

20. Play on piccolo

21. Transpose to B Major

22. No variation

23. All articulated (Double Tongue/Triple tongue)

24. Inverse Rhythm (32nd/dotted 16th)

**Daily fundamentals to be internalized/memorized: use tuner/metronome**

1. Expanding intervals long tones:

A. Begin on B, C, C#, D or D#. Rotate through beginning note each day.

Slow tempo: half note-half note-whole note

B-C-B/B-C#-B/B-D-B/B-D#-B/B-E-B/B-F-B/and so on until B-B8va-B

Begin with lowest register, then identical pattern for mid/high register.

Vary dynamics, tone colors, moods, vibrato speeds.

B. Starting note of musician’s choice. Slow tempo: half note-half note-whole note

Expand upward from minor seconds all the way to octaves.

Example: C-C#-D/C-D-E/C-Eb-Gb/C-E-G#/C-F-Bb/C-F#-C/C-G-D/C-G#-E/

C-A-F#/C-Bb-Ab/C-B-A#/C-C-C

2. Octaves: practice both slowly and quickly.

Slur all, especially from third to fourth note of progression (big leap).

Warm, rich tone. Breath as needed, but avoid breath during 2-octave leap.

B-B-B/C-C-C/C#-C#-C#/D-D-D and so on, up to highest D.

Repeat highest D and progress downward to lowest B.

3. One note dynamic exercise: Choose a note. One breath only per note.

A. Start niente, crescendo to fff, diminuendo to niente.

Allow vibrato to fit within the sound/avoid vibrating too much when quiet.

Play approximately 6 of these per day:

first note in lowest fifth of range

second note in top portion of staff

third note approx. next fifth up from this, etc.

B. Start fff, diminuendo to niente, crescendo to fff.

Follow template outlined above.

4. One note eight times: ppp-pp-p-mp-mf-f-ff-fff

Half note for each dynamic, pause between each.

Choose two or three notes per day.

5. Chromatically ascending, one note at a time, first f then p.

Warm, resonant loud note, followed by delicate soft note.

6. Sing/play: resonance in upper register.

Find lowest sung pitch available. Sing it loudly. Play unison pitch (or octave).

Then finger highest octave of the same pitch, keeping voice at the lowest octave.

When singing low/playing high is achieved, remove voice/let high note remain.

7. Chromatic scale: four octaves.

Lowest B to highest B and back down/start also on C, C#, D.

Slur all/slur groups 6, 4, 3, 2/single tongue/double tongue/triple tongue/KK/HuHu

8. Major seconds/minor thirds/major thirds chromatically ascending and descending.

Lowest B to highest D and back down.

Slur/double tongue/double, triple and quadruple each note.

9. Taffanel and Gaubert exercise #10, memorized. Vary slur/articulation patterns.

10. Reichert, M.A.- 7 Daily Exercises, Op. 5, numbers 1, 2, 4, memorized.

11. “Exercises 4 and 5,” low C/C# and High D/Eb/E/F, major and minor.

12. Scale Game using Taffanel and Gaubert exercise #4. Memorize scale patterns.

The Scale Game explanation is listed below.

**Michel Debost’s “Scale Game”**

**with revisions by Molly Alicia Barth**

Refer to Taffanel and Gaubert Exercise No. 4 from “17 Big Daily Exercises”

**How to Read the Chart:**

TT = single tongue

TK = double tongue

TKT = triple tongue

KK = single tongue using “K” as your only articulation

“hu hu” = short, pointed articulation using only breath and abdominal muscles

pp, p, mp, mf, f, ff = dynamic indications

very slow, slow, medium, fast, very fast = tempo indications

In between each key, there is a transitional passage, which is meant to be played as fluidly as possible, slurring all eighth notes together in a slow, gorgeous manner.

**Key Rotation:**

Day 1: Key #1 (CM) on Indication #1 (Slur, mf, medium)- continue on with key numbers corresponding to indication numbers 1-30, then key #1 with indication #31 and so on until exercise is completed.

Day 2: Key #2 (C Major, 8va) on Indication #1 (Slur, mf, medium)- continue on with key numbers displaced by one number from indication numbers 1-30, then key #2 with indication #31 and so on. Day 2 explained in order: key #2 with indication #1 (C Major 8va/Slur, mf, medium), key #3 with indication #2 (A minor/Slur, ff, fast), key #4 with indication #3 (F major/Slur, pp, very slow), key #5 with indication #4 (D minor/TT, mf, very slow), etc.

Day 3: Key #3 (A minor) on Indication #1 (Slur, mf, medium)- continue on with key numbers displaced by two numbers from indication numbers 1-30, then key #3 with indication #31 and so on (in order: key #3 with indication #1, key #4 with indication #2, key #5 with indication #3, key #6 with indication #4, etc).

Continue on in this fashion for 30 days until you have once again reached “Day 1.”

**See staff paper for descriptions of examples a-o.**

Suggestion: Keep track of your daily key starting point by placing a paper clip next to the key that should be the next day’s starting place.

|  |  |  |
| --- | --- | --- |
| 1. C major | 1. Slur, mf, medium | 31. Tongue 1, then slur all by 2’s, p, medium |
| 2. C major, 8va | 2. Slur, ff, fast | 32. Slur by 4’s with accents on 1st of each group, mf, medium |
| 3. A minor | 3. Slur, pp, very slow | 33. Slur by 2’s, ff, fast |
| 4. F major | 4. TT, mf, very slow | 34. 2 eighth notes slurred, 6-sixteenth note triplets slurred, f, fast, ex. a |
| 5. D minor | 5. TT, p, medium | 35. 2 eighth notes slurred, 6-sixteenth note triplets single tongued (TT), mf, medium |
| 6. D minor, 8va | 6. TT, ff, fast | 36. 2 eighth notes slurred, 6-sixteenth note triplets double tongued (TK), mf, fast |
| 7. Bb major | 7. TK, mf, same tempo as #6 | 37. 2 eighth notes slurred, 6-sixteenth note triplets triple tongued (TKT), mf, fast |
| 8. G minor | 8. TK, pp, medium | 38. 8 thirty-second notes slurred, 1 quarter note tongued, f, very fast, ex. b |
| 9. Eb major | 9. TK, ff, fast | 39. 8 thirty-second notes tongued (TK), 1 quarter note tongued, mf, very fast |
| 10. C minor | 10. KK, mf, medium | 40. Halves and 16th’s slurred, f, fast, ex. c |
| 11. C minor 8va | 11. “hu hu,” f, medium | 41. Halves and 16th’s TK, ff, very fast |
| 12. Ab major | 12. Duplet on each note (TK), mp, medium | 42. Rests and 16th’s slurred, p, fast, ex. d |
| 13. F minor | 13. Duplet on every other note (TK), f, fast | 43. Rests and 16th’s TK, pp, very fast |
| 14. Db major | 14. Quadruplet on every note (TK), mf, medium | 44. Quintuplets slurred, mf, medium, ex. e |
| 15. Db major 8va | 15. Triplet on each note (TKT), f, fast | 45. Quintuplets tongued (KTKTK), f, fast |
| 16. Bb minor | 16. Triplet on every other note (TKT), mp, medium | 46. Septuplets slurred, ff, medium, ex. f |
| 17. Gb/F# major | 17. Flutter Tongue (flz) Slur, ff, slow | 47. Septuplets tongued (KTKTKTK), mp, fast |
| 18. Eb/D# minor | 18. Slur 2, tongue 2 (TT), f. slow | 48. Pitch bends on each note (ascending-bend up/descending-bend down), mf, very slow, ex. g |
| 19. B major | 19. Slur 2, tongue 2 (TK), mf, fast | 49. Pizzicato tongue, pp (minimal air), medium, ex. h |
| 20. G# minor | 20. Tongue 2 (TT), slur 2, f, slow | 50. Pizzicato tongue, ff (maximal air), medium |
| 21. E major | 21. Tongue 2 (TK), slur 2, mp, fast | 51. Slur 4 ff, tongue 4 pp, medium |
| 22. C# minor | 22. Slur 2, tongue 6 (TK), f, very fast | 52. Tongue 4 ff, slur 4 pp, medium |
| 23. C# minor 8va | 23. Slur 3, tongue 5 (KTKTK), p, very fast | 53. Mixed rhythm slur, f, ex. i |
| 24. A major | 24. Slur 4, tongue 4 (TK), f, fast | 54. Mixed rhythm tongue, ff, ex. j |
| 25. F# minor | 25. Tongue 4 (TK), slur 4, p, fast | 55. Mixed rhythm slur, ff, ex. k |
| 26. D major | 26. Tongue 1 (staccato), slur 2, tongue 1 (staccato), mf, medium | 56. Mixed rhythm tongue, mf, ex. l |
| 27. D major 8va | 27. Tongue 1 (staccato), slur 3, ff, medium | 57. Inverted double tonguing (KT), mp, fast |
| 28. B minor | 28. Slur 3, tongue 1 (staccato), pp, fast | 58. Sing/play simultaneously, using as much vocal range as possible, ex. m |
| 29. G major | 29. Mixed tonguing TKTT, mf, med. | 59. Sing pedal, play sixteenths, f, ex. n |
| 30. E minor | 30. Mixed tonguing TTTK, mf, medium | 60. Tongue ram- covered tone hole (hit tone hole with back of tongue), f, ex. o |

**Michel Debost’s “Scale Game” with revisions by Molly Alicia Barth (\*)**

Refer to Taffanel and Gaubert Exercise No. 4 from “17 Big Daily Exercises”

These 60 drills are used in conjunction with T&G Exercise Number 4, repeated twice through in its entirety (some are repeated even more, if they are to be played 8va). By starting with a different scale each day, and continuing down the page in order, you will be thoroughly entertained by playing all scale patterns with all sorts of dynamics, articulations, and rhythms. In between each scale, there is a transitional passage, which is meant to be played as fluidly as possible, slurring all notes together in a slow, gorgeous manner.

At first, this is a lot to take in. But after getting the hang of each drill, you can make it through the entire 60 scales in 30 minutes. This is GREAT to play through in its entirety each day, if your schedule allows. If not, then getting through 30 of the drills (15 minutes) in one day, and continuing with the next 30 on the following day, will suffice.

First and foremost, have fun! Stretch your limits- for example, when pianissimo is indicated, see where your “breaking point” is- when does sound no longer come out? Once you find that point, you can ride along the line just above this breaking point, while pushing the breaking point softer and softer each day. Similarly, if a passage is to be played slur 4/tongue 4 (#24), ask yourself: “how short can the staccato notes be?” and “how connected can the slurred notes be?” By carefully considering these sorts of issues, you will soon discover in yourself a beautifully centered tone that you can play in all ranges, at all dynamic levels.

The most fun that I have while playing through this each day is to choose an emotion with which to play each drill. For example, I might convey ANGER while playing #40 (Halves and 16ths slur forte, fast) on a D flat major, 8va scale. I might choose to *soar* through a b minor scale during #34, playing as if riding on the wind. Or I might be a mouse quietly scurrying through my rural house during #43. Finally, I could possibly curl up by the fire, lulling me to sleep with its warmth, during #3.

While it is important to be critical with yourself so that you play these drills as accurately as possible, this game is not designed for you to sit on one drill for an hour until you “get it right.” This would quickly lead to boredom, which is entirely NOT the idea here. Keep going; make a mental note of problems that arise, and fix them the next time the same issues pop up. **ENJOY THE SCALE GAME!**

\*NOTE: This version of the Scale Game has been revised by Molly Alicia Barth. Some dynamics and tempo markings have been altered from Michel Debost’s original creation, and numbers 10, 11, 17, 48-50, and 57-60 have been added to reflect the current need for flutists to be trained in contemporary flute techniques.