

Ball State University

# **Applied Flute Syllabus:**

## **MUSP 200, 201, 202, 203, 600, and 700**

Spring 2026

Instructor: Dr. Mihoko Watanabe (She/Her)  
Office: MIB 208 – Office hour by Appointment via Zoom  
Contact: By Phone: 765-285-5412 or By E-Mail [watanabe@bsu.edu](mailto:watanabe@bsu.edu)  
Zoom Personal Room: <https://bsu.zoom.us/my/mihokowatanabe>  
Graduate Assistant: Lynne-Grace Wooden [lynnegrace.wooden@bsu.edu](mailto:lynnegrace.wooden@bsu.edu)

### **Course Description and Objectives**

This course consists of weekly individual applied flute lessons and emphasizes the development of essential skills required of undergraduate and graduate music majors and minors.

Upon completion of the course, students will develop, improve, and maintain a comprehensive knowledge of flute performance techniques and a broad range of flute literature. Instruction will focus on the following areas:

1. Developing total sound control, including proper posture, breathing, and embouchure, to achieve consistent and refined tone production.
2. Strengthening technical skills to support expressive, creative, and musically informed performance.
3. Studying and performing standard flute repertoire with appropriate stylistic interpretation in solo, chamber, and ensemble settings across multiple historical periods.
4. Expanding knowledge of flute-related resources, including performance practices, pedagogy, and professional literature.
5. Enhancing overall musicianship, including professional performance and business etiquette, as well as goal setting and achievement strategies.

### **Course Modality / Structure**

This course is delivered primarily through weekly, in-person individual applied flute lessons, consistent with NASM standards for performance-based instruction. These lessons provide direct faculty guidance, immediate feedback, and individualized instruction in technique, musicianship, and artistic interpretation. Each lesson meets once per week for approximately 60 minutes and constitutes the core instructional contact time for the course.

To support independent practice and reinforce in-person instruction, the course incorporates supplementary online instructional materials, including video demonstrations, recorded examples, and assigned readings. These materials are designed to extend learning beyond the lesson, support technical and musical development, and encourage informed, self-directed practice consistent with professional expectations.

Students are expected to engage regularly with all assigned supplementary materials as an integral component of lesson preparation and ongoing skill development. This instructional structure supports varied learning modalities while maintaining the applied, performance-centered focus required for undergraduate and graduate flute study.

Assessment is ongoing and formative in nature, aligned with NASM competencies in performance, musicianship, and professional development. Evaluation methods include periodic performance assessments, reflective practice, and occasional peer review activities. These assessments promote continuous improvement, reinforce professional standards, and foster a collaborative and reflective learning environment appropriate to applied music study.

## **Required and Recommended Materials**

### **Required Materials**

Students must provide and maintain the following items throughout the course:

1. **Flute:** A well-maintained instrument in proper working condition.
2. **New Instrument Purchase:** Students planning to purchase a new flute must obtain instructor approval in advance. The instructor will provide guidance in selecting a high-quality instrument and can accompany students to music stores if requested.
3. **Metronome and Tuner:** Both must be in proper working order (stand-alone devices or reliable apps).
4. **Computer:** Capable of accessing course materials and online resources.
5. **Smartphone:** For instructional purposes, recordings, and communication.
6. **BSU Email Account with Microsoft 365:** Including OneDrive for course communication and file sharing.
7. **Lesson Notebook or Digital Journal:** For maintaining a lesson menu or practice log (see **Course Requirements**).
8. **Published Music Only:** Students must use legally purchased, copyright-compliant editions. Photocopies or unauthorized reproductions of copyrighted music are strictly prohibited.
9. **Repertoire Preparation:** Students are responsible for promptly purchasing assigned music, preparing it, and bringing it to lessons within two weeks. Failure to use legally obtained music may result in removal from the course until compliance is met.
10. **Copyright Compliance Deadline:** No photocopies or unauthorized reproductions are permitted after **January 19, 2026**. Students are expected to adhere to U.S. copyright law and respect intellectual property.
11. **Required Method Books:**

- Taffanel & Philippe Gaubert: *17 Grands Exercices Journaliers de Mécanisme* (Alphonse Leduc)
- Marcel Moyse: *De La Sonorité* (Alphonse Leduc)

**Note on Copyright Compliance:** All students must adhere to U.S. copyright law and university policy regarding music use. Unauthorized reproduction, distribution, or performance of copyrighted material is prohibited and may result in academic or legal consequences.

## **Performance Expectations**

Applied Flute students are expected to approach each lesson and practice session with a high level of professionalism, consistent preparation, and adherence to NASM performance standards. Performance expectations include the following areas:

1. **Technical Exercises and Tone Development:**
  - Students will be assigned exercises, etudes, and tone development studies appropriate to their ability and degree program.
  - Practice these materials consistently to develop technique, tone, articulation, and musical expression.
2. **Etudes:**
  - Students will be assigned an appropriate etude book for their level (see **Grading**).
  - Etudes must be prepared and performed in each lesson as part of ongoing technical development.
3. **Repertoire:**
  - Students will be assigned 2–3 major works per semester.
  - Instructor approval is required for any student-suggested works.
  - All assigned repertoires must be prepared thoroughly and performed in weekly lessons.
4. **Orchestral Excerpts:**
  - Students will be assigned excerpts appropriate to their skill level and degree program.
  - Excerpts are to be prepared for performance and evaluated during lessons.
5. **Recital Preparation:**
  - Students preparing a recital must continue regular exercises, etudes, and tone development studies alongside recital repertoire.
  - Daily practice should be organized to cover all technical exercises, etudes, repertoire, and excerpts assigned.
6. **Lesson as a Performance:**
  - Each lesson is considered a performance; all assigned material must be ready to perform.
  - Students are responsible for creating a structured daily practice plan to ensure consistent progress in all areas.

## **Minimum Practice Expectations**

Daily, focused practice is essential for skill development, artistic growth, and professional preparedness. Ensemble rehearsals **do not** count toward individual practice time.

### **Recommended Minimum Practice Duration:**

- **Performance Majors:** 3–4 hours per day
- **Other Music Majors (non-performance):** 2 hours per day
- **Flute Minors:** 1 hour per day

### **Practice Intelligently:**

- Prioritize quality over quantity. Focus on tone, technique, repertoire, and musicianship.
- Break practice into structured segments and adjust your approach if progress is insufficient.
- Reflect on lesson feedback and recordings to guide improvement.

### **Health and Wellness:**

- Maintain proper posture and alignment during practice.
- Monitor tension in neck, shoulders, arms, hands, back, and legs.
- Consult the instructor and a medical professional if experiencing pain or discomfort.

### **Commitment and Progress:**

- Consistent, mindful practice is critical for steady improvement and long-term professional development.
- Organize practice sessions to cover all assigned exercises, etudes, repertoire, and excerpts.
- Cultivate discipline, organization, and a genuine passion for music.

## Course Requirements

### A. Weekly Lessons

#### 1. Lesson Menu Notebook

Students must maintain a Lesson Menu including:

Required Items	Details
Lesson Records	Incorporate Lesson Preparation Checklist
Program Notes	Short notes for all pieces studied
Syllabus & Handouts	Flute studio materials and notes
Recital/Event Attendance	List of events attended with programs or tickets
Masterclass Notes	Essential comments from masterclasses attended
Recordings & Feedback	Recordings listened to with personal feedback
Semester Goal Sheet	Established at the beginning of the semester
Next Semester Schedule	Class schedule for upcoming semester
Future Repertoire List	New music you wish to study

**Deadline:** Upload scanned Lesson Menu **to OneDrive by Thu, 4/23 (Thu), 11:59 PM.**

#### 2. Pianist

- Secure your own pianist for lessons, studio classes, recitals, and juries.
- When first contacting a pianist, include the piano parts in the email.
- Pianist must attend  $\geq 3$  lessons before any performance.
- Submit pianist's name & contact **via email to the instructor by Sun, 1/25/26, 11:59pm**
- When you send an email to as potential pianists, please attach the music.

#### 3. Preparedness

- Arrive fully warmed-up and prepared.
- Instructor may cancel unprepared lessons.

#### 4. Attendance & Cancellations

Policy	Details
Notification	<b><math>\geq 24</math> hours in advance</b> via email mainly, or phone (765-285-5412); emergencies via email or text at (920-216-3788)
Unexcused Absences	5% grade deduction per lesson; 3 unexcused = automatic course failure

<b>Policy</b>	<b>Details</b>
Make-Up Lessons	Doctor's note required; otherwise counts toward grade

## **5. Rescheduling & Make-Up Lessons**

- Send a Switching lessons email to your peers with ccing instructor.
- Instructor-canceled lessons will be rescheduled.

## **6. Professionalism**

- Show courtesy and respect.
- Silence phones unless needed for emergencies.
- Check and respond to emails within 24 hours.

## **B. Attendance and Participation in Weekly Flute Studio Class**

**Location & Time:** Mondays – MIB 229, 12:00–1:50 PM (Refer to the Studio Class Schedule)

### **1. Attendance**

Attendance at the weekly Flute Studio Class is **mandatory** for all students enrolled in applied flute lessons. The class will cover topics including performance injury prevention, standard flute literature, and flute pedagogy.

- If you need to miss a class, you must obtain prior approval from the instructor.
- Notify both the instructor and the Graduate Assistant **as early as possible**, ideally several weeks in advance, or immediately upon learning of your need to be absent. Include a clear explanation for your absence.

### **2. Participation in Masterclass**

Students scheduled to perform in masterclass are required to present a **2-minute program note** for their piece. Program notes should be delivered **without reading from a script** and include your own insights on the following:

- Brief information about the composer
- Date of composition
- Dedication (if any)
- First performance date
- Notable episodes related to the composition

- Connections with notable flutists, if applicable
- Other works by the composer, including flute repertoire
- Form and stylistic considerations for performance

### Submission Guidelines:

- Program notes should be concise, fitting into **one paragraph**, and included in your **Lesson Menu** submission at the end of the semester.
- Avoid excessive biographical details about the composer.
- Include a **bibliography** of all resources consulted.
- Use **Footnote style** rather than Endnote for citations to ensure proper attribution and avoid plagiarism or procedural violations.

## C. Performances

Students enrolled in Applied Flute are required to perform on multiple occasions to fulfill degree requirements. Performance opportunities include the **Flute Studio Class, Recital Hour, degree or non-degree recitals**, and other approved performances. Students must obtain **instructor approval** for any off-campus performances or additional performance opportunities.

### 1. Studio Recital

- **Date & Time:** Friday, **April 10, 2026**, at 5:30 PM in Hahn Hall
- **Preparation:** Bring all assigned pieces with your pianist to your lesson before **Friday, March 26, 2026**.
- **Recital Piece Submission:** Submit your Studio Recital piece information to the Graduate Assistant by **11:59 PM, Saturday, March 27, 2026**.
- **Piece Selection:** The instructor and student will finalize the studio recital pieces **before March 27, 2026**.

### 2. Recital Hour and Other Performances

- Instructor **approval** is required for participation in Recital Hour or any additional performance opportunities.
- Students are encouraged to **express interest in performing** to seek instructor approval in a timely manner.
- For degree or non-degree recitals, **program notes** and the recital program must be reviewed in a lesson **at least one month prior to the performance date**.
  - Program Notes should be **concise, informative, consistent with Masterclass notes**, and approved by the instructor.
  - Include a bibliography of all sources consulted, following proper citation guidelines (footnote style preferred).

## D. Jury & Hearing

- Required at the end of each semester.
- Undergraduate majors: Sophomore & Junior Standing Juries.

Event	Date	Requirements
Jury	4/28/26 (Tue)	One etude/unaccompanied piece + piece with piano + assigned scales
Hearing	4/29/26 (Wed)	One etude or unaccompanied piece

## Scale Requirements by Semester

Semester	Scales	Notes / Metronome
I	All Major Scales with arpeggios	Three-octave chromatic scale
II	All Major & Minor Scales with arpeggios (Harmonic & Melodic Minors)	Three-octave chromatic scale
III	All Major & Minor; Relative/Parallel scales	Chromatic full range, 8th notes, quarter = 120
IV	All Major & Minor; 4# & 4b extended majors	Chromatic full range, 16th notes, quarter = 80
V	Extended majors & minors; Extended majors in 3rds	Chromatic full range
VI	Extended majors & minors; extended 3rds	Chromatic full range, quarter = 76
VII	Extended majors & minors; extended 3rds	Chromatic full range, quarter = 84 (scales), 72 (3rds)
VIII	Extended majors & minors; extended majors in 3rds	Chromatic full range, quarter = 92 (scales), 102 (3rds)

## E. Attendance at Flute/Woodwind & Related Events

1. **Mandatory** for assigned concerts, faculty recitals, and student performances.
2. Check in with Graduate Assistant at each event.
3. **At least 2 weeks in advance**, please notify instructor and my GA for emergencies, conflicts, or career development events.
4. Please check in with the Graduate Assistant at the beginning of each concert to confirm your attendance.

### Event List:

1. 2/6 (Fri) 5:30pm: Anna Pinto joint recital in Hahn Hall

2. 2/8 (Sun) 3 PM: Faculty Artist Series: MAQ with Dr. Seregow in Sursa Hall
3. 3/9 (Mon) 5:30pm Recital - Dr. James Thompson and Dr. Annie King in Hahn
4. 3/14 (Sat) 7:30pm Muncie Symphony at Muncie Central High School
5. 3/19 (Thu) 5:30pm Nic Smith joint recital in Hahn Hall
6. 3/28 (Sat) 5:30pm Amanda Paust DA recital in Hahn Hall
7. 4/10 (Fri) 5:30pm Flute Studio Recital in Hahn Hall
8. 4/13 (Mon) 5:30pm Woodwind Area Chamber Music Recital

## F. Assessment Methods and Grading

Student performance in Applied Flute will be evaluated based on **individual improvement, professionalism, organization, attitude, and weekly lesson preparation**. Assessment emphasizes consistent effort, reflective practice, and artistic growth. The grading breakdown is as follows:

### 1. Grading Components

Component	Weight	Details
<b>Weekly Lesson Preparation &amp; Improvement</b>	60%	Includes lesson readiness, weekly technical and musical improvement, decorum, following instructions, motivation to learn, and the <b>quantity and quality of practice</b> as documented in the Lesson Menu.
<b>Scale Checks</b>	5% (included in Weekly Prep)	Meet with the Graduate Assistant weekly for your assigned scale check. Scales are graded according to Jury standards.
<b>Weekly Mindful Practice Log</b>	10%	Students will use a template to track and organize daily practice. Grading emphasizes transparency, honesty, commitment, and measurable growth. Performance during lessons may also inform evaluation.
<b>Quality of Performances</b>	10%	Includes all performance contexts: Masterclasses (with program note presentation), Jury/Hearing, Recital, Recital Hour, and Studio Recital. Evaluation considers musicality, tone, technique, and overall artistry.
<b>Lesson Menu Submission</b>	10%	Evaluated for creativity, organization, completeness, and consistent documentation of practice and progress.
<b>Studio Class Participation</b>	5%	Attendance, engagement in discussions, decorum, and concert attendance.

### 2. Performance and Technical Criteria

Students will be assessed on:

- Resonant tone and consistent sound production

- Proper posture and breathing
- Timing, rhythm, and fingerings
- Accuracy of notes and intonation
- Smoothness and musical phrasing
- Overall musicality and expressive interpretation

Refer to the **semester scale requirements** for detailed expectations.

### 3. Letter Grade Guidelines

Grade	Description
A	Exceeds expectations; practice meets or exceeds syllabus requirements, consistent weekly improvement, and professional performance.
B	Meets expectations with improvement in specified areas; weekly practice may be slightly below required time.
C	Preparation is fair but insufficient to achieve significant progress; practice time is below recommended.
D	Preparation is poor, with little progress; practice time is significantly below requirements.
F	No progress or unexcused absences.

## G. Course Statement and Policies

### Participation Policy

- This course is designed with **weekly activities, discussions, and collaborative work**.
- Complete all assignments and other course activities **by the stated due dates**.
- Active engagement is expected to maximize learning and professional growth.

### Communication Policy

- The instructor will respond to emails from your **official Ball State email address** within **24 hours on weekdays (Monday–Friday)** and within **48 hours on weekends**.
- Contact the instructor directly with any questions or concerns regarding your **performance, practice, or lesson material**.

### Late Assignment Policy

- All assignments are due by **midnight EST/EDT** on the dates indicated in the syllabus.

- Assignments submitted after the due date will incur a **grade reduction for each day late**.
- Technical or internet issues do **not excuse late submission**. Students are encouraged to submit work early and maintain a backup plan.
- *“Deadlines aren't just dates — they're proof you can be trusted.”*

### Assignment Submission Policy

- Submit assignments as **Word documents (.doc or .docx)** unless otherwise indicated in the assignment instructions.

## Freedom of Expression

In this course, we are committed to fostering a learning environment that values intellectual diversity, encourages free expression, and promotes open inquiry. As members of the Ball State Community, we treat each person in the Ball State community with civility, courtesy, compassion, and dignity and respect and learn from differences in people, ideas, and opinions. Please review Ball State University's [Statement on Freedom of Expression](#), the resources on Ball State's [Freedom of Expression webpage](#), and [Ball State's Beneficence Pledge](#).

## Title IX

Ball State University is committed to providing a safe and inclusive learning environment for all students. If you or someone you know has experienced sexual harassment—including sexual assault, dating violence, domestic violence, or stalking, please know that you are not alone. The University offers support services and resources. For more information or to report an incident, please visit [bsu.edu/titleix](http://bsu.edu/titleix) or contact the Title IX Coordinator at 765-285-1545 or at [titleix@bsu.edu](mailto:titleix@bsu.edu)

**As your instructor, I am a mandatory reporter under the Title IX policy and required to report any information I receive about possible sexual harassment.** This includes information shared in class discussions, assignments, or private conversations.

**What happens after I report?** The Title IX Coordinator will email the person who experienced sexual harassment (complainant) and invite them to schedule a meeting. If the complainant **chooses** to meet with the Title IX Coordinator,

- Title IX Coordinator will offer supportive measures (e.g., counseling, extensions on deadlines, course-related adjustments, changes to work or class schedules, and/or referrals to campus offices), review the policy, and discuss options to move forward.
- If a complaint is filed by the complainant or the University, an investigation will begin following University policy.

## University Grade Appeal Policy

If you believe you received a final course grade that does not reflect your performance due to fairness or a procedural issue, you have the right to file an appeal within 5 school

days after final grades are posted by the Office of the Registrar. Review the [University Grade Appeal Policy and Process.](#)]

## Student Academic Ethics Policy

Honesty, trust, and personal responsibility are fundamental attributes of the university community. Academic dishonesty and other forms of academic misconduct threaten the foundation of an institution dedicated to the pursuit of knowledge and will not be tolerated. To maintain its credibility and reputation, and to equitably assign evaluations of scholastic and creative performance, Ball State University is committed to maintaining a climate that upholds and values the highest standards of academic integrity. Visit the VPAA's [academic integrity website](#) (Students tab) for resources on understanding academic integrity, citing sources properly, and avoiding inadvertent academic dishonesty. To learn about BSU's academic integrity expectations and students' rights, please read the University [Student Academic Ethics Policy](#).

Academic integrity violations include giving or receiving an unfair academic advantage (cheating), presenting someone else's ideas or work as your own (plagiarism), and falsifying academic records. Unless otherwise indicated, you must work independently by yourself. Check with me if you are unsure whether something constitutes academic dishonesty. Examples of academic integrity violations include but are not limited to:

- Using resources not authorized by the faculty member (including devices, AI tools, hidden notes, and open books)
- Using commercial study websites to find answers to graded assignments (Chegg, Course Hero, StudyPool, OneClass, etc.).
- Without the instructor's written permission, giving away, buying, or selling graded assignments class notes, exams, study guides, or other course materials to other students or to third-party vendors (Course Hero, Chegg, 24HourAnswers, etc.).
- Working with another person on any assignment other than authorized group projects.
- Sharing or allowing others to access your files, whether done with permission or not.
- Reusing your own work from another semester, course, or section.
- Sharing answers with others during exams (passing notes, texting, whispering, gesturing)
- Discussing exam questions and answers with students who have not taken the exam.
- Soliciting others to complete work for you.

### No Generative AI Use

All work conducted and/or submitted in this course should reflect your own ideas and demonstrate your current knowledge, abilities, and skills. Therefore, generative AI should not be used to complete any portion of the assignment(s). Doing so constitutes a violation of Ball State University's [Student Academic Ethics Policy](#).

### Some Use of Generative AI Permitted Under Some Circumstances or With Explicit Permission

You may use generative AI applications for some work submitted in this course. You will be informed as to when, where, and how these tools are permitted to be used, along with guidance for attribution. Any use outside of this permission constitutes a violation of Ball State University's [Student Academic Ethics Policy](#).

### **Full Use of Generative AI Permitted/Encouraged Within Specified Guidelines**

You are encouraged to use generative AI applications for all work submitted in this course. However, you must cite any AI-generated material that informed your work. Using an AI tool to generate content without proper attribution constitutes a violation of Ball State University's [Student Academic Ethics Policy](#).]

## **The Learning Center**

The Learning Center offers free Tutoring and Academic Coaching for many courses at Ball State. Students can make appointments for online (Zoom) or in-person (NQ 350) appointments. To make an appointment, visit [myballstate.bsu.edu](http://myballstate.bsu.edu) and click on "Navigate" in the Academic Tools section, or just go directly to [bsu.navigate.eab.com](http://bsu.navigate.eab.com).

Testing accommodations for students with disabilities are available for students who have received the appropriate documentation from Disability Services. Tests may be administered in the Learning Center.

Supplemental Instruction is available in select courses. If you have an SI leader for your course, that person will provide students with information the first week of school regarding weekly study sessions. For more information about Learning Center programming, visit [bsu.edu/learningcenter](http://bsu.edu/learningcenter) or call 765-285-1006. Follow us on Instagram: [BallStateLC](#).

## **The Writing Center**

All writers improve with practice and feedback, so as a student in this course, you are encouraged to use the Writing Center (in Robert Bell 295 during weekdays, Bracken Library First Floor West in the evenings, or online during any of our regularly scheduled hours) to get additional feedback on your writing.

The Writing Center offers free planning, feedback, and accountability sessions (in person and online) to all students composing essays, reports, reflections, research projects, web content, lesson plans, slideshows, poster presentations, resumes, and other digital or print texts. To schedule a free appointment to discuss your writing, go to [bsu.edu/writingcenter](http://bsu.edu/writingcenter). Online and in-person appointments are available; however, plan ahead because appointments book quickly!

## **The Basic Needs Hub**

If you are having difficulty affording enough food, do not have a safe and reliable place to sleep, and/or experiencing an emergency or crisis, help is available through the [Basic Needs Hub](#). The Basic Needs Hub has information, resources, and provides individualized support to students. To talk with a supportive staff member about your experience, receive one on one assistance, or learn more about resources, you can submit a [Basic Needs Assistance Form](#).

## The Counseling Center

The Ball State University Counseling Center offers free and confidential services to all students. The Counseling Center is located in Lucina Hall, Room 320. To schedule an appointment, you can contact us at 765-285-1736. Ball State also offers a 24/7 Crisis Line, which can be reached at 765-285-HOPE (4673). The Crisis Line is a mental health resource for those who are struggling with any mental health concerns, including thoughts of self-harm and/or suicide.

At the Ball State Counseling Center, we see students for a variety of reasons, some of which include homesickness, relationship concerns, anxiety, and depression. At your first appointment, you will work with a therapist to create a plan that will connect you with resources that best fit your needs. We assist students with getting connected to therapy at our Center as well as connecting students to self-help resources, other on-campus resources, and community-based resources. All Ball State students also have access to several on-demand, self-help resources through a variety of different platforms. All of these resources, including a direct link to our website, can be found [here](#).

## The Speaking Center

The [Speaking Center](#) is a free resource available to all members of the BSU community wanting to improve their public speaking abilities. We offer personalized coaching designed to help you become a more confident and effective speaker. Our trained coaches provide constructive feedback and support throughout the entire speech preparation process, whether you are in the early stages of brainstorming ideas and organizing your thoughts, or you need to practice your delivery and refine your message.

The Center is in the David Letterman Communication and Media Building, room 302. To schedule an appointment, please access us through your Navigate app or use this [direct link](#) to sign up for a time. Appointments are available both in person and on Zoom. Appointments are available in person, on Zoom, and in virtual reality (VR) for those interested in practicing in an immersive speaking environment.

## Canvas Accessibility

Canvas provides a user experience that is easy, simple, and intuitive. Special attention has been paid to making Canvas screen-readable. The Rich Content Editor encourages users to create accessible content pages (i.e. text formatting is accomplished using styles). Canvas is designed to allow limited customization of colors and schemes to be accessible for all users. The National Federation of the Blind granted Canvas the Gold Level Web Certification in 2010. **Find more information by visiting the [Canvas Voluntary Product Accessibility Template \(VPAT\)](#).**

## FERPA and Privacy

As a student, your educational records are considered confidential. Under FERPA (Family Educational Rights and Privacy Act), your records are confidential and protected. Under most circumstances, your records will not be released without your written and signed consent. However, some directory information may be released to third parties without your prior consent unless a written request to restrict this is on file.

You can learn more about student rights to privacy by reading [Ball State's FERPA and Privacy and Protection](#).

## Video Conferencing Recording

In this class, software may be used to record live class discussions. As a student in this class, your participation in live class discussions may be recorded. These recordings typically will be made available only to students enrolled in the class, to assist those who cannot attend the live session or to serve as a resource for those who would like to review content that was presented. Students who prefer to participate via audio only will be allowed to disable their video camera so only audio will be captured. Students who prefer to listen only must disable their audio capability and visual camera. If you have concerns, please discuss these options with me.

## Plagiarism Detection

The campus subscribes to Turnitin, a plagiarism prevention service, through Canvas. You may need to submit written assignments to Turnitin. Student work will be used for plagiarism detection and for no other purpose. The student may indicate in writing to the instructor that he/she refuses to participate in the plagiarism detection process, in which case the instructor can use other electronic means to verify the originality of their work.

## Netiquette (Etiquette in Cyberspace)

- Use social media and online communication responsibly and professionally.

## Academic Support Resources

- **Learning Center:** Offers free tutoring and study support for a wide range of subjects, including writing, time management, test-taking, and study strategies.
  - **Location:** NQ 350
  - **Hours:** Monday–Thursday, 9 a.m.–8 p.m.; Friday, 9 a.m.–12 p.m.
  - **Contact:** 765-285-3780 | [Learning Center Website](#)
- **Writing Center:** Provides free writing feedback, online or face-to-face, for essays, reports, lesson plans, presentations, resumes, and other assignments.
  - **Location:** Robert Bell 295
  - **Contact:** 765-285-8370 | [Writing Center Website](#)

## H: Flute Studioclass Schedule (Subject to change)

<u>Date</u>	<u>Class / Activity</u>	<u>Notes</u>
1/15	Introduction	General Recital Hour (GRH) @ 1 PM
1/12	Graduate Presentation: Tamara & Amanda	GRH @ 1 PM
1/19	MLK Day	<i>(No class)</i>
1/26	Flute Ensemble Reading	Graduate Presentation Lynne-Grace, Masterclass
2/2	Mindfulness and Growth mindset	Masterclass
2/9	Flute Ensemble Reading	Masterclass
2/16	Masterclass	GRH Audition Day Performance @1pm
2/23	Flute Ensemble Reading	Masterclass
3/3	Spring Break	<i>(No class)</i>
3/9	Guest Dr. James Thompson (masterclass)	Dr. James Thompson
3/16	Scale Day	GRH Solo Performances @1pm
3/23	Guest Becky Arrensen	Becky Arrensen
3/30	Masterclass	ARH @1pm
4/6	Masterclass	GRH Chamber Performance @1pm
4/13	Masterclass	Masterclass
4/20	Masterclass	ARH @1pm
4/27	Masterclass	Honors Convocation

### I: S26 Important Dates:

Dates	Notes
1/12 (Mon) 1pm	GRH
1/19 (Mon)	No more photocopied music in Lessons (Copyright Law)
1/25 (Sun) 1:59pm	Pianist Information Deadline
2/6 (Fri) 5:30pm	Anna Pinto joint recital in Hahn Hall
2/8 (Sun) 3 PM	Faculty Artist Series: MAQ with Dr. Seregow in Sursa Hall
2/16 (Mon) 1pm	GRH
3/9 (Mon) 5:30pm	Dr. James Thompson and Dr. Annie King Recital
3/14 (Sat) 7:30pm	Muncie Symphony at Muncie Central High School
3/16 (Mon) 1PM	GRH Solo Performance
3/19 (Thu) 5:30pm	Nicholson Smith joint recital in Hahn Hall
3/27 (Fri) 11:59pm	Deadline for Studio Recital Information Submission

3/28 (Sat) 5:30pm	Amanda Paust DA recital in Hahn Hall
3/30 (Mon) 1pm	ARH
4/6 (Mon) 1pm	GRH Chamber Music
4/10 (Fri) 5:30pm	Flute Studio Recital in Hahn Hall
4/13 (Mon) 5:30pm	Woodwind Area Chamber Music Recital in Sursa Hall
4/20 (Mon) 1pm	ARH
4/23 (Thu) 11:59pm	Lesson Menu Deadline
4/27 (Mon) 1pm	GRH Honors Convocation
4/28 (Tue)	Jury
4/29 (Wed)	Hearing

- If you would like to perform at GRH and/or ARH, please contact me at least two weeks in advance. Performance slots are assigned on a first-come, first-served basis, and availability is not guaranteed.
- Meeting deadlines in lessons, performance preparation, submissions, and meetings is foundational to professionalism in music and can define your career.

## J. Useful Information

- **Flute World**  
Phone: 248-855-0410  
Website: [www.fluteworld.com](http://www.fluteworld.com)  
Services: Flute music, CDs, flute repair, etc.
- **Little Piper**  
Phone: 248-540-7970  
Website: [www.littlepiper.com](http://www.littlepiper.com)  
Services: Music, orchestral excerpts, etc.
- **Carolyn Nussbaum Flute Company**  
Phone: 1-877-358-8348  
Website: [www.flute4u.com](http://www.flute4u.com)  
Services: Music, flutes, etc.
- **Flute Specialists**  
Phone: 248-589-9346  
Website: [www.flutespecialists.com](http://www.flutespecialists.com)  
Services: Flutes, repair, accessories, etc.

- **Indy Flute Shop**  
Phone: 317-813-2044 | 1-877-55-FLUTE  
Website: [www.indyfluteshop.com](http://www.indyfluteshop.com)  
Services: Flutes, music
- **Ning Pan at Shining Music Company (Repair)**  
Phone: 317-596-0637 | Cell: 317-513-3899
- **Moment Notice Repair**  
Phone: 317-731-2006  
Website: [www.momentsnoticerrepair.com](http://www.momentsnoticerrepair.com)

## K. Flute Studio Practice Checklist

Category	Practice Tasks	Done
<b>Listening &amp; Research</b>	Listen to recordings without score; note first impressions	<input type="checkbox"/>
	Listen while following score; mark important details	<input type="checkbox"/>
	Listen again; mark breathing, interpretation, and tempo suggestions	<input type="checkbox"/>
	Research composer's background	<input type="checkbox"/>
	Look for articles or guides analyzing repertoire	<input type="checkbox"/>
<b>Part Preparation</b>	Translate all foreign terms	<input type="checkbox"/>
	Identify phrases and mark breaths	<input type="checkbox"/>
	Mark tempo with metronome	<input type="checkbox"/>
	Break long flourishes into logical subunits	<input type="checkbox"/>
	Highlight scale patterns or irregular breaks	<input type="checkbox"/>
<b>Technical Work</b>	Clarify ornamentation for Baroque/Classical pieces	<input type="checkbox"/>
	Learn notes, rhythms, articulations carefully	<input type="checkbox"/>
	Mark difficult measures & foundation tempos	<input type="checkbox"/>
	Practice with varied rhythms as needed	<input type="checkbox"/>

Category	Practice Tasks	Done
<b>Non-Musical Preparation</b>	Match articulation and vibrato to style	<input type="checkbox"/>
	Observe thumb B-flat & lever key rules	<input type="checkbox"/>
	Emphasize dynamics and pitch accuracy	<input type="checkbox"/>
	Use alternate fingerings in third octave or tricky notes	<input type="checkbox"/>
	Experiment with musical interpretation	<input type="checkbox"/>
	Order or make copies of required music	<input type="checkbox"/>
	Submit/return recital request forms	<input type="checkbox"/>
	Secure a pianist for rehearsals and performances	<input type="checkbox"/>
	Prepare questions for instructor	<input type="checkbox"/>

# LESSON MENU

Date of Lesson: \_\_\_\_\_

## **To play in the lesson:**

- 1) T & G #7 --- De La Sonorite (p.6)
- 2) Andersen Study #8
- 3) Poulenc: Sonata II

## **Questions:**

- 1) I would like to play smoothly. I have practiced slowly, but...
- 2) What can I do to play fast, I tried to play with a metronome (94), but...
- 3) What should I develop to play this study without stopping?

- 4) I am not sure that I am making a connection between notes. I would like to know more about the connection.
- 5) My tone is airy, especially in the high register. I would like to have a high register, not airy.

For the background research, who should I ask in the library?

**Assignment for the next lesson:**

- Poulenc: III with note-perfect.
- T & G #8 with metronome 88 smoothly.
- Bach: Sonata in Db --- Background research

**Memo:**

- Submit a draft of program notes
- Flute repair by next week