Flute Studio of Stephen Tam - 2018/2019

Instructor Information

Stephen Tam, Lecturer in Flute Performance
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Course Information

Please consult the master course outline for Applied Music Instruction:
http://music.uwo.ca/departments/music-performance/course-outlines.html

Lessons

Every student will receive 12 lessons per term, 24 per year. Each lesson is 50 minutes in length, except for 3rd and 4th year undergraduate performance majors, who will receive an additional 30 minutes per lesson.

Please be warmed up before the beginning of each lesson. If you have to miss a lesson due to sickness, please send an email to inform me at least 24 hours prior to the lesson. According to Western policies, lessons cancelled by students may not be made up. However, any lesson postponed or cancelled by the instructor will be rescheduled at a later time.

Please arrange a pianist to play with you in performances, juries, masterclasses and recitals. It is the student’s responsibility to compensate the pianists for their services. When you are ready to run through your repertoire, you will be asked to bring in your pianist for that lesson.

List of professional accompanists:
http://www.music.uwo.ca/about/resources/accompanists.html

For more information about lesson regulations, please refer to:
**Masterclasses (Performance Classes)** (selected Wednesdays at 12:30 pm, MB 140)

Masterclasses (Performance classes) provide excellent opportunities for you to perform newly learned pieces in front of an audience. Please try to use these occasions to get to know your pieces AND yourselves better. Masterclasses are scheduled on selected Wednesdays throughout the year. Please prepare seriously for each performance to make each class as worthwhile as possible.

All students are required to offer both written and verbal comments on the performances that they hear in class. A schedule of the masterclasses and sign-up sheets will be posted outside the studio. Works that involve a piano part must be performed with piano, but orchestral excerpts or flute studies without accompaniment are an acceptable substitute for some of these performances.

It is expected that all jury repertoire will be played in the masterclass performances and that pieces with accompaniment have been worked on in lessons before the masterclass performance.

*As of this year, extra technique or flute ensemble classes may be held in lieu of some solo masterclasses. This will be decided in September and communicated through email.*

*Note: As part of this course, students are required to attend a minimum of 12 concerts in the school year. Concert attendance cards will be handed out at the beginning of each year. They can be signed by any professor at the end of each concert. It is the student’s responsibility to obtain a faculty signature as proof of their attendance at the conclusion of the event.*

**Studio Recital and Flute Ensemble Recital**

Our annual Studio Recital will be held in the second term. It is a great opportunity to gain experience in performing in an excellent acoustical environment. You can also treat it as a warm-up for juries and graded recitals. New for this year, a Flute Ensemble Recital will be added in the first term. The exact date and time for these recitals will be announced in September.

**Course Materials**

Students are responsible for providing original copies of music they are studying. Library copies are acceptable. Repertoire, studies and technical exercises will be chosen by the student in consultation with the instructor.
**Juries**

All undergraduates will play either an orchestral flute jury in December (3rd and 4th year performance majors) or a repertoire jury in April (all other undergraduates). Details can be found in the Music Performance Department Handbook:  

Jury requirements can be found here:  

**Grading**

Students will be graded based on their performance, preparedness, progress and attitude in lessons (Studio Instructor mark). You will each receive a Teacher Report at the end of each term, which contains written comments and evaluation on each aspect of your playing.

Technical Requirements (see below) will be assessed during one of the last 3 lessons of the second term. The Technical Requirements jury will be worth 10% of the overall Studio Instructor mark.

Masterclass (Performance class) is worth 10% of your final Applied Music mark (except for students in 3924y and 4924y, whose performances are not graded). Attendance, participation in discussion and the degree of performance preparation are evaluators when determining your final mark.

For a complete grading breakdown of jury mark, studio instructor mark and masterclass (performance class) mark for each studio course number, please consult the Music Performance Studies Handbook:  

**Technical Requirements**

The evaluation of Technical Requirements will be based on the preparation and performance of your technique and studies (and excerpts, where applicable). The list of technical requirements for each course number can be found in Appendix A. This list has been amended in August 2018. Technical Requirements will be evaluated by the instructor in the last 3 weeks of the second term.
**Professionalism**

You are now enrolled in a professional faculty. Playing the flute and studying music are much more than just a hobby for you at this stage. As such, I will expect your behaviour to be professional. Please treat all faculty members, accompanists and students with respect.

Please check your email and text regularly. Since I am coming in from Toronto to teach, there might be unexpected delays due to inclement weather/traffic. I will inform you should I be delayed in any way, and you will receive your lesson in full.

There may be certain weeks when I would need to reschedule your lessons. Please check your email/text and reply within 24 hours regarding scheduling.

**Practice Journal**

I would encourage you to keep track of your own practices by using a practice journal. This is beneficial for your long-term development. If you would like to me check up on your practice journal I would be happy to do so. If I feel your progress is below my expectation, I would ask you to keep a journal and show it to me weekly.

**Recording**

One of the best ways to help you improve quickly is frequent recording of your own playing. I would recommend all students to invest in a decent recording machine, like the Zoom H4n. Listening to yourself back in a proactive way, and discovering where your strengths and weaknesses are, can speed up your progress dramatically. You are also welcome to record your own lessons, but you must inform me beforehand, and keep the recording strictly for your personal use.

**Physical Fitness**

Playing the flute is a very physical activity. You are athletes of the small muscles. To improve your playing (efficiency of playing, strength of support and length of breath) and to help you avoid repetitive strain injuries, I highly recommend that you take part in a sport/fitness program throughout the year. Aerobic exercises (e.g. swimming, running, biking etc.) are particularly helpful. Please make use of the beautiful Western Student Recreation Centre.
**Academic Offences**

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:  
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

**Mental Health**

Students that are in emotional/mental distress should refer to Mental Health@Western  
http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.

Western has a Wellness Education Centre located in the UCC, room 76, to which students in distress may be directed:  http://wec.uwo.ca/
Appendix A

Technical Requirements for Flute

M1925

Technique

All Major and Melodic Minor Scales and Arpeggios

Minimum Speed: Quarter note = 80 in eighth notes

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

M1920  M2925

Studies

Select two studies - Andersen op.41 or Andersen op. 37 or Koehler op. 33 (book 1)

Technique

1. All Major and Melodic Minor Scales (two octaves), all slurred and all tongued

2. All Major and Minor Arpeggios (two octaves), all slurred and all tongued

Minimum Speed : Quarter note = 69 in sixteenth notes
Studies

Select two studies - Berbiguier 18 Etudes or Andersen op. 33, 30 or 21 or Koehler op. 33 (book 2)

Technique


   All tongued, all slurred, two slurred/two tongued, two tongued/two slurred, one tongue/three slurred and three slurred/one tongued.

   Minimum speed: Quarter Note = 80 in sixteenth notes

2. M.A. Reichert: Seven Daily Exercises, op. 5, no.2

   All slurred

   Minimum Speed: Quarter note = 72 in sixteenth notes

M2921

Studies

Select two studies – Karg-Elert: 30 Caprices, op. 107

Orchestral Excerpts:

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

Flute

Dvorak: Symphony no. 8
Rimsky-Korsakov: Capriccio Espagnol
Beethoven: Symphony no. 3
Strauss: Salome, Dance of the Seven Veils

Piccolo

Beethoven: Symphony no. 9
Shostakovich: Symphony no. 5
Studies

Select two studies – **Boehm: 24 Caprices, op. 26** or **Karg-Elert: 30 Caprices, op. 107 (nos. 1-10)**

Technique

**Marcel Moyse: Daily Exercises - Major 3rds: Exercise E**

All tongued, all slurred, two slurred/two tongued, two tongued/two slurred, one tongue/three slurred and three slurred/one tongued.

Minimum speed: Quarter Note = 80 in sixteenth notes

Orchestral Excerpts:

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

**Flute**

Beethoven: Leonore Overture no. 3  
Debussy: Prelude to The Afternoon of a Faun  
Brahms: Symphony no. 4  
Rossini: William Tell Overture  
Hindemith: Symphonic Metamorphosis

**Piccolo**

Rossini: Overture to La gazza ladra  
Berlioz: The Damnation of Faust  
Rimsky-Korsakov: Scherherazade
M4920 M4929

Studies

Select two studies - *Andersen op. 15* or *Karg-Elert 30 Caprices, op. 107 (nos. 11-30)* or *Casterede 12 Etudes*

Technique

1. *M.A. Reichert: Seven Daily Exercises, op. 5, no. 5*

   All tongued, all slurred, two slurred/one tongued and one tongued/two slurred.

   Minimum speed: Quarter Note = 60 in sixteenth triplets


   Articulations 7, 9 and 10

   Minimum speed: Dotted Quarter Note = 50