



Course Syllabus: Applied Flute

College of Fine Arts

AMUS 3401

Fall 2026: 8/24/26 – 12/10/26

Contact Information

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Course Description

Students develop musicianship and performance skills through individual applied lessons on their major instrument. Students receive a 50-minute lesson weekly, participate in flute studio class/ensemble weekly, perform on a recital, and play an end-of-semester jury.

Textbook & Instructional Materials

Flute (in good working condition)

Moyse, M. (1928). *24 Little melodic studies with variations (easy) for the flute*. Alphonse Leduc.

George, P. and Louke, P. (2022). *Flute 101.5: Enrichment: A method and duet collection for the advanced beginner*. Theodore Presser.

Other music as assigned (see repertoire list at end of syllabus)

Course Objectives

By the conclusion of the senior recital preview, the successful student will:

- Demonstrate the ability to achieve major goals by:
 - Formulating personal values for personal, career, and community growth
 - Constructing a realistic lifelong learning plan from multiple resources and media
 - Evaluating performance recordings, jury evaluation feedback, and audience reactions to determine personal musical goals and deficiencies
 - Generating and achieving SMART goals for ongoing measurable improvement
 - Developing soft skills through networking and team-building activities that help with job placement
- Demonstrate consistently full and clear tone production on the flute by:
 - Maintaining a steady airstream
 - Producing a centered tone from C⁴ to C⁷ with a wide variety of speeds and depths of vibrato
 - Producing at least three identifiable tone colors
 - Using technology to evaluate and refine airspeed, volume level, and vibrato speed/depth
- Demonstrate a mastery of fundamental intonation by:
 - Differentiating between in-tune and out-of-tune pitches in a variety of performance settings
 - Demonstrating appropriate methods for correction of intonation problems, including alternate fingerings and embouchure adjustments
- Demonstrate consistently accurate rhythm by:
 - Interpreting terminology associated with tempo, rhythm, and meter
 - Describing the relationship of common rhythmic cells to simple, compound, and asymmetrical meters
 - Performing common rhythmic cells in simple, compound, and asymmetrical meters
 - Identifying and rectifying common rhythmic errors in sight-reading
 - Selecting appropriate tempi for current technical skill level and allotted practice time
 - Performing characteristic gradual tempo changes (e.g. accelerando, ritardando)
 - Demonstrating appropriate accommodations to preserve rhythmic integrity when performing with others

- Demonstrate consistent pitch accuracy by:
 - Selecting appropriate tempi for current technical skill level and allotted practice time
 - Identifying and rectifying common pitch errors in sight-reading, such as failure to carry accidentals through the measure
 - Identifying and rectifying common posture and hand position problems
 - Performing memorized major and minor scalar and arpeggiated patterns while maintaining a uniform tone color and using appropriate fingerings
 - Demonstrating appropriate uses of alternate fingerings to aid in technical challenges
 - Creating exercises in order to address technical deficiencies
- Demonstrate clear articulation by:
 - Performing written articulations as indicated (e.g. slur, staccato, legato)
 - Producing clear single-tonguing from D⁴ to B⁶
 - Producing clear double-tonguing and triple-tonguing from F⁴ to G⁶
- Demonstrate a high level of musicianship by:
 - Performing melodic, harmonic, textural, and formal analysis to determine phrase length, moments of tension/release, and opportunities for rubato, vibrato changes, and other expressive devices
 - Consistently breathing in appropriate places to support phrasing choices
 - Performing controlled gradual dynamic shifts (e.g. crescendo, diminuendo)
 - Performing gradual, well-paced tempo changes (e.g. accelerando, ritardando)
 - Performing appropriate common musical nuances (e.g. 2-note sighs, appoggiaturas, suspensions)
 - Communicating emotional expression through effective phrasing choices, musical analysis, and self-reflection
 - Identifying and demonstrating similarities and differences between baroque, classical, romantic, and contemporary styles of music
 - Performing a unique personal interpretation that conveys form, structure, and composer's intent
- Demonstrate the ability to collaborate with a pianist by:
 - Providing musical scores to collaborative pianist by semester deadline
 - Arriving at all rehearsals with collaborative pianist on time
 - Communicating appropriate tempo markings to collaborative pianist

- Maintaining a steady pulse and demonstrating intentional rubato choices
- Recovering quickly from technical errors without need to restart
- Performing appropriate cues to coordinate beginnings, endings, and changes
- Demonstrate a high level of stage presence
 - Moving in a way to convey confidence and to support phrasing choices
 - Addressing an audience with audible, confident speech
 - Minimizing physical reactions to mistakes
 - Acknowledging the collaborative pianist and audience
- Demonstrate a mastery of fundamental pedagogy
 - Communicating directions clearly and concisely
 - Demonstrating appropriate uses of technology for pedagogical purposes
 - Diagnosing common flute tone production and technique problems and providing possible remedies, while maintaining an encouraging atmosphere
 - Designing activities and exercises to address unique musical problems

Study Hours and Tutoring Assistance

Occasionally, the flute studio will meet for studio classes during the Monday 4:00 p.m. Department Recital or in lieu of Communiversy Flute Ensemble on Thursdays at 5:00 p.m. Students are welcome to text or email the professor outside of lesson times with questions and concerns.

Student Handbook

Refer to: [Student Handbook](#)

Academic Misconduct Policy & Procedures

Academic Dishonesty: Cheating, collusion, and plagiarism (the act of using source material of other persons, either published or unpublished, without following the accepted techniques of crediting, or the submission for credit of work not the individual's to whom credit is given). Additional guidelines on procedures in these matters may be found in the Office of Student Conduct. [Office of Student Conduct](#)

Moffett Library

Moffett Library provides resources and services to support student's studies and assignments, including books, peer-reviewed journals, databases, and multimedia materials accessible both on campus and remotely. The library offers media equipment checkout, reservable study rooms, and research assistance

from librarians to help students effectively find, evaluate, and use information. Get started on this [Moffett Library webpage](#) to explore these resources and learn how to best utilize the library.

Grading

This course will use an alternative grading model.

Assignments	A	B	C	D
SMART Goal Setting	Goals submitted at beginning of semester; goals revised at midterm; lesson reflection submitted at end of semester; 1 goal completed at 70% or higher	Goals submitted at beginning of semester; goals revised at midterm; lesson reflection submitted at end of semester	Goals submitted at beginning of semester; lesson reflection submitted at end of semester	Applied goals submitted
Assigned Technical Exercises	Performed in all assigned keys with steady pulse and clear tone from memory	Performed in 70% of assigned keys with steady pulse and clear tone	Performed in 50% of assigned keys with steady pulse and clear tone	None completed
Recordings	4 video recordings of an etude or solo completed and evaluated	3 video recordings of an etude or solo excerpt completed	2 video recordings of an etude or solo excerpt completed	None completed
Public Performance	Student performs a solo publicly and completes a self-evaluation	Student performs a solo publicly and completes a self-evaluation	Student performs a solo publicly	None completed
Jury	Student earns an average of a B or higher from jury panel	Student earns an average of a C or higher from jury panel	Student earns an average of a D or higher from jury panel	Student completes jury

SMART Goals

Students will create 3 SMART goals per semester:

- Specific (Answer who, what, where, and why)
- Measurable (Include a way to track progress)
- Achievable (Measure your abilities and time commitments carefully.)
- Relevant (Make sure the goal matters to you.)
- Time-Bound (Set a clear target date. Midterms or end-of-semester are advised.)

[Click this link to submit 3 applied lesson goals.](#) At least one goal should be related to flute performance and should reflect a known deficiency based on previous jury results. The other two goals can be related to flute performance, academic studies, or personal growth.

[Click this link to submit your goal results and jury music at the end of the semester.](#)

Assigned Technical Exercises

The student will demonstrate knowledge of all major and melodic minor scales by the upper-level barrier exam. Students will select technical exercises that support their goals. Students can decide to complete technical exercises weekly or complete a technique jury at the end of the semester during the jury.

Recordings

Students will select three etudes, excerpts, or solos to record. The purpose of these recordings is to have demonstrations of playing available for honors recital submissions and teacher certification technology portfolios.

Public Performance

Students will perform publicly at least once per semester. This performance is typically on the Monday 4:00 p.m. Department Recital but can occur on studio recitals.

Jury

All students will complete a jury at the end of the semester. The jury should reflect the student's current ability to perform both lyrical and technical passages. Students should select repertoire that is an appropriate challenge while being achievable. At least one selection should be performed with piano if composed with piano accompaniment. Please see the jury rubric for more information. Juries will be scheduled on either **Monday, December 7th or Tuesday, December 8th.**

Upper-Level Barrier Exam

At the conclusion of the fourth semester of study, students will perform an upper-level barrier exam. This performance is a mini-recital with at least two contrasting repertoire selections. At least one selection must be performed with piano or electronic accompaniment. The student will not be allowed to enroll in AMUS 3401 until the upper-level barrier exam is completed.

Important Dates

- Last day for term schedule changes: Check date on [Academic Calendar](#).
- Last Day to drop with a grade of "W:" Check date on [Academic Calendar](#).
- Refer to: [Drops, Withdrawals & Void](#)

Google Drive

Extensive use of Google Drive and YouTube is a part of this course. Each student is expected to be familiar with these platforms. If you experience difficulties, please contact the technicians listed for the program or contact your instructor.

Attendance

Each student is granted two "no questions asked" absences per semester. The student should notify the instructor in advance of the absence via text or email; otherwise, the final grade will be reduced by 5% for each NCNS (no call, no show) and for the third absence and beyond.

If you anticipate having to miss a scheduled lesson, please use Calendly to schedule a makeup lesson: <https://calendly.com/jennamox> If you reschedule your lesson, it will not count towards the "no questions asked" absences. Please do not come to your lesson with a contagious illness!

All students should attend guest, faculty, and student flute recitals and masterclasses unless a conflict has been communicated with the professor before the event. Each absence from a flute recital or masterclass will result in the final grade being reduced by 5%.

Recording Classes

Applied lessons will typically be recorded and posted on the student's unlisted YouTube playlist. Such recordings, when permitted, are for personal use only and may not be uploaded to the internet or otherwise shared, transmitted, or published without the professor's prior consent. When it is feasible and appropriate, students may record classes to accommodate disabilities under the Americans With Disabilities Act, with prior approval of Disability Support Services. Such recordings may not be uploaded to the internet or otherwise shared, transmitted, or published.

Instructor Class Policies

When arriving, students will be asked what they practiced in the previous week, what challenges they faced, and what the current stage of their goal progress is. Most students find that either a written or digital practice log helps them answer these questions. The professor will often provide a handout detailing what was discussed in the lesson. The student should store these either physically or digitally.

Change of Schedule

A student dropping a course (but not withdrawing from the University) within the first 12 class days of a regular semester or the first four class days of a summer semester is eligible for a 100% refund of applicable tuition and fees. Dates are published in the Schedule of Classes each semester.

Refund and Repayment Policy

A student who withdraws or is administratively withdrawn from Midwestern State University (MSU) may be eligible to receive a refund for all or a portion of the tuition, fees and room/board charges that were paid to MSU for the semester. HOWEVER, if the student received financial aid (federal/state/institutional grants, loans and/or scholarships), all or a portion of the refund may be returned to the financial aid programs. As described below, two formulas (federal and state) exist in determining the amount of the refund. (Examples of each refund calculation will be made available upon request).

Services for Students with Disabilities

In accordance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, Midwestern State University endeavors to make reasonable accommodations to ensure equal opportunity for qualified persons with disabilities to participate in all educational, social, and recreational programs and activities. After notification of acceptance, students requiring accommodations should make application for such assistance through Disability Support Services, located in the Student Wellness Center, (940) 397-4140. Current documentation of a disability will be required in order to provide appropriate services, and each request will be individually reviewed. For more details, please go to [Disability Support Services](#).

Emergency Aid Resources for Basic Needs

Unexpected life circumstances can affect anyone. If you are experiencing challenges meeting basic needs—such as housing, utilities, food, transportation, healthcare, technology, textbooks or other life necessities, resources may be available to help. Visit the [Student Emergency Support and Resources webpage](#) to learn more, and explore emergency support opportunities through MSU and how to access them. For additional information, please contact the Office of Student Affairs: Clark Student Center #108, (940) 397-7500, student.affairs@mstuexas.edu.

College Policies

Campus Carry Rules/Policies

Refer to: [Campus Carry Rules and Policies](#)

Smoking/Tobacco Policy

College policy strictly prohibits the use of tobacco products in any building owned or operated by WATC. Adult students may smoke only in the outside designated-smoking areas at each location.

Alcohol and Drug Policy

To comply with the Drug Free Schools and Communities Act of 1989 and subsequent amendments, students and employees of Midwestern State are informed that strictly enforced policies are in place which prohibits the unlawful possession, use or distribution of any illicit drugs, including alcohol, on university property or as part of any university-sponsored activity. Students and employees are also subject to all applicable legal sanctions under local, state and federal law for any offenses involving illicit drugs on University property or at University-sponsored activities.

Campus Carry

Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes has prohibited. The new Constitutional Carry law does not change this process. Concealed carry still requires a License to Carry permit, and openly carrying handguns is not allowed on college campuses. For more information, visit [Campus Carry](#).

Active Shooter

The safety and security of our campus is the responsibility of everyone in our community. Each of us has an obligation to be prepared to appropriately respond to threats to our campus, such as an active aggressor. Please review the information provided by MSU Police Department regarding the options and strategies we can all use to stay safe during difficult situations. For more information, visit [MSUReady – Active Shooter](#). Students are encouraged to watch the video entitled “Run. Hide. Fight.” which may be electronically accessed via the University police department’s webpage: ["Run. Hide. Fight."](#)

Grade Appeal Process

Update as needed. Students who wish to appeal a grade should consult the Midwestern State University [MSU Catalog](#)

***Notice:** Changes in the course syllabus, procedure, assignments, and schedule may be made at the discretion of the instructor.

Repertoire List:

Students should prepare 1-2 selections per semester based on their personal goals and time commitments. At least one piece from each list should be learned prior to graduation, but students are welcome to choose their own repertoire beyond these minimum requirements.

Baroque/Classical Teaching Repertoire (UIL PML II or III)

- Anderson – *Scherzino* or *Legende*
- Bach – *Suite in B Minor* (play 2 movements)
- Gluck – *Minuet & Dance of the Blessed Spirits*
- Gossec – *Gavotte*
- Handel – *Sonatas* (play 2 movements from 1 sonata)
- Kuhlau - *Menuett*
- Marais – *Les Folies d’Espagne* (theme and 5 variations)
- Marcello – *Sonata in F Major* (play movements 1 and 2)
- Mozart – *Andante in C Major* or *Menuet Paysanne*
- Telemann – *Sonatas* (play 2 movements from 1 sonata)
- Vivaldi – *Sonatas* (play 2 movements from 1 sonata)
- Any other Baroque/Classical selection from the UIL PML Grade II or III

Romantic/Modern Teaching Repertoire (UIL PML II or III)

- Anderson – *Scherzino* or *Legende*
- Beeftink – *Mohawk Valley* (from “Iroquois Suite”)
- Bennett – *Summer Music* (movement 1 or 3)
- Boulanger -- *Nocturne*
- Bozza – *Quatre Pieces Faciles* (play any two)
- Charpentier – *Four Pieces* (play two)
- Donjon – *Pan, Pastorale*
- Fauré – *Morceau de Concour, Pavane, or Sicilienne*
- Gaubert – *Madrigal*
- Godard - *Allegretto*
- Guenther – *Canzona*
- Harberg – *Prayer*
- Hoover – *Reflections*
- Hue – *Serenade*
- Pessard – *Andalouse*
- Saint-Saëns -- *Serenade*
- Schumann – *Three Romances* (play 1 movement)
- Tailleferre - *Forlane*
- Widor – *Pavane*
- Any other Romantic/Modern selection from the UIL PML Grade II or III

Baroque/Classical

- Bach, CPE – Sonata (pick 1)
- Bach, JS – Partita, Sonata (pick 1)
- Blavet – Sonata (pick 1)
- Bon – Sonata (pick 1)
- Mercadante – Concerto (pick 1)
- Molique – Concerto
- Mozart – Concerto in G or Concerto in D
- Von Preusen – Sonata in F Major
- Stamitz – Concerto
- Telemann – Fantasia (pick 1), Suite in a minor
- Any other Baroque or Classical selection

Romantic & Post-1900 Flute/Piano Repertoire

- Bach, CPE – Sonata (pick 1)
- Bach, JS – Partita, Sonata (pick 1)
- Blavet – Sonata (pick 1)
- Bloch – *Suite Modale*
- Bolling – Suite for Flute and Jazz Piano
- Bonis – *Pièce*
- Burton – Sonatina
- Chaminade – *Sérénade aux Étoiles*, Concertino
- Clarke – *Hypnosis, Spiral Lament, Sunday Morning*
- Coleman – Fanmi Imèn, Wish: Sonatine
- Copland – Duo
- Doppler – *Fantasie Pastorale Hongroise*
- Enesco – *Cantabile et Presto*
- Fauré – *Fantasie*
- Ganne – *Andante et Scherzo*
- Gaubert – *Fantasie, Nocturne et Allegro Scherzando*, Sonata (pick 1)
- Gordeli - Concerto
- Griffes - Poem
- Harberg – *Court Dances*, Sonata
- Hindemith – Sonata
- Huë – *Fantasie*
- Ibert – *Aria*, Concerto
- Martinu – First Sonata
- Milhaud – Sonatine
- Mouquet – *La Flute de Pan*
- Mower – Sonata Latino
- Mozart – Concerto in G, Concerto in D or Rondo
- Muczunski – Sonata
- Perilhou – *Ballade*

- Poulenc – Sonata
- Reinecke – *Ballade*, Concerto, *Sonata Undine*
- Rocherolle – *Vignette*
- Rodrigo – Concerto
- Rutter – *Suite Antique*
- Schocker – *Regrets and Resolutions*
- Schubert – *Six Lieder* (pick 1)
- Senchuk – Sonata, Concertino, *Portraits of Richka*
- Taffanel – *Andante Pastoral et Scherzettino*
- Taktakishvili – Sonata
- Uebayashi – Sonata
- Von Preusen – Sonata in F Major
- Widor – Suite

Unaccompanied Solo Repertoire

- Bozza – *Image*
- Clarke – *Beverley*, *The Great Train Race*, *Zoom Tube*
- Debussy – *Syrinx*
- Ferroud – *Trois Pieces*
- Hailstork – *Flute Set*, *Pied Piper of Harlem*, *Yuhwa*
- Harberg – *Don't Forget to Write*
- Hindemith – *Acht Stücke*
- Honegger – *Danse de la Chèvre*
- Hoover – *Kokopeli*, *Reflections*, *Winter Spirits*
- Ibert – *Piece*
- Keith – *Journey to the East*
- La Montaine – Sonata
- Maslanka – *A Song of Coming Awake*
- Muczynski – Three Preludes
- Paganini – *Caprices* (pick 1)
- Piazzolla – *Tango Etudes* (pick 1)
- Ran – *East Wind*
- Schocker – *Mead and Mush*
- Telemann – *Fantasia* (pick 1)
- Varèse – *Density 21.5*

Extended Technique Repertoire

- Aitken – *Icicle*, *Plainsong*
- Bassingthwaighite – *Left Behind*
- Bhatia – *Night Music*
- Brown – *Trillium*
- Chamberlain – *Asphyxia*, *Crosswalk*, *Scramble*, *Smorgasboard*, *Unity*
- Clarke – *Beverley*, *The Great Train Race*, *Spiral Lament*, *Sunday Morning*, *Within*, *Zoom Tube*
- Coleman – *Danza de la Mariposa*

- Dick – *Afterlight, Fish are Jumping, Lookout*
- Fukushima – *Mei, Requiem*
- Garrop – *Phoenix Rising*
- Hagen – *Blowout, Chant, Pop*
- Hailstork – *Flute Set*
- Keith – *Home, Journey to the East*
- La Berge – *Revamper*
- Larson – *Be Still My Soul*
- Offermans – *Honami*
- Patillo, *Three Beats, Four Etudes for Beatbox Flute*
- Ran – *East Wind*
- Simon – *Move It*
- Takemitsu – *Air, Itinérant, Voice*
- Ward – *Suite for Beatbox Flute*