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Ohio Articulation Number
OAH020

Date 10/3/2005 & 1-13-2006
Course n/a of a n/a Course OAN mapping.

Name and title of individual submitting on behalf of the college/university

Name Michele Tannenbaum
Title Coordinator of Student Services--The School of Music

Address The University of Akron
Akrnon, OH 44325-1002
E-mail mt4@uakron.edu
Phone 330-972-5762
Fax 330-972-6409

Credit Hours 2 (half hour), qtr sem X
or 4 (full hour)

Lecture Hours (if applicable)
Laboratory Hours (if applicable)
Pre-Requisites(s) Course work (if applicable)
7520:1XX (freshman level)--placement by audition.
7520:2XX (sophomore level)--pre-requisite: completion of 1XX level demonstrated in juried performance for area faculty committee

Placement Score (if applicable)
(Name of test)
(Domain) (Score)

Catalog/Course Description (Includes Course Title and Course #)
Applied Music for Music Majors, 7520:1XX, 7520:2XX
Texts/Outside Readings/Ancillary Materials

Course Objectives and/or Plan of Work
Private lessons for half hour or full hour per week. Students acquire and demonstrate performance skills playing technical studies and repertoire progressing in difficulty through each level of study (1XX=freshman, 2XX=sophomore, etc.) as determined by each area; ideally students play graded hearings at the end of each first term, juried exams at the end of each second term. Juries must be passed to allow progression to the next level.
Description of Assessment and/or Evaluation of Student Learning
Preparation of assigned repertoire per weekly lessons by private instructor, participation and/or performance in studio classes and area sectional meetings, advancement from freshman to sophomore levels of study by demonstration of progressive increase in reading and performance skills in annual juried exams graded by area faculty. Some areas also require passing an oral exam before progressing to subsequent levels by answering questions related to pedagogy or other issues relevant to the study and performance of the applied area.

Master Syllabi and Working Syllabi (if both are used)

(sample working syllabi attached for Applied Voice, Composition, Flute)

Additional Documentation
Course Number: 7520:124-624:002/004
Time: TBA

Professor: Dr. Laurie E. Lasbrook
355 Guzzetta Hall
Office Hours: Tuesday and Thursday, 8:00 – 9:00 A.M.
Wednesday and Fridays 8:00 – 10:00 A.M.
Other times by appointment as posted on office door.
Office Phone: 330.972.2316
E-mail: lnashbro@uakron.edu

Credit Hours: 2 or 4
Location: Guzzetta 355

General Course Objectives
Students will be taught appropriate literature in accordance with repertoire and language requirements of the National Association of Teachers of Singing and those required by the voice area at the University of Akron. (See Guidelines for the Voice Division, Revised 1/05).
1. Improve coordination and ease of tone production.
2. Further knowledge of art song repertoire, performance practice and style.
3. Attain interpretive skills necessary for satisfactory performance.
4. Decrease performance anxiety.
5. Personal goals defined by each student.

Attendance and Promptness
Regular and punctual attendance is required of all students. The instructor is not obligated to make up lessons due to a student’s unexcused absence. A student’s grade will not be penalized for absences due to legitimate causes (illness, death in the family, college-sponsored trips); however, the student is responsible for notifying the instructor well in advance (no less than 24 hours) of any anticipated absence. With appropriate notice, a canceled lesson will receive a grade of NG (no grade reported). An excused lesson will be made up at the student’s initiative. If the student must change a lesson time due to conflicts (choir, opera, and non University of Akron holidays) please check the instructor’s schedule and make arrangements to exchange lesson times with another student. Please remember to notify the instructor of the change in advance. In the event of the instructor’s absence, the student may be asked to reschedule a lesson. The instructor will inform the student in advance if she is to be absent. All lessons missed by the instructor will be made up.

Applied Voice Lesson Policy at the University of Akron
Students are expected to attend all lessons and classes. Lessons are 60 minutes in length. (4 credits = 60 minutes lesson; 2 credits = 30 minute lesson). No lesson missed by students will be made up. All lessons missed by faculty will be made up. (Adopted September 1, 1987).

University Policy
“Students whose names do not appear on the class list will not be permitted to participate (take exams or receive credit) without first showing proof of registration.” (No later than the 14th day of classes. January 28, 2005).

Practice
The student will be expected to keep a weekly practice log. A sample sheet is attached to this syllabus. Please make 15 copies of this sheet and keep this record in your personal three-ring binder. The student should include assignments, warm-up exercises, goals, accomplishments, practice times, lesson notes, translations, and literature research.

- Plan one vocal warm-up session early in the day and another solo practice session later in the day. This practice session should be approximately sixty (60) minutes long.
- A four credit major, two practice times of 45 to 60 minutes should be held each day.
Motivate yourself to practice and make your time in the practice room enjoyable and regular.
Studio Class

Attendance is expected at studio class on Tuesday from 12:05 to 12:55 in room 149 and Wednesday from 12:05 to 12:55 in 141.

- Performance majors must attend both studio class sessions. BME and BA students are encouraged to attend both studios.
- Conflicts with other University of Akron classes are excusable. Speak to me immediately. You will be held accountable for all handouts and other materials for any session you miss.
- There are 29 class sessions available. You are allowed 4 absences. Unexcused absences will lower your grade. For example, if you attend 22 of 25 sessions, a grade of A- would become a B+.

Studio class is a group lesson during which students learn repertoire and vocal techniques from and with their colleagues. Each performer will:

- Give a translation of the piece (memorized). This can be in your own words, as the poem, or paraphrased.
- Tell us in three (3) sentences what is interesting about this song/aria: harmonically, melodically, and textually.
- All pieces will be performed for memory after 2/15/05.
- Performance requirements: 2 credit hour voice students will perform a minimum of 4 times. A 4 credit hour student will perform a minimum of 7 times.
- I will make a few comments and I expect the listeners to comment (constructively and positively) to the performer after they are finished.
- Please bring a photo copy of your music you are performing to class. I will be able to make notes it that copy as you sing.

This is also a time to learn repertoire other than your own. Students will learn how to memorize and interpret songs so they are ready for performances, auditions, recitals, juries and National Association of Teachers of Singing competitions. Your performances in studio class are like “chapter tests” and will be graded. Pieces must be memorized after February 15th. You are expected to sing two different pieces for your “tests.” A sign-up sheet will be posted on my studio door.

Attend as many School of Music recitals, concerts, programs, and performances as possible. Remember a part of our purpose is to provide an audience for our colleagues in all areas of music. Listen to TV, radio and recordings whenever you have a chance. Learn from other singers and different voice types. Listen to other music mediums, not just singing. Visit the art museum and the theater.

Recitals

Junior, senior, and graduate recital programs will be chosen two to three months before the recital date. Repertoire must be memorized 4 weeks prior to the pre-recital hearing, which is given three weeks before the recital date. If it is not memorized, you must find another date. Recital hearings will be held by the voice faculty on Tuesdays at 1:10 PM. The School of Music will provide an accompanist and a specific number of rehearsal hours. See the Accompanying Guidelines for more information regarding recital accompanists. Laurie Silverman is the accompanist coordinator. Jr. Recitals: 10 hours the year of the recital. Sr. and Graduate Recitals: 15 hours the year of the recital.

Juries

Juries will be scheduled for finals week, May 9-13. All students are required to sing a jury at the end of each semester. Undergraduates will prepare 4-6 pieces for their jury. Graduates will prepare 3-7 pieces for their jury. A promotional jury will be performed at the time you are ready to make a level change. Review the Guidelines for the Vocal Division, revision 1/05. The jury grade will be considered into your final grade (20%). Failure to appear to sing your jury will automatically result in a final grade of F. If you are ill during finals week, see a doctor and speak with me prior to your jury. Arrangements can be made and an incomplete grade given. A make-up jury will be scheduled for the first week of the following semester. The incomplete (I) turns to an F if no make-up jury is attempted.

Levels of Vocal Study and Repertoire Requirements

Level 124: This level of study is for music minors and majors. Literature covered will include early Italian and English songs. After two semesters of study and the ability to show evidence of understanding basic vocal technique, the student may jury to the 224 level. Four (4) songs are required at jury time. The student must study at
Director of Choral Studies will listen to the juries of these students. Two (2) credit hour students will prepare three (3) pieces for their jury and four (4) credit hour students will prepare five (5) pieces for their jury.

**Level 624:** Only graduate students who have been formally admitted to the graduate voice performance program may enroll in this category. Graduate students are encouraged to complete at least four (4) semesters of graduate study in applied voice (with a grade no lower than 3.0, B) before giving a graduate recital. The graduate recital may take place during the last semester of study.

**Jury requirements:**
1. The student will prepare six (6) songs for jury. Repertoire will include Italian, English, German, and French literature. It is desirable for graduate students to be familiar with Spanish repertoire as well as other languages commonly used in the profession. The singer must be able to communicate the essence of the music at a highest level of artistry commensurate with the NASM guidelines.

**Other requirements:**
1. Graduate students in voice are required to appear in a recital in which they perform a vocal chamber selection with other musicians. This may take the form of a cantata or extended work that requires collaboration with other performers. A full recital is required (minimum of sixty (60) minutes of music) in order to complete the degree. A pre-recital hearing must be scheduled at least three (3) weeks prior to the proposed recital date.

**Extra Lessons**
I am willing to give extra time to prepare for recitals, competitions, and auditions to students who have been prepared for their scheduled lessons. Please contact me about scheduling these times. It is extremely important to keep appointments for extra lessons. Failure to do so will relinquish your privilege to request additional lesson time.

**Music/Texts**
Please purchase a 1 ½ – 2 inch three-ring binder. This notebook will serve as a record of your work and progress. It should contain the following: warm-up exercises, assignments, critique from your lessons, notes from practice sessions, information on lesson and practice tapes, translations of texts (word for word), literature research, accomplishments and goals.

Individually you will be asked to purchase anthologies and music which pertain to your specific level of study and voice type. Suggested texts include:
- an anthology of **Italian Songs** (Schirmer or Paton);
- an anthology of **Classical Songs** in a variety of languages, including English, German, and French;
- an anthology of **Broadway Songs** suitable for your voice type,
- a **CD** by a classical artist of your voice type,
- a tape recorder or mini disc player, cassette tapes,
- a metronome,
- paperback dictionaries in any language you are singing.

Please make every effort to purchase these texts. You will be building a library for yourself as a performer and/or teacher. If you borrow any music it must be returned to me by your next lesson. Check the school library for resources. If you hunt, you can find most anything!

**Grading**
Each student will be graded according to his or her own progress, musical accuracy, and effort. Each lesson will be given an individual grade reflecting attendance, technical, musical and artistic improvement, attitude, mastery of assigned repertoire (100% musical accuracy of pitch, rhythm, phrasing, dynamics, and entrances), knowledge of translations of foreign language literature, and phonetic study (IPA) of foreign language literature.

An unexcused absence will result in a failing grade (F) for that lesson. An A=excellent work, above and beyond a good work (accurate musicianship, excellent concentration); B=good work, above average, with some lapses in preparation and concentration; C=average work, sporadic, not accurate in musicianship and memory; D=poor quality work and commitment to music. Lack of preparation for lessons will result in an F. Any form of academic dishonesty will result in an F for the semester. At the end of each lesson, I will inform you of the grade earned.
**WEEKLY PRACTICE/EVALUATION RECORD:**

<table>
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<tr>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
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<th>Sunday</th>
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**SCALE/EXERCISES:**

**REPERTOIRE:**

**OBJECTIVES:**

**MY REMARKS:**

____ NOTE & RHYTHM ACCURACY  
____ TEMPO CONTROL  
____ PHRASING/ARTICULATION  
____ TONE QUALITY  
____ SCALES/EXERCISES  
____ MELODY/ACCOMPANIMENT BALANCE  
____ EXPRESSION  
____ JAW/TOUQUE DEXTERITY  
____ SECURE MEMORIZATION  

**WEEKLY GRADE:**

**WHY:**
UA Flute Studio Policy: George Pope/Jane Berkner
Rooms 356 & 357: Phones 330-972-6575 & 972-7061
Revised 8/03

I. The lesson schedule will be established the first week of the semester with preference given in order of seniority, i.e., graduate students, seniors, etc. It is your responsibility to be at your lesson on time, warmed up and prepared to play. There will always be a schedule posted on the bulletin boards by the studio doors. Occasionally your lesson may be rescheduled; you will be informed at least one week in advance if possible. If you must miss a lesson, please submit a valid excuse in writing in advance of the lesson. If you are ill, please call the office and leave a message as early as possible. Excused absences will be rescheduled at a mutually convenient time during the semester in which they occur. Unexcused absences are marked as (M)issed and appear as an (F) on your grade card.

II. Every flute major (MM, BM, BME, BA) is required to play at least once in studio class (Wed., 12:05, Geh147) and once in sectional recital (Thurs., 1:10, GH05) during every semester of enrollment. You will receive a grade for each performance, recorded on your lesson card. Every undergraduate flute major must play either a jury (for level change) or an exam (no change at the end of every semester of enrollment).

III. You are required to attend every studio class and a specified number of UA flute recitals and NEOMA-sponsored events, which will be determined by the number of events in the studio calendar. Should you not succeed in attending this required number, your final grade will be lowered (see #4 below). Attendance at Guest Artists’ events is required. These exceptions apply: illness (doctor’s note required), family emergency, class conflict. Notify your teacher as early as possible. In the case of emergencies, leave your teacher a phone message as soon as possible.

IV. Your grade for the semester will be based on the following areas in the percentages noted:
1. Average of grades received in lessons (see attached grading system) 80%
2. Studio class paper/presentation 10%
3. Performances in Studio, Sectional and Recital (minimum of two grades averaged) 10%
4. Studio and event attendance: unexcused absences will lower your final grade: presuming a grade of A: 1 absence = B, 2 absences = C, etc.

Be sure you are enrolled for Private Lessons
Student Recital (undergraduate/graduate) 7520:36:002/004
Flute Choir (encouraged) 7500:157:657:001
Advanced Problems/Independent Study/Required Recitals are TBA

PLEASE REVIEW THE STUDIO POLICY UPDATE, JURY REQUIREMENTS, AND INFORMATION PAGE FOR CURRENT SEMESTER.
**UA FLUTE STUDIO POLICY UPDATE: FALL 2004:**

**GEORGE POPE, JANE BERCNER**  
FLUTE/PICCOLO: 7520:036:002/004; TIMES TBA  
ROOMS: GRH 356 & 357  
PHONES: 330-972-6575 & 330-972-7061  
STUDIO CLASS: WEDNESDAYS, 12:05-12:55, ROOM 147  
POPE OFFICE HOURS: (TENTATIVE) TUESDAY, WEDNESDAY, THURSDAY: 9-10, FRIDAY: 12-1  
REQUIRED TEXTS: MOYSE-- DE LA SONORITE, DAILY EXERCISES, 24 MELODIOUS STUDIES; DROUET-- 25 CELEBRATED STUDIES  

**REQUIRED ATTENDANCE: (YOU MUST ATTEND 4 OF THE EVENTS)**

<table>
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<tr>
<th>Date</th>
<th>Time</th>
<th>Event Details</th>
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<tr>
<td>10/3</td>
<td>7pm</td>
<td>Solaris, Guzzetta Recital Hall, UA</td>
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<tr>
<td>10/23</td>
<td>8pm</td>
<td>Solaris, Celina, OH</td>
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<tr>
<td>10/30</td>
<td>9am-4pm</td>
<td>NEOFA Flute Festival, Guest Artist, Walfrid Kujala</td>
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<td>10/31</td>
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<td>Solaris, Cambridge, OH</td>
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<tr>
<td>11/13</td>
<td>8pm</td>
<td>George Pope plays Penderecki Concerto at Baldwin Wallace Conservatory</td>
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<tr>
<td>10/24</td>
<td>7:30pm</td>
<td>flutrAllma concert with NEOFA Flute Choir, GRH</td>
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<tr>
<td>12/1</td>
<td>12 noon</td>
<td>flutrAllma, First Congregational Church, Akron</td>
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**TO BE ADDED:** Leake
Music majors/minors are required to play a jury/exam every semester of full-time enrollment. For the exam, which is NOT for a level change, you will be expected to perform an etude, recital piece or concerto. The jury, which IS for a level change, will include solos/etudes, verbal presentation, and the following required scales and arpeggios. Students are responsible for only those technical skills required for the level change. Graduate students have the option to play for the faculty every semester.

TECHNICAL SKILLS:

Requirements to pass INTO:
100 level: All major scales two octaves, Ohio Class A solo, sight reading.

200 level: Three octave range chromatic scale, major scales, harmonic and melodic minor scales, major, minor, diminished and augmented triads, whole tone scales.

300 level Performance Majors: Three octave major and both forms of minor scales in thirds, seventh chords in all keys in all forms, sight reading and transposition.

300 level Education Majors: Three octave major and harmonic scales in thirds, seventh chords in all keys in all forms, sight reading and transposition.

400 level Performance: Five orchestral excerpts from major repertoire, one movement from a concerto memorized, Full Recital (Junior Recital).

400 level Education: Half Recital (Senior Recital)

500 level Performance: A major work with piano, prepared by the student without coaching; Full Recital (Senior Recital), which must include at least one chamber work.

PATTERNS FOR SCALES AND ARPEGGIOS will be found in “Exercises Journaliers” by Marcel Moyse (Leduc); full range (three octaves), starting on the lowest tonic, playing to the highest practical note (some form of D), descend to the lowest practical note (some form of C), and ascend to the tonic. You are encouraged to extend the range up to D4.

The following articulations must be practiced on all scales and arpeggios in sixteenth note patterns of four, quarter note = 60 or faster.

1. \( \frac{3}{4} \) 2. \( \frac{2}{2} \) 3. \( \frac{3}{2} \) 4. \( \frac{2}{2} \)

5. \( \frac{3}{4} \) 6. \( \frac{3}{4} \) 7. \( \frac{2}{2} \) 8. \( \frac{2}{2} \)

9. \( \frac{3}{4} \) 10. \( \frac{2}{2} \) TK 11. TK \( \frac{3}{4} \) 12. TK TK

All scales and arpeggios must be performed from memory. Other material deemed appropriate for memorization may be required by the teacher.

Juries and exams will take place during the examination period of every semester. Generally, juries for level advancement should take place at the end of the 2nd, 4th, 6th, and 8th semesters (corresponding with the end of the freshmen, sophomore, junior and senior years), but must occur by the end of three semesters. Verbal Skills (questions and answers) are also required for all level changes, except into the 500 level.

Revised 8/04
Dr. Daniel McCarthy, Professor of Composition  
Chair, Composition/Theory Section  
Office: G375  
Contact: 972-2199, dmccarthy@uakron.edu

1. **Supplementary Textbooks:**
   

2. **General:**
   
   Private lessons in composition are intended to familiarize students with current trends in music composition, foster imagination, and involve the student in the creative process. The idiomatic writing for specific groups of instruments will be studied and students will be encouraged to build his or her repertoire in solo, chamber, and large ensemble genres. Special emphasis will be placed on live performance of student works on School of Music concerts and recitals.

4. **Grading Information:**
   
   Students will earn their grade based upon the following criteria:

   - **The Grade of A (Excellent)**
     1. The student is a prolific composer. He or she is able to write at least 3 medium length works (approximately 5 minutes each) or has written a single composition of significant length.
     2. The student has had at least one performance of his or her work during the semester.
     3. The student's work shows consistent improvement and/or consistency in quality.
     4. The student has never had an unexcused absence for a lesson and has made-up up any lesson missed resulting from an excused absence.
     5. The student has attended all Composition Sectionals.
     6. The student has attended all scheduled student and faculty composition recitals in the School of Music.

   - **The Grade of B (Good to Fair)**
     1. The student is able to complete at least two works of medium length (approximately 5 minutes each) or has completed a work of medium length (7-10 minutes of music).
     2. The student has had one performance of his or her work during the semester.
     3. The student has demonstrated a willingness to listen to suggestions to improve his or her compositional craft and thus has shown improvement during the semester.
     4. The student has had one unexcused absence from a lesson and has not had a makeup lesson (but no more than one).
     5. The student has missed no more than one Composition Sectional.
     6. The student has not attended all scheduled student and faculty composition recitals in the School of Music.

    *continued on next page*
The Grade of **C** (Fair with Problems)
1. The student has completed only one work of medium length (less than 5 minutes) or has been unable to complete a single work during the semester.
2. The student has been unable to prepare a performance of his or her work during the semester.
3. The student is resistant to suggestions and does not or is unable to apply suggestions to weekly composition assignments.
4. The student has two or more unexcused absences from lessons.
5. The student has missed two or three Composition Sectionals.
6. The student has not attended any scheduled student or faculty composition recitals in the school of music.

The Grade of **D** (Serious Problems)
1. The student has not completed a single work during the semester.
2. The student has had no performance of his or her work during the semester and has not attended any scheduled student and faculty composition recitals.
3. The student is resistant to suggestions and does not or is unable to apply suggestions to weekly composition assignments.
4. The student has four or more unexcused absences from lessons.
5. The student has missed four or more composition sectionals.

The Grade of **F** (Fail)
1. The student has not shown the professor enough music for evaluation.
2. The student does not participate in anyway or attend scheduled student and faculty composition recitals.
3. The student has missed more than 50% (8) of his or her scheduled lessons.
4. The student does not attend composition sectionals.

5. **Attendance:**
   Attendance for private lessons and the Composition Sectional is mandatory. Arbitrary attendance will affect the student's grade. Illness, School of Music/university functions, extraordinary personal crisis are all criteria for an excused absence.

If you must miss the Composition Sectional, contact Dr. McCarthy prior to class. If you know in advance of a School of Music or University function that would keep you from attending class on a given Friday, please tell Dr. McCarthy at the beginning of the semester.

**Excused Absence**
If you are to be absent from a lesson or sectional you must contact Dr. McCarthy and explain your absence **ON THE DAY YOU ARE ABSENT FROM A LESSON OR COMPOSITION SECTIONAL** (certain exceptions apply in emergencies). Your professor will check for phone messages each day and will mark the attendance record accordingly.

**Unexcused Absence**
IF NO MESSAGE IS RECEIVED THE DAY IN WHICH A STUDENT HAS BEEN ABSENT FROM A COMPOSITION LESSON THE STUDENT WILL BE CONSIDERED TO BE UNEXCUSED FOR THE ABSENCE. MAKEUP LESSONS WILL NOT BE SCHEDULED FOR UNEXCUSED ABSENCES.
6. Drop/Add and Withdrawal:
   It is the student's responsibility to be aware of all information in the University of Akron Schedule of Classes regarding Drop/Add and Withdrawal.
   *composition syllabus, page 3*

7. Incomplete Policy
   The grade of "I" for incomplete will be considered by the instructor at the request of the student when: 1, the student is currently passing the course at the time of the request and; 2, that the student would be unable to complete assignments and attend class due to unusual circumstances. Incompletes are not to be considered when a student is doing poorly in his or her work and would like to avoid a low grade for the course. Stress and poor attendance in not criteria for considering the incomplete grade.

Note:
Students whose names who do not appear on the class list will not be permitted to participate (take exams or receive credit) without first showing proof of registration by no later than January 27.
CLARINET LESSON SYLLABUS

MUS 038:002-638:004
Fall Semester 2005

Dr. Kristina Belisle, Guzzetta 358
330-972-8404 - voicemail/office; 330-869-0243- home; 330-573-5717 - cell; kbelisle@uakron.edu

Ms. Alix Reinhardt, Guzzetta 361b
216-795-1804 - home
aereinhardt@juno.com

GTA - I-Chun Chen, clarinet1125@yahoo.com.tw, 330-990-5608
GTA - Phil Formes, pkformes07@cox.net, 773-266-3767

OBJECTIVE: To foster your musical development so that you will become a thinking and competent musician with the clarinet as your musical voice.

EXPECTATIONS:
I expect you to practice consistently so that musical progress is clearly evident to yourself and your instructor.
I expect you to practice carefully and listen to yourself with an analytical approach.
I expect you to play with your mind but from your heart.
I expect the clarinet to be a top priority for you at the University of Akron.
I expect you to take care of your own stuff.
I expect you to be prepared, organized, engaged, enthusiastic, honest, supportive, eager, sincere, patient, positive, respectful, need I say more?!

SUPPLIES NEEDED: Mid-size notebook for lessons, Hard-cover Binder for Studio Handouts, metronome, tuner, clarinet supplies...

ENROLLMENT: The course number listed in the University catalog is: 7520x38-00y
The "y" in the above number will be a 2 or 4, for 30 minute vs. 60 minute lessons.

The "x" indicates one of the following:
Undergraduate Sections:
0 = non-major or conditionally accepted student
1 = music major at the 100 level
2 = music major at the 200 level
etc...

Graduate Sections:
5 = graduate non-performance major
6 = graduate clarinet performance major
Advancement from level to level requires a jury before the woodwind faculty at the end of the semester. Degree requirements regarding level attainments can be found in the undergraduate and graduate course bulletins.

OTHER ENROLLMENT INFORMATION:
All undergraduate Music majors are required to enroll in Student Recital:
7500:157-001

All undergrad. Clarinet majors taking Student Recital must attend Woodwind Sectional (Thurs. at 1:10 PM, Rm. 05). All clarinet majors must perform at least once each year. Sectional performances are graded and counted as a lesson grade. Performance majors will perform every semester.

All clarinet majors are required to attend Studio Class (Wed. at 12:05 PM, Rm. 149).

HEARING/JURY REQUIREMENTS:
All clarinet majors must perform a hearing or jury at the end of each semester, unless you perform a recital during the semester. The hearing/jury performance is graded and calculated into the final grade. Nonmajors are not required to perform a hearing, unless a music scholarship recipient. Graduate Music Education students will perform a hearing the first semester of study. Graduate Performance majors will perform each semester.

Hearing requirements consist of an etude, unaccompanied piece or one movement of the standard solo repertoire with piano.

Jury Requirements consist of the same, plus technical skills and verbal skills. Specific requirements are listed in the Clarinet Studio Jury Requirements Hand-out.

GRADING: Your grade will result from the following areas.
20% - Jury
70% - Lesson Grade Average (plus notebook and sectional performance grades)
10% - Studio Class (attendance, performance grades, presentation grade)

MAJORS are required to attend required events. Failure to do so will result in a deduction from your final grade as follows:
1 absence = .1 penalty on a 4.0 scale off the final %
2-3 absences = A penalty off the final % every absence after that = an additional .2/absence

Excused absences: serious illness, family emergency, other school conflict. Work is not an excuse unless special permission is granted ahead of time, which is defined as two weeks prior.

The following are general guidelines for receiving lesson grades:
A - Exceptional work. Complete preparation of assigned material and clear evidence of progress.
B - Good work and preparation, but less evidence of progress.
C: Average work and preparation and little evidence of progress.
D: Poor work and preparation and minimal evidence of progress.
F: Unacceptable work. No preparation and no progress.

Minimum daily practice time is 2 hours for music education and BA majors, 3 1/2-5 hours for performance majors; 90 minutes for music minors, 1 hour for nonmajors.

The University of Akron uses an A, A-, B+ system, etc.: A=4.0-3.8, A-=3.79-3.5, B+=3.2-3.49, B=2.9-3.19, B-=2.5-2.89, C=2.2-2.49, etc...

Ways to automatically reduce your lesson grade each week other than from poor preparation and lack of improvement: Forgetting your notebook; clearly unsatisfactory reed; consistently late; you haven't warmed up prior to your lesson; no follow-through on organizational matters assigned to you.

Nonmajors: Your grade will be the average of your individual lesson grades, plus attendance requirements.

**POLICY ON LESSON ATTENDANCE:**
You will receive 15 lessons. Your weekly lesson could be in the form of reed-adjusting time, accompanist coaching, or the traditional one-on-one lesson. If you need to reschedule your lesson, you must do so prior to your lesson time. Unexcused absences, i.e., not showing up, to lessons will receive F's and will not be made up. Valid excuses are illness and personal or family emergencies, but I must be notified ahead of your lesson time! Please call my office number to leave me a message. If no-show lessons are made-up, this lesson grade will be averaged with the F. Persistent rescheduling of your lesson on your part, which eventually makes it impossible for me to give you 15 lessons, will result in a grade deduction of your final grade.

On occasion, I will need to reschedule your lesson due to professional obligations. These lessons will always be made-up at a time mutually convenient. If you receive extra lessons due to upcoming performances, these will count as "make-ahead lessons" and will count as make-ups in case I need to be out of town.

**REQUIRED EVENTS:**

Friday, September 30, 12 noon-1 PM (Rm. 137), 7 PM-9 PM (GRH), Events with Daniel Silver, Professor of Clarinet at University of Colorado-Boulder
Sunday, October 2, 3 PM, GRH, Solaris
Wednesday, November 2, 8 PM, GRH, Rebecca Rischin Recital, Professor of Clarinet at Ohio University
Tuesday, November 8, 8 PM, GRH, I-Chun Chen, Graduate Recital
Sunday, December 4, 8 PM, GRH, Julianne Hambrick and Jen Struka, Junior Recital

Majors, must attend above, plus 2 below
Nonmajor scholarship recipients, must attend above

Saturday, September 17, October 15, November 12, 8 PM, EJ Thomas Hall, Akron Symphony Orchestra
Tuesday, September 27, 8 PM, EJ Thomas Hall, Tuesday Musical Series, Imani Winds with Paquito D'Rivera, Jazz clarinetist
Sunday, November 6, 3 PM, EJ Thomas Hall, Dr. Belisle soloist with the Akron Youth Orchestra, performing Debussy's Premiere Rhapsodie
Sunday, November 20, 3 PM, St. Lady of the Elms Chapel, ASO Chamber Series
STUDIO CLASSES: You will be required to keep a notebook for studio class which will be turned into me at the end of the semester for a grade - 2 lesson grades for first-time students, 1 lesson grade thereafter. In addition, clarinet majors will present a short oral presentation once per year, topic and schedule TBA. All performances in studio class will be graded.

IMPORTANT NUMBERS:
Ebenezer Music: 319-338-0313 (music)
Muncy Winds: 1-800-333-6415
Bandrepair@comcast.net or 1-517-339-7333 (supplies)
Gary Byndas (repair in Cleveland) 216-398-1533

Note: Students whose names do not appear on the class list will not be permitted to participate (take exams or receive credit) without first showing proof of registration by no later than September 9.
CLARINET STUDIO JURY REQUIREMENTS
(Technical and verbal skills)

All technical skills are to be memorized and performed at a minimum tempo of Quarter Note equals 60 bpm for 16th notes and 80 bpm for triplets.

100 Level: (audition requirements to be a music major)
Perform an étude from the Rose 32 Etudes
All major scales and the chromatic scale from low E to altissimo G
One solo or movement from the standard solo repertoire

200 Level:
Major and Minor Scales, harmonic and melodic, slurred in 16th-notes, in ranges below:
3 octaves - E, F, F#, G, A-flat, A
2 octaves plus the fifth above tonic and the fourth below tonic - B-flat, B, C
2 octaves plus the third above tonic and sixth below tonic - D-flat, D, E-flat
Major and Minor Triads, slurred in triplets, in ranges as above *(TIMING: 11 1/2 MINUTES) - see note

Verbal Skills: (memorized)
1. Name four important manufacturers of professional clarinets.
2. Name five brands of reeds and five brands/facings of mouthpieces.
3. Name 10 prominent clarinetists and state why they are well-known.
4. Name six important publishers of clarinet solo and ensemble music.

300 Level:
Major and Minor, Harmonic and Melodic, scales in Thirds, slurred in 16th-notes, all 2 octaves
Dominant Seventh Chords in all keys, slurred in 16th-notes, 2 octaves
The 3 Fully-Diminished Seventh Chords, slurred in triplets, 3 octaves *(TIMING: 13 MINUTES) - see note
Verbal Skills: (memorized)
1. What literature (methods, etudes, solos) would you use to teach students from beginner through intermediate high school capability?
2. How would you teach each of the following: embouchure, hand position, breathing, rhythm, tonguing and phrasing
3. Discuss the technical/historical development of the clarinet
4. Name a solo concerto, a work with piano, and a chamber work from each of the following historical periods: Classical, Romantic, and 20th-century.

400 Level:
Perform a Full Recital with one chamber work
Perform five orchestral excerpts
Be able to transpose to C and A-clarinets on sight

Verbal Skills:
1. Name and discuss three source writings on the clarinet.
2. Outline a course of study for college level including methods, etudes and repertoire.
3. Choose a work for clarinet and survey three recordings. Whose recording would you recommend and why?

500 Level:
Perform a Full Recital with one work performed without coaching.
Perform a concerto movement by memory
Perform 2 orchestral excerpts, 1 on E-flat clarinet and 1 on bass clarinet

Written Skills:
Submit a paper on a topic given to you by your instructor.

*NOTE REGARDING TIMINGS AT THE 200 AND 300 LEVEL:
All students performing a jury must attempt to pass off their technical skills two weeks prior to the jury, by performing all skills within the given time frame.
Students who do not pass in this fashion must then perform the technical skills in the jury during finals week. Students who do not attempt to pass off their skills early will not be allowed to jury.
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