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Studio Syllabus (MUAP X201 0Xz)  
Spring 2018

Private study of [advanced] principles and techniques of brass performance

Requirements Overview
The student is expected to maintain the highest standards of musicianship at all times and develop an interest in continual improvement. Students will receive one lesson per week; review of progress with further assignments will be made weekly. The student is expected to prepare the lesson material at a high level for each lesson. Daily practice is mandatory for high-level performance; practice rooms are available for use by students in the Carr Education-Fine Arts Building. [The ASU Bulletin recommends at least 9 hours of private practice per week per one-hour lesson.] The student is also encouraged to develop a consistent practice routine which includes all facets of performance as well as assignments from the instructor (see Practicing below). The student is required to obtain assigned materials needed for private instruction as well as procure other materials which would benefit overall musicianship and performance. Plan for financial commitments to pay for music, recordings, accompanist fees, and equipment/accessories.

Objectives
• Develop specific skills, competencies, and points of view needed by music professionals
• Develop creative capacities in music performance
• Gain a broader understanding and appreciation of appropriate musical idioms

Expected Outcomes
Upon mastering all private lesson and studio materials, the student should achieve the following:
• Demonstrable technical and analytical skills appropriate to professionals in the music field
  Evaluated in weekly lesson and final jury
• Successful practice techniques and the knowledge to continue improvement
  Evaluated from practice charts
• Broader musical experience and expanded repertoire
  Evaluated in weekly lesson and final jury
• Successful performance of scales (all must have good sound, intonation, articulation)
  MUAP 1000 Level: $\downarrow = 84$ (by mid-term) and $\downarrow = 96$ (by end of term)
  Evaluated in mid-term scale jury; end-of-term scale jury; final jury
  MUAP 2000 Level: $\downarrow = 108$ (by mid-term) and $\downarrow = 120$ (by end of term)
  Evaluated in mid-term scale jury; end-of-term scale jury; final jury
• Progress in ability to sight read
  Evaluated in weekly lesson and final jury
Grading
Students are graded each week at the private lesson on level of preparation and performance. Other factors involved with grading are:
• Attendance in weekly lessons
• Level of preparation of assigned material
• Level of participation/attendance in Studio Classes
• Regular completion of weekly Practice Chart
• Mid-term and end-of-term scale reviews
• Performance at student recitals
• Performance at Jury at end of semester
Note: weekly studio grades account for 2/3 of final grade; the remaining 1/3 from the faculty at the end-of-semester Jury. The student will be involved in regular self-evaluation as well. To receive a passing grade, the student must perform a jury at the end of the semester. Maximum effort is expected for a maximum grade—don’t expect a maximum grade for a minimum effort.

Evaluation Criteria for all juries (regular and level-change) include:
• Tone Characteristic of instrument; throughout entire range; good control throughout
• Rhythm Correct performance of rhythms; strict observance of pulse
• Articulation Correct observance of printed articulations; good coordination of fingers and tongue
• Intonation Perform in tune with self and accompaniment
• Musicianship Perform in manner appropriate to style/period; observance of dynamics; good phrasing

Assessment
Learning Goal: UG LG3
Program Goal: MUS LG: Students will demonstrate correct technical and historical performance practice on at least one instrument or voice
Each semester: University, College, and Departmental Learning Goals will be assessed at the jury. Elements assessed will be: Tone, Rhythm, Articulation, Intonation, and Musicianship.

Attendance
Attendance is required at private lessons and the Studio Classes. All excused absences must be cleared at least one day ahead with the permission of the instructor. Emergency situations will be taken into account and lessons missed by the emergency will be made up. Lessons missed by unexcused absence will not be made up. Missed lessons will reflect negatively on the student’s weekly grade; for each unexcused absence, the student’s grade will be drop one letter grade.

Practicing
The student should plan on practicing 2-3 two hours per day. Daily practice should at least consist of:
• Warm-up and daily routine
• Etudes (lyrical and technical)
• Solo and ensemble repertoire, jazz repertoire, orchestral repertoire
• Reading, sight reading, transposition
• Scales, arpeggios
• Studies on technique, articulation, flexibility, etc.
Studio Curriculum
A suggested course of study for one’s entire studio curriculum is outlined in the CURRICULUM STUDY GUIDE. It lays out scale, etude, technique, and other ancillary studies necessary to successfully progress through an eight-semester college career. A list of required and suggested music is also given; see the LIST OF ETUDES/METHODS. Finally, a list of MINIMUM SCALE REQUIREMENTS provides a time frame to master all scales and arpeggios throughout a four-year course of study. Related areas of study are also offered which cover transposition, orchestral excerpts, jazz styles, improvisation, etc. All of this material can be found on my website (www.angelo.edu/faculty/jirish)

Studio Class
A Studio Class will be held regularly. Attendance and participation in this class is mandatory for majors but encouraged for all. This affords an opportunity to work on aspects related to ensemble sections, perform before one’s peers, and focus on skills unique to the instrument. A schedule of studio classes will be kept on the brass bulletin board and/or near my office; check my web site (STUDIO CALENDAR) for more information on studio class dates.

Schedule of Important Studio Events
A list of important events for all members of the studio will be furnished. Please refer to it often for information, dates, and times for master classes, recitals, concerts, and crucial studio deadlines. Vital details on the performances of guest artists, special musical events, local music activities, etc. will also be found.

Student Recitals
• Departmental Recitals
All students will also prepare a work for the Departmental Student Recital once per semester (except first-semester Freshmen). This includes a work from the standard repertoire and be no more than seven minutes in length.

• Juries
All students are required to perform a jury at the end of each semester. The jury will consist of prepared work(s) with accompaniment (when applicable). The faculty will grade the student’s performance. The student will be responsible for material studied throughout the semester at the jury: the jury panel will select works (or passages) for the student to perform at the jury.

• Junior Recital
B.M. Applied students will perform a Junior Recital, MUAP 3199. This will include a recital of compositions:
  Minimum of 25 minutes in total length; it may be shared with another student
  One piece must be a multi-movement composition

The student will be evaluated on his/her performance in the following areas:
  Recital Hearing (50%)
  Recital Performance (50%)

A Recital Hearing must occur no less than four weeks prior to the scheduled Junior Recital. The minimum passing grade for the Senior Recital is a C. The Junior Recital must be presented prior to the last week of classes. The Junior Recital may not be presented during holiday breaks.
The major applied music instructor is the primary resource for all things related to the Junior Recital. Repertoire selection will be confirmed with the major applied music professor by the end of the first week of classes. Memorization requirements are determined by the individual applied area: consult the applied professor for those requirements. With guidance from the major applied professor, select a Junior Recital Committee of three (3) music faculty (one of those will be the major applied professor). Consult and confirm with the Department of VPA Office Coordinator, and the Junior Recital Committee, dates for the Recital Hearing, any rehearsals, and the Junior Recital performance. (This step needs to be completed by the end of the first week of classes.) Approximately one month before the proposed Junior Recital, the student will perform the recital repertoire before an applied faculty committee. The student is responsible for coordinating the availability of the applied faculty committee for both the Hearing and the Recital. The decision of the committee from the Hearing will determine whether the Junior Recital will take place as scheduled.

See the Syllabus for MUAP 3199 for more details on the Junior Recital.

**Senior Recital**

After entering the Upper Division (3000 Level), B.M. students will be required to perform a Senior Recital. There are two options:

- MUAP 4201 (as part of the studio lesson—similar to past procedures)
- MUAP 4199 (Senior Recital) AND concurrent registration in MUAP 4101 (studio lesson)

**MUAP 4201**

This will include a recital of compositions:

- Minimum of 25 minutes in total length
- One piece must be a multi-movement composition

About one month before the proposed senior recital, the student will perform the recital repertoire before an applied faculty committee. The student is responsible for coordinating the availability of the applied faculty committee for both the jury hearing and the Recital before any further planning takes place. The decision of that committee from the recital jury hearing will determine whether the Senior Recital will take place as scheduled. The Senior Recital should not be scheduled on the weekend. NOTE: It is the responsibility of the student to schedule the recitals and performance space. It is also the responsibility of the student to find an accompanist and schedule rehearsals accordingly; at least one rehearsal with accompaniment should be during the weekly studio lesson prior to the performance for coaching by the instructor.

**MUAP 4199**

This will include a recital of compositions:

- Minimum of 25 minutes in total length (B.M. Educ.); minimum of 50 minutes (B.M. Applied)
- One piece must be a multi-movement composition

The student will be evaluated on his/her performance in the following areas:

- Recital Hearing (50%)
- Recital Performance (50%)

A Recital Hearing must occur no less than four weeks prior to the scheduled Senior Recital. The minimum passing grade for the Senior Recital is a C. The Senior Recital must be presented prior to the last week of classes. The Senior Recital may not be presented during holiday breaks (Thanksgiving Holiday, Spring Break, etc.).
The major applied music instructor is the primary resource for all things related to the Senior Recital. Repertoire selection will be confirmed with the major applied music professor by the end of the first week of classes. Memorization requirements are determined by the individual applied area: consult the applied professor for those requirements.

With guidance from the major applied professor, select a Senior Recital Committee of three (3) music faculty (one of those will be the major applied professor).

Consult and confirm with the Department of VPA Office Coordinator, and the Senior Recital Committee, dates for the Recital Hearing, any rehearsals, and the Senior Recital performance. (This step needs to be completed by the end of the first week of classes.)

Approximately one month before the proposed Junior Recital, the student will perform the recital repertoire before an applied faculty committee. The student is responsible for coordinating the availability of the applied faculty committee for both the Hearing and the Recital. The decision of the committee from the Hearing will determine whether the Junior Recital will take place as scheduled.

See the Syllabus for MUAP 4199 for more details on the Senior Recital.

**Advancement to Upper Levels**

**Note:** Upon successful acceptance into the Music program, beginning Freshmen are entered at the 1000 Level of study.

- **Sophomore: 2000 Level**

Students completing two long semesters of 1000 Level must present and pass a performance examination in order to progress to 2000 level of studio instruction. Components of the examination will include: scales and arpeggios, a prepared work, and sight-reading. **Students must attempt and pass all components of the exam with a grade above a C in a jury presentation.** If a student does not pass one component, he/she must retake all components of the exam.

Criteria for each component for this exam will be as follows:

- **Scales:** all major scales with arpeggios including a chromatic scale—one octave—performed by memory. Rhythm, tempi, articulation, register, and octave as deemed appropriate for the instrument by the studio teacher.
- **Prepared Piece:** performance of a solo (with accompaniment when appropriate) or etude at an appropriate level.
- **Sight-reading:** the reading at sight of a work or section of a work that is idiomatic to the instrument and level appropriate.

- **Upper Division: 3000 Level**

Students completing at least two long semesters of 2000 Level study must present and pass a performance examination to progress from 2000 to 3000 level of studio instruction. Components of the examination will include: scales, arpeggios, a prepared work, and sight-reading. **Students must attempt and pass all components of the exam with a grade above a C in a jury presentation.** If a student does not pass one component, he/she must retake all components of the exam.

Criteria for each component for this exam will be as follows:

- **Scales:** all major and minor scales with arpeggios including a chromatic scale performed by memory through the practical range of the instrument. Rhythm, tempi, articulation, and register as deemed appropriate for the instrument by the studio teacher.
- **Prepared Piece:** performance of a solo with accompaniment (when appropriate); the work must be at a level of a UIL class 1 (one) or higher in difficulty.
**Sight-reading:** the reading at sight of a work or section of a work that is idiomatic to the instrument and level appropriate.

Refer to the ASU Music Student Handbook for more details.

**Financial Commitments**
Plan on budgeting for music, recordings, or equipment/accessories as you would any other class. Students are expected to purchase (NOT copy) their own music and recordings; photocopies of published music is not acceptable—nor legal. Library holdings are only a temporary solution until your own music is in hand. A list of materials for the studio can be found on the studio website. The student may also need to pay accompanying fees for recital/jury performances.

**Academic Integrity**
Angelo State University expects its students to maintain complete honesty and integrity in their academic pursuits. Students are responsible for understanding the Academic Honor Code, which is contained in both print and web versions of the Student Handbook. Any student found guilty of any form of dishonesty in academic work is subject to disciplinary action.

**ADA Statement**
Persons with disabilities which may warrant academic accommodations must contact the Student Life Office, Room 112 University Center, in order to request such accommodations prior to any accommodations being implemented. You are encouraged to make this request early in the semester so that appropriate arrangements can be made.

**Student Absence for Observance of Religious Holy Day**
“Religious holy day” means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20.

A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.

**Why Should I Want to Improve on My Instrument?**
There are many reasons one plays his/her instrument and strives for mastery. The obvious aspect of improving one’s skills it the first thing that comes to mind. All successful musicians have developed a strong commitment to discipline and dedication to improving one’s art. We should all possess the personal pride to represent ourselves, the studio, the ensemble, and the school to the best of our ability. The resulting heightened sense of achievement/self-esteem is a valuable byproduct of a better player. With better playing skills and experience, one will be able to perform more challenging repertoire and allowed into better ensembles. Last, but not least, one’s grade will also improve with a higher level of musicianship. Who knows?—you just might discover a talent or refine a skill that has been latent.

**Quality Practice Time**
To achieve success on your instrument requires spending quality time in practice and performance. The extent that the student desires to grow as a musician/performer is not limited to any policies or requirements of the school but his/her own determination and willingness to succeed through hard work. In the popular, interesting book that deals with how talent is
developed, *The Talent Code* (D. Coyle, Bantam, NYC, 2009), the author describes skill as: “*skill is insulation that wraps neural circuits and grows according to certain signals.*” How you wrap—or insulate—your neural circuits (this occurs naturally when practicing and perfecting a certain skill) is completely dependent on the time and quality attention you devote to that. The student is highly encouraged to foster successful time management skills; I will happy to be of assistance in this.

**Your Responsibility**
Furthermore, you are your best teacher; I am a guide, resource, and/or a help in many different ways, but you are the only one responsible for what goes on in the practice room and for all music preparation required of you. My goal as a teacher is to help each student become a well-rounded, highly proficient musician. Following the guidelines set forth in this syllabus and in our private lessons will be the first steps to meeting the minimum requirements needed to satisfy the Division and University policies.

You must take credit for your success or failure. I will be a vital part of your growth, but ultimately it is the student who must take responsibility for the outcome of your efforts. I have a great deal of pride and commitment to my students and will work very hard to create a positive, successful studio environment for which to learn and grow. Review the Music Division Student Handbook for further information on policies and requirements.

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**Typical Semester Calendar**

- **Studio Class and Important Dates**  [See my office door and studio web site for exact dates]

  - **Week 2**  Studio Class
  - **Week 5**  Studio Class
  - **Week 6**  **Guest Artist**  
    **Master Class and/or Recital**
  - **Week 8**  Studio Class — Mid-term Scales
  - **Week 9**  **Guest Artist**  
    **Master Class and/or Recital**
  - **Week 10**  *Last day to drop a class*
  - **Week 12**  **A Night of Brass**  
    ASU Brass Ensembles in Concert
  - **Week 13**  Studio Class — Jury Pieces/Scale Review
  - **Week 14**  Mock Jury
  - **Week 15**  Level Change Juries  
    Brass Juries