Syllabus
Woodwind Studios: MUAP 2202
Spring 2019

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Course Description:
Continuing private study of principles and techniques of instrumental performance, open to music majors only. Prerequisites: Successful completion of MUAP 2201.

Purpose:
The purpose of applied lessons is to provide an environment where the student will develop into a competent and confident musician on their instrument.

Major Course Objectives:
• Developing specific skills, competencies, and points of view needed by professionals in the field most closely related to this course.
• Developing creative capacities.
• Learning to apply course material.

Student Learning Outcomes:
Students will demonstrate correct technical and historical performance practice on at least one instrument or voice. This will include:
• demonstrating a strong foundation in: breathing, tone, rhythm, articulation, intonation, vibrato, scales and arpeggios, etc.
• generating a plausible, style-appropriate performance of repertoire.
• conducting him/herself in an organized, disciplined, and professional manner.

Value Statement:
As a music major, your instrument takes top priority in your music studies. Regardless of which music degree you may be pursuing, you are first and foremost a musician. Your lesson is a synthesis of all music study whether that be theoretical, historical, or technical. These skills, perceptions and experiences acquired from applied study align with professional expectations within the discipline. Successful professional educators are also successful performers.
Grading:
Music department policy is that the final applied music grade is a combination of:

- studio lesson grade (2/3)
- jury grade (1/3)

1. Studio Lesson Grade (2/3)
   - weekly scales and arpeggios; etudes; repertoire (65%)
     - double reed majors are expected to make two (2) new reeds each week; grading for this expectation comprises 10% of the weekly studio lesson grade.
   - public performances (15%)
   - mid-term scale exam (10%)
   - demonstrate professionalism: this involves, though not limited to, such things as your interaction and communication with your applied instructor, attending and fully participating in studio classes, Student Recitals and other required events, and your support of your colleagues. (10%)

Rubrics for grading are:

   **“A” Grade**
   - Scales and arpeggios prepared to assigned tempo (see Scale/Arpeggio Requirements).
   - Minimum of 10 etudes prepared to assigned tempo.
   - Passing grade on mid-term scale exam.
   - Two full-length works prepared to performance level.
   - Successful public performance of one of the above prepared pieces.
   - Demonstrate professionalism by being in attendance for all studio classes, Student Recitals (Wednesdays, 4:00 p.m.), and other required events.

   **“B” Grade**
   - Scales and arpeggios prepared to assigned tempo (see Scale/Arpeggio Requirements).
   - Minimum of 8 etudes prepared to assigned tempo.
   - Passing grade on mid-term scale exam.
   - Two full-length works prepared to performance level.
   - Successful public performance of one of the above prepared pieces.
   - Demonstrate professionalism by being in attendance for all studio classes, Student Recitals (Wednesdays, 4:00 p.m.), and other required events.

   **“C” Grade**
   - Scales and arpeggios prepared to assigned tempo (see Scale/Arpeggio Requirements).
   - Minimum of 6 etudes prepared to assigned tempo.
   - Passing grade on mid-term scale exam.
   - One full-length work prepared to performance level.
   - Successful public performance of one of the above prepared pieces.
   - Demonstrate professionalism by being in attendance for all studio classes, Student Recitals (Wednesdays, 4:00 p.m.), and other required events.

   **STUDENTS PERFORMING AT A LEVEL BELOW THE STANDARDS OUTLINED ABOVE WILL EARN AN “F” FOR THIS PORTION OF THE GRADE.**

2. Jury Grade (1/3)
A jury is the Final Exam for Applied Lessons that is performed in front of a panel of three (3) members of the Music Faculty. For this examination you will need to prepare an Instrumental Applied Music Report form; this form can be found on the appropriate professors’ webpage on www.angelo.edu. Bring this prepared form to your final lesson of the semester for approval/corrections. Woodwind juries will take place during Finals Week. In your jury, you will be required to perform the following:

- Scales and Arpeggios (as detailed in Scale and Arpeggio Requirements)
- A movement of one of your prepared solo pieces with accompaniment (if appropriate)

What you must bring with you to your jury:
- three (3) copies of your Instrumental Applied Music Report form
- three (3) copies of the piece you will perform at the Jury, instrumental part only.

If the student is unsuccessful in passing the scale and sight-reading portions of this jury, they will required to pass a “skills test.” This “skills test” needs to be successfully passed before the student will be allowed to register for either MUAP 3199 (Junior Recital) or MUAP 4199 (Senior Recital).

Failure to appear at your Jury without prior notification OR failure to bring the requisite materials with you to your Jury will result in you not performing the Jury and earning a grade of ‘F’ for this portion of your final grade, regardless the type of Jury to be performed.

Attendance:
Lessons are once a week at a regularly scheduled time. Unexcused absences are NOT permitted. If you miss a lesson and do not contact your teacher prior, you will not be allowed to make up that lesson and your grade will reflect an “F” for the missed lesson.

Studio class will meet weekly. Attendance is required for all woodwind majors. Unexcused absences and tardiness will be treated the same way as in private lessons. Punctuality is very important in the music world. You are expected to be on time and warmed up for your lesson and studio class.

Student Recitals are a regularly occurring performance avenue for music majors held Wednesdays at 4:00 p.m. All students registered for MUAP 2202 will perform in one Student Recital during the semester.

Other Required Events include events such as your applied instructors’ performances, guest artist masterclasses and recitals within your applied area, Junior and Senior Recitals by your applied studio colleagues, and other events assigned by your applied instructor (see your applied instructor for more information).
Accompanists:
Public performance (student recital, jury, etc.) of any accompanied piece MUST INCLUDE the accompaniment. If you choose NOT to use the staff accompanist, it is your financial responsibility to engage an accompanist of your choice and inform your applied instructor of your choice. You must rehearse with your accompanist at least once before playing the piece in a lesson for your applied instructor.

Maintain a professional relationship with any accompanist and fulfill your financial obligation to them in a timely manner. This applies when you are using a non-staff accompanist.

Failure to follow these guidelines falls into the category of ‘professionalism’ under Studio Grade and may adversely affect your final semester Studio Grade; plan accordingly.

Practice:
Daily practice time must be scheduled as though it is another class. Write it in your calendar and treat it as an important daily routine. Practice must not be an afterthought or something that is done IF you get done with your homework and work schedule. Practicing must take precedence over any homework or work schedule you may have.

It is expected, WITHOUT CONDITION, that students practice a minimum of TWO HOURS each day. This does not include time spent in rehearsals.

Value statement:
The music faculty believes that students cannot expect to teach what they themselves cannot demonstrate. Students will be expected to achieve proficiency on their respective instruments. As a result, the student must ensure that his/her instrument takes top priority in his/her music studies. Successful professional educators are also successful performers.

Important Dates (all concerts are at 7:30 pm in Eldon Black Recital Hall, unless stated otherwise)

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<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Location</th>
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<tr>
<td>Wednesdays, 4:00 p.m.</td>
<td>Student Recital Hour (beginning in February)</td>
<td>Student Recital Hour</td>
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<tr>
<td>Wednesday, February 20</td>
<td>Recital: Dr. Timothy Bonenfant</td>
<td>Eldon Black Recital Hall</td>
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<tr>
<td>Thursday, March 30</td>
<td>Romy Ftaiti; Junior Recital</td>
<td>Eldon Black Recital Hall</td>
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<tr>
<td>Tuesday, April 30</td>
<td>Paige Gieselman; Senior Recital</td>
<td>Eldon Black Recital Hall</td>
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<tr>
<td>Thursday, May 2: 6:00 P.M.</td>
<td>Mario Cardenas; Senior Recital</td>
<td>Eldon Black Recital Hall</td>
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University Course Withdrawal Policy:
The last day to drop or totally withdraw from regular session courses and the University is Thursday, March 28, 2019. Withdrawal grades will be indicated with W.

University Honor Code:
“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.”

ADA Compliance:
“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 such 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
“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.
All scales and arpeggios listed below must be MEMORIZED!!!

*These are MINIMUM expectations for the Woodwind Division.*

| Step | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recital | Senior Recital | Teaching | Junior Recolutionary expectations in your applied lesson may exceed the above requirements.

**Tempo**

- N/A
- 4 = 60 (in 16ths)
- 4 = 80 (in 16ths)
- 4 = 100 (in 16ths)
- 4 = 120 (in 16ths)
- 4 = 144 (in 16ths)
- 4 = 84 (in 8ths)
- 4 = 100 (in 8ths)
- 4 = 120 (in 8ths)
- 4 = 144 (in 8ths)

**Q =**

- 60 (in 16ths)
- 80 (in 16ths)
- 100 (in 16ths)
- 120 (in 16ths)
- 144 (in 16ths)
- 84 (in 8ths)
- 100 (in 8ths)
- 120 (in 8ths)
- 144 (in 8ths)
## Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Schedule</th>
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<tr>
<td>Week of 1-14</td>
<td>Schedule lesson; Introduction; Syllabus.</td>
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| Week of 1-21 | Scales: As assigned  
Etude 1  
1<sup>st</sup> Solo piece (first movement if multi-movement piece) |
| Week of 1-28 | Scales: As assigned  
Etude 2  
1<sup>st</sup> Solo piece (second movement if multi-movement piece) |
| Week of 2-4 | Scales: As assigned  
Etude 3  
1<sup>st</sup> Solo piece (third movement if multi-movement piece) |
| Week of 2-11 | Scales: As assigned  
Etude 4  
1<sup>st</sup> Solo piece (fourth movement if multi-movement piece) |
| Week of 2-18 | Scales: As assigned  
Etude 5  
2<sup>nd</sup> Solo piece (first movement if multi-movement piece) |
| Week of 2-25 | Scales: As assigned  
Etude 6  
2<sup>nd</sup> Solo piece (second movement if multi-movement piece) |
| Week of 3-4 | Scales: All studied up to this date -- MIDTERM SCALE EXAM  
Etude 7  
2<sup>nd</sup> Solo piece (third movement if multi-movement piece) |
| Week of 3-11 | **SPRING BREAK** |
| Week of 3-18 | Scales: As assigned: Etude 8  
2<sup>nd</sup> Solo piece (fourth movement if multi-movement piece) |
| Week of 3-25 | Scales: As assigned: Etude 8  
2<sup>nd</sup> Solo piece (fourth movement if multi-movement piece) |
| Week of 4-1 | Scales: As assigned  
Etude 9  
2<sup>nd</sup> Solo piece (fourth movement if multi-movement piece) |
| Week of 4-8 | Scales: As assigned  
Etude 10: Other assignments as deemed nec. by Professor |
| Week of 4-15 | Scales: As assigned  
Etude 11: Other assignments as deemed nec. by Professor |
| Week of 4-22 | Scales: As assigned  
Etude 12: Other assignments as deemed nec. by Professor |
| Week of 4-29 | Scales: As assigned  
Etude 13: Other assignments as deemed nec. by Professor |
| Week of 5-6 | Scales: As assigned  
Etude 14  
Mock Jury; *Instrumental Applied Music Report* form is due |
| Week of 3-18 | **Juries** |

Note: Weekly progress on Scales/etudes/solo pieces is dependent on the student’s satisfactory progress on each of the individual components. For example, a student who does not perform Etude 1 to the satisfaction of the Professor will be reassigned the same Etude for the following week. Obviously, such a reassignment will adjust the Etude portion of this schedule a week later than listed. This is ENTIRELY dependent on the student’s progress in each area. Additionally, each Professor reserves the liberty to modify this outline per the individual student.